

PREDGOVOR PERO LUČIN

Kao rektor Sveučilišta u Rijeci želio bih ovim putem čestitati odabranim studentima Akademije primijenjenih umjetnosti na sudjelovanju u izložbi "Razdvajanja". Uvjeren sam da je ovo samo početak razvoja vaše umjetničke karijere te da će izložba potvrditi kako vam je mjesto u svjetskim izložbenim prostorima gdje će i međunarodna publika imati priliku prepoznati talent koji posjedujete.

Na putu k tome i u samom periodu razdvajanja želim vam puno uspjeha i u budućem radu.

Pero Lučin
Rektor
Sveučilište u Rijeci

PREFERENCE

As the Rector of the University of Rijeka let me take this opportunity to congratulate the selected students of the Academy of Applied Arts for participation in the exhibition entitled "Dissociations."

I am convinced that this is just the beginning of the development of your respective art careers and that the exhibition will confirm that your place lies within world renowned galleries where your talent will be recognized by an international public.

I wish you nothing but success both during this separation period and in your future work.

*Pero Lučin
Rector
University of Rijeka*

PREDGOVOR DANIELA UREM

Razdvajanje je čin izmicanja, redefiniranje vlastitih okvira i korak u prostor koji se tek treba popuniti sadržajem. Za sedamnaest studenata izlagača izložba Razdvajanja predstavlja mogućnost refleksije o vlastitom radu kada on prestaje biti činjenica margine i kad počinje postojati u izložbenom prostoru obilježenom imenima onih koji scenom dominiraju. Iskustvo izlagnja u Muzeju moderne i suvremene umjetnosti u Rijeci te Gallery MC u New Yorku eksponira ove autore kao već autonomne i dopušta im da ulaze u interakciju s mehanizmima koji su sastavni dio suvremenih izlagačkih praksi. Upoznavanje s kustosima, prostorom muzeja i galerije ali i vanjskoj kontemplaciji o njihovom radu za Isabellu, Ivanu, Andreju, Vladimira, Koraljku, Dragana, Damjana, Draganu, Roberta, Tijanu, Libertu, Dinu, Saru, Borisa, Noela, Tamaru i Dina prilika je koja čini pomak u realizaciji vlastitog umjetničkog procesa. Izložbu možemo nazvati presedanom jer upire u one momente koji umjetnost institucijski definiraju ponudivši novi odgovor na pitanje za koga su predviđeni izložbeni prostori. Fokus je izložbe na postavljanju temelja razvoja karijere uspostavom platforme za mlade umjetnike koji tijekom ili po završetku studija traže svoje mjesto u umjetničkom svijetu, a cilj je, stoga, učiniti prvi korak ka razdvajanju kao afirmaciji.

Daniela Urem
Ured za kulturu
Sveučilište u Rijeci

PREFERENCE

Dissociation is an act of evasion, of redefining one's own boundaries and taking a step into a space which has yet to be filled. For seventeen student-exhibitors, the exhibition "Dissociations" represents the possibility to reflect on one's own work at that precise moment when it stops being marginal and starts existing within the exhibition space marked by the names of those dominating the art scene. The experience of exhibiting in the Museum of Modern and Contemporary Art in Rijeka, as well as Gallery MC in New York exposes these artists as already autonomous and allows them to interact with mechanisms which are an integral part of contemporary exhibition practices. Meeting curators, viewing the museum and gallery premises, as well as the external contemplation of their work by others form a chance for Isabella, Ivana, Andreja, Vladimir, Koraljka, Dragan, Damjan, Dragana, Robert, Tijana, Liberta, Dina, Sara, Boris, Noel, Tamara and Dino to make significant progress in terms of the realization of their artistic processes. We can say the exhibition sets a precedent as it points towards those moments which art institutionally defines, while offering new answers to the question: for whom are exhibition spaces intended? The focus of the exhibition is on setting a foundation for the development of careers by establishing a platform for young artists who either during or after graduation from their studies seek their place in the art world, hence the goal is to perceive the first step towards dissociation as an affirmation.

Daniela Urem,
Head of the Office of Arts and Cultural Affairs
University of Rijeka

PREDGOVOR BRANKO FRANCESCHI

Izložbom u Muzeju moderne i suvremene umjetnosti i njujorškoj Galeriji MC, sedamnaest studenata riječke Akademije primijenjenih umjetnosti u jednom dahu ulaze u prostor jedne od najprestižnijih institucija u regiji i svjetski epicentar predstavljanja vizualne umjetnosti. Ta pomalo neočekivana činjenica, uz očekivano veselje studenata i organizatora ovog u samoj suštini edukativnog projekta, kod mnogih je sigurno prouzročila skeptično podizanje obrva. Izvjesno je da je narušena tradicijom ustanovljena hijerarhija participiranja umjetnika u javnom kulturnom prostoru, a u pogledu izložbe u MMSU dodatno se ističe strategija neortodoksne otvorenosti krovne gradske institucije koju zastupa njen ravnatelj i član žirija Slaven Tolj. Nasuprot razmišljanjima o olako izborenoj šansi, treba istaknuti da je riječ o velikom izazovu koji kod mladih umjetnika treba rezultirati stjecanjem iskustva sudjelovanja u procesu selekcije, u artikulaciji vlastitog umjetničkog izraza i uvidom u metodologiju suradnje s muzejskom institucijom, te izazovima nastupa u još težim uvjetima izlaganja u globalnoj kulturnoj metropoli. No, možda će najteži izazov sudionicima uslijediti nakon zatvaranja izložbi, kad ishlapi neodoljiva euforija događanja i uslijedi povratak u realitet starih okvira i mukotrpan put realizacije njihovih umjetničkih sudbina. Cijeli projekt rezultat je vizije i velikog organizacijskog napora novoustanovljenog Ureda za kulturu pri Rektoratu Sveučilišta i kolega iz Akademije primijenjenih umjetnosti u Rijeci koji su nama uključenima u konačni postupak selekcije omogućili ne samo kontakt, već i priliku da podupremo stupanje mladih umjetnika na scenu koju će, vjerujem, veliki broj od njih u budućnosti nastaviti aktivno izgrađivati. Mi smo sa svoje strane nastojali ujednačiti kvalitetu raznorodnih radova i poetika ponuđenih po procesu predselekcije, pokušavajući anticipirati njen uspješni dojam u dogovorenim izložbenim prostorima. Neka im je sa srećom.

Branko Franceschi

PREFERENCE

Seventeen students from the Rijeka Academy of Applied Arts are set to exhibit their works at the Rijeka Museum of Modern and Contemporary Art as well as take one of the world's most prestigious institutions by storm, namely the New York MC Gallery, the world epicenter of visual arts. This somewhat unexpected fact, along with the anticipated joy of the students and the organizer who lie at the very core of this educative project, is sure to raise a few eyebrows. It can certainly be said that the traditional hierarchy of artists' participation in the public cultural domain has been severely disrupted, while in terms of the MMSU exhibition, the strategy of the unorthodox openness of the city umbrella institution, as represented by its director Slaven Tolj, additionally stands out. One assumes this might be viewed as an easily obtained opportunity, quite the opposite; it must be said that this is a large challenge which should result in the young artists acquiring additional experience through participation in the selection process, as articulated by their own artistic expression, and gain insight into the methodology of collaboration with the institution of the museum, as well as the challenges of exhibiting in a global cultural capital. However, maybe the hardest challenge to the participants will be that which follows the exhibition closing, when the euphoria fades and the same old reality hits home along with the long-suffering path of realizing their respective artistic destinies. The whole project is the result of the vision and huge organizational efforts of the newly founded University of Rijeka Office of Arts and Cultural Affairs and colleagues from the Academy of Applied Arts in Rijeka who made it possible for us to support and contribute towards helping young artists break into the international art scene. We put in every effort to harmonize the quality of various works and poetics provided at the pre-selection level, trying to anticipate the impact it will have in the exhibition premises. May luck look upon them.

Branko Franceschi

PREDGOVOR IGOR EŠKINJA

“Razdvajanja” u Muzeju za modernu i suvremenu umjetnost u Rijeci i MC Gallery u New Yorku predstavlja radove 17 studenata završne preddiplomske i diplomske godine, te studenata koji su diplomirali u posljednje dvije godine na Akademiji primijenjenih umjetnosti Sveučilišta u Rijeci.

Cijeli projekt nastao je u kratkom periodu te su studenti, nastavnici i kustosi brzo reagirali, uključili se i pokazali veliki interes da se izložba ostvari. S obzirom na rokove pozvano je 40-tak sadašnjih i bivših studenata koji su priložili portfolije.

U suradnji sa voditeljicom sveučilišnog programa KvadArt Danielom Urem, odlučili smo izabrati radove u umjetničkom a ne primijenjenom području, i to u mediju videa i fotografije. Ovakva koncepcija se nametnula prvenstveno radi specifičnosti izlagačkog prostora galerije MC u New Yorku, od kuda se cijeli projekt razvio. Prvi krug izbora studenata proveden je 11. veljače 2013. u kojem je izabrano 17 studenata za sudjelovanje na izložbi, a proveli su ga profesori Akademije: Emilija Duparova, Đorđe Jandrić i Goran Petercol.

Drugi krug selekcije radova odabranih studenata proveden je 20. veljače 2013. a u njemu su sudjelovali Slaven Tolj (direktor MMSU-Rijeka), Branko Franceschi (nezavisni kustos i kustos hrvatskog paviljona na 55. Bijenalu u Veneciji) i Igor Eškinja (prodekan za međunarodnu suradnju Akademije).

Neki od radova nastali su samostalno, a neki pod mentorstvom ili kroz konzultacije s nastavnicima Akademije (Emilija Duparova, Vladimir Gudac, Đorđe Jandrić, Dalibor Martinis, Goran Petercol, Žarko Viočić). Zahvaljujemo se studentima na radu i angažmanu, sa željama da ovakvi trenuci i javna prisutnost u budućem djelovanju postanu njihova svakodnevnica.

Igor Eškinja
Prodekan za međunarodnu suradnju
Akademija primijenjenih umjetnosti, Rijeka

PREFERENCE

“Dissociations” at the Museum of Modern and Contemporary Art in Rijeka and the MC Gallery in New York presents works by 17 students who have graduated within the last two years at the University of Rijeka’s Academy of Applied Arts.

The whole project came about in a short period of time, while students and teachers were quick to react by participating and displaying an invested interest for the exhibition to come to fruition. Taking various deadlines into account, some 40 current and former students contributed with their portfolios.

In collaboration with Daniela Urem, Head of the Office of Arts and Cultural Affairs of the University of Rijeka, we decided to select works from the field of visual arts in lieu of applied arts, within the scope of video and photography. Such a concept imposed itself primarily due to the specifics of the exhibition premises of the MC Gallery in New York. The first round of student selections was carried out on February 11th, 2013 where 17 students were selected to participate in the exhibition, while the panel of judges included professors from the Academy: Emilija Duparova, Đorđe Jandrić and Goran Petercol.

The second selection process in regard to the works of the selected students was carried out on February 20th, 2013, the panel of judges included Slaven Tolj (director of the MMSU Rijeka), Branko Franceschi (independent curator and curator of the Croatian Pavilion at the 55th Venice Biennale) and Igor Eškinja (Vice-Dean of International Relations at the Academy). Some of the works were created independently, while others under the mentorship of, or through consultations with professors from the Academy (Emilija Duparova, Vladimir Gudac, Đorđe Jandrić, Dalibor Martinis, Goran Petercol, Žarko Viočić). We thank all students for their work and efforts, with warm wishes that such moments and public presence become a daily occurrence in their respective lives and works.

Igor Eškinja
Vice-Dean of International Relations
The Academy of Applied Arts in Rijeka

PREDGOVOR SLAVEN TOLJ

Muzej moderne i suvremene umjetnosti nalazi se u procesu redefiniranja svoje društvene uloge i razloga postojanja koje se odvija u dijalogu s lokalnom zajednicom, umjetnicima, studentima i nezavisnom umjetničkom scenom. Stoga je prirodna suradnja s studentima Akademije primijenjenih umjetnosti Rijeka okupljenim oko sveučilišnog programa KvadArt. Izložbom “Razdvajanja” ustvari se približavamo i ulazimo u odnos pun povjerenja i krećemo na dugi put za kojeg se moramo opremiti strpljivošću, znanjem, upornošću, nadom i dobrom voljom. Radovi predstavljeni na izložbi rezultat su dijaloga profesora i studenata, kao i refleksija riječke umjetničke scene i pogotovo programa nezavisnih umjetničkih inicijativa i udruga s kojima su ovi mladi umjetnici odrastali. Izložba “Razdvajanja” afirmacija je suradnje i dijaloga, suvremenog jezika i žive umjetnosti.

Slaven Tolj
Ravnatelj
Muzej moderne i suvremene umjetnosti

PREFERENCE

The Museum of Modern and Contemporary Art is in the process of redefining both its social role and raison d’etre, which is carried out via dialogue with the local community, artists, students and the independent art scene. Thus a collaboration with the Academy of Applied Arts students gathered around the University KvadArt program is only natural. With this exhibition entitled “Dissociations,” we are entering into a relationship full of trust and embarking on a long journey where we must arm ourselves with patience, knowledge, perseverance, hope and good will. Works exhibited at the exhibition are the result of dialogues between professors and students as a reflection of Rijeka’s art scene, especially the program of independent art initiatives and organizations among which the young artists were raised. The “Dissociations” exhibition is an affirmation of collaboration and dialogues, contemporary language and live art.

Slaven Tolj
Director
Museum of Modern and Contemporary Art

R A Z
D V A J A N J A
D I S S
O C I A T I O N S

Isabella Bubola
Ivana Butković
Andreja Jandrečić
Vladimir Ježić
Koraljka Jukić
Dragan Kordić
Damian Kovač
Dragana Kružić
Robert Maloić
Tijana Mihailović
Liberta Mišan
Dina Rain
Sara Salamon
Boris Sekulić
Noel Šuran
Tamara Tokić
Dino Topolnjak

MMSU, Rijeka
Gallery MC, New York

ISABELLA BUBOLA

Završivši opću gimnaziju u Puli, 2009. godine upisujem Akademiju primijenjenih umjetnosti u Rijeci, gdje trenutno studiram na četvrtoj godini odjela primijenjene grafike. Bavim se fotografijom i grafičkim dizajnom. Od raznih skupnih izložbi na kojima sam izlagala izdvojila bih Svjetsko bijenale studentske fotografije u Novom Sadu 2011. godine te Rovinj Photodays 2012. godine na kojem sam osvojila prvu nagradu u kategoriji "Akt/tijelo" serijom fotografija "Concept". Uz mentorstvo Rajka Grlića, surađivala sam sa studentima iz Slovenije i Austrije na projektu "Hidden Live(r)s of Venice 2011." u sklopu kojeg smo snimali kratke dokumentarne filmove u Veneciji.

Bez naziva

/

Untitled

fotografija/photography
60x40cm
2009.



ARTIST STATEMENT

Medij fotografije omogućava mi kako eksperimentiranje s ljudskim tijelima i emocijama, tako i s onim što poimamo kao vrijeme. Moji su radovi definirani vlastitom estetikom i senzibilnošću koja se očituje u neposrednom kontaktu i komunikacijom sa subjektom. Bitno mi je uskladiti odnos modela i ambijenta u kojem se nalazi te promatrati njihovu interakciju. Zbog toga se trudim fotoaparatom zabilježiti trenutak spontanosti u već unaprijed zadanom sustavu.

BIOGRAPHY

After finishing Grammar High School in Pula, in 2009 I entered the Academy of Applied Arts in Rijeka, where I am currently attending my 4th year of study with a main course in Applied Graphics. My field of work is photography and graphic design. From various joint exhibitions that I was part of I would point out The World Biennale of Student Photography in Novi Sad, Serbia, 2011, and Rovinj Photodays, 2012 on which I was awarded first prize in the category of Nude/Body with a series of photographs titled Concept. Under the mentorship of Rajko Grlić, I collaborated with students from Slovenia and Austria on a project called Hidden Lives(r)s of Venice 2011 within which we were shoot short documentaries in Venice.

ARTIST STATEMENT

The medium of photography enables me to experiment with the humane bodies, as well as with that which we understand as time. My works are defined by their own aesthetics and sensibility manifested in the direct contact and communication with the subject. It is important for me to attune the relationship between the model and the scenery in which he or she is set and to observe their interaction. Therefore, I try to register the moment of spontaneity in a previously set system.

Zamjenski stan

/

Apartment replacement

fotografija/photography
53x40cm
2009.



IVANA BUTKOVIĆ

Ivana Butković rođena je 1985. godine u Rijeci. Nakon završene gimnazije, 2004. godine upisuje trogodišnji program talijanske škole mode i dizajna u Rijeci, koji diplomira kao modni stilist i modelar odjeće. Sudjelovala je na brojnim modnim revijama i modnim performansima te festivalima umjetnosti; FashionInCUBATOR, Osijek, 2005., FONA (Festival of New Art), Rijeka, 2005., samostalno izlaganje na Modnim Novostima, MMC Palach, Rijeka, 2006., Op.Art – Quisisana, Opatija, 2006. Od 2005.-2008. je aktivna članica Teatra Rubikon. Također sudjelovala na produkcijama kao izvođač i kostimograf, te na međunarodnim festivalima sa kazalištem; CITF, Chuncheon, Južna Koreja, (Sinergija1), 2008., DAF, Kočani, Makedonija (InterNetWork – drugi fraktal), 2008., GIREF, Nicosia, Cipar, (InterNetWork – drugi fraktal), 2008. Godine 2009. upisuje Akademiju primijenjenih umjetnosti Sveučilišta u Rijeci. Kroz studij Akademije, sudjeluje na brojnim radionicama te skupnim izložbama. Sa Grupom Sedam izlaže na 5. Festivalu Krik; Kreativnost riječke kulture, 2010. Na trećoj godini odabire

glavni smjer kiparstvo. Sudjeluje na XI Trijenalu hrvatskog kiparstva, 2012. Dobiva Nagradu Akademije primijenjenih umjetnosti Sveučilišta u Rijeci za najuspješniju studenticu tijekom 2011. godine.

ARTIST STATEMENT

Nevidljivo/Materijal/Gravitacija

Gravitacija

/

Gravity

video
6'22"
720x406px
2010.



BIOGRAPHY

Ivana Butković was born in 1985. in Rijeka. After graduating from Grammar High School in 2004 she entered a three year program at the Italian School of Fashion and Design in Rijeka, from which she graduated as a fashion stylist and designer. She participated on a number of fashion shows, fashion performances and art festivals, including: FashionInCUBATOR in Osijek 2005; FONA (Festival of New Art) in Rijeka, 2005; an independent presentation on Fashion News, MMC Palach, Rijeka, 2006 and Op. Art-Quisisana, Opatija, 2006. From 2005 to 2008 she has been an active member of Rubikon Theater. In addition, she participated on productions as a performer and a costume designer, as well as on some international theater festival including: CITF, Chuncheon, South Korea, (Sinergy 1), 2008; DAF, Kočani, FYR of Macedonia (InterNetWork – second fractal), 2008; Girep in Nicosia, Cyprus (InterNetWork – second fractal), 2008. In the year 2009 she entered the Academy of Applied Arts, University of Rijeka. During her

education on the Academy, she participated in a number of workshops and joint exhibitions. With the Group Seven she has held presentations on the Fifth Festival of Krik, Kreativnost riječke kulture (The Creativity of the Culture of Rijeka) in 2010. On her third year she chose Statuary as her main course. She has participated on the XI Trijenali hrvatskog kiparstva (11th Triennial of Croatian Sculpture) in 2012. She was awarded with a prize as the best student of the year 2011 by the Academy of Applied Arts, University of Rijeka.

ARTIST STATEMENT

Invisible/Material/Gravity

ANDREJA JANDREČIĆ

Ime mi je Andreja Jandrečić. Rođena sam 31.10.1989. godine u Zagrebu. Završila sam školu primijenjenih umjetnosti i dizajna u Zagrebu, smjer dizajner metala, a danas sam na diplomskom studiju pri Akademiji primijenjenih umjetnosti Sveučilišta u Rijeci, smjer kiparstvo. Zanimaju me razne grane umjetnosti, od kiparstva, grafike, dizajna, glume, glazbe,.. sve do "novih medija" čime se u zadnje vrijeme najviše bavim (fotografija i video). Izlagala sam na jednoj samostalnoj te dosta skupnih izložbi.

ARTIST STATEMENT

Sadašnji trenutak je prošao. Ne možemo ga zaustaviti, ne možemo ga promijeniti. Postoji samo sjećanje i osjećaj koji je bio u nama. U meni. Promatram detalje, bilježim ih. Sve je krenulo od fotografije. Ti trenutci postali su detalji, uvećani detalji, kadrirani. No, kako fotografijom prikazati detalj, a istovremeno mu ne uskratiti igru, njegov pokret u sadašnjosti, već sada u prošlosti? Promatram (ga) kako je slobodan i ostavljam ga nedirnuto. Dopuštam mu da bude takav, baš takav kakav je u trenutku prolaznosti. Uzimam video kameru i snimam. Ovim medijem mogu prikazati njegovo slobodno kretanje — kretanje kroz prolaznost.

BIOGRAPHY

My name is Andreja Jandrečić. I was born on the 31st of October, 1989 in Zagreb. I have graduated from the School of Applied Arts and Design in Zagreb, at the department of Metal Design, and currently I am in the Master's program at the Academy of Applied Arts in Rijeka, and Statuary is my main course.

I am interested in various branches of art, from sculpture, graphics, design, acting, music,... to new mediums, the last one being of my primary focus recently (photography and video).

I have had one solo exhibition and have participated in a lot of joint ones.

ARTIST STATEMENT

The present moment has passed. We cannot stop it, we cannot change it. The only things that exist are the feelings and the memories that were in us. In me. I am observing the details, I note them. It all started with photography. These moments became details, enlarged details, cropped. Nevertheless, how to disclose a detail with photography, but at the same time not deprive it of playfulness, it's motion in the present, but now in the past? I am observing how free (it) is and leave it untouched. I let it be this way, just the way it is in this moment of transience. I am taking my camera and I am shooting. With this medium I can show it's free motion - the motion through transience.

Sjena 3

/

Shadow 3

video
36"
720x576px
2012.



GLISTA i zvijezde

/

The worm and the stars

video
33"
720x576px
2012.



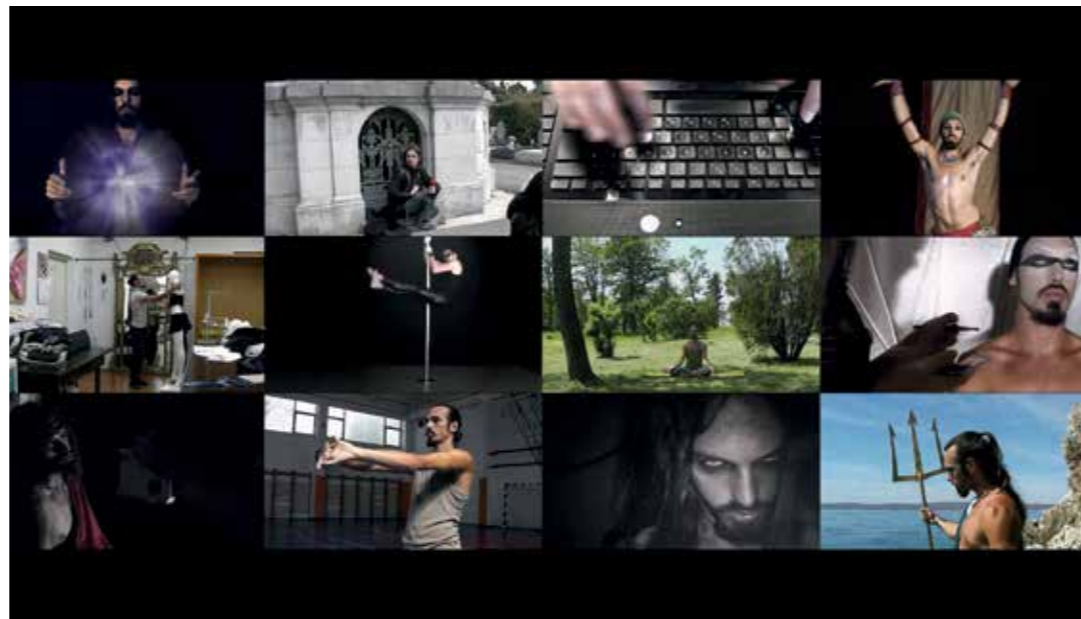
VLADIMIR JEŽIĆ

Vladimir Ježić, iz Novog Vinodolskog, rođen 1989. u Rijeci. Živi i radi u Rijeci. Diplomirao likovnu pedagogiju na Akademiji primijenjenih umjetnosti u Rijeci 2012. godine. Svoje umjetničko obrazovanje započeo u srednjoj Školi za primijenjenu umjetnost u Rijeci, maturirao 2007. godine, smjer industrijski dizajn. Kao likovni umjetnik djeluje na području slikarstva, videa, instalacije, scenografije, kostimografije i dizajna. Do sada ostvario dvije samostalne izložbe i sudjelovao u više grupnih izložbi, projekata i festivala. Pored likovnih umjetnosti bavi se i izvedbenim umjetnostima, suvremenim plesom i cirkuskim umjetnostima. Suvremenim plesom bavi se od 2007. godine, u udruzi za izvedbene umjetnosti "Prostor Plus". Osim u brojnim radionicama sudjelovao je kao autor, koautor i izvođač u više projekata i predstava. Cirkuskim umjetnostima; akrobacijama na svili i trapezu te žongliranjem, točnije poi-jem, bavi se od 2009. godine. Na području cirkuskih umjetnosti izvodio je u sklopu različitih projekata i festivala, a djeluje i kao ulični izvođač.

ARTIST STATEMENT

"Project Stereotype" bavi se pitanjem stereotipa i predrasuda, istražuje individualni identitet u odnosu prema ostalim identitetima te prema identitetu mase. Naziv ovog umjetničkog projekta ima dvojako značenje, Project Stereotype na engleskom jeziku može značiti "Projekt Stereotip", ali isto tako može značiti i "projicirati stereotip" (u punom obliku - to project a stereotype) što puno preciznije objašnjava i ukazuje na osnovnu ideju rada. Rad se sastoji od dvanaest kratkih video uradaka, a u svakom od njih autor utjelovljuje jedan od stereotipnih likova. Iako je završni oblik ovog rada video, zapravo je riječ o videoperformansu ili performansu za video. Umjetnik se suočava sa stereotipima s kojima je osobno bio povezan, a svi su oni utemeljeni na nekom od aspekata njegove osobnosti, bilo da se radi o fizičkom izgledu, stilu odijevanja, karakteru, aktivnostima kojima se bavi ili nečem drugom. Kao odgovor na te stereotipe umjetnik stvara ove likove, no ti likovi nisu samo likovi

ili uloge koje autor utjelovljuje, oni su njegove druge, sekundarne ličnosti koje predstavljaju mogućnost izbora, ono što bi umjetnik mogao biti, kada i ako bi to htio. Ove "likove" umjetnik ne temelji na mišljenju drugih ljudi, tuđim stereotipima, upravo suprotno, oni su projekcije njegovih vlastitih stereotipa. Njihovim utjelovljenjem u ovim videima granica između stereotipa, realnosti i moguće realnosti prestaje biti jasna, što dovodi u pitanje sam identitet; tko i što smo mi zapravo? Ono što mislimo da jesmo, ono što drugi misle da jesmo, ono što smo bili, ono što bi mogli biti ili ono što smo odabrali da budemo.



BIOGRAPHY

Vladimir Ježić, from Novi Vinodolski, was born in Rijeka in 1989. He lives and works in Rijeka. In 2012 he became a graduate in the educational science in visual arts from the Academy of Applied Arts in Rijeka. He started his art education at the High School of Applied Arts in Rijeka, from which he graduated in 2007 in the program of industrial design. As a visual artist he works in the fields of: painting, video, installation, scenography, costumography and design. Up till now he had two solo exhibitions and participated in a number of joint

exhibitions, projects and festivals. Alongside visual arts he works with other art forms such as: performing arts, contemporary dance and circus arts. He has been occupied with contemporary dance since 2007 within the association for performing arts Prostor Plus. Apart from numerous workshops, he has participated in a number of projects and shows as an author, co-author and performer. Since 2009 he has been occupied with circus arts, acrobatics on silk and trapeze, as well as juggling, precisely poi-jem, in the field of circus arts he has performed within various projects and festivals. He also works as a street performer.

ARTIST STATEMENT

Project Stereotype deals with the issues of stereotypes and prejudice, explores the relationship between individual identity and the identity of the mass. The name of this project has a double meaning; in the English language Project Stereotype can mean Projekt Stereotip, however it can also mean to project a stereotype (in full form – to project a stereotype) which explains and shows the basic idea of the work much more precisely. The work consist of twelve short videos, in each of them the author represents one stereotypical character. Although the final form of this work is a video, it is actually a video performance or performance for the video. The artist is faced with those stereotypes he was connected with, and are all based on some of his personality traits, whether it is physical appearance, fashion style, character, activities he is occupied with or something else. In response to these characters are not just characters, however these characters or roles embodying the author, they are his alter, secondary personalities representing the possibility of choice; what the author could be, when and if he wanted to. The author does not create these characters on the basis of other people's opinions on stereotypes, on the contrary, they are projections of his own stereotypes. By their embodiment in these videos the line between stereotype and reality and possible reality ceases to be clear which questiones identity alone, who and what are we exactly. What we think we are, what others think we are, what we were, what we could be or what we choose to be.

Project stereotype

video
2'20"
1920x1080px
2012.

KORALJKA JUKIĆ

Rođena sam 1980. godine u Rijeci. 1999. završila sam Prvu riječku hrvatsku gimnaziju u Rijeci. 2006. godine diplomirala sam na Ekonomskom fakultetu u Rijeci, a 2007. godine upisala Akademiju primijenjenih umjetnosti u Rijeci, smjer primijenjena umjetnost. 2011. završila sam ljetni semestar 2010./2011. na Akademii Sztuk Pięknych im. Jana Matejki w Krakowie (Jan Matejko Academy of Fine Arts, Cracow). 2012. diplomirala sam na diplomskom studiju Akademije primijenjenih umjetnosti u Rijeci i stekla zvanje magistre primijenjene umjetnosti. Izlagala sam na skupnim izložbama u zemlji. Područje stvaralačkog rada performans, video, fotografija, plakat dizajn i scenografija.

ARTIST STATEMENT

Predmeti iz moje svakodnevice. Tijelom se otvaram komunikaciji s okruženjem, s predmetima... sa svijetom. Ono što se pojavljuje, što je vidljivo (fenomen) nije neki mrtvi objekt, već je tom komunikacijom povezano sa mnom. Doživljajem postojanja nekog objekta kao da mu dajem život. Biram ono čemu ću posvetiti pažnju i s čim ću se povezati, jer nisam samo promatrač već i onaj tko aktivno sudjeluje u stvarnosti. Sposobna sam doživljeno pretočiti u izraz. Predmete koje biram za uspostavljanje odnosa doživljam kao "život". Jer ti su predmeti dio mog života. U tom smislu izrazi izvlače iz prošlosti sve arhivirane doživljaje mog tijela. Izrazi su podsjetnici konkretnih prošlih događaja. Istovremeno, kako su istrgnuti iz svojih uobičajenih funkcija, oni intrigiraju svojom pojavnosti. Sposobnošću tijela da dodiruje ono što me okružuje osjećam da svijet prolazi kroz mene kao i ja u svijet. Svjesna sam da ulaskom u neki prostor unosim u njega oblike tj. stvaram nove oblike.

BIOGRAPHY

was born in 1980 in Rijeka. In 1999 I graduated from Grammar High School Prva riječka hrvatska gimnazija in Rijeka. In 2006 I graduated from the Faculty of Economy in Rijeka, and in 2007 entered the Academy of Applied Arts in Rijeka at the department of Applied arts. In 2011 I finished the summer semester of the academic year of 2010/2011 at the Akademia Sztuk Pięknych im. Jana Matejki w Krakowie (Jan Matejko Academy of Fine Arts, Cracow, Poland). In 2012 I graduated from the Academy of Applied Arts in Rijeka and obtained a Masters degree in Applied arts. I have participated in group exhibitions in Croatia. The field of my work includes: performance art, video, photography, poster design and scenography.

ARTIST STATEMENT

With my body I open my self to communication with the surroundings, with objects...with the world. That which appears which is visible (a phenomenon) is not some inanimate object, but is connected to me through this communication. I experience the existence of some object as though I give it life. I choose what I will pay attention to and with what I will connect, as I am not just an observer but an active participator in reality. I am capable of converting experience into expression. The objects I choose for establishing a relationship I consider life. Because these objects are part of my life. In this manner, expressions pull out from history the archived experiences of my body. Expressions are reminders of specific events in the past. At the same time, as they are pulled out from their usual functions, they integrate with their appearance. With the body's capability to touch everything surrounding me I feel the world going through me and I through the world. I am aware that by entering some space I bring in it forms, that is make new forms.

Predmeti iz moje svakodnevice

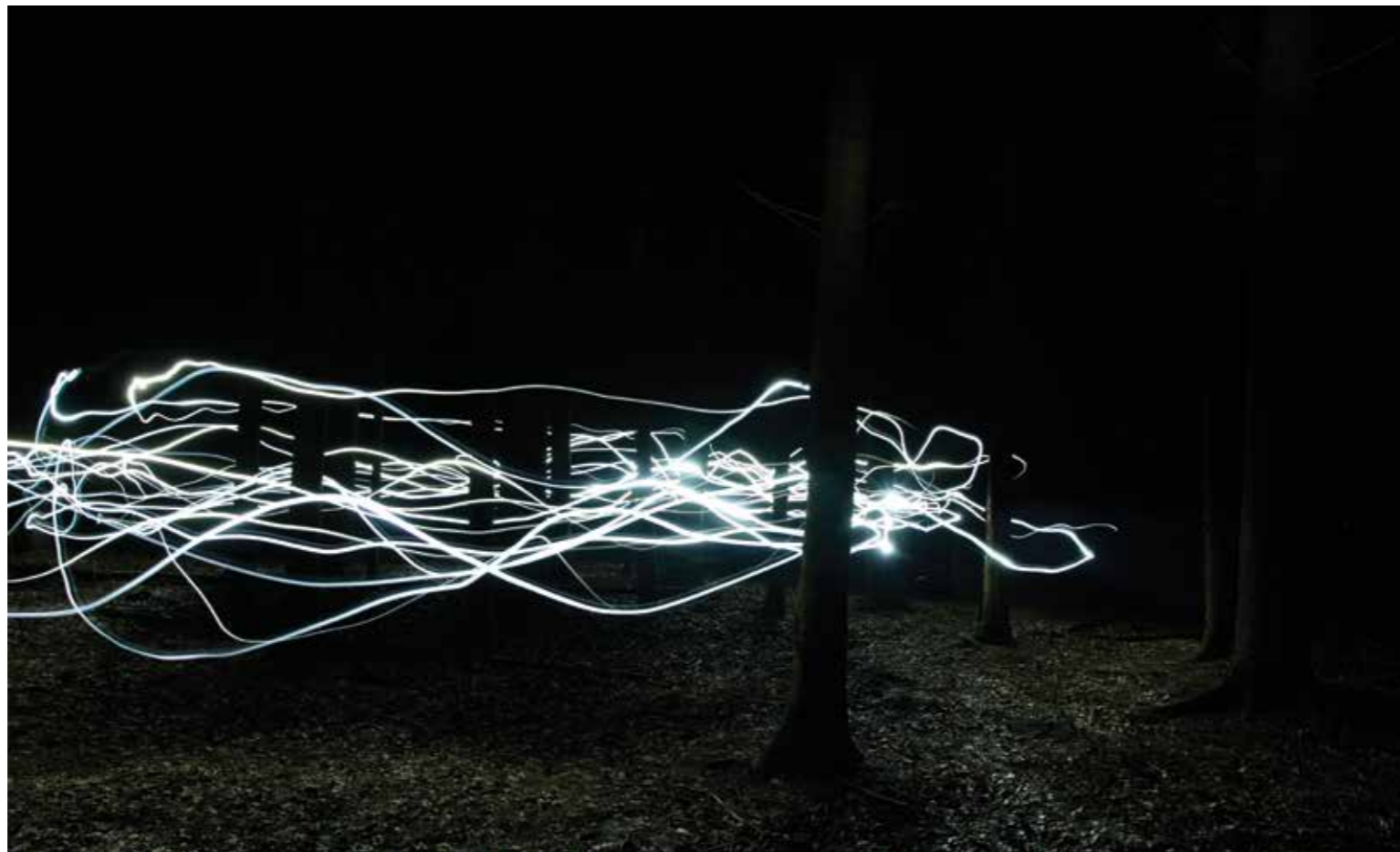
/

Objects from my everyday life

video
9'11"
720x480px
2012.



DRAGAN KORDIĆ



Zamišljam

/

I imagine

fotografije/photography

100x66,6cm

2012

Rođen sam 1988. godine u Sarajevu. Diplomirao sam primijenjenu umjetnost na Akademiji primijenjenih umjetnosti Sveučilišta u Rijeci 2012. godine, gdje trenutno živim i radim. Izlagao sam na skupnim i samostalnim izložbama u Hrvatskoj i inozemstvu.

ARTIST STATEMENT

Zamišljam

Tragove noću. Utrte u kiselom mirisu trulog lišća, u opojnim mladim vrčima jela, u zvuku kaplji — s lista na list, i dubokom dahu vjetra. Tu sam, a tamo nisam, i što to ima tako magično i strašno u zamišljanju tame na mjestu gdje je bilo svjetlo? Koji preobražaj se dogodio pa je mjesto dobilo tu zastrašujuću masku. Volio bih da sam tamo, zamišljam. Da se bojim, i da gledam u strah koji ne vidim. Isto je mjesto, mislim. Tko sad hoda mojim putem i ostavlja za sobom izmaštani trag? Volio bih da znam, a još više da mi ostane nepoznat. Da samo naslućujem vilinsku prisutnost u toj gori koju noću napustim. Kakvo divno mjesto za maštanje. Nikada se ne želim upitati postoji li mjesto koje ne vidim, već samo tko je sada tamo.

BIOGRAPHY

I was born in 1988 in Sarajevo, Bosnia and Herzegovina. In 2012 I have graduated from the Academy of Applied Arts at the University of Rijeka where I currently live and work. I have exhibited on joint and solo exhibitions in Croatia and abroad.

ARTIST STATEMENT

I imagine

Footprints in the night. Trodden in the pungent smell of rotten leaves, in the intoxication of the silver firs' tips, in the sound of drops, from one leaf to another, in the wind's deep breath. I am here, and there I am not, and what is so magical and dreadful in imagining darkness where once was light. What kind of transformation has taken place and gave this space such a grim mask. I wish I was there, I imagine. So I could be afraid, and look at the fear I don't see. It is the same place, I think. Who is walking down my path and leaving an envisaged footprint behind? I wish I knew, and even more for it to remain unknown. Only to detect the presence of the fairies in this hill that I leave at night. What a lovely place for dreaming. I never want to ask myself is there a place I don't see, only who is there now.

DAMJAN KOVAČ

Damjan Kovač, rođen 05.09.1982. u Postojni, Slovenija. Godine 2000. završio srednju elektroindustrijsku i obrtničku školu, Rijeka. Radi potrebe upisa na Akademiju primijenjenih umjetnosti u Rijeci, godine 2004. upisao školu za elektrotehniku i računalstvo Rijeka, koju završava 2006.god. kao tehničar za elektroenergetiku. 2007.god. upisao Akademiju primijenjenih umjetnosti u Rijeci. Te iste godine primoran zbog bolesti (tumor) godinu staviti u mirovanje. Demonstrator povijesti umjetnosti i teorije likovnih umjetnosti na Akademiji primijenjenih umjetnosti Rijeka 2011/2012. Predstavnik studenata Akademije 2012. i 2013.god. Zvanje bacc.art. stekao akademske godine 2012. Trenutno na magisteriju akademije primijenjenih umjetnosti u Rijeci. Slika i izlaže od 2004.god. Do sada ostvario preko dvadesetak samostalnih te mnoštvo skupnih izložbi u hrvatskoj i inozemstvu. Dobitnik prve nagrade za slikarstvo galerije ZABA, Zagreb 2011. Autor nekoliko javnih skulptura. Restaurator, predavač(filozofija), pisac,

Život je crtež

/

Life is a sketch

video
1'23"
720x480
2010.



glazbenik. Idejni začetnik i organizator međunarodnog happeninga "Vrijeme je za malo umjetnosti" Prezid, srpanj 2012.

ARTIST STATEMENT

Ovaj video uradak produkt je promišljanja o životu i njegovim dimenzijama. Pokušao sam teškoće i komplikacije vezane uz tu i takvu tematiku što je moguće više reducirati ne bi li na taj način iz toga izvukao samu srž problema. Tako sam dobio sljedeće rješenje: Crtač lika na papiru je dimenzija "onog što daje život". Ona ga započinje ali ga ne vodi. Nakon tog "udahnuća" života, nacrtani lik postupno sam oživljava u drugoj, "Papir-dimenziji", dok crtač nestaje. U toj "papir- dimenziji", a preko "slobode koja se nalazi u umu" lik naslućuje i neku novu stvarnost osim one koja ga okružuje, a tijelo doživljava kao tamnicu duše. To su nove dvije dimenzije- dimenzija u kojoj je tijelo tamnica duše (materijalizam), i dimenzija svijesti iliti osvještjenja. Taj je lik postao svjestan "svojih" triju dimenzija, međutim ne i dimenzije "onog što daje život".

Dimenzija "onog što daje život" također se sastoji od 3 dimenzije. To su dimenzija crtača, dimenzija zvuka naracije koja ga prati, i titlova koji prate naraciju, a samim time i crtača. Međutim, nacrtani lik iz "papir- dimenzije" postao je svjestan svojih dimenzija, ali u dimenziji "onog što daje život" jedna dimenzija nije svjesna postojanja druge, ali su sve tri jedno savršeno biće što se može vidjeti na sljedeći način: da ih i u potpunosti razdvojimo i stavimo ih same za sebe, Bit priče ostao bi nepromjenjen. Tim "savršenim bićem" sugeriram na postojanje svijeta ideja na način kako je govorio Platon. Ali tu priča ne staje. Ona nije zatvorena sama u sebe kao što to i ništa drugo nije. I mi kao posmatrači sudjelujemo u stvaranju dimenzija. Tih dimenzija ovaj rad nije svjestan ali zajedno s nama ipak čini cjelinu. Toga čak nije svjesno niti "savršeno biće" priče. Niti mi, kao posmatrači nismo svjesni svojeg "onog što daje život", a to nije svjesno svog naratora... Time se pak nadovezujem na područja

moderne znanosti kvantne fizike i na postojanje multi- svemira sa svojim multidimenzijama.

Ono što netko može u ovom radu nazvati manjkom kvalitete fotografije zapravo je sugestija na postojanje umjetnosti koja omogućava da svjetovi postanu vidljivim mjestom. Ona je zamućena jer je neshvatljiva, ali je istovremeno i sam su-tvorac i vidljivog svijeta koji poznajemo- ma kako ona neshvatljiva ili zamućena bila.

BIOGRAPHY

Damjan Kovač was born on the 5th of September in 1982 in Postojna, Slovenia. In the year 2000 he graduated from the School of Electrical Industry and Handicraft in Rijeka. For the purpose of entering the Academy of Applied Arts in Rijeka, in the year 2004 he entered the School for Electrical Engineering and Computer Science, from which he graduated in 2006 in the field of power systems engineering. In the year 2007 he entered the Academy of Applied Arts in Rijeka. In that same year due to an illness (tumor) he is compelled to pause his studies for a year. In the academic year 2011/2012 he was the student assistant in the courses of Art History and Theory of Visual Arts at the Academy of Applied Arts in Rijeka. During 2012 and 2013 he was the Student Representative. In 2012 he got his Bachelor's Degree. Currently he is pursuing a Master's Degree at the mentioned Academy. He has been painting and exhibiting since 2012. Up to this point he has realized more than twenty solo and many group exhibitions in Croatia and abroad. In 2011 he won first prize in the category of painting awarded by the gallery ZABA in Zagreb. He is the author of few public sculptures. He is a restorer, a lecturer in philosophy, a writer and a musician. He is the founder and organizer of the international happening Vrijeme je za maloumjetnosti held in Prezid in July of 2012.



ARTIST STATEMENT

This video is a result of contemplating life and its dimensions. In order to clarify the very core of the problem, I tried to reduce the problematic and complicated connotations of this issue to a minimum. Thus, the following solution emerged: An artist sketching a character on a piece of paper is a life-giver. This dimension gives birth to its character, but does not provide the character with a certain path in life. After the birth has taken place, the sketched character gradually comes to life in another dimension, a paper-dimension, whereas the sketch artist disappears. Within this paper-dimension and through the mind dwelling freedom the character becomes aware of a new type of reality apart from the one surrounding him and the body is perceived as a dungeon of the soul. Hence, two new dimensions are presented - the dimension in which the body is the

dungeon of the soul (materialism), and the dimension of consciousness or awareness.

This character suddenly becomes aware of its his three dimensions. However, the dimension of the "life-giver" remains a mystery.

The dimension of the life-giver also consists of three different dimensions. It is a dimension of the sketch artist, a dimension of the narrator's voice, and the subtitles coherent with the narration, and subsequently with the sketch artist. Finally, the paper-dimension sketched character becomes aware of its his dimensions. Within the life-giver's dimension, one dimension is not aware of another dimension's existence. Nevertheless, all three dimensions constitute one perfect being. This is made clear in the following manner: if we presented these dimensions in a completely separated manner, the essence of the story would remain unchanged. By presenting you with this perfect being, I propose the existence of the world of ideas in a manner in which Plato depicted it. However, this is not the end of the story. The story, as well as anything else in the world, is not an enveloped item. We, as the observers, are not aware of our life-giver, and the life-giver is not aware of its narrator... This idea stems from the field of modern science of quantum physics and the existence of multi-universes with their multi-dimensions.

DRAGANA KRUŽIĆ

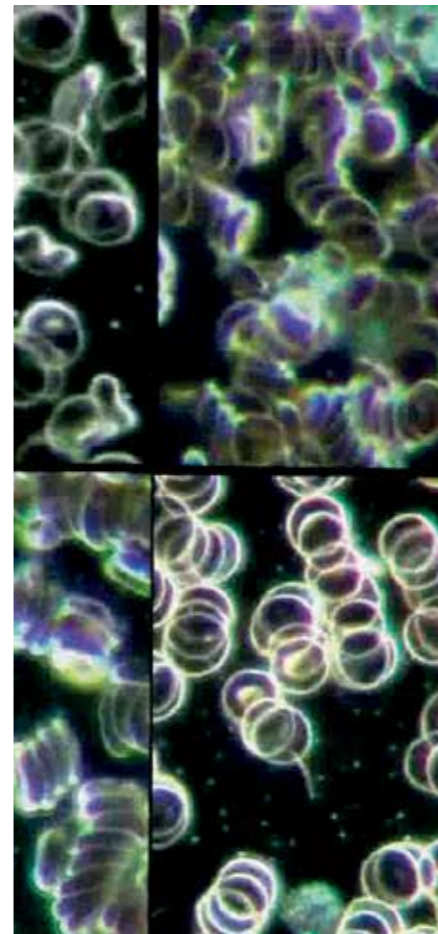
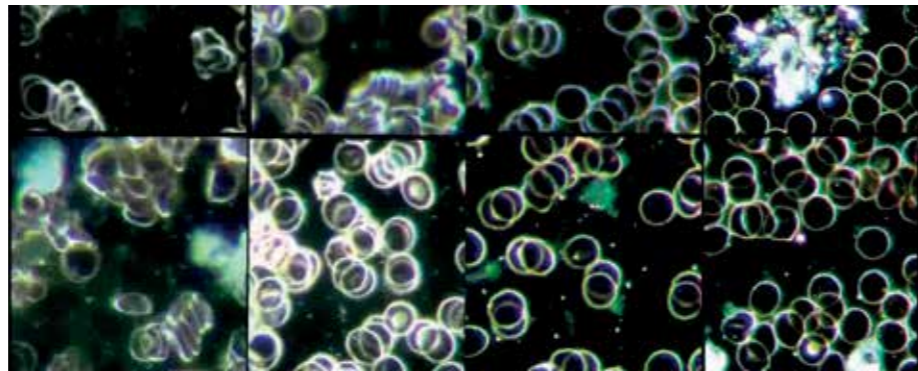
Zovem se Dragana Kružić i rođena sam 09.04. 1971. godine. 2011. godine diplomirala sam slikarstvo na Akademiji primijenjenih umjetnosti u Rijeci, u klasi Emilije Duparove i stekla naziv magistre primijenjenih umjetnosti. Dobitnica sam Rektorove nagrade, Sveučilišne stipendije, finalistica za najboljeg studenta na riječkom Sveučilištu, tri godine za redom finalistica "Top stipendije za top studente", ulazim među 100 najboljih studenata Hrvatske, počani sam gost Svjetskog bienalla studentske fotografije u Novom Sadu, jedan sam od članova osnivača i organizacije, kustos Studentske galerije na Akademiji primijenjenih umjetnosti u Rijeci, član sam stručnog savjeta Gradske galerije u Crikvenici, Centar za kulturu "Dr. Ivan Kostrenčić", dobitnica još mnogobrojnih nagrada i priznanja. Izlagala sam na dvije samostalne i 46 skupnih internacionalnih i nacionalnih izložbi. Značajnije selektirane izložbe su: "46. Zagrebački salon", Zagreb, "UNICUM 2012.", Maribor, "Svjetsko bienalle studentske fotografije", Novi Sad, "Aktualna riječka fotografija", Split, "II. Triennale keramike", Zagreb, "Bienalle Mozaika", Rijeka itd.

ARTIST STATEMENT

"Čovječe, sjeti se da si smrtnan"... "Memento mori"... latinsku izreku, koja je već više stotina godina prisutna u umjetnosti, a govori o smrtnosti čovjeka, prevodim u novi, vizualni jezik, u njezinu recentnu interpretaciju (poput Damiena Hirsta - engleskog suvremenog umjetnika, kojemu je smrt središnja tema umjetničkog stvaralaštva). Suvremenom medicinskom tehnologijom "Darkfield-mikroskopskom analizom žive kapi krvi" (analiza krvi na tamnom polju), koju uvodim u umjetnost progovaram o područjima presijecanja umjetnosti i tehnologije. Video Cosmos govori o nevidljivoj svijetu mikrokozmosa ljudske krvi. Sastoji se od osam polja živih, pulsirajućih prikaza različitih, nepoznatih, nasumce izabranih, uzoraka ljudske krvi. Osam jedinki (broj osam simbolički je prikaz kozmičke ravnoteže), individua, u svojim mikrokozmosima vizualnom interpretacijom svjedoče o diferentnosti svojih vlastitih zdravstvenih stanja; od zdravog, mladog organizma do organizma na smrt bolesnog (oprečnost život—smrt). Čovjek ne može spriječiti prolaznost i propadljivost tvarnog svijeta kojemu i sam svojim tjelesnim bićem pripada. Sve se kreće, sve se neprestano mijenja; stvari nastaju, mijenjaju se i nestaju a stvarnost (kozmos), nastala borbom suprotnosti (život—smrt, dan—noć, nevidljivo—vidljivo, dobro—loše) u vječnom je procesu bivstvovanja.

Cosmos 10na⁶

video
6'21"
1920x1080px
2010.



BIOGRAPHY

My name is Dragana Kružić and I was born on the 9th of April, 1971. In 2011 I graduated from the Academy of Applied Arts in Rijeka in painting, in the class of Emilija Dupareva, and obtained my Master's Degree in Applied arts. I have received the Rector's award and the Scholarship of the University. I was the finalist of the Best Students Award at the University of Rijeka and for three years in a row have been the finalist of the Top stipendije za top student (Top Students for Top Scholarships), in addition: I am among the 100 best students in Croatia, I was the honorary guest of The World Biennale of Student Photography in Novi Sad, Serbia, I am one of the founders and organizers, as well as the curator of the Student gallery at the Academy of Applied Arts in Rijeka, I am a member of the expert advice board in Crikvenica at the Centre for Culture Dr. Ivan Kostrenčić, I am a winner of many other prizes and awards. I have had two solo and 46 joint national and international exhibitions. Notable selected exhibitions are the following: 46. Zagrebački salon (The 46th Zagreb Salon), Zagreb, Croatia; UNICUM 2012., Maribor, Slovenia; The World Biennale of Student Photography, Novi Sad, Serbia; Aktualna riječka fotografija (Current Photography of Rijeka), Split, Croatia; II. Triennale keramike (II. Triennial of Ceramics), Zagreb, Croatia; Bienalle Mozaika (The Biennale of Mosaic), Rijeka, Croatia; etc.

ARTIST STATEMENT

"Remember your mortality"... "Memento mori"... I translated this Latin phrase, which has been present in art for hundreds of years and speaks about human mortality, into a new, visual language, into its contemporary interpretation (just like Damien Hirst, an English contemporary artist, whose central theme in works is Death). Bringing the modern medical technology of dark field live blood specimen microscopy into art, I explained the areas where art and technology intersect. The "Cosmos" video talks about an invisible microcosm of human blood. In the video, one can see eight live, pulsating depictions of different, unknown, yet randomly chosen samples of human blood. The eight vessels (the number eight is a symbol of cosmic balance), individuals, in their microcosms, using their visual interpretation, testify about the difference of their own health conditions; from a healthy, young organism, to a fatally ill one (life—death contrast). Man cannot prevent the transience and decay of the world of matter, which he belongs to himself. Everything moves, everything constantly changes; things come to existence, change, then disappear, while reality (cosmos), appearing to come from a conflict of opposites (life—death, day—night, invisible—visible, good—bad) is in an everlasting process of existing.

ROBERT MALOIĆ

Rođen u Varaždinu. Student je diplomskog studija na Akademiji primijenjenih umjetnosti u Rijeci. Izlagao je u Varaždinu, Zagrebu, Rijeci, Zadru, Splitu, Dubrovniku, Reggio Emillii i Eisenstadtu, na dvije samostalne i petnaestak skupnih izložbi. Sudjelovao je na međunarodnim projektima "Dolazak u baštinu" u Zadru (2009.), "Art and Climate" u Dubrovniku (2010.), "City and Climate Change" u Zagrebu (2011.) Neformalna edukacija koju stječe kroz putovanja mu je podjednako važna kao i formalna. Živi i radi na Zemlji (i naokolo).

ARTIST STATEMENT

Na području vizualnih umjetnosti na kojem djelujem, ne ograničavam se unaprijed zadanim medijem u kojem ću raditi, već kroz misaoni proces rješavanja određene problematike dopuštam mediju da se sam nametne kao najbolji izbor. Tako se moj rad najčešće nalazi unutar okvira land arta, fotografije, slikarstva, instalacije, performansa i video umjetnosti. Problematika kojom se najčešće bavim je razvoj čovjeka kao duhovnog i razumnog bića, a time je u vezi sa ekologijom, etnologijom, antropologijom, filozofijom, mitologijom, ezoterijom... Radovi se često nadovezuju jedan na drugog, a često i nastaju jedan iz drugog, te u "work in progress" maniri balansiraju između racionalnog i iracionalnog, fizičkog i metafizičkog.



Bez naziva

/

Untitled

ambient/ambiance
varijabilne dimenzije/dimensions variable
2011.



BIOGRAPHY

Robert Maloić, born in Varaždin, is doing his Master's degree at the Academy of Applied Arts in Rijeka. He has exhibited in Varaždin, Zagreb, Rijeka, Zadar, Split, Dubrovnik, Reggio Emillii and Eisenstad, as well as on two solo and about fifteen joint exhibitions. He participated in several international projects: Dolazak u baštinu (Arrival to Heritage), Zadar, 2009, Art and Climate, Dubrovnik 2010 and City and Climate Change, Zagreb 2011. He holds the non-formal education acquired through his travels to be just as important as his formal education. He lives and works on the planet Earth (and around).

ARTIST STATEMENT

Working in the field of visual arts I do not limit myself within any given media as a prerequisite, but rather through a problem solving thought process I allow the medium itself to impose the best solution. Thus, my work most often falls under the category of land art, photography, painting, installations, performance and video art. The issues I deal with most of the time are the development of man as a spiritual and rational being. Therefore they are in touch with ecology, ethnology, anthropology, philosophy, mythology, the esoteric... His works are frequently interlinked and are often a result of one another, and in a 'work in progress' like fashion they balance in between the rational and irrational and the physical and metaphysical.



TIJANA MIHAILOVIĆ

Rođena je 1986. godine u Šibeniku. 2004. Maturirala je na Srednjoj školi "Likovnih umjetnosti u Splitu" kiparski dizajn. 2007. Upisuje Akademiju primijenjenih umjetnosti u Rijeci, studira kiparstvo i grafiku. Autorica više samostalnih izložbi, sudjelovala na više skupnih izložbi. Područje umjetničkog rada performance, video, fotografija, grafika, instalacija.

10 min valova

/

10 min of waves

video
10'6"
720x576px
2010.



ARTIST STATEMENT

tjelesni/ misaoni/ tjelesni

ajmee hladno je opet ok nadam se samo da sad snima ona kamera ko zna jesam li u kadru uopće ma dobro provjerila sam dobro će izgledati biće to fora ah valjda sam ubola da se vidim okej dobra je muzika sviđa mi se nekako kako šta, ko je to ko sad opet ulazi zatvori vrata za sobom ahhhhh bole me leđa od ovog stajanja više ne da mi se višeeeeee ne daaa miiii seeeeeee hhhh ahh dobro je ne da mi se nema veze skuliraj se i budi mirna još malo brzo će proći kratko ću samo idem ovako probati

prazna/prazna/prazna



BIOGRAPHY

Tijana Mihailović was born in Šibenik in 1986. She is a graduate in sculptural design, from the High School of Visual Arts in Split. In 2007 she entered the Academy of Applied Arts in Rijeka where she is currently studying sculpture and graphics. She is the author of several solo exhibitions and has participated in a number of joint exhibitions. Her field of work includes performance art, video, photography, graphics and installations.

ARTIST STATEMENT

physical/mental/physical

gosh it's cold again ok I just hope tha camera is filming now who knows if I'm in shot at all well alright I checked it it's gonna look good it'll be cool ah I hope I hit the mark in setting the shot and that I'm actually in it okey the music is good I like it somehow some things, who's that coming in again close the door behind you ahhhhhh my back hurts from all this standing I don't wanna do it anymore doooooon't waaaana dooo iiiit anymoooooreeeee hhhhhahhh it's fine I don't feel like doing it it's alright get it together and stay calm a bit more it'll be over soon i'll be quick I'll just try this

empty/empty/empty

LIBERTA MIŠAN

Liberta Mišan rođena je 1990. godine u Puli. Po završetku gimnazije i srednje glazbene škole I. M. Ronjgova u Puli, upisuje se na Akademiju primijenjenih umjetnosti u Rijeci. Trenutno je studentica 4. godine studija. Mediji koji je najčešće zanimaju jesu film, video, fotografija i scenografija. Koautorica je kratkog dokumentarnog filma *The Tree doctors* koji je javno prikazan u Grazu, Ljubljani i Veneciji, te na Poreč Dox film festivalu, Motovun film festivalu i u Art kinu Croatia u Rijeci. Sudjelovala je na nekoliko radionica: Logos – Multitude Manifestations of

Anonimno

/

Anonymously

fotografija/photography
2x 200x132cm
2011.



Rog, Ljubljana (2013.); radionica scenografije, voditelj Slaven Tolj, Mestno gledalište, Ljubljana; Nakupine 2, site specific radionica, voditeljica: prof. Lara Badurina, Rijeka; SubArt, voditelj prof. Ivo Deković, Ražanj (2012); Hidden Livers of Venice on Video – HiLoV, mentor: Rajko Grlić, Venecija; radionice Susak art + air festival, voditeljica: Anna Rubin, Susak (2011.). Izlagala je na jednoj samostalnoj (Dva sa Sarom Salamon, Erste Klub, Rijeka, 2010.) i nekoliko skupnih izložbi: izložba radionice Sub-art, Boat trade fair, Dusseldorf; izložba radionice Logos -Rog, RogLab, Ljubljana (2013.); Nakupine 2, Molo Longo, Rijeka; Karte, Festival znanosti, APU, Rijeka; 10 zapovijedi, Festival znanosti, APU, Rijeka; Svjetsko bijenale studentske fotografije, Novi Sad; online izložba finalista FID: Foire Internationale du Dessin, Pariz (2012.); izložba Jutro, Studentska galerija, Rijeka; Strah ili lijenost, Studentska galerija, Rijeka; grupna izložba studenata APURI, Udruga Slavoljub Penkala, Rijeka; grupna izložba studenata APURI, Galerija Nebeska, Rijeka (2011.); 30. Salon mladih, HDLU, Zagreb (2010.).

ARTIST STATEMENT

One su čistačice na akademiji. O njima ne mislimo, njih ne poznajemo.

BIOGRAPHY

Liberta Mišan was born in Pula in 1990. After finishing Grammar High School and Secondary Music School I.M. Ronjgov in Pula, she entered the Academy of Applied Arts in Rijeka where she is currently a 4th year student. She is mostly interested in media such as film, video, photography and scenography. She is the co-author of a short documentary called The Three Doctors which had public screenings in Graz, Ljubljana and Venice, as well as at the Poreč Dox Festival, Motovun Film Festival and in the art-kino Croatia (Art Cinema Croatia) in Rijeka. She has participated in several

workshops, including: Logos – Multitude Manifestations of Rog, Ljubljana, Slovenia, 2013; scenography workshop, under the guidance of Slaven Tolj, Mesno Gledišće, Ljubljana, Slovenia; Nakupine 2 (Clusters 2), site specific workshop, under the guidance of prof. Lara Badurina, Rijeka; SubArt, under the guidance of prof. Ivo Deković, Ražanj, Serbia, 2012; Hidden Live(r)s of Venice on Video – HiLoV, mentor: Rajko Grlić, Venice, Italy; Sušak art + air festival workshops, under the guidance of Anna Rubin, Sušak, Croatia, 2011.

She has had one solo exhibition (Dva sa Sarom Salamon (Two with Sara Salamon), Erste Club, Rijeka, 2010, as well as several joint exhibitions: exhibition of the Sub-art workshop, Boat trade fair, Dusseldorf, Germany; exhibition of the Logos-Rog workshop, RogLab, Ljubljana, Slovenia, 2013; Nakupine 2, Molo Longo, Rijeka; Karte (Maps), Science festival, Academy of Applied Arts, Rijeka; 10 zapovijedi (10 Commandments) Science festival, Academy of Applied Arts, Rijeka; World Biennial Exhibition of Student Photography, Novi Sad, Serbia; online exhibition of FID (Foire Internationale du Dessin) finalists, Paris, France, 2012; Jutro (Morning) exhibition, Student Gallery, Rijeka; Strah ili lijenost (Fear or Laziness), Student Gallery, Rijeka; joint exhibition of students of the Academy of Applied Arts, Udruga Slavoljub Penkala (The association of Slavoljub Penkala), Rijeka; joint exhibition of students of the Academy of Applied Arts, Galerija Nebeska, Rijeka, 2011; 30. Salon mladih (30th Youth Salon), HDLU (Croatian Association of Artists), Zagreb, 2010.

ARTIST STATEMENT

They are janitors at the Academy. We don't think about them, we don't know them.

DINA RAIN

Rođena 1989. godine u Varaždinu gdje kao grafički dizajner i završava Srednju školu za dizajn, tekstil i odjeću. Trenutno završava diplomski studij pri Akademiji primijenjenih umjetnosti u Rijeci, smjer primijenjena grafika. Iako odabire grafiku kao svoj primarni medij izražavanja tijekom školovanja interese proširuje na različite oblike audio i video istraživanja. Njezini radovi obuhvaćaju video i zvučne instalacije, prezentacije proširenog filma i fotografiju. Sudjeluje na samostalnim i skupnim izložbama te na nekoliko multimedijalnih radionica.

BIOGRAPHY

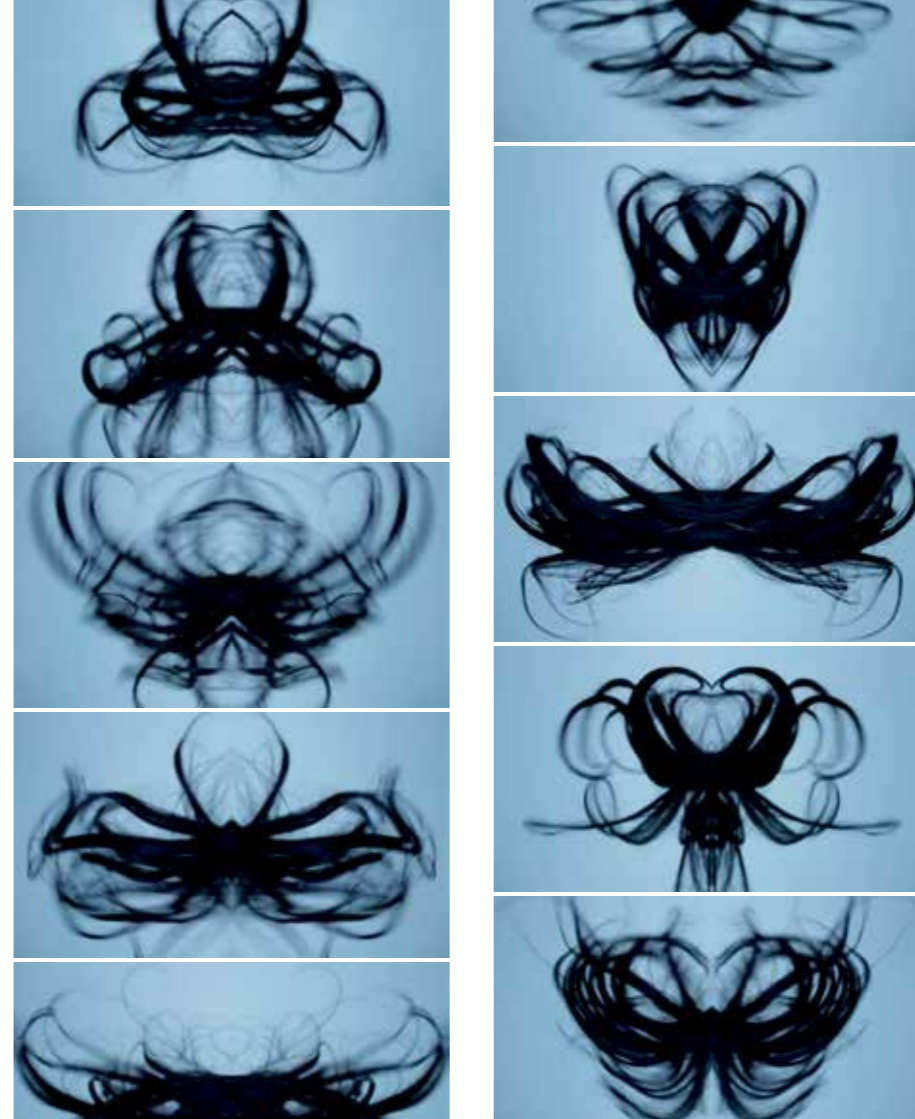
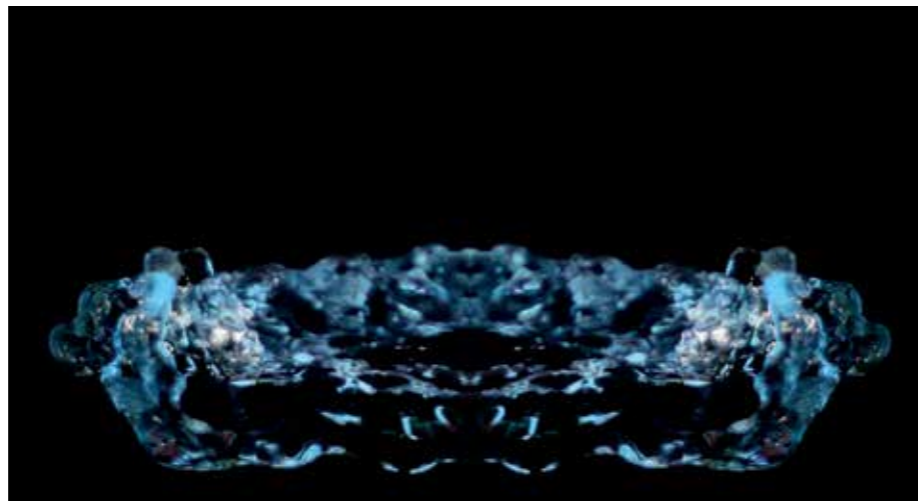
Dina Rain was born in 1989 in Varaždin where she graduated from the High School of Design, Textiles and Fashion in graphic design. Currently she is attending a Master's program at the Academy of Applied Arts in Rijeka, at the department of Applied Graphics. Although graphics is her primary medium of expression, during her education she has shown a broad interest for various forms of audio and video explorations. Her works include video and audio installations, presentation of expanded film and photography. She has participated on solo and joint exhibitions as well as on several multimedia workshops.

Objekti 12

/

Objects 12

video
3'19"
1280x720px
2012.



Objekti 8

/

Objects 8

video
2'42"
1280x720px
2012.

SARA SALAMON

Sara Salamon rođena je 1991. u Rijeci. Nakon završene gimnazije upisuje Akademiju primijenjenih umjetnosti u Rijeci. Trenutno je na 4. godini preddiplomskog studija primijenjene grafike. Izlagala je na nekoliko grupnih izložbi i jednoj samostalnoj u Rijeci, Zagrebu i Dusseldorfu; i sudjelovala na radionicama iz područja vizualnih umjetnosti, filma i dizajna. Svoj rad temelji na istraživanjima i (pre)formuliranjima normi/znanja. Pisala je za galeriju VN i Studentsku galeriju čiji je projektni voditelj bila 2012. godine.

ARTIST STATEMENT

U ovom radu bavim se vremenom, terminom (frazom) i intimom minute šutnje. Pitam se što je vrijeme kao konsenzus: koliko osjećaj trajanja može biti ili jest naučen i koliko je jedno značenje stabilno ukoliko mu se oduzme kontekst. Snimam videe minute šutnje sa različitim ljudima u njihovom intimnom prostoru gdje ih zamolim za jednu minutu šutnje, nakon čega ih pitam što je to za njih minuta šutnje i kakva je bila ova. Trajanje te minute ovisi o osobi s kojom ju "radim" i završava kad ju osoba odluči prekinuti. Snimana je u širem kadru. Dosad je snimljeno 22 minute koje su u trajanju od 00:31 do 03:17 minuta. Video ide u loopu u slijedu ime i godine osobe, minuta šutnje (bez mojih pitanja na početku i kraju našeg druženja) te konačno vrijeme i transkript razgovora.

Minuta šutnje

/

A moment of silence

video
loop
1280x720px
2013.



BIOGRAPHY

Sara Salomon was born in 1991 in Rijeka. After graduating from Grammar High School she entered the Academy of Applied Arts in Rijeka. Currently she is a fourth year student at the under graduate study of applied design. She has exhibited on several joint and one solo exhibition in Rijeka, Zagreb and Düsseldorf, Germany and participated on workshops in the field of visual arts, film and design. Her work is based on research and (re)formulation of standards/knowledge. She wrote for the gallery VN and the Student gallery where she was the project manager in 2012.

ARTIST STATEMENT

"A moment of silence is the expression for a period of silent contemplation, prayer, reflection, or meditation. Similar to flying a flag at half-mast, a moment of silence is often a gesture of respect, particularly in mourning for those who have died recently or as part of a tragic historical event." (http://en.wikipedia.org/wiki/Moment_of_silence)
In this work, I deal with time, the term (phrase) and the intimacy of the minute of silence. I wonder what time as a consensus is: how long can a feeling of duration be or is it learned and how stable one meaning is when stripped of context. I make videos of moments of silence with different people in their intimate spaces where I ask them for one minute of silence, after which I ask what a minute of silence is for them and how was this one. The duration of this minute depends on the person I am working with and is terminated when the person decides so. It is filmed in a wide frame. So far 22 minutes have been filmed, and they lasted from 00:31 to 03:17 minutes. Video goes into loop in a sequence of: name and age of the person, a minute of silence (without my questions at the beginning and end of our meeting), and lastly the finale time and transcript of the conversation.

*on Croatian language a moment of silence is translated in (jedna) minuta šutnje, which literally means (one) minute of silence.

BORIS SEKULIĆ

Boris Sekulić rođen u Osijeku 1989. godine. Srednju Školu za primijenjenu umjetnost i dizajn završava u Osijeku 2008. godine, a iste upisuje Akademiju primijenjenih umjetnosti u Rijeci. Trenutno je student završne godine primijenjenog kiparstva. Aktivno djeluje na raznim područjima vizualne i primijenjene umjetnosti. Izlagao je na nekoliko samostalnih i brojnim skupnim izložbama u zemlji i inozemstvu. Dobitnik je nekoliko nagrada, među kojima i Grand prix-a na "23. Slavonskom biennalu", te 1. nagrade za skulpturu na izložbi "Olympic sport and art". Trenutno živi u Zagrebu.

ARTIST STATEMENT

Ovo je rad koji me je upoznao sa sestričnom. Vršnjaci smo i oboje studiramo na umjetničkim akademijama, ali se do toga trenutka nismo ni vidjeli,

ni čuli. Ona studira u Beogradu, gdje sam 2010. godine sudjelovao na jednoj izložbi stripa, koja je bila pokretač našega upoznavanja. Predložio sam da prilikom moga dolaska u Beograd napravimo zajednički rad koji će biti naše upoznavanje. Odlučili smo napraviti po jedan strip u kojemu bi crtali jedno drugoga bez da smo se ikad vidjeli i postavili pitanja koja nas zanimaju, a da pri tome ostavimo prazno mjesto za crtež sebe i za tuđe odgovore. Nakon par izmjenjenih mailova, dogovorili smo koncept i mjesto sastanka. Našli smo se na dogovorenom mjestu i bez razgovora zamijenili za stripove, te sjeli i ucrtali jedno drugo u prazne prostore, te odgovorili na postavljena pitanja. Nakon što smo oboje završili, zvanično smo se upoznali. Cijeli događaj je snimao naš jedini rođak kojega smo oboje poznavali.



Sastanak

/

Encounter

video

4'45"

720x576px

strip/comic

42X30cm

e-mail printscreen

85x60cm

2011.



BIOGRAPHY

Boris Sekulić was born in Osijek in 1989. In 2008 he graduated from High School of Applied Arts and Design in Osijek, and went on to study at the Academy of Applied Arts in Rijeka. Currently, he is on his final year, of the course in Applied Sculpture. He actively participates in different areas of visual and applied arts. He has exhibited on a few solo and a number of joint exhibitions, in the country and abroad. He has won several prizes, including the Grand-prix on the 23. Slavenske biennale (23rd Slavonian biennale) and first prize for his sculpture on the exhibition Olympic sport and art. He currently lives in Zagreb.

ARTIST STATEMENT

This is a work that introduced me to my cousin. We are peers and are both attending art academies, however until that moment we have not seen one another, or heard from one another. She studies in Belgrade, where in 2010 I participated in a comic book exhibition, which was to be the beginning of our encounter. I suggested that, on the account of my arrival to Belgrade, we make a joint work that will be our way of getting acquainted. We decided to make a comic book in which we would draw each other without ever seeing one another, and ask questions we were interested in, while leaving an empty space for drawings of ourselves and the answers. After exchanging a few e-mails we agreed on a concept and a meeting place. We met in the set place and without words exchanged the comic books, then sat down and drew in each other and answered the questions asked. After we both have finished, we were officially acquainted. The whole event was filmed by the only mutual relative we have both known.

NOEL ŠURAN

Noel Šuran rođen 1986. godine u Puli. Osnovnu i srednju završio u Pazinu i Puli. Studirao je medicinu. Završio Akademiju primijenjenih umjetnosti u Rijeci. Trenutno je doktorand na PDS kulturne antropologije u Zagrebu. U njegovom umjetničkom radu evidentan je antropološki kontekst. Dugi niz godina bavi se nematerijalnom kulturom, posebice eksperimentalnom glazbom. Uključen je u nekoliko domaćih i međunarodnih znanstvenih i umjetničkih projekata. Zapaženo je sudjelovao na mnogim manifestacijama, susretima, znanstvenim i stručnim skupovima, izložbama, vezanim uz prezentaciju i edukaciju nematerijalne kulture. Dobitnik je mnogih nagrada i priznanja. Izlaže u domovini i svijetu. Živi i stvara na Lindaru u Istri.



Genetski crtež 1-4

/

The genetic drawing 1-4

fotografija/photography
varijabilne dimenzije/dimensions variable
2013.

ARTIST STATEMENT

Upotreba biologije kao umjetničkog medija

Biotehnologija je rođena kako bi istražila nova oruđa na korist ljudskog roda. Kako društvo postaje svjesno biotehnologije, sa svim nadama i strahovima koji ona donosi, umjetnici se u svojim djelima počinju referirati na biotehnologiju. Ali, pored toga, moderna biologija i biotehnologija nude i priliku da se stvara umjetnost upotrebom biologije kao novog medija. Kreativnost je bitna odlika ljudske prirode. U većini slučajeva prilagođavanje i opstanak postali su moguć razvijanjem oruđa i strategija opstanka koje se temeljilo na ljudskoj kreativnosti. Neke od tih strategija bile su usmjerene ne samo na modificiranje ne živih predmeta, već, s početkom pripitomljavanja biljaka i životinja, i na modificiranje živih organizama. Povijest poljodjelstva i pripitomljavanja životinja izuzetno je postignuće u modificiranju odlika drugih živih organizama kako bi ih se prilagodilo ljudskim potrebama. Važno je i imati na umu da evolucija nikada ne staje i da su se ljudska bića također promijenila u proteklih deset tisuća godina. Došli smo do situacije gdje mi za vlastiti opstanak ovisimo o živim organizmima koje smo sami oblikovali. Na temelju estetskih motiva ja dizajniram svoje crteže, na živim ovcama, odabirući pritom jedinke koje međusobno križam i dobivam različite genetske crteže. Genetski crteži nastali su križanjem ovaca različitih fenotipskih osobina, boje kože (crno-bijelih kompozicija). Križanjem ovdje prvenstveno vezanih za boju kože), sa ovcama drugačijih fenotipskih oznaka dobivam u filijarnim generacijama, crteže kakve želim, drugim riječima rečeno ja sam dizajner, koji dizajniram kako će izgledat janje koje se izlegne, i koje kasnije postaje ovca. S obzirom da se ovce drže iz nekoliko razloga, a jedna je i proizvodnja mesa. Prilikom klanja janjadi, skupljam kože koje potom stavim i razapinjem na drveni okvir kako što se razapinje slikarsko platno. Izlažući te kože koje postaju umjetnički artefakti. Iako je uzorak artifičijelan, sačinjen je od

normalnih živih stanica, čime postaje primjerom nečega, što je istovremeno potpuno prirodno, ali ne i oblikovano od strane prirode. Riječ je o umjetnosti koja doslovno živi i umire. Koja je istovremeno život i smrt. Umjetnost i biologija.

BIOGRAPHY

Noel Šuran was born on October 12th 1986 in Pula and attended elementary school in Pula and Pazin. He entered the Academy of Applied Arts in Rijeka in 2006. and graduate in sculpting in 2011. He enrolled in the studies of cultural anthropology and ethnology in Zagreb in 2011 in hopes of getting his PhD. In his artistic work the anthropological context is evident. He devoted a vast number of years to intangible culture, especially traditional music. He is engaged in several domestic and international science and art projects. His participation in numerous events, meetings, professional conferences, exhibitions, festivals and memorials dealing with the presentation and education of intangible culture, was noted. He has participated in many projects in his homeland and abroad. He lives and works in Lindar, Istria.

ARTIST STATEMENT

Using biology as an artistic media
Biotechnology was started in order to explore new tools, but at the expense of the humane race. As society is becoming aware of biotechnology, with all the hopes and fears that come with it, artists are starting to refer to biotechnology in their work. However, in addition to this, modern biology and biotechnology give a chance to make art using biology as an artistic media. Creativity is an important aspect of the human nature. In most cases adapting and surviving were possible by developing tools and survival strategies, all of which are based on creativity. Some of these strategies were not only focused

on the modification of inanimate objects, but also from the beginning of the domestication of plants and animals, on modifying animate organisms. The history of agriculture and animal domestication is an extraordinary achievement in modifying the features of other living organisms in order for them to address humane needs. It is important to keep in mind that evolution never stops and that humans have changed in the past ten thousand years. We came to the point when our own existence depends on the living organisms we created by ourselves. I make my drawings on the basis of aesthetic motifs, on live sheep, by choosing the ones I will cross and get new genetic drawings. The genetic drawings were made by crossing the sheep of different phenotypic character, skin color (black and white compositions). By crossing rams of different phenotypic characteristics (here primarily concerned with skin color), with sheep of different phenotypic types, in filtered



generations I get the kind of drawings I want. In other words, I am a designer who is designing the way a lamb looks when it is lambed, and which later becomes a sheep. Sheep are kept for a number of reasons, one of them being meat production. During lamb slaughter, I collect the leather which I then tan and stretch on a wooden frame like a canvas. By exhibiting this leather works they become artistic artifacts. Although the sample is artificial, it is made up of living cells, by which it becomes an example of something, which is at the same time completely natural, however it was not modeled by nature. This is about art that literally lives and dies. That is simultaneously life and death. Art and biology.

TAMARA TOKIĆ

Tamara Tokić rođena je 1989. u Zaboku gdje je 2008. godine završila Školu za umjetnost, dizajn, grafiku i odjeću. Iste godine upisuje preddiplomski studij primijenjene umjetnosti na Akademiji primijenjenih umjetnosti Sveučilišta u Rijeci. Preddiplomski studij primijenjene grafike završava 2012., a potom upisuje diplomski studij na istoj Akademiji. Tijekom studiranja bavila se grafikom, vizualnim komunikacijama, animacijom i filmom te novim medijima. Sa svojim radovima sudjelovala je na više izložaba grafika, crteža i plakata, i projekciji kratkih animiranih filmova. Također je sudjelovala na radionicama grafike, sound arta i novih medija.

ARTIST STATEMENT

Glavni motiv starih obiteljskih fotografija uklonjen je i zamijenjen jezičnim opisom prevedenim u računalni kod Base64. Slika postaje zagonetka i poziva promatrača da se potruži da je odgonetne. Krajnje rješenje zagonetke nije apsolutno, već individualno, a slika postoji samo u našem umu.

Seriya 2

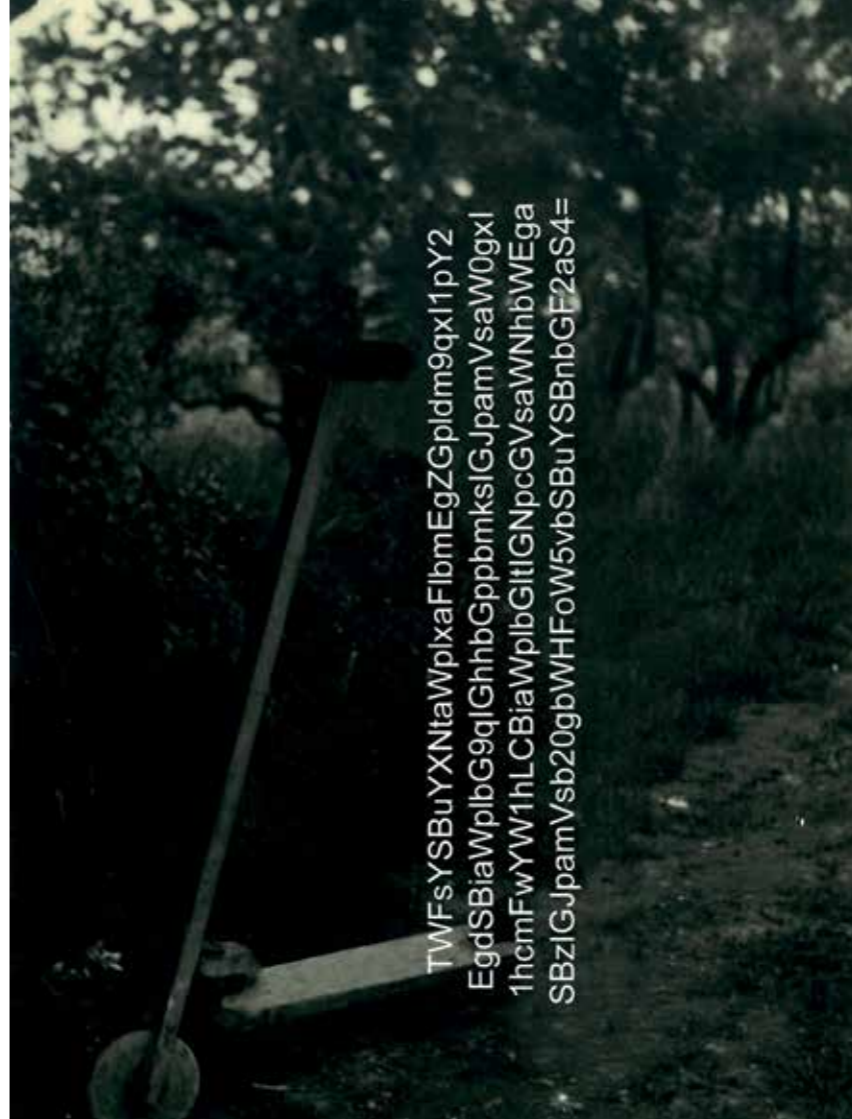
/

Series 2

fotografska manipulacija
varijabilne dimenzije/dimensions variable
2013.



bWxhZGEgxb5lbnE=



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BIOGRAPHY

Tamara Tokić was born in Zagreb in 1989, where she graduated from the High School of Art, Design, Graphics and Fashion in 2008. That same year she enrolled in the Undergraduate program of Applied arts at the Academy of Applied Arts in Rijeka. She finished her Undergraduate study in 2012, after which she enrolled in the Graduate program of the same Academy. During her studies, she has worked in the fields of graphics, visual communication, animation and film, as well as new media. With her work, she has participated in several exhibitions of graphics, drawings and posters, as well as screenings of short animated films. She has also participated in graphics, sound art and new media workshops.

ARTIST STATEMENT

The central motive of old family photos is removed and replaced with a linguistic description which is then translated in the computer code Base64. The picture becomes a riddle, inviting the viewers to try and decipher it. The ultimate solution is not absolute, rather it's individual, and the picture exists only in our mind.

DINO TOPOLNJAK

Rođen sam 1985. godine u Čakovcu. Student sam Akademije primijenjenih umjetnosti u Rijeci.

ARTIST STATEMENT

Video rad "Etna 2010" je dokumentacija crteža, traga, napravljenog 2010. godine na obronku vulkana Etna na Siciliji. Etna (fenički, attuna –peć), vulkan nastao možda pred milijun godina erupcijom ispod mora, danas se vine do 3300 metara. U prošlosti je zbog česte aktivnosti smatram oruđem/oružjem bogova te je broj erupcija kroz povijest nepregledan. Ohlađena i skrućena lava kao podloga za trag teško je nadmašiva. Naravno, takva podloga nije učestali obrazac pa pristup strahom i poštovanjem nesigurnosti i nedokučivosti ipak rado prihvaćam kao unapređenje spoznaje. Trag na takvom području je posebno krhak, neizvjestan zbog raznih mijena te mogućih riganja užarene mase koja je opet nakon hlađenja novi sloj za generacije koje dolaze. Crta, vučena lomljivom kredom može asocirati životnu, neprekidnu liniju. Životna energija nailazi na neutabane puteve i prihvaća rizik od odluka. Znanje i osjećaji, misli, kroz proces su prenijeti na podlogu kao razvoj, na vulkanu – sponi, koji stremi u Visine, a duboko je utemeljen u Zemlji.



BIOGRAPHY

I was born in 1985 in Čakovec. I am a student at the Academy of Applied Arts in Rijeka.

ARTIST STATEMENT

The video Etna 2010 documents drawing, tracing made in the year 2010 at the hillside of the volcano Etna on Sicily. Etna (Phoenician, attuna- furnace), a volcano the activity of which first took place maybe half a million years ago with eruptions occurring beneath the sea, has an elevation of 3300 m (10826.77 ft) today. Because of its frequent activity, during history it was thought to be a weapon/tool of the gods and the number of its eruptions is vast. Solidified and cooled lava, as a substance for making traces is hard to match. Of course, this kind of substance is not a regular framework thus I approach with fear, respect of insecurity and incomprehension I gladly accept as gaining in understanding. A trace in this kind of area is particularly fragile, uncertain because of various changes and possible explosive eruptions of molten lava which again after cooling forms a new layer for generations to come. A line, drawn in chalk can symbolize the line of life, an unending line. The force of life encounters untrodden paths and accepts the risk of decisions. Knowledge, emotions and thoughts, are transferred to the substance, on the volcano – the bond, in this process as a development of aspiring to the Sky, but deeply rooted in the Earth.

Etna 2010

video
13'4"
680x480
2010.



IMPRESSUM

IZDAVAČ / PUBLISHER
Sveučilište u Rijeci
University of Rijeka
www.uniri.hr

ZA IZDAVAČA / FOR THE PUBLISHER
Kvadrat
www.kvadrat.uniri.hr

UREDNICI / EDITORS
Daniela Urem, Igor Eškinja, Eva Simčić, Dragan Kordić

SUIZDAVAČ / CO-PUBLISHER
Muzej moderne i suvremene umjetnosti, Rijeka
Museum of Modern and Contemporary Art, Rijeka
www.mmsu.hr

GRAFIČKO I KREATIVNO OBLIKOVANJE /
GRAPHIC AND CREATIVE DESIGN
Dragan Kordić, Ivan Vranjić, Lea Jurin

KVADART - VISUALNI IDENTITET / VISUAL IDENTITY
Lea Jurin @ mikser
www.mikser.hr

PRIJEVOD NA ENGLLESKI JEZIK /
TRANSLATION INTO ENGLISH
Ana-Marija Miličić, Iva Tijan

LEKTOR ENGLLESKOG JEZIKA/
ENGLISH LANGUAGE COPY EDITOR
Kate Foley

TISAK / PRINTED BY
Tiskara Sušak, Rijeka

NAKLADA / PRINT RUN
200

Ožujak 2013 / March 2013

Izložba je realizirana sredstvima Sveučilišta u Rijeci. /
The exhibition has been made possible thanks to the
financial support of the University of Rijeka.

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Sveučilište u Rijeci / University of Rijeka
Trg braće Mažuranića 10
51000 Rijeka / HR

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