

RI **MMSU**

ST **MKC**



MARKO **DJEŠKA**

TONČI **GAČINA**

IVA **KOVAČ**

ELVIS **KRSTULOVIĆ**

MARKO **MARKOVIĆ**

DINA **RONČEVIĆ**

MAJA **VODANOVIĆ**

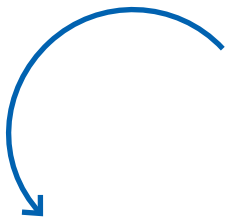
BORKO **VUKOSAV**



15 **BJCEM**

hrvatska selekcija

listopad 2011.
Solun, Grčka
prosinac 2011.
Split / MKC Split / Dom mladih



**15. BIENNALE MLADIH
UMJETNIKA EUROPE I
MEDITERANA**

Croatian selection

October 2011
Thessalonika, Greece
December 2011
Split / MKC Split / Youth Centre



**15th BIENNIAL OF YOUNG
ARTISTS FROM EUROPE AND
THE MEDITERRANEAN**





Svake dvije godine vrijeme je za kreativnu reviziju produkcije mladih hrvatskih umjetnika i umjetnica. Re:vizija djeluje na dvije razine - kao skupno predstavljanje selektiranih radova u Hrvatskoj i kao sudjelovanje odabranih autora na Bijenalu mladih umjetnika Europe i Mediterana. Ova specifična, multidisciplinarna umjetnička manifestacija okuplja stotine umjetnika od 18 do 30 godina u različitim gradovima euro-mediteranske regije. U fokusu bijenala su živi susreti umjetnika, kustosa i publike te pluralnost umjetnosti i načina predstavljanja, od izložaba, urbanih akcija, performansa i radionica do razgovora i predavanja. Do sada je održano 14 bijenala koji su na desetak dana, s umjetnicima iz tridesetak zemalja Europe i Sjeverne Afrike, zauzeli raznovrsne točke na mapu Europe. Krenulo se u Barceloni 1985., skretalo od Marseillea 1990. do Sarajeva 2001. te na 14. stanici stiglo u Skopje 2009. U bijenalno putovanje Muzej moderne i suvremene umjetnosti uključuje se 1990., prepoznavši važnost podrške mladoj generaciji umjetnika u međunarodnom okruženju, što danas postaje uobičajenim pa i neizbježnim standardom oblikovanja umjetničkih programa. Do sada je predstavljeno stotinjak hrvatskih autora i grupa iz različitih područja (vizualne umjetnosti, film, književnost, arhitektura, glazba...), od kojih su neki postali prepoznatljiv dio suvremene scene (Andreja Kulunčić, Ivana Franke, Kristijan Kožul, BADco., Let 3, Saša Randić i Idis Turato...). Ovogodišnji domaćin, grčki grad Solun, drugi put nositelj bijenala, dočekuje nas s temom postavljenom pod znak upitnika. Simbioza? je mišljena

Every second year there comes the time for a creative revision of young Croatian artists' production. The Re:vision works at two levels - as a group presentation of the works selected in Croatia and as participation of selected authors at The Biennial of Young Artists from Europe and the Mediterranean. This specific, multidisciplinary art manifestation gathers hundreds of artists aged between 18 and 30 in different cities of the Euro-Mediterranean region. The focus is on live encounters of artists, curators and audience, as well as the plurality of art and the way of presentation, from exhibitions, urban actions, performances and workshops to debates and lectures. So far 14 biennials have taken place. For ten days, together with the artists from about thirty countries of Europe and Northern Africa, they have conquered different spots on the map of Europe. It began in Barcelona in 1985, turned to Marseille in 1990 to Sarajevo in 2001, and reached 14th station, Skopje in 2009. The Museum of Modern and Contemporary Art got involved in 1990 having realised the importance of supporting the young generation of artists in the international surroundings, which has nowadays become a usual or rather inevitable standard in creating art programme. So far, about a hundred Croatian authors and groups from various fields have been introduced (visual art, film, literature, architecture, music...), some of them having become a recognised part of the contemporary scene (Andreja Kulunčić, Ivana Franke, Kristijan Kožul, BADco., Let 3, Saša Randić and Idis Turato...).

kao pitanje mogućnosti zajedničkog života i oblikovanja budućnosti, relevantna u kontekstu duhovnih i materijalnih kriza današnjice te konfliktnih geopolitičkih stanja u široj regiji. Suočena s pitanjem - Simbioza?, umjetnost ne može odgovoriti potvrdnim, zaključenim i definiranim konceptima. Umjesto toga, po svojoj prirodi artikulira širok prostor mogućnosti, fluidan krajolik vizija, more otvorenih mogućnosti u kojemu odgovore zamjenjuju nova pitanja, nova otvaranja prema različitim mogućnostima zajedničkog znanja i osjetilnosti.^[1]

[1]

Iz koncepta ovogodišnjeg bijenala, Costanza Paissan, kustosica, Museo d'Arte Contemporanea Roma/MACRO

Pred nama je još jedna kreativna nervatura, nadolazeća generacija umjetnika rođena početkom osamdesetih godina. Definitivno napuštajući tradicionalne likovne žanrove, skupna isprobavanja, eksperimentiranja i presijecanja medija upućuju na kritičko promišljanje stvarnosti, njezinih socijalnih, političkih, kulturoloških i rodnih aspekata, kao i na kreativno propitivanje pozicije umjetnika i umjetničkog sustava.

Pred nama je i novi format samog bijenala koji će se, osim u Solunu, s fokusom na vizualne i primijenjene umjetnosti, održati i u Rimu sa selekcijama filmskog i književnog stvaralaštva. I novi model suradnje u predstavljanju hrvatske selekcije domaćoj publici, koja se prvi put realizira u organizaciji Multimedijalnoga kulturnog centra Split, od ove godine novog člana mreže Bijenala mladih.

[Ksenija Orelj]

This year's host, the Greek city of Thessalonica, for the second time the biennial organiser, is welcoming us with the topic set under a question mark. Symbiosis? is meant as a question about the possibility of living together and creating the future, relevant in the context of present-day spiritual and material crises and conflict geopolitical situations in broader region. Faced with the interrogative point Symbiosis? art can't reply with assertive, closed and defined concepts. By its nature it defines instead a vast area of possibilities, a fluid landscape of visions, a sea of suspension in which answers are substituted by new questions, new openings toward the different possibilities of collective knowledge and sensitivity.^[1]

[1]

From the concept of this year's biennial, Costanza Paissan, kustosica, Museo d'Arte Contemporanea Roma/MACRO

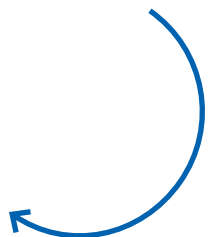
Here is another creative nervation, an oncoming generation of artists born in the early 1980s. Leaving the traditional visual art genres for good, group testing, experimenting, and cross-sectioning the media, they refer to the critical consideration of reality, its social, political, cultural and gender aspects, as well as to creative questioning of the position of an artist and the system of art.

This is a new format of the Biennial which, besides in Thessalonica, will also be held in Rome focusing on visual applied art together with the selections of film and literary creations. The Croatian selections are also presenting the new model of co-operation to domestic audience, shown for the first time at the Multimedia Cultural Centre of Split, the new member of the Biennial network for the young since this year.

[Ksenija Orelj]

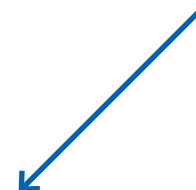
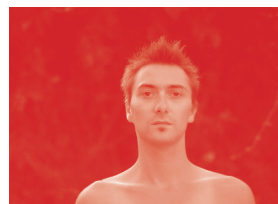
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MARKO **DJEŠKA**



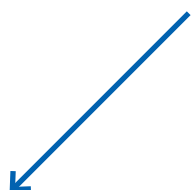
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MARKO **MARKOVIĆ**



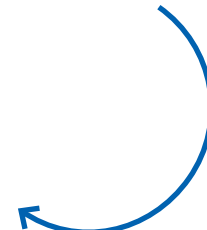
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TONČI **GAĆINA**



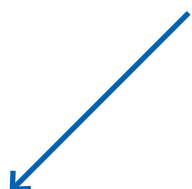
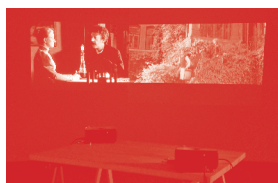
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DINA **RONČEVIĆ**



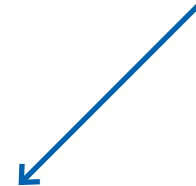
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IVA **KOVAČ**



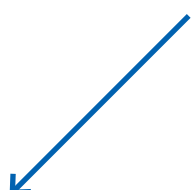
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MAJA **VODANOVIĆ**



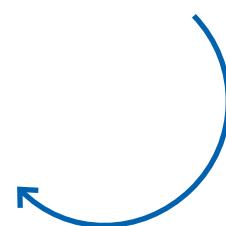
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ELVIS **KRSTULOVIĆ**



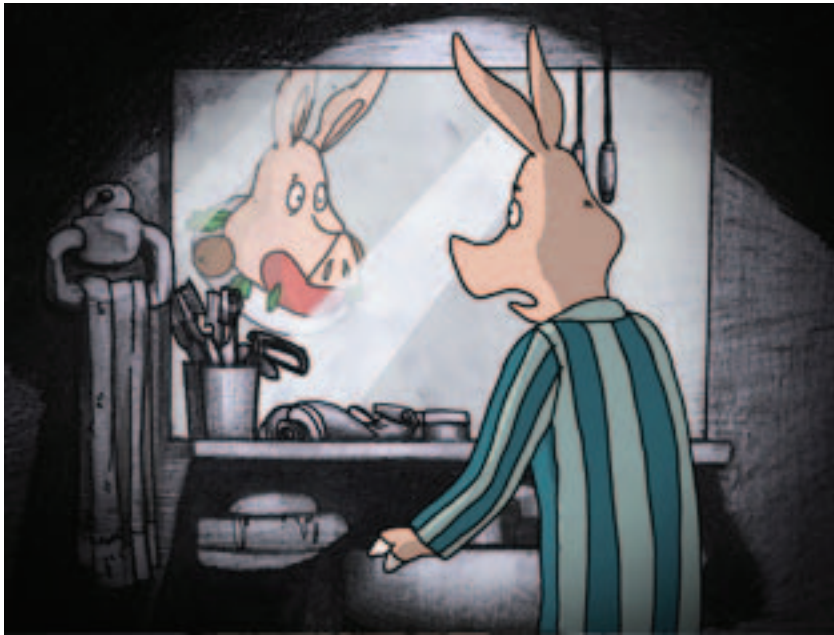
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BORKO **VUKOSAV**



MARKO **DJEŠKA**

Kolinje Animirani film Kolinje Marka Dješke animirani film nastao je u produkciji Akademije likovnih umjetnosti u Zagrebu 2010. kao završna vježba na diplomskom studiju smjera animirani film i novi mediji.



Žanrovska pravila horora poslužila su kao okosnica u razradi filma koji tematizira tradicijski običaj klanja svinja. Kroz uradak se provlači konstantan osjećaj straha protagonista, prijeteća prividenja u liku mesara, motivi potjere i bijega, uz obavezna „krvava mjesta“...

Likovno rješenje nađeno je u klasičnoj 2D animaciji, kroz dinamično sučeljavanje geometrijskog crno bijelog crteža okruženja i aktivnih kolorističkih dijelova slike. Jednostavna i maštovita ilustracija dodatno

Pig-slaughter Marko Dješka's animated film Pig-slaughter was produced by Zagreb Academy of Fine Arts as final practical work at animated film and new media graduate studies.

Genre rules of horror served as framework for elaborating the film which topic is the traditional pig-slaughter. Through the work, there run notes of the protagonist's constant feeling of fear, threatening apparitions of a butcher, pursuit and escape motives with unavoidable "bloody moments".



The visual art solution is found in traditional 2D animation through a dynamic confrontation of geometrical black and white drawing of the environment and active colouristic parts of the painting. A simple and imaginative illustration makes the

olakšava empatiju sa životinjskim svijetom, a lociranje priče u urbano okruženje dograđuje nove slojeve značenja, te iščitavanje animacije pomjera u smjeru životinjske alegorije o otuđenosti.



Suprotno danas popularnim modusima izražavanja komercijalne animacije koja za junake ima životinjski svijet ljudskih osobina, animacija Marka Dješke je ozbiljno umjetničko promišljanje o polemičnim temama na vizualno zanimljiv, a sižejno sugestivan filmski način.

empathy with the animal world even easier, while locating the story in urban surroundings develops new layers of meaning, moving interpretation of the animation in the direction of the animal allegory of alienation.



Unlike present-day popular ways of expressing in commercial animations which take the animal world with human features for their characters, Marko Dješka's animation is a serious artistic consideration on controversial topics presented in visually interesting and contextually suggestive filmic way.

TONČI **GAČINA**

Korijeni Sa sviješću o filozofskom, ali i video zapis performansa kulturološkom okviru krajolika kao likovnog žanra umjetnik u mediju 2010. videa bilježi čin vlastitog kontakta s prirodom.

Njegovi video radovi, snimka ulaska i izlaska iz mora uz evidentno protjecanje vremena prikazana kroz dvokanalnu video instalaciju i estetizaciju motiva, te s druge strane nedoraden prizor i nedovoljno kvalitetan slikovni zapis penjanja i boravljenja među granjem drveća, uprizoruju ljudsku potrebu za uživanjem, korištenjem i sjedinjenjem s prirodom. Neovisno o kojem je odnosu i čovjekovoj potrebi riječ, snaga prirode je naspram ljudske uvelike nadmoćnija, a u kategorijama trajnosti vitalnija i duža.



Radovi pokreću cijeli niz pitanja, pri čemu su otvoreni za čitanja

The Roots Aware of the philosophical as well as of the cultural framework of video recording of a performance landscape as visual art genre, the 2010 artist records the act of his own contact with nature by the video medium.



His video works - recording of going into and coming out of the sea with the time evidently passing shown through a two-channel video installation and aestheticisation of the motives, and on the other hand the unrefined scene of climbing trees and staying among their branches as well as the image recording of insufficient quality - stage the human need for enjoying, using and merging with nature. Regardless of the human relation or need in question, the power of nature greatly superior to human, and in the

i interpretacije gledatelja. Sam umjetnik polazi od uvjerenja da je konceptualizacijom prirode kroz medij videa moguće projicirati generalne ljudske snove i preokupacije, kao i ideje s kojima se može identificirati današnje društvo u cjelini.



categories of duration, it is more vigorous and longer lasting.

The works initiate the whole range of questions, at which they are open for the observers' reading and interpretation. The artist's starting point is his being confident that by conceptualising the nature through the video medium it is possible to project people's general dreams and preoccupations, as well as the ideas the whole contemporary society can identify with.

When I'm five - Donald/Kiefer Sutherland kao Paul Gauguin Iva Kovač u svojim radovima spaja iskustva vlastitog kustoskog djelovanja i multimedijске umjetničke produkcije, potičući direktni komunikacijski odnos sa širom publikom. Kreće se miješanom panoramom kulturnog naslijeđa, te zadubljena u krivine interpretacija pokušava kritički proniknuti u odnose između dokumenta i dokumentiranog, fikcije i faktografije. Zanimaju je načini stvaranja i učvršćivanja mitova u području visoke i popularne kulture, njihovo rekreiranje kroz djelovanje socioloških i psiholoških mehanizama, te s druge strane mogućnost njihove destabilizacije.



When I'm five - Donald/Kiefer Sutherland kao Paul Gauguin prvi je od nove serije radova koja na temelju komparacija biografskih predložaka i popularnih filmskih

When I'm five - Donald/Kiefer Sutherland as Paul Gauguin In her works, Iva Kovač combines the experiences of her own curator's activity and the multimedia art production, encouraging direct communication with broad audience.



She moves through a mixed panorama of cultural heritage. Absorbed in winding interpretation, she tries to see critically through the relationship between a document and the documentary, fiction and facts. She is interested in the ways myths are created and confirmed in the areas of high and popular culture, their recreation through sociological and psychological functioning mechanisms, and on the other hand, the possibilities of their destabilisation.

When I'm five - Donald/Kiefer Sutherland as Paul Gauguin is the first in the new series of

ekranizacija tematizira život i djelo kultnih imena moderne umjetnosti, u ovom slučaju Paula Gaugaina.

Usporedbom prikaza i pridodanom audio intervencijom komuniciraju se analogije, kao i odstupanja i „slijepe mrlje“ u sustavu reprezentacije. Autoričin sinopsis usmjeren je na preispitivanje sjecišta između realnosti i medijske estetizacije, dokumentarnih predložaka i glume, a osobito zainteresiran za dvostruki odnos glumaca i odigranih uloga.



works that, based on comparison of biography models and popular film adaptations, makes life and work of contemporary art cult names a topic; in this case it is Paul Gauguin. The analogies, as well as deviations or “blind spots” in the presentation system are communicated by comparison of presentations and added audio intervention. The author’s synopsis is focused on re-examination the intersection between the reality and media aesthetisation, documentary models and acting, with particular interest for double relationship of actors and played roles.

ELVIS **KRSTULOVIĆ**

Zamišljanje umjetničkih frustracija pomoću rada 'Der wildgewordene Spiesser Heartfield' instalacija, 2011.

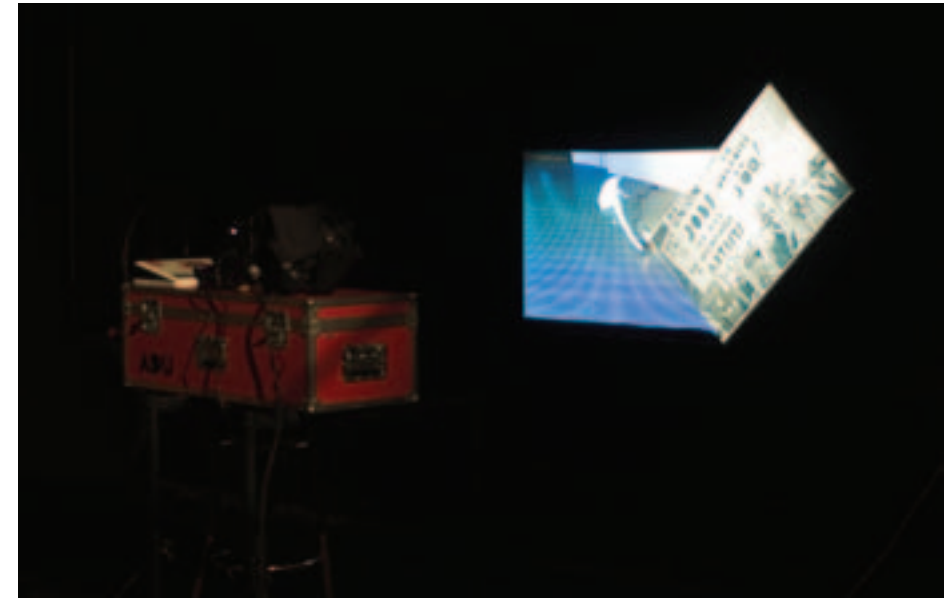
Unutar post-konceptualnih umjetnička strujanja Elvis Krstulović razvija upečatljiv individualni iskaz vezan uz institucionalnu kritiku. Koristi se prevodenjem i povezivanjem različitih medija, često postavljajući u prvi plan slikovnu ikonografiju (fotografiju, crtež, sliku). Pri tom pokušava pokrenuti imaginaciju i postavljanje pitanja upravo odstupajućim elementima, digresijama ili elipsama u odnosu na polazišni materijal.

Kritička i auto-refleksivna linija njegovih recentnih radova usmjerena je na promišljanje odnosa političkih i ekonomskih faktora u umjetničkom sustavu, ograničenja institucionalne kritike te pozicije umjetnika danas. Načitanošću u navedenim poglavljima koristi za približavanje paradoksa i kontradikcija (vlastite) uloge u svijetu suvremene umjetnosti i kulture.



Imagining an artist's frustrations by means of the work 'Der wildgewordene Spiesser Heartfield' installation, 2011

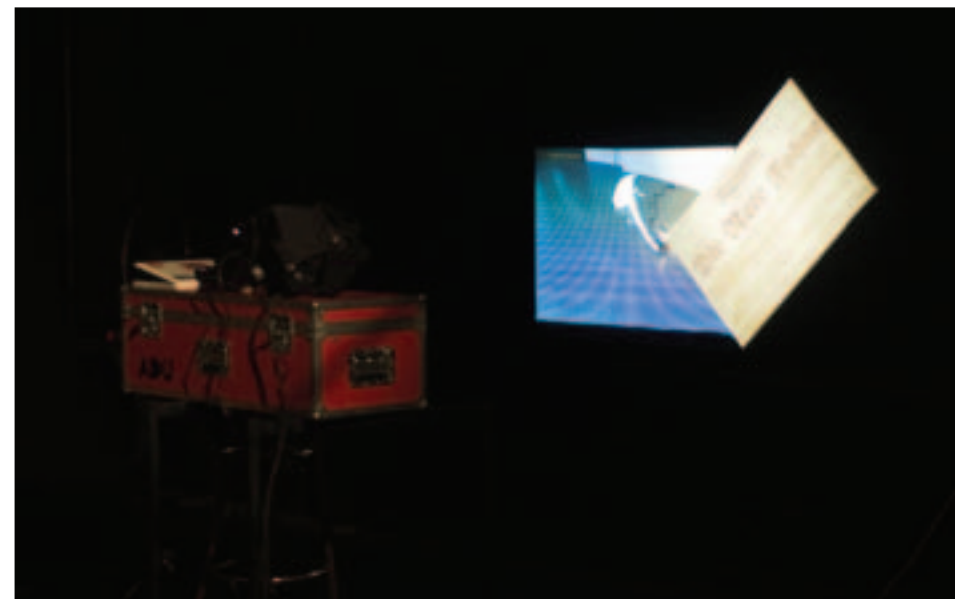
Elvis Krstulović develops a convincing individual statement within post-conceptual art streams related to institutionalised criticism. He uses translating and combining various media, often bringing the image iconography (photography, drawing, painting) to the fore. At that, he tries to activate imagination and provoke questions by deviating elements, digressions or ellipses in relation to the original material.



The critical and self-reflexion line of his recent works is focused on considering the relationship of political and economic factors in art, limitations of institutionalised criticism and the position of a present-day artist. He uses his being well-read in the said chapters for bringing closer the paradoxes and contradictions



Odabrani rad Zamišljanje umjetničkih frustracija... korelira dva isječka umjetničke prakse prošlog stoljeća, akciju neoavangardne hrvatske grupe Penzioner Tihomir Simčić iz 1969. i avangardnu skulpturalnu montažu Der wildgewordene Spiesser Heartfield poznatog dada dvojca Georga Grosza i Johna Heartfielda iz 1920. Treći element je galerijski reflektor koji kao oznaka zbivanja upućuje na uvijek prisutan autoritet institucije, nezaobilaznu i nepremostivu protutežu svakom pothvatu kritike umjetničkog sustava.



of (his own) role in the world contemporary art and culture.

The selected work Imagining an artist's frustrations... collates two segments of the last century art practise - the action of Croatian neo-avant-garde group Penzioner Tihomir Simčić from 1969 and avant-garde sculptural installation Der wildgewordene Spiesser Heartfield by the renowned pair, Georg Grosz and John Heartfield from 1920. The third element is a gallery spotlight which, as a sign of an event directs to the omnipresent institution authority, the unavoidable and untransferable counter-balance to any undertaking of criticising art.

MARKO **MARKOVIĆ**

Curriculum Vitae, performans, 2011. Marko Marković se na hrvatskoj umjetničkoj sceni osim kao performer profilirao i kao organizator DOPUST-a - Dana otvorenog performansa, iniciranog 2008. u Splitu.

[U performansu CV sudjeluje i Marko Marković, rođen 1992.]

Kroz njegove se radove proteže kritičko promišljanje socijalne, egzistencijalne i etičke pozicije suvremenog umjetnika, te osjetljivost na političke i ekonomske transformacije na domaćem terenu.



Performans CV dovodi u pitanje konvencionalnu formu komunikacije, službenog predstavljanja i recepcije identiteta u formi životopisa, kakva se obično koristi u potrazi za zaposlenjem. Polazišna točka je autorovo osobno ime koje u hrvatskom jeziku (poput engleskog Johna Smitha) predstavlja univerzalno ime, te stoga postaje glas „svatkovića“, anonimnih pojedinaca.

Curriculum Vitae performance, 2011 In the Croatian art scene Marko Marković has not only gained prominence as a performer, but also as organiser of DOPUST - Open Performance Days, initiated in Split in 2008.

[His co-performer in CV is Marko Marković, born in 1992]

His works cover critical consideration of social, existential and ethical position of a contemporary artist, as well as sensitiveness to political and economic transformations on home ground.



Performance CV challenges the conventional form of communication, formal presentation and reception of identity in the form of curriculum vitae, usually used when looking for a job. The starting point is the author's name which in Croatian language represents a universal name (like John Smith in English), becoming therefore the "anybody's" - anonymous individuals' voice.



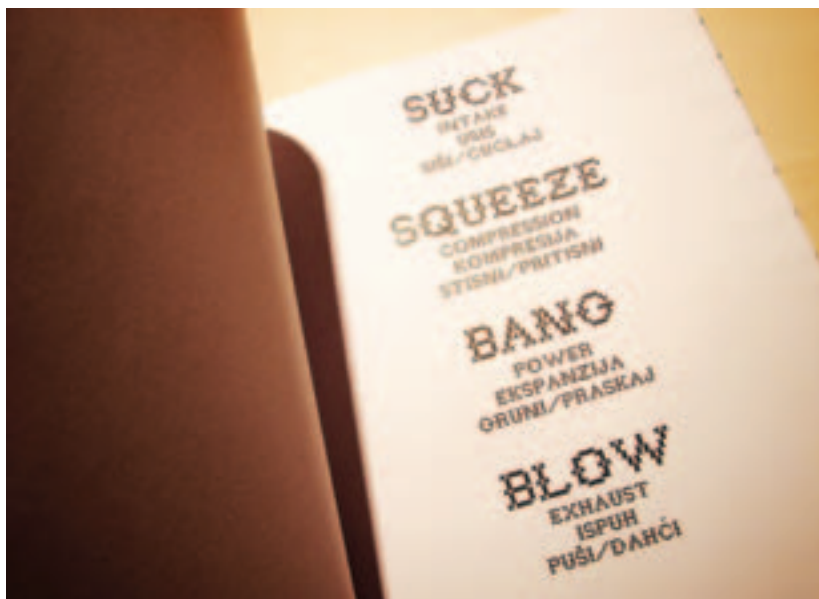
Duhovito i ironično intonirana autobiografska nabrajalica sumira uzorke stečenih edukacija, kvalifikacija, umijeća i vještina, a pritom izvedbom više lica i glasova, te ulogom nepouzdanog pripovjedača, remeti red i jasnoću primanja stvarne slike. Vrtoglavom perspektivom „pripovijedanja“ stvorena je pomutnja u odgonetavanju lika i djela Marka Markovića, a pažnja je preusmjerena na „čitanje“ portreta mlade tranzicijske generacije, dotičući se kroz problem nezaposlenosti i ispodprosječnog životnog standarda i opće slike preživljavanja prosječnih građana.

[Ksenija Orelj]

Witty and ironical autobiographic listing sums up the samples of acquired educations, qualifications, know-how and skills. At the same time, performing several faces and voices, and playing the role of an unreliable story-teller, he disturbs the order and clearness in getting the actual picture. The giddy “story-telling” perspective has created confusion in working out Marko Marković’s figure and work, and attention has been redirected to “reading” the young transition generation portrait, touching also the general picture of average population’s survival through the unemployment problem and low living standard.

[Ksenija Orelj]

Suck Squeeze Bang Blow instalacija, 2010 Instalacija obuhvaća više dijelova koji u vidu cjeline dokumentiraju četverogodišnju umjetničinu prekvalifikaciju u zanimanje automehaničarke. Rad propituje postojanje stereotipnih rodnih pozicija unutar obrazovnog sustava i šireg društvenog konteksta, kao i pronalaženje pozicije pojedinca. Upravo vizura osobno proživljenog iskustva, ispreplitanje osobne priče i političkog, kreira uvjerljivost autorskog iskaza.



Likovna komunikacija apostrofira dihotomije koje postoje među rodnim svjetovima budući da u svijetu profesionalne orijentacije i dalje egzistira promišljanje rodova u terminima stroge arhetipske podjele na muško/ženska zanimanja. Umjetnica s ironijom komentira rigidnosti i uviđa netoleranciju, polazeći od stava kako su jezične

Suck Squeeze Bang Blow installation, 2010 The installation includes several parts which, as a unity, document a four-year artist's retraining for a car mechanic. The work examines the existence of stereotype gender positions within the system of education and broader social context, as well and individual's position finding. It is the aspect of one's experience, the interweaving of a personal story and the political, that creates a convincing statement of the author.



The visual communication stresses the dichotomies which exist between the worlds of genders as in the world of professional orientation there still exists the consideration of genders in terms of strict archetypal division to male/female professions. The artist comments rigidity with irony and recognises intolerance starting



kategorije proizvodi kulture. Na postojanje jezičnih nekorektnosti aludira se u samom naslovu koji istodobno označava radne faze četverotaktnog motora, ali i seksističke termine ukorijenjene u leksik automehaničarske struke.

Uporište rada Suck Squeeze Bang Blow najbliže je (post) feminističkoj strategiji u kojoj izostaje glasna provokacija i polemiziranje. Naime, najveća provokacija je u samoj namjeri umjetnice da ukorači u svijet tradicionalno muškog profesionalnog identiteta.

from the point of view that those language categories are products of culture. The actual title alludes to language incorrectness; at the same time it marks four strokes of an engine, as well as the sexist terms rooted in the lexis of the car-mechanic profession.



The foothold of the work Suck Squeeze Bang Blow is closest to the (post) feminist strategy which lacks a loud provocation and polemics. Namely, the most provocative is the actual artist's intention to step into the world of traditionally male professional identity.

MAJA **VODANOVIĆ**

Nadeno Video intimističkog naslova -
višekanalna video instalacija inicijalno proustovske nakane da
2010-2011. sredstvima umjetnosti „oživi mjesto i
vrati vrijeme“, tematizira najranija
umjetničina sjećanja koristeći se
postupkom mapiranja.



Davni obiteljski odlasci u susjedno
otočno mjesto kamo su je kao
dijete vodili u posjet frizeru na
šišanje, događaj je koji pripada
osobnom albumu i jedno je od onih
koji nas trajno vežu uz mjesta
njihova zbivanja. Nadeno je njegova
poetska rekonstrukcija iz pozicije
sadašnjosti. Umjetnica pronalazi
prostor nekadašnjeg frizerskog
salona, oživljava emocije, sjećanje
na osobe i ambijent.

Primarno je, međutim, zaokuplja
sugestivnost i kako ju postići
strukturiranjem priče u mediju
videoa, pri čemu višekanalna struktura

Found The video of an intimate title -
multi-channel video installation the initial Proustian intention of
2010-2011 “returning the time and the place
back to life“ by means of art,
sets the earliest artist’s memories
as the topic using the mapping
procedure.

The long-past visits to the
neighbouring island town where she
used to be taken as a child to
have her hair cut, are events that
belong to a personal album and are
among those that tie us permanently
to their scenes. Found is its
poetical reconstruction from the
present-day position.



The artist finds the place where
her hairdresser’s used to be,
she brings to life her emotions,
revokes her memory of persons and
ambiance.

neodoljivo podsjeća na mozaičnu prirodu ljudskog memoriiranja, kao i način na koji slažemo vlastite životne fabule i iskustva. Povezivanjem različitih dimenzija i vidova sjećanja u novu cjelinu, nižu se slojevi umjetničkog teksta koji govore o djetinjstvu, emocijama, otočkoj očuvanosti i njegovom sporom prolazanju vremena.



She is, however, primarily absorbed in suggestiveness and how it can be achieved by structuring the story in the video medium, at which the multi-channel structure irresistibly reminds us of the mosaic nature of human memorising, as well as of the way we put in order our own life stories and experiences. Combining various dimensions and types of memories into a new unity, there follow layers of artistic text that speak about the childhood, emotions, island preservation and its time passing slowly.

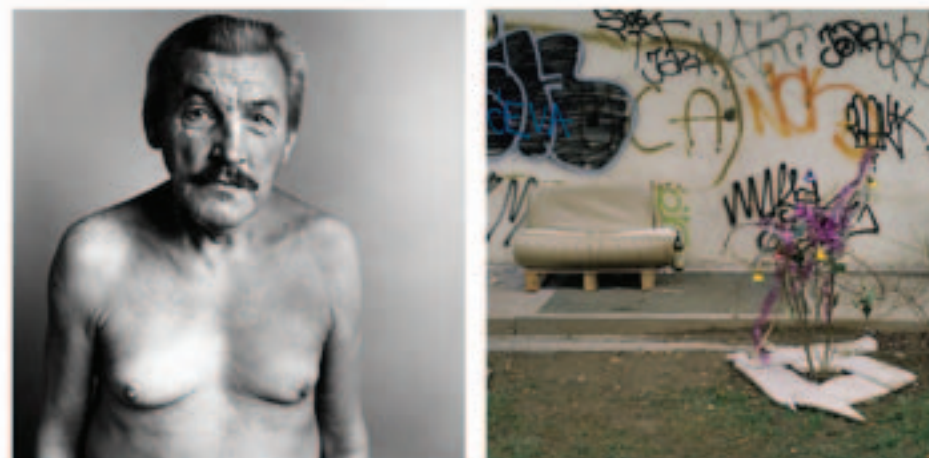
BORKO **VUKOSAV**

P: Personality / Possessions Serija P je umjetnički privijenac studenta Akademije dramske umjetnosti Borke Vukosava koji donosi sadržajno zanimljive i tehnički kvalitetne fotografije. Pod tajnovitim naslovnim akronimom se u formi diptiha kombinira klasična portretna fotografija sa slobodnijim kadrovima ambijenata, te se neočekivanim spojevima, snažnim vizualnim i simboličkim kontrastima stvara dojam začudnosti i pomaknutosti.



Na desnoj strani diptiha P gledaju nas crno-bijeli portreti nagih osoba različite dobi i spola, prikazani do pojasa, gotovo identično postavljeni u neutralnim studijskim uvjetima. Lijeva strana snimaka u koloru posvećena je različitim ambijentima dva interijera i jednog eksterijera. Ovi prostori lišeni ljudi koncentrirani su na motive kreveta, vrlo osobne i intimne tragove ljudske prisutnosti.

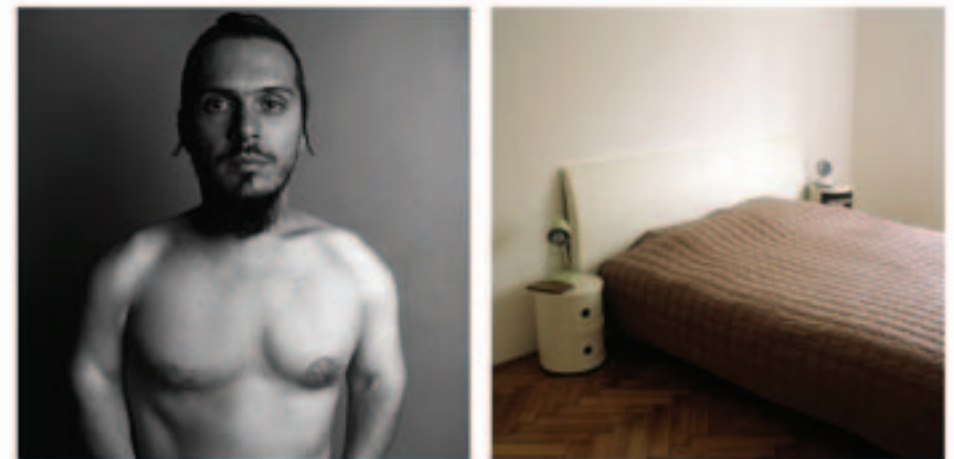
P: Personality / Possessions The P Series is the first work of art done by the Student of The Academy of Dramatic Arts, Borko Vukosav, which brings us the photographs of interesting content and technical quality. The secretive title acronym reveals a combination of traditional portrait photography and free ambiance frames in the form of a diptych. Unexpected combinations, powerful visual and symbolic contrasts create the impression of astonishment and oddness.



Black and white portraits of persons of different age or sex in the nude, shown down to the belt, in almost identical position in neutral studio conditions watch us from the right side of the P diptych. The left side of colour photographs is dedicated to various ambiances of two interiors and one exterior. These spaces are deprived of people and they are focused on the bed motives, very personal and intimate traces of human presence.



Kreirajući dinamičan, napet trokut između subjekta i objekta gledanja (portretiranih, ambijenta i promatrača), Vukosav ostavlja nagon za povezivanjem dijelova u cjelinu otvorenim i nedovršenim. Gledatelj je aktiviran u poziciji voajera, ubrzo uviđajući da su njegove mogućnosti razumijevanja odnosa prikazanog relativne i da svako odgonetavanje smisla pluta širokim, nedefiniranim prostorom.



Creating a dynamic, tense triangle between the subjects and objects of observation (the portrayed, ambiance, and observer), Vukosav leaves the impulse for connecting the parts into a unity open and uncompleted. The observer is activated in the position of a voyeur, realising soon that his abilities of understanding the relationship between the shown are relative and that any deciphering of the sense floats in the vast, undefined space.

BIOGRAFIJE

Marko Dješka rođen je 1983. u Osijeku. Završio je srednju školu primijenjene umjetnosti i dizajna u Osijeku, te 2005. upisao preddiplomski studij na Akademiji likovnih umjetnosti u Zagrebu, smjer animirani film, a 2008. i diplomski studij. Trenutačno završava svoj drugi film (klasična animacija), u koprodukciji s Zagreb filmom. Osim filmom, bavi se stripom i ilustracijama.

Marko Dješka was born in Osijek 1983. He graduated from Applied Art and Design High School in Osijek and in 2005 he enrolled into his Bachelor Studies at the Fine Arts Academy in Zagreb, Animated Film Department. In 2008 he enrolled into his Master Studies. At the moment he is completing his second film (classic animation), in co-production with Zagreb-film. Apart from film, he is active in the field of cartoon strip and illustration.

Tonči Gačina rođen je 1983. u Splitu. Završio je preddiplomski studij na Umjetničkoj akademiji u Splitu, smjer film i video, 2010., te upisao diplomski studij filmske i TV režije na Akademiji dramske umjetnosti u Zagrebu, smjer Dokumentarni film. Bavi se filmom, video umjetnošću i performansom.

Tonči Gačina was born in Split 1983. He finished his Bachelor Studies at Split Art Academy, Film and Video Department in 2010 and enrolled into Film and TV Direction Master Studies at the Academy of Dramatic Arts in Zagreb, Documentary Film Department. He is active in the fields of film, video art, and performance.

Iva Kovač je rođena 1983. u Splitu. Nagrađena je za najbolji diplomski rad na Akademiji likovnih umjetnosti u Zagrebu 2008. Dobitnica je stipendije za studijski boravak na Indiana University of Pennsylvania 2005. godine, 2007. radi u Peggy Guggenheim Collection, a 2008. pohada radionicu Dana Perjovschija na Summer Academy u Salzburgu. S Elvisom Krstulovićem boravi na SAP2009 Art Residency u Republici Koreji 2009. Trenutačno radi kao kustosica Galerije PM u Zagrebu. U radovima Poljubac, (Re)produkcija i Rekreacija se bavi dekonstrukcijom performativnih praksi, a u novijim radovima poseže za izraženijom fiktivnom konstrukcijom narativa.

Iva Kovač was born in Split 1983. She was awarded for the best graduation work at the Academy of Fine Arts in Zagreb 2008. She was granted a residency at the Indiana University of Pennsylvania in 2005; in 2007 she worked at the Peggy Guggenheim Collection, while in 2008 she participated at Dan Perjovschi Summer Academy in Salzburg. In 2009, together with Elvis Krstulović, she was granted SAP 2009 Art Residency in The Republic of Korea. She currently works as a curator of the PM Gallery in Zagreb. In her works Kiss, (Re)production and Recreation she focused on deconstruction of performative practices, while in her recent works she uses a more pronounced fictional construction of the narrative.

Elvis Krstulović je rođen 1982. u Rijeci. U njegovoj publikaciji Negativni prostor (2007.) i instalaciji Retorička tijela (2008.) kreira 'neuspješne' identitete u kojima pokušava identitet kao konstrukciju učiniti vidljivim ali i neuhvatljivim. Radovi Ožiljci (2008.) i Sitecuts (2009.) istražuju ideju da subjekt u društvenim sistemima i javnom prostoru funkcionira kao subverzivni tekst, te su unutar galerijskog prostora ili tranzicijskih polu - javnih prostora umetnuti osobni narativi. Trenutačno s Ivom Kovač radi na zajedničkom projektu, koji se bavi odnosom umjetnosti i tržišta, praktičnom i političkom (ne)efikasnošću umjetnosti u rješavanju društvenih pitanja.

Elvis Krstulović was born in Rijeka 1982. In his publication Negative Space (2007) and the installation Rhetoric Bodies (2008), he created "unsuccessful" identities in which he tried to make identity as construction both visible and elusive. The works Scars (2008) and Sitecuts (2009) investigate the idea that the subject in social systems and public space functions as a subversive text, so that personal narratives were inserted in gallery spaces or transitional semi-public spaces. At the moment he is working on a common project with Iva Kovač, concerned with the relation of art and market, practical and political (in)efficiency of art to solve social issues.

Marko Marković rođen je 1983. u Osijeku. Bavi se različitim medijima, instalacijama, videom, performansom, akcijama i intervencijama u urbanoj infrastrukturi. U svojim radovima često animira i uključuje publiku. Pokretač je i član fleksibilne formacije Adistia, grupe koja djeluje na raznim poljima umjetnosti. Glavni je organizator festivala performansa, Dani Otvorenog Performansa u Splitu / DOPUST. Jedan je od frontmena u performativnom punk / electro / noise bendu Ilija i Zrno Žita. Samostalno se predstavljao u Hrvatskoj, a sudjelovao je na više skupnih izložbi, festivala i radionica u Hrvatskoj i inozemstvu.

Marko Marković was born in Osijek 1983. He is active in different media - installation, video, performance, actions and interventions in urban infrastructure. In his works he often includes the public, encouraging them to participate. He is the founder and member of the flexible formation Adistia, a group active in different areas of art. He is the main organizer of the performance festival entitled Split Days of Open Performance. He is one of the frontmen in a performative punk / electro / noise band Ilija i Zrno Žita. He had his solo appearances in Croatia and he also participated in several group exhibitions, festivals, and workshops in Croatia and abroad.

Dina Rončević rođena je u Zagrebu 1984. Završila je Akademiju likovnih umjetnosti u Zagrebu, Odsjek za animaciju i nove medije. Kao diplomski rad završila je školovanje za automehaničarku. Također je pohađala i osnovni program Centra za ženske studije. Radi u Zagrebu kao animatorica. Radove je izlagala na nekoliko skupnih i jednoj samostalnoj izložbi 2010.

Dina Rončević was born in Zagreb 1984, graduated from the Animation and New Media Department at Zagreb Art Academy and made a professional retraining to become a car mechanic as a graduate work. Dina also finished the elementary programme in the Centre for Women's Studies in Zagreb and works as animator in Zagreb.

She has exhibited her works in several group exhibitions and a solo exhibition in 2010.

Maja Vodanović rođena je 1985. u Splitu. Diplomirala je slikarstvo na Umjetničkoj akademiji Sveučilišta u Splitu 2008. Samostalno je izlagala u Salonu Galić, Split, Galeriji Alvona, Labin, (2010.), Galeriji SC, Zagreb (2009.), te Multimedijalnom kulturnom centru, Split (2008.). Sudjelovala je na više skupnih izložbi u Hrvatskoj, 30. salon mladih, Galerija Stančić, Zagreb (2010.), Artexchange, Multimedijalni centar, Rovinj (2009.), Novi fragmenti 5, Mali salon, Rijeka i Galerija Bačva, Zagreb (2008.), 42. zagrebački salon, Zagrebački velesajam, Zagreb (2007.)

Maja Vodanović was born in Split 1985. She graduated from the Painting Department at the Art Academy of Split University in 2008. Her solo exhibitions were mounted in Galić Salon, Split; Alvona Gallery, Labin (2010); SC Gallery, Zagreb (2009), and Multimedia Culture Centre, Split (2008). She participated at several group exhibitions in Croatia: 30th Salon of Young Artists, Stančić Gallery, Zagreb (2010), Artexchange, Multimedia Centre, Rovinj (2009), Novi fragmenti (New Fragments) 5, Mali salon, Rijeka and Galerija Bačva, Zagreb (2008), 42nd Zagreb Salon, Zagreb Fair (2007).

Borko Vukosav rođen je 1984. u Dubrovniku. Student je na Akademiji dramskih umjetnosti u Zagrebu. Samostalno je izlagao na izložbi Mi i Oni, Galerija OK, Rijeka (2006.) Sudjelovao je na više skupnih izložbi u Hrvatskoj, ESSL Art Award, Muzej suvremene umjetnosti, Zagreb (2011.), Kvarovska slika, Muzej grada Zagreba, (2011.), Nova imena, Galerija ULUPUH, Zagreb, (2009., 2008.).

Borko Vukosav was born in Dubrovnik 1984. He is a student at the Academy of Dramatic Arts in Zagreb. He mounted a solo exhibition Us and Them at Rijeka's OK Gallery in 2006. He participated in several group exhibitions in Croatia: ESSL Art Award, Museum of Contemporary Art, Zagreb 2011, Images of the 'Hood, Zagreb City Museum 2011, New Names, ULUPUH Gallery, Zagreb 2008 and 2009.

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