



Osmi hrvatski biennale ilustracije

Eighth Croatian
Biennale of Illustration





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Organizacija izložbe / Organisation of the exhibition
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Kustosica / Curator
Danijela Markotić

Prosudbena komisija / Jury
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Danijela Markotić
Isabella Mauro
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Sadržaj

Content

5	Koraljka Jurčec Kos Osmi hrvatski biennale ilustracije The Eighth Croatian Biennale of Illustration
10	Danijela Markotić Kako vidim budućnost ili "novo normalno"? How I See the Future or „The New Normal“?
50	Stanislav Marijanović Međunarodni studentski projekt <i>Kako vidim budućnost?</i> International student project <i>How I See the future?</i>
64	Kataloški popis djela Catalogue of Works







Osmi hrvatski biennale ilustracije

Koraljka Jurčec Kos

Međunarodna bijenalna izložba ilustracije koja se kontinuirano priređuje od 2006. g. ovoga puta održava se u neočekivanim i novim okolnostima, obilježena pandemijom Covida-19 i zagrebačkim potresom. Dosadašnji velik odaziv umjetnica i umjetnika na manifestaciju koja je sedam puta uspjela okupiti najbolje, među njima brojne mlade autore bez objavljenih ilustratorskih radova ne začuđuje, jer je u pitanju jedna od rijetkih, ako ne i jedina manifestacija koja im omogućava predstavljanje u renomiranom galerijskom prostoru, te u pratećem dvojezičnom katalogu.

Predviđeno sudjelovanje ilustratora iz brojnih zemalja na ovoljetnoj izložbi trebalo je doprinijeti koncepcijskoj cjelini što se svake dvije godine prilagođava eventualnim trendovima u ilustraciji i dosezima prijašnjih manifestacija.

Na prvoj izložbi iz Hrvatske sudjelovalo je 45 autora, a 55 iz inozemstva; na drugoj 46 iz Hrvatske i 82 iz inozemstva; na trećoj 49 iz Hrvatske i 49 iz inozemstva; na četvrtoj 53 iz Hrvatske i 53 iz inozemstva; na petoj 53 iz Hrvatske i 36 iz inozemstva, na šestoj 38 iz Hrvatske i 15 iz inozemstva, a na sedmoj 31 iz Hrvatske i 24 autora iz inozemstva.

The Eighth Croatian Biennale of Illustration

Koraljka Jurčec Kos

The biennial international exhibition of illustration, which has been continuously organized since 2006, is this time taking place under unexpected and new circumstances marked by the Covid-19 pandemic and the earthquake in Zagreb. The great response by artists to the event that seven times succeeded in gathering around it the best of them, including many young artists without published illustrations, is not surprising given that it is one of the few events, if not the only one, that allows them to present in a renowned gallery and in an accompanying bilingual catalogue.

The participation of illustrators from many countries at this summer's exhibition was planned to contribute to a concept that every two years adapts to potential trends in illustration and continues the achievements of previous events.

At the first exhibition there were 45 artists from Croatia and 55 from abroad; at the second 46 from Croatia and 82 from abroad; at the third 49 from Croatia and 49 from abroad; at the fourth 53 from Croatia and 53 from abroad; at the fifth 53 from Croatia and 36 from abroad; at the sixth 38 from Croatia and 15 from abroad, and at the seventh 31 from Croatia and 24 artists from abroad.



Prvu cjelinu 2020. g. predstavljaju radovi autora iz Hrvatske i Slovenije prispjeli na javni natječaj koji je, kao i do sad, objavila Galerija Klovićevi dvori, ovoga puta s pozivom umjetnicama i umjetnicima da pokušaju odgovoriti na pitanje „Kako vidim budućnost?“. Između brojnih kreativnih ostvarenja prosudbena komisija u sastavu: Tisja Kljaković Braić, Isabella Mauro, Svebor Vidmar, uz kustosice Danijelu Markotić i Koraljku Jurčec Kos izabrala je najbolja i usklađena rješenja primjene osobnih autorskih poetika na zadanu temu, ne nužno vezana uz objavljene radove i podjele ilustracije na dječju, reklamnu, knjižnu i druge.

Obradovala nas je uspješna suradnja s Projektom Diplomskog sveučilišnog studija ilustracija s Odsjeka za vizualne i medijske umjetnosti Akademije za umjetnost i kulturu u Osijeku pokrenutim pod naslovom “Kako vidim budućnost?”, a preuzeli smo ga kao temu našeg natječaja. Prema riječima voditelja projekta, izv. prof. art. Stanislava Marijanovića činjenica je da mladi baštine svijet koji se nalazi u problematičnom stanju pun nepoznatih izazova, što uključuju radikalne klimatske promjene, eksploataciju prirodnih resursa, globalno naoružavanje i migracije, te eroziju temeljnih humanističkih vrijednosti. Studenti uključenih umjetničkih akademija iz Hrvatske i inozemstva putem vizualnog umjetničkog medija i prema osobnome senzibilitetu i mašti izrazili su viđenje predložene teme, a Akademija za umjetnost i kulturu razvijat će ga dalje, u Osijeku.

Autori izabrani putem javnog natječaja Galerije Klovićevi dvori imat će priliku, zahvaljujući našoj suradnji predstaviti selektirane radove u prostorima Akademije u Osijeku na jesen 2020.

In 2020 the first component are works by artists from Croatia and Slovenia submitted at the public competition published, like earlier, by the Klovićevi dvori Gallery. This time the artists were invited to answer the question "How I See the Future".

Among the numerous creative works, the jury consisting of Tisja Kljaković Braić, Isabella Mauro, Svebor Vidmar and curators Danijela Markotić and Koraljka Jurčec Kos chose the best and most harmonized solutions showing the application of the artists' personal poetics on the given theme, without necessarily considering whether or not the works had been published and the classification of illustrations into those for children, advertising, books and others.

We were pleased with the successful cooperation with the project launched by the Graduate University Study of Illustration at the Department of Visual and Media Arts of the Academy of Arts and Culture in Osijek, entitled *How I see the Future*, and we took over its title as the theme for our competition. According to the project leader Associate Professor Stanislav Marijanović, young people are inheriting a world in a challenging condition full of unknown issues, which include radical climate change, natural resources exploitation, global armaments and migrations, and an erosion of fundamental humanistic values. Students of the participating art academies from Croatia and abroad, through the medium of visual arts and according to personal sensibilities and imagination, expressed their view of the topic proposed, and the Academy of Arts and Culture will develop it further in Osijek.

Thanks to this cooperation, the artists selected in the public competition of the Klovićevi dvori Gallery will

Kada bismo u nekoliko rečenica zabilježili svojevrsne „crtice“ o povijesti i značaju manifestacije, svakako bismo spomenuli činjenicu da se “Prvi hrvatski biennale ilustracije” održao 2006. na Jezuitskome trgu 4, u sklopu Galerije Klovićevi dvori u lipnju i srpnju iste godine prema ideji autorice o predstavljanju hrvatskih ilustratora u međunarodnome kontekstu. Iako mu je prethodilo nekoliko izložbi u galeriji Gradec na Katarininu trgu 5 koncipiranih kroz prijedlog i realizaciju ciklusa „Hrvatski ilustratori i karikaturisti“, svježi prijedlog ciljao je na vrednovanje i kvalitetu trenutne produkcije, a izložbeni prostor „Gradeca“ bio je zatvoren zbog objektivnih razloga. Odonda, izložba ilustracija u Galeriji Klovićevi dvori svake dvije godine komparativno ukazuje na prisutnost kako novih imena, tzv. trendova, poetika i mogućnosti unutar primijenjene likovne discipline, uključujući nove alate na polju digitalne ilustracije. Već “Drugi biennale” uz dječju ilustraciju predstavio je novinsku i knjižnu, te reklamnu ilustraciju zasebnim dionicama. Tako smo učvrstili zamisao o predstavljanju *fiction* i *non-fiction* ilustracije, što se konačno u najboljem svjetlu pokazalo dodjelom Velike nagrade “Sedmoga biennala” češkoj umjetnici Renati Fučikovej i njenim studentima.

Svojevremena institucionalna neprepoznatljivost vrijednosti i kulturološke važnosti umjetnosti ilustriranja vezana uz ostalo za predrasudu o visokoj komercijaliziranosti ilustracije i nedostatak povijesnog i valorizacijskog pregleda ilustracija u djelima gotovo svih značajnih hrvatskih slikara 20. st. (pa i s prijelaza 19. na 20. st.), u novije vrijeme putem našeg iskustva, pokazala je pozitivne pomake. “Brendirati” manifestaciju u terminskom suglasju sa srodnima, od kojih neke već desetljećima opstaju, u ljetnom

have the opportunity to present the works selected at the Academy in Osijek in the autumn of 2020.

If we were to briefly, in a few sentences, “sketch” the history and importance of the Biennale, we would certainly mention that the *First Croatian Biennale of Illustration* was held in June and July 2006 in the Klovićevi dvori Gallery on Jezuitski trg 4. The idea of the project head was to represent Croatian illustrators in the international context. Although the Biennale was preceded by several exhibitions in the Gradec Gallery on Katarinin trg 5, which were part of the cycle *Croatian Illustrators and Cartoonists*, the fresh proposal aimed to evaluate the quality of the current production, and besides, the Gradec exhibition space had to be closed for objective reasons. Since then, the biennial exhibition of illustration in the Klovićevi dvori Gallery has been showing new artists, trends, poetics and potentials within that art discipline, including new tools in the field of digital illustration. The Second Biennale already included, besides illustrations for children, separate sections showing newspaper and book illustrations, and advertising illustrations. Thus we underlined the idea of presenting “fiction” and “non-fiction” illustrations, which finally came to best expression when the Czech artist Renata Fučikova and her students won the Grand Prix of the Seventh Biennale.

The value and cultural importance of the art of illustration were not recognized in the past because of, among other things, the prejudice that illustration was highly commercialized and because there were no historical and evaluation surveys of illustrations in the oeuvre of almost any important Croatian painter of the twentieth century (and at the turn of the nineteenth to the twentieth century). More recently, our experience has resulted in positive changes. “Branding” the event to fit

bijenalnom ritmu još uvijek nam je izazovno, a draga nam je činjenica da su naši i inozemni ilustratori uspijevali, osim na našoj mladoj manifestaciji sudjelovati na brojnim svjetskim izložbama. Slijedeći dinamiku i prateći kriterije uzora uspijevali smo uklopiti Zagreb u „mrežu“ ne samo terminski, već pomno dizajniranim dvojezičnim katalogima. Osnovnom vrijednošću još uvijek smatram mogućnost prijavljivanja neobjavljenih radova na naš natječaj kao i moguće izložbene suradnje; neke od njih odgodit ćemo do novoga izdanja bijenala; ustrajat ćemo na kritički potkrijepljenu izboru radova, kao i na mogućnosti novoga tumačenja zadanog prostora putem likovnog postava; publici ćemo i dalje predstavljati mogućnosti usporedbe naših i svjetskih autora, ilustraciju neovisnu o formatu ili tehnici, ili konačnoj primjeni. Nakon što smo ukazali na mogućnosti koje nudi izložbeno predstavljanje dječje, novinske, knjižne i reklamne ilustracije, tj. *fiction* i *non-fiction* ilustracija, svega dva puta smo tematski „ograničili“ bijenale - prvi put kako bismo obradili odnos animacije i ilustracije (2016.) i drugi put zadavši široku temu “Grad” koja nam se činila inspirativnom i dovoljno razgranatom u cilju prikaza različitih suvremenih ilustratorskih poetika (2018.), (fusnota: vidi katalog: Sedmi hrvatske biennale ilustracije, str. 5-10, Galerija Klovićevi dvori, Zagreb, 2018.). Isto je potvrdila tadašnja suradnja s nakladničkom kućom “Fraktura” iz Zaprešića. Treći put zadavši temu: “Kako vidim budućnost?” rezimirali smo rezultate prethodnih manifestacija, nadogradili institucionalnu suradnju, a prisjećamo se nekadašnjih dobitnika glavnih nagrada poput: Svjetlana Junakovića, Dušana Kallaya, Alenke Sottler, Zvonimira Baloga, Tomislava Torjanca, Zdenka Bašića i Renate Fučikove uvjereni da će nova manifestacija, bez obzira na okolnosti koje joj

in with the slots occupied by kindred events, some of which have survived for decades, in a summertime biennial rhythm is still a challenge, and we are glad that our own and foreign illustrators have succeeded in participating at numerous world exhibitions besides at our young event. Following the dynamic and keeping in mind the criteria set by our models, we managed to fit Zagreb into the "network" not only in terms of time, but also with carefully designed bilingual catalogues. I still consider that our fundamental value is the possibility to submit unpublished works to our competition, as well as possible exhibition collaboration; we will postpone some works until the new edition of the Biennale; we will insist on a critically substantiated selection of works, as well as on the possibility of creating a new interpretation for the given exhibition space through artistic layout; we will continue to enable the public to compare our and world artists, and show illustrations independently of format or technique, or its final application. After giving the opportunity to exhibit children's, newspaper, book and advertising illustrations, i.e. fiction and non-fiction illustrations, we have only twice "limited" the biennale thematically - the first time to deal with the relationship between animation and illustration (2016) and the second time by giving a broad subject, "The City", which seemed to us inspiring and sufficiently branching to present various poetics in contemporary illustration (2018)! This was confirmed by the then cooperation with Fraktura Publishers from Zaprešić.

For the third time, by putting forward the subject "How I See the Future", we summarized the results of previous events, upgraded institutional cooperation, and we also remember former winners of the main award, such as Svjetlan Junaković, Dušan Kallay, Alenka Sottler, Zvonimir Balog, Tomislav Torjanac, Zdenko Bašić and Renata Fučikova. We are convinced that this new

nisu „išle na ruku“ otkriti publici i struci nova imena što će barem putem priznanja što ih dodjeljujemo, narednih godina osvježiti i obilježiti hrvatsku i inozemnu ilustratorsku scenu.

Biennale, regardless of circumstances that did not "help" it, will introduce new names to the public and the profession which will, at least through our award, in coming years refresh and leave their mark on the Croatian and foreign illustration scene.

Kako vidim budućnost ili "novo normalno"?

Danijela Markotić

Dana 12. ožujka 2020. u Galeriji Klovićevi dvori okupila se prosudbena komisija VIII. hrvatskog biennala ilustracije kako bismo među radovima prijavljenih autora izabrali one najbolje, a koji su trebali odgovoriti na pitanje "Kako vidim budućnost?". Nitko od nas u tom trenutku nije ni slutio da će se u manje od deset dana budućnost svima nama prikazati u jednom od svojih, teško i filmski zamislivih, oblika. Samo nekoliko dana kasnije u Hrvatskoj, a i u većini svijeta, stalo je sve zbog pandemije koronavirusa nazvane COVID 19. Potom je dana 22. ožujka 2020. Zagreb zatresao najjači potres u posljednjih 140 godina. Od tada živimo u stvarnosti koju obilježava sintagma "novo normalno". Da smo se odlučili sastati samo "tih" nekoliko dana kasnije, izbora radova vrlo vjerojatno ne bi bilo, a upitno bi bilo i kako bi se dalje odvijala realizacija same izložbe. Srećom sastali smo se na vrijeme, a čini se da je i tema ovogodišnjeg biennala vezana uz budućnost i više nego pogodena.

Na natječaj su ove godine pristigli radovi 47 ilustratora. Kako propozicije natječaja i dozvoljavaju radovi su pristigli u različitim tehnikama - ručno izrađenim ilustracijama kombiniranih tehnika, neki se radovi materijalom, ali i konceptijski, rubno mogu povezati s ilustracijom, a ponajviše je i ovaj put ilustracija rađenih digitalnom tehnikom.

How I See the Future or „The New Normal“?

Danijela Markotić

On 12 March 2020, the jury of the Eighth Croatian Biennale of Illustration met in the Klovićevi dvori Gallery in order to select the best works among those submitted by artists on the subject "How I See the Future". At that time none of us had any idea that in less than ten days the future would reveal itself to us all in a form difficult to imagine even in a film. Only a few days later everything stopped in Croatia, and in most of the world, because of the coronavirus pandemic called COVID 19. Then, on 22 March 2020, Zagreb was struck by the strongest earthquake in the last 140 years. Since then, we have been living in a reality marked by the phrase "the new normal". Had we decided to meet only those several days later, there would probably not have been a selection of works, and one even wonders how the realization of the exhibition would have proceeded. Fortunately, we met on time, and it seems that the theme of this year's Biennale about the future is more than spot on.

This year, 47 illustrators submitted their works to the competition. In accordance with the propositions, the works arrived in different techniques - hand-made illustrations in mixed media, some works that can barely be connected to illustration in material or conceptually, and most of the illustrations were now, too, made using digital techniques.

Kada je odgovor na zadanu temu u pitanju tu se otvara široko polje individualnih interpretacija. Zanimljivo je iz ove "postpandemijske" perspektive promatrati neke od izabranih radova koji sada djeluju više kao komentar novonastale situacije kakve smo često vidali zadnjih nekoliko mjeseci na društvenim mrežama pokušavajući si olakšati život u izolaciji i karanteni, nego kao predviđanje neke daleke budućnosti. Primjerice rad Eve Mlinar pod nazivom *Impresije - Tišine* koji prikazuje ženu zamotanu rupcem preko nosa i usta poput maske podsjeća na sve nas zadnjih tjedana, rad bez naziva Teje Jalovec s prikazom dvije djevojčice željne igre na pustome gradskom trgu evocira svu djecu koja se ipak suzdržavaju prirodne dječje želje za društvom i zadržavaju propisanu udaljenost ili pak rad Ivana Stanišića *Ljubav, brak i seks* koji je kao vizija usamljene obitelji u nekom "novom normalnom". Drugi pak radovi izgledaju kao odjek neke daleke prošlosti kada smo se smjeli družiti, a sad su samo odjek čežnje da ćemo jednom opet smjeti tako poput radova Tine Volarič *Blizu* i Ivane Pipal *Plavi grad, Žuti grad*. Ili pak rad Andreje Gregorič koji bi mogao biti bilo koji srednjoeuropski grad, a mene podsjeća na šarm Zagreba kakav svi rado pamtim. Ne znam je li to ono što su autori/ce htjele reći, vjerojatno i nije jer su svi radovi nastali u "onom starom vremenu". No, to nije ni toliko bitno jer ljepota umjetnosti i jest u oku promatrača, a samim time je i broj interpretacija i iščitavanja nekog umjetničkog djela promjenjiv, beskonačan i prilagodljiv vremenu u kojem ga promatramo.

Od dvjestotinjak pristiglih radova 47 ilustratora za ovaj je biennale prosudbena komisija odabrala njih osamdesetak 35 autora. Biennale ilustracije od samih je

Concerning the answer to the given subject, there is a wide field of individual interpretations. From this "post-pandemic" perspective it is interesting to look at some of the works selected, which now seem more like commentary on the new situation of the kind we have often seen on social media in recent months as we tried to make life in isolation and quarantine easier, than as a prediction of the distant future. For example, Eva Mlinar's *Impressions - Silences*, which shows a woman with a scarf over her nose and mouth like a mask, reminds us of what we all looked like these last few weeks. Teja Jalaovec's untitled work, showing two little girls wanting to play on a deserted town square, evokes all the children who are holding back from childhood's natural desire for company and keeping to the distance prescribed. Or Ivan Stanišić's *Love, Marriage and Sex*, which is like a vision of a lonely family in some kind of "new normal". Other works seem like an echo of a distant past when we were allowed to hang out together, and now all they echo is our longing to be allowed to do so again: Tina Volarič's *Nearby* and Ivana Pipal's *Blue City, Yellow City*, or Andreja Gregorič's work, which could be showing any Central-European city but it reminds me of Zagreb's charm which we all remember so fondly. I do not know if this is what the artists wanted to say, probably not because all the works were created in "that old time". However, this is not so important because the beauty of art is in the eye of the beholder, so the number of interpretations and readings of a work of art is changeable, infinite and can be adapted to the time in which we observe it.

Out of the two hundred or so works by 47 illustrators, for this Biennale the jury selected about eighty by 35 artists. Since its inception in 2006, the Biennale of Illustration has had an international character and brought together

svojih početaka 2006. godine imao međunarodni predznak i okupljao autore iz brojnih zemalja iz cijeloga svijeta - od daleke Australije, preko Izraela i Irana do gotovo svih europskih zemalja, a broj autora koji su u njemu sudjelovali bio je velik i u počecima je broj inozemnih ilustratora nadilazio broj domaćih. Posljednjih nekoliko godina taj se trend ipak mijenja u korist domaćih autora, no s uvijek prisutnim radovima inozemnih autora. No, nažalost, ove je godine evidentan manji broj inozemnih sudionika. Pored hrvatskih ilustratora, izložit će se još i radovi autora iz susjedne Slovenije te jednog južnokorejskog umjetnika. Također, od prvotno zamišljene i planirane suradnje s trima španjolskim ilustratorima pod naslovom „Poput otvorene knjige“, u suradnji s WeArt Exhibitions iz Madrida i uz potporu programa za internacionalizaciju španjolske kulture (AC/E - PICE) najavljene u pozivu na sudjelovanje na mrežnim stranicama Galerije u ovoj se situaciji moralo odustati. Srećom, druga najavljena suradnja, ona sa studentima Diplomskog sveučilišnog studija ilustracije s Odsjeka za vizualne i medijske umjetnosti Akademije za umjetnost i kulturu iz Osijeka pod mentorstvom profesora Stanislava Marijanovića ipak će se održati pa će u sklopu izložbe biti izloženi i njihovi studentski radovi koji odgovaraju na isto zadano pitanje “Kako vidim budućnost?”. Novost je i da ove godine nema Velikog priznanja jednom pojedinom autoru, već će se posebna priznanja ravnopravno dodijeliti sedmero ilustratora.

No, u okolnostima u kojima se nalazimo, kada je kultura u mnogim segmentima na koljenima, raduje nas činjenica da je realizacija izložbe biennala ilustracije ipak dospjela do završne faze svog osmog izdanja. Tko zna što nas u budućnosti čeka.

artists from many countries around the world - from far away Australia, through Israel and Iran to almost all European countries, and the number of artists who participated in it was large and in the beginning the number of foreign illustrators exceeded the number of domestic ones. In the last few years, however, this trend has changed in favour of domestic artists, but works of foreign artists were always present. This year a smaller number of foreign participants is, unfortunately, evident. In addition to Croatian illustrators, works by artists from neighbouring Slovenia and by one South Korean artist will be exhibited. Also, the originally conceived and planned collaboration with three Spanish illustrators entitled *Like an Open Book*, in collaboration with WeArt Exhibitions from Madrid and with the support of the programme for the internationalization of Spanish culture (AC / E - PICE), announced in the invitation to participate on the Gallery website, in this situation had to be given up. Luckily, the second announced collaboration, that with students of the Graduate University Study of Illustration from the Department of Visual and Media Arts of the Academy of Arts and Culture in Osijek, under the mentorship of Professor Stanislav Marijanović, will still take place, and the exhibition will show their student works answering the same question, *How I See the Future*. Another novelty is that this year there is no Grand Prix for one individual artist, but special awards will be equally given to seven illustrators. However, in the circumstances in which we find ourselves, when culture is on its knees in many segments, we are pleased by the fact that the realization of the Biennale of Illustration exhibition has reached the final phase of its eighth edition. Who knows what lies in store for us in the future.



Ilustracije

Illustrations





ENA BAJUK
Utopija/Utopia



ZDENKO BAŠIĆ
Tvoj dah/Your Breath



VANDA ČIŽMEK

Vera i Jednobrk/Vera and Jednobrk



KARLA ČURČINSKI
Meditacija/Meditation



LORA ELEZOVIĆ
Morska kozica/Shrimp



ANDREJA GREGORIČ

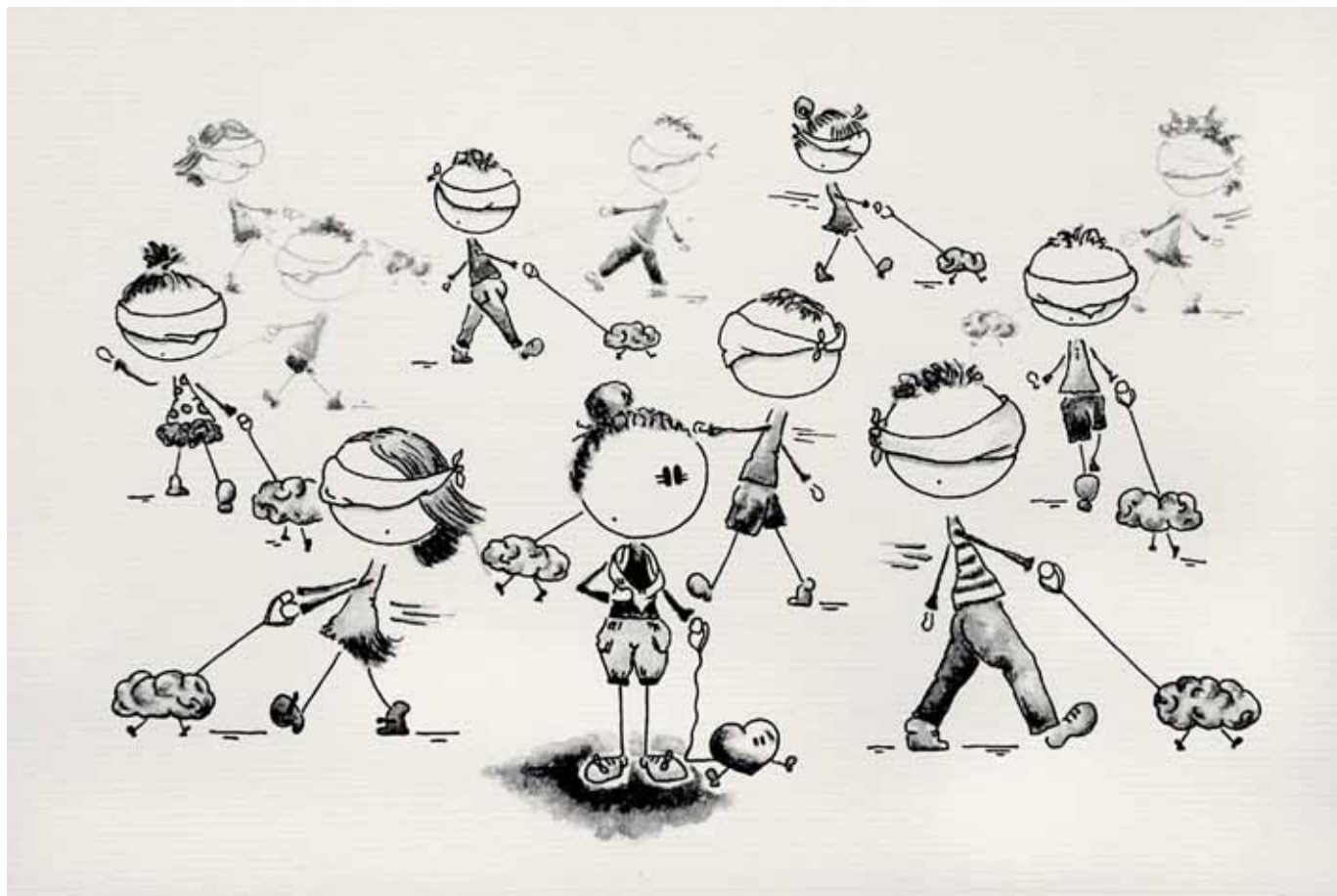
Moja mesta ali Nazaj v prihodnost I- III/My Towns or Return to the Future I-III



IRENA GUBANC
Queen Vida



MARSELA HAJDINJAK
Jankič ježič/Jankič the Hedghog



LANA HUDINA

Nitko neće više slušati srce osim mene/No One will any Longer Listen to the Heart but Me



MIRELA IVANKOVIĆ BIELEN

Milica Šviglin Čavor, prva hrvatska liječnica/Milica Šviglin Čavor, the First Croatian Woman Doctor



TEJA JALOVEC
Bez naziva I-III/Untitled I-III



MARIJANA JELIĆ
Kisela Kuća, I-III / Sour House I-III



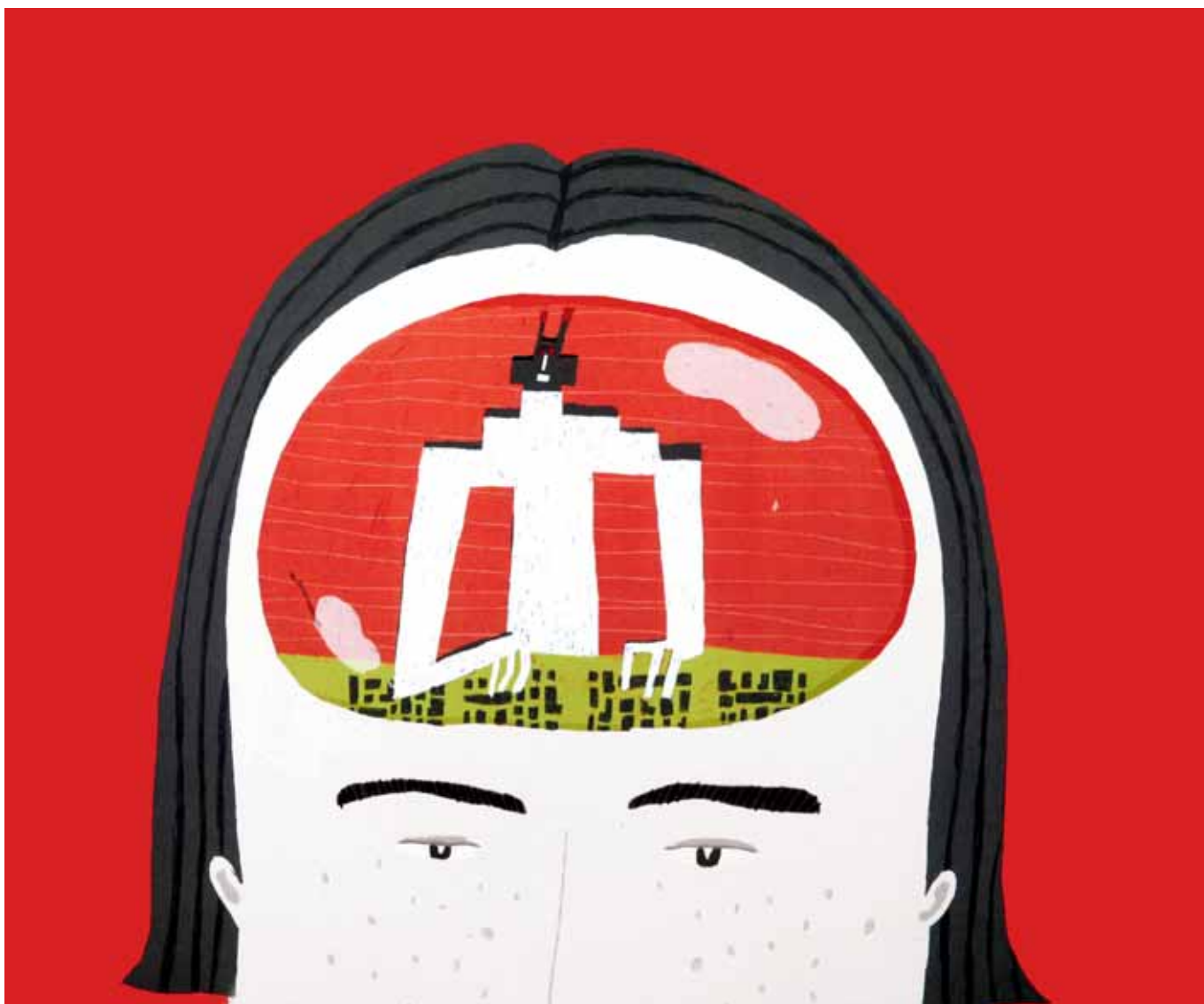
JASMINA KOSANOVIĆ
Bez naziva I-II/Untitled I-II



ALEN LIPUŠ
I-3 ZG



DARIA LISENKO
Ptice/Birds

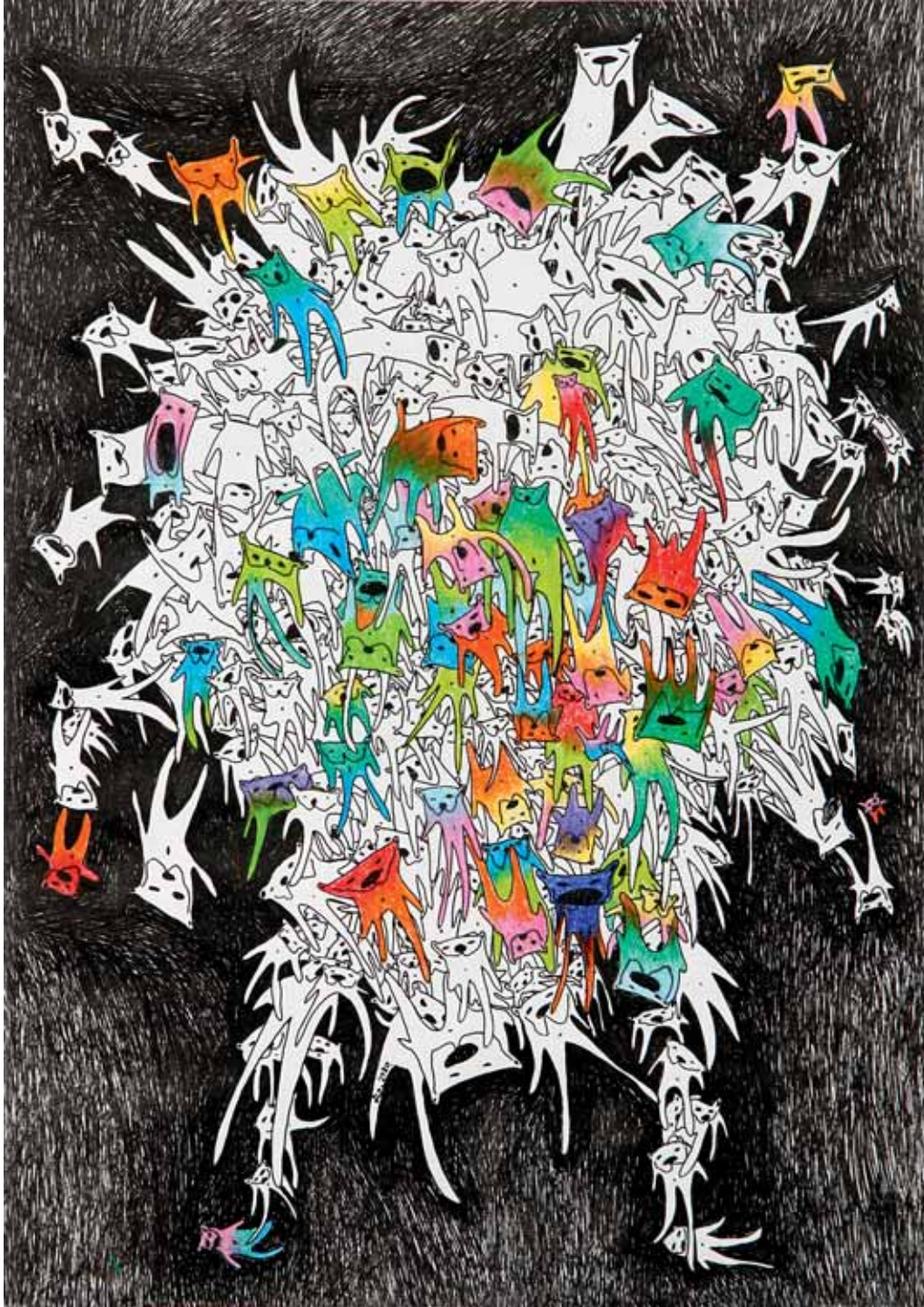


AGATA LUČIĆ

Čovjek ili robot/Man or Robot



JASMIN MIŠKOVIĆ
Mutasenic-3



LUCIJA MITAR

Konglomerat/Conglomerate

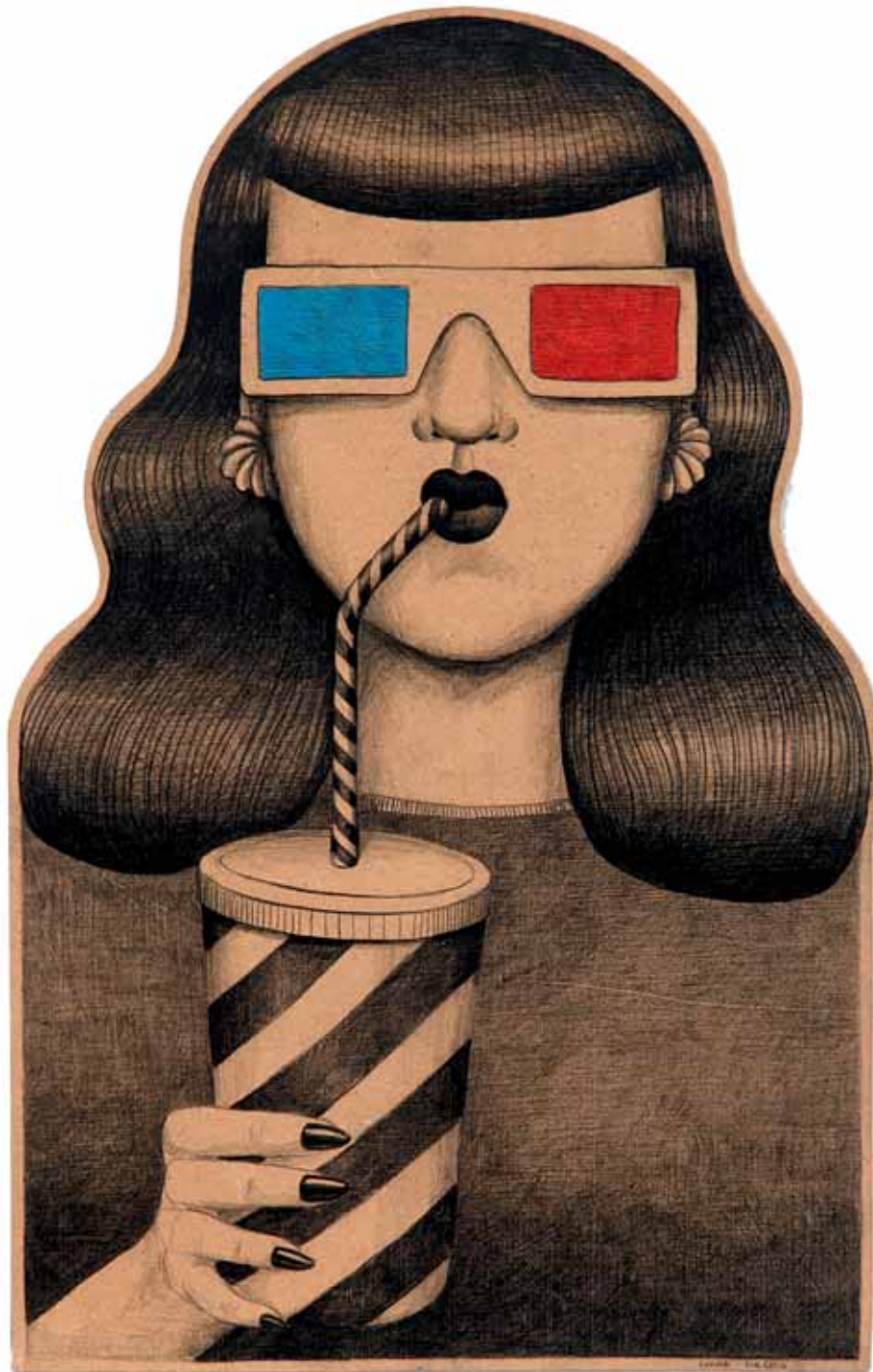


Tifina, Impresije

giclee Eva Mlinar, 2019

EVA MLINAR

Impresije - Tišina/Impressions - Silence



IVANA MRĆELA
We are watching you III-V



MANICA K. MUSIL

Iz slikovnice „*Ne, ne bom!*“ I-III/from the picturebook *No, I Won't! I-III*



DAVOR PAVELIĆ

Smeće plaši I-III/Rubbish Frightens I-III



ANDREJA PEKLAR
Zvezdice/Little Stars



MARGARETA PERŠIĆ

Za projekt *Knjige naših ulica*/For the project of the *Book on our streets*



IVANA PIPAL

Plavi Grad, Žuti Grad, I- III/ Blue City, Yellow City, I-III



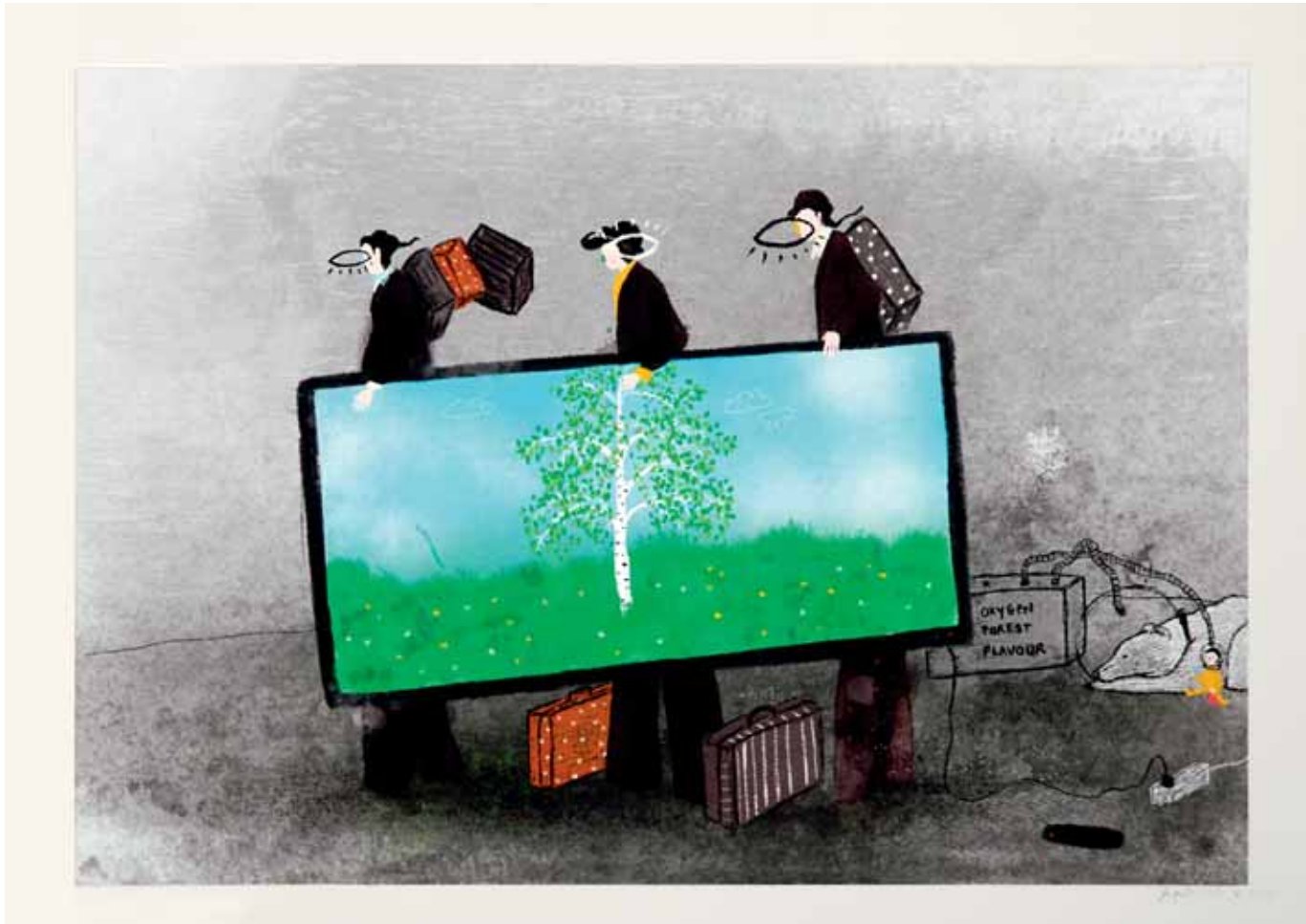
MINGSHENG PI

Hrušt i brodić I-III/The May Bug and the Little Boat I-III

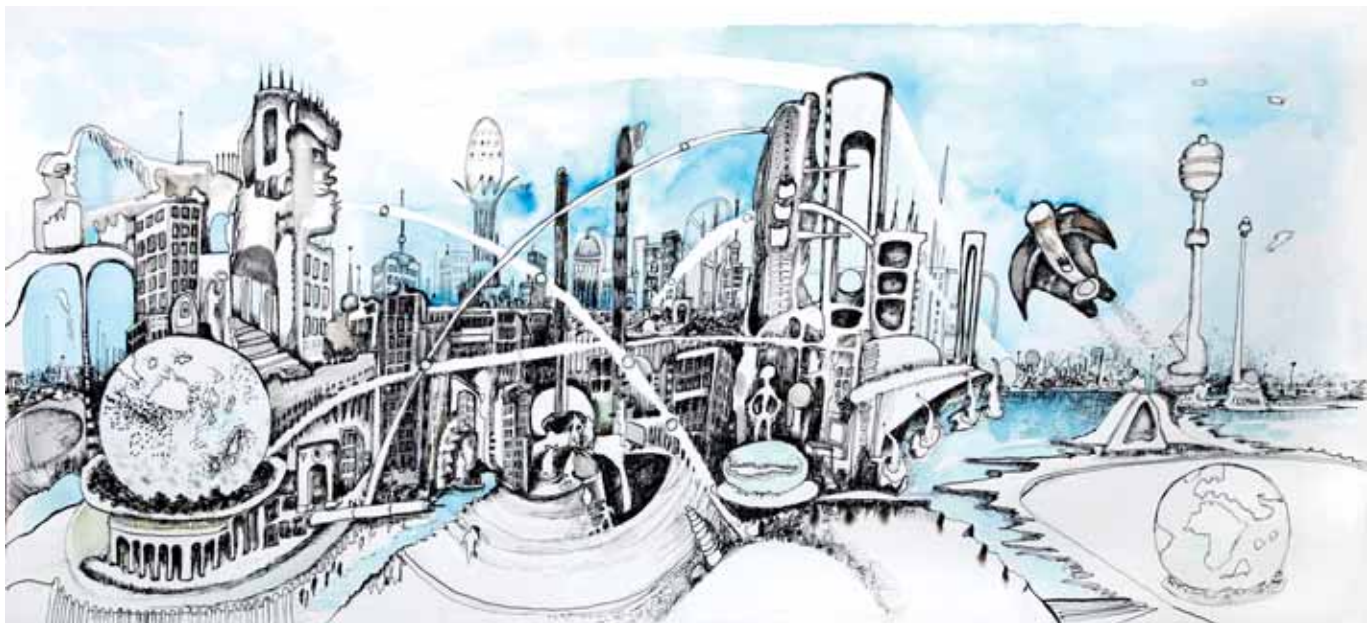


SANJA PRIBIĆ

Jučer, danas, sutra, triptih/Yesterday, Today, Tomorrow, triptych



ANA SALOPEK
Oxygen forest flavour



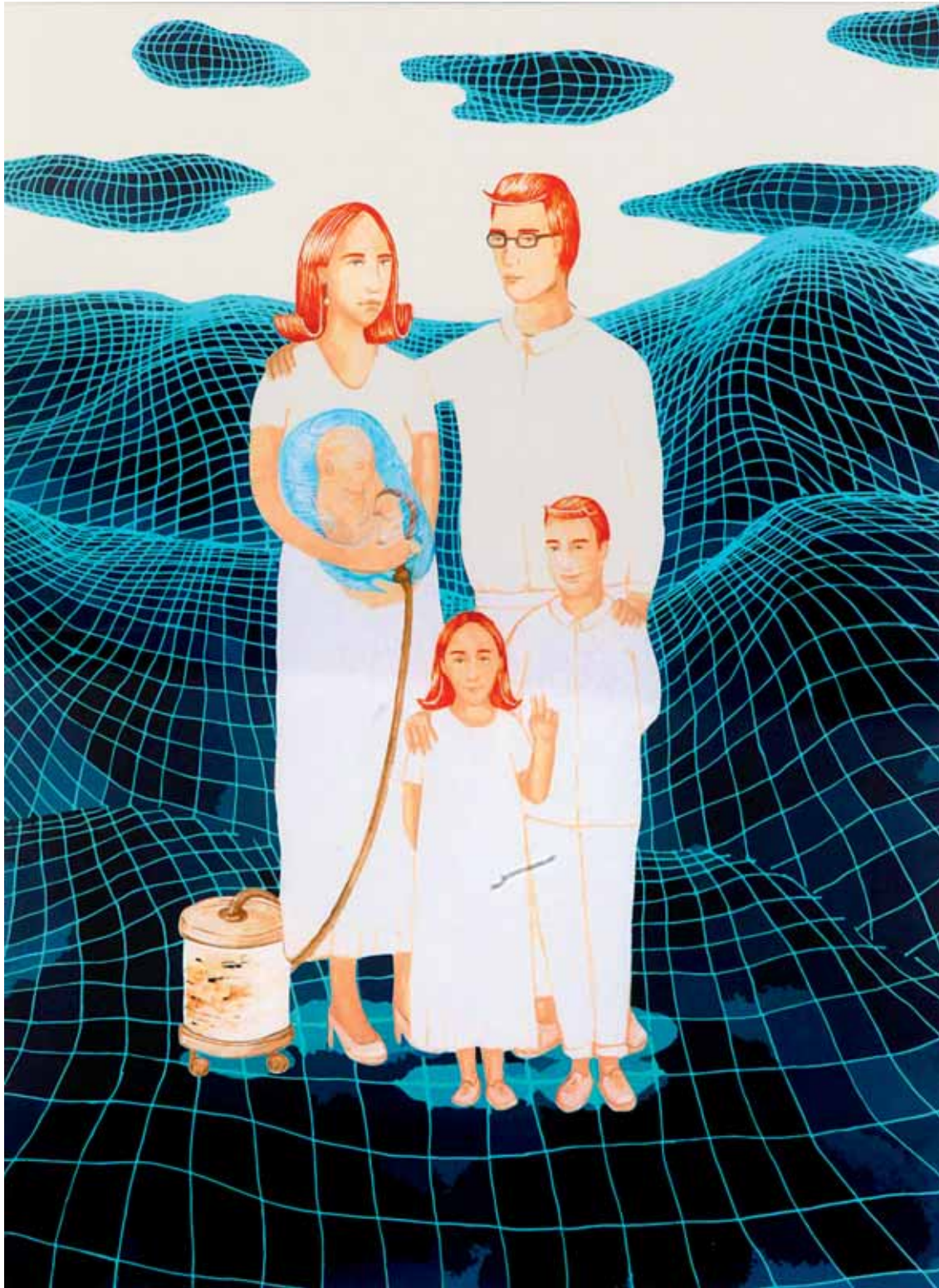
KARINA SLADOVIĆ
Bez naslova I - III/Untitled I-III



ALENKA SPACAL

Modre ptičje misli I-III/Blue Bird Thoughts I-III





IVAN STANIŠIĆ

Ljubav, brak i seks I-II/Love, Marriage and Sex I-II



MANUEL ŠUMBERAC

Granice - skriveni put/Borders - Hidden Path



TINA VOLARIČ
Blizu II/Near II



HANA VRCA

Feminizam je za sve/Feminisam is for All



DOMINIK ZDENKOVIĆ

Suvremeni svijet/The Contemporary World



**Međunarodni
studentski projekt**

Kako vidim budućnost?

International student project
How I See the future?

Međunarodni studentski projekt

“Kako vidim budućnost?” /

“How I See the future?”

Stanislav Marijanović

Koncem *predpandemijske ere*, koju je na krivudavu putu zbunjenog ljudskog roda u budućnost bahato zamijenila nepoznanica COVID 19, pokrenut je međunarodni studentski projekt “Kako vidim budućnost?” / “How I See the Future?”. Pokrenuli su ga studenti Diplomskog sveučilišnog studija ilustracija s Akademije za umjetnost i kulturu Sveučilišta J. J. Strossmayera u Osijeku pod mentorstvom izv. prof. art. Stanislava Marijanovića. Profesor Darko Jakić s Akademije likovnih umjetnosti u Zagrebu oblikovao je web stranicu howiseethefuture.com putem koje se cijeli projekt realizira te uputio osječke studente u upravljanje i administriranje stranice. Nedugo potom upućeni se pozivi za sudjelovanje u projektu na adrese 103 akademije, razbacane širom još uvijek plavkastog planeta. U tim je pozivima, između ostalog, pisalo i sljedeće:

Projekt “Kako vidim budućnost?” / “How I See the Future” temelji se na spoznaji da mladi nasljeđuju svijet koji je u nezavidnom, uznemirujućem stanju, pun dosad nepoznatih, iznimno ozbiljnih problema. Njihovo rješavanje zahtijeva radikalnu promjenu načina razmišljanja o budućnosti cijelog planeta te goleme napore i odricanja.

Riječ je o globalnim problemima prouzročenim klimatskim promjenama, bezobzirnom eksploatacijom

International student project

How I See the Future

Stanislav Marijanović

The international student project *How I See the Future* was launched at the end of the *pre-pandemic era*, when the unknown COVID 19 virus arrogantly took over on the winding path of the confused human race's journey into the future. It was initiated by students of the Graduate University Study of Illustration at the Academy of Art and Culture of the J. J. Strossmayer University in Osijek, under the mentorship of Associate Professor Stanislav Marijanović. Professor Darko Jakić, from the Academy of Fine Arts in Zagreb, designed the howiseethefuture.com website through which the project is being realized, and instructed Osijek students in the management and administration of the site. Shortly afterwards, invitations to participate in the project were sent to the addresses of 103 academies scattered throughout our still bluish planet. These invitations, among other things, said the following:

The How I See the Future project is based on the awareness that young people are inheriting a world that is in an unenviable, disturbing condition, full of hitherto unknown, extremely serious challenges. Addressing them requires a radical change in the way we think about the future of the entire planet, and demands enormous efforts and sacrifices.

The challenges are global, caused by climate change, ruthless exploitation of the remaining natural resources

preostalih prirodnih izvora koja proždire ono što bi trebalo biti zalog za budućnost i opstanak, ratnim prijetnjama aktualiziranim novim valom naoružavanja te razvojem oružja za nova područja djelovanja, migracijama čiji se uzroci ne rješavaju, već se nastoje izbjeći njihove posljedice. Među ozbiljne probleme valja ubrojiti i nedostatak općeg konsenzusa o temeljnim etičkim, moralnim i humanističkim vrijednostima te neprincipijelnost u njihovoj primjeni, neshvatljivu inertnost mnogobrojnih centara moći nespremnih za odlučno i efikasno rješavanje zajedničkih globalnih problema, zbunjujuću i manipulacijsku ulogu znatnog dijela medija, sve veću i agresivniju ponudu rješenja koja podrazumijevaju daljnje podjele temeljene na isključivosti i uspostavljanju interesnih, izoliranih otoka. Dodajmo tomu i opasnost od sve većeg jaza između etabliranog naraštaja na odlasku i dolazećeg, koji će svoje mjesto morati tražiti u sasvim drukčijim okolnostima.

S druge strane sve brži razvoj znanosti i novih tehnologija daje nadu u moguća rješenja, ali istodobno otvara pitanje u kojoj će mjeri ona biti dostupna (svakom) čovjeku i ne vodi li takav razvoj općoj dehumanizaciji. Nije li naivno vjerovati da će samo tehnološke promjene riješiti sve probleme? Mora li se mijenjati i sam čovjek?

Uglavnom, čini se da mladi naraštaji od starijih nasljeđuju nezavidnu akumulaciju problema i neplaćenih računa. Unatoč tomu, svjedoci smo njihova nedovoljnog uključivanja u donošenje odluka važnih za oblikovanje svijeta (njihove) sutrašnjice. Zabrinjavajuće malo mladih sudjeluje na izborima, nešto više njih prigodno sudjeluje u prosvjedima, a najviše ih zbunjeno šuti ili tiho šapuće kao da su uspavani u nekakvim

that is devouring what should be security for the future and survival, threats of war updated by a new wave of armament and the development of weapons for new fields of action, migrations which are not addressed at their roots but instead attempts are being made to avoid their consequences. These serious challenges are exacerbated by a lack of general consensus on fundamental ethical, moral and humanistic values and their unprincipled application, the incomprehensible inertia of many power hubs unwilling to resolutely and effectively address common global problems, the confusing and manipulative role of much of the media, the growing and increasingly aggressive offer of solutions that involve further divisions based on exclusiveness and the establishment of interest-based, isolated islands. Add to that the danger of a widening gap between the established outgoing generation and the incoming one, which will have to search for its place under completely different circumstances.

On the other hand, the accelerating development of science and new technologies gives hope of possible solutions, but at the same time raises the issue of the extent of their availability to everyone and whether this development will lead to general dehumanization. Is it not naive to believe that technological change alone will be enough to solve all the problems? Does man himself have to change?

On the whole, it seems that young generations will inherit an unenviable accumulation of problems and unpaid bills from older ones. Yet, we see they are not adequately involved in making decisions important for shaping the world of (their) tomorrow. Worryingly, few young people participate at elections, somewhat greater numbers occasionally participate in protests, but most of them are silently confused or quietly whispering, as if they were

intimnim gnijezdima virtualne sigurnosti. Postavlja se pitanje što oni o svemu tome zapravo misle. Što osjećaju? Kako vide svoju budućnost? Kako vide svijet budućnosti?

Nadamo se da ćemo putem ovog projekta, u koji bismo uključili niz umjetničkih akademija iz Hrvatske i inozemstva, dobiti barem neke odgovore. Ovom prilikom očekujemo ih od studenata koji bi pomoću vizualnih umjetničkih medija, služeći se vlastitim senzibilitetom i maštom, zorno prikazali osobni pogled na budućnost.

(...)

Gledajući prethodni tekst kao temu projekta, možda bi netko prigovorio da ona sugerira određeni kut gledanja na budućnost, kut iz koga ona baš ne bliješti ružičastim svjetlom. Stoga je dobro napomenuti da je jedan od ciljeva projekta doprinijeti podizanju opće razine kritičkog mišljenja među studentima te ih pokrenuti da aktivno i odgovorno sudjeluju u oblikovanju svoje i zajedničke budućnosti. Ili je, možda, opravdano očekivati da to za njih (u)čini netko drugi?

O aktualnosti teme nema dvojbi. Nju je na šokantan način podcrtala i pojava koronavirusa, nekima skidajući, a drugima stavljajući maske. Svi smo se suočili s nekom novom neizvjesnom stvarnošću, fokusiranom na pokušaje da se pandemija obuzda i da se spasi što se spasiti može. U općoj pošasti i našem su projektu podrezana krila - našli smo se pred zatvorenim vratima gotovo svih akademija i pred teško probojnim zidovima umrtvljenih komunikacija.

U početku se stranica projekta punila polako, pretežno radovima iz kruga njegovih pokretača. Postupno su

sleeping in cozy nests of some kind of virtual security. One wonders what they actually think about all this. What are they feeling? How do they see their future? How do they see the world of the future?

We hope that we will at least get some answers through this project, in which we will include a number of art academies from Croatia and abroad. On this occasion, we expect these answers will be given by students drawing on their own sensibility and imagination, with the help of visual arts media, to clearly show a personal view of the future.

(...)

The above text, which outlines the subject of the project, might seem to suggest a particular angle of looking at the future, an angle that does not exactly show it in a rosy light. It is, therefore, good to note that one of the project goals is to help raise the general level of critical thinking among students and to encourage them to take an active and responsible role in shaping their own and the shared future. Or would it, perhaps, be justified to expect someone else to do it for them?

There is no doubt that this is a topical subject. The appearance of the corona virus underlined this in a shocking way, by removing masks from some people and placing masks on others. We are all facing an uncertain new reality, focused on trying to curb the pandemic and save what can be saved. In the general plight, the wings of our project were also clipped - we found ourselves before the closed doors of almost all academies and facing impenetrable walls of unresponsive communication.

Initially, the project website filled slowly, mostly with works from the circle of its initiators. Gradually, works

počeli pristizati radovi s drugih hrvatskih akademija i iz drugih zemalja. U većem broju priključili su se zagrebački studenti, a onda se pojavio i obilan val radova iz Francuske. Riječ je većinom o studentima s École des métiers d'art et du design Auguste Renoir iz Pariza, kojima Galerija Klovićevi dvori nije nepoznata. Naime, 2014. godine u okviru 5. hrvatskog biennala ilustracije predstavljen je projekt *Sedamnaest pariško-osječkih pogleda na La Fontainea*. Bio je to rezultat suradnje osječkih i pariških studenata, koju su vodili Stanislav Marijanović i profesorica Catherine Keun. Uspješna je suradnja i sada ponovljena, na čemu i ovom prilikom zahvaljujemo kolegici Keun.

Kako je vrijeme prolazilo, dnevni se priljev radova postupno povećavao. Tako je, primjerice, 14. svibnja na stranicu pristiglo čak 16 radova.

Dok ovo pišem pred nama su 103 studentska rada s 13 akademija. Kako je projekt koncipiran na način da se sustavno širi, za očekivati je da će do konca biennala biti akumulirano i putem projekcija prikazano oko 120 radova. Cikličkim obnavljanjem poziva na sudjelovanje nadamo se sakupiti 500 studentskih radova te onda oblikovati i virtualni muzej. Fundus tog muzeja nastojat ćemo kontinuirano dopunjavati novim radovima. Nadajmo se da će muzeju "Kako vidim budućnost?" budućnost ići na ruku.

U propozicijama projekta napisano je: *Kako bi se poštovala potpuna sloboda sudionika, radovi neće biti žirirani...* U tom ih kontekstu ja, kao mentor projekta, ne bih trebao pojedinačno komentirati, prosuđivati o njihovom sadržaju i porukama ili suditi o razini njihove izvedbe. Svaki rad govori sam za sebe, svjedoči o vremenu u kojem je nastao i zorno prikazuje kako

began to arrive from other Croatian academies and from other countries. Students from Zagreb joined in large numbers, and then a large wave of works from France appeared. These were mostly by students from the École des métiers d'art et du design Auguste Renoir from Paris, who are not unfamiliar with the Klovićevi dvori Gallery as the project of *Seventeen Paris-Osijek Views on La Fontaine* was presented at the Fifth Croatian Biennale of Illustration in 2014. It was the result of cooperation between students from Osijek and Paris, led by Stanislav Marijanović and Professor Catherine Keun. The successful cooperation was repeated this time, as well.

As time went by, the daily inflow of works gradually increased. For example, on 14 May as many as sixteen works arrived on the site.

As I write this we have before us 103 student works from 13 academies. Since the project is envisioned as systematically expanding, by the end of the Biennale at least 120 works are expected, which will be shown in projections. By cyclically renewing the invitation to participate, we hope to collect 500 student works and form a virtual museum. We will try to continuously supplement the holdings of this museum with new works. Let us hope that the museum *How I See the Future* will benefit from the future.

The project propositions state: *In order to respect the complete freedom of the participants, the works will not be judged...* In this context, I, as project mentor, should not comment on the works individually, judge their content and messages or judge their level of execution. Each work speaks for itself, testifies to the time when it was created and vividly shows how its author looks on

njegov autor doživljava vrijeme koje dolazi. No, pokušat ću reći nešto o cjelini koju možemo vidjeti na stranici projekta.

Već brzi pregled stranice uputit će nas na veliku raznolikost pristupa temi, na bogatstvo osobnih poetika, koncepata i rabljenih tehnika, na veliku širinu spektra od suptilno izabranih segmenata „realnosti“ do izmaštanih svjetova napučenih čovjekolikim, robotolikim (ne)bićima i surogatima. Neki drugi radovi govore upravo odsustvom čovjeka, tišinom i prazninom pretvorenom u nelagodan upitnik. U cjelini radova ne nedostaje metafora, aluzija, ni simbolike, ni humora, a uporabu teksta srećemo u izobilju. On se ponekad pojavljuje kao svojevrsan putokaz u naslovu rada, ponekad kao komentar, čak i kao dijalog. Ponekad prati sliku, a ponekad nad njom i dominira. Poneki su radovi sekvenca aktualnog prostora i vremena, autorova okružja, pri čemu se budućnost projicira kao kontinuitet sadašnjosti. Cjelinu zaokružuju malobrojni radovi autora za koje bismo mogli reći da na budućnost gledaju blagonaklono, ili bar bezbrižno. Ponešto od spomenutog prikazuju radovi priloženi ovom tekstu. Njih sam izabrao, ograđujući se od favoriziranja bilo kojeg autora, kako bih ilustrirao širinu, raznolikost te određene karakteristike cjeline, koja se može pogledati na web stranici howiseethefuture.com i, naravno, na ekranima za projekciju u Galeriji Klovićevi dvori.

Summa summarum: Bravo studentice i studenti!

the time to come. However, I will say something about the whole, which we can see on the project site.

A quick look at the site is enough to show the great variety of approaches to the subject, a wealth of personal poetics, concepts and techniques, a wide spectrum from subtly selected segments of "reality" to imaginary worlds populated by humanoid, robotic (non)beings and surrogates. Some works eloquently speak through the absence of man, through silence and emptiness turned into an uncomfortable question mark. The works as a whole lack no metaphors, allusions, symbolism or humour, and text is used in abundance. It sometimes appears as a kind of signpost in the title of the work, sometimes as commentary, even as dialogue. Sometimes it follows the image, and sometimes it dominates it. Some works are a sequence of current space and time, of the author's environment, where the future is projected as continuity of the present. The whole is rounded off in a small number of works by artists who could be said to look favourably on the future, or are at least untroubled. In choosing the works to accompany this text I distanced myself from favouring any artist in order to illustrate the breadth, diversity and certain characteristics of the whole, which can be seen on the website and, of course, on the screens in the Klovićevi dvori Gallery.

Summa summarum: Well done, students!



ENA VLADIKA
More/Sea



SARAH IVA VUJIN
Lockdown's unlockup

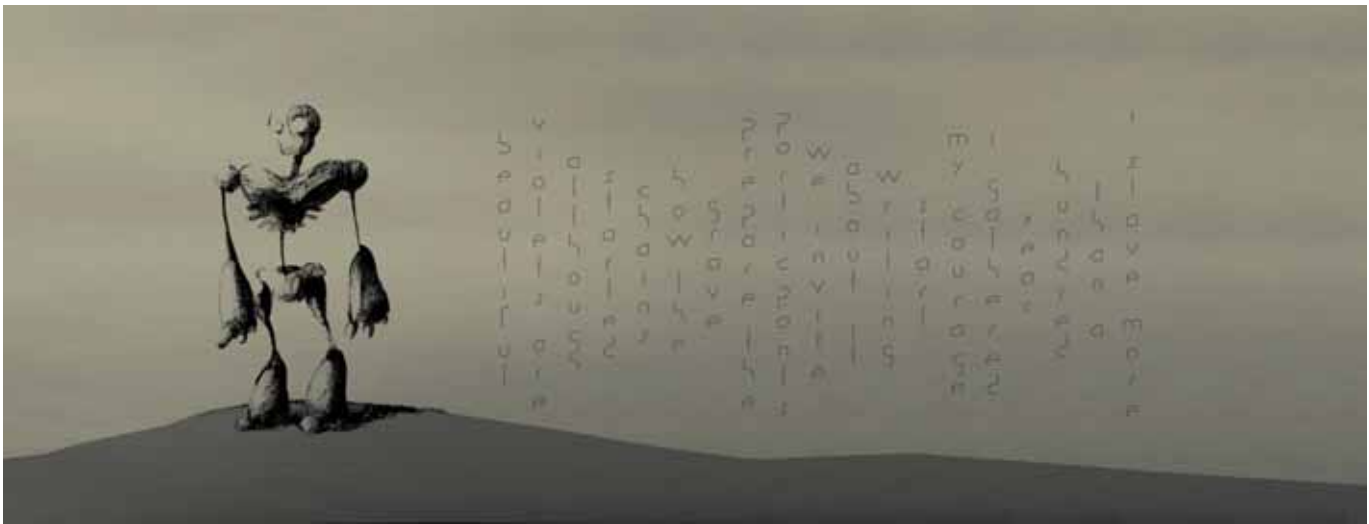


DAVOR DRČELIĆ
Površina/Surface



YOANN KAVEGE

Samozadovoljna obala/The Self-Sufficient Shore



PETAR KOŠI

Robotska poezija - Ja rob/Robot poesis - I slave



ANA DOBRILOVIĆ

Zar padamo neprestano/Are we falling all the time



WINGSHAN WONG

Construct and reconstruct/Konstruirati i rekonstruirati



EMMA MORISON
Bez naziva/Untitled

Kataloški popis

Catalogue of Works

KATALOŠKI POPIS / CATALOGUE OF WORKS

1. ENA BAJUK

Utopija/Utopia

2020.

kombinirana tehnika, kolaž/mixed media, collage

29 x 40 cm

2. ZDENKO BAŠIĆ

Greta

2019.

digitalna grafika/digital print
90x82 cm

Tvoj dah/Your Breath

2019.

digitalna grafika/digital print
90x82 cm

Zid/Wall

2019.

digitalna grafika/digital print
90x82 cm

3. VANDA ČIŽMEK

Pe Pita o nebu/Pe Pita about the Sky

2019.

digitalna ilustracija/digital illustration
13 x 24 cm

Vera i Jednabrak/Vera and Jednabrak

2019.

digitalna ilustracija/digital illustration
43 x 24 cm

Tonka će sutra/Tonka will come Tomorrow

2018.

digitalna ilustracija/digital illustration
40 x 20 cm

4. KARLA ČURČINSKI

Kao turisti/Like Tourists

2019.

akril, tuš, kolaž, olovka, akvarel, ručni vez na platnu/acrylic, indian ink, collage, pencil, hand-made embroidery on canvas

20 x 20 cm

Meditacija/Meditation

2019.

kolaž, marker, grafitna olovka i digitalni crtež/collage, marker, graphite pencil and digital drawing

30 x 40 cm

5. LORA ELEZOVIĆ

Prepelizec/Quail

2019.

tuš/indian ink

12 x 17,5 cm

Morska kozica/Shrimp

2020.

tuš/indian ink

12 x 17,5 cm

6. ANDREJA GREGORIĆ

Moja mesta ali Nazaj v prihodnost I- III/My Towns or Return to the Future I-III

2020.

kolaž, kombinirana tehnika/collage, mixed media

38 x 29 cm

7. IRENA GUBANC

Queen Vida

2020.

digitalna tehnika/digital technique

45 x 25,5 cm

Martin Krpan

2020.

digitalna tehnika/digital technique

45 x 25,5 cm

8. MARSELA HAJDINJAK

Jankić ježić/Jankić the Hedgehog

2018.

tuš, akvarel, flomaster/indian ink, watercolour, felt pen

22,5 x 21 cm

Ogledalo i medvjed/The Mirror and the Bear

2018.

tuš, akvarel, flomaster/indian ink, watercolour, felt pen

23,5 x 20,3 cm

9. LANA HUDINA

Muškarci će do kraja okameniti/By the End Men, will Turn to Stone

2019.

olovka, tuš/pencil, indian ink

15 x 22,5 cm

Nitko neće više slušati srce osim mene/No One will any Longer Listen to the Heart but Me

2019.

olovka, tuš/pencil, indian ink

15 x 22,5 cm

Ljubav će pokušat naći put, no mozak će pobijediti/Love will Try to Find a Way, but the Brain will Win

2019.

olovka, tuš/pencil, indian ink

15 x 22,5 cm

10. MIRELA IVANKOVIĆ BIELEN

Alma pl. Balley, prva Hrvatica koja je položila vozački ispit/Alma de Balley, the First Croatian Woman who Passed a

Driving Test

2019.

crtež olovkom, koloriran na kompjuteru,

digitalno/ drawing in pencil, computer

coloured, digital

21 x 29 cm

Milica Šviglin Čavor, prva hrvatska liječnica/Milica Šviglin Čavor, the First

Croatian Woman Doctor

2019.

crtež olovkom, koloriran,

digitalno/drawing in pencil, coloured,

digital

21 x 29 cm

11. TEJA JALOVEC

Bez naziva I-III/Untitled

2019.

digitalna tehnika/digital technique
36 x 25,6 cm

12. MARIJANA JELIĆ

Kisela Kuća, I-III /Sour House
2020.

digitalna tehnika/digital technique
20x40 cm

13. JASMINA KOSANOVIĆ

Bez naziva I- II/Untitled
2018./ 2019.

kombinirana tehnika, olovka, gvaš/mixed
media, pencil, gouache
22,5 x 30,5 cm i 30,5 x 45,5 cm

14. ALEN LIPUŠ

I<3 ZG

2019.

serija digitalnih ilustracija/series of
digital illustrations

70 x 100 cm

15. DARIA LISENKO

Birds

2018.

kombinirana tehnika/mixed media
60x60 cm

16. AGATA LUČIĆ

Čovjek ili robot/Man or Robot

2019.

digitalna tehnika/digital technique
35 x 28,5 cm

17. JASMIN MIŠKOVIĆ

Mutasenic-3

2019.

digitalna ilustracija/digital illustration
43,5x31 cm

Before

2019.

digitalna ilustracija/digital illustration
43,5x31 cm

Forift

2019.

digitalna ilustracija/digital illustration
43,5x31 cm

18. LUCIJA MITAR

Konglomerat/Conglomerate
2020.

crni flomaster i pastelne olovke/black
felt pen and pastel pencils
29,6 x 21 cm

19. EVA MLINAR

Impresije - Odsev/Impressions -
Reflection

2019.

digitalni kolaž, kombinirana
tehnika/digital collage, mixed media
27 x 34,5 cm

Impresije - Tišina/Impressions - Silence
2019.

digitalni kolaž, kombinirana
tehnika/digital collage, mixed media
27 x 34,5 cm

Impresije - Mrak/Impressions - Darkness
2019.

digitalni kolaž, kombinirana
tehnika/digital collage, mixed media
27x34,5 cm

20. IVANA MRČELA

We are watching you III-V

2019.

kombinirana tehnika na dasci/mixed
media on board
53,5x35,5 cm

21. MANICA K. MUSIL

Iz slikovnice „Ne, ne bom!“ I- III/from the
picturebook *No, I Won't!* I-III

2019.

digitalna ilustracija/digital illustration
32x62 cm

22. DAVOR PAVELIĆ

Smeće plaši I-III/Rubbish Frightens I-III
2019.

digitalna ilustracija/digital illustration
50 x 35 cm

23. ANDREJA PEKLAR

Zvezdice/Little Stars
2019.

monoprint, kolaž, digitalna
ilustracija/monoprint, collage, digital
illustration
23 x 43 cm

Skrivalnice /Hide and Seek
2019.

monoprint, kolaž, digitalna
ilustracija/monoprint, collage, digital
illustration
23 x 43 cm

Na potep bova šli/ We're going on a Hike
2019.

monoprint, kolaž, digitalna
ilustracija/monoprint, collage, digital
illustration
23 x 43 cm

24. MARGARETA PERŠIĆ

Za projekt knjige naših ulica/For the
project of the book on our streets
2019.

akril na papiru/acrylic on paper
29,5 x 40 cm

25. IVANA PIPAL

Plavi Grad, Žuti Grad, I- III/ Blue City,
Yellow City, I-III
2017.

akril i drvene boje na papiru/acrylic and
crayons on paper
48 x 33 cm

26. MINGSHENG PI

Hrušt i brodić I-III/The May Bug and the
Little Boat I-III
2019.

tempera na rižinom papiru/tempera on
rice paper
47x28 cm

27. SANJA PRIBIĆ

Jučer, danas, sutra, triptih/Yesterday,
Today, Tomorrow, triptych
2020.
kombinirana tehnika/mixed media
3 x A4

28. ANA SALOPEK

Oxygen forest flavour
2020.
digitalni crtež/digital drawing
29,7 x 42 cm

Bez naziva/Untitled

2020.
digitalni crtež/digital drawing
40 x 40 cm

29. KARINA SLADOVIĆ

Bez naslova I - III/Untitled I-III
2020.
tuš i akvarel/indian ink and watercolour
34 x 75 cm

30. ALENKA SPACAL

Modre ptičje misli I- III/Blue Bird
Thoughts I-III
2016.
akvarel/watercolour
27 x 22 cm

31. IVAN STANIŠIĆ

DNA Projekt
2019.
digitalni crtež/digital drawing
30 x 40 cm

Ljubav, brak i seks I-II/Love, Marriage and
Sex I-II
2019.
digitalni crtež, akvarel/digital drawing,
watercolour
30 x 40 cm

32. MANUEL ŠUMBERAC

Granice - skriveni put/Borders - Hidden
Path
2019.

digitalna grafika/digital print
50 x 40 cm

Granice - na krovu/Borders - On the Roof
2019.
digitalna grafika/digital print
50 x 40 cm

Granice - iza zida/Borders - Behind the
Wall
2019.
digitalna grafika/digital print
50 x 40 cm

33. TINA VOLARIČ

Blizu II/Near II
2013.
akril/acrylic
33,5 x 29 cm

Blizu III/Near III
2014.
akril/acrylic
29 x 36,5 cm

34. HANA VRCA

Žene o budućnosti Europe, ilustracija
naslovnice za Frakturu/Women on the
Future of Europe, cover illustration for
Fraktura
2020.
digitalna ilustracija/digital illustration
14,8 x 21 cm (A5)

Feminizam je za sve, ilustracija za
feministički festival Fraktura/Feminisam
is for All, illustration for the Fraktura
feminist festival
2020.
digitalna ilustracija/digital illustration
20 x 20 cm

Zamke pristojnosti, ilustracija naslovnice
knjige/The Traps of Politeness,
illustration of book cover
2020.
kemijska olovka/ball point pen
20 x 20 cm

35. DOMINIK ZDENKOVIĆ

Suvremeni svijet/The Contemporary
World
2019.
digitalni tisak/digital print
91 x 61 cm

**Popis studenata, sudionika u projektu
Kako vidim budućnost / List of students
and participants in the Project How I
See the Future**

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Akademija likovnih umjetnosti u Zagrebu / Academy of Fine Arts Zagreb, Croatia

Akademija primijenjenih umjetnosti u Rijeci / Academy of Applied Arts, University of Rijeka, Croatia

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Akademija za umjetnost i kulturu u Osijeku / Academy of Arts and Culture in Osijek, Croatia

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Royal College of Art, London, United Kingdom

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