

Rab

2015. godina / year

16

Paradiso

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Umjetnosti je sve moguće. Istinito iskazivati ili istinu vješto izbjegavati. Umjetnost je posebna, jer opravdava život i njegovo postojanje hvatajući poetsku esenciju života. Ona izvlači ono najbolje od nas, božansko, ali i ono najgore, demonsko. Ona je snažna katarza, čistač naših strahova, tjeskoba, no i djelatelj naše sreće, ushita Duha i približavanje praiskonskom. Njezina priroda je istovremeno apolonska i dionizijska. Ona je iskreni, nepatvoreni alat duše koje se otkriva u najtankoćutnijim segmentima, svjedočeći o vlastitoj snazi, nepoznavanju granica, o istosti u različitosti, o pluralitetu umjetničkih jezika, stilova, ideja i ideologija. Protežna je u svim dimenzijama, iluzionistički vjerna prirodi ili je potpuno od nje odmaknuta, govori alegorijama, metaforama ili je pak posve jasna, narativna. U njoj susrećemo likove naših fikcija, događaje, zbiljske ili nestvarne, mitske. Ona saobraća s društvom, ostavljajući svoj trag u vremenu i prostoru. No, ona ne sadrži samo ono vidljivo, već ona čini i jedan nevidljivi svijet, svijet njezine povijesti, učenja o njoj, njezinim institucijama i aparatima njenog plasiranja, načina na koji se predstavlja kao kulturni proizvod i dio turističke ponude vlastite zemlje. Jedan takav, hvale vrijedan dio, umjetničko-likovni je projekt međunarodnog karaktera koji već šesnaest godina okuplja pod hrvatskim nebom, na mjestu koje oplakuje najljepše more, u okružju čudesne arie i raslinja, umjetnike iz cijeloga svijeta. To je **Art kolonija Paradiso** koja i ove godine predstavlja recentnu likovnu produkciju likovnih umjetnika iz Hrvatske, Njemačke, Poljske, Slovačke, Rumunjske, Kanade, daleke Australije i Perua.

Djelujući godišnje uvijek kroz tri saziva, upriličujući po tri izložbe na Rabu i četvrtu u galeriji Makek, u Zagrebu, na prvi ovogodišnji saziv dovodi deset zanimljivih likovnih stvaralaca: mlade umjetnike Sebastiana Schulza i talijana Riccarda Ferraru iz Njemačke te hrvatske nade Barbaru Ivković, Ninu Iris Bešlić, Mariju Romodu, Duju Medića, Janka Petrovića, Maka Melchera i Petra Šalića kojima se pridružuje **Duško Šibl**, zagrepčanin s londonskom adresom koji se pozivu AKP odazvao treći put. Upravo on dokazuje da se na neodustajanju od pronađenog vlastitog izraza i njegovom repetiranju može izgraditi umjetnička osobnost. Njegova opstojnost priklonjena tijelu, snažnom koloru i ekspresivnoj gesti kao trajnoj opsesiji, utiskuje uvijek i pečat ironije spram prisutnih predrasuda koje, nažalost, dotiču i samu umjetnost. Muško tijelo, sablasni, naelektrizirani, obnaženi lik, glavni je akter ironične slikarske igre **Riccarda Ferrare** nazvane „Otvaranje“. Dvosmislenost samog nazivlja rada otvara nam vječnu dilemu - što je umjetnik želio reći? Stripovskim pristupom slikarskom činu možda poručuje kako nikada ne možemo znati što nas čeka iza vrata, ili nas je samo htio zbuniti? Pod pojmom tijelo ne podrazumijeva se samo ljudsko ili životinjsko obličje, već svaka forma koju percipiramo kao trodimenzionalni oblik. A u neprestanoj potrazi njegovog bitka mladi je hrvatski kipar **Janko Petrović**. Koncentrirajući se na prirodu, na ono što je u njoj elementarno, primordijalno,

poistovjećuje skulpturu s oblikom. Tragajući za njegovom suštinom, za čistom formom, poštujući kiparski metier odabire na rapskoj koloniji papier mashe kao novi medij, razigravajući i koloristički papirnatost, novinskom teksturom oblik preuzet iz prirode, transponirajući ga u umjetnički predmet cjelovitog volumena sigurnog u morfološkoj gradnji i poznavanju materijala. Da živi svijet može biti nepresušno izvoriste ideja potvrđuje i **Mak Melcher**. Od svojih stvaralačkih početaka vjeran glini, njezinoj životnosti kao arhetipskom materijalu (zemlji), njenom potencijalu da i u maloj formi bude monumentalna, kao i u gotovo monolitnim kojima je Melcher izgradio vlastitu prepoznatljivost. Njegove ličinke izložene na Rabu dio su velike skulptorsko-ambijentalne instalacije kojom propituje odnos ideje i materijala kao nositelja forme. Uzete iz cjeline i stavljene u novi kontekst bivajući sada dio skupnog postava, korespondiraju s ostalim umjetničkim artefaktima potvrđujući autorovu namjeru da u središte svojih stvaralačkih interesa uvijek stavlja umjetnički subjekt. Naglašavanje oblika i texture, grafičar **Duje Medić** postiže zanimljivim odabirom motiva. Naime, on mikroskopski uvećava sićušne motive iz vlastitog okruženja stvarajući nove, neobične apstraktne svjetove unutar slike. I na koloniji, okrenut crtežu olovkom, naglašava važnost likovnog umijeća valorizirajući značenje tradicije i „klasičnog“ pristupa slici. Povratak slici i figurativnom izričaju u novih likovnih generacija ima svoje snažno uporište. A povratak tradicijskih vrijednosti, morala, religioznosti, empatije, nalaze svoje zajedničko mjesto u slikama **Marija Romode**. On prenosi na platno fotografiju svojega oca u trenutku molitve za vrijeme prve pričesti, dodajući tom činu značajne inicijacije u duhovni svijet, začudni detalj – Batmanovu masku, stavljajući tako lik u novi kontekst, u svojevrstu molitvu super junaka za umjetnost. Reminiscencije na djetinjstvo, na obiteljski zavičaj, na selo Dalmatinske Zagore koje uzdiže do prizora bajkovitog, ali i mističnog, transcendentnog, slikarica **Barbara Ivković** ponavlja i na Rabu. Metafizički krajolik nad kojim lebdi anđeo čuvar njezina je molitva i ufanje u dobre duše njenih predaka koje bdiju nad njom. Snažno kolorističko fasetiranje prisutno u slici mlade Ivkovičke u ekspanziji moći ekspresionističke gradnje slike kulminira u slici **Petra Šalića**. Neposrednost, usmjerenost na boju i kompoziciju i uvijek prirodu. Veliku, moćnu, s raslinjem i vodom koja snažno pulsira u intenzivnom plavetnilu i uvijek sa životinjama koje ju nastanjuju. Egzotično, no uvijek „šalićevesko“, autentično. Bios u harmoničnoj simbiozi biljnog i životinjskog udomljuje u svojoj slici i **Nina Iris Bešlić**. Vizualizirajući vlastito ime u motivu mačke risa i cvijeta irisa nastavlja istraživanje dimenzija fizičkih i psihičkih prostora pokušavajući izbrisati granice među njima, provlačeći vlastitu osobnost (ime Iris) kroz evolucijski slijed, svijet mineralnog, biljnog i životinjskog. Svibanjsko druženje na Rabu završavamo mladim slikarom **Sebastianom Schulzom**. Od Šalićeve rode do Schulzovog grabežljivca u slici „Svjetovi ili Ovdje je ponestalo crvene“. Rebus, slovni znak, simbolika, tajni kodovi skriveni u brojevima, vještina kaligrafskog pisanja otkrivaju svestranost ovog neobičnog autora kojemu je slikarsko platno mjesto konotativnih, dubljih značenja.

U lipnju, nakon 44. saziva upriličena je izložba radova umjetnika koji su stvarajući na Rabu imali pri-

liku i uživati u svim blagodatima ljeta. Dvanaestero umjetnika participira na ovogodišnjem drugom sazivu AKP: Beata Maria Orlikowska iz Poljske, Stano Buban iz Slovačke, Charo Zapater i Francisco Molina y Morales iz Perua, Klaus Killisch iz Njemačke te Irena Gayatri Horvat, Margareta Lekić, Mercedes Bratoš, Lidija Matulin, Nina Brkić, Sebastijan Dračić i Mio Vesović iz Hrvatske. Oni su transponirali doživljaj Raba u vlastiti izraz, u djela nadahnuta ljepotom i njegovim duhom u kojega su utisnuti stoljetni tragovi europske kulture koje ovaj otok i grad baštine oduvijek. Taj povijesni trag prenosi frottageom u svoje slike **Irena Gayatri Horvat**. Uzimajući „otiske“ s kamenih oltarskih klecala rapske katedrale, stvara svoju morsku vedutu u kojoj partikule jasnog figurativnog znaka i filigranska profinjenost crteža i strukture daje auru arhaičnog, apelirajući na vječnu povezanost čovjeka i zemlje, svjetovnog i sakralnog, duhovnog i pojavnog. Moćna rapska arhitektura trajno utisnuta u našu kolektivnu memoriju ostavlja svoj trag i u slici **Marie Beate Orlikowske**. Njen keramički reljef s motivom rapskih zvonika implementiranim na slikarsko platno koje u smirenoj modroj monokromnosti govori likovnim jezikom finoće, ukrasne dopadljivosti, simplificiranosti prikaza u neobičnosti kombiniranja likovnih tehnika. A mediteransko rapsko ozračje peruanske slikarice **Charo Zapater** iščitavamo u glavnom motivu jadranskih mušula (dagnji). Njezin izraz karakterizira preplitanje apstraktnog i organskog, snažan umjetnički instinkt i osjetljivost za slikarski metier. Istančanog osjećaja za refleksije svjetlosti u transparentnim slojevima boje, ona strukturirano slikarsko polje vješto upotpunjuje slovnim ispisom zaokružujući tako svoju likovnu priču izrazitom poetičnošću i nekim čudesnim odjekom primordijalnosti. Svoj boravak na Rabu **Francisco Molina y Morales** zabilježio je stolicom Paradisa. Predmet i njegova sjena kao komplementarnost crvene i zelene, kao rekvizit restoranskog interijera ili mjesto odmora, zajedničkog druženja umjetnika, trenutak dokolice. Rapske slike **Lidije Matulin** logičan su slijed njezine preokupacije prostorom i vremenom, njihovom korelacijom, ali i mogućnostima uspješne integracije pojedinca unutar onoga što baštinitimo. Svijet je to vidljivog, uobličenog u materijalne forme koje simboliziraju vlati trave, i onog nevidljivog zaklonjenog florom prvoga plana, kao nemogućnost sagledavanja, tj. percepcije kozmičke nepreglednosti. Postavlja stoga svoje „zvučne vertikale“ kao kote ne bili povezala zemaljsko – trajnošću ograničeno i kozmičko – vječno, neograničeno. Odnos osobnog i univerzalnog, čovjeka i svemira od samih stvaralačkih početaka postaje glavnom temom **Sebastijana Dračića**. Rapska slika je nastavak njegovog recentnog ciklusa u kojem kroz stvaralačku imaginaciju i osobnu autorsku borbu prikazuje globalno stanje svijeta i ljudske svijesti kojom upravlja zlo i nagon za uništenjem. Snaga neboje kojom nas slika privlači, akumulativnost crne i hladnoća i bezličnost sive površine planete, svjedoče o Dračićevim slutnjama, o realnoj zabrinutosti za svijet i čovjeka u njemu. Naizgled neopterećena ovakvim egzistencijalnim promišljanjima, koncentrirana na sam slikarski duktus i njegove zakonitosti, dubrovačka je slikarica **Mercedes Bratoš**. Ona napuče polje slike geometrijskom, apstraktnom morfologijom i čistim bojama u nekoj nadrealnoj maštovitosti, nesavršenosti u simetriji, ali u nekoj začudnoj kolorističkoj harmoniji, neopterećenoj prostornim i kontekstualnim tumačenjima.

Ritmizaciji u ponavljanju istog motiva kao glavnog elementa gradnje slobodnom morfologijom malih ploha primarnih boja, pribjegava i **Nina Brkić**. Utiskuje u podlogu platna, gradeći ga kolorom i valerima, svoj prepoznatljivi idiom – stilizirani ženski akt sveden na torzo kojeg multiplicira do potpune zasićenosti u kadru slike. Čovjek i njegovi međusobni odnosi, ponašanje među spolovima kao tema koja oduvijek intrigira umjetnost pronalaze u slici **Stane Bubana** znakovitu inačicu. Njegove slike, kako ih deklarira slovačka kritika sladunjava su odgovor na svijet oko nas, ali i na tradicionalan pristup samom slikarskom postupku, tehnikama i idejama, na zanatskoj perfekciji čak i fotografskoj prepoznatljivosti. Fotografija i jest predložak intimnoj priči između žene i muškarca, temi kojoj je Buban posvećen već nekoliko godina. Na monokromnu žutu podlogu postavlja crno-bijele figure akcentirajući ljubičastom ovaj kompozicijski čist, simplificiran, ali idejno kompleksan i simboličan prizor. Društveni odnosi, socijalna angažiranost iz koje proizlazi i umjetnička angažiranost ponovno su stavljene u fokus vizualnih izričaja. **Miu Vesoviću**, našem poznatom fotografu, društveni kontekst i njegovo referiranje u polju umjetničkog bile su pokretač i asocijacija za sve što je pred njegovim objektivom nastajalo. Kritika današnjice u kojoj su norme ponašanja sa Zapada postale globalni svjetonazor ne mimoilaze ni Vesovićev rapski uradak. Tko su uistinu današnje zvijezde i istinski heroji kojim se divimo? A veliko ime suvremene berlinske scene **Klaus Killisch** motivski ponavlja jedan od svojih slika-kolaža kao uzbuđljivu vizualnu senzaciju nastalu kombiniranjem složeno dizajnerskim sadržajem s referencama na kulturu 20. stoljeća: punk pokret, masovne medije, industriju vinila (gramofonskih ploča), ali i one koje nam donosi suvremeno masovno društvo. Njegovi freestyle kolaži uradci su „rekombiniranja“ kao nove sintagme u vizualnoj umjetnosti koja postaju mjesta prezentacije novih kulturnih industrija, medija i tehnika, nastali iz Killischeve potrebe da životni kaos, u slici dobije smisleniji vizualni refleks. Njegov postmodernistički pristup prožet nostalgijom, mitologizacijom, ritualizacijom i elementima narativnog, slobodom kombiniranja naizgled nepovezanih potpuno nekompatibilnih materijala, svjedoci su današnje kulturne nekompetentnosti spremno udružujući njegove glavne interese – pop kulturu i likovnu umjetnost. Na kraju, zaokružujem predstavljanje saziva uratkom koji u svojoj morfologiji podržava savršenu formu - krug, odnosno kuglu, a tri kugle kao skulptorsko „trojstvo“ donosi nam **Margareta Lekić** u prirodnom materijalu, patiniranom drvu u koji je intervenirala kositrom. Ova mlada, ali izrazito talentirana i produktivna kiparica predstavlja svoje metode rada i stvaralačke motivacije kao reference na koncepte minimalizma, konstruktivizma i zamisli ready-madea, baveći se pitanjima prostora, konstrukcijom i dekonstrukcijom u skulpturi i instalaciji te procesima koji se nerijetko očituju kao potreba za interakcijom publike.

Treći saziv tradicionalno rezerviran za likovne posebnosti nije razočarao, ali se na sreću nije kvalitetom i produkcijom ni izdvajao od prethodnih. Rab u rujnu pohode zanimljiva inozemna i hrvatska imena. Mladi umjetnici, i oni zreliji, već potvrđeni kao uzori, mentori, stvorivši interakcijama svojih umjetničkih osobnosti plodnu produkciju predstavivši je i na ovogodišnjoj posljednjoj rapskoj izložbi.

Andreas Pytlík iz Njemačke, Tudor Francu iz Rumunjske, Lillian Carland iz Australije, Tatjana Hutinec iz Kanade, Marek Ormandik iz Slovačke i hrvatski umjetnici: Alisa Ramić, Nataša Vuković, Nebojša Vuković, Radovan Kunić i **Zlatko Kauzarić Atač** – neizostavno ime rapske kolonije koju već desetak godina „naplavljuje“ svojim aktivima pod vodom. Oni ostaju opsesija koje se ne odriče ni ovog jubilarnog, 45. saziva AKP. Nikada konačna, njegova slika proces je koji se svake godine iznova nastavlja upravo u Paradisu, na Rabu. Ona postaje prepoznatljivost i vrijednost kolonije, čija se erotičnost ne krije u motivu i obliku, već u potezu, u načinu na koji Atač razlijeva boju, rastačući tijelo u pikturnalnoj materiji. Pak druga strana erotičnosti, njezina zloropora i manipulacija ženstvom, obezvrijeđenost ženskoga bića svedenog gotovo na predmet motiv je „Konkubine“ kojim drevnu Kinu predstavlja **Lillian Carland**. Slikom se nastavlja na ciklus „Vizualni sentimenti Kine“ koji je odraz njezinog istraživanja kulture, povijesti i tradicije ove drevne zemlje od 13. – 17. stoljeća nastalih za njezina boravka u Kini (kao predavačice na šangajskom univerzitetu). Bogati ikonografski repertoar koji iščitavamo iz triju slika koje je načinila na koloniji te crtačka virtuoznost i sloboda u kombiniranju tehnika predstavlja ovu umjetnicu kao dostojnu učesnicu, baštinicu i njegovateljicu svjetske likovne tradicije. Koliko je povratak tradicijskim vizualnim vrijednostima – slikarskom umijeću i realističkom slikanju aktualan među mlađom likovnom populacijom svjedoči rad mladog riječkog slikara **Radovana Kunića**. More spojeno s horizontom kao jedini motiv prva je njegova slika te tematike, u kojoj odsutnost ljudskog lika i svake predmetnosti izaziva strahopoštovanje i svjedoči silinu prirode pred kojom, usprkos svemu i dalje ostajemo toliko nemoćni. A jedan neizostavan rapski motiv, kojeg uočavamo prije pogleda na samo more našao se glavnim akterom slike **Nebojše Vukovića**. U njegovoj „Agavi“ sažete su sve impresije ali i likovne aspiracije ovog mladog grafičara otkrivajući njegovu usmjerenost na crtež, sklonost figurativnom na granici stripovskog. Motiv je ovdje sveden na simbol, prepoznatljivost mjesta i njegovog podneblja. Još jedna prepoznatljivost koja je nerijetko dijelom rapske vedute je „Pjaceta“ i njena endemska črnika. Motiv je to **Alise Ramić** preoblikovan u alegorično drvo koje u sebi čuva esenciju života, stablo Alisine zemlje čudesa s čijih grana otpada ne lišće, već perje pauna, a vilini konjici roje se pod njegovim korijenjem. Rab je inspiracija i **Tatjani Hutinec**, kanadanki hrvatskog porijekla. Svestrana u likovnom izričaju, obrađujući razne teme, od religioznih, povijesnih i tradicijskih, ovaj put odabire arhitektonsku ornamentiku rapskih pročelja pronalazeći je na fasadama crkava, ali i bogatih gradskih palača. Snažnim kolorom, uobličujući ga crnom konturom slika dobiva dodatnu sakralnost, nalik je crkvenim vitražima kao sponama svjetovnog i božanskog. A slike koje stvara **Nataša Vuković** inspirirane su bajkovitim scenama koje oblikuju novu percepciju stvarnosti. U njima obitavaju slatunjavi likovi, bubamare, pčelice, bebe postavljene na pozadine, najčešće ljubičaste ili modre boje. Ovaj put slika postaje poprište „zločina“, vrijeme djetinjstva je prošlo, ostaje onaj gorki okus u ustima i pogled u nimalo ružičastu stvarnost. No, uvijek nam ostaje umjetnost. A umjetnost koja opominje, koja govori jasnim porukama prati kolorističke senzacije **Andreasa Pytlika**. Kolorist, prepoznatljiv

po ludičkim naslovima svojih uradaka, ali i veliki aktivist „zelenih“ i ovaj put kroz semantiku boje odašilje jasne poruke društvu. Iako su njezina načela elementarnija i zadiru u samu bit likovnog, Pytlíkovej slikarskoj gesti ishodište je ipak prirodno i uvijek zeleno. Ljudska egzistencija i čovjekov lik kao snažna metafora njegovih psiholoških stanja, međusobnih odnosa, naše propasti i globalnog otuđenja snažno progovara sa slika **Mareka Ormandika**. Jedan od najistaknutijih suvremenih slovačkih slikara baštinik je ekspresionističke tradicije, dokazujući to i svojom „klapom za stolom“ – likovima na tragu groteske, raspadajućih oblića uhvaćenih u trenutku molitve, u ironičnoj sceni u kojoj je u tanjuru, umjesto pečenke servirano dijete. Ormandik ne slika portrete, ljudsku materijalnu formu, već stanje, emociju koju nam ono odašilje. Na izrazu silovite geste trasira svoje slikarstvo i **Tudor Francu**. Okrenut svojevrsnom action paintingu, koristeći se lavageom, prskanjem, prolijevanjem, modeliranjem razvodnjenim kolorom, izvlači u prvi plan sam slikarski postupak. Slike postaju njegovi osobni psihogrami, antropomorfna oblića koja njegovu snažnu emociju prikazuju oslobođenu u prostorima slikarskog platna.

I tako, u čudesnom mediteranskom ozračju Raba stvaralo je ove godine trideset i dvoje slikara, grafičara i kipara, svjedočeći opet o svojem globalnom promišljanju i djelovanju. O tome da su pripadnici istog roda u kojem nema osjećaja različitosti do one stvaralačke u kojoj je sve moguće.

Jer kako je rekao Andrej Tarkovski: „Svijet nije savršen, zato su nam potrebni umjetnici.“

Sanda Stanaćev Bajzek

Art can do anything. Express truthfully or avoid the truth skilfully. Art is special because it justifies life and its existence by capturing the poetic essence of living. Art draws out the best in us, the divine, but also the worst, the demonic. It is a powerful catharsis, a purifier of our fears and anxieties, as well as the source of our fortune, of spiritual elevation and of coming close to the primordial. Its nature is at once Apollonian and Dionysian. It is an honest, authentic tool of our soul revealed in most sensitive segments, witnessing its own power, its ignorance of borders, its sameness in difference, its plurality of artistic languages, styles, ideas and ideologies. Stretching in all dimensions, illusionistically faithful to nature or entirely separated from it, it speaks through allegory and metaphor, or is, again, utterly straightforward and narrative. In art we meet the figures of our imagination and events real and unreal, mythical. Art communicates with the society, leaving its trace in time and space. But it does not contain only the visible, it comprises an invisible world, a world of its own history, of knowledge about art and its institutions, its placement apparatuses, the ways it is presented as a cultural product and a segment of tourist offering of its country. One such praise-worthy element is the international fine arts project that has been bringing together artists from around the world for sixteen years, gathering them under the Croatian sky, in a place surrounded by the most beautiful sea, in the atmosphere of wondrous aria and vegetation. This is **Art Colony Paradiso**, presenting again the recent fine arts production of artists from Croatia, Germany, Poland, Slovakia, Romania, Canada, far away Australia and Peru.

Always taking place in three separate meetings, and organising three exhibitions in Rab and the fourth in Makek Gallery in Zagreb, the Colony's this year's first meeting brought together ten interesting painters: young artists Sebastian Schulz and the Italian Riccardo Ferrara from Germany, Croatian artists Barbara Ivković, Nina Iris Bešlić, Mario Romoda, Duje Medić, Janko Petrović, Mak Melcher and Petar Šalić, who were joined by **Duško Šibl**, a citizen of Zagreb living in London who has attended the Colony for the third time. He has proven that not giving up one's own form of expression and repeating it can be a basis for building an artistic persona. His presence, inclined towards the body, powerful colour and expressive gesture as a permanent obsession, always impresses a stamp of irony concerning the prejudices that, unfortunately, touch art itself. A male body, an eerie, electrified, nude figure represents the main protagonist of the ironic painterly play by **Riccardo Ferrara** entitled "Opening". The ambiguity of its very title raises the eternal dilemma – what is the artist saying? His cartoon-style approach to the act of painting may be saying that we never know what is behind the corner, or is he just trying to puzzle us? The idea of a body does not refer only to human or animal figures, but to every three-dimensional form. Young Croatian sculptor **Janko Petrović** is

on a continual quest for its essence. Focusing on nature, on what is essential and primordial in it, he identifies sculpture with form. Searching for its heart, for the pure form, and observing the sculptural metier, in the Rab Colony he chooses to work with papier-mache as a new medium, animating the newspaper-textured paper into a form taken from nature and transposing it into an art object of full volume, secure in its morphological construction and material. **Mak Melcher** also confirms that the living world can be an inexhaustible well of ideas. Ever since his beginnings he has been faithful to clay, to its vitality as an archetypal material (earth), its potential to be monumental even in small forms, as well as in the monolithic ones with which Melcher has constructed his own recognisability. His larvae exhibited in Rab are part of a huge sculptural-environmental installation which he uses to interrogate the relationship between idea and material as the carrier of form. Taken from their context and placed in a new one, and being now part of a group of exhibits, they correspond to other artefacts confirming the author's intention to place the artistic subject at the centre of his creative interests. **Duje Medić** creates an emphasis on form and texture by an interesting selection of motifs. By microscopically enlarging tiny motifs from his own surroundings, he creates new, unusual, abstract worlds within the painting. Focused on pencil drawing, in this colony too, he emphasizes the importance of painterly skill, evaluating the meaning of tradition and the "classical" approach to painting. The return to painting and figurative expression has a strong foothold in new generations of painters. A return to traditional values, morality, religion, empathy find a common ground in the paintings of **Mario Romoda**. He transfers onto the canvas a photograph of his father praying during Communion, adding a strange detail to this important act of spiritual initiation – a mask of Batman – thus placing the figure into a new context, into a kind of superhero's prayer for art. Memories of childhood, of the home country, of a Dalmatian Zagora village, which are revealing traits of a fairy-tale as well as the mystical and transcendental, are recurrent motifs of the painter **Barbara Ivković** in this colony. The metaphysical landscape above which there hovers a guardian angel is her prayer and hope for the good souls of her ancestors who protect her. Powerful coloristic facets present in the painting of young Ivković culminate in the expansion of expressionist construction in the canvas of **Petar Šalić**. He is immediate, focused on paint and composition and always on nature. The big, powerful nature with vegetation and water pulsating in intensive blueness and always with animals living in it. Exotic, but always Šalić's, always authentic. We find the bios in a harmonious symbiosis of flora and fauna in the painting of **Niny Iris Bešlić**, too. Visualising her own name in the motif of lynx and the flower iris, she continues to explore the dimensions of physical and mental spaces, trying to erase the boundaries between them and drawing her own personality (Iris) through the evolutionary sequence, through the world of the mineral, vegetative and animal. We end the May meeting of Rab colony with a young painter Sebastian Schulz. From Šalić's stork to Schulz's predator in the painting Worlds, or the red ran out at this point, a rebus, an alphabet sign, symbolism, secret codes hidden in numbers and calligraphy reveal a diversity of interests of this unusual author for

whom the canvas is a locus of connotative, deep meanings.

In June, following the 44th meeting, we organised an exhibition of works by artists who, while working in Rab, had the opportunity to enjoy the blessings of summer. Twelve artists participated in this year's meeting of the Colony: Beata Maria Orlikowska from Poland, Stano Buban from Slovakia, Charo Zapater and Francisco Molina y Morales from Peru, Klaus Killisch from Germany and Irena Gayatri Horvat, Margareta Lekić, Mercedes Bratoš, Lidija Matulin, Nina Brkić, Sebastijan Dračić and Mio Vesović from Croatia. They transposed the Rab experience into their own expression, into works inspired by beauty and the island's spirit engraved with centuries-old traces of European culture this island and this town always cherished. This historical trace is transferred by frottage into the paintings of **Irena Gayatri Horvat**. Taking "casts" of stone kneeling desks from the Rab Cathedral, she creates her seascape in which the elements of clear figurative sign and the filigree subtlety of drawing provide an aura of the archaic, appealing to the eternal link between the man and the earth, the secular and the sacred, the spiritual and the material. The remarkable architecture of Rab, permanently impressed in our collective memory, leaves its trace in the painting of **Maria Beata Orlikowska**. Her ceramic relief with the motif of the church towers of Rab is implemented onto the calm, monochromatic blueness of the canvas that speaks with a painterly language of subtlety, of decorative attractiveness and of simplicity of representation in an unusual combination of painterly techniques. Mediterranean ambiance of Rab in the painting of a Peruan artist **Charo Zapater** reaches us through the main motif of Adriatic mussels. An interweaving of the abstract and the organic, a powerful artistic instinct and a sensibility for the painterly metier characterise her expression. With a profound feeling for the reflection of light in the transparent layers of paint, she skilfully fills up the painterly field with lettering, rounding up her painterly narrative with an exquisite poetic quality and a wondrous echo of the primordial. **Francisco Molina y Morales** marked his presence on Rab by a Paradiso chair. An object and its shadow as a complementarity of red and green, as a restaurant prop or a place of rest, a socialising and leisure place for the artists. Rab paintings of **Lidija Matulin** are a logical sequence of her preoccupation with space and time, with their correlation, as well as with the possibilities of a successful integration of an individual within our heritage. It is a world of the visible fashioned into material forms, symbolised by leaves of grass, and of the invisible shielded by the front line flora, as an impossibility of viewing, of perceiving the cosmic unperceivable vastness. She thus sets her acoustic verticals as points of connection in order to bring together the worldly, limited by transience, and the cosmic – the eternal, the limitless. The relationship between the personal and the universal, between the man and the universe has marked the very beginnings of the creative path of Sebastian Dračić. His Rab painting is a continuation of his recent cycle in which he represents, through his creative imagination and personal artistic struggle, the global state of the world and the human consciousness governed by evil and self-

destruction. The power of the non-colour that attracts us, the accumulative quality of black and the coldness and facelessness of grey planet surface reveal Dračić's premonitions and his worry about the world and the people in it. A painter from Dubrovnik, **Mercedes Bratoš**, apparently is unburdened with this kind of existential concerns and focused on the painterly ductus itself and its laws. She fills her painting with a geometrical, abstract morphology and pure colours in a surreal kind of fancy, imperfect in its symmetry, but also in a strange coloristic harmony unburdened with spatial and contextual interpretations. **Nina Brkić** also resorts to rhythmical repetition of the same motif as the main element of the construction with free morphology of small surfaces in primary colours. She impresses her recognisable idiom into the surface of the canvas – a stylised female nude reduced to a torso multiplied to the point of saturation within the frame of the image. The theme of human relationships, particularly between the sexes, as a question that has always intrigued the arts, has found a significant version in the painting of **Stano Buban**. His paintings are, according to Slovak art critics, an overly sweet reaction to the world around us, as well as to the traditional approach to the process of painting, techniques and ideas, based on artisan perfection, even on photographic recognisability. Photography really is a template for an intimate story of a man and a woman, the theme to which Buban has been dedicated for several years now. He places black-and-white figures on a monochromatic yellow background, accentuating this clear and simplified, but also conceptually complex and symbolic scene with purple. Social relationships and social engagement as the source of artistic engagement have again been placed at the centre of visual expression. Social context and its referencing in the arts have been an inspiration and association for **Mio Vesović** for everything he captured with the eye of his camera. A critique of the contemporary world, in which the Western norms of behaviour have become the global worldview, is not absent from Vesović's Rab work either. Who are today's stars and true heroes we look up to? Meanwhile, the big name of the contemporary Berlin scene, **Klaus Killisch**, repeats one of his collage-paintings as an exciting visual sensation constructed by combining complexly designed materials referencing the twentieth-century culture: punk, mass media, vinyl (records) industry, as well as the contemporary mass society. His freestyle collages are re-combined, new syntagms of visual arts that are becoming locations of presenting new cultural industries, media and techniques, springing from Killisch's need to give the living chaos a more meaningful visual reflex. His postmodern approach, imbued with nostalgia, myth-making, ritualization, narrative elements and the freedom of combining apparently incompatible materials, is a witness to the contemporary culture's incompetence, skilfully bringing together his main interests – pop culture and fine arts. I shall round up the summary of this meeting by the work whose morphology reflects the perfect form – a circle, or rather, a sphere. **Margareta Lekić** gives us three spheres made of natural material, patinated wood intervened into with tin. This young, but exceptionally talented and productive sculptor presents her methods and creative motivation as references to the concepts of minimalism, constructivism and ready-made art, dealing

with issues of space and of construction and deconstruction in sculpture and installation, as well as with the processes often formulated as a need for audience interaction.

The third meeting, traditionally reserved for special artistic personae, did not disappoint but fortunately did not differ in quality and production from the previous ones either. In September, Rab was visited by very interesting people from Croatia and abroad. Young artists and those more mature ones, confirmed as models and mentors, created through the interaction of their artistic personalities a fruitful production, presenting it in this year's last exhibition in Rab. There were Andreas Pytlík from Germany, Tudor Francu from Romania, Lillian Carland from Australia, Tatjana Hutinec from Canada, Marek Ormandik from Slovakia and Croatian artists Alisa Ramić, Nataša Vuković, Nebojša Vuković, Radovan Kunić and **Zlatko Kauzlaric Atač** – an unavoidable name in Rab colony, present with his underwater nudes for almost ten years. These remain his obsession, which he does not give up in this 45th meeting of the Colony either. Never finalized, his painting is a process continuing anew every year precisely here in Paradiso on Rab. It has become a symbol and a value of the Colony, revealing its eroticism not in the motif or the form, but in the stroke, in the way Atač spills the paint, soaking the body in pictorial matter. The other side of eroticism, its abuse and manipulation of femininity, as well as devaluation of woman reduced to an object, is the motif of *Concubine*, a painting **Lillian Carland** paints to represent the ancient China. It belongs to the cycle of "Visual Sentiments of China" and is a reflection of her explorations of the culture, history and tradition of that old country between the 13th and 17th century while she was staying in China (as a lecturer at the Shanghai University). A rich iconographic repertory visible in the three paintings she made in the Colony, her drawing virtuosity and freedom in the way she combines the techniques make this artist a worthy participant, heir and keeper of the world fine arts tradition. The work of the young painter from Rijeka, **Radovan Kunić**, proves how much a return to traditional visual values – painterly skill and realistic representation – is popular with the young generation of painters. The sea merged with the horizon, as the only motif, is his first painting dealing with such themes. The absence of human figures and any other object inspires awe and testifies to the might of nature in front of which we remain, in spite of everything, so helpless. One unavoidable Rab motif, which we always notice when looking at the sea, found its way into the canvas of **Nebojša Vuković**. His *Agave* summarizes all impressions and artistic aspirations of this young print maker, revealing his focus on drawing, his inclination for the figurative bordering on the cartoonist. The motif is here reduced to a symbol, to a recognizable quality of location and region. Another recognizable quality of Rab landscapes is *pjaceta*, a small square and its endemic črnika tree. **Alisa Ramić** has re-shaped this motif into an allegorical tree containing the essence of life, a tree from the world of Alice in Wonderland, whose branches do not shed leaves but peacock's feathers, while its roots shelter swarms of dragonflies. Rab has inspired **Tatjana Hutinec** as well, a Croatian living in Canada. Versatile in her painterly

expression and working with various themes, from religious ones to historical to tradition-related, this time she has chosen the architectural ornaments on the facades of Rab churches and opulent city palaces. Strong colour scheme emphasized by black contours gives the painting the quality of a sacral stained glass piece as a link between the worldly and the divine. Paintings by **Nataša Vuković** are inspired by fairytale scenes shaping a new perception of reality. It is populated by sweet-looking characters such as ladybirds, bees, or babies on pink or blue backgrounds. On this occasion, the painting has become a scene of “crime”, when the period of childhood has gone and a bitter taste and a view of not-so-pink reality have remained. But there is always art. And art that admonishes and speaks in clear messages follows the coloristic sensations of **Andreas Pytlík**. A colorist, recognizable for ludic titles of his paintings, but also a great green activist, broadcasts unambiguous messages to the society through the semantics of colour. Although Pytlík’s painterly gesture has an origin in nature and the ever green, even though its principles are more elementary and run deep into the essence of the painterly. The paintings by **Marek Ormandik** speak strongly of human existence and human figure as a powerful metaphor for their human states, mutual relationships, the demise and global alienation. One of the most prominent contemporary Slovak painters, he is an heir to the expressionist tradition, proving that with his “company at the table” – figures bordering on the grotesque, their decomposing shapes caught at the moment of prayer, in an ironic scene in which a child is served on a plate instead of a roast. Ormandik does not paint portraits, the human material form, but a state, an emotion the form emits. The painting of **Tudor Francu** also relies on the expression of a powerful gesture. Concerned with a certain form of action painting and using lavage, spraying, splashing and modelling with watered-down paints, he brings to the forefront the painting process itself. His paintings become his personal psychological diagrams, anthropomorphic forms revealing his strong emotion free in the space of the canvas.

Thirty-two painters, sculptors and print-makers thus created their works in the wonderful ambience of the island of Rab this year, bearing witness to their global concerns and activities; proving that they belong to the same species where there is no other difference but the creative one, which makes all the difference. Because, as Andrej Tarkovski said: “The world is not perfect, that’s why we need artists.”

Sanda Stanačev Bajzek



Zlatko Kauzlarić Atač

Rođen je 1945. godine u Koprivnici, Hrvatska. Poslije završene gimnazije upisuje se na ALU u Zagrebu. Za vrijeme studija uključuje se u rad Studentskog eksperimentalnog kazališta. Diplomira u klasi prof. Miljenka Stančića i odmah postaje suradnikom majstorske radionice prof. Krste Hegedušića, a 1973. godine postaje asistent na ALU u Zagrebu gdje i sada radi kao redoviti profesor, a jedno vrijeme i dekan. Uz slikarstvo i grafiku intenzivno se bavi scenografijom i kostimografijom, a surađivao je na stotinjak kazališnih projekata u zemlji i inozemstvu te nekoliko filmskih i televizijskih. Autor je i nekoliko likovnih intervencija u javnim prostorima. Godine 1996. izlazi mu monografija koju potpisuje TonkoMaroević. 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 zatamljuje figurativnim izričajem.

„Ljeto 2015.“, akril na platnu, 90x116 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 Hegedušić. In 1973 he became an assistant professor at the Academy of Fine Arts in Zagreb where he still works, and has been a dean for a period of time. As well as in painting and graphics, he works extensively in set and costume design, and has worked on a hundred of theatre projects in Croatia and abroad, as well as on a number of film and television projects. He has authored several artistic interventions in public spaces. In 1996 Tonko Maroević published Atač's monograph. Atač has received numerous painting and set design awards, as well as the Order of Danica Hrvatska for his contributions to cultural heritage. His presence in painting has been marked by a range of artworks – from early works created during his activity in Biafra Group (since 1970), to portraits of famous people engaged in expressive movement, to nudes and numerous self-portraits in the nude. From the very outset this painter has possessed a sense for the expression of the moment, rhythm and movement, and a typical artistic commitment. Atač's current painterly preoccupations are nudes submerged in water, which reveal how drawing is replaced by the domination of a purely painterly treatment of the canvas, revealing the virtuosity of the eminent master who does not confine the expression to representational formulations.

The Summer of 2015, acrylic on canvas, 90x116 cm



Rođena je 1979. godine u Banja Luci, BiH. Završila je Srednju školu likovnih umjetnosti, odjel dizajn u Splitu te 2004. godine diplomirala na Akademiju likovnih umjetnosti u Zagrebu u klasi prof. Zlatka Kauzlarića Atača. Izlagala je na deset samostalnih i dvadesetak skupnih izložaba u zemlji i inozemstvu. Dobitnica je nekoliko nagrada i potpora za likovno stvaralaštvo. Od 2006. pored samostalne umjetničke djelatnosti bavi se sociološko-pedagoškim radom kroz likovno edukativne programe u partnerstvu s nevladinim organizacijama, učilištima i umjetničkim udrugama. Taj angažman snažno utječe na njen umjetnički rad u kojima istražuje dimenzije fizičkih i psihičkih prostora, pokušavajući izbrisati granice između njih. Godine 2010. pokreće svoj samostalni projekt „Recikliraj i Nosi – R&W“ koji prezentira kroz likovne radionice, performanse i dizajn produkata od recikliranog materijala.

Članica je HDLU, HULULK i HZSU. Živi i radi u Zagrebu.

„(I)ris“, akril na platnu, 60x73 cm

Nina was born in Banja Luka, Bosnia and Herzegovina, in 1979. She completed the Secondary School of Fine Arts, Department of Design, in Split and graduated from the Academy of Fine Arts in Zagreb in the class of Professor Zlatko Kauzlarić Atačin 2004. She has exhibited in ten individual and about twenty group exhibitions in Croatia and abroad. She has won several awards and subventions for painting. Apart from her freelance artistic activity, since 2006 she has been involved in sociological-pedagogical work via artistic-educational programmes in partnership with non-governmental organisations, academies and artistic associations. This activity has significantly influenced her creative work, where she explores the dimensions of physical and mental spaces, trying to erase the boundaries between them. In 2010 she launched her own project “Recycle and Wear – R&W” which she presents through painting workshops, performances and recycled material product design. She is a member of the Croatian Association of Artists, the Croatian Association of Artists and Art Critics and the Croatian Freelance Artists' Association. She lives and works in Zagreb.

(I)ris, acrylic on canvas, 60x73 cm



Mercedes Bratoš

Rođena je 1979. godine u Dubrovniku. Godine 1999. završila je srednju umjetničku školu Luke Sorkočevića, a 2005. godine diplomirala je u slikarskoj klasi Umberta Borelle na Accademia di Belle Arti u Firenci. Pohađala je i radionicu izrade vitraja. Imala je nekoliko samostalnih i skupnih izložbi u Hrvatskoj i inozemstvu. Članica je HDLU-a. Živi i stvara u Zagrebu i Dubrovniku. Nerijetko stvara u kombiniranim tehnikama, ali i medijima, udružujući klasičnu štafelajnu sliku s fotografijom, pretvarajući ju u instalaciju, kolaž. Najzapaženija je po recentnim slikama - platnima većih dimenzija na kojima kombiniranom tehnikom reinterpreтира i reanimira prepoznatljive kadrove, čiji su glavni akteri ikone stila i glamura zlatnog doba Hollywooda.

„Spomenar“, akril na platnu, 100x73 cm

Mercedes was born in Dubrovnik in 1979. In 1999, she completed Luka Sorkočević School of Art and in 2005 she graduated in the class of Umberto Borella from Accademia di Belle Arti in Florence. She has also attended a stained glass making workshop. Mercedes has held several individual and group exhibitions in Croatia and abroad. She is a member of the Croatian Association of Artists and she lives and works in Zagreb and Dubrovnik. She often works in combined techniques, as well as media, bringing together classical easel painting and photography, transforming it into an installation, a collage. She has been noted for her recent paintings – large canvases she uses to re-interpret and re-animate, in combined media, familiar scenes whose central subjects are the icons of the style and glamour of the golden age of Hollywood.

An Autograph Book, acrylic on canvas, 100x73 cm



Rođena je 1979. godine u Zagrebu. Profesorica likovne kulture, diplomirala je na Akademiji likovnih umjetnosti u Zagrebu, nastavnički odsjek, u slikarskoj klasi prof. Ante Rašića. Maturirala je na Školi Primijenjene umjetnosti i dizajna u Zagrebu, aranžersko-scenografski odsjek. Profesionalno se bavi slikarstvom i radi u prosvjeti. Samostalno i grupno izlaže u zemlji i inozemstvu. Do sada je ostvarila petnaest samostalnih i trideset skupnih izložbi u Hrvatskoj, Rumunjskoj, Njemačkoj, Engleskoj i SAD-u. Žensko tijelo konstantna je morfološka i tematska preokupacija kojoj je već godinama kontinuirano posvećena.

„Aktovi“, akril na platnu, 80x60 cm

Nina was born in Zagreb in 1979. She is now a fine arts teacher, having graduated from the Teaching Department of the Academy of Fine Arts in Zagreb in the class of Professor Ante Rašić. She had previously completed the School for Applied Arts and Design, Department of Display and Scenography. She works as a painter and a teacher and exhibits her work in group and individual exhibitions in the country and abroad. So far, she has participated in fifteen individual shows and thirty group ones in Croatia, Romania, Germany, England and USA. In her work, she has been dedicated to female body as a morphological and thematic preoccupation for years.

Nudes, acrylic on canvas, 80x60 cm



Stano Buban

Rođen je 1961. godine u Sečovcama, u Slovačkoj. Diplomirao je na Odjelu za slikarstvo na Akademiji likovnih umjetnosti u Bratislavi (1980 -1986). Trenutno je aktivan kao predavač na Akademiji likovnih umjetnosti u Bratislavi. Predstavljao se samostalno ili u sklopu skupnih izložbi u Slovačkoj, Nacionalnoj galeriji u Skopju, Makedonija; Nacionalnoj galeriji portreta u Londonu, Engleska; Wilmingtonu, SAD; Frankfurtu, Njemačka. Dobitnik je prve nagrade „Towards a Europe of culture and solidarity“ u Limassolu, Cipar. Član je Slovačkog udruženja vizualnih umjetnika. Živi u Bratislavi. Buban je jedan od najznačajnijih slovačkih slikarskih osobnosti 80-ih. Prvo razdoblje njegovog rada povezano je s neoekspresionističkom stilizacijom novog slikarstva, da bi se koncem 80-ih približilo apstrahiranom izričaju, koji kulminira u ciklusu crno-bijelih slika. Trenutno njegov slikarski izraz sladunjavi je odgovor na svijet oko nas predstavljan starim tehnikama i idejama.

„Dolce vita – Snovi“, akril na platnu, 70x90cm

Stano was born in Sečovce, Slovakia, in 1961. He graduated from the Department of Painting at the Academy of Fine Arts in Bratislava (1980-1986), where he is now teaching. He presented his work in individual and group exhibitions in Slovakia, at the National Gallery in Skopje, Macedonia, National Portrait Gallery in London, in Wilmington, USA, in Frankfurt, Germany. He won the first place award Towards a Europe of Culture and Solidarity in Limassol, Cyprus. Stano is a member of the Slovakian association of visual artists and he lives in Bratislava. He was one of the most significant painterly personas in 1980s Slovakia. The first stage of his work was related to neo-expressionistic stylisation of new painting, and by the end of 1980s he embraced abstract expression culminating in a cycle of black-and-white paintings. His current style is a overly sweet reaction to the world around us represented by old techniques and ideas.

Dolce Vita – Dreams, acrylic on canvas, 70x90 cm



Lillian Carland

Rođena je 1948. godine u Suseku u Srijemu (Vojvodina), Srbija. Studirala je na Victorian College of the Arts u Melburnskom univerzitetu, na odsjeku slikarstva i diplomirala na post diplomskim studijima na visokoj školi umjetnosti i dizajna pri melburnskom Kraljevskom Institutu (Royal Melbourne Institute of Technology, School of Art and Design), u klasi prof. Dommenica de Claria. Izlagačkim radom bavi se trideset i devet godina, sudjelujući na više od dvije stotine skupnih i dvadeset i devet samostalnih izložbi na svim kontinentima od kojih su značajnije: „Dvije žene. dva svijeta“ u Šangaju, Kina; Svjetski bijanale minijature, Toronto, Kanada; Deuxieme Triennale Mondiale D'Estampes, Chamalieres, Francuska; Tradition and Cosmopolitanism, Nac. gal. Victoria Museum, Malburn, Australija; Narodni muzej Beograd, Srbija; Huan Rufo- „koncertina na pergamentu“, Mexico City, Mexico i UNESCO, Paris te Italiji, Mađarskoj, SAD-u (San Francisco), BiH. Dobitnica je nagrade galerija L. Lazarević, Srbija i na Majdan Artu za minijaturu. Živi na relaciji Australija – Srbija.

„Konkubina“, ukombinirana tehnika, 100x81 cm

Lillian was born in Susek (Vojvodina), Serbia, in 1948. She studied at Victorian College of Arts, University of Melbourne, in the Department of Painting, and graduated as a postgraduate student from the School of Art and Design at the Royal Melbourne Institute of Technology in the class of Professor Domenico de Clari. She has been exhibiting her work for 39 years, participating in more than 200 group and 29 individual exhibitions across continents and including “Two Women Two Worlds” in Shanghai, China, World Biennial of Miniature in Toronto, Canada, Deuxieme Triennale Mondiale D'Estampes in Chamalieres, France, Tradition and Cosmopolitanism, Victoria Museum National Gallery, Melbourne, Australia, National Museum in Belgrade, Serbia; Huan Rufo-concertina on parchment, Mexico City, Mexico and UNESCO, Paris, as well as Italy, Hungary, USA (San Francisco) and Bosnia and Herzegovina. She was awarded L. Lazarević Gallery Award and Majdan Art for miniature. She lives in Australia and Serbia.

Concubine, mixed media, 100x81 cm



Sebastijan Dračić

Rođen je 1980.g. u Zagrebu, Hrvatska. Završio je Akademiju likovnih umjetnosti u Zagrebu 2006.g. u klasi prof. Zlatke Kesera. Do sada je imao desetak samostalnih izložaba te izlagao na značajnim skupnim žiriranim izložbama u zemlji (Zagrebački Salon) i inozemstvu (Bijennale mladih Europe i Mediterana, Skopje, Kunstlerhausu u Beču, u New Yorku,...). Sudjelovao je u rezidencijalnom programu u Beču. Dobitnik je nekoliko nagrada od kojih i Erste nagradu – Novi Fragmenti. Član je Hrvatskog društva likovnih umjetnika (HDLU) i HZSU-a. Živi i radi u Zagrebu. Stipendista je Pollok-KrasnerFundacije 2012. – 2013., a ove godine sudjeluje na velikoj međunarodnoj izložbi u Ningbou u Kini (2. CeeContemporary Art). U njegovom radu vidljiva je povezanost s tradicionalnim slikarskim nasljeđem, svijest o slici kao fizičkom predmetu i ustrajnosti na imanentnim zakonitostima medija.

„U snovima 5“, akril na platnu, 100x100 cm

Born in Zagreb, Croatia, in 1980, Sebastijan graduated from the Academy of Fine Arts in Zagreb in the class of Professor Zlatko Keser in 2006. He has held several individual exhibition shows and has shown his work in important group jury exhibitions in Croatia (Zagreb Salon) and abroad (European and Mediterranean Youth Biennial in Skopje, Künstlerhaus in Vienna, New York, etc.). He has participated in a residential programme in Vienna and received several awards, among which the Erste award New Fragments. Sebastijan lives and works in Zagreb and is a member of the Croatian Association of Artists and the Croatian Freelance Artists' Association. He held Pollok-Krasner Foundation scholarship for 2012/2013 and this year he participated in an international exhibition show in Ningbo in China (2nd Cee Contemporary Art). His work reveals a connection with the heritage of traditional painting, an awareness of the painting as a physical object and a perseverance in maintaining immanent laws of the medium.

In Dreams 5, acrylic on canvas, 100x100 cm



Riccardo Ferrara

Rođen je 1991.godine u Napulju, Italija. Završio je ISIA – Istituto superiore per la industrie artistiche u Firenci, specijaliziravši se kasnije i kroz Erasmus program pri Fachhochschule u Augsburgu. Njegov primarni umjetnički izričaj je glazba. Ovaj mladi Napolitanac svira akustičnu gitaru i bavi se kantautorskim radom, a slikarstvo mu je tek jedan od mnogih umjetničkih medija u kojima se izražava. Trenutno živi i stvara u Augsburgu, u Njemačkoj.

„Otvaranje“, akril na platnu, 100x81 cm

Riccardo was born in Naples, Italy, in 1991. He graduated from Istituto superiore per la industrie artistiche (ISIA) in Florence, specialising afterwards via the Erasmus programme at Fachhochschule in Augsburg. His primary artistic medium is music. This young Neapolitan plays the acoustic guitar and is a singer-songwriter, while painting is one of his many media of expression. He is currently living and working in Augsburg, Germany.

Opening, acrylic on canvas, 100x81 cm



Tudor Francu

Rođen je 1977. godine u Oradei, Rumunjska. Diplomirao je na Fakultetu likovnih umjetnosti u Oradeu, 2001. godine. Godine 2000. radio je kao umjetnički instruktor u dječjem kampu u Mainu, SAD, a od 2001. – 2004. kao predavač na Višoj umjetničkoj školi u gradu Belusu, u Rumunjskoj. Slikarstvom se profesionalno bavi od 2002. godine. Obnaša i dužnost direktora Odjela za komunikacije – Habitat for Humanity u Bieusu, Rumunjska. U svojoj zemlji participira na značajnim skupnim, žiriranim izložbama kao i na grupnoj izložbi u AvaGalery u New Yorku, SAD, „R.I.V.E.R.“ u Lodsu, u Poljskoj te gradu Brescia u Italiji. Nagrađen je posebnom javnom nagradom, Bistrita. Živi u Miziesu u Rumunjskoj.

„Izgubljeno lice“ i „Prijatelj s nepoznatog mora“, akril na platnu, diptih: 70x50 cm (x2)

Tudor was born in Oradea, Romania, in 1977. He graduated from the Faculty of Fine Arts in Oradea in 2001. In 2000 he worked as an arts instructor in a children's camp in Maine, USA, and between 2001 and 2004 as a teacher at Art College in Beius, Romania. He has been professionally working in painting since 2002 and has been managing the Habitat for Humanity Department of Communication in Beius. He has participated in notable group jury exhibitions in his home country, as well as the group exhibition in Ava Gallery in New York, USA, R.I.V.E.R. in Lodz, Poland, and Brescia in Italy. He has received a special public award Bistrita. Tudor lives in Mizies in Romania.

The Lost Face and A Friend from an Unknown Sea, acrylic on canvas, diptych 70x50 cm (x2)



Irena Gayatri Horvat

Rođena je 1968. godine u Zagrebu, Hrvatska. Godine 1991., nakon studija veterine, upisuje ALU u Zagrebu, nastavnički smjer u klasi prof. M. Šuteja te paralelno upisuje i primijenjenu grafiku kog prof. Z. Tišljara. Diplomirala je 2008. godine pod mentorstvom prof. Rašića. Proučava i posjećuje mnoge kulture svijeta obilazeći Indiju, Nepal, Maleziju, Tibet, Indoneziju, Južnu Ameriku. Prepuna dojmova i događaja, pretače osjećaje u slike i stihove. Bavi se i grafičkim dizajnom, ilustracijom, fotografijom, izradom mandala, vodi edukativne likovne radionice. Bila je članica prve hrvatske ženske alpinističke ekspedicije na Himalaju. Sudjelovala je na mnogim skupnim izložbama u Hrvatskoj i inozemstvu: Međunarodnom festivalu likovne umjetnosti Kranj, slovenskom Majskom salonu, izložbi pri UN u New Yorku, Brisellu, upriličila samostalne izložbe u Zagrebu, Rijeci, Kranju, Ljubljani, Stuttgartu, Filderstadtu,... Članica je HDLU-a, HULULK-a te LD Kranj i ZDSL-a Slovenija. Trenutno je na doktorskom studiju pri ALU u Ljubljani (Slovenija), te paralelno živi i radi u Hrvatskoj i Sloveniji.

„Anatomija sjećanja I“, kombinirana tehnika na platnu, 70x90 cm

Born in Zagreb in 1968. In 1991, after studying veterinary medicine, Irena enrolls in the Academy of Fine Arts in Zagreb to study painting in the class of Professor Miroslav Šutej, as well as applied graphics with Professor Tišljar. She graduated under the supervision of Professor Rašić in 2008. She visited and explored many cultures around the world travelling through India, Nepal, Malaysia, Tibet, Indonesia, South America. Full of impressions and experiences, she transforms her feelings into images and verses. Her interests include graphic design, illustration, photography, making of the wheel of life, running of educational painting workshops. She was a member of the first Croatian female alpinist expedition climbing Himalaya. She took part in many individual and group shows in Croatia and abroad: International Festival of Fine Art in Kranj, Slovenian May Salon, an exhibition at the UN in New York, in Brussels, as well as individual shows in Zagreb, Rijeka, Kranj, Ljubljana, Stuttgart and Filderstadt. Irena is a member of the Croatian Association of Artists, the Croatian Association of Artists and Art Critics and LD Kranj and ZDLS Slovenia. She is currently a PhD student at the Academy of Fine Arts in Ljubljana and she lives and works in both Croatia and Slovenia.

„The Anatomy of Memory I“, mixed media on canvas, 70x90 cm



Hrvatica, rođena 1965. godine u Njemačkoj. Djetinjstvo provodi u Zagrebu gdje završava školu primijenjenih umjetnosti i dizajna, smjer dizajn tekstila i odjeće, a potom i Tehnološki fakultet. Devedesetih godina 20st. seli u Totonto, Kanadu gdje i danas živi i radi kao slikarica, kiparica i dizajnerica te jedna od vodećih Kazališnih, filmskih i TV kostimografkinja. Izlagala je na brojnim izložbama u Hrvatskoj i Kanadi. Usavršavala se u Ateljeu Ane Hutinec u mediju keramike. Iako svestrana u likovnim izričajima, stalno istražuje nove ideje, koncepte i tehnike, stvarajući u tehnici ulja, akrila, olovke, ugljena, keramici, skulpturama komb. tehnike, oslikavanju svile i nosive umjetnosti, obrađujući teme iz Biblije, brončanog doba Vučedolske kulture, etnologije Indijanaca Amazone, freudovske psihologije, Einsteinove zablude Razdvojenosti istočnjačkih filozofija,.... Zadnjih godina često predstavlja svoj rad u Heliconian Hallu u Torontu, a predstavljala se na mnogim skupnim izložbama i u Hrvatskoj gdje je osvojila i počasnu nagradu na 3. Međunarodnom trijenalu male keramike u Zagrebu. Nekoliko njenih radova otkupio je Grad Toronto za javne prostore. Njezin rad uvršten je u publikaciju „Suvremena keramika u Hrvatskoj“ autorice M. Baričević. Članica je Propeller Gallery, Toronto.

„Iz vrtloga“, akril na platnu 81x60 cm

Tatjana was born in Germany in 1965, as a Croatian national. She spent her childhood in Zagreb where she completed the School of Applied Arts and Design, majoring in textile and fashion design, and the Faculty of Technology. In 1990s she moved to Toronto, where she still lives and works as a painter, sculptor and designer, as well as one of the leading theatre, film and TV costume designers. She has exhibited her works in numerous exhibitions in Croatia and Canada. She specialised in the medium of ceramics in the Atelier of Ana Hutinec. Although versatile in her artistic expressions, Tatjana keeps exploring new ideas, concepts and techniques, creating in oil, acrylic, pencil, coal, ceramics, mixed media sculpture, silk painting and wearable art and working with Biblical themes, Vučedol culture, Amazon Indian ethnology, Freudian psychology, Einstein's fallacy about the separation of Eastern philosophies. In the past few years she has been presenting her work in Heliconian Hall in Toronto, as well as numerous group exhibitions in Croatia, where she received an honorary award at the Third International Triennial of small ceramics in Zagreb. The city of Toronto has bought several of her works for public spaces. Her work has been included in Contemporary Ceramics in Croatia by M. Baričević. She is a member of the Propeller Gallery, Toronto.

From the Swirl, acrylic on canvas, 81x60 cm



Barbara Ivković

Rođena je 1989.godine u Zadru. Završila je Klasičnu gimnaziju Ivana Pavla II. u Zadru, a 2009. upisuje Akademiju likovnih umjetnosti na Širokom Brijegu Sveučilišta u Mostaru. Magistrirala na odsjeku slikarstva u lipnju 2014.godine, u klasi prof. Antuna Borisa Švaljeka. Do sada je sudjelovala na više skupnih izložbi i likovnih kolonija u Hrvatskoj, Bosni i Hercegovini i Srbiji. Dobitnica je rektorove nagrade Sveučilišta u Mostaru za ak. god. 2012./2013. Članica je HDLU Zadar te Likovne družine Čičak. Ove godine bila je sudionicom umjetničke rezidencije CultureVultures u Maroku. Živi i stvara u Zagrebu.

„Anđeo čuvar“, akril i pastel na platnu, 73x60 cm

Barbara was born in Zadar in 1989. She completed the Classical Secondary School of John Paul II in Zadar and enrolled in the Academy of Fine Arts in Široki Brijeg, University of Mostar, in 2009. She took her Master's degree in painting in June 2014 in the class of Professor Antun Boris Švaljek. Barbara has participated in several group exhibitions and art colonies in Croatia, Bosnia and Herzegovina and Serbia. She received the University of Mostar Chancellor's Award for 2012/2013. She is a member of the Croatian Association of Artists in Zadar and Fine Art Society Čičak. This year she participated in Culture Vulture artistic residence programme in Morocco. She lives and works in Zagreb.

Guardian Angel, acrylic and pastel on canvas, 73x60 cm



Rođen je 1959. godine u Wurzen, Njemačka. Studirao je slikarstvo pri Akademiji likovnih umjetnosti u Istočnom Berlinu 1981- 1986. Svoja djela predstavlja na brojnim izložbama u Njemačkoj i inozemstvu od kojih su sudjelovanje na Venecijanskom bijenalu, Sezon muzeju umjetnosti u Tokiju, potom Singapuru, Hong Kongu, Novoj Nacionalnoj galeriji u Berlinu, MOMA muzeju u New Yorku“ - ModernPoets: CollectiveTask,kao dio putujuće izložbe Berlinska umjetnička scena; Philadelphiji, Washingtonu, Muzeju suvremene umjetnosti u Frankfurtu, Stuttgartu, Augsburgu, Cottbusu - KunstmuseumDieselkraftwerk,... Djela mu se nalaze u javnim kolekcijama u Berlinu, Frankfurtu, Dresdenu, Hannoveru, Leipzigu, Nurnbergu,... Kao stipendista ili u sklopu umjetničkih projekata boravio je u Francuskoj, Italiji, Irskoj, Japanu i SAD-u. Njegov rad spoj je različitih kulturnih utjecaja, fenomenoloških, socioloških, prožet utjecajima iz književnosti, pop glazbe, moderne fotografije i modernog slikarstva. Živi i stvara u Berlinu.Jedan od mnogih Killischevih doprinosa umjetnosti je rekombiniranje, Freestlye kolaž – kombiniranje akrila, kolaž papira i vinilnih ploča kao apsolutna radost koju uzima i oporavlja našu zajedničku kulturnu povijest.

„Eho“, kombinirana tehnika na platnu, 90x116 cm

Klaus was born in Wurzen, Germany, in 1959. He studied painting at the Academy of Fine Arts in East Berlin from 1981 to 1986. He has presented his works in numerous exhibitions in Germany and abroad, including the Venetian Biennial, Sezon Museum of Art in Tokyo, exhibitions in Singapore, Hong Kong, New National Gallery in Berlin, MOMA in New York, Modern Poets: Collective Task, a travelling exhibition Berlin Art Scene, as well as exhibitions in Philadelphia, Washington, Contemporary Art Museum in Frankfurt, Stuttgart, Augsburg, KunstmuseumDieselkraftwerk in Cottbus. His works can be found in public collections in Berlin, Frankfurt, Dresden, Hannover, Leipzig and Nurnberg. As a studentship holder or an art project participant he stayed in France, Italy, Ireland, Japan and USA. His work is a mixture of different cultural, phenomenological and sociological influences, imbued with traces of literature, pop music, modern photography and modern painting. Klaus lives and works in Berlin. One of his many contributions to art is re-combination, freestyle collage - a combination of acrylic, collage paper and vinyl panes as an absolute joy that regenerates our common cultural history.

Echo, mixed media on canvas, 90x116 cm



Radovan Kunić

Rođen je 1987. u Rijeci. Nakon završene gimnazije 2005. upisuje studij na Akademiji primijenjenih umjetnosti u Rijeci pri kojoj diplomira na kiparstvu u klasi prof. Žarka Violaća. Tijekom studija izlaže na zajedničkim izložbama studenata APURI te na nekoliko grupnih izložaba van angažmana akademije, sudjeluje na nekoliko likovnih kolonijai manifestacijai osvaja dvije nagrade za idejna rješenja skulpturalnog obilježja nagrade (nagrade Sport PGŽ i nagrade Volonter godine). Uz kiparstvo, kontinuirano se bavi i slikanjem koje je na kraju preuzelo glavnu ulogu u njegovu radu. Na likovnoj manifestaciji "Grisia" osvaja otkupnu nagradu sponzora-TZ grada Rovinja, a 2013. osvaja otkupnu nagradu na natječaju za mlade hrvatske umjetnike „Erste fragmenti 9“ te izlaže na zajedničkim izložbama „Erste fragmenti 9“. Prvu ozbiljnu i cjelovitu izložbu održava 2014. u Pulscoj galerijiPoola. Iste godine osvaja prvu nagradu na slikarskom natječaju Istraart te nagradu Sveučilišta u Trstu na natjecanju Ex tempore, Vodnjan 2014. Član je HDLU Rijeka. Živi u Matuljima, a radi u Ateljeu „Dvorište“ u Rijeci.

„Prije forme“, ulje na platnu, 100x100 cm

Radovan was born in Rijeka in 1987. After the secondary comprehensive school he enrolled in the Academy of Applied Arts in Rijeka, where he graduated in sculpture in the class of Professor Žarko Violać. During his studies he exhibited his works in joint student exhibitions, as well as several group exhibitions outside of the Academy, he participated in several art colonies and manifestations and won two awards for the conceptual design of the sculptural feature of the award (Sport PGŽ Award and Volunteer of the Year Award). Apart from sculpture, he has continually worked in painting, which became his major expression. At a fine arts event "Grisia", he won a purchase award given by Rovinj Tourist Board and in 2013 another purchase award in a competition for young Croatian artists "Erste Fragments 9", where he also exhibited his works in joint exhibitions. His first important exhibition was organised in Poola Gallery, in Pula in 2014. In that same year, he won first-place award at Istraart painting competition and a University of Trieste award in Ex tempore competition in Vodnjan. Radovan is a member of the Croatian Association of Artists in Rijeka. He lives in Matulji and works in "Dvorište" Atelier in Rijeka.

Before the Form, oil on canvas, 100x100 cm



Margareta Lekić

Rođena je 1982. godine u Osijeku. Nakon studija fizike pri Učiteljskom fakultetu u Osijeku, upisuje ALU u Zagrebu, odjel kiparstva gdje diplomira 2007. s najvišim pohvalama. Dobitnica je brojnih stipendija poput ona za radionicu stripa na Balatonu u Mađarskoj, Indiana univerzitetu u SAD-u, stipendije Grada Zagreba za poslijediplomski studij koji pohađa od 2008 na ALU Zagreb, rezidencije na Massachusetts koledžu u Bostonu, SAD, te u Site International des Arts u Parizu. Dobitnica je posebnih rektorovih nagrada 2006. i 2007., pobjednica natječaja za dizajn One take film festivala, Zagreb, te tri godine nominirana za EsslAward – Beč, Austrija. Samostalno je izlagala u Hrvatskoj; Indiani, Bostonu, SAD; Stockholmu, Švedska; Berlinu, Njemačka. Osim umjetničkim bavi se i pedagoškim radom, a nakon višegodišnjeg umjetničkog i pedagoškog iskustva s različitim uzrastima djece odlučila je spojiti ljubav prema umjetničkom i logičkom, što je rezultiralo didaktičkim igračkama za djecu. Članica je HDLU-a, HDLU-a Osijek, HZSU-a. Živi i radi u Osijeku.

„Kugle“, 17cm, 15cm, 11cm, drvo, kositar

Margareta was born in Osijek in 1982. After studying physics at the Faculty of Teacher Education in Osijek, she enrolled in the Academy of Fine Arts in Zagreb. She graduated with honours from the Department of Sculpture in 2007. She has held a number of grants: a grant for comics workshop at Balaton, Hungary, a University of Indiana grant, a city of Zagreb studentship for postgraduate studies she has been attending since 2008 at the Academy of Fine Arts in Zagreb, a studentship for Massachusetts College in Boston, USA, and for Site International des Arts in Paris. Margareta also received special Chancellor's Awards, in 2006 and 2007, won One Take Film Festival design contest, and was nominated for the Essl Award in Vienna for three years in a row. She exhibited independently in Croatia, Indiana, Boston, Stockholm and Berlin. Apart from her creative work, she also works in education. After working as an artist and a teacher for a number of years, she decided to combine her love for art and for the logical, and make didactic toys. Margareta is a member of the Croatian Association of Artists, the Croatian Association of Artists in Osijek, the Croatian Freelance Artists' Association. She lives and works in Osijek.

Spheres, 17 cm, 15 cm, 11 cm, wood, tin



Rođena je 1987. godine u Čakovcu. Godine 2007. godine upisuje Akademiju primijenjenih umjetnosti sveučilišta u Rijeci. Izlagala je na više skupnih izložbi od kojih su značajnije: '2. hrvatski trijenale autoportreta' u Galeriji Prica u Samoboru, GalerijaMC, New York, SAD, Galerija Oravska, Bratislava, Slovačka, Galerija MediaNox, Maribor, Slovenija. Samostalno je izlagala u Rijeci, Zagrebu, Labinu, Splitu. Dobitnica je 2.nagrade na International Art Contest – ART DEPT, u Australiji, 2013. Članica je HDLU-a Međimurja. Živi i stvara u Svetoj Mariji kraj Čakovca.

„Radijant zvučne vertikale 3 i 4“, akril na platnu, diptih – 60x81 cm (x2)

Lidija was born in Čakovec in 1987. She enrolled in the Academy of Applied Arts, University of Rijeka, in 2007. She has exhibited in several group exhibitions, including the 2nd Croatian Triennial of Self-portrait at Prica Gallery in Samobor, Gallery MC in New York, Oravska Gallery in Bratislava, MediaNox Gallery in Maribor, Slovenia. Lidija has also exhibited in individual shows in Rijeka, Zagreb, Labin and Split. She received a 2nd place award at the International Art Contest ART DEPT in Austria in 2013. She is a member of the Croatian Association of Artists of Međimurje and she lives and works in Sveta Marija near Čakovec.

Radiant of Acoustic Vertical 3 and 4, acrylic on canvas, diptych 60x81 cm (x2)



Rodom iz Brela, rođen je 1986. godine u Makarskoj. Diplomirao je 2010. godine na Grafičkom odsjeku ALU u Zagrebu, u klasi prof. Nevenke Arbanas. Do sada je sudjelovao na desetak skupnih izložbi u zemlji i inozemstvu: salonu mladih, Klovićevim dvorima, Gliptoteci (Novi hrvatski realizam), Hrvatskom trijenalu grafike, 2012., „Global print, Duoro, uPortugalu, te održao šest samostalnih izložbi u Zagrebu, Makarskoj i Požegi. Izražava se u mediju grafike i crteža no, već na početku karijere zapažen je provokativnim, ali studiozno promišljenim i vrlo kvalitetno izvedenim izložbama, u kojima se pozicionira kao multimedijalni umjetnik koji se kreće u rasponu od tradicionalnih grafičkih tehnika, preko crteža, filma, fotografije do koncepta, poput izložbe Magnum 365, Brnjice,... Član je HDLU-a i HULULK-a te Hrvatske zajednice samostalnih umjetnika.

„Hommage Pravdoju Beliji“, olovka na papiru, 50x50 cm

Coming from Brela, Duje was born in Makarska in 1986. He graduated from the Department of Graphics at the Academy of Fine Arts in Zagreb in 2010 in the class of Professor Nevenka Arbanas. So far, he has participated in about ten group exhibitions at home and abroad: Young Artists Salon, Klović Castle, Plaster-Cast Gallery (New Croatian Realism), Croatian Graphics Triennial in 2012, Global print, Duoro in Portugal, and has held six individual shows in Zagreb, Makarska and Požega. Duje works in the medium of print and drawing and has already been noted, very early in his career, for his provocative and high quality exhibitions, where he presents himself as a multimedia artist whose creative output ranges from traditional prints, to drawings, film, photography and conceptual art, such as the Magnum 365 Exhibition and Brnjica. He is a member of the Croatian Association of Artists, the Croatian Association of Artists and Art Critics and the Croatian Union of Independent Artists.

Hommage to Pravdoje Belija, pencil on paper, 50x50 cm



Rođen je 1983. godine u Mostaru, BiH. Godine 2008. diplomirao kiparstvo na Akademiji likovnih umjetnosti u Zagrebu, u klasi prof. Mire Vuće. Izlagao je na nekoliko samostalnih i skupnih izložbi, a dobitnik je nagrade na natječaju za spomenik hrvatskim braniteljima u Belom Manastiru 2011. godine, te treće nagrade na 32. Salonu mladih u Zagrebu prošle godine. Radi kao predavač pri Školi primijenjene umjetnosti i dizajna, na aranžersko-scenografskom odjelu u Zagrebu u kojem i živi i umjetnički djeluje. Njegovi jedinstveni radovi zanimljivi su po svom vijeku trajanja. U središte interesa postavlja umjetnički subjekt, njegova razmišljanja o vlastitim umjetničkim počecima, skulpturi i umjetnosti općenito. Realizacije su mu nerijetko skulpturalno-ambijentalne instalacije, ne analitične, već lirski ekspresivne, osjetilno i intuitivno zahvaćajući fenomen umjetničkog stvaralaštva, odnos ideje i materijala kao nositelja umjetničke forme.

„Ličinke“, terakota, 7 skulptura, 17x36x10 cm

Mak was born in Mostar, Bosnia and Herzegovina, in 1983. He graduated in sculpture from the Academy of Fine Arts in Zagreb in the class of Professor Miro Vuć. He exhibited in several individual and group shows, received an award in a competition for Croatian Defenders war memorial in Beli Manastir in 2011, and was placed third in the 32nd Young Artists Salon held in Zagreb last year. Mak teaches in the Department of Display and Scenography at the School of Applied Art and Design in Zagreb, where he also lives and creates. His unique works of art are interesting in terms of their life span. He places the artistic subject at the centre of interest, his thoughts about his own artistic beginnings, sculpture and art in general. His creations are often sculptural-environmental installations, not analytical but lyrically expressive, sensually and intuitively encompassing the phenomenon of artistic creativity and the relationship between idea and material as the carrier of art form.

Larvae, terracotta, seven sculptures 17x36x10 cm



Rođen je 1952.godine u El Salvadoru, CA. Godine 1978. nakon studiranja na Ekonomskom fakultetu upisuje studij arhitekture stipendiran od brazilske vlade, na Rio Grande do Norte. Već 1979. primljen je u Udruženje arhitekata u Londonu postajući prvostupnik (RIBA I) 1986. te AA diplomu i RIBA II 1988. Tada izlaže na skupnoj izložbi fotografije, 1979. i 1986.u sklopu projekta Udruženja (AA). Djelovao je u Londonu radeći s poznatim dizajnerskim studijima usavršavajući se kroz projektiranje i renoviranje stambenih jedinica u Engleskoj te Hong Kongu i Perthu u Australiji. Od 1986. – 1990. radio je za RonaHeron Arch. &Designers te Michael Hopkins &Partners kao dio tima koji je projektirao IBM-ovu HQ. zgradu na Heathrowu – jedne od najboljih djela britanske suvremene arhitekture. Krajem 1990.-ih otvara svoju praksu u San Salvadoru, El Salvador, gdje stječe ugled, prima nagrade i priznanja. Godine 1996. jedan od njegovih urbanističkih planova nagrađen je s “Best Residential Development oftheyear”, a godine 1999. osvojio je 2. nagradu na otvorenom natječaju za novi kompleks zgrada za salvadorsko Ministarstvo vanjskih poslova. Radeći na brojnim projektima u zemlji ali i inozemstvu, 2004. boravi i nadzire gradnju u Nikaragvi, u Managui do 2009. Sada živi u Limi, u Peruu gdje ima studio MZ Iluminadores predstavljajući vlastiti brand umjetničkih rasvjetnih tijela, posvećen vlastitom dizajnu, slikarstvu i naravno arhitektonskoj praksi.

„Crvena stolica Paradisa“, kombinirana tehnika, 79x79 cm

Francisco was born in El Salvador, CA, in 1952. After studying at the Faculty of Economy, in 1978 he enrolled in Rio Grande do Norte to study architecture as the recipient of the Brazilian government studentship. As early as 1979 he became a member of the London Architectural Association where he received his BA degree in Architecture and RIBA I in 1986 and carried on to receive his AA Diploma and RIBA II in 1988. Within an AA project, he exhibited his work in a group exhibition of photography in 1979 and 1986. He was active in London, working with famous designer studios and extending his knowledge through making designs and renovating residential units in England, Hong Kong and Perth, Australia. From 1986 to 1990 he worked for RonaHeron Arch. &Designers and with Michael Hopkins &Partners as a member of the team that designed the IBM HQ at Heathrow – one of the best pieces of modern British architecture. By the end of 1990s he opened his own business in San Salvador, El Salvador, where he developed his reputation and received awards and recognition. In 1996, one of his urban development plans received the Best Residential Development oftheyear award, and in 1999 he won a second-place award in an open competition for the Salvadorian Ministry of the Exterior new building complex. Working on numerous projects in his home country and abroad, he was overseeing building works in Nicaragua in 2004 and in Managua until 2009. He now lives in Lima, Peru, where in his own studio MZ Iluminadores he presents his brand of artistic lighting. He is dedicated to his own design making, painting and, of course, architectural work.

The Red Paradiso Chair, mixed media, 79x79 cm



Beata Maria Orlikowska

Rođena je 1964.godine u Koszalinu u Poljskoj. Diplomirala je na odjelu keramike i stakla pri Wroclawskoj Akademiji likovnih umjetnosti 1990.godine, a unikatnu keramiku na Fakultetu keramike i stakla kod prof. Krystyny Cybinskiej. Osnivačica je kreativne skupine „Od dawna“. Od 1990. organizira radionice keramike na otvorenom u Chodzieżyu. Stvara jedinstvenu keramiku, a komade nerijetko uklapa u slikarska platna. Stvara i radi na području industrijskog i umjetničkog dizajna. Njezini radovi nalaze se u privatnim zbirkama u zemlji i inozemstvu, kao i kolekcijama muzeja i galerija. Idejna je autorica i realizatorica nagrade „Koszalinskidenar“ i dizajnerica i autorica izvornog porculana za kozalinski Univerzitet tehnologije te porculanskih kipića - nagrade Koszalinski orlovi. Članica je i Kulturnog vijeća 2011. – 2012. Svojim radom sudjelovala je na brojnim izložbama u Wroclawu, Zakopanima, Varšavi, Czestochowu, Chodziežu, Luksemburgu, a samostalno zapaženo izlagala u domovini i Berlinu. Sudjelovala je na natjecanjima IWP suvremene keramike u Varšavi 1989. gdje odnosi nagradu, Međunarodnom festivalu Keramika Mino u Japanu 1992. i Otvorenom Art Festivalu u Luksemburgu 1997., na kojem je i pobijedila. Sudjeluje u brojnim humanitarnim aukcijama posebno namijenjenim djeci.

„Otok“, kombinirana tehnika – akril i keramika na platnu, 73x100 cm

Beata Maria was born in Koszalin in Poland in 1964. She graduated from the Department of Ceramics and Glass at Wrocław Academy of Fine Arts in 1990, as well as from the Faculty of Ceramics and Glass (unique pottery) in the class of Professor Krystyna Cybinskiej. She is the founder of the creative group „Od dawna“. She has been organising open air pottery-making workshops in Chodzież since 1990. She makes unique pieces of pottery, embedding them occasionally in her canvases. She works in the field of industrial design and her works can be found in private collections in the country and abroad, as well as in museum and gallery collections. She is the conceptual author and creator of „Koszalinskidenar“ award, as well as the designer and author of the original porcelain for Koszalin University of Technology and of porcelain statues – the Koszalin Eagles award. She was also a member of the Council of Culture 2011-2012. Beata participated in numerous exhibitions in Wrocław, Zakopane, Warsaw, Czestochowa, Chodzież and Luxembourg, as well as held noted individual shows in her home country and Berlin. She took part in IWP competitions of contemporary ceramics in Warsaw in 1989, International Festival of Mino Ceramics in Japan in 1992 and Open Art Festival in Luxembourg in 1997, where she won. She has also participated in numerous charity auctions intended for children.

An Island, mixed media – acrylic and ceramics on canvas, 73x100 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 Citedes 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 MarekaOrmandika“. Živi i stvara kao slobodni umjetnik u Bratislavi.

„Stol“, akril i uljni pastel na platnu, 90x116 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 Premio Internationale d'arte in San Crispiano in Italy. Two monographs were published about his work, in 2005 and 2010, the latter with an interesting title The Purgatory of Marek Ormandik. He lives and works as an independent artist in Bratislava.

A Table, acrylic and oil pastel on canvas, 90x116 cm

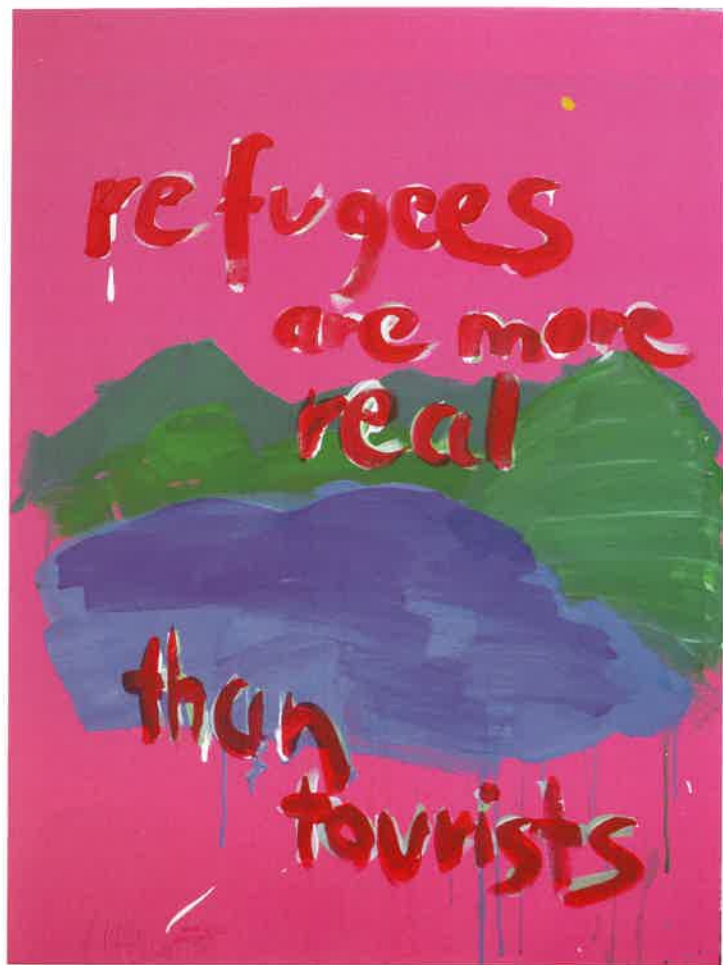


Rođen je 1983. godine u Zagrebu. Maturirao je na aranžersko-scenografskomodjelu u Školi primijenjenih umjetnosti i dizajna u Zagrebu. Diplomirao je kiparstvo na Akademiji likovnih umjetnosti u Zagrebu, u klasi prof. Mire Vuće. Izlagao je na više skupnih izložbi – Trijenalu kiparstva, Trijenalu medaljarstva i male plastike, zagrebačkom salonu, Salonu mladih, a upriličio jednu samostalnu izložbu u Zagrebu. Živi u Zagrebu gdje i radi kao profesor na aranžersko –scenografskom odjelu pri Školi primijenjenih umjetnosti i dizajna. Kloneći se deskriptivnih pretenzija, ne bavi se prepoznavanjem animalnog svijeta, već potaknut skladom prirodnih, organskih oblika promatra i bilježi fizionomiju i položaje tih stvorenja kako bi ih postepenim apstrahiranjem sveo na karakterističan znak.

„Ljuštura“, kaširani papir, 31x39x52 cm

Janko was born in Zagreb in 1983. He completed the secondary School of Applied Art and Design, Department of Display and Scenography, in Zagreb, and graduated in sculpture from the Academy of Fine Arts in the class of Professor Miro Vuće. Janko has exhibited in several group shows – the Triennial of Sculpture, Triennial of Medal-making and Plastic Arts, Zagreb Salon, Young Artists Salon, as well as in one individual show in Zagreb. He lives in Zagreb and teaches in the Department of Display and Scenography at the School of Applied Art and Design. Staying away from descriptive aspirations, he is not concerned with the recognition of the animalistic world. Rather, inspired by the harmony of natural organic forms, he observes and records the physiognomy and locations of those creatures to reduce them, by gradual abstracting, to a characteristic sign.

A Shell, lined paper, 31x39x52 cm



Andreas Pytlik

Rođen je 1962.godine u Munchenu, Njemačka. Kako sam navodi tada je počeo živjeti ali i raditi. Od 1995. Izlaže slike i instalacije na domaćim i inozemnim izložbama. Bavi se land-artom, performansom, izložbama-akcijama. Od 1998. godine svojim radom propituje semantiku zelene boje. Priča je to o slikarstvu, ali ipak temeljeno na iskustvima vegetacije i prirode. Predsjednik je likovnog udruženja „Arbeitskreis 68“. Njegove radove otkupljuju značajne zbirke i kolekcije: Bavarska državna zbirka, munchenska zajednica Grassau, galerija Kaysser, Haran kolekcija Istanbul, kolekcija galerije Makek,... Pytlik je majstor kolora ali i prepoznatljiv po vrlo duhovitom, gotovo ludističkom nazivlju radova i ciklusa. Izlaže osim u Njemačkoj, i u Turskoj, Portugalu, Austriji, Češkoj, Italiji, Belgiji, Novom Zelandu, BiH, Litvi, Južnoj Koreji i Hrvatskoj.

„Izbjeglice“, akril na platnu, 81x60 cm

Andreas was born in Munich, Germany, in 1962. As he himself states, that was the time when both his life and his work began. He has been exhibiting his paintings and installations in the country and abroad since 1995. He works in land art, performance art and exhibition-action. Since 1998 he has been exploring the colour semantics of green. That work is a narrative of painting, but still based on the experience of vegetation and nature. Andreas is the president of the artistic association Arbeitskreis 68. Some noted collections have bought his works: Bavarian National Collection, Grassau community in Munich, KaysserGallery, Haran Collection Istanbul, Makek Gallery collection, etc.Pytlik is a master of colour, but also known for humorous, almost ludic, titles of his works and cycles. Apart from Germany, he has exhibited his works in Turkey, Portugal, Austria, Czech Republic, Italy, Belgium, New Zealand, Bosnia and Herzegovina, Lithuania, South Korea and Croatia.

Refugees, acrylic on canvas, 81x60 cm



Rođena je 1988.godine u Puli. U Zagrebu završava Akademiju likovnih umjetnosti u klasi prof. Zlatka KauzlarićaAtača kao magistar slikarstva.Osim slikarstvom uspješno se bavi ilustracijom što joj je i glavna preokupacija i zanimanje. Ilustrirala je brojne knjige iz područja lijepe književnosti, ali i specijalizirane tematske publikacije. Danas radi kao novinska ilustratorica. Sudjelovala je do sada na skupnim izložbama grupe PIR čija je članica, dijeleći s ostalima i zajedničke ateljerske prostore u Radničkoj cesti, gdje je u istoimenoj galeriji i održano prvo predstavljanje grupe. Potom se izložbom „Na tragu intime“ predstavljaju u gal. Prica u Samoboru. Svoj talent za vizualno oblikovanje pokazuje i kao pomoćnica scenografa radeći na predstavi Crvenkapica HNK Rijeka. Članica je HDLU-a i grupe PIR. Živi i radi u Zagrebu.

„Pjaceta“, akril na platnu, 100x81 cm

Alisa was born in Pula in 1988. She received her MA in painting from the Academy of Fine Arts in Zagreb in the class of Professor Zlatko KauzlarićAtač. Apart from painting, she works in illustration, which is her main preoccupation and profession. She has illustrated many books in the area of literature, as well as specialised subjects. She now works as a newspaper illustrator. Alisa has participated in group exhibitions of the PIR Group, sharing with other members the ateliers in Radnička Street, where the group also introduced itself for the first time. The group members have also presented their work at the exhibition “In the Footsteps of Intimacy” in Prica Gallery in Samobor. Alisa's employed her talent for visual creativity working as a scenography assistant for the Little Red Riding Hood performance at the National Theatre in Rijeka. She is a member of the Croatian Association of Artists and the PIR Group. She lives and works in Zagreb.

A Small Square, acrylic on canvas, 100x81 cm



Mario Romoda

Rođen je 1987. godine u Vukovaru. Kao prognanik odlazi na otok Krk gdje završava osnovnu školu. Srednju školu završava u Osijeku sa tri priznanja - prva mjesta na državnim natjecanjima u crtanju i slikanju. Svoje uspjehe nastavlja na Akademiji likovnih umjetnosti u Zagrebu koju upisuje 2005. godine. Proglašen je najboljim studentom na trećoj godini studiranja. Titulu prvostupnika slikarstva dobiva 2010. godine. Akademiju likovnih umjetnosti završava 2012. godine u Zagrebu, u klasi profesora Zoltana Novaka. Iako mlad, za svoj likovni rad dobitnik je brojnih nagrada: državne nagrade Domijada 2004. i 2005.; nagrada za najboljeg studenta na prvoj i trećoj godini, ALU; prvo mjesto na Bijenalu studenata u Beogradu; najbolji rad na ALU za 2011.; nominacija za najbolji diplomski rad 2012. Njegovi radovi nastaju interveniranjem u sasvim prozaičnom tehničkom mediju - građevinskom stiroporu na interesantan i likovno 'pismen' način te predstavljaju njegov pogled na stvaralačku ulogu kreativca danas.

„Dnevni promatrači“, akril na platnu, 100x70 cm (x3)

Mario was born in Vukovar in 1987. He was exiled to Krk, where he completed elementary education. Upon completing the secondary school in Osijek, he had three awards – as the first-placed pupil in national drawing and painting competitions. Mario enrolled in the Academy of Fine Arts in Zagreb in 2005, continuing his successful studies. He was the best student of the year in his third year. He was awarded Bachelor of Arts degree in painting in 2010, finishing the studies in 2012 in the class of Professor Zoltan Novak. Although very young, Mario has received numerous awards for his work: national Domijada award in 2004 and 2005, best first year and third year student award, first-place award at the Student Biennial in Belgrade, best work at the Academy of Fine Arts in 2011, nomination for the best BA thesis in 2012. His works are created in a rather prosaic technical medium – building styrofoam, in an interesting and painterly “literate” way, representing his view of the role creative people have today.

Day watchers, acrylic on canvas, 100x70 cm (x3)



Sebastian Schulz

Rođen je 1983. godine u Furstenteldbrucku, u Njemačkoj. Umjetnik po vokaciji, završio je višoku školu Communication Design, specijaliziravši crtanje i kaligrafiju. Održao je nekoliko samostalnih izložbi od kojih su značajnije ona u gradu Augsburgu te u Subotici, u Srbiji. Vrlo svestran ponasob u sportskim disciplinama osvaja brojne nagrade na natjecanjima poput: BMX Racea ili Dikshalniciation – Billardtutnier. ". Rebus, slovni znak, simbolika, tajni kodovi skriveni u brojevima, vještina kaligrafskog pisanja otkrivaju svestranost ovog neobičnog autora kojemu je slikarsko platno mjesto konotativnih, dubljih značenja. Živi i stvara u Augsburgu.

„Svjetovi (ovdje je ponestalo crvene)“, akril na platnu, 81x60 cm

Sebastian was born in Furstenteldbruck, Germany, in 1983. An artist by vocation, he completed the College of Communication Design, specialising in drawing and calligraphy. He has had several individual exhibitions, most important of which were one in Augsburg and one in Subotica, Serbia. An extremely versatile person, especially in sports, he has won a number of awards in competitions such as BMX Race or Dikshalniciation – Billardtutnier. A rebus, an alphabet sign, symbolism, secret codes hidden in numbers and calligraphy reveal a diversity of interests of this unusual author for whom the canvas is a locus of connotative, deep meanings. Sebastian lives and works in Augsburg.

Worlds (the red ran out at this point), acrylic on canvas, 81x60 cm



Rođen je 1974. godine u Zagrebu. Nakon Škole primijenjenih umjetnosti i dizajna upisuje slikarstvo te diplomira na Akademiji likovnih umjetnosti u Zagrebu. Član je HDLU Zagreb i Fan kluba Sveta Jana. Samostalno je izlagao u galeriji Škole za primijenjene umjetnosti u Zagrebu. Dobitnik je nagrade ALU prilikom diplomiranja. Svoj slikarski govor temelji na osjećaju za boju i svjetlost u boji. U njegovim slikama nema čovjeka, samo priroda, ona velika, moćna, s raslinjem koje snažno pulsira u intenzivnom zelenilu i sa životinjama (majmuni, žirafe, ptice) s obilježjima ljudi. U strogim, oštro rezanim poljima sve živi u skladu, punim dahom. Njegovo je slikarstvo neposredno i iskreno, egzotično u doživljaju, autentično u izričaju, usmjereno na boju i kompoziciju, motivi su mu u službi ovih likovnih elemenata. Živi i radi u Zagrebu.

„Rode“, ulje na platnu, 61x61 cm

Petar was born in Zagreb in 1974. After completing the School of Applied Arts and Design he graduated in painting from the Academy of Fine Arts in Zagreb. He is a member of the Croatian Association of Artists in Zagreb and Sveta Jana Fan Club. He has held an individual exhibition show at the School of Applied Arts and Design Gallery. Upon graduation, he received the ALU Award. His painterly expression stems from his feeling for paint and for the light in paint. Human beings are not present in his paintings; there is only nature, large as life, powerful, full of vegetation pulsing through intensive green and filled with human-shaped animals (monkeys, giraffes, birds). In stern, sharply cut fields, everything exists in harmony and is full of life. His painting is immediate and honest, exotic in experience, authentic in expression, focused on colour and composition, with motifs in the service of those painterly elements. Petar lives and works in Zagreb.

Storks, oil on canvas, 61x61 cm



Rođen je 1951. godine u Zagrebu, Hrvatska. Godine 1977. diplomirao je na Filozofskom fakultetu u Zagrebu komparativnu književnost i povijest umjetnosti. U Londonu završava studij slikarstva na Byam Shaw School of Art 1982., a 1986. magistrira na glasovitom Royal College of Art. Živeći i radeći na tri ključne lokacije u Zagrebu, Londonu i Dubrovniku, Šibl od 1982. g. izlaže i sudjeluje na važnim skupnim i samostalnim izložbama u domovini i Europi. Martyn Walsh izabire ga kao suradnika na glasovitom Pirellijevom kalendaru, a iste godine zapažen mu je i nastup na internacionalnom sajmu suvremene umjetnosti u londonskoj Olympia Exhibition Hall te prva monografska izložba u Zagrebu. Njegov stvaralački potencijal iznjedrio je mnogobrojne crtačke i slikarske cikluse koji se prostorno nadopunjavaju i stapaju u veliki nekonvencionalni ciklus. Od 1982.g. do danas priredio je šezdeset samostalnih i više od dvadeset velikih skupnih izložaba u svijetu. Na izložbi – performansu u Liverpoolu, gradu kulture za 2008.g. imao je čast prirediti svoju izložbu performans uz pratnju glazbe i plesača. Član je HDLU i HZSU. Živi i radi u Zagrebu, Londonu i Dubrovniku.

„Jutro poslije“, akril na platnu, 100x73 cm

Born in Zagreb in 1951 and received a degree in comparative literature and art history from the Faculty of Philosophy in Zagreb in 1977. He completed Byam Shaw School of Art in London in 1982, and took his MA from the famous Royal College of Art in 1986. Living and working at three key locations, Zagreb, London and Dubrovnik, Šibl has exhibited his works in important individual and group exhibitions in Croatia and Europe since 1982. Martyn Walsh chose him as a collaborator on the famous Pirelli calendar, and in the same year he made a prominent appearance at the international modern art exhibition at the London Olympia Exhibition Hall. He also holds a first monograph exhibition in Zagreb that year. His artistic potential has brought forth a number of drawing and painting cycles that complement one another and merge into one big unconventional opus. Since 1982 he has organised sixty individual and more than twenty group exhibitions internationally. At an exhibition-performance in Liverpool, the Capital of Culture in 2008, he presented his own performance-exhibition accompanied by music and dancers. He is a member of the Croatian Association of Artists and the Croatian Freelance Artists' Association. He lives and works in Zagreb, London and Dubrovnik.

Morning After, acrylic on canvas, 100x73 cm

5. Wie hast Du aufgerechnet, wer sich heute
den Jugendfotos verhängt. Wenn nicht...

FAN
TEST
SO SEHEN DIE STARS HEUTE AUS!



für RAF

22.VI 2015. [RAB] Mio

Rođen je 1953. godine u Gornjoj Dobrinji kod Užičke Požege. Studij filmskog snimanja završio je na zagrebačkoj Akademiji za kazalište, film i televiziju u klasi Nikole Tanhofer. Njegove su fotografije objavljivane u svim novinama i časopisima jugoslavenskog prostora, a trajno je surađivao u Studentskom listu, Poletu, Pitanjima, Quorumu, Svijetu, Startu, Globusu, itd. S Ivanom Posavcem osnovao je 1979. godine umjetnički studio MO (meko okidanje). Zajedno su ostvarili niz projekata, među ostalim 150 naslovnica časopisa Danas. Mio Vesović je 1980. godine pomogao u stvaranju Poletove estetike Novog vala. 1981. godine snimio je najpoznatiji performans Tomislava Gotovca: Ležanje gol na asfaltu, ljubljenje asfalta (Zagreb, volim te!). Izlagao je na nizu samostalnih i grupnih izložbi. Prvu samostalnu izložbu priredio je u Prostoru proširenih medija, HDLU-a, 1983. godine u spomen Rexu (Vladimir Roksandić), a drugu 1985. godine u Srećnoj galeriji u Beogradu, a "Rosebud" je naslov treće samostalne izložbe u Studiju Galerije suvremene umjetnosti, a stotinjak njegovih fotografija nalazi se u zbirci Muzeja suvremene umjetnosti u Zagrebu. Kao fotograf na filmu surađivao je s poznatim redateljima: Zoranom Tadićem (San o ruži), Rajkom Grlićem (Štefica Cvek u raljama života), Veljkom Bulajićem (Obećana zemlja).

„Za RAF-a“, kolaž, akril na platnu, 70x50 cm

Mio was born in Gornja Dobrinja near Užička Požega in 1953. He graduated in film recording from the Academy for Theatre, Film and Television in the class of Professor Nikola Tanhofer. His photographs were published in all newspapers and magazines in former Yugoslavia and he worked for Studentski list, Polet, Pitanja, Quorum, Svijet, Start, Globus and others. In 1979, he established an art studio MO (meko okidanje) with Ivan Posavec. They cooperated on numerous projects, including, among others, 150 cover pages of Danas magazine. Mio Vesović was instrumental in helping create magazine Polet's aesthetic of New Wave in 1980. In 1981 he recorded the most famous performance piece by Tomislav Gotovac: Lying Naked on Asphalt, Kissing the Asphalt (Zagreb, I love you!). Mio exhibited his work in a number of individual and group shows. His first individual exhibition was organised in the premises of the Croatian Association of Artists in 1983 in memory of Rex (Vladimir Roksandić), and the second one in Srećna galerija in Belgrade in 1985. The third exhibition, entitled "Rosebud", was held in the Studio of the Modern Art Gallery, while about a hundred of his photographs is part of a collection in the Museum of Contemporary Art in Zagreb. As a film photographer he worked with some famous directors: Zoran Tadić (San o Ruži), Rajko Grlić (Štefica Cvek u raljama života), Veljko Bulajić (Obećana zemlja).

For RAF, collage, acrylic on canvas, 70x50 cm



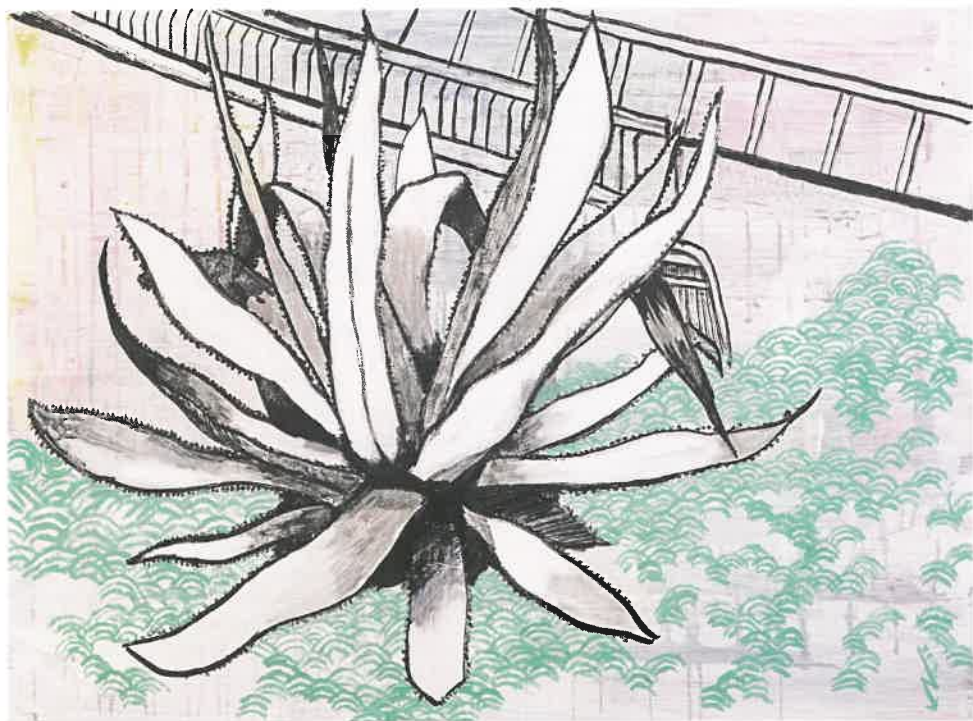
Nataša Vuković

Rođena je 1986. godine u Osijeku. Završila je školu za tekstil, dizajn i primijenjene umjetnosti, smjer slikarski dizajner, u rodnom gradu 2005. Iste godine upisuje Umjetničku akademiju u Osijeku, smjer likovna kultura, a studij završava 2012. na zagrebačkoj likovnoj akademiji, na nastavničkom odjelu – smjer slikarstvo u klasi prof. Matka Vekića. Izlagala je na dvije samostalne izložbe od kojih je jednu upriličila u Miller galeriji u SAD-u. te više skupnih žiriranih izložbi u Hrvatskoj i inozemstvu. Radila je i kao profesor na Školi primijenjenih umjetnosti, tekstila i dizajna u Osijeku. Članica je HDLU-a. Živi i stvara na relaciji Osijek – Zagreb.

„Scena zločina“, ulje i akril na platnu, 50x70 cm

Nataša was born in Osijek in 1986. She completed the School of textiles, design and applied arts, with a major in painting design, in her home town in 2005. She enrolled in the Academy of Arts in Osijek in the same year, studying the culture of painting and completing her studies in the teaching department of the Academy of Fine Arts in Zagreb in the class of Professor Matko Vekić. Nataša has exhibited in two individual shows, including the one at Miller Gallery in the USA, as well as in several group jury exhibitions in Croatia and abroad. She has taught at the School of textiles, design and applied arts in Osijek. She is a member of the Croatian Association of Artists and lives and works in Osijek and Zagreb.

The Scene of Crime, oil and acrylic on canvas, 50x70 cm



Nebojša Vuković

Rođen je 1985. godine u Osijeku, gdje završava Školu za tekstil, dizajn i primijenjene umjetnosti, grafički smjer. Godine 2011. diplomirao je na ALU u Zagrebu grafiku u kladi prof. Roberta Šimraka. Dobitnik je Ceepus stipendije 2006. te provodi studijsku godinu na Akademiji likovnih umjetnosti u Krakovu, Poljska kod Artura Grabowskog gdje razvija interes za nove medije. Sudjelovao je na žiriranim izložbama: Salonu mladih, Izložbi autoportreta u galeriji Prica, izložbi minijatura, Zaprešić, Strip festivalu u Osijeku te se predstavio trima samostalnim izložbama u priznatim galerijskim prostorima u Zagrebu. Od 2011. član je HDLU-a te filmskih udruga Klubvizija SC i Blank.

„Agave“, kombinirana tehnika na platnu, 81x60 cm

Nebojša was born in Osijek in 1985, where he completed the School of textiles, design and applied arts, graduating in graphics. In 2011 he graduated from the Academy of Fine Arts in Zagreb in the class of Professor Robert Šimrak. He received Ceepus grant in 2006 and spent a study year at the Academy of Fine Arts in Krakow, Poland, with Artur Grabowski, developing an interest in new media. He exhibited in jury exhibitions: Young Artists Salon, Prica Gallery exhibition of portraits, Zaprešić exhibition of miniatures, Osijek Comic Book Festival, as well as three individual exhibitions in notable galleries in Zagreb. He has been a member of the Croatian Association of Artists since 2011, as well as film associations Klubvizija SC and Blank.

Agaves, mixed media on canvas, 81x60 cm



Charo Zapater

Rođena je u Limi (Peru), 1949. godine. Studirala je dizajn i slikarstvo na Burton Manor College u Engleskoj, a potom, između 1975. i 1977. kiparstvo i sitotisk. Diplomirala je s počasima slikarstvo na Accademia di Belle Arti di Roma u Italiji. Krenuvši za drugim srodnim granama, studirala je graviranje na Školi likovnih umjetnosti San Jordi u Barceloni u Španjolskoj. Godine 2003. otputovala je u Kamerun gdje je proučavala i učila pravljenje i oslikavanje prirodnim bojama. Godine 2006. magistrira u na području likovne umjetnosti i umjetničkog performansa na Accademia di Belle Arti u Firenci, Italija. Participirala je na brojnim značajnim skupnim izložbama i predstavljala se samostalnim diljem svijeta od kojih su najznačajnije: Museo Nazionale di Arti y Tradizione, Rim, Italija. Caja de ahorros, Bilbao, Španjolska. Puklla Sunchis, Galería Trapecio, Lima, Peru. El arte de Jugar, Galería del Banco Continental, Lima, Peru. Predstavlja Peru na OEA, Washington, SAD. Bijenale Artist Book, Museo Wignacourt, Rabat, Malta. IV međunarodna izložba Umjetnosti i kulture, Palača umjetnosti, Rim, Italija, Izložba Visual Poetry, San Jordi, Barcelona, Španjolska, 48. Festival Dei Popoli – izložba suvremene umjetnosti Fortezza Da Basso, Firenca, Italija. ARTOUR – putujuća izložba Rim - Koreja - Šangaj. Casa della Creatività e mediateca Regionale, Firenca, Italija. Microgalleria, L'Aquila, Italija. Galería Marte – 21 Umjetnik, Rim, Italija. Muzej Santa Caterina, Florianopolis, Brazil. Dobitnica je visoke počasti na 5. Ljetnom festivalu na međunarodnom natjecanju vizualnih umjetnosti u Limi, Peru; brončane medalje- međunarode nagrade na "Medusa Aurea", Muzej moderne umjetnosti, Rim, Italija te počasne nagrade na 4. Međunarodnoj izložbi umjetnosti i kulture u Rimu, Italija. Živi i stvara u Limi, u Peruu.

„Dagnje“, kombinirana tehnika na platnu, 80x95 cm

Charo was born in Lima, Peru, in 1949. She studied design and painting at Burton Manor College in England, and between 1975 and 1977 she studied sculpture and silk-screen printing. She graduated with honours from Accademia di Belle Arti di Roma in Italy. With an interest in similar fields, she studied engraving at the San Jordi School of Fine Arts in Barcelona, Spain. In 2003 she travelled to Cameroon to study and learn the making of and painting with natural colours. She took her Master's degree in fine arts and performance art from Accademia di Belle Arti in Florence in 2006. Charo has participated in numerous important group exhibitions and presented her work in individual shows, of which the most significant include: Museo Nazionale di Arti y Tradizione, Rome, Italy; Caja de ahorros, Bilbao, Spain; Puklla Sunchis, Galería Trapecio, Lima, Peru; El arte de Jugar, Galería del Banco Continental, Lima, Peru. She represented Peru at OEA, Washington, Biennial Artist Book, Museo Wignacourt, Rabat, Malta, 4th International Arts and Culture Exhibition at Palace of Art, Rome, Italy, Visual Poetry Exhibition, San Jordi, Barcelona, Spain, 48th Festival Dei Popoli – contemporary art exhibition Fortezza Da Basso, Florence, Italy; ARTOUR – a travelling exhibition Rome– Korea – Shanghai; Casa della Creatività e mediateca Regionale, Florence, Italy; Microgalleria, L'Aquila, Italy. Galería Marte – 21 Artist, Rome, Italy; Santa Caterina Museum, Florianopolis, Brazil. She was specially honoured at an international visual arts competition during the 5th Summer Festival in Lima, Peru. She has received a bronze medal at "Medusa Aurea" in Contemporary Art Museum in Rome, Italy, and an honorary award at the 4th International Exhibition of Art and Culture in Rome. She lives and works in Lima, Peru.

Mussels, mixed media on canvas, 80x95 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“
- 2015. godina
 - Rab, Galerija Paradiso, Izložba radova / Artwork exhibition - 43. Art Kolonija Paradiso
 - Rab, Galerija Paradiso, Izložba radova / Artwork exhibition - 44. Art Kolonija Paradiso
 - Rab, Galerija Paradiso, Izložba radova / Artwork exhibition - 45. Art Kolonija Paradiso
 - Zagreb, Art galerija Makek, izložba „Internacionalna izložba 32 autora”

KRONOLOGIJA / CHRONOLOGY Kolonije / Colonies

year 2000. godina

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

year 2001. godina

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

year 2002. godina

Klas Grdić
Vladimir Meglič

Krešimir Nikšić
Vesna Pavlaković
Karina Sladović
Jasna Skorup Krneta
Blaženka Zvonković Tomičić
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 Pytlík
Herbert Pasiecznyk
Edin Numankadić
Heda Gärtner
Bruno Richard
Ljubomir Radovančević
Džeko Hodžić
Tea Bičić
Klavdij Palčić
Peter Huemer
Johann Julian Taupe
Zorislav Drempečić-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 Kauzlarić Atač
Željko Kranjčević-Winter
Justyna Miklasiewicz
Veaceslav Pascaru

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

year 2006. godina

Laura Abduldacir
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-Funčič
Gizella Péterfy
Aleksandra Rotar
Mario Šunjić
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 Ivezici
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 Friščić
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
Kristina Mareković
Vladimir Meglič
Nataša Milovančev
Valentino Moradei Gabbrielli
Krešimir Nikšić
Karolina Pernar Krsnik
Heike Pillemann
Miloš Prekop
Serhiy Savchenko
Ira Skopljak
Duško Šibl
Jože Šubic
Eugen Varzić
Grzegorz Wnek
Boris Zaplatil
Catherina Zavodnik

year 2012. godina

Robert Almaši
Zlatko Kauzlarić Atač
Ljiljana Barković
Aleksandar Bezinović
Admira Bradarić
Sergey Chesnokov Lady-
zhenski
Chuares
Rajko Čuber
Sebastijan Dračić
Hrvoje Dumančić
Shyqri Gjorkaj
Edvin Granulo
Martina Grlić
Džeko Hodžić
Nikolina Ivezić
Simon Kajtna
Denis Krašković
Massimo Lomi
Makoto
Gerd Messmann
Nataša Milovančev
Milena Mladenova
Valentino Moradei Gab-
brielli
Georg Ozory
Miloš Prekop
Inna Romanova
Elena Rzhnevskaya
Sanja Sašo
Marina Stoponja
Smiljana Šafarić
Stjepan Šandrak
Stipan Tadić
Aleksander Trifonov

year 2013. godina

Zlatko Kauzlarić Atač
Antonija Balić Šimrak

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