

A dramatic, golden-hued painting depicting a herd of horses running through a stormy, fiery sky. The scene is filled with intense light and swirling, turbulent clouds, creating a sense of movement and urgency. The horses are rendered in dark, silhouetted forms against the bright, glowing background. The overall composition is dynamic and evocative, capturing a moment of intense action.

DAMIR STOJNIĆ

NASLOVNICA / COVER:

Pegasusex, iz ciklusa / from the cycle Lanterra magica, 2004. - 2010.

detalj / detail

tempera na platnu / light box

tempera on canvas / light box

# DAMIR STOJNIĆ

OSV(I)JETLJAVANJA  
ILLUMINATIONS

15. IV. - 11. V. 2014.



Jeleni, Migrations / Deer, Migrations, 1993.  
akvarel na papiru / watercolour on paper

# OSV(I)JETLJAVANJA

U radu Damira Stojnića, riječkog slikara i performerera i nesumnjivo jednog od najintrigantnijih hrvatskih suvremenih umjetnika mlađe generacije isprepliću se, uvjetno rečeno, dva različita naboja. Jedan prevladava u performansima, akcijama i onim njegovim slikarskim ostvarenjima koje karakterizira princip konstrukcije i materičnosti, odnosno u djelima snažne konceptualne i referentne odrednice bilo da je riječ o domeni povijesti umjetnosti, antropozofije ili mistike. Drugi, liričniji naboj prevladava u djelima u kojima se Stojnić, stvarajući prema vlastitim riječima «okna prema drugačijim realitetima» koristi slobodnijim asocijativnim tokovima, posežući u područja osobne simbolike i stvarajući prikaze i fantasmagorije za koje nam nije neophodan interpretativni ključ, koje doživljavamo intuitivno i neposredno. Sam Stojnić u vlastitoj nepretencioznoj maniri reći će da puno njegovih performansa nastaje iz neiskorištenih ideja za slike i obrnuto, odnosno da nešto jednostavno bolje funkcionira u drugom mediju<sup>1</sup>, ali dihotomija u njegovom stvaralaštvu, po mom mišljenju, nije samo pitanje medija već uistinu rijedak spoj misleće, beskompromisne i u mnogo slučajeva subverzivne prirode i one liričnije, sanjalačke, koja se najčešće, ali ne i uvijek ispoljava u serijama umjetnikovih akvarela. Akvareli mahom zastupljeni na ovom, do sada najopsežnijem predstavljanju Damira Stojnića u Dubrovniku<sup>2</sup>, dio su dvije serije *Anarhitektura-Terrarium* (1993. – 1999.) i *Transparencije* (1997. - 2014.), od kojih je serija *Anarhitektura-Terrarium* na neki način amblematska za ovog autora, serija kojom je kod mnogih zaljubljenika u likovnu umjetnost inicirao trajno zanimanje za njegovo stvaralaštvo. Stojnić prikazuje životinje u krdima ili jatima, gotovo redovito kod prikaza kopnenih životinja sugerirajući mnoštvo presijecanjem prikaza rubom podloge i stvarajući reduciranim likovnim jezikom (monokromija, perspektivna skraćivanja) radove elementarne snage, koji nam u svijest prizivaju spiljske crteže i suočavaju nas s vrlo izravnom i preciznom analogijom s ljudskom prirodom. Ribe koje nadiru u u takozvane životinjske «konzumopolise», krokodili čija se predatorska priroda nagovještava sporim sablasnim kretanjem, bizoni i jeleni prikazani u činu migracije koja se nedvosmisleno povezuje s krvotokom, nevidljivim, sveprisutnim gibanjem s kojim smo u neprestanom dosluhu, ali na koji ne možemo utjecati; kroz sve te prikaze, često napravljene na prvoj dostupnoj podlozi (kuverti, starom pismu, koricama fascikle) pulsira energija koja nam svjedoči o tome da se u

<sup>1</sup> Branko Franceschi, "Razgovor: Damir Stojnić, Intrigantna interakcija životnih sila», *Kontura* 88 (2006), str. 54-57.

<sup>2</sup> Damir Stojnić do sada se predstavio samostalnim izložbama u Galeriji Otok u organizaciji Art Radionice Lazareti (1997., 1999., 2005., 2013.) te na grupnim izložbama održanim u Umjetničkoj galeriji Dubrovnik («Zbirka Filip trad», 2004. te «Nova riječka scena» 2005. na kojoj je, znakovito, sudjelovao u dvije kustoske koncepcije kao slikar i kao performer.



Babuške / Babushkas, 2005.  
akvarel, hiper mangan na papiru /  
watercolour, potassium permanganate  
on paper



Bez naziva, 2002.

akvarel, hipermangan na papiru / watercolour, potassium permanganate on paper

njima ne odvija preslikavanje već stvaranje života. To postaje možda i još očitije kod Stojnićeve slika velikih dimenzija na temu životinja (za koje akvareli funkcioniraju i kao svojevrstne skice) na kojima intenzivna analogija životinjskih, nagonskih sila s ljudskom prirodom postaje tek jedan značenjski sloj, a težište se prebacuje na slikarstvo kao način kreiranja stvarnosti, djelatnost koja nije izgubila svoje duboko duhovno i ritualno izvorište. Stojnićeve zaštitni stvaralački postupak tj. multiplikacija motiva, prema riječima samog umjetnika jedan je od načina simulacije života, a sam čin slikanja svojevrstan magijski proces «za koji nikad ne znaš gdje će te odvesti».

Multiplikacija motiva koja je u spomenutim Stojnićeve radovima sa životinjama sukladna temi - prikazima krda ili jata, u akvarelima i platnima iz serije *Transparencije* dobiva svoj drugačiji oblik. Osim što u pojedinim prikazima ostaje legitiman način stvaranja svojevrstne kompozicije bez uporišta, koristeći otopinu hipermangana i vode, Stojnićeve likovi dobivaju i svoju titravu auru, najčešće definiranu multiplikacijom obrisa sve svjetlijih tonova. Likovna metoda multiplikacije i pretapanja obrisa kojom se dematerijaliziraju figure i predmeti u raznim fantazmagoričkim kompozicijama u kojima obitavaju krilati ljudi, mitološke životinje i hibridna bića srodna marginalijama srednjovjekovnih rukopisa, ukratko imaginarij simboličkog naboja preuzet iz različitih sfera, analogna je samoj temi - osvjetljavanju svjetova s one strane pojavnosti. Na titravoj površini u kojoj dominiraju topli sepija tonovi s tek ponekim akcentima plave, crvene ili zelene boje, figuriraju predmeti i likovi iz snova, snatrenja, maštanja, različitih povijesnih razdoblja (osobito starog Egipta), literature, mitologije, ezoterije, međusobno se prožimaju ili doslovno izrastaju jedan iz drugoga, s time da nikada ne dolazi do zasićenosti prizora bremenitošću simbolike. Naprotiv, prizore je moguće iščitavati u njihovom kompliciranom suodnosu simbola, ali isto tako i bez ikakvog predznanja i predrasuda percipirajući logiku pojavnosti najbližu logici naših snova.

Za razliku od dojma pulsirajuće energije s akvarela i slika sa životinjama koje tvore gotovo apstraktne kompozicije, akvareli i slike iz serije *Transparencije* odašilju njima imanentnu životvornu komponentu na jedan ublažen način nepogrešivo pogađajući naš smisao za percepciju neosvijestjenog, ali bliskog i baratajući svjetlom kao nositeljem duhovne impregnacije prikaza.

Sličan princip iz *Transparencija*, Stojnić koristi i u nekim svojim umjetničkom knjigama (*Book of analogies*, 1999. – 2006., *De isoutopia iluminographica* 2006.-2011.), koje su vrelo i grotlo kreativne slobode i u kojima Stojnić jednako kao i na spomenutim akvarelima često preuzima stranice knjige ispisane rukom od nekih prijašnjih, starih vlasnika, uvodeći ih kao legitiman dio kompozicije i kao još jedan sloj unutar različitih vidova pojavnosti.

Difuzno svjetlo koje je bitan nositelj duhovnosti izraza na prikazima iz *Transparencija*, u seriji dokumentiranih performansa *Ignisogrami* (2004.-2009.) postaje plamen vatre. Kao što sama



Ignisogrammi / Ignisograms,  
2004.-2009.  
ink jet print na aluminiju /  
ink jet print on aluminium



ingeniozna autorova jezička tvorevina govori, riječ je o «crtežima vatrom» koji nastaju u dva istarska kamenoloma, prema umjetnikovim riječima «atelierima vatre 1 i 2» u kojima umjetnik u kamena ognjišta u obliku čovjeka, leptira, srca itd. stavlja granje, pali vatru i potom je raspiruje «puhalnicom» koja u Istri zamjenjuje mijeh te dobija prikaze / crteže od žeravice.<sup>3</sup> Cijeli proces dokumentiran je videom i fotografijama, a krajnji produkt, tinjajući prikaz crveno-narančaste granulane strukture, oživljene i pokrenute forme srodan je Stojnićevim slikama i po magijsko - ritualnoj i likovnoj komponenti.

Odabrane serije Damira Stojnića svjedoče o polivalentnosti autora, nesvakidašnjoj kreativnosti, ali ponajviše o unutarnjoj nužnosti s kojom se već niz godina odvija njegov stvaralački put. U doba tehnologije i usmjerenja prema materijalnom, Stojnić inzistira na magijskoj komponenti umjetničkog djelovanja, na mašti, intuiciji i snovima, na poziciji koju je istovremeno u mogućnosti i vrlo elokventno elaborirati i staviti u širi kontekst. Usred tendencija katalogizacije i klasifikacije, uspješno se odupire smještanju u jednoobrazne kategorije pomirujući konceptualnu umjetnost i klasično slikarstvo i strašću renesansnog čovjeka sve više proširujući polja svog interesa. Usred opće histerije za izlaganjem, samoreprezentacijom i samopromocijom, ponekad radi performanse koje čak niti ne dokumentira, istovremeno zadržavajući kontinuitet prisutnosti na hrvatskoj sceni. I bez obzira koliko se Stojnić hermetički bavio povratnim utjecajem stvaralačkog procesa na njega samoga i istraživao vlastite svjetove, njegova umjetnost jako je komunikativna. Dio objašnjenja svakako leži u činjenici da je osobno uvjerenje u smislenost umjetničkog poslanja još uvijek snažna, makar nevidljiva kategorija koju publika percipira i vrednuje. Djelić objašnjenja, dakako, uvijek će nedostajati ili prema umjetnikovim riječima:

“Ni sam do kraja ne znam što i kako radim. Kad bih znao, onda to ne bih ni činio.”<sup>4</sup>

Rozana Vojvoda

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<sup>3</sup> Suzana Marjanić, «Razgovor s Damirom Stojnićem, Performansi vatre i Animalkemija», *Zarez* 181 (2006): 32-33.

<sup>4</sup> Isto, str. 32



Apoetesis: Dollar, 2010.  
akvarel, hipermangan na papiru /  
watercolour, potassium permanganate on paper

# ILLUMINATIONS

Interfused in the work of Damir Stojnić, Rijeka painter and performance artist and undoubtedly one of the most fascinating Croatian contemporary artists of the younger generation, are, it might be said, two different charges. One of them prevails in performances and actions and in those of his paintings that are characterised by the principle of construction and materiality, in works that are powerfully conceptually and referentially determined, whether the domain concerned is history of art, anthroposophy or mysticism. The second, a more lyrical charge, prevails in works in which Stojnić, creating, in his own words “portholes onto different realities”, makes use of flows of free association, drawing on areas of personal symbolism and creating depictions and phantasmagorias that we do not necessarily have to have a key to interpret, for we respond intuitively and directly. Stojnić himself, in his own unpretentious manner, says that many of his performances come into being out of unused ideas for paintings, and vice versa. In other words, something will simply function better in the other medium<sup>1</sup>, but in my opinion the dichotomy in his work is not just a question of medium. Rather, there is a really rare combination of a thinking, uncompromising and in many cases a subversive nature, and one that is lyrical and dreamy, most often, though not exclusively, being manifested in the artist's series of watercolours.

The watercolours that are mainly represented at this presentation of Damir Stojnić in Dubrovnik,<sup>2</sup> the most copious ever, are part of two series of works: *Anarchitecture-Terrarium* (1993-1999) and *Transparencies* (1997-2014). The first mentioned, *Anarchitecture-Terrarium* is in a sense emblematic of the artist and has drawn many art lovers into a lasting interest in his work. Stojnić shows animals in flocks and herds, almost regularly in the depiction of terrestrial animals suggesting a mass by cutting off the depiction at the edge of the support and creating in his reduced visual language (monochromes, with perspectival foreshortenings) works of an elemental power, which invoke cave drawings in our minds and bring us up short against a very direct and precise analogy with human nature. The fish that pour into what he calls *consumopolises*, the crocodiles whose predatory nature is indicated by their slow and macabre movement, the bison and deer shown in the act of migration that is unambiguously linked with the blood circulation, with invisible, omnipresent motion with which we are in constant collusion, but that we cannot affect; through all these depictions, often made on the first support to hand (an envelope, old letter, the cover of a file) pulses

<sup>1</sup> Branko Franceschi, “Razgovor: Damir Stojnić, Intrigantna interakcija životnih sila [Talk: DS, Intriguing interaction of life forces]”, *Kontura* 88 (2006), pp. 54-57.

<sup>2</sup> To date Stojnić has presented himself at solo exhibitions in the Otok Gallery organised by the Lazareti Art Workshops (1997, 1999, 2005, 2013) and in collective shows held in the Dubrovnik Museum of Modern Art (Filip Trade Collection, 2004; the New Rijeka Scene, 2005 at which, significantly, he took part in the concepts of two curators, as both painter and performance artist.



Body Sediments 2, 1999.  
akvarel, hipermangan na papiru /  
watercolour, potassium permanganate  
on paper



Victimopolis-migration/development, 1993.  
tuš na papiru / ink on paper



Victimology, 1995.  
akvarel na papiru / watercolour on paper

an energy that tells us unerringly that it is not the copying but the creation of life that is going on. This is perhaps still more obvious in his large-sized pictures on the theme of animals (for which the watercolours are something like sketches) in which the vigorous analogy between animal instinctual forces and human nature becomes just another layer of meaning, the focus being shifted to painting as a manner of creating reality, an activity that has not lost its profoundly spiritual and ritual source. Stojnić's trademark creative procedure, that is, the multiplication of motifs, is, according to the words of the artist himself again, one of the ways in which life is simulated, and the very act of painting is a magian process "by which you will be taken you never know where".

The multiplication of motifs that is in these works of Stojnić with animals in line with the theme, the depictions of flocks or herds, takes on a different form in the watercolours and canvases in the *Transparencies* series. In some depictions multiplication of motifs is a legitimate manner of creating a kind of composition without support. However, with the use of an aqueous solution of potassium permanganate. Stojnić's figures also taken on their own vibrating aura, most often defined by the multiplication of contours in tones that are ever lighter. The visual method of the multiplication and merging of contours that dematerialise figures and objects in various phantasmagoric compositions, in which there are winged people, mythological animals and hybrid beings similar to the marginalia of medieval manuscripts, in brief an imaginary of symbolic charge taken over from differing spheres, is analogous to the very theme – the illumination of worlds the other side of the world of appearances. On a flickering surface dominated by warm sepia tones with just the occasional accents of blue, red or green, there are objects and figures from dreams, from reveries, fancy, various historical periods (particularly from Ancient Egypt), literature, myth, esotericism, suffusing each other or literally growing out of each other, except that there is never any question of a scene being saturated with the pregnancy of the symbolism. On the contrary, the scenes can be read off in their complicated correlation of symbols, but at the same time can be understood without any prior knowledge or prejudices, a logic of appearance close to the logic of our dreams being perceived.

Unlike the impression of pulsating energy from the watercolours and paintings with animals that create almost abstract compositions, the watercolours and paintings from the *Transparencies* series broadcast their own immanent life-creating component unerringly hitting, in a toned-down manner, our sense for the perception of what has not been brought to consciousness but is still close, handling light as vehicle for the spiritual impregnation of the scene.

Stojnić uses a similar principle from *Transparencies* in some of his artist's books (*Book of analogies*, 1999-2006, *De isoutopia iluminographica*, 2006-2011), which are a source and cradle of the creative freedom in which Stojnić, just as in the watercolours mentioned,



Book of analogies, 1999. – 2006.  
stranice iz oslikane knjige/  
pages from the painted book  
akvarel, hipermangan na papiru /  
watercolour, potassium permanganate  
on paper



Ignisogrammi / Ignisograms,  
2004.-2009.  
ink jet print na aluminiju /  
ink jet print on aluminium

often takes over pages of a book handwritten by some former, older owners, introducing them as a legitimate part of the composition, another layer within various forms of the phenomenal.

The diffuse light that is an essential bearer of spirituality of expression on the pictures from *Transparencies*, turns in the series of documented performances called *Ignisograms* (2004-2009) into the flame of the fire. Just as the ingenious neologism of the author says that this is to do with “fire drawings”, which are created in two Istrian quarries, in the artist's words “fire studios 1 and 2”, in which the artist places branches in stone-defined fireplaces in the form of man, butterfly, heart and so on, lights a fire and then blows them up with the blowpipe that is used in Istria instead of the bellows and obtains depictions/drawings from the embers.<sup>3</sup> The whole process is documented with video and photos, and the ultimate product, a smouldering image of a red and orange granular structure, with a moving and animated form, is akin to Stojnić's paintings both in the magian and ritual and in the visual component.

The series of Damir Stojnić selected tell of the author's versatility, his very uncommon creativity, and most of all the inner necessity according to which for years his creative journey has unfolded. In the age of technology and orientations in the direction of the material, Stojnić insists on the magian component of the work of the artist, on the imagination, on intuition and dreams, on a position that he is simultaneously very eloquently able to place in a broader context. In the midst of tendencies of cataloguing and classification, he has successfully struck out against being located in simplified categories, reconciling conceptual art and classical painting with the passion of the Renaissance man, enlarging ever more the fields of his interest. In the midst of a general hysteria for exhibition(ism), self-representation and self-promotion, he sometimes does performances that are not even documented, at the same time retaining the continuity of his presence on the Croatian scene. Irrespective of how much Stojnić hermetically deals with the reciprocal influence of the creative process on himself and however much he might explore his own worlds, his art is nevertheless extremely communicative. A bit of the explanation lies, certainly, in the fact that a personal conviction in the point and purposefulness of the artistic mission is still a strong if nevertheless invisible category, one that the public perceives and values. And yet a part of the explanation will always be missing, or, in the words of the artist: “I don't myself ultimately know what I am doing, and how. If I knew, I wouldn't be doing it.”<sup>4</sup>

Rozana Vojvoda

<sup>3</sup> Suzana Marjanić, “Razgovor s Damirom Stojnićem, Performansi vatre i Animalkemija [Talk with DS, Performances of Fire and Animalchemistry]”, *Zarez* 181 (2006): 32-33.

<sup>4</sup> Ibid., p. 32



Book of analogies, 1999. – 2006.  
stranice iz oslikane knjige/  
pages from the painted book  
akvarel, hiperpermangan na papiru /  
watercolour, potassium permanganate  
on paper



Seoba / Krv, 2005. Migration / Blood, 2005  
ulje na platnu, oil on canvas





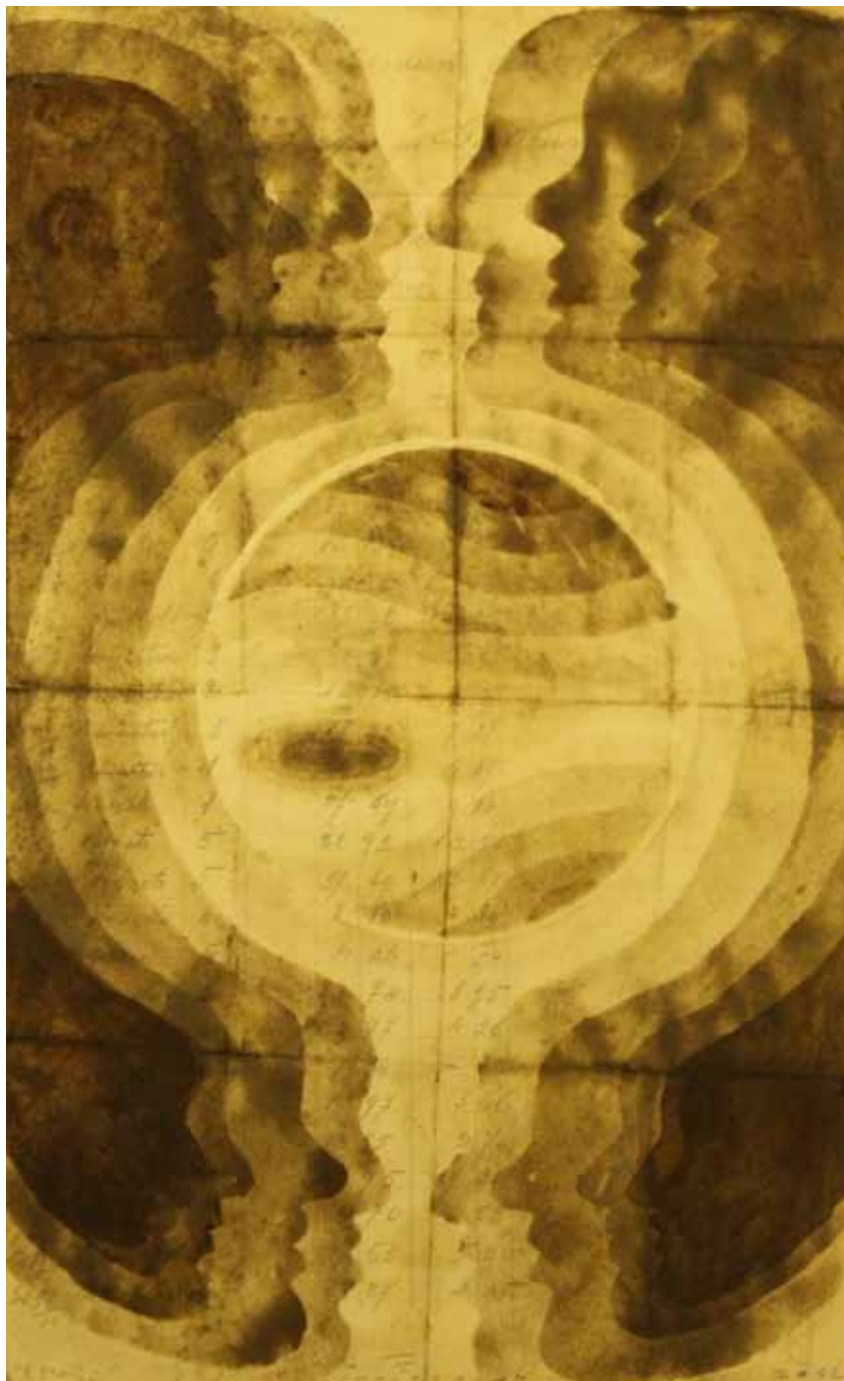
Razvoj Rimskog carstva / Development of the Roman Empire, 2009.  
ulje na platnu / oil on canvas



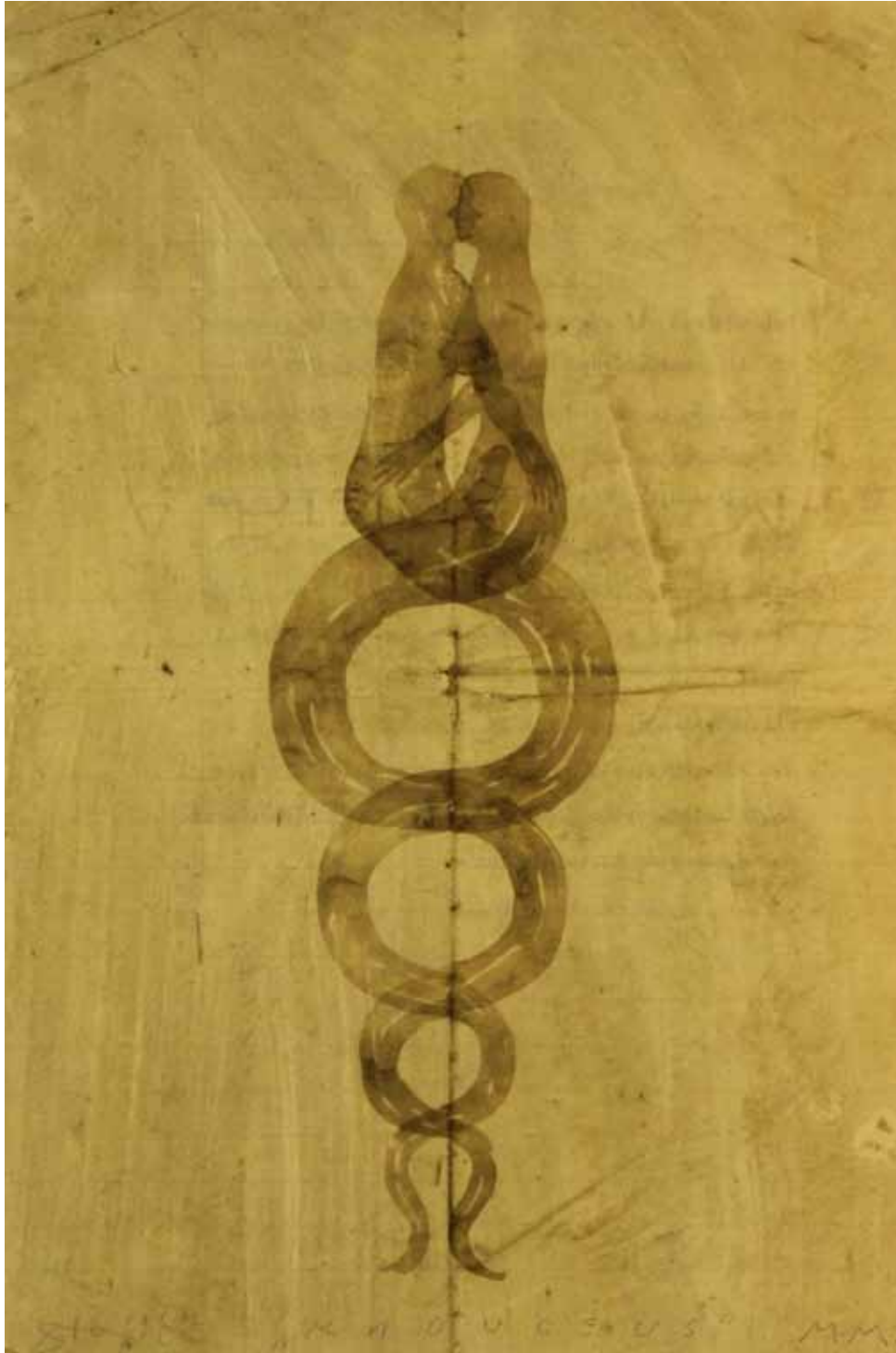
Bez naziva / Untitled, 2006.  
akvarel, hipermangan na papiru /  
watercolour, potassium  
permanganate on paper



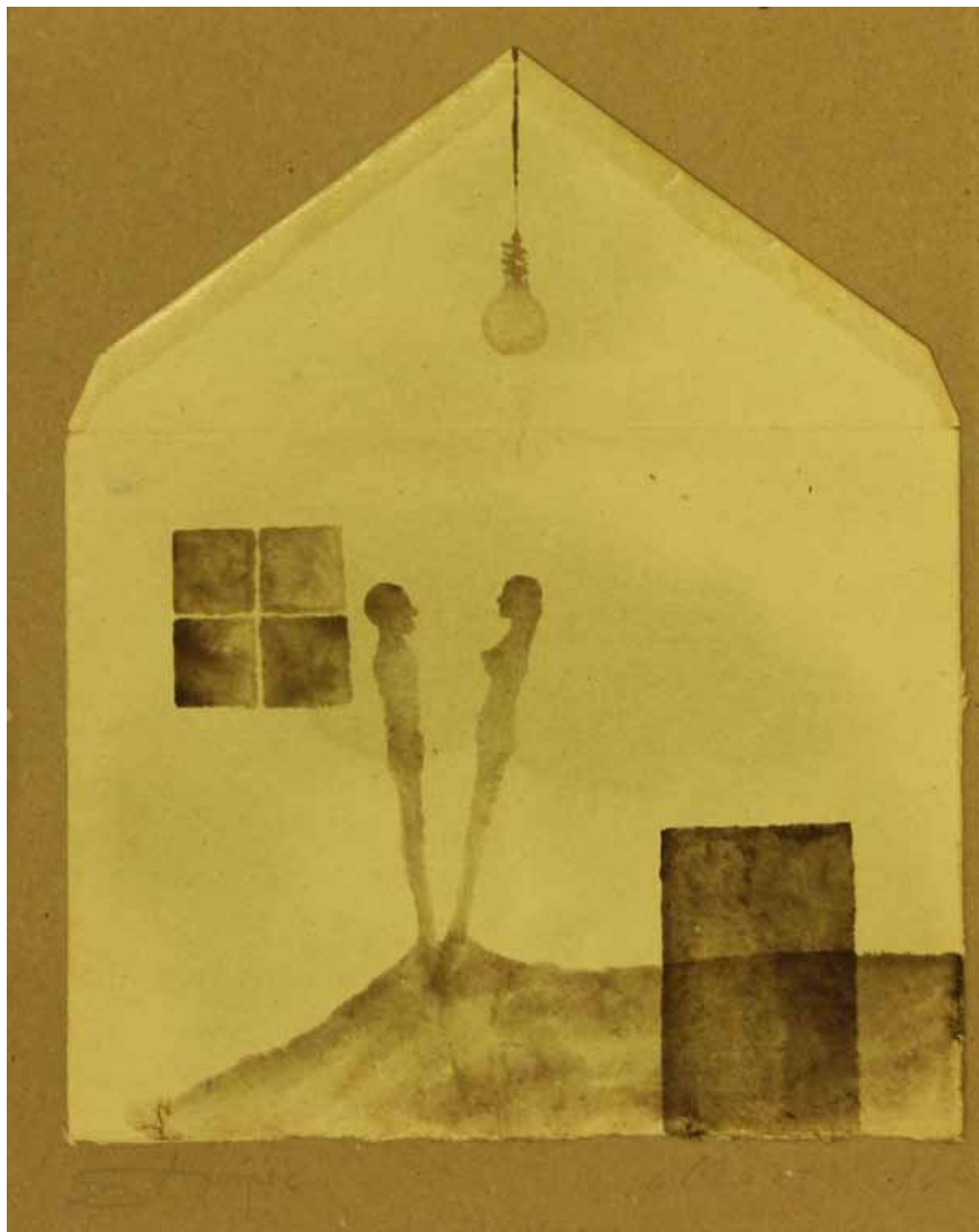
Bez naziva / Untitled, 2012.  
akvarel, hipermangan na papiru /  
watercolour, potassium  
permanganate on paper



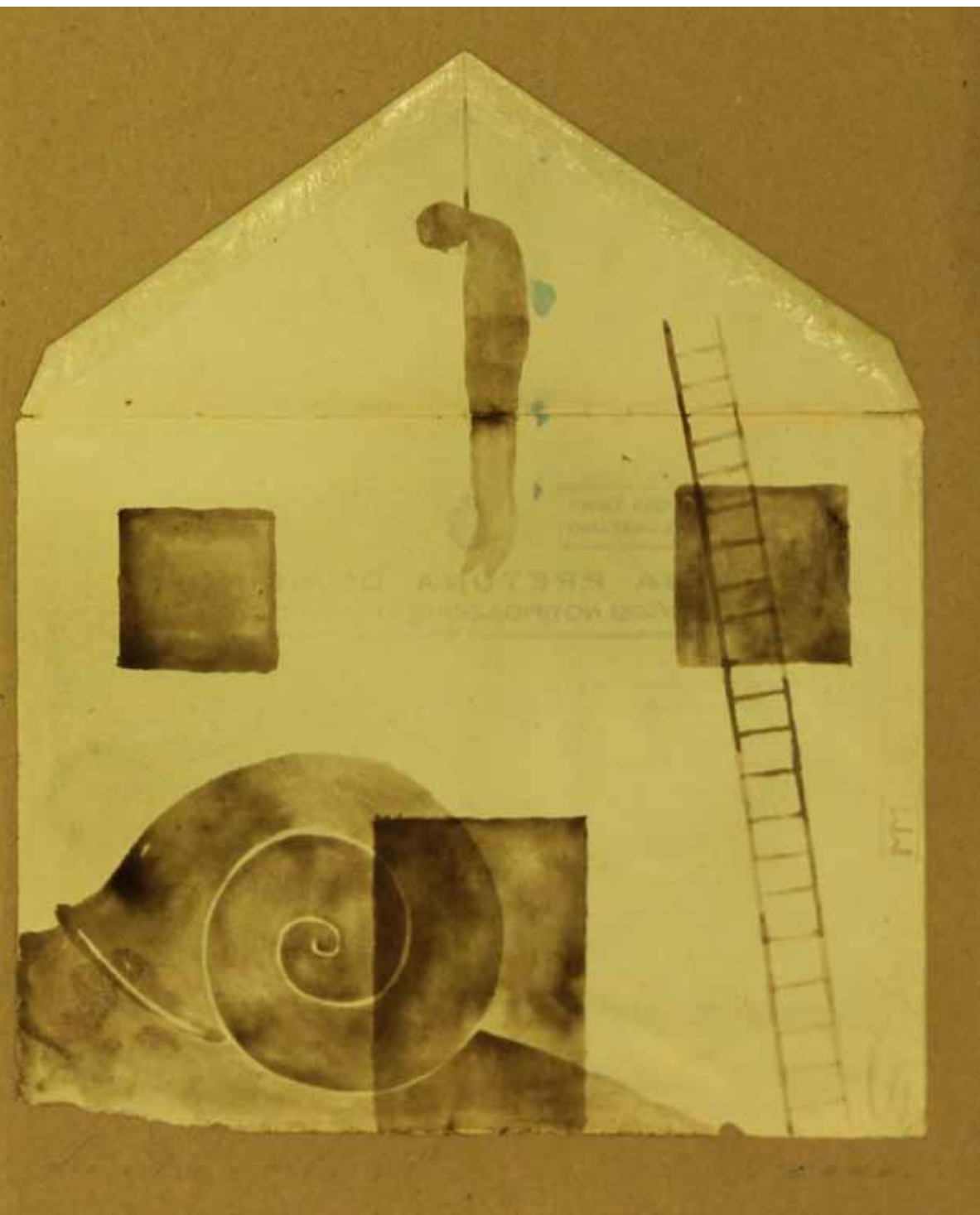
Jupiterra, 2012  
akvarel, hipermangan na papiru /  
watercolour, potassium permanganate on paper



Kaduceus, 2010.  
akvarel, hipermangan na papiru  
/ watercolour, potassium  
permanganate on paper



Meet the dialectics, 2000.  
akvarel, hipermangan na papiru /  
watercolour, potassium permanganate on paper





Bez naziva / Untitled, 2012.  
akvarel, hipermangan na papiru / watercolour, potassium permanganate on paper





6 Coats, 1998  
akvarel, hipermangan na papiru / watercolour, potassium permanganate on paper



iz ciklusa / from the cycle Lanterra magica, 2004. - 2010.  
tempera, hipermangan na papiru / light box  
tempera, potassium permanganate on paper / light box



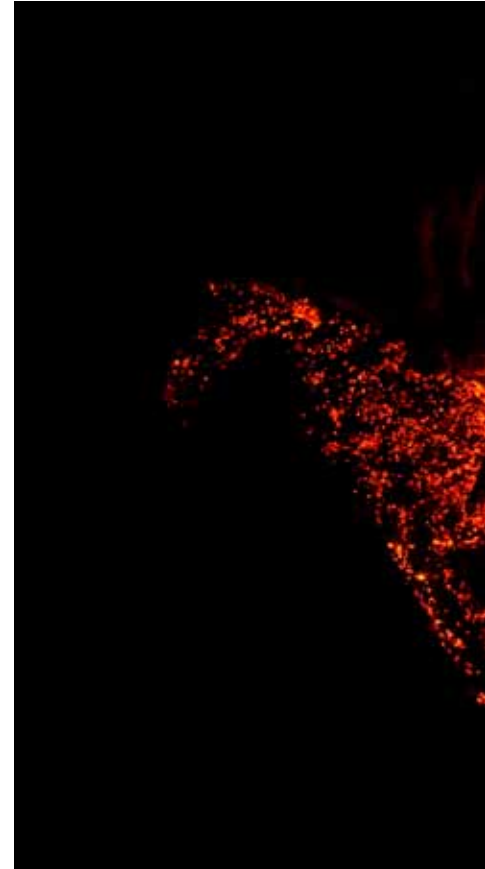
iz ciklusa / from the cycle Lanterra magica, 2004. - 2010.  
tempera, hipermangan na papiru / light box  
tempera, potassium permanganate on paper / light box



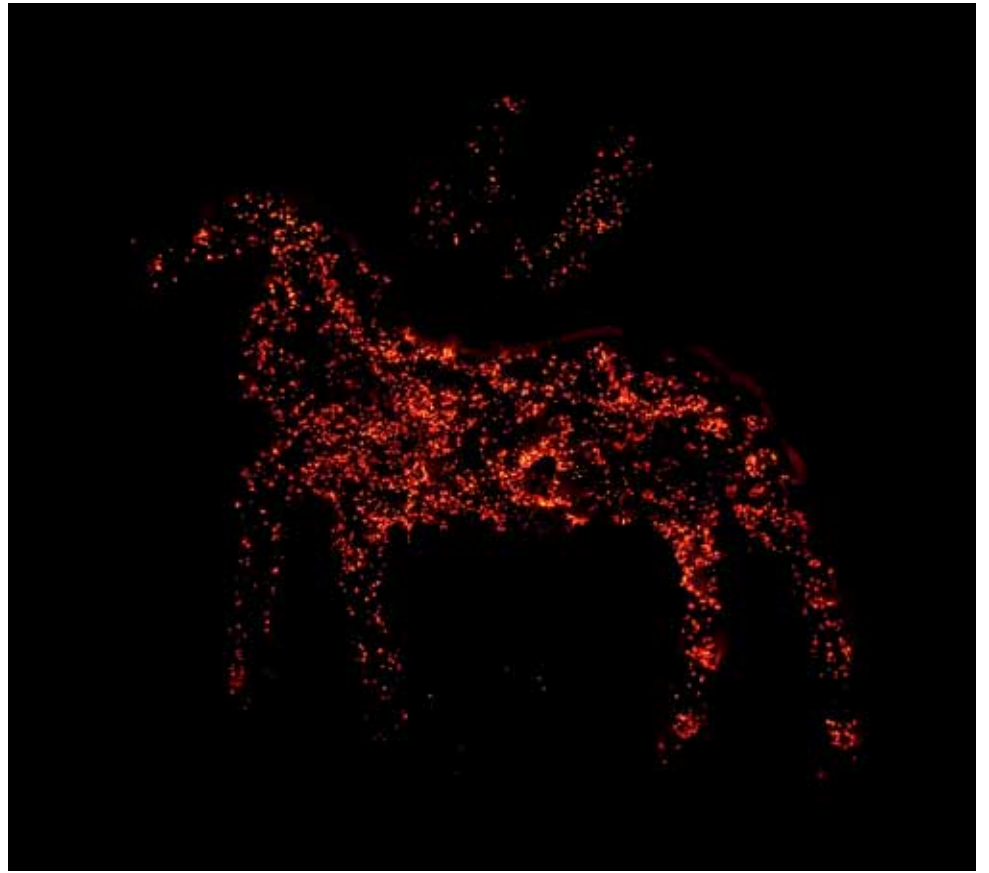
iz ciklusa / from the cycle Lanterra magica, 2004.- 2010.  
tempera, hiperangan na papiru / light box  
tempera, potassium permanganate on paper / light box



iz ciklusa / from the cycle Lanterra magica, 2004.- 2010.  
tempera, hipermangan na papiru / light box  
tempera, potassium permanganate on paper / light box



Ignisogrammi / Ignisograms, 2004. - 2009.  
ink jet print na aluminiju / ink jet print on aluminium





Ignisogrammi / Ignisograms, 2004. - 2009.  
ink jet print na aluminiju / ink jet print on aluminium









Ignisogrammi / Ignisograms, 2004. - 2009.

ink jet print na aluminiju / ink jet print on aluminium





## DAMIR STOJNIĆ

Damir Stojnić je rođen u Rijeci 1972. godine. Diplomirao je slikarstvo na Akademiji likovnih umjetnosti u Zagrebu 2000. godine, te pohađao poslijediplomski studij slikarstva na Akademiji likovnih umjetnosti u Ljubljani. Od 2005. godine zaposlen je kao docent na Akademiji primijenjenih umjetnosti u Rijeci. Živi i radi u Rijeci i Istri.

Damir Stojnić was born in Rijeka in 1972. He took his BFA at the Academy of Fine Arts in Zagreb in 2000, and attended the post-graduate painting course at the Academy of Fine Arts in Ljubljana. Since 2005 he has held the post of assistant professor at the Academy of Applied Arts in Rijeka; he lives and works in Rijeka and in Istria.

## SAMOSTALNE IZLOŽBE / SOLO EXHIBITIONS

1996. Opatija, Klub-galerija What?  
(s Davidom Maljkovićem)
1997. Rijeka, Galerija Otvoreni krug  
Dubrovnik, Galerija Otok
1998. Zagreb, Galerija Kula Lotrščak  
(s D. Maljkovićem i Tomislavom Ćurkovićem)  
Rijeka, Galerija Gal
1999. Dubrovnik, Galerija Otok  
Grožnjan, Gradska galerija Fonticus  
Rijeka, Galerija Filodrammatica
2000. Zagreb, Galerija SC  
(s T. Ćurkovićem, D. Maljkovićem i N. Ukićem)
2001. Zagreb, Galerija Vladimir Nazor  
Novigrad (Istra), Galerija Rigo
2002. Zagreb, Galerija Nova  
Zagreb, Galerija Beck  
Labin, Galerija Downtown
2003. Rijeka, Galerija OK, MMC Palach  
Rijeka, Galerija Gal
2004. Pula, Galerija Sub MMC Luka  
Poreč, Galerija Atelier I  
Rovinj, Zavičajni muzej grada Rovinja
2005. Rijeka, Galerija Gal & Erste club  
Zagreb, Galerija Zona  
Rijeka, Galerija OK, MMC Palach  
Dubrovnik, Galerija Otok  
Rijeka, Galerija Camera Obscura  
(sa Zlatkom Kutnjakom i V.D. Trokutom)  
Labin, Galerija Lamparna
2006. Beč, Galerija Hilger
2007. Pula, Galerija Anex, MMC Luka  
Labin, Galerija Lamparna
2008. Rijeka, Galerija Moći umjetnika  
Labin, Galerija Lamparna
2009. Rijeka, Galerija KUNS  
Vižinada, crkva Sv. Ivana Krstitelja  
Split, Galerija Ghetto
2010. Rijeka, Galerija KUNS  
Volosko, Klub-galerija Skalinada
2011. Rijeka, Billiard-galerija Lujzijana  
Rijeka, Galerija knjižare Ribook  
Rovinj, Zavičajni muzej Grada Rovinja
2013. Rijeka, Galerija K.U.N.S.  
Dubrovnik, Galerija Otok  
Zagreb, Galerija Greta
2014. Dubrovnik, Umjetnička Galerija Dubrovnik

SKUPNE IZLOŽBE / GROUP EXHIBITIONS

1995. Labin, Lamparna,  
"Međunarodna radionica mladih umjetnika"  
Rijeka, Pothodnik Piramida - Dan planeta Zemlje
1996. Opatija, Klub-galerija What? - Dan planeta Zemlje
1999. Zagreb, Galerija PM, "II. triennale hrvatskog crteža"
2000. Zagreb, Umjetnički paviljon,  
"II. triennale hrvatske grafike"  
Zagreb, Gliptoteka HAZU, "VII. triennale hrvatske skulpture"
2002. Rijeka, MMSU,  
"I 5. triennale međunarodnog originalnog crteža"  
Zagreb, Galerija Klovićevi dvori,  
"III. triennale hrvatskog crteža"  
Zagreb, Galerija PM, "36. Zagrebački salon"  
Ravenna, Museo del arredo contemporaneo,  
"Predstavljanje hrvatske suvremene umjetnosti"  
Prag, Galerija Manes, "Izložba privatne zbirke hrvatske suvremene Umjetnosti Filip-Trade"  
Zadar, Galerija umjetnina,  
"Plavi salon-bijenale slikarstva"
2003. Atena,  
"I I. bienale mladih umjetnika Evrope i Mediterana"  
Lissone-Milano, Gradska galerija Lissone,  
"Predstavljanje hrvatskih suvremenih slikara"  
Kairo, "9th biennale of Cairo"
2004. Rijeka, MMSU,  
"I 6. međunarodni triennale originalnog crteža"  
Beč, Galerija Hilger, "New Art from New Europe"  
(Zagreb, Sofija, Bukurešt, Ljubljana, Beograd, Sarajevo)  
Rijeka, Galerija "OK", "Poet-teatar"
2005. Rijeka, MMSU, izložba "Strast"  
Dubrovnik, Umjetnička galerija Dubrovnik,  
"Nova riječka scena"  
Zagreb, Galerija Klovićevi Dvori,  
"Siemens Go Global"  
Rijeka, Hartera-Marganovo,  
"Festival nove umjetnosti"
2006. Split, Galerija umjetnina, "Nova riječka scena"  
Labin, Lamparna,  
"Multimedia International Workshop"  
Split, Galerija Ghetto, "Izložba za Jermana"  
Pazin, Spomen-dom, "7 dana stvaranja"  
Rijeka, Galerija OK, "Dan performansa"  
Rijeka, bivša tvornica Rikard Benčić,  
"Festival nove umjetnosti"
2007. Slavonski Brod,  
Galerija umjetnina Grada Slavenskog broda; Karlovac,  
Gradski muzej Karlovac,  
"4. triennale hrvatskog akvarela"
2008. Zagreb, Kabinet grafike HAZU, Gliptoteka HAZU,  
"V. triennale hrvatskog crteža"  
Poreč, Istarska sabornica; Pula, Galerija Vincent,  
"Istra na granici..."
2009. Pula, Muzej suvremene umjetnosti Istre, "Križa"
2010. Venecija, Hotel "Certosa", "Creative Rooms"  
London, Barbican centre, "The sovereign European Art Prize 2010."  
Isle of Man, Hodgson Loom Gallery,  
"The sovereign European prize 2010."  
Rovinj, Zavičajni muzej Grada Rovinja,  
"Likovna kolonija 2010."  
Pula, Muzej suvremene umjetnosti-Istra, "Tu smo 2"
2012. Rijeka, Muzej moderne i suvremene mjetnosti,  
"Upali svjetlo, mrak je"  
Split, MMC, "Upali svjetlo, mrak je"
2013. Buje, Galerija, izložba "Ritam"  
Rijeka, MMSU, "Antologije krijumčarenja"

## AKCIJE I PERFORMANSI / ACTIONS AND PERFORMANCES

1996. Rijeka-Opatija, "Prolet" (s Jasnom Šikanja)
1996. Zagreb, "HNK-DNK" (s Jasnom Šikanja)
1998. Rijeka, Galerija OK, "Karta neba-SKYN"
2000. Zagreb, diskoteka "SC", "SKYN II"  
Zagreb, akcija "Ptice"
2002. Rijeka-Učka, "El Scarabeo"
2004. Rijeka, MMSU, "Anarhitektura Y"  
Rijeka, Galerija OK, performans "Red"  
(+Krešo Kovačiček)  
Rakalj, Atelje Vatre, "Pust(i me)", "Leptir", "Svastika"  
Rijeka, atelje Zlatka Kutnjaka "Kutnjak-Umnjak"  
(+Z. Kutnjak)  
Rijeka, Korzo, "Alpha 22" (+V.D. Trokut)  
Bale, krčma "Kamene priče"-Festival nove  
umjetnosti "Albedo, Rubedo, Nigredo"  
(+Z. Kutnjak I V.D. Trokut)
2005. Rijeka, MMSU "Skinscraper"  
Dubrovnik, Umjetnička galerija Dubrovnik,  
"Skinscraper / Reddies / Goli zubar"  
Rijeka, Hartera-Marganovo "An(im)omalijs"
2006. Rijeka, Galerija OK, "Ignisogram; srce"  
Rijeka, Rikard Benčić, "Zajedničko srce"  
(+Sven Stilinović)  
Split, Galerija umjetnina "Ignisogram; srce"  
Split, Galerija Ghetto, "Narcis replay"  
Pazin, "Soul kitchen"  
(+Tanja Listovy, David Belas, Pino Ivančić)
2007. Labin, Lamparna, "Mandorla" (+Tanja Listovy)  
Labin, Lamparna, "Ključ podzemnog grada" (+L.A.E.)
2008. Bale, "Anđeo / Dvokomponenta / iZpoljenje"  
Labin, Lamparna "Tito u Labinu treći put" (+V.D.  
Trokut)  
Vižinada, "Ovo mjesto mora uvijek ostati prazno"  
(+Petar Brajnović, V.D. Trokut)
2009. Rijeka, Galerija KUNS, performans "Izg(ov)aranje"
2010. Savičenta, Hist(o)ria Slam, glavni trg, "S.S.V. 0-24"  
(+D. Zubčić)  
Rijeka, Galerija KUNS, "Mjesečev portal (impresija)"
2011. Štaglinec-Koprivnica, performans "Izg(ov)aranje;  
Anđeo"  
Rijeka, Billiard-galerija "Lujzijana" Usvijetljavanje"
2013. Rijeka, u sklopu izložbe/simpozija  
"Antologije krijumčarenja"  
MMSU, u okviru performansa "Tobacco standard"  
prokrijumčario vlastiti performans "Zlatna žila"



## NAGRADE I PRIZNANJA:

2002. otkupna nagrada Muzeja moderne i suvremene umjetnosti Rijeka na 15. međunarodnom trienalu originalnog crteža
2007. II. otkupna nagrada Galerije Umjetnina Slavonski Brod na 4. trijenalu hrvatskog akvarela
2007. prva nagrada na manifestaciji ex-tempore u Grožnjanu - Istra
2010. nagrada Muzeja grada Rovinja na "Likovnoj koloniji 2010"

## PRIZES AND COMMENDATIONS

- 2002: Purchasing prize of the Museum of Modern and Contemporary Art in Rijeka at the 15<sup>th</sup> Original Drawing Triennial
- 2007: 2<sup>nd</sup> Purchasing prize of the Fine Arts Gallery of Slavonski Brod at the 4<sup>th</sup> Croatian Watercolour Triennial
- 2007: 1<sup>st</sup> Prize at the Ex-tempore in Grožnjan, Istria
- 2010: Rovinj Local History Museum Prize at the 2010 Art Colony

## RADOVI U KOLEKCIJAMA:

- Muzej Moderne i Suvremene Umjetnosti-Rijeka (3 rada)
- Galerija Umjetnina Slavonski Brod (1 rad)
- Kolekcija Siemens-Beč (2 rada)
- Kolekcija hrvatske suvremene umjetnosti Filip-Trade (2 rada)
- Zavičajni Muzej Grada Rovinja (5 radova)

Uz javne kolekcije radovi mu se nalaze i u nekoliko privatnih kolekcija u Italiji, Njemačkoj i Austriji.

## WORKS IN COLLECTIONS

- Museum of Modern and Contemporary Art in Rijeka (3 pieces)
- Fine Arts Gallery in Slavonski Brod (1 piece)
- Siemens Collection, Vienna (2 pieces)
- Filip Trade Collection of Contemporary Croatian Art (2 pieces)
- Rovinj Local History Museum (5 pieces)

His works are also kept in several private collections in Italy, German and Austria

# POPIS RADOVA:

## I Anarhitektura-Terrarium, 1993.-1999.

1. Bez naziva (Ptice), 1993.  
lavirani tuš na papiru, 36 x 23 cm

2. Jeleni, Migrations, 1993.  
akvarel na papiru, 21 x 29,5 cm

3. Animalkemija, 1993.  
akvarel na papiru, 21 x 29,5 cm

4. Bez naziva (Zmije), 1993.  
tempera na kartonu, 14, 5 x 19 cm

5. Victimology, 1993.  
akvarel na papiru, 15 x 21 cm

6. Anarhitektura-krvotok, 1993.  
tuš na papiru, 29, 5 x 20,5 cm

7. Victimopolis-migration / development, 1993.  
tuš na papiru, 25,5 x 30 cm

8. Skelet-animalkemija, 1993. / 94.  
akvarel na papiru, 30 x 23,5 cm

9. Victimology II, 1994.  
akvarel na papiru, 15 x 21 cm

10. Bez naziva (Jeleni), 1995.  
akvarel na natron papiru, 20 x 19 cm

11. Bez naziva (Jeleni) 1995.  
akvarel na papiru, 20,5 x 32,5 cm

12. Prenija, 1995.  
tuš na papiru, 29 x 38,5 cm

13. Victimologyc, 1995.  
akvarel na papiru, 21 x 29, 5 cm

14. Victimologyc, 1995.  
akvarel na papiru, 29 x 41,5 cm

15. Consumopolises I, 1997.  
akvarel na papiru, 35 x 50 cm

16. Consumopolises II, 1997.  
akvarel na papiru, 35 x 50 cm

17. Krvotok-animalkemija, 1997.  
akvarel na papiru, 35 x 50 cm

18. Bez naziva (Ptice), 1998.  
akvarel na papiru, 21 x 29,5 cm

19. Anarhitektura, 1998.  
tempera na kartonu, 23,5 x 29,5 cm

20. Victimopolis-development/migration II, 1998.  
akvarel na papiru, 21 x 29,5 cm

21. Bez naziva (Bizoni), 1999.  
tuš na kartonu, 33 x 33 cm

22. Bez naziva (Jeleni), 1999.  
tuš na kartonu, 21,5 x 11 cm

1. Omitoglifi, 2002.  
tempera na platnu, 100 x 70 cm

2. Krvotok 0-, 2002.  
tempera na platnu, 100 x 70 cm

3. Seoba / Krv, 2005.  
ulje na platnu, 130 x 160 cm

4. Razvoj Rimskog carstva, 2009.  
ulje na platnu, 140 x 180 cm

## II Transparencije, 1997.-2014.

1. Butterfly towers, 1997. / Dance macabre, 2006.  
akvarel, hipermangan na papiru, 32,5 x 40,5 cm

2. 6 Coats, 1998.  
akvarel, hipermangan na papiru, 20,5 x 33 cm

3. Body sediments, 1999.  
akvarel, hipermangan na papiru, 30,5 x 21 cm

4. Body Sediments 2, 1999.  
akvarel, hipermangan na papiru, 21 x 29 cm

5. Dirty boots, 2000.  
akvarel, hipermangan na papiru, 30,7 x 21,3 cm

6. Bez naziva, 2000.  
akvarel, hipermangan na papiru, 30,7 x 21 cm

7. Bez naziva, 2000.  
akvarel, hipermangan na papiru, 29 x 23 cm

8. Meet the dialectics, 2000.  
akvarel, hipermangan na papiru, 32 x 49,5 cm

9. Eva(n)g(el)ine, 2000.  
akvarel, hipermangan na papiru, 30,5 x 42,5 cm

10. Anathomy(thology), 2000.  
akvarel, hipermangan na papiru, 34 x 42 cm

11. Moloko, 2001.  
akvarel, hipermangan na papiru, 43,5 x 31,5 cm

12. Bez naziva, 2002.  
akvarel, hipermangan na papiru, 30,5 x 42 cm

13. Vision in the desert, 2003.  
akvarel, hipermangan na papiru, 30,7 x 21,3 cm

14. Orion, 2003.  
akvarel, hipermangan na papiru, 33,7 x 21 cm

15. Antropometrijski anđeli, 2003.  
akvarel, tempera, gvaš na platnu

16. Babuške, 2005.  
akvarel, hipermangan na papiru, 34 x 21 cm

17. Bez naziva, 2006.  
akvarel, hipermangan na papiru, 34 x 21 cm

18. Luna Lupa, 2007.  
akvarel, hipermangan na papiru, 42 x 34 cm

19. Lady of the lake, 2008.  
akvarel, hipermangan na papiru, 31,5 x 19,5 cm

20. Kraljevski par, 2008.  
akvarel, hipermangan na papiru, 33,7 x 20,5 cm

21. Bez naziva, 2008.  
akvarel, hipermangan na papiru, 43,6 x 31,5 cm

22. Nazca, 2008.  
akvarel, hipermangan na papiru, 29 x 23 cm

23. Dijamorfoze, 2008.  
akvarel, hipermangan na platnu, 80 x 100

24. Stari Jupiter. 2008.  
tempera, hipermangan na platnu, 80 x 100 cm

25. Dama s jednorogom; put munje, 2008.  
tempera, hipermangan, ulje na platnu, 70 x 50 cm

26. Saturnus, 2010.  
akvarel, hipermangan na papiru,  
34 x 42 cm

27. Kaduceus, 2010.  
akvarel, hipermangan na papiru,  
30,5 x 20,5 cm

28. Merkaba, 2010.  
akvarel, hipermangan na papiru,  
30,5 x 21,5 cm

29. Bez naziva, 2010.  
akvarel, hipermangan na papiru,  
34 x 20,7 cm

30. Ljudski brodet, 2010.  
tempera, hipermangan na platnu,  
60 x 60 cm

31. Ziher anđeli, 2010.  
tempera, hipermangan na platnu,  
40 x 50 cm

32. Krokodilova pjesma; Tanjin san, 2010.  
tempera, hipermangan na platnu,  
35 x 50cm

33. Vijeće vatre-motovunska peć, 2010.  
hipermangan, tempera na platnu,  
35 x 50 cm

34. 96, 2010.  
akvarel, hipermangan na papiru,  
31,5 x 20,5 cm

35. Bez naziva, 2010.  
akvarel, hipermangan na papiru,  
33,5 x 20,5 x cm

36. Apoetesis: Dollar, 2010.  
akvarel, hipermangan na papiru,  
36 x 22,5 cm

37. Vozovi sutona, 2010.  
gvaš na platnu

38. An(im)omalija, 2011.  
tempera, hipermangan na platnu,  
35 x 50 cm

39. Bez naziva, 2011.  
akvarel, hipermangan na papiru,  
30,7 x 21 cm

40. Osv(i)jetljavanje, 2011.  
akvarel, hipermangan na kartonu,  
31,5 x 21,5 cm

41. Luna Lupa, 2011  
tempera....

42. Jupiterra, 2012.  
akvarel, hipermangan na papiru,  
22,5 x 17,5 cm

43. Jupiterra, 2012.  
akvarel, hipermangan na papiru,  
33,5 x 20,5 cm

44. Bez naziva, 2012.  
akvarel, hipermangan na papiru,  
21 x 33,5 cm

45. Pečat; Kafkina birokratska sfinga,  
2012.  
tempera, hipermangan, ulje na platnu,  
60 x 80cm

46. Kali, 2013.  
akvarel, hipermangan na papiru,  
38 x 25 cm

47. Bez naziva, 2013.  
akvarel, hipermangan na papiru,  
53 x 33 cm

48. Bez naziva, 2013  
akvarel, hipermangan na papiru,  
32,5 x 24 cm

49. Dama s jednorogom, 2013  
akvarel, hipermangan na papiru,  
20 x 34 cm

50. Bez naziva, 2014.  
akvarel, hipermangan na papiru,  
21 x 29,5 cm

51. Bez naziva, 2014.  
akvarel, hipermangan na papiru,  
21 x 29,5 cm

52.-59. Ciklus Lanterra magica,  
2004. - 2010.

tempera i akvarel, hipermangan na  
papiru, light box, 33,5 x 48 x 10 cm (3  
djela)

tempera i akvarel, hipermangan na  
papiru, light box, 52 x 67 x 10 cm (3  
djela)

tempera na platnu, 100 x 150 x 10 cm  
(1 djelo)

### III Ignisogrami, 2004. - 2009.

ink jet print na aluminiju, 70 x 100 cm  
14 djela

Leptir, 2008.

video, 7'

### IV Knjige

1. Book of analogies, 1999. – 2006.

2. De isoutopia iluminographica  
2006. – 2011.

3. Cairo diary 2003. – 2005.

4. Firmament, 2005. - 2010.

# LIST OF EXHIBITS:

## I Anarchitecture-Terrarium, 1993-1999

1. Untitled (Birds), 1993  
ink wash on paper, 36 x 23 cm
2. Deer, Migrations, 1993  
watercolour on paper, 21 x 29.5 cm
3. Animalchemistry, 1993  
watercolour on paper, 21 x 29.5 cm
4. Untitled (Snakes), 1993  
tempera on cardboard, 14.5 x 19 cm
5. Victimology, 1993  
watercolour on paper, 15 x 21 cm
6. Anarchitecture-blood circulation, 1993  
ink on paper, 29, 5 x 20.5 cm
7. Victimopolis-migration / development, 1993  
ink on paper, 25.5 x 30 cm
8. Skeleton-animalchemistry, 1993 / 94  
watercolour on paper, 30 x 23.5 cm
9. Victimology II, 1994  
watercolour on paper, 15 x 21 cm
10. Untitled (Deer), 1995  
watercolour on kraft paper, 20 x 19 cm
11. Untitled (Deer) 1995  
watercolour on paper, 20.5 x 32.5 cm
12. Prairie, 1995  
ink on paper, 29 x 38.5 cm
13. Victimologyc, 1995  
watercolour on paper, 21 x 29, 5 cm
14. Victimologyc, 1995  
watercolour on paper, 29 x 41.5 cm
15. Consumopolises I, 1997  
watercolour on paper, 35 x 50 cm
16. Consumopolises II, 1997  
watercolour on paper, 35 x 50 cm

17. Blood circulation-animal chemistry, 1997  
watercolour on paper, 35 x 50 cm
18. Untitled (Birds), 1998  
watercolour on paper, 21 x 29.5 cm
19. Anarchitecture, 1998  
tempera on cardboard, 23.5 x 29.5 cm
20. Victimopolis-development/migration II, 1998  
watercolour on paper, 21 x 29.5 cm
21. Untitled (Bison), 1999  
ink on cardboard, 33 x 33 cm
22. Untitled (Deer), 1999  
ink on cardboard, 21.5 x 11 cm
1. Omithoglyphs, 2002  
tempera on canvas, 100 x 70 cm
2. Blood circulation 0-, 2002  
tempera on canvas, 100 x 70m cm
3. Migration / Blood, 2005  
oil on canvas, 130 x 160 cm
4. Development of the Roman Empire, 2009  
oil on canvas, 140 x 180 cm

## II Transparencies, 1997-2014

1. Butterfly towers, 1997 / Dance macabre, 2006  
watercolour, potassium permanganate on paper 32.5 x 40.5 cm
2. 6 Coats, 1998  
watercolour, potassium permanganate on paper 20.5 x 33 cm
3. Body sediments, 1999  
watercolour, potassium permanganate on paper 30.5 x 21 cm
4. Body Sediments 2, 1999  
watercolour, potassium permanganate on paper 21 x 29 cm
5. Dirty boots, 2000  
watercolour, potassium permanganate on paper 30.7 x 21.3 cm
6. Untitled, 2000  
watercolour, potassium permanganate on paper 30.7 x 21 cm
7. Untitled, 2000  
watercolour, potassium permanganate on paper 29 x 23 cm
8. Meet the dialectics, 2000  
watercolour, potassium permanganate on paper 32 x 49.5 cm
9. Eva(n)g(el)ines, 2000  
watercolour, potassium permanganate on paper 30.5 x 42.5 cm
10. Anatomy(thology), 2000  
watercolour, potassium permanganate on paper 34 x 42 cm
11. Moloko, 2001  
watercolour, potassium permanganate on paper 43.5 x 31.5 cm
12. Untitled, 2002  
watercolour, potassium permanganate on paper 30.5 x 42 cm

13. Vision in the desert, 2003  
watercolour, potassium permanganate on paper 30.7 x 21,3 cm
14. Orion, 2003  
watercolour, potassium permanganate on paper 33.7 x 21 cm
15. Anthropometric angels, 2003  
watercolour, tempera, gouache on canvas
16. Babushka, 2005  
watercolour, potassium permanganate on paper 34 x 21 cm
17. Untitled, 2006  
watercolour, potassium permanganate on paper 34 x 21 cm
18. Luna Lupa, 2007  
watercolour, potassium permanganate on paper 42 x 34 cm
19. Lady of the Lake, 2008  
watercolour, potassium permanganate on paper 31.5 x 19.5 cm
20. Royal Couple, 2008  
watercolour, potassium permanganate on paper 33.7 x 20.5 cm
21. Untitled, 2008  
watercolour, potassium permanganate on paper 43,6 x 31.5 cm
22. Nazca, 2008  
watercolour, potassium permanganate on paper 29 x 23 cm
23. Diamorphosis, 2008  
watercolour on canvas, 80 x 100
24. Old Jupiter. 2008  
tempera, potassium permanganate on canvas, 80 x 100 cm
25. Lady with Unicorn; lightning path, 2008  
tempera, potassium permanganate, oil on canvas, 70 x 50 cm

26. Saturn, 2010  
watercolour, potassium permanganate  
on paper 34 x 42 cm

27. Caduceus, 2010  
watercolour, potassium permanganate  
on paper 30.5 x 20.5 cm

28. Merkabah, 2010  
watercolour, potassium permanganate  
on paper 30.5 x 21.5 cm

29. Untitled, 2010  
watercolour, potassium permanganate  
on paper 34 x 20.7 cm

30. Human Soup, 2010  
tempera, potassium permanganate on  
canvas, 60 x 60 cm

31. Sure-thing Angels, 2010  
tempera, potassium permanganate on  
canvas, 40 x 50 cm

32. Crocodile song: Tanja's dream, 2010  
tempera, potassium permanganate on  
canvas, 35 x 50cm

33. Council of fire – Motovun furnace,  
2010  
potassium permanganate, tempera on  
canvas, 35 x 50 cm

34. 96, 2010  
watercolour, potassium permanganate  
on paper 31.5 x 20.5 cm

35. Untitled, 2010  
watercolour, potassium permanganate  
on paper 33.5 x 20.5 x cm

36. Apoetesis: Dollar, 2010  
watercolour, potassium permanganate  
on paper 36 x 22.5 cm

37. Trains of Twilight, 2010  
gouache on canvas

38. An(im)omaly, 2011  
tempera, potassium permanganate on  
canvas, 35 x 50 cm

39. Untitled, 2011  
watercolour, potassium permanganate  
on paper 30.7 x 21 cm

40. Illumination, 2011  
watercolour on cardboard,  
31.5 x 21.5 cm

41. Luna Lupa, 2011  
tempera....

42. Jupiterra, 2012  
watercolour, potassium permanganate  
on paper 22.5 x 17.5 cm

43. Jupiterra, 2012  
watercolour, potassium permanganate  
on paper 33.5 x 20.5 cm

44. Untitled, 2012  
watercolour, potassium permanganate  
on paper 21 x 33.5 cm

45. Seal; Kafka's bureaucratic sphinx,  
2012  
tempera, potassium permanganate, oil  
on canvas, 60 x 80cm

46. Kali, 2013  
watercolour, potassium permanganate  
on paper 38 x 25 cm

47. Untitled, 2013  
watercolour, potassium permanganate  
on paper 53 x 33 cm

48. Untitled, 2013  
watercolour, potassium permanganate  
on paper 32.5 x 24 cm

49. Lady with Unicorn, 2013  
watercolour, potassium permanganate  
on paper 20 x 34 cm

50. Untitled, 2014  
watercolour, potassium permanganate  
on paper 21 x 29.5 cm

51. Untitled, 2014  
watercolour, potassium permanganate  
on paper 21 x 29.5 cm

52.-59. The Lanterra magica series,  
2004 - 2010

tempera and watercolour on paper,  
light box, 33.5 x 48 x 10 cm (3 pieces)

tempera and watercolour on paper,  
light box, 52 x 67 x 10 cm (3 pieces)

tempera on canvas, 100 x 150 x 10 cm  
(1 piece)

### III Ignisograms, 2004 - 2009

ink jet print on aluminium, 70 x 100cm  
14 pieces

Butterfly, 2008

Video, 7'

### IV Books

1. Book of analogies, 1999 – 2006

2. De isoutopia iluminographica  
2006 – 2011

3. Cairo diary 2003 – 2005

4. Firmament, 2005 - 2010

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