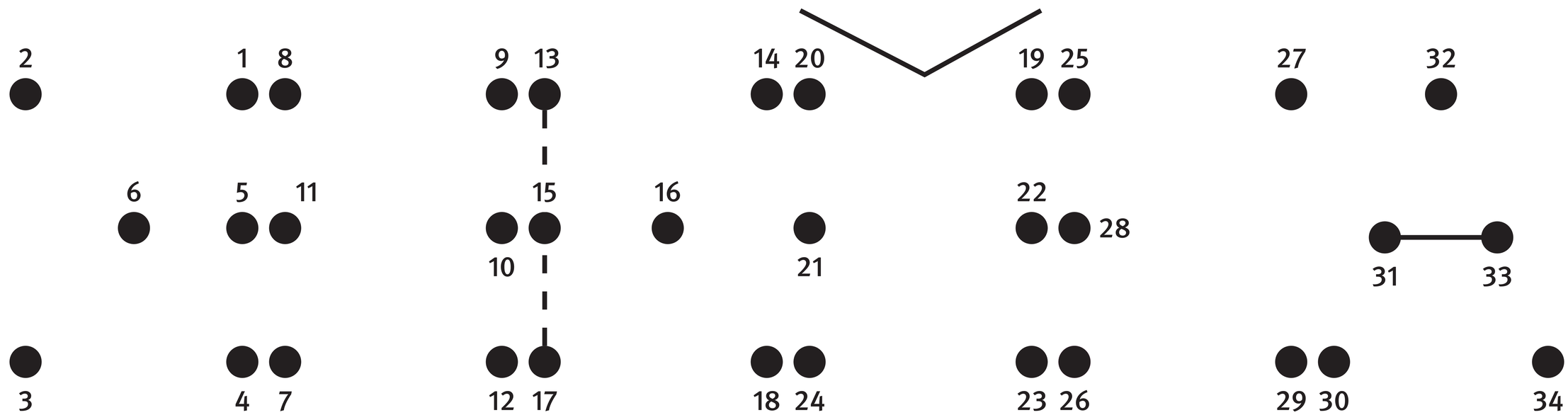

2
1 8
9 13
14 20
19 25
27
32
6
5 11
15
16
22
28
10
21
31
33
3
4 7
12 17
18 24
23 26
29 30
34

RAD,
TEKST,
KONTEKST
—
jer greška je
dio svijesti

WORK,
TEXT,
CONTEXT
—
because error is part
of consciousness

Palača Milesi /
Zavod za znanstveni i umjetnički rad u Splitu – HAZU
Trg braće Radića 7, Split
17. studenoga – 11. prosinca 2021.

Palace Milesi /
Institute for Scientific and Artistic Work in Split – HAZU
Trg braće Radića 7, Split, Croatia
14-29 March 2021

ZNANSTVENA
KNJIŽARA
Školska knjiga
Školska knjiga
Školska knjiga
SURF'N FRIES
PIZZA CUT

RAD,
TEKST,
KONTEKST
—
jer greška je
dio svijesti

WORK,
TEXT,
CONTEXT
—
because error is part
of consciousness

Galerija SC i Francuski paviljon /
Studentski Centar u Zagrebu
Savska 25, Zagreb
13. – 27. siječnja 2022.

SC Gallery and the French Pavilion /
Student Centre of the University of Zagreb
Savska cesta 25, Zagreb, Croatia
13-27 January 2022

LJUDSKI JE
ZG 1003 MJ
ZG 6920 FV

RAD,
TEKST,
KONTEKST
—
jer greška je
dio svijesti

WORK,
TEXT,
CONTEXT
—
because error is part
of consciousness

Izlagači
Marija Bebić, Mihael Frančić, Ana Heski, Mia Hržić,
Mak Hubjer, Marija-Ana Miše, Marina Mužinić,
Anna Perlain, Marija Petrović, Matea Rančić,
Palmina Roglić, Anamaria Totić, Fani Vidović,
Kristijan Vrdoljak, Marieta Vulić

Kustosice
Barbara Ćatipović, Matea Krivić, Mia Miošić,
Blaženka Miše, Željka Vuko

Artists
Marija Bebić, Mihael Frančić, Ana Heski, Mia Hržić,
Mak Hubjer, Marija-Ana Miše, Marina Mužinić,
Anna Perlain, Marija Petrović, Matea Rančić,
Palmina Roglić, Anamaria Totić, Fani Vidović,
Kristijan Vrdoljak, Marieta Vulić

Curators
Barbara Ćatipović, Matea Krivić, Mia Miošić,
Blaženka Miše, Željka Vuko

RAD,
TEKST,
KONTEKST
—
jer greška je
dio svijesti

WORK,
TEXT,
CONTEXT
—
because error is part
of consciousness

Organizacija
Umjetnička akademija u Splitu
Filozofski fakultet u Splitu

Organised by
Arts Academy, University of Split
Faculty of Humanities and Social Sciences, University of Split

Ponešto o dosadašnjem iskustvu.

Izložba *Rad, tekst, kontekst (jer greška je dio svijesti)* predstavlja kontinuitet suradnje studentica i studenata dvaju splitskih fakulteta (Filozofskog fakulteta i Umjetničke akademije) pokrenute još 2017. godine pod imenom *Rad, tekst, kontekst (oblici kolaborativnih praksi)* i nastavljene 2019. godine izložbom *Rad, tekst, kontekst (izložba koja vas čuje)*, a s ciljem intenzivnijeg studentskog druženja i zajedničkog organiziranja te postavljanja izložbe. Stoga se i ove godine, 17. studenoga, u Palači Milesi na splitskom Trgu braće Radića 7 otvara izložba na kojoj svoje radove pokazuje petnaest studentica i studenata Odsjeka za slikarstvo UMAS-a u kustoskoj suradnji s pet studentica Odsjeka za povijest umjetnosti FFST-a. Nakon splitskog izložba će početkom 2022. godine imati i svoj zagrebački termin i to u prostoru Galerije SC i rotondi Francuskog paviljona.

A few words on the experience thus far.

The exhibition *Work, Text, Context (Because Error is Part of Consciousness)* is part of a continuous collaboration between students of the two institutions of higher education in Split (Faculty of Humanities and Social Sciences and the Arts Academy) launched in 2017 under the name *Work, Text, Context (Forms of Collaborative Practices)* and continued in 2019 with the exhibition *Work, Text, Context (An Exhibition that Hears You)*, with the aim of encouraging social interactions between the students and group organizing and setting up of the exhibition. Accordingly, on 17 November 2021, fifteen students from the Painting Department of the Arts Academy in curatorial collaboration with five students from the Department of Art History of the Faculty of Humanities and Social Sciences showcased their works at an exhibition in the Milesi Palace on Braće Radića Square 7. After Split, the exhibition will move to Zagreb at the beginning of 2022 and be presented in the SC Gallery and the French Pavilion rotunda.

Razgovor o grešci kao platformi građenja izložbe.

Inicijalni okidač ovogodišnjoj suradnji i izložbi bio je razgovor o Gorkom Žuveli i njegovom umjetničkom opusu. Gorki je svojim umjetničkim, akademskim i društvenim doprinosom trajno obogatio kulturnu povijest grada Splita i u toj će povijesti, između ostalo-ga, ostati upisan kao jedan od važnih pokretača i osnivača Umjetničke akademije u Splitu i njezina programa. Nadalje, apostrofirani dijalog umjetnika i publike bio je polazišnom točkom njegove prve samostalne izložbe održane u Galeriji suvremene umjetnosti u Zagrebu 1976. godine kada se kao jedna od ključnih sastavnica njegova diskursa artikulirala greška. Etabliranjem greške kao važne umjetničke materije, autor provodi svojevrstan eksperiment koji rezultira kreativnim dijalogom i neminovnim propitivanjem općeprihvaćenih pojava i postupaka. Greška predstavlja spektar stvaralačkih mogućnosti, pluralitet životnih iskustava, neizbježnu i dobrodošlu posljedicu izražavanja. Ona je konkretizacija prijestupa koji kod Gorkog Žuvele ipak odolijeva isključivosti negativnog određenja i umjesto toga predstavlja neizvjestan te neiscrpan izvor plodne konceptualne umjetničke prakse.

Conversation about error as a platform of exhibition construction.

The initial trigger for this year's collaboration and exhibition was a conversation about Gorki Žuvela and his artistic oeuvre. With his artistic, academic and social contribution, Gorki has permanently enriched the cultural history of the city of Split and he will remain inscribed in that history as, among other things, one of the most important promoters and founders of the Arts Academy in Split and its program. Furthermore, the highlighted dialogue between the artist and the audience was the starting point of his first solo exhibition held in the Gallery of Contemporary Art in Zagreb in 1976, when error was articulated as one of the key components of his discourse. By establishing error as an important artistic material, the artist conducts an experiment of sorts that results in creative dialogue and the inevitable questioning of the generally accepted phenomena and procedures. Error represents a spectrum of creative possibilities, a plurality of life experiences, an inevitable and welcome consequence of expression. It is a concretization of transgression, which in Gorki Žuvela nevertheless manages to resist exclusivity of negative determination and instead represents an uncertain and inexhaustible source of his prolific conceptual art practice.

jer greška je dio svijesti
jer greška je dio poruke
jer greška je dio rada
jer greška je naivna dobra stvar
jer greška je načelo angažiranosti
jer greška je nepoznata
(Gorki Žuvela, 1976.)

Promišljajući o zadanoj tematici, materijalima i tehnici, studentice i studenti Odsjeka za slikarstvo Umjetničke akademije u Splitu stvorili su niz intrigantnih radova. Svoj su umjetnički stav artikulirali u različitim medijima – od slike, videa, *glitcha* do intervencija u prostoru. Svako njihovo djelo ponaosob skriva novu priču te otvara drugačiji, nov pogled. Radove ovih studentica i studenata svojim je tekstualnim elaboracijama popratilo pet studentica Odsjeka za povijest umjetnosti Filozofskog fakulteta u Splitu. Izmjenom iskustava i spoznaja iz polja umjetnosti – napose o umjetničkim i kustoskim istraživanjima fenomena greške te njegovim promišljanjima u najširem spektru mogućnosti – studentice i studenti su ostvarili kvalitetnu komunikaciju, ali i kontakte vrijedne za njihove buduće susrete.

Svoje radove ovom prilikom izlažu: Marija Bebić, Mihael Frančić, Ana Heski, Mia Hržić, Mak Hubjer, Marija-Ana Miše, Marina Mužinić, Anna Perlain, Marija Petrović, Matea Rančić, Palmina Roglić, Anamaria Totić, Fani Vidović, Kristijan Vrdoljak i Marieta Vulić, a tekstualne osvrte pišu: Barbara Ćatipović, Matea Krivić, Mia Miošić, Blaženka Miše i Željka Vuko.

for error is part of consciousness
for error is part of the message
for error is part of the work
for error is a naively good thing
for error is the principle of engagement
for error is unknown
(Gorki Žuvela, 1976)

Reflecting on the given topic, materials and techniques, the students of the Painting Department of the Arts Academy in Split created a series of intriguing works. They articulated their artistic position in various media – from painting, video, *glitch* to interventions in space. Each individual work hides a new story and opens a different, new perspective. The works of these students were accompanied by textual elaborations of students from the Department of Art History of the Faculty of Humanities and Social Sciences in Split. By exchanging experiences and knowledge from the field of art – in particular about artistic and curatorial research on the phenomenon of error and its reflections in the widest range of possibilities – the students achieved good communication, but also established valuable contacts for their future encounters.

Showcasing their works on this occasion are: Marija Bebić, Mihael Frančić, Ana Heski, Mia Hržić, Mak Hubjer, Marija-Ana Miše, Marina Mužinić, Anna Perlain, Marija Petrović, Matea Rančić, Palmina Roglić, Anamaria Totić, Fani Vidović, Kristijan Vrdoljak and Marieta Vulić, while textual reviews are written by: Barbara Ćatipović, Matea Krivić, Mia Miošić, Blaženka Miše and Željka Vuko.

Radni proces izložbe mentorirali su profesori Nina Ivančić, Vedran Perkov, Viktor Popović i Neli Ružić uz asistente Sonju Gašperov, Petra Katavića, Anitu Miloš i Josipa Šurlina sa Umjetničke akademije – Odsjeka za slikarstvo te profesor Dalibor Prančević s Filozofskog fakulteta – Odsjeka za povijest umjetnosti.

The working process of the exhibition was mentored by professors Nina Ivančić, Vedran Perkov, Viktor Popović and Neli Ružić with assistants Sonja Gašperov, Petra Katavića, Anita Miloš and Josip Šurlin from the Arts Academy – Painting Department, and professor Dalibor Prančević from the Faculty of Humanities and Social Sciences – Department of Art History.

Marija Bebić

Kompozicija, 2021.
kombinirana tehnika / platno
formati različitih dimenzija i oblika

Odsjek za slikarstvo, 1. godina diplomskog studija
mentorstvo: doc. art. Vedran Perkov,
asist. art. Josip Šurlin

—

Umjetnička instalacija *Kompozicija*, autorice Marije Bebić, izravno istražuje autoričin odnos prema grešci u umjetničkom radu te otvara novi pogled na eksperimentiranje u mediju slikarstva. Rad je ostvaren kroz niz platana različitih dimenzija i nejednakih oblika koji, izolirani iz svog početnog narativa, težište preusmjeravaju na funkcioniranje detalja, a ne na veličinu cjelovite kompozicije. Distinktivna platna različitih kolorita, dimenzija i oblika, koja su bila dio nekadašnje monolitne kompozicije, kroz ovaj rad predstavljaju svjesnu reinterpretaciju greške u umjetničkom procesu.

Krenimo ispočetka! Izvorna slika monumentalnih dimenzija (300 x 600 cm) smišljeno je istraživala pokret i trag ostavljen na platnu proučavanjem geste, kompozicije, kolorita, teksture, te odnosa slikarskih i crtačkih tehnika. Unatoč početnim postavkama, prvotni rad ipak nije ispunio autoričina očekivanja te je platno svojom veličinom uspjelo nadvladati autoricu. Kompo-

Composition, 2021
mixed media / canvas
formats of variable dimensions and shapes

Painting department, 1st year graduate student
mentorship: Ass. Prof. Vedran Perkov,
Asst. Josip Šurlin

—

Marija Bebić's art installation *Composition* directly explores the artist's attitude towards error in the work of art and sheds new light on experimentation in the medium of painting. The work is realized as a series of canvases of variable dimensions and irregular shapes which, isolated from their initial narrative, shift the focus to the functioning of details rather than to the size of the entire composition. Different colourways, dimensions and shapes of distinctive canvases that have once been part of the former monolithic composition, represent, through this work, a conscious reinterpretation of error in the artistic process.

Let us start from the beginning! The original painting of monumental dimensions (300 x 600 cm) purposefully explored movement and traces left on the canvas by studying gesture, composition, colourway, texture and the relationship between painting and drawing techniques. Despite the initial precepts, the original work did not meet the artist's expectations and the size of the canvas managed

zicija je izgubila vidljivost pokreta te postala prezasićena koloritom i teksturama.

Nakon što je uočena greška, autorica postavlja pitanje: treba li u potpunosti odustati od slike i grešci pristupiti kao ireverzibilnoj pojavi, ili se, pak, nastaviti boriti s platnom i pokušati stvoriti nešto novo iz postojećeg? Priznajući sebi grešku, autorica odlučuje krenuti dalje te sliku privesti potpunom uništenju. Sljedeći korak bio je brzi pothvat: platno je bilo ručno kidano na mnoštvo manjih komada različitih oblika i dimenzija s ciljem ponovnog oživljavanja izgubljenog pokreta.

Neuspjeh izvornog rada, slike monumentalnih dimenzija s naglaskom na prikaz pokreta, otvorio je niz pitanja o umjetničkom radu i procesu te autoričinog odnosa prema njemu. Osim što je prvotna slika prenamijenjena i upotrijebljena u drugu svrhu, pri njezinom se nastanku istaknula problematika suočavanja i propitkivanja greške u umjetničkom procesu te optimalne reakcije na njezinu pojavu, kao i novi pogled na eksperimentiranje u mediju slikarstva.

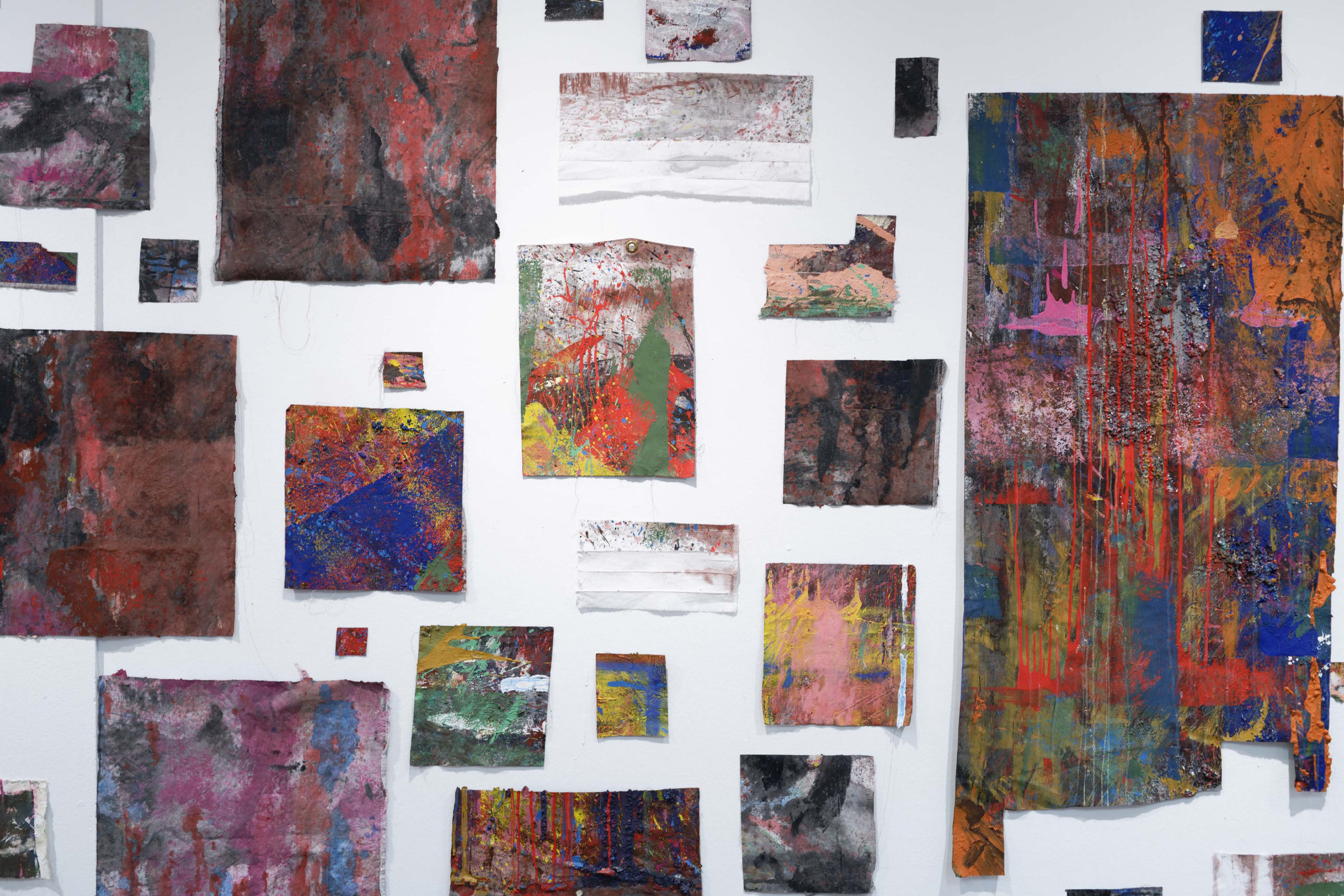
Matea Krivić

to overwhelm the artist. The composition lost visibility of movement and became oversaturated with colour and textures.

After noticing the error, the artist posed the question: should she completely abandon the painting and approach the error as an irreversible phenomenon, or in turn, should she continue to wrestle with the canvas and try to create something new from the existing? After having admitted the error to herself, the artist decides to move on and completely destroy the painting. Her next step was a quick undertaking: the canvas is torn by hand into a multitude of smaller pieces of various shapes and sizes with the aim of reviving lost movement.

The failure of the original work, the large-scale painting with an emphasis on the representation of movement, opened a number of questions about the work of art and the process, as well as the artist's relationship to it. In addition to the original painting being repurposed and used in other ways, its creation highlighted the problem of confronting and examining an error in the artistic process and the optimal reaction to its appearance, and it also shed new light on experimentation in the medium of painting.

Matea Krivić



IZLAZ

Mihael Frančić

Sustavi, 2021.
kombinirana tehnika / platno / metalni okviri
15 x 20 x 2 cm (21 kom)

Odsjek za slikarstvo, 2. godina diplomskog studija
mentorstvo: red. prof. art. (T) Viktor Popović,
doc. art. Neli Ružić, asist. art. Anita Miloš

—

Umjetnički rad *Sustavi* okuplja dvadeset i jednu naslikanu kokošju glavu kojima umjetnik Mihael Frančić metaforički iznosi svoje viđenje današnjeg sustava obrazovanja. Oslikane nježnim pastelnim tonovima, odrubljene kokošje glave evociraju portrete studenata u školskim godišnjacima. Kao da već same krvave kokošje glave nisu dovoljno šokantan prizor, autor ih dodatno uokviruje sivim, hladnim i hrđavim limenim okvirima. Time propitkuje gdje su nestale kreativnost, samoostvarenje i individualnost. Inspiraciju za *Sustave*, Frančić vidi u djelu *Le Ecoliers* autora Christiana Boltanskog u kojem umjetnik obrađuje temu ukidanja individualnosti predvođene strašnim događanjima rata i stradanja. Tematika koja kritizira poteze vladajuće politike uokvirivanja ljudi u postojeće sustave, prožima se kroz oba rada. Grešku umjetnik pronalazi upravo u ustrojstvu današnjeg sustava obrazovanja kojem korijeni posađeni na početku industrijske revolucije i dalje „koče“ inovacije i želje modernog svijeta za napretkom. Time zavlače i sprječavaju indivi-

Systems, 2021
mixed media / canvas / metal framing
15 x 20 x 2 cm (21 pcs)

Painting department, 2nd year graduate student
mentorship: Full Prof. (T) Viktor Popović,
Ass. Prof. Neli Ružić, Asst. Anita Miloš

—

The artwork *Systems* brings together twenty-one painted chicken heads which the artist Mihael Frančić uses to metaphorically express his view on today's education system. Painted in soft pastel tones, the beheaded hens evoke portraits of students in school yearbooks. As if the bloody chicken heads were not shocking enough, the artist additionally frames them with grey, cold and corroded tin frames. He thus questions where creativity, self-realization and individuality have gone. Frančić found inspiration for *Systems* in Christian Boltanski's work *Le coliers* (The Schoolchildren), in which the artist deals with the theme of the abolition of individuality preceded by the terrible events of war and suffering. The theme of criticizing the acts of government and its policy that is pigeonholing people into existing systems, permeates both works. The artist finds an error precisely in the structure of today's education system, the roots of which were planted at the beginning of the industrial revolution and still "impede" innovation and desire of the modern world for progress. Thus, individuals

dualne osobe unutar njega da ostvare svoj puni potencijal. Školski sustavi kreiraju obeshrabrene i preplašene ljude s manjkom samopouzdanja u ono što čine i ono što jesu. S time se može poistovjetiti i kokoš Mike koja je poslužila kao referenca, a kojoj je u incidentu odrubljena glava, ali ona i nakon tog čina nastavlja živjeti. Iako bezglava, kokoš Mike u borbi za svoju egzistenciju i dalje prividno nastavlja kljucati po tlu u potrazi za hranom. Autor se u svom radu vodio uzrečicom „lutaš ko› kokoš bez glave“ referirajući se na besciljno lutanje bez viših životnih aspiracija. Iako jednako uokvirena strogim i hladnim okvirom, svaka naslikana kokošja glava je drugačija i posebna. Jesmo li ulazeći u školski sustav sačuvali svoje individualnosti ili smo postali prosječni i jednaki? Imamo li hrabrosti istaknuti se i izboriti se s nametnutim okvirima školskog sustava? Lutanje svijetom kao kokoš bez glave rezultat je „naučenog neznanja“.

Blaženka Miše

inside that system are stalled and prevented from realizing their full potential. School systems produce discouraged and frightened people lacking in self-confidence in what they do and who they are. The hen Mike, serving as a reference, can identify with this. After having been beheaded in an incident, it continued to live on. Although headless, the hen Mike, in the struggle for existence, continues to peck on the ground in search of food. In his work, the artist was guided by the saying “you are running around like a headless chicken” referring to aimless wandering without higher aspirations in life. Despite being framed by the same strict and cold frame, each painted chicken head is different and special. Upon entering the school system, can we preserve our individuality or have we become average and identical? Do we have the courage to stand out and break from the imposed pigeonhole of the school system? Running around the world like a headless chicken is the result of “learned ignorance”.

Blaženka Miše

Mihael Frančić

Procesiranje, 2021.
digitalni ispis / papir
70 x 50 cm (18 kom)

Odsjek za slikarstvo, 2. godina diplomskog studija
mentorstvo: red. prof. art. (T) Viktor Popović,
doc. art. Neli Ružić, asist. art. Anita Miloš

—

Pomalo zanemarivana pitanja o općem mentalnom zdravlju društva umjetnik Mihael Frančić otvara kroz seriju digitalnih printeva pod nazivom *Procesiranje*. Inspiraciju i referencu pronalazi u radu *Cerveau éponge* Suzy Lelièvre koji umjetnica obrađuje u spužvi kao materijalu pogodnom za prezentaciju strukture i obilježja ljudskog mozga. S druge strane, Mihael svojim industrijski obrađenim mozgovima razrađuje i potiče pitanja o toleranciji društva i stigmatizaciji ranjivih skupina koje manifestiraju mentalne poteškoće, a čija se tema za razgovor i dalje u hrvatskoj javnosti rado zaobilazi. *„Pojam stigmatizacije obuhvaća tri komponente: neznanje, predrasude i diskriminaciju. Ono je što ih čini problematičnima to da su stečeni vrlo rano u životu i da su otporni na promjenu.“*[1] No jedna-

1 Hrvatski zavod za javno zdravstvo. *Kako govorite kada govorite o mentalnom zdravlju?* https://www.hzjz.hr/sluzba-promicanje-zdravlja/kako-govorite-kada-govorite-o-mentalnome-zdravlju/. pristupljeno 8.11.2021.

Processing, 2021
digital print / paper
70 x 50 cm (18 pieces)

Painting department, 2nd year graduate student
mentorship: Full Prof. (T) Viktor Popović,
Ass. Prof. Neli Ružić, Asst. Anita Miloš

—

With a series of digital prints titled *Processing*, the artist Mihael Frančić raises the somewhat neglected questions about mental health of the society in general. He finds inspiration and reference in the work *Cerveau éponge* by Suzy Lelièvre, in which the artist uses sponge as a material suitable for presenting the structure and characteristics of the human brain. On the other hand, with his industrially processed brains, Mihael elaborates and raises questions of social tolerance and stigmatization of vulnerable groups that display mental health difficulties, the subject that is still glossed over as a topic of conversation in public in Croatia. *“The concept of stigmatization includes three components: ignorance, prejudice and discrimination. What makes them problematic is that they are acquired very early in life and they are resistant to change.”*[1] But equal-

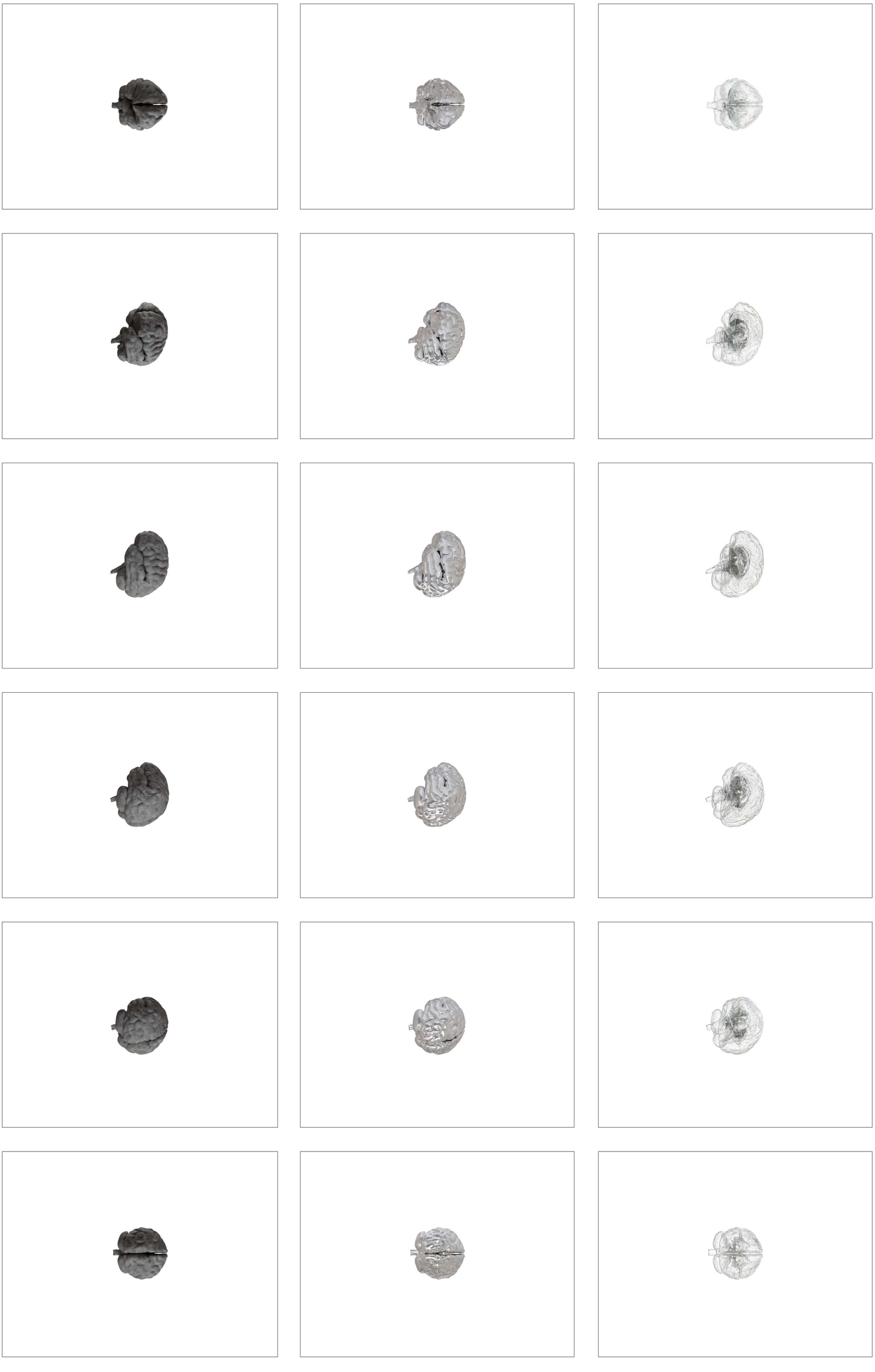
1 Croatian Institute for Public Health. *Kako govorite kada govorite o mentalnom zdravlju?* https://www.hzjz.hr/sluzba-promicanje-zdravlja/kako-govorite-kada-govorite-o-mentalnome-zdravlju/. Accessed on 8 November 2021.

ko je otporna i želja za razbijanjem barijere krivog, ali čvrstog utemeljenog vjerovanja! Upravo takvu misao Mihael implementira u svoj rad: misao da se mozak sazdan od čvrstih industrijski obrađenih materijala poput drva, stakla, metala i betona podvrgne mijenjaju, uz potpunu svijest o esencijalnoj krhkoći stakla, truljenju drva, hrđi metala i rasapa betona bez armature, usprkos njihovom prividno čvrstom i kompaktnom izgledu. Različiti materijali mogu metaforički utjelovljavati razne poremećaje mentalnog zdravlja, ali i nas kao inertne pojedince koji zatvaramo oči pred realnošću i ne otvaramo vlastiti „mozak“ novim spoznajama i iskustvima, pa tako i onima na temu mentalnog zdravlja. Doživljaj rada kreće se upravo u tim otklonima. Plošnost papira poništena je trodimenzionalnošću prikaza, baš kao što bi se plošna optika ljudskog razmišljanja morala mijenjati edukacijom. Dakle, nije riječ samo o pojedincima koji imaju mentalne poteškoće nego i ostalima koji o njima stvaraju nepotpunu ili sasvim krivu sliku. Stigme poput „ljudi s greškom“ mogu se razbiti jedino prijeko potrebnom edukacijom koju valja provoditi na mladim ljudima čiji svjetonazor još nije očvrsnuo poput mozgova koje prikazuje Mihael, već je kadar kao spužva upiti nova znanja i otvoriti se novim mogućnostima.

Blaženka Miše

ly resilient is the desire to break down the barrier of false yet strongly held beliefs! This is precisely the thought that Mihael implements in his work: the idea to subject the brain that is made of solid industrially processed materials such as wood, glass, metal and concrete to change, fully aware of the essential fragility of glass, decaying of wood, corrosion of metal and disintegration of concrete without reinforcement, despite their seemingly solid and compact appearance. Different materials can metaphorically embody various mental health disorders, but also us as inert individuals who close our eyes to reality and are not opening our own “mind” to new knowledge and experiences, including those on the subject of mental health. The experience of the work moves precisely in these deviations. The flatness of paper is nullified with the three-dimensional representation, just as the flat optics of human thinking should change by education. It is not, therefore, only a matter of individuals who have mental health disorders but also those who create an incomplete or completely erroneous impression of them. Stigmas such as “people with error” can be broken only by much-needed education that should be provided to young people whose worldview has not yet become calcified like the brains that Mihael shows, but are instead still able to absorb fresh knowledge and be open to new possibilities.

Blaženka Miše



Ana Heski

Proces, 2021.
konac / platno
100 x 100 cm (4 kom)

Odsjek za slikarstvo, 2. godina diplomskog studija
mentorstvo: red. prof. art. (T) Nina Ivančić,
asist. art. Petar Katavić

—

Izmaknuta od vlastitih misli i očekivanja, autorica Ana Heski stvara seriju radova koju naziva *Proces*. Iz vježbenice za ponavljanje oblika preuzima zadatke za razvijanje motoričke sposobnosti koji se inače daju djeci u školi kako bi usvojila „pisanje“ osnovnih linija. Dnevničke zapise svela je na ponavljajuće linije, a u *Procesu* su se ostvarile kao crvene obrisne linije kvadrata na platnu. Kada dijete jednom nauči pisati linije, ono je sposobno prijeći na stvaranje osnovnih oblika, pa sve do prvih tiskanih slova. Automatski slaže riječi, a u njegovoj se memoriji nalaze „recepti“ kojima to uspješno radi. Dok to naposljetku ne savlada, u procesu napravi mnogo grešaka. Naravno, tema greške ni u ovom slučaju nije isključena jer su ljudska ruka i oko podložni trenutnim prividima.

Proces je rad koji nudi mogućnost sagledavanja i njegove pozadine. Stražnji dio platna otkriva nenamjerno nastale greške i ogoljulje pri-

The Process, 2021
thread / canvas
100 x 100 cm (4 pcs.)

Painting department, 2nd year graduate student
mentorship: Full Prof. (T) Nina Ivančić,
Asst. Petar Katavić

—

Removed from her own thoughts and expectations, the artist Ana Heski creates a series of works she titles *The Process*. From the repeating pattern worksheets, she adopts the tasks for motor skills development that are usually assigned to schoolchildren in order to master the skill of “writing” basic lines. She reduces the diary entries to repetitive lines, which were realized in *The Process* as red outlines of squares on the canvas. Once children master the skill of writing lines, they are able to move on to create basic shapes, and proceed to their first printed letters. They automatically form words, and their memory contains “recipes” to do it successfully. By the time they eventually master it, they make many errors in the process. Of course, the theme of error is not excluded in this case either, because both the human hand and the eye are subject to momentary illusions.

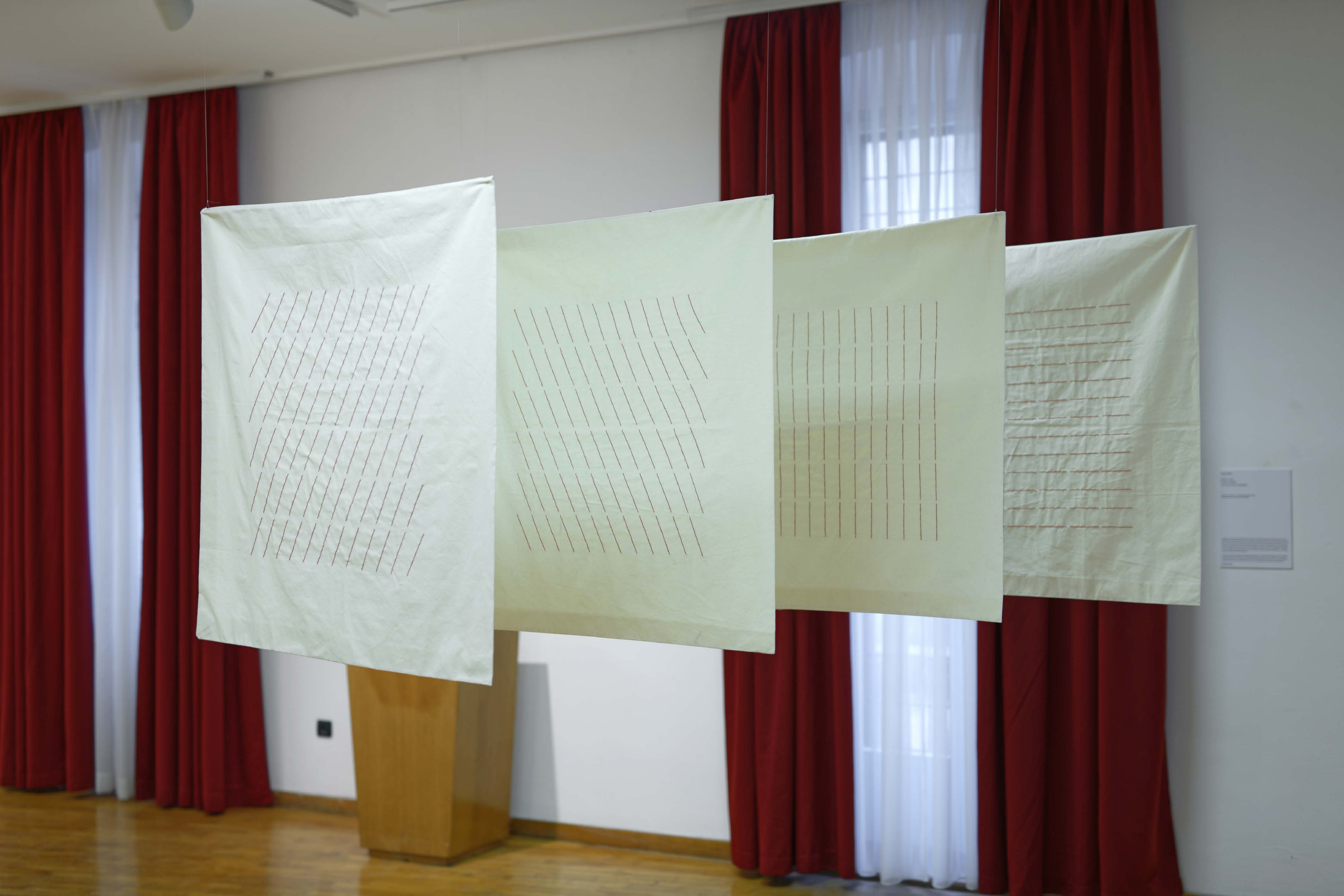
The Process is a work that also offers the possibility of perceiving its background. The back of the canvas reveals unintentional errors and ex-

vid savršenog djela koje nam se uglavnom prezentira kao promatraču i kritičaru. Ovoga puta se ne sakriva priroda samog umjetničkog procesa koji je prepun ispravaka, dotjeravanja i analiziranja pred samu finalnu verziju. Pri tome, rad dobiva svoju potpuno novu dimenziju.

Blaženka Miše

poses the illusion of the perfect work that is usually presented to us as observers and critics. This time, the nature of the artistic process itself is not hidden, it is full of corrections, refinements and analysis before the eventual final version. In doing so, the work takes on a whole new dimension.

Blaženka Miše



Mia Hržić

Svakodnevna samorefleksija, 2021.
olovka / papir
različite dimenzije

Odsjek za slikarstvo, 2. godina diplomskog studija
mentorstvo: red. prof. art. (T) Viktor Popović,
doc. art. Neli Ružić, asist. art. Anita Miloš

—

Referirajući se na porast anksioznosti kao pošasti današnjeg vremena, umjetnica Mia Hržić problematizira njezine nuspojave izvodeći seriju crteža olovkom na papiru različitih dimenzija. Ovu suvremenu pošast promatra kao „grešku“ tijela oku nevidljivu, a s druge strane sveprisutnu. Nuspojave anksioznosti kojima se Mia u svom radu bavi su “nametnute misli” (*intrusive thoughts*), “pretjerano razmišljanje” (*overthinking*) i pretjerano analiziranje iracionalnih (ne)mogućih negativnih situacija u kojima bi se autorica mogla pronaći ili su, pak, dijelom proživljenog iskustva. Reagira na „nametnute misli“ njihovim crtanjem olovkom na papir s ciljem njihove eksternalizacije. Crteži vizualno predstavljaju nesavršeno umjetničino stanje u trenutku anksioznosti, a autorica ih opisuje kao „nekontrolirani vrtlog misli (ne)mogućih životnih situacija“. Crteži se nadovezuju na njezine prethodne radove i razmišljanje o tjeskobi u kojima je istraživala vlastiti odnos prema temama svakodnevnih aktivnosti koje su se pretvorile u „opsesivan i remetilač-

Daily Self-Reflection, 2021
pencil / paper
variable dimensions

Painting department, 2nd year graduate student
mentorship: Full Prof. (T) Viktor Popović,
Ass. Prof. Neli Ružić, Asst. Anita Miloš

—

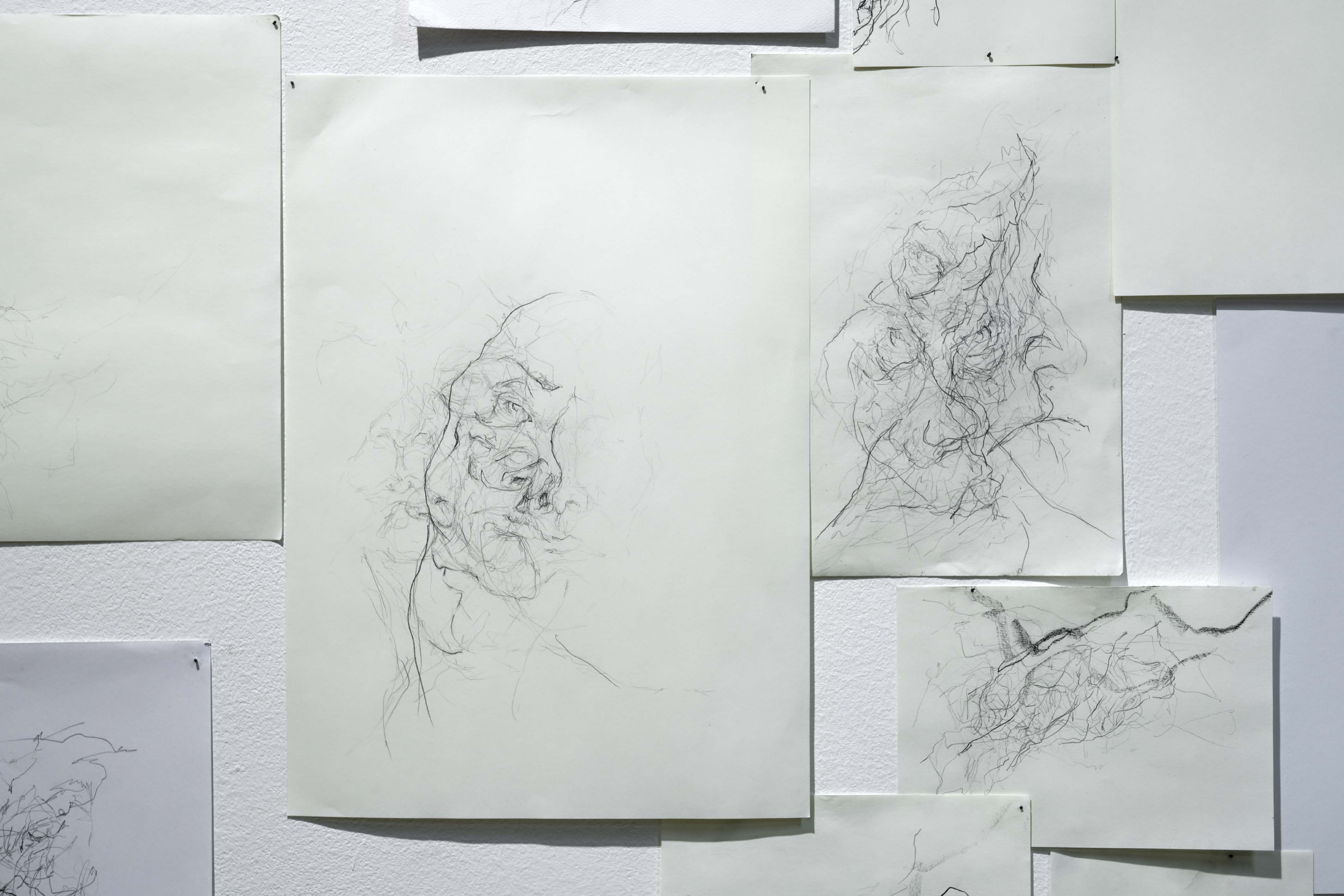
Referring to the rise of anxiety as the scourge of our time, the artist Mia Hržić problematizes its side effects by creating a series of pencil drawings on paper of variable dimensions. She views this modern plague as a physical “error” that is invisible to the eye and yet, ubiquitous. The side effect of anxiety that Mia deals with in her work are “intrusive thoughts”, “overthinking” and over-analysing the irrational (im)possible negative situations in which the artist might find herself or which are, in turn, part of the lived experience. She reacts to “intrusive thoughts” by drawing them in pencil on paper in order to externalize them. The drawings are visual representations of the artist’s imperfect state in a moment of anxiety, which she describes as “an uncontrolled maelstrom of thoughts in (im)possible life situations”. The drawings build on her previous works and reflections on anxiety in which she explored her own relationship to the themes of everyday activities that turned into an “obsessive and disruptive aspect” during periods of experienc-

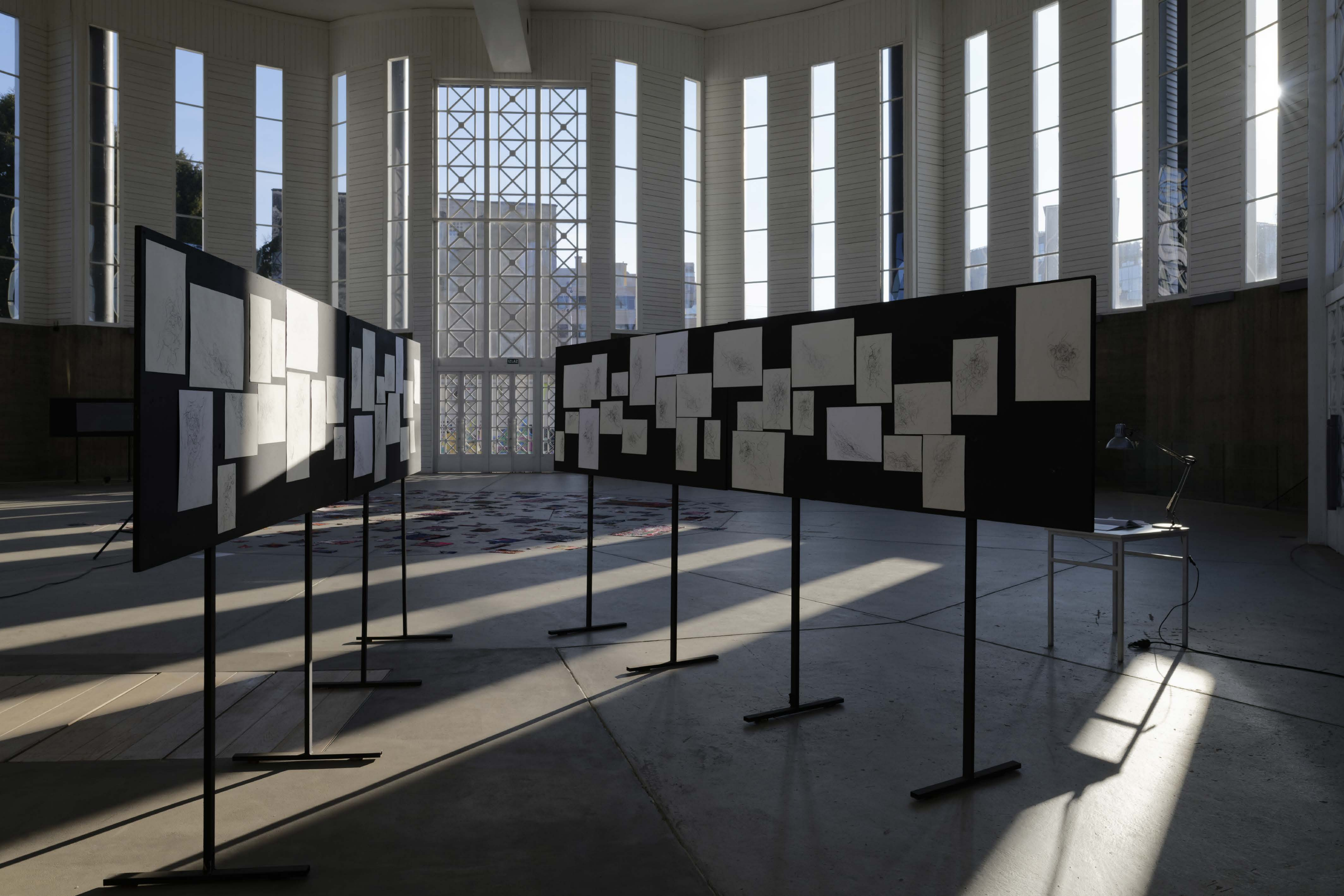
ki aspekt“ u razdobljima iskustva intenzivne tjeskobe i depresije. Naglasak je stavljen na intimnost, nesavršenstvo umjetničinog stanja, nemir i strah. Rad uokviruje autoričin unutarnji nemir opisan kao „bijedno, sukobljeno i uznemirujuće intimno“. Najintenzivnija aktivnost anksioznosti pojavljuje se u kasne večernje sate, kada je sve tiho i posustalo, a vrtlog cjelodnevnih misli dostiže svoj vrhunac ključanja i izbija na površinu. Svojim radom Mia Hržić prikazuje svoju ogoljenu nutrinu, vlastiti autoportret gledan iznutra. Cilj koji autorica postavlja opće je prihvaćanje osjećaja straha od greške koji uzrokuje „grešku“, a ključan je korak prema njezinu izlječenju. Važno je opće društveno prihvatiti anksioznost kao sastavni dio ljudske egzistencije, te naposljetku ukloniti etiketu tabu teme koju sa sobom nosi.

Barbara Ćatipović

ing intense anxiety and depression. Emphasis is placed on intimacy, the artist’s imperfect condition, restlessness and fear. The work frames the artist’s inner turmoil described as “miserable, conflicted and disturbingly intimate”. The most intense activity of anxiety occurs in late evening hours, when everything is quiet and subdued, and the maelstrom of diurnal thoughts reaches its boiling point and erupts to the surface. With her work, Mia Hržić shows her exposed interior, her own self-portrait seen from within. The goal set by the artist is the general acceptance of the feeling of fear of error that causes “error”, and is a key step towards healing it. General social acceptance of anxiety as an integral part of human existence is important, and ultimately, we should remove the label of taboo subject it carries with it.

Barbara Ćatipović





Mak Hubjer

Ljudski je Grešiti, 2021.
svila / platno
120 x 550 cm

Odsjek za slikarstvo, 2. godina diplomskog studija
mentorstvo: red. prof. art. (T) Viktor Popović,
doc. art. Neli Ružić, asist. art. Anita Miloš

—

Umjetnički zahvat naziva *Ljudski je Grešiti / It is Human to Err* ima za cilj preispitivanje pojma greške u istom izrazu. Inspiracija za rad bio je fenomen jezičnih podjela i razlika na nacionalnom i regionalnom nivou. Prezentacijski se rad prilagođava okolnoj arhitekturi, ali svojom veličinom ipak efektno prenosi željenu poruku u odnosu na jednog od najvažnijih primjera splitske javne spomeničke plastike.

Vizualno upečatljiv natpis napisan je ekavicom i kao takav povezan s bogatstvom narječja hrvatskog jezika ili pak politički nabijenim i negativnim asocijacijama na druge jugoslavenske jezike, suvremenim simbolom drugosti. Akcent na percipiranoj pravopisnoj pogrešci dovodi do promišljanja o reakciji na istu ovisno o vremenskom razdoblju, o nepoželjnosti viđenog u različitim kontekstima. Postoji li mogućnost provokativne interpretacije ekavice primjerice u kontekstu političkog uređenja sredine prošlog

It is Human to Err, 2021
silk / canvas
120 x 550 cm

Painting department, 2nd year graduate student
mentorship: Full Prof. (T) Viktor Popović,
Ass. Prof. Neli Ružić, Asst. Anita Miloš

—

The artistic intervention titled *It is Human to Err* aims to re-examine the notion of error in the same expression. The work was inspired by the phenomenon of linguistic divisions and differences at the national and regional level. In terms of presentation, the work adapts to the surrounding architecture, but its size still effectively conveys the desired message in relation to one of the most important examples of public monumental sculpture in Split.

The visually striking inscription is written in Ekavian dialect and as such is associated with the richness of dialects in the Croatian language or, in turn, a politically charged and negative associations with other Yugoslav languages, a contemporary symbol of otherness. The emphasis on the perceived spelling error leads to considerations about the reaction to the same depending on the time period, on the undesirability of what is seen in different contexts. Does the possibility of provocative interpretation of Ekavian dialect exist, for example in the context of the political

stoljeća, ili čak u suvremenom kontekstu kajkavskog govornog područja? Položaj natpisa iza leđa spomenika Marku Maruliću, humanistu i ocu hrvatske književnosti, može se protumačiti kao vizual nacionalnog odbacivanja javnog natpisa koji nije u skladu s pravilima hrvatskog standardnog jezika (ili lokalnog dijalekta), kao jednog od temeljnih stupova nacionalne pripadnosti.

S druge strane, položaj bi se natpisa mogao promatrati kao uopćeno društveno stajalište prema počinjenim greškama. Naime, značenjski se natpis naslanja na popularan izraz koji rasterećuje grešnika, tješeći ga njegovom ljudskošću, podsjećajući ga na njegovu imanentnu nesavršenost, sklonost propustima i pogreškama. Upadljive dimenzije i boje djeluju naizgled poput transparenta od kojeg bi se očekivala opomena, upozorenje ili kritika. Nadahnuće jezične prirode ostavlja u svakom slučaju otvorene mogućnosti interpretacije i višeslojnost svakako složene teme.

Mia Miošić

system in the mid-20th century, or even in the contemporary context of the Kajkavian-speaking area? The position of the inscription behind the monument to Marko Marulić, humanist and father of Croatian literature, can be interpreted as a visual of the national rejection of an inscription that does not comply with the rules of the standard Croatian language (or the local dialect), as one of the fundamental pillars of nationality.

On the other hand, the position of the inscription could be viewed as a general social position towards the errors made. Specifically, the inscription semantically relies on a popular expression that absolves the sinner, comforting him in his humanity, reminding him of his immanent imperfection, propensity for omissions and errors. The striking dimensions and colours seemingly make it look like a banner that one would expect to convey caution, warning or criticism. In any case, the inspiration of linguistic nature opens the possibilities for interpretation and multi-layered nature of the complex theme.

Mia Miošić

LJUDSKI JE GREŠITI
ZNANSTVENA
KNJIŽARA
MARKO MARULIĆ
školska knjiga
školska knjiga

LJUDSKI JE GR
ZG 1003 MJ

LJUDSKI JE
ZG 1003-MJ

Mak Hubjer

Povijest budućnosti, 2021.
digitalni ispis / papir, 200 x 150 cm
video performans,

Odsjek za slikarstvo, 2. godina diplomskog studija
mentorstvo: red. prof. art. (T) Viktor Popović,
doc. art. Neli Ružić, asist. art. Anita Miloš

—

Povijest Budućnosti akcija je u sklopu umjetnikovog istraživanja odnosa javnih prostora i specifičnih načina komemoracije. Izvedena je na mjestu Stare gradske vijećnice u Splitu, a odnosi se na dvije neposredno bliske spomen-ploče, vremenski udaljene nešto više od 50 godina; starije u spomen „herojske Titove armije“ i one mlađe za „poginule hrvatske branitelje u Domovinskom ratu.“ Hubjer odlučuje produžiti ovu vremensku lentu sjećanja postavljanjem prazne ploče.

Historijska i politička kompleksnost Hrvatske evidentna je u gotovo svim aspektima njene suvremenosti, pa tako i u nezaobilaznim komemorativnim objektima u javnom prostoru. Rijetko i neobično bliska jukstapozicija dvaju povijesnih isječaka dovodi u pitanje ulogu nacionalne prošlosti, trajnog izvora društvene podijeljenosti i antagonizma, u oblikovanju sadašnjosti i nadolazeće budućnosti. Također pruža i priliku neposredne usporedbe

History of the Future, 2021
digital print / paper, 200 x 150 cm
video performance,

Painting department, 2nd year graduate student
mentorship: Full Prof. (T) Viktor Popović,
Ass. Prof. Neli Ružić, Asst. Anita Miloš

—

History of the Future is an action that is part of the artist's research of the relationship between public spaces and specific ways of commemoration. It is staged at the site of the Old Town Hall in Split, and refers to two memorial plaques in close physical proximity, commemorating events that took place a little more than 50 years apart; the older one in memory of "Tito's heroic army" and the more recent one in memory of "Croatian defenders who perished in the Homeland War". Hubjer decides to extend this timeline of remembrance by setting up a blank plaque.

The historical and political complexity of Croatia is evident in almost all aspects of its contemporaneity, including the inevitable commemorative objects in public space. Uncommon and unusually close juxtaposition of two historical fragments calls into question the role of national history, a permanent source of social division and antagonism, in shaping the present and the impending future. It also provides an opportunity to directly compare the appearance and language that

njihovog izgleda i jezika koji se koristio u ovim komemoracijskim prilikama. Riječi poput oslobađanja ili branjenja, primjerice, očekivane su u poslijeratnom kontekstu slavljenja i javne zahvale direktnim sudionicima rata. Starija ploča svoj politički i vremenski okvir određuje upotrebom „okupatora“ ili „herojske armije“, dok mlađa svoj komunicira „braniteljima“ i, ponajprije, vizualnim obilježjima – šahovnicom, grbom i križem. Upravo je vizualni kontrast jednostavnosti i dekorativnosti najupečatljiviji u ovom nizu, naročito kada se ovim semiotički i politički ispunjenim pločama intervencijski nadoda prazni prostor predstojećih komemoracija.

Akcija ukazuje na potencijalnost ponavljanja obilježja minulih vremenskih razdoblja, a tematizira funkciju i svrhu koju javni prostor ima u suvremenom hrvatskom društvu, u kolikoj mjeri povijesna zbilja oblikuje taj ambijent i pripadajuću mu memorijalnu produkciju. Oksimoronski, u duhu naziva, pozornost je promatrača orijentirana prema budućnosti uz nužnu osviještenost o slojevitosti onoga što joj je prethodilo. Spomen-ploče su sveprisutna politički valorizirana znamenja, neizbježno ponavljajuća unutar javnog konteksta, neovisno o vremenskim značajkama. Što slijedi i koja će biti buduća sjećanja, ostaje nam čekati na ispunjenje prazne ploče.

Mia Miošić

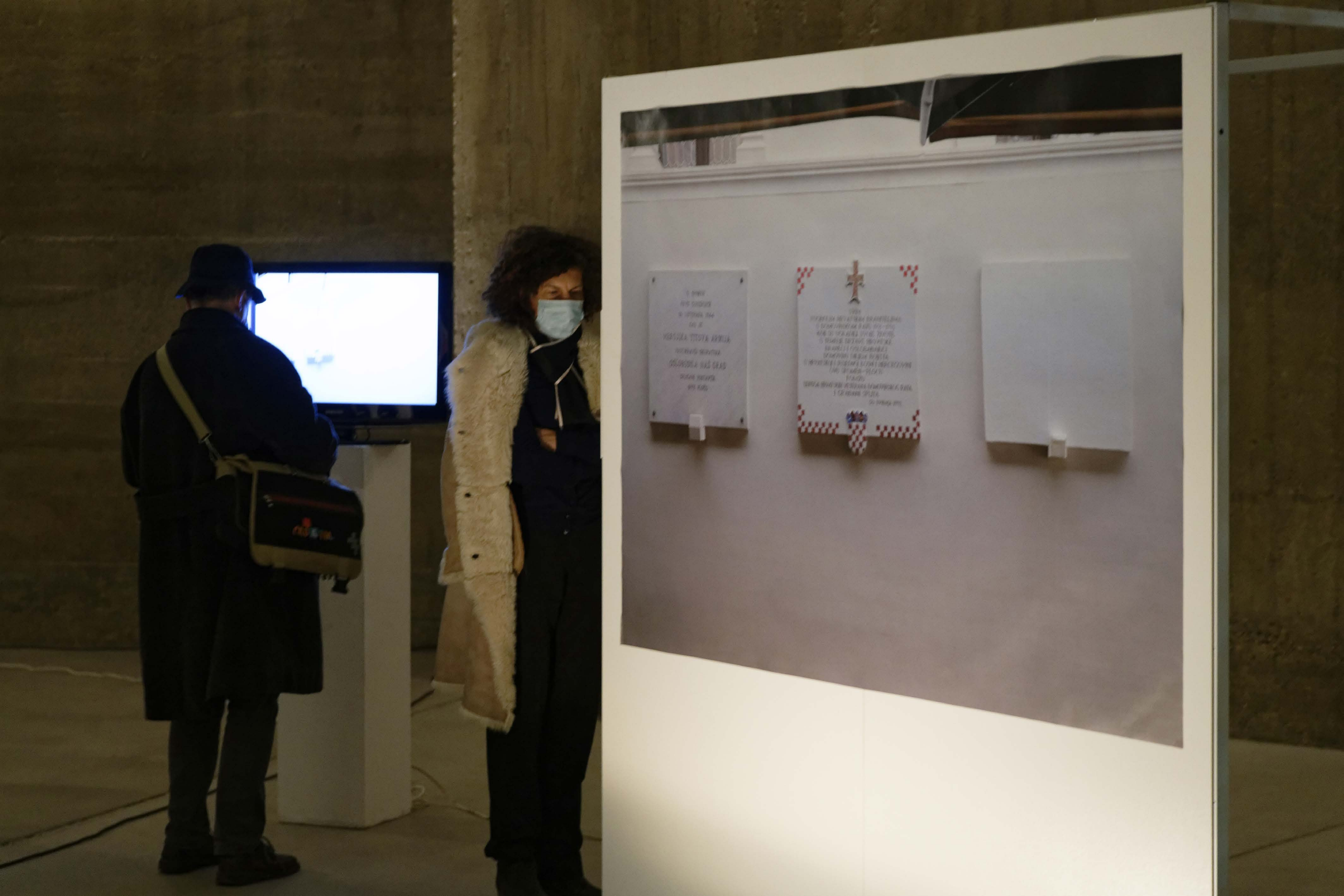
was used on these commemorative occasions. Words such as liberation or defence, for example, were expected in the post-war context of celebration and public expressions of gratitude to the direct participants of the war. The older plaque determines its political and temporal framework by using words like “occupiers” or “heroic army”, while the more recent one communicates by using “defenders” and, above all, visual features – Croatian checkerboard, coat of arms and the cross. What is most striking in this series is precisely the visual contrast between simplicity and decorativeness, especially when an intervention in the form of an empty space for future commemorations is added to these semiotically and politically charged plaques.

The action points to the potential of repeating the attributes of past time periods, and thematizes the function and purpose that public space has in contemporary Croatian society, the extent to which historical reality shapes this ambiance and its associated memorial production. In the spirit of the title, the observer’s attention is oxymoronically future-oriented, with the necessary awareness of the stratification of that which came before. Memorial plaques are ubiquitous politically valorised symbols, inevitably recurring within a public context, regardless of temporal characteristics. In terms of what comes next and what the future memories will be, it is incumbent on us to wait for the blank plaque to be filled.

Mia Miošić

U SPOMEN
PRVE GODIŠNJICE
26 LISTOPADA 1944
KAD JE
HEROJSKA TITOVA ARMIJA
PROTJERAVŠI OKUPATORA
OSLOBODILA NAŠ GRAD
SPLIĆANI POSTAVIŠE
OVU PLOČU

SVIM
POGINULIM HRVATSKIM BRANITELJIMA
U DOMOVINSKOM RATU 1991 - 1996
KOJI SU UGRADILI SVOJE ŽIVOTE
U TEMELJE DRŽAVE HRVATSKE
BRANEĆI I OSLOBAĐAJUĆI
DOMOVINU DILJEM BOJIŠTA
U HRVATSKOJ I SUSJEDNOJ BOSNI I HERCEGOVINI
OVU SPOMEN - PLOČU
PODIŽU
UDRUGA HRVATSKIH VETERANA DOMOVINSKOG RATA
I GRAĐANI SPLITA
30. SVIBNJA 1999.



Marija-Ana Miše

Sram, 2021.
ulje / platno
40 x 60 cm

Odsjek za slikarstvo, 2. godina diplomskog studija
mentorstvo: red. prof. art. (T) Viktor Popović,
doc. art. Neli Ružić, asist. art. Anita Miloš

—

Izravna manifestacija osjećaja srama na ljudskoj koži te interpretacija istog kao posljedice greške središnja je problematika rada *Sram* autorice Marije-Ane Miše. Platno dimenzija 40 x 60 cm predstavlja detalj autoričinog autoportreta, odnosno uvećani dio zacrvenjele kože lica na mjestu gdje se crvenilo javlja kao prirodna reakcija na sram prouzrokovan greškom.

Što je greška? Kako je nastala? Koje su posljedice greške? Neka su od pitanja koja poviješću svoje religijske mistike sežu sve do pojavljivanja prvog, iskonskog grijeha kojeg su Adam i Eva počinili u Edenskom vrtu. Njega, prema Bibliji, nasljeđuju svi ljudi koji neminovno participiraju u njihovom grijehu. Osjećaj srama koji praroditelji po prvi put iskuse uzevši voćku sa stabla spoznaje dobra i zla dodatno još popraćen iznenadnom sviješću o nagosti njihovih tijela, pojava je i tema koju ovaj rad na svojevrstan način interpretira.

Shame, 2021
oil / canvas
40 x 60 cm

Painting department, 2nd year graduate student
mentorship: Full Prof. (T) Viktor Popović,
Ass. Prof. Neli Ružić, Asst. Anita Miloš

—

The direct manifestation of the feeling of shame on human skin and its interpretation as a consequence of error is the central issue of the work *Shame* by the artist Marija-Ana Miše. The canvas measuring 40 x 60 cm presents a detail of the artist's self-portrait, that is, an enlarged segment of facial skin redness, that place where blushing occurs as a natural reaction to embarrassment caused by making an error.

What is an error? How did it come about? What are the consequences of making an error? These are some of the questions that in the history of its religious mysticism go all the way back to the appearance of the first, original sin that Adam and Eve committed in the Garden of Eden. According to the Bible, it is inherited by all people who inevitably participate in their sin. The feeling of shame that our original parents experienced for the first time after plucking a fruit from the tree of the knowledge of good and evil, additionally accompanied by a sudden awareness of their corporeal nudity, is a phenomenon that this work interprets in its own way.

Autorica na osobnom primjeru prikazuje izloženost ogoljene kože koja svojim crvenilom razotkriva prirodnu reakciju potaknutu osjećajem srama u području gdje se ono najizražajnije manifestira – ljudskom licu. Koristeći se crvenim nijansama, realistično oslikava dio vlastitog lica u trenutku kada doživljava sram. Uljanim bojama intenzivnog kolorita Marija-Ana na osobnom primjeru istražuje vizualne posljedice srama koji se pojavljuje kao izravna posljedica greške. Kao predložak za rad korištena je fotografija.

Tonovi ljudskog lica, tema koju umjetnica često problematizira i istražuje u svojim radovima, te njihova oscilacija uslijed različitih pojava i reakcija u ovom radu postaju centralna vizualna okosnica platna. Promišljajući sponu između greške kao uobičajene ljudske pojave i srama koji se nerijetko pojavljuje kao automatska reakcija na nju, autorica na vlastitom primjeru dokumentira i vizualizira izravnu manifestaciju srama na ljudskoj koži.

Matea Krivić

The artist uses a personal example to depict bare skin that reveals, with its redness, a natural reaction triggered by the feeling of shame in the area where it is most pronounced – the human face. Using red tones, she realistically paints a part of her own face in the moment she experiences shame. With intense oil colours, Marija-Ana uses her personal example to explore the visual consequences of shame that appear as a direct consequence of error. She uses a photograph as a template for her work.

Facial skin tones, and their oscillation due to various phenomena and reactions, a theme that the artist often problematizes and explores in her works, become the central visual anchor of this canvas. Contemplating the link between error as a common human occurrence and shame that often appears as an automatic reaction to it, the artist documents and visualizes the direct manifestation of shame on human skin using herself as an example.

Matea Krivić

MIKAS
14

STAR WARS

Marina Mužinić

Jato, 2021.
tuš / papir
100 x 70 cm (5 kom.)

Odsjek za slikarstvo, 1. godina diplomskog studija
mentorstvo: doc. art. Vedran Perkov,
asist. art. Josip Šurlin

—

„Jedino društvo toga tmurnoga i oblačnoga dana moglo se pronaći u pticama koje su preletavale iznad ljudskih glava."

Upravo tako se umjetnica Marina Mužinić prisjeća prizora koji je potaknuo seriju njezinih radova naziva *Jato*. Gledajući u ptičje jato i napajajući misli tom slikom, autorica je „uhvatila" trenutak i tušem ga prenijela na površinu sivkasto-plavog papira. Apstraktni kružići na papiru utjelovljuju jato lastavica čiji se motiv prenosi na pet sličnih, naizgled jednakih radova. Prvi rad nastaje potpuno spontano bez unaprijed osmišljene formacije vođen samo prisjećanjem, a svaki drugi pokušaj je kopiranja onog prethodnog. Njihova međusobna poredba zapravo razotkriva težnju za reprodukcijom sadržaja, ali i vidno odstupanje od originala (razlučivo u detaljima). Osim ljudske ruke koja isti doživljaj može stvoriti na novi način, neposredan utjecaj na produkciju imaju i neke druge okolnosti, napose vrijeme. Autorica smatra

Monuments, 2017
linocut / fabric
300 x 300 cm

Painting department, 1st year graduate student
mentorship: Ass. Prof. Vedran Perkov,
Asst. Josip Šurlin

—

"The only company on that gloomy and cloudy day was to be found in birds flying over human heads."

This is exactly how the artist Marina Mužinić recalls the scene that inspired her series of works titled *Flock of Birds*. Observing the flock of birds in flight and filling her thoughts with that image, the artist "captured" the moment and transferred it to the greyish-blue paper surface in ink. Abstract circles on paper embody the flock of swallows and the same motif is transferred to five similar, seemingly identical works. The first work is created entirely spontaneously without a preconceived formation, guided only by recollection, and every other attempt is a copy of the previous one. Their mutual comparison actually reveals the tendency to reproduce the content, but it also visibly deviates from the original (distinguishable by details). Apart from the human hand being capable of creating the same experience in a new way, other circumstances, especially time, also have a direct im-

kako se sjećanje s vremenom mijenja, ali ono nipošto ne gubi na svojoj kvaliteti, nego se svaki put transformira ovisno o kontekstu. Lastavice tako tvore grupu ptica koje odlaze na jug, ali uvijek su to neke druge ptice koje u svim slučajevima nagovješćuju isto, promjenu godišnjeg doba. Na isti način oko evidentira sitna odstupanja među radovima, ali to promatrača ne ometa da i dalje kružiće naslikane tušem prepoznaje kao ptice, bez obzira što je poneki kružić nenamjerno dobio novu formaciju. Točkaste formacije vidljive su kod Roy Lichtensteina ili Yayoije Kusame, dvoje umjetnika koji u slučaju Marinina *Jata* postaju umjetnička referenca i uzor. Referentno na ponavljanje oblika, autorica svoje intencije također povezuje s radovima i koncentracijom Julija Knifera. I upravo kako bi iznova uživala u procesu nastajanja djela, Mužinić se suprotstavlja Kronosu (kvantitativnom računanju vremena) i poput Kairosa „hvata“ pravi trenutak za svoje ostvarenje.

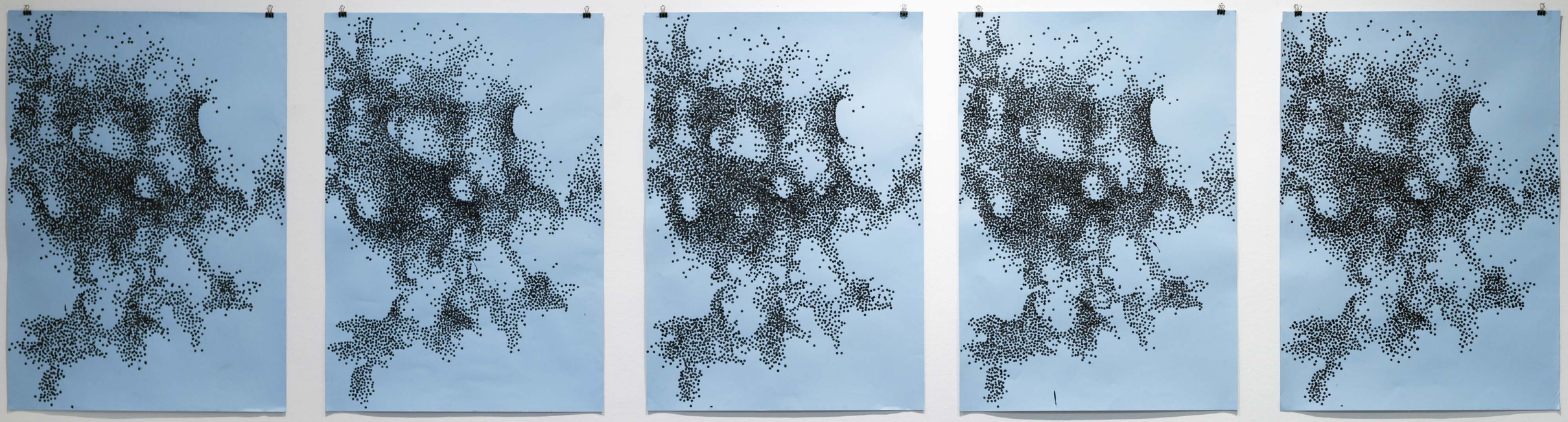
Ovim djelom autorica je čak pet puta oživjela isto sjećanje, ali uvijek ponešto drugačije i osobitije.

Blaženka Miše

pact on the production. The artist believes that memory changes over time, but it certainly does not lose its quality, rather it is transformed each time depending on the context. The swallows thus form a group of birds flying south, but in all cases, they are always some other birds that herald the same thing, a change of seasons. Similarly, the eye notices small deviations between the works, but this does not prevent the observer to continue to identify small circles painted in ink as birds, regardless of the fact that some of the circles have inadvertently been given a new formation. Formations of dots are visible in Roy Lichtenstein or Yayoi Kusama, two artists who in the case of Marija's *Flock of Birds* become an artistic reference and role model. Referring to the repetition of forms, the artist also connects her intentions with the works and concentration of Julije Knifer. And precisely in order to enjoy the process of creating the work again, Mužinić opposes Kronos (quantitative calculation of time) and, like Kairos, “captures” the right moment for this creation.

With this work the artist has revived the same memory five times, but each time in a slightly different and more distinctive way.

Blaženka Miše



Anna Perlain

Samokontrola, 2021.
pljuvačka / papir, 66 x 350 cm
video performans, 1’7’’

Odsjek za slikarstvo, 2. godina diplomskog studija
mentorstvo: red. prof. art. (T) Viktor Popović,
doc. art. Neli Ružić, asist. art. Anita Miloš

—

samokontróla ž - disciplina koju čovjek nameće samom sebi kako bi se kontrolirao, ostao pribran u nekim stresnim, opasnim, konfliktnim i sl. situacijama

Performativan video rad Anne Perlain predstavlja istraživanje značenja samokontrole kao suzdržavanja i reguliranja vlastitih impulsa te njene (ne)poželjnosti i supresijske moći. Minimalistička izvedba ispisivanja riječi *samokontrola* popraćena je isticanjem jezika kao instrumenta, kao bogatog skupa konotacija. Frazeološki pluralitet jezika, naime, često je blizak upravo nedostatku kontrole - *imati dug jezik*, *pregristi jezik*, *držati jezik za zubima* ili *povući za jezik*. Nositelj je i oralnih fiksacija, impliciranih ovisnosti kao temeljnih ljudskih grešaka, pa i nametnute vulgarnosti. Međutim, jezik je i snažan, složen mišić s brojnim funkcijama. U dualitetu svoje pogrešnosti i kompleksnosti postaje stoga alatom demonstracije vladanja sobom.

Self-control, 2021
saliva / paper, 66 x 350 cm
video performance, 1’7’’

Painting department, 2nd year graduate student
mentorship: Full Prof. (T) Viktor Popović,
Ass. Prof. Neli Ružić, Asst. Anita Miloš

—

self-control n. – the ability to control oneself, to remain calm in stressful, dangerous, conflict and other similar situations

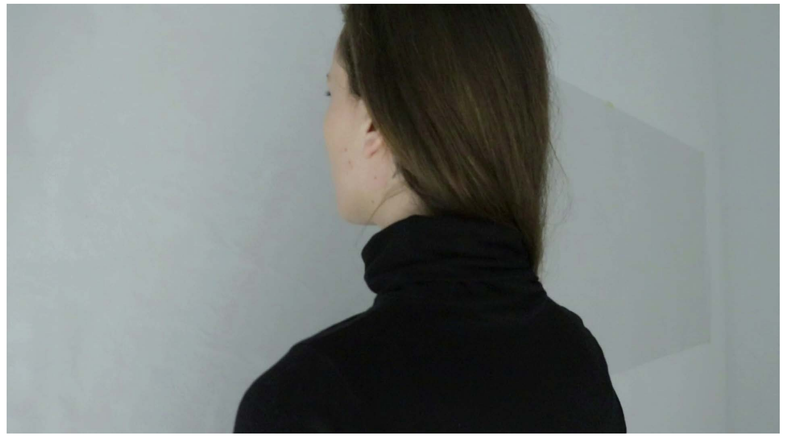
Anna Perlain’s performative video work is an exploration of the meaning of self-control as restraint and regulation of one’s own impulses and its (un)desirability and suppressive power. The minimalist performance of writing the words *self-control* is accompanied with an emphasis on tongue as an instrument, as a rich set of connotations. Specifically, the phraseological plurality of tongue is often closely linked to the lack of control – *to have a loose tongue*, *bite your tongue*, *hold your tongue*. It is also an exponent of oral fixations, implied addictions as fundamental human errors, and even imposed vulgarity. The tongue, however, is also a strong, complex muscle with many functions. In the duality of its erroneousness and complexity, it therefore becomes a tool for demonstrating self-control.

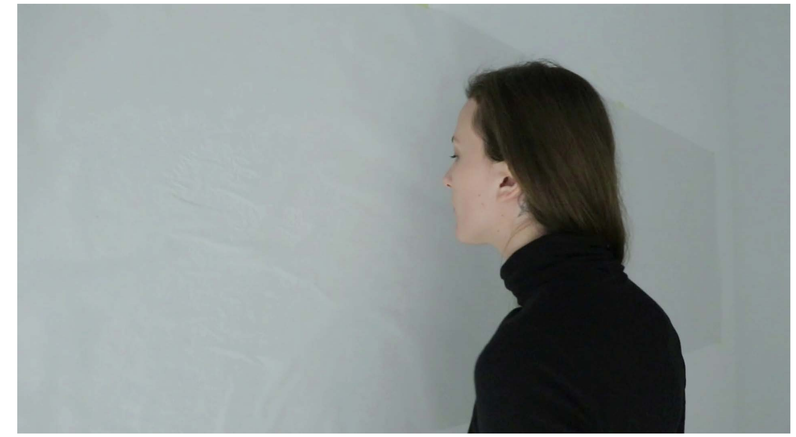
Definicijski se samokontrola određuje poput poželjne vrline, eliminacije impulzivnosti i lakomislenosti, prioritiziranja pribranosti. Umjetnica, stoga, u pitanje dovodi razinu poželjnosti samokontrole. Kada njezina općeprihvaćena korisnost i društvena prikladnost postaju gušenje sebstva, nezadovoljstvo i frustracija? Britko, bez dlake na jeziku, Perlain upućuje kritiku imperativu obuzdavanja, kontradiktorno simultano utjelovljujući pokušaj održavanja discipliniranosti nauštrb prirodnosti bivanja sobom. Suženost kretnji usmjerenih prema akciji ispisivanja sugerira održavanje visokog stupnja samokontrole, u isto vrijeme propitkujući njene granice, nužnost i limitirajući utjecaj na (artističku) ekspresivnost.

Mia Miošić

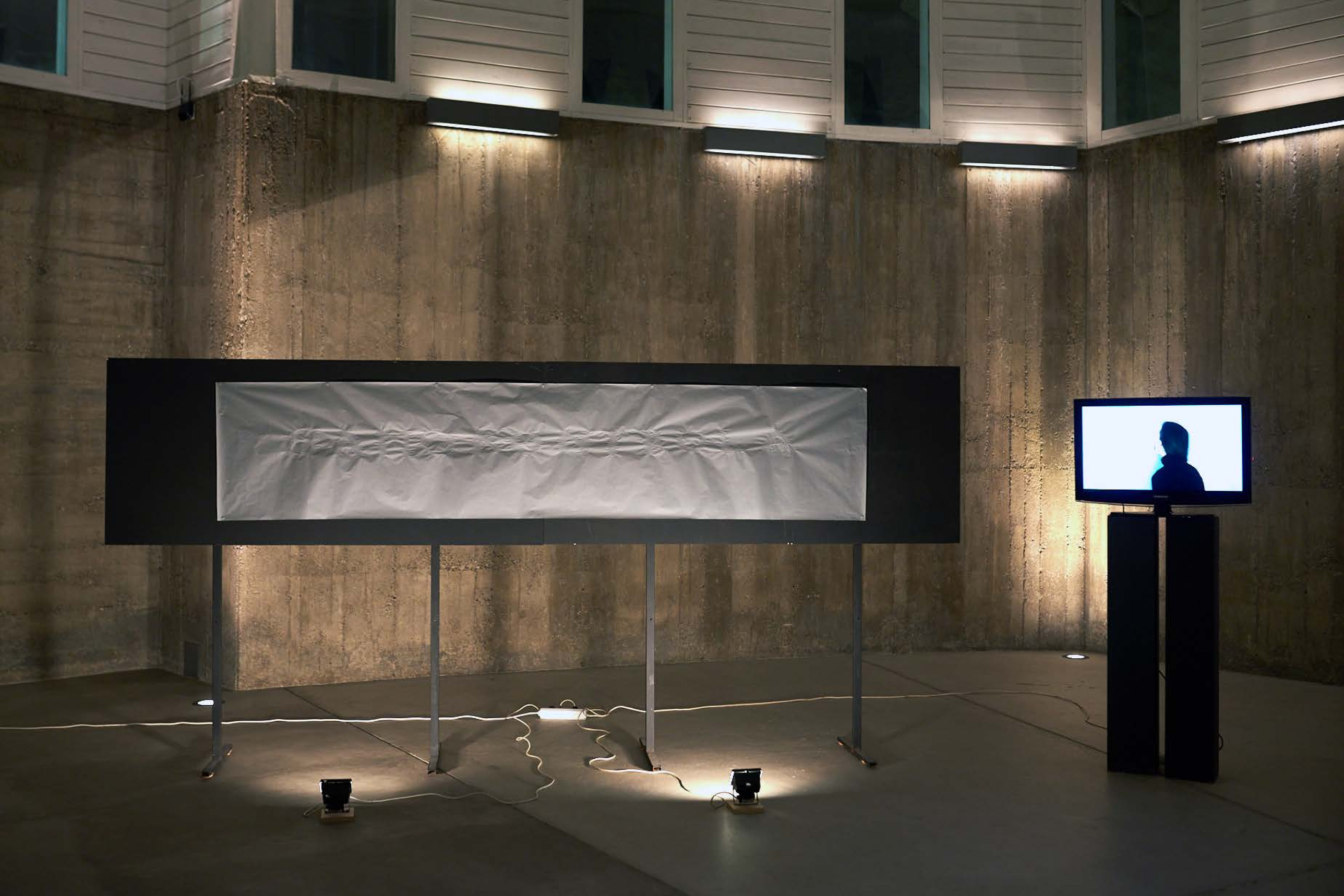
By definition, self-control is defined as a desirable virtue, an elimination of impulsiveness and recklessness, prioritising composure. The artist, therefore, questions the level of desirability of self-control. When does its generally accepted usefulness and social propriety become the suppression of self, dissatisfaction and frustration? Sharp-tongued, without mincing her words, Perlain criticizes the imperative of restraint, contradictorily embodying an attempt to maintain discipline at the expense of being one's natural self. The restriction of movements aimed towards the action of writing suggests the preservation of a high degree of self-control, at the same time questioning its limits, necessity and the limiting influence on (artistic) expression.

Mia Miošić





Anna Perlaty
Samokontrola, 2021.
pilśniowka i papier
60 x 350 cm
video
5'37"



Marija Petrović

Alter ego, 2021.
akrilik / papir
130 x 100 cm (3 komada)

Odsjek za slikarstvo, 2. godina diplomskog studija
mentorstvo: red. prof. art. (T) Viktor Popović,
doc. art. Neli Ružić, asist. art. Anita Miloš

—

Kao nekad posteri_na zidovima sobe iz tinejdžerskih dana, tako sada ove slike stoje na zidovima izložbenog prostora, evocirajući proces kroz koje prolazi svako ljudsko biće, proces izgradnje identiteta. Interpolirajući svoje lice u stav i tijelo tri slavne osobe, umjetnica javnosti pokazuje svoj alter ego, točnije dijelove sebe, vlastite osobnosti u kojima se mogu prepoznati autentične osobine Dalía, Bowiea i Madonne. Poznate su to ličnosti koje su umjetnicu „pratile“ i oblikovale tijekom njezina neizvjesnog putovanja rane mladosti, odnosno potrage za sobom, kao i buđenja bunta spram konvencionalnosti. Preuzimajući prepoznatljive karakteristike ovih triju osoba – barem onih prezentiranih javnosti, umjetnica im na neki način dodjeljuje ulogu pomoćnih ličnosti, pa čak i super heroja, preko čijih se karaktera, tijekom odrastanja, lakše suprotstavljala određenim životnim situacijama. No, „postajanjem“ drugom osobom, otvara se problematika distanciranja vlastitoga *ja* od počinjene pogreške, pripisujući učinjeno karakterima odabranih

Alter ego, 2021
acrylic / paper
130 x 100 cm (3 pcs)

Painting department, 2nd year graduate student
mentorship: Full Prof. (T) Viktor Popović,
Ass. Prof. Neli Ružić, Asst. Anita Miloš

—

Like posters in teenage bedrooms once upon a time, today these paintings hang on the walls of the exhibition space, evoking the process that every human being goes through, the process of identity construction. By interpolating her face into the position and body of three celebrities, the artist shows her alter ego to the public, more precisely parts of herself, of her own personality that can be recognized as authentic qualities of Dalí, Bowie and Madonna. They are widely-recognizable personalities who have “accompanied” the artist and shaped her during an insecure journey of her youth, in search of herself, and helped her awaken the rebellion against conventionalism. Adopting the recognizable characteristics of all three persons – at least those presented to the public, the artist somehow assigns them the role of auxiliary personalities, even superheroes, and while she was growing up these characters helped her confront certain life situations more easily. However, “becoming” another person opens the problem of distancing one’s own *I* from the error made, attributing what has been done to the characters

idola. Projicirajući proces „gamifikacije“ na papir, rad u pozadini skriva psihološku podlogu, koja se nalazi ispod nametljive monumentalnosti i naglašenog glamura – estetski bliskih kulturi *Campa* – postignutih uporabom šireg spektra žarkih boja, kao i igrom odjeće i stavova.

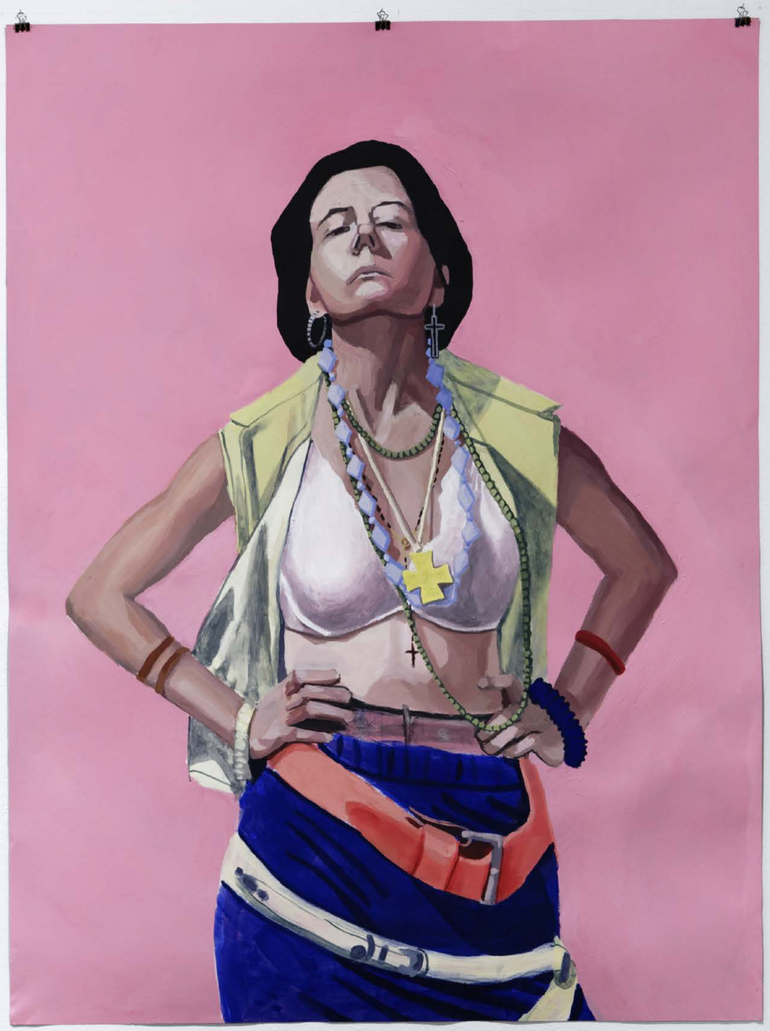
Osim što su osobine Dalía, Bowiea i Madonne poslužile za izgradnju svojevrsnih obrambenih mehanizama, tako su indirektno utjecali na autoričin stav prema feminizmu kao i na shvaćanje uloge žene u društvu. Upravo postav likova prati kronološki slijed umjetničinog osvještavanja i razvitka feminističkog stava. Prvotno je izražavala svoj feminizam kroz negiranje i odbacivanje ženstvenosti, pa čak i njezina preziranja. Potom umjetničin feministički duh doživljava pretvorbu u osporavanje pitanja spola i roda, kao i potpuno negiranje obaju spolova, kao nečeg nevažnog u iskazivanju sebe. Poslije androginosti umjetnica budi svoju ženstvenost – oslobođenu svih pravila i društvenih okova, te namjernim isticanjem pa čak i karikiranjem ženstvenosti suprotstavlja se svijetu patrijarhalnih vrijednosti. Njezin feministički bunt, kao i istraživanje pitanja spola i ženstvenosti vuče svojevrsnu paralelu s djelima i utjecajima konceptualne umjetnice Cindy Sherman. Bliska veza njihovih radova očituje se u preuzimanju identiteta određenih poznatih figura. Umjetnica Marija Petrović radom pod nazivom „alter ego“ preispituje ženstvenost, te promatraču otkriva raznolik spektar vlastite nutrine sklone artikulaciji slobode unutar svijeta u kojem se greška prihvaća.

Željka Vuko

of the chosen idols. By projecting the process of “gamification” on paper, the work hides a psychological basis in the background, which lies beneath intrusive monumentality and accentuated glamour – aesthetically close to *Camp* – achieved by using a broader spectrum of bright colours, as well as playing with outfits and positions.

Apart from the fact that Dalí’s, Bowie’s and Madonna’s attributes were used to construct defence mechanisms of sorts, they have indirectly influenced the artist’s attitude towards feminism as well as her understanding of the role of women in society. The characters are displayed in chronological sequence of the artist becoming aware of and developing the feminist attitude. She initially expressed her feminism by negating and rejecting femininity, even showing contempt for it. The artist’s feminist spirit then experiences transformation into contesting the issues surrounding sex and gender, as well as a complete denial of both sexes, as something insignificant for the expression of self. After androgyny, the artist awakens her femininity – liberated from all the rules and shackles or social conditioning, and by deliberately emphasising, even caricaturing femininity, she opposes the world of patriarchal values. Her feminist rebellion, as well as her exploration of gender issues and femininity draws a parallel of sorts, with the works and influences of the conceptual artist Cindy Sherman. The close connection between their works is manifested in the assumption of identities of particular famous figures. In her work titled “alter ego”, the artist Marija Petrović probes femininity and reveals to the observer a diverse spectrum of her own inner self, inclined to the articulation of freedom within a world in which error is accepted.

Željka Vuko



Matea Rančić

Drugom, 2021.
tuš / papir
70 x 100 cm (6 kom.)

Odsjek za slikarstvo, 2. godina diplomskog studija
mentorstvo: red. prof. art. (T) Viktor Popović,
poslijedoktorandica art. Sonja Gašperov

—

Rad pod nazivom *Drugom* nastaje interpretacijom motiva arhitekture i urbanog područja grada Splita kroz 'posredan crtež', koji pak nastaje kao *posljedica* 'neposrednog crteža'. Umjetnica zapešća svojih ruku povezuje letvom dugom 100 cm, na čijim su krajevima pričvršćeni rapidografi, te se upušta u stvaranje dva istodobna crteža – jedan nastao svjesno, a drugi potpuno nesvjesno. Desna ruka radu pristupa na uobičajen način, pokušavajući što vjerodostojnije preslikati odabrane gradske motive na zadanom papiru. Istovjetno s pokretima desne ruke, crta i lijeva, no njezini pokreti ostavljaju neplanirane tragove.

Rezultati djelovanja desne i lijeve ruke jesu dva različita crteža: prvi suprotstavljen drugome svojom težnjom ka geometrizmu i vjernosti izvornom motivu, dok se drugi opire prvom svojom organskom cjelinom odriješenom osjećaja tehničke pravilnosti. Ukratko, neuobičajenim eksperimentalnim postupkom, umjetnica

With the Other, 2021
rapidograph pen / paper, sound piece
70 x 100 cm (6 pcs)

Painting department, 2nd year graduate student
mentorship: Full Prof. (T) Viktor Popović;
Postdoc. Sonja Gašperov

—

The work entitled *With the Other* is created by interpreting the motifs of architecture and the urban area of Split using 'indirect drawing', which in turn is created as a *consequence* of 'direct drawing'. The artist connects her wrists with a 100 cm long lath, then attaches Rapidograph pens on each end and begins to create two simultaneous drawings – one created consciously, and the other completely unconsciously. The right hand approaches the work in the usual way, trying to copy the selected city motifs on the given paper as faithfully as possible. The left hand draws simultaneously as the right hand moves, but its movements leave unplanned traces.

The action of the right and the left hand produces two different drawings: the first counteracts the second with its striving for geometry and fidelity to the original motif, while the second resists the first with its organic whole free from the sense of technical precision. In short, the artist uses this unusual experimental procedure and tries to achieve,

nastoji od pravilnih geometrijskih linija i oblika postići spontanost pokreta oslobođenih insceniranosti. Odabirom motiva arhitekture i urbanizma, pa čak i sama uporaba rapidografa, često upotrebljavanim kod projektiranja, pokazuje se logičnim za takav postupak. Kao fokus rada stoje crteži nastali nedominantnom „drugom“ rukom čiji se efekt postiže upravo spontanošću. Iako se referenca za izložene radove prividno može vući na djela Cya Twomblya, ipak njegova djela su rađena svjesnim, unaprijed planiranim pokretima, dok je u ovom radu naglasak na spontanosti.

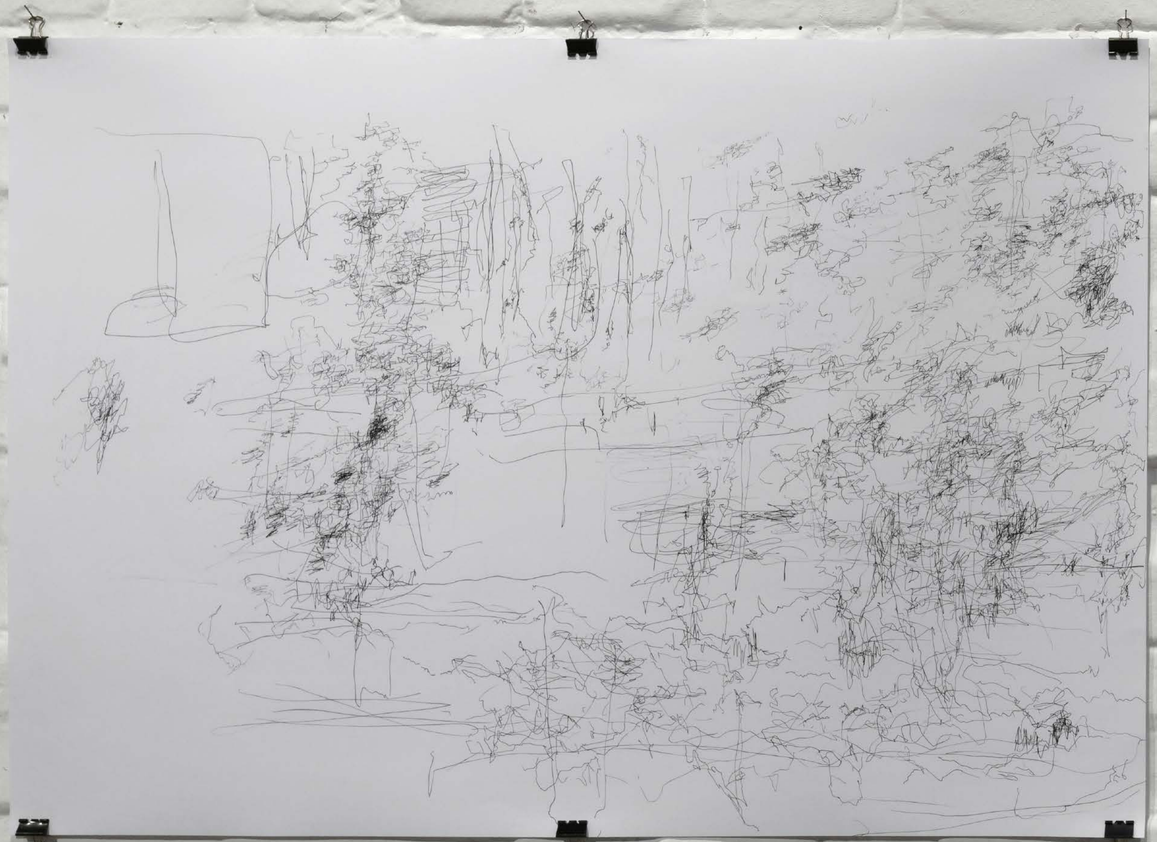
Umjetnica na svojevrstan način teži ka odmaku od „naučenosti“ i svoga specifičnog crtanja, što se ponekad pokazuje teško ostvarivim. „Stereotip“ slabije i manje spretnije ruke nastoji se razbiti realizacijom crteža određenog motiva za koji smatramo da su vještina i tehnička sposobnost od iznimne važnosti. U ovom slučaju riječ je o urbanističkim motivima grada Splita, koji i na „lijevim“ i na „desnim“ crtežima asociraju na kaotičnost gradskog areala. Prepuštanjem stvaralačkom procesu, kao i prihvaćanjem neizvjesnosti ishoda, autorica otkriva nove elemente vlastitog likovnog rukopisa.

Željka Vuko

from regular geometric lines and shapes, the spontaneity of movement free from staging. The selection of architecture and urbanism as motifs, including the use of Rapidograph pens, which are often used in design, proves logical for such a procedure. The drawings created with the “other” non-dominant hand become the focus of the work. Their effect is achieved by spontaneity. Although the reference for the exhibited works can seemingly be drawn to the works of Cy Twombly, his works are made with conscious, pre-planned movements, while in this work the emphasis is on spontaneity.

In a certain way, the artist strives to move away from “instruction” and her specific drawing, which at times proves difficult to achieve. She attempts to break the “stereotype” of the weaker and less skilful hand by producing a drawing of a specific motif that requires exceptional skill and technical ability. In this case, we are talking about the urban motifs of the city of Split, which in both the “left” and the “right” drawings are associated with the chaotic nature of the urban area. By indulging in the creative process, and accepting the uncertainty of the outcome, the artist discovers new elements of her own visual style.

Željka Vuko



Palmina Roglić

Essence I., 2021.
gips, ljepilo, enamel boja, vosak / MDF ploča
100 x 80 cm

Essence II., 2021.
tkanina, gips, ljepilo, lak, vosak / različite podloge
različite dimenzije (8 komada)

Odsjek za slikarstvo, 2. godina diplomskog studija
mentorstvo: red. prof. art. (T) Viktor Popović,
doc. art. Neli Ružić, asist. art. Anita Miloš

—

Na temeljima postmoderne koncepcije tijela, koja od žena zahtijeva hirpersvjesnost i brzu prilagodbu standardima ljepote, Palmina Roglić propituje konvencije slike kao likovnog medija stvarajući niz radova različitih dimenzija. Odmičući se od standardnog kvadrata i koristeći razni materijal poput platna, tkanine, gipsa, ljepila, laka, enamel boje i voska, autorica diskretnom skulpturalnošću zalazi onkraj konvencija slike i materijom znatno zahvaća prostor. Bitan element njezina rada snažna je veza između tijela i njegove reprezentacije. O tome sama autorica ističe:

Essence I, 2021
plaster, glue, enamel paint, wax / MDF board
110 x 80 cm

Essence II, 2021
fabric, plaster, glue, varnish, wax / various surfaces
variable dimensions (8 pcs)

Painting department, 2nd year graduate student
mentorship: Full Prof. (T) Viktor Popović,
Ass. Prof. Neli Ružić, Asst. Anita Miloš

—

Based on the postmodern conception of the body, which requires women to be hyper-sensitive and quickly adapt to the standards of beauty, Palmina Roglić examines the conventions of painting as a visual medium by creating a series of works of variable dimensions. Moving away from the standard square and using mixed materials such as canvas, fabric, plaster, glue, varnish, enamel paint and wax, the artist goes beyond the convention of painting and considerably penetrates the space with discrete sculptural plasticity. The strong connection between the body and its representation is an essential element of her work. The artist herself points out:

„Potreba za gotovo opsesivnom kontrolom nad vlastitom reprezentacijom i alijenacija koja nastupa uslijed bezbrojnih pokušaja u nastojanju da se zadovolji nedostižan promjenjiv ideal. Tijelo je samo po sebi performans – simultana igra pokreta, pogleda, proporcija čija su pravila internalizirana. Ono je točka toplog kontakta sa zemaljskim postojanjem, a istovremeno društveni konstrukt koji ga pretvara u drugost. Reprezentacija drugosti ovisi o dominantnoj kulturno-društvenoj klimi u kojoj nastaje.“

Autorica svoj rad artikulira na temeljima pogreške koja se događa doživljajem tijela i tjelesnosti kroz optiku suvremenih društvenih ideala. Na radu je zastupljena boja inkarnata koja, osim što je u povijesti umjetnosti najzastupljenija boja kože, od samoga rođenja biva pripisana djevojčicama kao njihov koloristički reprezent. Nadalje, vosak svojom mekanom i topljivom teksturom izražava autoričin senzibilitet, indirektno aludira na tijelo žene, a svojom prisutnošću na umjetničinu djelu budi poriv za njegovim doticanjem. Konačan rad zapravo je težak i čvrst, a procesualno građenim površinama s mnogo tekstura i različitih materijala postignut je dojam tijela u prostoru. Esencija rada Palmine Roglić leži u materičnosti, potrebi za taktilnošću, naglasku na feminitetu i emancipaciji, stvaranju „tijela“ kao prisutnosti u prostoru.

Barbara Ćatipović

“The need for an almost obsessive control over one’s own representation and the alienation that results from countless attempts to satisfy the unattainable changing ideal. The body is in itself a performance – a simultaneous play of movement, gaze, proportions, the rules of which are internalized. It is a point of warm contact with the earthly existence, and at the same time a social construct that turns it into otherness. The representation of otherness depends on the dominant socio-cultural climate in which it arises.”

The artist articulates her work on the basis of errors that occur by experiencing the body and corporeality through the prism of contemporary social ideals. The flesh colour is prevalent in the work and, besides being the most representative skin colour in the history of art, it has been attributed to girls as their colouristic representative since birth. Furthermore, wax, with its soft and soluble texture expresses the artist’s sensibility, indirectly alluding to a woman’s body, and its presence in the artist’s work inspires the urge to touch it. The final work is actually heavy and solid, and the impression of a body in space is achieved with the processually-built surfaces, many textures and various materials. The essence of Palmina Roglić’s work is found in materiality, the need for tactility, the emphasis on femininity and emancipation, the creation of the “body” as a presence in space.

Barbara Ćatipović

Anamaria Totić

For the Love of God, 2021.
akrilik / šperploča
200 x 160 cm

Odsjek za slikarstvo, 1. godina diplomskog studija
mentorstvo: doc. art. Vedran Perkov,
asist. art. Josip Šurlin

—

„I want to be a machine.“
Andy Warhol

Inspirirana vlastitom potrebom nesvjesnog i automatskog *crtkaranja*, Anamaria Totić kreira impozantno slikarsko djelo koje problematizira pojmove ponavljanja i težnje perfekciji. Instinktivno narisane crtice koje autorica naziva „iglicama“, na drvenoj se podlozi pretvaraju u 2640 ispunjenih crnih pravokutnika izvedenih preko prethodno pripremljenog rastera. Drvena je podloga unikatan komad izrade autoričinog oca, s kojim često umjetnički stvara. Naslov *For the Love of God*, u prijevodu *Za Boga miloga*, odraz je frustracije zbog nesavršenosti, usklik, čežnja za savršenstvom.

U procesu nizanja pravokutnika umjetnica prostoručno prati matematičku preciznost rastera, sustava koji pruža prijeko potreban i stabilan oslonac nepouzdanoj ljudskoj ruci. Skladnost oblika u

For the Love of God, 2021
acrylic / plywood
200 x 160 cm

Painting department, 1st year graduate student
mentorship: Ass. Prof. Vedran Perkov,
Asst. Josip Šurlin

—

“I want to be a machine.”
Andy Warhol

Inspired by her own need for unconscious and automatic *doodling*, Anamaria Totić creates an impressive painting that problematizes the notions of repetition and striving for perfection. Instinctively drawn lines that the artist calls “needles”, are transformed into 2,640 filled black rectangles on a wooden base, executed over the previously prepared raster. The wooden base is a unique piece made by the artist’s father, whom she often creates art with. The title *For the Love of God*, is an expression of exasperation over imperfection, an exclamation, a longing for perfection.

In the process of concatenation of rectangles, the artist follows the mathematical precision of the raster with freehand, a system that provides a much-needed and stable support for an unreliable human

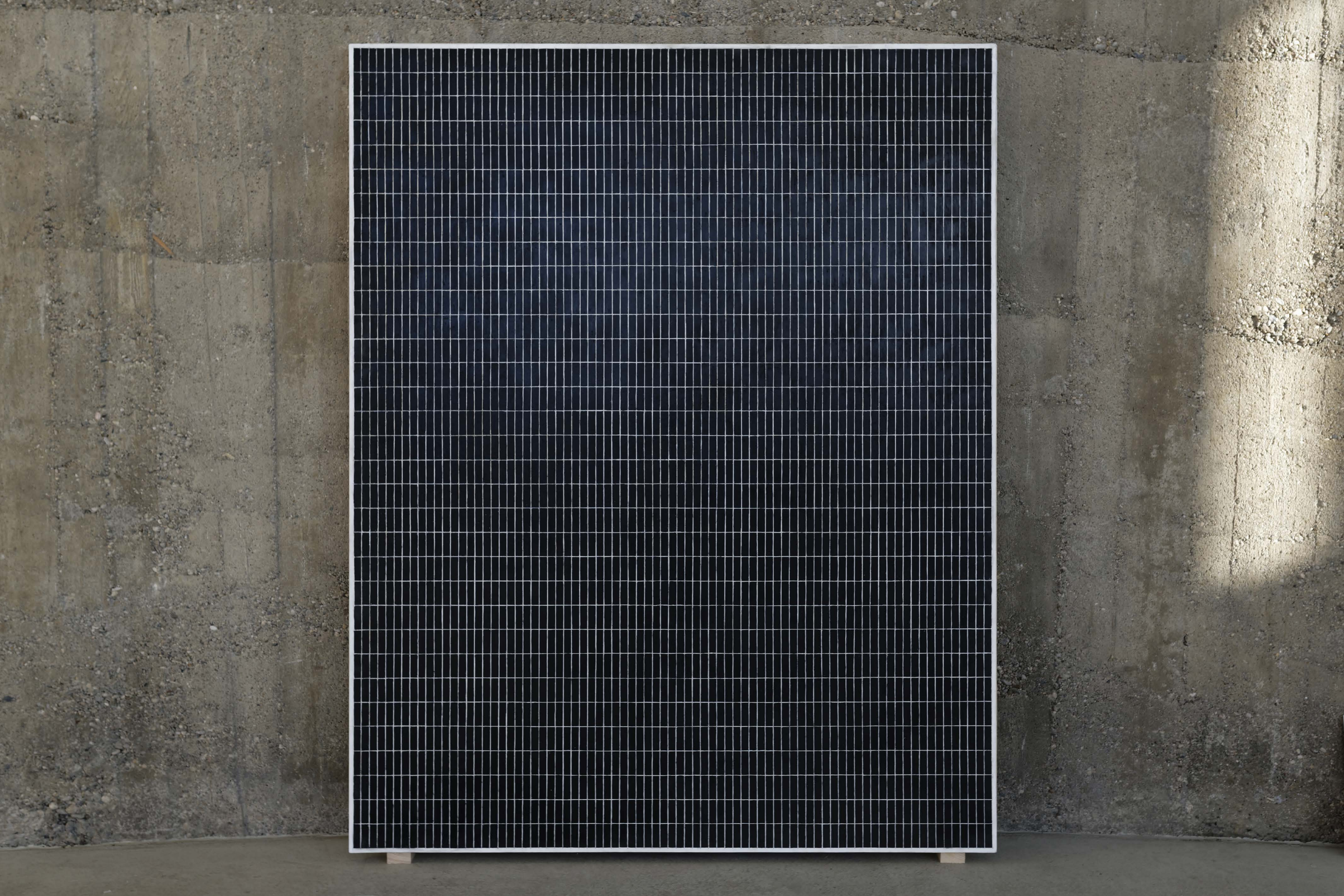
rasteru predstavlja ideal za kojim žudi nastala mreža crnih iglica. Privid potpune pravilnosti koji pruža prostorna udaljenost od rada narušen je izravnijim uvidom u rad, pri čemu se otkriva neminovnost „grešnosti“ ruke. Sitne pogreške rezultati su inherentno neizbježnih intervencija ljudskosti poput tremora. U vapaju za izbjegavanjem te pogrešnosti, Totić se okreće imitaciji stroja, intenzivno i svakodnevno radeći na svojim uvećanim iglicama. Fizička i psihička zahtjevnost unaprijed zadane repetitivnosti naposljetku rezultira impresivnim ostvarenjem. Naglasak se pritom stavlja na ponavljanju kao usavršavanju, kao putu prema artificijelnoj, besprijekornoj harmoniji koja odolijeva čovječnosti. Paradoksalno, uz želju da se oponašanjem stroja izbjegnu greške, prisutna je i neminovna potreba prenošenja osobnih emocija na promatrača, kako bi prepoznao nepokolebljivost i predanost mlade umjetnice koja kroz iscrpnu procesualnost stvaralačkog postupka prihvaća limite svoje ljudskosti.

Mia Miošić

hand. The harmony of shapes in the raster represents an ideal that the resulting network of black needles aspires to. A more direct insight into the work disturbs the illusion of total regularity provided by spatial distance from the work, thus revealing the inevitable “inaccuracy” of the hand. Minor errors are the result of the inherently inevitable interventions of humanity such as tremors. Trying to avoid this inaccuracy, Totić turns to imitation of the machine, intensely and daily working on her enlarged needles. The physical and mental demands of the predetermined repetitiveness ultimately result in an impressive achievement. In the process, the emphasis is on repetition as refinement, leading to an artificial, flawless harmony that resists humanity. Paradoxically, with the desire to avoid the error by imitating the machine, there is also an inescapable need to convey personal emotions to the observer, so that he can recognize the steadfastness and dedication of the young artist who accepts the limits of her humanity through the exhaustive processuality of the creative procedure.

Mia Miošić

Antoinette Gelf
Fly in the Eyes of Gelf, 2011,
oil on lin, 1 piece
240 x 210 cm



Fani Vidović

Greška, 2021.
fotografija / umjetnička knjiga
23 x 23 cm (20 stranica)

Odsjek za slikarstvo, 1. godina diplomskog studija
mentorstvo: doc. art. Vedran Perkov,
asist. art. Josip Šurlin

—

Propitkivanje pojavnosti i učestalosti grešaka u svakodnevnom životu temeljna je ideja rada *Greška* autorice Fani Vidović. Rad predstavlja svojevrstan arhiv fotografija ostvaren u formi umjetničke knjige. Dvadeset odabranih fotografija sadržano je u knjizi tvrdih korica dimenzija 23 x 23 cm. Kao centralna poveznica svih fotografija uočava se, gotovo neprimjetna, općeprihvaćena i ustaljena prisutnost greške u ljudskoj svakodnevnici. Smještanjem motiva greške u centar svojih fotografija autorica doslovno, ali i figurativno, približava i naglašava njezino postojanje te pažnju gledatelja fokusira na učestalu, ali često nezapaženu, prisutnost greške u ljudskom okružju.

Koristeći mobilni uređaj, autorica tijekom izvjesnog vremena fotografira greške na koje svakodnevno nailazi, a što je dovodi do sakupljanja znatnog broja fotografija, gotovo njih stotinjak. Propitkujući brojnost akumuliranih fotografija i onoga što one prikazuju, odnosno analizirajući greške koje one predstavljaju, autorica dola-

For the Love of God, 2021
photography / artist book
23 x 23 cm (20 pages)

Painting department, 1st year graduate student
mentorship: Ass. Prof. Vedran Perkov,
Asst. Josip Šurlin

—

The fundamental idea of Fani Vidović's work *Error* is questioning the manifestation and frequency of errors in everyday life. The work represents a photo archive of sorts, realized in the form of an artist book. The hardcover book measuring 23 x 23 cm contains twenty selected photographs. The through-line connecting all photographs is the almost imperceptible, generally accepted and established presence of error in human daily life. By positioning the motif of error in the centre of her photographs, the artist literally, but also figuratively, reveals and emphasizes its existence and focuses the observer's attention on the frequent, but often unnoticed, presence of error in the human environment.

Using a mobile device, the artist takes photos of errors that she encounters every day over a certain period of time, which results in an accumulation of a considerable number of photographs, close to a hundred. Examining the number of accumulated photographs and what they show, that is, analysing the errors they represent, the art-

zi do ključne problematike samog rada: što ustvari jest, a što nije greška te na koji je način moguće napraviti jasnu distinkciju između greške i ljudski prouzrokovane pojave.

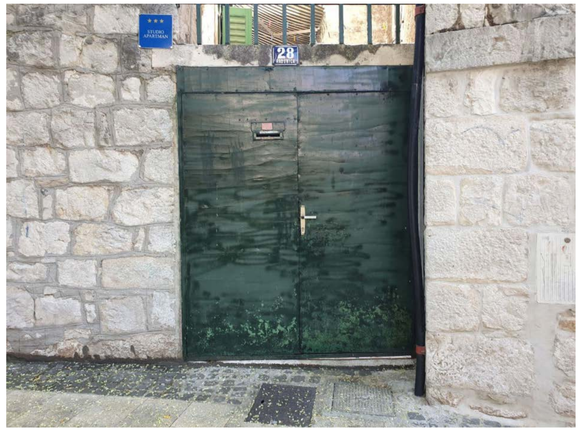
Autorica na koncu odabire dvadeset fotografija koje se printaju u formi knjige koja se sastoji od jednako toliko stranica. Stranice se printaju jednostrano s ciljem potpunog fokusiranja gledateljeve pažnje na pojedinačno prikazane greške, ali ujedno i s ciljem postizanja urednosti cjelokupnog rada. Umjetnička knjiga kao forma te fotografija kao umjetnički medij često se pojavljuju u opusu Fani Vidović. Greške prikazane na fotografijama u većini slučajeva zauzimaju središnji dio fotografije, čime se dodatno naglašava temeljna intencija i motiv rada.

Matea Krivić

ist arrives at the crucial point: what actually is or is not an error, and how can we make a clear distinction between an error and a man-made phenomenon.

Eventually, the artist selects twenty photographs that are printed in the form of a book consisting of as many pages. The pages are printed on one side with the aim of fully focusing the viewer's attention on individually displayed errors, but also with the aim of achieving neatness of the entire work. The artist book as a form, and photography as an artistic medium often appear in the work of Fani Vidović. In most cases, the errors shown in the photographs occupy the central position in the picture, thus further emphasizing the basic intention and motif of the work.

Matea Krivić


28

SPLI

PROMJENLJIVO
LJEPO VRIJEME
STALNO
BAROMETAR

Kristijan Vrdoljak

Autoportret, 2021.
digitalni ispis / papir
100 x 70 cm

Autoportret, 2021.
digitalni ispis / papir
100 x 70 cm

Tvornica, 2021.
digitalni ispis / papir
100 x 70 cm

Odsjek za slikarstvo, 1. godina diplomskog studija
mentorstvo: doc. art. Vedran Perkov,
asist. art. Josip Šurlin

—

U doba kulture ekrana i slikovnog obrata umjetnik Kristijan Vrdoljak, kroz upotrebu digitalnog medija i softwarea, stvara radove utemeljene na ideji greške, tzv. glitcheve. Posredstvom alata softwaera stvara digitalni rasap slike (glitch) putem kojeg slika gubi svoj izvoran oblik. Za postizanje rezultata autor manipulira fotografijama dodavanjem ili oduzimanjem gradbenih elemenata. Glitch Artom umjetnik problematizira benjaminovsko pitanje originala umjetničkog djela. Walter Benjamin navodi da se reprodukcijom

Self-portrait, 2021
digital print / paper
100 x 70 cm

Self-portrait, 2021
digital print / paper
100 x 70 cm

Factory, 2021
digital print / paper
100 x 70 cm

Painting department, 1st year graduate student
mentorship: Ass. Prof. Vedran Perkov,
Asst. Josip Šurlin

—

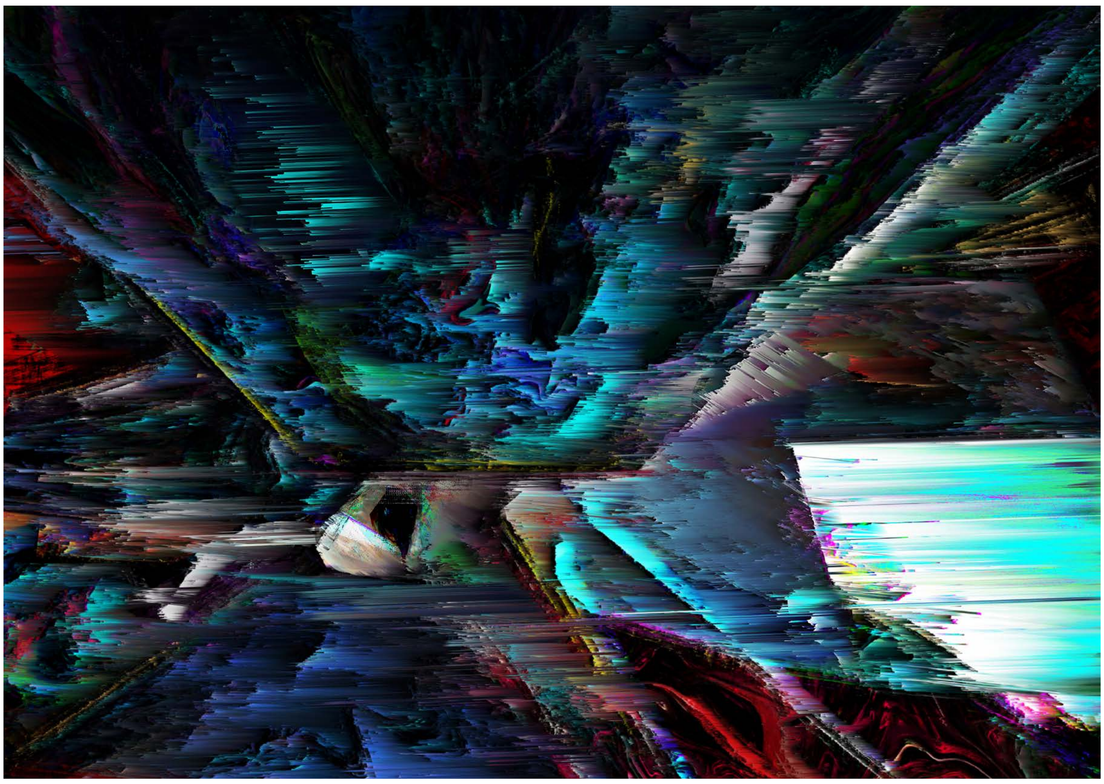
In the age of screen culture and the pictorial turn, the artist Kristijan Vrdoljak uses digital media and software to create works based on the idea of error, the so-called *glitches*. Using software tools, he creates the digital image distortion (*glitch*) whereby the image loses its original form. To achieve results, the artist manipulates photographs by adding or subtracting the structural elements. *Glitch Art* problematizes Benjamin's question of the original work of art. Walter Benjamin states that by reproduction a work of art loses its

umjetničkog djela gubi na njegovoj jedinstvenosti. No, glitchu nije cilj imitacija ni reprodukcija, već manipulacija i izmjena određenog sadržaja. Prema tome, rezultat dobiven glitch tehnikom postaje jedinstven i u svojoj suštini ostaje originalan. Originalnost se pojavljuje virtualnim oblikom koji sadrži kôd, a upravo taj kôd „upućuje“ ekran kako prikazati stvorenu sliku. Referirajući se na Lulu Renéa Magrittea, autor takvu komunikaciju zapravo stavlja u kontekst „metaslike koje govori“ W. J. T. Mitchella. Magritteova Lula zagonetno riječima nalaže da „ovo nije lula“ (Ceci n’est pas une pipe), nego je samo slika lule, ili drugim riječima, slika se odnosi na samu sebe. U digitalnom obliku kôd predstavlja „govor“ koji je skriven (ne percipira se izravno), a vidljiv ostaje samo rezultat komunikacije kôda i računala. Autor upotrebljava digitalnu grešku kao digitalni ready-made. Radove takvog tipa unikatnima čini izmjena izvornog kôda. Korištene fotografije u postupku izrade radova iznova su mijenjane, manipulirane i kolažirane u postojeće kompozicije. Navedena metoda omogućuje neograničenu mogućnost izmjene i manipulacije slike. Konačno djelo rezultat je programskog rada o čijoj finalizaciji ovisi umjetnikova odluka, znanje i svjesno ograničavanje rada u programu.

Barbara Ćatipović

uniqueness. However, the goal of *glitch* is not imitation or reproduction, but manipulation and modification of certain content. The result obtained with the *glitch* technique therefore becomes unique, and in its essence remains original. Originality appears in a virtual form that contains a code, and this code “instructs” the screen how to display the created image. Referring to René Magritte’s *Ceci n’est pas une pipe*, the artist puts such communication in the context of W. J. T. Mitchell’s “talking metapictures”. In Magritte’s *Ceci n’est pas une pipe*, an enigmatic inscription says “This is Not a Pipe”, but only a picture of the pipe, or in other words, the image is self-referential. In digital form, code is “speech” that is hidden (it is not perceived directly), and only the result of communication between code and computer remains visible. The artist uses digital error as a digital *ready-made*. What makes works of this type unique is modification of the original code. Photographs used in the process of making the artwork have been changed again, manipulated and collaged into existing compositions. This method allows for an unlimited ability to modify and manipulate the image. The final work is the result of programming work, the finalization of which depends on the artist’s decision, knowledge and conscious limitation of work in the program.

Barbara Ćatipović



Marieta Vulić

Trajanje, 2021.
kombinirana tehnika / papir
90 x 60 cm (10 komada)

Odsjek za slikarstvo, 2. godina diplomskog studija
mentorstvo: red. prof. art. (T) Nina Ivančić,
asist. art. Petar Katavić

—

Kombiniranom tehnikom na papiru umjetnica Marieta Vulić izlaže rad pod nazivom *Trajanje* koji se sastoji od serije crteža. Istraživanjem povezanosti između osobne i kolektivne memorije, crteži nastaju kao svojevrsno oslikavanje iskustva, kao i otvaranje pogleda spram budućeg, onog što će se potencijalno tek ostvariti. Preko crteža nastalih kao dio dnevničkog procesa, umjetnica eksperimentira s traganjem za vlastitim rukopisom, upuštajući se u nepoznato.

Kroz „medij“ crtanja prati se povezanost oka i ruke, te simbioza njihova pokreta gdje zajedno pretvaraju spontane misli u vidljivu kreaciju crteža. Mnoštvo linija nastalih crtanjem oblika stvaraju prividnu fluidnost pokreta. Dan za danom, poput dnevničkog prikaza umjetnica istražuje unutarnji identitet, koji se kao i crteži mijenja svakom novom izradom. Procesom novog stvaranja prati disharmoniju između bilježenja vlastitih želja i jednoličnosti sva-

Duration, 2021
mixed media / paper
90 x 60 cm (10 pcs)

Painting department, 2nd year graduate student
mentorship: Full Prof. (T) Nina Ivančić,
Asst. Petar Katavić

—

Using the technique of mixed media on paper, the artist Marieta Vulić is exhibiting the work titled *Duration*, which consists of a series of drawings. By exploring the connection between personal and collective memory, the drawings are created as a kind of depiction of experience, as well as opening one’s eyes to the future, to what is potentially yet to be realized. Using drawings produced as part of the diary process, the artist experiments with searching for her own style, venturing into the unknown.

The “medium” of drawing follows the connection between the eye and the hand, as well as the symbiosis of their movement whereby together they transform spontaneous thoughts into the visible drawing creation. The multitude of lines rendered by drawing shapes create an ostensible fluidity of movement. Day in day out, like a diary representation, the artist explores her inner identity, which, like drawings themselves, changes with each new creation. In the process of new creation, she follows

kodnevice okružene sanjarskom aurom. Crtanje za umjetnicu ima svojevrstan terapeutski učinak i to kroz nastojanje obuzdavanja unutarnjeg nemira koji na papir posljedično s vremenom stvara vizualnu novelu.

Crtanjem različitih oblika i pisanjem teksta, nastalih slučajnim ili namjernim odabirom, proučava se njihov suodnos i nadopunjavanje. Upijajući svakodnevne vanjske podražaje u vidu različitih formi, od rečenica do natpisa uočenih u svijetu oko sebe, ili pak proizišlih iz vlastite nutrine, umjetnica nastoji ostvariti potpunu slobodu umjetničkog izraza. Svijet koji nas okružuje prepun je nesavršenosti i slučajnih pogrešaka, koji kao takvi potencijalno bude u autorici inspiraciju za motive ocrtane na papiru, u procesu čije se izrade nanovo otvaraju mogućnosti nastajanja novih grešaka.

Željka Vuko

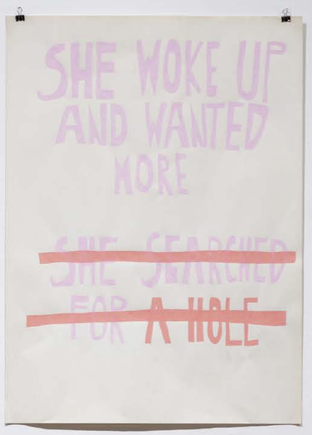
the disharmony between recording her own desires and the monotony of everyday life enveloped in a dreamy aura. Drawing for the artist has a kind of therapeutic effect through the effort to curb the inner turmoil that consequentially, over time, creates a visual novella on paper.

By drawing various shapes and writing the text, created randomly or by deliberate choice, she studies their correlation and complementarity. Absorbing everyday external stimuli in various forms, from sentences to inscriptions observed in the world around her, or in turn, arising from her own inner self, the artist strives to achieve complete freedom of artistic expression. The world around us is full of imperfections and accidental errors, and as such they potentially inspire the artist to create motifs outlined on paper, thus reopening the possibilities of making new errors.

Željka Vuko

NASILNO SAŽIMANJE
VREMENA

TORTURE IS
BARBARIC


SHE WOKE UP
AND WANTED
MORE
~~SHE SEARCHED~~
~~FOR A HOLE~~

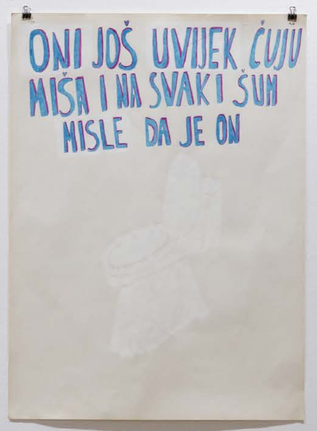
STRONG DESIRE
SWEET DESIRE

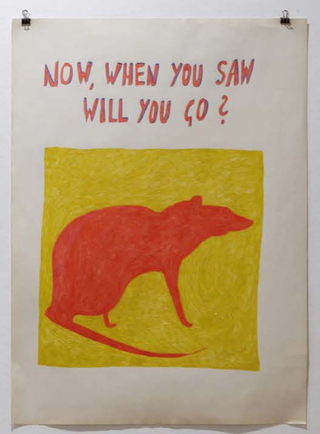
21:27

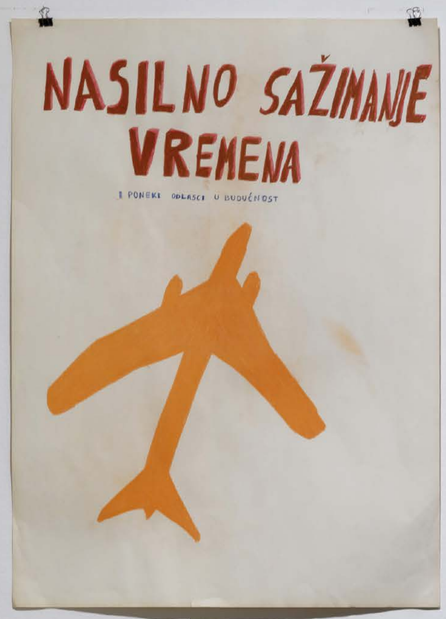
NEUE TIPS FÜR DIE MODERNE
HAUSHALTSPFLEGE

— WHAT IS YOUR NEXT DESIRE?

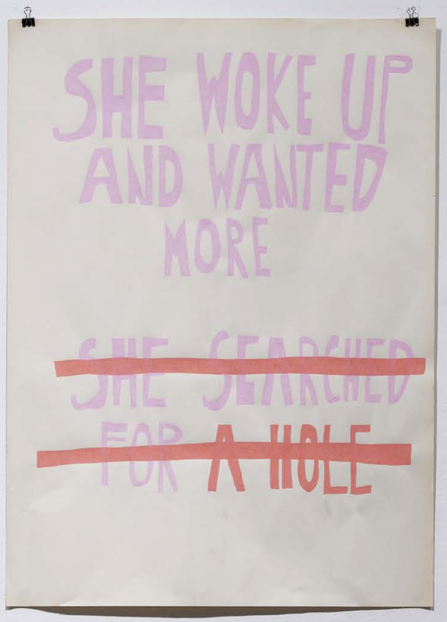
MOĆU
KUĆI


ONI JOŠ UVIJEK ČUJU
MIŠA I NA SVAKI ŠUM
MISLE DA JE ON


NOW, WHEN YOU SAW
WILL YOU GO?


NASILNO SAŽIMANJE
VREMENA
I PONEKE ODLASCI U BUDUĆNOST

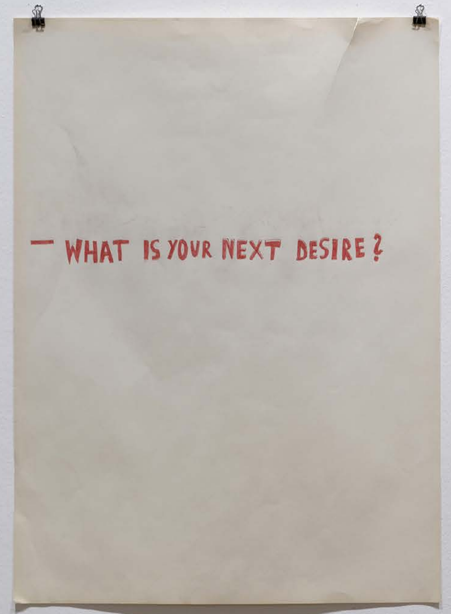
TORTURE IS
BARBARIC


SHE WOKE UP
AND WANTED
MORE
SHE SEARCHED
FOR A HOLE

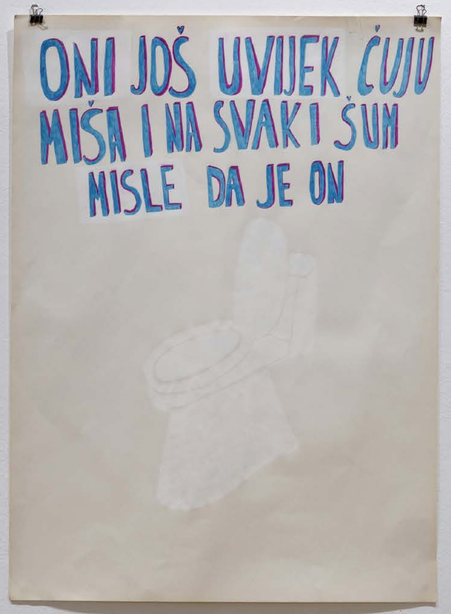
STRONG DESIRE
SWEET DESIRE

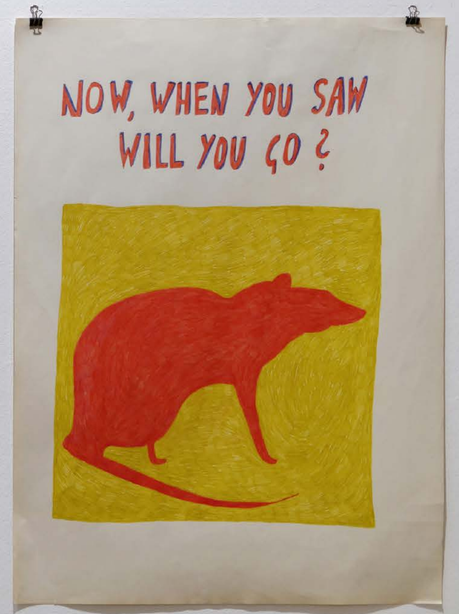
21:27

NEUE TIPS FÜR DIE MODERNE
HAUSHALTSPFLEGE


— WHAT IS YOUR NEXT DESIRE?

HOĆU
KUĆI


ONI JOŠ UVIJEK ČUJU
MIŠA I NA SVAKI ŠUM
MISLE DA JE ON


NOW, WHEN YOU SAW
WILL YOU GO?

— WHAT IS YOUR NEXT DESIRE?
NASILNO SAŽIMANJE VREMENA
ONI JOŠ UVIJEK ČUJU MISA I NA SVAKI ŠUM MISLE DA JE ON
NOW, WHEN YOU SAW WILL YOU GO?
SHE WOKE UP AND WANTED MORE
~~SHE SEARCHED FOR A HOLE~~
NEUE TIPS FÜR DIE MODERNE HAUSHALTSPFLEGE
YOU ARE MY FUTURE TRAIN
GORKO SLATKA BALADA
HARMONIJA
STRONG DESIRE
SWEET DESIRE
HOĆU KUĆI

NOW, WHEN YOU SAW
WILL YOU GO ?
SHE WOKE UP
AND WANTED
MORE
SHE SEARCHED
FOR A HOLE
NEUE TIPS FÜR DIE MODERNE
HAUSHALTSPFLEGE
GORKO SLATKA
BALADA
HARMONIJA
STRONG DESIRE
SWEET DESIRE

Organizacija
Umjetnička akademija u Splitu
Filozofski fakultet u Splitu

Voditelji projekta
Viktor Popović
Dalibor Prančević

Mentori
Nina Ivančić
Dalibor Prančević
Viktor Popović
dr. sc. Blaženka Perica
Vedran Perkov
Neli Ružić

Asistenti
Sonja Gašperov
Petar Katavić
Božo Kesić
Anita Miloš

Postav izložbi
Suradnja studenata uz podršku mentora i asistenata

Realizacija projekta omogućeni su sredstvima Grada Splita, Služba za kulturu, umjetnost i staru gradsku jezgru

Organised by
Arts Academy, University of Split
Faculty of Humanities and Social Sciences, University of Split

Project leaders
Viktor Popović
Dalibor Prančević

Mentors
Nina Ivančić
Dalibor Prančević
Viktor Popović
Blaženka Perica, PhD
Vedran Perkov
Neli Ružić

Assistants
Sonja Gašperov
Petar Katavić
Božo Kesić
Anita Miloš

Exhibition displays
Student collaboration (supervised by mentors and the assistants)

The project was financially supported by the City of Split, Department of Culture, Art and the Old Town affairs

Tekstovi
Barbara Ćatipović
Matea Krivić
Mia Miošić
Blaženka Miše
Željka Vuko

Prijevodi na engleski jezik
Robertina Tomić

Fotografije
Viktor Popović
Matija Smuk

Oblikovanje
Viktor Popović

Texts
Barbara Ćatipović
Matea Krivić
Mia Miošić
Blaženka Miše
Željka Vuko

English translation
Robertina Tomić

Photography
Viktor Popović
Matija Smuk

Design
Viktor Popović

IZLAZ