# 9th Croatian Print

Croatian Academy of Sciences and Arts Department of Prints and Drawings

Zagreb 7 May-16 July 2024

Klovićevi dvori Gallery Jesuit Square 4, Zagreb





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of Prints and Drawings

of CASA

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INES KRASIĆ / NEVERMORE

solo exhibition of the winner of CASA Prize in 2019

exhibition concept and setup

Ines Krasić

exhibition curator

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Klovićevi dvori Gallery

Jesuit Square 4, Zagreb

5 9th Croatian Print Triennial

organization committee

### academician Igor Fisković

Head of the Department of Prints and Drawings of CASA, Chairman of the Committee

### academician Igor Rončević

CASA

### Nevena Tudor Perković

Director of Directorate for Cultural and Artistic Development

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Veljko Mihalić, MSc, senior expert associate adviser

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Head of the curator staff and exhibition program of the Klovićevi dvori Gallery

Vesna Kedmenec Križić, museum advisor

Managing Director of the Department of Prints and Drawings of CASA

Ružica Pepelko, museum advisor

Department of Prints and Drawings of CASA

### Ana Petković Basletić, senior curator

Department of Prints and Drawings of CASA

selection committee

### academician Zlatko Keser

CASA, Chairman of the Committee

### Lovorka Magaš Bilandžić, PhD, associate professor

Department of Art History, Faculty of Humanities and Social Sciences in Zagreb

### Igor Čabraja, PhD art., associate professor

Graphic arts of the Teaching department

of the Academy of Fine Arts, University of Zagreb

### Ružica Pepelko, museum advisor

Department of Prints and Drawings of CASA

### Ana Petković Basletić, senior curator

Department of Prints and Drawings of CASA

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### academician Igor Fisković

CASA, Chairman of the Jury

### academician Zlatan Vrkljan

CASA

### Ivana Mance Cipek, PhD, senior research associate

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### Vesna Kedmenec Križić, museum advisor

Managing Director of the Department of Prints and Drawings of CASA

### Ružica Pepelko, museum advisor

Department of Prints and Drawings of CASA

for the Award of the Ministry of Culture and Media of the Republic of Croatia

### Nevena Tudor Perković

Director of Directorate for Cultural and Artistic Development

at the Ministry of Culture and Media of the Republic of Croatia

for the Award of the Print Collection of the National University Library in Zagreb

### Tamara Ilić Olujić, MA

Head of the Print Collection

for the Award of the Museum of Contemporary Art — Zagreb

### Kristina Bonjeković Stojković, senior curator

Head of Collection of Drawings, Graphics, Prints and Art on Paper

for the Award of the Gorski Kotar Sculpture Workshop Lokve:

participation at the 5<sup>th</sup> printmaking convocation

Tihana Karlović, docent art.

Juraj Dobrila University of Pula

7

awards and recognitions

Croatian Academy of Sciences and Arts Prize

Viktor Popović

Award of the Department of Prints and Drawings of CASA

Krunoslav Dundović

Award of the Ministry of Culture and Media of the Republic of Croatia

Toni Meštrović

Award of the City Office for Culture and Civil Society of the City of Zagreb

Mirjana Vodopija

Award of the Print Collection of the National University Library in Zagreb

Edvin Dragičević

Award of the Museum of Contemporary Art — Zagreb

Roberta Vilić

Award of the Gorski Kotar Sculpture Workshop Lokve:

participation at the 5<sup>th</sup> printmaking convocation

Tanja Dabo

Special mentions of the jury award committee:

Lora Elezović

Antonio Kutleša

Kristina Novosel

9<sup>th</sup> Croatian Print Triennial

Ivona Pupačić

Jakov Žaper

Introduction / Vesna Kedmenec Križić List of invited and selected authors	31	Ideograms	Nevenka Arbanas Zlatko Keser Zdenka Pozaić Ana Sladetić
Tendencies in Croatian Graphic Arts Production Today — Continuity and Deviations / Ana Petković Basletić	37	Printing Plate Challenge	
	51	Appropriated Places	Marina Brkić Hamo Čavrk Edvin Dragičević Josip Jozić Manuela Košević Viktorija Križanović Renata Ladović Meštrović Miran Šabić Mirjana Vodopija Josip Zanki Jakov Žaper
	65	Introspections	Iva Ćurić Marko Dajak Vasja Irma Ivković Melinda Kostelac Kristina Novosel Maja Perak Maja Rožman Celestina Vičević Roberta Vilić Ana Vivoda
	77	Metamorphoses	Igor Čabraja Antonio Kutleša Jakov Pašalić Viktor Popović Kristina Restović Silvio Vujičić Marko Živković
	87	Constructs	Mario Čaušić Krunoslav Dundović Dajana Džafo Igor Konjušak Vida Meić Dominik Višnjić
	95	Reinterpretations	Ivana Franke Nikola Marinčić Domagoj Sušac Iva Šarić
	101	Archetype	Kristina Antolić Iva Gobić Duje Medić Danilo Potočnjak
	107	Reality Aspects	Ivana Bajcer Tanja Dabo Lora Elezović Ljubica Golubić Toni Meštrović Ivona Pupačić Vice Tomasović

Svebor Vidmar

Contents

10

14

15

### Ines Krasić / Nevermore

solo exhibition of the winner of CASA Prize in 2019

### The Subversive Projections of Ines Krasić /

Ružica Pepelko

129 Impressum



## introduction

Vesna Kedmenec Križić

Managing Director

Department of Prints and Drawings of the Croatian Academy of Sciences and Arts

The *Croatian Triennial of Prints*, which systematically follows the recent national creative printmaking, is presenting its ninth edition this year. The largest national event on our territory dedicated to prints exhibits the finest prints made since the last *Triennial*, which took place over three years ago. The reason for this is the inability to organise the exhibition due to the limitations caused by the earthquake damage and, consequentially, the displacement of the Department of Prints and Drawings from its own exhibition and operative space. Given the scope and complexity of the *Triennial*, we contacted the Klovićevi dvori Gallery, which accommodated our request and as the exhibition co-organiser granted us a part of its space and technical assistance, for which we express our sincere gratitude.

This year's exhibition displays the works of authors of different generations and poetics, both those invited to the event, the prominent artists and award-winners at previous triennial editions and those whose creative achievements have a special place in contemporary artistic printmaking, and those selected by the Selection Committee. A total of 75 authors submitted their application, among which the jury (academician Zlatko Keser/Croatian Academy of Sciences and Arts; museum advisor Ružica Pepelko/Croatian Academy of Sciences and Arts; senior curator Ana Petković Basletić/Croatian Academy of Sciences and Arts; Lovorka Magaš Bilandžić, PhD, associate professor/Department of Art History, Faculty of Humanities and Social Sciences in Zagreb; Igor Čabraja, PhD art., associate professor/Academy of Fine Arts, Zagreb) selected thirty-one. These artists, together with the 34 invited artists, exhibit a total of 111 works with over 350 sheets. The authors of this year's *Triennial* concept, museum advisor Ružica Pepelko and senior curator Ana Petković Basletić, outstandingly presented an excellent collection of creative works in nine theme sections, combining the works of invited and selected artists, spanning traditional printmaking techniques and the most contemporary approaches to the medium.

Part of this year's *Triennial*, as a special segment of the event, is a solo exhibition of the renowned artist Ines Krasić, the winner of the CASA Award at the previous, 8<sup>th</sup> Croatian Print Triennial. The acclaimed multimedia author of a unique artistic trademark and full professor at the Academy of Fine Arts in Zagreb is presenting herself with the exhibition *Nevermore*, in which she re-examines both the very printmaking medium and the semantic patterns of mass culture which we inevitably meet in today's environment.

In addition to the large *Triennial* exhibition and Ines Krasić's exhibition, a small display segment *In Memoriam* pays homage to academician Tonko Maroević and artist Josip Butković, two extraordinary personalities who departed from this world since the previous *Triennial*. The writer, translator, art historian and academician Tonko Maroević, who took part in *Triennial* juries and countless projects of the Department of Prints and Drawings over many years with his words and erudition, is paid tribute by the poetic print portfolio *Homage to Tonko Maroević*. Published by the Biškupić Collection (2020), with a crown of sonnets by poet Luko Paljetak and 33 print sheets by artists of different generations, the portfolio honours the great 'renaissance man' Tonko Maroević. Artist and professor Josip Butković, a researcher and innovator in the field of artistic prints, a participant in many triennials and exhibitions, whose teaching work contrib-

11 Introduction Vesna Kedmenec Križić

uted to the establishment of Rijeka's printmaking scene and institutionalisation of print departments at the Academy of Applied Arts in Rijeka and Art Academy in Osijek, is paid tribute with the works from the print portfolio *Yards*, made in 2018 as part of Argola Editions of the Department of Prints and Drawings of the Croatian Academy of Sciences and Arts.

As at the previous editions, this year the finest participants were honoured with awards. The award jury (academician Igor Fisković/Croatian Academy of Sciences and Arts; academician Zlatan Vrkljan/Croatian Academy of Sciences and Arts; Ivana Mance Cipek, PhD/Institute of Art History; Vesna Kedmenec Križić/Managing Director of the Department of Prints and Drawings, Croatian Academy of Sciences and Arts; museum advisor Ružica Pepelko/Department of Prints and Drawings, Croatian Academy of Sciences and Arts; Nevena Tudor Perković / Ministry of Culture and Media of the Republic of Croatia: Tamara Ilić Olujić, MA/Collection of Prints of the National University Library in Zagreb; Kristina Bonjeković Stojković/Museum of Contemporary Art; Tihana Karlović/Gorski Kotar Sculpture Workshop Lokve) reached the following decision: Croatian Academy of Sciences and Arts Award goes to artist Viktor Popović, the acquisition award of the Department of Prints and Drawings, Croatian Academy of Sciences and Arts goes to Krunoslav Dundović, the acquisition award of the Ministry of Culture and Media of the Republic of Croatia goes to Toni Meštrović, the acquisition award of the City Office for Culture and Civil Society of the City of Zagreb goes to Mirjana Vodopija, the acquisition award of the Print Collection of the National University Library in Zagreb goes to Edvin Dragičević, the acquisition award of the Museum of Contemporary Art goes to Roberta Vilić and the Award of the Gorski Kotar Sculpture Workshop Lokve — participation in the printmaking event goes to Tanja Dabo. The award jury also gave five equal special mentions that went to Jakov Žaper, Antonio Kutleša, Kristina Novosel and Ivona Pupačić.

In addition to my compliments to the award-winning artists and concept and set-up authors of this year's *Triennial* who laboriously presented the national contemporary artistic print production, I thank the members of the Organisation Committee, Selection Committee and award jury members on coherent and successful collaboration, as well as the exhibition host and coorganiser — the Klovićevi dvori Gallery led by Managing Director Antonio Picukarić. The *Triennial* is made possible thanks to financial support of the Ministry of Culture and Media of the Republic of Croatia, City Office for Culture and Civil Society of the City of Zagreb and the City of Zagreb Tourist Board, for which we particularly thank them.

Fostering printmaking as a specific autonomous visual art discipline, the *Triennial* has proven its strength with a good and interesting printmaking production, which we believe will keep successfully developing. May we celebrate the 10<sup>th</sup> anniversary edition of the *Triennial* together in the reconstructed space of the Department of Prints and Drawings.

Introduction Vesna Kedmenec Križio



### invited authors

**Nevenka Arbanas** Igor Čabraja Mario Čaušić

Hamo Čavrk

Iva Ćurić Tanja Dabo Edvin Dragičević Krunoslav Dundović

Ivana Franke Maja S. Franković

Iva Gobić

Zlatko Keser Igor Konjušak Melinda Kostelac Letricija Linardić

Renata Ladović Meštrović

Mario Matoković

Vida Meić

Viktor Popović Zdenka Pozaić Kristina Restović Maja Rožman Ana Sladetić Domagoj Sušac Miran Šabić Iva Šarić Jasna Šikanja

Celestina Vičević Roberta Vilić Ana Vivoda Mirjana Vodopija Silvio Vujičić

Josip Zanki Marko Živković

Authors

Kristina Antolić

Ivana Baicer Marina Brkić

selected authors

Daniela Cikatić Javorčić

Marko Dajak Dajana Džafo Lora Elezović Ljubica Golubić Vasja Irma Ivković Jelena Jelača Josip Jozić

Veronika Koprivnjak Manuela Košević Viktorija Križanović Antonio Kutleša Mirna Marijanović Nikola Marinčić Duje Medić Toni Meštrović **Kristina Novosel** 

Jakov Pašalić Leo Pavlović Maja Perak **Danilo Potočnjak** Ivona Pupačić Dajana Radoš Tin Samaržija Vice Tomasović **Svebor Vidmar** Dominik Višnjić Jakov Žaper

## Tendencies in Croatian Graphic Art Production Today— Continuity and Deviations

The Croatian Print Triennial, a long-time event organised by the Department of Prints and Drawings of the Croatian Academy of Sciences and Arts, is conceptualised as a national exhibition platform, more accurately a stage for a confrontation of creative artistic achievements of Croatian printmakers within a three-year period. Due to outstanding circumstances (the pandemic, the earthquake and the displacement of the Department from its home because of the reconstruction), this time the Triennial gathers the printmaking accomplishments of Croatian authors spanning the 2020-2024 period. Aiming for this exhibition to present an overview of the current tendencies among artists on the Croatian graphic scene, as well as the prevalent strategies of facing today's challenges in the graphic medium, the concept of the 9<sup>th</sup> Croatian Print Triennial, keeping the format of exhibition participation by inviting acknowledged graphic artists to exhibit and selecting among authors who answered the open call, stepped away from some of its previous settings. Instead of defining a theme, a strict purist approach to the discipline and a separation between the invited and the selected authors, this year's *Triennial* focuses on an examination of the graphic arts medium, i.e. on challenging printmaking within the scope of its premises, as well as the possibilities of opening it to extensibility of fine-art printing parameters or breakthroughs into the field of expanded graphic arts. The very exhibition structure establishes a dialogue between the invited and the selected artists as equal participants, whose works are systematised in the set-up into nine smaller theme sections. The concept authors gathered 34 artists by invitation, and the Selection Committee - out of a total of 75 artists who answered the open call, including art academy students — selected the works of 31 artists, covering a relevant pattern of a broad generational range of authors mainly stemming from four large Croatian graphic arts centres (Rijeka, Osijek, Split and Zagreb). The key criteria in the selection process, in addition to technical mastery as a prerequisite, were the originality of vision and production, i.e. the impressiveness of visual solutions confirmed in the technical, procedural, thematic and conceptual premises.

The multiplicity of narratives and the polyvalence of creative approaches in an equilibrium with the tangible world and reality at the *Triennial* have been categorised into nine separate congruent sections — Ideograms, Printing Plate Challenge, Appropriated Places, Introspections, Metamorphoses, Constructs, Reinterpretations, Archetype and Reality Aspects, whose order is defined by the exhibition space, and which outline the dominant relevant artistic issues and thematic preoccupations — from emotional and psychological individual and collective neuralgies, to the natural and cultural interpretation and notion of time and space and vision of the present in the future and the future in the present, to a dialogue with history and art history. The works inside each section depict a range of graphic arts paradigms of similar poetics, ways of visual perception and coding of original visions. The sections Ideograms, Appropriated Places, Introspections, Metamorphoses, Archetype and Reality Aspects include the works whose authentic reality becomes an individualist diegetic reality, and the works an allusive or evocative hypothesis, i.e. "the dark mirrors of the truth".

Continuity and Deviations

Ana Petković Basletio

1 Zdenko Rus interprets Adorno's views. Zdenko Rus, Slikarstvo/neslikarstvo, HS AlCA, Zagreb, 2011,

From an interpretational point of view, Ideograms include prints by Nevenka Arbanas, Zlatko Keser, Zdenka Pozaić and Ana Sladetić, and combine individualist playful stylisation and free associations of raw naivety or lyrical expressiveness, thanks to which the realistic form and descriptive qualities of the objective world are sublimed into abstract signs and iconic representations of the unspeakable essence of the substantial. The theme section Appropriated Places singles out works that refer to place, but also time, as its implicit dimension. Playing with, upgrading, modifying urban and landscape motifs of both real or imaginary topoi, Mirjana Vododpija, Edvin Dragičević, Hamo Čavrk, Jakov Žaper, Miran Šabić, Josip Zanki, Renata Ladović Meštrović, Josip Jozić, Viktorija Križanović and Marina Brkić develop dystopian and utopian landscapes, urban landscapes, internal homelands and counterworlds 'beyond infinity'. In that series of alternative expanses and idealised, meditative or urban ambiences, only Edvin Dragičević's works blend opposite starting points into a unique heterotopic image of a vanishing civilisation and its world. Introspections are by morphology, iconography and realisation the most heterogeneous section. The gathered self-referential works by Melinda Kostelac, Maja Rožman, Celestina Vičević, Ana Vivoda, Iva Ćurić, Marko Dajak, Vasja Irma lyković and Kristina Novosel are the coded reflections of personal emotional and mental states stemming from an intersubjective relationship between the 'self' and the reality, but also a search for one's own balance in the world. The Metamorphoses section assembles the works by Viktor Popović, Kristina Restović, Igor Čabraja, Silvio Vujčić, Marko Živković, Antonio Kutleša and Jakov Pašalić. Although these works are mainly based on a photographic model of a real excerpt from objective reality, they are not burdened by the necessity of the literal. Quite the contrary, subtle indications, incorporated into the representation through individual procedural and subtextual strategies, lead to the visual and semantic transformations of the original. Unlike the mentioned section, Reality Aspects highlight typologically different personal and social phenomena of current reality. By method of direct confrontation, immersion or ironisation, prints by Tanja Dabo, Toni Meštrović, Ivona Pupačić, Lora Elezović, Ivana Bajcer, Vice Tomasović, Svebor Vidmar and Ljubica Golubić focus on violence, intolerance, war threat, artificial intelligence, COVID-19 pandemic, consumerism, as well as more carefree, but no less important, events like travels and celebrations or the art world's pretension. Ironisation and confrontation are characteristic of the works of Iva Gobić, Kristina Antolić, Duje Medić and Danilo Potočnjak, gathered in the Archetype section, whose central interest is anthropological reality. Starting from that point of view, the artists play with iconographic assumptions based on the ancient role models of Venus and ritual masks. The ideals of magical qualities and power in contemporary concepts and idioms in the wake of historical styles (naturalism, neo-expressionism, new realism, pop art and punk subculture) typical of interventions, simplifications or exaggerations, are deformed into transformed characters instilled with social criticism. A transhistorical approach of absorption of cultural heritage and art as collective memory inside new creative concepts

Tendencies in Croatian Graphic Arts Production Today — Continuity and Deviations Ana Petković Basletic

is visible also in the Reminiscences section. It includes the works by Ivana Franke, Domagoj Sušac, Iva Šarić and Nikola Marinčić, which revise and actualize the art history style origins with fresh intellectual positions and recode them with new experiences, and in doing so giving them contemporary starting points. On the other hand, the section Printing Plate Challenge, Constructs and Reinterpretations gather different design realisations and artistic stimuli. Instead of receptive elaborations of reality and its reflections, the focus is on instrumental and process-oriented design which is objectified in rational-conceptual solutions of an abstract expression. The Printing Plate Challenge section, including the works by Daniela Cikatić Javorčić, Maja S. Franković, Jelena Jelača, Veronika Koprivnjak, Letricija Linardić, Mirna Marijanović, Mario Matoković, Leo Pavlović, Dajana Radoš, Tin Samaržija and Jasna Šikanja, as well as its analogical extension in the Constructs unit, with the works by Mario Čaušić, Krunoslav Dundović, Dajana Džafo, Igor Konjušak, Vida Meić and Dominik Višnjić, provide an insight into the technical abilities and achievements of the contemporary graphic arts medium, which skilfully balances between tradition and innovation.

Printmaking, due to the many demanding stages of the design process, extremely conditioned by the choice of technique and clearly defined processes, is often outlined as a particularly complex visual discipline. The element of skill and creativity within strictly defined standards has already proven for some Croatian graphic artists as inadequate or limiting in the realisation of creative inventions. Artistic creative curiosity, invention and striving to modernise expression paved the way to exploration and resorting to more freedom. By implementing untypical surfaces, analytical processuality, mental and digital matrices and/or interconnections with other types of visual art and new technologies, and by shaping the works into graphic arts installations, objects, spatial concepts and actions, the artists in their works gave precedence to contextual-conceptual connotations over mastery and technical parameters. Transgressions and breakthroughs in polemic-experimental approaches of these previous works by our outstanding individualists and brilliant pedagogues, and the acceptance of digital prints as equal to the traditional ones have guaranteed the pluralist climate we have today, which, in addition to fostering 'pure' printmaking, encourages the works which in their deflections both contradict and affirm the key settings and technical definitions of the discipline, simultaneously challenging and broadening the notion of the graphic arts medium. Taking into account the accumulated experience with the works that expand the interpretations of the given boundaries and the resulting changes has set the tone of the 9<sup>th</sup> Croatian Print Triennial. Underlining the combination of métier, the authenticity of visual expression and/or the imperative of contemporary views in the selection process, as well as opening the proposition towards, tentatively, more radical parameters (larger scale, spatially progressive works, multi-layered combinations of different multipliable and diverse techniques, interactions with new technologies, even anti-aesthetic tendencies) allowed a distancing from the archaic and purist concept, albeit without a drastic loss of balance and extreme deviations.

Tendencies in Croatian Graphic Arts Production Today — Continuity and Deviations Ana Petković Basletić

Thanks to a more liberal conceptual orientation, the *Triennial* has gathered prevalent artistic phenomena and a broad range of approaches to the discipline, which equally values the traditional approach and contemporary practices. It has also displayed a present multiformity of poetics and delineated current visual possibilities and thematic predilections of contemporary Croatian graphic artists. The exhibited pieces, based on their formal typology, could be categorised into print sheets, print portfolios, graphic artist's books, digital prints and graphic arts installations, objects or actions, and based on the design approach, as a reflection of different, legitimately profiled artistic trends, these can be classified into three groups — traditional prints, experimental-conceptual prints and digital prints. Strictly taken, traditional prints imply adherence to all the norms and specific qualities of a printing technique, primarily the intaglio and relief printing, and impression printing on paper, be it handmade or industrially manufactured, creatively based on original drawing. This group includes the renowned Croatian print artists like Nevenka Arbanas and Zdenka Pozaić, this time also joined by painter Zletko Keser. Still, it is apparent how other generations of graphic artists (Igor Konjušak, Kristina Antolić, Jasna Šikanja, Letricija Linardić, Josip Jozić, Duje Medić, Viktorija Križanović), as well as the newer ones (Maja Perak, Tin Samaržija, Leo Pavlović, Jelena Jelača) committedly and successfully create, persistently opting for the manual stroke of traditional printmaking. The said group is joined by Josip Zanki, who, ever faithful to his original dense drawing and etching idiom, exceptionally screen-prints the roughness and the organic beauty of the landscape of Kornati.

The term experimental-conceptual prints encompasses a broad spectrum of divergent procedures and multimedia deviations, unhindered by traditional rules and in line with artistic impulses and concepts, questioning visual and technical dimensions, developing new possibilities of the medium. The multiplicity of deviations from the conventional is evident on the one hand in smaller or bigger process-related and material divergences in any of the creative phases (e.g. physical or chemical discrepancy, the notion of work as a work in progress, the use of readymade matrices or papers, readymade backgrounds which are not paper, or pigments like dust, earth, sand etc.), in the homogenisation of different procedures and diverse techniques and in playing and consciously blending prints with different technologies - from photography and photo-mechanical methods (montage photography, photoengraving or phototransfer), to digital elaboration and digital motif processing, to a combination with science, new 3D technology — or in a stronger or weaker interaction with other visual media (spatiality, perforations, application, improvements by varnish or spray, thread etc.). On the other hand, this group also includes more conceptual realisations as spatial or stage concepts or graphic arts actions which finally can and need not be materialised as a graphic sheet. The line between the first trend and the latter is partly flexible. Graphic impressions on paper printed by basic printing techniques with more moderate shifts, such as less extreme process-oriented and technical novelties (the use of unusual materials - ropes, foils etc. or methods — dry aquatint, analytical process), or visual patterns connected with photography,

Tendencies in Croatian Graphic Arts Production Today — Continuity and Deviations Ana Petković Basletic

but without direct appropriations or photomontages, as well as digital processing of motifs fluctuate between the traditional and experimental-conceptual category, from today's, more open, point of view, they can be classified as traditional prints as well. This fluid zone of moderate deviations of traditional reception includes prints of infinite expanses by Hamo Čavrk. His prints are joined by thematically elaborate, realistic etchings of a minute line structure and refined details by Edvin Dragičević, Miran Šabić, Ivona Pupačić and Ivana Bajcer, which find their starting point in reality and its photographic excerpts, and the etched drawings by Ana Sladetić, enhanced by a motif transposition into light bodies. This group is also complemented by the antipode works by Jakov Pašalić and Mirna Marijanović.

The semi-permeable 'osmosis' between the highlighted orientations stops with intensifying experimental-conceptual components in the works' design. Still, within the scope of this trend as well, the pieces generally still predominantly come to life in the customary form of a graphic print and paper sheet, which can be structured into graphic arts installations, artists' books or graphic arts objects. The creative discourses and individualist approaches to the conceptualisation of an art work generate a pluralism of methodologies and strategies which is hard to systematise. The transformation of the medium itself is implemented by the means of both familiar, old, and new tools. The applied divergences in individual examples lead to a negation of the hand's auratic stroke, even repetition. Despite the heterogeneous aspect, among the works in this category it is possible to discern two individual pivotal creative impulses: the imperative of experimentation and the imperative of narrative, according to which they should be classified. The imperative of experimentation gathers artistic explorations of the graphic art's mastery and technical givens, i.e. deflections from the methodology of a traditional processing of the matrix with a contemporary elucidation and application of alternative possibilities of the printmaking process. A step away from the customary procedures and materials is implementable at all levels — from the matrix to the elaboration and printing, sometimes even to the print run. Differences, specificities and the range of possibilities of the delineated métier option are reflected in the works by Maja S. Franković, an active torchbearer of one of the tendencies within the scope of the option, and in the works by Mario Matoković, Dajana Radoš, Mario Čaušić, Melinda Kostelac, Vida Meić, Daniela Cikatić-Javorčić, Veronika Koprivnjak and Dominik Višnjić. Maja S. Franković's playful abstract-figurative monumental masterful displays are recognisable for their unrestrained layering of diverse techniques and materials, as well as readymade applications. On the other hand, aestheticized intaglio large-scale abstract prints by Mario Matoković and Dajana Radoš represent the two sides of process-oriented thinking devoid of almost any narrative. In the wake of Josip Butković's works, Mario Matoković in his prints records the procedural phases applied onto the matrix, which constantly changes and slowly disappears with etching corrosion, while Dajana Radoš, thanks to minimal interventions of drypoint and etching, registers the changes found, i.e. occurred, on the board during a period of thirty years. In the context of exploration in the medium through a process of creative change in gravure printing and on-

Tendencies in Croatian Graphic Arts Production Today — Continuity and Deviations Ana Petković Basletic

going making, Mario Čaušić's rhizomatic graphic installation depicts the most complex construct. Apart from experimentation and process-orientation, the aspect of space is also inherent to the installation. Modular graphic motif compounds of abstract-textural elements and geometricized forms of a dehumanised futurist mood are dynamically connected in a spatial correlation grid. The making of puzzling scenes by layering several printing plates is part of Melinda Kostelac works as well. Her expressive abstract forms and barely legible typographic diary records are visualisations of the flow of time in intaglio and collagraphy, complemented by sand and photoetching. It is the increased number of collagraphies, in the technical sense, that is one of this *Triennial*'s interesting phenomena. Cardboard printing technique, the printmaking process of which is possible in gravure and relief printing, yields impressive final results. In addition to Maja S. Franković and Melinda Kostelac, who use collagraphy as one of their building techniques, Vida Meić, Daniela Cikatić Javorčić, Veronika Koprivnjak and Dominik Višnjić use this to a certain point experimental technique as the basic technique. Except Daniela Cikatić Javorčić, who combines collagraphy with linocut, other authors improve the collagraphic matrix with drypoint or even print it without added interventions. With the help of designed matrix - bases, which can also be readymade objects, such as Tetra Pak packaging (Veronika Koprivnjak) or floorboard segments (Vida Meić), the printmakers construct complex and texturally compelling abstract prints. Vida Meić further analytically dissects intaglio prints, which summarise the flow of time, in an artist's book in the digital medium. The zone of experimentation imperative also includes the intermedia design realisations by Krunoslav Dundović, Marko Živković, Nikola Marinčić and Antonio Kutleša. Under the omnipresent influence of digital technologies in the era of virtuality and technocrary, the breakthrough of the technological substratum in the creative processes of graphic discipline is not at all surprising. Respecting the integrity of the graphic technique and the sheet format, Krunoslay Dundović's abstract aquatint brilliant alchemical gradations are a materialisation of a visual created by different alternating blends of the digital (computer) and analogue (printing). A similar approach is also applied by Marko Živković in his aquatint sfumatos. Nikola Marinčić transfers the recorded soundscape into visual variations by superimposing digital print and silkscreen print. A particularly exciting intermedia concept, based on a dynamic exchange between the analogue and the digital-technological, is embodied in two three-part installations by the young graphic artist Antonio Kutleša. The basic biomorphic etching of a filigree touch is transformed by the artist into new stages of development — into a print from a 3D modelled and printed matrix and into a blind printed graphic arts object.

According to the previously mentioned differentiation, the second sub-trend in the experimental-conceptual current is summarised in the narrative imperative. Although inside this group as well the works are mostly in the form of a print sheet or graphic arts installation, with a contemporary elaboration and application of alternative métier and intermedia and new media approaches the creative discourses and individualist conceptualisations of the works are articulated into the complexes of original visions.

A contemporised approach, free from the cult of the hand (Focillon), in the era of postauratic art (Benjamin) and the iconic turn (Boehm) are primarily realised through visual patterns directly related to photography and its digital manipulation, and with the internet as a mass digital visual repository of reflections of contemporary reality and everyday communication. Photography, a medium interweaving the real and the magical, reality and illusion, the concrete and the accidental, the real and the virtual, is a tool that provides artists in contemporary practices a more immediate juxtaposition with the experiential world and social phenomena. By integrating photography into the graphic representation by implementing diverse artistic strategies - from manipulations, simulations, illusionist simulacra and assimilations to direct appropriations — the artists intensify the theme's contextualisation, but in doing so, unburdened by the necessity of photographic literality, they play with its visual perception, hidden meanings and possible subtextual content. The multiplicity and intensity of artistic resemantisations of reality and the material, based on a photographic image, is displayed in the prints by Viktor Popović, Toni Meštrović, Mirjana Vodopija, Tanja Dabo, Igor Čabraja, Kristina Restović, Silvio Vujičić, Jakov Žaper, Lora Elezović, Marko Dajak, Dajana Džafo, Marina Brkić and Manuela Košević. Apart from the prints designed entirely or partly in the gravure printing techniques or a rare lithography appearance at the *Triennial* (Tanja Dabo's portfolio), serigraphy prints prevail in this group.

A similar aspect of a procedural, narrative-defined, breakthrough in serigraphy comes with the prints by Viktor Popović and Toni Meštrović. Preoccupied by archiving lost and altered localities. Viktor Popović uses exaggerated photographic phantasms of the historical interiors of the Vranyczany-Dobrinović palace in Zagreb to evoke entropic changes conditioned by the flow of time. The metaphysical anxiety of an almost monochromatic representation on the verge of disappearance is achieved by using dust from the site as pigment. Printing with dust, in this case soil, is also applied in Toni Meštrović's work. This multimedia artist transfers documentary photographs of his island therapy work during the COVID-19 lockdown. Among the specific process-oriented transgressions of accentuated narration are Silvio Vujičić's diptych and Lora Elezović's print installation. Silvio Vujičić highlights the motif fragility of a monumentalised hand X-ray image with the flimsiness of the textile surface, thinned by means of a series of chemical processes to a cobweb texture, and Lora Elezović creates unique 3D stereoscopic displays with exotic travel motifs by overlapping digital print and etching. Applying the procedure of layering multiple printing techniques to expand the thematic context and subtext is visible also in Kristina Restović's works, in which she resemanticises photographically generated dichotomic motifs of Split's ornamental architecture and medical aids into humorous allusive prints, and in the stylistically contrasting prints by Marko Dajak and Dajana Džafo (figuration-abstraction), which both compress and analyse the complex issues of one's own memories, or in Jakov Žaper's print, which hints to an abstract-allusive reinterpretation of the initial serigraphy with an abstracted depiction of Rijeka's stadium. No less conceptual, interesting or demanding are the prints made in one sin-

Ana Petković Basletio

gle technique. Mirjana Vodopija transposes the fluidity and constant change of water, one of the basic elements, into poetic infinite monochromatic serigraphs of a brilliant pastel colour scheme, in which the uniformity expanse of a lake is broken by linear lines of allegorical associativity. On the other hand, Igor Čabraja's aquatint transcends the seemingly tranquil depiction of a black diaphanous outer space expanse, with a barely discernible international MIR space station, by way of an antonymous connotational play into visions of a dreamer's ascent, but also wartime darkness, condensing thus in them the entire dichotomy of the historical moment. Tanja Dabo examines the state of collective frenzy and general crisis of events from a social point of view. Influenced by the daily necessity of facing the burgeoning spiral of violence and hate from revived radicalisms of nationalist and totalitarian ideologies during the entire year-long research project Casual Evil, the artist in the lithographic print portfolio The Pit 2024 revisits the portfolio The Pit from 1944 by Zlatko Prica and Edo Murtić. The complex lithographic translation of Ivan Goran Kovačić's shocking emblematic poem, accompanied by visual reinterpretations — transfers of photographs of hate speech and symbols of historical criminal regimes taken in public spaces — is an activist act of judgment and a denunciation of a specific pathological social phenomenon of current reality. The doubts imposed by the objective state on a personal level, the unfathomability of the flow of time and the impossibility of a clear articulation of lived experiences, starting from a photographic model, are addressed in silkscreen print by Marina Brkić and Manuela Košević as well.

The group defined by the imperative of narrative, in addition to works based on photography assimilation, includes works of an accentuated theme and conceptual-métier concretisation. The scope encompasses graphic installations by Roberta Vilić, prints by Celestina Vičević and Iva Ćurić, Kristina Novosel's print portfolio, Vasja Irma Ivković's artist's book and Maja Rožman's graphic action, which, apart from reception (the Introspections segment), share an unconventionality of approach to materialisation of individualised graphic arts concepts. Celestina Vičević in gravure print on unbleached linen prints out the plant world (leaves of grass), a visual metaphor of growth, creation, tenderness, transformation, strength, i.e. a visible expression of an unspeakable progressive female principle of a dual cosmic rhythm. The sublimed essence of cosmic energy is accentuated by thread structure component which, as an added narrative layer, underline meditative aspirations and the longevity of internal cognitive processes. Iva Ćurić's lettrist diptych, in the wake of previous works which are based on allusive approximations of non-material reality from the scope of natural sciences, as well as device-art installations, addresses the disbalance created by a lack or absence of elements inside the system and its repercussions. The thematic deflection in the execution is manifested as a perceptive challenge thanks to the blind embossing and additional blurring of the visible made by spray application. A step away from the basic format to simulate the content in Vasja Irma Ivković's artist's book is achieved by incorporating the printed lithography rotulus into a hand-winding mechanism, imitating digestion. On the other hand, Roberta Vilic's multi-part self-referential installation is defined by an intimist

subdued confessionally toned speech. With a minimalist achromatic abstract idiom, the artist visually registers personal emotional turmoil of a love coming to an end. The introspective narrative in artists' books is additionally underlined by the words in the heading of the readymade surface (dictionary pages) and lapidary typewritten sentence excerpts. Typewritten textual content, next to a visual depiction of an obituary, is the constituent design element of Kristina Novosel's disturbing print portfolio. Visual narrative of the subject of losing a loved one, expressed as a contrast between memory and oblivion, in an inversely proportional relation between word and 'image' gradually develops a notion of oblivion of death to the expense of precious memories. Although the emotional dimension of the personal and the experienced is also characteristic of Maja Rožman's graphic arts action, her artistic intervention critically generalises self-referential starting points. Focused on pointing her finger and raising awareness of the seriousness of consequences of implicit verbal gender favouritism and verbal violence in seemingly benign communication in a business environment, the artist uses process-oriented strategies of analogy and simulation, kneeling on wooden matrices, to replicate a barely discernible pain of humiliation in a print/scar blind embossing on the knee skin. The graphic action, documented in a series of photographs, at the same time addresses the very extent of perceiving the graphic arts medium. Among the profiled artistic currents within the graphic arts discipline, as the last group we should single out digital prints. In the era of technocracy and, in McLuhan's words, 'electronic interdependency', it is an expression and symptom of digital time, and whose, both direct and indirect, origins stem from the idea of making art by means of technology and cognitively programmed art. In such a mutuality prints got their legitimate digital counterpart, in fact a simulation in which the 'matrix' is electronic, i.e. a computer programme, application or another digital procedure which also defines the 'stroke idiom', while the 'technique' is a type of digital print and printing means printing out; the surface is still paper, but also any other material which can be printed on, such as aluminium composite (Ivana Franke), stone (Iva Gobić), sticker (Vice Tomasović), fabric (Ana Vivoda). Although at this year's Triennial digital prints are not present in large numbers, they are represented by the conceptually elaborate, visually evocative and contextually interesting works by Ivana Franke, Domagoj Sušac, Iva Gobić, Renata Ladović Meštrović, Ana Vivoda, Vice Tomasović and Svebor Vidmar. Even though these are digital works, the notional starting points and content-related preoccupations are in line with the dominant graphic arts achievements. Ivana Franke's work, spiritually close to new tendencies' experimentalism, is a computer image rendering of a programmed manipulation of a four-dimensional body — a hypercube.<sup>2</sup> What is inherent to the abstract totality of 'fractal'<sup>3</sup> representations, of a mathematical reality invisible to the eye, is the artist's immanent and ongoing creative preoccupation with researching sensory perception and provoking sensory possibilities. A different discourse, similar in its ambivalence, is in the background of the works by Domagoj Sušac and Iva Gobić. Their digital prints in authentic creative concepts on a thematic level address art as cultural heritage — with Domagoj Sušac as homage and with

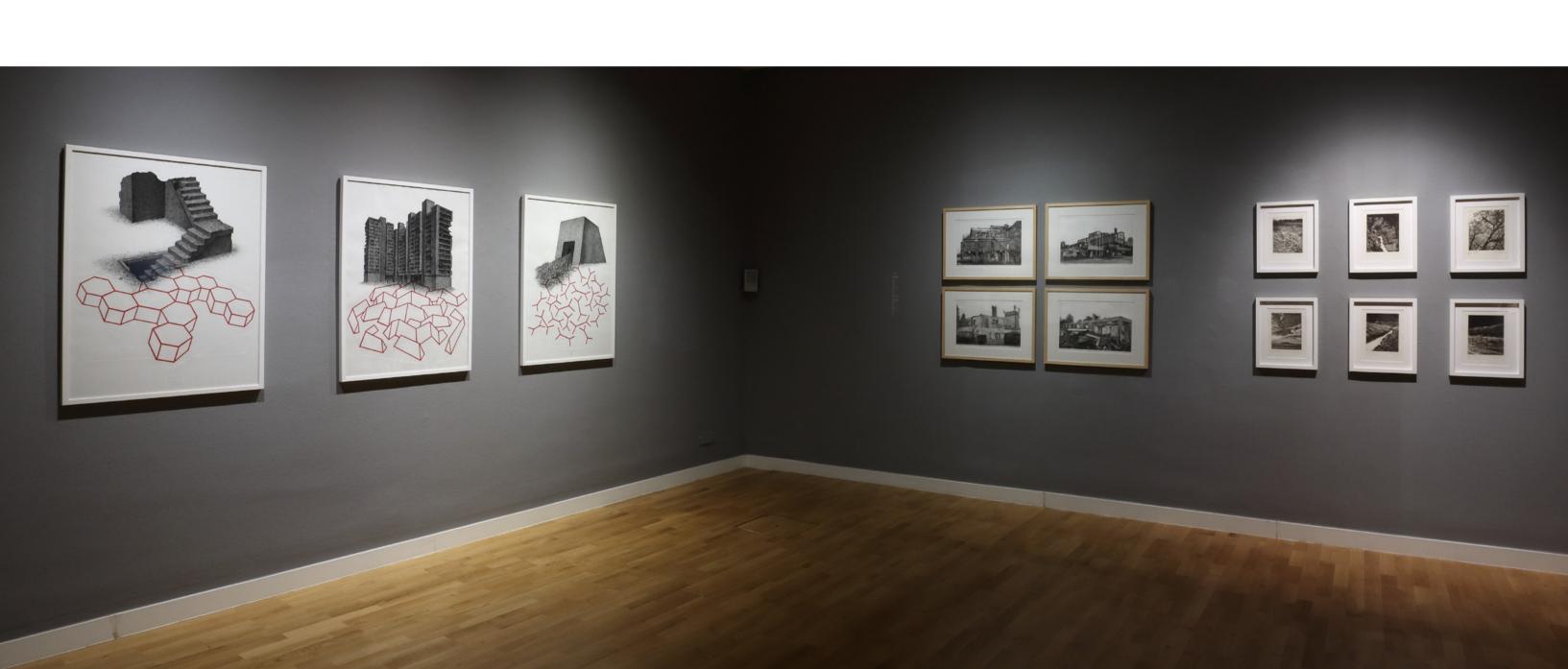
- 2 See more in:
  Ivana Mance,
  "Ivana Franke /
  Ekstra dimenzije /
  jeste li unutra ili vani?"
  in: Osmi hrvatski
  trijenale grafike
  (exhibition catalogue),
  Department of
  Prints and Drawings
  of the Croatian Academy
  of Sciences and Arts,
  Zagreb, 2019,
  pp. 60-69.
- **3** Ibid, p. 63.
- 4 Domagoj Sušac, Prijavnica/ 9. hrvatski trijenale grafike, 2024

Ana Petković Basletio

Iva Gobić as a point of reference — as well as encourage thinking about the medium in the context of post-media and of creative field expansion. Domagoi Sušac, taking as the starting point a reproduction of new realist Yves Klein's monochrome IKB 79 (1959), i.e. a neo-Dada 'self-portrait of the self-portrayed'<sup>4</sup>, for a rhizome-placed and web-sampled polyptych reaffirms appropriation and repetition as legitimate creative strategies today. On the other hand, Iva Gobić, starting from the photo records of its own evaporating body impressions on stone, images in the wake of iconic archetypal Venus figurines from the Palaeolithic and Yves Klein's Anthtropometry, affirms the medium extension (graphic arts action) through the graphic arts medium (digital print). Photographs are the basis of Renata Ladović Meštrović and Ana Vivoda's works, but serving an intimate narrative. The artists, resorting to associative strategies and digital alterations (Renata Ladović Meštrović), or allusive interventions (Ana Vivoda), in representations of individualised self-referential motifs (island/body) embody their own coping with the emotional dimension of experiential reality (the issue of luck/ trauma of the lived). On the other hand, digital prints by Vice Tomasović and Svebor Vidmar critically address artificial intelligence and the devastating power of war. The artists approach two burning social issues of today with a disparate approach to programmed drawing. And while Svebor Vidmar's expressive digital prints are directly generated in a drawing programme, behind Vice Tomasović's digital print of an allusive name is an original drawing independently generated by way of cyberspace AI and subsequently digitally collaged and painted. Both authors with their different approaches to representation (the strategy of confronting vs. the strategy of testing) feature metaphorical interpretations of an ominous future.

The portrayed heterogeneity of today's graphic arts production, with the métier expression and the scope of the graphic arts medium, to a digital matrix and updating by exploration and experimentation within the discipline, to conceptual graphic arts thinking and performative actions, has provided an insight into the symptomatic elucidations and innovative aspirations in the 'noble craft', creating a crystal-clear image of the graphic arts contemporary tendencies of the moment. An image which, from a time distance and assimilated experience, underlines and redefines Kinert's premise (1979): "Graphic arts are not just something drawn and printed out, multiplied. It is a way of thinking and loving," confirming the neverending vitality of the 'esoteric alchemical black' medium, as well as its independence and relevance among contemporary art practices.

4 Domagoj Sušac, Prijavnica/ 9. hrvatski trijenale grafike, 2024

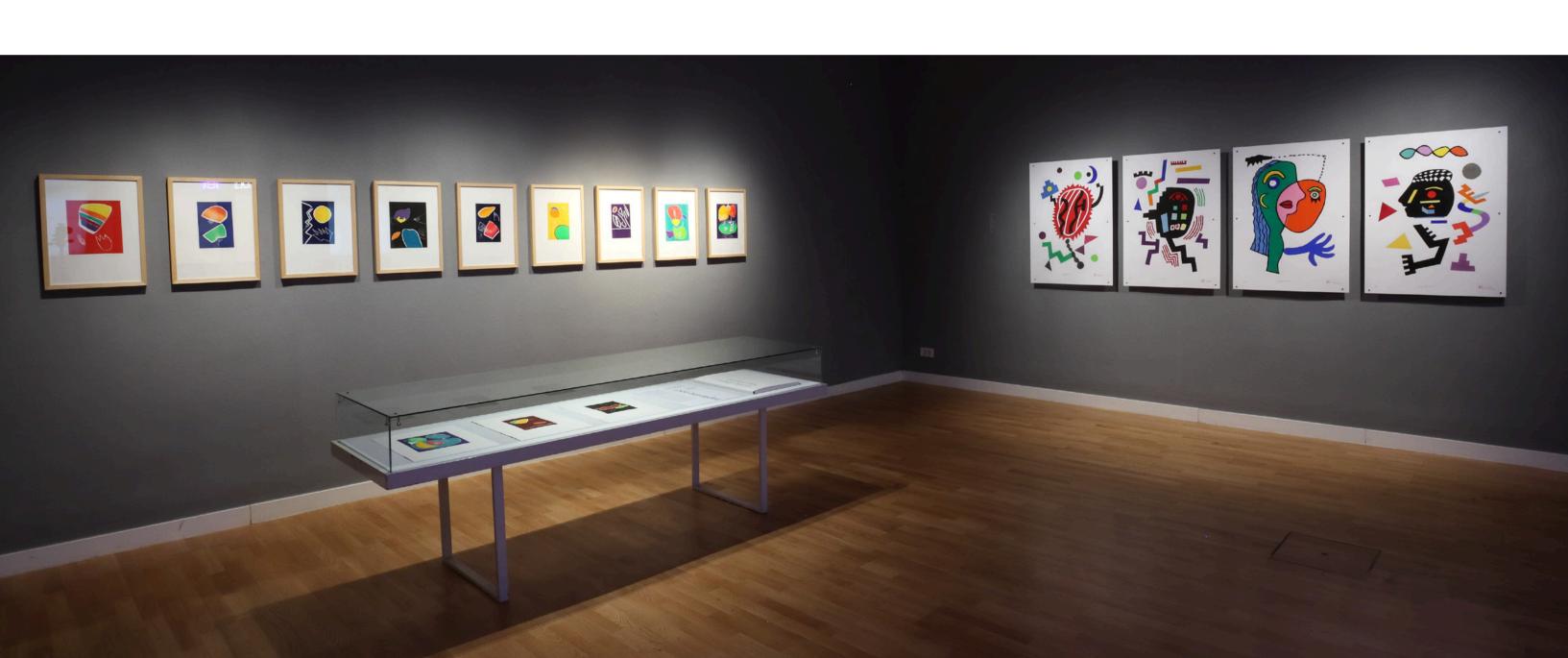




## 9th Croatian

### Print

## Triennial



A. Mandetie 2023. 1/5 beleropis "Glava"

## ideograms

Nevenka Arbanas Zlatko Keser Zdenka Pozaić Ana Sladetić

31 Ideograms



### Nevenka Arbanas

### NEVENKA ARBANAS

(Batina, 1950

Graduated (1975) from the Academy of Fine Arts (Prof. A. Kinert) in Zagreb, where she also completed (1977) specialist studies in graphic arts (Prof. A. Kinert). She trained in Paris at W. Hayter's Atelier 17 and at the Academy of Fine Arts in Prague (Prof. L. Čepelák). She was a professor at the Academy of Fine Arts in Zagreb from 2000 to 2017. Based on her artistic achievements, she obtained the academic degree of Doctor of Arts (2017) in the field of fine arts. She is the recipient of the Vladimir Nazor Award for Lifetime Achievement (2018). Her artistic work is characterised by large-scale graphic sheets, print portfolios and collector's editions.

### DRIFTS OF THE NIGHT, 2024

print portfolio (essay by Luko Paljetak) ed. Nevenka Arbanas linocut 12 prints 500×350 mm (meas. of single sheet) Fabriano Paper 285 g/m²

Ideograms

### Zlatko Keser

### ZLATKO KESER

(Zagreb, 1942)

Graduated (1967) in Painting (Prof. O. Postružnik) from the Academy of Fine Arts in Zagreb, where he also completed postgraduate studies in easel painting (Prof. O. Postružnik). He was an associate in the Master's Workshop of Krsto Hegedušić (1971–1975). He worked at the Academy of Fine Arts in Zagreb from 1982 to 2008. A regular member of the Croatian Academy of Sciences and Arts since 2004. He is the recipient of the Vladimir Nazor Lifetime Achievement Award (2015). He creates primarily in the medium of drawing and painting.

### PLAYFUL, 2022

print portfolio / ed. Canvas Gallery linocut 9 prints / 1010 × 710 mm (meas. of single sheet) Munken Linx Rough Paper 300 g/m<sup>2</sup>



33

### Ana Sladetić



Ideograms

### ANA SLADETIĆ

Graduated (2009) from the Academy of Fine Arts (Prof. Z. Tišljar) in Zagreb, where she completed a PhD course (Prof. A. Rašić). She trained at several international art residencies in Germany, Belgium, France, Finland and the USA. She is an associate professor at the Academy of Arts and Culture in Osijek. Her graphic activity extends to the fields of installations, painting and new media.

### PORCELAIN SONG, 2023

etching 700×500 mm Fabriano Rosaspina Paper 285 g/m² LED lighting

### HEAD, 2023

etching 700×500 mm Fabriano Rosaspina Paper 285 g/m² LED lighting

### Zdenka Pozaić



(Čazma 1940)

Graduated (1966) from the Academy of Fine Arts (Prof. A. Mezdjić, Prof. A. Kinert) in Zagreb, where (1968) she completed specialist studies in printmaking (Prof. M. Detoni). She studied in Richmond, Windsor and London (1964–1969). Along with her artistic activity in the field of woodcuts and linocuts, she published numerous editions of print and poetry portfolios.

THE LIGHT OF DEAD STARS I, 2024

linocut, woodcut 887×580 mm

Handmade Japanese Paper

THE LIGHT OF DEAD STARS II, 2024

linocut, woodcut 886×540 mm

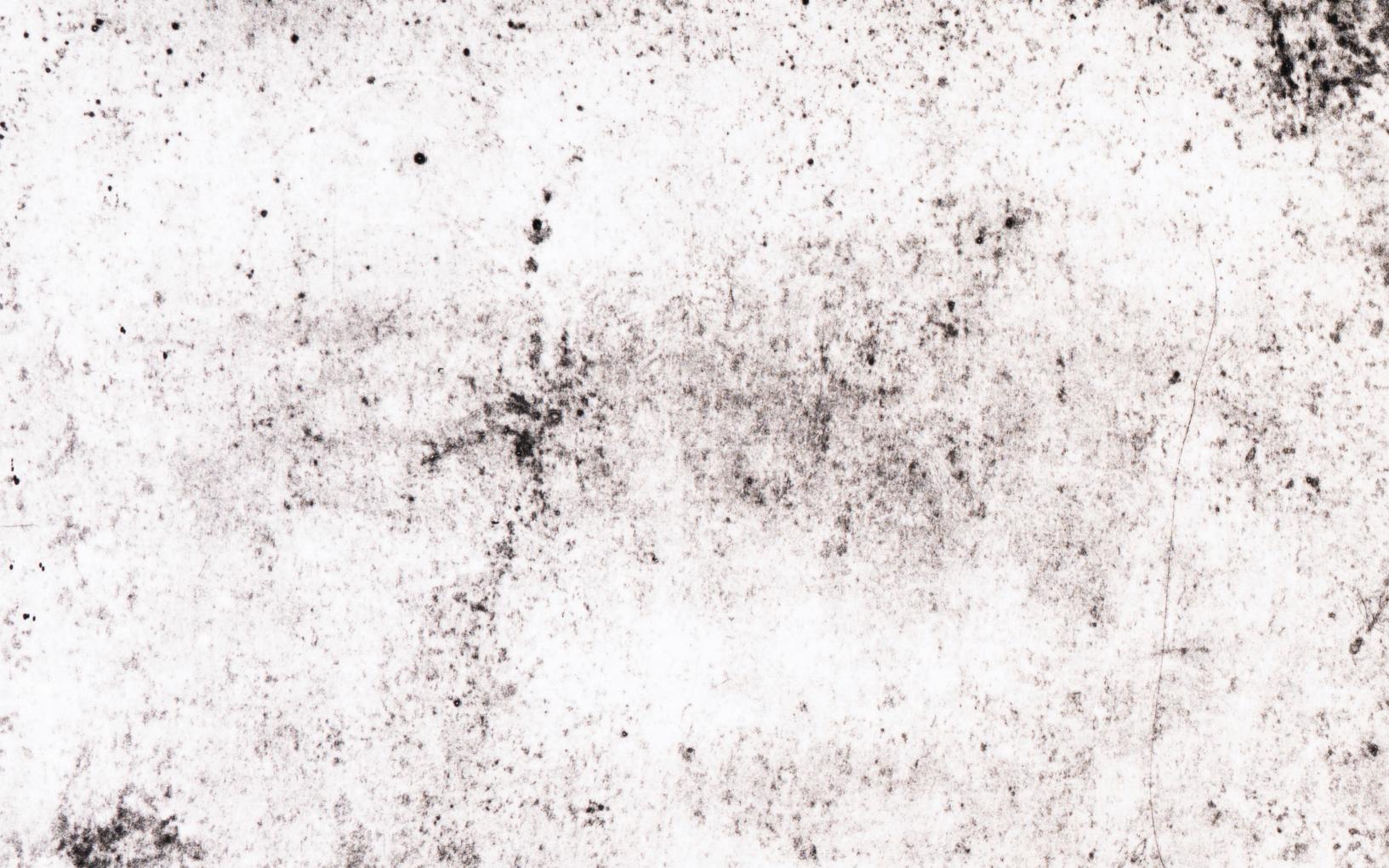
Handmade Japanese Paper

THE LIGHT OF DEAD STARS III, 2024

linocut, woodcut 900×580 mm Handmade Japanese Paper



35



# plate plate challenge

Daniela Cikatić Javorčić Maja S. Franković Jelena Jelača Veronika Koprivnjak Letricija Linardić Mirna Marijanović Mario Matoković Leo Pavlović Dajana Radoš Tin Samaržija Jasna Šikanja

### Daniela Cikatić Javorčić



Split 1969)

Graduated (1996) from the Academy of Fine Arts (Prof. M. Šutej) in Zagreb, where she completed (2014) postgraduate doctoral studies in Prints and Drawings (Prof. N. Arbanas). She is an art therapist at the Centre for Autism in Split and an associate at the art therapy course of the Split Academy of Arts. Her artistic interest also extends to graphic installations.

HIDDEN PARTS (I), 2024

collagraphy, linocut 565×390 mm Hahnemühle Mould-made Copperplate Paper 250 g/m<sup>2</sup>

HIDDEN PARTS (II), 2024 collagraphy, linocut 565x390 mm Hahnemühle Mould-made Copperplate Paper 250 g/m<sup>2</sup>



Maja S. Franković



### MAJA S. FRANKOVIĆ

(Rijeka, 1951)

Graduated (1985) from the Fine Arts Department of the Faculty of Education in Rijeka, and received her master's degree (1989) from the Academy of Fine Arts (prof. B. Suhy) in Ljubljana. She improved her skills at residencies (London, New York) and at the Cité Internationale des Arts studio in Paris. She was awarded the Order of Danica Hrvatska with the image of Marko Marulić (1997). In the 2005–2018 period, she was a full-time professor in a permanent position at the Academy of Applied Arts in Rijeka. She is the founder and artistic director of the E. Kumičić Gallery in Brseč. Her artistic fields of activity are large-format graphics, artists' books and collector's editions of print portfolios.

### HORSERADISH, 2021

intaglio, collagraphy, drypoint, relief printing 1970×990 mm Fabriano Paper 250 g/m²

### MAN READING THE NEWSPAPER, 2024

intaglio, collagraphy, drypoint, chine collé, newspaper collage 970×1940 mm Fabriano Paper 250 g/m²

JELENA JELAČA

Graduated (2012) from the Department of Fine Arts at the Academy of Arts in Split. She works in animation, traditional prints and jewellery making.

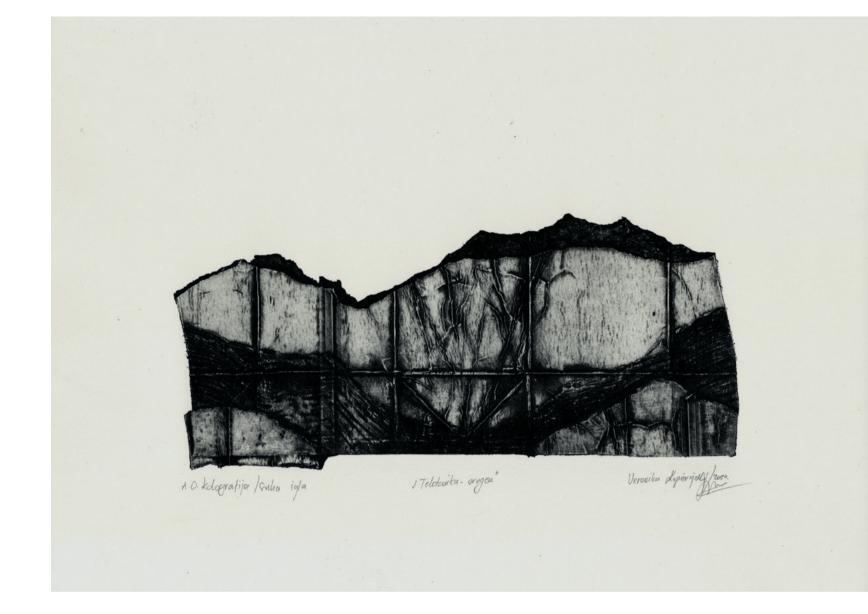
Printing Plate Challenge

### Jelena Jelača

drypoint 700×1000 mm Fabriano Rosaspina Paper 300 g/m<sup>2</sup>

UNTITLED, 2022

### Veronika Koprivnjak



### VERONIKA KOPRIVNJAK

(Zabok, 1998)

Completed (in 2021) a bachelor's degree in Fine Arts (Prof. I. Čabraja) at the Academy of Fine Arts in Zagreb. She is employed (from 2021) as the administrative secretary of the Teaching Department at the Academy of Fine Arts in Zagreb.

### TECTONICS - OROGEN, 2024

collagraphy, drypoint 3 prints /400×450 mm (meas. of single sheet) Hahnemühle Paper 230 g/m²



### Letricija Linardić

### LETRICIJA LINARDIĆ

(Rijeka, 1971)

Graduated (1997) in Fine Arts (Prof. J. Butković) from the Faculty of Teacher Training in Rijeka, received a master's degree (2003) from the Academy of Fine Arts and Design (Prof. L. Logar) in Ljubljana and a PhD at the Faculty of Teacher Training in Ljubljana (T. Tacol, PhD). She is a regular professor at the Academy of Applied Arts in Rijeka. Her artistic interest extends to the areas of graphic arts installations, space concepts and actions.

### CONFINED I, 2024

drypoint 1000×670 mm Hahnemühle Paper 280 g/m²

### CONFINED II, 2024

drypoint 1000×670 mm Hahnemühle Paper 280 g/m²

### CONFINED III, 2024

drypoint 1000×670 mm Hahnemühle Paper 280 g/m²

### Mirna Marijanović

### MIRNA MARIJANOVIĆ

(Thessaloniki, 1992)

Graduated in architecture from the University of Volos. In 2021, she earned a master's degree in illustration at the Royal College of Art in London. She works as a designer for the London Museum Studio and focuses on artistic prints and illustration.

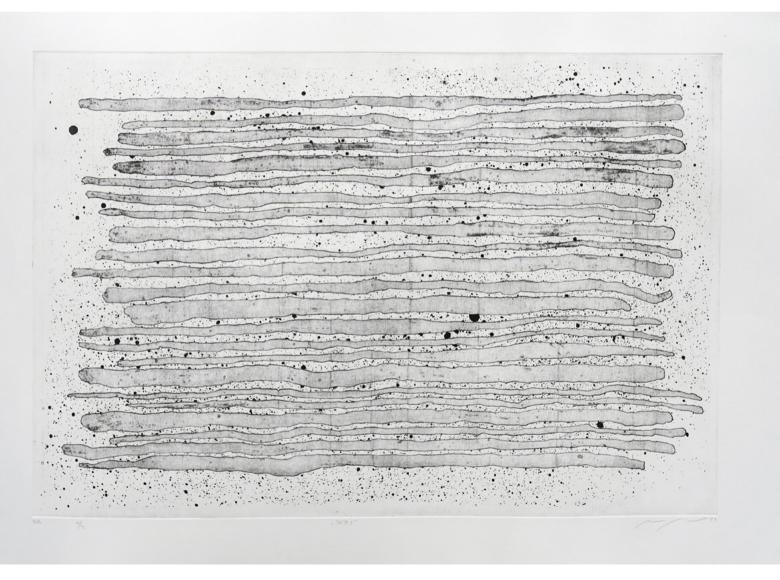
BN 2, 2021

dry aquatint 375×280 mm Somerset Velvet Paper 250 g/m<sup>2</sup>

BN 3, 2021

dry aquatint 375×280 mm Somerset Velvet Paper 250 g/m²





Mario Matoković

### MARIO MATOKOVIĆ

(Osijek, 1985)

Graduated (2010) in Fine Arts (Prof. J. Butković) from the Art Academy in Osijek. He is a docent at the Department of Visual and Media Arts of the Academy of Arts and Culture in Osijek. The initiator of the artist-in-residence programme as part of the MMML Studio project. In addition to graphic work, he works in video, installation, performance and artistic photography.

### SK'B I, 2023

réservage, aquatint 1250×900 mm

Hahnemühle Mould-made Copperplate Paper 350 g/m²

### SK'B II, 2023

réservage 1250×900 mm

Hahnemühle Mould-made Copperplate Paper

Copperplate Paper 350 g/m<sup>2</sup>

### SK'B III, 2023

aquatint 1250×900 mm

Hahnemühle Mould-made Copperplate Paper

350 g/m<sup>2</sup>

### Leo Pavlović

### LEO PAVLOVIĆ

(Pakrac, 2000)

A graduate student of Visual Arts, printmaking module (Prof. M. Matoković), at the Academy of Arts and Culture in Osijek.

### ORNAMENT 1, 2023

etching

682×989 mm

Fabriano Rosaspina Paper

 $285\,\mathrm{g/m^2}$ 

### ORNAMENT 2, 2023

etching

285 g/m<sup>2</sup>

680×986 mm Fabriano Rosaspina Paper

ORNAMENT 1 & 2, 2023

etching

680×987 mm

Fabriano Rosaspina Paper 285 g/m²



### Dajana Radoš



### DAJANA RADOŠ

Completed her undergraduate (2010) (Prof. J. Butković) and graduate (2011) studies in Art Teaching (Prof. M. S. Franković) at the Academy of Applied Arts in Rijeka. She works as a senior assistant at the Department of Graphic Arts at the Academy of Applied Arts in Rijeka.

BALAŽEVIĆ'S PRINTING PLATES – MARKS OF TIME 1987-2020, 2020

artist's book drypoint, etching band prints/ 710×510 mm (meas. of closed book) Fabriano Rosaspina Paper 285 g/m<sup>2</sup>

### Tin Samaržija

### TIN SAMARŽIJA

agreb 1997)

Completed undergraduate studies at the Department of Graphic Arts (Prof. R. Šimrak) and (2022) graduate studies in Graphic Arts (Prof. J. Baće) at the Academy of Fine Arts in Zagreb. He is the recipient of several honours for his successful work, as well as the collective Rector's Award for the segment of poster design and visual identity of the opera Brundibar (2018).

EQUILIBRIUM (I), 2023

etching 530×390 mm Hahnemühle Butten Paper 300 g/m²

EQUILIBRIUM (II), 2023

etching 530×390 mm Hahnemühle Butten Paper 300 g/m²

EQUILIBRIUM (III), 2023

etching 530×390 mm Hahnemühle Butten Paper 300 g/m²



### Jasna Šikanja



### JASNA ŠIKANJA

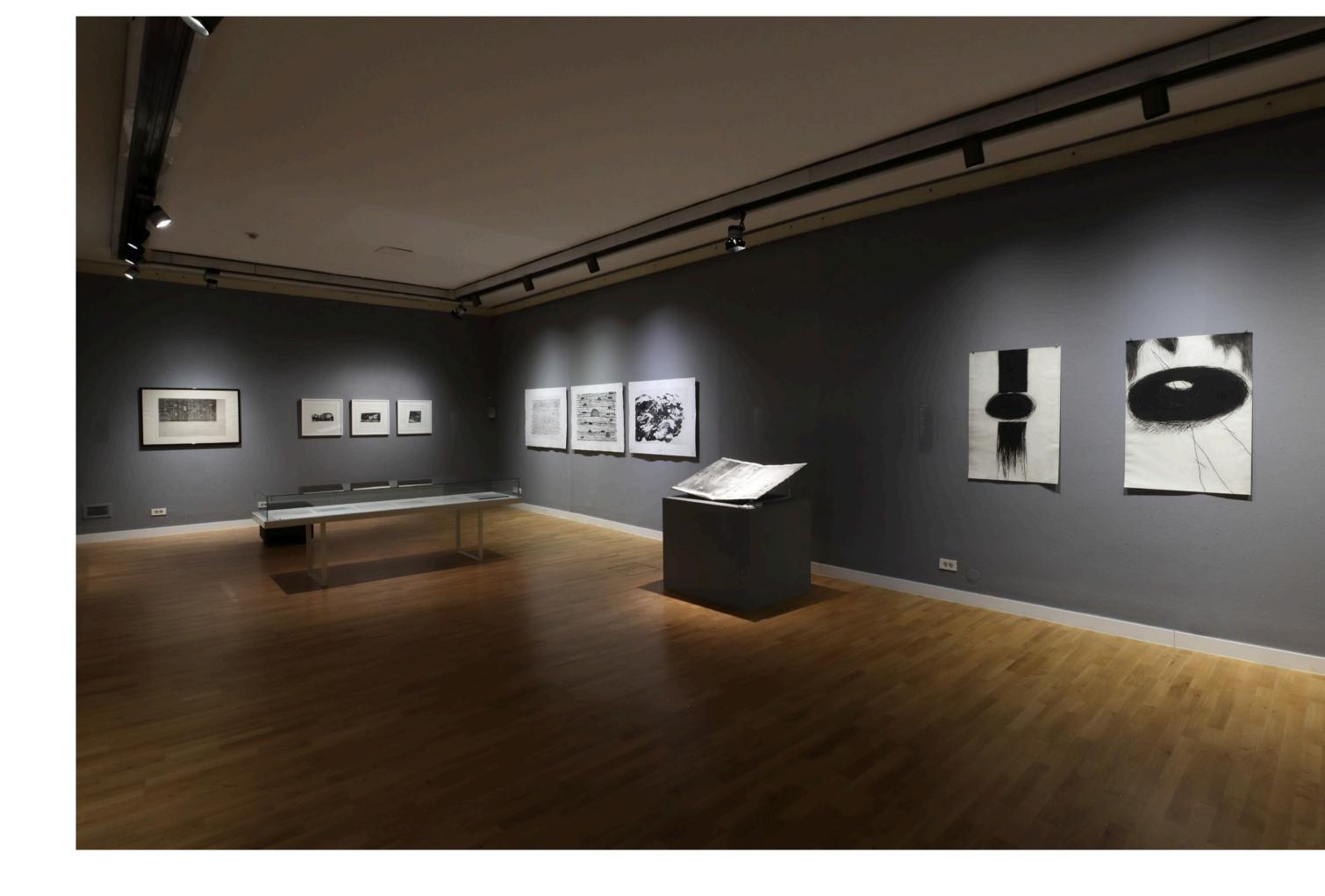
(Rijeka, 1964)

Graduated (1989) in Fine Arts (Prof. J. Butković) from the Faculty of Teacher Training in Rijeka and (2005) from the Academy of Fine Arts and Design (Prof. B. Suhy) in Ljubljana. She is a full professor at the Academy of Applied Arts in Rijeka.

### FAR AND NEAR, 2021

print portfolio/ed. Sculptural workshop Lokve, Gorski Kotar woodcut 5 prints/245×320 mm (meas. of single sheet)

5 prints / 245×320 mm (meas. of single sheet) Awagamy Kozo Nature Paper 46 g/m²





## appropriated places

Marina Brkić
Hamo Čavrk
Edvin Dragičević
Josip Jozić
Manuela Košević
Viktorija Križanović
Renata Ladović Meštrović
Miran Šabić
Mirjana Vodopija
Josip Zanki
Jakov Žaper

MARINA BRKIĆ (Požega,

Graduated (2023) in Sculpture (prof. A. Korkut) from the Academy of Fine Arts in Zagreb. She is the founder and manager of Rupa Gallery (2023), an independent student gallery at the Academy of Fine Arts in Zagreb.

IMPRINTS OF DAYS, 2023 Marina Brkić

screen-print
460×350 mm
(meas. of single sheet of triptych)
Munken Paper
300 g/m²

### Hamo Čavrk



(Sarajevo, 1950)

Graduated (1977) from the Academy of Fine Arts in Sarajevo. He was an associate in A. Augustinčić Master's Workshop of (1977–1979). He received his master's degree (2007) at the Academy of Fine Arts and Design in Ljubljana. He was awarded the Order of Danica Hrvatska with the image of Marko Marulić (1994). A professor at the Academy of Applied Arts in Rijeka from 2007 to 2015. In addition to prints and sculpture, his artistic activity extends to graphic and light objects, video projections and installations.

CARTA INCOGNITA, 2020

print portfolio / ed. Argola aquatint 5 prints / 495×349 mm (meas. of single sheet) Fabriano Paper 285 g/m²





### Edvin Dragičević

### EDVIN DRAGIČEVIĆ

(Split, 1968

Graduated (1997) in Fine Arts (prof. P. Jakelić) from the Faculty of Science and Education in Split. He is a full professor at the Academy of Arts in Split, where he teaches graphic art courses. He has held a series of international graphic workshops. In addition to prints, he works in graphic design and book illustration.

### ALTIUS 1, 2024

etching 1000×700 mm

Fabriano Rosaspina Paper 285 g/m<sup>2</sup>

### ALTIUS 2, 2024

etching

1000×700 mm Fabriano Rosaspina Paper 285 g/m²

### ALTIUS 3, 2024

etching 1000×700 mm

Fabriano Rosaspina Paper 285 g/m²

### Josip Jozić

### JOSIP JOZIĆ

(Zenica, 1958)

He graduated in Printmaking (Prof. Dž. Hozo) from the Academy of Fine Arts in Sarajevo. He works at the Faculty of Graphic Arts in Zagreb as a lecturer at the Department of Graphic Design and Visual Information (course Original Prints).

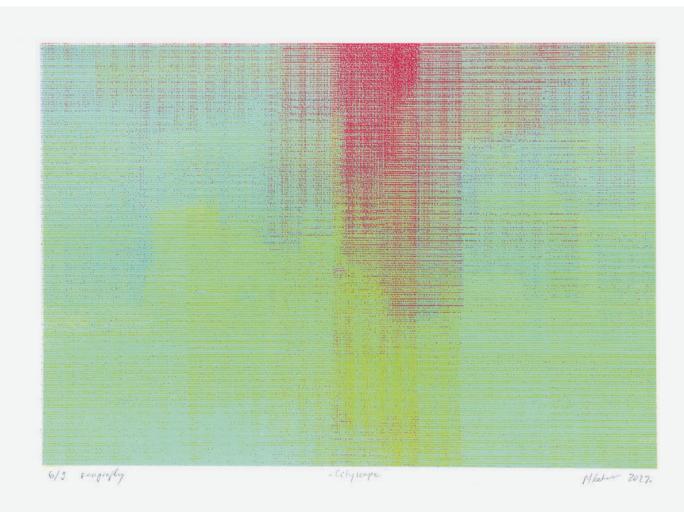
WINTER, 2022

réservage, aquatint, grid aquatint 320×485 mm Fabriano Paper 280 g/m²



MANUELA KOŠEVIĆ (Zadar, 1999)

A graduate student of Graphic Arts (Prof. M. Vodopija). She is the winner of the Rector's Award for a group set design project (Thelma and Louise and Of Mice and Men..., Academy of Fine Arts, Academy of Dramatic Art, 2020) and for the art work Squishy Feelings (with Anamarija Kvas, 2023).



Appropriated Places

### Manuela Košević

screen-print 555×365 mm Steinbach Paper

LANDSCAPE, 2021

250 g/m<sup>2</sup>

SEASCAPE, 2021 screen-print 365×555 mm Steinbach Paper 250 g/m<sup>2</sup>

CITYSCAPE, 2022

screen-print 365×555 mm Steinbach Paper 250 g/m²

### Viktorija Križanović

### VIKTORIJA KRIŽANOVIĆ

(Slavonski Brod, 1991)

Completed undergraduate (2014) and graduate (2017) studies in Fine Arts (Prof. M. Čaušić) at the Academy of Arts and Culture in Osijek. She trained in printmaking at the Academy of Fine Arts and Design in Bratislava (2017). She works as an associate at the Department of Social Sciences and Humanities in the field of art teaching at the University of Slavonski Brod.

### SILENCE, 2023

aquatint, etching 326×204 mm Fabriano Rosaspina Paper 285 g/m²

### AUTUMN, 2023

aquatint, open bite, etching 326×204 mm Fabriano Rosaspina Paper 285 g/m<sup>2</sup>



### Renata Ladović Meštrović



### RENATA LADOVIĆ MEŠTROVIĆ

(Zagreb, 1971)

Graduated (1996) from the Academy of Fine Arts (Prof. F. Paro) in Zagreb, where she also completed (2015) postgraduate specialist studies in graphic arts (Prof. F. Paro). Her artistic interest extends to the areas of graphic installations and spatial concepts and graphic design.

### AN EXTENSION OF HAPPINESS I, 2022

digital print 637×920 mm Arches Paper 150 g/m²

### AN EXTENSION OF HAPPINESS II, 2022

digital print 637×920 mm Arches Paper 150 g/m²

### AN EXTENSION OF HAPPINESS III, 2022

digital print 637×920 mm Arches Paper 150 g/m²





### MIRAN ŠABIĆ

(Brežice, 1986)

Graduated (2010) from the Academy of Fine Arts (Prof. F. Paro) in Zagreb, where he completed (2017) a PhD course (Prof. A. Rašić, Prof. L. Kovač). He trained at several artistic residencies in Germany, Belgium and the USA. He is an associate professor at the Academy of Fine Arts in Zagreb. In addition to graphic work, he works in painting, video and installation.

### URBAN TRANSIENCE, 2020

print portfolio / ed. Argola

etching 5 prints/350×500 mm (meas. of single sheet) Fabriano Rosaspina Paper 285 g/m<sup>2</sup>

### HAIKU FROM THE HOSPITAL, 2023

poetry-print portfolio (verse by Luko Paljetak)/ ed. Biškupić Collection etching, aquatint
16 prints/265×195 mm (meas. of single sheet) Hahnemühle Butten Paper 300 g/m²

MIRJANA VODOPIJA (Zagreb, 1963)

Graduated (1987) from the Academy of Fine Arts (Prof. M. Šutej) in Zagreb. She is the author of numerous set designs and visual identities for TV shows produced by Croatian Television. Since 2007, she has been teaching at the Department of Prints of the Academy of Fine Arts in Zagreb, and is currently a full professor. Based on her artistic achievements, she obtained a PhD in art (2023) in the field of fine arts, the graphics segment. She expressed herself in various art media, from prints and drawings to photography and video, to installations and ambience concepts.



0 Appropriated Places

### Mirjana Vodopija

WATER, 2023 screen-print 500×700 mm Hahnemühle Paper

MUD, 2023 screen-print 500×700 mm Hahnemühle Paper

### Josip Zanki



JOSIP ZANKI

(Zadar, 1969)

Graduated (1994) from the Academy of Fine Arts (prof. M. Šutej) in Zagreb. He received his PhD (2016) at the postgraduate studies of ethnology and cultural anthropology at the Faculty of Humanities and Social Sciences in Zagreb. Since 2011, he has been a member of the European Cultural Parliament and since 2018, the vice-president of the Croatian Society of Fine Artists. He is an associate professor at the Academy of Fine Arts in Zagreb.

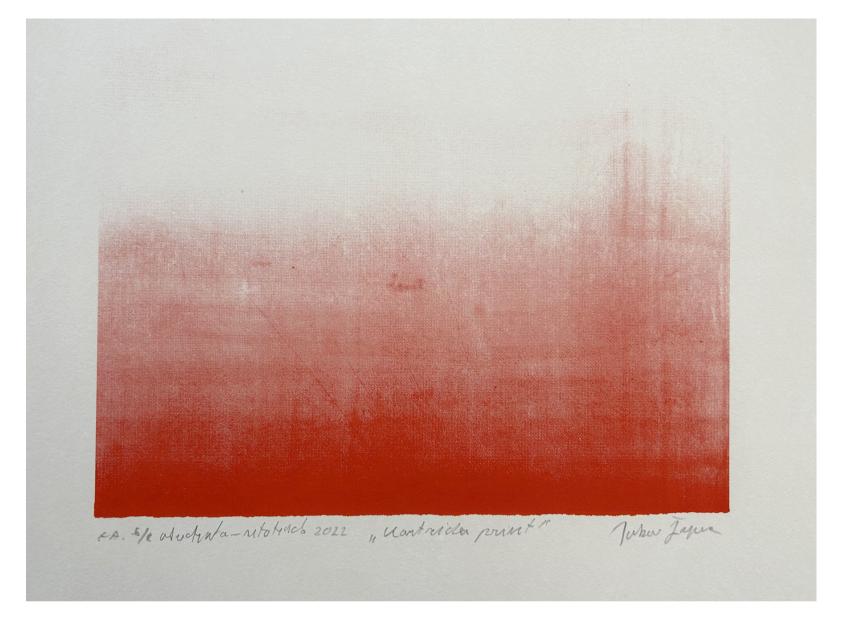
BORA, 2022 screen-print 320×448 mm

paper

PROVERSA, 2022

screen-print 320×448 mm paper

WALL, 2022 screen-print 320×448 mm paper



### JAKOV ŽAPER

(Vrpolje, 1956)

Graduated (1981) from the Academy of Fine Arts (Prof. A. Kinert) in Zagreb. From 1981, he was an associate in the Master's workshop with prof. Ljubo Ivančić and Nikola Reiser. He completed post-graduate design studies and a master's degree in painting at the Royal Melbourne Institute of Technology. He is employed as an assistant professor at the Academy of Applied Arts in Rijeka.

### KANTRIDA PRINT I, 2020

aquatint, screen-print 500×700 mm Fabriano Rosaspina Paper 300 g/m²

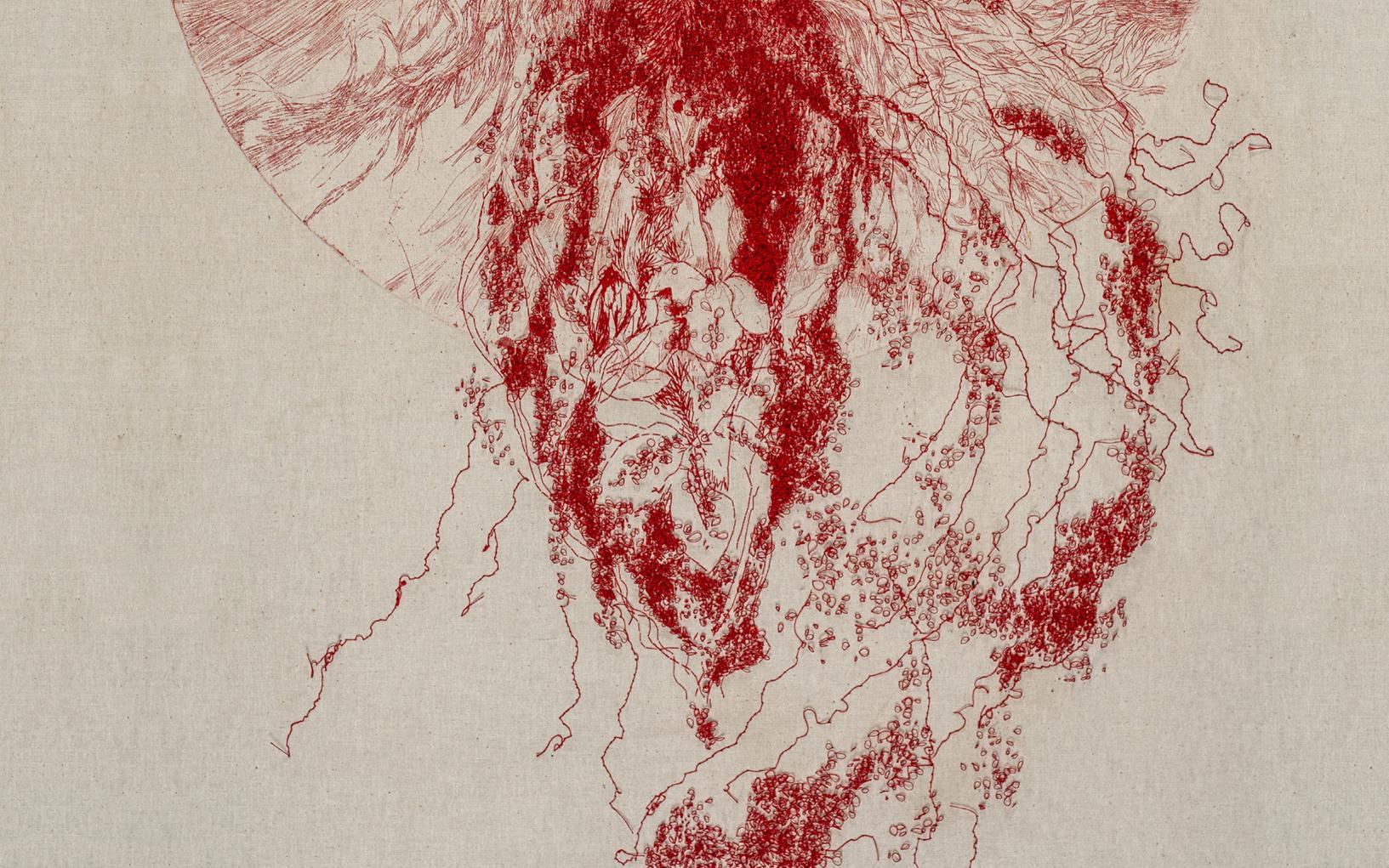
### KANTRIDA PRINT II, 2022

screen-print 500×700 mm Fabriano Rosaspina Paper 300 g/m²

62 Appropriated Places

### Jakov Žaper





### introspections

Iva Ćurić
Marko Dajak
Vasja Irma Ivković
Melinda Kostelac
Kristina Novosel
Maja Perak
Maja Rožman
Celestina Vičević
Roberta Vilić
Ana Vivoda

### Iva Ćurić

### IVA ĆURIĆ

Graduated (2010) in Fine Arts (prof. I. Krasić) from the Academy of Fine Arts in Zagreb. She was on a student exchange at the Academy of Fine Arts and Design (prof. L. Logar) in Ljubljana (2006/07). She is currently a senior assistant at the Academy of Fine Arts in Zagreb. On the art scene, she is active in the field of expanded graphic arts and interactive installations.

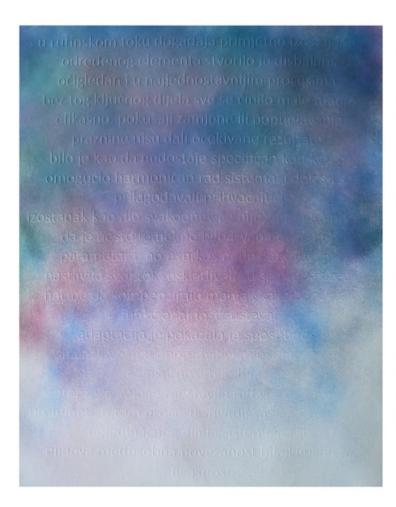
### ZERO, 2024

(Zagreb, 1984)

blind embossing 740×580 mm Hahnemühle Paper 230 g/m²

ONE, 2024

blind embossing, acrylic spray 740×580 mm Hahnemühle Paper 230 g/m²





MARKO DAJAK (Split,

Completed (in 2020) a bachelor's degree in Fine Arts (prof. I. Krasić) at the Academy of Fine Arts in Zagreb. He works as a professional associate at the Department of Graphic Art of the Academy of Fine Arts in Zagreb.



AUTOSUGGESTION, 2024

print portfolio / ed Marko Dajak

print portfolio / ed. Marko Dajak aquatint, screen-print 9 prints / 530 × 390 mm (meas. of single sheet) Hahnemühle Paper 280 g/m<sup>2</sup>



### Vasja Irma Ivković

### VASJA IRMA IVKOVIĆ

(Zagreb, 2001)

A graduate student of Graphic Arts (Prof. M. Vodopija) at the Academy of Fine Arts in Zagreb. She is the winner of the Rector's Award for a group project (B. Papandopulo's opera Amfitrion, 2023). She works as a curator in the Kružok Association.

### CASUAL MACHINE, 2024

artist's book lithography 44×4000 mm cigarette paper 13 g/m²/roll glass box meas. 35×180×320 mm



### Melinda Kostelac

### MELINDA KOSTELAC

(Rijeka, 1968)

Graduated (1996) in Fine Arts (Prof. J. Butković) from the Faculty of Education in Rijeka and received her Master's degree (2005) from the Academy of Fine Arts and Design (Prof. L. Logar) in Ljubljana. She enrolled (in 2016) in postgraduate doctoral studies in graphic arts at the Academy of Fine Arts (prof. D. Babić) in Zagreb. She is an associate professor at the Academy of Applied Arts in Rijeka.

### HORTICULTURE OF A CONDITION - DISAPPEARANCE 1, 2023

aquatint, photoetching, collagraphy, sand 680×975 mm Fabriano Avorio Paper 220 g/m²

### HORTICULTURE OF A CONDITION — DISAPPEARANCE 2, 2023

aquatint, photoetching, collagraphy, sand 680×975 mm Fabriano Avorio Paper 220 g/m<sup>2</sup>

### Kristina Novosel



### KRISTINA NOVOSEL

(Zagreb, 2002)

A final year undergraduate student of Graphic Arts (Prof. M. Vodopija) at the Academy of Fine Arts, University of Zagreb. She participated in the artistic and educational project Matrice: Absurd (2023).

### 5.1.2015., 2024

print portfolio aquatint, typewriter print 7 prints/305×207 mm (meas. of single sheet) Hahnemühle Paper 300 g/m²



MAJA PERAK (Vinkovci, 2000)

A graduate student, majoring in Applied Graphics (Prof. S. Junaković), at the Academy of Fine Arts in Zagreb. She was a student of printmaking teaching at the Jan Matejko Academy of Fine Arts in Krakow (2023).

### SEASONS, 2023

aquatint, réservage, etching 4 prints / 497×350 mm Canson Paper 160 g/m² Maja Perak

### Maja Rožman

### MAJA ROŽMAN

(Zagreb, 1981)

Graduated (2006) from the Academy of Fine Arts (Prof. A. Kuduz) in Zagreb, where she is finishing her post-graduate doctoral studies (Prof. M. Vodopija). She trained at several international artistic residencies (Vienna, Amersfoort, Paris). She is an associate professor at the Graphics Department of the Academy of Fine Arts in Zagreb, where she holds the position of vice-dean for international and inter-university cooperation. Explores possibilities in the field of extended printmaking.

IMPRINTED, 2023
blind embossing on skin, plates,
documentary photography of the action
15 photographs / 210×297 mm (meas. of single sheet)
Hahnemühle Photo Rag Paper
308 g/m²





## Celestina Vičević

#### CELESTINA VIČEVIĆ

(Rijeka, 1976

She graduated (2000) in fine arts (Prof. J. Butković) at the Faculty of Humanities and Social Sciences in Rijeka and completed (2015) a PhD course in prints (Prof. N. Arbanas) at the Academy of Fine Arts in Zagreb. She is an associate professor at the Academy of Applied Arts in Rijeka. She expands the graphic medium into the field of graphic objects, artists' books, installations and ambiences.

#### SHAKTI - MOUNTAIN AND BELOW IT, 2021

etching, aquatint, thread embroidery 1200×800 mm textile

#### SHAKTI – OPENING, 2021

etching, thread embroidery 1200×800 mm textile

#### SHAKTI – WIDENING, 2021

etching, thread embroidery 1200×800 mm textile

Introspections

# Roberta Vilić

ROBERTA VILIĆ

High school graduate of the School of Applied Art and Design in Zagreb. She graduated (1998) from the Academy of Fine Arts (Prof. Z. Keser) in Zagreb. Artistic activity in the field of monochrome abstract painting expands into the medium of graphic installations and artists' books.

#### THOUGHTS/SEPARATION, 2023-2024

installation/prints, artist's book, plates:

30 prints:

drypoint
180×120 mm (meas. of single sheet)
paper from a dictionary

5 artist's books:

drypoint
180×120 mm (meas. of single sheet)
paper from a dictionary

2 prints:

drypoint 700×500 mm (meas. of single sheet)

Fabriano Paper

10 printing plates: cardboard/wood glue

160×100 mm



Introspections



5 Introspections

# Ana Vivoda

#### ANA VIVODA (Rijeka, 1979)

She graduated (2002) in Fine Arts (Prof. M. Franković) at the Faculty of Humanities and Social Sciences in Rijeka. She completed (2004) postgraduate studies at the Royal University College of Fine Arts in Stockholm and postgraduate PhD studies in prints (2013) at the Academy of Fine Arts (Prof. N. Arbanas) in Zagreb. She is an associate professor at the Department of Teaching Studies in Gospić, University of Zadar. She expands her graphic activity into the field of installations and artists' books.

#### THE BOOK OF SCARS, 2024

installation/digital print, thread embroidery: 4 prints/1000×1500 mm (meas. of single sheet) textile (crepe georgette)

#### THE BOOK OF SCARS, 2023

artist's book digital print, thread embroidery 200×255/200×510 mm paper



# meta morphoses

Igor Čabraja Antonio Kutleša Jakov Pašalić Viktor Popović Kristina Restović Silvio Vujičić Marko Živković

# Igor Čabraja

IGOR ČABRAJA

(Slavonski Brod, 1976) Graduated (2006) from the Teaching Department of the Academy of Fine Arts (Prof. D. Babić) in Zagreb, where he also completed (2020) postgraduate doctoral studies in graphic arts (Prof. I. Krasić). He worked as an associate in the title of assistant teacher at the Fine Arts Department of the Academy of Arts in Osijek. Since 2010, he has been an employee of the Academy of Fine Arts in Zagreb, where he still today works as an associate professor.

MIR SPACE STATION, 2024

aquatint, phototransfer 780×1060 mm Hahnemühle Paper 230 g/m<sup>2</sup>





## Antonio Kutleša

#### ANTONIO KUTLEŠA

Completed (2018) the study of Fine Arts (Prof. I. Krasić) at the Academy of Fine Arts in Zagreb, where he currently works as a teaching associate at the Teaching Department of the Department of Graphic Arts and at the Department of Sculpture. He won the Kranjčar Gallery Award at the 36<sup>th</sup> Youth Salon (2022). He expands the field of visual arts by applying new technologies through different media.

#### FLOWER, 2024

three-part print installation:

Flower etching

200×200 mm Flower - z90°

relief printing (3D matrix) 200×200 mm

Flower - 360°

blind embossing, print object 60×60×55 mm

Hahnemühle Paper 300 g/m<sup>2</sup>

#### FRUIT, 2024

three-part print installation:

Fruit etching

200×200 mm

Fruit — x90°

relief printing (3D matrix)

200×200 mm Fruit — 360°

blind embossing, print object

25×25×40 mm Hahnemühle Paper

300 g/m<sup>2</sup>

# Jakov Pašalić



(Zagreb, 1999)

A graduate student of Fine Arts, majoring in prints (Prof. I. Čabraja), at the Academy of Fine Arts in Zagreb. He participated in the artistic and educational project Matrice: Absurd (2023). He is the winner of the Rector's Award for stage design (I. Kuljerić's opera Animal Farm, 2022).

REFLECTION OF ZAGREPČANKA BUILDING, 2024

etching, aquatint 1006×780 mm Hahnemühle Paper 230 g/m²



VIKTOR POPOVIĆ

Graduated (1996) from the Academy of Fine Arts (Prof. V. Jordan) in Zagreb. He has attended numerous international residencies (Berlin, Ghent, New York, Portland, Paris). Since 1998, he has been teaching at the Painting Department of the Academy of Arts in Split, where he has been working as a full-time professor since 2018, and has held the position of vice dean for art and science since 2023. His painting vocation expands to the areas of graphic installations, readymade, site-specific installations and spatial concepts.



Metamorphoses

# Viktor Popović

(Archive Palace Vranyczany-Dobrinović), 2023

screen-printing/dust, lac 1000×1400 mm

paper 400 g/m<sup>2</sup>

UNTITLED

UNTITLED

(Archive Palace Vranyczany-Dobrinović), 2023

screen-printing / dust, lac 1000×1400 mm

paper 400 g/m²

UNTITLED

(Archive Palace Vranyczany-Dobrinović), 2023

screen-printing / dust, lac 1000×1400 mm

paper 400 g/m²

# Kristina Restović



(Snlit 1973)

Graduated (1997) from the Academy of Fine Arts in Florence. The same year, she graduated from II Bisonte International School for Specialisation in Artistic Graphics in Florence. She received her master's degree (2007) from the Academy of Fine Arts and Design (prof. L. Logar) in Ljubljana. As an associate professor, she works as an associate at the Art Academy in Split.

LITTLE MERCYS AND INFUSION, 2020

etching, drypoint, screen-print 700×500 mm Fabriano Rosaspina Paper 285 g/m²

#### LITTLE MERCYS AND A HOLTER, 2020

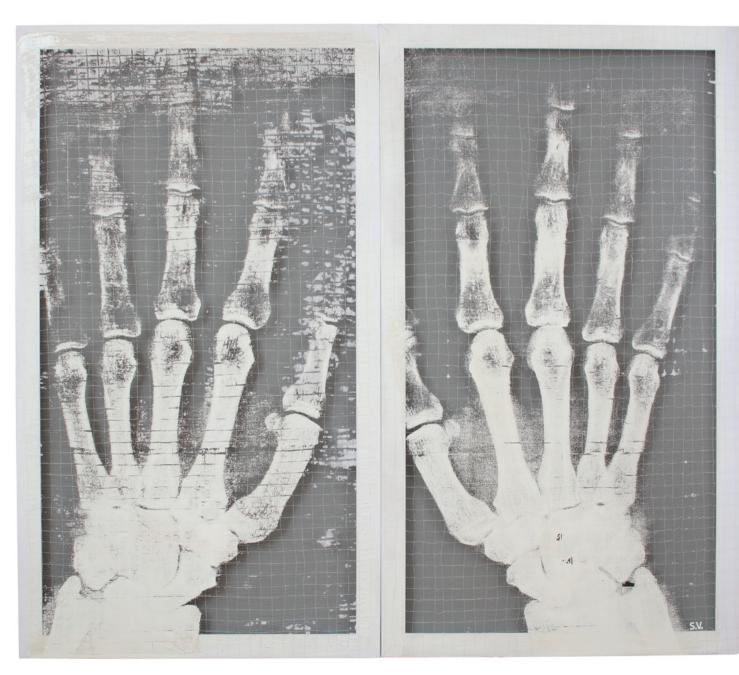
etching, drypoint, screen-print 700×500 mm Fabriano Rosaspina Paper 285 q/m²

#### LITTLE MERCYS AND CATHETER, 2020

etching, drypoint, screen-print 700×500 mm Fabriano Rosaspina Paper 285 g/m²



# Silvio Vujičić



#### SILVIO VUJIČIĆ

(Zagreb, 1978)

Graduated (1999) from the Faculty of Textile Technology in Zagreb and (2005) from the Academy of Fine Arts (Prof. M. Šutej) in Zagreb. He works in the field of expanded prints and installations. In addition to his artistic work, he is involved in fashion design and costume design.

PORTRAIT OF A MAN WITH HIS HANDS ON THE TABLE, 2024

screen-print 1820×2040 mm (dim. of diptych) textile

# Marko Živković

#### MARKO ŽIVKOVIĆ

(Kostrč, 1956)

Graduated (1981) from the Academy of Fine Arts (Prof. Dž. Hozo) in Sarajevo. He perfected his skills on study tours to Paris, Vienna, Stuttgart, Cologne, Budapest, Pecs. Until retirement, he taught at the Academy of Arts and Culture in Osijek. The areas of his artistic activity in the medium are prints, paintings and drawings.

#### THE WAY OF DUST III, 2020

digital print, aquatint 775×528 mm Hahnemühle Paper 280 g/m²

#### THE WAY OF DUST IV, 2020

digital print, aquatint 775×528 mm Hahnemühle Paper 280 g/m²



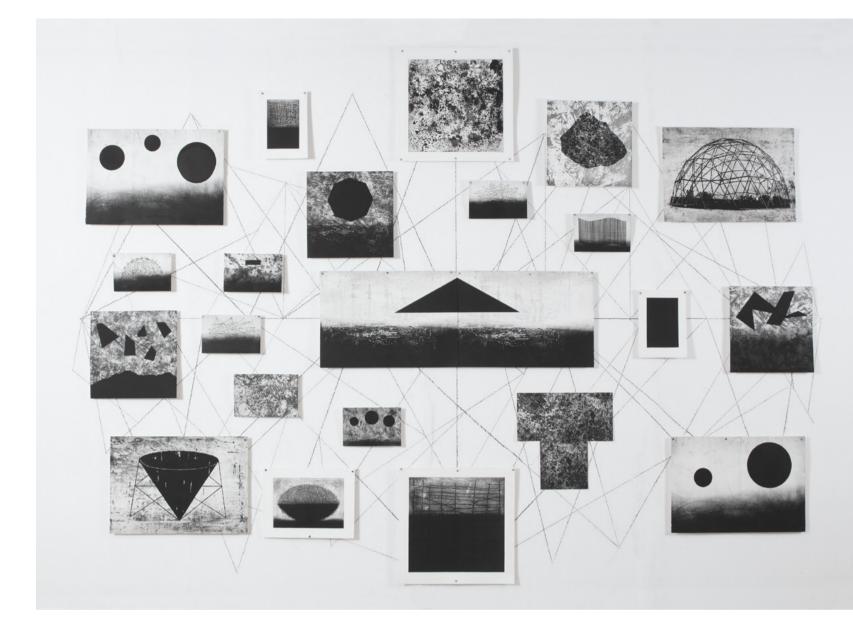




# constructs

Mario Čaušić Krunoslav Dundović Dajana Džafo Igor Konjušak Vida Meić Dominik Višnjić

# Mario Čaušić



#### MARIO ČAUŠIĆ

(Osijek, 1972)

Graduated (2001) from the Academy of Fine Arts (prof. A. Kuduz) in Zagreb. Since 2005, he has been employed at the Academy of Arts and Culture in Osijek, the Department of Fine Arts, where he teaches the print course, today as a full professor. He works in visual art through various media, especially prints and drawings, paintings, videos and installations.

#### WORK IN PROGRESS, 2023-2024

aquatint, etching, open bite, drypoint 2400×3620 mm (meas. of polyptych) Fabriano Rosaspina Paper 285 g/m²

# Krunoslav Dundović

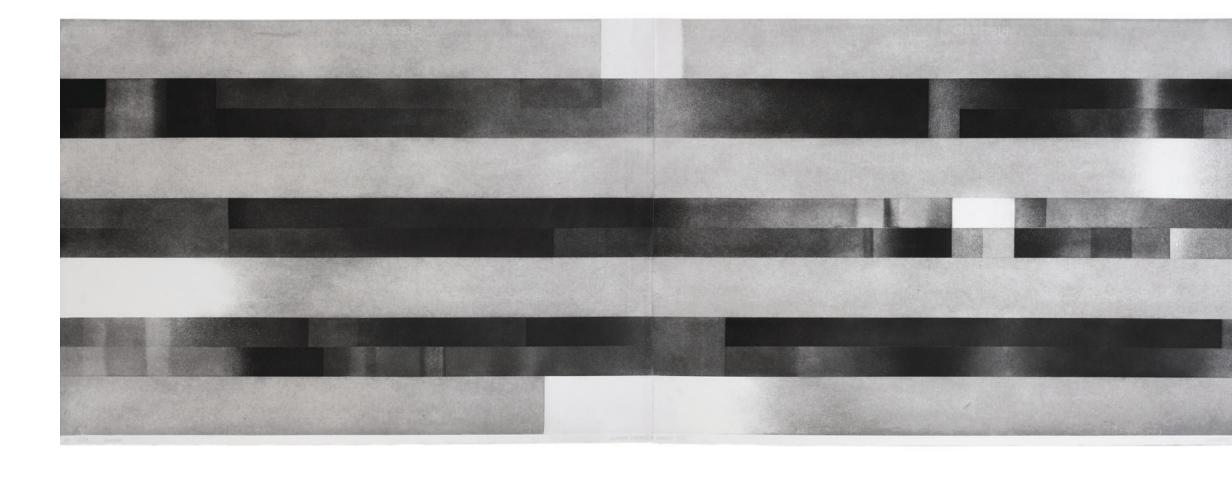
#### KRUNOSLAV DUNDOVIĆ

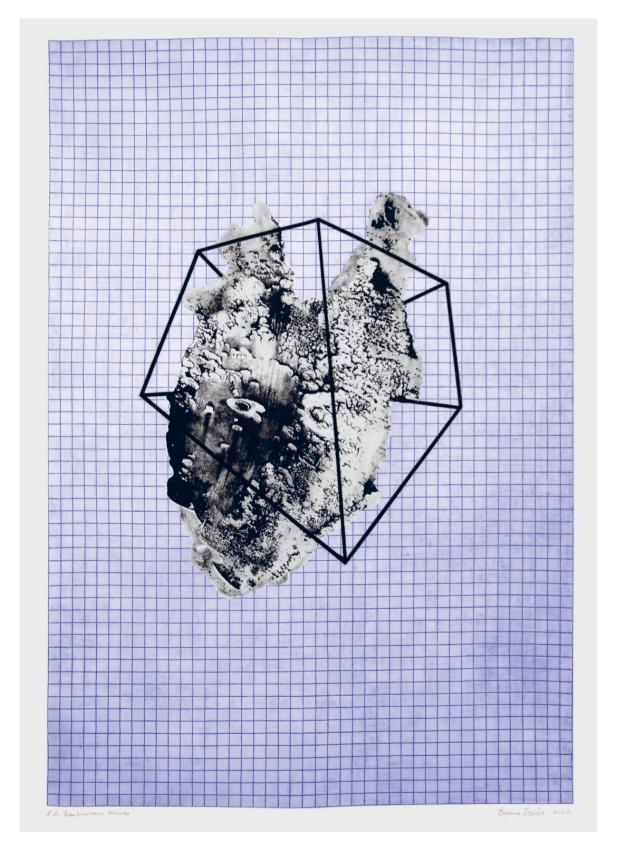
)siiek. 1987)

He graduated (2015) in Fine Arts (prof. D. Sušac) from the Academy of Arts and Culture in Osijek. He is a member of the organising committee of the International Workshop of Art Graphic — IWAGO (2015–2019). Since 2017, he has been working at the Academy of Arts and Culture in Osijek, and is currently an artistic associate.

ALCHEMICAL CONSTRUCTION OF SPACE II/1, 2024

aquatint 700×2000 mm Fabriano Rosaspina Paper 285 g/m²





# Dajana Džafo

#### DAJANA DŽAFO

(Split, 1988

Completed undergraduate studies in Art History and Philosophy (2013) at the Faculty of Humanities and Social Sciences in Split, and undergraduate (2016) and graduate studies (2019) at the Department of Fine Arts (Prof. E. Dragičević) of the Academy of Arts in Split.

#### MEMORIES 2, 2021

etching, drypoint, aquatint, photogravure 1000×700 mm Fabriano Rosaspina Paper 285 g/m²

#### MEMORIES 3, 2021

etching, drypoint, aquatint, photogravure 1000×700 mm Fabriano Rosaspina Paper 285 g/m²

#### MEMORIES 4, 2021

etching, drypoint, aquatint, photogravure 1000×700 mm Fabriano Rosaspina Paper 285 g/m²

# Igor Konjušak

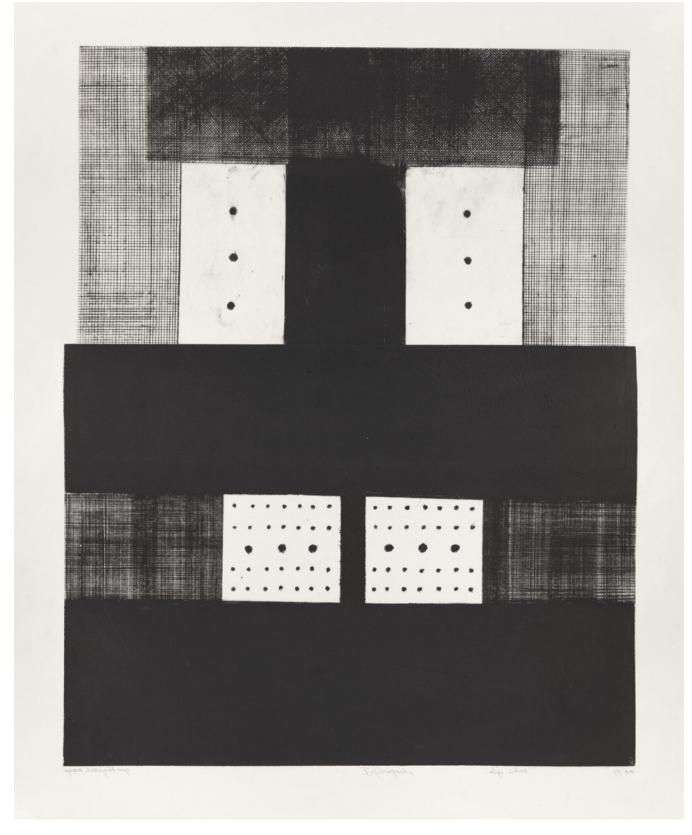
#### IGOR KONJUŠAK

(Zagreb, 1957)

Graduated (1983) from the Academy of Fine Arts (Prof. M. Berber, Prof. Dž. Hozo) in Sarajevo, where (2012) he also received his master's degree (Prof. Dž. Hozo). He completed his post-graduate doctoral studies in graphic arts at the Academy of Fine Arts in Zagreb (Prof. I. Šiško). Until his retirement (2022), he was employed as a senior associate at the Academy of Fine Arts in Zagreb.

COMPOSITION V, 2021

drypoint 810×1010 mm Hahnemühle Paper 400 g/m²



Onstructs

# Vida Meić



Completed BA (2015) and MA (2017) studies in Fine Arts (prof. I. Krasić) at the Academy of Fine Arts in Zagreb. In the 2017–2022 period, she was employed at the Croatian Society of Fine Artists (HDLU) in Zagreb as a European Union project manager. She works as an assistant at the Teaching Department at the Academy of Fine Arts in Zagreb.

#### SLOWDOWN, 2024

drypoint, collagraphy on polyform matrix 500×550 mm Hahnemühle Paper 230 g/m²

#### SLOWDOWN, 2024

collagraphy on polyform matrix 500×550 mm Hahnemühle Paper 230 g/m²

#### SLOWDOWN, 2024

artist's book, 4 volumes digital print 250×250 mm Hahnemühle Paper 230 g/m²



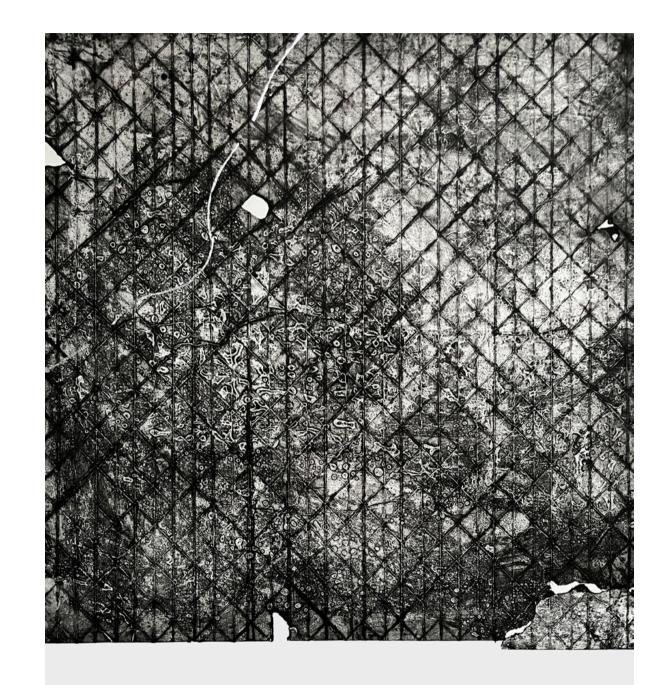
**/IŠNJIĆ** (Varaždi

A graduate student in Art Teaching (Prof. C. Vičević) at the Academy of Applied Arts in Rijeka. He is the winner of the APURI Award (2021). The manager of the Student Centre Gallery in Rijeka (2024).

METACOGNITION OF FOLDING, 2023

285 g/m²

collagraphy, drypoint, silver leaves 2 prints/945×675 mm (meas. of single sheet) Fabriano Rosaspina Paper Dominik Višnjić



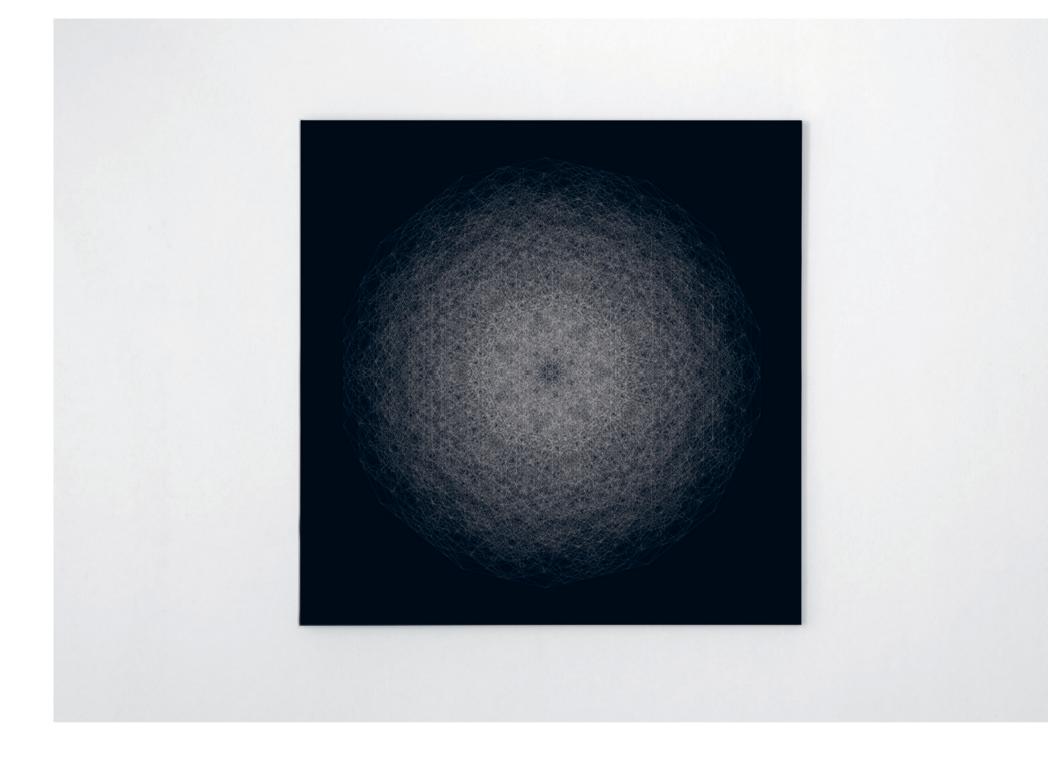


# reinterpretations

Ivana Franke Nikola Marinčić Domagoj Sušac Iva Šarić

95 Reinterpretations

## Ivana Franke



VANA FRANKE

(Zagreb, 1973)

Graduated (1997) from the Academy of Fine Arts (prof. M. Šutej) in Zagreb. She trained at the studio research programs of the Kitakyushu Centre for Contemporary Art (2001/2002) and the Institute for Spatial Experiments in Berlin (2009/2010) and at other prominent residency programmes including MoMA PS1 New York. In addition to be active in the field of expanded graphics and artist books, she creates site-specific installations and ambient concepts. Associate member of CASA (2024).

PLANETARY NEBULA (World t01245\_4), 2020

UV direct print 1500×1500 mm aluminium compound

96 Reinterpretations



Reinterpretations

# Nikola Marinčić

#### NIKOLA MARINČIĆ

(Sisak, 2000)

A final year graduate student of Fine Arts at the Academy of Fine Arts (Prof. I. Čabraja) in Zagreb. He participated in the artistic and educational project Matrice (2022).

VARIATIONS, 2023

screen-print, digital print 9 prints/420×420 mm (meas. of single sheet) Hahnemühle Paper 230 g/m²; clear plastic sheet

# Domagoj Sušac

#### DOMAGOJ SUŠAC

AC (Zagreb, 1974)

Graduated (2000) from the Academy of Fine Arts (Prof. M. Šutej) in Zagreb. He is a full professor at the Academy of Arts and Culture in Osijek. He is the organiser and co-founder of various international projects in Croatia in the field of art and culture. Active in the field of visual and artistic practices through the medium of prints, painting, extended sculpture and artistic photography.

#### POST FESTUM, 2008-2020

digital print

60 prints / 1800×4200 mm (meas. of polyptych)

Canson Paper 310 g/m<sup>2</sup>

MONOKROM 69, 1959/1976/2019

book reproduction / offset print

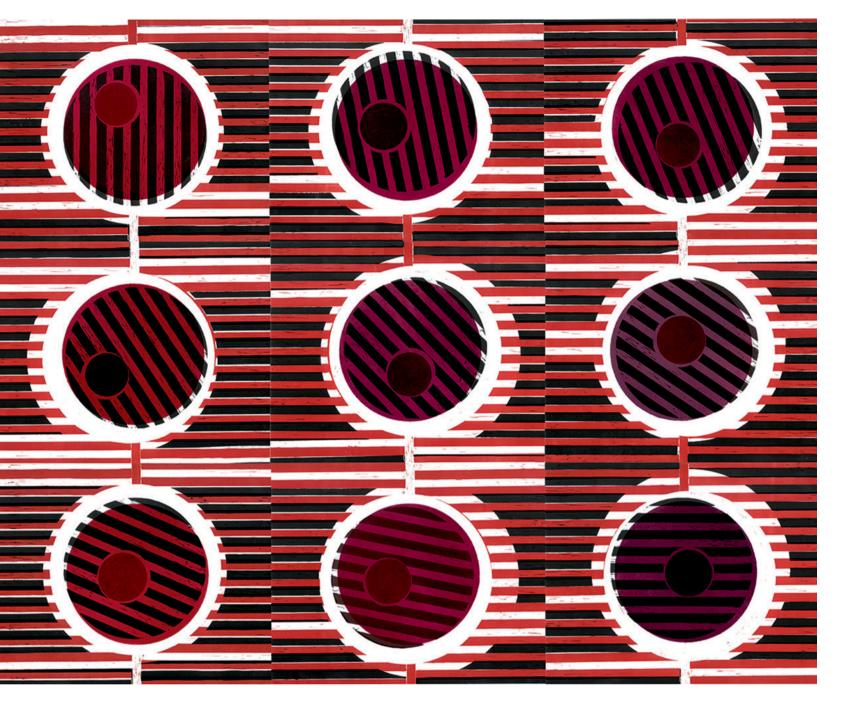
415×285 mm

book page



98 Reinterpretations





IVA ŠARIĆ

Graduated (2010) in Fine Arts (Prof. I. Krasić) from the Academy of Fine Arts in Zagreb. She is an art teacher in primary schools in Varaždin and Vidovec.

(Varaždin, 1985)

#### ROUTINE ALERT, 2021

310×282 mm (meas. of single sheet) 1240×1128 mm (meas. of polyptych) Color Copy Paper 250 g/m²

#### UNTITLED, 2021

linocut 266×330 mm (dim. segmenta) 798×990 mm (meas. of polyptych) Color Copy Paper 250 g/m²

99 Reinterpretations



# archetype

Kristina Antolić Iva Gobić Duje Medić Danilo Potočnjak

# Kristina Antolić



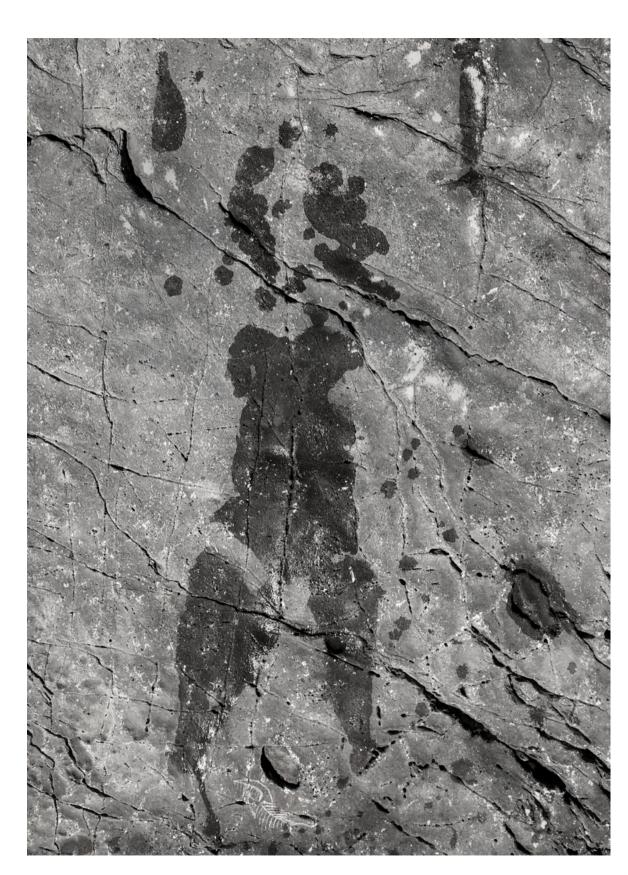
KRISTINA ANTOLIĆ

Graduated (1995) from the Teaching Department of the Academy of Fine Arts in Zagreb. She is a professor of fine arts in XV Gymnasium in Zagreb.

DISTORTED, 2024 linocut

1000×700 mm Hammer Paper 220 g/m²

# Iva Gobić



IVA GOBIĆ

(Rijeka, 1973)

Graduated (1995) in Fine Arts (Prof. J. Butković) at the Faculty of Education in Rijeka. She completed (2008) postgraduate studies in restoration at the Academy of Fine Arts and Design in Ljubljana. She works as a conservator-restorer, consultant for paper and book materials at the State Archives in Rijeka.

ARCHETYPE II, 2024

digital print 1400×1000 mm Hahnemühle Matt Fibre Paper 200 g/m<sup>2</sup>

ARCHETYPE III, 2024

digital print 1400×1000 mm Hahnemühle Matt Fibre Paper 200 g/m<sup>2</sup>

ARCHETYPE IV, 2024

digital print 1400×1000 mm Hahnemühle Matt Fibre Paper 200 g/m<sup>2</sup>

# Duje Medić



DUJE MEDIĆ

(Brela, 1986)

Graduated (2010) from the Department of Graphic Arts (Prof. N. Arbanas) of the Academy of Fine Arts in Zagreb. He stayed at the Cité Internacional des Arts artist residency in Paris (2016). He works in prints, drawing, multimedia works and graphic design.

#### HELPLESS, 2020

woodcut 500×500 mm Hahnemühle Paper 230 g/m<sup>2</sup>

#### DRUNK, 2020

linocut 500×500 mm Hahnemühle Paper 230 g/m²

#### DUMBASS, 2020

linocut 500×500 mm Hahnemühle Paper 230 g/m²

# Danilo Potočnjak



DANILO POTOČNJAK

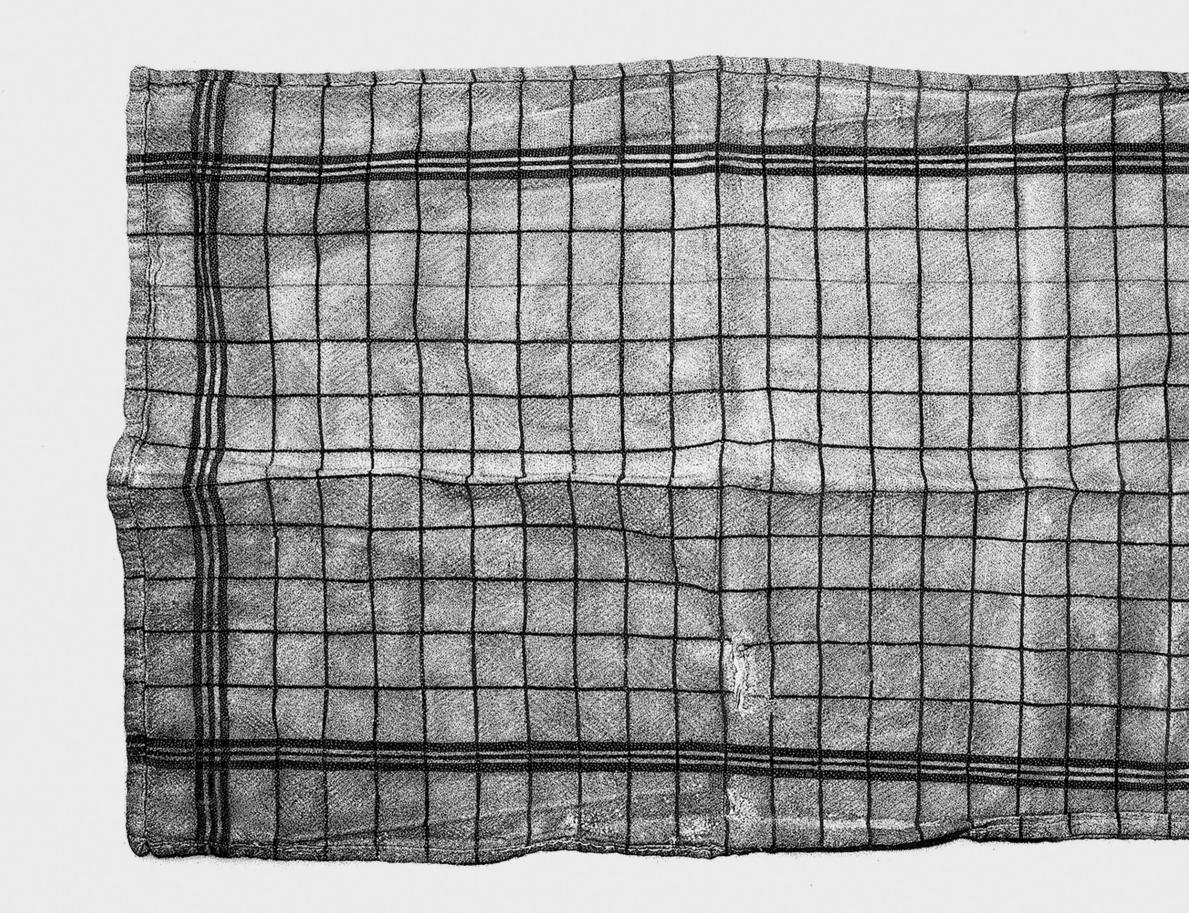
Graduated in Design from the Faculty of Architecture of the University of Diego Portales (Universidad Diego Portales) in Santiago, and in Prints

of Diego Portales (Universidad Diego Portales) in Santiago, and in Prints (2013) from the Department of Graphic Arts (Prof. N. Arbanas) of the Academy of Fine Arts in Zagreb.

PRINT 1, 2023 screen-print 1000×600 mm

PRINT 3, 2023 screen-print 1580×470 mm paper

paper

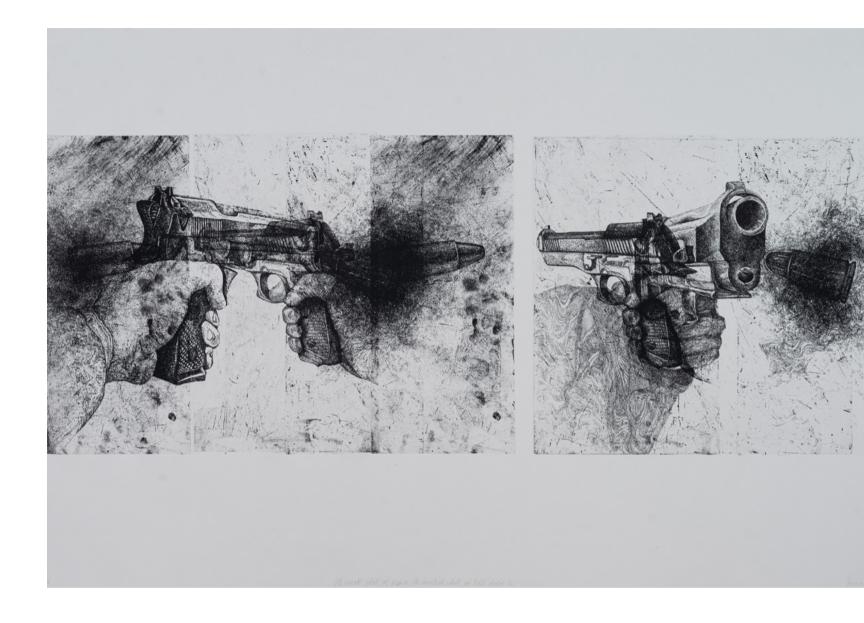


# reality aspects

Ivana Bajcer Tanja Dabo Lora Elezović Ljubica Golubić Toni Meštrović Ivona Pupačić Vice Tomasović Svebor Vidmar

107 Reality Aspects

# Ivana Bajcer



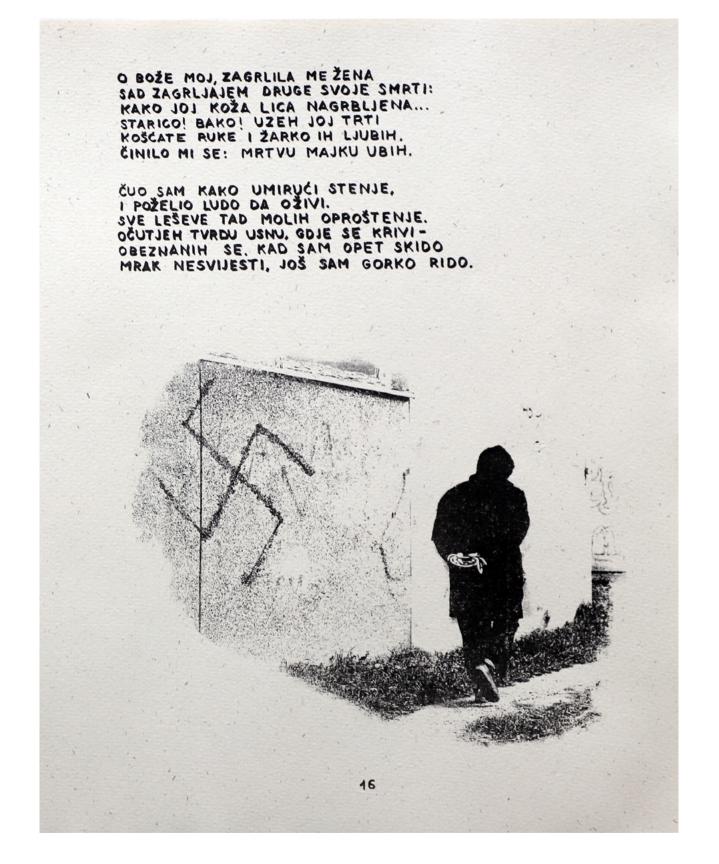
IVANA BAJCER

(Zabok, 1993)

Completed (2018) graduate studies in Printmaking (Prof. T. Dabo) at the Academy of Fine Arts in Zagreb. She is an assistant at the Department of Prints and Drawings at the Academy of Applied Arts in Rijeka. She works in with visual art through different media.

WE CREATE WHAT WE DESPISE.
WE DEMOLISH WHAT WE HOLD DEAR, 2024
etching
605×980 mm (meas. of single sheet of triptych)
Hahnemühle Paper
350 g/m²

108 Reality Aspects



109 Reality Aspects

# Tanja Dabo

## TANJA DABO

(Rijeka, 1970)

Graduated (1997) from the Department of Fine Arts (prof. J. Butković) of the Faculty of Education in Rijeka. She has a master's degree in prints (2003) from the Academy of Fine Arts and Design (prof. L. Logar) in Ljubljana. She received her PhD (2023) from the Academy of Fine Arts in Zagreb, where she currently works as a full professor. She expands her graphic activity expands into the areas of video installations, ambient installations, spatial interventions, actions and performances.

# THE PIT 2024, 2024

print portfolio / ed. Tanja Dabo lithography 26 prints / 270×420 mm (meas. of single sheet) Hahnemühle Rooster Paper 130 g/m²

# Lora Elezović

LORA ELEZOVIĆ

Completed undergraduate (2017) and graduate (2020) studies in Fine Arts (Prof. I. Čabraja, Prof. I. Krasić) at the Academy of Fine Arts in Zagreb. She is the winner of the Iva Vraneković – Vladimir Dodig Trokut Award: Artists to Artists at the 36<sup>th</sup> Youth Salon (2022).

STEREOSKOPE, 2024

print installation:

digital print, etching
3 prints/140×168 mm (meas. of single sheet)
Fabriano Rosaspina Paper 220 g/m²

3 printed stereoscope cards, stereoscope, box





LJUBICA GOLUBIĆ

(Karlovac, 1994)

Graduated (in 2019) in Visual Communications from Faculty of Design (Faculty of Architecture) in Zagreb. She is a graduate student of Graphic Arts (Prof. M. Vodopija) at the Academy of Fine Arts in Zagreb.

HANDLE WITH CARE, 2023

screen-print 6 prints/510×600 mm (meas. of single sheet) Fabriano Academia Paper 220 g/m<sup>2</sup> Ljubica Golubić

# Toni Meštrović

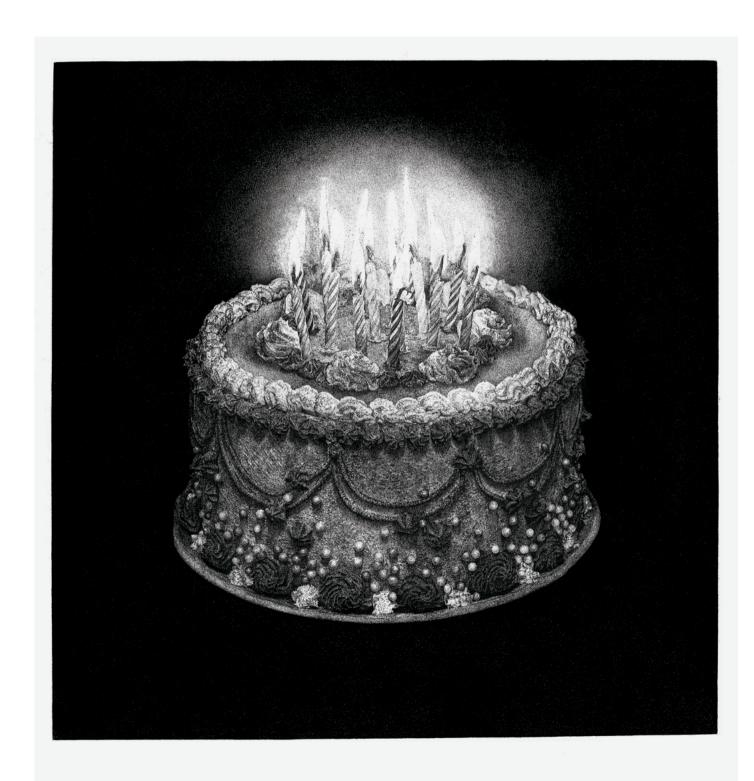
# TONI MEŠTROVIĆ (Split, 1973)

Graduated (1999) from the Department of Graphic Arts of the Academy of Fine Arts (Prof. Z. Tišljar) in Zagreb. He studied (1997) Video/Digital Imaging (Prof. V. Export) at the International Summer Academy of Fine Arts (International Sommerakademie für Bildende Kunst) in Salzburg. He completed (2004) postgraduate studies in Medienkunst (Prof. D. Larchera, Prof. A. Moore) at the Kunsthochschule für Medien in Cologne. He teaches at the Film and Video Department of the Academy of Arts in Split as a full professor. His artistic fields of activity are film, video, sound, installation and prints.

# SOLID WORKS, 2022

screen-printing, soil pigment 9 prints/700×560 mm (meas. of single sheet) Fabriano Tiepolo Paper 290 g/m²





Reality Aspects

## IVONA PUPAČIĆ (Split, 199

Completed (2021) graduate studies in Painting (Prof. V. Perkov) and (2023) Visual Culture and Fine Arts with a specialisation in prints (Prof. M. Zemunik) at the Academy of Arts in Split. She was a resident at the Frans Marsereel Centre in Kasterlee, Belgium (2023). She works as an assistant in the graphic arts courses of the Fine Arts Department of the Academy of Arts in Split.

# Ivona Pupačić

# TODAY, 2022

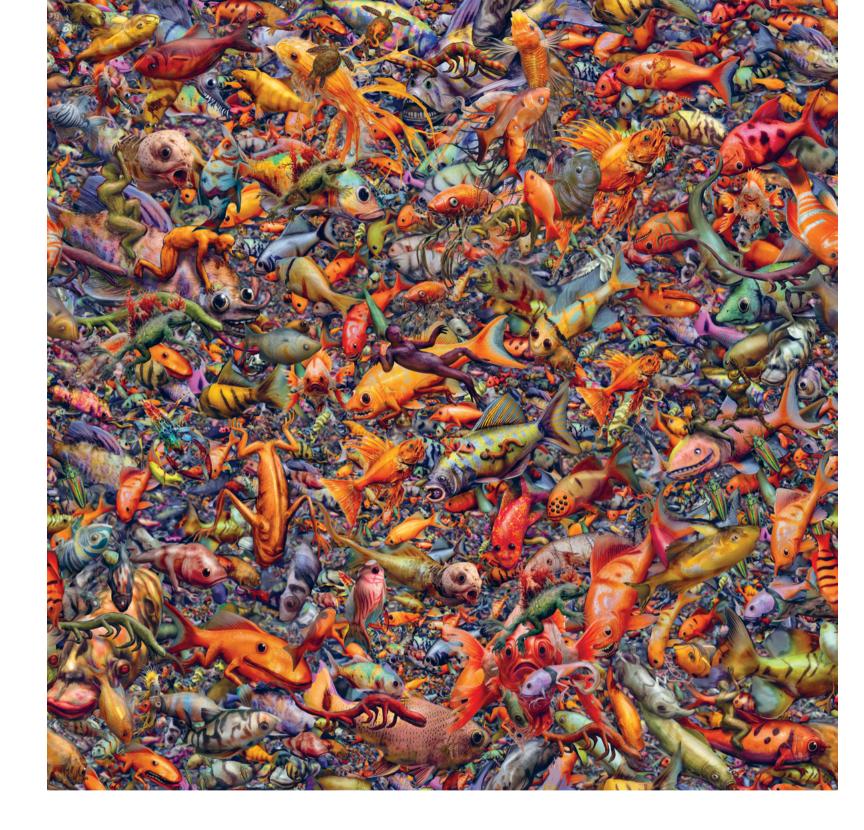
etching 1000×695 mm Fabriano Rosaspina Paper

285 g/m<sup>2</sup>

# DOMESTIC GRID, 2023

etching, aquatint 690×1860 mm Fabriano Rosaspina Paper 285 g/m²

# Vice Tomasović



VICE TOMASOVIĆ

(Split, 1986)

Completed (in 2009) the study of Visual Culture and Fine Arts (Prof. Ž. Marović) at the Academy of Arts in Split. He is the founder and director of the contemporary art festival Almissa Open Art in Omiš. He is the former president of the Croatian Association of Fine Artists (HULU) in Split and head of exhibition activities at the Galić Salon. He is the head of the Botanical Collection in Klis. He works artistically in the field of performance, installations and painting.

ABYSS, 2024 digital print 1470×1470 mm self-adhesive floor foil

SVEBOR VIDMAR (Zagreb, 1973)
Graduated (1999) from the Teaching Department (Prof. M. Šutej)
of the Academy of Fine Arts in Zagreb. He is a senior professional associate — manager of the Vladimir Filakovac Gallery at the
National University of Dubrava.

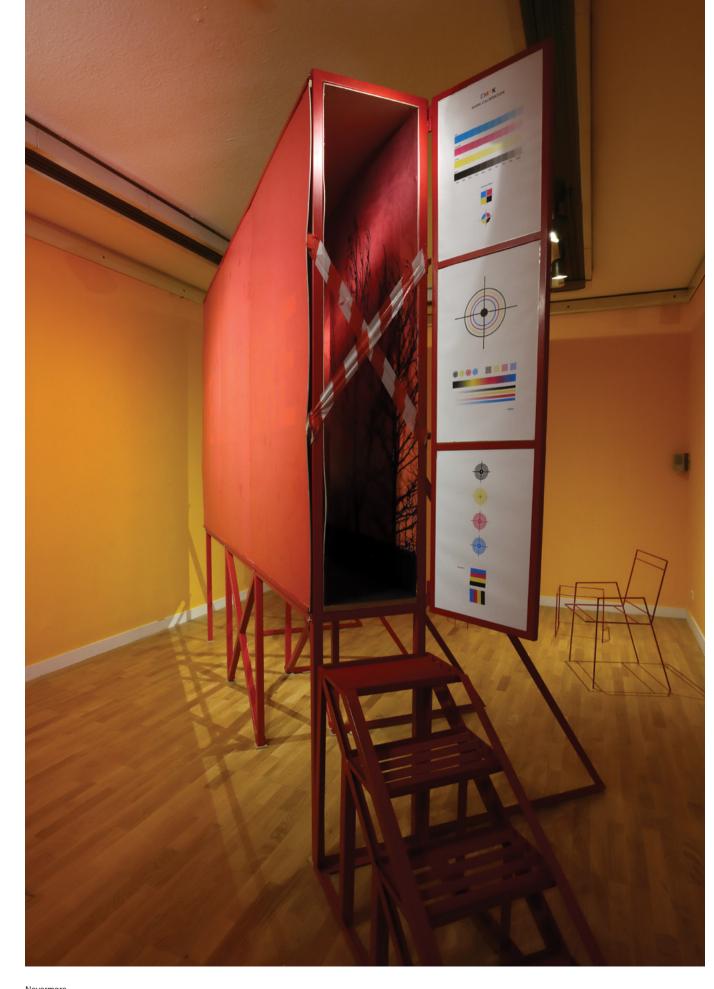
STRIKE 2, 2021 digital print 1000×700 mm ORAJET Paper 200 g/m<sup>2</sup> Svebor Vidmar





# Ines Krasic solo exhibition of the winner of CASA Prize in 2019

# Nevermore



118 Ines Krasić Neverm



# The Subversive Projections of Ines Krasić

Ružica Pepelko

Leisure is a full-time job requiring all your attention — moreover, it is a calling.

You cannot do something else at the same time.<sup>1</sup>

Performative strategies of transferral and translation of a graphic message, its semantic premises and creative paraphrasis within the scope of the formative aspects of the project *Nevermore* are the fundamental settings of the solo exhibition of lnes Krasić, the winner of the CASA Prize at the *8th Croatian Print Triennial* in 2019. Ines Krasić's artistic quality is primarily shaped on the grounds of the graphic arts medium, however the creative range of her artistic disposition is reflected in transgressions of multimedia-executed spatial concepts and installations, provocative thanks to their content breakthrough and scenic design.

The conceptual trigger for the realisation of the recent project *Leisure* came from allusive reflections on Mladen Stilinović's piece *Artist at Work*<sup>2</sup> and on the critical syntagms of his 1993 manifesto *In Praise of Laziness*<sup>3</sup> in which he discusses: "... It is not enough to know about laziness, it needs to be practices and improved. Western artists are not lazy and therefore they are no longer artists, but manufacturers of something. The utter preoccupation of western artists with unimportant matters like production, promotion, gallery system, museum system, competition system (who came first), play with objects, all this has separated them from laziness, from art..."

Ines Krasić starts to develop the Leisure concept based on the social, historical and sociological references of the 'leisure' theme. Leisure and idleness among ancient Helenes meant a time dedicated to philosophising, contemplation and mental progress intertwined with hedonist pleasures in a fine life balance. The contemporary man has brought himself to a completely different approach to work and life, severing the harmonious ties between the notions of vita activa and vita contemplativa, and putting his business and private duties into an unbridgeable gap, a discrepancy. Today's society, speeding up its pace, takes itself to the very limits of sustainability, to the verge of exhaustion, turning into - as correctly detected by the Korean-German cultural scholar and philosopher Byung-Chul Han — a 'burnout society', with burnout as the final outcome for an individual who didn't have the time to take a break, to rest, to be idle. Therefore, this tired, drained, fatigued and, finally, depressed modern-day man becomes 'an archetype of the burnout society', the so-called 'exhausted Prometheus<sup>5</sup> According to the Romanian philosopher Costica Bradatan, such individuals take the side of the guitters, those labelled by the society as losers, although their knowledge of social and biological demise elevates them to the spheres of 'the praise of failure', a sort of moral and existential humility, brought by failure as a phenomenon of mental upgrade.<sup>6</sup>

Conceptually, the *Leisure* project was based precisely on such individual and collective socio-cultural discourses, in the wake of which lnes Krasić delves into the matter of the contemporary man's status and his views on work, i.e. the (im)possibility of having free time. As a response to open discussions and ethical repercussions the 'given' topic entails, lnes Krasić creates a sculptural installation of objectified leisure symbols (deck chairs, lounge chairs, parasols...). The hollow wire structures of the deck chairs and parasols, apart from a symbolic an even a decorative purpose, on the interpretational level signify a complete lack

- Quote from:
   Costica Bradatan,
   In Praise of Failure.
   Four Lessons in Humility,
   2023,
   177
- 2 A series of the artist's photographs lying in bed, made between 1973 and 1983; presented in 2003 at the Venice Biennale
- 3 https://www.stocitas.org/ mladen-stilinovicpohvala-lijenosti.htm.
- 4 According to Bradatan, a man was not made to work, because the one who works is no longer free, which he corroborates with Aristotle's philosophical hypothesis based on which a free man doesn't depend on life necessities and forces and operates with three life forms a life oriented towards enjoyment in beautiful things, a life in a polis which creates beautiful works and a contemplative life constantly present in the field of beauty Costica Bradatan, In Praise of Failure. Four Lessons in Humility 2003, pp. 69-70.
- 5 Byung-Chul Han: The Burnout Society, 2020,
- Bradatan, ibid., pp. 15-17.

of functionality and, consequently, an aura of pointlessness, i.e. superfluousness, given that nowadays there is not much time available for leisure. Conceptualised like a film studio, the exhibition set-up is staged with monumental billboard structures, barely squeezed into the gallery parameters, with billboards depicting landscapes and urban panoramas. The billboard structures, whose scale corresponds to the real ones, and the prints on used blueback paper which is indeed used in marketing advertising, simulate contemporary exterior carriers of advertising messages in an indoor space. The billboard installation in the concept is meant as a simulacrum of graphic arts medium model as the ultimate disseminator of image, sign and message, while Marshall McLuhan's (1964) prophetic syntagm 'the medium is the message'<sup>7</sup>, leaning on his interpretation of the graphic arts media paradigm through the term 'Gutenberg's galaxy'<sup>8</sup>, anchored in the background of lnes Krasić's artistic strategy.

A possibility of physical intrusion of visitors into the billboard displayed in the gallery is a humorous ironization of the unrealistic world of consumerism and ads, hidden messages and allusive strategies of 'immersing' the consumer into the mental illusions of the consumer fever creators, but, as I. Krasić says, "not as a call for consumption, but rather as a warning", underlined by the slogan "nevermore". The conceptual method of an inversion between the real and the fictional, the material and the virtual, the exterior and the interior reality is thus brought to interpretational speculation, additionally highlighting the immersive component. On a theoretical level, one cannot help but compare this to Brinkemper's paraphrasis of Susan Sontag's 'Plato's cave' in which we "linger unregenerately (...) in a certain world of images as media consumers, therefore in a modern version of a cave, a spiritually much poorer dogma flooded by the endless alluvion of images."9 The billboard doors carry highlighted enlarged vector/colour signs which are cut from the margins in the digital print procedure, and in Ines Krasić's ludic playfulness they signify the visualisation of the entire graphic process. The visual projections of a life of leisure are complemented in the space with casually laid down protest panels and thrown away protester banners with the warning and oppressive slogans "Must", "Must Have" and "Nevermore".

The communicational chaos assumption continues in the posters in which Ines Krasić interferes, without significations, separate, obsessively collected motifs from her own mental repository with those randomly picked from the public domain — the internet. Compositional diversions of framing created visual hybrids which basically carry generated prompt solutions, deliberately displaced from the semantic context and detached from the canon of the *image paradigm*. The billboard scenes are constructs of bricolage panoramas, a kind of heterotopia (Foucault) of the urban iconographic repertory or a pseudo-romantic landscape, in a postmodernist reading transmuted into topoi of (de)constructed simulacrum topography. The motif and chromatic oversaturation of the visual frame with strategic speculations of 'deceived cognition' and 'banalisation of content' (I. Krasić) in the core of the graphic artefact leads to the author's intentional 'robbing the image off its meaning', i.e. the elusion of

- 7 The study Understanding Media in which he as early as in 1964 claims that the medium (television internet, print media) as a means of shaping communication has a greater impact on the recipient of the information than the very message it conveys, see: Marshall McLuhan Understanding Media: The Extensions of Man. 1964.
- 8 Marshall McLuhan, The Gutenberg Galaxy The Making of Typographic Man, 1962
- "We are today. like never before prisoners of shadows. illusions and sensory perceptions as long as they are photographically and media-wise multiplied. from Peter V. Brinkemper's text "Susan Sontag: Photographs as Variation Theme" in Susan Sontag. On Photography Naklada FOS Osijek, 2007, pp. 150-152.

a meaningful subtext.<sup>10</sup> The artistic act is a reflection of a clash between intent and coincidence, a powerful conflict between fiction and reality, where the line between the artificial and the real world is blurry and interpretationally ramified into powerful relevant reference points intertwined with the theme (consumerism, housing construction, climate changes...), used by lnes Krasić to build the infrastructural syllogism of the installation. The subversive strategy of procedure, based on conceptual narratives of the graphically intended installation which provokes with an obtrusively spatial intervention is a result of an imbued connection between the artist's graphic and sculpting profession, leaning on the premises of Forster's term 'the pervasive strategy of art' from the project *Expedition*.<sup>11</sup>

Applying graphic arts parameters of multiplication and multi-originals on a built 'platform' (billboard) for a dissemination of messages and signs of her own 'trademark' visuals and statements, lnes Krasić creates an ironic, i.e. twisted micro-vision of today's neurasthenic world stemming from the trivial aspects of mass media phenomena. The distinctive artistic idiom is adopted from the public domain and built upon the premises of contemporary art practice and post-modernist aesthetics. Content-wise it indexes social engagement, ironizes superficiality, absurdity and grotesque of today's 'burnout society', warns of inevitable finiteness and irreversibility of phenomena on the global level, highlighting it with a prominent versal message *nevermore* <sup>12</sup> against the red surface of the billboard and in the exhibition title.

10 The elucidation of the expression 'strategies of a programmed error' from R. Pepelko's foreword into the print portfolio *Ines Krasić / Periferija*, Edicija Argola, Department of Prints and Drawings of the Croatian Academy of Sciences and Arts, Zagreb, 2016.

Blaženka Perica, in the foreword to the catalogue of the exhibition Ekspedicija / Expedition (Museum of Contemporary Art, 2021, 7), reduces the project realisation to Hal Forster's term 'mimetic exacerbation (cfr. Bad New Days. Art. Criticism. Emergency London/New York, 2017, 94-95) describing the artistic strategy of interweaving sculptural/object spatial models and visuality, rooted in new media and technologies.

12 Reference to the quote
"... quoth the Raven
'Nevermore'" from
Edgar Allan Poe's poem
The Raven





126 Ines Krasić

Ines Krasić was born in 1969 in Mostar. In 1993 she graduated from the Academy of Fine Arts, University of Zagreb, under professor Dubravka Babić (teaching department, graphic arts), and acquired the vocation of an art professor. She works at the Academy of Fine Arts, since 2016 as a full professor. On the Croatian and international art scene she has been exhibiting independently since the 1990s, expressing herself in different media, ranging from prints, graphic objects, installations and multimedia to device art. She took part in many important group exhibitions and curatorial concepts in Croatia (Youth Salon, Croatian Association of Fine Artists; Croatian Print Triennial, Croatian Academy of Sciences and Arts, Department of Prints and Drawings; Croatian Sculpture Triennial; Croatian Academy of Sciences and Arts, Glyptotheque; Croatian Drawing Triennial; Croatian Academy of Sciences and Arts, Department of Prints and Drawings; Zagreb Salon, Croatian Association of Fine Artists) and at several international group exhibitions, including the Biennial of Young Artists from Europe and the Mediterranean in Rome, the October Salon in Belgrade and the Biennale of Graphic Arts in Ljubljana. Ines Krasić also took part in important device art exhibitions in Croatia and abroad (8th International Festival of Computer Arts in Maribor (2002); Device Art, Zagreb-Belgrade-San Francisco (2006) and Media Mediterranea in Pula (2007), programmer and production Kontejner; exhibition TransLife: Media Art China at the National Art Museum of China – NAMOC in Beijing (2011)).

A winner of several awards and honours for her artistic work; in 1993 the Rector's Award of the University of Zagreb; in 1998 the Award of the 25<sup>th</sup> Youth Salon; in 2000 the Grand Prize of the VII Croatian Sculpture Triennial; in 2001 Hdemia International Award at the 24th Biennale of Graphic Arts in Ljubljana; in 2002 the Award of the 36th Zagreb Salon; in 2008 the Award of the City Office for Education, Culture and Sport of the City of Zagreb at the 4th Croatian Drawing Triennial of the Department of Prints and Drawings of the Croatian Academy of Sciences and Arts; in 2019 CASA Prize at the 8th Croatian Print Triennial of the Department of Prints and Drawings of the Croatian Academy of Sciences and Arts. A winner of the important university honour Ars summa Universitatis for 2020.

Ines Krasić's works are kept in the collections of the Museum of Modern and Contemporary Art in Rijeka and the Museum of Contemporary Art in Zagreb, in the Department of Prints and Drawings of the Croatian Academy of Sciences and Arts in Zagreb, in the Contemporary Art Collection Filip Trade and in the Collection of Prints of the National University Library in Zagreb.

# MUST!, 2024

poster digital print

blueback paper

2910×3000 mm

digital print

blueback paper

1895×3000 mm

billboard metal

construction

320×350×100 cm

### LEISURE, 2024

metal wire objects:

parasol

ø190 cm, h. 200 cm beach chair

80×72×180 cm

lounge chair

96×70×90 cm

40×40×40 cm

## PROTEST TRANSPARENTS, 2024

digital print

various dimensions

wood construction

# NEVERMORE, 2024.

poster

digital print

blueback paper

1950×3000 mm poster

digital print

blueback paper

1300×3000 mm poster

digital print

blueback paper

(inside construction:

1935×3000 mm 1935×400 mm)

billboard metal construction

300×300×50cm

metal stair construction

80×50×105 cm

metal wire lounge chairs 92×52×50 cm

# ACCESSORIES

metal wire objects: various dimensions



details:

p. 03, 09, 13, 27, 116 Work in Progress 2023-2024 Mario Čaušić p. 30 Head 2023 Ana Sladetić p. 36 Balažević's Printing Plates — Marks of Time 2020 Dajana Radoš p. 50 Altius 2 2024 Edvin Dragičević p. 64 Shakti – Opening 2021 Celestina Vičević p. 76 Untitled (Archive Palace Vranyczany-Dobrinović) 2023 Viktor Popović p. 86 Alchemical Construction of Space II/1 2024 Krunoslav Dundović p. 94 Post Festum 2008-2020 Domagoj Sušac p. 100 Archetype IV 2024 Iva Gobić p. 106 Domestic Grid 2023

Ivona Pupačić

128













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biography and catalogue of the Triennial

Ana Petković Basletić

Ružica Pepelko

biography and catalogue of the exhibition

Ines Krasić/Nevermore

Ružica Pepelko

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Goran Vranić

(photographs of the

exhibition setup and of works by Keser, Pozaić, Šikanja,

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129 Impressum

# 9th Croatian