



Rab

2009. godina / year

10

Paradiso

art kolonija





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Likovna kolonija Paradiso, Rab 2009.

Grad Rab kao riznica umjetničke memorije već se deset godina obogaćuje i vrijednim kulturno-umjetničkim pothvatom, Likovnom kolonijom Paradiso. Od 2000. godine ona se, noseći u sebi i izlagačku djelatnost, upriličujući po tri izložbe godišnje, upisuje u bogatu umjetničku baštinu grada Raba. Ideja se u ovih deset godina razvila u okupljanje međunarodnog karaktera, u likovnu koloniju koja je do sada okupila 170 likovnih stvaralaca iz sedamnaest zemalja. U nju deset godina hodočaste vodeći hrvatski i inozemni umjetnici.

U želji da se i dalje predstavlja kao važna umjetnička manifestacija, na ovogodišnji svibanjski saziv, kada uglavnom poziva mlade umjetnike, dovodi šesnaest autora gotovo iz cijele Evrope. Iz Francuske dolazi Nicolas Magnant, iz Španjolske Arturo Melero, iz Italije Marika Vicari i Martina Buracchi, Jernej Forbici iz Slovenije, zatim dvije studentice iz Poljske koje su na razmjeni studenata na zagrebačkoj ALU – Karolina Kubik i Marta Wasong te Ana Lazarevska iz Makedonije. Ove godine prvi, ukupno 24. saziv kolonije Paradiso oplemenili su svojim radovima i hrvatski umjetnici, Blaženka Zvonković, Duška Mamlić, Anita Kuharić, Stjepan Šandrk te Martina Grlić, Nikolina Očko i Andreja Vivoda kao buduće likovne nade. Ovom sazivu bio je nazočan i Duje Jurić, profesor na ALU u Zagrebu, u svojstvu mentora, ali i kao ravnopravan učesnik potvrđujući jednostavnost, profinjenost i korektnost velikih umjetnika bivajući primjerom uspješnih međugeneracijskih i iskustvenih interakcija.

Duje Jurić odabire akril na platnu kao mjesto svoje vizualne prezentacije. Prepoznatljiva je to linearna kompozicija uravnotežena suodnosa dijelova – mreže vodoravnih i okomitih linija te dijagonala. Sliku bogatu pomacima i punu plasticiteta, nastalu nizanjem slojeva kojima Jurić producira privid trodimenzionalnosti, apostrofirajući kao temeljne odrednice konstruktivizam i apstraktnu geometriju.

Anita Kuharić svoju pak apstraktnu pozadinu koju iščitavamo kroz nizove geometrijskih oblika udružuje s dominantnom figuracijom, ovaj put životinjskom figurom. Propituje i upućuje na odnos umjetnog i prirodnog, otuđenog i humanog. I u ovoj slici iščitava se prostorno vremenska kategorija, prostor kao konstantu, životinju kao nestalnu, vremensku dimenziju.

Andreja Vivoda svojom crno-bijelom slikom, tušem na platnu, dotiče određena sociološka pitanja raseljavanja ruralnih područja (ponaosob naših otoka). Služeći se istovremeno jasnim i naslućujućim antropomorfnim i zoomorfnim oblicima poigrava se našom percepcijom, potiče na razmišljanja, kako ona spomenuta sociološka tako i ona kompozicijska i morfološka.

Stjepan Šandrk na polje platna tehničkom perfekcijom preslikava motive preuzete s fotografije – rapsku plažu i arhitekturu, spretno mireći „povratak slike“ i agresivnu ekspanziju vizualnih medija,



otkrivajući nam svoj interes za propitivanja čistog vizualnog govora, za sliku kao konstruktivnu i kompozicijsku organizaciju.

Martina Grlić svoju fascinaciju Rabom iskazuje nježnim, pročišćenim valerima akvareliranih nanosa uljane boje gdje smjele curaže svjedoče o kontroliranoj gesti propuštenoj kroz jasna figurativna promišljanja.

Rab **Blaženke Zvonković** slikarsko je polje bogate strukture. Bio to rapski pejzaž ili veduta bilježi ju ona slojevito u tkivo slike, gradeći plohu bojom, uvijek ističući spomeničku, tj. arhitektonsku i vegetativnu prepoznatljivost otoka i grada.

Rab mladog francuskog slikara **Nicolas Magnanta** morsko je dno divljeg kolora, snažne geste koja determinira sliku zadržavajući ju ipak u domeni zanimljive ekspresivne figuracije.

Španolac, **Arturo Melero** svoj motiv pronalazi na plaži. Figura „Pušača“ koloristički je izjednačena s podlogom, no jasna konturna linija koja „opisuje“ tijelo svjedočeći lakoću poteza i autorovo inkliniranje ljudskoj figuri.

Karolina Kubik također je zaokupljena figurom. No, njezin lik je žena smještena unutar apstraktnog pejzaža koju uravnotežuje bijela dijagonala – dominirajući lik slike ujedno i nit koja vezuje naše ženstvo istovremeno ga sputavajući i usmjeravajući.

Rad kojim se predstavlja **Marta Wasong** nosi sve odlike slikarstva materije, prilaženja slici kao konkretnoj podlozi koju ona tretira bojom i neslikarskim materijalima. Na slici dominirajuće crvene gesta je ipak zadržana u rasteru koloristički usklađenih partikula, procesualnih tragova strukturirane plohe.

Mlada Makedonka **Ana Lazarevska** predstavlja se diptihom zanimljiva naziva „Kralj Tomislav“- zapravo rapskom ulicom. Format slike prati topografiju mediteranske ulice kojom dominiraju vertikalne pa su one i glavni elementi gradnje slike. Motiv opisuje crnom linijom oživljavajući sliku fasetama čistih boja.

Jernej Forbici slika prostrani krajolik magične ravnice koja se vijugavim brazdama gubi u beskonačnost. Njegovo platno mala je kvadratna forma, prevladavajuća ekspresionistička crvena kolora i bogate, gotovo reljefne teksture.

Slika **Marike Vicari** izvire iz istraživanja imaginarnih formi dovodeći njezinu vizualnu priču do prirode i krajolika. Na panelu ona razvija svoju isprepletenu floralnu senzaciju, monokromnu, izrazita grafizma. Crtež kojim podcrtava jasnoću i čistoću vlastita izraza.

Rad **Martine Buracchi** zanimljivi je spoj figurativna i apstraktna promišljanja. Ona sliku komponira



čistim pigmentima boje koje dodaje određenim vezivima i materijalima nađenima u prirodi, pijesku, grančici bora ili kori drveta. Tako neslikarskim materijalima stvara „pravu“ sliku, prepoznatljive pejzažne morfologije unutar klasičnog polja slikarskog platna.

Duška Mamlić svojim je radom doslovno zakoračila u treću dimenziju. Bijelim paravanom vraća nas u vrijeme djetinjstva pozivajući na igru i interakciju. Čvrste, nepomične mediapanske ploče razigrava mobilnim krugovima koji nas mame da ih dotaknemo, zavrtime i tako otkrijemo važan segment umjetnosti a to je igra.

Na Rabu se igrala i **Nikolina Očko** modelirajući od stiropora i kaširanog papira svoje obezglavljene figure. Antropomorfne su to forme na kojima kao snažan koloristički kontrast njihovoj bjelini stoji znak – meta ili pak konfekcijska oznaka veličine X ili L, znakovi koji obilježavaju vrijeme u kojem živimo, vrijeme konzumerizma i iskrivljenih vrijednosti.

U mjesecu lipnju upriličena je izložba 25. saziva likovne kolonije. Na njoj se predstavljaju snažne hrvatske i evropske likovne osobnosti. Enzo Fabbiano, Valentino Moradei Gabbrielli, Massimo Lomi, Alfredo Rapetti iz Italije, Peter Casagrande i Ernst Heckelmann iz Njemačke, Zvezdana Jembrih, Nikolina Ivezić i Goran Štimac iz Hrvatske.

Od narativnosti do čistog apstraktnog tretiranja, ka čistom crtežu, znaku, kodu kojeg lako iščitavamo ili pak poimamo intuitivno. U interakciji, inspirirajući jedni druge, unoseći u sliku dovoljno sebe, onog drugog ali uvijek i dovoljno Raba.

Slikarstvo **Massima Lomia** dio je memorije kolektivna likovnog iskustva, a mediteranske vedute njegova prepoznatljivost. Rab kao grad i kao otok postaje tako glavni motiv. Zabilježen bojom na drvenoj podlozi emanira toplinom i nekom neobičnom pomalo zaboravljenom ljepotom.

Fascinaciju **Ernsta Heckelmanna** također čine krajolici. Česti motivi dva su suprotna svijeta – krajolik s palmama i onaj njemačkih Alpa kakvim nam se predstavlja na rapskoj izložbi. Brzo, gestualnim potezom na polje platna ili šperploče upisuje svoje „skice prirode“ prepoznatljive u svojoj jedinstvenosti i bezvremenskoj dimenziji koju u sebi nose.

Slika **Enza Fabbiana** snažna je ekspresivna gesta koja na slikarsku podlogu bilježi egzistencijalni trenutak, vlastito postojanje. Oslobođena je to strast izvan svake zadane forme, zabilježeni strahovi, nelagode, strepnje. On ne traži događaje već ih sam proicira. Na drvenoj podlozi materijal sam stvara sliku dokazujući slikarev interes za fizičko djelovanje u polju slike.

I slikarstvo **Petera Casagrandea** trasirano je na izrazu silovite, slobodne geste koju čistom bojom



bilježi na podlogu. Okrenut čistom action paintingu koristeći se lavageom, gestom provučenom kroz velika platna na Rabu stvara u manjem formatu, komornije, ali jednako snažno izvlačeći u prvi plan sam slikarski postupak.

Kiparska preokupacija **Valentina Moradeia Gabbriellia** i dalje je ljudska figura. Stilizirana je profinjena figura jasnih simboličkih konotacija izvedena u podatnome gipsu patiniranom akrilom, u spoju tradicionalnog i suvremenog.

Alfredo Rapetti slikarstvo bazira na govoru čista znaka bliska kaligrafskom, stiliziranom zapisu jasne simbolike. Pisanje kao Rapettiev leitmotiv, kao upisani znak arhetip je ljudskog postojanja, način pohranjivanja naše povijesti.

Goran Štimac, iako kipar sve češće poseže za kistom i bojom realizirajući u polju slike potrebu za slobodom, za mogućnošću snažnijeg i impulzivnijeg stvaralačkog izraza. On „gradi“ svoj Rab poetikom snažnog kromatskog tretiranja slikovnog polja protkanog linijama geometrijskih konotacija koje naglašavaju njegov crtački nerv, zaigranost, vječno propitivanje, sudar geometrije i ekspresije.

Slika **Zvezdane Jembrih** iskorak je u prostor jasnijih odluka u tretiranju likovnih sredstava i odnosa elemenata kojima ju gradi. Oblik nije potpuno oslobođen predmetna značenja, no motiv nije usvojen kao gotov objekt već ga autorica asimilira u slikarski problem kreirajući odnose vlastite slikarske egzistencije i esencijalnih formi koje prepoznajemo u vegetativnim oblicima koji nas okružuju.

Svojih reljefnih slika žena s velikim grudima ili naglašenom stražnjicom **Nikolina Ivezić** nije se odrekla ni na Rabu. Njena raskošna heroína izrađena tehnikom obojenog kaširanog stiropora simbol je stereotipa koje nam nameće društvo, simbol poimanja žene kao seksualnog objekta, „pucanja u mozak“. Stvarajući u pop-artističkoj maniri ostaje uvijek u vlastitoj maniri – ironijskom i kritičkom odnosu prema vlastitom radu, kritizirajući globalizaciju, komercijalizaciju, masovne medije i kič.

Slika **Alfreda de Locatellia** zrači produhovljenom atmosferom koju postiže ograničenim spektrom unutar kojeg traži intenzitet i nijanse jednog kolora. Čistoća donjeg dijela slike, lijepog u svojoj praznini, likovna je igra kojom de Locatelli vitalizira sliku i kompozicijski i formalno potpomaže njezinu temu.

Dvadeset i šesti (26.), ovogodišnji treći saziv okupio je hrvatsku slikarsku elitu Zlatka Kauzlarića Atača, Duška Šibla, Darka Bakližu, Bojana Šumonju i Matka Vekića te Vitomira Kelavu kao gosta izlagača i inicijatora same likovne kolonije. Ugostio je i zanimljiva imena iz evropskog likovnog svijeta – Simonettu Fontani iz Italije, Nicole Taubinger i Stefana Wehmeiera iz Njemačke i Maju Erdeljanin iz Vojvodine (Srbija). S njihovih slika pred nas se prostiru beskraje vizualne senzacije. Ovi autori



rastaču slikarsku gestu, sublimiraju svoja apstraktna polja, nameću nam se svojom čudesnom figuracijom propitujući vlastite izražajne mogućnosti i međuodnose slikarskih sredstava – boje, linije, prostora slikarskog polja.

Trenutna slikarska preokupacija **Zlatka Kauzlarića Atača** 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. Oblik rastače unutar materije vode koje svoju fluidnost i promjenljivost oblika stanja u vječnom gibanju prenosi i na tijelo.

Bakližin motivski svijet koncentriran je na problem uspravnog ženskog akta izvedenog iz evropske humanističke tradicije koja tijelo vidi kroz dinamičan proporcijski sustav. Koristi dva materijalna pristupa, prvi crtački, drugi slikarski. Njegovi akt obezglavljeni je tijelo, akcentirano divljom crvenom i smirujućom plavom unutar kromatskih vrijednosti crne i bijele i kreće se od figurativnog izraza do ekspresionističko – asocijativnog znaka.

Izvantrendovskim likovnim traženjima **Duško Šibl** uspio je izgraditi opstojnost u potrazi za iskonskim simbolom, u simbiozama tijela u kojima su u nemiru figuralne mase i ekspresije pokreta ispričani svi segmenti ljudskosti koja u svojoj primamljivoj izobličivosti predstavlja jedinstven slikarski govor.

U „Agavi“ **Bojana Šumonje** sažete su sve vrijednosti njegovog rasnog slikarstva zadržanog u svijetu figurativne ekspresije. Za Šumonju karakteristična narativnost svedena je u ovoj slici na detalj kojeg autor preuzima iz neposrednog okruženja percipirajući ga kao simbol, ikonički znak.

Vekićeva slika sadrži sve karakteristike njegovih likovnih preokupacija – dijalog grafizma i guste metričke strukture, zagasiti kolor, zanimljivo organiziranje kadra i dinamiziranja plohe, trivijalnu ikonografiju i uvriježene arhetipove koje pretvara u kompleksan simbol, razigravanje površine prodorom u treću dimenziju. Kako svoje radove izvodi u ciklusima, tj. serijama „Apartman“ je motiv na kojem u zadnje vrijeme Vekić gradi svoju likovnu priču.

U središtu likovna ustroja **Nicole Taubinger** neobični su pticoliki oblici sastavljeni od oblikovno različitih segmenata – čelija. Njihovim umnažanjem slobodnim grupiranjem nastaje figuracija koja se temelji na konstruktivističkim načelima i rastom koji se širi u svim smjerovima.

Likovni svijet **Stefana Wehmeiera** obitava u neformalnom i gestualnom slikarstvu. Njegova slika produkt je određene vrste procesualnog, djelovanja u slojevima. Njegova slika gestualno je i spontano svjedočanstvo impresije prirode. Produkt nije realan krajolik, već je Stefanov imperativ dobiti njegovu refleksiju, doživljaj u raznolikoj strukturi gdje crtež daje smjernice, a boja nosi, tj. gradi sliku.

Ljepota i svjetlina tijela suprotstavljena je uznemirujućim elementima nerijetko tamne pozadine. Slika



je to **Simonette Fontani** izgrađena na jakim kolorističkim kontrastima, chiaro-scuru, dijalogu realistički tretirane figure i gotovo apstraktno riješene pozadine. Simonettina slika refleksija je egzistencijalnog nemira, nastojanje da ženskim aktom ukazuje na smislenije i ozbiljnije probleme od onih koje žensko tijelo predstavlja u našem sustavu konvencija.

Rad koji na trećem ovogodišnjem sazivu nastaje u „produkciji“ **Maje Erdeljanin** nastavlja se na seriju slika koja prikazuje marketinške, tj. reklamne manipulacije masom, koristeći se spretno likovnim elementima, posebno bojom i harmoničnim, kompatibilnim odnosima. Stoga se i Maja koristi intenzivnim kolorima, zanimljivom teksturom dajući svojoj „Lubenica crvenoj“ zamamnu privlačnost reklamirajući tako samu sebe i propitujući je li umjetničko djelo proizvod duha ili je i ono samo roba.

Vitomir Kelava, kao gost izlagač predstavlja se radom koji sublimira njegova dosadašnja i naglašava trenutna likovna promišljanja. Priklonjen poetici ekspresionizma stvara sliku u sudaru plamteća kol-ora unutar koje služeći se neslikarskim materijalima evocira elemente svojih ranijih slika-objekata. Označena simbolom životnosti, stvaranja života – drva masline, očitujući njegovu sklonost organskom, prirodnom, svjedoči o umjetnikovim filozofskim i umjetničkim stavovima.

Ove, jubilarne desete godine postojanja rapske likovne kolonije Paradiso uživali smo u ljepotama pejzaža zabilježenog na slikarskim platnima, rapskih veduta, imaginarnih krajolika, u izričajima geometrije ili apstraktnog ekspresionizma, u neodoljivoj ljepoti ljudskog tijela, u skulptorskim formama koje mame na igru ili pokreću u nama egzistencijalna promišljanja.

Sanda Stanaćev Bajzek



Paradiso Art Colony, Rab 2009.

As a treasure-house of artistic memory, the town of Rab has been enriching its heritage for the past ten years by a valuable cultural and artistic project, fine art colony Paradiso.

The colony, incorporating exhibition displays, has been a part of the rich artistic legacy of Rab since 2000, organizing three exhibitions of paintings every year. During the ten years of its existence the project has evolved into an international gathering, a colony that has so far brought together 170 artists from 17 countries. Throughout this time it has been a key destination for leading Croatian and international artists.

Aiming to continue presenting itself as a major artistic event, the colony attracted sixteen artists from across Europe for its May meeting, which is an occasion for inviting predominantly young artists. It hosted Nicolas Magnant from France, Arturo Melero from Spain, Marika Vicari and Martina Buracchi from Italy, Jernej Forbici from Slovenia, as well as two art students from Poland participating in the student exchange programme at the Academy of Fine Arts in Zagreb, Karolina Kubik and Marta Wasong, and Ana Lazarevska from Macedonia. As the twenty-fourth colony in total, and the first in this year, the gathering was enriched by the work of Croatian artists Blaženka Zvonković, Duška Mamlić, Anita Kuharić, Stjepan Šandrk and Martina Grlić, alongside Nikolina Očko and Andreja Vivoda as artists in the making. The colony was also attended by Duje Jurić, a lecturer at the Academy of Fine Arts in Zagreb, in the role of supervisor but also as an equal participant in the colony, confirming the straightforwardness, sophistication and fairness of all great artists, and being an exemplar of successful cross-generational and experiential interactions.

Duje Jurić chooses acrylic on canvas as the scene of his visual display. It is a recognisable linear composition with a balanced correlation of elements – a net of horizontal and vertical lines and transversals. The painting abounds in movement and plasticity, originating in a sequence of layers by which Jurić produces the appearance of three-dimensionality, accentuating constructivism and abstract geometry as fundamental points of reference.

Anita Kuharić imbues her abstract background, read through a series of geometric forms, with a pervasive figuration, which is in this instance an animal figure. She interrogates and points to the relationship of artificial and natural, alienated and humane. This piece also displays spatial-temporal aspect, space as continuity and animal as an unstable temporal dimension.

Andreja Vivoda with her black and white image, in ink on canvas, touches certain social issues relating to the depopulation of rural areas (particularly on Croatian islands). Simultaneously applying clear and



fuzzy anthropomorphic and zoomorphic forms, she plays with our perceptions and encourages thought, both those related to the social questions as well as to compositional and morphological ones.

Stjepan Šandrk uses the field of the canvas to reproduce, with technical perfection, the motives taken from photography – the beach and architecture of Rab, adroitly reconciling the ‘return of the painting’ with the aggressive expansion of visual media, revealing his interest in questioning the pure visual expression and in painting as a constructive and compositional organisation.

Martina Grlić expresses her fascination with Rab through gentle, purified values of watercolour-quality oil impasto in which bold drips attest to a controlled gesture sifted through lucid figurative thinking. Rab in the work of **Blaženka Zvonković** is an artistic field of rich structure. Whether it is a landscape or a cityscape, she inscribes it into the painting’s tissue in multiple layers, building the surface with paint, always emphasizing the memorial, that is, the architectural and floral identity of the island and the town. For the young French artist **Nicolas Magnant** Rab is the seabed of wild colour and powerful gesture that defines the painting, whilst keeping it within the bounds of capturing expressive figuration.

Spaniard **Arturo Melero** finds his motif on the beach. The figure of ‘A man smoking’ is set against an identically coloured background, but the clear contour line describes the shape, attesting to the lightness of stroke and the author’s inclination towards the human figure.

Karolina Kubik is also preoccupied with a figure. However, her figure is that of a woman placed in an abstract landscape balanced by a white diagonal line – a dominating element of the composition and a thread interlinking our femininity whilst confining it and directing it.

The work of **Marta Wasong** contains all the features of material painting, of approaching the canvas as a concrete surface to be treated by paint and non-painterly materials. In a work dominated by reds, a gesture is retained in a raster of colour-balanced particulars, in the traces of processes involved in the structuring of the surface.

A young Macedonian artist **Ana Lazarevska** introduces herself with a diptych of a capturing title “King Tomislav” – the name of a street in Rab. The painting’s format follows the topography of a Mediterranean street dominated by vertical lines which thus become the major constructing elements of the composition. She defines the motif by a black, line vivifying the painting by facets of lucid colours.

Jernej Forbici paints a vast landscape of an enchanting plain disappearing in winding furrows into infinity. His canvas is a small square shape of prevailing expressionistic red, and rich, almost relief texture.

Marika Vicari’s painting springs from the exploration of imagined forms, leading her visual narrative



towards nature and landscape. On this panel she develops her interwoven monochrome floral sensation of exquisite graphic quality. It is a drawing by which she underlines the clarity and purity of her own expression.

The work of **Martina Buracchi** is a fascinating combination of representational and abstract meditation. She builds the composition with pure pigment added to certain binding components and materials she finds in nature, such as sand, pine twigs or bark. With such non-painterly materials she creates a 'proper' painting with a recognisable landscape morphology within the classical field of the canvas.

With her work **Duška Mamlić** literally enters the third dimension. The white screen takes us back to childhood, inviting us to play and to interaction. Solid, motionless MDF boards are animated by moving circles that tempt us to touch them, spin them and discover an important aspect of all art – play.

Nikolina Očko also played in Rab, sculpting her headless figures out of Styrofoam and lined paper. They are humanoid forms bearing on their white bodies a mark – a target mark or a size label X or L, features that define our time, the time of consumerism and distorted values.

An exhibition of paintings created during the twenty-fifth art colony was held in June 2009. It presented the work of eminent Croatian and European figures Enzo Fabbiano, Valentino Moradei Gabbrielli, Massimo Lomi, Alfredo Rapetti from Italy, Peter Casagrande and Ernst Heckelmann from Germany, Zvezdana Jembrih, Nikolina Ivezić and Goran Štimac from Croatia. Their work moved from narration to pure abstract treatment, towards pure drawing, a sign, a code that is easy to read or to understand intuitively. Through interaction, inspiring one another, they imbued the work with a significant part of themselves, of others, and as ever a significant part of Rab.

Paintings of **Massimo Lomi** belong to the memory of collective artistic experience, with Mediterranean cityscapes being a recognisable feature of his work. Rab as an island and as a town thus becomes his major motif. Formulated in paint on a wooden surface it emanates warmth and some unusual, slightly forgotten beauty.

Ernst Heckelmann is also fascinated by landscapes. Repeated motifs in his work, including the work presented at Rab exhibition, belong to two opposed worlds – a palm landscape and German Alps. With swift gestural strokes he inscribes into the canvas or hardboard his 'natural sketches' recognisable in their uniqueness and the timeless dimension they embody.

Enzo Fabbiano's work is a strong expressive gesture that imprints onto the canvas the existential moment, one's own existence. It presents a released passion beyond any given form, recorded fears,



discomforts, anxieties. He does not look for events but projects them himself. On the wooden base the material creates the scene of its own, illustrating the author's interest in physical action in the realm of the canvas.

Painting of **Peter Casagrande** is routed towards the expression of a forceful, free gesture transferred onto the canvas in pure colours. Focused on action painting using lavage, and with a gesture carried through big canvases, in Rab he creates in a smaller format, making chamber pieces, as powerfully as ever foregrounding the painting process itself.

Valentino Moradei Gabbrielli's sculptural concerns remain with the human figure. A stylized, sophisticated figure with clear symbolic connotations is formulated in soft plaster patinated with acrylic, bringing together the traditional and the contemporary.

Alfredo Rapetti bases his painting on the expression of pure sign close to the calligraphic, stylized record of clear symbolism. Writing as Rapetti's leitmotif, as an inscribed sign, is the archetype of human existence, a way of saving our history.

Goran Štimac, although a sculptor, he repeatedly reaches for brush and paint, creating in the realm of painting the urge for freedom and for the possibility of a more powerful and impulsive artistic expression. He 'builds' his Rab through the poetics of strong chromatic treatment of the painterly field interwoven with geometrically connoted lines that underline his draftsmanship sensibility, his playfulness, his eternal questioning, and the implosion of geometry and expressivity.

The canvas of **Zvezdana Jembrih** is a step out into the space of clearer decisions about the treatment of the medium and the relationship of elements that build the painting. The form is not entirely liberated from representational meaning, but neither is the motif acquired as a ready-made object; rather, the artist assimilates it into the composition, creating relationships between own artistic existence and the essential forms which we can recognise in floral shapes that surround us.

Nikolina Ivezić has not renounced her relief paintings of large breasted women or women with pronounced posterior, not even in Rab. Her luxurious heroine made in painted lined Styrofoam symbolizes stereotypes imposed by the society; it symbolizes seeing women as sex objects, as 'deadened'. Creating in the manner of pop-art she always remains true to her own style – an ironic and critical stance towards her own output, critiquing globalisation, commercialism, mass media and kitsch.

Alfred de Locatelli's painting radiates spiritual mood achieved by a limited palette within which he searches for intensity and hues of one colour. The clarity of the lower part of the painting, beautiful in its emptiness, is a painterly play de Locatelli uses to vitalise the work, supporting its subject both compositionally and formally.



This year's twenty-sixth meeting of the colony attracted the Croatian painting elite including Zlatko Kauzlaric Atač, Duško Šibl, Darko Bakliža, Bojan Šumonja and Matko Vekić, as well as Vitomir Kelava as a guest exhibitor and the founder of the art colony itself. The colony also hosted renowned figures of the European art world – Simonetta Fontani from Italy, Nicole Taubinger and Stefan Wehmeier from Germany and Maja Erdeljanin from Vojvodina (Serbia).

Their paintings are laid before us as immense visual sensations. These artists decompose the painterly gesture, sublimate their abstract fields, and impose upon us their fantastical figurations interrogating their own expressive possibilities and the interrelationships of the elements of the medium – colour, line, painterly field.

Current painterly preoccupation of **Zlatko Kauzlaric Atač** are nudes submerged in water that display the drawing being replaced by the domination of pure painterly treatment of the canvas, revealing the virtuosity of the eminent master who does not confine the expression to representational formulations. He decomposes the form within the materiality of water that, eternally moving, transfers its fluidity and the changeability of physical conditions onto the body.

The world of **Darko Bakliža**'s motifs is concentrated on the issue of upright female nude drawn from the European humanist tradition that perceives the body through a dynamic system of proportions. He uses two material approaches, drawing and painting. His nude is a headless body accentuated with wild red and a calming blue within the chromatic values of black and white, and it moves from representational to expressionistic-associative sign.

By atypical painterly explorations **Duško Šibl** came to create imperviousness in the search for a primal symbol, in the symbioses of bodies that, through the disorder of the figural mass and the expression of movement, speak of all aspects of humanity which in its appealing formlessness represents the unique painterly language.

Bojan Šumonja's 'Agave' sums up all the values of his thoroughbred painting that exists in the world of representational idiom. His characteristic narrativity is in this painting reduced to a detail taken from the artist's immediate surroundings, perceived as a symbol, as an icon.

The painting of **Matko Vekić** contains all the characteristics of his artistic preoccupations – a dialogue between graphics and profound metrical structure, deep colour, fascinating organisation of the frame and the dynamics of the field, trivial iconography and common archetypes turned into complex symbols, animation of the surface by incursion into the third dimension. He executes his work in cycles, that is, in series, and the 'Apartment' represents the motif around which Vekić has recently been construct-



ing his painterly narrative.

At the centre of **Nicole Taubinger**'s painting system are unusual birdlike forms composed of formally diverse segments – cells. Their multiplication by free assemblage creates a figuration based on constructivist principles and on expansion in multiple directions.

The world of **Stefan Wehmeier**'s painting inhabits an informal and gestural painting style. His work is a product of a certain process-like layering. His canvas is a gestural and spontaneous witness to nature. The finished work is not a realistic landscape; rather, it is Stefan's imperative to create its reflection, to create an experience in a diverse structure in which the drawing directs and the colour carries, that is, builds the painting.

The beauty and luminosity of a body counterpointed with disturbing elements of a frequently dark background – that is the painting of **Simonetta Fontani**, based on strong tonal contrasts, chiaroscuro and a dialogue between a realistically approached figure and an almost abstractly resolved background. Simonetta's painting reflects an existential disquiet, an attempt to use female nude to point to deeper and more complex issues than those represented by the female body in our system of conventions.

The work produced for this year's third art colony by **Maja Erdeljanin** follows from a series of paintings representing marketing or commercial mass manipulations, skilfully using elements of the medium, especially colour, and their harmonious, compatible relationships. Therefore Maja also uses intensive tones and captivating texture, giving her melon-red an alluring attraction, and thus even advertising herself and interrogating whether an art work is a product of the mind or merely a commodity.

Vitomir Kelava, as a guest exhibitor, presents himself with a work that sublimates his former and underscores his current painterly reflexions. Close to the poetics of expressionism he fashions the painting in an implosion of flaming colour, in which by means of non-painterly materials he evokes fragments of his earlier painting-objects. Marked by the presence of olive trees, a symbol of vitality and creation implying his tendency to organic and natural, this work attests to the artist's philosophical and artistic views.

During this tenth anniversary of Paradiso art colony in Rab we have enjoyed the beauty of painted landscapes, Rab cityscapes, imagined landscapes, forms of geometrical or abstract expressionism, irresistible beauty of the human body, and sculptural forms that invite us to play or move us to consider existential questions.

Sandra Stanaćev 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 Staničića i odmah postaje suradnikom majstorske radionice prof. K. Hegedušića 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: „Konversada I“, akril na platnu, 90 x 116 cm

Zlatko Kauzlarić Atač was born in 1945 in Koprivnica. After highschool, he enrolled in Academy of Fine Arts in Zagreb. During studies, he participated in the work of the Student Experimental Theatre. He graduated from the Academy of Fine Arts under Professor Miljenko Staničić and joined the workshop of professor Krsto Hegedušić. In 1973 he became an assistant lecturer and later a dean at the Academy of Fine Arts in Zagreb. Now he works there as a professor. In addition to painting and graphics, he is also active in set design and costume design, and he worked on some hundred theatre, tv and movie projects at home and abroad. Some of his works are exhibited in public places. In 1996 Tonko Maroević wrote his monography. He was awarded by many art prizes for painting and set design, including the order from “Danica” for his contribution to culture. Atač’s painting was marked by various works, especially artwork created as a result of his activity in “Biafra” group, famous people portraits in expressive movement, and nude self-portraits. He has always had a strong sense of rhythm and capturing particular moments as well as special commitment to art. His current preoccupations are paintings of nudes immersed in water in which drawing is replaced by painting interpretation. It reveals the virtuosity of Atač whose expressiveness is not suppressed by figuration.

Picture: „Konversada I“, acrylic on canvas, 90 x 116 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: „Venus“, kombinirana tehnika na mediapanu, 130 x 43 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: “Venus”, mixed medium on MDF board, 130 x 43 cm.





Matko Vekić

Rođen je 1970. godine u Zagrebu, Hrvatska. Diplomirao je slikarstvo na ALU u Zagrebu u klasi prof. emeritusa Đure Sedera. Od 1996. do 1999. god. radio je kao nastavnik crtanja i slikanja u školi za primjenjenu umjetnost i dizajn u Zagrebu, a od 1999. do 2003. god. honorarno predavao slikarstvo u statusu asistenta, zatim docenta na ALU u Širokom Brijegu pri Sveučilištu u Mostaru (B i H), a od 2007. docent je na zagrebačkoj ALU. Do sada je priredio 28 samostalnih izložaba te izlagao na brojnim skupnim u Hrvatskoj i inozemstvu, u Čakovcu, Varaždinu, Zadru, Zagrebu, Splitu, Dubrovniku, Friburgu (Njemačka), Sarajevu (B i H), Grazu, Londonu, Istambul, Luxemburgu, Parizu. Dobitnik je desetak nagrada i priznanja. Osim tekstova od strane eminentnih likovnih stručnjaka u strukovnim časopisima objavljuje mu se i monografska knjiga autora P. Preloga. Boravio je na mnogim studijskim putovanjima (Indija, Turska, Japan,...) i bio sudionik mnogih kolonija i radionica. Djela mu se nalaze u mnogim muzejima i galerijama kao što su Moderna galerija u Zagrebu, Galerija umjetnina u Splitu,... Ove godine predstavlja hrvatsku umjetnost na Venecijanskom bijenalu. Član je HDLU-a. Živi i radi u Zagrebu.

Slika: „Apartman“, ulje i lak na platnu, 100 x 100 cm

Born in Zagreb, Croatia, in 1970. He graduated from the Academy of Fine Arts in Zagreb under the supervision of Professor Emeritus Đuro Seder. From 1996 to 1999 he taught drawing and painting at the School of Applied Arts and Design in Zagreb, and between 1999 and 2003 he taught painting as an assistant lecturer, and subsequently as a professor, at the Academy of Fine Arts in Široki Brijeg, University of Mostar (Bosnia and Herzegovina). Since 2007 he has been working as assistant professor at the Academy of Fine Arts in Zagreb. He has presented his work in twenty-eight individual exhibitions, as well as taken part in numerous group exhibitions in Croatia and abroad, including Čakovec, Varaždin, Zadar, Zagreb, Split, Dubrovnik, Friburg (Germany), Sarajevo (Bosnia and Herzegovina), Graz, London, Istanbul, Luxembourg and Paris. He has received a dozen awards and diplomas. Apart from texts written about him by eminent art critics in professional journals, he is a subject of a monograph by Petar Prelog. He went on a number of study group tours (to India, Turkey, Japan) and attended numerous colonies and workshops. His works are displayed in a range of museums and galleries such as the Modern Gallery in Zagreb and the Art Gallery in Split. This year he represents Croatian art at the Venetian Biennial. He is a member of the Croatian Association of Artists, and lives and works in Zagreb.

Painting: "Apartment", oil and spray on canvas, 100 x 100 cm.





Duško Šibl

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

Slika: „Crni Faust“, akril na platnu, 90 x 116 cm

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

Painting: "Black Faustus", acrylic on canvas, 90 x 116 cm.





Valentino Moradei Gabbrielli

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

Rad: „Horizont“, gips R41 patiniran akrilnom temperom, vis. 80 cm

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

Work: "Horizon", plaster R41 patinated with acrylic tempera, height 80 cm.





Zvezdana Jembrih

Rođena je 1965. g. u Zagrebu. Diplomirala je 1990. na zagrebačkoj Akademiji likovnih umjetnosti, a slikarstvo učila na klasama prof. Koydla, Kesera i Kauzlarića Atača. Do sada je izlagala na dvadesetak samostalnih i tridesetak skupnih izložaba, te izvela dvadeset prostornih intervencija (land art) u Hrvatskoj i inozemstvu. Članica je HDLU-a od 1990. Od 1993. radi kao restauratorica, boravi na stručnom usavršavanju u Munchenu, te na poslijediplomskom studiju u Budimpešti, gdje 2000. magistrira restauriranje drvene skulpture. Od 1998. asistentica je na ALU u Zagrebu, na Odsjeku za restauriranje i konzerviranje umjetnina. Piše i objavljuje poeziju i prozu u književnim časopisima i na radiju. U nakladi „M D“ objavljena joj je 2001. knjiga kratkih priča „Janusove kćeri sestre nevjeste“, a u nakladi „Autorska kuća“ 2007. knjiga pjesama „Ljubavnici kraljica glad“. Živi i radi u Zagrebu.

Slika: „Ružičasta mrtva priroda“, ulje na platnu, 50 x 70 cm

Born in Zagreb in 1965, she graduated from the Academy of Fine Arts in Zagreb in 1990, studying under the supervision of Professors Koydl, Keser and Kauzlarić Atač. She has exhibited her work in about twenty individual and thirty group exhibitions, and she has performed twenty land art pieces in Croatia and abroad. She has been a member of the Croatian Association of Artists since 1990, and since 1993 she has worked as a restorer, and she attended professional training in Munich and postgraduate studies in Budapest where she received an MA in restoring wood sculpture. She has worked as an assistant lecturer at the Academy of Arts in Zagreb since 1998, in the Department for restoration and conservation of art. She is a writer and a poet and has published her works in literary magazines and broadcast on the radio. Her short story collection Janus's daughters, sisters, brides was published by MD publisher in 2001, while Autorska kuća published her book of poetry Lovers, queen, hunger in 2007. She lives and works in Zagreb.

Painting: “Still life in pink”, oil on canvas, 50 x70 cm.





Blaženka Zvonković

Rođena je 1970. g. u Zagrebu. Školu primjenjene umjetnosti, a potom i Akademiju likovnih umjetnosti završila je u Zagrebu, diplomiravši u klasi prof. V. Jordana. Prve dvije godine provela je u Veneciji na Accademii di Belle Arti u klasi prof. E. Vedove. Izlagala je na preko pedeset skupnih izložaba u zemlji i inozemstvu. Posebno ističe izložbe u Veneciji, Zagrebački salon i dvorac Bežanec, Rijeka, Split, Zadar, Karlovac, Trogir te brojne izložbe u Zagrebu. Sudjeluje s radovima na brojnim humanitarnim izložbama i aukcijama. Izražava se u pastelu i ulju na platnu. Profesor je likovne umjetnosti i predaje u srednjoj školi. Živi i radi u Zagrebu. Bogata struktura slikarskog polja bitna je odrednica njena djela. U slojevitom tkivu slike razvija prizore klasičnih motiva: pejzaža, vedute, mrtve prirode i genre scena.

Slika: „Pogled na zvonik“, akril na platnu, 90 x 70 cm

Born in Zagreb in 1970. She completed her secondary education at the School of Applied Arts and Design and received her degree from the Academy of Fine Arts in Zagreb, under the supervision of Professor V. Jordan. The first two years of study she spent in Venice at Accademii di Belle Arti studying under Professor E. Vedova. She has exhibited in over fifty group exhibitions in Croatia and abroad. Of particular prominence were the exhibitions in Venice, Zagreb Salon and Bežanec Castle, Rijeka, Split, Zadar, Karlovac, Trogir and numerous exhibitions in Zagreb. She has also taken part in a number of charity exhibitions and auctions. She works in crayon and oil on canvas. She is a college arts teacher, and lives and works in Zagreb. A rich texture of the painterly field is an essential feature of her work. In the multilayered tissue of the painting she develops scenes with classical motifs: landscapes, cityscapes, still lifes and genre scenes.

Painting: “A View of the Spire”, acrylic on canvas, 90 x 70 cm.





Duška Mamlić

Rođena je 1981. u Bosanskoj Krupi (B i H). Završila je školu primjenjene umjetnosti i dizajna u Zagrebu, a potom i studij modnog dizajna na Tehnološkom veleučilištu. Diplomirala je kiparstvo na nastavničkom odsjeku na ALU u Zagrebu u klasi prof. P. Bogdanića. Sudjelovala je na nekoliko skupnih i upriličila tri samostalne izložbe. Godine 2007. dobila je CEEPUS stipendiju na ALU u Poznanu. Živi i stvara u Zagrebu. U svojim djelima Duška nas uvijek poziva na interakciju i zaigranost vraćajući nas u razdoblje djetinjstva.

Rad: „Para-van“, medijapan (lijepljen, rezan, bojan), 200 x 210 x 25 cm

Born in Bosanska Krupa in 1981 (Bosnia and Herzegovina). She completed her secondary education at the School of Applied Arts and Design in Zagreb and graduated from College of Technology in modern design studies. She received her degree in sculpture from the Academy of Fine Arts in Zagreb under the supervision of Professor P. Bogdanić. She has taken part in several group exhibitions and organised tri individual ones. In 2007 she received CEEPUS scholarship from the Academy of Fine Arts in Poznan. She now lives and works in Zagreb. In her work Duška always invites us to act and play, taking us back to childhood.

Work: “Para-van”, MDF board (glued, cut, painted), 200 x 210 x 25 cm.





Anita Kuharić

Rođena je 1983. g. u Zagrebu. Diplomirala je na Ekonomskom fakultetu u Zagrebu, smjer marketing, a zatim i slikarstvo na ALU u Zagrebu, u klasi prof. Z. Kesera. Do sada je izlagala na tri samostalne i jedanaest skupnih izložaba. Jedna je od pokretačica likovnog projekta „Izvan formata“ koji afirmira i pomaže mlade umjetnike. Živi i radi u Zagrebu. Do realizacije vlastite slike ne dolazi na mah i posve intuitivno već racionalno kontrolirajući metodologiju razvoja i tijeka kompleksne problematike slike. Vremenski tijek, kao opća, univerzalna kategorija, karakteristika je koja stigmatizira njen likovni izraz baziran na principu ponavljanja, serijalnosti.

Slika: „Džungla na asfaltu“, ulje na platnu, 50 x 30 cm

Born in Zagreb in 1983, she graduated from the Faculty of Economics in Zagreb, taking her degree in marketing, and then a degree in painting from the Academy of Fine Arts, studying under the supervision of Professor Z. Keser. She has exhibited in three individual exhibitions and eleven group ones. She is one of the initiators of Outside Format, an art project that establishes and supports young artists. She lives and works in Zagreb. She does not accomplish her creations in a moment and fully intuitively but through a rational control of the methodology of the development and flux of the painting's complex issues. The passing of time, as a general, universal category, is a feature that stigmatizes her artistic expression based on the principle of repetition, of sequentiality.

Painting: “Asphalt Jungle”, oil on canvas, 50 x 30 cm.





Marika Vicari

Rođena je 1979. u Vicenzi. Diplomirala je na Akademiji lijepih umjetnosti u Veneciji i završila studij specijalizacije Vizualnih umjetnosti i produkcije na Sveučilištu za arhitekturu u Veneciji. Izlagale je na brojnim skupnim i samostalnim internacionalnim te je dobitnica značajnih nagrada na bijenalnim intern. izložbama. Živi i radi u Vicenzi, Veneciji i Ptuju.

Njeno slikarsko istraživanje izvire iz istraživanja imaginarnih formi u procesu rekonstrukcije prikazanog, koje se razvija uglavnom na intelektualnom planu, da bi dovela priču do prirode. To su linearni elaborati, monokromni koje vodi složena strogost. Marika istražuje ustvari prirodu slike sastavljajući strukturu vizije u njenom dvodimenzionalnom značenju.

Slika: „Land-e-scape“, grafit na drvu, 30 x 30 cm

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

Painting: “Land-e-scape”, graffiti on wood, 30 x 30





Jernej Forbici

Rođen je 1980. g. u Mariboru. Godine 1999/ 2000. studirao je slikarstvo na Visokoj školi za vizualnu umjetnost u Ljubljani u klasi prof. Darka Slavca. Godine 2000. primljen je na Akademiju lijepih umjetnosti u Veneciji gdje je 2005. diplomirao. Poslijediplomski je završio kod prof. Carla di Raca. Živi i radi u Veneciji, Vicenzi, Ptuju i Berlinu.

Još od studentskih dana slika prostrane krajolike koji izazivaju asocijacije na biblijske teme. U naglašenoj perspektivi i pogledu iz zraka prezentira neizmjerne ravnine koje se vijugajući gube u beskonačnost. Blizak u perspektivi venecijanskom manirizmu 16. st., u koloru sjevernjačkom novom ekspresionizmu, slikarstvo je to aktualno i opominjuće, koje kroz teme lokalnog progovara o univerzalnom.

Slika: „Fake plastic Rab flowers“, akril i ulje na platnu, 70 x 50 cm

Born in Maribor in 1980. He studied art at the College of Visual Art in Ljubljana under the tutorship of Professor Darko Slavica in 1999/2000. In 2000 he enrolled in the Academy of Fine Arts in Venice, where he graduated in 2005. He completed postgraduate studies under the supervision of Prof. Carlo di Raco. He lives and works in Venice, Vicenza, Ptuj and Berlin.

Since his student days he has painted vast landscapes that evoke Biblical themes. With a highlighted perspective and from an aerial viewpoint he presents endless plains that disappear windingly into infinity. Close to Venetian sixteenth century mannerism in his treatment of perspective, and to northern new expressionism in his palette, he makes painting that is topical and admonishing, speaking of the universal through the particular.

Painting: “Artificial Flowers of Rab”, acrylic and oil on canvas, 70 x 50 cm.





Bojan Šumonja

Rođen je u Puli 1960. godine. Završio je srednju umjetničku školu u Puli, te Akademiju lijepih umjetnosti u Veneciji, odjel skulpture, u klasi prof. Tramontina 1984. g. Od 1987. član je HDLU Istre kojemu je i osnivač kao i multimedijalnog centra Fort Bourguignon. Osnivač je i neformalne art grupe ARTSI. Sudionik je mnogih likovnih kolonija. Izlagao je na preko dvjesto skupnih i sedamdesetak samostalnih izložaba u zemlji i inozemstvu. O njegovom djelu pisali su najistaknutiji kritičari, smatrajući njegove opuse važnim doprinosom suvremenoj likovnoj umjetnosti. Član je i HZSU-a. Trenutačno obnaša funkciju predsjednika Vijeća za vizualnu umjetnost Pule i organizacijskog odbora Artexchangea, istarskog sajma umjetnina. Živi i radi u Puli. Fasciniranost „novom slikom“ oplodila je snažno i kreativno njegovo cjelokupno likovno stvaralaštvo do danas. Izučava u Milanu grafičku tehniku dubokog tiska, bavi se dizajnom interijera. Već kao mladi umjetnik dobitnik je prestižne nagrade Pulskeg salona.

Slika: „Agave“, ulje na platnu, 116 x 90 cm

Born in Pula in 1960. He completed secondary education at the School of Applied Arts in Pula, and graduated from the Academy of Fine Arts in Venice, in the Department of sculpture, under the supervision of Professor Tramontino in 1984. Since 1987 he has been a member of the Croatian Association of Artists in Istria, of which he is also the founder. He initiated the multimedia centre Fort Bourguignon and is the founder of the unofficial art group ARTSI. He has participated in many art colonies and exhibited in over two hundred group and seventy individual exhibitions in the country and abroad. Most renowned critics have commented on his work considering it an essential contribution to contemporary fine arts. He is a member of the Croatian Freelance Artists' Association. He is currently the president of the Council for Visual Arts in Pula and of the Board of Artexchange, an Istrian art fair. He lives and works in Pula. His fascination with 'new painting' has strongly and creatively invigorated his whole oeuvre. He studies intaglio graphics in Milan and is involved in interior design work. As a young artist he received a major award from Pulski salon exhibition.

Painting: “Agave”, oil on canvas, 116 x 90 cm.





Goran Štimac

Rođen 1959. godine u Rijeci. Godine 1981. upisuje Pedagoški fakultet u Rijeci, smjer likovna umjetnost, odlučujući se za kiparsku specijalizaciju kod prof. J. Diminića, a 1984. odlazi u Zagreb i upisuje kiparstvo na ALU diplomiravši 1988. kod Marije Ujević. Od 1986. član je HDLU-a i ZUH-a. Krajem 1992. odlazi u Beč gdje upisuje Visoku školu za primijenjenu umjetnost te studij scenografije. Sudjeluje na izradi mnogobrojnih scenografija za dvadesetak predstava Austrijskog teatra. Sudjeluje i u organizacijama izložaba aktualne hrvatske umjetnosti. Godine 1996. zapošljava se na pedagoškom fakultetu u Rijeci kao asistent, potom kao docent, a 2006. imenovan je dekanom riječke Akademije. Priredio je pedesetak samostalnih izložaba recentnih ciklusa crteža, slika i skulptura te je sudjelovao na više od stotinu žiriranih konceptijskih, problemskih, bijenalnih i trijenalnih izložaba. Živi u Opatiji.

Slika: „Paradiso I“, akril na platnu, 90 x 116 cm

Born in Rijeka in 1959. He studied art at the Faculty of Teaching in Rijeka, specialising in sculpture under the tutorship of Prof. J. Diminić in 1981. He leaves for Zagreb in 1984 and enrolls in the Academy of Fine Arts where he takes his degree in 1988 in the class of Marija Ujević. He has been a member of the Croatian Association of Artists and Alliance of Croatian Artists since 1986. In 1992 he enrolls in the School of Applied Art in Vienna to study set design. He participates in the design of numerous theatre sets for around twenty shows by Austrian theatres. He also takes part in the organisation of exhibitions of current Croatian art. In 1996 he works as an assistant lecturer at the University of Rijeka, and afterwards as an assistant professor, and in 2006 is elected Dean of the Academy in Rijeka. He has organised fifty individual exhibitions of recent drawing cycles, paintings and sculpture, and participated in over a hundred juried conceptual, problem-related, biennial and triennial exhibitions. He lives in Opatija.

Painting: “Paradiso I”, acrylic on canvas, 90 x 116 cm.





Peter Casagrande

Rođen je u Weilheimu u Njemačkoj 1946. godine. Diplomirao je na Likovnoj akademiji u Munchenu. Potom se usavršavao na Visokoj školi u Berlinu, a 1983. god. stipendista je grada Munchena.

Priredio je oko pedeset samostalnih domaćih i međunarodnih izložaba te sudjelovao na stotinjak skupnih : u Munchenu, Hanoveru, Beču, Nirnbergu, Frankfurtu, Budimpešti, Milanu, Londonu, Kairu, na međunarodnom bienalu u Poljskoj, Berlinu, Genovi, Piacenzi,...Dobitnik je njemačke državne nagrade za likovno stvaralaštvo. Član je likovnog udruženja BBK-Bayer. Njegova djela nalaze se u brojnim kolekcijama : Akademiji likovne umjetnosti u Munchenu i mnogim galerijama, u Fondazione Reverberi u Genovi,...O njegovom radu izašle su mnoge publikacije i snimljeno nekoliko televizijskih dokumentarnih filmova. Živi i radi u Maitenbethu, Njemačka.

Njegovo slikarstvo trasirano je na izrazu silovite, slobodne geste koju čistom bojom bilježi na slikarskom platnu. Okrenut čistom action paintingu, koristeći se lavageom, svojom gestom provučenom kroz golema polja stvara prskanja te prolijevanja, modeliranja gustim pigmentom izvlačeći tako u prvi plan sam slikarski postupak. Slike su njegovi osobni psihogrami koji umjetnikovu uskipjelost i snažnu energiju prikazuju oslobodenu na prostorima slikarskog platna.

Slika: „Bez naziva“, ulje na papiru, 63 x 44 cm

Born in Weilheim in Germany in 1946. He graduated from the Academy of Arts in Munich, and professionally trained at the Academy in Berlin. Since 1983 he has been a Munich scholarship holder. He has organised around fifty national and international exhibitions and participated in about a hundred group exhibitions including Munich, Hannover, Vienna, Nirenberg, Frankfurt, Budapest, Milan, London, Cairo, international biennial in Poland, Vienna, Genoa and Piacenza. He has received the German national fine arts award. He is a member of the art association BBK-Bayer. His works can be found in many collections: Academy of Arts in Munich, numerous galleries, Fondazione Reverberi in Genoa, and so on. A lot has been written about his work, and several documentaries have been made. He lives and works in Maitenbeth in Germany.

His painting is routed towards the expression of a forceful, free gesture inscribed in the canvas in pure tones. Focused on action painting using lavage, he traces his gesture through large spaces creating sprinklings and spillings and modelling impastos, thus foregrounding the painterly process. The paintings are his personal psychograms that show the artist's ferment and powerful energy released in the space of the canvas.

Painting: “No name”, oil on paper, 63 x 44 cm.





Nikolina Ivezić

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

Slika: „Bum Bum Bum“, kombinirana tehnika, 90 x 116 cm

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

Painting: “Hands up”, mixed media, 90 x 116 cm.





Massimo Lomi

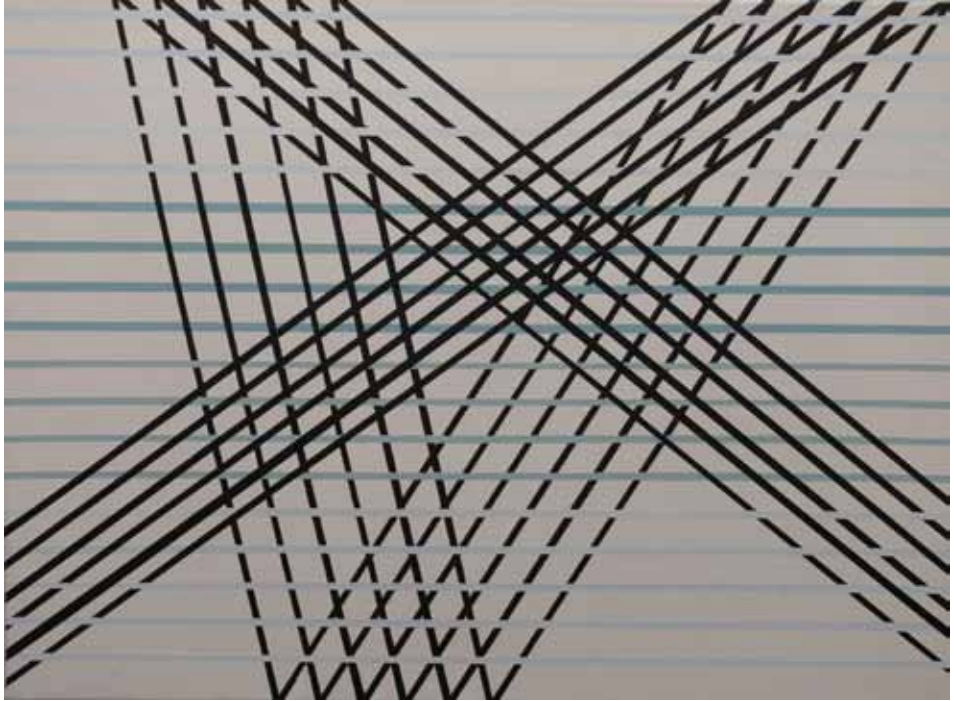
Rođen 1953. u Livornu. Kao mladić slijedi svog djeda, poznatog talijanskog slikara, upoznavajući se sa razdobljem talijanskog slikarstva na prijelazu između 1800. i 1900.

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 u "Bottini dell'olio". Do sada je izlagao na brojnim izložbama u javnim i privatnim galerijama. Godine 2000. je među umjetnicima izabranima za obilježavanje milenija, 2002. izlaže u New Yorku, a 2003 u Briselskom parlamentu.

Slika: "Rab", tempera na drvu, 21 x 29 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 at 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", tempera on wood, 21 x 29 cm





Duje Jurić

Rođen je 1956. u Rupama. Umjetničko obrazovanje započinje u Školi primijenjene umjetnosti, a nastavlja na zagrebačkoj likovnoj Akademiji, na kojoj diplomira u klasi prof. V. Jordana. Bio je suradnik majstorske radionice Lj. Ivančića i N. Raisera. Godine 1984. započinje svoju izlagačku djelatnost, a u trideset god. umjetničke prakse izlagao je na šezdesetak samostalnih i stotinu skupnih izložaba, izveo je nekoliko akcija i sudjelovao u nizu umjetničkih projekata među kojima se najviše ističu njegovi ambijenti (svjetlosne instalacije) kao i scenografsko-slikarski radovi u okviru projekta „Kugla glumišta“. Paralelno je radio i kao restorator, od 2000. g. docent je na ALU u Zagrebu, a danas na katedri za slikanje i crtanje u svojstvu izvanrednog profesora. Boravio je na mnogim studijskim putovanjima u Francuskoj, Italiji, Njemačkoj, Engleskoj, Poljskoj, Češkoj, SAD-u, Mađarskoj, Švicarskoj, Indiji,...

Slika: “Bez naziva“, akril na platnu, 60 x 81 cm

Born in Rupe in 1956. His artistic education begins at the School of Applied Arts and continues at the Academy of Fine Arts in Zagreb where he takes his degree under the supervision of Prof. V. Jordan. He also collaborated with the master workshop run by Lj. Ivančić and N. Raiser. He starts exhibiting in 1984. In the thirty years of artistic activity he has exhibited in about sixty individual shows and a hundred group exhibitions, he performed several ‘actions’ and participated in a number of art projects among which his environments (light installations) take the most prominent role, as well as his stage-painting pieces made for the project The Sphere of Theatre. At the same time he worked as a restorer, has been an assistant professor since 2000, and currently works as an associate professor in the Department of painting and drawing at the Academy of Fine Arts in Zagreb. He travelled widely on study group trips to France, Italy, Germany, UK, Poland, Check Republic, USA, Hungary, Switzerland and India.

Painting: “No name“, acrylic on canvas, 60 x 81 cm.





Nikolina Očko

Rođena je 1985. godine u Zagrebu. Likovno obrazovanje završava na zagrebačkoj likovnoj Akademiji, diplomiravši kiparstvo u klasi prof. S. Drinkovića. Članica je ULUS-a (Udruga likovnih umjetnika Samobora). Do sada je izlagala na zapaženim skupnim izložbama u Hrvatskoj: u Samoboru, Dubrovniku, Zagrebu, 1. trijenalu autoportreta (Samobor). Živi i djeluje u Samoboru. Njen rad karakteriziraju neobični antropomorfni oblici nastali tehnikom kaširanja stiropora, na koje kao koloristički kontrast Nikolina bilježi znak.

Rad: „Bez naziva“, skulptura, stiropor, glet masa, akrilna boja, 25 x 30 cm

Born in Zagreb in 1985. She obtains her degree in sculpture from the Academy of Fine Arts in Zagreb, under the tutorship of Prof. S. Drinković. She is a member of the Association of Samobor Artists, and has exhibited at renowned group shows in Croatia, such as those in Samobor, Dubrovnik and Zagreb and the first triennial of self-portraits in Samobor. She lives and works in Samobor. Her work is characterised by unusual anthropomorphic forms executed in the technique of lined Styrofoam, upon which, as a colour contrast, she places the sign.

Work: “No name”, sculpture, Styrofoam, plaster, acrylic, 25 x 30 cm.





Andreja Vivoda

Rođena je 1984. g. u Zagrebu. Diplomirala je na ALU u Zagrebu, na grafičkom odjelu u klasi prof. R.Šimraka. Članica je HDLU-a. Sudjelovala je na zapaženim skupnim izložbama 2008. i 2009. god. u Zagrebu, Dubrovniku, Koprivnici, Poreču, na Ex tempori u Piranu. Dodijeljene su joj dvije nagrade ALU kao uspješnoj studentici. Živi i radi u Zagrebu.

Osim slikarskog izričaja zaokupljaju je i propitivanja u poljima treće dimenzije – mobilne skulpture po kojima je već zapažena i prepoznatljiva.

Slika: “Na otoku“, tuš na platnu, 80 x 60 cm

Born in Zagreb in 1984. She graduated from the Academy of Fine Arts in Zagreb, Department of graphics, studying under the supervision of Prof. R. Šimrak. She participated in eminent group exhibitions in 2008 and 2009 in Zagreb, Dubrovnik, Koprivnica, Poreč and at Ex tempora in Piran. She has received two best student awards from the Academy of Fine Arts in Zagreb. She lives and works in Zagreb. Apart from the painterly expression she is concerned with explorations into the third dimension – into mobile sculptures that have already made her well-known and recognisable.

Painting: “On the island”, ink on canvas, 80 x 60 cm.





Martina Grlić

Rođena je 1982. u Zagrebu. Studira je slikarstvo na ALU u Zagrebu, u klasi prof. Zlatka Kesera. Sudjelovala je na zapaženim izložbama : Dubrovačke ljetne igre „ U susret M. Držiću“, SC-u – smotra Sveučilišta, Zg., Izvan Formata, Zg., Galeriji Forum, Zg., u Vodnjanu. Živi u Zagrebu. Fasciniraju je apstraktne forme, djelovanje boje u polju slike, sklonost prema umirenoj, prigušenoj paleti.

Slika: “Rab“, ulje na platnu, 50 x 70 cm

Born in Zagreb in 1982. She studies painting at the Academy of Fine Arts in Zagreb under the supervision of Prof. Zlatko Keser. She has participated in renowned exhibition shows: In honour of Marin Držić at Dubrovnik Summer Festival, the University review at Student Centre, Outside Format, Forum Gallery in Zagreb and in Vodnjan. She lives in Zagreb. She is fascinated by abstract forms and by the workings of colour in the field of the painting. She has a tendency to a calm, soft palette.

Painting: “Rab”, oil on canvas, 50 x 70 cm.





Stjepan Šandrk

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

Slika: “Rab“, ulje na platnu, 80 x 60 cm

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

Painting: “Rab”, oil on canvas, 80 x 60 cm.





Marta Wasong

Rođena je 1983. god. u mjestu Bikgoraj u Poljskoj. Studentica je slikarstva Akademije lijepih umjetnosti u Katowicama, te 2009. boravi na studijskoj razmjeni na zagrebačkoj likovnoj Akademiji pod mentorstvom D. Jurića. Sudjelovala je na nekoliko skupnih izložaba u Poljskoj. Likovni izraz joj nosi odlike slikarstva materije, no kontrolirane geste a snažna kolora .

Slika: „Bez naziva“, ulje na platnu, 90 x 116 cm

Born in Bikgoraj in Poland in 1983. She studies painting at the Academy of Fine Arts in Katowice. In 2009 she participated in a student exchange programme studying at the Academy of Fine Arts in Zagreb under the tutorship of Prof. D Jurić. She has presented her work at several group shows in Poland. Her painting expression is characterised by material painting, controlled gesture and powerful colour.

Painting:” No name”, oil on canvas, 90 x 116 cm





Enzo Fabbiano

Talijanski slikar, rođen je 1963. god. u mjestu Crotone. Godine 1980. seli u Sienu kako bi se školovao na univerzitetu, međutim, godine provedene u Toskani (1980-1985) bogate su i susretima sa brojnim umjetnicima različitih stilova. Zahvaljujući nekima od njih počinje koristiti uljene boje, te studira i prikazuje ljudske figure i prirodu. Dobro je prihvaćen od publike, a naročito od kritike. Priznat je zbog upotrebe boja i načina rada koji podsjeća na impresioniste. Posljednjih godina, potaknut urođenom sklonošću istraživanju i proučavanju suvremene umjetnosti okreće se izrazu post-informela. Njegova djela se nalaze u brojnim privatnim i javnim zbirkama. Izlagao je na brojnim samostalnim i kolektivnim izložbama u Italiji (Rim, Venezia, Udine..) i u Kini gdje je i nagrađen.

Godine 2009. u rodnom gradu, u povodu tridesetogodišnjice rada upriličena mu je samostalna izložba i predstavljen katalog s radovima nastalim u posljednje dvije godine.

Slika: "Incanto", kombinirana tehnika, 60 x 60 cm

Italian painter born in Crotone in 1963. In 1980 he moves to Siena to study at the university. However, during the years spent in Toscana (1980/1985) he also meets a number of artists belonging to various artistic styles. Under the influence of some of these contacts he begins working in oil and studies human figure and nature. The public love him, and so do the critics. His work is acknowledged for its use of tone and a technique recalling impressionism. In the past year, inspired by his innate tendency to exploration and study of contemporary art, he turns to post-Informel expression. His works can be found in numerous private and public collections. He exhibited in many individual and group shows in Italy (Rome, Venice, Udine) and in China, where his work was awarded. An exhibition of his paintings was organised in 2009 in his native town to celebrate the 30th anniversary of his artistic activity, introducing a catalogue of his works over the last two years.

Painting: "Delight", mixed media, 60 x 60 cm





Martina Buracchi

Rođena je 1977. god. u Sinalungi, Siena. Godine 2002. diplomirala je slikarstvo na Akademiji lijepih umjetnosti u Firenci, a godine 2003. dobiva diplomu Umjetničkog licea Boccioni u Veroni. Izlagala je diljem Italije te osvajala nagrade: 2000 i 2002. g. – 1. nagradu za najbolje mlade autore, Chiusdino (Siena), te 2001. g. specijalnu nagradu na 3. Smotri suvremene umjetnosti u Italiji. Iako se na koloniji predstavlja pejzažom, njena likovna preokupacija ljudska je ili životinjska figura (konji) uronjena u kontekst egzistencijalnog. Kao podlogu nerijetko odabire jutu koju tretira čistim pigmentima boje kombinirane raznim vezivima, neslikarskim materijalima.

Slika: “Prvi rad na Rabu“, akrilna boja i prirodni elementi na platnu, 90 x 116 cm

Born in Sinalunga, Siena, in 1977. She takes her degree in painting from the Academy of Fine Arts in Florence in 2002 and in the following year obtains a diploma from Art Liceum Boccioni in Verona. She exhibits across Italy and receives the first prize for young artists in Chiusdino, Siena in 2000 and 2002, and a special award from the Third Contemporary Art Show in Italy in 2003. Although she participates in this colony with a landscape, her artistic concerns are human or animal figure (horses) imbued in an existential context. As the background she frequently chooses jute, which she treats with pure pigment combined with various binding components and non-painterly materials.

Painting: ”The First Rab Piece”, acrylic and natural components on canvas, 90 x 116 cm.





Nicolas Magnant

Rođen u Poitresu, Francuska 1978. godine. Školovao se na Akademiji lijepih umjetnosti u Veneciji. Izlagao je na nekoliko skupnih izložaba u Italiji i Sloveniji, ostvario jednu samostalnu, te osvojio nagradu za najboljeg mladog umjetnika 2008. god. Kolor mu je snažan, „fovistički“, slika naglašenom gestom ali zadržanom unutar figurativne prepoznatljivosti.

Slika: „Ponešto od Hrvatske“, akril na platnu, 90 x 116 cm

Born in Poitres, France, in 1978. He was educated at the Academy of Fine Arts in Venice. His work has been presented at several group exhibitions in Italy and Slovenia, one individual exhibition, and he also received the best young artist award in 2008. His colour is powerful, ‘fauvist’, and he paints with an emphasized gesture nonetheless kept within the figurative recognition.

Painting: “Kind of Croatia”, acrylic on canvas, 90 x 116 cm.





Arturo Melero

Rođen je 1985. god. u Calahorri (La Rioja) u Španjolskoj.

Završio je školu dizajna namještaja, a potom slikarstvo na Akademiji likovnih umjetnosti u Salamanki (Španjolska) i u Veneciji (Italija). Do sada je izlagao na četiri izložbe u Španjolskoj i Italiji. Dobitnik je nekoliko nagrada za dizajn i slikarstvo u svojoj zemlji. Inklinira ljudskoj figuri, no nisu mu strane ni druge slikarske teme (poput pejzaža). Koloristički ujednačeno tretira podlogu konturirajući forme linijom lakim potezom.

Slika: „Muškarac puši na plaži“, ulje na platnu, 70 x 50cm

Born in Calahorra (La Rioja), Spain, in 1985. He graduated from a furniture design school and obtained a degree in painting from the Academy of Fine Arts in Salamanka (Spain) and Venice. So far he has exhibited in four shows in Spain and Italy. He has received several awards for design and painting in his home country. He is inclined towards the human figure but he is not partial to other themes, such as landscape. He treats the background colour evenly, drawing the formal contours with a light touch.

Painting: “A man smoking on the beach”, oil on canvas, 70 x 50 cm.





Karolina Kubik

Poljakinja, rođena u Tasku 1984. godine.

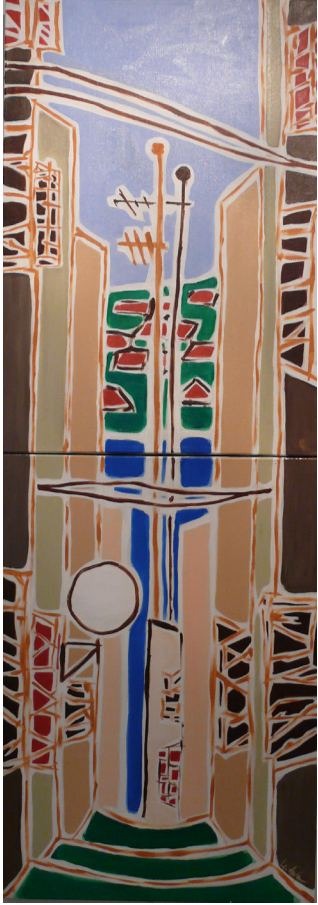
Školovala se na Akademiji likovnih umjetnosti u Poznanu i sudjelovala na razmjeni studenata na zagrebačkoj likovnoj Akademiji. Sudjelovala je na brojnim izložbama u Poljskoj (Poznanu, Torunu, Gdansku), u Darlingtonu (Engleska), u Berlinu (Njemačka).

Dobitnica je nagradnog boravka na Darlingtonskom umjetničkom koledžu.

Slika: “Kobiety/žene“, akril na platnu, 60 x 80 cm

Polish, born in Task in 1984. She was educated at the Academy of Fine Arts in Poznan and participated in numerous exhibition shows in Poland (Poznan, Torun, Gdansk), England (Darlington) and Germany (Berlin). She won a complimentary stay at Darlington College of Arts.

Painting: “Kobiety/women”, acrylic on canvas, 60 x 80 cm.





Ana Lazarevska

Rođena je u Skopju u Makedoniji 1987. godine. Školuje se na Fakultetu likovnih umjetnosti u Skopju, te je 2009. sudjelovala na studentskoj razmjeni na ALU u Zagrebu. Sudjelovala je na četiri skupne izložbe u svojoj domovini i inozemstvu, u Salzburgu i Sofiji.

Slika: „Kralj Tomislav“, diptih, ulje na platnu, 140 x 50 cm

Born in Skopje, Macedonia, in 1987. She is studying at the Faculty of Fine Arts in Skopje, and in 2009 she participated in the student exchange programme at the Academy of Fine Arts in Zagreb. Her work has been shown at four group exhibitions in her home country and abroad, in Salzburg and Sofia.

Painting: “King Tomislav”, diptych, oil on canvas, 140 x 50 cm.





Nicole Taubinger

Rođena je 1972. god. u Munchenu. Školovala se na Univerzitetu u Oregonu, USA na odjelu za oblikovanje metala i nakita. Njeni likovni izričaji uz nakit su keramika i slikarstvo kojem se intenzivno posvetila zadnjih nekoliko godina. Njen rad je čvrsto vezan uz njena mnogobrojna putovanja i obitavanja u zemljama diljem svijeta. Izlagala je na nekoliko samostalnih izložaba u USA, Njemačkoj, Irskoj. Danas živi u Premanturi, u Istri (Hrvatska).

Slika: „Ptica na žici“, ulje na platnu, 60 x 80 cm

Born in Munich in 1972. She was educated at the University of Oregon, in the USA, in the Department for jewellery design. Her other artistic expressions include ceramics and painting, to which she has dedicated the last few years. Her work is strongly related to her many trips and stays in countries around the world. She has exhibited in several individual shows in the USA, Germany and Ireland. She currently resides in Premantura (Croatia).

Painting: „Bird on a string“, oil on canvas, 60 x 80 cm.w





Maja Erdeljanin

Rođena je 1971. god. u Novom Sadu (Vojvodina/Srbija). Diplpmirala je na odsjeku za slikarstvo Akademije umetnosti u Novom Sadu u klasi prof. D. Todorovića. Kod istog profesora završava i magisterij (master studije). Učestvovala je na preko 130 kolektivnih izložaba i u radu preko šezdeset likovnih kolonija i simpozija (Srbija, Crna Gora, Grčka, Norveška, Italija, Nizozemska, Njemačka, Austrija). Samostalno izlaže na četrdesetak izložaba diljem Evrope. Godine 2003. boravi u Cite Internationale des Arts u Parizu. Članica je SULUV i ULUSA. Suosnivačica i predsjednica Galerije i udruženja likovnih umjetnika „DA“, članica astronomskeg društva „ADNOS“, predsjednica umjetničkog savjeta SULUV-a, likovna urednica galerije „PODRUM“. Godine 2005. postaje i urednicom likovnog programa Kulturnog centra Novog Sada, a od 2007. god. suosnivačica galerije i grupe „16_11 Urban District“. Objavljene su joj tri knjige (roman „Naglas“, „Skice kuvarice“, i putopis „La razglednica“).

Slika: „Lubenica crveno“, akril na platnu, 70 x 90 cm

Born in Novi Sad (Vojvodina), Serbia, in 1971. She took her degree in painting from the Academy of Fine Arts in Novi Sad under the tutorship of Prof. D. Todorović. She also obtained her Masters degree there. She has participated in over 130 group exhibitions and in over sixty art colonies and symposia (Serbia, Montenegro, Greece, Norway, Italy, Netherlands, Germany and Austria). She has presented her work in about forty individual exhibitions around Europe. In 2003 she stayed in Cite Internationale des Arts in Paris. She is a member of SULUV and ULUSA, a co-founder and president of the Gallery and Artists Association DA, a member of the astronomical society ADNOS, the president of the Board of Arts in SULUV and the artistic editor of PODRUM Gallery. In 2005 she also became the editor of the art division of the Cultural Centre in Novi Sad, and since 2007 she has been the co-founder of the gallery and group 16_11 Urban District. She has published three books (the novels Out Loud and Cook's Sketches and a travelogue La Postcard).

Painting: “Watermelon red”, acrylic on canvas, 70 x 90 cm.





Stefan Wehmeier

Rođen je u Kolnu, 1955. godine. Studirao je na Akademiji za grafičku umjetnost u Munchenu. Radio je kao scenograf pripravnik u kazalištu u Bremenu, kao kritičar i slobodni novinar. Do 1994. obnašao je predsjedničku dužnost bavarske umjetničke institucije Kulturwerkstatt. Značajni su njegovi studijski boravci u Tallinu i Tatra (Estonija). Od 1996. voditelj je Radierwerkstatt u Furstenfeldenu Abbey. Dobitnik je i nekoliko stipendija. Sudjelovao je na značajnim izložbama u Francuskoj, Mađarskoj, međunarodnim likovnim simpozijima u Rumunjskoj i Austriji. Od 2005. predavač je na Umjetničkoj Akademiji Imperial Hall i Stift Geras u Austriji te pri minhenskom edukacijskom centru za odrasle. Živi i radi u Jengenu i Munchenu. Likovni svijet ovog autora počiva na neformalnom i gestualnom slikarstvu. Ono otkriva sklonost procesualnom te iako se temelje na konceptima prirode mentalni su to krajolici, refleksije.

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

Born in Koln in 1955. He studied at the Academy of Graphic Arts in Munich. He has worked as an assistant set designer in a Bremen theatre, as well as an art critic and a freelance journalist. Until 1994 he held the position of the president of Bavarian art institution Kulturwerkstatt. His study group stays in Tallin and Tatar in Estonia were also of great significance. Since 1996 he has been the head of Radierwerkstatt in Furstenfelden Abbey. He has also received several scholarships and participated in eminent exhibition shows in France, Hungary and international art symposia in Rumania and Austria. Since 2005 he has worked as a lecturer at the Academy of Arts Imperial Hall and Stift Geras in Austria, as well as at Munich adult educational centre. He currently lives and works in Jengen and Munich. The painterly world of this artist rests on informal and gestural painting. It reveals a tendency towards the conceptual so although based on natural concepts, his paintings are mental landscapes, reflections.

Painting: “No name”, oil and acrylic on canvas, 90 x 70 cm.





Ernst Heckelmann

Rođen je u Bavarskoj 1948. Od 1968. – 1974. god. studirao je na Akademiji likovnih umjetnosti u Munchenu. Sudjelovao je na mnogim recentnim izložbama, a od izuzetnog je značaja i njegov rad za Bavarsku državnu operu u Munchenu. Njegove slike nalaze se u mnogim kolekcijama, a otkupljene su i za državnu bavarsku zbirku. Dobitnik je i nekoliko stipendija (Munchen, Stuttgart), te je boravio u International Art Campu u Kuala Lumpuru. Za svoj rad dobio je nagradu grada Ebersberga.

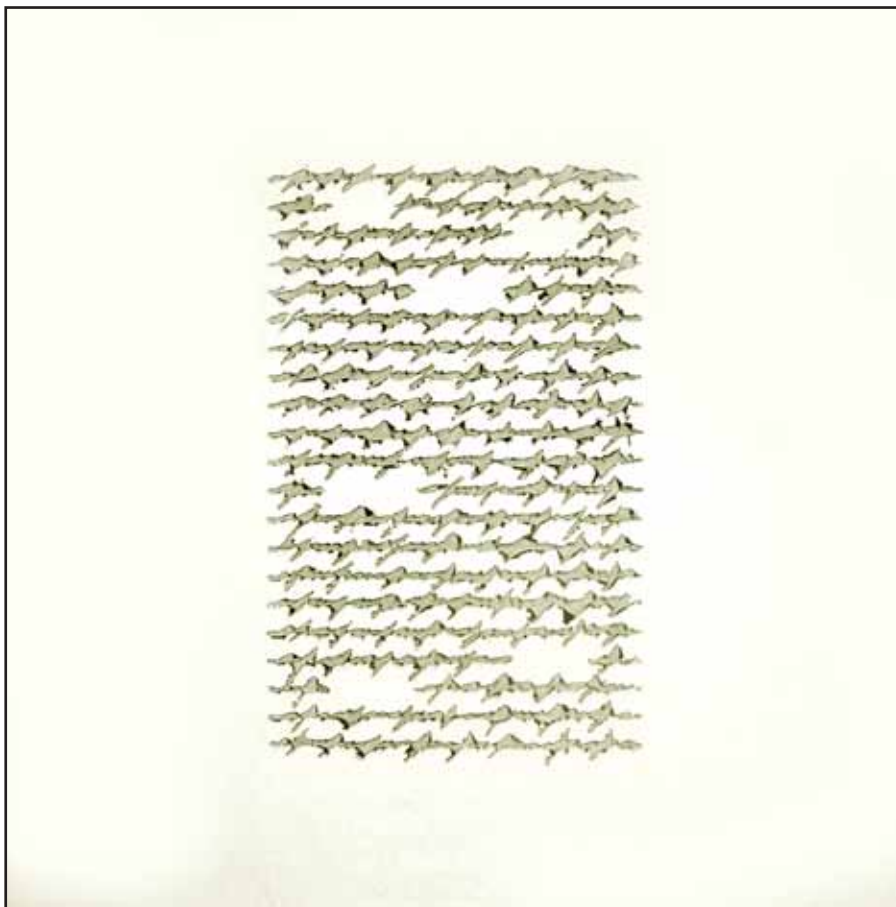
Heckelmann je od djetinjstva fasciniran krajolicima. On brzo, gestualnim potezima na polje platna (često i na netipične podloge) upisuje svoje „skice prirode“, jedinstvene, bezvremenske dimenzije.

Slika: „Berg – fragment“, akril na lesonitu, 64 x 59 cm

Born in Bavaria in 1948. He studied at the Academy of Arts in Munich between 1968 and 1974. He has exhibited in numerous recent shows, and of particular significance is his work for Bavarian National Opera in Munich. His paintings can be seen in various collections, and some have been bought for the National Bavarian collection. He has received several scholarships (Munich, Stuttgart) and stayed in the International Art Camp in Kuala Lumpur. He has received a reward for his work from the city of Ebersberg.

Heckelman has been fascinated with landscapes since his childhood. With quick gestural strokes he inscribes his 'natural sketches' into the canvas (and often on atypical backgrounds) as unique, timeless dimensions.

Painting: “Berg – a fragment”, acrylic on hardboard, 64 x 59 cm.





Alfredo Rapetti

Alfredo Rapetti rođen je u Milanu 1961. godine. Kao mladić se uz svog djeda po mami Alfreda de Pedrinia (predsjednika Udruženja grafičara) upoznaje i druži sa mnogim milanskim slikarima iz 60-ih i 70-ih godina, te i sam počinje slikati. U šesnaestoj godini upisuje Školu stripa u Milanu koju pohađa dvije godine i surađuje sa školskim i studentskim novinama. Kasnije slika neredovito, mijenjajući tehnike i stil. Godine 1996. pozivaju ga Alessandro Algardi i Mario Arlati da sa njima surađuje u studiju u ulici Nota gdje intenzivno stvara pune četiri godine. Godine 1998. započinje suradnja sa fotografom Fabriziom Ferriem na seriji multimedijalnih projekata. Od 1999. izlaže na mnogim samostalnim i skupnim izložbama u Italiji i inozemstvu. Godine 2004. pridružuje se europskoj grupi «Signes et traces» koju je osnovao umjetnik Riccardo Licata u Parizu, a 2005. dobiva nagradu grada Rima za slikarstvo. Od 2000. naovamo objavljeni su o njegovom radu mnogobrojni napisi i publikacije, između ostalog i sedam monografija posvećenih njegovom radu.

Slika: „Lettera bianca“, akril na platnu, 100 x 100 cm

Born in Milan in 1961. As a young man through his maternal grandfather Alfredo de Pedrinia (the president of the Association of Graphic Artists) he meets and associates with numerous Milan painters of 1960s and 1970s, and takes up painting himself. At sixteen he starts the School for Comics in Milan and attends it for two years, working for the school and student newspapers. Afterwards he paints sporadically, changing techniques and styles. In 1996 he was invited to work with Alessandro Algardi and Mario Arlati in a studio in Nota Street, where he worked intensely for four years. In 1998 he started the collaboration with the photographer Fabrizio Ferri working on a series of multimedia projects. Since 1999 he has been presenting his work at a number of individual and group exhibition shows in Italy and abroad. In 2004 he joins the European group Signes et traces founded by the artist Riccardo Licata in Paris, and in 2005 he receives a painting award from the city of Rome. Since 2000 his work has been commented in many texts and publications, including seven monographs dedicated to his oeuvre.

Painting: “White Letter”, acrylic on canvas, 100 x 100 cm.





Simonetta Fontani

Rođena je 1952 u Firenzi, živi i radi u mjestu Prato. Godine 2001 dobiva nagradu Italije za vizualnu umjetnost (Premio Italia per le Arti Visive), a 2002 nagradu "Premio Firenze", iste godine započinje izlagati na sajmu umjetnosti "Immagina" u Reggio Emilii. U 2008 ima samostalne izložbe u mjestima Capraia Fiorentina i Pontassieve, na sajmu umjetnosti u gradu Longarone, u Bratislavi i Minsku. Za vrijeme trajanja Olimpijade u Pekingu njen prigodni rad bio je izložen u talijanskoj kući (Casa Italia), te je uvršten u kolekciju C.O.N.I. Godine 2009 postavlja samostalne izložbe u Arezzu, Campi Bisenzio, Marmirolu i Firenzi, te na sajmu umjetnosti u gradu Forli.

Slika: "San", kombinirana teh. Na platnu, 60 x 80 cm

Born in Florence in 1952, she now lives and works in the town of Prato. In 2001 she received an Italian award for visual arts, 'Premio Italia per le Arti Visive', and in 2002 'Premio Firenze' award. In the same year she started exhibiting her work at the art fair Immagina in Reggio Emilia. In 2008 she had individual exhibitions in Capraia, Fiorentina and Pontassieve, at the art fair in Longarone, as well as in Bratislava and Minsk. During the Olympic Games in Beijing her work created for the occasion was exhibited in the Italian house (Casa Italia), and entered into the C.O.N.I. collection. She presents at further individual shows in 2009 in Arezzo, Campi Bisenzio, Marmirol and Florence, as well as at the art fair in Forla.

Painting: "Dream", mixed media on canvas, 60 x 80 cm.





Vitomir Kelava

Rođen je u Zenici 1952. godine, Bosna i Hercegovina. Studirao je pravo na Pravnom fakultetu u Zagrebu, a potom upisuje Likovnu akademiju u Beogradu, Srbija i diplomira slikarstvo u klasi prof. Stojana Čelića 1983. god. Član je HDLU-a Rijeke i HDLU-a Zagreba. Samostalno rijetko izlaže. Živi na otoku Rabu, u Rabu gdje posjeduje vlastitu atelje-galeriju u kojoj stvara i prezentira svoj rad.

U prvim postakademske godinama jasno se iščitava izrazita postmodernistička klima ranih osamdesetih, u osobnim istraživanjima usmjerenim ka starim slikarskim poetikama. Slijedi metafizički period, potom ciklus s tematikom bosanskih stećaka gdje vlastiti likovni izraz svodi na „ikonički znak“. Početkom devedesetih priklanja se poetici ekspresionizma. U posljednjem periodu u njegovom slikarstvu zbiva se radikalan obrat – privlači ga arhaični „predkozmonijski“ sinkretizam. Na prijelazu milenija započinje novi ciklus sa slikama predmetima, malog formata, rađenim iz dva dijela. Pri radu koristi uljanu boju i neslikarski materijal – špagu, komade tkanine i pijesak. To je ciklus „Bez naziva“. Slika i ženske aktove gdje koristi također navedene materijale. Posljednjem ciklusu „Zona tišine“ pripadaju slike-objekti – kamen apliciran na kaširano platno, tj. na obojenu podlogu koja ističe individualnost kamena.

Slika: "Bez naziva", kombinirana tehnika, 60 x 40 cm

Born in Zenica in 1952, Bosnia and Herzegovina. He studied law at the Faculty of Law in Zagreb and afterwards took his degree in painting from the Academy of Fine Arts in Belgrade, Serbia, under the supervision of Prof. Stojan Čelić in 1983. He is a member of the Croatian Association of Artists in Rijeka and in Zagreb. He seldom exhibits on his own. He lives on the island of Rab, in the town of Rab, in his own studio-gallery where he creates and presents his work.

In his early post-academic years his work clearly displays explicit postmodern climate of the early 1980s, in personal explorations aimed at traditional poetics of painting. This was followed by a metaphysical period, and then by a thematic cycle on Bosnian stecak (tomb-stone), where he focuses his artistic expression on 'iconical sign'. In the early 1990s he leans towards the poetics of expressionism. The latest period in his opus records a radical shift – he is drawn to archaic pre-cosmogonist syncretism. At the turn of the millennium he begins a new cycle with paintings-objects of small format and made in two pieces. He uses oil and non-painterly materials – string, pieces of textile and sand. This is the No name cycle. He also paints female nudes using these materials. The last cycle, The Zone of Silence, comprises paintings-objects – stone applied to lined cloth, that is, to painted foundation that accentuates the uniqueness of the stone.

Painting: "No name", mixed media, 60 x 40 cm.





Alfred De Locatelli

Rođen 1960 u Postojni (Slovenija). Godine 1987. diplomira na Likovnoj akademiji u Veneciji, iste godine dobiva diplomu dizajnera obuće Obrtničke škole u mjestu Stra (Venecija). Stječe iskustvo na području dizajna i dekoracije, a od 1996. postaje asistentom za ukrasnu plastiku na Akademiji Brera u Milanu. Pored slikarstva i kiparstva posvećen je didaktičkom radu. Trenutno predaje na Likovnoj akademiji u Milanu. Svoje radove izlagao je na brojnim samostalnim i skupnim izložbama u Italiji i inozemstvu.

"Crtež, slika, kip, design i instalacija su postaje na likovnom putu Alfreda de Locatellia koje ukazuju na njegovo heterogeno i samim time bogato stvaralaštvo. U svom međanskom atelieru zadržao je otvorenost za nove izazove i poticaje. Spokoj, gotovo produhovljenost atmosfere postiže upotrebom ograničenog spektra boja, unutar kojeg traži različite intenzitete i nijanse. Uporabom pijeska je površinu strukturalno obogatio, iako ona i dalje ostaje u granicama umjerenosti, a cijela priča dobiva dinamiku, strogi ritam i gotovo dramatični prizvuk kada umjetnik zarezuje u nju geometrijskim površinama. Slika je oživjela. U dvodimenzionalni prostor je ušla geometrija praznine koja unosi vitalnost, igru suprotnosti i bogatstvo simbola. Nastaju metaprostori slike koje de Locatelli koristi za jačanje umjetničkog dojma. Plastični i geometrijski čisti oblici postaju sudionici događanja. U iluziju nekog prostora unose stvarnost i moć vizualnih učinaka koji promatrača iz prvobitne romantične zanesenosti vode na put razmišljanja o ispričanom."

Slika : "Polazak u 21:30", akril na platnu, 110 x 90 cm

Born in Postojna, Slovenia, in 1960. He graduated in 1987 from the Academy of Fine Arts in Venice and in the same year received the diploma in footwear design from the School of Crafts in Stra (Venice). He has worked in design and decoration, and in 1996 took the post of an assistant lecturer in decorative plastics at the Academy of Brera in Milan. Apart from painting and sculpture he is committed to didactic work. He currently teaches at the Academy of Fine Arts in Milan. He has exhibited his work in many individual and group shows in Italy and abroad.

‘Drawing, painting, sculpture, design and installation are stops en route in the artistic development of Alfredo de Locatelli, which indicate his diverse and therefore rich artistic opus. In his atelier he remains open to new challenges and impulses. He achieves tranquillity, almost spirituality of atmosphere through a limited range of tones within which he searches for diverse intensities and nuances. Applying sand he structurally enriches the surface, although it remains within bounds of sobriety, and the whole narrative gains a certain dynamic, a stern rhythm and an almost dramatic touch as the artist incises into it with geometrical shapes. The painting comes alive. The geometry of emptiness, introducing vitality, play of opposites and opulence of symbols, has entered the two-dimensional space. There appear meta-spaces of the painting, which Locatelli uses to reinforce artistic impression. Plastic and geometrically pure forms become participants in the event. Into the illusion of a space they bring reality and the power of visual effects that lead the viewer from the initial romantic enthusiasm towards a meditation on the narrated.’

Painting: "Departure at 21:30", acrylic on canvas, 110 x 90 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



KRONOLOGIJA / CHRONOLOGY

Kolonije / Colonies

year 2000. godina

Istvan Balind
Morena Brnčić
Alessandro Cadamuro
Vitimor 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 Meglić
Krešimir Nikšić
Vesna Pavlaković
Karina Sladović
Jasna Skorup Krneta
Blaženka Zvonković
Tomičić
Munir Vejzović
Mamikon Yengibarion
Pippo Altomare
Almira Bremec
Hetty van der Linden
Bruno Paladin
Frane Radak
Nicola Spezzano
Laszlo Szotyory
Dinko Svoboda

year 2003. godina

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

Andrej Pavlič
Ljubomir Radovančević
Ozren Bakotić
Alemka Đivoje
Emilija Duparova
Amra Kalender
Etko Tutta
Zoltan Hus

year 2004. godina

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

year 2005. godina

Rudi Benetik
Đanino Božić
Petar Brajnović

Milena Braniselj
Mihai Chiselita
Dino Durigatto
Danis Fejzić
Dušan Fišer
Gudrun Gatzka
Carlotta Giora
Slavko Grčko
Katerina Kalc
Zlatko Kauzlarić Atač
Željko Kranjčević-Winter
Justyna Miklasiewicz
Veaceslav Pascaru
Giuliana Racco
Ljubomir Radovančević
Giovanna Rigattieri
Nelio Sonogo
Eszter Szűts
Miklos Szűts
Petar Šalić
Matko Vekić
Walter Voss
Mehmed Zaimović
Toni Zanussi
Igor Zlobec

year 2006. godina

Laura Abdulcadir
Gino Blanc
Diane Virginie Ekoe
Josip Ferenčak
Tommaso Garavini
Simone Giovagnorio
Mislav Hollós



Beti Kranjčević
Miron Milić
Davor Rapačić
Petar Šalić
Branimir Bartolović
Daniela Bikácsi
Rafaela Busdon
Alfonso Filieri
Annamaria Gelmi
Zvonimir Kamenar-Funči
Gizella Péterfy
Aleksandra Rotar
Mario Šunjić
Qing Yue
Darko Bakliža
Istvan Bálint
Mirta Diminić
Zlatko Kauzlarić Atač
Emilio Pian
Pope
Đuro Seder
Mauro Stipanov

year 2007. godina

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

Nenad Vorih
Mirjana Zirdum
year 2008. godina
Giorgio Altio
Iris Bondora Dvornik
Robert Budor
Piero Conestabo
Flavio Facca
Mario Gazić
Aleksander Ivanović Sine
Zlatko Kauzlarić Atač
Mirna Kutleša
Anna Maria Kram
Ana Mazoy
Damir Medvešek
Renzo Mezzacapo
Ratko Petrić
Ingrid Runtić
Max Seibald
Melita Sorola Staničić
Krunislav Stojanovski
Mare Šuljak
Martina Vrbanić
Herwig Zens
Margareta Milačić

year 2009. godina

Zlatko Kauzlarić Atač
Darko Bakliža
Matko Vekić
Duško Šibl
Valentino Moradei Gabbrielli
Zvezdana Jembrih

Blaženka Zvonković
Duška Mamlić
Anita Kuharć
Marika Vicari
Jernej Forbici
Bojan Šumonja
Goran Štimac
Peter Casagrande
Nikolina Ivezić
Massimo Lomi
Duje Jurić
Nikolina Očko
Andreja Vivoda
Martina Grlić
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Marta Wasong
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Martina Buracchi
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Vitimir Kelava
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