

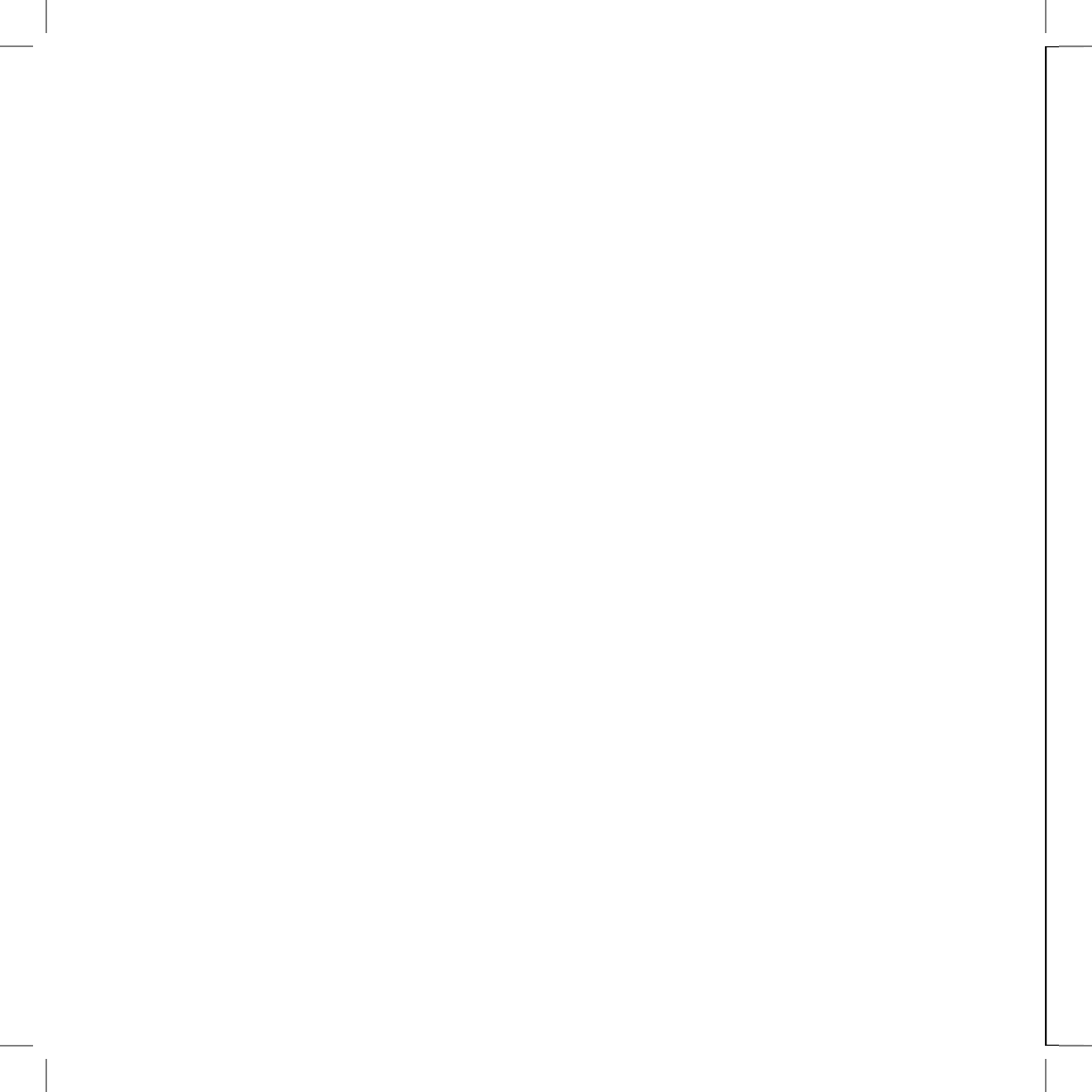
2010. godina / year

Rab

11

art kolonija

Paradiso



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Paradiso

art kolonija

Likovna kolonija Paradiso već se dvanaest godina upisuje na likovnu kartu Hrvatske kao izniman kulturni i umjetnički događaj ugošćavajući i predstavljajući vodeće hrvatske i inozemne (uglavnom europske) umjetnike. Ovo okupljanje međunarodnog karaktera ugostilo je do sada više od dvjesto likovnih stvaralaca iz dvadeset zemalja. Djelujući kroz tri saziva godišnje kolonija u sebi nosi izlagačku djelatnost, godišnje upriličujući po tri izložbe. Grad Rab kao mjesto ovog umjetničkog događanja hipnotički privlači i inspirira ljepotom svoje prirode, moćnom arhitekturom i onom čudesnom ariom našeg Primorja, najljepšom i jedinstvenom na svijetu. I ove godine pružio je utočište trideset i trojci likovnih djelatnika – slikaricama i slikarima, kiparicama i kiparima, koji su u interakciji svojih umjetničkih osobnosti stvorili zanimljivu, plodnu produkciju polučivši tri izuzetne izložbe.

Na prvoj ovogodišnjoj, svibanjskoj izložbi, kolonija Paradiso predstavlja radove osmero mladih i perspektivnih hrvatskih stvaralaca kojima se pridružio i slovenski slikar Borut Beus. Oni svoj izričaj grade kroz raznovrsne likovne tehnike i forme. Na Rabu uz Beusa u svibnju stvaraju Diana Ana Širić, Diana Šimek, Valentina Supanz, Marija Koruga, Leda Lebarić, Branka Prša, Ana Sladetić i Luka Šamoci. **Borut Beus** kao motiv svoje likovne prezentacije odabire rapski krajolik. No, u interpretaciji ovog autora on nije reprodukcija prirodnog fenomena već gotovo monokromno polje unutar kojeg tonski tretirana plava boja svjedoči snagu vlastite refleksije i ostvaruje se kao mentalni pejzaž – poligon čiste likovne igre i mjesto složenijih promišljanja.

Diana Šimek predstavlja se pak snažnom kolorističkom apstraktnom „igrom“. Motiv prvotno nastaje na zaslonu ekrana kompjutera da bi ga potom autorica akrilom reinterpreterala na slikarsko platno. U svom nazivu slika pak sugerira i drugu, onu značenjsku i simboličku ulogu slike. Upozorava na opasnosti i degeneraciju suvremenog društva koje svoja tehnička i tehnološka dostignuća nerijetko koristi protiv samoga sebe.

„Valentinin pogled“ **Ane Sladetić** složeno je likovno pismo ispisano tušem na površini papira. Sve ono što pogledom percipiramo pohranjeno je u kori našega mozga. Ono je i vizualni

i emotivni podražaj. Anin crtež je čist, ali iznimno slojevit. Nosi socijalnu i društvenu poruku filtriranu kroz snažnu emociju. Njime autorica zagovara, tj. skreće pažnju na važnost značenja ljudske individue i njezine psihe u širem društvenom kontekstu.

Luka Šamoci slika Rab. Nježnim, pročišćenim valerima uljane boje, figurativno jasno, izrazitog slikarskog osjećaja za atmosferu i odabir kadra.

Marija Koruga percipira Rab kao mjesto fascinantne i inspirativne arhitekture mediteranskog ozračja. Ona virtuozno slika atmosferu bilježeći ju na platno specifičnom gamom boja : ljubičastom, narančastom, toplim tonovima smeđe. Aktivira tako podlogu, a purpurni titraji svjetlosti „sfumatozno“ zaustavljeni na kamenu rapske ulice, otkrivaju je kao veliki slikarski potencijal i istančanu liričarku.

Drugačije rapsku arhitekturu doživljava **Valentina Supanz**. U svoje platno „uhvatila“ je segment rapske ulice promatran s balkona gradske lože. Zanimljiv geometrijski raster balkonske arhitekture u prvom planu suprotstavila je nejasno (sfumatozno) tretiranoj pozadini podražavajući tako fotografsku percepciju, naglašavajući time svoj interes za propitivanja čista vizualna govora, za sliku kao sliku, njezinu konstruktivnu i kompozicijsku organizaciju.

Čarobni morski plićak promatran kroz bujno mediteransko raslinje inspiracija je **Ledi Lebarić**. Morsko dno filtrirano kroz vodu izloženo sunčevoj svjetlosti i strujanju zraka glavni je motiv i potka zanimljive likovne igre. Koloristički je bogat i morfološki zanimljiv uradak koji u slaganju svojih modro zelenih segmenata egzistira na granici figurativnog i apstraktnog tretiranja slikarskog polja.

Branka Prša fascinirana je pak rapskom vegetacijom. Njezina šuma „klasična“ je likovna priča odjevena u tonski ujednačen smeđi kolor, kojoj zanimljivo kadriranje prizora daje notu svježine i suvremenosti.

„Adicije“ **Diane Ane Širić** dragocjeni su kiparski doprinosi svibanjskoj izložbi, Njima Diana sublimira svoje trenutne likovne preokupacije, a sabiranje, slaganje formi njihova je dominantna izražajna komponenta. Adicijom kompatibilnih elemenata koje postavlja u

različite odnose rasta ona gradi, komponira formu.

Druga ovogodišnja izložba, ona, dvadeset i osmog saziva dogodila se u lipnju. Svojim likovnim uradcima predstavljaju se osebujne stvaralačke individue.

Alexander Trifonov iz Rusije, Brigitte Brand, Elene Vollmann i Massimo Lomi iz Italije, Robert Almaši i Miloš Prekop iz Slovačke te Iris Bondora Dvornik, Ivana Gorički, Joško Eterović, Damir Medvešek i Željko Zima iz Hrvatske.

Alexander Trifonov predvodnik je treće generacije ruske avangarde, jedan od nositelja receptualizma. Identičnom morfologijom, koloritom i promišljanjem u polju slike predstavlja se i na izložbi rapske Kolonije. Trifonov istražuje dubinske zakonitosti likovnih sredstava. Intuitivna kompozicija ustupa mjesto principima pravilnosti, međuodnosa. Strukturu slike gradi obojanim plohamu u kojima je upravo čista boja nositelj oblika. Zajedno s ostalim izražajnim sredstvima – geometrijom i strukturalnim tretmanom svjetla, čini svojevrstan rebus, mjesto složenih, višeznačnih iščitavanja.

Slika **Elene Vollmann** također je složena simbolička priča izložena našoj percepciji u tri dimenzije. Na klasičnu slikarsku podlogu koju autorica tretira i „klasičnim“ slikarskim materijalima, aplicira neslikarske materijale, komade tkanine, staklene čaše, plastične kuglice, kolaž papir,... Ove aplikacije, tj. asimilacije različitih tehnika stvorile su Elenin karakterističan izražajni likovni produkt koji predstavlja svu raskoš raspona od figurativnog realizma do dekorativnog materičkog slikarstva. Svoju vizualnu priču Elena naglašava i povijesnim citatima, odnosno stihovima pjesama odvođajući prizor u poetsko. Na određene povijesne citate, ali one iz povijesti umjetnosti referira se i rad **Miloša Prekopa**. Njegove slike omaži su velikanima europskog slikarstva ili pak opća mjesta, arhetipovi unutar povijesti slikarstva. Njegova slika deindividualizirana je ikona, specifične vizualne obrade u kojoj dominira gotovo skulpturalno tretiranje lica same figure u formu maske što je ujedno i Prekopova specifičnost i prepoznatljivost ali i jedinstvenost.

I **Damir Medvešek** formom i sadržajem u svojim akrilima priziva djela starih majstora, inspirira magnetičnom snagom žene personificirane mitskim likovima. Njegova rapska Gioconda nema ništa od fizionomske prepoznatljivosti Da Vincieve Mona Lise, već je idealiziran portret mlade žene, oda ljepoti i povratak klasičnoj tradiciji slikanja.

Mlada slikarica **Ivana Gorički** ponovno se predstavljenom slikom referira na jedan portret Fride Kahlo na kojemu se meksička slikarica odriče kose kao simbola ženstvenosti. Ivaninim autoportretom dominira njene duga, kovrčava kosa kao snažan koloristički oblikovni akcent unutar gotovo akromatske crno – bijele slike. Rad je, naime pogled na sebe iz pozicije promatrača. Rješenju zagonetke zvane „mi sami“ Ivana je doskočila pogledom u zrcalo. Akrilom ucrtava vlastiti lik proširujući prizor svog autovoejrizma na dva platna. Svoj snažni interes i ljubav prema prirodi slovački slikar **Robert Almaši** pokazao je i u rapskom pejzažu, slici „Valovi“. U mnoštvu Almašievih motiva prirode i ovaj će naći svoje svrshodno mjesto kao još jedan personificirani oblik prirodnog motiva kojeg autor gradi širokim potezom kista, fasetama jakog kolora gdje jedan segment preklapa drugi podražavajući dinamiku kretanja, titraje svjetla na površini vode ili uzavrele ljetne atmosfere jadranskog podneblja.

Rab **Brigitte Brand** svojevrsan je zemljovid u kojeg autorica upisuje značajne trenutke svog boravka na otoku. Osnova njezine slike je crtež kojeg nadograđuje suptilnim kolorističkim odnosima, prekrivajući transparentnom bojom tu jasno definiranu kompoziciju.

Iris Bondora Dvornik predstavljenom slikom podcrtava svoja najnovija likovna promišljanja. Snažnom gestom, kombiniranom tehnikom repetira određen oblik kojim aludira na škverske dizalice podražavajući i kolorom – smeđim, hrđavim tonovima odabranu tematiku, strogo je ne omeđujući i ne određujući morfološkom prepoznatljivošću.

Likovne postavke u diptihu kojim se **Joško Eterović** predstavio na Rabu nalazimo u njegovom istoimenom ciklusu „Desaccords“. Kolorističke čestice sabijene u dvije pravilne geometrijske ploštine – kvadrate, afirmiraju čistoću, apostrofiraju kretanje unutar minuci-oznih pomaka kista – točkastog nanošenja boje, svjedočeći o ne prisutnosti autorske geste. Oblikujući sliku elementima minimalističke vokacije Eterović izlazi iz stroge definicije apstraktne geometrije ostavljajući „pukotine“, naznake neravnoteže – nesuglasja.

Željko Zima dragocjeni je predstavnik svoje kiparske vrste. Mramorni reljef „Sam“ predstavlja njegova Metamorfa, antropomorfno biće koje posljednjih godina dominira autorovim stvaralaštvom. Svojim mutiranim, preobličenim bićem s antenom umjesto glave i perforiranim torzom Zima baštini tradiciju moderne skulpture 20. Stoljeća, ali i odašilje

suvremene poruke – angažiranu, simboličnu sliku naše zbilje i strepnju budućnosti.

Dvadeset i deveti, ovogodišnji treći saziv tradicionalno okuplja hrvatsku slikarsku elitu kojoj su se pridružili dvojica značajnih slovenskih autora Rudi Skočir i Andrej Pavlič te Alireza Varzandeh i Arno Backhaus iz Njemačke. Na Rabu tako uz četvoricu inozemnih slikara stvaraju Anita Parlov, Emilija Duparova, Goranka Supin, Zlatko Kauzlarić Atač, Darko Bakliža, Ivica Propadalo, Robert Budor, Igor Modrić i Toni Franović.

Atač, ovaj put iznenađuje svojim impresivnim rapskim pejzažom. Naime, povrh grada Raba postoji brdo, čiji je vrh, zvan Kamenjak riznica prirodnih kamenih formi i čarobne vegetacije koja snažno senzibilizira i naprosto „goni“ na umjetničko stvaranje. Atačev „Kamenjak“ čudesna je slikarska sonata komponirana kolorističkim partikulama koje autor doslovno baca na platno snažnom kontroliranom gestom. Na taj način, doslovno masama boje gradi sliku zadržavajući morfološku prepoznatljivost pejzaža.

Emilija Duparova još snažnije prilazi apstraktnom tretiranju vlastitog doživljaja rapskog Kamenjaka. U njejoj slici gestu ne kontrolira motiv već ju nameće autoričin odabir glavnog gradbenog elementa. Dijagonalnih faseta koje ponavljajući u nizovima Emilija „umazuje“ na slikarsko platno. Time kontrastira glatku, ujednačenu podlogu s pastoznim slojevima glavne ponavljajuće forme. Ponavljanjem dijagonalno poslaganih poteza stvara ujednačen ritam kojeg koloristički sraz podloge i osnovnog motiva još više naglašava.

Pejzaž **Roberta Budora** nastaje u slojevitim prosijavanjima boje. Kontemplativan u svojoj suzdržanosti on je monokromno polje sada prevladavajućeg sivo-ružičastog tona kroz kojeg prosijavaju akcenti bijela i crvena kolora kao segmenti čiste slikarske geste. Slika je, iako počiva na realitetu, meditativan prostor, mjesto metaforičkih konotacija, duhovni, izmaštani prostor.

Svoj „Vrt“ **Igor Modrić** zasniva na principu serijalnosti, ponavljanja paralelnih vertikalnih i horizontalnih linija kao procesualnih tragova strukturiranja koje u određenom mjestu unutar slike pretvara u jasne likovne oblike – kvadrate, tj, pravokutnike parcelirajući sliku, stvarajući svojevrstan mentalni vrt, prostor kojeg na konkretnom polju slike čine raznobojni pigmenti nanесeni točkastim udarima kista.

Anita Parlov, u tretiranju slikarskog polja bliska je Modriću. Odabравši jači kolor, sli-

ku gradi serijom energičnijih silnica u tonovima narančaste, strukturirajući ju u polja raspoređena u pravilan raster. Poput žive materije vibrira potezom oživljena boja unutar dinamične ali harmonične geometričnosti, kompozicije građene u slojevima. Slikom dominira minuciozna tvorba treptajućih linearnih poteza, predstavljajući Anitu kao progresivnu autoricu sklonu eksperimentu u mediju boje i forme.

Goranka Supin zadržala je prepoznatljivost vlastitog likovnog izraza. Bogata slojevitost njene apstraktne likovne egzistencije definirana je i dalje grafičkim znakom. U pojedinim dijelovima jasno naglašenim, a ponekad blago izraženom no, do kraja integriranom u monokromno polje akcentirano tek plavim znakom – križem koji spaja, naznačuje elemente kompozicije.

Toni Franović se predstavlja prepoznatljivom percepcijom svijeta na granici figuracije obrađujući tradicionalne teme. Njegov motiv stvaran je materijalni fragment prirode – drvo črnike, unutar kolorističke konstrukcije arhitektonskih elemenata koju Franović razlaže i omekšava odijevajući je dopadljivim, jasnim kolorom. Motivu pristupa s izuzetnim žarom, euforično ga bilježeći nezatomljenom strašću prema boji i njezinoj ekspresiji, podređujući motiv čistom slikarskom interesu.

Žena je konstantna inspiracija i glavna tema likovnog djela **Rudija Skočira**. Motiv dugogodišnjeg ciklusa „Kraljica srca“ beskonačno varira predstavljajući ju kao simbol, arhetip, metaforu, lik iz bajke. Stilizirana, izrazito izduženih ekstremiteta, zaplašena, široka pogleda, tretirana je plošno, grafički. Okružuju je dekorativni elementi arabeske, koncentričnih krugova, brojevi, slova.

Slike **Andreja Pavlića** produkti su strogo planirane, minuciozne, gotovo filigranske tvorbe. Multipliciranjem kvadratnih polja unutar kojih umeće neidentificirane, siluetne figure nastaju njegove minijature slike kao nizovi bestjelesnih bića, duhova smještenih u tamne kazete – grobne tombe u kojima će vječno egzistirati.

Darko Bakliža svom motivskom svijetu koncentriranom na problem tretiranja ženskoga tijela kao dinamičkog proporcijskog sustava pridružuje cijeli ljudski lik, tj. portret. Pristupajući mu prvo crtački linijom izvlači osnovne karakterne crte koje potom „pojašnjava“ lazurnim nanosom akrilne boje koja crtež i prekriva i u neku ruku poništava – destruirati. Portret Zlatka Makeka akcentiran hladnom plavom bojom usprkos fizičke pre-

poznatljivosti postaje ekspresionističko – asocijativnim znakom, ne likom već simbolom određene osobnosti.

Alireza Varzandeh doživljava Rab kroz portrete ljudi koje susreće i s kojima boravi na ovom rapskom likovnom okupljanju. Ljudski lik tematska je konstanta njegovih likovnih projekcija, slikao ga kao pojedinca ili kao dio određene skupine. No, Alireza ne portretira osobu. Lik je opće mjesto, nositelj općeg ljudskog identiteta, svatko od nas. Zadržan u okvirima ekspresivne figuracije prizor je živih, toplih boja povezanih brzim, širokim potezima kista podražavajući prepoznatljivu fizionomiju, jasan izraz lica uhvaćen u određenom raspoloženju.

Neobičnost slika **Arna Backhausa** leži u njegovom osobnom svjetonazoru i psihologiji koju snažno u njih upisuje ne ograničavajući se na prazno podražavanje stvarnosti i slikanja bez „dubljeg“ sadržaja. Svoja likovna promišljanja stavlja u korelaciju s društvom kojem pripada otvoreno iznoseći na vidjelo svu mogućnost i nemogućnost ljudskog egzistiranja unutar današnjeg civiliziranog svijeta. Slika mu je jednostavan crtež kojim podcrtava glavne karakteristike lika kojeg predstavlja, tretirajući motiv plošno, kontrastirajući crnom bojom konturiran lik i intenzivnom bojom tretiranu podlogu.

Rujansko druženje zaokružuje zanimljiva i svestrana umjetnička osobnost **Ivica Propadalo**. On dizajnira svoju sliku. Na tkaninu stiliziranog cvjetnog motiva „upikava“ lik stabla aludirajući na dječju igru kojom se raznobojnim pribadačama na plastičnoj, rupičastoj podlozi formiraju razni oblici ili likovi. Tako Propadalo na neslikarskoj podlozi bojom ucrtava pravilne kružne oblike formirajući prepoznatljiv znak kojeg gradi osnovnim likovnim elementima, bojom i (ob)likom.

Ove godine uživali smo u radovima, osjećajući njihovu uznemirenu kolorističku masu, ekspresiju i uznemirenost slikarske površine. Od naracije do čistog apstraktnog znaka, ka crtežu ili od crteža, znaka kojeg lako čitamo ili pak intuitivno doživljavamo, nastali radovi sublimacije su izrazitih autorskih osobnosti, produkti istraživanja novih mogućnosti likovnih izraza unutar slike, crteža i skulpture.

Sanda Stanačev Bajzek

For the past twelve years the Art colony has featured on the artistic map of Croatia as an exceptional cultural and artistic event welcoming and introducing leading Croatian and international (mostly European) artists. This international gathering has over its history welcomed more than 200 artists from twenty countries. Existing in form of three annual meeting, the colony incorporates exhibition displays of created works, organising three exhibition shows every year. As the site of this artistic experience, the town of Rab hypnotically attracts and inspires by the beauty of its landscapes, potent architecture and that extraordinary air of our Primorje region, most beautiful and unique. This year Rab again welcomed thirty three artists – painters and sculptors who, through an interaction of their artistic personalities, created an inspiring and rich output, putting together three exceptional exhibitions.

At this year's first exhibition held in May, the colony Paradiso introduced the work of eight young and promising Croatian artists who were joined by the Slovenian painter Borut Beus. They constructed their expression through diverse painterly techniques and forms. Diana Ana Širić, Diana Šimek, Valentina Supanz, Marija Koruga, Leda Lebarić, Branka Prša, Ana Sladetić and Luka Šamoci worked alongside Beus in Rab this May. As a motif for his painterly presentation **Borut Beus** chooses a Rab landscape. However, in his interpretation Rab is not a reproduction of a natural phenomenon, but an almost monochromatic field, within which the tonally treated blue witnesses the force of its own reflection and materialises as a mental landscape – a site of pure painterly play and a site of complex reflection.

Diana Šimek introduces herself by a powerful, coloristic, abstract 'play'. The motif first appears on a computer screen, to be re-interpreted by the artist on a canvass in acrylic. In its title the canvas also suggests another, meaning-filled and symbolic role of the painting. It warns of the danger and decline of the contemporary society that frequently uses its technical and technological achievements against itself.

Valentina's look by **Ana Sladetić** is a complex painterly language written in ink on paper. Everything our eyes perceive becomes stored in the cortex of our brain. What we perceive is both a visual and an emotive stimulus. Ana's drawing is clear, but exceptionally layered. It carries a social message filtered through strong emotion. The author uses it to advocate, or draw attention to, the importance of the significance of an individual and its psyche in a wider social context.

Luka Šamoci paints Rab. Gentle, pure values of oil paint, figuratively clear, with an exquisite painterly sensitivity for mood and frame selection.

Marija Koruga perceives Rab as a place of fascinating and inspirational architecture of the Mediterranean atmosphere. She paints the atmosphere with virtuosity, registering it onto the canvas with a specific gamut of colour: violet, orange, warm hues of brown. She thus activates the base, while the purple tremors of light resting on the stones of Rab streets in sfumato-like technique, reveal her as a huge artistic talent and a subtle lyricist.

Valentina Supanz experiences the architecture of Rab in a different way. On her canvas she 'catches' a segment of a Rab street as seen from the balcony of the town gallery. She juxtaposes a fascinating geometrical raster of the balcony's architecture in the centre of the canvas to the indistinctly (sfumato) treated background thus evoking a photographic perception and emphasizing her interest in exploring the purely visual language, in painting as a painting, in its structural and compositional organisation.

A magical sea shallow seen through rich Mediterranean vegetation was a source of inspiration for **Leda Lebarić**. The sea bottom filtered through water and exposed to sunlight is the main motif and a template for an appealing painterly play. It is a colourful and morphologically fascinating piece which, through a combination of its segments exists on the verge of the figurative and abstract approach to the painterly field.

Branka Prša is, on the other hand, fascinated by the flora of Rab. Her forest is a 'classical' painterly narrative cloaked in tonally even browns, to which an attractive framing of scenes gives a touch of freshness and contemporaneity.

Additions by **Diana Ana Širić** is a valuable sculptural contribution to the May exhibition. Diana uses it to sublimate her present artistic preoccupations, while a collection and composition of forms represent the work's dominant element of expression. Putting together compatible elements, placed in different growth relationships, she builds and composes the form.

This year's second exhibition, held during the twenty-eighth meeting, took place in June. Remarkable artistic personas introduced themselves by their creative work: Alexander Trifonov from Russia, Brigitte Brand, Elene Vollmann and Massimo Lomi from Italy, Robert Almaši and Miloš Prekop from Slovakia, and Iris Bondora Dvornik, Ivana Gorički, Joško Eterović, Damir Medvešek and Željko Zima from Croatia.

Alexander Trifonov is an exponent of the third generation of the Russian Avant-garde, one of the followers of receptualism. With the same morphology, colour and reflection in the field of the painting he presented himself at the Rab colony exhibition. Trifonov explores the inner laws of painting media. An intuitive composition frees a space for the principles of regularity of interrelationships. He builds the structure of the painting by coloured surfaces on which the very paint defines the shape. Together with other expressive means – geometry and structural treatment of light, he constructs a kind of rebus, a site of complex, polysemic readings.

Elena Vollmann's painting is also a complex symbolic narrative displayed to our view in three dimensions. Onto a classical painterly base, which she also treats with 'classical' painting materials, the artist applies non-painterly materials such as pieces of textile, glass, small plastic balls, coloured paper,... Such application, or assimilation, of different techniques have created Elena's characteristically suggestive painterly product that represents the wealth of the range of expressive elements from figurative realism to decorative materialistic painting. Elena accentuates her visual story by historical quotations, that is to say, by poetic verse, taking the visual into the poetic.

The work of **Miloš Prekop** also bears certain historical references, those belonging to art history. His paintings are homage to the masters of European painting, or universal locations, archetypes within the history of painting. His painting is a de-individualised icon, created by a specific visual approach dominated by an almost sculptural transformation of a figure's face into a mask, which is at the same time a recognisably Prekop's specificity, as well as his uniqueness.

In the form and content of his acrylics **Damir Medvešek** also invokes the works of old masters, inspired by a magnetic power of female figures personified in mythical forms. His *Gioconda* created in Rab does not carry a physiognomic resemblance to Da Vinci's *Mona Lisa*, but is an idealised portrait of a young woman, an ode to beauty and a return to the classical painterly tradition.

The painting of a young painter **Ivana Gorički** again refers to a Frida Kahlo's portrait in which the Mexican painter relinquishes her hair as the symbol of femininity. Ivana's self-portrait is dominated by her long curly hair as a powerful coloristic formal accent within an almost achromatic black and white painting. The work is, namely, a vision of one's self from the standpoint of an observer. A solution to the mystery called 'we ourselves', Ivana finds by looking in the mirror. In acrylic she inscribes her own form, extending the scene of her self-voyeurism to two canvases.

The Slovakian painter **Robert Almaši** has again shown his unyielding interest in and love of nature in the landscape from Rab, in his painting *Waves*. In the wealth of Almaši's motifs from nature, this one will also find its appropriate place as another personified form of a natural motif created by the artist's broad brushstroke, facets of strong colour in which one segment overlaps with another evoking a dynamics of movement, a shimmer of light on the water surface, or heated summer air of the Adriatic climate.

Brigitte Brand's Rab is a kind of a map onto which the artist inscribes significant moments of her residence on the island. The basis of her painting is a drawing, which she expands by subtle coloristic relationships, covering the clearly defined composition by transparent paint.

The painting with which Iris **Bondora Dvornik** presents herself underlines her recent artistic reflections. With a powerful gesture and in mixed media she repeats a particular form, alluding to dockyard cranes, evoking her motif even in the choice of colour – brown, rusty tones, without delimiting or defining it by a morphological recognisability.

The artistic tenets of the diptych by which **Joško Eterović** introduces his work on Rab can be found in the cycle of the same title, *Desaccords*. Coloristic particles compressed in two regular geometrical planes – squares, establish purity and lay an emphasis on the movement within minute brushstrokes of his dot painting style – witnessing an absence of the authorial gesture. Formulating the painting by elements of minimalist art, Eterović abandons the strict definition of abstract geometry, leaving ‘cracks’, suggestions of imbalance and discord.

Željko Zima is an important exponent of his sculptural form. A marble relief *Alone* represents his *Metamorph*, an anthropomorphic creature that has for the past few years dominated the artist’s creative output. With his mutant, transfigured creature with an antenna in place of a head, and a perforated torso, Zima inherits the tradition of the modern sculpture of the 20th century, sending off at the same time contemporary messages – a committed, symbolic image of our reality and an anxiety about our future.

The twenty-ninth, or this year’s third meeting, has traditionally gathered the Croatian painting elite joined by two prominent Slovenian painters Rudi Skočir and Andrej Pavlič, as well as the German artists Alireza Varzandeh and Arno Backhaus. Alongside the four international artists, Rab also hosted Anita Parlov, Emilija Duparova, Goranka Supin, Zlatko Kauzlarić Atač, Darko Bakliža, Ivica Propadalo, Robert Budor, Igor Modrić and Toni Franović.

Atač this time surprises us with an impressive Rab landscape. Namely, above the town of Rab there is a hill whose top, called Kamenjak, is a treasury of rock formations and magical vegetation that evokes powerful sensations and simply impels artistic creation. Atač’s

Kamenjak is an exquisite painterly sonata composed by coloristic details literally thrown onto the canvas by the artist's powerfully controlled gesture. He thus constructs the painting by heaps of paint, retaining the morphological identity of the landscape.

Emilija Duparova approaches the abstract treatment of her own experience of Kamenjak even more powerfully. In her painting the gesture is not controlled by the motif, but by the artist's choice of the key structural element – the diagonal facets which Emilija sequentially 'spreads' onto the canvas. She thus contrasts the smooth, even base with impasto layers of the main recurrent form. Through the repetition of diagonally set strokes, she creates a balanced rhythm which is emphasized even further by the coloristic confrontation of the base and the basic motif.

Robert Budor's landscape was created through layered emanations of colour. Contemplative in its restraint, his landscape is a monochrome surface with a prevailing greyish-pink overtone through which impulses of white and red stand out as elements of the pure painterly gesture. The painting is, although grounded in reality, a meditative place, a site of metaphoric connotations, a spiritual and an imagined space.

Igor Modrić bases his Garden on the principle of the serial, of the repetition of parallel vertical and horizontal lines as process-related structural traces which he transforms, in certain places within the painting, into clear forms – squares or rectangles, breaking down the painting and creating a kind of a mental garden, a space constructed in the actuality of the painting by diverse pigments put onto the canvas by dot-like strokes of the brush.

In her approach to the painterly field **Anita Parlov** is close to Modrić. Opting for strong colours, she builds her painting through a series of vigorous lines of force in orange tones, organising it into segments arranged in a regular raster. Paint vitalised by the brush vibrates like a living matter within a dynamic but harmonious geometry, within a composition constructed in layers. The painting is dominated by minutely detailed formation of quivering linear strokes, presenting Anita as a progressive artist inclined to experiment in the medium of colour and form.

Goranka Supin has retained the recognisability of her own artistic expression. A rich stratification of her abstract painterly existence continues to be defined by the graphic sign. By means of a connecting cross, in certain segments strongly accentuated, and sometimes only gently implied but completely integrated into the monochrome field marked by the blue sign, she merely suggests the elements of the composition.

Toni Franović presents himself by a recognisable perception of the world on the edge of the figurative, dealing with traditional themes. His motif is a real material fragment of nature – the holy oak tree, placed within a coloristic structure of architectural elements that Franović breaks down and softens, enshrouding it in attractive, bright colours. He approaches the motif with a particular fervour, enthusiastically recording it with an unsuppressed passion for paint and its expressiveness, subordinating the motif to pure painterly interest.

Female figure is a continual inspiration and the major theme in the work of **Rudi Skočir**. The motif of his long-lasting cycle *The Queen of the Heart* endlessly varies, presenting the woman as a symbol, an archetype, a metaphor, a fairy tale character. Stylised, with prominently prolonged limbs, frightened, wide eyed, she is approached mono-dimensionally, graphically. She is surrounded by decorative elements of an arabesque, concentric circles, numbers and letters.

The paintings of **Andrej Pavlič** are a result of a rigorously planned, meticulous, almost filigree creation. His miniature paintings are created by multiplication of square fields within which he inserts unidentified, silhouette figures, as sequences of disembodied creatures, as spirits placed in dark niches – tombs in which they will stay till eternity.

To the world of his motifs, focused on the problem of representing the female body as a dynamic proportional system, **Darko Bakliža** appends the whole human figure, or, a portrait. First approaching his work as a drawing, he outlines the distinctive features, which he then ‘explains’ by a lapis lazuli coat of acrylic paint that simultaneously covers and somehow cancels the drawing – destroys it. The *Portrait of Zlatko Makek*, accentuated by

the cold blue, despite the physical recognisability becomes an expressionistic-associative sign, a symbol rather than a figure of a particular individuality.

Alireza Varzandeh experiences Rab through portraits of people he meets and spends time with during this artistic coming together on the island of Rab. The human figure is a continual theme of his painterly projections, whether he treats it as an individual or part of a group. However, Alireza does not portray a person. His figure is a universal place, a proponent of the common human identity, of each one of us. Retained within the frame of expressive figuration, the scene is composed of lively, warm tones, brought together by swift, broad brushstrokes that reveal a recognisable physiognomy, an obvious facial expression caught in a certain mood.

The unusual quality of the paintings of **Arno Backhaus** lies in his personal world-view and the psychology he powerfully instils into them, without restricting himself to empty emulation of reality and painting without a 'deeper' message. He posits his painterly reflections in a correlation with the society to which he belongs, openly presenting all of the possibility and impossibility of human existence in the contemporary civilised world. His painting is a simple drawing that underlines the key characteristics of the figure it represents, treating the motif mono-dimensionally and contrasting the figure outlined in black with an intensively coloured background.

The September gathering was rounded by a remarkable and versatile artistic personality - **Ivica Propadalo**. He designs his paintings. On a flower-patterned textile he 'pins' the form of a tree, alluding to the way children use coloured pins to create various shapes and forms on a plastic perforated surface. Propadalo thus uses a non-painterly base to trace in paint regular circular forms, creating a recognisable sign by means of basic painterly elements, colour and shape.

We have greatly enjoyed the works this year, experiencing their unsettled coloristic power, expression and the restlessness of the painting surface. From narratives to pure abstract signs, moving towards a drawing or away from it, signs easy to read or intuitively experienced, the created pieces are sublimations of exceptional artistic individualities, results of the exploration of new possibilities of painterly expression within painting, drawing and sculpture.

Sanda Stanačev Bajzek



Zlatko Kauzlarić Atač

Rođen je 1945 u Koprivnici. 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. K. Hegeđušića a 1973. postaje asistent na ALU u Zagrebu gdje i sada radi kao redoviti profesor a jedno vrijeme i dekan. Uz slikarstvo i grafiku intenzivno se bavi scenografijom i kostimografijom, a surađivao je na stotinjak kazališnih projekata u zemlji i inozemstvu te nekoliko filmskih i televizijskih. Autor je i nekoliko likovnih intervencija u javnim prostorima. Godine 1996. izlazi mu monografija koju potpisuje Tonko Maroević. Dobitnik je mnogih nagrada za slikarstvo i scenografiju i ordena Danice 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.

Slika: „Kamenjak“, akril na platnu, 90x116 cm

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

Painting: Kamenjak, acrylic on canvas, 90x116 cm.



Darko Bakliža

Rođen je 1958. godine u Krapini. Diplomirao je na Akademiji likovnih umjetnosti u Zagrebu, u klasi prof. emeritusa Đure Sedera. Docent je na ALU u Zagrebu. Njegove slike su bile izložene u Hrvatskoj i inozemstvu, a primio je i mnogobrojne nagrade. Napravio je više od dvadeset scenografija za kazalište. Također radi i kao pisac i skladatelj. Njegovi animirani filmovi su Priča prva (2002), Spoj (2004) i Teorija odraza (2006). Prikazivao je filmove na više od četrdeset festivala diljem svijeta, a osvojio je 8 domaćih i međunarodnih nagrada. Član je HDLU. Slikar je brzog i impulzivnog poteza, ekspresivnog traga kojim bilježi i prati unutrašnje poticaje i ritmove, vrstan je crtač koji balansira između intuitivnog i analitičkog zapisa, lirske geste i promišljenih omjera.

Slika: „Portret Zlatka Makeka“, kombinirana tehnika na platnu, 116x90 cm

Born in Krapina in 1958. He graduated from the Academy of Fine Arts in Zagreb under the supervision of Professor Emeritus Đuro Seder. He is currently an assistant professor at the Academy of Fine Arts in Zagreb. He exhibited in Croatia and abroad and received numerous awards. He has created over twenty set designs for theatre, and also works as a writer and a composer. His animated films include The First Story (2002), Date (2004) and Theory of Reflection (2006). He has shown his films at over forty festivals around the world and has won eight national and international awards. He is a member of the Croatian Association of Artists. He is a painter of quick and impulsive stroke, of an expressive trace that records and follows interior motives and rhythms, a skilled draftsman who balances between intuitive and analytical expression, between a lyrical gesture and thought-out proportions.

Painting: Portrait of Zlatko Makek, mixed medium on canvas, 116x90 cm



Massimo Lomi

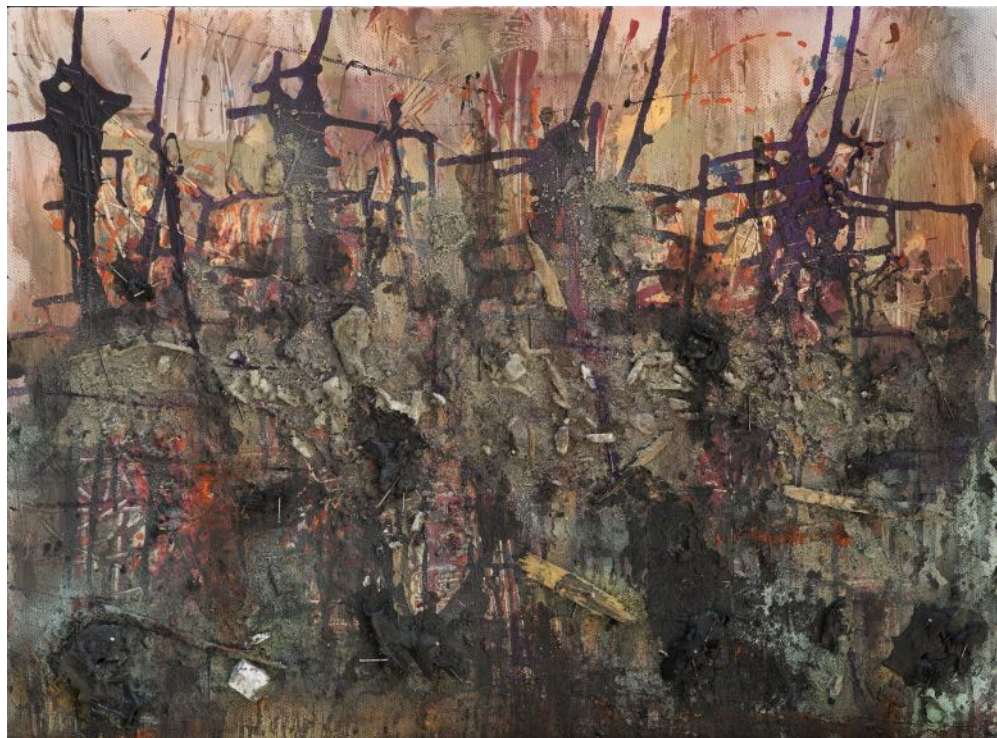
Rođen 1953. u Livornu. Kao mladić slijedi svog djeda, poznatog talijanskog slikara, upoznavajući se sa razdobljem talijanskog slikarstva na prijelazu između 1800. i 1900.

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

Slika: „Rab uzduž i poprijeko“, tempera na dasci, 40x100 cm

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

Painting: Rab along its length and breadth, tempera on panel, 40x100 cm



Iris Bondora Dvornik

Rođena je 1952. u Zagrebu. Diplomirala je slikarstvo na ALU u Zagrebu u klasi prof. Nikole Raisera. Članica je HDLU-a, LIKUM-a i BBK(Udruženja profesionalnih umjetnika Bavarske). Od 1980. započinje s uspješnim izlagačkim radom predstavljajući se samostalnim izložbama u Poreču, Zagrebu, mnogim gradovima Njemačke, Londonu, Udinama te na mnogim skupnim izložbama. Na likovnu scenu zakoračila je u pravom trenutku, povratka sliči. Od početka priklonjena osobnoj ikonici izabire ljudski lik kao trajni motiv i metaforu koristeći se pritom širokim spektrom likovnih tehnika. Danas slika snažnim potezom kista i novostečenom gestom, okrenuta koloristički snažnoj ekspresivnoj paleti i uznemirujućoj kompoziciji pas-toznim namazom ali vidljivim grafizmom.

Slika: „Škver“, kombinirana tehnika na platnu, 60x80 cm

Born in Zagreb in 1952. Iris received a degree in painting from the Academy of Fine Arts in Zagreb under the supervision of Professor Nikola Raiser. She is a member of the Croatian Association of Artists, the visual arts society LIKUM and the art association BBK (Bavarian Association of Professional Artists). In 1980 she started a successful exhibition activity, showing her work in individual exhibitions in Poreč, Zagreb, numerous German towns, London, Udine, as well as in a number of group exhibitions. Iris has appeared in the world of art at the right moment, the moment of the return to painting. From the outset leaning towards a personal iconic expression, she chooses the human form as a permanent motif and a metaphor, using in the process a wide spectrum of painterly techniques. She now paints with a powerful stroke and a newly acquired gesture, turned towards a coloristically strong expressive palette and an unsettling composition executed in impasto strokes with a pronounced graphic quality.

Painting: Dockyard, mixed medium on canvas, 60x80 cm



Robert Budor

Rođen 1954. u Zagrebu. Diplomirao slikarstvo na ALU u Zagrebu u klasi prof. Šime Perića. Bio je suradnikom majstorske radionice prof. Lj. Ivančića i N. Reiserera. Djeluje u statusu slobodnog umjetnika a z slikanje bavi se i opremom knjiga te kazališnim dizajnom. Priredio je više od 20 samostalnih te sudjelovao na na mnogim skupnim izložbama. Godine 2003. i 2005. sudjelovao je na 4. i 5. Interbalkanskom simpoziju vizualne umjetnosti na otoku Samothraki kao predstavnik Hrvatske.

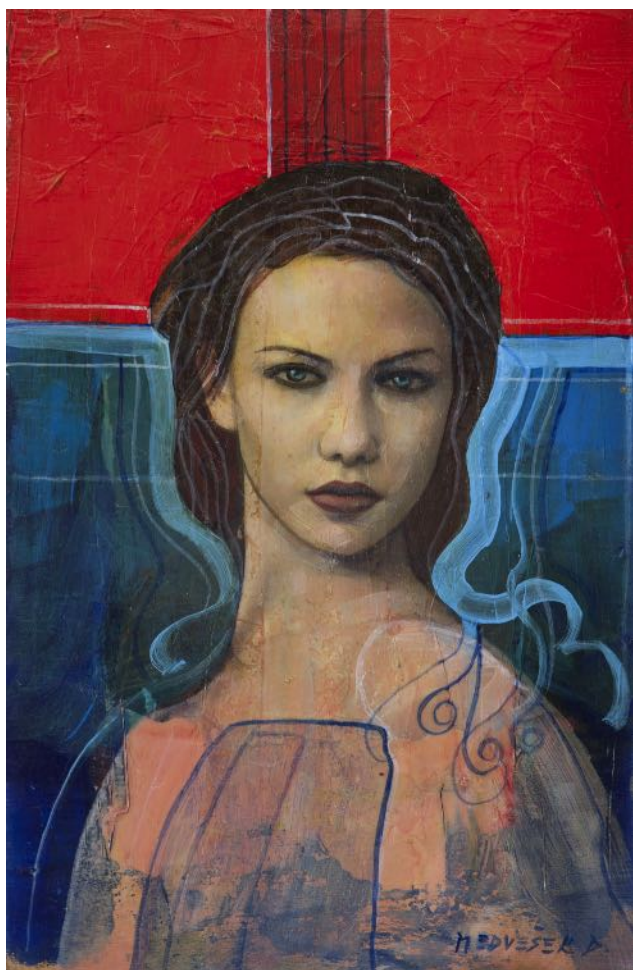
Budorovo slikarstvo obilježava intimistički pejzaž nastao u slojevitim prosijavanjima boje, gotovo monokromna polja u kojima se bijela pojavljuje kao naglašena iznimka, reljef ali i mjesto čiste slikarske geste. Njegov pejzaž prostor je apstraktna slikarska djelovanja ali i onaj duhovni, izmaštani, virtualni.

Slika: „Prosijavanje“, akril na platnu, 90x116 cm

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

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

Painting: Shining, acrylic on canvas, 90x116 cm



Damir Medvešek

Rođen 1959. u Zagrebu gdje se i školovao. Na Višoj tekstilnoj školi završava dizajn odjeće i tekstila a potom upisuje ALU u Zagrebu gdje diplomira u klasi prof. Zlatka Kauzlarića Atača. Sustavno izlaže od 1985. Zaposlen je na mjestu glavnog slikara u slikarnici zagrebačkog HNK. Osobitu pozornost stekao je scenografijama za dramsku predstavu „Kralj Lear“ (Brijuni, 2001.). Od 2003. stručni je suradnik na ALU u Zagrebu.

Medvešekovo slikarstvo trasirano je portretima ženskog lika koji se referiraju na djela starih majstora pokazujući bliskost njegove poetike s umjetnostima antike, renesanse i secesije infiltrirajući u medij klasičnog slikanja sve ono što se dogodilo od moderne do danas. Njegovo slikarstvo zaposjedaju u zadnje vrijeme i apstraktne forme likovna izričaja koje se ogledaju u ciklusu „Omage Istri“.

Slika: „Gioconda“, akril na dasci, 42x27 cm

Born in Zagreb in 1959. He was educated in Zagreb where he received a degree in fashion and textile design from the College of Textiles, after which he enrolled in the Academy of Fine Arts where he graduated in the class of Professor Zlatko Kauzlarić Atač. Medvešek has exhibited his work continuously since 1985. He works as the principal painter in the theatre-scenery painting studio of the Croatian National Theatre in Zagreb. He particularly came into prominence with the set designs for King Lear (Brijuni, 2001). Since 2003 he has worked as an associate of the Academy of Fine Arts in Zagreb.

Medvešek's painting is defined by portraits of female forms alluding to the works of old masters, revealing closeness between his poetics and the arts of antiquity, the Renaissance and the Art Nouveau, infiltrating into the medium of classical painting all that has existed since Modernism until today. His painting has lately also been seized by abstract painterly figures reflected in the cycle Homage to Istria.

Painting: Gioconda, acrylic on panel, 42x27 cm



Diana Šimek

Diana Šimek rođena je 16. srpnja 1980. godine u Zagrebu. Godine 1998. završila je školu primijene umjetnosti i dizajna u Zagrebu, a 2004. diplomirala na zagrebačkoj ALU, na slikarskom odjelu u klasi prof. Igora Rončevića. Od 2005. članica je Hrvatskog društva likovnih umjetnika. Od lipnja 2007. piše za „Olimp“-magazin Hrvatskog olimpijskog odbora. Živi i radi u Zagrebu.

Do sada se Diana bavila slikom kao medijem, eksperimentirajući različitim vrstama prikaza istražujući koncepte u figuralno-apstraktnom prikazu. Služi se računalnim programima kako bi dobila predloške za svoje slike. Ove godine sudjelovala je na značajnim izložbama koje su predstavljale jedanaest naših likovnih umjetnica u Berlinu i Parizu.

Slika: „Na nišanu“, akril na platnu, 100x80cm

Diana was born in Zagreb on 16 July 1980. In 1998 she completed her secondary education at the School of Applied Arts and Design in Zagreb, and in 2004 she received her degree from the Academy of Fine Arts in Zagreb under the supervision of Professor Igor Rončević. She has been a member of the Croatian Association of Artists since 2005. As of June 2007 she has been writing for Olimp, a Croatian Olympic Committee magazine. Diana lives and works in Zagreb.

So far Diana has focused on painting as a medium, experimenting with various forms of representation and exploring concepts in a figurative-abstract portrayal. She uses computer programmes to create templates for her paintings. This year she has participated in important exhibition shows that introduced our painters to Berlin and Paris.

Painting: At gunpoint, acrylic on canvas, 100x80 cm



Igor Modrić

Igor Modrić rođen je 1959. Godine u Zagrebu. Godine 1984. Diplomirao je na slikarskom odjelu zagrebačke akademije likovnih umjetnosti u klasi prof. Raula Goldonija. Po završetku studija, sljedeće dvije godine, suradnik je radionice profesora Ivančića i Reiser. Od 1996. g. profesor je u Školi primijenjene umjetnosti u Zagrebu. Samostalno izlaže od 1983. godine.

Za njega pojam apstrakcije „ne drži vodu“ jer se taj materijalni rekvizitorij na neki način, kako kaže, pojavljuje u svemu. „Zanima me materijalno, viđeno, pa tek onda derivati koji iz toga proizlaze“, objašnjava Modrić svoje slikarske interese.

Slika: „Vrt delikatne milosti“, akril na platnu, 60x81cm

Igor Modrić was born in Zagreb in 1959. He graduated from the Department of Painting at the Academy of Fine Arts in Zagreb in the class of Professor Raul Goldoni in 1984. During the next two years he collaborated with the workshops of Professors Ivančić and Reiser. Since 1996 he has worked as a lecturer at the School of Applied Arts and Design in Zagreb. Modrić has been exhibiting his work in individual shows since 1983. For him the notion of abstraction does not hold water because, as he says, these material props appear in a way in everything. “I am interested in the material, the perceived, and only subsequently in the derived”, Modrić explains his painterly interests.

Painting: A garden of delicate mercy, acrylic on canvas, 60x81 cm



Ana Diana Širić

Ana Diana Širić rođena je 02. 10. 1978. godine u Zagrebu gdje završava srednje i visoko obrazovanje, Školu primijenjenih umjetnosti i Akademiju likovnih umjetnosti. Od 1996 – 2001. studira slikarstvo u klasi prof. Kokota, a potom i kiparstvo (2001 – 2005.) na istoj Akademiji u klasi prof. S. Gračana. Na Pedagoškoj akademiji završava dopunsko obrazovanje za zvanje profesora. Članica je HDLU-a. Do sada je sudjelovala na brojnim skupnim i održala nekoliko samostalnih izložaba.

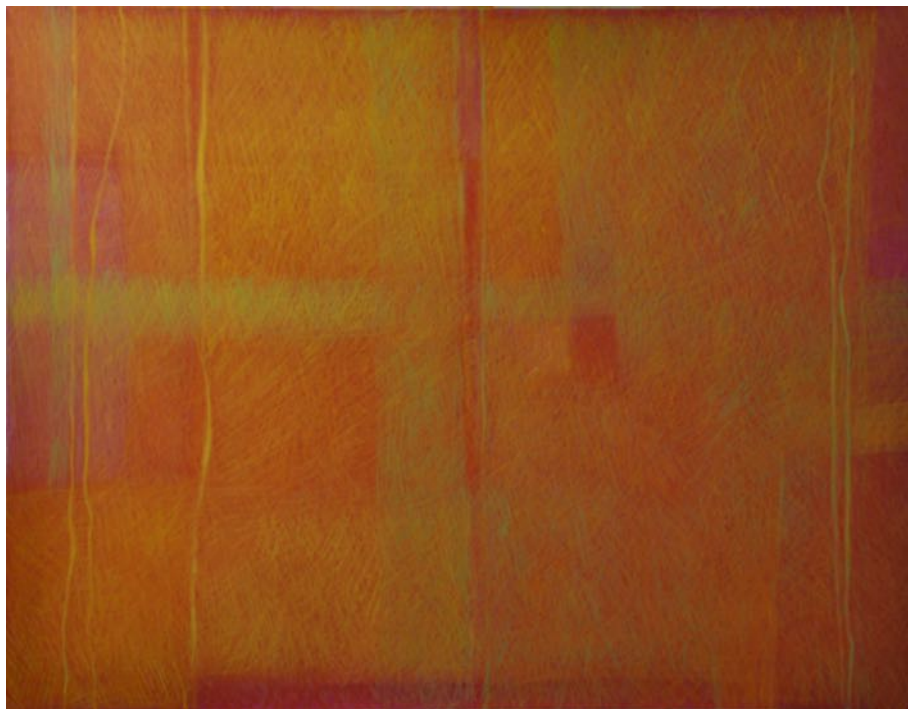
Njen slikarski opus odlikuje se tradicionalnim figurativnim izrazom, obrađujući teme mrtve prirode, vedute, krajolike, portrete. današnja njena glavna preokupacija je skulptura. Živi i radi u Zagrebu.

Skulptura: „Adicija 353“, gips, vis.60cm

Ana Diana Širić was born in Zagreb on 2 October 1978. Here she completed her secondary and higher education, the School of Applied Arts and Design and the Academy of Fine Arts. From 1996 to 2001 she studied painting in the class of Professor Kokot, and between 2001 and 2005 sculpture in the class of Professor Gračan. She also completed an additional course in teaching at the Faculty of Teacher Education. Ana is a member of the Croatian Association of Artists. So far she has participated in numerous group and several individual exhibitions.

Her painting output is characterised by a figurative expression, dealing with the motifs of still life, cityscapes, landscapes and portraits, while sculpture represents her main concern at present. She lives and works in Zagreb.

Sculpture: Addition 353, plaster, height 60 cm



Anita Parlov

Anita Parlov rođena je u Zagrebu 30. kolovoza 1971. godine. Godine 1989. završila je Školu primijenjene umjetnosti i dizajna u Zagrebu, tekstilni odjel. Na Akademiji likovnih umjetnosti u Zagrebu u klasi prof. Mira Vuće diplomirala je kiparstvo 1997.g. Od iste godine radi kao profesorica stručnih predmeta na Školi primijenjene umjetnosti u Zagrebu. Od 2000.godine do rujna 2006. Bila je voditeljica izložbenog salona „Izidor Kršnjavi“ u Zagrebu. Do sada je održala pet samostalnih i sudjelovala na brojnim skupnim izložbama od 1992.g. Članica je HDLU-a Ove godine zajedno sa Sinišom Majkusom predstavila se na izuzetno zapaženoj izložbi u Mađarskoj. Njezino slikarstvo pripada tradiciji lirske apstrakcije koju danas više tumačimo kao slikarstvo obojenog polja.

Slika: „Sunce u ogrtaču“, akril na platnu, 90x116cm

Anita Parlov was born in Zagreb on 30 August 1971. She finished the School of Applied Arts and Design, Department of textiles, in 1989. In 1997 she graduated in sculpture from the Academy of Fine Arts in Zagreb in the class of Professor Mira Vuć. Since that same year she has been teaching occupational subjects at the School of Applied Arts and Design in Zagreb. Between 2000 and 2006 she worked as a curator of the showroom Izidor Kršnjavi in Zagreb. So far she has exhibited in five individual shows and participated in a number of group shows since 1992. This year she exhibited her work with Siniša Majkus at a highly noted exhibition show in Hungary. She is a member of the Croatian Association of Artists. Anita's painting belongs to the tradition of lyrical abstraction, which is increasingly interpreted as colour-field painting.

Painting: The cloaked Sun, acrylic on canvas, 90x116 cm



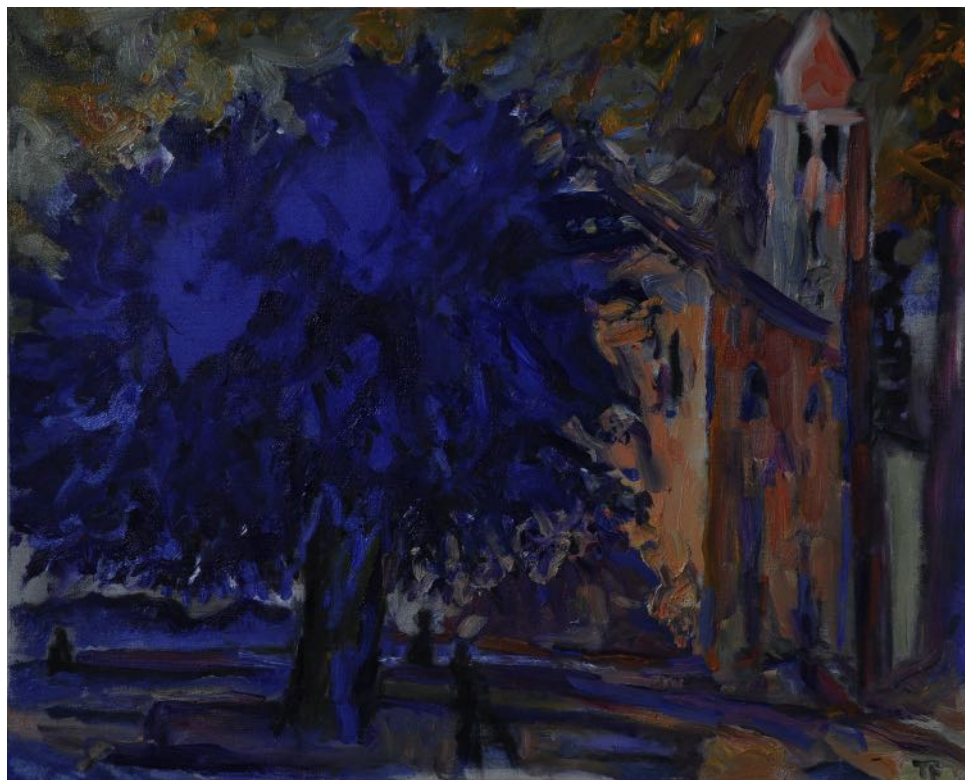
Goranka Supin

Goranka Supin rođena je 09.09.1963.godine u Rijeci. Godine 1984. diplomirala je na Pedagoškom fakultetu kao odgajatelj predškolske djece, a 1991.g. upisuje na istom fakultetu smjer likovna kultura. Tijekom studija bila je stipendista grada Rijeke kao daroviti student. Godine 1998. diplomirala je na Filozofskom fakultetu na Odsjeku likovnih umjetnosti. Specijalizirala je grafiku u klasi prof. J. Butkovića. Suradnica je kaligrafskog ateljea na Sušaku od 1997.g. Bavi se grafikom, slikarstvom i fotografijom. Sudjelovala je na nekoliko izložaba u zemlji i inozemstvu. Dobitnica je nekoliko nagrada i priznanja na različitim likovnim manifestacijama. Članica je likovne udruga LIRAC Crikvenica. Živi i rad u Rijeci.

Slika: „Iza zidina“, kombinirana tehnika na platnu, 70x100cm

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

Painting: Behind the walls, mixed media on canvas, 70x100 cm



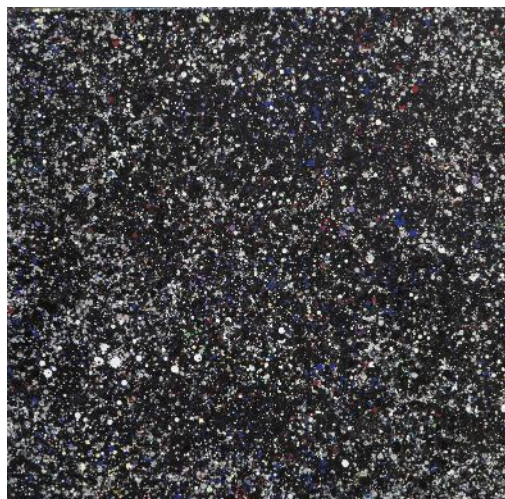
Toni Franović

Toni Franović rođen je u Zagrebu 15. Travnja 1967.godine. Crta i slika od ranog djetinjstva, a izlaže od 1989.g. Nakon tri godine studija medicine na zagrebačkom Sveučilištu upisuje Akademiju likovnih umjetnosti gdje diplomira 1990.g. Godine 1993. Zapošljava se na „Arad Arts Project“ u Aradu gdje predaje slikanje. Akademске godine 1994/95. boravi na „American University, Wesley Theological Seminary“ u Washingtonu D. C. gdje predaje duhovnost umjetnosti. Krajem 1995. zapošljava se na mjestu mladeg asistenta na katedri slikanja i crtanja ALU u Zagrebu, gdje predaje crtanje akta i slikanje u prirodi do 2004.g. Gostuje kao predavač na „Kresage Academic Center“ u Washington D.C., „School of Visual Arts“ u New Yorku itd. Njegovi značajniji umjetnički zahvati na javnim objektima uključuju centralnu zgradu Name u Zagrebu, interijer zgrade Židovske općine u Zagrebu, Or Kodeš židovski centar u Chevy Chase, Maryland, Oxnam crkvu, Washington D.C., WUJS Institute, Arad, Izrael i dr. Njegove slike i djela nalaze se u brojnim privatnim i javnim zbirkama, te fundusima nekoliko muzeja u Europi, Americi i Izraelu. Upriličio je više od stotinu samostalnih izložaba. Član je HDLU-a, Zuh-a Beit Omanim (zajednice likovnih umjetnika Izraela). Trenutno živi u Zagrebu.

Slika: „Črnika“, ulje na platnu, 73x90 cm

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

Painting: Holly Oak, oil on canvas, 73x90 cm



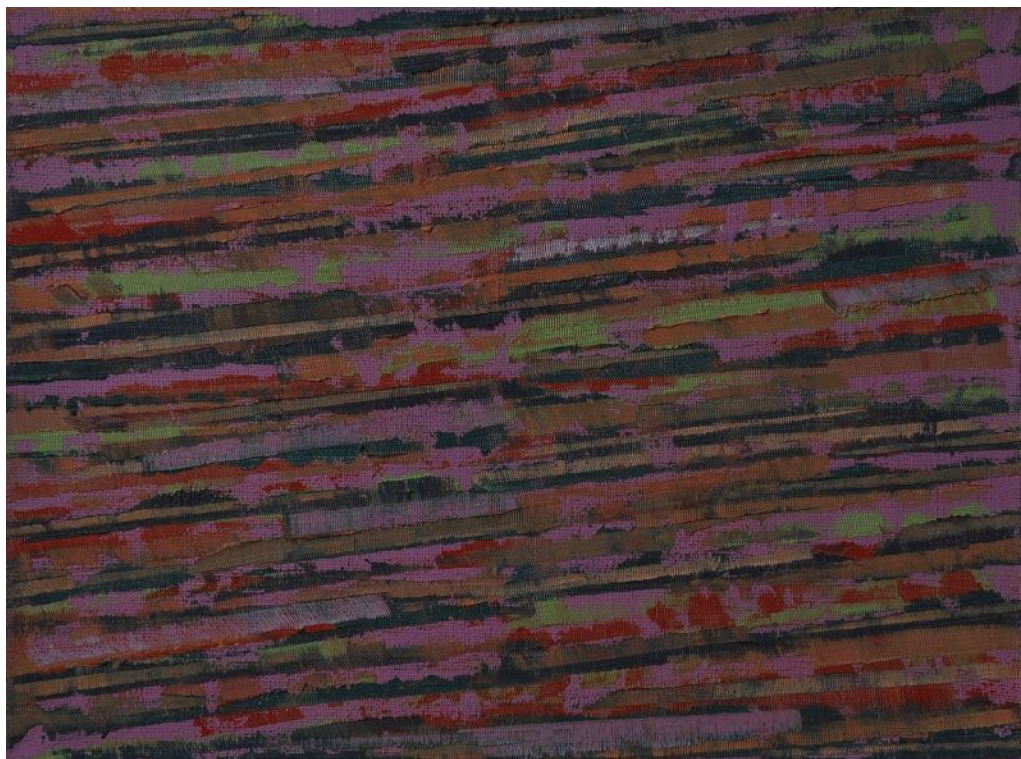
Joško Eterović

Joško Eterović rođen je 1943. godine u Splitu. Živio je u Pučišćima na otoku Braču. Od 1957. do 1969. godine u Rijeci (gdje je pohađao Sušačku gimnaziju) i djelomično u Zagrebu, a od 1969. do 1977. u Parizu. Od 1977. godine do danas živi i radi u Zagrebu, Rijeci i Parizu. Samostalno počinje izlagati od 1970. godine, a prva izložba održana mu je u pariškoj Galerie de Beaune. Od tada izlaže na stotinjak skupnih i samostalnih izložaba u zemlji i inozemstvu. Djela mu se nalaze u brojnim javnim i privatnim zbirkama. Njegov umjetnički rad odvijao se kroz različite faze, kroz cikluse. Cjelokupni opus Joška Eterovića mogao bi se promatrati u dva segmenta: slikarskom i kiparskom, na plohi u slikarstvu, crtežu i kolažu, u prostoru u objektima, instalacijama i skulpturama. Već prvim izložbama otkriva bitne osobine svoje umjetnosti: geometrijsku strogost, apstrakciju te sklonost redukcionizmu – osobine koje će propitivati i nikada ne će napuštati.

Slika: „Desaccords“, akril na platnu, diptih, 40x80cm

Joško Eterović was born in Split in 1943, and lived in Pučišća on the island of Brač. Between 1957 and 1969 he lived in Rijeka (where he attended Sušak high school), then for a while in Zagreb, and from 1969 to 1977 in Paris. Since 1977 he has lived and worked in Zagreb, Rijeka and Paris. He started exhibiting his work in solo shows in 1970, and his first exhibition was held in Galerie de Beaune in Paris. Since then he has exhibited at a hundred group and individual shows in Croatia and abroad. His works can be found in a number of public and private collections. The artistic opus of Joško Eterović has unfolded through different stages, through cycles. His entire output could be seen in two segments: the painterly and the sculptural; executed on a surface in painting, drawing and collage, and in space in objects, installations and sculptures. From the very first exhibits he revealed the vital features of his art: geometrical rigour, abstraction, and an inclination towards reductionism – the aspects he will keep exploring and never abandon.

Painting: Desaccords, acrylic on canvas, diptych, 40x80 cm



Emilija Duparova

Emilija Duparova rođena je u Splitu, 11. listopada 1967. godine. Srednju Školu likovnih umjetnosti, odsjek dekoracije završila je u Splitu kod prof. Gorkog Žuvele. Godine 1986. Upisuje Akademiju likovnih umjetnosti u Sarajevu (Bosna i Hercegovina), a 1988. Nastavlja studij na ALU u Zagrebu, gdje 1991. Diplomira slikarstvo u klasi prof. Z. Kauzlarića Atača. Od 1996. boravi u Rijeci, gdje radi kao docent na katedri slikarstva na Akademiji primijenjenih umjetnosti. Članica je HDLU-a Splita, Zagreba i Rijeke te likovnog udruženja LIKUM. Uz slikarstvo i crtanje bavi se fotografijom i videom, prostornim likovnim djelovanjima, od autorskih likovnih happeninga, ambijenata i instalacija, do javnih prostornih projekata, manifestacija i kazališnih scenografija. Do sada je realizirala više samostalnih i izlagala na mnogim skupnim izložbama u zemlji i inozemstvu.

Slika: „Kamenjak“, ulje na platnu, 60x81cm

Emilija Duparova was born in Split on 11 October 1967. There she attended the School of Fine Arts, Department of Decor, under the supervision of Professor Gorki Žuvela. In 1986 she enrolled at the Academy of Fine Arts in Sarajevo (Bosnia and Herzegovina), and in 1988 continued the studies at the Academy of Fine Arts in Zagreb where she graduated in the class of Professor Kauzlarić Atač in 1991. Since 1996 she has lived in Rijeka where she works as an assistant professor at the Department of painting at the Academy of Applied Arts. She is a member of the Croatian Association of Artists in Split, Zagreb and Rijeka, and of the visual art society LIKUM. Apart from painting and drawing she works in photography and video, as well as in spatial art, from authored art happenings, environments and installations, to public spatial projects, events and theatrical sets. She has exhibited her work in several individual shows and taken part in many group exhibitions in Croatia and abroad.

Painting: Kamenjak, oil on canvas, 60x81 cm



Ivica Propadalo

Ivica Propadalo rođen je u Livnu (Bosna i Hercegovina) 13. 03. 1950. godine. Međunarodno je priznati slikar, scenograf i designer. Nakon završene srednje škole upisuje Elektrotehnički fakultet u Sarajevu, a od 1977.g. živi i radi u Zagrebu. U razdoblju od 1965 – 1977. Bavio se i glazbom svirajući u rok bandovima Cod i Teška Industrija u kojoj i danas svira. Slika od 1975., a kao samostalni umjetnik djeluje od 1988.g. Do sada je izlagao na 70 samostalnih i preko 250 skupnih izložbi u zemlji i inozemstvu. Za svoje slikarstvo dobio je brojne domaće i međunarodne nagrade. Designom i scenografijom bavi se od 1994.g. i autor je brojnih statua za nagrade Porin, Dora, Plavi i Zeleni turistički cvijet, Zlatna penkala Hrvatske turističke zajednice, Europske televizijske nagrade Cirkom Regional, itd. Tijekom posljednjih deset godina ne postoji niti jedna važnija manifestacija ili event za koji nije osmislio scenografiju. Ipak, glavno sredstvo njegova likovnog izražavanja je akvarel u kojem nastaju njegovi najuspješniji radovi. Član je HDLU-a, Hrvatskog časničkog zbora, a bio je članom i predsjednikom HDNU.

Slika: „Drvo“, kombinirana tehnika, 100x75cm

Ivica Propadalo was born in Livno (Bosnia and Herzegovina) on 13 March 1950. He is an internationally recognised painter, scenographer and designer. After secondary school he studied at the Faculty of Electrical Engineering in Sarajevo, and since 1977 has lived and worked in Zagreb. In the period between 1965 and 1977 he played music in the rock bands Cod and Teška Industrija, where he still plays today. He has been painting since 1975, and has worked as an independent artist since 1988. So far he has exhibited at seventy individual and over 250 group exhibitions in the country and abroad. He has received numerous home and international awards for his work. Since 1994 he has worked in design and scenography, and has authored a number of statues for awards such as Porin, Dora, Blue and Green Flower awards, Croatian Tourist Board's Golden Pen Award, European Cirkom Regional Programme Award, and so on. Over the past ten years there has not been a significant event without his scenography design. However, the major means of his painterly expression is watercolour, the medium of his best works. He is a member of the Croatian Association of Artists, Croatian Officers' Association, and a former member and president of the Croatian Association of Naive Artists.

Painting: A tree, mixed media, 100x75 cm



Ana Sladetić

Ana Sladetić rođena je u Iloku, 04.09. 1985.godine. Završila je Školu za tekstil, dizajn i primijenjenu umjetnost u Osijeku, smjer Grafika, a potom upisuje ALU u Zagrebu na kojoj na odsjeku grafike i diplomira u klasi prof. Z. Tišljara. Imala je tri samostalne i sudjelovala na dvadesetak skupnih izložaba te je učestvovala na raznim umjetničkim kolonijama. Iako vrlo mlada, dobitnica je brojnih nagrada, a ove godine osvaja i Grand Prix na Bienalu ilustracije u Zagrebu. Članica je HDLU-a i ULUS-a te polaznica poslije diplomskog studija pri ALU u Zagrebu. Nadahnjuje ju mekoća akvarela i čvrstina linije pera i tuša. Njeguje jednostavnost izraza u temama socijalno intimne tematike.

Slika: „Valentinin pogled“, tuš na papiru, 105x75cm

Ana Sladetić was born in Ilok on 4 September 1985. After completing graphic design at the School of Textiles, Design and Applied Arts in Osijek, she enrolled at the Academy of Fine Arts in Zagreb where she received a degree in graphic design in the class of Professor Tišljara. She has had three individual shows so far, and participated in about twenty group shows, as well as various art colonies. Although very young, she has received numerous awards and this year was awarded a Grand Prix at the Biennial of Illustration in Zagreb. She is a member of the Croatian Association of Artists and the Association of Samobor Artists, and a postgraduate student at the Academy of Fine Arts in Zagreb. She is inspired by the suppleness of water colour and the vigour of pen and ink. She cherishes modesty of expression through depiction of social and personal themes.

Painting: Valentina's look, ink on paper, 105x75 cm



Ivana Gorički

Ivana Gorički rođena je 17.08.1984. u Zagrebu, gdje završava ALU, nastavnički smjer u klasi prof. M. Šuteja. Polaznica je poslijediplomskog studija slikarstva na istoj Akademiji pod mentorstvom prof. A. Rašića. Do sada je sudjelovala na brojnim skupnim i upriličila je nekoliko opaženih samostalnih izložaba. Dobitnica je nekoliko nagrada. Bila je stipendisticom Umjetničkog univerziteta u Rumunjskoj(Nepoca) te Umjetnička akademije u Poljskoj (ASP w Katowicach). Članica je HDLU-a. Autorica je kontroverznog projekta „7 dana i noći“ nastalog kao posljedica reakcije na okruženje i promatranje likovnog stvaralaštva uopće.

Slika: „Come back Frida“, akril na platnu, diptih, 100x140cm

Ivana Gorički was born in Zagreb on 17 August 1984. She finished the Academy of Fine Arts, Department of Teaching, in the class of Professor M. Šutej. She is now a postgraduate student of painting at the Academy under the supervision of Professor A. Rašić. Ivana has taken part in a number of group exhibitions and has arranged several noted individual shows, as well as received several awards. She was a scholarship student at the University of Arts in Romania (Nepoca) and the Academy of Arts in Poland (Katowice). She is a member of the Croatian Association of Artists, and the author of a controversial project Seven Days and Nights, created as a response to the environment and an exploration of creative work in general.

Painting: Come back Frida, acrylic on canvas, diptych, 100x140 cm



Rudi Skočir

Slovenski slikar i ilustrator, rođen 1951. godine u Kamnu, Slovenija. Završava srednju školu Georga Vege. Godine 1977. diplomirao je slikarstvo na Akademiji likovnih umjetnosti u Ljubljani gdje je nastavio specijalizaciju u disciplini slikanja kod prof. I. Bernika, K. Meška i S. Polanca. Godine 1996. usavršava se na Cite Internationale des Artes u Parizu.

Uz slikarstvo bavi se grafikom i vitrajem, zidnim tehnikama i ilustracijom knjiga za mlade i odrasle. Za svoj rad nagrađen je brojnim nagradama (dobitnik je šesnaest nagrada) u zemlji i inozemstvu. Ilustrirao je oko 53 književna djela i izlagao je na više od stotinu samostalnih te sudjelovao na više od dvjesto skupnih, mnogim likovnim radionicama i simpozijima. Član je društva likovnih umjetnika Slovenije, član ilustrator ZDSLU Slovenije. Kao slobodni stvaralac živi i radi u Žibršaku kod Logateca.

Slika: „Dedicated to my Queen V.“, akril, kolaž na platnu, 70x100cm

Slovenian painter and illustrator Rudi Skočir was born in Kamno, Slovenia, in 1951. He completed the Georg Vega high school and in 1977 got a degree in painting from the Academy of Fine Arts in Ljubljana, where he continued his specialist training in painting under the tutorship of Professors I. Bernik, K. Meško and S. Polanc. In 1996 he improves his skills at Cite Internationale des Artes in Paris.

Apart from painting, he also works in graphic design and stained glass, wall painting techniques and book illustrations. For his work he has received numerous awards (sixteen so far) at home and abroad. He has illustrated around 53 literary works and has exhibited at more than a hundred individual shows, more than two hundred group shows, numerous art workshops and symposia. He is a member of the Slovenian Artists Association and an associate illustrator at ZDSLU, the Slovenian Society of Painters. He lives in Žibršak near Logatec and works as an independent artist.

Painting: Dedicated to my Queen V., acrylic, collage on canvas, 70x100 cm



Željko Zima

Željko Zima rođen je u Vinici kraj Varaždina 1946.godine. Od 1961. živi u Zagrebu, gdje završava Školu primijenjenih umjetnosti (odjel industrijskog dizajna), a potom 1970. Diplomira kiparstvo na ALU u Zagrebu u klasi prof. V. Michiellija. Od 1973. do 1975. bio je suradnik majstorske radionice A. Augustinčića. Od 1975. do 1981. bio je zaposlen kao kipar za modele u kovnici IKOM, Zagreb. Od 1985. do 1987. radio je kao profesor na zagrebačkoj Školi primijenjene umjetnosti. Do sada je održao preko desetak samostalnih izložaba te sudjelovao na brojnim prestižnim skupnim (Bienale male plastike, Ravenna; FIDEM, Paris; Trijenale hrvatskog kiparstva; Zagrebački salon; Porečko anale; izložbe u Portugalu, SAD-u,...). Radovi su mu postavljeni u javnim prostorima u Zagrebu, Karlovcu, Jeretovcu i Malinskoj. Uz kiparstvo bavi se i restauracijom i industrijskim dizajnom. Član je HDLU-a, LIKUM-a, ULUPUH-a i Hrvatske zajednice samostalnih umjetnika.

Reljef: „Sam“, reljef na mramoru (carrara), 23,6 x 17,8 x 5 cm

Željko Zima was born in Vinica near Varaždin in 1946. He has lived in Zagreb since 1961 where he finished the School of Applied Arts (Industrial Design Department). In 1970 he received his degree in sculpture from the Academy of Fine Arts in the class of Professor V. Michielli. Between 1973 and 1975 he was an associate of the master workshop of Antun Augustinčić. From 1975 to 1981 he worked as a sculptor of templates at IKOM mint in Zagreb. From 1985 to 1987 he was teaching at the School of Applied Arts in Zagreb. Zima has organised over ten individual exhibition shows so far and has participated in a number of group shows (Biennial of Small Plastic Art, Ravenna; FIDEM, Paris; Triennial of Croatian Painting; Zagreb Salon; Poreč Annale; shows in Portugal, USA, and so on). His works are displayed in public spaces in Zagreb, Karlovac, Jeretovac and Malinska. Alongside sculpture he also works in restoration and industrial design. He is a member of the Croatian Association of Artists, the visual arts society LIKUM, The Croatian Association of Artists of Applied Arts ULUPUH and the Croatian Union of Independent Artists.

Relief: Alone, relief in Carrara marble, 23,6 x 17,8 x 5 cm



Borut Beus

Borut Beus rođen je 1966. godine u Ljubljani (Slovenija). Studirao je na Pedagoškom fakultetu u Ljubljani, gdje diplomira likovnu pedagogiju. On je slikar, kipar, dizajner unikatnog nakita i pedagog poznat osobito po svojim socio-psihološkim konceptualnim projektima na kojima je radio samostalno ili zajedno s drugim umjetnicima često stvarajući pod pseudonimom. U svom radu slijedi kontinuitet tradicije europskog slikarstva, no spoj su i artikulacija različitih likovnih jezika, specifičnog harmonijskog i kromatskog sustava. Autor je zapaženog high – profil projekta „Vsi ljudje mečemo enako senco“ (Svi ljudi bacaju jednaku sjenu). Predaje likovnu kulturu u Srednjoj školi ekonomije u Ljubljani, predaje Projektno učenje za mlade (PUM). Sudjelovao je na festivalu Transgeneracije, brojnim skupnim izložbama i kolonijama u svojoj zemlji i inozemstvu.

Slika: „Stand by“, akril na platnu, diptih, 47x120cm

Borut Beus was born in Ljubljana (Slovenia) in 1966. He studied at the Faculty of Teacher Education in Ljubljana where he graduated in visual arts teaching. He is a painter, sculptor, art jewellery designer and a teacher, especially famous for his socio-psychological conceptual projects that he undertakes on his own or in collaboration with other artists, often working under a pseudonym. In his work he pursues the continuity of the European painterly tradition; however his work is also a collation and articulation of different painterly expressions of specific harmonic and chromatic system. Beus is the author of the renowned high-profile project „Vsi ljudje mečemo enako senco“ (All people cast a same shadow). He teaches painting at the School of Economy in Ljubljana and project learning for the young. He has taken part in the Transgeneration Festival and numerous group exhibitions and colonies in his home country and abroad.

Painting: Stand By, acrylic on canvas, diptych, 47x120 cm



Andrej Pavlič

Andrej Pavlič rođen je 18.05.1957.godine u Ljubljani (Slovenija). Nakon završetka srednje škole studira slikarstvo na Umjetničkoj akademiji u Ljubljani, gdje diplomira 1981. Bio je član Udruženja likovnih umjetnika Slovenije DSLU od 1982. do 1984. i postao nezavisni profesionalni umjetnik. Godine 1994. usavršava se pri Cite International des Arts u Parizu. Sudjelovao je na brojnim umjetničkim okupljanjima i kolonijama, skupnim izložbama (više od 130), imao oko 65 samostalnih izložaba (Paris, Willach, Klagenfurt, Zagreb, Beograd) diljem svijeta. Dobitnik je više nagrada u Sloveniji i inozemstvu. Živi i radi u Ljubljani. Ispreplitanje prošlosti, sadašnjosti i budućnosti jedna je od najvažnijih karakteristika Pavličeve umjetnosti koja nerijetko egzistira kao spoj slikarskog i skulptorskog.

Slika: „U traženju identiteta“, akvarel, 17 x 4 cm

Andrej Pavlič was born in Ljubljana (Slovenia) on 18 May 1957. When he finished his secondary education he attended the Academy of Fine Arts and Design in Ljubljana where he graduated in painting in 1981. He was a member of the Slovenian Society of Painters from 1982 to 1984, and then became an independent artist. In 1994 he improves his skills at Cite Internationale des Artes in Paris. Pavlič has participated in many art gatherings and colonies, group shows (more than 130), and individual shows around the world (Paris, Willach, Klagenfurt, Zagreb, Beograd). He has been awarded a number of awards in Slovenia and abroad. He lives and works in Ljubljana. One of the most prominent characteristics of his art, which repeatedly exists as a combination of the painterly and the sculptural, is an intertwining of the past, the present, and the future.

Painting: Searching for identity, water colour, 17 x 4 cm



Miloš Prekop

Miloš Prekop rođen je 31. 01.1967.godine u Smolenicama (Slovačka). Studirao je na Pedagoškom fakultetu u Bratislavi specijalizirajući se za slikarstvo. Svoje slike izlaže na brojnim samostalnim i skupnim izložbama u Slovačkoj i inozemstvu. Slike mu se nalaze u mnogim nacionalnim i inozemnim kolekcijama. Dobitnik je brojnih nagrada, a neke od njih, poput International Code of Slovakia te brončana medalja na natjecanju u Perla Adriatico u Italiji, iznimno su mu važne. Član je Zapadnoslovačke Unije Slikarova. Živi i radi u Ciferu (selo Pac) u Slovačkoj. U svom umjetničkom radu prošao je kroz iznimno bogat i dinamičan razvoj. Od konceptualizma i konstruktivizma do današnjeg izraza u kojem su simbolizam i arhetipovi glavni nositelji likovnog.

Slika: „Venexia“, akril na platnu, 116x90cm

Miloš Prekop was born in Smolenice (Slovakia) on 31 January 1967. He studied at the Faculty of Teacher Education in Bratislava, specialising in painting. He exhibits his paintings at numerous individual and group shows in Slovakia and abroad. His works can be found in many national and international collections. Prekop has received many awards, some of which, like the International Code of Slovakia or the bronze medal at the Perla Adriatico contest in Italy, are very important to him. He is a member of the Union of Painters of Western Slovakia, and lives and works in Cifer (the village of Pac) in Slovakia. His artistic growth has been exceptionally rich and vibrant, ranging from conceptualism and constructivism to the contemporary expression whose exponents of the painterly aspects are primarily symbolism and archetypes.

Painting: Venexia, acrylic on canvas, 116x90 cm



Alexander Trifonov

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

Slika: „Violoncellist“, ulje na platnu, 90x73cm

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

Painting: Violoncellist, oil on canvas, 90x73 cm



Robert Almaši

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

Slika: „Valovi“, akril na platnu, 90x106cm

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

Painting: Waves, acrylic on canvas, 90x106 cm



Elena Vollmann

Elena Vollmann rusko – njemačka je slikarica s trenutnim boravkom u Firenci, Italija. Rođena je u Kazahstanu 07.05.1971. godine. Od 1985. do 1988. pohađa školu slikanja u svome gradu, a potom studira modni dizajn na Sveučilištu Omsk u Rusiji. Od 1996. do 1999. specijalizira modni dizajn na Univerzitetu u Cirihi (Švicarska). Od 1999. posvećuje se slikanju, tj kreiranju slika komponirajući različite materijale, stilove i tehnike. Iskustva stječe i u modnome svijetu. U 2009. sudjeluje na dva tečaja „Bottega del Bonfresco“ u Firenci na kojem izučava tehniku fresko slikanja. Freskama oprema mnoge privatne i javne prostore. Za svoj rad u Italiji je i nagrađivana.

Slika: „Bez naziva br.124“, kombinirana tehnika na platnu, 90x116cm

Elena Vollmann is a Russian-German artist currently living in Florence in Italy. She was born in Kazakhstan on 7 May 1971. She attended a painting school in her home town from 1985 to 1988, and went on to study fashion design at the University of Omsk in Russia. She specialises in fashion design at the University of Zurich (Switzerland) from 1996 to 1999, and afterwards devotes herself to painting, or rather to creating paintings by composing with different materials, styles and techniques. She also gains experience in the world of fashion. In 2009 she attends two Bottega del Bonfresco courses in Florence where she explores fresco painting. She has made frescoes in many private and public spaces. She has also received awards for her work in Italy.

Painting: No name no.124, mixed media on canvas, 90x116 cm



Brigitte Brand

Brigitte Brand rođena je u Rastattu u Njemačkoj 1955. godine, a danas živi i radi u Trevisu, u Italiji. Diplomirala je na Akademie der Bildenden Künste u Stuttgartu u klasi prof. K.R.H. Sonderborga te se preselila u Italiju 1979. zahvaljujući godišnjoj stipendiji za Akademiju likovnih umjetnosti u Veneciji gdje je bila u klasi prof. E. Vedove kojemu postaje i suprugom. Od 1980. izlaže u brojnim javnim i privatnim galerijama u Austriji, Njemačkoj, Mađarskoj, Italiji, Sloveniji i Hrvatskoj. Njena djela intimni su zapisi stanja, sjećanja, emocija prenijetih na platno žustrim, naglašenim crtežom kojeg boja decentno prati.

Slika: „Rab“, kombinirana tehnika na platnu, 70x90cm

Brigitte Brand was born in Rastatt in Germany in 1955 and she now lives in Treviso in Italy. She graduated from the Akademie der Bildenden Künste in Stuttgart in the class of Professor K.R.H. Sonderborg. She moved to Italy in 1979 owing to an annual studentship for the Academy of Fine Arts in Venice where she studied in the class of Professor E. Vedova, whom she later married. Since 1980 she has been exhibiting her work in a number of public and private galleries in Austria, Germany, Hungary, Italy, Slovenia and Croatia. Her paintings are intimate records of conditions, memories, and emotions transferred onto the canvas by brisk, accentuated drawing graciously followed by paint.

Painting: Rab, mixed media on canvas, 70x90 cm



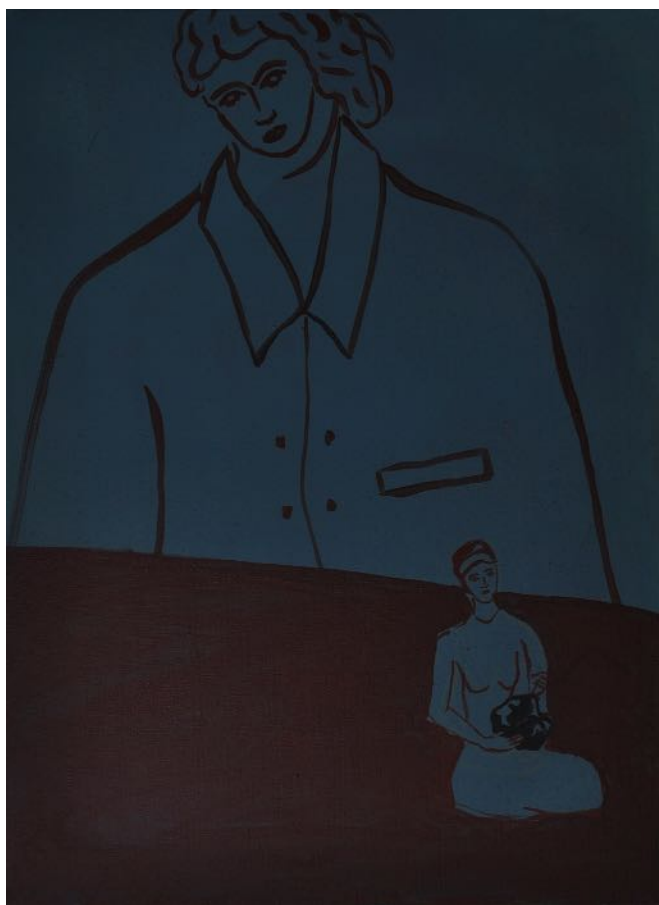
Alireza Varzandeh

Alireza Varzandeh rođen je u Shirazu (Iran) 26. lipnja 1963. godine. Od 1981. do 1985. studira dizajn na Sveučilištu u Teheranu, odjel ilustracije. Dodatna znanja stječe usavršavajući se na Perzijskoj školi keramike (za interijere i eksterijere) od 1980. do 1988. Od 1987 do 1992. usavršava grafiku i slikarstvo na College of Art and Design u Kolnu gdje i radi s prof. Lewardowskim i prof. K. Marxom. Godine 1992. diplomira kao majstor student (specijalka) kod prof. K. Marxa. Danas živi u Kolnu i stvara kao slobodan umjetnik. Od 90-ih do danas održao je brojne samostalne i skupne izložbe uglavnom u Njemačkoj. Rad mu je prožet vlastitim iskustvom Istoka i Zapada koje prezentira s neskrivenom snažnom kritikom. Likovi njegovih slika obični su ljudi, dio njegove svakodnevice, ali u Alirezinom radu prerastaju u opća mjesta, simbole karaktera, odnosa, u svakog od nas.

Slika: „Rab“, ulje na platnu, 50x70 cm

Alireza Varzandeh was born in Shiraz (Iran) on 26 June 1963. He studied design at the Department of Illustration, the University of Teheran from 1981 to 1985. He further specialises at the Persian School of Ceramics (for interior and exterior use) from 1980 to 1988. Between 1987 and 1992 he specialises in graphic design and painting at the College of Art and Design in Cologne, where he studies under the supervision of Professors Lewardowski and Marx. He graduated in 1992 as a crafts student in the class of Professor Marx. He now lives in Cologne and works as an independent artist. He has held numerous individual and group shows since the 1990s, mostly in Germany. His work is imbued with his own experience of the East and the West, which he presents with unconcealed, strong criticism. The figures that populate his paintings are common people, people who are part of his everyday existence, but in his work they grow into universal places, symbols of individuals and relationships, into each one of us.

Painting: Rab, oil on canvas, 50x70 cm



Arno Backhaus

Arno Bachaus rođen je 29.09.1952.godine (Aschaffenburg a. Main) u Njemačkoj. Od 1970 do 1974. studira na Umjetničkoj Akademiji u Hanau (Njemačka) u klasi prof. Goldsmitha. Godine 1976. diplomira i na dizajnu u Wiesbadenu. Za svoje usavršavanje dobio je stipendiju Prinzregent Luitpold te stipendiju fundacije Mathias Pschorr. Od 80-tih do danas održao je brojne izložbe diljem Njemačke, a izlagao je i u Italiji. Njegovi radovi nalaze se u Bavarskoj državnoj kolekciji u Minhenu, u kolekciji Th. Niederreuther, gradskim muzejima u Aschaffenburgu i Wiesbadenu. Svoja likovna promišljanja stavlja u korelaciju s društvom kojem pripada otvoreno iznoseći na vidjelo svu mogućnost i nemogućnost ljudskog egzistiranja unutar današnjeg civiliziranog svijeta.

Slika: „Bez naziva“, akril na platnu, 81x60 cm

Arno Backhaus was born in Aschaffenburg am Main in Germany on 29 September 1952. He studied at the Academy of Arts in Hanau (Germany) in the class of Professor Goldsmith from 1970 to 1974. In 1976 he also graduated in design in Wiesbaden. He received two specialisation grants, Prinzregent Luitpold grant and a Mathias Pschorr Foundation grant. Since the 1980s he has held numerous exhibitions across Germany, and has also exhibited in Italy. His works can be found in the Bavarian national collection in Munich, in the collection of Th. Niederreuther, and the museums in Aschaffenburg and Wiesbaden. He posits his painterly reflections in a correlation with the society to which he belongs, openly presenting all of the possibility and impossibility of human existence in the contemporary civilised world.

Painting: No name, acrylic on canvas, 81x60 cm



Luka Šamoci

Luka Šamoci rođen je 1984. godine u Zagrebu. Diplomirao je na Akademiji likovnih umjetnosti u Zagrebu, dobivši zvanje magistra grafike. Danas radi u grafičkom studiju UMLINK, bavi se izradom umjetničke grafike i slikanjem. Do sada je sudjelovao na nekoliko skupnih izložaba u Hrvatskoj i inozemstvu (Subotica, Vojvodina) te je održao jednu samostalnu izložbu.

Slika: “Rab“, ulje na platnu, 61x81cm

Luka Šamoci was born in Zagreb in 1984. He graduated from the Academy of Fine Arts in Zagreb as a Master of graphic design. He now works in the graphic design studio UMLINK, practising art design and painting. He has taken part in several group shows in Croatia and abroad (Subotica, Vojvodina), and had one individual exhibition.

Painting: Rab, oil on canvas, 61x81 cm



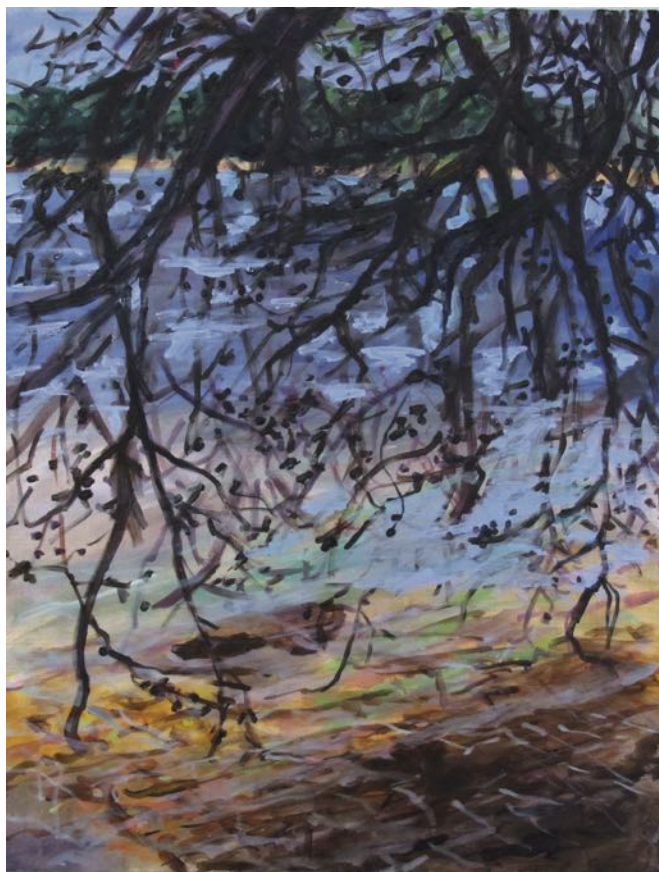
Valentina Supanz

Valentina Supanz rođena je 02.06. 1986. u Sv. Ivanu Zelina (kraj Zagreba). Apsolventica je na ALU u Zagrebu. Studira u klasi prof. Z. Kauzlarića Atača. Sudjelovala je na tri skupne izložbe u Hrvatskoj.

Slika: „Balkonski mir“, akril na platnu, 60x81cm

Valentina Supanz was born in Sveti Ivan Zelina (near Zagreb) on 2 June 1986. She is a final year student at the Academy of Fine Arts in Zagreb studying in the class of Professor Z. Kauzlarić Atač. She has participated in three group exhibitions in Croatia.

Painting: Balcony tranquillity, acrylic on canvas, 60x81 cm



Leda Lebarić

Leda Lebarić rođena je 1987. godine u Zagrebu. Apsolventica je na Akademiji likovnih umjetnosti u Zagrebu, na odsjeku slikarstva u klasi prof. Z. Kauzlarića Atača. Sudjelovala je na skupnim studentskim izložbama i radionicama.

Slika: „Bez naziva“, akril na platnu, 90 x 70 cm

Leda Lebarić was born in Zagreb in 1987. She is a final year student at the Academy of Fine Arts in Zagreb, Department of Painting, studying in the class of Professor Z. Kauzlarić Atač. She has participated in student group exhibitions and workshops.

Painting: No name, acrylic on canvas, 90 x 70 cm



Branka Prša

Branka Prša rođena je u Zagrebu, 1986.godine. Apsolventica je na Akademiji likovnih umjetnosti u Zagrebu. Studira slikarstvo u klasi prof. Z. Kauzlarića Atača. Sudjelovala je na studentskim izložbama i Trijenalu autoportreta u Samoboru.

Slika: „Šuma“, akril na platnu, 81x60cm

Branka Prša was born in Zagreb in 1986. She is a final year student at the Academy of Fine Arts in Zagreb. She studies painting in the class of Professor Z. Kauzlarić Atač. She has participated in student exhibitions and the Triennial of self-portraiture in Samobor.

Painting: The forest, acrylic on canvas, 81x60 cm



Marija Koruga

Marija Koruga rođena je 1988. godine u Zagrebu. Apsolventica je na odsjeku slikarstva zagrebačke Akademije likovnih umjetnosti, u klasi prof. Z. Kauzlarića Atača. Sudjelovala je na 3. Trijenalu crteža, i izlagala fotografije u MSU u Rijeci. Nositeljica je stipendije Grada Zagreba.

Slika: „Bez naziva“, ulje na platnu, 81x60cm

Marija Koruga was born in Zagreb in 1988. She is a final year student in the Department of Painting at the Academy of Fine Arts in Zagreb in the class of Professor Z. Kauzlarić Ataç. She has participated in the 3rd Triennial of Drawings and exhibited photographs at the Museum of Modern and Contemporary Art in Rijeka. She is a scholarship student, having received a grant from the city of Zagreb.

Painting: No name, oil on canvas, 81x60 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 "Werkstatte 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
 - Krakow, Galerija A1 izložba radova iz zbirke Galerije Paradiso
 - Izložba njemačkog fotografa Wim Westfield - More i Sirene / Seal&Sirens u galeriji Paradiso

KRONOLOGIJA / CHRONOLOGY

Kolonije / Colonies

year 2000. godina

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

year 2001. godina

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

year 2002. godina

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

year 2003. godina

Tanja Bezjak
Jernej Forbici
Sven Nemet
Frane Rogić
Petra Ševeljević
Đuro Seder
Petar Grgec
Igor Modrić
Nikolina Vračar-Manojlović
Marijan Richter
Petra Grozaj
Vanja Tumpić
Džeko Hodžić
Andrej Pavlič

Ljubomir Radovančević

Ozren Bakotić
Alemka Đivoje
Emilija Duparova
Amra Kalender
Etko Tutta
Zoltan Hus

year 2004. godina

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

year 2005. godina

Rudi Benetik
Đanino Božić
Petar Brajnović
Milena Braniselj

Mihai Chiselita

Dino Durigatto
Danis Fejzić
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