

XIV.  
trijenale  
hrvatskoga  
kiparstva



14th  
Triennial of  
Croatian  
Sculpture



**XIV.**                      **The 14th**  
**trijenale**                **Triennial of**  
**hrvatskoga**            **Croatian**  
**kiparstva**               **Sculpture**

5. 7. - 28. 8. 2022. / 5 July – 28 August 2022

Gliptoteka HAZU / Glyptotheque CASA

Dom HDLU / Home of HDLU

Palača Vranyczany (HIS) / Vranyczany Palace (HIS)

Paviljon u parku Zrinjevac / Pavilion in Zrinjevac Park

Cloverfield



**HRVATSKA AKADEMIJA  
ZNANOSTI I UMJETNOSTI  
GLIPTOTEKA**

**XIV. TRIJENALE HRVATSKOGA KIPARSTVA /  
THE 14th TRIENNIAL OF CROATIAN SCULPTURE**

srpanj – kolovoz 2022. / July to August 2022

**KONCEPCIJA IZLOŽBE / EXHIBITION CONCEPT**

**1. Izložba radova XIV. trijenala hrvatskoga kiparstva,  
5. 7. – 28. 8. 2022. /  
Exhibition of the works of the 14th Triennial of Croatian  
Sculpture, 5 July – 28 August 2022**

**Gliptoteka HAZU / Glyptothèque CASA**

Medvedgradska ul. 2, Zagreb

**Galerija 1 / Gallery 1, 1. kat / First floor, dvorište / courtyard**

**Dom HDLU / Home of HDLU**

Trg žrtava fašizma 16, Zagreb

**Galerija Bačva / Bačva Gallery, Galerija Ispod /**

**Ispod Gallery, Klub HDLU / Club HDLU, travnjak / lawn**

**Palača Vranyczany (HIS) / Vranyczany Palace (HIS)**

Berislavićeva 6, Zagreb

**Paviljon u parku Zrinjevac / Pavilion in Zrinjevac Park**

Trg Nikole Šubića Zrinskog, Zagreb / Nikola Šubić Zrinski  
Square, Zagreb

**2. Vedran Perkov - Kraj umjetnosti / The End Of Art  
Samostalna izložba dobitnika Velike nagrade XIII. trijena-  
la hrvatskoga kiparstva /**

**Solo exhibition of the Grand Prix winner of the 13th  
Triennial of Croatian Sculpture**

**7. srpanj – 28. kolovoz 2022. / 7 July – 28 August 2022**

**Cloverfield, Pod zidom 12, Zagreb**

**3. Hommage doajenima hrvatskoga kiparstva /  
Hommage to the Doyens of Croatian Sculpture  
Radovi / Artworks of: Zlatko Bourek, Stjepan Gračan,  
Ivan Kožarić, Šime Vulas**

**7. srpanj – 28. kolovoz 2022. / 7 July – 28 August 2022**

Ortoforma, Martićeva 31a,

Grupa, Ul. popa Dukljanina 1

Intera, Ul. kralja Držislava 8

Prostoria, Ul. Antuna Bauera 3, Zagreb

**Organizator / Organizer:**

Gliptoteka Hrvatske akademije znanosti i umjetnosti (HAZU)  
/ Glyptothèque of the Croatian Academy of Sciences and  
Arts (CASA)

**Suorganizator / Co-organizer:**

Hrvatsko društvo likovnih umjetnika (HDLU) / Croatian  
Association of Fine Artists

**Za organizatora / For the organizer:**

dr. sc. / PhD Magdalena Getaldić (kustosica / curator,  
Gliptoteka HAZU / Glyptothèque CASA)

**Za suorganizatora / For the co-organizer:**

Ivana Andabaka (ravnateljica / director of HDLU), Tomislav  
Buntak (predsjednik HDLU / president of HDLU)

**Kustosi / Curators:**

Filip Turković-Krnjak, Tihana Boban (Gliptoteka HAZU /  
Glyptothèque CASA), Nika Šimičić (HDLU)

**Stručna suradnica / Associate:**

Mojca Kufner (HDLU)

**Financijska potpora / Financial support:**

Grad Zagreb / City of Zagreb

Turistička zajednica grada Zagreba / Tourist Board of the  
City of Zagreb

Zaklada HAZU / Foundation of CASA

Ministarstvo kulture i medija Republike Hrvatske / Ministry  
of Culture and Media of the Republic of Croatia





**Organizacijski odbor XIV. trijenala hrvatskoga kiparstva /  
Organizational Bord of the 14th Triennial of Croatian  
Sculpture:**

akademik / academy fellow **Zlatan Vrkljan**, predsjednik /  
Chairman;

[akademik / academy fellow **Duro Seder**, voditelj Gliptote-  
ke HAZU / head of Glyptotheque CASA];

**Željka Hudolin** – voditeljica Službe za vizualnu umjetnost,  
Ministarstvo kulture i medija RH / Head of the Visual Arts  
Service, Ministry of Culture and Media of the Republic of  
Croatia;

mr. sc. **Veljko Mihalić** – viši stručni suradnik, Gradski ured  
za kulturu, međugradsku i međunarodnu suradnju i civilno  
društvo / Senior Expert Advisor, City Office for Culture, In-  
ternational Relations and Civil Society;

**Tomislav Buntak** – HDLU;

**Ivana Andabaka** – HDLU;

dr. sc. **Ljerka Dulibić** - Strossmayerova galerija starih maj-  
stora HAZU / Strossmayer Gallery of Old Masters – CASA;

dr. sc. **Magdalena Getaldić** – Gliptoteka HAZU / Glyptot-  
heque CASA;

**Filip Turković-Krnjak** – Gliptoteka HAZU / Glyptotheque  
CASA;

**Tihana Boban** – Gliptoteka HAZU / Glyptotheque CASA

**Članovi žirija za odabir umjetnika i nagrada XIV. trijenala  
hrvatskoga kiparstva / Members of the jury for the selec-  
tion of artists and for the awards of the 14th Triennial of  
Croatian Sculpture:**

akademik / academy fellow, red. prof. art. **Petar Barišić**,  
predsjednik / Chairman, akademski kipar / academic scul-  
ptor;

prof. dr. art. **Antonija Balić**, akademska kiparica / academic  
sculptor;

**Nataša Ivančević**, muzejska savjetnica Muzeja suvremene  
umjetnosti, Zagreb / Museum Adviser, Museum of Con-  
temporary Art, Zagreb;

doc. art. **Vedran Perkov**, akademski kipar / academic scul-  
ptor;

**Filip Turković-Krnjak**, viši kustos Gliptoteke HAZU / Senior  
Curator, Glyptotheque CASA



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# Uvodna riječ / Foreword

**Filip Turković-Krnjak**, viši kustos Gliptoteke HAZU /  
Senior Curator, Glyptothèque CASA

Trijenale hrvatskoga kiparstva najveća je i najznačajnija domaća kiparska izložba koja ove godine slavi svoju jubilarnu 40. godišnjicu. Radi se o izložbi koja predstavlja presjek hrvatskog kiparskog stvaralaštva u posljednje tri godine, kroz koju se kodira suvremena situacija na području kiparstva i aktualizira kiparska problematika. Svojom tradicijom Trijenale se profilirao kao prepoznatljiva nacionalna manifestacija, koja hrvatskoj javnosti predstavlja ponajbolja ostvarenja s područja suvremene kiparske umjetnosti.

Osnivač i organizator svih dosadašnjih izložbi Trijenala je Gliptoteka HAZU, muzejska institucija koja se od svog utemeljenja do danas posvetila sakupljanju, proučavanju, prezentaciji i promicanju kiparstva. Ideja o pokretanju ovakve izložbe 1982. godine potaknuta je tadašnjom situacijom na hrvatskoj umjetničkoj sceni, gdje se kiparstvo u odnosu na druge umjetničke discipline našlo u zapostavljenoj situaciji. Od oko 400 izložbi koje su se godišnje održavale u Hrvatskoj, tek je svaka deseta bila kiparska. Teško je reći što je tome bio uzrok, ali uzevši u obzir da je kiparska tradicija kod nas sigurno najjača umjetnička disciplina koja je iznjedrila najznačajnija imena hrvatske umjetnosti, počevši od majstora Radovana, Jurja Dalmatinca preko Ivana Rendića, Roberta Frangeša - Mihanovića do Ivana Meštrovića, bilo je potrebno organizirati jednu ovakvu manifestaciju, koja će kiparstvu vratiti status koji zaslužuje i javnosti pružiti uvid u recentno kiparsko stvaralaštvo.

U dosadašnjih 40 godina održavanja, na trinaest do sada održanih izložbi izlagalo je više od 500 različitih umjetnika, među kojima vrijedi istaknuti velikane hrvatskog modernog



i suvremenog kiparstva kao što su Antun Augustinčić, Fran Kršinić, Vojin Bakić, Vanja Radauš, Dušan Džamonja, Branko Ružić, Zlatko Bourek, Šime Vulas, Stjepan Gračan, Ivan Kožarić, Marija Ujević, preko umjetnika srednje i mlađe generacije kao što su Petar Barišić, Kažimir Hraste, Peruško Bogdanić, Daniel Kovač, Neven Bilić, Ines Krasić, Predrag Pavić, Igor Ruf..., a mnogim mladim i neafirmiranim autorima upravo je izlaganje ili priznanje na Trijenalu poslužilo kao odoškočna daska i poticaj za daljnje umjetničko stvaralaštvo.

U organizaciji ovogodišnjeg Trijenala Gliptoteke HAZU se pridružilo Hrvatsko društvo likovnih umjetnika koje nam je u nedostatku izložbenog prostora nesebično ustupilo impresivan prostor Galerije Bačva Meštrovićevog paviljona. Kako je velik dio izložbenih prostora Gliptoteke trenutno izvan funkcije zbog oštećenja u potresima koji su nas zadesili u protekle dvije godine, pa je tako ovogodišnja izložba po prvi puta u svojoj povijesti održana na više lokacija u gradu Zagrebu. Uz već spomenuti prostor Meštrovićevog paviljona izložba je održana i u palači Vranyczany Hrvatskog inženjerskog saveza u Berislavićevoj ulici, a dio radova ipak je bio izložen u svojoj matičnoj ustanovi, u prostoru Galerije i dvorištu Gliptoteke HAZU. Kao i svake godine, zaseban dio manifestacije je samostalna izložba dobitnika Velike nagrade prošlog Trijenala, u ovom slučaju Vedrana Perkova, koja je bila postavljena u galeriji Cloverfield, Pod zidom.

Uz tradicionalne nagrade Trijenala (Velika nagrada i tri jednakovrijedne nagrade) i ove godine nastavljena je tradicija dodjele Nagrade Hrvatske sekcije AICA-e te nagrade Gorskanske kiparske radionice Lokve, a prvi put dodijeljena je nagrada Ljevaonice Ujević.

Iako se održala u turbulentnom razdoblju koje nas je sve posljednjih godina zadesilo, ovogodišnja izložba rezultirala je s rekordnim brojem prijavljenih autora, od kojih je za izlaganje odabrano 63 autora. Više od 230 prijavljenih autora ipak ulijeva nadu da kiparstvo i u ovim teškim vremenima odolijeva krizi i svim izazovima koje nam današnjica donosi.

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The Triennial of Croatian Sculpture is the largest and most significant national sculpture exhibition celebrating its 40th anniversary this year. It is an exhibition that features a cross-section of the works of Croatian sculpture created in the previous three years, which encode the contemporary situation in the field of sculpture and deal with current sculptural issues. Due to its tradition, the Triennial has profiled itself as a recognisable national event, presenting the best achievements in the field of contemporary sculpture to the Croatian public.

The founder and organiser of all the previous Triennial exhibitions is the Glyptotheque of the Croatian Academy of Sciences and Arts, a museum institution dedicated to collecting, studying, presenting, and promoting sculpture since its establishment. In 1982, the idea of launching such an exhibition was prompted by the situation on the Croatian art scene of the time, in which sculpture was neglected

compared to other artistic disciplines. Of about four hundred exhibitions held annually in Croatia, only one in ten was dedicated to sculpture. Given the fact that the sculptural tradition in Croatia has always been the most prolific artistic discipline which produced the most significant national artists, from Master Radovan and Juraj Dalmatinac to Ivan Rendić, Robert Frangeš-Mihanović and Ivan Meštrović, it is difficult to pinpoint the cause of this, but such an event had to be organised to give back sculpture the status it deserved and provide the public with an insight into recent sculptural production.

Thirteen Triennial exhibitions held over the course of 40 years have featured more than 500 different artists, including the greatest names of Croatian modern and contemporary sculpture, such as Antun Augustinčić, Fran Kršinić, Vojin Bakić, Vanja Radauš, Dušan Džamonja, Branko Ružić, Zlatko Bourek, Šime Vulas, Stjepan Gračan, Ivan Kožarić, Marija Ujević, as well as the artists of the middle and younger generation, such as Petar Barišić, Kažimir Hraste, Peruško Bogdanić, Daniel Kovač, Neven Bilić, Ines Krasić, Predrag Pavić, Igor Ruf, and others. For many young and emerging artists, the presentation or recognition at the Triennial served as a springboard and an incentive for further artistic creativity.

This year's Triennial was organised in collaboration between the Glyptotheque of the Croatian Academy of Sciences and Arts and the Croatian Association of Artists. In the absence of exhibition space, the Croatian Association of Artists selflessly put the impressive space of the Bačva Gallery of the Meštrović Pavilion at our disposal. Since a large part of the Glyptotheque exhibition space is currently out of function due to damage suffered in the earthquakes that have befallen us in the past two years, for the first time in its history, this year's exhibition was held at several locations around the city of Zagreb. In addition to the already mentioned space of Meštrović Pavilion, the exhibition was also held in the Vranyczany Palace of the Croatian Engineering Association in Berislavićeva Street, whereas some of the works were exhibited in their home institution, in the Gallery and courtyard of the Glyptotheque of the Croatian Academy of Sciences and Arts. Same as every year, a separate part of the event was the solo exhibition of the previous Triennial Grand Prize winner, in this case, Vedran Perkov, which was held at the Cloverfield Gallery, Pod zidom.

In addition to the traditional Triennial Awards (Grand Prize and three equally valuable prizes), this year also featured the tradition of awarding the AICA Croatian Section Award and the Award of the Lokve Sculpture Workshop of the Gorski Kotar Region. This was also the first year the Ujević Foundry Award was awarded.

Although it was held in the turbulent period that has befallen us all in recent years, this year's exhibition resulted in a record number of applied artists, of whom 63 were selected for the exhibition. More than 230 applied artists still give hope that, even in these difficult times, sculpture can resist the crisis and all the challenges of today.

# Pandemijsko kiparstvo u Hrvatskoj – bogatstvo u siromaštvu

## Pandemic Sculpture in Croatia – Richness in Poverty

prof. dr. art. / PhD **Antonija Balić**

članica Ocjenjivačkoga suda / Member of the Award Jury



*I. trijenale hrvatskoga kiparstva* održano je prije četrdeset godina. To u povijesnom kontekstu nije osobito dugo razdoblje, ali ono svejedno donosi važne podatke o tome kako se kiparstvo razvijalo i mijenjalo na ovim prostorima. Unatoč dvjema teškim krizama (ratnim stradanjima 1991. – 1995. i pandemiji u kombinaciji s potresom 2020. – 2022.) koje su obilježile to razdoblje i ostavile pečat i u umjetnosti, ova manifestacija nije imala zastoje u djelovanju, što samo ide u prilog njezinoj vrijednosti.

Kada se osvrnemo na dosadašnje trijenalne izložbe, vidljivo je da postoji velika dosljednost u izrazu *I. – VI. trijenala*. Obilježava ih dominacija tradicionalnog poimanja skulpture i materijala poput drva, kamena, bronce i terakote.

*VII. i VIII. trijenale* donose prekretnicu u kojoj Ive Šimat Banov, autor predgovora katalogu s *VIII. trijenala*, odbacujući ideju „krize kiparstva“, kaže: „I danas kao i jučer, nada boravi u onima koji su tehničke, digitalne mehaničke i jezične inovacije čvrsto prepleli s egzistencijalnim upitima i staro pitanje 'sadržaja' postavili na nove osnovice izvan traženja konačnoga i praznovjernoga.“ Taj period s početka 21. stoljeća zapravo je omogućio ono što će se danas, dvadeset godina kasnije, uvriježiti kao imperativ. Tolerancija, različitost, angažiranost i istovremeno autentičnost obilježja su svih radova koje je u ovogodišnjem izboru odabrao ocjenjivački sud. S obzirom na skučenost izlagačkih prostora, već je unaprijed bilo jasno da selekcija mora biti maksimalno stroga, a izmještenost izložbe na nekoliko lokacija (Meštrovićev paviljon, Palača Vranyczany u Berislavićevoj i samo mali dio prostora Gliptoteke koji je nakon potresa ostao u funkciji) zahtijevala je promišljanje o što boljoj vidljivosti svakoga pojedinačnog rada.

U situaciji kada je zadatak pisanja predgovora prvi put u povijesti *Trijenala* prepušten osobi čije je obrazovanje isključivo kiparsko činilo se logičnim naglasak staviti na profesiju kipara, odnosno umjetnika koji stvara unatoč svim preprekama i zahtjevima koje pred njega stavlja suvremenost. Stoga je na ovome mjestu važno postaviti nekoliko pitanja:

*Koja je odgovornost umjetnika prema kiparskom izričaju?*

*Kako on može biti aktivni kreator i interpretator suvremenih zbivanja u društvu?*

*Je li njegova uloga promišljanje novih vrijednosti u skulpturi ili je tema koju problematizira ta koja donosi inovaciju?*

*Kako spojiti izvedbu i misao?*

Čini se da je danas profesija, odnosno poziv, kipara/umjetnika<sup>1</sup> još jedna od onih novih profesija koje više nemaju utemeljenje u studijskim programima već je mladi umjetnik prepušten sebi, vlastitom razvoju i kreaciji specifičnog umjetničkog djelovanja. Pred autora koji se upustio u složen proces afirmiranja kiparstva kao važnog kreatora kulture i komentatora društvene zbilje koji još uvijek inzistira na temeljnoj struci stavljen je ozbiljan zadatak intermedijalnog promišljanja koje objedinjuje vještinu, znanje i viziju. Malo je onih koji se danas snalaze u tako složenoj zadaći, ali upravo

<sup>1</sup> Čini se neprimjerenim na ovome mjestu koristiti se samo terminom **kipar** zbog toga što je ta manifestacija već odavno uključila sve druge likovne struke kao ravnopravne dionike formiranja suvremene kiparske scene.

The 1st Triennial of the Croatian Sculpture was held forty years ago. This is not a long period seen from the historical angle, yet it offers major information on the development and changes in relation to sculpture in this corner of the globe. Despite two grave crises – the war 1991–1995 on the one hand and the pandemic joined by the earthquake 2020–2022 on the other hand, which marked the period and left their stamp in art too, this manifestation suffered no standstills, which only adds to its value.

In retrospect to previous triennial exhibitions, it becomes evident that there was major consistence in expression between the 1st and the 6th Triennial. One of the marks thereof was the domination of the traditional notion of sculpture and materials such as wood, stone, bronze and terracotta.

The 7th and the 8th Triennial marked a turning point, which Ive Šimat Banov, the author of the foreword to the 8th Triennial, rejecting the idea of *crisis in the art of sculpture*, describes as follows: *Today, same as yesterday, hope lives in those who have interwoven the technical, digital, mechanic and linguistic innovations with existential questions, and placed the old question of 'the content' on a new base, beyond the search for the final and the superstitious.* This period – the beginning of the 21st century – only enabled the described change to become an imperative today, twenty years later. Tolerance, diversity, engagement and, simultaneously, authenticity characterise all the artworks selected this year by the jurors. Considering the lack of exhibition premises, maximally strict selection was requested, whereas the relocation of the exhibition to several facilities (Meštrović's Pavilion, the Vranyczany Palace in Berislavićeva, and only a smaller part of the Glyptothèque, which remained in function after the recent earthquake) demanded reflection on ensuring the best possible visibility for every individual artwork.

In the situation when – for the first time in the history of the triennial – a person who is exclusively a sculptor has been entrusted with the task of writing the foreword, it seemed only logical to put and emphasis on the profession of the sculptor or artist, who creates despite all the obstacles and demands of contemporariness. At this point, it is of major importance to raise several questions:

*Which is the artist's responsibility towards the sculptural expression?*

*How can the artist be both an active creator and an interpreter of contemporary events in the society?*

*Is it the artist's role to reflect upon new values regarding sculpture or is the subject topic itself the one introducing the innovation?*

*How may we combine the execution and the thought?*

It seems that today the profession, or rather, the calling of the sculptor/artist<sup>1</sup>, is yet another among new professions not based on study programmes; to the contrary, young artists depend on their personal development and the cre-

<sup>1</sup> The use only of the term **sculptor** seems misplaced here, since this manifestation has for quite a while been including all the other fields of visual arts as equal partners in forming the contemporary sculptural scene.

radovi odabrani u ovogodišnjoj selekciji *Trijenala* dokazuju da postoji put kojim kipar/umjetnik može ostvariti umjetničku produkciju kojoj je namjera dati doprinos kiparstvu i promišljanju života, odnosno razvoju društva te biti sukreatorom pozitivne promjene u svim aspektima.

Ako bi se težilo definiranju zajedničkog nazivnika radova na *XIV. trijenalu hrvatskoga kiparstva*, moglo bi se reći da je jedno od najistaknutijih obilježja recentne hrvatske produkcije potraga za **sadržajno i konstruktivno prihvatljivim materijalom** koji je istovremeno dojmljiv, suvremen i autentičan. Paralelno je vidljivo da sadržaj radova zahvaća najrazličitije teme koje se kreću od vrlo osobnih propitivanja do političkih, socijalnih i antropoloških tema. Iz pregleda radova koji su odabrani za ovogodišnju postavu *Trijenala* jasno je da se i ovoga puta radi o pluralizmu stilova, i kada je u pitanju izričaj i kada je u pitanju materijal. Teško je ne uočiti asocijaciju i bliskost sa stvaralaštvom umjetnika pokreta *arte povera* koji su istraživali nekonvencionalne materijale i neuobičajene procese oblikovanja i njihova ponašanja u odnosu na vrijeme i okolinu. Čini se da je taj pokret iz sedamdesetih godina prošloga stoljeća donio najznačajniju transformaciju suvremene skulpture i umjetnosti općenito te da je ukinuo elitizam materijala i postupaka. Umjetnost je postala dostupna i slobodna od konvencija, a to je otvorilo put njezinu razvoju, čemu upravo svjedočimo i na ovoj manifestaciji.

**Esencija materijala** i njegove mogućnosti zaokupili su pažnju nekolicine umjetnika koji su, svaki na svoj način, u manje ili više minimalističkoj maniri, pristupili njegovu promišljanju. *Rino Banko* promišlja materijal i njegove mijene u odnosu na vrijeme i vanjske utjecaje, *Alem Korkut* sukobljava tekuće i kruto svojstvo aluminija naglašavajući time dvojakost tog materijala, *Petra Grozaj* problematizira čovjekove psihološke granice materijalom koji na prvi po-

ation of specific artistic activity. Any author involved in the complex process of recognising the art of sculpture as a major creator of culture and commentator of social events, who still insists on the profession as fundament, awaits a serious task of intermedia reflecting, which includes skill, knowledge and vision. There are only very few today, who can master such a complex task. However, the artworks selected for this year's triennial have proven that there exists a path for the sculptor/artist to materialise artistic production intended for contributing to the art of sculpture and analysing life and the development of the society, as well as for co-creating positive change in all aspects.

As regards finding a common denominator for the **14th Triennial of the Croatian Sculpture**, it may be stated that one of the most prominent features of the recent Croatian production is the search for **content- and construction-wise acceptable materials** – impressive, contemporary and authentic at the same time. In parallel thereto, it is evident that in content, the artworks enclose a wide spectrum ranging from extremely personal reconsiderations to political, social and anthropological topics. The review of the artworks selected for the display of this year's triennial reveals yet again pluralism in style, concerning both expression and material. It is difficult to avoid observing association with and closeness to *Arte povera*, which explored unconventional materials, unusual processes of their shaping, as well as their behaviour in relation to time and environment. It seems that this movement from the 1970s has resulted in the most substantial transformation of contemporary sculpture and art in general, having thereby abolished the elitism of materials and procedures. Art became available and free of conventions, which opened the path to its development. This manifestation witnesses thereto as well. **The essence of the material** and its possibilities have captured the attention of several artists, who have – each in



Radovi Marine Bauer, Nikole Vrljića, Kuzme Kovačića, Svjetlana Junakovića, Alema Korkuta, Mateja Vukovića i Ane Belošević, Gliptoteka HAZU / Works of Marina Bauer, Nikola Vrljić, Kuzma Kovačić, Svjetlan Junaković, Alem Korkut, Matej Vuković and Ana Belošević, Glyptothèque CASA

Radovi Daniela Kovača, Vojina Hraste i Matije Plavčiča, Gliptoteka HAZU / Works of Daniel Kovač, Vojin Hraste and Matija Plavčič, Glyptotheque CASA



Radovi Đanina Božića, Andree Pavetić i Vlatke Škoro, Gliptoteka HAZU / Works of Đanino Božić, Andrea Pavetić and Vlatka Škoro, Glyptotheque CASA

Radovi Lucije Jelić i Ane Sladetić, Gliptoteka HAZU / Works of Lucija Jelić and Ana Sladetić, Glyptotheque CASA



Radovi Zrinke Šimičić Mihanović i Antona Vrljića, Gliptoteka HAZU / Works of Zrinka Šimičić Mihanović and Anton Vrljić, Glyptotheque CASA



Rad Marijane Stanić, Gliptoteka HAZU / Work of Marijana Stanić, Glyptotheque CASA

gled djeluje masivno i čvrsto te reprezentira zid, no kako se radi o obojenim kartonskim kutijama, postaje jasno da se radi o metafori vidljivog i nevidljivog. Sličnu dvojakost i kontrast propituje i *Branko Lepen* kada se željeznim limom koristi kao sjenom i suprotstavlja je masivnom, meandričnom obliku od varena željeza. *Matija Plavčić* vizualizira statističke podatke novozaraženih i preminulih tijekom pandemije pridodajući skulpturi svaki dan po jedan drveni segment i gradeći tako ljuskastu formu koja sluti na nastavak. U svojem radu u kojem kombinira drvo, bakar i željezo *Petar Koši* podsjeća da budućnost vidimo pogledom u prošlost, dok se *Kuzma Kovačić* koristi plemenitim drvom za reljefni, suptilni i izrazito lirski prikaz krajobraza.

**Multimodalnošću/intermedijalnošću**, odnosno skulpturom kao mjestom susreta novih medija, interaktivnosti, zvuka, rasvjete i tehnologije koristi se *Marina Bauer* u interaktivnom taktinom objektu, kako sama naziva svoju skulpturu pod naslovom *Prekapanja*. U njoj stavlja naglasak na osjetilnost i suodnos tjelesnog i misaonog, doživljenog i upamćenog. *Daniel Kovač* uključuje zvuk u svoj plošni mobil koji u naravi predstavlja okrugli stol Kongresne dvorane Europskog parlamenta sveden na znak. Zvučna skulptura predmet je istraživanja i *Tee Hatadi*, koja oko ograde formira gigantski ksilofon kao štit, dok *Marijana Stanić* instalacijom velikog broja odbačenih vratnih okvira u interakciji s posjetiteljima repetira zvuk zalupljenih vrata kao metaforu raznih osjećaja, postupaka i reakcija onih koji su kroz ta vrata jednom prošli ili će proći. Rotirajućom skulpturom *Neli Ružić* nastoji zaustaviti vrijeme, biti u trenutku, stvoriti iluziju trajanja neponovljivog, dok *Vladimir Novak* računa na svjetlo u audiovizualnoj instalaciji koja svoju temu formira u ovisnosti o prostoru u kojem je postavljena. Instalacija *Vlaste Žanić* sastavljena od sedam objekata samo je naoko primjer monumentalnog, a istovremeno minimalističkog promišljanja skulpture, mehanizam koji je sastavni dio njihove nutrine ipak ih čini dinamičnima i sugerira anksioznost i rascijepljenost koja se može aplicirati i na pojedinca i na društvo u cjelini. Protokom vremena bavi se i *Tihomir Matijević* suprotstavljajući u istoj kompoziciji tradicionalnu skulpturu i video. Težinu vremena u kojem smo živjeli u protekle dvije godine tematski obrađuje i *Andrea Pavetić* u svojem interaktivnom radu koji simbolizira kuću/dom i od promatrača zahtijeva sudjelovanje koje će u njega sasvim sigurno izazvati kratkotrajan, ali intenzivan osjećaj nelagodje. Interakcijom s posjetiteljima, tehnologijom praćenja rada srca, svjetlošću i zvukom *Vitar Drinković* skulpturu pokreće u mnogo smjerova stvarajući kompleksan osjetilan doživljaj u onih koji ulaze u direktan kontakt s instalacijom.

Iako je već na prošlom *Trijenalu performans* ušao u prostor kiparstva, na ovogodišnjem on preuzima još veći udio i proširuje se u područje plesa i pokreta. Za taj su doprinos zaslužne *Marina Bauer* i *Zrinka Šimičić Mihanović*, koje u svojem višegodišnjem istraživanju izvedbenih instalacija kombiniraju koreografiju, aktivno sudjelovanje posjetitelja i osjetilno iskustvo koje iz toga proizlazi. Svi sudionici, kako autorice navode, „dijele odgovornost za doživljeno i viđeno“, što taj koncept čini bitnim pomakom u promišljanju skulpturalnog prostora. *Vlasta Delimar* u suradnji s *Mila-*

their individual fashion – approached the analysis thereof in a more or less minimalist manner. *Rino Banko* rethinks the material and its changes in relation to time and external influences. *Alem Korkut* confronts the liquid and the solid aluminium, emphasising thereby the dual nature of this material. *Petra Grozaj* raises the issue of the man's psychological boundaries by using a material that at the first glance seems massive and solid, and represents a wall; however, since the material are painted cardboard boxes, it soon becomes clear that it is a metaphor for the visible and the invisible. *Branko Lepen* questions similar duality and contrast in using sheet iron as shadow, juxtaposing it to massive, meander-like shape created of welded iron. *Matija Plavčić* visualises the statistical data on the newly infected and the deceased during the pandemic, adding to the sculpture one wooden segment a day, and erecting thereby a scaly form indicating continuance. In his artwork, in which he combines wood, copper and iron, *Petar Koši* reminds us of the fact that we look at the future via a look to the past. *Kuzma Kovačić* uses precious wood in his relief-like, subtle and extremely lyrical presentation of landscape.

*Marina Bauer* uses **multimodality/intermediality** or sculpture as a meeting point of new media, interactivity, sound, light and technology in her interactive tactile object, as she refers to her sculpture entitled *Delving*. She stresses the sensorial and co-relation of the physical and the mental, the experienced and the remembered. *Daniel Kovač* includes sound in his one-dimensional mobile, which in fact represents the round table at the Congress Hall of the European Parliament at a symbolical level. Audio sculpture is furthermore the subject of research of *Tea Hatadi*, who encircles a fence by a giant-sized xylophone serving as a shield. *Marijana Stanić's* installation consisting of a large number of discarded door frames produces – in interaction with visitors – a repetitive sound of a shut door as a metaphor for various feelings, procedures and reactions of those who have either passed through this door once in the past or who will do so in future. With her rotating sculpture, *Neli Ružić* endeavours to stop time, be in the moment, and create an illusion of the duration of the unique. *Vladimir Novak* counts on the light in his audio-visual installation, which shapes its topic depending on the space where it stands. *Vlasta Žanić's* installation consisting of seven objects is only a seeming example of the monumental and the minimalist understanding of sculpture simultaneously, whilst the mechanism that forms an integral part of their interior makes them dynamic, and suggests anxiety and rift, which may be applied to an individual in particular and to the society in general. *Tihomir Matijević*, who juxtaposes traditional sculpture and video in the same composition, tackles the flow of time as well. In her interactive artwork symbolising house/home, *Andrea Pavetić* explores the complexity of the time we had to live in during the last two years, and requests from the spectator participation, which will undoubtedly provoke a brief yet intense feeling of uneasiness. In interaction with visitors by using the technology of monitoring heartbeat, light and sound, *Vitar Drinković* moves his sculpture in many directions, creating thereby a



nom Božićem tijelo proglašava živom skulpturom i njime se koristi za svoj umjetnički angažman u složenoj i aktualnoj društvenoj problematici. Poetičnost i senzibilnost složene performativne instalacije *Marine Rajšić* izaziva posjetitelje na sudjelovanje i povezivanje *land art* postupaka i kulturne povijesti određene zajednice. Ti radovi najavljuju veću buduću angažiranost umjetnika iz plesnih i dramskih, ali i svih drugih područja (prirodoslovnog, urbanističkog, društveno-političkog) koji u suradnji s kiparima mogu znatno proširiti tematiku kiparskog istraživanja i učiniti da ono bude sadržajnije i kompleksnije.

Multipliciranje istovjetnih ili sličnih oblika, odnosno **fragmentiranost** radova česta su pojava u kiparstvu. Ponavljanje donosi ritmičnost i naglašavanje mikroteleme koja na taj način postaje glasnija i uvjerljivija, dojam se osnažuje i repetira. *Ana Belošević* tako gradi gustu strukturu lišća od žičane mreže koja s jedne strane simbolizira upitni opstanak prirode, dok s druge izaziva nervozu i anksioznost zagušenošću plohe te na taj način naglašava važnost propitivanja te aktualne teme. Na sličan način *Dino Bičanić* ponavlja portret svoje majke u 324 varijante naglašavajući fragilnost materijala i vodeći proces oblikovanja u maniri performansa. Originalni termin *flešbekarij* i *flashback*, uvodi *Loren Živković Kuljiš* u svoju instalaciju koja se bavi oblikovanjem zbirke scena vlastitih i kolektivnih predodžbi. *Neven Bilić*, koji se već dulje vrijeme koristi ornamentom kao elementom multipliciranja u svojim radovima, koje odlikuje tehnička perfekcija i inovativna tehnologija kiparskog postupka, rastače hijerarhijsku karakteristiku (ne)reda. Ponavljanjem istovjetnih elemenata u multisenzornoj ambisoničnoj instalaciji *Alex Brajković* stvara prostor koji provocira i podražuje osjetila te poziva na ostvarivanje ponovne ravnoteže čovjeka i prirode.

*Denis Krašković* svojom već prepoznatljivom poetikom oblikuje statičnu prostornu kompoziciju u kojoj spaja višedijelnu drvenu skulpturu i zvuk kako bi naglasio osjećaj straha

complex tactile sensation in persons who come into direct contact with the installation.

Although **performance** already entered the space occupied by sculpture at the last triennial, this year it is increasingly present and has expanded to the domain of dance and movement. The credit for this contribution goes to *Marina Bauer* and *Zrinka Šimičić Mihanović*, who have combined choreography, active participation of visitors, and tactile experience deriving therefrom in their yearlong research of performance installations. According to the authors, all the participants *share responsibility for the experienced and the seen*, which leads this concept a significant step forward in the rethinking of sculptural space. *Vlasta Delimar* in cooperation with *Milan Božić* proclaims body as a living sculpture, and uses it for her artistic engagement in complex and pressing social problematics. The poetic and sensible nature of complex performance installation by *Marina Rajšić* provokes visitors to participate and engage in connecting land art procedures with the cultural history of an individual community. These artworks announce an increase in the future engagement not only of dance and drama artists, but also of representatives from all other domains (natural sciences, urbanism, and socio-politics), who – in cooperation with sculptors – may considerably broaden the topics included in sculptural research, the content and the complexity thereof.

The multiplication of identical or similar forms, or the **fragmentation** of artworks, is a frequent trait in the art of sculpture. Repetition brings rhythm and emphasising of a micro-theme, which in this way becomes loud and convincing; the impression is strengthened and repeated. *Ana Belošević* creates a thick structure of leaves made of wire net, on the one hand symbolising the questionable survival of nature, whilst on the other hand, provoking nervousness and anxiety by the jammed surface. The emphasis is



Rad Zrinke Šimičić Mihanović i Marine Bauer, HDLU / Work of Zrinka Šimičić Mihanović and Marina Bauer, HDLU

proizašao iz prijetnje jačih nad slabijima. Strahom i panikom bavi se i *Kristian Kožul* opredmećujući ga u crveno-bijelom modelu koji nalikuje sudarenim atomskim česticama koje su zaustavljene u međudjelovanju. Fragmentacija je tema *Natalije Škalić*, koja istražuje međuodnose crteža i skulpture stvarajući dinamične konstrukcije u interakciji s prostorom zadanošću. Neorijentabilni prostor i zaustavljeni hodači *Lucije Jelić* predočavaju rascjepkanost i dezorijentiranost pojedinca u instalaciji koja ima sposobnost asimilirati i živog hodača koji postaje sastavnim dijelom postavljene kompozicije.

**Mekana skulptura** u posljednjih je nekoliko desetljeća doživjela procvat u smislu odabira materijala i njegova tretiranja u prostoru. Čini se kako karakteristika mekih materijala (tekstil, guma, papir, plastika, vlakna itd.) skulpturi donosi lakoću izvedbe i predimenzioniranost, a istovremeno podcrtava činjenicu da je taj materijal neotporan, potrošan i sklon promjenjivosti forme dajući takvim skulpturama snažan element ranjivosti, ritualnosti i prolaznosti. Tekstilna skulptura *Nikoline Krstičević* u sebe je pospremila strah, on je obojen, teksturiran i isprepleten u voluminozno tijelo koje se može aplicirati na živo tijelo ili na tijelo lutke. Iznimnu jednostavnost postigao je *Leonardo Losciale* u svojoj mehanički pokretljivoj papirnatoy skulpturi koja stvara dojmljiv zvuk, uz koji doslovno diše i kreće se poput harmonike intrigirajući promatrača na odgonetavanje ili pak pridono



Radovi Božice Dee Matasić, Leonarda Loscialea i Alexa Brajkovića, HDLU / Works of Božica Dea Matasić, Leonardo Losciale and Alex Brajković, HDLU

on the importance of considering this pressing topic. It is in a similar fashion that *Dino Bičanić* repeats the portrait of his mother in 324 variants, emphasising the fragile nature of the material and the leading process of shaping in the manner of performance. *Loren Živković Kuljiš* introduces an original term – *flashbackarium*, synthesised from the terms 'bestiarium' and 'flashback' – in his installation, which deals with shaping a collection of scenes including personal and collective notions. *Neven Bilić*, who has been for some time using ornament as a multiplication element in his artworks, the distinctive features of which are technical perfection and innovative technology of sculptural procedure, destroys the hierarchical characteristic of (dis) order. By repeating identical elements in a multi-sensory ambisonic installation, *Alex Brajković* creates a space that provokes and stimulates the senses, inviting thereby to the restoration of balance among men and nature.

*Denis Krašković* creates – in his recognisable poetic manner – a static spatial composition, in which he combines a multi-part wooden sculpture and sound to emphasise the sense of fear arisen from the threat to the weaker from the stronger. Fear and panic are topics *Kristian Kožul* tackles as well, reifying them in a red-and-white model reminding of collided atomic particles halted in their inter-reaction. Fragmentation is the topic *Natalija Škalić* deals with. She examines the interrelations between drawing and sculpture by shaping dynamic constructions in interaction with the given quality of space. *Lucija Jelić's* non-orientable space and halted walkers present the disunion and disorientation of individuals in an installation capable of assimilating even the living walker, who becomes an integral part of the set composition.

**Soft sculpture** reached over the recent decades its bloom in the sense of the choice of material and the treatment thereof in space. It seems that soft materials (textile, rubber, paper, plastic, fibres, etc.) facilitate the shaping and over-sizing of a sculpture, whilst at the same time underlin-



Radovi Ane Muščet, Maka Melchera i Josipe Štefanec, HDLU / Works of Ana Muščet, Mak Melcher and Josipa Štefanec, HDLU

davanje značenja. Ljuštire *Josipe Štefanec* impresivan su prikaz ljudskog tijela oslobođenog sadržaja koji se, dakako, u svakom trenutku može pridodati kroz različite ostavljene otvore. Emocionalni karakter tekstilnih materijala iskoristila je i *Darija Žmak Kunić* u skulpturi nastaloj u gotovo ritualnom oblikovanju pletenice u koju upliće žal za preminulom majkom. *Ida Blažičko* svojom ambijentalnom instalacijom tematizira autorstvo, autorska prava i otuđenje koristeći se mekoćom i transparentnošću mekanog materijala za utjelovljenje prostora slobode umjetnika.

**Interakcija s prostorom** obilježje je velikog broja radova, no ona je najjasnije izražena u četiri rada koji se svojim postavom prilagodavaju prostoru čineći s njime u zajedništvu nedjeljivu cjelinu. Prostor preuzima ulogu vremena i mjesta radnje, a intervencija postaje nositeljem uloge. *Ivana Mrčela* računa na dinamiku kružno poredanih stupova Meštrovićeva paviljona u koje umeće izrezani oblik poprsja žene, čime još jednom otvara temu seksizma i rodne jednakosti u društvu. Organska forma koju gradi *Matija Filo* prilagodljiva je prostoru i s njime se stapa te ga doslovno obujmljuje stvarajući dojam trajno uspostavljenog suodnosa. Otpadni materijal, recikliranje i klimatske promjene tema su duljinom varijabilnog vertikalnog mobila *Danina Božića*, no one u podlozi sadrže i drugu temu, onu o promjenjivosti poimanja skulpture. *Božica Dea Matasić* svojom „zastavom“ spuštenu na pola koplja odaje počast nedavno preminulom kolegi kiparu Stjepanu Gračanu. Zastava je nositelj tekstualnih poruka povezanih s postom s *Facebooka* u povodu njegove smrti, ali je istovremeno podsjetnik na njegov spisateljski angažman i angažiranost u polju umjetničke teorije.

**Prostorna figurativna ilustracija** možda je prikladan izraz za skulpture koje uprizoruju bilješku ili pričaju priču. Značajno im je obilježje korištenje boje, kojoj je sasvim sigurno zadaća pridonijeti atmosferi prizora. *Vojin Hraste* u prostoru formira i suprotstavlja dvije perspektive, ptičju i žablju, monumentalnu formu oblaka s ljestvama prezentira kao lakoću, dok riječi na podu sugeriraju težinu. Hiperrealistična skulptura koju izlaže *Karlo Klen* nevjerojatna je u svojoj uvjerljivosti predstavljanja umjetnika u procesu stvaranja; suočavanje s licem umjetnika koje se čini da zaista jest a nije otvara složena pitanja o biti umjetnika, ali i umjetnosti uopće. *Manuela Pauk* u svojoj gigantiziranoj prostornoj instalaciji ističe prisutnost rutiniranosti u izvođenju velike količine sličnih skulptura, no koje, uz zajedništvo, donose originalan i jedinstven prizor. Čopor *Vlatke Škoro* skupina je nekoliko divljih pasa izvedenih u izrazito ekspresivno stiliziranoj maniri koja također progovara o snazi koja izvire iz zajedništva. Kolektivnu budućnost i iščekivanje svojom interaktivnom instalacijom ilustrira *Matej Vuković* pozivajući posjetitelje da sjednu pod plavi/černi oblak i sami odluče hoće li čekati ili će krenuti dalje. Realizam je medij kojim se koristi i *Filip Mahmudćehajić* oblikujući jahača na hrtu u skulpturi koja ilustrira brzinu i surovost koja se može tumačiti kroz niz aktualnih društvenih tema. Predimenzioniranu ružičastu ljudsku glavu na paleti s kotačićima izložio je *Nikola Vrljić* očigledno se pozivajući na estetiku nekih indijanskih plemena te sugerirajući antropološku tematiku.

ing the fact that these materials are unending, expendable and inconstant in form, adding the element of vulnerability, rituality and ephemerality to such sculptures. The textile sculpture by *Nikolina Krstičević* keeps within itself fear: it is coloured, textured and interwoven into a voluminous body, which may be applied either on a living body or on a body of a puppet. *Leonardo Losciale* has achieved exceptional simplicity with his mechanically mobile paper sculpture that creates an impressive sound, which makes it literally breathe and move like an accordion, intriguing thereby the spectator to try to either guess or add meaning. *Shells* by *Josipa Štefanec* offer an impressive presentation of human body liberated from any content, which may, however, at any moment be added through various orifices left open. *Darija Žmak Kunić* uses the emotional character of textiles in a sculpture she creates by an almost ritual making of a braid, through which she expresses sorrow for her deceased mother. With her ambient installation, *Ida Blažičko* topicalises authorship, copyright and unauthorised removal, using the softness and transparency of soft material for incorporating the artists' space of freedom.

**Interaction with space** is a characteristic present in many artworks. It is however best expressed in four works that are well adjusted to space, creating together with it an inseparable whole. Space takes over the role of time and locus here, whereas intervention becomes the role holder. *Ivana Mrčela* counts on the dynamics of circularly arranged pillars of Meštrović's Pavilion, into which she inserts a cut out female bust, whereby she yet again opens the topic of sexism and gender equality in the society. *Matija Filo* builds an organic form adaptable to space, which it literally enfolds and becomes one with, creating thereby the impression of a permanent co-relation. Waste material, recycling and climatic change are topics *Danino Božić* tackles in his variable vertical mobile; however, they include in their background another topic – inconsistency in understanding sculpture. *Božica Dea Matasić* pays tribute to her recently deceased



Radovi Nevena Bilića, Kristiana Kožula i Martine Miholić, HDLU / Works of Neven Bilić, Kristian Kožul and Martina Miholić, HDLU



*Svjettan Junaković* u prikazu morskog psa kojeg stavlja u kontrast s avionom progovara o području Mediterana i njegovoj mijeni kroz protekla desetljeća.

**Siromašni materijali**, odnosno estetika usporediva s onom koju je promovirao pokret *arte povera* dominiraju na ovogodišnjem *Trijenalu*, no neki su od autora još skloniji tim postminimalističkim načelima. Sličnim kontrastom koristi se i *Anton Vrljić* kada u svojoj instalaciji u suodnos stavlja staklo i papir, pri čemu staklo predstavlja snažniji element, no itekako podložan promjeni bilo pod mehaničkom bilo pod toplinskom intervencijom. Nematerijalno i materijalno *Dan Ibrahimović* reprezentira stiroporom, ali tako da ga obrađuje na dva različita načina, s jedne ga strane učvršćuje, a s druge pak uništava i čini ga prijemčljivim za svjetlosne projekcije kojima dočarava duhovnost čovjeka. Rasulo, zgarishte, izgubljenost u prostoru i vremenu u svojoj prostornoj instalaciji naznačuje *Martina Miholić* ilustrirajući podsjetnik na proteklo vrijeme koje je dovelo do potpune rasutosti i otuđenja. Vizualnim narativom *Ana Mušćet* tematizira i sagledava u vremenskom procjepu mjesto nesreće stvarajući scenografiju tragedije i stradanja. *Mak Melcher*, koji se u dosadašnjim radovima uglavnom koristio nepečenom glinom kao medijem prilagodljivim postavu, u ovom sazivu koristi se još radikalnijim pristupom skulpturi te pak papirom oblikuje crteže koji izlaze u prostor, odnosno donosi svojevrsnu reinterpretaciju kiparskog crteža. Plitkim, podnim, ulupljenim reljefom *Hana Lukas Midžić* naziva svoj rad u kombiniranoj tehnici koji s jedne strane sadrži duhovitu, a s druge morbidnu notu koja naznačuje ozbiljnu ozljedu. Prisutnost glazbe, a istovremeno i tišine u monolitnom betonskom bloku predstavlja *Vitold Košir* spajajući svoje dvije profesije, glazbenika i kipara, u specifičan izraz. Na sličan način, s minimalnim intervencijama u materijal, svoj rad oblikuje *Goran Štimac* stvarajući vlaknastoliku strukturu od varenog inoksa. Neizvjesnost procesa tema je rada *Zvonimira Špo-*

colleague, sculptor *Stjepan Gračan*, with her *flag* at half-mast. The flag is holder of text messages linked to a Facebook post written on the occasion of his death; nevertheless, at the same time, it is a reminder of his engagement both in writing and in the field of art theory.

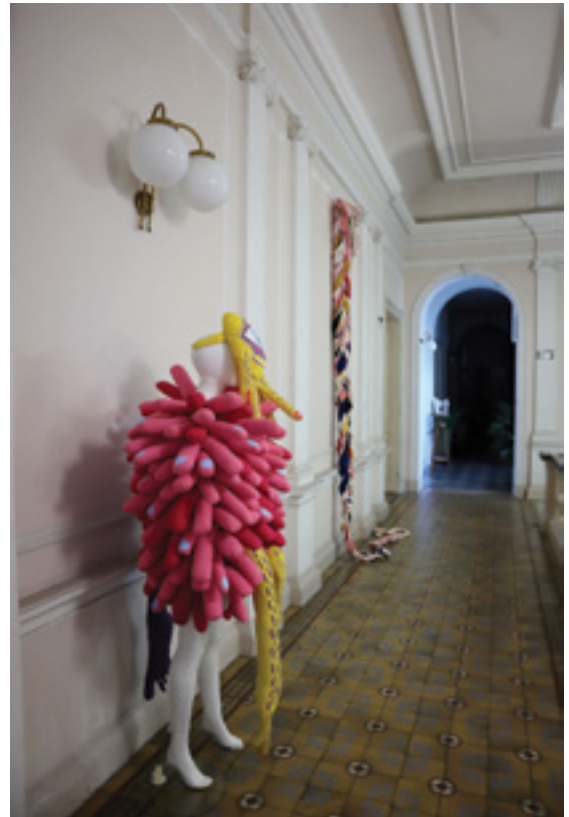
**Spatial figurative illustration** may be an appropriate expression for sculptures presenting a note or telling a story. The use of colour is a significant feature in this context, the task of which is to contribute to the atmosphere of the scene. *Vojin Hraste* shapes and juxtaposes two perspectives – the worm's-eye and the bird's-eye view – in space; he presents a monumental form of cloud with a ladder representing the lightness, whilst words on the floor suggest the weight. *Karlo Klen's* hyper-realistic sculpture is incredibly convincing in presenting an artist in the process of creative activity. Confrontation with the artist's face, which seemingly is there, but in fact is not, opens complex issues regarding the essence of the artist in particular and art in general. *Manuela Pauk* emphasises in her giant-sized spatial installation the presence of routine in creating a large number of similar sculptures, offering an original and unique scene in addition to togetherness. *Pack* by *Vlatka Škoro* is a group of several wild dogs made in an extremely expressive and stylised manner. It speaks of strength arising from togetherness as well. *Matej Vuković* illustrates with his interactive installation collective future and expectation, inviting spectators to sit under the blue/dispirited cloud and decide for themselves whether they want to wait or move on. Realism is a medium that uses *Filip Mahmudćehajić*, who shapes a rider on a greyhound in a sculpture illustrating speed and brutality, which may be interpreted through a sequence of pressing social topics. *Nikola Vrljić* creates an over-dimensioned pink human head on a palette on wheels, evidently referring to the aesthetics of some Indian tribes, and suggesting anthropological topics. In the presentation of a



Radovi Natalije Škalić i Filipa Mahmudćehajića, HIS /  
Works of Natalija Škalić and Filip Mahmudćehajić, HIS



Radovi Dina Bičanića, Branka Lepena, Neli Ružić i Lorena Živkovića Kuljiša, HIS / Works of Dino Bičanić, Branko Lepen, Neli Ružić and Loren Živković Kuljiš, HIS



Radovi Nikoline Krstičević, Darije Žmak Kunić i Rina Banka, HIS / Works of Nikolina Krstičević, Darija Žmak Kunić and Rino Banko, HIS



Radovi Dina Bičanića, Branka Lepena, Neli Ružić, Lea Vukelića, Mihovila Ujevića i Vitolda Košira, HIS / Works of Dino Bičanić, Branko Lepen, Neli Ružić, Leo Vukelić, Mihovil Ujević and Vitold Košir, HIS

Radovi Karla Klena i Zvonimira Šporčića, HIS / Works of Karlo Klen and Zvonimir Šporčić, HIS

rčića, koji, koristeći se hrdavim željezom kao kružnim okvirom, poziva posjetitelje da ga ispune elementima od bijele terakote riskirajući pri tome da kompletan rad pod teretom popusti, o čemu će svjedočiti videodokumentacija.

Nekoliko je radova u postavu ovogodišnjeg *Trijenala* usmjereno na **pop kulturu** te se koriste fotografijom i printovima različitih tehnologija za površinsku obradu djela. *Ivan Midžić* i *Joško Smolčić* predlažu „Idejno rješenje Spomenika žrtvama Zelenog terora“ parodirajući uspostavljanje ekološkog establišmenta uzdizanjem plastičnih slamčica na postament u popartističkoj maniri Claesa Oldenburga i njegovih suvremenika. Skulpturalnošću keramičkih formi koristi se autorica *Ana Sladetić* kada tehnikom sitotiska na glaziranu površinu posuda aplicira scene iz današnjice aludirajući pri tome na vjekovnu tradiciju prikazivanja svjetovnih scena u keramičkom stvaralaštvu svih kultura. Nasilje i njezin utjecaj na sudbine djece aktualizira *Ivan Tudek* u svojoj trodimenzionalnoj, odnosno u skulpturu pretvorenoj, slikovnici pod naslovom *Razneseno vrijeme*. Emocije, krhkost i način kako se utješiti u trenucima krize okosnica je fotoinstalacije *Pauline Jazvić*, koja za motiv izabire pudla zbog njegove personifikacije ljepote i odanosti. Simboliku stupa za svoju višemetarsku instalaciju iskoristio je *Mihovil Ujević* upisujući na njega cijeli spektar poruka i znakova koji se referiraju na umjetnost kao stup društva.



Rad Ide Blažičko, Paviljon na Zrinjevcu / Work of Ida Blažičko, Pavilion in Zrinjevac Park

shark put in contrast with an aeroplane, *Svetlan Junaković* discusses the issue of the Mediterranean and its change over the past decades.

**Poor materials** or aesthetics, comparable to those promoted by the *Arte povera* movement, dominate this year's triennial; nevertheless, some authors are even more inclined to these post-minimalist principles. *Anton Vrlić* uses a similar contrast when combining glass and paper in his installation, whereby glass represents the stronger element, however very liable to change under the influence of mechanic or thermal intervention it may be. Styrofoam presents in *Dan Ibrahimović's* work the non-material and the material; the artist treats it in two different manners: by strengthening it on the one hand and destroying it on the other hand, making it thereby attractive for light projections that evoke human spirituality. In her spatial installation, *Martina Miholić* indicates the ashes, chaos, feeling of being lost in time and space by illustrating a reminder of the time past, which leads to complete dispersal and estrangement. Through her visual narrative, *Ana Mušćet* topicalises and considers accident scene in a time gap, creating thereby a stage design for a presentation of tragedy and suffering. *Mak Melcher*, who has so far mainly used unbaked clay in his work as a medium adaptable to the current display, uses an even more radical approach to sculpture. He creates protruding drawings in wrapping paper, or rather offers a reinterpretation of some sort of sculptural drawing. *Hana Lukas Midžić* calls her artwork made in combined technique a shallow, sunken, low relief; on the one hand, it includes a funny note, and on the other hand a morbid one, suggesting grave injury. *Vitold Košir* – sculptor and musician – presents the synchronic presence of music and silence on a monolith block of concrete, combining his two professions in an expression of a specific nature. *Goran Štimac* shapes his artwork in a similar fashion, with minimal interventions in the material, creating thereby a fibroid-like structure of welded stainless steel. The uncertainty of process is the topic of the artwork by *Zvonimir Šporčić* who, using rusty iron as circular frame, invites spectators to fill it with elements of white terracotta, risking thereby for the complete artwork to collapse under burden, subsequently witnessed by video documentation.

Several artworks in the display of this year's triennial are oriented towards **pop culture**, and thus use photography and prints of diverse technologies for surface treatment. *Ivan Midžić* and *Joško Smolčić* propose a *Draft Solution for the Monument to the Victims of the Green Terrorism*, parodying thereby the introduction of the ecological establishment by elevating plastic straws onto a pedestal made in the pop-art style of Claes Oldenburg and his contemporaries. *Ana Sladetić* makes use of the sculpturality of ceramic forms when applying scenes from the present to the glazed surface of vessels by using the technique of serigraphy, alluding thereby to the age-long tradition of presenting secular scenes in ceramic artworks originating from all cultures. *Ivan Tudek* makes violence and its impact on children's faith more topical in his three-dimensional picture-book sculpture entitled *Time Torn to Pieces*. Emotions, frailty and

Rezimirajući iskaze umjetnika, jasno je vidljivo da je kiparstvo pitanje stalnog propitivanja i isprepletenosti razmišljanja kroz materijal i s njime predanosti promišljanju sadržaja koji su nedjeljiv dio skulpture, odgovornost da se u svakom novom umjetničkom činu donese nešto inovativno, nešto suvremenije, da – osim materijalnog, likovnog i tehničkog – i konceptualni okvir bude dokazom ozbiljnog bavljenja umjetničkom produkcijom. Kipari trebaju preuzeti odgovornost za svoju struku i učiniti sve da se ona razvija usporedno sa svim ostalim područjima kulture. Neprijeporno je da je kiparstvo prvih civilizacija, antike i renesanse doseglo kvalitetu koja se ne može prestići, no nije ni potrebno tome težiti jer može mu se stajati uz bok u duhu novog vremena, s drugačijim promišljanjem i s iskustvima koja su se nadograđivala kroz stoljeća. Samo tako, jedni uz druge, svi kiparski izrazi mogu postići nemjerljivu snagu i vjerodostojnost kojom zasigurno čine jednu od najvažnijih uzdanica čovjekove vječne potrebe (...) potrebe za smislom i za ostavljanjem traga. A o ulozi umjetnika u tom procesu možda najbolje govore riječi Germana Celanta, koji u monografiji *Anish Kapoor* kaže:

*Mjesto umjetnika središnje je u povijesti kulture jer oni imaju moć pridavanja novih oblika materiji, čime je obdaruju novim karakterom. Njihova sposobnost da proizvode kontinuiranu metamorfozu svemira na mikro-kozmičkoj, no u velikoj mjeri simboličkoj razini čine ih arhitektima, upraviteljima generativnih procesa. Njihova prestižnost izvire iz kreativnosti, zahvaljujući kojoj oživljuju niti jezika, tog složenog sustava iz kojega će se iznjedrili znanje i osjećaji.*

Institucije koje skrbe za umjetnost imaju odgovornost učiniti sve da ona ostvari svoju ulogu te da zauzme mjesto koje joj u društvu – uza znanost i filozofiju – pripada. Samo taj trojac u bliskoj, tolerantnoj i podržavajućoj suradnji može donijeti potpunu preobrazbu i učiniti svijet mjestom u kojem je život svrhovit i smislen. Gliptoteka Hrvatske akademije znanosti i umjetnosti svojim neodustajanjem čak ni u najtežim vremenima pokazuje da čvrsto stoji iza svoje struke i kao takva zaslužuje poštovanje svih nas.

the way to comfort oneself in the moments of crisis create the axis of the photo installation by *Paulina Jazvić*, who has chosen a poodle as motif, because it personifies beauty and loyalty. *Mihovil Ujević* uses the symbolic meaning of pillar for his several-meter-long installation, and fills it with a wide spectrum of messages and signs that refer to art as a pillar of society.

In summarising the statements given by the artists, it has become obvious that the art of sculpture is a question of constant rethinking and intertwining of consideration through and with the material; dedication to reflection on the content that forms an integral part of sculpture; responsibility to add something innovative and more modern to every artistic act; and presenting a proof of serious involvement in artistic production apart from the material, visual and technical and conceptual framework. Sculptors ought to take responsibility for their profession and to do all they can to enable its development parallel with any other domain of culture. It is beyond any doubt that the sculpture of the earliest civilisations, the Antiquity and the Renaissance had managed to reach an unsurpassable quality level. It however does not require striving to catch up with it, since it may be equally followed in the spirit of the new era, with a different way of thinking and experiences improved throughout centuries. The entirety of sculptural expressions may only in togetherness achieve immeasurable strength and authenticity, and form thereby one of the strongest sheet anchors of the man's eternal need – the need for discovering sense and leaving a trace. As regards the role of the artist in this process, it is probably best to quote Germano Celant, who writes as follows in his monograph on Anish Kapoor:

*The artist has a central place in the history of culture because he has the power to give new forms to matter, endowing it with new character. His ability to produce a continuous metamorphosis of the universe, on a microcosmic but greatly symbolic scale, makes him an architect, a director, of the generative processes. His prestige stems from the creativity with which he brings to life the threads of language, that complex system in which knowing and feeling evolve.*

Institutions caring for art bear the responsibility to do everything in their power to enable it to materialise its role in full potential, and take its deserved place in the society alongside science and philosophy. Only they can – in close, tolerant and supportive cooperation – lead to full metamorphosis and make the world a place where life is meaningful and makes sense. The Glyptotheque of the Croatian Academy of Sciences and Arts has shown that thanks to its persistence even in the most difficult of times, it has firmly supported its profession, and thus deserves overall respect.



# Izlagači XIV. trijenala hrvatskoga kiparstva

## Exhibitors at the 14th Triennial of Croatian Sculpture

Rino Banko  
Marina Bauer  
Ana Belošević  
Dino Bičanić  
Neven Bilić  
Ida Blažičko  
Đanino Božić  
Alex Brajković  
Vlasta Delimar  
Vitar Drinković  
Matija Filo  
Petra Grozaj  
Tea Hatadi  
Vojin Hraste  
Tomislav Hršak  
Dan Ibrahimović  
Paulina Jazvić  
Lucija Jelić  
Svjetlan Junaković  
Karlo Klen  
Alem Korkut  
Petar Koši  
Vitold Košir  
Daniel Kovač  
Kuzma Kovačić  
Kristian Kožul  
Denis Krašković  
Nikolina Krstičević  
Branko Lepen  
Leonardo Losciale  
Hana Lukas Midžić  
Filip Mahmudćehajić

Božica Dea Matasić  
Tihomir Matijević  
Mak Melcher  
Ivan Midžić i Joško Smolčić  
Martina Miholić  
Ivana Mrčela  
Ana Muščet  
Vladimir Novak  
Manuela Pauk  
Andrea Pavetić  
Matija Plavčić  
Marina Rajšić  
Neli Ružić  
Ana Sladetić  
Marijana Stanić  
Zrinka Šimičić Mihanović  
Zrinka Šimičić Mihanović i Marina Bauer  
Natalija Škalić  
Vlatka Škoro  
Zvonimir Šporčić  
Josipa Štefanec  
Goran Štimac  
Ivan Tudek  
Mihovil Ujević  
Mirjana Vodopija  
Anton Vrlić  
Nikola Vrljić  
Leo Vukelić  
Matej Vuković  
Vlasta Žanić  
Loren Živković Kuljiš  
Darija Žmak Kunić



# Nagrade XIV. trijenala hrvatskoga kiparstva / Awards of the 14th Triennial of Croatian Sculpture

**Velika nagrada XIV. trijenala hrvatskoga kiparstva /  
Grand Prix of the 14th Triennial of Croatian Sculpture**  
Loren Živković Kuljiš

**Tri jednakovrijedne nagrade Trijenala /  
Three equal awards of the Triennial**  
Martina Miholić, Matija Plavčić, Zrinka Šimičić Mihano-  
vić i Marina Bauer

**Nagrada Ljevaonice umjetnina Ujević /  
Prize of the Ujević Art Foundry**  
Dino Bičanić

**Nagrada Hrvatske sekcije Međunarodnog udruže-  
nja likovnih kritičara AICA-e / Prize of the Croatian  
Section of the International Association of Art Critics  
– AICA**  
Ida Blažičko

**Nagrada Goranske kiparske radionice Lokve /  
Prize of the Goran sculptural workshop of Lokve**  
Denis Krašković

**Posebno priznanje Ocjenjivačkog suda XIV. trijenala  
hrvatskoga kiparstva / Special recognition of the  
Award Jury of the 14th Triennial of Croatian Sculpture**  
Marijana Stanić

# RINO BANKO

***Unutarnja potpora / Inner Support***, 2021.

kamen / rezanje, keramika / modeliranje //

stone / cutting, ceramics / modelling

156 x 42 x 42 cm

Rođen 1994. godine u Puli. Diplomirao kiparstvo na Akademiji primijenjenih umjetnosti u Rijeci 2018. godine.

Born in 1994 in Pula. Graduated in sculpture from the Academy of Applied Arts in Rijeka in 2018.





# MARINA BAUER

## *Prekapanja / Delving*, 2019.

objekt s ladicama (iverica, akristal, razni materijali i objekti) /  
object with drawers (chipboard, acrylline, various materials and objects)

208 x 125 x 105 cm

Rođena 1972. u Zagrebu. Diplomirala 1998. na Kiparskom odsjeku Akademije likovnih umjetnosti Sveučilišta u Zagrebu.

Born in 1972 in Zagreb. Graduated in 1998 from the Department of Sculpture, Academy of Fine Arts, University of Zagreb.



# ANA BELOŠEVIĆ

*No Air, No Sun, No Water*, 2021.

pocinčana žičana mreža na šperploči /

galvanised wire net on plywood

300 x 150 cm

Rođena 1979. u Zagrebu. Diplomirala kiparstvo na Akademiji likovnih umjetnosti Sveučilišta u Zagrebu 2007.

Born in 1979 in Zagreb. Graduated in sculpture from the Academy of Fine Arts, University of Zagreb, in 2007.





# DINO BIĆANIĆ

*Mother*, 2019. – 2020.

glina / clay

324 portreta, 10 x 100 x 100 cm (svaki) /

324 portraits, 10 x 100 x 100 cm (each)

Dobitnik Nagrade

Ljevaonice umjetnina Ujević /

Winner of the Prize

of Ujević Art Foundry

Rođen 1980. u Bihaću. Diplomirao kiparstvo na Umjetničkoj akademiji u Splitu 2007.

Born in 1980 in Bihać. Graduated in sculpture from the Art Academy in Split in 2007.



# NEVEN BILIĆ

**Bez naziva / Untitled, 2019.**

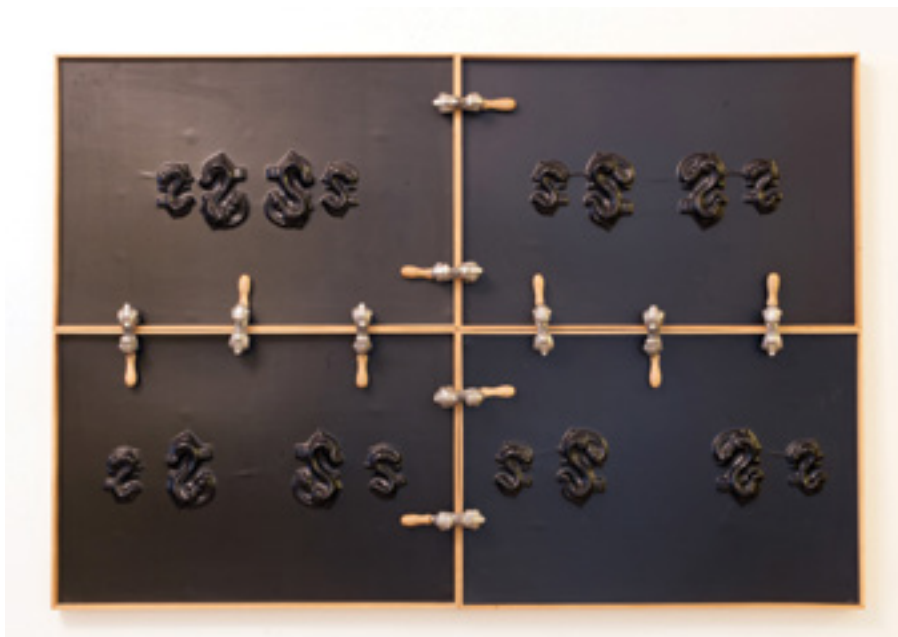
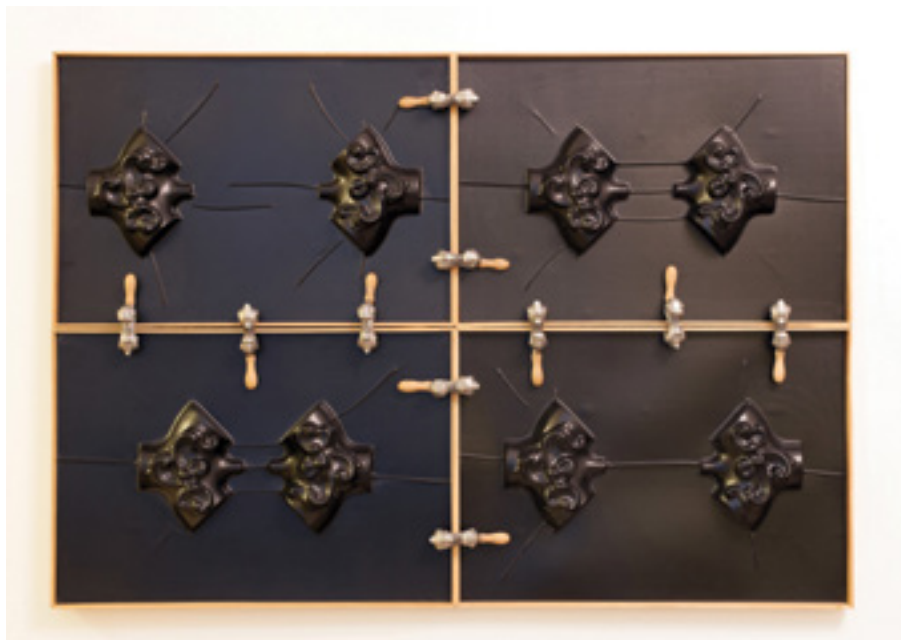
drvo, metal, lijevani aluminij, vakuumsko oblikovanje plastike / wood, metal, cast aluminium, plastic vacuum-shaped  
160 x 110 x 10 cm

**Bez naziva / Untitled, 2019.**

drvo, metal, lijevani aluminij, vakuumsko oblikovanje plastike / wood, metal, cast aluminium, plastic vacuum-shaped  
160 x 110 x 10 cm

Rođen 1972. u Zagrebu. Diplomirao 1995. na Akademiji likovnih umjetnosti u Zagrebu.

Born in 1972 in Zagreb. Graduated in 1995 from the Academy of Fine Arts, University of Zagreb.





# IDA BLAŽIČKO

***Slobodan prostor / Free Space***, 2022.  
ambijentalna instalacija / ambient installation  
varijabilne dimenzije / variable dimensions

Rođena 1985. u Zagrebu. Diplomirala kiparstvo na Akademiji likovnih umjetnosti u Zagrebu 2007.

Born in 1985 in Zagreb. Graduated in sculpture from the Academy of Fine Arts, University of Zagreb, in 2007.

Nagrada Hrvatske sekcije  
Međunarodnog udruženja likovnih  
kritičara AICA-e /  
The Prize of Croatian Section of  
the International Association  
of Art Critics – AICA





# ĐANINO BOŽIĆ

***Mali tornado V / Little Tornado V***, 2022.

kombinirana tehnika (plastika, žica, tekstil, metal...) /

mixed media (plastic, wire, textile, metal...)

varijabilne dimenzije / variable dimensions

Rođen 1961. u Puli. Diplomirao na Odjelu likovne kulture  
Pedagoškog fakulteta u Rijeci 1986.

Born in Pula in 1961. Graduated from the College of Educa-  
tion in Rijeka, Department of Visual Culture, in 1986.



# ALEX BRAJKOVIĆ

***Disperzije 0.2 / Dispersions 0.2***, 2020.  
multisenzorna ambisonična instalacija /  
multisensory ambisonic installation  
varijabilne dimenzije / variable dimensions

Rođen 1992. u Rijeci. Diplomirao jazz bubnjeve na Konzer-  
vatoriju Arrigo Pedrollo u Vicenzi, Italija.

Born in 1992 in Rijeka. Graduated in jazz drums from the  
Arrigo Pedrollo Conservatorium in Vicenza, Italy.



# VLASTA DELIMAR

*Tišina živih skulptura u tišini oštećenih kuća /*  
*The Silence of Living Sculptures in the Silence of Damaged Houses, 2022.*

video  
04:27'

Rođena 1956. u Zagrebu. Završila Školu primijenjene umjetnosti u Zagrebu, studirala povijest umjetnosti i etnologiju.

Born in 1956 in Zagreb. Finished the School of Applied Arts in Zagreb, studied History of Art and Ethnology.



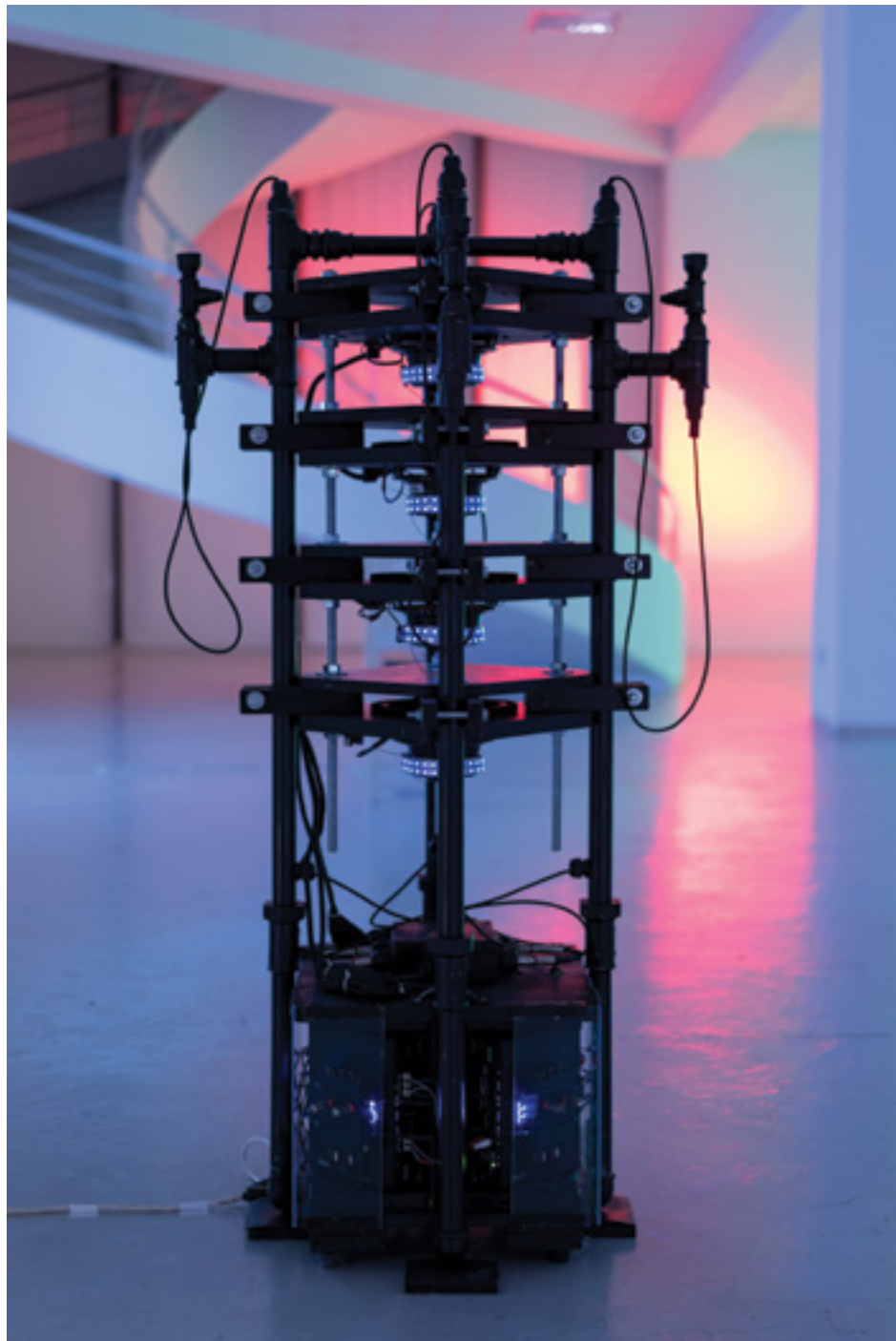


# VITAR DRINKOVIĆ

**Heart Tube**, 2019.  
multimedijaska interaktivna instalacija /  
multimedia interactive installation  
190 x 60 x 60 cm

Rođen 1983. u Zagrebu. Diplomirao kiparstvo na Akademiji  
likovnih umjetnosti u Zagrebu 2008.

Born in Zagreb in 1983. Graduated in sculpture from the  
Academy of Fine Arts in Zagreb in 2008.



# MATIJA FILO

**Gradacija / Gradation**, 2022.

drvo / wood

500 x 300 x 200 cm

Rođen 1994. u Čakovcu. Diplomirao na Akademiji likovnih umjetnosti, Sveučilišta u Zagrebu 2019.

Born in Čakovec in 1994. Graduated in 2019 from the Academy of Fine Arts, University of Zagreb.



# PETRA GROZAJ

**Zid / Wall**, 2019.

kartonske kutije, lak boja / cardboard boxes, lacquer paint  
550 x 330 x 37 cm

Rođena 1974. u Zagrebu. Završila Akademiju likovnih umjetnosti u Zagrebu.

Born in 1974 in Zagreb. Graduated from the Academy of Fine Arts in Zagreb.





# TEA HATADI

*In Loop (Ksilofon) / In Loop (Xylophone)*, 2019.

metal, željezo, aluminij, cink, mjed, bambus, drvo /  
metal, iron, aluminium, zinc, brass, bamboo, wood  
promjenjive dimenzije / variable dimensions

Rođena 1980. u Koprivnici. Diplomirala na Akade-  
miji likovnih umjetnosti u Zagrebu.

Born in 1980 in Koprivnica. Graduated from the  
Academy of Fine Arts in Zagreb.



# VOJIN HRASTE

*Ich werde meine Zeit mehr verschwenden*

*(Više ću tratiti svoje vrijeme /*

*I am going to waste my time more), 2020.*

poliester, karton, pamuk, vino /

polyester, cardboard, cotton, wine

300 x 300 cm

Rođen 1981. u Šibeniku. Diplomirao kiparstvo na Akademiji likovnih umjetnosti u Zagrebu 2006.

Born in 1981 in Šibenik. Graduated in sculpture from the Academy of Fine Arts in Zagreb in 2006.



# TOMISLAV HRŠAK

*Spomenik... / Monument...*, 2022.

ready-made (željezo) / ready-made (iron)  
promjenjive dimenzije / variable dimensions

Rođen 1992. u Zagrebu. Diplomirao 2017. na Nastavničkom odsjeku Akademije likovnih umjetnosti u Zagrebu.

Born in 1992 in Zagreb. Graduated in 2017 from the Art Education Department, Academy of Fine Arts, University of Zagreb.





# DAN IBRAHIMOVIĆ

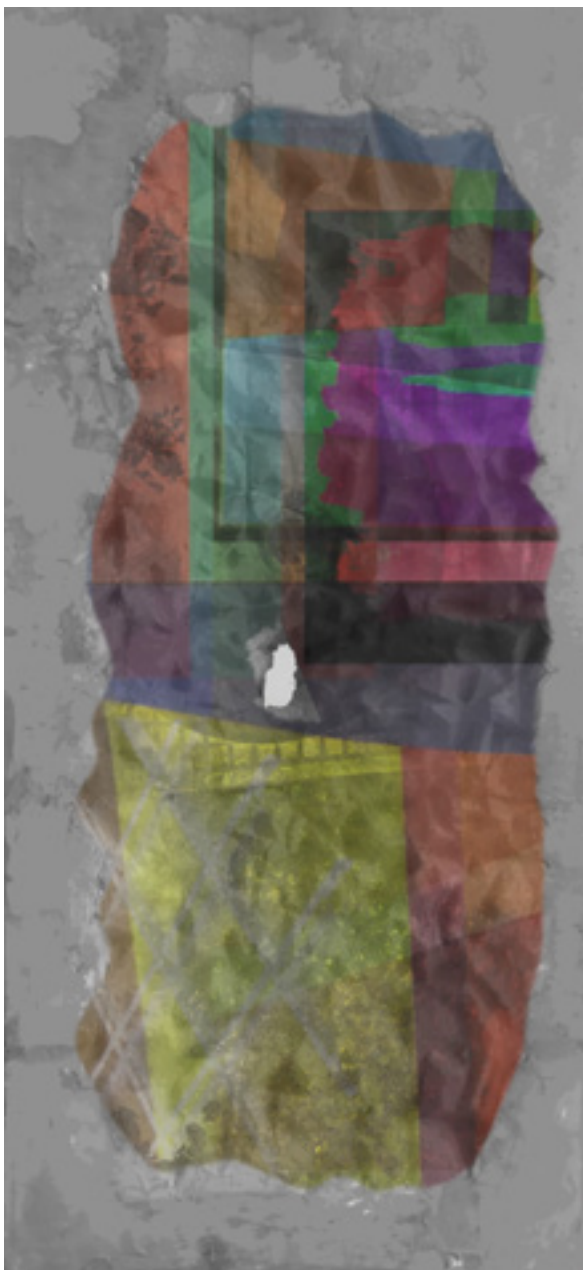
***Duhovno i materijalno: Portal /***

***Spiritual and Material: Portal, 2022.***

kiparska instalacija s video projekcijama i zvukom /  
sculptural installation with video projections and sound

Rođen 1995. u Zagrebu. Diplomirao kiparstvo na Akademiji  
likovnih umjetnosti u Zagrebu 2022.

Born in 1995 in Zagreb. Graduated in sculpture from the  
Academy of Fine Arts in Zagreb in 2022.



# PAULINA JAZVIĆ

**Top dog / Underdog**, 2020.

kapafiks / kapa fix

dvadeset dijelova, promjenjive dimenzije /  
twenty pieces, variable dimensions

Rođena 1973. u Zagrebu. Diplomirala na odsjeku Dizajn odjeće i tekstila na Tekstilno-tehnološkom fakultetu u Zagrebu 1995. i grafiku na Akademiji likovnih umjetnosti u Zagrebu 2001.

Born in 1973 in Zagreb. Graduated from the Department for Textile and Fashion Design, Faculty of Textile Technology in Zagreb in 1995. Graduated in printmaking from the Academy of Fine Arts in Zagreb in 2001.





# LUCJA JELIĆ

***Skulptura u neorijentabilnom prostoru /  
Sculpture in Non-orientable Space***, 2022.

željezo, papir / iron, paper  
četiri segmenta / four segments  
250 x 250 x 700 cm

Rođena 1996. u Zadru. Diplomirala kiparstvo na Akademiji likovnih umjetnosti u Zagrebu 2022.

Born in 1996 in Zadar. Graduated in sculpture from the Academy of Fine Arts in Zagreb in 2022.



# SVJETLAN JUNAKOVIĆ

***Mediteran kakav je nekad bio /***

***Mediterranean as It Once Was*, 2022.**

drvo, bakar, akrystal / wood, copper, acryl

200 x 59 x 40 cm

Rođen 1961. u Zagrebu. Diplomirao kiparstvo na Akademiji likovnih umjetnosti Brera u Milanu 1985.

Born in 1961 in Zagreb. Graduated in sculpture from the Accademia di Belle Arti di Brera in Milan.



# KARLO KLEN

***Lice čovjeka / Face of Man***, 2021.

modeliranje / modelling

172 x 50 cm

Rođen 1995. u Zagrebu. Diplomirao kiparstvo na Akademiji likovnih umjetnosti u Zagrebu 2021.

Born in 1995 in Zagreb. Graduated in sculpture from the Academy of Fine Arts in Zagreb in 2021.



# ALEMKORKUT

**Kaljuža / Slough**, 2021. – 2022.

aluminij / aluminium

višedijelna kiparska instalacija, varijabilne dimenzije /  
multi-piece sculptural installations, variable dimensions

Rođen 1970. u Travniku. Diplomirao kiparstvo na Akademiji  
likovnih umjetnosti u Zagrebu 1997.

Born in 1970 in Travnik. Graduated in sculpture from the  
Academy of Fine Arts in Zagreb in 1997.





# PETAR KOŠI

*Lux Aeterna*, 2020.

drvo, bakar, željezo / wood, copper, iron  
tri dijela / three pieces, 230 x 190 x 50 cm, 310 x 175 x 50  
cm, 250 x 180 x 50 cm

Rođen 1995. u Zagrebu. Diplomirao na Akademiji likovnih  
umjetnosti u Zagrebu 2020.

Born in 1995 in Zagreb. Graduated in sculpture from the  
Academy of Fine Arts in Zagreb in 2020.



# VITOLD KOŠIR

***Silentium***, 2020.

beton, željezo, akril / concrete, iron, acrylic

110 x 40 x 8 cm

Rođen u Zagrebu 1966. Diplomirao kiparstvo na Akademiji likovnih umjetnosti u Zagrebu 1989. Na Muzičkoj akademiji u Zagrebu diplomirao na studiju viole 1991.

Born in Zagreb in 1966. Graduated in sculpture from the Academy of Fine Arts in Zagreb in 1989. Graduated in viola from the Academy of Music in Zagreb in 1991.

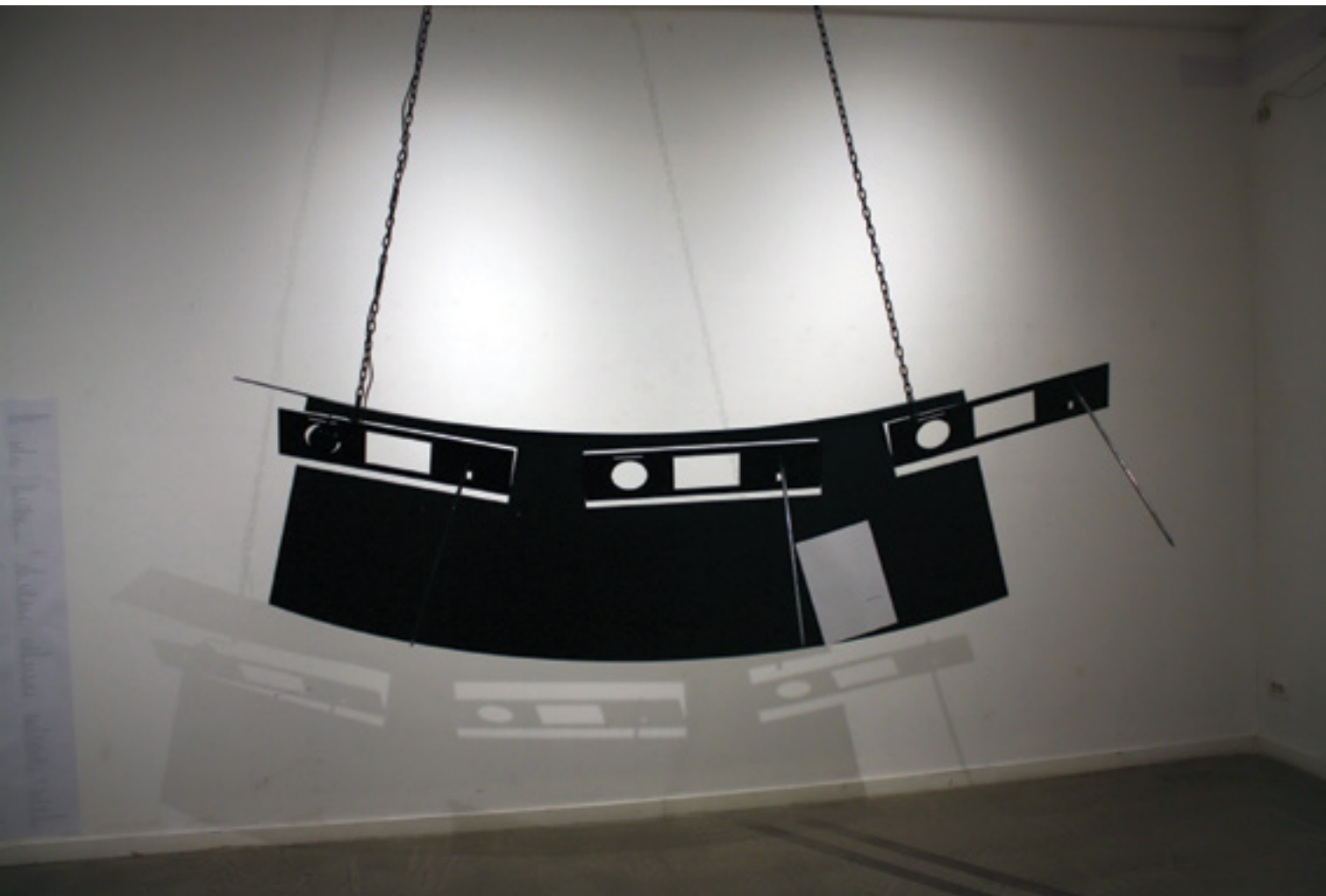


# DANIEL KOVAČ

***This Machine Kills Fascists*, 2020.**  
metal, papir, bluetooth zvučnik /  
metal, paper, Bluetooth speaker  
320 x 80 x 40 cm

Rođen 1966. u Subotici. Diplomirao na Akademiji likovnih  
umjetnosti u Zagrebu 1996.

Born in 1966 in Subotica. Graduated from the Academy of  
Fine Arts in Zagreb in 1996.



# KUZMA KOVAČIĆ

*Pučina (Sušac) / Open Sea (Sušac)*, 2019.  
obojeno drvo (reljef) / painted wood (relief)  
115,5 x 160 x 5,5 cm

Rođen u Hvaru 1952. Diplomirao kiparstvo na Akademiji likovnih umjetnosti u Zagrebu 1976.

Born in 1952 in Hvar. Graduated in sculpture from the Academy of Fine Arts in Zagreb in 1976.





# KRISTIAN KOŽUL

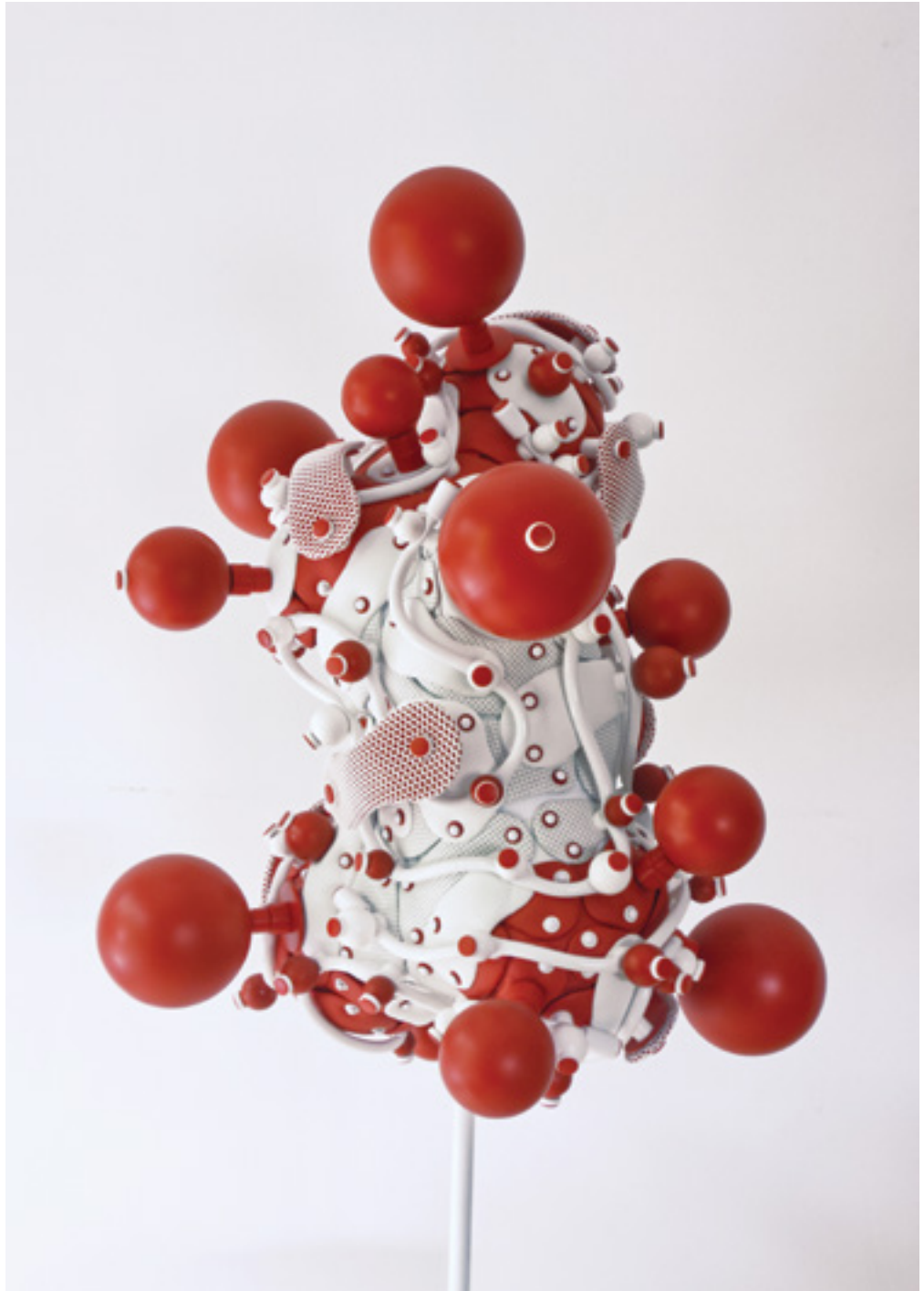
**Zarazne prikaze (naoružana tijela) /  
Contagious Effigies (Weaponized Bodies), 2022.**

tapecirana termoplastika na čeličnoj konstrukciji, plastični odljevi / padded thermoplastic on steel construction, plastic casts

tri dijela, varijabilne dimenzije / three pieces, variable dimensions

Rođen 1975. u Münchenu. Diplomirao na Umjetničkoj akademiji u Düsseldorfu 2002.

Born in 1975 in Munich. Graduated from the Kunstakademie in Düsseldorf in 2002.



# DENIS KRAŠKOVIĆ

***Napad na gospodina Golaća / Attack on Mister Slug***, 2019.

drvo, audio / wood, audio

15 m<sup>2</sup> (v = 70 cm)

Rođen 1972. u Zagrebu. Diplomirao kiparstvo na Akademiji likovnih umjetnosti u Zagrebu 1994.

Born in 1972 in Zagreb. Graduated in sculpture from the Academy of Fine Arts in Zagreb in 1994.



Nagrada Goranske  
kiparske radionice Lokve /  
The Prize of Goran sculptural  
workshop of Lokve



# NIKOLINA KRSTIČEVIĆ

***Ruke pune straha / Arms Full of Fear***, 2021.

kombinirana tehnika / mixed media

200 x 130 x 130 cm

Rođena 1997. u Splitu. Apsolventica diplomskog studija Dizajn tekstila na Tekstilno-tehnološkom fakultetu u Zagrebu.

Born in 1997 in Split. Senior in graduate study of Textile design, Faculty of Textile Technology in Zagreb.





# BRANKO LEPEN

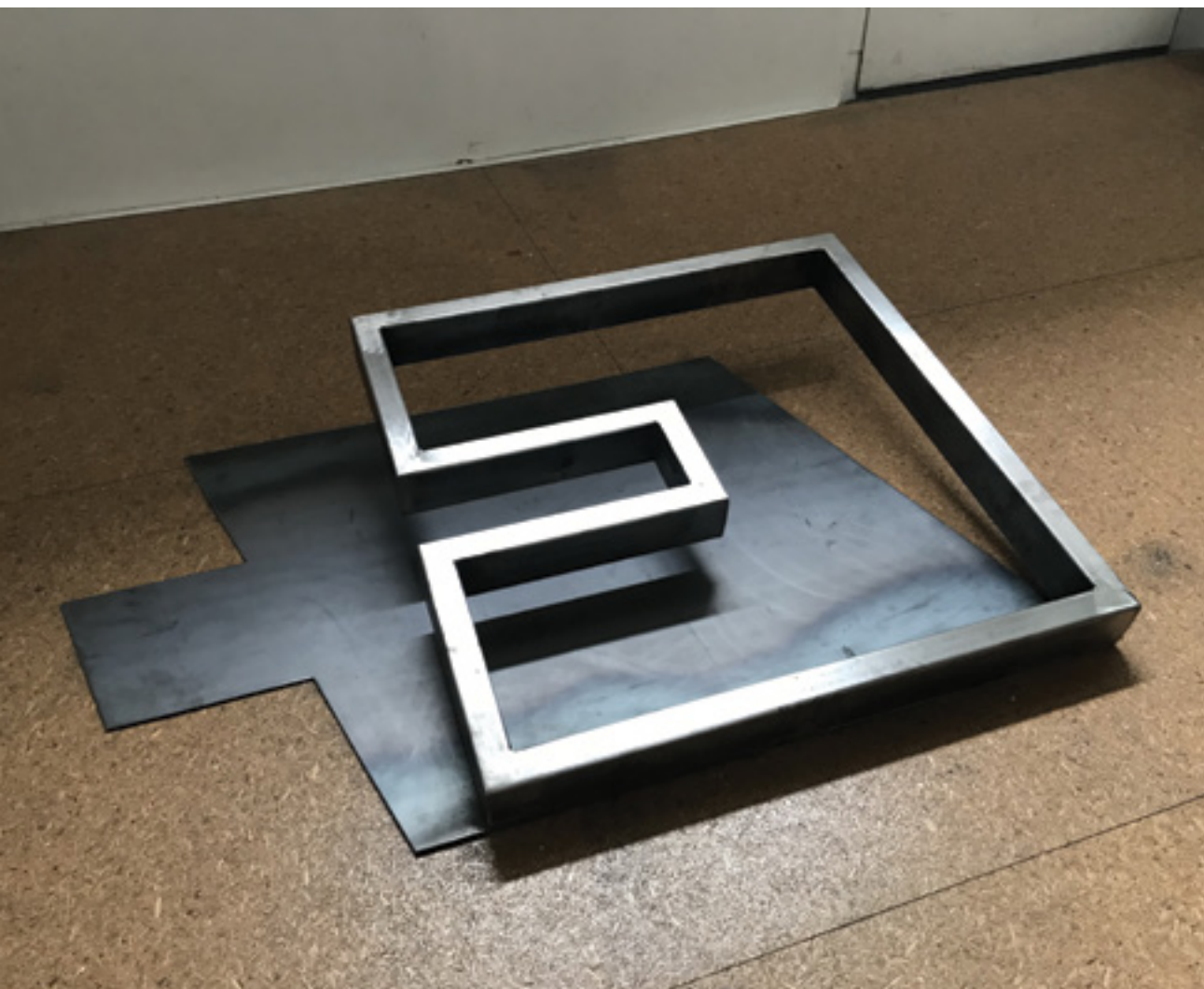
*Petlja i sjena 2 / Knot and Shadow 2*, 2019.

vareno željezo / welded iron

120 x 80 x 35 cm

Rođen 1957. u Čakovcu. Diplomirao na Fakultetu građevinskih znanosti u Zagrebu 1983.

Born in 1957 in Čakovec. Graduated from the Faculty of Civil Engineering in Zagreb in 1983.



# LEONARDO LOSCIALE

***Opet ti / You Again***, 2022.

zavarivanje, elektronska kinetika, presavijeni materijal /  
welding, electronic kinetics, bent material  
250 x 100 x 100 cm

Rođen 1985. u Bisceglieu. Pohađa četvrtu godinu preddiplomskog studija kiparstva na Akademiji likovnih umjetnosti u Zagrebu.

Born in 1985 in Bisceglie. Attends the fourth year of Undergraduate study of Sculpture at the Academy of Fine Arts in Zagreb.



# HANA LUKAS MIDŽIĆ

*Što će reći Horatio Caine? /*

*What Will Horatio Caine Say?, 2019.*

keramičke pločice, stiropor, zavjesa /  
ceramic plates, polystyrene, curtain

10 x 130 x 200 cm

Rođena u Splitu 1980. Diplomirala kiparstvo na Akademiji likovnih umjetnosti u Zagrebu.

Born in 1980 in Split. Graduated in sculpture from the Academy of Fine Arts in Zagreb.





# FILIP MAHMUDĆEHAJIĆ

*Jahač / Rider*, 2020.

poliester, metal / polyester, metal

132 x 80 x 115 cm

Rođen u Zagrebu 1981. Diplomirao kiparstvo na Akademiji likovnih umjetnosti u Zagrebu 2007.

Born in 1981 in Zagreb. Graduated in sculpture from the Academy of Fine Arts in Zagreb in 2007.



# BOŽICA DEA MATASIĆ

***I.M.S.G. (In memoriam Stjepan Gračan)***, 2022.  
digitalni print na tkanini / digital print on fabric  
120 x 1400 cm

Rođena 1970. u Zagrebu. Diplomirala kiparstvo na Akademiji likovnih umjetnosti u Zagrebu 2006.

Born in 1970 in Zagreb. Graduated in sculpture from the Academy of Fine Arts in Zagreb in 2006.



# TIHOMIR MATIJEVIĆ

## *Spomenik Snješku Bijeliću /*

**Monument to Snješko (Snowman) Bijelić, 2021.**

terakota, video instalacija / terracotta, video installation  
60 x 40 x 40 cm, video

Rođen 1975. u Našicama. Diplomirao kiparstvo na Akademiji likovnih umjetnosti u Zagrebu 2000.

Born in 1975 in Našice. Graduated in sculpture from the Academy of Fine Arts in Zagreb in 2000.



# MAK MELCHER

*Diptih / Diptych*, 2022.

natron papir, grafit / natron paper, graphite

400 x 200 cm

Rođen 1983. u Mostaru. Diplomirao kiparstvo na Akademiji likovnih umjetnosti u Zagrebu 2008.

Born in 1983 in Mostar. Graduated in sculpture from the Academy of Fine Arts in Zagreb in 2008.



# IVAN MIDŽIĆ JOŠKO SMOLČIĆ

## *Idejno rješenje Spomenika žrtvama Zelenog terora / Draft Solution for the Monument to the Victims of the Green Terrorism, 2021.*

gips, plastika, epoksi smola, print na kapafiks /  
plaster, plastic, epoxy resin, print on kapa fix  
10 x 10 x 30 cm, 100 x 70 cm

Ivan Midžić, rođen 1976. u Osijeku. Diplomirao kiparstvo na Akademiji likovnih umjetnosti u Zagrebu 2002.

Joško Smolčić, rođen u Splitu 1972. Diplomirao na Stručnom studiju elektrotehnike u Splitu 2013.

Ivan Midžić, born in 1976 in Osijek. Graduated in sculpture from the Academy of Fine Arts in Zagreb in 2002.

Joško Smolčić, born in Split in 1972. Degree in the Specialist Study in Electrical Engineering in Split in 2013.



## Idejno rješenje "Spomenika žrtvama Zelenog terora"

Autori: Joško Smolčić i Ivan Midžić



Pogled prema jugu.



Pogled prema jugozapadu.



Pogled prema jugoistoku.



Lokacija: Sveučilišna livada  
- Ulica Hrvatske bratske  
zajednice, Zagreb



Pogled prema sjeveru.



# MARTINA MIHOLIĆ

*Liquid Realities*, 2022.

prostorna instalacija / spatial installation  
promjenjive dimenzije / variable dimensions

Rođena 1981. u Zagrebu. Diplomirala na Grafičkom odjelu Akademije likovnih umjetnosti u Zagrebu 2004.

Born in 1981 in Zagreb. Graduated in Graphic Arts from the Academy of Fine Arts in Zagreb in 2004.

Jedna od tri jednakovrijedne nagrade Trijenala /  
One of the three equal awards of the Triennial



# IVANA MRČELA

***Just a Girl***, 2022.

print na baneru / banner print  
200 x 420 cm

Rođena 1984. u Čakovcu. Diplomirala modni dizajn na Tekstilno-tehnološkom fakultetu u Zagrebu. Diplomirala na Akademiji likovnih umjetnosti u Zagrebu 2012.

Born in 1984 in Čakovec. Graduated in Fashion Design from the Faculty of Textile Technology in Zagreb. Graduated from the Academy of Fine Arts in Zagreb in 2012.



# ANA MUŠČET

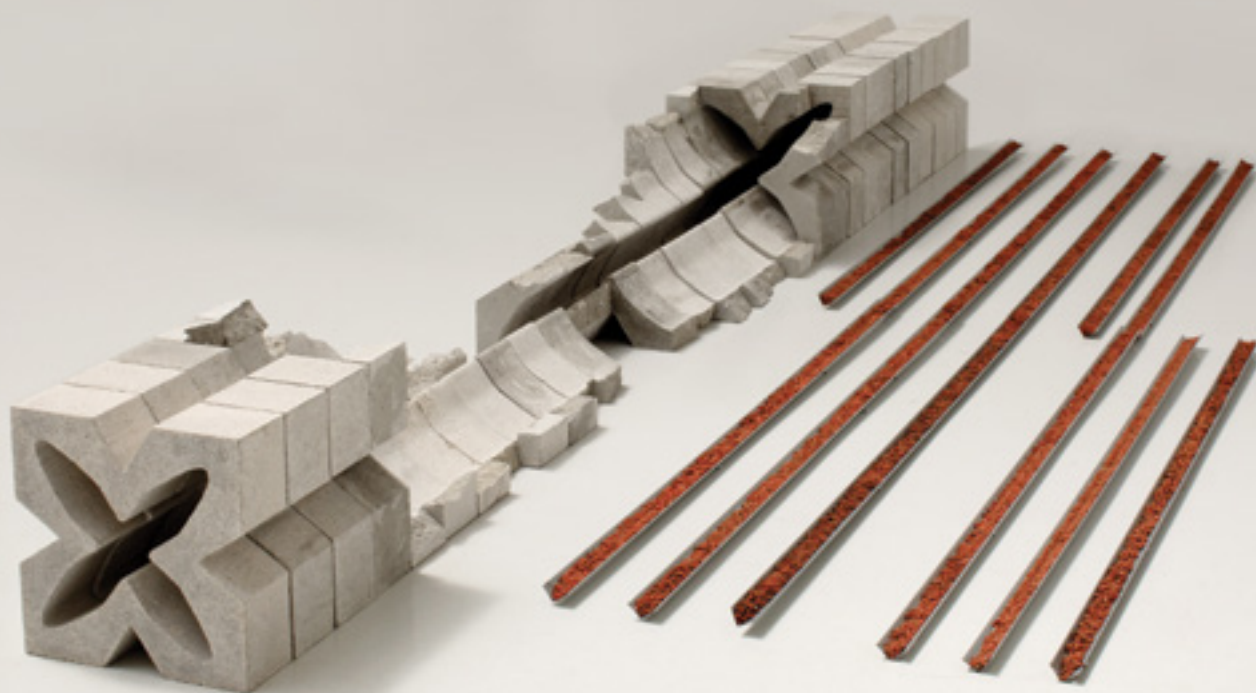
*Tijelo (iz: Zbornik, IV.) / Body (from: Anthology, IV), 2022.*

kombinirana tehnika, beton / mixed media, concrete

400 x 40 x 40 cm

Rođena 1981. u Metkoviću. Diplomirala na Odsjeku za kiparstvo Akademije likovnih umjetnosti u Zagrebu 2016. Diplomirala hrvatski jezik i književnost te ruski jezik i književnost na Filozofskom fakultetu u Zagrebu 2010.

Born in 1981 in Metković. Graduated from the Department of Sculpture, Academy of Fine Arts in Zagreb in 2016. Graduated in the Croatian language and Literature and the Russian language and Literature from the Faculty of the Humanities and Social Studies in Zagreb in 2010.



# VLADIMIR NOVAK

**Strukture ¾ / Structures ¾, 2019.**

čelik, prolight mini profile / steel, pro-light mini profile  
3 dijela, promjenjive dimenzije / three pieces, variable  
dimensions

Rođen 1987. u Zagrebu. Diplomirao kiparstvo na Akademiji  
likovnih umjetnosti u Zagrebu 2017.

Born in 1987 in Zagreb. Graduated in sculpture from the  
Academy of Fine Arts in Zagreb in 2017.





# MANUELA PAUK

*Stari svijet / Old World*, 2020.

skulpture od terakote, tkanina / terracotta sculptures, fabric  
cca. 300 x 500 x 700 cm

Rođena 1994. u Zagrebu. Diplomirala kiparstvo na Akademiji likovnih umjetnosti u Zagrebu 2018.

Born in 1994 in Zagreb. Graduated in sculpture from the Academy of Fine Arts in Zagreb in 2018.



# ANDREA PAVETIĆ

**2020., 2022.**

kombinirana tehnika (metal, drvo) /  
mixed media (metal, wood)  
260 x 145 x 185 cm

Rođena 1966. u Zagrebu. Diplomirala na Ekonomskom fakultetu Sveučilišta u Zagrebu 1992., a na Akademiji likovnih umjetnosti Sveučilišta u Zagrebu 1997.

Born in 1966 in Zagreb. Graduated from the Faculty of Economy, University of Zagreb in 1992 and from the Academy of Fine Arts in Zagreb in 1997.



# MATIJA PLAVČIĆ

***Nemoć / Helplessness***, 2021.

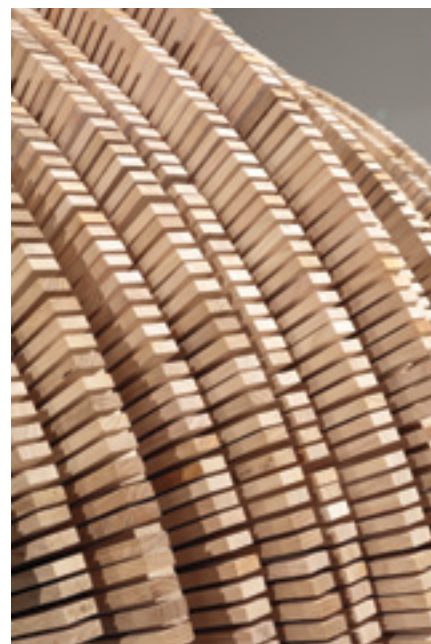
drvo / wood

150 x 150 x 600 cm

Rođen 1985. u Zagrebu. Diplomirao kiparstvo na Akademiji likovnih umjetnosti u Zagrebu 2019.

Born in 1985 in Zagreb. Graduated in sculpture from the Academy of Fine Arts in Zagreb in 2019.

Jedna od tri jednakovrijedne nagrade Trijenala /  
One of the three equal awards of the Triennial





# MARINA RAJŠIĆ

## **Čestice Lipe / Particles of Lipo**, 2021.

reljef, pejzažna instalacija (mljeveni prah listova lipe) /  
relief, land art installation (powdered linden leaves)  
0,2 x 15 x 400 cm

Rođena 1995. u Rijeci. Diplomirala vizualne komunikacije i  
grafički dizajn na Akademiji primijenjenih umjetnosti u Rijeci  
2019.

Born in 1995 in Rijeka. Graduated in Visual Communications  
and Graphic Design from the Academy of Applied Arts in  
Rijeka in 2019.





# NELI RUŽIĆ

**Sada (Kairos) / Now (Kairos), 2021.**

sat, elektromotor, čelična cijev /

clock, electromotor, steel tube

110 x 30 x 30 cm

Rođena 1966. u Splitu. Diplomirala slikarstvo na Fakultetu primijenjenih umjetnosti u Beogradu i magistrirala na Umjetničkoj akademiji Autonomnog sveučilišta države Meksiko (Facultad de Artes, UAEM) u Meksiku.

Born in 1966 in Split. Graduated in painting from the Faculty of Applied Arts in Belgrade. Received her master's degree from the Facultad de Artes, UAEM, Mexico.



# ANA SLADETIĆ

*Hijerarhija društva, Životinje u Hrvatskoj i Zaštićene biljne vrste /*

*Social Hierarchy, Animals in Croatia and Protected Plant Species*, 2018.

keramika, sitotisak / ceramics, silkscreen  
200 x 140 x 180 cm

Rođena 1985. u Vukovaru. Diplomirala na Akademiji likovnih umjetnosti u Zagrebu, na kojoj je i doktorirala 2016.

Born in 1985 in Vukovar. Graduated and received her doctoral degree from the Academy of Fine Arts in Zagreb in 2016.



# MARIJANA STANIĆ

*Prolazi / Passages*, 2022.

interaktivna audio instalacija / interactive audio installation  
promjenjive dimenzije / variable dimensions

Rođena 1971. u Zagrebu. Diplomirala na Akademiji likovnih umjetnosti u Zagrebu 2003.

Born in 1971 in Zagreb. Graduated from the Academy of Fine Arts in Zagreb in 2003

Posebno priznanje  
Ocjenjivačkog suda  
XIV. trijenala  
hrvatskoga kiparstva /  
Special recognition of  
the Award Jury of  
the 14th Triennial of  
Croatian Sculpture





# ZRINKA ŠIMIČIĆ MIHANOVIĆ

***Dobra voda / Good Water***, 2020.

instalacija, izvedba / installation, performance  
promjenjive dimenzije / variable dimensions

Rođena 1978. u Zagrebu. Diplomirala povijest umjetnosti i francuski jezik na Filozofskom fakultetu u Zagrebu.

Born in 1978 in Zagreb. Graduated in the History of Art and French language from the Faculty of the Humanities and Social Studies in Zagreb.





# ZRINKA ŠIMIČIĆ MIHANOVIĆ MARINA BAUER

*Izvedba koja se dira / Touching Performance*, 2019.  
izvedbena instalacija / performance installation

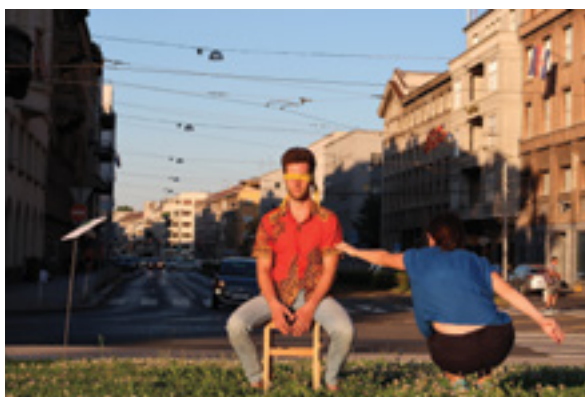
Zrinka Šimičić Mihanović, rođena 1978. u Zagrebu. Diplomirala povijest umjetnosti i francuski jezik na Filozofskom fakultetu u Zagrebu.

Marina Bauer, rođena 1972. u Zagrebu. Diplomirala 1998. na Kiparskom odsjeku Akademije likovnih umjetnosti Sveučilišta u Zagrebu.

Zrinka Šimičić Mihanović, born in 1978 in Zagreb. Graduated in the History of Art and French language from the Faculty of the Humanities and Social Studies in Zagreb.

Marina Bauer, born in 1972 in Zagreb. Graduated in 1998 from the Department of Sculpture, Academy of Fine Arts, University of Zagreb.

Jedna od tri jednakovrijedne  
nagrade Trijenala /  
One of the three equal awards  
of the Triennial



# NATALIJA ŠKALIĆ

**Skulptura bez naziva** (dvodijelna skulptura iz ciklusa *Prostor izlaganja*) / **Untitled Sculpture** (two-part sculpture from the cycle *Exhibition Space*), 2019.

obojeni medijapan / painted media pan

145 x 235 cm

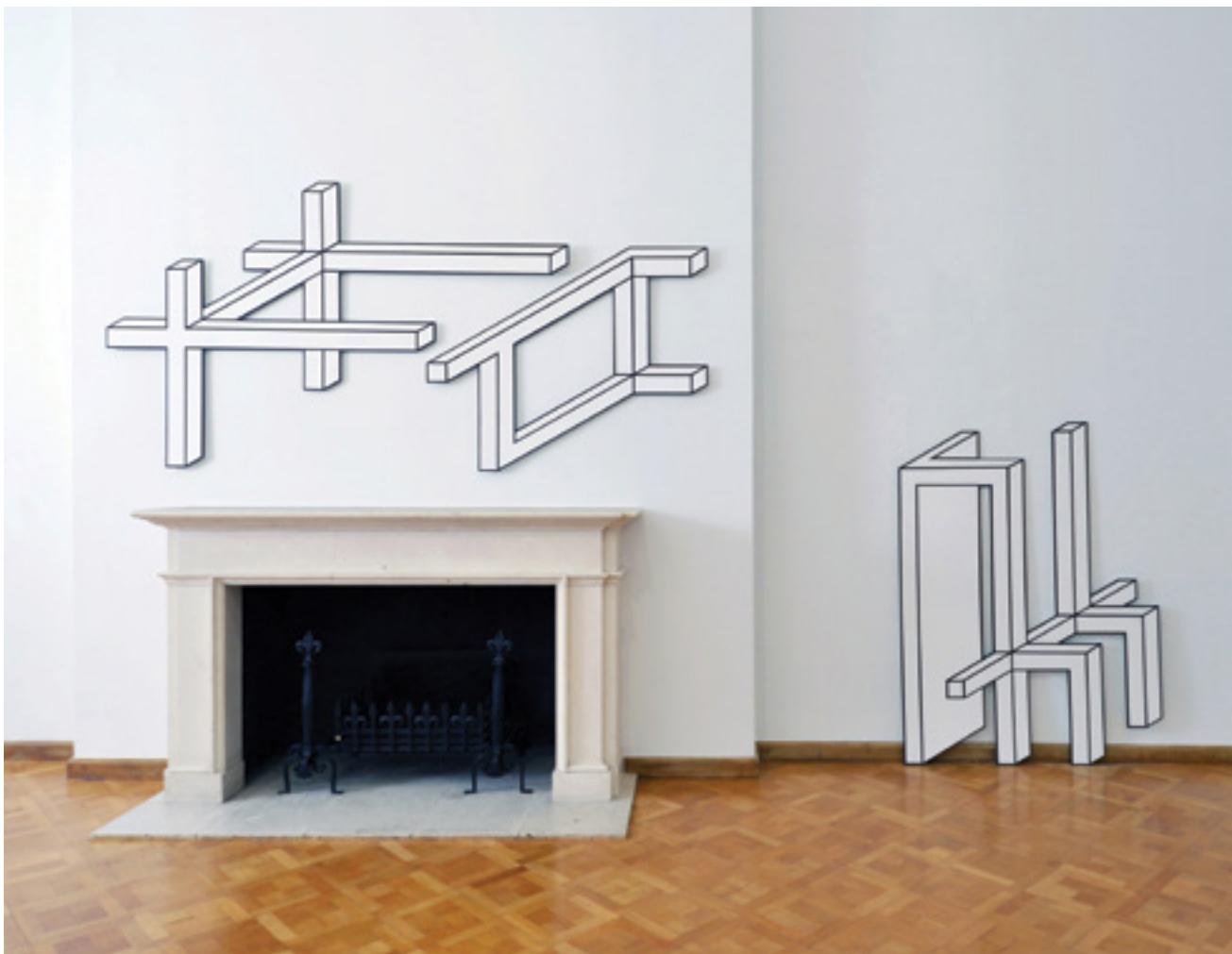
**Skulptura bez naziva** (dvodijelna skulptura iz ciklusa *Prostor izlaganja*) / **Untitled Sculpture** (two-part sculpture from the cycle *Exhibition Space*), 2019.

obojeni medijapan / painted media pan

175 x 95 cm

Rođena 1980. u Zagrebu. Diplomirala na Akademiji likovnih umjetnosti u Zagrebu 2011.

Born in 1980 in Zagreb. Graduated from the Academy of Fine Arts in Zagreb in 2011.



# VLATKA ŠKORO

*Čopor / Pack*, 2020.

poliester / polyester

5 x (60 x 30 x 90 cm)

Rođena 1987. u Osijeku. Diplomirala kiparstvo na Akademiji likovnih umjetnosti u Zagrebu 2010.

Born in 1987 in Osijek. Graduated in sculpture from the Academy of Fine Arts in Zagreb in 2010.





# ZVONIMIR ŠPORČIĆ

***Svemir nije izvan nas / Universe Is Not Beyond Us***, 2022.

keramika, čelik / ceramics, steel

210 x 210 x 60 cm

Rođen 1965. u Gospiću. Student četvrte godine preddiplomskog studija kiparstva na Akademiji likovnih umjetnosti u Zagrebu.

Born in 1965 in Gospić. Attends the fourth year of Undergraduate study of Sculpture at the Academy of Fine Arts in Zagreb.





# JOSIPA ŠTEFANEC

## *Ljuštura 2 / Shell 2*, 2020.

kombinirana tehnika, tekstil / mixed media, textile  
250 x 100 x 100 cm

Rođena 1978. u Düsseldorfu. Diplomirala kiparstvo na Nastavničkom odsjeku Akademije likovnih umjetnosti 2008. i modni dizajn na Tekstilno-tehnološkom fakultetu 2006.

Born in 1978 in Düsseldorf. Graduated in sculpture from the Academy of Fine Arts in Zagreb, Art Education Department in 2008 and in Fashion Design at the Faculty of Textile Technology in 2006.

## *Ljuštura 3 / Shell 3*, 2020.

kombinirana tehnika, tekstil / mixed media, textile  
250 x 100 x 100 cm



# GORAN ŠTIMAC

***Kakve su to zemlje / What Land Are Those***, 2022.

inoks, vareno / inox, welded

300 x 180 x 175 cm

Rođen 1959. u Rijeci. Diplomirao likovne umjetnosti na Pedagoškom fakultetu u Rijeci 1986. i kiparstvo na Akademiji likovnih umjetnosti u Zagrebu 1988.

Born in 1959 in Rijeka. Graduated in fine arts from the Faculty of Teacher Education in Rijeka in 1986 and in sculpture from the Academy of Fine Arts in Zagreb in 1988.



# IVAN TUDEK

**Razneseno vrijeme / Time Torn to Pieces, 2022.**

tvrdi prešani karton / hard pressed cardboard

22 x 22 x 15 cm

Rođen 1983. u Zagrebu. Diplomirao na Akademiji likovnih umjetnosti u Zagrebu 2010.

Born in 1983 in Zagreb. Graduated from the Academy of Fine Arts in Zagreb in 2010.



# MIHOVIL UJEVIĆ

*Stup kao prostor slobode /*

*Pillar as Space of Freedom, 2021.*

oslikani stiropor / painted polystyrene  
500 x 60 cm

Rođen 1994. u Zagrebu. Diplomirao kiparstvo na Akademiji likovnih umjetnosti u Zagrebu.

Born in 1994 in Zagreb. Graduated in sculpture from the Academy of Fine Arts in Zagreb.





# MIRJANA VODOPIJA

**Luster u ormaru / Chandelier in a Wardrobe**, 2019.  
drveni objekt (ormar), luster, tkanine /  
wooden object (wardrobe), chandelier, fabrics  
70 x 70 x 225 cm

Rođena 1963. u Zagrebu. Diplomirala na Akademiji likovnih  
umjetnosti u Zagrebu 1987.

Born in 1963 in Zagreb. Graduated from the Academy of  
Fine Arts in Zagreb in 1987.



# ANTON VRLIĆ

*Janus*, 2019.  
staklo, objekti i objekti od papira /  
glass objects and paper objects  
200 x 200 x 150 cm

Rođen 1957. u Splitu. Diplomirao slikarstvo na Akademiji likovnih umjetnosti u Zagrebu 1982.

Born in 1957 in Split. Graduated in painting from the Academy of Fine Arts in Zagreb in 1982.



# NIKOLA VRLJIĆ

***Ozymandias***, 2021.

ekstrudirani polistiren, poliuretan, bambus, boja, željezo /  
extruded polystyrene, polyurethane, bamboo, paint, iron  
211 x 185 x 175 cm

Rođen 1980. u Zagrebu. Diplomirao na Kiparskom odsjeku  
na Akademiji likovnih umjetnosti u Zagrebu 2007.

Born in 1980 in Zagreb. Graduated in sculpture from the  
Academy of Fine Arts in Zagreb in 2007.

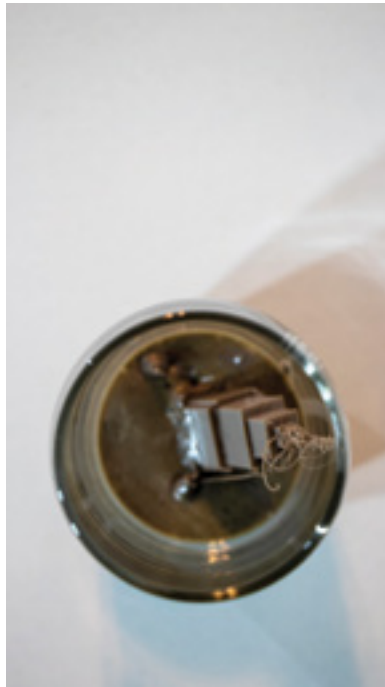


# LEO VUKELIĆ

**0,5 dcl – Hotel Ukraine**, 2022.  
3D print i staklo / 3D print and glass,  
24 x (10 x 5 x 5 cm)

Rođen 1972. u Zagrebu. Diplomirao slobodne umjetnosti na  
Umjetničkoj akademiji u Düsseldorfu 2004.

Born in 1972 in Zagreb. Graduated in free arts from the Kun-  
stakademie in Düsseldorf in 2004.





# MATEJ VUKOVIĆ

***U iščekivanju boljeg vremena /  
Expecting Better Times, 2022.***

poliester i drveni stolac / polyester and a wooden chair  
60 x 70 x 140 cm, 60 x 80 x 150 cm,  
stolac / chair – 40 x 40 x 82 cm

Rođen 1995. u Zagrebu. Diplomirao kiparstvo na Akademiji  
likovnih umjetnosti u Zagrebu 2021.

Born in 1995 in Zagreb. Graduated in sculpture from the  
Academy of Fine Arts in Zagreb in 2021.



# VLASTA ŽANIĆ

## **Mind a G.A.P.**, 2022.

instalacija od sedam identičnih pravokutnih željeznih objekata s plastičnim pomičnim trakama, elektromotorima, strujnim sklopovima i mehanizmima za pokretanje /  
installation made of seven identical rectangular iron objects with plastic conveyors, electromotors, electrical circuits and moving mechanisms  
7 x (190 x 70 x 90 cm)

Rođena u Zagrebu 1966. Diplomirala kiparstvo na Akademiji likovnih umjetnosti u Zagrebu 1991.

Born in 1966 in Zagreb. Graduated in sculpture from the Academy of Fine Arts in Zagreb in 1991.



# LOREN ŽIVKOVIĆ KULJIŠ

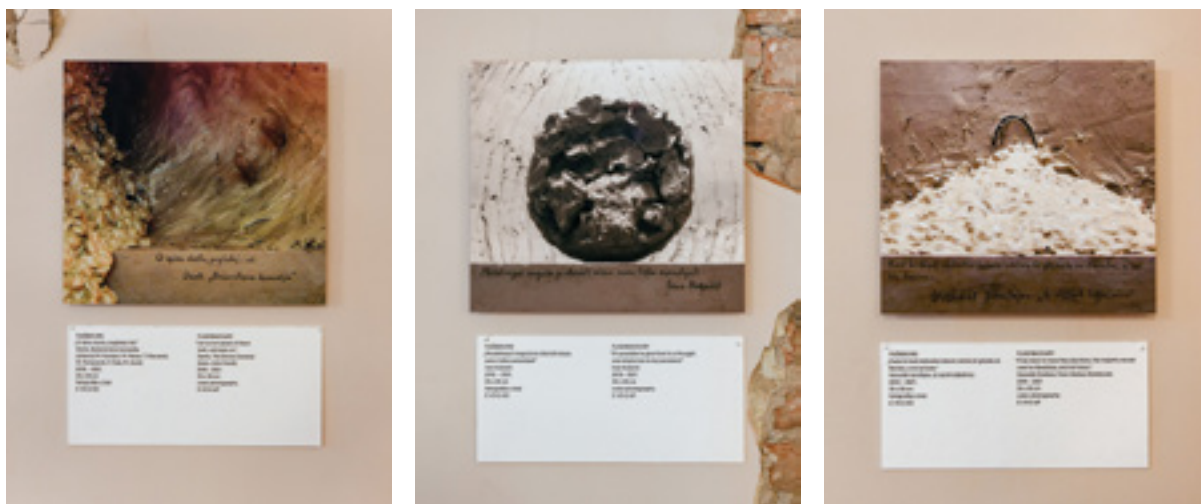
***Flešbekarij / Flashbackarium***, 2019. – 2022.

kombinirana tehnika, 20 fotografija scena modeliranih u glini / mixed media, 20 photographs of scenes modelled in clay, 35 x 38 cm (svaka / each)

Rođen 1973. u Splitu. Diplomirao kiparstvo na Akademiji likovnih umjetnosti u Zagrebu 1997.

Born in 1973 in Split. Graduated from the Academy of Fine Arts in Zagreb in 1997.

Velika nagrada XIV. trijenala hrvatskoga kiparstva / Grand Prix of the 14th Triennial of Croatian Sculpture



# DARIJA ŽMAK KUNIĆ

***Ako bih pletenica bila, kuda i kako bih se svila? /  
Were I a Braid, How and Where Would I Bend?***, 2022.

tkanina, konac / fabric, thread  
670 x 30 cm x 15 – 20 cm

Rođena 1978. u Rijeci. Diplomirala na Nastavničkom odsje-  
ku Akademije likovnih umjetnosti u Zagrebu 2003.

Born in 1978 in Rijeka. Graduated from the Academy of Fine  
Arts in Zagreb, Art Education Department in 2003.





Samostalna izložba  
dobitnika Velike nagrade  
XIII. trijenala  
hrvatskoga kiparstva

Solo exhibition of  
the Grand Prix winner of  
the 13th Triennial of  
Croatian Sculpture

Vedran Perkov - *Kraj umjetnosti / The End Of Art*  
Cloverfield, Pod zidom 12, Zagreb

prof. **Valentina Radoš**

Realizaciju ovog rada financijski su podržali Ministarstvo kulture i  
medija Republike Hrvatske i Grad Split /  
The realization of this work was financially supported by the Ministry  
of Culture and Media of the Republic of Croatia and the City of Split

## Kraj umjetnosti

I tako (još jednom) Perkov, vragolastim pogledom i logikom prosvjetljenom apsurdnom, proglašava: *kraj umjetnosti – žijela umjetnost!*

Izložba ovog naslova nalaže nam, ni manje ni više, da popratni tekst započinje svojim krajem. Posljednjom rečenicom, ovdje, na samom početku. Proglašenje krajem, a nekada i smrću, (zapadne) umjetnosti danas, naravno, nije ništa novo ni neutemeljeno ako se bavimo pitanjem što ona (umjetnost) jest i na koji se način razlikuje od drugih aspekata ljudskog bivanja. Jer, ako nešto *biva*, to znači da može nastati i nestati, a u međuprostoru između tih dviju točaka koje se unedogled izmjenjuju događa se i ono čime se mi ovdje bavimo. I nismo jedini niti smo usamljeni u toj nakani; teoretičari, filozofi, povjesničari... svi su u određenom trenutku tijekom povijesti imali pune ruke posla oko proglašenja kraja umjetnosti. No, kad se Vedran Perkov odlučio nečim baviti, odmah ćemo pretpostaviti da se događa nešto osobno, opsežno i očaravajuće. Prepoznatljiv po radovima otvorenih komunikacijskih kanala koji promatrača uvlače u važne razgovore koristeći kolokvijalizme humora, *Kraj umjetnosti* zapravo obuhvaća svu opširnost bitka umjetnosti i umjetnika – od kraja pa sve do početka. No, da nas ton njegova narativa ne zavarava – on misli skroz ozbiljno. Jer, kako bismo nešto mogli sagledati u svoj punini, valja dočekati kraj i tek tada donijeti zaključke što to točno jest.

Na zidovima izložbenog prostora na gotovo dvjesto ploča s „uklesanim“ riječima ispisane su zadnje rečenice iz ukupno dvije tisuće pregledanih umjetničkih monografija, kataloga i deplijana, od kojih svaka opisuje život i rad jednog umjetnika. Kao što to s monografijama obično biva, poseban je naglasak stavljen na estetsku/teorijsku/materijalnu valorizaciju i tumačenje (pretpostavit ćemo opsežnog) opusa. Stoga su na zidu poneke rečenice opskurno filozofske, druge lakonične; ima i onih humorističnih te sentimentalno dramatičnih. Okruženi tim crnim pločama sa svečano ispisanim posljednjim rečenicama, poput posljednjih pozdrava, odjednom kao da više nismo u izložbenoj galeriji. Kao da se nalazimo na nepoznatom i nadnaravnom groblju umjetnosti, gdje, dok hodamo, pogledom prelazimo sve te riječi, od kojih svaka na svoj način pokušava nadglasati onu drugu do sebe. Poput dadaističkog recitala, gdje nepoznati „počinitelj“ nasumično izgovara naizgled nepovezane rečenice, koje nakraju ipak prenose dovoljno informacija da nas uljuljaju u (lažnu) sigurnost razumijevanja. Ako netko „dobi-je“ monografiju, je li to ujedno i potvrda opravdanosti našeg pogleda – kao što su djela mrtvog autora vrijednija od onih njegova živućeg kolege? A što je s umjetnicima koji „nema-ju“ monografiju i taj kompendij vlastite vrijednosti? I što je tek s umjetnicima koji ih imaju više od jedne...?

Kao što je prvi dojam pri prvom pogledu bitan za našu želju daljnijeg upoznavanja, tako je i posljednja rečenica bitna za narativ onog što slijedi nakon kraja (čitanja) – taman da je umjetnik i dalje među nama! Možda se od nas, okruženih

## The End of Art

And so (once again) Perkov, with a mischievous look and logic enlightened by absurdity, proclaims to us: *the end of art - long live art!*

With this title, the exhibition instructs us, no more no less, that the accompanying text begins with its end. With the last sentence, right here, at the very beginning. The proclamation of the end, and sometimes even death, of (Western) art today is, of course, nothing new or unfounded if we deal with the question of what it (art) is and how it differs from other aspects of human existence. Because if something *exists*, it means that it can be created and disappear – and in the interspace between these two points that alternate indefinitely – what we are dealing with here happens. And we are not alone or lonely in this intention; theoreticians, philosophers, historians... all of them, at some point throughout history, had their hands full with the proclamation of the end of art. But when Vedran Perkov decides to deal with something, we immediately assume that something personal, extensive, and enchanting is happening. Recognizable by the works of open communication channels that draw the observer into meaningful conversations using the colloquialisms of humour, *The End of Art* actually includes the full extent of the being of art and artists - from the end to the beginning. However, we should not let ourselves be deceived by the tone of his narrative - he is quite serious. Because to be able to see something in its fullness, we have to wait for the end and only then draw conclusions about what it exactly is.

On the walls of the exhibition space, almost two hundred plates with "carved" words write out the last sentences from a total of two thousand reviewed art monographs, catalogues and brochures, each of which describes the life and work of an artist. As is usually the case with monographs, special emphasis is placed on aesthetic/theoretical/material valorisation and interpretation of their (we will assume extensive) oeuvre. Therefore, some sentences on the wall are obscurely philosophical, others laconic; there are also those that are humorous and sentimentally dramatic. Surrounded by these black plates with the last sentences solemnly written, like the last greetings, it suddenly feels as if we are no longer in the exhibition gallery. It is as if we are in an unknown and supernatural graveyard of art, where, as we walk, we glance over all those words that each in its own way tries to override the other next to it. Like a Dadaist recital, where an unknown "perpetrator" randomly utters seemingly unrelated sentences, which in the end still convey enough information to lull us into the (false) certainty of understanding. If someone "got" a monograph, is it also a confirmation of the justification of our view – just like the works of dead artists are more valuable than those of their living colleagues? And what about the artists who "do not" have a monograph and this compendium of their own value? And what about the artists who have more than one...?

svim tim pločama, s rečenicama poput uzoraka tkiva izoliranih na mikroskopskom staklu, očekuje da pogledom i čitanjem izoliramo i to neuhvatljivo *bistvo* umjetnosti? Ili su te crne plohe poput zrcala na koja projiciramo život i sebe, mimeza stvorena u nama o nama? Michelangelo Pistoletto u antologijskom tekstu, koji je sam izdao i tiskao 1967., također u prvim recima teksta iznosi zaključnu izjavu o tome što je osoba koja umjetnost stvara: *Kada osoba shvati da ima dva života – apstraktni za svoj um i jedan konkretan, također za svoj um – nakraju ima ili luđaka, koji iz straha skriva jedan od svojih života, a drugi glumi kao ulogu, ili umjetnika, koji nema straha i koji je spreman riskirati oba života.*<sup>1</sup> Upravo kao što Pistoletto razbija zrcala ne bi li dematerijalizirao užegle poglede i stavove o tome što umjetnosti i umjetnik zapravo jesu, Perkov razbija monografske kule „objektivne“ istine i prosudbe da bi došao do zadnje rečenice: umjetnik je slobodan sve dok se ne oslanja na očekivano. I, usudujem se reći – sve dok sam stvara svoj narativ, u neizvjesnom i kontinuiranom iščekivanju *svojih* zadnjih riječi. Bilo da ih on sam izgovara ili da ih netko drugi o njemu ispiše. I tako nam (još jednom) Perkov, vragolastim pogledom i logikom prosvijetljenom apsurdnom, pojašnjava i proglašava: kraj umjetnosti – živjela umjetnost!

Just as the first impression is important for our desire to further the acquaintance, so the last sentence is important for the narrative of what follows after the end (reading) – even if the artist is still among us! Surrounded by all these plates, with sentences like tissue samples isolated on a microscope glass slide, maybe we are expected to also isolate that elusive essence of art by looking and reading? Or are these black surfaces like mirrors on which we project life and ourselves, mimesis created in us about us? Michelangelo Pistoletto, in the first words of his anthological text, which he published and printed in 1967, also makes a concluding statement about what a person who creates art is: *When a person realizes he has two lives - an abstract one for his mind and a concrete one, also for his mind - he ends up either as a madman, who, out of fear, hides one of his lives and plays the other as a role, or as an artist, who has no fear and who is willing to risk both lives.*<sup>1</sup> Just as Pistoletto breaks the mirrors to dematerialize the rancid views and attitudes about what art and the artist really are, Perkov brings down the monographic towers of “objective” truth and judgment to get to the last sentence: artists are free as long as they do not rely on the expected. And I dare say - as long as they create their own narrative, in uncertain and continuous anticipation of *their* last words. Whether they pronounce them themselves or if someone else writes about them. And so (once again) Perkov, with a mischievous look and logic enlightened by absurdity, explains and proclaims to us: *the end of art - long live art!*

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<sup>1</sup> Michelangelo Pistoletto, *Famous Last Words*, Turin 1967, na: <https://studylib.net/doc/8858703/-famous-last-words--by-michelangelo-pistoletto> (31. 5. 2022.), (vlastiti prijevod s engleskog, op. a.)

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<sup>1</sup> Michelangelo Pistoletto, *Famous Last Words*, Turin 1967, <https://studylib.net/doc/8858703/-famous-last-words--by-michelangelo-pistoletto> (31 May 2022)









AT BEST THEY COULD HOPE  
TO ESTABLISH THE SUBJECT'S  
EXTREME DIFFERENTIATION  
FROM ITS TOTAL ASSIMILATION  
TO MASS-CULTURAL DEMANDS

ONLY A FEW SURVIVE,  
BUT WHEN WE READ THEM,  
WE CAN REALIZE  
THE STEADY PROGRESS  
OF THE ARABIC IMPACT  
AROUND 1200

THIS QUALITY,  
ALL TOO RARE IN OUR TIME,  
IS SUPPORTED BY THE  
DETACHED OBJECTIVITY  
OF A SOVEREIGN SPIRIT

IN THE ABSENCE OF SUBJECT,  
A RELATIVE DISORDER IS  
CREATED "NOT ONLY BECAUSE  
THERE ARE MANY LANGUAGES,  
BUT ALSO BECAUSE IN EVERY  
LANGUAGE MANY GAMES ARE  
PLAYED"  
(LYOTARD)

HERE, CERTAINLY,  
IS SOCIAL CONSCIOUSNESS  
ABOUT ART IF EVER THERE WAS

HIS STRIVING TO ACHIEVE DACHONG,  
A "GREAT SYNTHESIS" IN ART  
LENT SUPPORT TO THE LARGER  
GOAL OF INTEGRATING CULTURAL  
AND POLITICAL SPHERES TO EFFECT  
DACHONG, "GREAT UNITY"

لَمَّا كَانَ مَلِكًا بَادِيَةً  
وَأَمْرًا كَرِيمًا  
وَأَمْرًا كَرِيمًا

IN WEAKNESS,  
THE POSSIBILITY OF  
A NEW CREATION

A PARADOX EXISTING  
FOR THOSE OF US  
STILL TRYING TO DEAL  
WITH OUR MEASURABLE  
ARTWORKS IN A WORLD OF  
THE UNMEASURABLE  
MIGHT NOT LOOK  
LIKE ANYTHING AT ALL

**Vedran Perkov** rođen je u Splitu 1972. godine. Diplomirao je slikarstvo 2002. na Accademia di Belle Arti di Brera u Milanu, u klasi prof. Diego Esposito. Radi na odsjeku slikarstva na Umjetničkoj akademiji u Splitu gdje je izabran u zvanje docenta 2009. godine; 2017. godine dobiva stalno zaposlenje. Član je Hrvatske udruge likovnih umjetnika u Splitu. Izlagao je na samostalnim izložbama u Splitu, Zagrebu, Rijeci, Osijeku, Poreču, Dubrovniku, Puli, Rennesu, Quebecu i Milanu te na brojnim skupnim izložbama u zemlji i inozemstvu. Sudionik je workshopova i Artist - in - Residence programa u Hrvatskoj, Italiji, Švedskoj, Latviji, Alžiru, Francuskoj, Kanadi, Indiji i SAD - u. Dobitnik je Nagrade Radoslav Putar 2007. godine i Velike nagrade 35. Splitskoga salona, također 2007. godine. Dobitnik je treće nagrade na izložbi T - HT nagrada@msu.hr - nagrada za hrvatsku suvremenu umjetnost 2018. godine. Veliku nagradu 13. Trijenala hrvatskog kiparstva dobio je 2018. godine. Osim autorskog rada aktivan je kao kustos i organizator izložbi te povremeno piše uvodnike i predgovore za izložbe svojih kolega. Živi i radi u Splitu.

**Vedran Perkov** was born in Split in 1972. He graduated in painting from the Accademia di Belle Arti di Brera in Milan in 2002, in the class of Professor Diego Esposito. He works at the Division of Painting at the Art Academy Split, where he became assistant professor in 2009. He has been permanently employed there since 2017.

He is member of the Croatian Artists' Association in Split. He held solo exhibitions in Split, Zagreb, Rijeka, Osijek, Poreč, Dubrovnik, Pula, Rennes, Quebec and Milan, as well as participated in many group exhibitions at home and abroad. Perkov has taken part in workshops and Artist-in-Residence programmes in Croatia, Italy, Sweden, Latvia, Algiers, France, Canada, India and the USA. In 2007, he received the Radoslav Putar Award and the Grand Prix at the 35th Split Salon. He was awarded the third prize at the exhibition T - HT nagrada@msu.hr - the award for the Croatian contemporary art in 2018. In the same year, he received the Grand Prix at the 13th Triennial of the Croatian Sculpture. In addition to engaging in author's work, he is active as curator and organiser of exhibitions, and on occasion as writer of editorials and forewords for exhibitions of his colleagues' oeuvre. He lives and works in Split.

### Samostalne izložbe:

2022. *Nemogućci uvjeti* – Studio galerije Antuna Augustinčića, Klanjec
2020. *Nabadanja* - Galerija Ružić, Slavonski Brod  
*Eppur si muove* - Muzej suvremene umjetnosti, Zagreb
2019. *A B C Ć Ć D Dž Đ E F G H I J K L Lj M N Nj O P R S Š T U V Z Ž* - Muzej likovnih umjetnosti, Osijek
2018. *Naopako* - Galerija kravata, Jelsa  
*Naopako* - Galerija umjetnina, Split
2017. *Smetnje* - Galerija K2, Križevci  
*Smetnje* - Galerija kula, Split
2016. *Džungla* - MKC, Split  
*Nevjerojatni svijet Blavora i Kravosasa* - Galerija Škola, Split  
*Misli za ožujak* - kustos Toni Horvatić - Galerija Studio 21, Split
2015. *Apsolutno ništa* - Greta, Zagreb
2014. *Bez naziva* (s Dinom Bičanićem) - kustos Ksenija Baronica - Galerija Alkatraz, Ljubljana, Slovenija  
*Any Colour You Like* - La Chambre Blanche, Québec, Kanada  
*Međunaslovi* - kustos Irena Bekić - Galerija Prozori, Zagreb
2013. *On réalise que l'on a tout perdu* - Musée des Beaux - Arts de Rennes, le CRIJ Bretagne, le 4 bis - Rennes, Francuska  
*Broadway Boogie* - *Woogie* - Academia moderna, Zagreb  
*Sad But True* - kustos Mladen Lučić - Muzej suvremene umjetnosti Istre, Pula
2012. *Zlatna sredina* - Galerija AŽ; Atelieri Žitnjak, Zagreb  
*Kalendar* (billboard projekt - koncept Boris Šitum) - Cista Provo
2011. *Everything is Under Control* - kustos Ksenija Baronica - Galerija SC, Zagreb  
*Možda izdrži* - Studio Let 777, Dubrovnik  
*Useljenje* - kustos Barbara Vujanović - Galerija Meštrović, Split
2010. *Ciklus Jedan na jedan* (s Đorđem Jandrićem) - kustos Božo Majstorović - Galerija umjetnina, Split  
*Nisam tako mislio* - kustos Marina Viculin - Galerija Waldinger, Osijek
2008. *You Got It!* - Salon Galić, Split  
*Everything in Its Right Place* - Galerija Miroslav Kraljević, Zagreb
2007. *You Got It!* - Galerija Vladimir Nazor, Zagreb
2006. *The Things That Dreams are Made of* - kustos Jasminka Babić - Galerija umjetnina, Split
2005. *Above the Clouds* (s Markom Tadićem) - kustos Ana Dević - Galerija Josip Račić, Zagreb
2004. *Cirkus* - kustoski kolektiv WHW - Galerija Nova, Zagreb
2002. *Bez naziva* - Galerija SC (s Claudiom Nanni i Petrom Stanovićem), Zagreb  
*Still Life*, MMC Palach, Galerija OK, Rijeka
1998. *Choosing Peace Together*, Lapidarij zavičajnog muzeja Poreštine, Poreč
1997. *Naos* - kustos Diego Esposito - Accademia di Belle Arti di Brera, Milano, Italija

### Solo Exhibitions:

2022. *Impossible Conditions* – Studio of the Antun Augustinčić Gallery, Klanjec
2020. *Prickling* – Ružić Gallery, Slavonski Brod  
*Eppur si muove* – Museum of Contemporary Art, Zagreb
2019. *A B C Ć Ć D Dž Đ E F G H I J K L Lj M N Nj O P R S Š T U V Z Ž* – Museum of Fine Arts, Osijek
2018. *Upside Down* – Gallery of Cravats, Jelsa  
*Upside Down* – Art Gallery, Split
2017. *Disturbances* – K2 Gallery, Križevci  
*Disturbances* – Kula Gallery, Split
2016. *Jungle* – MKC, Split  
*The Incredible World of Glass Lizards and Ratsnakes* – Škola Gallery, Split  
*Thoughts for March* – curator Toni Horvatić – Studio 21 Gallery, Split
2015. *Absolutely Nothing* – Greta, Zagreb
2014. *Untitled* (with Dino Bičanić) – curator Ksenija Baronica – Alkatraz Gallery, Ljubljana, Slovenia  
*Any Colour You Like* – La Chambre Blanche, Québec, Canada  
*Intertitles* – curator Irena Bekić – Prozori Gallery, Zagreb
2013. *On réalise que l'on a tout perdu* – Musée des Beaux Arts de Rennes, le CRIJ Bretagne, le 4 bis – Rennes, France  
*Broadway Boogie-Woogie* – Academia moderna, Zagreb  
*Sad But True* – curator Mladen Lučić – Museum of Contemporary Art of Istria, Pula
2012. *The Golden Middle* – AŽ Gallery; Atelieri Žitnjak, Zagreb  
*Calendar* (billboard project – concept Boris Šitum) – Cista Provo
2011. *Everything is Under Control* – curator Ksenija Baronica – SC Gallery, Zagreb  
*It Might Last* – Studio Let 777, Dubrovnik  
*Moving in* – curator Barbara Vujanović – Meštrović Gallery, Split
2010. *One to One Cycle* (with Đorđe Jandrić) – curator Božo Majstorović – Art Gallery, Split  
*I did not mean it* – curator Marina Viculin – Waldinger Gallery, Osijek
2008. *You Got It!* – Galić Salon, Split  
*Everything in Its Right Place* – Miroslav Kraljević Gallery, Zagreb
2007. *You Got It!* – Vladimir Nazor Gallery, Zagreb
2006. *The Things That Dreams are made of* – curator Jasminka Babić – Art Gallery, Split
2005. *Above the Clouds* (with Marko Tadić) – curator Ana Dević – Josip Račić Gallery, Zagreb
2004. *Circus* – WHW curators' collective – Nova Gallery, Zagreb
2002. *Untitled* – SC Gallery (with Claudia Nanni and Petar Stanović), Zagreb  
*Still Life*, MMC Palach, OK, Rijeka
1998. *Choosing Peace Together*, Poreč County Museum, Poreč
1997. *Naos* - curator Diego Esposito – Accademia di Belle Arti di Brera, Milan, Italy





Popratni program  
XIV. trijenala  
hrvatskoga kiparstva

Side Program of  
the 14th Triennial of  
Croatian Sculpture



**5.7.2022.**

18.00 Marina Rajšić – *Čestice Lipe*, performans – nastanak pejzažne instalacije, ispred HDLU, Trg žrtava fašizma 16, Zagreb

**19.00 Svečano otvorenje u Gliptoteci HAZU, Medvedgradska ul. 2, Zagreb**

19.00 – 21.00 Marina Bauer i Zrinka Šimičić Mihanović – *Izvedba koja se dira*, izvedba, Travnjak Doma HDLU, Trg žrtava fašizma 16, Zagreb

**20.00 Svečano otvorenje u Domu HDLU, Trg žrtava fašizma 16, Zagreb****7.7.2022.****19.00 Svečano otvorenje u Hrvatskom inženjerskom savezu (HIS), Berislavićeva 6, Zagreb****20.00 Otvorenje izložbe Vedran Perkov - Kraj umjetnosti**

Nagradna izložba dobitnika Velike nagrade XIII. trijenala hrvatskoga kiparstva, Cloverfield, Pod zidom 12, Zagreb

**7.7. - 28.8.2022.****Hommage doajenima hrvatskog kiparstva**

Izložba kojom odajemo počast doajenima hrvatskoga kiparstva koji su nas napustili u posljednjih nekoliko godina. Na četiri lokacije u gradu Zagrebu bit će izložena odabrana djela Zlatka Boureka, Šime Vulasa, Ivana Kožarića i Stjepana Gračana iz fundusa Gliptoteke HAZU, dok će značaj i stvaralaštvo Stanka Jančića i Josipa Diminića biti obrađeni u brošuri.

Ortoforma, Martićeva 31a, Zagreb

Grupa, Ul. popa Dukljanina 1, Zagreb

Intera, Ul. kralja Držislava 8, Zagreb

Prostorija, Ul. Antuna Bauera 3, Zagreb

**8.7.2022.**

17.00 Studio visit – Marina Bauer, Kukuljevićeva 13, Zagreb

18.00 Studio visit – Nikola Vrljić, Dalmatinska 7, Zagreb

**9.7.2022.**

18.00-20.00 Marina Bauer i Zrinka Šimičić Mihanović – *Izvedba koja se dira*, izvedba, Travnjak Doma HDLU, Trg žrtava fašizma 16, Zagreb

**11.7.2022.**

18.00 Tomislav Hršak - Otvaranje *Spomenika ...*,

Ulica Vladimira Ruždjaka, uz Savski nasip, Zagreb

Vjeruje se da kada čovjek umre njegova duša ode iz tijela, tijelo propada, a duša nastavlja svoj put. No što je sa stvarima kada ih se više ne treba, tj. čemu služe stvari ako ni-

čemu ne služe? Konkretno radi se o Okvirima za klofanje/ isprašivanje tepiha, popularno zvanim Gelenderima koji iako su neprimjetni svejedno postoje i već neko vrijeme su tu. Gelendere možemo vidjeti u mnogim zagrebačkim kvartovima, ali njihova namjena odavno je iščezla. Gelender, nekada sastavni dio urbanističkoga plana, danas je u potpunosti nebitan, no možda mu se može pridodati nova svrha. Kroz cijelu povijest postavljali su se spomenici za služnim osobama ili sjećanju na određeni događaj. Okviri za isprašivanje tepiha odražavaju duh prošlih vremena, a proglašenjem spomenicima osigurala bi im se budućnost. Prototip spomenika pronašao je mjesto ispred Meštrovićevog paviljona, a projekt obuhvaća i jedno službeno otvorenje spomenika na izvornoj lokaciji.

**13.7.2022.**

17.00 Vodstvo na znakovnom jeziku, Gliptoteka HAZU, Medvedgradska ul. 2, Zagreb

**14.7.2022.**

18.00 Vodstvo na znakovnom jeziku, Dom HDLU, Trg žrtava fašizma 16, Zagreb

**16.7.2022.**

Šetnja - *Hommage doajenima hrvatskog kiparstva* u izlozi- ma u okolici HDLU

10.00 Okupljanje ispred Doma HDLU

**20.8.2022.**

18.00 Marina Rajšić – *Čestice Lipe*, performans – nastanak pejzažne instalacije

**25.8.2022.**

17.00 Studio visit – Neven Bilić, Slavenska g, Velika Kosnica

18.00 Studio visit – Alem Korkut, Ateljei Žitnjak – Žitnjak 53

**26.8.2022.**

12.00 Dodjela nagrada XIV. trijenala hrvatskoga kiparstva

**27.8.2022.**

Šetnja - *Hommage doajenima hrvatskog kiparstva* u izlozi- ma u okolici HDLU

10.00 Okupljanje ispred Doma HDLU

**7/5/2022**

6pm Marina Rajšić - *Particles of Lipa*, performance - creation of a landscape installation, in front of HDLU, Trg žrtava fašizma 16, Zagreb

**7pm Opening ceremony at the Glyptothèque of the Croatian Academy of Sciences and Arts, Medvedgradska 2, Zagreb**

7pm-9pm Marina Bauer and Zrinka Šimičić Mihanović - *The Touching Performance*, performance, HDLU Lawn, Trg žrtava fašizma 16, Zagreb

**8pm Opening ceremony at the Home of HDLU, Trg žrtava fašizma 16, Zagreb**

**7/7/2022**

**7pm Opening ceremony at the Vranyczany Palace (HIS), Berislavićeva 6, Zagreb**

**8pm Opening of the exhibition Vedran Perkov - *The End of Art***

Solo exhibition of the Grand Prix winner of 13th Triennial of Croatian Sculpture, Cloverfield, Pod zidom 12, Zagreb

**7/7 - 8/28/2022**

*Hommage to the Doyens of Croatian Sculpture*

An exhibition in which we pay tribute to the doyens of Croatian sculpture who have left us in the last few years. Selected works by Zlatko Bourek, Šime Vulas, Ivan Kožarić and Stjepan Gračan from the holdings of the Glyptothèque of the Croatian Academy of Sciences and Arts will be exhibited at four locations in Zagreb, while the significance and work of Stanko Jančić and Josip Diminić will be represented in the brochure.

Ortoforma, Martićeva 31a, Zagreb

Grupa, St. of the Priest of Duklja 1, Zagreb

Intera, St. of the King Držislav 8, Zagreb

Prostoria, St. Antun Bauer 3

**7/8/2022**

5pm Studio visit - Marina Bauer, Kukuljevićeva 13, Zagreb

6pm Studio visit - Nikola Vrljić, Dalmatinska 7, Zagreb

**7/9/2022**

6pm-8pm Marina Bauer and Zrinka Šimičić Mihanović - *The Touching Performance*, HDLU Lawn, Trg žrtava fašizma 16, Zagreb

**7/11/2022**

6pm Tomislav Hršak - Opening of the *Monument ...*, Vladimira Ruždjaka Street, along the Sava Embankment  
It is believed that when a man dies his soul leaves the

body, the body perishes, and the soul continues on its way. But what about things when they are no longer needed, ie what are things for if they are of no use? Specifically, these are Carpet Clapping / Dusting Frames, popularly called Gelenders, which, although inconspicuous, still exist and have been there for some time. Gelenders can be seen in many districts of Zagreb, but their purpose has long since disappeared. Gelender, once an integral part of the urban plan, is completely irrelevant today, but perhaps a new purpose can be added to it. Throughout history, monuments to deserving people or to the memory of a particular event have been erected. Carpet dusting frames reflect the spirit of times past, and declaring them monuments would ensure their future. The prototype of the monument found a place in front of Meštrović pavilion, and the project includes one official opening of the monument at the original location.

**7/13/2022**

5pm Sign Language guided tour, Glyptothèque of the Croatian Academy of Sciences and Arts, Medvedgradska 2, Zagreb

**7/14/2022**

6pm Sign Language guided tour, Home of HDLU, Trg žrtava fašizma 16, Zagreb

**7/16/2022**

Walk - *Hommage to the Doyens of Croatian Sculpture* in shop windows around HDLU

10am Gathering in front of the Home of HDLU

**8/20/2022**

6pm Marina Rajšić - *Particles of Lipa*, performance - creation of a landscape installation, in front of HDLU, Trg žrtava fašizma 16, Zagreb

**8/25/2022**

5pm Studio visit - Neven Bilić, Slavonska 9, Velika Kosnica

6pm Studio visit - Alem Korkut, Atelier Žitnjak - Žitnjak 53

**8/26/2022**

12pm Award ceremony of the 14th Triennial of Croatian Sculpture

**8/27/2022**

Walk - *Hommage to the Doyens of Croatian Sculpture* in shop windows around HDLU

10am Gathering in front of the Home of HDLU



11.7.2022.

Tomislav Hršak - Otvaranje *Spomenika* ...  
Ulica Vladimira Ruždjaka, uz Savski nasip, Zagreb

7/11/2022

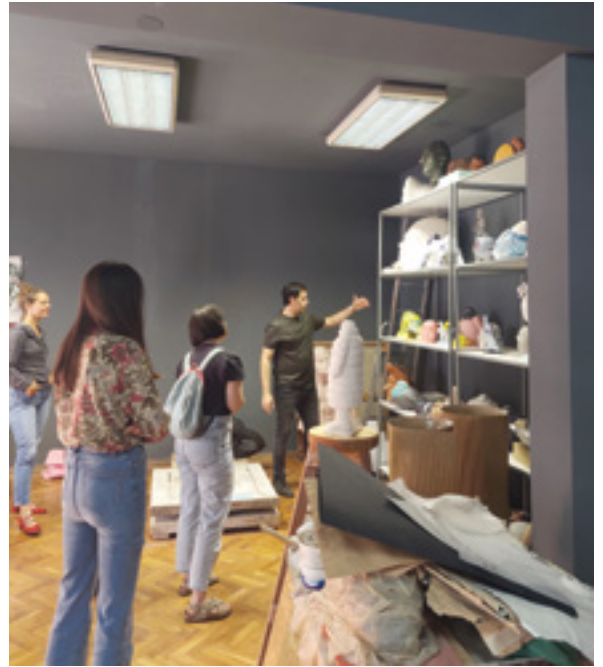
Tomislav Hršak - Opening of the *Monument* ...  
Vladimira Ruždjaka Street, along the Sava Embankment,  
Zagreb



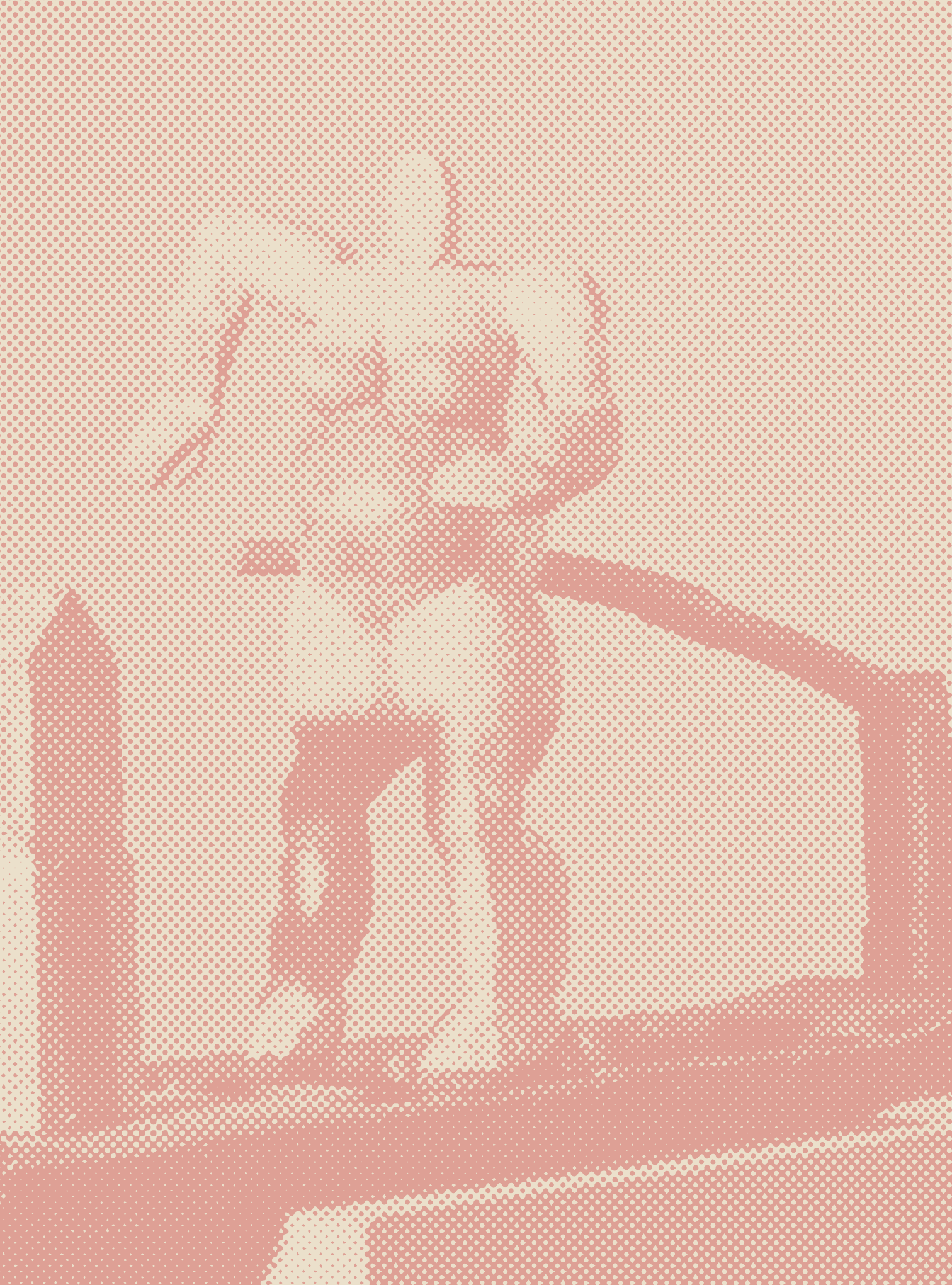
8.7.2022.  
Studio visit – Nikola Vrljić, Dalmatinska 7, Zagreb



7/8/2022  
Studio visit – Nikola Vrljić, Dalmatinska 7, Zagreb











# Hommage doajenima hrvatskoga kiparstva

**Tihana Boban**, kustosica Glijptoteke HAZU

**7.7. - 28.8.2022.**

Lokacije izloženih skulptura:

Ortoforma, Martićeva 31a, Zagreb

Grupa, Ul. popa Dukljanina 1, Zagreb

Intera, Ul. kralja Držislava 8, Zagreb

Prostoria, Ul. Antuna Bauera 3, Zagreb

Uz redovnu izložbu radova odabranih od strane Ocjenjivačkoga suda XIV. trijenala hrvatskoga kiparstva, kao zasebni program ovogodišnjega Trijenala, Glijptoteka HAZU je u suradnji s Hrvatskim društvom likovnih umjetnika realizirala izložbu kojom odajemo počast doajenima hrvatskoga kiparstva koji su nas napustili u posljednjih nekoliko godina. Riječ je o akademiku Zlatku Boureku, akademiku Šimi Vulasu i Stanku Jančiću koji su preminuli 2018. godine, Josipu Diminiću preminulom 2019., akademiku Ivanu Kožariću koji nas je napustio 2020. u svojoj 100. godini i prof. emeritusu Stjepanu Gračanu, preminulom u veljači ove godine.

Na četiri lokacije u gradu Zagrebu, **od 7. srpnja do 28. kolovoza**, u izlozima prostora **Ortoforme, Grupe, Intere i Prostorie** bit će izložena odabrana djela **Zlatka Boureka, Šime Vulasa, Ivana Kožarića i Stjepana Gračana** iz fundusa Glijptoteke HAZU, dok će značaj i stvaralaštvo Stanka Jančića i Josipa Diminića biti obrađeno u prilogu. Navedeni umjetnici svojim su umjetničkim djelovanjem te kvalitetnim i raznolikim djelima bili predvodnici novijeg hrvatskoga kiparstva, a svojim su pedagoškim radom na likovnim Akademijama odgojili generacije studenata, vodeći ih i otkrivajući im svu širinu kiparstva. Njihovo svestrano i nesebično davanje umjetnosti očituje se u osnivanju brojnih umjetničkih udruga i projekata čiji su bili inicijatori i u kojima su aktivno sudjelovali u popularizaciji i promociji kiparstva. Javni prostori diljem Hrvatske upotpunjeni su njihovim spomenicima i skulpturama, a svi od reda bili su otvoreni prema suradnji s muzejskim institucijama i galerijama, organizirajući izložbe u njihovim prostorima i nerijetko im donirajući svoja djela.

U trenutku održavanja Prvoga trijenala hrvatskoga kiparstva 1982. godine, Kožarić, Bourek, Vulas, Jančić, Diminić i Gračan već su ostvarili domaća i međunarodna priznanja likovne kritike te je njihova prijava na izlaganje bila potvrda da je Trijenale, kao natječajna izložba posvećena isključivo kiparstvu, prijeko potrebna manifestacija na našem prostoru. Održavajući se svake tri godine, navedeni autori su red-

# Hommage to the Doyens of Croatian Sculpture

**Tihana Boban**, Curator, Glyptotheque CASA

**7/7 - 8/28/2022**

Locations of exhibited sculptures:

Ortoforma, Martićeva 31a, Zagreb

Grupa, St. of the Priest of Duklja 1, Zagreb

Intera, St. of the King Držislav 8, Zagreb

Prostoria, St. Antun Bauer 3, Zagreb

In addition to the regular exhibition of works selected by the Judging Court of the 14th triennial of Croatian Sculpture, as a separate program of this year's Triennial, Glyptotheque of Croatian Academy of Sciences and Arts, in cooperation with the Croatian Society of Fine Artists, realized an exhibition in which we pay tribute to the doyens of Croatian sculpture who have left us in the last few years. This exhibition pay tribute to academy fellow Zlatko Bourek, academy fellow Šime Vulas and Stanko Jančić who passed away in 2018, Josip Diminić who passed away in 2019, academy fellow Ivan Kožarić who left us in 2020 at the age of 100 and prof. emeritus Stjepan Gračan, who passed away in February of this year.

At four locations in the city of Zagreb, **from July 7 to August 28**, in the shop windows of **Ortoforma, Grupa, Intera** and **Prostoria**, selected works by **Zlatko Bourek, Šime Vulas, Ivan Kožarić** and **Stjepan Gračan** from the museum holdings of Glyptotheque CASA, will be exhibited, while the significance and work of Stanko Jančić and Josip Diminić will be represented in the brochure. The above-mentioned artists were the leaders of modern Croatian sculpture with their artistic activity, high-quality and diverse works, and with their pedagogical work at art academies where they educated generations of students, guiding them and revealing to them the full breadth of sculpture. Their all-round and selfless dedication to art is reflected in the founding of numerous art associations and projects that they initiated and in which they actively participated with the purpose of popularization and promotion of sculpture. Public spaces throughout Croatia are filled with their monuments and sculptures, and all of the mentioned artists were willing to cooperate with museum institutions and galleries, organizing exhibitions in their spaces and often donating their works to them.

At the time of the First triennial of Croatian Sculpture in 1982, Kožarić, Bourek, Vulas, Jančić, Diminić and Gračan

vito participirali djelima koja su često bila odabrana za izlaganje na Trijenalima kiparstva, što svjedoči o prepoznatoj kvaliteti i vrijednosti njihovih radova od strane Ocjenjivačkoga suda. Na 40. godišnjicu osnutka Trijenala hrvatskoga kiparstva, želimo im odati priznanje i zahvaliti im na svesrdnoj podršci i odazivu na izlaganje na Trijenalima hrvatskoga kiparstva. Ovim popratnim programom manifestacija Trijenala hrvatskoga kiparstva se širi izvan uobičajenih muzejsko-galerijskih prostora u kojima se ono do sada održavalo. S obzirom da su stalni postavi Gliptoteke HAZU trenutno zatvoreni za posjetitelje, ovo je jedinstvena prilika da se dio skulptura njenog muzejskog fundusa, bar na neko vrijeme izloži i na ovaj način postane dostupan i vidljiv široj publici. U isto vrijeme želimo skrenuti pozornost javnosti na opći problem zagrebačke kulturno-umjetničke scene koja je nakon nedavnih potresa ozbiljno ograničena zatvaranjem velikog broja muzejskih institucija.

Umjetnička ostavština akademika **Zlatka Boureka**, rođenog 4. rujna 1929. godine u Požezi, svjedoči o Boureku kao osobi koja je živjela umjetnost iz dana u dan. Njegovo obrazovanje te stečene vještine i znanja svjedoče o njegovoj svestranosti, ostvarivši se kao kipar, slikar, crtač, scenograf, redatelj, lutkar, tvorac animiranih i igranih filmova. Godine 1955. diplomirao je kiparstvo i slikarstvo na Akademiji za primijenjenu umjetnost u Zagrebu u klasi prof. Koste Angelija Radovanija. Samostalno je izlagao u Duisburgu, New Yorku, Zagrebu, Osijeku, Varaždinu, te je sudjelovao na brojnim skupnim izložbama. Od 1970-ih godina radio je kao scenograf i kostimograf u mnogim kazalištima. Jedan je od osnivača Zagrebačke škole crtanog filma, te autor i sceno-

had already achieved domestic and international recognitions from art critics, and their application for the First triennial was a confirmation that the Triennial, as a competitive exhibition dedicated exclusively to sculpture, was much needed manifestation on our premises. Held every three years, these authors regularly participated with works that were often selected for display at the Triennials of Sculpture, which testifies to the recognized quality and value of their work by the Jury. On the 40th anniversary of the founding of the Triennial of Croatian Sculpture, we would like to acknowledge them and thank them for their wholehearted support and response to the Triennials of Croatian Sculpture. With this accompanying program, the manifestation of the Triennial of Croatian Sculpture expands beyond the usual museum-gallery spaces where it has been held until now. Given that the permanent exhibits of the Glyptothèque CASA are currently closed to visitors, this is a unique opportunity to exhibit some of the sculptures of its museum holdings, at least for a while and thus become accessible and visible to a wider audience. At the same time, we want to draw the public's attention to the general problem of Zagreb's cultural and artistic scene, which has been severely limited by the closure of a large number of museum institutions after the recent earthquakes.

The artistic legacy of academy fellow **Zlatko Bourek**, born on September 4, 1929 in Požega, testifies to Bourek as a person who lived art day by day. His education and acquired skills and knowledge testify to his versatility - he was a sculptor, painter, cartoonist, scenographer, director, puppeteer, creator of animated and feature films. In 1955,



Zlatko Bourek, *Beba s kormilom / Baby with a Helm*, drvo, poliester, kaširani papir / wood, polyester, laminated paper, 46 x 96 x 26,4 cm, 2009.

graf filmova od kojih izdvajamo „Kovačev šegrt“ i „Bečarac“. Bio je redoviti član HAZU-a od 2010. godine. Dobitnik je Nagrade Vladimir Nazor za životno djelo. Iako je školovan kao kipar, češće se bavio slikarstvom za koje je inspiraciju crpio iz rodnoa zavičaja te proživljenih iskustava i sjećanja. Figuracija Zlatka Bouerka autentična je i originalna, puna životnog kolorita, erosa i osebujnih likova. Izložena skulptura *Beba s kormilom* (2009.) rezonira Bourekov plastički jezik u kojem oblikuje korpulentne volumene toplih kolorita iz kojih isijava humor, tjelesnost i erotičnost, na tragu klasične tradicije, japanskog teatra lutaka i njemačkog ekspresionizma. Bourekova inspiracija slavonskim krajolikom očituje se u izboru teme i čestih prikazivanja lađi i čikli. Zlatko Bourek preminuo je 11. svibnja 2018. godine.

Akademski kipar i akademik **Šime Vulas** rođen je 17. ožujka 1932. godine u Drveniku Velom. Diplomirao je 1958. na Akademiji likovnih umjetnosti u Zagrebu u klasi Vanje Radauša, kod kojeg polazi i Majstorsku radionicu. U šest desetljeća dugom stvaralaštvu, Šime Vulas ostvario je impozantan opus, ostavši vjeran sažetim organskim formama koje su prožete lirizmom, izražajnom jednostavnošću te su oslobođene svake narativnosti. Na početku karijere radi pretežno apstraktne kompozicije u drvetu. Vulasovo kiparstvo uvijek je duboko povezano s dalmatinskom tradicijom i zavičajem što se očituje u temama, motivima kao i materijalu koji koristi. Metodom fragmentiranja i preslagivanja elemenata re-interpretira tradicionalne motive u pokrenute nefigurativne kompozicije. Vulasov „totemski“ plastički jezik vidljiv je i na prepoznatljivoj formi izloženih *Punih jedara* (1970.).

Ritmičkim ponavljanjem cilindričnih oblika i suptilnim usjecima na površini ostvario je čvrstoću voluminozne cjeline. Od 1975. u njegovom kiparstvu pojavljuju se sakralni motivi i biblijska tematika te češća upotreba boje. Od 1987. je docent, a od 1995. do 2004. godine redoviti profesor kiparstva na Akademiji likovnih umjetnosti u Zagrebu. Redoviti je član Hrvatske akademije znanosti i umjetnosti od 1991. godine. Autor je mnogobrojnih spomenika i skulptura u javnim prostorima. Izlagao je na 19 samostalnih i više od 350 skupnih izložaba u domovini i inozemstvu te je dobitnik Nagrade Vladimir Nazor za životno djelo (2010.). Akademik Šime Vulas preminuo je 8. lipnja 2018. godine.

Četiri mjeseca kasnije, 23. listopada 2018. godine, napustio nas je akademski kipar **Stanko Jančić**, rođen 2. svibnja 1932. godine. Nakon završenog studija kiparstva na zagrebačkoj Akademiji 1956. godine, bio je suradnik Majstorske radionice Antuna Augustinčića do 1970. godine, gdje se susreo sa Stjepanom Gračanom. Prijateljstvo i suradnju s Gračanom, Jančić nastavlja pridružujući se likovnoj grupi Biafra u razdoblju od 1970. do 1975. godine. Na početku stvaralaštva nastaju radovi pod utjecajem ekspresionističkih i naturalističkih utjecaja njegovih učitelja. Kao član Biafre, počinje oblikovati hiperrealistične likove u obojenom poliesteru, uvodeći u hrvatsko kiparstvo svakodnevne i trivijalne teme te oblike bliske pop-artu. U kiparskom stvaralaštvu Stanka Jančića dominiraju teme ženskoga akta, portreta, sitne plastike u kojima propituje odnose volumena i prostora, a ostvario je i brojne javne spomenike, sve to uz neumoran pedagoški rad na zagrebačkoj Akademiji likovnih umjetnosti.

he graduated in sculpture and painting at the Academy of Applied Arts in Zagreb in the class of prof. Kosta Angeli Radovani. He has exhibited independently in Duisburg, New York, Zagreb, Osijek, Varaždin, and has participated in numerous group exhibitions. Since the 1970s, he has worked as a scenographer and costume designer in many theatres. He is one of the founders of the Zagreb School of Cartoon Film, and the author and scenographer of the films "The Blacksmith's Apprentice" and "Bečarac". He has been a



Šime Vulas, *Puna jedra / Full Sail*, bronca / bronze, 116 x 16 x 38 cm, 1970.

**Josip Diminić** rođen je 17. lipnja 1937. u Svetom Lovreču. Nakon završene Akademije likovnih umjetnosti u Zagrebu 1963. godine, Diminić se vraća u Labin koji će biti polazišna stanica njegove umjetničke karijere i koji će zahvaljujući Diminiću postati kulturno i kiparsko središte zapadne Hrvatske. Aktivno je sudjelovao u radu kulturnih i obrazovnih ustanova- bio je ravnatelj labinskoga Narodnoga muzeja te redoviti profesor kiparstva Pedagoškog fakulteta u Rijeci. Pokretač je i suosnivač brojnih kulturno-umjetničkih grupa i projekata, kao što su *Labinski atelieri* i *Ars Histriae*. Osim umjetničkog i pedagoškog rada, trajno je obilježio kiparstvo inicirajući osnivanje Mediteranskog kiparskog simpozija u kamenu u Dubrovi 1969. godine, u sklopu kojeg nastaju skulpture renomiranih hrvatskih kipara. Kiparstvo Josipa Diminića prešlo je razvojni put od stilizirane, apstraktne skulpture sažetih oblika u kamenu, bronci i obojenoj plastici, do prevladajuće figuracije i keramoskulptura antropomorfnih oblika. Dobitnik je jednakovrijedne nagrade V. trijenala hrvatskoga kiparstva. Josip Diminić preminuo je 17. svibnja 2019. godine.

Jedan od najznačajnijih hrvatskih umjetnika, akademik **Ivan Kožarić**, rođen je 10. lipnja 1921. godine u Petrinji. Svoj umjetnički put započinje na Akademiji likovnih umjetnosti u Zagrebu 1943. godine, diplomiravši kiparstvo 1947. kod prof. Frane Kršinića i Vanje Radauša te dvije godine kasnije specijalku kod Antuna Augustinčića. Njegovi rani radovi u doticaju su s figuracijom koju postepeno sve više napušta u korist ekspresije, slobode stvaranja i razvijanja individualnoga stila. Na njegov umjetnički izričaj utjecat će iskustvo boravka u Parizu 1959./60. gdje dolazi u kontakt sa suvremenom europskom umjetnošću. Početkom šezdesetih Kožarić je član Gorgone, umjetničke grupe koja



Ivan Kožarić, *Oblik prostora (Skulptura F) / Shape of Space, (Sculpture F)*, fibreglass / fibreglass, 101,5 x 61 x 117,5 cm, 1968.

regular member of Croatian Academy of Sciences and Arts since 2010. He is the recipient of the Vladimir Nazor Lifetime Achievement Award. Although he was educated as a sculptor, he was more often engaged in painting, for which he drew inspiration from his native homeland and lived experiences and memories. The figuration of Zlatko Bourek is authentic and original, full of vivid, eros and distinctive characters. The exhibited sculpture *Baby with a Helm* (2009) resonates with Bourek's plastic language in which he shapes corpulent volumes of warm colours that radiate humour, physicality, and eroticism, following the classical tradition, Japanese puppet theatre and German expressionism. Bourek's inspiration from the Slavonian landscape is evident in the choice of subject and frequent depictions of ships and chicle's. Zlatko Bourek died on May 11, 2018.

Academic sculptor and academy fellow **Šime Vulas** was born on March 17, 1932 in Drvenik Veli. He graduated in 1958 from the Academy of Fine Arts in Zagreb in the class of Vanje Radauš, after which he attended his Master's Workshop. In his six-decade-long career, Šime Vulas created an imposing oeuvre, staying true to the concise organic forms that are imbued with lyricism, expressive simplicity and are free of all narrative. At the beginning of his career, he made predominantly abstract compositions in wood. Vulas's sculpting is always deeply connected with the Dalmatian tradition and homeland, which is reflected in the themes, motifs, and materials he uses. Using the method of fragmenting and rearranging elements, he reinterprets traditional motifs into moving non-figurative compositions. With rhythmic repetition of cylindrical shapes and subtle cuts on the surface, he achieved the solidity of the voluminous whole. Since 1975, sacred motifs and biblical themes and more frequent use of color have appeared in his sculpture. From 1987, he was assistant professor, and from 1995 to 2004, a full professor of sculpture at the Academy of Fine Arts in Zagreb. He has been a regular member of the Croatian Academy of Sciences and Arts since 1991. He is the author of numerous monuments and sculptures in public spaces. He has exhibited at 19 solo and more than 350 group exhibitions in his homeland and abroad, and was awarded the Vladimir Nazor Lifetime Achievement Award (2010). Academy fellow Šime Vulas died on June 8, 2018.

Four months later, on October 23, 2018 died academic sculptor **Stanko Jančić**, who was born on May 2, 1932. After he graduated in sculpture at the Academy of Fine Arts in Zagreb in 1956, he was working as an associate at Antun Augustinčić's Master Workshop until 1970, where he met Stjepan Gračan. Friendship and cooperation with Gračan, Jančić continued by joining the Biafra art group from 1970 to 1975. At the beginning of career, he created works under the influence of expressionist and naturalistic influences of his teachers. As a member of Biafra, he began to shape hyper-realistic characters in colored polyester, introducing everyday and trivial themes and forms close to pop art into Croatian sculpture. Stanko Jančić's sculptural work is dominated by the themes of the female nude, portraits, and small plastics in which he questions the relationship between volume and space, and he also created numer-



od 1959. do 1965. okuplja najznačajnija imena suvremene konceptualne hrvatske umjetnosti. U tom razdoblju nastaju prvi *Oblici prostora*, minimalističke skulpture u kojima razvije ideju praznine i materijaliziranja njene unutrašnjosti. Godine 1968. u fibreglasu stvara jednostavnu, zaobljenu i pročišćenu formu *Oblika prostora (Skulpture F)* kojoj istiskuje i utiskuje volumen i prostor. U svom umjetničkom radu često mijenja izričaj (od figuracije do apstrakcije), maštovit je, uvijek sklon eksperimentu, ironiji i radikalnom umjetničkom ponašanju. Radi figurativne i apstraktne skulpture, instalacije, asambleže, ready-made, kreira umjetničke akcije i ambijente, bavi se slikarstvom i crta. Godine 1997. postaje redoviti član Hrvatske akademije znanosti i umjetnosti, te će u razdoblju od 1997. do 2011. godine obnašati dužnost voditelja Gliptoteke HAZU. Izlagao je na šezdesetak samostalnih i oko dvije stotine skupnih izložbi, u zemlji i inozemstvu. Djela mu se nalaze u brojnim muzejskim i privatnim zbirkama u zemlji i svijetu. Njegova skulptura *Oblik prostora (Frižider)*, 1964., uvrštena je 2019. godine u zbirku njujorškog Muzeja moderne umjetnosti MoMa. Autor je brojnih javnih

ous public monuments, all while tirelessly teaching at the Academy of Fine Arts in Zagreb.

**Josip Diminić** was born on June 17, 1937 in Sveti Lovreč. After graduating from the Academy of Fine Arts in Zagreb in 1963, Diminić returned to Labin, which will be the starting point of his artistic career and which, thanks to Diminić, will become the cultural and sculptural center of Western Croatia. He actively participated in the work of cultural and educational institutions - he was the director of the National Museum in Labin and a full professor of sculpture at the Faculty of Education in Rijeka. He is the initiator and co-founder of numerous cultural and artistic groups and projects, such as Labin Ateliers and Ars Histriae. In addition to his artistic and pedagogical work, he made a permanent mark on sculpture by initiating the establishment of the Mediterranean Sculpture Symposium in Stone in Dubrova in 1969, as part of which the sculptures of renowned Croatian sculptors were created. Josip Diminić's sculpture has developed from a stylized, abstract sculptures of concise forms in stone, bronze and colored plastic, to the predominance of figuration and ceramic sculptures of anthropomorphic forms. He is the winner of the equivalent award of the Fifth Triennial of Croatian Sculpture. Josip Diminić died on May 17, 2019.

One of the most important Croatian artists, academy fellow **Ivan Kožarić**, was born on June 10, 1921 in Petrinja. He began his artistic journey at the Academy of Fine Arts in Zagreb in 1943, graduating in Sculpture in 1947 under professors Frane Kršinić and Vanja Radauš and two years later he completed the Masterclass of Professor Antun Augustinčić. His early works are close to figuration, which he gradually abandons in favor of expression, freedom of creation and development of an individual style. His artistic expression will be influenced by the experience of his stay in Paris in 1959-1960 where he encountered contemporary European art. In the early 1960s, Kožarić was a member of Gorgona, an art group that gathered the most important names of contemporary conceptual Croatian art from 1959 to 1965. During this period, the first *Shapes of Space* were created, minimalist sculptures in which he developed the idea of emptiness and materializing its interior. In 1968, he created a simple, rounded, and purified form of the *Shape of Space (Sculpture F)* in fiberglass, to which he extrudes and imprints volume and space. In his artistic work, he often changes expression (from figuration to abstraction), he is imaginative, always prone to experiment, irony, and radical artistic behaviour. He makes figurative and abstract sculptures, installations, assemblages, ready-mades, he creates artistic actions and ambiances, and he is engaged in painting and drawing. In 1997, he became a regular member of the Croatian Academy of Sciences and Arts, and in the period from 1997 to 2011 he held the position of head of the Glyptothèque CASA. He has exhibited at about sixty independent and about two hundred group exhibitions, in the country and abroad. His works are in numerous museum and private collections in the country and the world. His sculpture *Shape of Space (Refrigerator)*, 1964, became a part of the holdings of the Museum of Modern Art in New



Stjepan Gračan, *Princ karnevala / Carnival Prince*, poliester / polyester, 130 x 53 x 93 cm

skulptura, a uz mnogobrojne nagrade, dobitnik je Velike nagrade IV. trijenala hrvatskoga kiparstva. Akademik Ivan Kožarić preminuo je 15. studenoga 2020. godine u stotoj godini života.

Istaknuti hrvatski kipar **Stjepan Gračan**, vrhunski pedagog i profesor, likovni kritičar, kazališni scenograf te jedan od osnivača Likovne grupe Biafre, rođen je u Prugovcu 28. veljače 1941. godine. Kiparstvo na Akademiji likovnih umjetnosti u Zagrebu diplomirao je 1967. godine u klasi Antuna Augustinčića, nakon čega pohađa poslijediplomski studij i majstorsku radionicu. Bogato umjetničko naslijeđe Stjepana Gračana odražava kiparev *credo* prema kojem umjetnost ne služi uljepšavanju života i stvarnosti, već njihovom potpunom razotkrivanju. Njegov opus svjedoči o kontinuitetu stvaranja angažirane figuracije - nadahnut poetikom užasa i šoka te zahvaljujući novim mogućnostima obrade plastike i poliesteru, Gračan oblikuje ekspresivne, izobličene figure dramatičnog izraza i obrade površine s namjerom da razbije gledateljevu ravnodušnost na događaje u svijetu. Na tragu oblikovanja ljudskih figura usamljenih u patnji i razorenih egzistencija, nastaje i izložena sjedeća muška figura pod naslovom *Princ karnevala* (1981.-1997.) čiju površinu obrađuje kombiniranjem zemljanih tonova kako bi potencirala dojam izoliranosti i grotesknosti izraza figure. Uz mnoge dužnosti koje je obnašao od 1969. godine, ističe se njegovo djelovanje uz Salon mladih i u Hrvatskome društvu likovnih umjetnika, njegov pedagoški rad kao iznimnoga profesora i dekana na Akademiji likovnih umjetnosti Sveučilišta u Zagrebu, te će ostati zapamćen kao jedan od inicijatora osnivanja Umjetničke akademije u Osijeku 2004. godine. Sudjelovao je na približno 250 skupnih izložbi u zemlji i inozemstvu, priredio je 30 samostalnih izložbi, a autor je i mnogobrojnih javnih spomenika. Stjepan Gračan napustio nas je 6. veljače 2022. godine u 82. godini života.

York in 2019. He is the author of numerous public sculptures, and with numerous awards, he has won the Grand Prix of the Forth Triennial of Croatian Sculpture. Academy fellow Ivan Kožarić died on November 15, 2020 at the age of one hundred.

Prominent Croatian sculptor **Stjepan Gračan**, excellent pedagogue and professor, art critic, theatre set designer and one of the founders of the Biafra Art Group, was born in Prugovec on February 28, 1941. He graduated in sculpture at the Academy of Fine Arts in Zagreb in 1967 in the class of Antun Augustinčić, after which he attended postgraduate studies and a master's workshop. The rich artistic heritage of Stjepan Gračan reflects the sculptor's credo according to which art does not serve to beautify life and reality, but to fully expose them. His oeuvre testifies to the continuity of creating engaged figuration - inspired by the poetics of horror and shock and thanks to the new possibilities of processing plastic and polyester, Gračan creates expressive, distorted figures full of dramatic expression and treatment of surface with the intention of breaking the viewer's indifference to events in the world. On the trail of shaping human figures, lonely in suffering and ruined existences, the exposed seated male figure titled *Carnival Prince* (1981-1997) was created, whose surface author cultivates by combining earthy tones to enhance the impression of isolation and grotesqueness of the figure's expression. In addition to the many positions he has held since 1969, his work alongside the Youth Salon and in the Croatian Society of Fine Artists, his pedagogical work as an exceptional professor and dean at the Academy of Fine Arts of the University of Zagreb stands out, and he will be remembered as one of the initiators of the founding of the Academy of Arts in Osijek in 2004. He has participated in approximately 250 group exhibitions in the country and abroad, has staged 30 solo exhibitions, and he is also the author of numerous public monuments. Stjepan Gračan passed away on February 6, 2022 at the age of 82.



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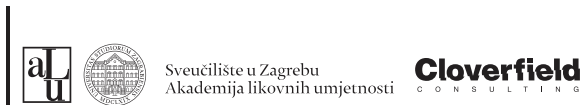
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