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16. Međunarodna izložba crteža  
16<sup>th</sup> International Drawings Exhibition

MUZEJ MODERNE I SUVREMENE UMJETNOSTI  
MUSEUM OF MODERN AND CONTEMPORARY ART

Rijeka, 16.12.2004. - 27.02.2005.



DC

MMSU  
Dolac 1/II, Rijeka

Mali salon  
Korzo 24, Rijeka

izbornik/curated by  
Branko Franceschi

Crteži na zidu  
Wall drawings  
16.12.2004. – 27.2.2005.

Rafal Bujnowski  
Tomislav Buntak  
Paolo Canevari  
Claus Carstensen  
Paulo Climachauska  
Andy Fung  
Kendell Geers  
Petar Grimani  
Sabina Hörtner  
Duje Jurić  
Barry McGee  
Zdravko Milić  
Regina Silveira  
Damir Sokić  
Damir Stojnić  
Igor Toševski

Tomislav Čeranić  
Star City & Hypnerotomachia  
16.12. 2004. – 14.1.2005.

Braco Dimitrijević  
Triptychos Post Historicus  
18.1.2005. – 8.2.2005.

Božidar Rašica  
crteži iz donacije /  
drawings from donation,  
1940 – 1965  
10. – 27.2.2005.



Iako je Međunarodna izložba crteža najvažnija manifestacija u organizaciji Muzeja moderne i suvremene umjetnosti u Rijeci i unatoč trijenalnog ciklusa održavanja, njezino šesnaesto izdanje osmišljeno je tek u lipnju ove godine – svega šest mjeseci prije planiranog otvorenja. Kriza koju ova ustanova već niz godina proživljava time je dosegla svoj vrhunac. U tom trenutku nije bilo ni ideje, niti zatvorene financijske konstrukcije. Zbog programske važnosti manifestacije, njezine trideset i petogodišnje tradicije te međunarodne reputacije, izložba crteža u očima javnosti postala je mjerilo aktualnosti i značaja ne samo Muzeja, već i samog Grada i njegove opće kulturne scene. Stoga su se koncipiranje, ostvarenje i otvaranje izložbe odvijali pod pritiskom očekivanja javnosti, a razina njezinog uspjeha zacijelo će se tumačiti kao pokazatelj sposobnosti i uspješnosti strategije novog rukovodstva u pronalaženju izlaza iz krize.

Osim nedostatka ideja za ovu pojedinačnu izložbu, krizu je obilježavala i opća pasivnost te zapuštenost Muzeja koje su kao posljedicu imale gubitak pozitivnog, a nekoć i prestižnog rejtinga institucije u zemlji i inozemstvu. S ovim su koincidirali i kronični problemi hrvatskih muzeja moderne i/ili suvremene umjetnosti: smanjeno zanimanje publike (nadasve one mlađe) za programe, neadekvatnost funkcionalnih prostora, nedostatna razina tehničke opremljenosti, slaba povezanost sa srodnim međunarodnim ustanovama, itd. Situaciju je dodatno otežavao i kronični problem koncepcije kojeg sama manifestacija uslijed zasnovanosti

na tehničkoj disciplini trpi već više od desetljeća. Ovo se polazište u vrijeme kontaminacije likovnih disciplina pokazalo teško održivim. Manifestacija je tako svoje bijenalno određenje najprije zamijenila trijenalnim kako bi se stvorili objektivni vremenski uvjeti da se dođe do financijskog i koncepcijskog daha. Prvobitno natječajno određenje izložbi u devedesetima je zamijenjeno tematskim koncipiranjem izložbe<sup>2</sup> dok je prethodno, petnaesto izdanje manifestacije po zamisli kustosa Branka Cerovca nastojalo spojiti oba modela kroz formu središnje natječajne izložbe uz tri paralelne autorske koncepcije u manjem izložbenom prostoru koje, su fokusirajući se na aktualni status discipline crteža, pružile svjež i suvremen pogled na medij<sup>3</sup>.

U ovakvom diskursu pred izbornika 16. Međunarodne izložbe crteža postavili su se jasni i teški zadaci. Najprije da se održi i da zadrži međunarodni karakter. Potom, da bude kvalitetna, aktualna i atraktivna tako da potakne zanimanje javnosti i postane pokazateljem novoga kreativnog zamaha institucije. Da medij crteža približi mlađoj populaciji te, istovremeno, ispuni očekivanja publike sklone tradicionalnom shvaćanju discipline. Da predstavi potencijale Muzeja kao suvremenog, aktivnog prostora koji je u stanju generirati kulturni i društveni život grada. Da potakne umrežavanje na lokalnoj, nacionalnoj i internacionalnoj razini...

Paralelno s grozničavim nastojanjem da se osmisli kvalitetan koncept prikladan za ispunjenje ovih zadataka i k tome ostvariv u kratkom razdoblju preostalom za organizaciju izložbe, te osiguraju dostatna financijska sredstva, u središnjem izložbenom prostoru izveden je fizički zahvat koji će se pokazati krucijalnim za određenje teme izložbe. Neposredno po dolasku na mjesto ravnatelja izdao sam nalog da se ukloni ophodna galerija koja je izložbeni prostor sjekla po polovici visine, a da se prozori zatvore kako bi se ostvarila što veća jednoobraznost i kontinuitet zidova. Rezultat je bio zapanjujući. Središnji izložbeni prostor Muzeja rastvorio se u svoj svojoj monumentalnosti. On je jednostavno tražio radove velikih dimenzija i odluka je bila jasna: napraviti ćemo svečanost ovih «novih», desetljećima skrivenih zidova. Crteži na zidu odmah su se nametnuli kao rješenje koje će pomiriti monumentalnost dojma s željenom razinom aktualnosti discipline. Ova odluka donijela je i druge pogodnosti. Veličina radova ograničila je broj pozvanih umjetnika, ali je bilo jasno da će oni u kratkom vremenskom razdoblju koje smo im financijski i terminski mogli dozvoliti trebati pomoćnike kako bi radove izveli na vrijeme. Ova potreba bila je osnova naše suradnje s Odsjekom za likovne umjetnosti Filozofskog fakulteta Sveučilišta u Rijeci. U šesnaest dana pripreme izložbe Muzej se pretvorio u srednjovjekovnu *bottegu* u kojoj se radilo, objeđovalo, družilo. Studenti su svojim

entuzijazmom ostvarili nenadomjestiv doprinos cjelokupnom projektu izložbe. Njihova predanost, upornost, požrtvovnost i naposljetku užitek koji ih je tjerao da izdrže svakodnevni cjelodnevni rad ostaje u našoj uspomeni najvećim uspjehom izložbe i nada da smo im Muzej uspjeli približiti kao mjesto u kojem se mogu osjećati kao kod kuće.

Postojanje našeg Malog salona, izložbenog prostora u neposrednom susjedstvu, iskoristili smo po recepturi 15. izložbe kako bismo ovoj manifestaciji omogućili što veći raspon. Tamo će tri generacije umjetnika<sup>4</sup> kroz tri sukcesivne samostalne izložbe i tri različita pristupa demonstrirati trajnu aktualnost tradicionalne discipline crteža na papiru.

Po objavljivanju, koncepcija je naišla na pozitivan odjek. Grad Rijeka i Ministarstvo kulture Republike Hrvatske odobrili su sredstva, američki Trust for Mutual Understanding, Wales Arts International i austrijski Kunstbundeskanzleramt pokrili su putne troškove svojih umjetnika. Erste Club, Grand Hotel Bonavia i Chromos boje i lakovi d.d. te Gospodarska komora Grada Rijeke sponzorirali su pojedine sekcije programa. Na djelo je stupio i onaj dragocjeni mehanizam poznanstava kojim su se u kratkom vremenu uspjeli ostvariti mnogobrojni kontakti s umjetnicima kako bi se došlo do onih dragocjenih 16 koji su iznijeli izložbu.



Bez obzira na uspjeh njihove inicijative, na trudu i vremenu zahvaljujem se dragim kolegama Fritzie Brown, Alanni Heiss, Nataši Ivančević, Ceri Jones, Davidu Maljkoviću, Brett Rogers, Želimiru Koščeviću i Marthi Wilson, koji su sugestijama i kontaktima pomogli realizaciju koncepta.

Vitalnosti koncepcije svjedoče pitanja i problemi koje je njeno provođenje potaknulo. Prvi se odnose na muzeološku problematiku i zasnovani su na prirodi radova koji će po završetku izložbe, na žalost mnogobrojnih posjetitelja, morati biti prebojeni kako bi izložbeni prostor mogao dalje funkcionirati. Kako ih i da li sačuvati? Kakav im je status ukoliko su izvedeni po uputama i bez nazočnosti umjetnika? Problemi se pak odnose na strukturu odnosa koja određuje financijsko ponašanje unutar korpusa umjetničke sfere. Iako ova problematika trajno opterećuje relaciju umjetnika s institucijama, u ovom je slučaju postala bolno očita po odustajanju jednog od pozvanih sudionika iz principijelnih razloga, budući niti ovom prilikom nije bila predviđena bilo kakva naknada za umjetnikov posao pri produkciji izložbe. Tema se pokazala zanimljiva svim sudionicima izložbe. O ovim će se pitanjima i problemima, pa makar i na inicijalnoj razini, raspravljati na dvije javne tribine koje će se održati do kraja 16. Međunarodne izložbe crteža.

Naposlijetku, zahvaljujem se osoblju Muzeja, mentorima Siniši Majkusu i Žarku Violiću, ljubaznim djelatnicima "Poljoprivreda Blata d.d." zaduženim za catering, Art Clubu Gal na izuzetnom after partyu i svima građanima Rijeke koji su omogućili da se 16. Međunarodna izložba crteža uspješno organizira, a gostujući umjetnici vrata kućama sa željom da sudjeluju i u nekom od naših narednih projekata.

Branko Franceschi

<sup>1</sup> Valja napomenuti da se ovaj problem na nacionalnoj razini rješava izgradnjom i projektiranjem novih muzejskih zgrada u Zagrebu s predviđenim otvaranjem u 2007. i Rijeci s predviđenim otvaranjem 2008. godine, te novih krila u Splitu i Zadru. Time će se po prvi put omogućiti stalni postav zbirki moderne i suvremene umjetnosti, a pojačanom adaptacijom i osuvremenjivanjem kako izložbenih prostora, tako i razine tehničke opremljenosti u svim srodnim institucijama stvoriti uvjeti za primjeren način prezentacije.

<sup>2</sup> 12. međunarodni biennale crteža /Skulptorski crtež, izbornik Pontus Hulten (1990/1991), 13. međunarodni biennale crteža / Dizajnerski crtež, izbornik Stane Bernik (1994/1995), 14. međunarodna izložba crteža / Strip crtež, izbornik Darko Glavan (1998/1999)

<sup>3</sup> Sabina Salomon « Crtež nasuprot metodi », Branko Cerovac «Kaos – umjetnost, Branko Franceschi "Zidovi i prostor"»

<sup>4</sup> Tomislav Čeranić, Braco Dimitrijević, Božidar Rašica

The International Drawings Exhibition is the most important manifestation of the Museum of Modern and Contemporary Art of Rijeka. However, despite its triennial cycle, its sixteenth edition has not been conceived before this year's June – which makes it just six months prior to a planned opening. This also happened to be culmination of crisis this Museum has been experiencing for years now. In a given moment, there was neither the idea nor a consolidated budget. Due to manifestation's importance, its 35 years long tradition and international reputation, public perceives the Drawings Exhibition as a measure of actuality and significance not only of the Museum, but of the city and its general cultural scene as well. Hence conception, realization and opening of the exhibition have been unfolding under the pressure of public expectations. The show's success is surely going to be interpreted as an indicator of the new leadership's capacity in finding way out of the crisis.

Besides lack of ideas for this particular exhibition, the crisis was marked by general passivity and neglect of the Museum, which as a consequence had lost its positive and once prestigious rating in country and abroad. This coincided with chronic problems of the Croatian museums of modern and /or contemporary art such as: diminished interest of the audience (primarily the younger one), inadequacy of functional facilities, insufficient technical equipment, weak connections with congenial international institutions, etc. Situation is additionally burdened because exhibition has a technical base and such a concept has been afflicting the manifestation for over a decade now. Consequently,

manifestation has changed from a biennial into a triennial, in order to create objective temporal conditions enabling financial and conceptual influx. Such a standpoint is hardly viable in a time when visual art disciplines are contaminated. An original competitive character of the show has been replaced by the thematic concept. Thanks to the curatorial concept of Branko Cerovac the previous, fifteenth edition of the exhibition attempted to join both models through form of central competitive exhibition, which was accompanied by three concurrent curatorial conceptions that focused onto the actual status of drawing discipline, offering fresh and contemporary view of the medium.

Such a discourse has faced selector of the 16th International Drawings Exhibition with clearly set and difficult tasks. First to make it happen and than to maintain exhibition's international profile. This was followed by an imperative of quality, actuality and attractiveness needed to arouse public interest, so the show can become indicator of the institution's new creative momentum. There was a job of bringing a drawing medium closer to the younger audience and simultaneously fulfilling expectations of the audience inclined to traditional understanding of the discipline. There was also a task of presenting the Museum's potential as a contemporary active space capable of generating city's cultural and social life and the task of networking at local, national and international level...



Parallel with hectic endeavours to design quality conception suited for these tasks' fulfilment and – moreover - realizable within a short remaining organizational period, together with obtaining sufficient funds, the central exhibition facility has underwent spatial intervention that will turn out to be crucial for the exhibition's thematic definition. Immediately after being appointed as a director, I have commissioned removing of a passageway gallery that used to cut showroom at its height's half and enclosing the windows in order to gain the greatest possible uniformity and continuity of the walls. A result was astounding. The central Museum's showroom has opened up in all of its monumentality. It simply demanded large dimension artworks and decision came clear: we shall promote celebration of these "new" walls, hidden for decades. Wall drawings have immediately imposed themselves as a solution which will reconcile monumentality of the impression with a desired level of discipline's actuality. This decision has given rise to other conveniences as well. The artworks' size has restricted number of the invited artists. However, it became clear they will - within a short period allowed by financial conditions and deadlines – need some assistance in order to realize their works. This need turned out to be a basis of our cooperation with the Visual Arts Department at the Faculty of Philosophy at Rijeka University. During sixteen days of exhibition's preparation, the Museum has transformed into a medieval *bottega* in which people worked, ate and befriended each other. Students' enthusiasm provided an irreplaceable contribution to the entire project. Their dedication, persistence, and finally pleasure, driving them to endure a whole day's work, is going to remain our exhibition's greatest success. There's also a hope of success in making museum a place students can feel at home.

Existence of our Mali Salon, a showroom in the adjacent neighbourhood, was used according to a recipe of the 15th edition in order to make manifestation's range as wide as possible. Herein, three generations of artists, through three

successive solo exhibitions and three differing approaches, will demonstrate permanent actuality of the traditional discipline of drawing on paper.

After an announcement, the conception has received a positive feedback. Rijeka Municipality and Croatian Ministry of Culture have approved funds, American Trust for Mutual Understanding, Austrian Kunstbundeskanzleramt and Wales Arts International have covered travel expenses of their artists, while Erste Club, Grand Hotel Bonavia and Chromos boje i lakovi d.d., together with Rijeka Chamber of Commerce have sponsored particular programme's sequences. A valuable mechanism of acquaintances was also activated, enabling us to shortly make numerous contacts with the artists in order to reach these actual 16 that have carried out the exhibition. Regardless a success of their initiative, I would like to acknowledge efforts of my dear colleagues Fritzie Brown, Alanna Heiss, Nataša Ivančević, Ceri Jones, Želimir Koščević, David Maljković, Brett Rogers and Martha Wilson, whose suggestions and contacts have contributed to concept implementation.

Conception's vitality has also been demonstrated through questions and problems raised by its very realization. The first ones concern museological issues and are based upon a nature of works that – after the exhibition's ending - to the deep regret of numerous visitors, will have to be painted over so the showroom can continue to function. How to preserve them and should they be preserved at all? What is their status in case they have been realized according to the artists' instructions without the latter's actual physical presence? There are problems regarding a structure defining finances in the arts sphere. Although these issues permanently burden relation between artists and institutions, this event has made them painfully clear since one of the foreseen participants withdrew for principal reasons, because no fee for the artists' job was anticipated on this occasion. The actual theme proved to be interesting to all the exhibition's participants.

All these issues and problems – even if only at an initial level – will be discussed at two public discussions that are going to be held until the end of the 16th International Drawings Exhibition.

Finally, I would like to express thanks to the Museum's personnel, mentors Siniša Majkus and Žarko Violačić, to the kind employees of "Poljoprivreda Blato d.d." in charge of catering, to the Art Club Gal for an extraordinary after-party and all the Rijekan citizens that have enabled successful organization of the 16th International Drawing Exhibition and have made possible for guest artists to return to their homes with a wish to partake in some of our forthcoming projects as well.

**Branko Franceschi**

<sup>1</sup> This problem is solved on a national level by building and projecting of the new museum buildings in Zagreb (opening envisaged in 2007) and Rijeka (completion envisaged in 2008) and new museum annexes in Split and Zadar. This will, for the first time, enable permanent setups of collections of modern and contemporary art. It will also enhance adaptation and modernization of both exhibition spaces and technical equipment in all the congenial museums.

<sup>2</sup> The 12<sup>th</sup> International Drawings Biennial / Sculpting Drawing, selector Pontus Hulen (1990/1991), The 13<sup>th</sup> International Drawings Biennial / Design Drawing, selector Stane Bernik (1994/1995), The 14<sup>th</sup> International Drawings Exhibition / Comics Exhibition, selector Darko Glavan (1998/1999)

<sup>3</sup> Sabina Salomon: "Drawing Against Method", Branko Cerovac: "Chaos – art", Branko Franceschi "Walls and Space"

<sup>4</sup> Tomislav Čeranić, Braco Dimitrijević, Božidar Rašica

pripreme i proslava  
preparations and celebration

1. - 16. 12. 2004.















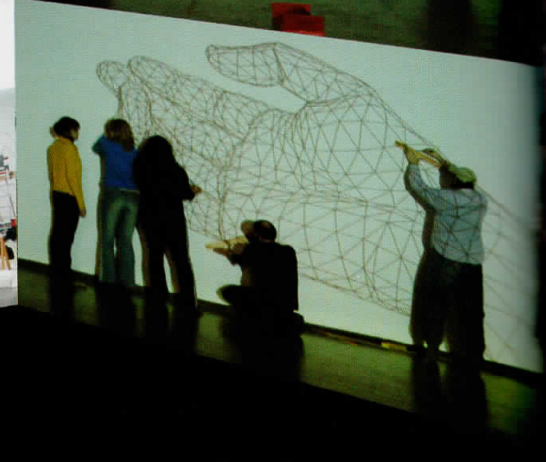
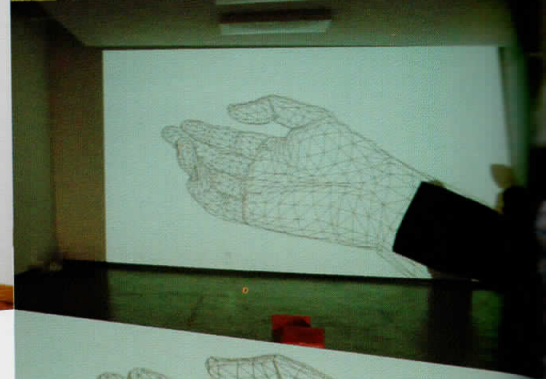




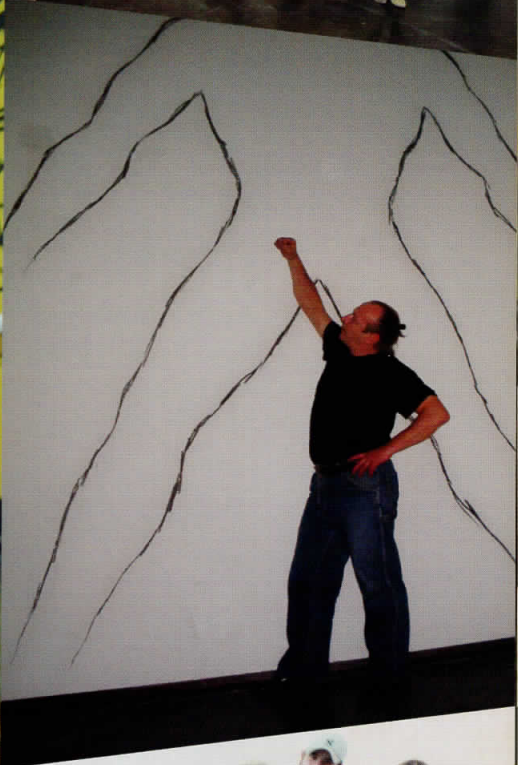
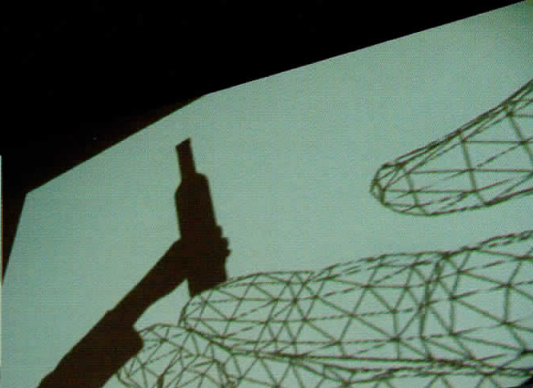


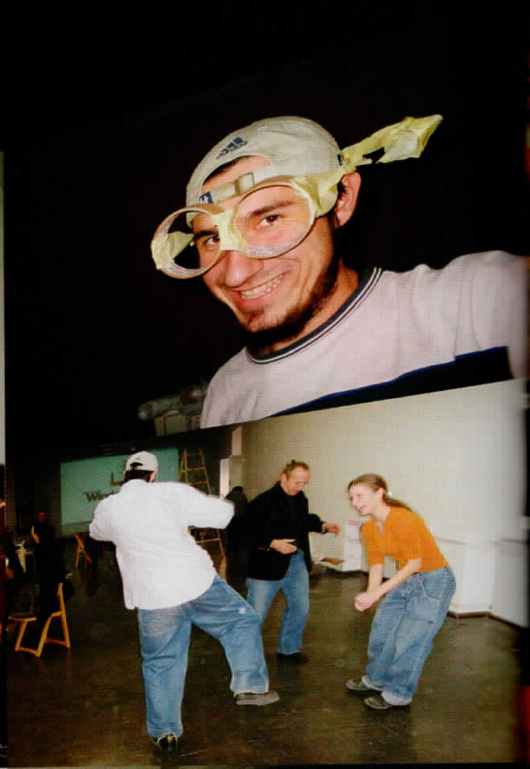
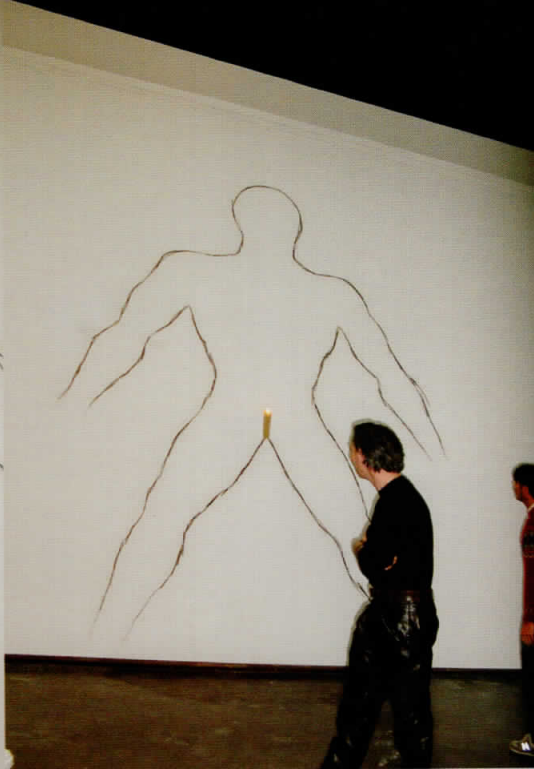
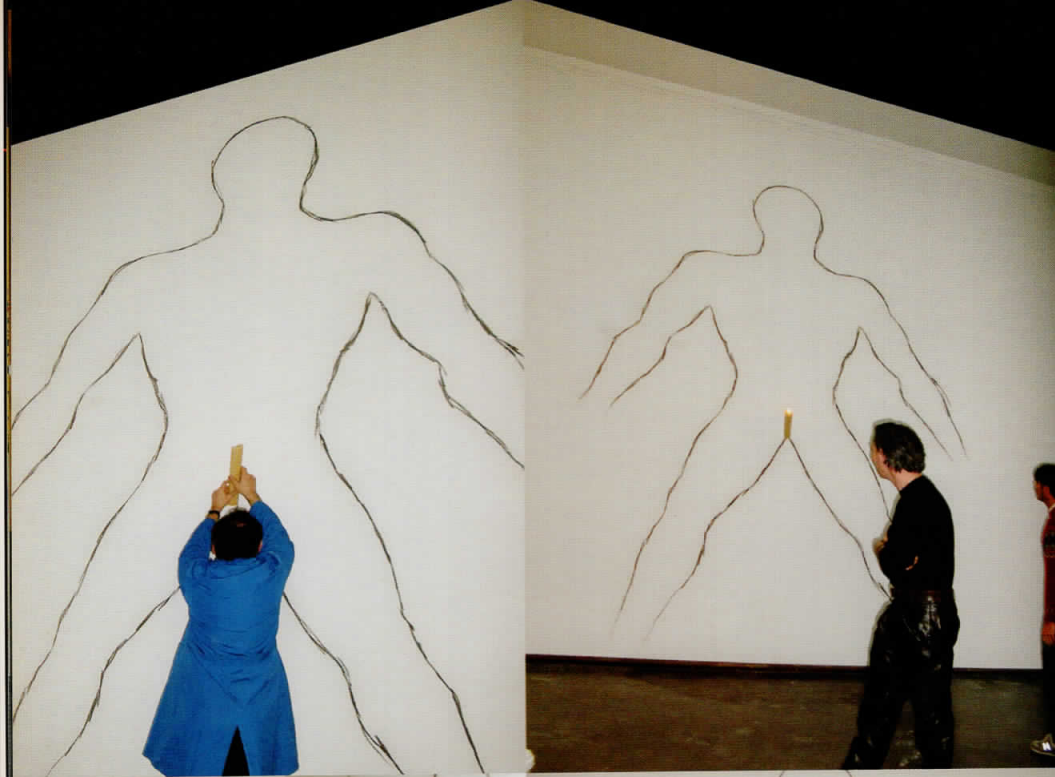




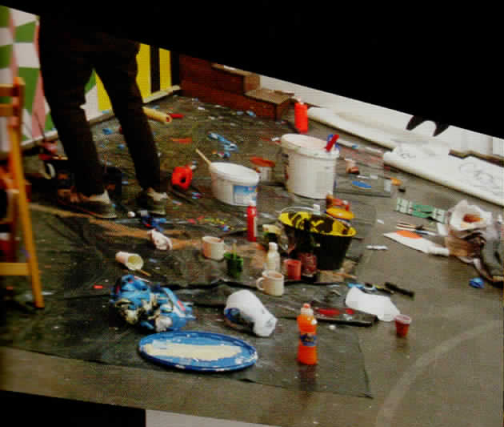








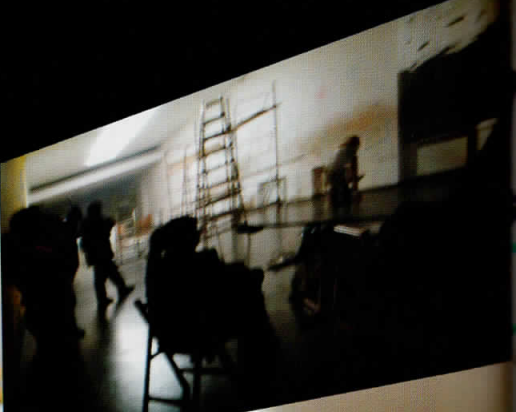




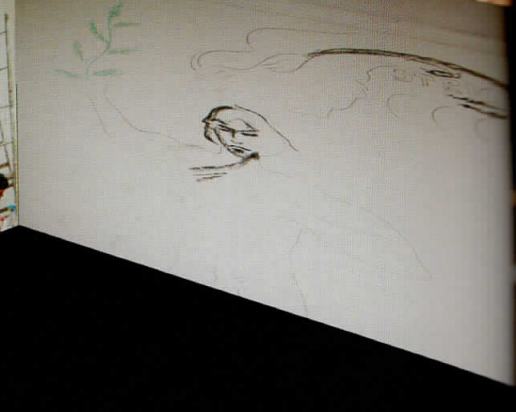




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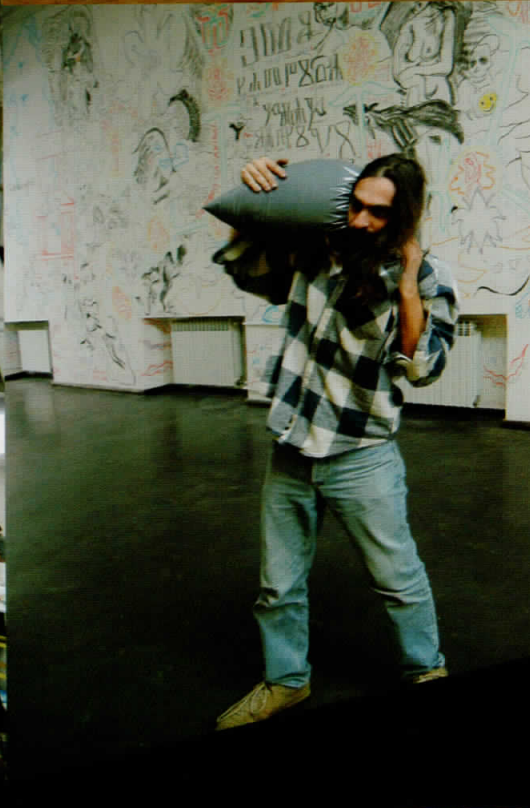
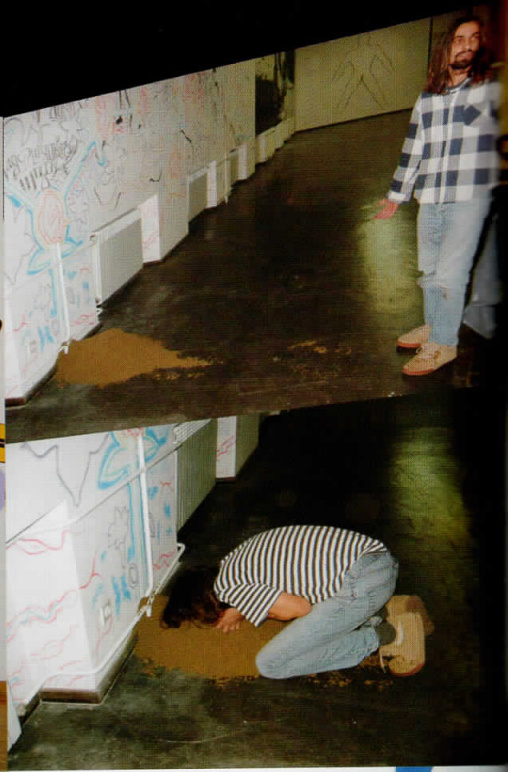
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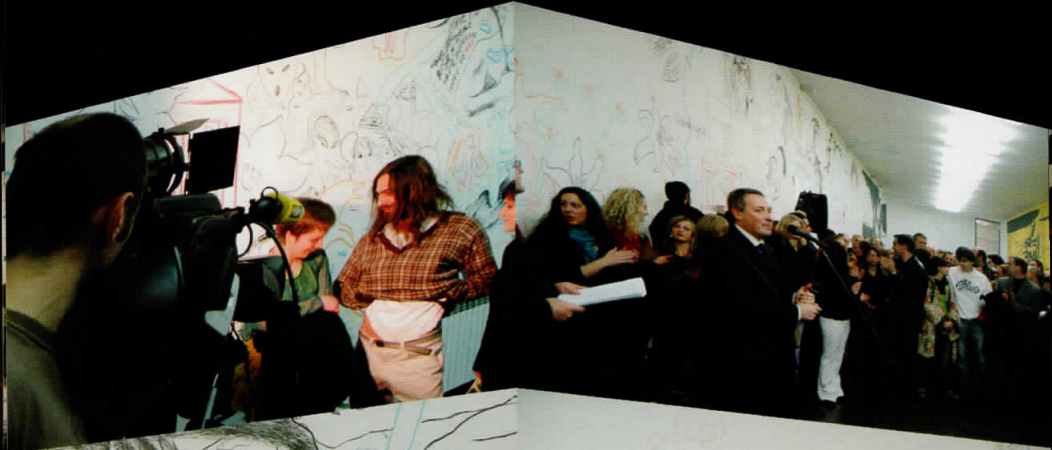






















Branko Franceschi

**Crteži na zidu**  
**Wall Drawings**

Crtež na zidu zadire u najdublje kutke kolektivne memorije prizivajući arhetipsku jednostavnost prvoga likovnog izraza i prvoga zabilježenog iskaza ljudske samosvijesti – genetski zapamćenog znaka ruke na zidovima primordijalnih ljudskih staništa. Istovremeno, crteži na zidu vode nas u vrevu velegrada, zidove kanjona građenih ljudskom rukom na kojima ta ista, vječna ljudska potreba ostavlja znamen o daleko složenijoj stvarnosti. U ovom spoju leži snaga kojom izražavanje na zidu privlači umjetnike i djeluje na publiku. Ovdje stvorena poruka toliko je izravna da pogađa gledatelje direktno u želudac premošćujući tisućljeća trajanja ljudske svijesti snagom koju ne umanjuje nikakva medijacija, koju ne ograničavaju nikakvi okviri osim onih neizbježnih tektonskih izvedenih ljudskom rukom. Zasnovana na monumentalnoj skali, poetika crteža izvedenog na zidu automatski poprima epske dimenzije, preobražavajući elementarnu, efemernu, diskretnu i nježnu disciplinu u osobni i civilizacijski urlik, snažnu nazočnost preko koje se ne može olako preći, koja se može dokinuti samo konačno, agresivnim postupcima prebojavanja, struganja ili rušenja. Očuvanost prahistorijskih i historijskih crteža puka je slučajnost. Crtežima na zidu kao uostalom i svemu snažnom sudbina je dodijelila kratki vijek

trajanja, ali zato neusporediv intenzitet u neposrednom djelovanju. Nešto je prevratničko u njihovoj prirodi. Oni u sebi nose dah otvorenog prostora, primarnu demokratičnost ulice. Zidovi muzeja teško ih podnose. Oni atakiraju na sakrosanktnu bjelinu izložbenih dvorana, taj uljuden prostor nezamisliv i neodrživ bez utvrđenog civilizacijskog poretka u kojem caruju kruti mentalni sustavi klasifikacije oslonjeni na zakonom uređene režime rasvjete, temperature, vlage i kvalitete zraka.

Crteži na zidu po svojoj se prirodi prilagođavaju odnosima u kojima nastaju. Njihova veličina, forma, orijentacija zavisiće o neposrednom okruženju, veličini plohe na kojoj se izvode, njenoj teksturi i tonu, interakciji ili suglasju sa susjednim likovnim sadržajem. Šesnaestorici pozvanih umjetnika proslijeđeni su tlocrti i dimenzije zidova. Ipak, njihova je odluka najčešće donošena na lokaciji, gotovo u natjecanju tko će osvojiti veći zid, bolju poziciju, veću otvorenost pogledu. One po svojoj prirodi drugačije, prilagodljive kompozicije, prepuštene su na izvedbu provjerenim asistentima ili sposobnosti organizatora da pronađe pouzdane izvođače. Izabrani umjetnici



omogućili su nam širok raspon izvedbi. Od spontane reakcije do digitalno generirane aplikacije, od slobodnog pokreta rukom do izvedbe po projiciranoj matrici, od otiskivanja preko motoričke i motorne repeticije pokreta do ispisivanja... Zidovi (ali i disciplina crteža) podnijeli su nevjerovatnu raznovrsnost materijala: tintu, tuš, akrilik, olovku, ugljen, kredu u boji, vosak, lasersku svjetlost, led diode, pigmente u svim oblicima, samoljepljivu foliju, projekciju, markere... Na djelu su se iskazale različite poetike. Od arhetipskih ljudskih obrisa u crtežima Damira Sokića i Paola Canevarija do tragova zvijeri u radu Regine Silveire ili kulturološko - civilizacijskih taloga u tonskom crtežu Rafala Bujnowskog. Perspektivna studija oslonjena na mistični animalizam Damira Stojnića svoj je kontrapunkt doživjela u komprimiranom prostoru neopsihodelično-tehnicističke mandale Andyja Funga. Sveobuhvatnost oniričke vizije svijeta Petra Grimaniya i one fantastične Tomislava Buntaka kontrastirane su parcijalnim simboličnim prostorom fantazmagorije Barryja McGeeja. Primarno estetska istraživanja proizašla iz automatizma Duje Jurića i tehnološkog op-artizma instalacije Sabine Hörtner, supostoje s društveno angažiranim radovima Zdravka Milića, Clausa Carstensena, Igora Toševskog, Paula Climachauske pa sve do političkog aktivizma Kendell Geersa. Crtačka disciplina pokazala se dovoljno elastičnom da prihvati svu tehnološku, metodološku i koncepcijsku raznovrsnost

koja obilježava suvremenu nam umjetničku produkciju.

Gledajući retrogradno na dugu i uspješnu povijest riječke međunarodne izložbe crteža, njezino šesnaesto izdanje posvećeno crtežima na zidu ima velike šanse da ostane zapamćeno kao jedno od najčudnijih i najvitalnijih. Ovo izdanje nije se bavilo samo istraživanjem statusa crtačke discipline, iako smo vidjeli kako je i taj je zadatak u segmentu izvedbe crteža na zidu temeljito odrađen. Zbog budućnosti naše ustanove, gotovo nam je važnije bilo ono što se u Muzeju dešavalo, ono za što se nadamo da će uspjeti promijeniti kako njegovu sliku u stvarnosti, tako i razinu njegovog funkcioniranja. Tijekom šesnaest dana izvedbe izložbe Muzej je pretvoren u laboratorij, retortu u kojoj su se istovremeno stapale raznorodne tehnike, procedure, procesi, postupci i svjetonazori. Muzej je postao mjesto u kojem su se kompozicije izvodile, zamisli raspravljale, rješenja pronalazila, energija stvarala i gubila. Umjesto prostora akumulacije i deseminacije, Muzej je barem na kratko postao i prostor kreacije, prostor realizacije najradikalnijih muzeoloških postavki uopće zamišljenih i predlaganih muzejima suvremene umjetnosti.

Vjerujemo da se ova energija upila u zidove i da neće nestati jednom kad boja prekrije crteže. Oni će ispod tankog sloja boje biti uvijek prisutni i podsjećati nas da je promjena neprekidna i trajna.

*Branko Franceschi*

A wall drawing encroaches the deepest corners of collective memory, invoking archetypal simplicity of the first visual expression and the first recorded proclamation of human self-awareness - a genetically memorized sign of hand upon walls of primordial human habitats. Simultaneously, wall drawings lead us into metropolitan throng, into man-made canyon walls at which the same, eternal human need leaves a sign of - by far - more complex reality. This junction contains strength by which expression upon wall attracts artists and affects an audience. Herewith created message is powerful enough to hit viewers directly into their guts, bridging over millenniums of human awareness by a power undiminished through mediation, unrestricted by frames besides the unavoidable tectonic ones, created by human hand. Based on a monumental scale, poetics of wall drawing automatically takes on epic dimensions, transforming an elementary, ephemeral, discrete and tender discipline into a personal and civilizational howl, a mighty presence hard to overlook, one that can be abolished only ultimately, by the aggressive procedures of painting over, scraping or demolishing. Preserved prehistoric and historic wall drawings are a mere coincidence. Like all the other things of power, wall drawings are predestined to have only a short life, imbued, however, with incomparable intensity of an

immediate impact. Something subversive is in their very nature. They carry a breath of an open space, a raw street democracy. Museum walls have hard time containing them. Wall drawings attack sacrosanct whiteness of the showrooms, that civil space which is unthinkable and unsustainable without defined civilizational order reigned by rigid mental systems and classifications relying on law-regulated regimes of light, temperature, moisture and air quality.

By their very nature, wall drawings adapt to the relations in which they are created. Their size, form and orientation depends on their immediate surrounding, that is size of the drawing surface, its texture and tone, interaction or accord with neighbouring visual content. Sixteen invited artists have been supplied with ground plans and wall dimensions. However, artists have reached their decisions at the actual site, in what turned out almost a competition in wining a bigger wall, better position, wider exposure to the sight. Realization of the artworks of differing and adaptable composition has been assigned to reliable assistants and left over to organizer's capacity to track down reliable aid. Selected artists have given us a wide range of performances, from spontaneous



reaction to the digitally generated application, from a free hand movement to realization based on a projected matrix, from a print to motoric and motored repetition of the movement, down to writing... Walls (and drawing discipline as well) have endured an unbelievable diversity of the materials: ink, Indian ink, acrylic, pencil, charcoal, coloured chalk, wax, laser light, led diodes, pigments in all forms, self-adhesive sheets, projection, markers... Various poetics won distinction in action. From archetypal human contours in drawings by Damir Sokić and Paolo Canevari to traces of beasts in work of Regina Silveira or cultural-civilizational sediments in tonal drawing by Rafal Bujnowski. Damir Stojnić's perspectival study relying on mystic animalism has experienced its counterpoint in compressed space of neopsychedelic technician mandala by Andy Fung. Comprehensiveness of an oneiric world vision by Petar Grimani and the fantastic one by Tomislav Buntak are contrasted with fragmented symbolic phantasmagoria created by Barry McGee. Primary aesthetic explorations stemming from the automatism of Duje Jurić and technologic op-artistry in Sabina Hörtner's installation coexist with socially engaged works by Zdravko Milić, Claus Carstensen, Igor Toševski, Paul Climachauska, down to political activism of Kendell Geers. The drawing discipline has proved to be sufficiently elastic to accept all the technological, methodological and conceptual diversity marking contemporary art production.

A retrograde perspective of long and successful history of Rijekan international drawing exhibition reveals that its sixteenth edition, dedicated to wall drawing, has great chances to remain remembered

as one of the most peculiar and most vital. This edition has not dealt only with exploring a status of drawing discipline, although we have seen this task has been thoroughly carried out at the segment of wall drawing realization. Because of our institution's future, we place almost a bigger importance at what was happening in the Museum, at what we hope will succeed in changing both its image and a functioning level. During sixteen days, the Museum has been transformed into a laboratory, a retort where heterogeneous techniques, procedures, processes, treatments and worldviews simultaneously merged. The Museum has become a place in which compositions have been carried out, ideas were discussed, solutions were found, energy has been surging nad retreating. Instead of being a mere accumulation and dissemination space, the Museum has at least briefly become a place of creation where the most radical tenets ever conceived of or proposed to the museums of contemporary art were carried out.

We happen to believe this energy has been soaked into the walls and it won't disappear once the new colour covers the drawings. Beneath a thin colour coat, drawings will always remain present, reminding us that change is both incessant and permanent.

*Branko Franceschi*

## RAFAL BUJNOWSKI

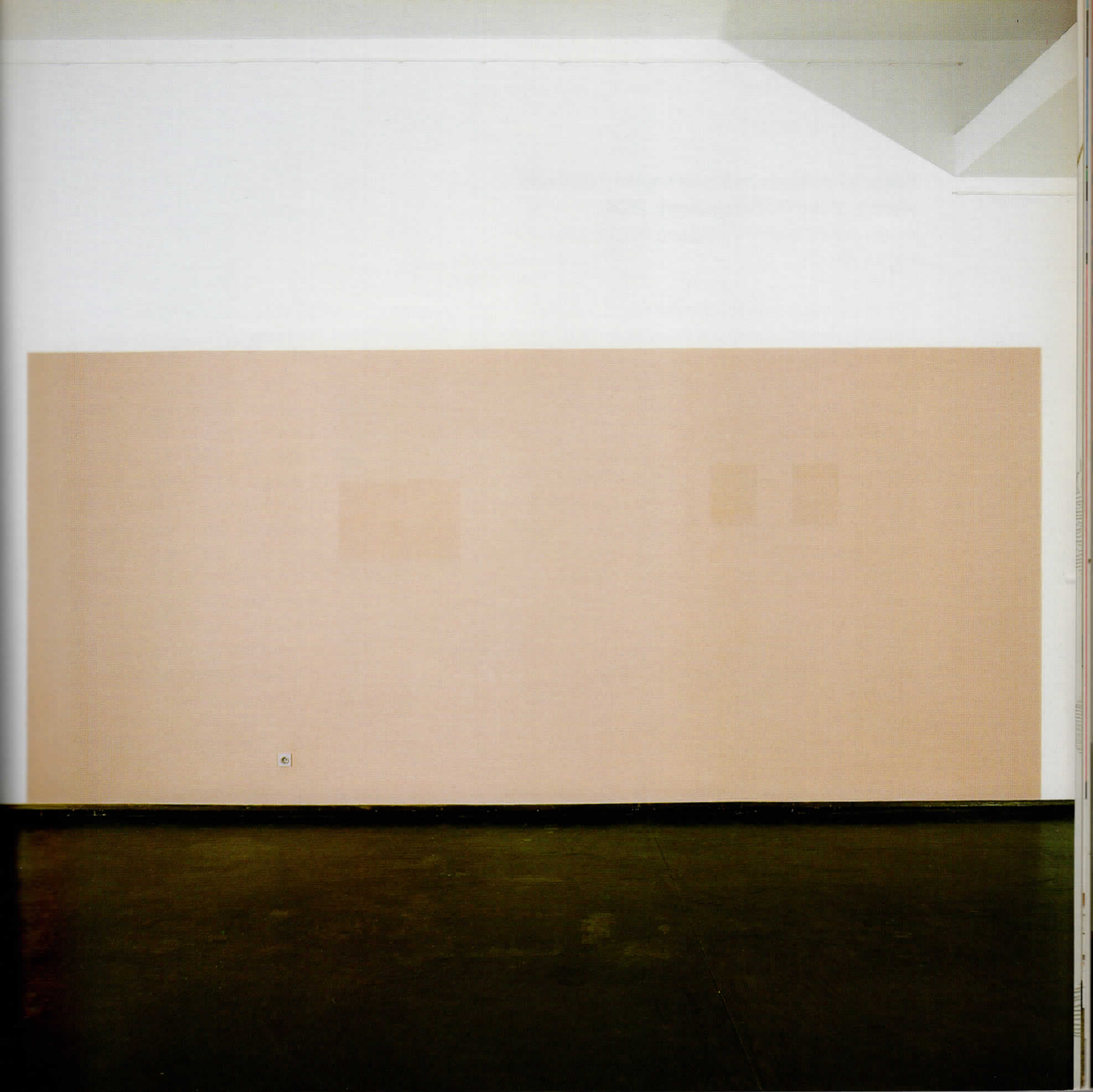
### ***Tragovi poslije slika / Traces After Paintings, 2004***

boja na bazi kreča sa pigmentom / whitewash color  
with pigment; 270 x 610 cm

Rafal Bujnowski majstor je po raspoloženju melankoličnih, a po ekonomičnijoj izvedbi minimalističkih figurativnih kompozicija koje ocrtavaju nestalnost materijalnog svijeta. Tonski crtež «Tragovi slika» u muzejski prostor prenosi dimenzije i kolorit zida ispražnjenoga privatnog stana na kojem su slike ostavile trag svoje prisutnosti. Pokrenut je niz asocijacija o prirodi privatnosti, razlici između javnog (muzejskog) i privatnog tretmana umjetničkih djela, dubini tragova koje slike ostavljaju u svijesti i memoriji ukotvljenima u općoj egzistencijalnoj neizvjesnosti.

Rafal Bujnowski's masterful melancholic compositions outline world's inconstancy using the economical language of the minimalist figuration. Tonal drawing *Traces after paintings* transfers dimensions and colouring of a wall of an emptied private apartment - where paintings have left trace of their presence - into a museum space. Consequently, a whole range of associations is set in motion - addressing nature of privacy, difference between public (museal) and private treatment of the artworks, significance of traces paintings have left upon consciousness and memory that are embedded within general existential uncertainty.





## TOMISLAV BUNTAK

### ***Konačna pobjeda nebeske vojske / Ultimate Victory of the Heavenly Army, 2004***

zlatni i srebrni marker / gold and silver marker,  
470 x 2700 cm

Svijet kojeg nastanjuje pobjednička nebeska vojska Tomislava Buntaka konačno je dobio svoju dugo očekivanu monumentalnu realizaciju. Do sada skučen na formatu bilježnice, potom razvijen na formate 70 x 100 cm, ovom je prilikom dobio cjelovit prostor - sve četiri strane svijeta - kako i dolikuje Buntakovoj cjelovitoj viziji. Majstor crteža i kompozicije svoj je svijet gradio pred našim zapanjenim pogledima da bi ga, krećući s jedne strane, spontano i potpuno prirodno zatvorio na drugoj. Repertoar nam je poznat: arhetipski nagi, često biseksualni, zlatni likovi hodaju, odmaraju se, lete na grifonima, jašu konje, plivaju i skaču u pustoj srebrnoj arkadiji kartografske, Ucellijanske perspektive. Sve je u njegovom svijetu pomalo čudno smješteno i prostorno se preklapa. Visine i dubine su na istoj razini, kao uostalom i more i zrak. U kraljevstvu umjetnosti sve je moguće. Buntak nam vraća izgublenu vjeru u čaroliju, u naraciju bez priče, u umjetnost kao zaborav, iluziju, područje čiste imaginacije.

A world inhabited by victorious heavenly army of Tomislav Buntak has finally gained its long-awaited monumental realization. Until now crammed in a notebook format and later successively developed over the 70x100 cm formats, this work has finally been given a wholesome space, all four sides of the world, as it befits completeness of Buntak's vision. A master of both drawing and composition, Buntak has construed his world in front of our bewildered eyes. Moving to one side, he spontaneously and completely naturally finalized it on the otherside. A repertoire is familiar: archetypally nude, almost bisexual, golden figures walk, rest, fly on gryphons, ride horses, swim and jump in a silver Arcadia endowed with a cartographic, Ucellian perspective. In his world, everything is somehow strangely placed and spatially overlapping. Heights and depths are at the same level, as are also both sea and air. In the kingdom of art everything is possible. Buntak restores faith in magic, in narration without a story, in the art as oblivion, as an illusion, as a realm of pure imagination.





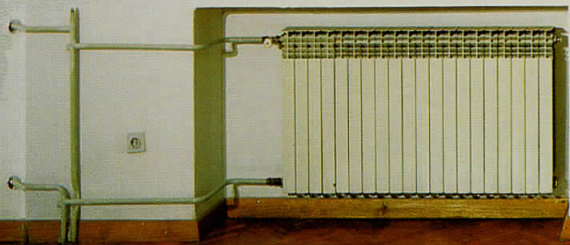




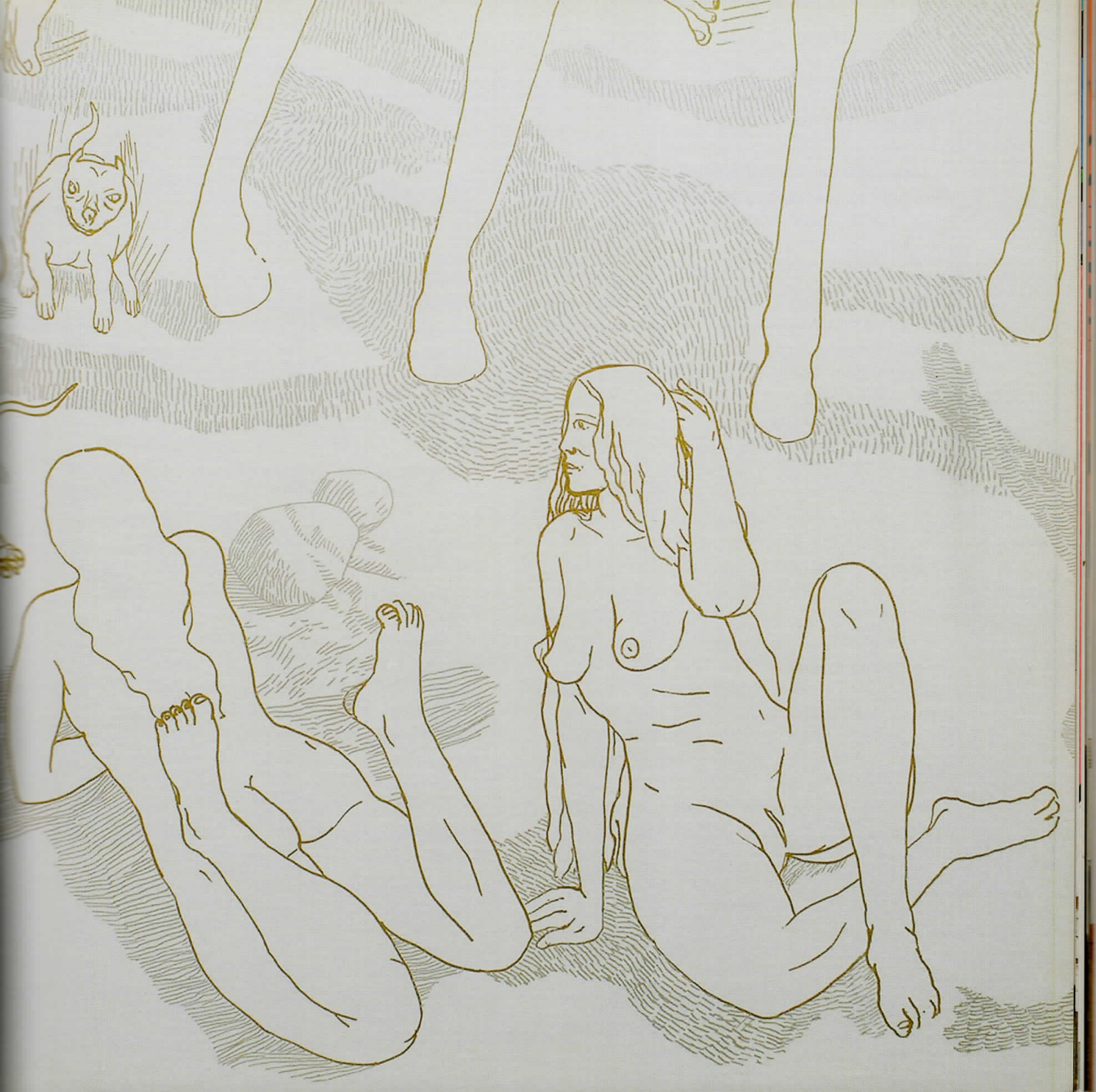












## PAOLO CANEVARI

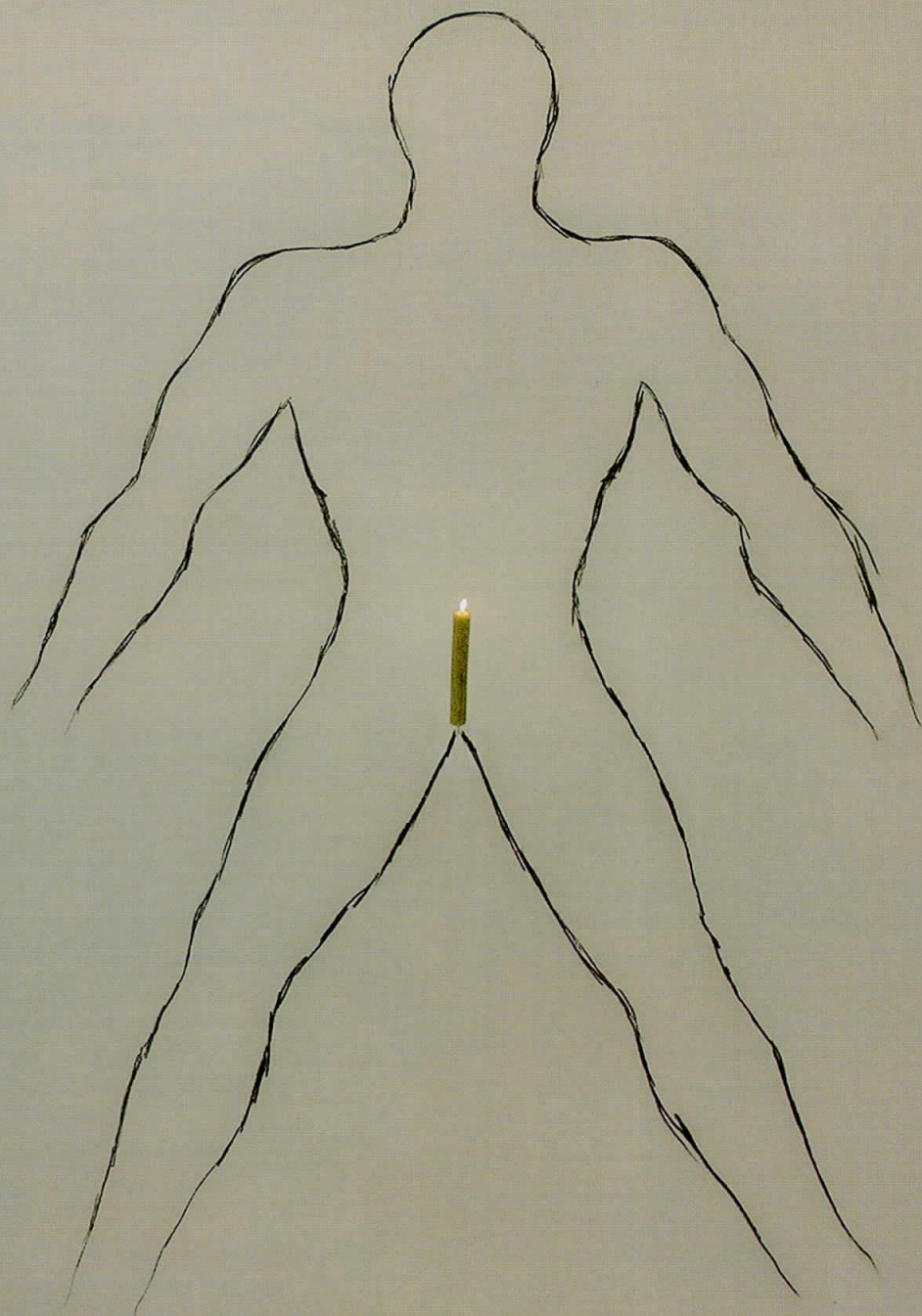
### ***Svijeća (Johnov uzbudljivi dečko) / Cero (John's Hot Boy), 1998 (2004)***

ugljeni štapići, svijeća / charcoal sticks, candle;  
400 x 270 cm

Arhetipska jednostavnost Canevarijevog muškog obrisa s upaljenom svijećom kao simbolom plamene muževnosti unijela je provokativan seksualni naboj u cjelinu doživljaja izložbe. Nije to nužno ono što je Canevari želio postići. Motiv nagog muškog tijela čest je u njegovom opusu i proizlazi iz dvojake tradicije mediteranskog kulturnog kruga kao kolijevke Zapadne civilizacije. Ona je istovremeno sveobuhvatno humanistička i patrijarhalno partikularna. Najbolje u ljudskom rodu predstavlja snažnim, muškim likom idealnih proporcija. I njezina je interpretacija spolnosti također ambivalentna. Erekcija je stanje koje se ne prikazuje i a priori se smatra pornografskim, ali je istovremeno potisnuti mehanizmi kolektivne podsvijesti veličaju kao ultimativni simbol vitalnosti i znak muške supremacije, kao jedine opcije opstanka ljudske vrste. Canevari falus predstavlja svijećom. On se troši i nestaje. On je tako krhak, a opet toliko samovažan da ga se najtočnije može predočiti objektom koji se vezuje za svečane i sakralne prigode. Canevari je duhovit. Podrugljivo podbadaње postaje sve jasnije i glasnije. Ready made falus treba na početku svakog dana ritualno paliti i često mijenjati, oko njega svi imaju posla i brige kako bi ga održali u funkciji.

Archetypal simplicity of Canevari's male outline with a lit candle as a symbol of fiery manhood has introduced a provocative sexual charge into a whole of exhibition's experience. This wasn't necessarily Canevari's intent. His frequently occurring nude male body motif comes from ambiguous tradition of Mediterranean cultural circle that cradle of Western civilization. It is simultaneously comprehensively humanistic and patriarchally particular. The best in human race is represented exclusively with a strong, male figure of ideal proportions. Interpretation of sexuality is also ambivalent. Erection is not shown and is a priori considered pornographic. However, in the same time, it is glorified by suppressed subconscious mechanisms as an ultimate symbol of vitality and symbol of male supremacy understood as the only option for humankind survival. Canevari represents phallus with a candle. Phallus gets wasted and disappears and is so fragile and so self-important that it is, apparently, presented most precisely with an object linked to solemn and sacral occasions. Canevari is witty. His scornful goading becomes ever louder. Ready-made phallus should be ritually lit at each day's start and it often has to be replaced as well. Everyone is busy and concerned in order to keep it functional.





## CLAUS CARSTENSEN

***A.M.E.R.I.K.A. N.A. D.J.E.L.U. (pred zidom) /  
A.M.E.R.I.C.A. A.T. W.O.R.K. (up against the wall),  
2004***

akrilna mat boja za zidove / acrylic opaque wall paint;  
460 x 1920 cm

Rad Clausa Carstensena obilježava društveni angažman izražen indirektnim, simboličkim vizualnim kodom. A.M.E.R.I.C.A. A.T. W.O.R.K. zasnovan je na letku kojeg je autor pronašao za svoje šetnje Los Angelesom, a na kojem se reklamira tvrtka Evil Threat (Zlokobna prijetnja) čija maskota, satanistički jarac Angry Goat (Ljutiti jarac), urešen okrenutim pentagramom, obrnutim križem te ispruženim srednjakom, prodaje majice, dječje lutke i ostalu robu namijenjenu istomišljenicima. Carstensen ekspandira letak na veličinu billboard plakata, simbolizirajući s jedne strane masovnost američke opsjednutosti trajnom prijetnjom zla, a s druge potenciju njena ekonomsko-društvenog ustrojstva da u tome pronađe mogućnost tržišne eksploatacije. Reperkusije ovog stava mogu se po Carstensenu pronaći u svim aspektima američkoga nacionalnog i internacionalnog djelovanja.

Work of Claus Carstensen is marked by social engagement expressed through indirect, symbolic visual code. A.M.E.R.I.C.A. A.T. W.O.R.K. is based on a leaflet found by the author during his walk in Los Angeles. The leaflet was advertising company named Evil Threat, whose mascot, a Satanist beast named Angry Goat adorned by reverse pentagram, reverse cross and middle finger up, is selling T-shirts, dolls and other goods to the like-minded people. Carstensen blows up leaflet to a billboard size symbolising magnitude of the American obsession with a permanent treat of evil. Simultaneously, he underlines potential of the American socio-economic establishment to market exploit any given situation. According to Carstensen, this attitude's repercussion can be found in all the aspects of American national and international activity.

### **asistenti/assistants:**

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STEFANO KATUNAR, MINJA MUHVIĆ,  
BRIGITA PRODAN, STJEPAN ŠEIĆ, IVA VIDULIN,  
MARIA VOLKNER, KRISTINA TUSTANOVSKI,  
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## PAULO CLIMACHAUSKA

### ***Pau Brasil, 2004***

flomaster na zidu i papiru / felt pen on wall and paper;  
375 x 440 cm

*Pau Brasil* varijacija je poznate crtačke procedure Paula Climachauske. Nizovi brojeva koji se oduzimaju do ničice u silaznoj putanji slijede obrise rasta stabla. Najviše vrijednosti su na vrhovima grana, a nule su na njihovim sjecištima s deblom, odnosno na mjestu na kojem stablo izbija iz tla. Pozadina koncepta ista je kao i na proslavljenim Climachauskinim prikazima zrcalnih odraza arhitekture. Climachauska, naime, ističe drugu stranu suvremene proizvodnje vrijednosti. Funkcija oduzimanja u prvi plan postavlja negativne aspekte eksponencijalnoga financijskog rasta. Dok se fiktivna vrijednost ostvaruje, razara se samo tkivo razvoja. Na svim strukturalno bitnim, čvorišnim i uporišnim točkama vrijednost je nula, pa velebna konstrukcija razvitka tek što se ne uruši. *Pau Brasil* drvo je koje je izumrlo uslijed pretjerane eksploatacije. Njegova vrijednost proistekla iz rijetke kombinacije ljepote i trajnosti presudila je njegovom opstanku. S ogoljelih grana otpadaju posljednji listovi s ispisom oduzimanja i priključuju se kupu koji raste ispod stabla. Problem amazonske džungle odavno je prerastao granice Brazila i postao sinonimom posljedice djelovanja civilizacije zasnovane na ostvarivanju profita pod svaku cijenu, pa tako i globalne svijesti o problemu. Stablo po kojem je Brazil dobio ime izgubilo je bitku.

*Pau Brasil* is a variation of well known Paul Climachauska's drawing procedure. Numeral series subtracted to zero follow tree contours in a descending trajectory. Highest values are located at the branches' tips, while zeros can be found at intersections of trunk and branches as well as at portion where tree stems forth from the soil. A concept's background is the same as at the famed Climachauska's representations of architectural mirror-reflections. Namely, Climachauska stresses the other side of contemporary value fabrication. A subtraction function sets forth negative aspects of exponential financial growth. While fictive value is being realized, the essential development foundation is being destroyed. At all the structurally essential nodal and fulcrum points value equals zero and the grandiose development construction is just about to collapse. *Pau Brasil* tree is extinct due to over-exploitation. A rare combination of its beauty and endurance transformed into the market value judged over its survival. Barred branches shed the last remaining leaves, showing subtraction printout, onto a growing heap beneath the tree. Long ago, Amazonian rainforest problem has outgrown Brazilian borders becoming synonym for both consequences of civilization based on profit regardless the price and global awareness of the problems. Tree after which Brazil was named has lost the battle.

asistent/assistant:  
ANASTACIA HATZIEFSTRATIOU





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## ANDY FUNG

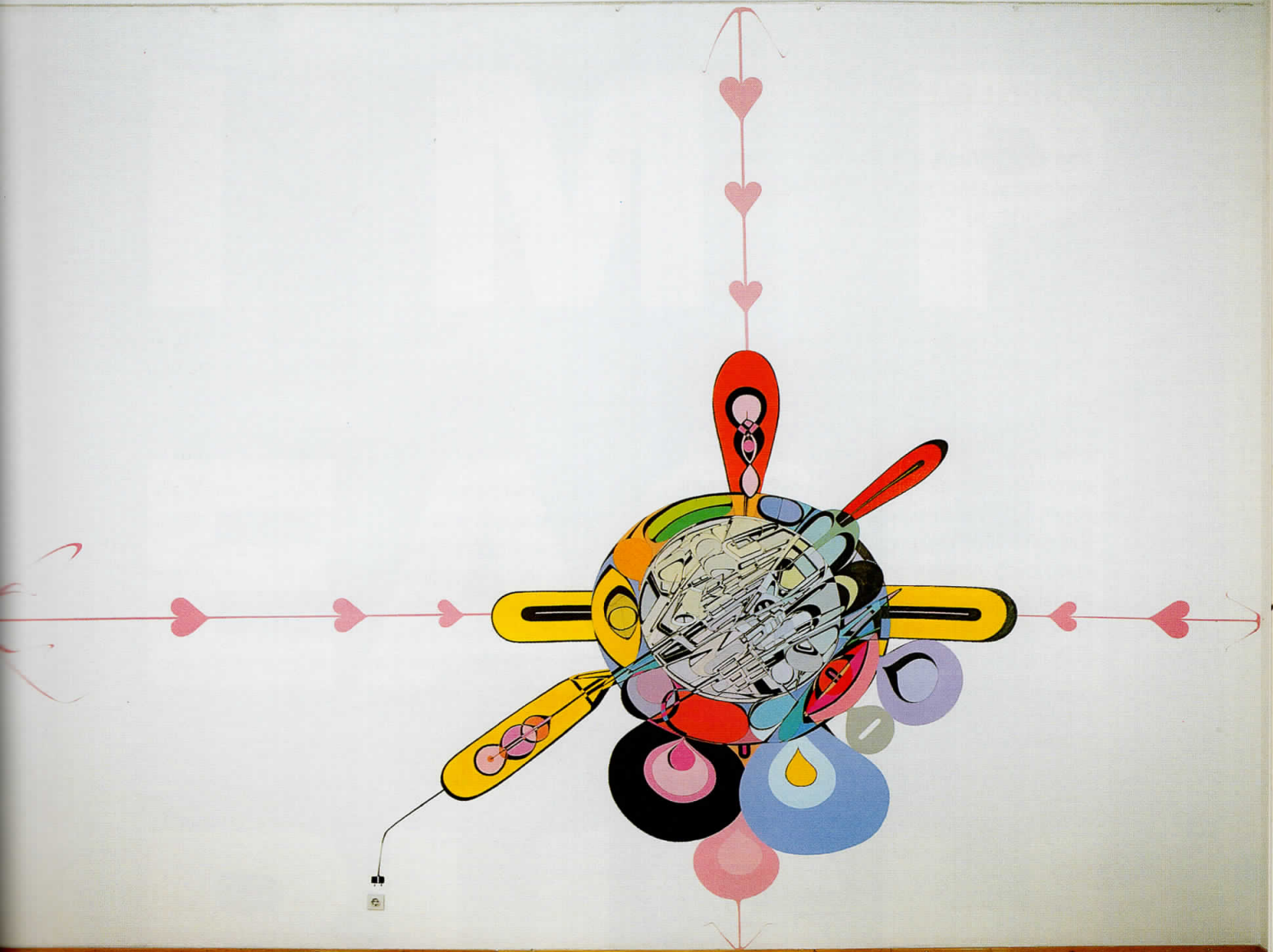
### *tech deck, 2004*

akrilik / acrylic; 470 x 650 cm

Ekspandirajuća tehnicistička mandala Andya Funga pojednako duguje SF ilustracijama, grafitima i neopsihodeličnoj pop kulturi. Fungova minucioznost, osjećaj za planiranje i snalaženje u dvodimenzionalnom prostoru slike, omogućuju mu da precizno prikaže infinitezimalni svijet koji se iz dvije dimenzije strelovito razvija u kompleksnu iluziju simboličnoga multidimenzionalnog prostora. Predio je to proširenog stanja svijesti. Ovu koncentriranu, rascvjetavajuću masu koja izgleda kao da će svakog trenutka odletjeti sa zida, Fung maestralno sidri dugim linijama koje šireći se u srcolike strelice upiru u suprotne zidove. Najparadoksalniji moment je dvodimenzionalni utikač nacrtan iznad utičnice koji cijelu Fungovu arabesku minijature supernove, interpretira kao titraj isključivanja/uključivanja elektroničkog uređaja.

Expanding technistic mandala by Andy Fung is equally indebted to SF illustrations, graffiti and neo-psychedelic pop-culture. Fung's minuteness, sense for planning and orientation in two-dimensional painting space enable him to precisely show infinitesimal world that dartingly develops from two dimensions into a complex illusion of symbolic multidimensional space. It is a realm of expanded state of consciousness. This concentrated, flourishing mass looking as if it is just about to fly off the wall is masterly anchored by long lines spreading into heart-shaped arrows towards the opposing walls. Most paradoxical moment is a two-dimensional plug drawn over a socket, interpreting Fung's miniature supernova arabesque as a sparkle of switching on/off an electronic device.





## KENDELL GEERS

### *Imp Each Bush, 2004*

crni mat akrilik / black opaque acrylic;  
300 x 300 cm

*Imp Each Bush* jedini je rad koji je zahtijevao neposredno sudjelovanje publike i tako na izložbu crteža unio neočekivane performerske elemente. Nije trebalo dodatnih uputa, tek je poziv bio dovoljan da se publika razdragano uputi u akciju optuživanja grma (engl. bush). Posuda s prezervativima ispunjenim crnom mat akrilnom bojom bio je jasan signal za ono što treba učiniti. Geersova strategija počiva na jasnom političkom stavu kojeg intrigantnim čini igra riječima očito zamišljena kao otonac, neka vrsta koda čije će razumijevanje pokrenuti akciju. Zbog svoje pragmatičnosti Geersov rad mora biti jednostavan i razumljiv na prvi pogled pa je sastavljen od elementarnog, ali upravo zato djelujućega vizualnog materijala. Crni kvadrat, ispunjen bijelim helvetica slovima na bijelom zidu – jednostavnije se ne može. Poruka i djelovanje publike neraskidivi su dijelovi ovog rada.

*Imp Each Bush* is the only work demanding immediate audience's participation, hence introducing unexpected performance elements into the show. There was no need for the additional instructions. Invitation sufficed for audience to delightfully engage in action of impeaching the bush. Bowl containing condoms filled up with black opaque acrylic was a clear signal as to what should be done. Geers's strategy is based upon a clear politic attitude rendered intriguing by wordplay that was obviously conceived as a trigger, a sort of code whose understanding will initiate the action. Due to its pragmatism, Geers's work has to be simple and understandable at the first sight. Thus, it consists of elementary and hence effective visual material. A black square, filled up with white Helvetica letters upon a white wall – it is as simple as it gets. The message and the audience action are inseparable parts of this work.

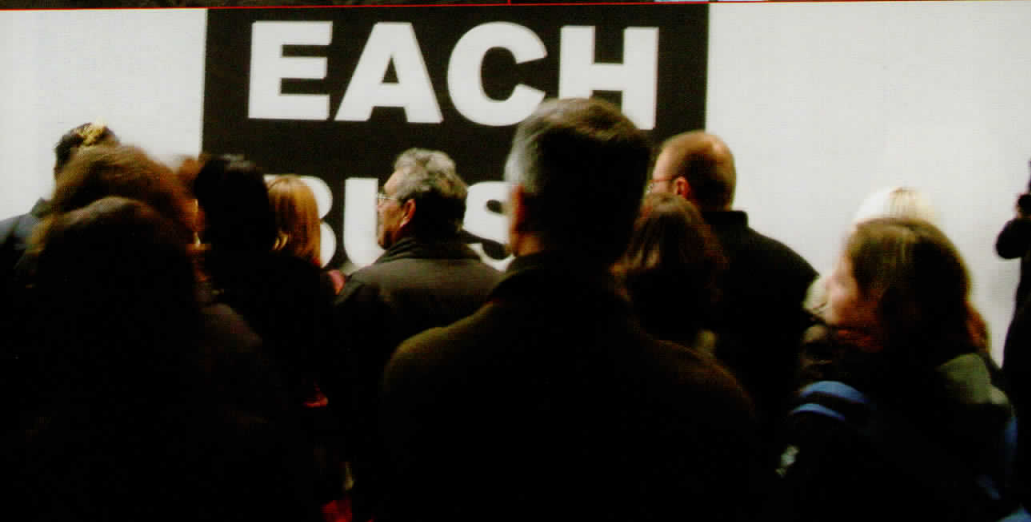
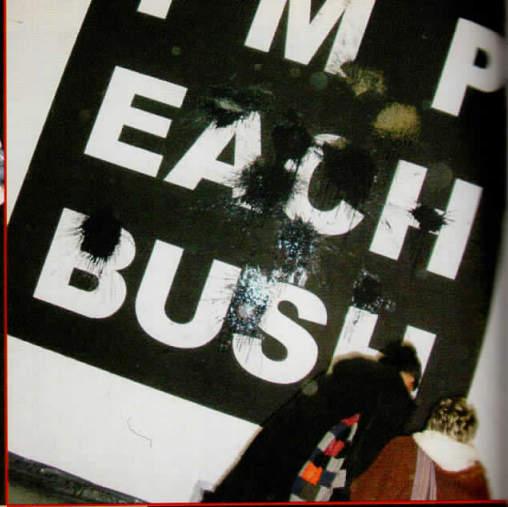
asistent/assistant:  
STEFANO KATUNAR



**I M P**

**E A C H**

**B U S H**





IMP

EACH

BUSH

## PETAR GRIMANI

### *Jučer / Yesterday, 2004*

ugljeni štapići, kreda u boji / charcoal sticks, colored chalks; 450 x 1970 cm

Grimanijev rad u svom je usko crtačkom aspektu najbliži uličnom radu. Improviziran na licu mjesta slobodne doprinose asistentica, najviše se približio onom nesputanom idealu cjelokupnog projekta. Gust i na prvu potpuno stihijski, crtež se u pažljivom razgledavanju otvara u bogat svijet vizija notornog kršćanskog Mediterana u kojem se susreću često suprotstavljene čežnje. Tu se neodoljiva bujnost prirode manifestirana u poganskoj seksualnosti hedonizma antičkih korijena i srednjovjekovna sentimentalnost ljubavnog odnosa miješa s intenzivnim katoličkim osjećajem za grijeh, smrt i kaznu. Grimanijeva kompozicija cijelu stvarnost u kojoj tisuću cvjetova cvjeta na pozadini imaginarnog otočkog svijeta, zbija između ženskog i muškog (autorovog) lika, koji simboliziraju krajnosti našega dualističkog svijeta. U središtu je projekcija koja osebujno definira Grimanijevu umjetničku samosvijest. Na nestalnoj morskoj površini punoj sunčevog bljeska (lijepa li prizora!) on riše ili mokri, svejedno – on stvara, jer to mu je sudbina. Nema ironije u ovim riječima. Vjera u poslanje uvijek je bila osnova bujnih umjetničkih osobnosti.

Considering only matters of discipline, Grimani's work is the nearest to a street artwork. Improvised at the spot, with free contributions from the assistants, it had come closest to the unrestrained ideal of the entire project. Meticulously observed, this dense and elementary powered drawing opens up into a rich vision world of notorious Christian Mediterranean mentality where often opposed yearnings meet. Here, irresistible nature's buoyancy that manifested in pagan hedonistic sexuality of antique roots and medieval sentimentality of love-relation mixes up with intense Catholic sense of sin, death and penalty. Grimani's mural condenses entire reality of thousands blossoming flowers over the background of an imaginary island world, between female and male (author's) figure, symbolizing extremes of our dualistic world. The centre contains projection that peculiarly defines Grimani's artistic self-awareness. At the everchanging sea surface filled with sun shimmering (what a beautiful scene!) he draws or urinates - all the same; he creates, because it is his fate. There's no irony to these words. Faith in mission has always been basis of buoyant artistic personalities.

### **asistenti/assistants**

DORA VUKIČEVIĆ, SANJA JARNJAK,  
IVAN MACANIĆ, METKA SNOJ



SPECIAL



emancipate me dall'incubo delle mie passio





Sardegna

MADIBI SMO SYANU  
EPIC

RASIO DE LA  
ME LA JESU

HANDLE WITH CARE

SARDEGNA





## SABINA HÖRTNER

### **808-20 B, 2004**

laserski pokazivači, sustav za zalijevanje vrta, zemlja, elektromotor, cijevi za vodu, plastične posude za cvijeće, dimenzije variraju / laser points, garden water system, earth, electromotor, water tubes, plastic buckets, dimensions variable

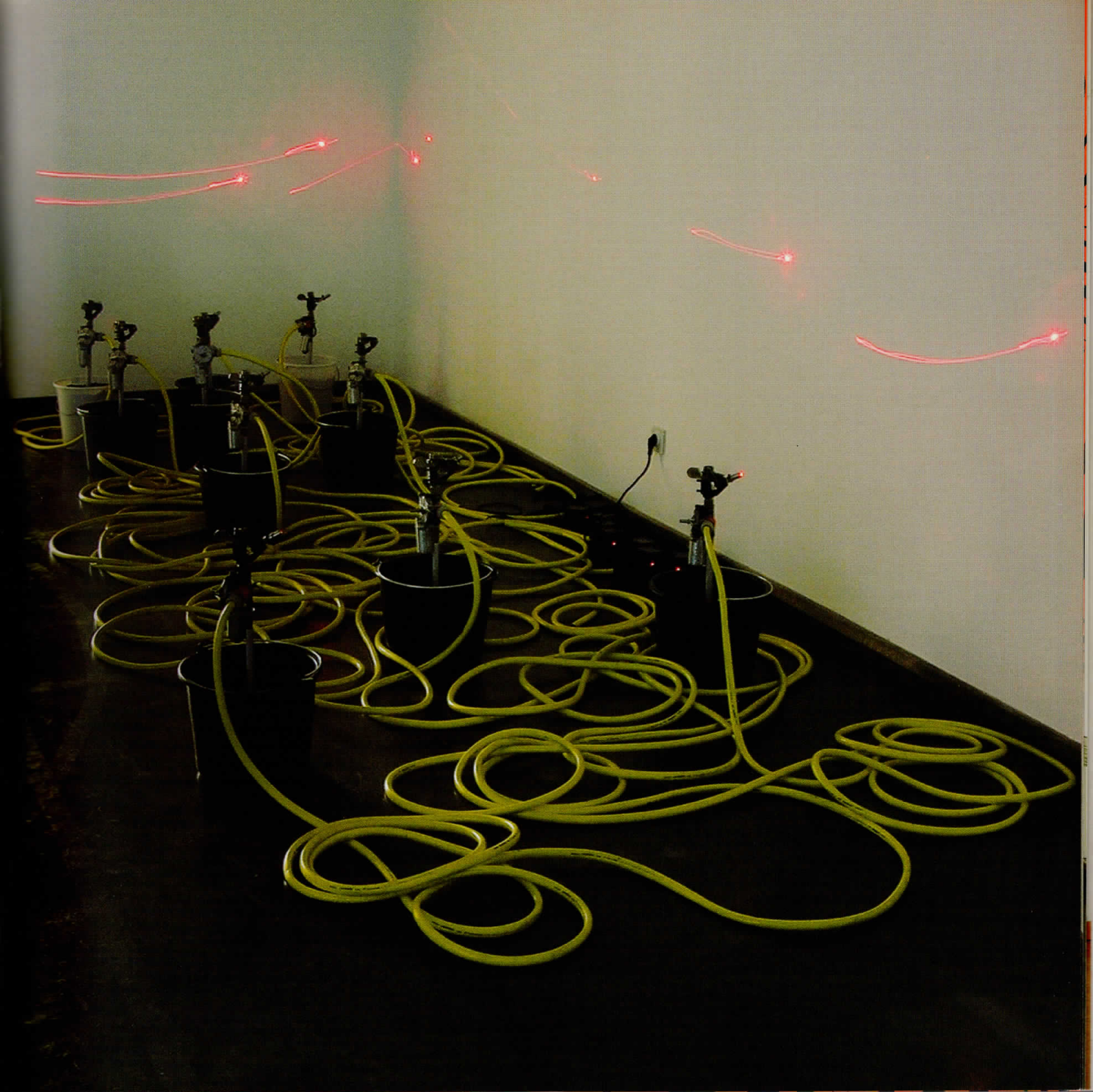
Sabina Hörtner poznata je po site specific crtežima velikih dimenzija koji se razvijaju u bogate strukture zasnovane na umrežavanju linija, u svrhu reartikulacije prostora i animacije perceptivnog aparata gledatelja. «808-20 B» predstavlja transponiranje ovakvih op-artističkih eksperimenata u područje umjetničke instalacije. Velike prostorne intervencije su privremeni radovi, što u praktičnom smislu znači da ih se mukotrpnim postupkom izvodi u svakom novom prostoru. Instalacija je pak, prenosiv sklop trajnih mehaničkih elemenata koji umjetnici omogućuje da - ne odustajući od linije kao osnovnog gradbenog elementa - ostvari adaptabilnu i uvijek site specifičnu kreaciju. U rasporedu primjerenom svakoj novoj lokaciji instalacija proizvodi dinamični crtež koji se razvija iz svjetlosnih tragova koje nasumično pokretanje laserskih pokazivača ostavlja na zidu. Efemernost crteža dodatno je istaknuta sirovim i predimenzioniranim materijalom tehničke osnove svjetlosne instalacije. Dok su prethodni radovi treću dimenziju ostvarivali stapajući se s arhitekturom, mehanički dio «808-20 B» agresivno zadire u prostor odvajajući gledatelje od linearne svjetlosne strukture koja se uz metalni zvuk usmjerivača snopa svjetlosti neprestano iznova projicira na zid. U estetskom smislu instalacija se zasniva na ogoljenoj jednostavnosti funkcionalističkih postavki koje su svoju najveću primjenu imali upravo u arhitekturi. Relacija koju stvaralaštvo Sabine Hörtner ostvaruje prema ovoj disciplini nastavlja se na sasvim nov način.

*Sabina Hörtner is renowned for her monumental site specific web like linear drawings which rearticulate space and animate viewer's perceptive apparatus. 808-20 B presents transposing of such op-artistic experiments into a realm of artistic installation. Big spatial interventions are temporary works, which practically means that they have to be made anew in each new space, through a toilsome procedure. On the other hand, installation is a transportable complex of mechanic elements which enables the artist to make an adaptable and site-specific creation, yet keeping up line as a basic constructive element. In an arrangement suited to each new location, installation produces dynamic drawing, developing from light traces left upon the wall by random movement of the laser pointers. The ephemeral quality of drawing is additionally emphasised by raw and over-dimensioned material used as a base to the light installation. While previous works gained third dimension while merging into the architecture, mechanic base of 808-20 B aggressively intrudes space, separating viewers from a linear light structure that is repeatedly projected upon the wall, accompanied by a metal clicking sound of watering system that moves laser beam pointers. Aesthetical ground of the installation is barred simplicity of functionalism that actually gained its widest application in the architecture. Relation of Sabina Hörtner's oeuvre towards this discipline is being continued in an entirely new fashion.*

### **asistenti/assistants**

NICOLE PRUCKERMAYR  
HANNES ZMÖLNIG





## DUJE JURIĆ

**Progresso® 8911/6B, 2004**

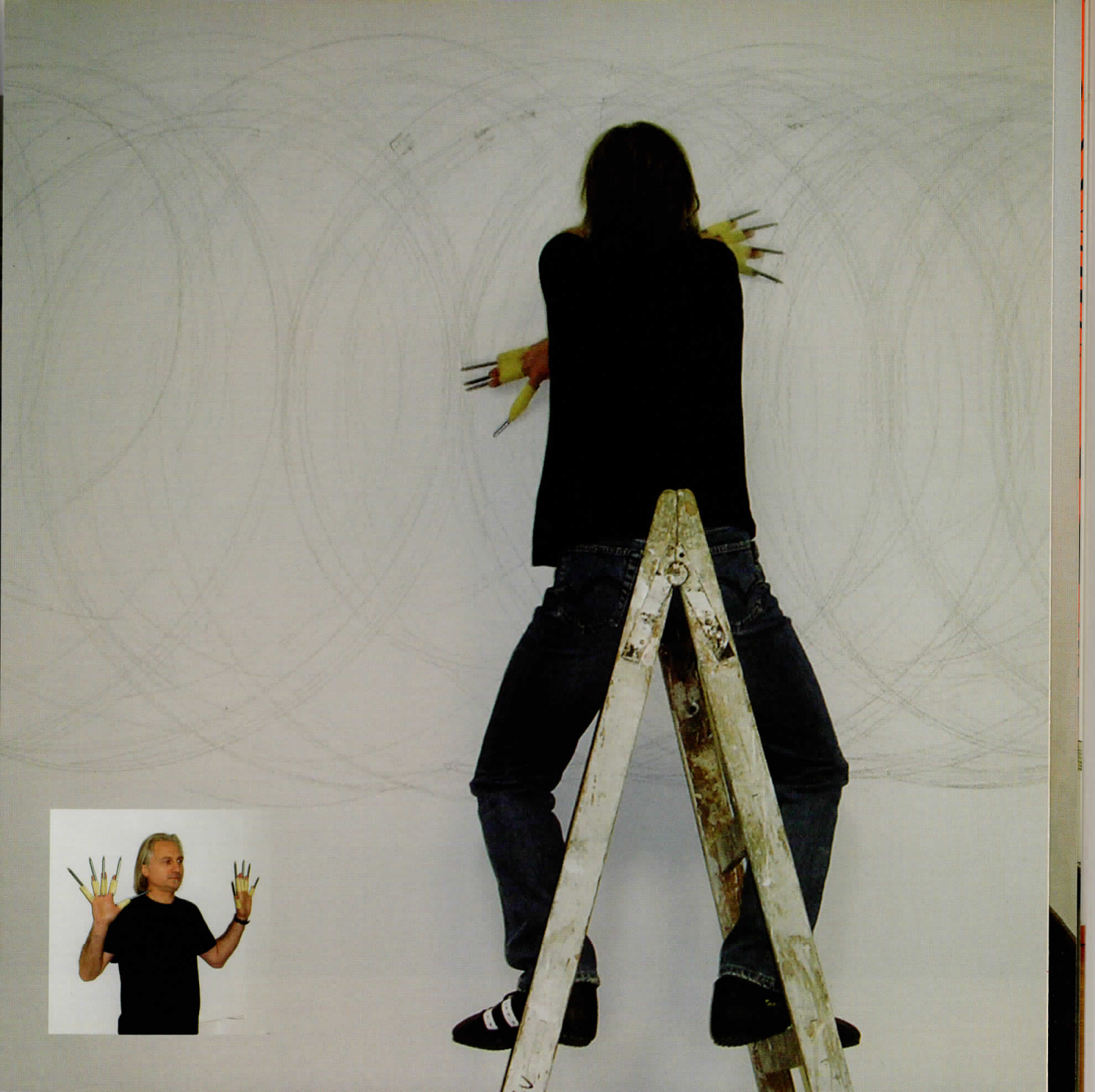
grafitni štapići / graphite sticks;

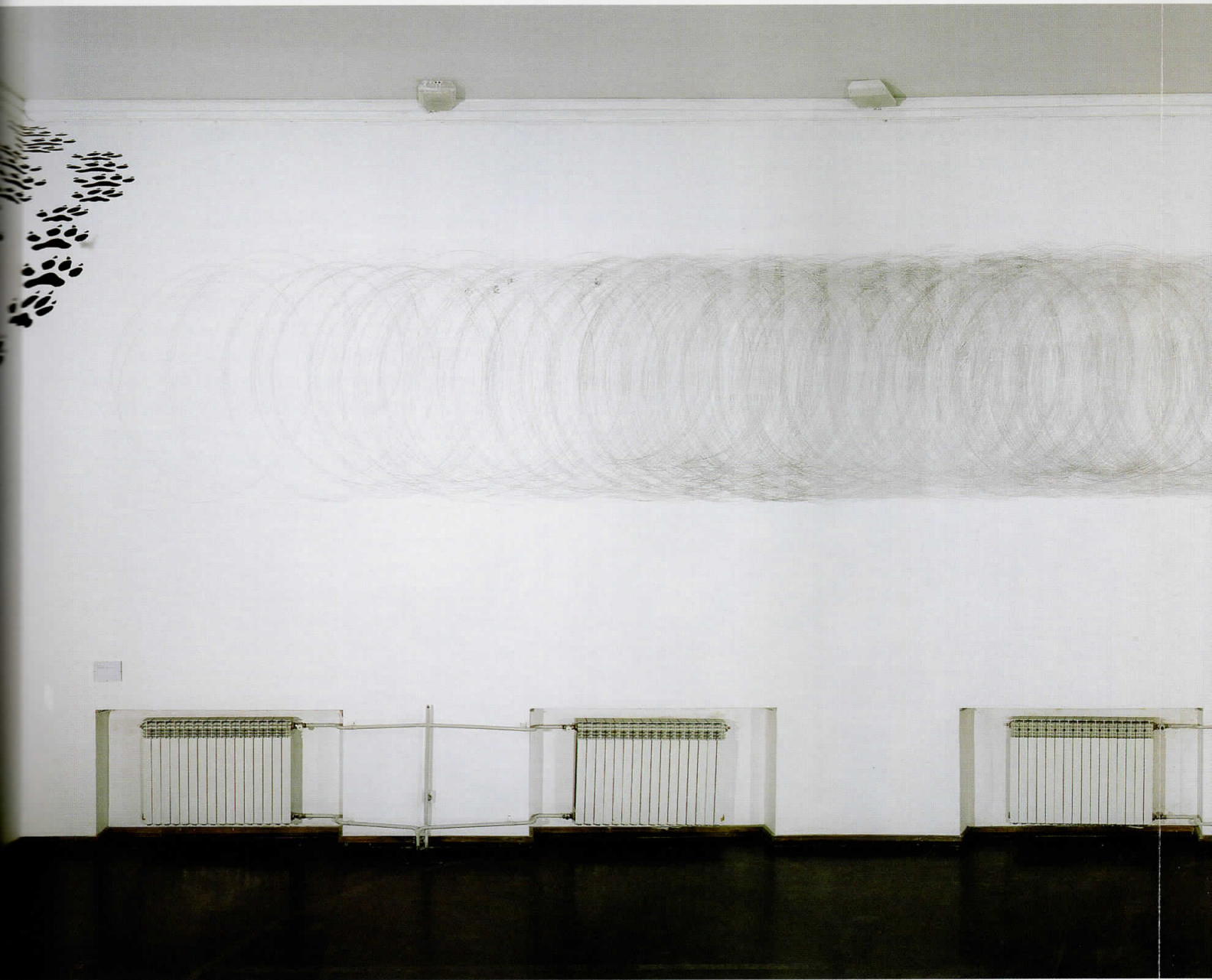
170 x 1450 cm

Jedan od najpoznatijih hrvatskih slikara apstraktne geometrije na ovoj nas izložbi podsjeća na svoj manje poznat performerski opus. U povremenim javnim nastupima, Jurić je, odjeven u suprematistička odijela ili u odijela-aparate za slikanje, tragikomikom bliskom klaunovskom nastupu ukazivao na egzistencijalistički turobnu identifikaciju umjetnika sa strojem za proizvodnju umjetnosti, odnosno, osobe koja blijedi i nestaje iza svoga rada. Ovom se prilikom za izvedbu djela prometnuo u gotovo zastrašujućeg mutanta, čovjeka s grafitnim prstima-kandžama. Na svaki od prstiju Jurić je pričvrstio grafitni štapić pretvarajući se u humanoidni crtački stroj. Ekvilibrirajući uvijek na najvišoj i najlabilnijoj poziciji ljestvi te pritom izvodeći široke, jednoobrazne, kružne pokrete cijelom dužinom zida ostavio je tragove koji nas provociraju na pitanja o naravi ljudskog djelovanja, o alatu kao produžetku naših udova, o automatizmu i podsvjesnoj mehanici stvaranja, o opasnosti kao nužnom sastojku kreacije...

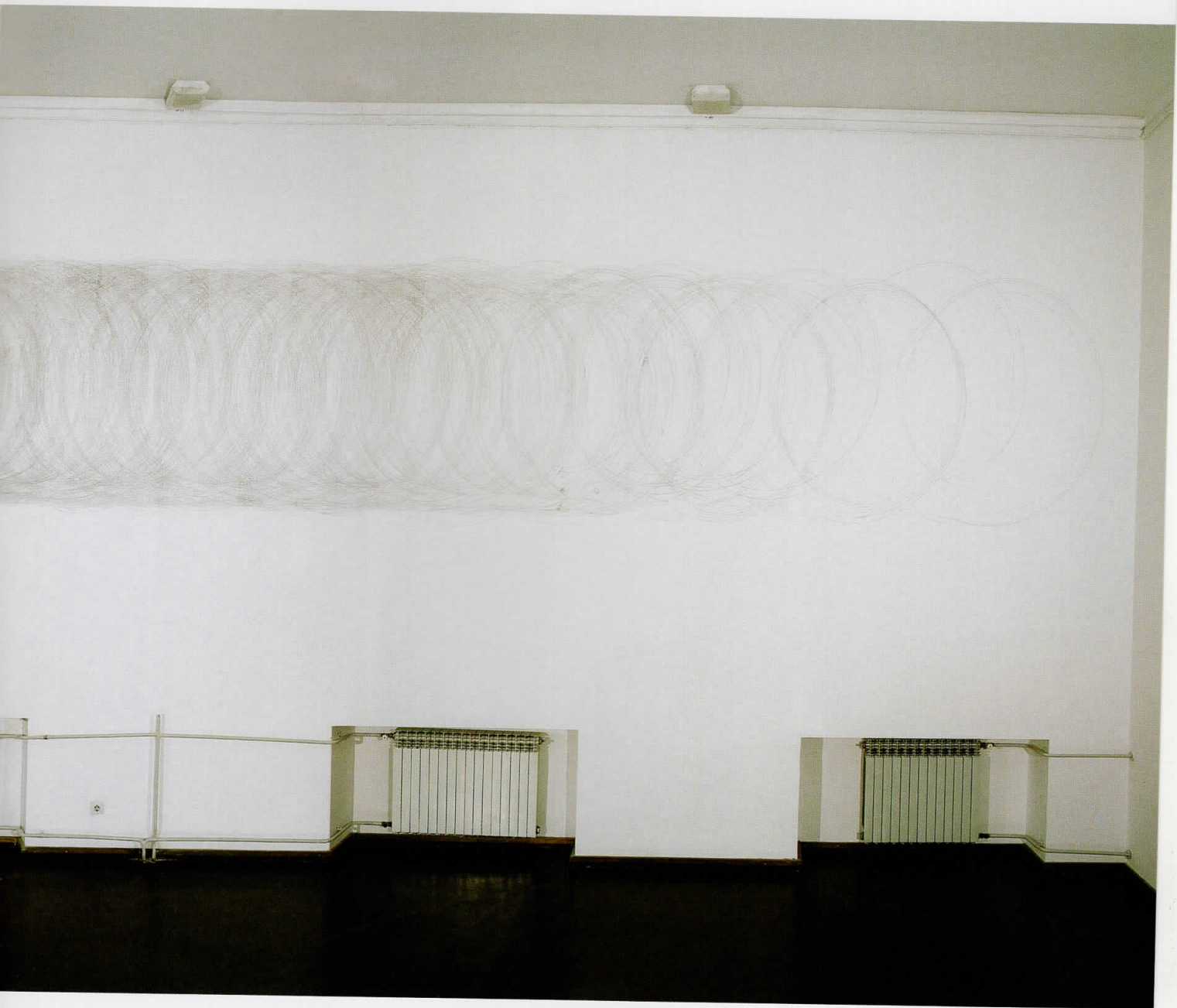
At this exhibition, one of the most famous Croatian geo-abstract painters reminds us of his less known performance opus. Occasionally in his rare public appearances, dressed in Suprematistic suits or painting-apparatuses, with tragicomic clownery, Jurić has been addressing identification of artist with a machine for art production i.e. a person that fades away and disappears behind his or her work. At this occasion, the artist has transformed into an almost terrifying mutant, a man equipped with graphite fingers-claws. At each of his fingers, Jurić has attached graphite stick, transmuting himself into a humanoid drawing machine. Always equilibrating at the highest and most unstable ladder's position while performing wide, uniform, circular hand movements lengthwise, along whole of the wall, he has left traces provoking questions on nature of human action, on tools as limbs-extension, on automatism and subconscious creative mechanics, on danger as necessary compound of the creation...











## BARRY McGEE

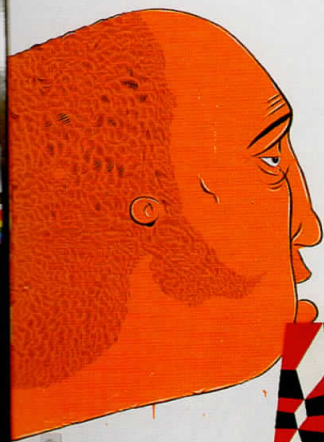
### ***Untitled / Bez naziva, 2004***

akrilik / acrylic; 307 x 540 cm

Iako rad *Untitled* poznavateljima opusa Barryja McGeeja donosi otprije poznate likove brižnih, sredovječnih muškaraca, u pogledu kompozicije nastao je na licu mjesta. Koncentriran na ono što na ovoj izložbi treba napraviti, Barry je u potpunosti okupirao širinu ponudnog mu zida. Visina kompozicije ovisila je o vremenu koju mu je bilo na raspolaganju, a njezini gotovo najmarkantniji dijelovi koji se ljušte i reljefno odvajaju, nastali su kao spontana posljedica loše kvalitete podloge kojom je zid prvobitno obojen. Mirnoćom iskusnog grafitera, čak s izvjesnom radošću, McGee je ovaj iznenadni moment iskoristio kao pokretač razvoja kompozicije. Minuciozno izvedene glave njegovih naboranih junaka proviruju iza geometrijskog uzorka stvarajući ozračje neke prekinute radnje ili razgovora. McGeejev rad spaja više suprotnosti. Brilljantne crtačke partije daju karakter ploham intenzivne boje, komično se spaja sa sjetnim, apstraktno s figurativnim, improvizacija sa složenim prostornim odnosima. Kod njega je ona od organizatora toliko željena smjesa uličnog i muzejskog u najvećoj mjeri ostvarena.

Connoisseurs of Barry McGee's works will recognize familiar figures of sad, middle-aged men. However, regarding composition, *Untitled* has emerged on the spot. Concentrated upon his task, Barry has entirely occupied offered wall-width. Composition's height depended on time at his disposal, while its most striking parts that peel into relief-like separation, have risen as a spontaneous consequence of primary backgrounds' bad quality. With calmness of an experienced graffiti-maker, moreover with a certain joy, McGee has used this sudden moment to initiate development of composition. Minutely drawn heads of his wrinkled heroes peak behind a geometric pattern, creating atmosphere of some interrupted action or conversation. McGee's work combines many opposites. Brilliant drawing parts render character to the intensely coloured surfaces. Comic unites with melancholic, abstract with figurative, improvisation with complex spatial relations. That specific mix of street-wise and museal features – so much desired by the show's organizer – has been realized here to the greatest extent.













## ZDRAVKO MILIĆ

### ***Terrordrom, 2004***

kombinirana tehnika / combined technique;  
370 x 1125 cm

Ovo je najsloženiji rad izložbe. Na njemu se radilo od prvog do zadnjeg dana i na njemu su svoje strpljenje iskušali svi studenti koji su nam pomagali. Milićev rad uvijek kombinira specifičnu multimedijalnu smjesu (koja je unatoč elektroničkim elementima uvijek bitno likovne prirode) s društveno relevantnim stavom. Milić ne komentira, on se uvijek samo osvrće na kurentne političke motive. Terorizam više nije prijatna, on je nezaobilazan gradbeni čimbenik suvremene civilizacije. Njegov politički predznak više nije bitan. Ne zna se tko je ulična gerila na Milićevoj kompoziciji. Izvedeni u crno-bijeloj, pozitiv-negativ maniri, oni nisu niti jedno niti drugo ako se ovaj vizualni kod aplicira na ljestvicu moralnih vrijednosti. Interaktivni sklop led-dioda koje reagiraju na zvuk, supraponiran na kompoziciju, nudi jedinu funkcionalnu opciju koja ne znači nikakvu razliku: bomba ili pištolj. Ima nečeg retro u Milićevoj estetici i semiotici, nečeg što podsjeća na olovne sedamdesete, vrijeme kada su se treperava svjetla disco groznice subotnjih večeri izmjenjivala s ljevičarskim terorom grupe Bader-Meinhof ili Crvenih brigada. Tada su se politički programi širili šapirografiranim lecima koji su koristili ekonomičnu estetiku srodnu Milićevom postupku. Iz današnje perspektive globalnog terorizma, video obraćanja putem planetarnih programa, masovnog otimanja talaca i njihovih real-time egzekucija te bankrota svih ideologija, to se razdoblje doima nestvarno laganim, nevinim i naivnim.

This is the show's most complicated exhibit. It has been worked upon from the first to the last day and all the assisting students have tested their patience on it. Milić's work has always been combining a specific multimedia mixture (which despite the electronic elements always had an essentially painterly nature) with a socially aware attitude. Milić does not comment, he simply looks back upon current politic issues. Rather than a threat, terrorism became an unavoidable factor of a contemporary civilization construction. Its political designation does not matter anymore. One cannot know who is street guerrilla in Milić's composition. Created in black & white, positive- negative manner, these characters are neither, if this visual code is being applied to the scale of moral values. Interactive complex of sound-sensitive led-diodes is superposed to composition and offers the only functional option bearing no difference at all: a bomb or a gun. There's something retro to Milić's aesthetics and semiotics, something reminding of the leaden 70ies, a time when glittering light of Saturday night disco fever has being alternating with leftist terror of Bader-Meinhof or Red Brigades. At the time, the political programmes were spread through mimeographed leaflets using simple aesthetics congenial to Milić's procedure. From today's perspective of global terrorism, video communication via planetary programmes, massive abduction of hostages, their real-time executions and bankruptcy of all the ideologies, that period seems unreally easy-going, innocent and naive.

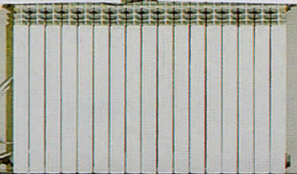
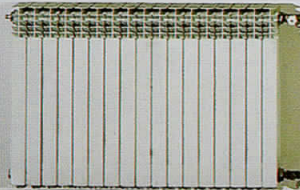
### **asistenti/assistants**

TANJA MALBAŠA, IVA VIDULIN, LIDIJA TERZIĆ, MARINA VUGRINEC, TAMARA JAN, MARGARETA JURIČIĆ, STEFANO KATUNAR, MINJA MUHVIĆ, BRIGITA PRODAN, STJEPAN ŠEIĆ, MARIA VOLKNER, KRISTINA TUSTANOVSKI, DORA VUKIČEVIĆ, ŽELJKO AŠPERGER

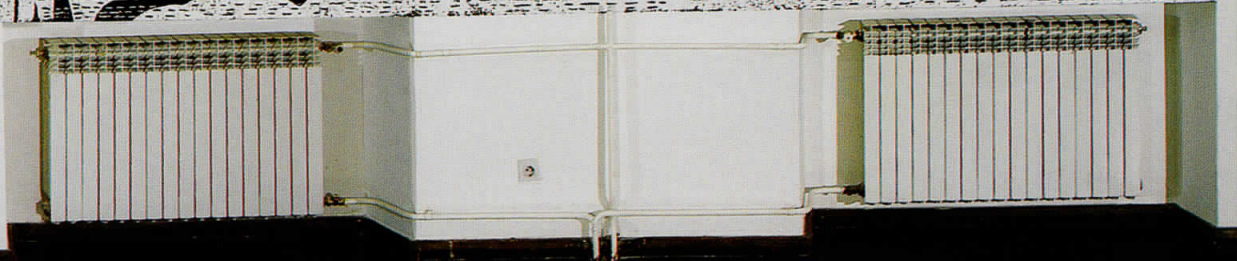
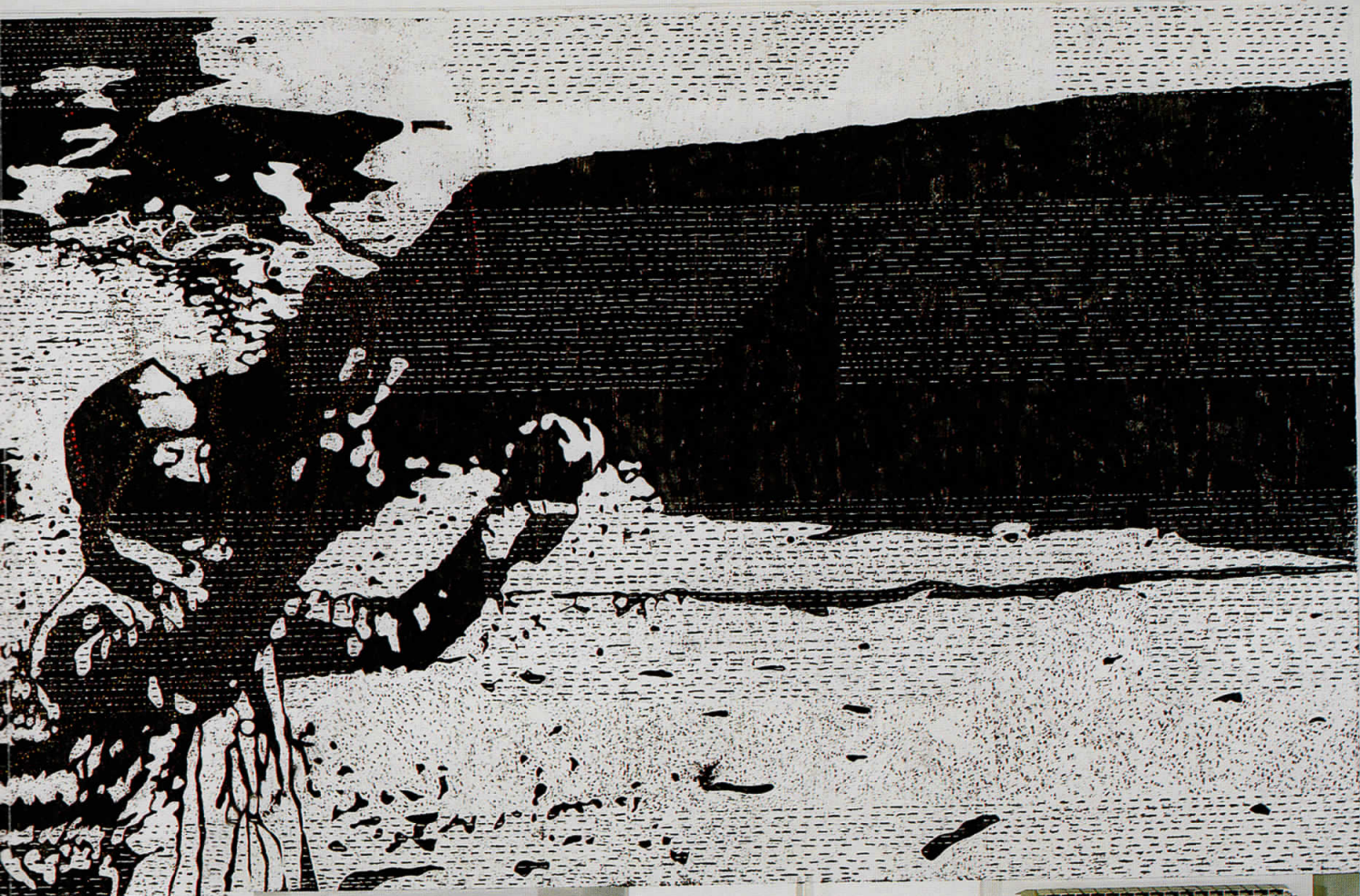














## REGINA SILVEIRA

### ***Podivljali / Gone Wild, 2004***

crna mat samoljepljiva folija / black opaque self adhesive foil; 470 x 750 cm

Dinamičnost i temperament koji izbijaju iz radova Regine Silveire ostvarenje su stereotipa kojeg mi, suzdržani Europejci, imamo o naravi Brazilijanaca. Silveira svoje radove zamišlja i izvodi monumentalno. Po motivu to su akcelerirana perspektivna izobličenja tragova zvižeri, automobilskih guma ili pak sjena predmeta. Autorica nije zainteresirana za predmetni svijet, čak niti kao Platonovu sjenu sjene. Nju doslovno zanima isključivo trag-sjena, ono nestalnije od predmetnosti same. Jednom fiksirana, digitalno generirana, umnožena matrica crteža po moduliranom tragu, na različite se načine nanosi na zid i pod. Samoljepljive folije se plotaju i postavljaju na podlogu ili se ista boja po izrezanoj matrici. Silveira ne diskriminira, njezini radovi pokrivaju izložbene prostore, fasade, stjenke tunela, staklene opne – što god im se nađe na putu, doslovno kao i predlošci koji su je nadahnuli. Njezini predimenzionirani, ubrzani i izvitopereni oblici prizivaju u sjećanje kako čudesnost manirističkih formi, tako i iskustva futurista u dočaravanju ubrzanja. Dok promatrate njezine radove iza leđa osjećate dah zvižeri, isijavanje motorkotača, prisustvo čudnovatog namještaja. Iluzionizam Regine Silveire zaista ne treba predmetnog svijeta.

Dynamism and temperament dashing from Regina Silveira's works are actualization of a stereotype held by us, restrained Europeans, on Brazilians' temper. Silveira conceives and realizes her works in a monumental fashion. Regarding motives, these are accelerated perspective distortions of beast's traces, motorcycle tyres or objects' shadows. The artist takes no interest in an objective world, even if it were Plato's shadow of a shadow. She is literary interested in a shadow/trace, ficker than the objectual realm itself. Once fixated, digitally generated, multiplied matrix of drawing based on modulated shadow is variably conveyed to floor and wall. Self-adhesive foils are plotted and mounted upon a background or painted according to the cutout matrix. Silveira does not discriminate. Her works cover exhibition spaces, facades, tunnel walls and glass membranes - whatever comes across, as the specimens that have inspired her literary would. Her hyper dimensioned, quickened and warped forms recall wondrousness of mannerist forms as well as experiences of Futurists in conveying acceleration. Observing her works, you can sense beast's breath behind your back, motorcycle's heath or presence of weird furniture. Regina Silveira's illusionism truly needs no objectual world.

*Fotoquick, Praška 4, Zagreb: plotao i postavio na zid po umjetničinom vektorskom IA dizajnu / plotted and mounted after artist's IA vector digital design*





## DAMIR SOKIĆ

### ***Nepotpuna poruka / Incomplete Message, 2004***

pigment po digitalno generiranoj slici /  
pigment according to digitally generated image;  
250 x 515 cm

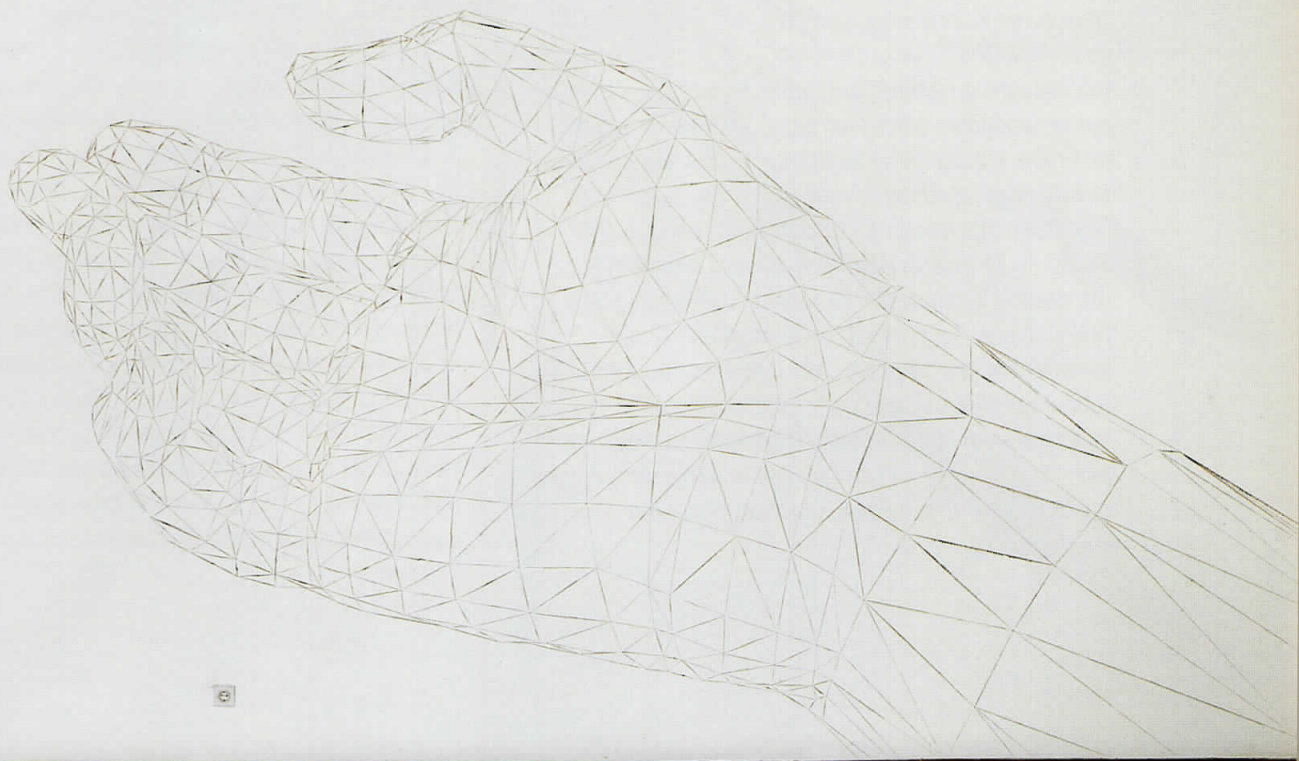
Sokićev crtež u najbližu vezu dovodi pretpovijesnu potrebu za ostavljanjem znamenja – kako po motivu ruke, tako i po jednostavnoj tehnologiji ostavljanja traga nefiksiranim pigmentom na zidu – sa suvremenim transferom digitalno generiranih slika projekcijom. Štoviše, izbor i modulacija motiva sugerira neokonstruktivizam SF idioma suvremene pop kulture koja se u potrebi masovne sugestivnosti na kojoj se zasniva profit, ugleda na provjereni klasicizam starih majstora. Sve je odnekuda već poznato. Da Vinci? Rembrandt? Kraftwerk? Vizualni glosarij masovne kulture zasnovan je na recikliranju kulturnog nasljeđa. Reinterpretacija klasika u Sokićevom opusu je nakon obrade Mondrianovog nasljeđa krenula neočekivanim figurativnim smjerom. Sokićeva *ruka* spaja monumentalnost opće razumljive geste s efemernošću pigmenta kojeg svako jače strujanje daha može otpuhati i tako uništiti crtež. Mnogostrukost asocijacija i potencijala interpretacije ovaj rad jednostavne i prepoznatljive morfologije čini jednim od najzagonetnijih na cijeloj izložbi.

Sokić's drawing tightly approximates prehistoric need for leaving a sign; both through a hand motif and through a simple technology of leaving trace with non-fixed pigment upon wall – with modern ways of transferring digitally generated images by projecting. Moreover, motives' choice and modulation suggests neo-constructivism of SF idiom belonging to a contemporary pop culture. In need of massive suggestiveness that is the base of profit, the latter models itself on classicism of the old masters. Everything is already familiar. Da Vinci? Rembrandt? Kraftwerk? A visual glossary of mass culture is based on recycling cultural heritage. Reinterpretation of classics in Sokić's oeuvre, after remake of Mondrian, has taken on an unexpected figurative direction. Sokić's *hand* joins grand and generally understandable gesture with ephemerality of pigmentation that could be blown away by a just a little bit stronger breath flow, destroying the drawing. This work has simple and recognizable morphology, yet multiplicity of associations and potentials of interpretation renders it one of the most mysterious at the entire exhibition.

### **asistenti/assistants**

STEFANO KATUNAR, MINJA MUHVIĆ, BRIGITA PRODAN,  
MARIA VOLKNER, KRISTINA TUSTANOVSKI, ŽELJKO AŠPERGER,  
IVAN MACANIĆ





## DAMIR STOJNIĆ

### *Wall-saver, 2004*

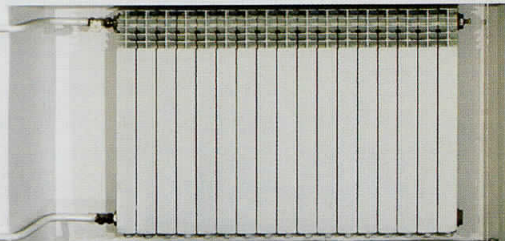
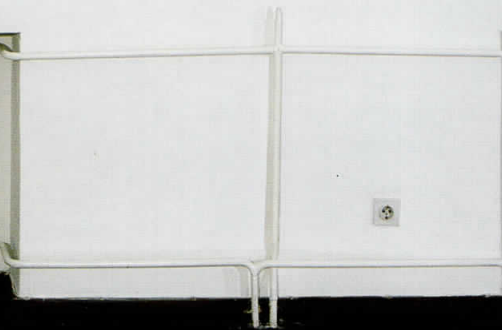
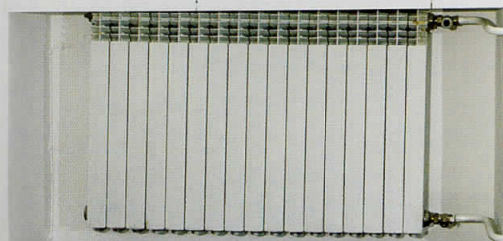
crtež akvarelom / water color drawing;  
200 x 920 cm

*Wall saver* Damira Stojnića na bizaran način spaja geometrijski uzorak s uzorkom ponašanja. Neobjašnjive sile nagona koje pokreću krokodile, strojeve za ubijanje koje je proizveo hladnokrvni hod evolucije, i njihova sklonost okupljanju u krvožedna jata pri razdiranju žrtve ovdje su prikazane kao precizan, racionalno ustrojen mehanizam preživljavanja. Nadaje se mistična jednostavnost rješenja zagonetke same tajne opstanka, njeno racionalno ustrojstvo ispod krinke spontanosti instinkta, supostojanje suprotnosti kao krajnje granice shvatljivog i izrecivog. Uvijek simboličan u izričaju, Stojnić i ovdje koketira s alkemijskim znanjem ne dajući nikad izravne odgovore, ali zato uvijek izvodeći intrigantne kompozicije. Niti ideja čuvara/spasitelja nije slučajna. Taj u mističnim znanjima značajan karakter ovdje aludira na ambivalentnost informatičke tehnologije koja se poigrava s racionalnom konstrukcijom alternativnog, tehnološki zasnovanog psihičkog sustava koji će radi ostvarivanja virtualnog duhovnog entiteta nužno uključivati elemente podsvjesnog.

*Wall-saver* by Damir Stojnić bizarrely combines a geometric pattern with a behavioural one. Inexplicable forces of instinct driving crocodiles - one of the most successful killing machines of the cold-blooded evolutionary pace while they gather in bloodthirsty congregations to tear up a victim - here have been presented as a precise, rationally organized survival mechanism. There's suggestion of mystic simplicity of solution to a riddle of the very survival secret, its rational organization hidden under the guise of instinctual spontaneity, coexistence of the opposites as a final frontier of conceivable and expressible. Always symbolic in his expression, Stojnić flirts with alchemical knowledge, avoiding direct answers, however, always creating intriguing compositions. Idea of a guard/saviour is also far from coincidence. As a significant character in mystical knowledge, the guard/saviour alludes to ambivalence of computer technology, playing with rational construction of an alternative, technologically based psychic system, that will necessarily include subconscious elements in order to realize a virtual spiritual entity.











## IGOR TOŠEVSKI

### **Portret Aleksandra Stankovskog – T. P. (Trgovac Pojedinaac) / Portrait of Aleksandar Stankovski – T. I. (Tradesman Individual), 2004**

gumeni žig, tinta za žigove /  
rubber stamp, ink for stamps; 350 x 460 cm

Ova varijacija *Procesa* Igora Toševskog izvedenog premijerno u skopskom Muzeju suvremene umjetnosti (rujan, 2004), predstavlja jedan u nizu serije radova koje m želi problematizirati poziciju umjetnika unutar financijskog segmenta društvenog ustrojstva. Za matricu izvedbe Toševski uvijek koristi službeni pečat kojeg je dužan imati kao subjekt u diversifikaciji makedonskog društva na proizvodno-porezne razrede. Umjetnici, a time i područje njihovog rada, u ovom egzistencijalno bitnom aspektu društvenog uređenja u Makedoniji izjednačeni su sa privatnim poduzetnicima. S obzirom da predstavljaju vlastiti proizvodni pogon, umjetnici postaju društveno generiran hibrid čovjeka-poduzeća sa zvanjem Trgovca pojedinca. Kako bi istaknuo negativne aspekte ili čak poražavajuće konotacije takve birokratske prosudbe, Toševski kao model koristi uvijek drugog umjetnika. Na ovoj izložbi izveden je portret Aleksandra Stankovskog, nekad člana grupe ZERO, te jednog od najznačajnijih umjetnika suvremene makedonske underground scene. Toševski ne gaji iluziju da je položaj umjetnika drugdje bitno bolji, stoga će u nastavku projekta kao model poslužiti umjetnik iz sredine u kojoj je izveden prethodni rad. Kako bi ovaj tautološki proces bio do krajnosti jednoznačan, kao materijal izvedbe služi tinta za pečate. Sam lik stvara se Chuck Closovskom varijantom poentilističke procedure. Udari pečata, a neke od varijacija uključuju i audio snimku izvedbe koja zvukom potencira viziju birokratske mašinerije, stvaraju mrežu koja po razini gustoće otiska ostvaruje iluziju plasticiteta. Pogledom iz udaljenosti ovo tkanje doživljavamo kao hiperrealističku izvedbu.

This variation of *Process* by Igor Toševski, that had its prime-time in Skopje Museum of Contemporary Art (September 2004), is one in series of works dealing with a position of artist within financial segment of social structure. In order to demonstrate it Toševski as his matrix uses an obligatory stamp which signifies his actual status within Macedonian tax system. In this existentially essential aspect of a social system Macedonian artists, as well as their activity, are equalled with all the other private entrepreneurs. Concerning the fact they are their own productive facility, artists became socially generated hybrid between a man and a company, with a call of Tradesman Individual. In order to accentuate negative aspects or even defeating connotations of such a bureaucratic judgement, Toševski always models another artist. A portrait of Alexander Stankovski has been created at this exhibition's site. Stankovski used to be member of the ZERO group and is one of the most significant artists of a contemporary Macedonian underground scene. Toševski does not nourish illusion that an artist's position is substantially better elsewhere; hence the project continues by using a model-artist from a milieu where the previous work was exhibited. In order for this tautological process to be extremely clear, making material is the stamp ink. Some variations of the work also include audio recording of the stamping process to potentate vision of bureaucratic machine. Using the Chuck Closian interpretation of the pointillist procedure, stamping creates a net whose density level creates illusion. Distant perspective perceives this weaving as a hyper realistic creation.

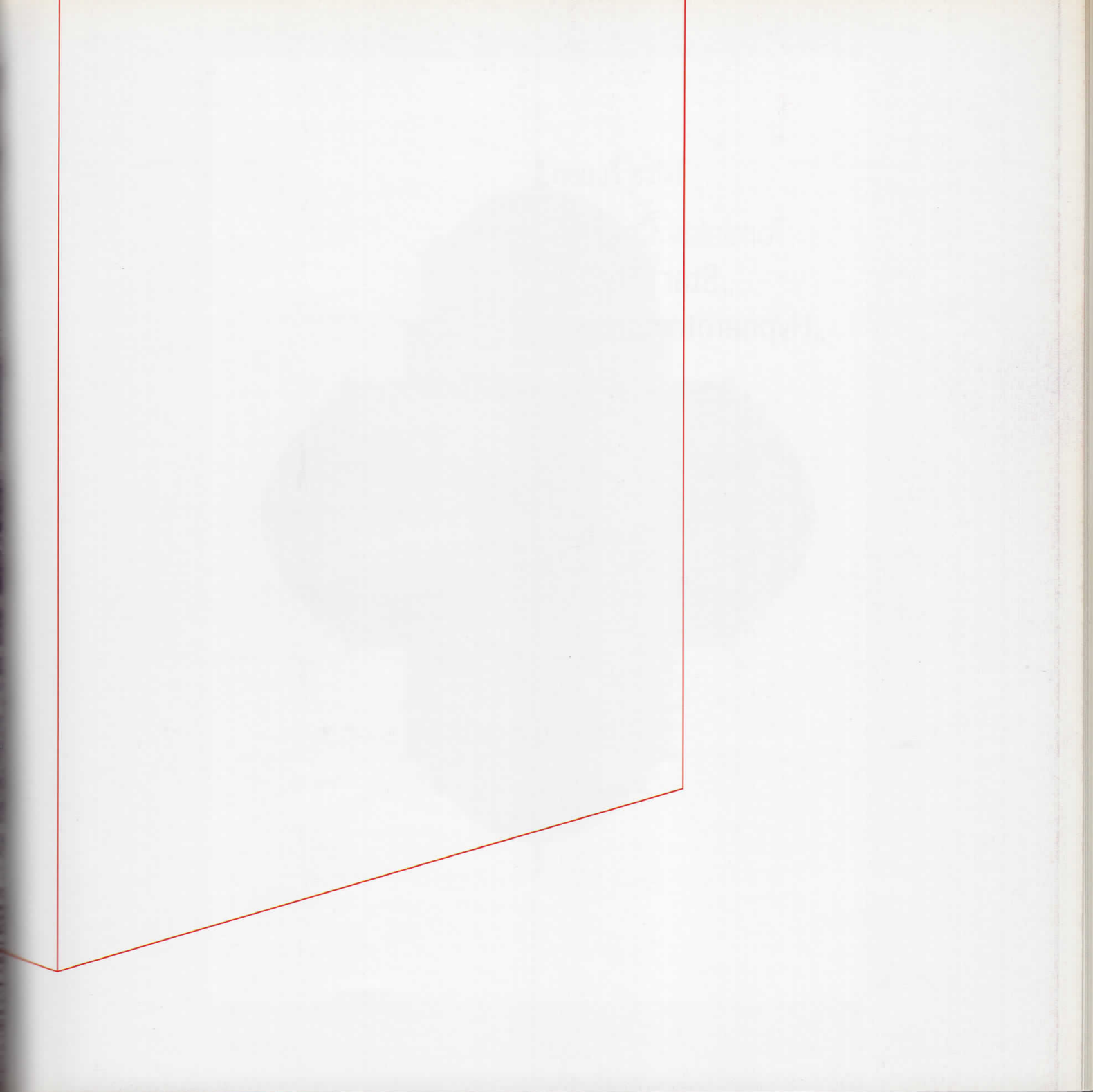








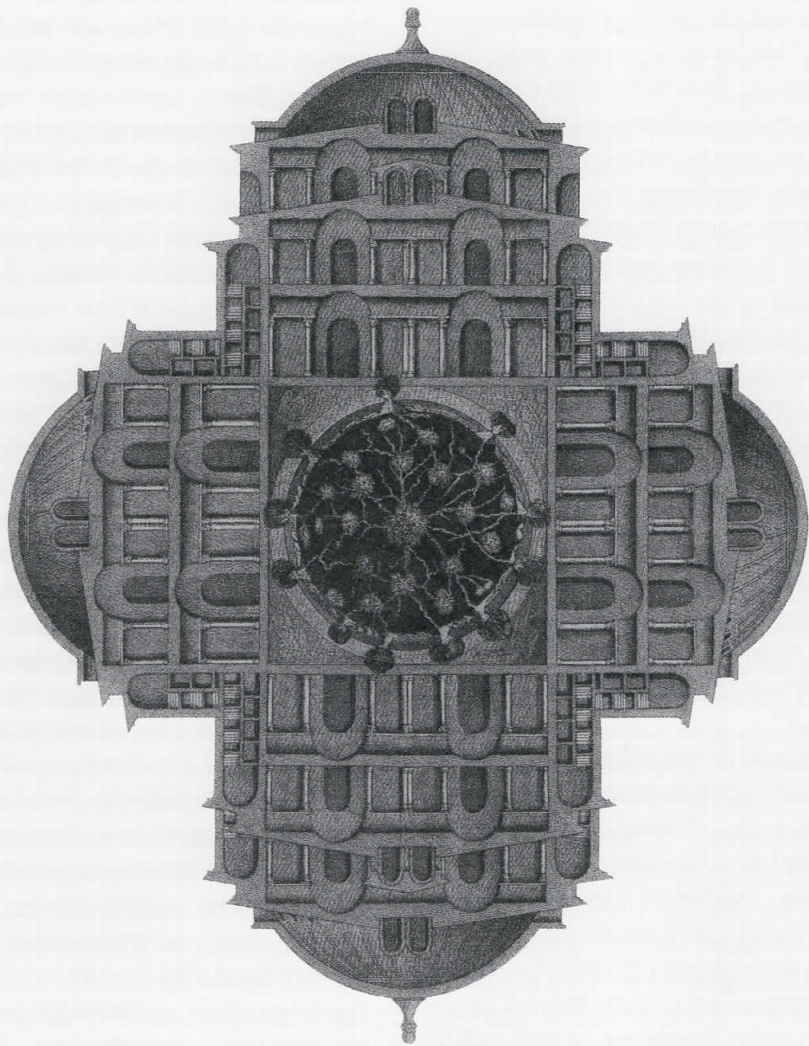




Ivica Župan

Tomislav Čeranić  
„Star City“ &  
„Hypnerotomachia“





## Emanacija delikatna i profinjena duha

U glasovitoj knjizi "Il cortegiano" iz 1529. "tom vademekumu za svjetske ljude", kako se o njoj očitovao G. R. Hocke, autor Baldassare Castiglione preporučuje izokretanje svake logike: "Mislim da sve postaje ljepše 'dicendo ogni cosa a contrario', kada se govori na izvrsnut način, što se, među ostalim, čini savršenim receptom za izbjegavanje konverzacijske dosade, naravno pod uvjetom da si sugovornici međusobno odgovaraju obrazovanjem i osobnim šarmom. "Nipošto ne valja biti jednostavan. Istinski je pjesnik onaj koji je u stanju povezati najudaljenije okolnosti", piše G. R. Hocke i citira Don Emmanuelea Tesaura, koji veli: "Oštroumljem obdareni razlikuje se od plebejca - takav najprije razdvaja, tek potom spaja". Istinski je pjesnik, dakle, onaj tko "umije pretvoriti sve u nešto drugo - grad u orla, čovjeka u lava, lastavicu u sunce", drži don Tesaura. "Ono čudesno je uvijek lijepo, bez obzira na to o kakvoj se čudesnosti radi; dapače, samo je čudesno lijepo", piše Andre Breton u "Prvom manifestu nadrealizma". Ono nepravilno, tj. ono neočekivano, iznenađenje, čuđenje, bitno je i karakteristično obilježje lijepoga. Mišljenje je to mnogih mislilaca i umjetnika bez obzira kojem vremenu, stilskoj formaciji pripadali i u kojem se mediju izražavali.

Kako inače iznova prepričavati drevnu priču, priču o mitskim metamorfozama i zaprepašćujućim transformacijama? Kako uvijek iznova opisivati ovaj svijet - čovjeka, životinje, floru, arhitekturu ... - a ne postati dosadan i kukavno predvidiv? Biti uvjerljiv u nemogućem - izvedbenom tehnikom u službi vizualizacije nemogućeg i atraktivnošću imaginacije - imperativ je kojim se u dosadašnjem i recentnom opusu rukovodi crtač Tomislav Čeranić, autor znakovit za postmoderne i retroavangardne devedesete - u svom radu u svakom trenutku prožet svježću o povezanosti s europskom tradicijom, poglavito s njezinim dijelom sklonijim fantastici i bizarnome.

Čeranić se u ovoj prigodi predstavlja ciklusima crteža olovkom na papiru "Star City" i "Hypnerotomachia" koji - na

dva slična načina - nadasve očituju autorovu snažnu strast za rekonstrukcijama. Zahvaljujući Čeranićevoj graditeljskoj fantaziji, crtež je afirmiran kao samostalna, jedinstvena i do najsitnijih detalja razložna crtačka tvorba, u kojoj su fragmenti i detalji percepcijski jednako važni kao i masivna kontura nastala njihovim sažimanjem u otmjen sklad klasične slike.

U eklektičkim tvorbama obaju ciklusa, posebice u "Star Cityju", Čeranić se ugleda na strategije autora iz 18. stoljeća koji vlastite zamisli nisu mogli ostvariti u svome vremenu i okruženju i čija su htijenja doživljavana kao neostvariva graditeljska fantazija. Čeranićevi crteži slični su crtežima (ali ništa iz njihovih opusa naš autor nije preuzeo niti precrtao!) slavni neimara koji su se visokotehnoškim monumentalnim organizmima oglasili čak dva stoljeća preuranjeno. Ti su i danas intrigantni autori, više vjerujući umjetnikovoj imaginaciji nego opaženoj zbilji - hrabrim viđenjem građevina budućnosti - među svojim suvremenicima ostavljali dojam zaumnoga, a koristeći se jezikom renesanse i antike znatno prije nego li se pojavio klasicizam kao stilska formacija, pri čemu su se u tom stoljeću njihovi radovi uistinu doimali futurističkima (činili su «futurizam prije futurizma»). Samim tim sučeljavali su se rokokou, dominantnu stilu toga «galantnoga stoljeća». Njihova ostvarenja bile su maštarije graditeljskih fantasta i nisu pretendirala na izvedivost, ali njihov će se utjecaj - unatoč tomu - i poslije, posebice u 20. stoljeću, očitovati u kilometarskim projektima Speerove arhitekture Trećega Reicha, sovjetskim partijskim projektima iz dvadesetih, ali i u Maljevičevu graditeljsko-dizajnerskom laboratoriju UNOVIS, u kojem su, među ostalim, izrađeni lebdeći orbitalni gradovi Ilije Časnika. Čeranić se, dakle, ne nadahnjuje izvedenim i neizvedenim projektima arhitektonskih zdanja i utopijskim projektima gradova i građevina Etinne-Louisa Bouleea (1728. - 1799.), Nicholasa Ledoux (1736. - 1806.), ilustracijama arhitektonskih zdanja i arheoloških rekonstrukcija zaboravljena antičko-renesansnoga graditeljskoga sloga Giovannija Battiste Piranesija (1720. - 1778.) i



arhitektonskim prikazima alogičnih perspektiva Atanasiusa Kirchera (1602. - 1680.), koji su iz zaboravljenih antičko-renesansnih stečevina, oblika i detalja pokušavali izmaštati grad budućnosti, nego se nadahnjuje i motivira njihovim gradbenim načelima i interesima što su vladali unutar njihovih radionica. Okretanje tim povijesnim referencijama u Čeranićevu slučaju doista ne znači sitničarski lov na što iskoristivija pikturalna rješenja, nego upravo u referencijama koje su ostale iza "srodnih duša" i "arhetipskoga inspiracijskog vrela" Čeranić vidi potvrdu vrijednosti vlastitih razmišljanja i postupaka, a iz te ostavštine nerijetko crpi instrukcije i naputke u svezi s tehničkom artikulacijom ideja.

"Star City", stvarni grad ostvaren u plastičkim i arhitektonskim detaljima, uglavnom ponajviše duguje piranesijevskoj i bouleeovskoj viziji. „Od Ledouxa sam očekivao ono što sam poslije otkrio kod Bouleea i pogotovo kod Piranesija: zadivljujuće pompezu prezentaciju očaravajuće ideje. Ledoux me pak poučio slobodnijoj interpretaciji određenih klasičnih arhitektonskih sklopova, nekoj vrsti harmonične inverzije, mogućnosti da se priča prepriča i na drukčiji način ispriča", kaže Čeranić. Maljevič (Unovis & Vhutemas), slika "Pirinejski zamak" Renea Magrittea iz 1951. (divovska lebdeća stijena na čijem je vrhu stilizirani medijavelni zamak), vizije nebeskih gradova Emanuela Swenborga, djela Desiderija Monsua, talijanskog slikara iz prve polovice 17. stoljeća, koji, po Hockeovu sudu, anticipira romantiku i nadrealizam, tj. elegijsku romantiku ruševina kao krajolik snova i preklapanja slika u snu, u nadrealističkom smislu, pripadaju Čeranićevu sekundarnom inspiracijskom izvoru. Od mogućih povijesnih referencija tu su još i Jacques Androet Ducerceau i Jean-Jaques Lequeu. Kad je u pitanju ciklus "Hypnerotomachia", važno je spomenuti i park Bomarzo. Za tipologiju Čeranićevih napora važna je bila i Kircherova knjiga "Mundus subteraneus" (1678.) bolje reći impresivni plan i prikaz podzemnih vatri toga jezuita, arheologa, jezikoslovca, skupljača rezultata znanstvenih i zemljopisnih eksperimenata, koji je pokušao prodrijeti u

tajne podzemna svijeta, dešifrirati arhaične jezike, koji je eksperimentirao s alkemijom i glazbenom terapijom, optikom, magnetizmom...

Kod Piranesija ("ingeniozna krivotvoritelja povijesti", "Rembrandta arhitekture", kako su ga nazivali), Čeranića je, nema sumnje, zadržala sklonost hrabrijoj kombinatorici gradbenih elemenata, bujna grafička elegancija i poseban osjećaj za klasično u sferi arhitekture i primijenjene umjetnosti. Piranesi u bakropisima ne stvara mehanički preslik prvotnoga oblika stvari niti čini nepristrane popravke i nadopune oštećena objekta, nego ga obnavlja u mašti, uspostavljajući njegov novi identitet. U literaturi se drži da se mnoge ideje iz Piranesijeva opusa upliću u rječnik ne samo moderne, nego i postmoderne. Primjerice, odavno je rečeno da Piranesi anticipira umjetninu kao vječno "otvoreno djelo", što je za Čeranića bilo stimulatívno, a očigledno ga je dirnula i majstorova pristranost u odabiru divergentnih fragmenata i neskrivana ironija očitovana prigodom njihova spajanja, što je Čeranić – koji svoj rukopis ostvaruje vlastitom stvaralačkom invencijom, imaginacijom, darovitošću, upućenošću u proseedee rečenih predšasnika, dobrim ukusom... - sjajno doživio i što mu je, među ostalim, bilo poticajno i motivirajuće polazište za subjektivne interpretacije i komplicirane, anarhoidne, ali nekonfliktne kompilacije motiva, oblika, fragmenata i detalja. Dok je, primjerice, Piranesi težio za rekreiranjem idealne antičke forme, Čeranić - punokrvni postmodernist - mogućnost za sebe vidi u proizvoljnim, neobičnim sklopovima oblika i, oslobođen svih modernističkih skrupula, nevjerojatnom slobodom i imaginacijom stvara maštovite tvorevine sastavljene od kombinacija različitih, po mnogo čemu divergentnih fragmenata i ulomaka, potpuno izmišljenih ili preuzetih iz različitih vremenskih i stilskih udaljenih izvora. a sfera inspiracije je cjelokupna povijest arhitekture, od starog vijeka do konca 19. stoljeća.

Osim slobodi što ju je izvojevala postmoderna, pojavu disproporcija, težnju alogizmu i sučeljavanje zakonima

materijala u Čeranićevu radu mogli bismo pripisati prihvaćanju Apeironovih načela, posebice onih iz njegove "Dijalektike".

U široku rasponu različitih rješenja Čeranić stvara začudan i vizualno atraktivan vlastiti utopijski grad, a njegovu utilitarnu i programatsku funkciju zamjenjuje začudnom estetskom igrom izmaštanih arhitektonskih amblema i detalja, dobivši atraktivne fantastične tvorevine koje uistinu impresivno djeluju na gledatelja.

Naglašenom dekorativnošću arhitektonske plastike i manirističkom pokrenutošću Čeranićeva zdanja gube obilježja arhitekture; prije je riječ o fantastičnoj arhitekturi nego o arhitektonskom planu.

Riječ je o klasičnom arhitektonskom slogu, dakle o ograničenu - u estetskom i povijesnom smislu - točnije kanonskom repertoaru oblika, koji predstavlja jezgru pikturalne sume, podvrgnute operaciji fatazmatško-sinkretske kombinatorike lišene zahtjeva rekonstrukcijskog dokumentarizma u kontekstu arheološke vjerodostojnosti i znanstvenog puritanizma.

Čeranić naglašava formalni, čisto likovni aspekt koji proistječe iz metoda montaže, preferira frontalnu, izvanjsku vizuru, monumentalizam jednostavnih formi, lišenih dekoracije, što se također, kao gradbeno načelo, može dovesti u vezu s Ledouxom i Boulléeom.

"Star City" čine arhitektonizirani objekti, gradbene jedinice, svojevrsni "marble satellites", koji unatoč svemu podsjećaju na hramove, mauzoleje... Njihov zbir stvara iluziju moguće združenosti u okviru razrađene sheme jednoga mogućeg urbsa, doduše lišena potrebe postojanja za zemlju prikovana decumanusa i carda, orijentiranih prema hodu sunca glede, kako bi rekao Italo Calvino, podjele terena prema dvanaest kuća Zodijaka, kako bi svaki hram i svaka četvrt primili točan utjecaj željenih sazviježđa.

«Smještajući ovu arhitekturu u zrakoprazni prostor levitacije, Čeranić podupire njezinu uporabnu nesvrhovitost, izvlačeći je iz konteksta praktične svakodnevice i korisnosti, kako bi u bestežinskom stanju mogla dodirivati oblake fantazije», zaključuje Vinko Srhoj, koji ove Čeranićeve napore svrstava

u neo-neo art, u «umjetnost uživanja u raskoši završenih i mrtvih stilova».

Sve što je rečeno o "Star Cityju", u velikoj mjeri vrijedi i za ciklus "Hypnerotomachia", nadahnut knjigom "Hypnerotomachia Poliphili (The Strife of Love in a Dream)" Francescha Collonne, njezinim britkim sadržajem, opisima tajanstvenih ruševina, fontana, antičkih hramova, perivoja koji su služili za zabavu, hijeroglifskih natpisa..., ilustracijama u drvorezu koje se pripisuju Mantegninoj školi. To je djelo Čeraniću, nema sumnje, pomoglo u kultivanju kreativna fantaziranja.

U "Hypnerotomachiji" Čeranić još više oslobađa maštu, zbog čega se u tim crtežima osjeća i emancipacija od ponegdje pretjerano stroge i dekorativnosti lišene monumentalnosti znakovite za "Star City". No, zato se u "Hypnerotomachiji" kdjekad osjeća jasnije izražena želja za živahnijim i skulpturalnijim pristupom koji na određen način uravnotežuje teatralno i arheološko. Otud možda i potječe potreba za posezanjem za antropomorfnim formulama, kada, primjerice, arhitektonski konstrukt poprima obilježja ljudske glave.

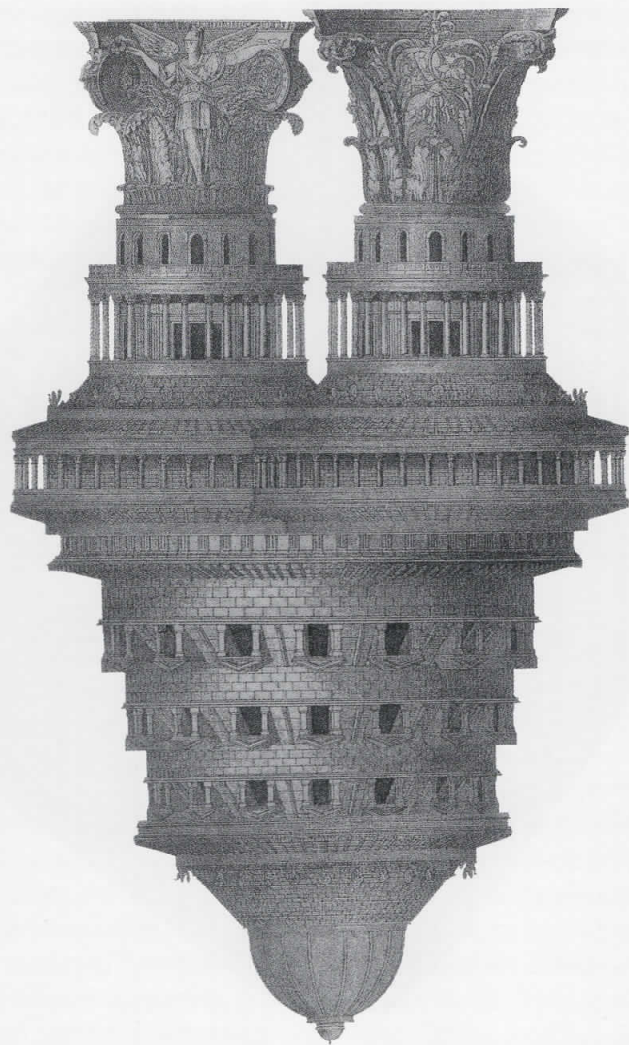
No, osim kao ideja da se novim crtačkim projektima podsjeti na slavne neimare, Čeranićeve su crtačke tvorbe prije svega emanacija delikatna i profinjena duha, a tek onda očitovanje vještina kojima suvereno vlada. U tim uzbudljivim avanturama caruju pročišćene forme, red, pravilnost, otmjenost, harmonija i subordinacija dijelova u cjelinu, minucioznost, akribija i skrupulozne analize detalja - atraktivne i recepijentu koji ne zna za rečenu povijesnu i metajezičku pozadinu, i to zbog metijerskih standarda kakvi u našim plastičkim umjetnostima danas najčešće izostaju.

*Ivica Župan*

### STAR CITY & HYPNEROTOMACHIA

20 crteža olovkom na papiru,  
70 x 100 cm i 50 x 70 cm, 2001. - 2004.





Architectural Engraving

London, 1840





## Emanation of a delicate and refined spirit

In a famous book "Il cortegiano" dating from 1529, in that "vade mecum for the men of the world" as it was spoken of by G.R. Hocke, its author Baldassare Castiglione recommends twisting every logic: "I think everything is rendered more beautiful 'dicendo ogni cosa a contrario', when one speaks in a capsized fashion which, amongst else, seems to be a perfect recipe for avoiding conversational boredom. Of course, all under a condition that collocutors match in education and personal charm." As it goes, "At any cost, one should avoid being simple. A true poet is one capable of connecting the most distant circumstances", says G.R. Hocke and further on quotes Don Emmanuel Tesauro who says: "One gifted with sagacity differs from a plebeian – such a man first separates and unites later on." Hence, the true poet is "capable of transforming everything into something else – a city into an eagle, a man into a lion, a sparrow into the Sun", says don Tesauro. "The wondrous is always beautiful, regardless what kind of wonder is at hand. Even more, only the wondrous is beautiful", claims Andre Breton in his "First Surrealism Manifesto". The irregular, i.e. the unexpected, a surprise, an amazement, are essential and peculiar characteristics of the beautiful. This opinion is held by many a thinker and artist regardless of their time, style formation or media of expression.

How else should we retell that ancient story of mythic metamorphosis and appalling transformations? How else should we describe this world – men, animals, flora, architecture... and avoid becoming boring and miserably predictive? To be convincing in what is impossible – through performing technique in service of visualizing the impossible and through attractiveness of imagination – is a guiding imperative in Tomislav Čeranić's both past and recent oeuvre. Čeranić is an author significant of the postmodern and retrovanguard 90ies. Each moment of his work is permeated with an awareness of connection with European tradition, especially with a part biased to fantastic and bizarre. At this occasion, Čeranić comes forth with cycles of pencil

drawings upon paper titled "Star City" and "Hypnerotomachia" both of which - in similar fashion – primarily reflect author's strong passion for reconstructing. Thanks to Čeranić's building fantasy, drawing is affirmed as an independent, unique and thoroughly minute, reasonable creation. In his artwork, fragments and details bear equal perceptual importance as well as a massive contour risen from their condensation into a stylish harmony of a classic picture.

In the eclectic creations of both cycles, especially in the "Star City", Čeranić takes example by strategies of the 18th century authors who could not realize their ideas in their own time and milieu and whose aspirations were seen as an unfeasible building fancies. Čeranić's artworks resemble drawings (though nothing of their oeuvres was neither taken nor copied by Čeranić himself!) by the famous master-builders whose premature hi-tech monumental organisms came two centuries too soon. These still intriguing authors trusted the artist's imagination rather than a perceived reality. By their courageous envisaging of future buildings they have sown an impression of Zaum amongst their contemporaries. They have used language of renaissance and antique much before classicism arose as style formation, which rendered their works truly futurist in their own century (they have been creating "futurism before the futurism"). In this very manner they have confronted rococo, a dominant style of this "gallant century".

These creations were reveries of the building fantasts, visions not pretending to be feasible. However, despite the latter, their influence - especially in the 20th century - get manifested in Speer's miles-long projects of the Third Reich architecture. It can also be traced in Soviet party projects from the 20ies and in Malevich building-design laboratory UNOVIS, where – amongst else - flying orbital cities by Ilija Časnik were made. Hence, Čeranić is not inspired by realized and unrealized projects of the architectural edifices or utopian projects of cities and buildings by Etienne-Louis Boulee (1728-1799), Nicholas Ledoux (1736-1806) or by illustrations of the architectural creations or archaeological constructions of the forgotten antique-renaissance style of Giovanni Battista

Piranesi (1720-1778) or architectural representation of the alogic perspectives by Atanasius Kircher (1602-1680). All of the listed authors have tried to give rise to a city of future from the forgotten antique-renaissance acquisitions, shapes and details. Čeranić is rather inspired and motivated by their constructing principles and interests reigning their workshops at the time. Leaning on those historic references - in Čeranić's case - really doesn't mean hair-splitting hunt for more usable picturesque solutions. It is actually within references bequeathed by the "congenial souls" and "archetypal inspiration springs" that Čeranić finds confirmation of the values of his own deliberations and acts. He frequently draws on this heritage, for instructions regarding technical articulation of his ideas.

"Star City", a real city realized in all the plastic and architectural details, is for the most part bound to the Piranesian and Bouleesian vision. "I have expected from Ledoux what I have later on found in Boulee and especially Piranesi: an amazingly pompous presentation of an enchanting idea. Yet, Ledoux has taught me a more unrestricted interpretation of certain architectural complexes, a kind of harmonic inversion, a possibility to retell a story in a new manner", says Čeranić.

Malevich (Unovis & Vhutemas), Renee Magritte's 1951 painting "Pyrenean Castle" (a giant floating rock with a stylized mediaeval castle on its top), a vision of celestial cities by Emanuel Swenborg, works by Desideri Monsu, an Italian painter from the first half of the 17th century (who according to Hocke's judgement anticipated romantics and surrealists i.e. elegiac romanticism of the ruins as dream landscape and overlapping dream pictures, in surrealist sense) all belong to Čeranić's secondary inspiration source.

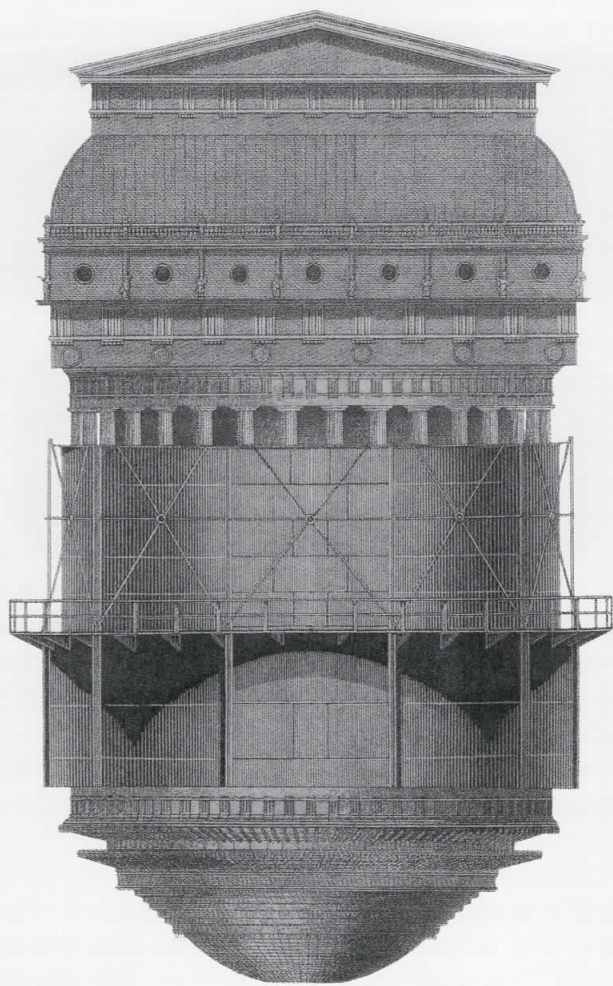
Possible historic references include Jacques Androet Ducercou and Jean-Jacques Lequeu. Speaking of "Hypnerotomachia" cycle, it is important to mention Bomarzo park. Typology of Čeranić's efforts was also marked by Kircher's book "Mundus subteraneus" (1678) or rather impressive plan and presentation of the subterranean fires given by this Jesuit, archaeologist, linguist, collector of

scientific and geographic experimental results, who has tried to penetrate secrets of subterranean world, decipher archaic languages, who experimented with alchemy and music therapy, optics, magnetism....

When it comes to Piranesi ("ingenious forger of the history", "Rembrandt of Architecture", as he was called), Čeranić is without doubt impressed by his tendency towards braver construction combinations, luscious graphic elegance and a special feeling for the classical within architectural sphere and applied arts. Piranesi's etchings are not mechanic copies of the primary form, neither he makes unbiased alterations or supplements damaged object. Rather, he renovates it in his imagination, providing a new identity. Referential literature holds that many an idea from Piranesi's oeuvre intertwines not only with a modern art dictionary, but also with a post-modern language. For example, long ago it has been said that Piranesi anticipated artworks as an eternal "open work", which happened to be stimulating for Čeranić. Also, the latter was moved by master's partiality in selecting divergent fragments and unhidden irony manifested at their union. Being an artist who realizes his handwriting with his own creative invention, imagination, giftedness, one who's informed of proceedings of his predecessors and one endowed with a refined taste – Čeranić also happened to have a superb experience of Piranesi, which proved to be stimulating and motivating starting point for subjective interpretations and complicated, anarchic and also non-conflict compilation of the motives, forms, fragments and details.

While Piranesi, for example, aspired to recreate the ideal antique form, Čeranić – being a full-blooded postmodernist – sees his possibility in arbitrary, unusual complexes of forms. Liberated from all the modernist scruples, through unbelievable freedom and imagination, he produces imaginative creations made of combinations of different and much diverging fragments and passages, entirely made up or taken over from various remote periods or styles, while his inspiration sphere is but entire architectural history, from the Old Age down to the end of the 19th century.





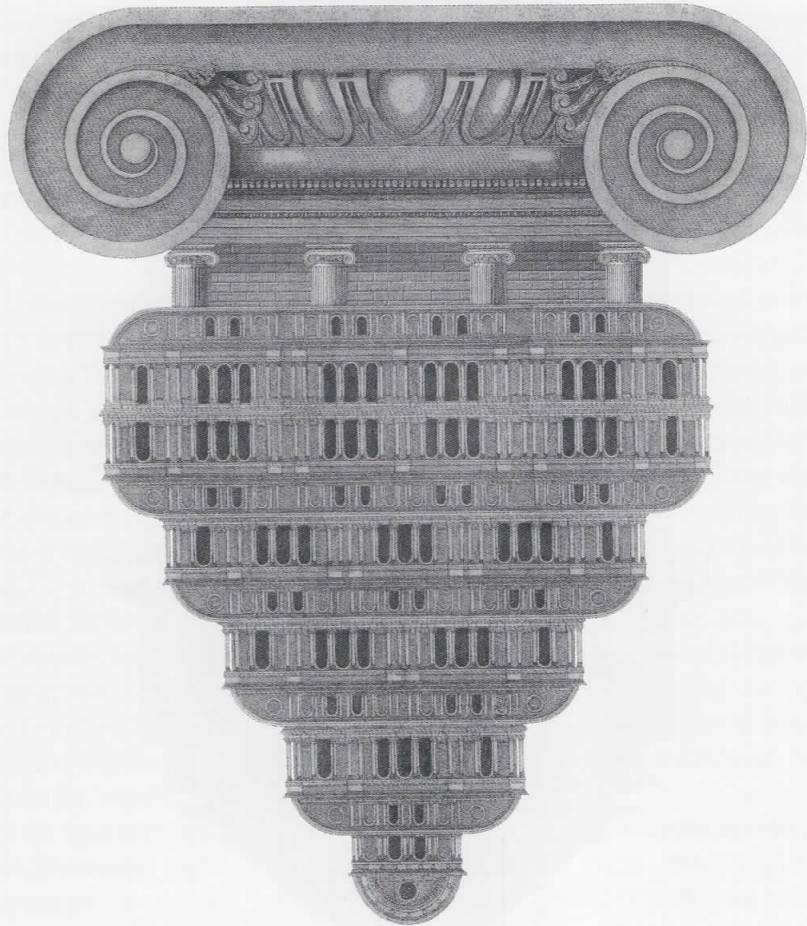


PLATE 100

FRANCIS & TAYLOR 1854



Rise of disproportions, aspiration to the alogic and facing the laws of material in Čeranić's work can be ascribed to freedom won by postmodernism and besides, to accepting Aperion's principles, especially those from the latter's "Dialectics".

Within a wide range of various solutions, Čeranić creates wondrous and visually attractive peculiar utopian city. Its utilitarian and programmatic function is replaced by astounding aesthetic play of imagined architectural emblems and details, resulting in appealing fantastic creations, producing a truly impressive impact.

By accentuated decorativeness of the architectural plastic and mannerist mobility, Čeranić's edifices have lost architectural features, becoming a fantastic architecture rather than an architectural plan.

It is all about a classic architectural language, that is – about aesthetically and historically limited canonical repertoire of forms, representing a nucleus of pictorial sum. Subsequently, it gets submitted to an operation of fantasmic – syncretistic combinations deprived of demands set forth by reconstructional documenting. All of this happens within context of archaeological credibility and scientific Puritanism. Čeranić stresses formal, purely visual aspect stemming from assemblage methods. He prefers frontal, external vista, monumentality of the simple forms stripped of decorativeness, which – as a construction principle, can also be related to Ledoux and Boulees.

"Star City" is made of architecturalized objects, construction units, kind of "marble satellites", which despite everything resemble temples, mausoleums... Their sum creates an illusion of probable communion within elaborated scheme of a possible Urbs, which would however be divested of necessity to exist as Earth-chained Decumanus and Cardo. The latter were oriented towards the Sun-walk, regarding – as put by Italo Calvino – terrain division of the twelve Zodiac houses, so that every temple and every quarter was allowed to receive an exact influence from the desired constellations.

"By placing this architecture in a vacuum space of levitation, Čeranić endorses its utilitarian unpurposefulness, extracting it from a context of practical everyday life and usefulness,

so it can touch fantasy clouds while abiding in zero gravity", concludes Vinko Srhoj, classifying Čeranić's endeavours into neo-neo art, "art of enjoying the luxury of ended and dead styles."

Everything said about the "Star City" goes - to a large extent – to "Hypnerotomachia" cycle as well. The later was inspired by book "Hypnerotomachia Poliphili" (The Strife of Love in a Dream) by Francesho Collona, by its sharp content, description of mysterious ruins, fountains, antique temples, fun parks, hieroglyphic inscriptions... wood-engraving illustrations ascribed to Mantegna's school. No doubt, this work assisted Čeranić in cultivating creative fantasizing. Within "Hypnerotomachia", Čeranić's imagination grows in freedom, which can be perceived as emancipation from somewhat severe monumentality deprived of decorativeness previously characterising "Star City". However, at times "Hypnerotomachia" more clearly expresses desire for more vivacious and more sculptural approach that would - in a way - harmonize the theatrical and the archaeological. Hence maybe a need for anthropomorphic formulas when, for example, an architectural construct assumes features of a human head.

Besides his intention to remind us of famous master-builders, Čeranić's drawing creations are primarily emanation of a delicate and refined spirit, while display of the assuredly mastered skills comes as the second. These exciting adventures are reigned by purified forms, order, regularity, dignity, harmony and subordination of parts into a whole, by meticulousness, minuteness and scrupulous analysis of details. All of this happened to be attractive even to a recipient unaware of historical and meta-language background, due to metier standards most often absent from today's plastic arts.

*Ivica Župan*

#### **STAR CITY & HYPNEROTOMACHIA**

20 drawings by pencil on paper, 70 x 100 cm and 50 x 70 cm, 2001 - 2004







Nena Dimitrijević

**Braco Dimitrijević**

Triptychos Post Historicus

“Louvre je moj atelier,  
ulica je moj muzej”.

“The Louvre is my atelier,  
a street is my museum”.  
B.D.

Postavljajući *Triptychos Post Historicus* s Kandinskim u Nationalgalerie, Berlin, 1976.  
Installing *Triptychos Post Historicus* with Kandinski in Nationalgalerie, Berlin, 1976

U djelu Brace Dimitrijevića od samog je početka prisutan aktivni dijalektički odnos spram umjetnosti prošlosti, izražen umjetnikovom maksimumom da "naše okruženje nije fizički prostor nego kulturno nasljeđe". U radovima sa slučajnim prolaznikom taj se odnos manifestirao kroz preuzimanje povijesnih reprezenatacijskih formi kao što su memorijalne ploče, spomen biste ili obelisk, kako bi se ironičnom monumentalizacijom dekonstruirao jezik moći. Međutim, već polovicom 70-ih, sa ciklusom djela pod nazivom *Culturscapes*, Dimitrijevićev rad poprima značajke daleko izravnijega autorskog angažmana s umjetničkim formama prošlosti. Ta igra riječi između "kulturokrajolika" (culture-scape) i "bijega od kulture" (culture-escape) označava "umjetnost koja inspiraciju nalazi ne u prirodi - već u nagomilanim znacima kulture, stvarajući nova značenja iz poznatih elemenata, te izmičući ustaljenim estetskim vrijednostima i sudovima". Na samostalnoj izložbi 1975. u Stadttisches Museum Monchengladbach Dimitrijević izlaže djelo koje se može smatrati prototipskim ne samo za sljedeću fazu njegovog rada, nego i za cijelu tendenciju "aproprijacije" u umjetnosti druge polovice 80-ih. Naime, Dimitrijević posuđuje skulpturu iz muzejske zbirke, te ju izlaže kao vlastiti rad pod naslovom "Ovo bi moglo biti remek-djelo", čime ne samo problematizira institucionalni okvir umjetnosti, nego i za cijelo desetljeće anticipira interes umjetnika za povijesne forme i muzejske zbirke. Ovdje predstavljena grupa crteža spada u kategoriju "kulturokrajolika", a nastala je komplementarno instalacijama *Triptychos Post Historicus* koje je Braco Dimitrijević započeo 1976. u Nationalgalerie u Berlinu, da bi potom nastavio s intervencijama u mnogim muzejskim zbirkama, uključujući Centre Pompidou, Tate Gallery, Museum Ludwig, Guggenheim Museum New York, Kunstmuseum Bern i Louvre. Umjetnikova maksima "Louvre je moj atelje, ulica je moj muzej" dobila je novu dimenziju s *Triptychos Post Historicus* radovima koji uključuju originalno remek djelo posuđeno iz muzejske zbirke, neki predmet svakodnevne uporabe i element prirode, voće ili povrće. U ovoj trijadi svaki element

predstavlja jedno značenjsko polje: slika predstavlja umjetnost potvrđene povijesne vrijednosti, obični predmet svakodnevnog života i rad, a voće ciklus prirode. Ta djela još su jedan izraz Dimitrijevićevog utopijskog projekta *Post Historije* u kojem se dokida hijerarhija vrijednosti, a umjesto nje se uspostavlja harmonična vizija u kojoj sve stvari koegzistiraju na istoj razini. Uzdrmana je hijerarhija po kojoj je slika na vrhu, predmet u sredini, a voće na dnu našeg vrijednosnog sustava, jer svaki element u ovim konstelacijama dobiva novo značenje. Nešto od aure djela preslikava se na obični predmet izvlačeći ga iz anonimnosti. Izbor predmeta opet omogućava različito iščitavanje ikonografije slike, dok organska priroda voća cjelini daje *memento mori* karakter, odnosno upozorava na prolaznost i promjenjivost estetskih kriterija. "*Triptychos Post Historicus* je izraz vjere u harmoničnu koegzistenciju, jer svijet nije načinjen samo od slika, samo od bicikala ili jabuka, već od svih ovih stvari zajedno", kaže umjetnik. Dimitrijević započinje rad na crtežima kao pripremu, kao projekt nekih budućih instalacija inspiriranih "šetnjom kroz muzej". U suglasnosti s umjetnikovim načinom stvaranja koji uvijek nastoji intuitivnost početne inspiracije dovesti u red strukture, ovi crteži bivaju ubrzo svedeni pod zajedničku formu – formular na kojem je otisnut okvir kao neka vrsta zadanog prostora, te rubrike za tri različite sastavne komponente triptiha. Ta zadanost u skladu je s prirodom Dimitrijevićevog umjetničkog prosedeja, koji uvijek polazi od utemeljenja sistema, te preciznog ali otvorenog koncepta. Mada ciklus *Triptychos Post Historicus* crteža započinje inspiriran konkretnim djelima iz muzejskih zbirki, vrlo brzo - kako bi se iskušale različite mogućnosti kontekstualizacije odabranih remek djela - akvareli postaju autonomna djela neovisna o konkretnim povodima za realizaciju triptih-instalacija. Tako nastaje grupa *Triptychos Post Historicus* crteža sa slikama kojima umjetnik trenutačno nema pristupa, ali koje za njega imaju poseban značaj, kao i skupina crteža s nepostojećim, imaginarnim slikama nekog majstora. Paradoksalno, ustanovljenje sistema otvara novi prostor





TRIPTYCHOS POST HISTORICUS

Part One: *Kenny Kneifse*

Part Two: *Cooler*

Part Three: *Plumbs*



TRIPTYCHOS POST HISTORICUS

Part One:

*Femul hagen*

Part Two:

*Chun*

Part Three:

*Onuyn*



slobode u kojemu često ne samo konkretne slike, već i djela u maniri starih ili modernih majstora, Van Dycka, Maljeviča, Matissea, ili Picassa, bivaju stavljena u situacije, nerijetko i puno smionije od onih koje umjetnik realizira u različitim muzejima. Smisao ovih "sanjarija" u akvarelu je što umjetniku daju potpunu slobodu anarhične poetske imaginacije za onaj tip instalacija koje bi bile neizvodive u stvarnom životu, ali koji istodobno inspiriraju pronalaženje novih kompozicijskih rješenja. Različito od trodimenzionalnih prostornih *Triptychos Post Historicus*, crteži su podvrgnuti zakonima organizacije plohe. Posebnu ljepotu ovim kompozicijama daje logika fotografskog kadra, svijest o rubu formata, elementi crteža koji bivaju presječeni crtom tiskanog okvira, neobičan izbor perspektivnih kutova. Mnogi autori koji su pisali o Dimitrijevičevom djelu ističu njegov rijedak talent pomirenja transgresivnih ideja s vizualnom ljepotom: "U njegovom djelu radikalna konfrontacija kulturnih i socijalnih razina i procesa povezuje, ma kako paradoksalno moglo zvučati, estetsku slobodu, koja može biti isto tako brutalna i nesputana kao i ona zapadnih avangardi, dadaizma, futurizma i Fluxusa, s jednim transcendentnim i tradicionalističkim kultom slike, koji svoje korijene ima u srednjovjekovnoj tradiciji obožavanja ikona. Ova estetska kvaliteta djelo Brace Dimitrijevića izdvaja među djelima njegovih suvremenika, koji su izravnije orijentirani k duchampovskoj intelektualnoj tradiciji ili pak k futurističkoj, dadaističkoj ili aktivističkoj tradiciji avangardnih reformatora svijeta."<sup>1</sup> U umjetničkoj klimi sredine 70-ih, Dimitrijevičev interes za slikarstvo prošlosti i muzejsku zbirku radikalno je oprečan dogmatizmu avangarde koja slikarstvo prošlih epoha vidi kao reakcionarno, a njegovi akvareli, nastali u eri dictuma stroge crnobijele "uredske" estetike još su jedna manifestacija umjetničke hrabrosti. *Triptychos Post Historicus* djela, to jest intervencija u muzejsku zbirku inspirirat će ne samo cijeli trend "aproprijacije" među umjetnicima 80-ih, nego će u nedavnoj kustoskoj praksi izazvati pravu modu pozivanja umjetnika da

interveniraju u muzejske zbirke. Međutim, Dimitrijevičeva praksa integriranja originalnoga muzejskog djela u novu značenjsku strukturu je bez presedana i po svojoj transgresivnoj naravi može biti uspoređena s Duchampovim uvođenjem ready-madea u umjetnost. Sue Cramer je ovako definirala odnos Dimitrijevičeva umjetničke prakse u opoziciji spram one njegovih sljedbenika: "Različito od mnogih umjetnika apropijacije koji u svojim slikama recikliraju i rekontekstualiziraju različite stilove iz povijesti umjetnosti, Dimitrijevič nije, niti je ikad bio, umjetnik simulacije. Stvaranje situacija koje su stvarne, konkretne i prolazne ključno je za njegovu strategiju radikalnog intervencionista, umjetnika koji nastoji otkriti druge načine viđenja svijeta. Jedna neuobičajena sposobnost kreativnog mišljenja prisutna je u djelu Brace Dimitrijevića. Njegova sposobnost za intuitivne i inventivne vizije usko je povezana s procesom razmišljanja i strašću za otkrivanjem novih ili različitih značenja unutar starih dobro poznatih formula. On iznosi na svjetlo dana svježije poglede stvarajući vezu među stvarima koje izgledaju kao da nemaju ničeg zajedničkog, promatrajući stvari kao da to čini s Mjeseca. On je umjetnik putnik u prostoru i vremenu i sve to u trenutku svjetske povijesti kad bi drukčiji pogled, heuristička vizija mogla biti upravo ono što je potrebno."<sup>2</sup>

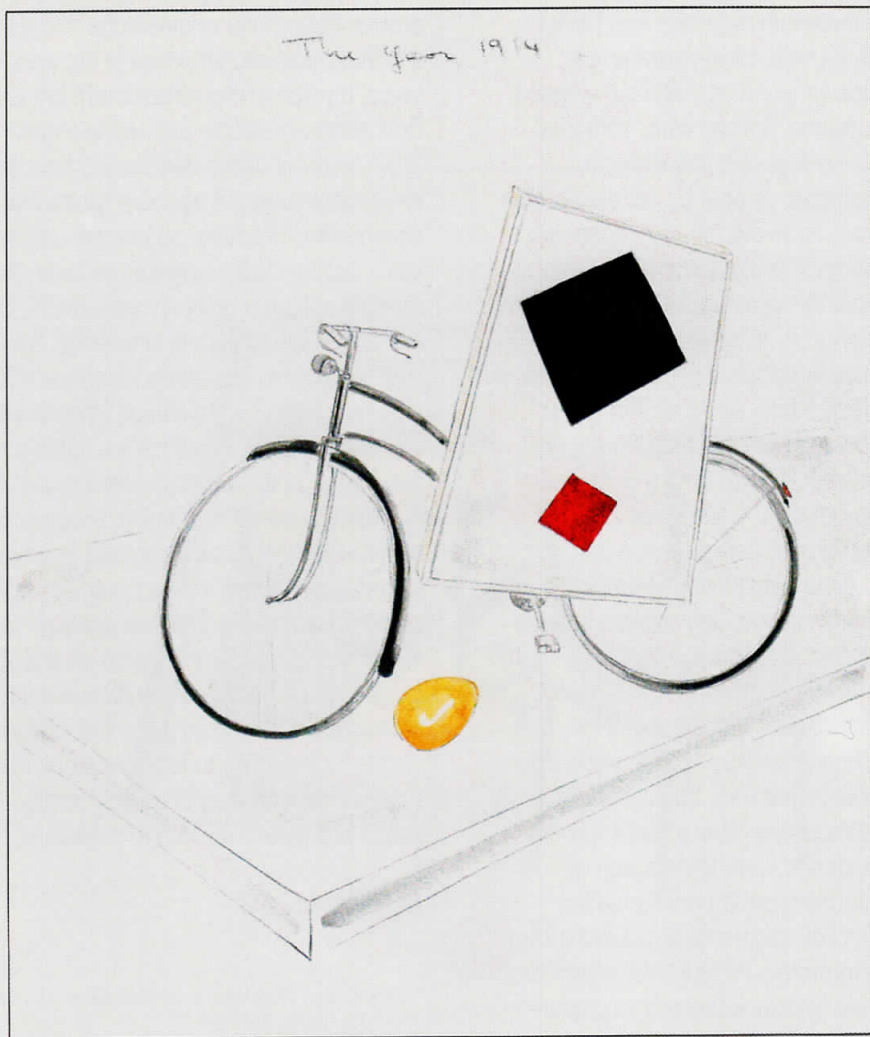
### Nena Dimitrijević

<sup>1</sup> Lorand Hegyl u katalogu "Braco Dimitrijević" Museum Moderne Kunst Stiftung Ludwig, Beč 1994.

<sup>2</sup> Sue Cramer u katalogu "Braco Dimitrijević", Institute of Modern Art i Queensland Art Gallery Brisbane, Australia, 1989.

### TRIPTYCHOS POST HISTORICUS

34 akvarelirana crteža olovkom na papiru, 37,5 x 49 cm i 49 x 35 cm, 1978. - 1997.

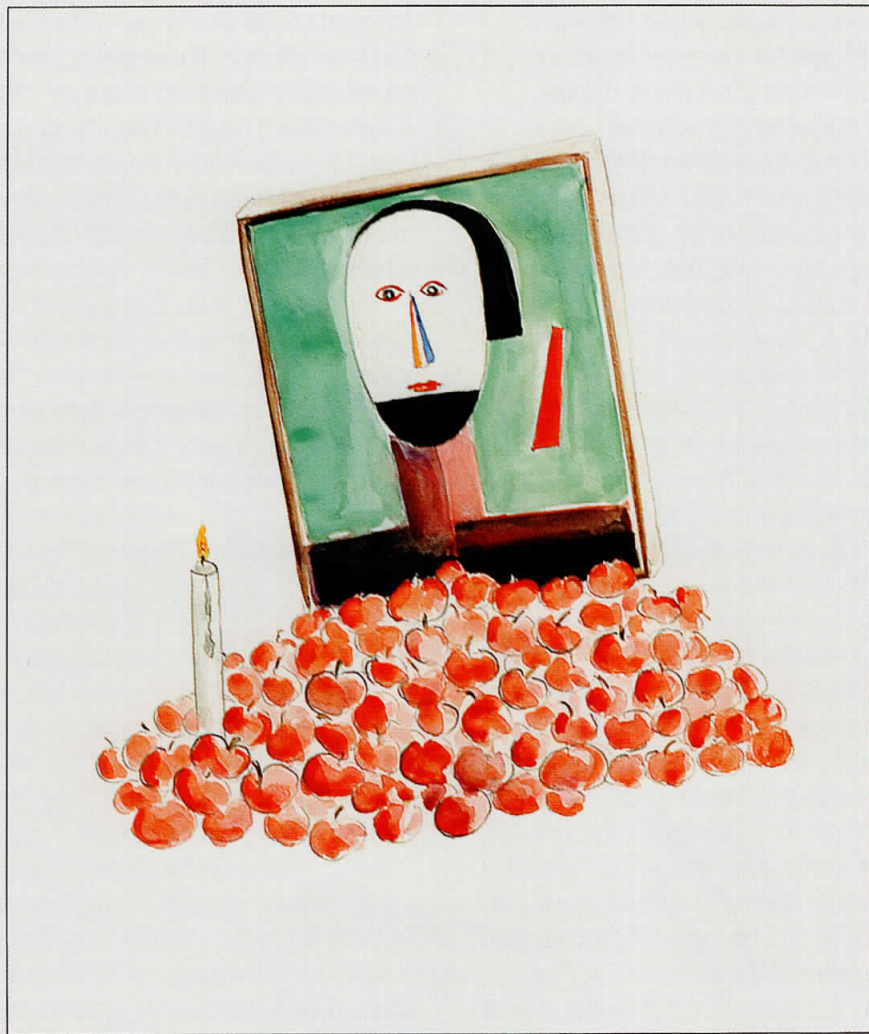


TRIPTYCHOS POST HISTORICUS

Part One: *K. Molenich*    Part Two: *bicycle*    Part Three: *melon*

*Bruce D. 1985*





TRIPTYCHOS POST HISTORICUS

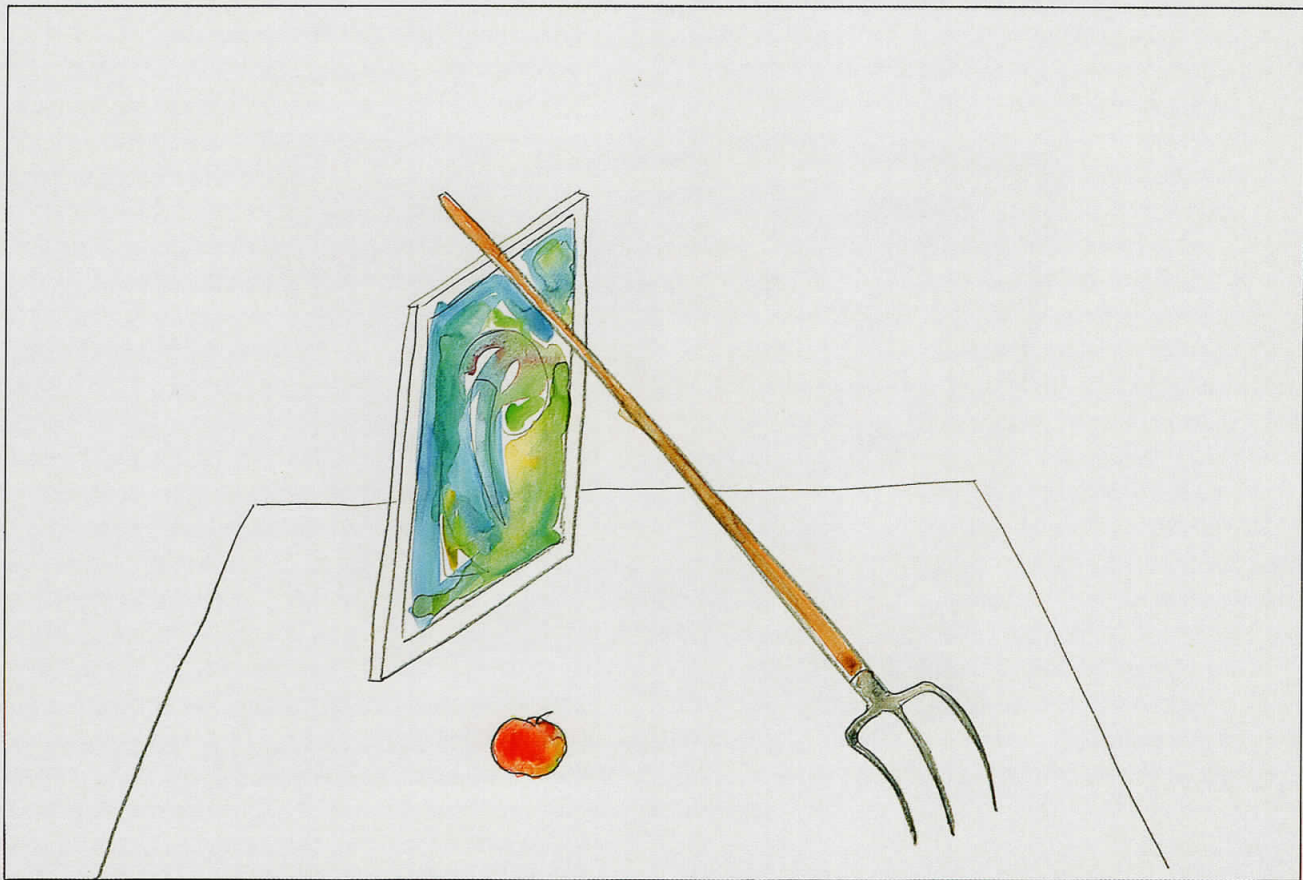
Part One: *K. Molerid* Part Two: *Candle* Part Three: *apples*

*Brooks D. 93*

From a very beginning, Braco Dimitrijević's work demonstrated presence of an active dialectic relation towards the art of times past, as expressed in artist's maxim saying "our environment is not physical space but cultural heritage". His works that included random passer-bys, have manifested this relation through take-over of historic representational forms, such as memorial tablets, busts or obelisks, in order to deconstruct language of power through ironic monumentalizing. However, already by middle of the 70ies, starting with a cycle titled *Culturescapes*, Dimitrijević's work assumes characteristics of far more direct authorial engagement with past art forms. A wordplay between terms culture-scape and culture-escape denotes "art which finds its inspiration not in the nature but rather in heaped up cultural signs, creating new meanings from familiar elements, while evading established aesthetic values and judgements." At his 1975 solo exhibition in Städtisches Museum Monchengladbach, he exhibits works that can be seen as prototype not only for his subsequent working phase, but for an entire tendency of "appropriation" in art of the second half of the 80ies. Namely, Dimitrijević borrows sculpture from a museum collection and exhibits it as his own work under the title "This could have been a masterpiece". Hence, he deals with an art's institutional frame and simultaneously anticipates – a decade in advance – the artists' interest in historic forms and museum holdings. Herewith presented group of drawings belongs to a category of "culturescapes" and was created complementary with *Tryptichos Post Historicus* installations that Braco Dimitrijević had started in 1976, in Berlin National Gallery. He continued intervening in many a museum collection, including Centre Pompidou, Tate Gallery, Museum Ludwig, Guggenheim Museum New York, Kunstmuseum Bern and Louvre. The artist's maxim "The Louvre is my atelier, street is my museum" has assumed a new dimension with *Tryptichos Post Historicus* works that comprise original masterpiece borrowed from a museums' collections, an everyday object and a nature's element – in form of fruit or vegetable. Each element of this

triad represents a single field of significance: a painting represents art of an affirmed historic value, ordinary object stands for everyday life and work, while fruit connotes natural cycles. These works are yet another expression of Dimitrijević's utopian *Post History* project in which he does away with value hierarchy and instead establishes harmonic vision in which all the things coexist at a same level. Hierarchy placing the painting at the top, an object in the middle and a fruit at the bottom of our value system has been shaken, since Dimitrijević's installations provide a new meaning to each of the elements. Something of the artwork's aura is been transferred to the ordinary object, pulling it out from anonymity. Selection of the object enables different reading of painting's iconography, while fruit's organic nature infuses *memento mori* character to a whole, warning of transience and changeability of aesthetic criteria. "*Tryptichos Post Historicus* is an expression of faith in harmonic coexistence, because world is not made simply of paintings or bicycles and apples, but of all these things together", says the artist. Dimitrijević commences his work by drawings, as a sort of preparation, designing installations to come, inspired by "a walk through a museum". The artist's creative fashion always endeavours to bring intuition of start-up inspiration into a structural order. Accordingly, these drawings soon get reduced into a common form – with a printed frame as a sort of pre-given space and sections for three constituent triptych's components. This setting is consonant with nature of Dimitrijević artistic procedure which always starts from a system's foundation and a precise but opened concept. Drawing cycle *Tryptichos Post Historicus* was initially inspired by the actual artworks from museum collections, trying out various possibilities of contextualizing the selected artworks. However, very soon watercolours became autonomous works - independent of actual reasons for realizing triptych installations in the first place. This is how *Tryptichos Post Historicus* has come into being. These are drawings that include paintings which are presently out of the artist's reach but which, however,





TRIPTYCHOS POST HISTORICUS

Part One: Max Ernst

Part Two: Nabe

Part Three: Apple

VAN DYCK *Prinking* Kmax. 220 cm



120 pounds of King Edward  
potatoes

### TRIPTYCHOS POST HISTORICUS

Part One: Van Dyck

Part Two: *cinch dollie*

Part Three: *potatoes*



bear special significance for him. Same goes for a group of drawings referring to the inexistent, imaginary paintings of a certain master painter. Paradoxically, establishing a system opened up a new space of freedom in which frequently not only the actual paintings but also works in manner of old or modern masters like Van Dyck, Malevitch, Matisse or Picasso, get to be in situations often much more daring than those realized by other artists in various museums. Meaning of these watercolour "reveries" is that they provide a total artistic freedom to anarchic poetic imagination for the type of installations unfeasible in real life, which nevertheless inspire discovery of new composing solutions. As opposed to three-dimensional and spatial *Tryptichos Post Historicus*, drawings are submitted to the laws of surface organization. These compositions' special beauty is achieved via logic of a photo take, awareness of a format's edge, drawing elements cut by printed frame's line and an unusual choice of perspective angles. Many authors who wrote on Dimitrijević's work emphasize his rare talent for reconciliation of transgressive ideas with visual beauty: "However paradoxical it may sound, in his work radical confrontation of the cultural and social levels and processes is linking aesthetic freedom – that can be as brutal and unfettered as that of the western vanguards, Dadaism, Futurism and Fluxus – with a certain transcendental and traditionalist cult of a painting rooted in medieval tradition of icon adoration. This aesthetic quality singles out work of Braco Dimitrijević amongst works of his contemporaries who are more directly oriented towards Duchampian intellectual tradition or towards futurist, Dadaist or activist tradition of the vanguard world reformers." <sup>1</sup>

In an art climate of middle of the 70ies, Dimitrijević's interest in painting of the past and museums' holdings was radically opposing vanguard dogmatism that regarded the former epochs' painting as reactionary. His watercolours, created in an era of dictum of strict black & white "office" aesthetics, are yet another manifestation of artistic courage. *Tryptichos Post Historicus* works, that

is, interventions into museum collections - were going to inspire not only a whole trend of "appropriation" amongst the 80ies artists. They were actually about to provoke a recent curatorial trend of inviting artists to intervene into museum collections. However, Dimitrijević's practice of integrating the original museum work into a new structure of significances is without precedents. Its transgressive essence can be compared to Duchamp's introduction of ready-made objects into the art. Sue Cramer gave a following definition of Dimitrijević's art practice as opposed to one exercised by his followers: "Unlike many artists of appropriation that recycle and recontextualize different historical art styles in their paintings, Dimitrijević is not - neither he ever was - an artist of simulation. Creating situations that are real, actual and transitory is a crucial issue in his strategy of a radical interventionist, of an artist attempting to discover other ways of seeing the world. An unusual capacity of creative thinking is revealed in Braco Dimitrijević's work. His ability for intuitive and inventive visions is closely connected with thinking process and passion for discovering new or differing meanings within the old, well known formulas. He highlights fresh views, creating links between things that seem to have nothing in common, by observing things as if he was doing it from the Moon. He is an artist - traveller in space and time and all of this happens in a moment of the world history when a different view, a heuristic vision could exactly be the thing we need." <sup>2</sup>

### *Nena Dimitrijević*

<sup>1</sup> Lorand Hegyl in catalogue "Braco Dimitrijević" Museum Moderne Kunst Stiftung Ludwig, Wien 1994

<sup>2</sup> Sue Cramer in catalogue "Braco Dimitrijević", Insitute of Modern Art and Queensland Art Gallery Brisbane, Australia, 1989

### **TRIPTYCHOS POST HISTORICUS**

34 watercolored drawings by pencil on paper,  
37,5 x 49 cm and 49 x 35 cm, 1978 - 1997

Daina Glavočić

**Božidar Rašica**

Crteži iz donacije  
Drawings from donation

1945-1965





*Judita / Judith*  
1948.  
ugljen na papiru  
charcoal on paper  
60x48,5 cm  
(inv. br. 2393)



*Kompozicija / Composition*

1960.

gvaš na papiru

gouache on paper

56x69 cm

(inv. br. 2444)



## Linearne igre – crtovne arabeske<sup>1</sup>

Tijekom 2004. godine, prof. dr. Vera Marsić iz Zagreba, izvršiteljica oporuke gđe. Uršule, supruge Božidara Rašice (1912.-1992.), sprovela je inicijativu velikodušne i bezuvjetne oporučne odredbe prema kojoj riječki Muzej moderne i suvremene umjetnosti ima udomiti donaciju likovnog opusa jednog od ključnih kreatora hrvatske poslijeratne moderne arhitekture, inovatora kazališne scenografije i, što je našem muzeju najvažnije, jednog od prethodnika i suosnivača EXAT-a 51, prevažne, kultne grupe u povijesti hrvatske likovne umjetnosti 20. stoljeća. Muzeju je darovano na stotine likovnih radova Božidara Rašice rađenih olovkom, tušem, flomasterom, akvarelom, uljem i najviše gvašem. Između tih mnogobrojnih crteža i slika, izbor za prvu izložbu iz donacije, premda tek djelomičnu prezentaciju velikodušna dara, pao je na dio starijega Rašičina crtačkog opusa, obzirom da se prikazuje u sklopu *16. Međunarodne izložbe crteža*. Broj od tek osamdesetak izloženih radova prilagođen je veličini Malog salona u kojem se predstavljaju sve tri izložbe koje prate onu centralnu, postavljenu u velikome izložbenom prostoru muzeja.

Jedan od prvenstvenih razloga uklapanja izložbe s izborom crteža Božidara Rašice u *16. Međunarodnu izložbu crteža* je bio taj da se javnosti što prije predstavi dio krajem 2004. novoprimljene donacije. Osim toga, Rašica je bio punokrvni crtač, koji je cijelog života crtežom razmišljao i crtežima bilježio svekolike senzacije koje su ga okruživale, a što je bjelodano upravo iz desetina skicirki, iz stotina najrazličitijih crteža pejzaža, veduta, ljudske figure, mrtvih priroda, od kojih su mnogi kasnije doživjeli obogaćenje kolorističkom obradom u tehnici akvarela, gvaša ili ulja. Ovo predstavljanje Rašice-crtača u pratećem izložbenom programu na neki način kontrastira sadržaj centralne izložbe, istovremeno ga dopunjujući. Naime, Rašica je i prije članstva u grupi Exat 51, kao i ostali njeni pripadnici (Ivan Picelj, Vlado Kristl, Aleksandar Srnec), pokušao uvoditi novum - apstrakciju - u likovni život svojeg

vremena (sorealizma poslije Drugog svjetskog rata) i prostora (Hrvatske u tadašnjoj Jugoslaviji). Podjednako tako i ovogodišnja *16. Međunarodna izložba crteža*, nakon višegodišnjeg zatišja, pokušava u Rijeci uvesti novum - *site specific drawing* - u crtačku sferu te, napuštajući papir kao tradicionalnu podlogu izražavanja, nastoji barem privremeno (za trajanja izložbe), na mnogo većoj površini realizirati crtež kao nedjeljivi dio izložbenog zida. Povijesničarski gledano, ni jedno ni drugo, ni apstrakcija ni zidno slikanje, nije izmišljotina našega doba jer oboje postoje od prapovijesnih vremena. Međutim, fokusiramo li se na uže područje društvenih i likovnih prilika, ipak su, u okviru naše zbilje i zemlje, opazivi učinjeni iskoraci.

Obzirom na Rašičino formalno obrazovanje i profesionalno opredjeljenje urbaniste, arhitekta i scenografa, dakle projektanta i graditelja, konstruktora građevina u prostoru, moglo bi se očekivati da će mu i crteži biti takvi - geometrijski, pravocrtni, konstruktivistički. No, treba se sjetiti Rašičine prvotne ljubavi koju nije nikada zaboravio, pejzažnog slikarstva jakih kolorističkih efekata i ekspresionistička naboja kojem se, nakon egzatovske faze na rubu apstrakcije, kasnije u životu opet vratio. Riječima Radoslava Putra "*u fazi druge figuracije*" u novijem vremenu, kad se opet vraća figuraciji, pejzažu, Rašica samo djelomice, u većoj ili manjoj mjeri nastavlja smjer svojeg ranog slikarstva"<sup>1</sup>.

Rašica se, kao najstariji član grupe Exat 51, prvi počeo baviti slikanjem još ranih 1930-ih (kao 17-ogodišnjak uz strica, slikara Marka Rašicu), te je i najranije mogao doći do novih kompozicijskih i izražajnih rješenja koja su već sredinom 1940-ih<sup>2</sup> postupno dovela do prvih kretanja ka dvodimenzionalnosti, napuštanju klasične perspektive, kubističkoj analizi volumena i već oko 1950-ih apstrakciji, koja nije uvijek isključivo konstruktivne, niti geometrijske prirode. U grupi članova Exat 51, autora inače vrlo kontroliranih i racionalnih kompozicija, Rašica je jedini čije djelo sadrži lirski naboj, razbarušenost i toplinu, potcrtanu snagom rabljenog pigmenta. Zdenko Rus navodi da su kod

Rašice "prisutne i osobine slobodnog, gotovo automatskog, pristupa koji karakteru pojedinih rješenja pridaje elemente jezika lirske apstrakcije. ... Rašica nikad nije ni prešao prag čiste geometrijske apstrakcije. On je najpikturalniji od svih exatovaca, sklon improvizaciji, tvarnosti pigmenta, mrlji..."<sup>3</sup> pa Zidić kaže: "Nedostaje mu strogosti i – ravnodušnosti"<sup>4</sup>. Na izložbi u Malom salonu radovi su prezentirani po morfološkom principu slikareva likovnog izraza i pristupa obradi teme, odnosno načinu rješavanja likovnih problema, uz nastojanje da se podrži i kronološki princip zbog uočenoga postupnog prilaza nepredmetnosti te razlaza s njom. Najstariji među odabranim crtežima datiraju iz 1940. godine a najkasniji iz 1965. U rasponu od 25 godina nastoji se slijediti kretanje linije kao glavnog graditelja prikaza, ponekad u akromatskom, a katkad i u naglašeno kromatskom okruženju. Umnožavanjem crtovlja Rašica gradi raster kompozicije pravilnijeg uzorka, u kojima je opet boja glavno izražajno sredstvo koje nas uzbuđuje ovisno o gami i skladu.

Posebno izdvajamo omanju grupu zanimljivih, nježno koloriranih kompozicija-crteža sredine 40-ih, u kojima se Rašica bavi ljudskom figurom (što inače nije središtem njegova likovna interesa), bolje rečeno njenom redukcijom. Na prijelazu u 50-e razgrađuje ljudski lik na kristalične elemente, što je već viđeno u drugim sredinama i razdobljima, ali je još uvijek dovoljno vizualno atraktivno da bi bilo spomenuto u ovom kontekstu.

Konačno, ovom popratnom izložbom Rašičinih ranih crteža iz fundusa MMSU u Malom salonu htjeli smo oživjeti sjećanja na neke likovne iskorake naše povijesti umjetnosti koji su se odvijali u exatovsko vrijeme sredinom prošlog stoljeća, a bili su prikazivani u našoj ustanovi (tada pod nazivom *Moderne galerije*) na izložbama riječkih *Salona* (1954. do 1963.), kao najznačajnijih promocija hrvatske nove apstraktne umjetnosti.

Nakon ukinuća *Salona*, u našem je muzeju 1968. pokrenuta nova likovna manifestacija - *Međunarodna izložba originalnog crteža*, u cilju ozbiljnog promicanja dotada nedovoljno ili nikako tretirane likovne discipline - crteža - koja se otada potpuno afirmirala, što pokazuje i njeno aktualno prikazivanje na 16. izdanju ove, 36 godina stare izložbe.

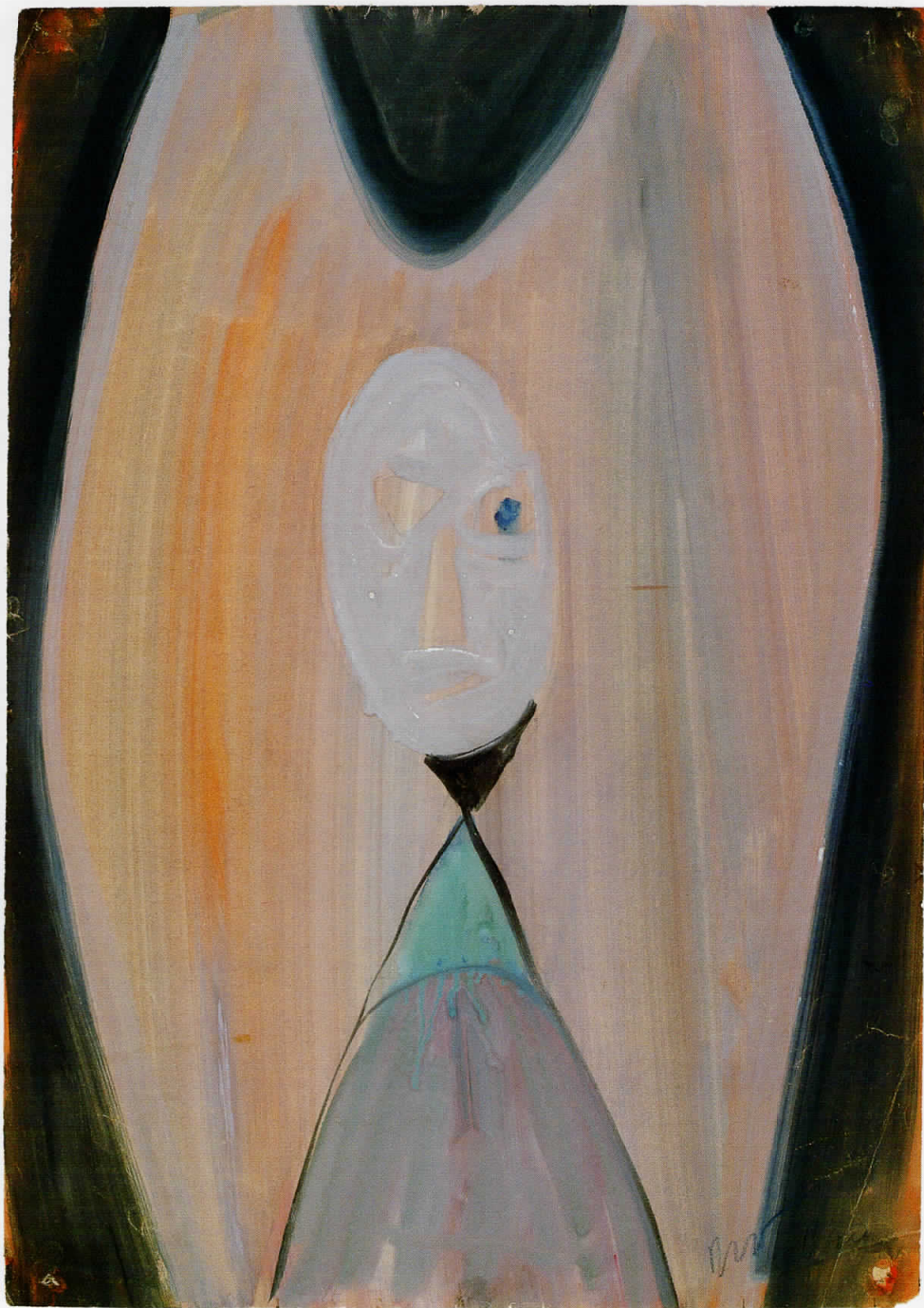
### *Daina Glavočić*

- <sup>1</sup> Radoslav Putar u katalogu Retrospektivna izložba «Božidar Rašica, slikarstvo i scenografija 1932-1982.», MUO, Zagreb, 1983. str. 11.
- <sup>2</sup> Ješa Denegri: Apstraktna umjetnost u Hrvatskoj 2, Logos, Split, 1985., str. 20: «...(postoje crteži i gvaševi s nazivom Kompozicije čak iz 1946)...»
- <sup>3</sup> Zdenko Rus: Apstraktna umjetnost u Hrvatskoj 1, Logos, Split, 1985., str. 18.
- <sup>4</sup> isto kao bilješka 1, str. 14

### CRTEŽI IZ DONACIJE BOŽIDARA RAŠICE

80 crteža u raznim tehnikama na papiru raznih dimenzija, 1940. - 1965.





*Razmišljanje*  
*Pondering*  
1940.  
gvaš na papiru  
gouache on paper  
59,5x49,5 cm  
(inv. br. 2391)



*Konji / Horses*  
1945.  
gvaš na papiru  
gouache on paper  
42x55 cm  
(inv. br. 2379)



## Linear Plays – Drawing Arabesques<sup>1</sup>

During 2004, a professor doctor Vera Marsić of Zagreb, executor of a will of late Mrs Uršula Rašica, a widow of Božidar Rašica (1912-1992), has carried out a generous and unconditional testamentary instruction. By the latter, Rijekan Museum of Modern and Contemporary Art has to settle a donation comprising an oeuvre by Božidar Rašica, one of the crucial creators of Croatian post-war modern architecture and an innovator of theatrical scenography. However, in a museological context, more important is a fact that the late artist happens to be one of the predecessors and founders of EXAT 51, a group of huge importance and cult-status within history of Croatian visual arts of the 20th century.

Hundreds of donated Rašica's pieces of art predominantly consist of works in gouache but also include works done in pencil, ink, marker and watercolour. Though just a partial presentation of this generous gift, this first exhibition of the donated artwork consists of the older Rašica's drawing oeuvre since a selection will be shown within the *16th International Drawings Exhibition*. Eighty exhibited works meet capacity of Mali Salon, a showroom that will present all the contents accompanying the central exhibition set in the Museum's large showroom.

The primary reason for dovetailing selection of Rašica's drawings into the *16th International Drawings Exhibition* was to publicly present, as soon as possible, at least a part of donation received by the end of 2004. The other reason being that Rašica was a full-blooded drawer who spent all of his life thinking through drawing and recording all of the surrounding sensations in drawings, which becomes obvious from dozens of his sketches, hundreds of extremely varying landscape drawings, panoramas, human figures and still natures, many of which lived to be enriched by subsequent colourist treatment in watercolour, gouache or oil.

This presentation of Rašica as a drawer, inside an accompanying exhibition programme, is somewhat

contrasting and simultaneously complementing a central exhibition's content.

Namely, before becoming a member of Exat 51 group, Rašica – as well as all of the groups' other members (Ivan Picelj, Vlado Kristl, Aleksandar Srnec) - tried to introduce a novelty of abstraction into a visual art life of his own time (post World War socialist realism) and space (Croatia within the ex-Yugoslavia). Comparably, the *16th International Drawings Exhibition*, after a few lulling years, endeavours to introduce novelty into Rijekan drawing sphere in a form of *site specific drawing*. Abandoning paper as a traditional expressive background it attempts to – at least temporarily, which is during the exhibition - realize drawing upon much bigger surface, as an inseparable part of the showroom walls. Historically, neither of these, nor the abstraction, nor the wall painting – are our epoch's invention, since both exist from the prehistoric times. However, if we focus at a narrow field of social and visual arts' conditions, within our reality and our country's boundaries, this exhibition is a definite step forward.

Regarding Rašica's formal education and profession as an urbanist, an architect and a scenographer, that is a project designer, a builder and a buliding constructor, one could expect his drawings to be the same, that is geometrical, linear, constructivist. However, one should remember Rašica's first and never forgotten love was landscape painting imbued with strong colourist effects and expressionist tone. After his Exat-wise phase on a verge of abstraction, he returned to his former orientation. As put by Radoslav Putar – "within a recent phase of 'the second figuration', when he returned to figuration and landscape, Rašica was but partially, to a lesser or bigger degree, continuing direction of his early painting".<sup>1</sup> As the oldest member of Exat 51 group, Rašica started painting during the early 30ies (as 17 years old, together with his uncle, painter Marko Rašica) and consequently he was the first to reach new composition and new

expressive solutions. By middle of the 40ies,<sup>2</sup> these gradually pushed him towards two-dimensionality. He started deserting classic perspective and turned to cubist volume analysis. Already around the 50ies he was into the abstraction which was not always exclusively constructive or geometric in nature. Of all the members of Exat 51, who cultivated very controlled and rational composition, he was the only one whose work contained lyrical tone, dishevelment and warmth, underlined by pigment strength. Zdenko Rus says that Rašica shows "characteristics of free, almost automatic approach, attaching elements of a lyric abstract language to particular solutions' character... Rašica has never crossed a threshold of pure geometric abstraction. He is the most pictorial of all the Exat members and is prone to improvisation, materiality of the pigment and to a stain."<sup>3</sup> Zidić adds: "He lacks severity and – indifference."<sup>4</sup>

Mali Salon exhibition presents Rašica's works according to a morphologic principle of painter's visual expression and subject approach, i.e. to a manner of solving visual problems. Exhibition also strives to support a chronologic principle due to a perceived gradual approach to non-subjectivity, which the artist has divorced later on. The oldest amongst selected drawing artworks date from 1940 and the latest from 1965. This 25 years range tries to follow development of the line as one of the main image-constructing features, sometimes within an achromatic or alternately emphasised chromatic surrounding. Through lines' multiplication, Rašica builds raster whose pattern composition is more regular, where colour again becomes predominant means, arousing us depending on a colour scale and harmony.

One segment deserves to be singled out: a smaller group of interesting, tenderly coloured compositions - drawings dating from middle of the 40ies, where Rašica treats human figure (which otherwise is not centre of his visual interests) or rather its reduction. On a verge of the 50ies he takes human figure to a crystalline pieces, which has already been seen in other milieus and periods, but is still

sufficiently visually attractive to be mentioned within this context as well.

And finally, this concurrent exhibition of Rašica's drawings from the MMSU holdings was an attempt to revive the memories of our historical art advances that took place in the Exatian period, during middle of the last century. These were timely presented by our Museum as well (than Modern Gallery), at the Rijekan *Salons* (1954-1963), the most significant promotions of the Croatian new abstract art at the time.

After *Salons* were abolished, a new art manifestation has been born in 1968 under the name of the *International Drawings Exhibition*, with an aim of serious promotion of than partially or absolutely ignored art discipline of drawing. Ever since, drawing has been experiencing a total affirmation as is proved by its actual promotion at the 16th edition of this 36 years old exhibition.

*Daina Glavočić*

<sup>1</sup> Radoslav Putar in a catalogue "Retrospective exhibition "Božidar Rašica, painting and scenography 1932-1982", MUJ, Zagreb, 1983, pg. 11

<sup>2</sup> Ješa Denegri: Abstract Art in Croatia 2, Logos, Split, 1985, pg. 20: "... there are drawings and gouaches titled 'Compositions' dating even as early as 1946..."

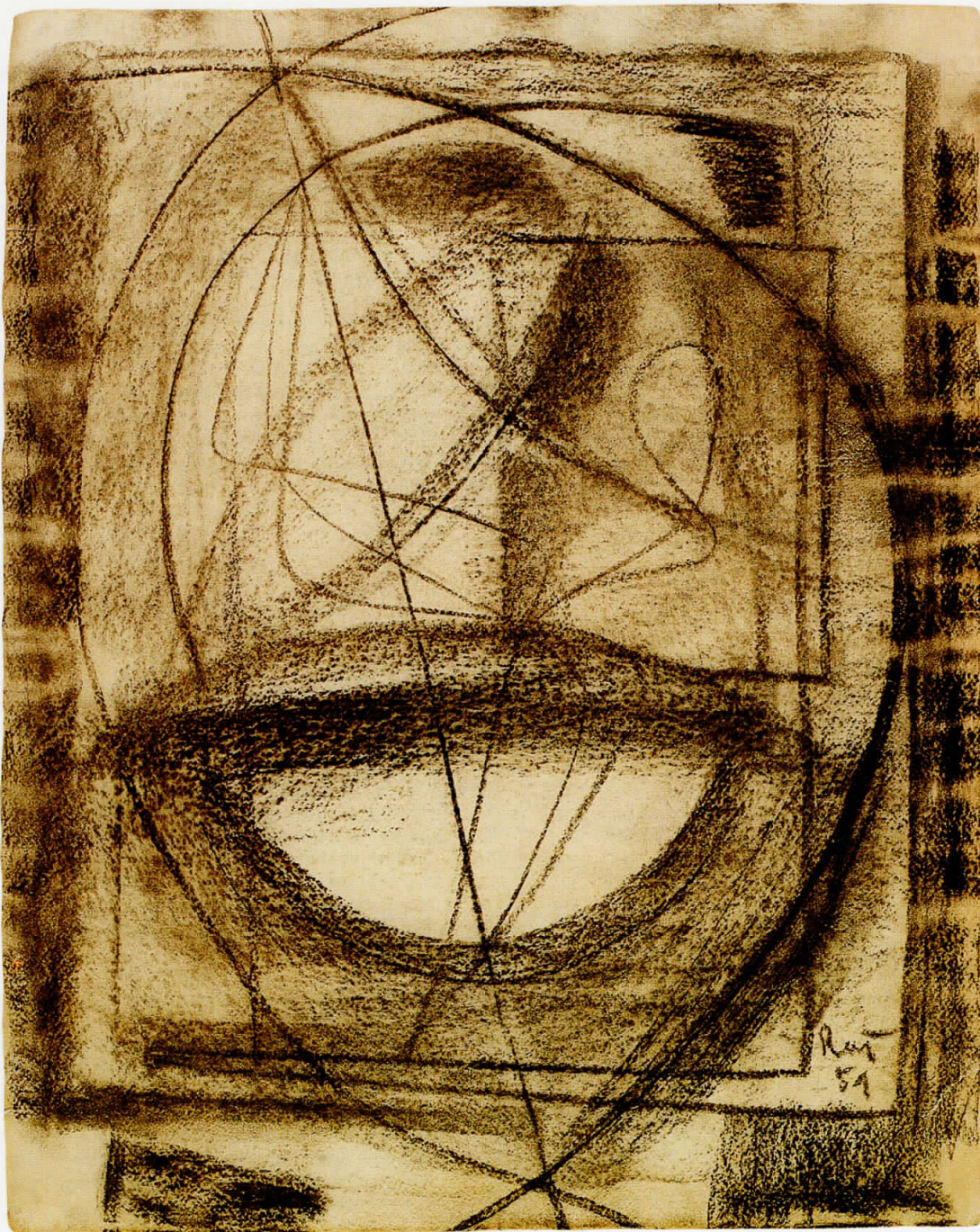
<sup>3</sup> Zdenko Rus: Abstract Art in Croatia 1, Logos Split, 1985, pg. 18

<sup>4</sup> Same as 1, pg. 14

## DRAWINGS FROM THE BOŽIDAR RAŠICA DONATION

80 drawings by various techniques on paper, 1940 - 1965





*Kompozicija*  
*Composition*  
1951.  
ugljen na papiru  
60x48.5 cm  
(inv. br. 2392)



# Umjetnici Artists

## **RAFAL BUJNOWSKI** (1974)

Živi i radi u Krakovu, Poljska.

Lives and works in Cracow, Poland.

### SAMOSTALNE IZLOŽBE (izbor) / SOLO EXHIBITIONS (selection)

- 2004 *Visa, grow dark, museum*, Raster Gallery  
*Pictures and Furnitures*, Polish Cultural Institut, Paris, France  
*Visa portrait*, Art in General, New York, USA
- 2003 *Bujnowski Robakowski*, Rudiger Schottler Gallery, Munich, Germany  
*New and Recent*, IBID Projekt, London, UK

### SKUPNE IZLOŽBE (izbor) / GROUP EXHIBITIONS (selection)

- 2004 *'Artists and their territories'*, Ecole Nationale des Beaux Arts, Paris, France  
*Bujnowski, Budny, Budzianowski*, Emily Tsingou Gallery, London, UK  
*Nova Polska-Art Jeune*, Lille, France  
*Valge-punase lipu all*, Eesti Kunstmuseum, Talin, Estonia
- 2003 *Anatomy of moment*, Grafikenhus; Stokholm, Sweden

## **TOMISLAV BUNTAK** (1971)

Živi i radi u Zagrebu, Hrvatska.

Lives and works in Zagreb, Croatia.

### SAMOSTALNE IZLOŽBE (izbor) / SOLO EXHIBITIONS (selection)

- 2004 Galerija 01, Zagreb, Croatia  
Galerija Miroslav Kraljević, Zagreb, Croatia
- 2002 Art Club Gal, Rijeka, Croatia  
Galerija Spektar, Zagreb, Croatia
- 2000 Galerija Galženica, Zagreb, Croatia

### SKUPNE IZLOŽBE (izbor) / GROUP EXHIBITIONS (selection)

- 2003 *Dnevnici*, 43. Porečki anale, Poreč, Croatia  
*Drava art anale*, Koprivnica, Hrvatska
- 2002 *Plavi salon*, Moderna galerija, Zadar, Croatia
- 2001 *Razmeda*, Umjetnički paviljon, Zagreb, Croatia  
*Zidovi i prostor*, 15. Medunarodna izložba crteža, Mali salon, Rijeka, Croatia

## **PAOLO CANEVARI** (1963)

Živi i radi u Rimu, Italija i New Yorku, SAD.

Lives and works in Rome, Italy and New York, USA.

### SAMOSTALNE IZLOŽBE (izbor) / SOLO EXHIBITIONS (selection)

- 2004 *Welcome to Oz*, Special project P.S.1, New York, USA
- 2002 *Colosso*, Galleria Christian Stein, Milano, Italy
- 2001 *13*, Center for Academic Resources, Chulalongkorn University, (izbornik / *curated by* Apinan Poshyananda), Bangkok, Thailand  
*Before Extasy*, Galerie Cent8, Paris, France  
*Papa*, Palazzo Delle Papesse, Centro Arte Contemporanea, Siena, Italy

### SKUPNE IZLOŽBE (izbor) / GROUP EXHIBITIONS (selection)

- 2004 Liverpool Biennial, UK
- 2003 *Artefiera Bologna*, Galleria Christian Stein Milano, Bologna, Italy  
*In Tutti i Sensi*, Superstudio, (izbornik/*curated by* Gabi Scardi & Patrizia Brusarosco), Milano, Italy  
*Moltitudini/Solitudini*, Museion – Museo d'arte moderna e contemporanea, (izbornik/*curated by* Sergio Risaliti), Bolzano, Italy
- 2002 *ArtCologne*, Galleria Christian Stein Milano, Cologne, Germany  
*Working Insider*, Meccano Tessile, (izbornik/*curated by* Sergio Risaliti), Firenze, Italy



**CLAUS CARSTENSEN** (1957)

Živi i radi u Kopenhagenu, Danska.  
Lives and works in Copenhagen, Denmark.

## SAMOSTALNE IZLOŽBE (izbor) / SOLO EXHIBITIONS (selection)

- 2004 *Cuts II*, Fotografisk center, Copenhagen, Denmark  
2003  
*X-pollination (hčngning og hřring)*, Esbjerg kunstmuseum,  
Esbjerg, Denmark  
(with Peter Zimmermann)  
2000 *Piss notes*, Aarhus kunstmuseum, Århus, Denmark  
1998 Kunstmuseet brundlund slot, Åbenrå, Denmark  
1997 *Crossover*, Arken - Museum for moderne kunst, Ishřj, Denmark

## SKUPNE IZLOŽBE (izbor) / GROUP EXHIBITIONS (selection)

- 2004 *Sted/place*, The Johannesburg Art Gallery, Johannesburg, South  
Africa  
*Clinch*, Statens Museum for Kunst, Copenhagen, Denmark  
1997 *Illuminazione*, XLVII Ia Biennale di Venezia, Venice, Italy  
1994 22. Bienal Internacional Sao Paulo, Sao Paulo, Brazil  
1992 *Boundary Rider*, 9th Biennale of Sydney, Sydney, Australia

**PAULO CLIMACHAUSKA** (1962)

Živi i radi u Sao Paulu, Brazil.  
Lives and works in Sao Paulo, Brasil.

## SAMOSTALNE IZLOŽBE (izbor) / SOLO EXHIBITIONS (selection)

- 2004 *Moderna Mirror Moderna* Musset, Stockholm, Sweden  
*Projeto Parede*, Museu de Arte Moderna de São Paulo, São Paulo,  
Brasil  
2003 *Project 01*. Park Gauflstraße. Hamburg, Germany  
Galeria André Millan, São Paulo, Brasil  
2002 Calariças. Parque Lage, Rio de Janeiro, Brasil

## SKUPNE IZLOŽBE (izbor) / GROUP EXHIBITIONS (selection)

- 2004 8š Bienal de Cuenca, Equador  
26š Bienal Internacional de São Paulo, Brasil  
14š Bienal de San Juan, Porto Rico  
*Estratégias Barrocas*, Centro Metropolitano de Quito, Equador  
*Still Life*, Galeria do Sesi, São Paulo, Brasil

**TOMISLAV ČERANIĆ** (1961)

Živi i radi u Šibeniku, Hrvatska.  
Lives and works in Šibenik, Croatia.

## SAMOSTALNE IZLOŽBE (izbor) / SOLO EXHIBITIONS (selection)

- 2004 *Hypnerotomachia*, Zavičajni muzej Grada Rovinja, Rovinj, Croatia  
*Discordia*, Galerija Ghetto, Split, Croatia  
2003 *Hypnerotomachia*, Salon Galić, Split, Croatia  
2002 *Star City*, Gradska loža, Zadar, Croatia  
*Star City*, Galerija Miroslav Kraljević, Zagreb, Croatia

## SKUPNE IZLOŽBE (izbor) / GROUP EXHIBITIONS (selection)

- 2003 *Antiche architetture*, Palazzo Bovara, Milano, Italy  
*Splitski salon*, Split, Croatia  
2002 III. hrvatski trijenale crteža, Kabinet grafike HAZU, Zagreb, Croatia  
Plavi salon, Zadar, Croatia  
XVI triennale hrvatskog slikarstva Splitski salon, Croatia

**BRACO DIMITRIJEVIĆ** (1948)

Živi i radi u Parizu, Francuska i Zagrebu, Hrvatska.  
Lives and works in Paris, France and Zagreb, Croatia.

## SAMOSTALNE IZLOŽBE (izbor) / SOLO EXHIBITIONS (selection)

- 2004 Umjetnička galerija, Dubrovnik, Croatia  
1994 Museum XX Jahrhundert, Palais Liechtenstein, Vienna, Austria  
1985 Tate Gallery, London, UK  
1984 Museum Ludwig, Köln, Germany  
1975 Sperone Gallery, New York, USA

## SKUPNE IZLOŽBE (izbor) / GROUP EXHIBITIONS (selection)

- 1989 *Magiciens de la Terre*, Centre Pompidou, Paris, France  
1976, 1980, 1986 Sydney Biennial  
1976, 1982, 1990, 1993 Venice Biennial  
1972, 1977, 1992 Documenta Kassel  
1971 Paris Biennial

**ANDY FUNG** (1972)

Živi i radi u Cardiffu, Wales, Velika Britanija.  
Lives and works in Cardiff, Wales, Great Britain.

IZLOŽBE (izbor) / EXHIBITIONS (selection)

2004. *You are here* Festival, Nottingham, UK  
*Slice 2*, Cardiff, UK  
Group show, Arts Pavillion, The National Eisteddfold of Wales, UK  
*Watch this space*, Phoenix Gallery, Brighton, UK  
*Via*, group show, Dublin, Ireland
- 2003  
*Slice*, Cardiff, UK  
*From Bahia to over by yer*, Tactile Bosch and More Front Studios, North Llandaff and Cathedral RD, Cardiff, UK  
*Skate board Art*, Visual Arts Centre, Scunthorpe, UK  
*Street Piece*, Cardiff Bay, UK

**KENDELL GEERS** (1968)

Živi i radi u Bruxellesu, Belgija.  
Lives and works in Brussels, Belgium.

SAMOSTALNE IZLOŽBE (izbor) / SOLO EXHIBITIONS (selection)

- 2004 *Hung, Drawn and Quartered*, Aspen Art Museum, Aspen, USA  
*Hung, Drawn and Quartered*, Contemporary Art Center, Cincinnati, USA  
*Sexus*, Cimaise et Portique, Albi, France  
*The forest of suicides*, MACRO Museum, Roma, Italy  
*In the flesh*, Salon 94, New York, USA

SKUPNE IZLOŽBE (izbor) / GROUP EXHIBITIONS (selection)

- 2004 *Stock Zero-Opera*, curated by Nicolas Bourriaud, MNAC, Bucharest, Romania  
*Art in the Age of Terrorism*, Millais Gallery, Southampton, UK  
*Transcultures*, The cultural Olympiad and the National Museum of Contemporary Art, Athens, Greece  
*The Ten Commandments*, Deutsches Hygiene-Museum Dresden, Germany  
*Not Done*, Muhka, Antwerp, Belgium

**PETAR GRIMANI** (1971)

Živi i radi u Splitu, Hrvatska.  
Lives and works in Split, Croatia.

SAMOSTALNE IZLOŽBE (izbor) / SOLO EXHIBITIONS (selection)

- 2003 *Rodendan i fotoalbum / Birthday and Photoalbum*, Galerija Ghetto, Split, Croatia  
*Putovanja / Journeys*, Galerija O.K., Rijeka, Croatia  
*Stepenice / Stairs*, Cagliari, Sardinia, Italy
- 2001 Rijeka, Galerija O.K., Rijeka, Croatia
- 2000 *Soba / Room*, Galerija Ghetto, Split, Croatia

SKUPNE IZLOŽBE (izbor) / GROUP EXHIBITIONS (selection)

- 2004 *FoNA*, Rijeka, Croatia  
2004 *Artist Now*, Split, Croatia  
2004 *Adria art annale*, Split, Croatia  
2003 *VIII triennale kiparstva*, Zagreb, Croatia  
*Periferie*, Cagliari, Sardinia, Italy

**SABINA HÖRTNER** (1967)

Živi i radi u Grazu i Beču, Austrija.  
Lives and works in Graz and Vienna, Austria.

SAMOSTALNE IZLOŽBE (izbor) / SOLO EXHIBITIONS (selection)

- 2004 *„update retrofit 2004“*, Galerie Grita Insam, Wien, Austria  
*„17/21 – 04“*, Medienturm, Graz, Austria
- 2002 *„808-20“*, Rupertinum, Salzburg, Austria  
*„211102-081202“*, Galerie Kunsthaus Mürzzuschlag, Steirischer Herbst, Austria
- 2001 Neue Galerie Graz (Stiegenhaus), Austria

SKUPNE IZLOŽBE (izbor) / GROUP EXHIBITIONS (selection)

- 2004 *„Der Widerstand der Fotografie“*, Camera Austria, Graz, Austria  
*„edition part one 2004“*, Galerie & Edition Atelier, Graz, Austria  
*„Begegnung auf höchster Ebene“* Donauturm Wien - Galerie Grita Insam, Wien, Austria
- 2003 *„Abstraction now“*, Künstlerhaus, Wien, Austria  
*„steirischerbst“*, Projektraum Victor Bucher, Wien, Austria



**DUJE JURIĆ** (1956)

Živi i radi u Zagrebu, Hrvatska.  
Lives and works in Zagreb, Croatia.

## SAMOSTALNE IZLOŽBE (izbor) / SOLO EXHIBITIONS (selection)

- 2004 Galerija Beck, Zagreb, Croatia  
2003 Umjetnička Galerija, Dubrovnik, Croatia  
Galerija Križić Roban, Zagreb, Croatia  
2002 Monografska izložba, Gliptoteka HAZU, Zagreb, Croatia  
Gradska loža, Zadar, Croatia

## SKUPNE IZLOŽBE (izbor) / GROUP EXHIBITIONS (selection)

- 2004 *Zbirka Filip Trade*, Umjetnička galerija, Dubrovnik, Croatia  
2003 *Nekad i sad*, Jakopičeva galerija, Ljubljana, Slovenia  
*Mala špijunka*, Dom HDLUa, Zagreb, Croatia  
2002 *Sporo gledanje*, Casal Balaguer, Palma de Mallorca, Spain  
*Zidovi i prostor*, 15. Međunarodna izložba crteža, Mali salon, Rijeka, Croatia

**BARRY McGEE** (1966)

Živi i radi u San Franciscu, Kalifornija, SAD.  
Lives and works in San Francisco, California, USA.

## SAMOSTALNE IZLOŽBE (izbor) / SOLO EXHIBITIONS (selection)

- 2004 Gallery Paule Anglim (with Josh Lazcano), San Francisco, USA  
2002 Modern Art Inc., London, UK  
Fondazione Prada, Milano, Italy  
2000 Wall Painting, UCLA Hammer Museum, Los Angeles, USA  
1998 Walker Art Center, Minneapolis, USA

## SKUPNE IZLOŽBE (izbor) / GROUP EXHIBITIONS (selection)

- 2004 *monument to now*, Deste Foundation, Centre for Contemporary Art, Athens, Greece  
2002 *Drawing Now: Eight Propositions*, MoMa – Museum of Modern Art, Queens, New York, USA  
2001 *Un Art Populaire*, Fondation Cartier pour l'art contemporain, Paris, France  
49th Venice Biennale  
2000 Wall Power ICA-Institute of Contemporary Art, Philadelphia, USA

**ZDRAVKO MILIĆ** (1953)

Živi i radi u Labinu, Hrvatska.  
Lives and works in Labin, Croatia.

## SAMOSTALNE IZLOŽBE (izbor) / SOLO EXHIBITIONS (selection)

- 2003 Mali Salon, Rijeka, Croatia  
2002 Galerija Gradec, Klovičevi dvori, Zagreb, Croatia  
1996 Salon Galerije Karas, Zagreb, Croatia  
1988 Galeria d'arte Borgo, Treviso, Italy  
1978 Galeria Bevilacqua la Masa, Venice, Italy

## SKUPNE IZLOŽBE (izbor) / GROUP EXHIBITIONS (selection)

- 2001 *Nove iniziazioni riti di passaggio*, Palazzo Galveis, Lisbon, Portugal  
2000 *Freedom between Art and Transgression*, Victorian College of the Arts, Melbourne, Australia  
1997 *VI trijenale hrvatskog kiparstva*, Gliptoteka HAZU, Zagreb, Croatia  
1984 *XIX Zagrebački salon*, Umjetnički paviljon, Zagreb, Croatia  
1977 *11 artistes venitiens: tendances et recherches*, Maison des Beaux Arts, Paris, France

**BOŽIDAR RAŠICA** (1912 – 1992)

## IZLOŽBE (izbor) / EXHIBITIONS (selection)

- 1983 Retrospektivna izložba 1932 – 1982, Zagreb, Croatia  
1981 Apstraktne tendencije u Hrvatskoj 1951 – 1961, Zagreb, Croatia  
1980 Jugoslavensko slikarstvo šeste decenije, Beograd, SCG  
1961 Victoria Museum, London, UK  
60 godina kiparstva i slikarstva, Zagreb, Croatia  
1957 IX trijenale primijenjene umjetnosti, Milano, Italy  
1953 EXAT 51, Zagreb, Croatia  
1952 Salon de realités nouvelles, Paris, France

**REGINA SILVEIRA** (1939)

Živi i radi u Sao Paulu, Brazil.

Lives and works in Sao Paulo, Brasil.

## SAMOSTALNE IZLOŽBE (izbor) / SOLO EXHIBITIONS (selection)

- 2003 *Claraluz*, Centro Cultural Banco do Brasil, São Paulo, Brasil  
 2002 *A Lição*, Galeria Brito Cimino, São Paulo, Brasil  
 2001 *Dobras*, Atelier FINEP, Paço Imperial, Rio de Janeiro, Brasil  
*Desaparencias* (Estúdio), Torreão, Porto Alegre, Brasil  
*Regina Silveira: Obras da coleção MAM/SP*, MAM Villa Lobos, São Paulo, Brasil

## SKUPNE IZLOŽBE (izbor) / GROUP EXHIBITIONS (selection)

- 2004 14<sup>th</sup> Bienal de San Juan, Porto Rico  
 2003 *Layers of Brazilian Art*, Faulconer Gallery, Grinnel, USA  
 2002 *Matéria Prima*, Novo Museu de Arte Arquitetura Cidade, Curitiba, PR  
*ArteFoto*, Centro Cultural Banco do Brasil, Rio de Janeiro, Brasil  
*Do Conceito ao Espaço*, Instituto Tomie Ohtake, São Paulo, Brasil  
*Brasil Arquipélagos – O Universo Plural*, mamrj, Rio de Janeiro, Brasil

**DAMIR SOKIĆ** (1952)

Živi i radi u Zagrebu, Hrvatska.

Lives and works in Zagreb, Croatia.

## SAMOSTALNE IZLOŽBE (izbor) / SOLO EXHIBITIONS (selection)

- 2004 *Lice / Face*, Umjetnički paviljon, Zagreb, Croatia  
 2003 Galerija pučkog otvorenog učilišta, Poreč, Croatia  
 2002 *Bez naziva / Untitled*, Galerija Josip Račić, Zagreb, Croatia  
 2001 *Lice / Face*, Galerija PM, Zagreb, Croatia  
 2000 *Non-stop*, Galerija PM, Zagreb, Croatia

## SKUPNE IZLOŽBE (izbor) / GROUP EXHIBITIONS (selection)

- 2003 *Hrvatsko slikarstvo onda i sad*, Split, Rijeka, Croatia; Ljubljana, Slovenia  
*Svjetlo*, Dom hrvatskih umjetnika Ivan Meštrović, Zagreb, Croatia  
*VIII. trijenale hrvatskog kiparstva*, Gliptoteka HAZU, Zagreb, Hrvatska  
*Prvi međunarodni grafički bijenale Splitgraphic 2003*, Palača Milesi, Split, Croatia  
*3. hrvatski trijenale grafike*, Dom hrvatskih likovnih umjetnika, Zagreb, Croatia

**DAMIR STOJNIC** (1972)

Živi i radi u Rijeci, Hrvatska.

Lives and works in Rijeka, Croatia.

## SAMOSTALNE IZLOŽBE (izbor) / SOLO EXHIBITIONS (selection)

- 2003 Zavičajni muzej grada Rovinja, Rovinj, Croatia  
 2001 Galerija Beck, Zagreb, Croatia  
 Galerija Nova, Zagreb, Croatia  
 2000 Galerija Rigo, Novigrad, Croatia  
 1997 Galerija Otok, Dubrovnik, Croatia

## SKUPNE IZLOŽBE (izbor) / GROUP EXHIBITIONS (selection)

- 2003 IX Cairo Biennial, Egypt  
 XI Biennial of Young European and Mediterranean Artists, Athens, Greece  
 2002 Note on Croatian Contemporary Art, Museo dell'arredo contemporaneo, Ravenna, Italy  
 2000 VII trijenale hrvatskog kiparstva, Gliptoteka HAZU, Zagreb, Croatia  
 1999 II hrvatski trijenale crteža, Dom HDLU-a, Zagreb, Croatia

**IGOR TOŠEVSKI** (1963)

Živi i radi u Skoplju, Makedonija.

Lives and works in Skopje, Macedonia.

## SAMOSTALNE IZLOŽBE (izbor) / SOLO EXHIBITIONS (selection)

- 2004 *The Process*, Museum of Contemporary Art, Skopje, Macedonia  
*Territories*, Open gallery space "TOCHKA", Skopje, Macedonia  
 2002 *Transfers*, Open gallery space "TOCHKA", Skopje, Macedonia  
 1997 *Dossier*, Museum of the City of Skopje, Skopje, Macedonia  
 1995 *Dislocations (performance/installation)*, Culture Center, Skopje, Macedonia

## SKUPNE IZLOŽBE (izbor) / GROUP EXHIBITIONS (selection)

- 2004 1<sup>st</sup> Balkan Biennial, Cosmopolis (Microcosmos/ Macrocosmos), Thessaloniki, Greece  
 Biennial V, *Love It Or Leave It*, Cetinje, Monte Negro  
*Unbalanced Allocation of Space*, Gallery for Contemporary Art, Leipzig, Germany  
 2002 "The Conceptual Discourse in the Macedonian Arts", *Perfect Balance* (installation), Museum of Contemporary Arts, Skopje, Macedonia  
 2001 *'Capital & Gender' or 'The Perfect Match'*, City Trade Center, Skopje, Macedonia  
 1999 "After the Wall" (Art & Culture in Postcommunist Europe) *Dossier*, Moderna Museet, Stockholm, Sweden



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