

LUKO PIPLICA

MOJ POSJET DUBROVNIKU /

MY VISIT TO DUBROVNIK

slike, fotografije, video / paintings, photographs, video

17. XI. 2012. – 13. I. 2013.

UMJETNIČKA GALERIJA DUBROVNIK
MUSEUM OF MODERN ART DUBROVNIK



Maja Sofija, 1996. / 2012.
slike / paintings, 1997.
kombinirana tehnika na dasci / mixed media on board

MAJA SOFIJA I DRUGE ZAGONETKE

Rozana Vojvoda

Luko Piplica, suvremeni dubrovački umjetnik koji se ravnopravno izražava medijima slikarstva, fotografije i videa na izložbi naziva *Moj posjet Dubrovniku* predstavlja radove u rasponu od 1992. do 2012. godine. Naziv izložbe ne implicira vezanost za konavoski kraj, životni ambijent autora, već je nesretna konstatacija činjenice da se u vlastitom gradu, koji sve više poprima obrise turističke destinacije a duhovni integritet postaje gotovo nepoželjna kategorija, sve više osjećamo kao gosti. Problemski aspekt, osobito onaj kojim se preispituju likovne konvencije, figurira kao ključna odrednica autorova stvaralaštva bez obzira na to o kojem je mediju riječ.

U njegovim slikama nalazimo i konceptualni pristup slikarstvu kao u seriji «ratnih slika» nastalih ranih devedesetih godina, ali i klasično zahvaćanje slikarske materije, kao što je slučaj u novijim radovima. U seriji „ratnih“ slika u kojima je podloga najčešće robustna deka, koja se u dubrovačkom kraju tijekom Domovinskog rata dijelila kao humanitarna pomoć, gotovo je potpuno dokinut slikarski duktus i umjetnik radi s urezivanjem, šablonama, jednostavnim oblicima, ističući dvodimenzionalnost podloge i stvarajući kompozicije prema strogim načelima simetrije. Naslijeđe rata očituje se u siromaštvu materijala i stanovitom rasapu poretka; naime, ljudski i životinjski prikazi, predmeti, pa čak i dekorativni elementi imaju potpuno isti stupanj (ne)fizičnosti, kao da su fragmenti raspršenog svemira koji se u nesposobnosti da napravi nekadašnji poredak zadovoljava prvim nametnutim okvirom - dvodimenzionalnošću slike.

Isprepletena su dva gotovo kontradiktorna pristupa: stanovita značenjska ispražnjenost koja se možda najdosljednije manifestira u slikama *Mač i mačići* (1992.) ili *Moja adresa su modra nebesa* (1993.), u kojima je odabir motiva naizgled tek proizvod igre riječima, ali i istovremeno poigravanje bremenitom simbolikom. Naime, u slikama *Raj, Smrt i Pakao* iz 1994. godine, umjetnik odabire karakteristične životinje koje ili aludiraju na naznačene pojmove ili ih utjelovljuju; dupine za «zračnost» i «lakoću» raja, divlje svinje sa zlokobnim bljeskom u očima za prikaz pakla, te skarabeja, simbola besmrtnosti u monumentaliziranom, gotovo prijetećem izdanju, za prikaz smrti. Hipnotički prikaz duba, inače nekadašnjeg tipičnog stabla dubrovačkog kraja, predstavljenog bez krošnje u potpunoj simetriji stiliziranih grana, slika je koja se na neki način opire analizi, koju intuitivno i izravno doživljavamo (*Dub*, 1993.).

U seriji autoportreta nastalih 2012. godine, ispitujući vrlo skliske granice kategorija identiteta, slikar vlastiti lik zahvaća upravo naglašavajući tjelesnost i voluminoznost, u klasičnoj slikarskoj maniri. Uzne-

miravajuća komponenta tih autoportreta ponajviše počiva na latentnoj sugestiji onog skrivenog, ranjivog ili mračnog u čovjekovu biću, bilo da je riječ o problematiziranju dvospolnosti (*Ja lijepi*, 2012.), naznakama nekog nama nepoznatog zločina aluzijom na CSI serije kojima smo svakodnevno bombardirani (*Ja svetac*, 2012.), bilo o prikazu Rorschachove mrlje (*Ja noć*, 2012.) koju autor lucidno smješta u kontekst autoportreta, izjednačavajući njezin asocijativni naboj upravo sa slojevitosti samog pojma identiteta. Serija autoportreta ujedno je i jedina homogena skupina novonastalih slika, dok su ostali radovi i načinom slikanja i odabirom teme raznorodni te figuriraju gotovo kao nositelji nekih neprikazanih ili neizvedenih slikarskih serija. Zajednički nazivnik pojedinih slika su lelujave, fluidne ljudske figure, u svojoj netjelesnosti možda najbliže sjenama ili projekcijama u napetom suodnosu s lazurno slikanim, široko zahvaćenim ambijentom (*Noć na brodu*, 2008., *Dubrovačko zelena*, 2012.). Ponekad je odabir teme i sam način slikanja poigravanje nekim općim mjestima povijesti umjetnosti, npr. u radu *R. Mutt, Moj posjet Dubrovniku*, 2012., gdje se potpisom i prikazom figure koja urinira aludira na glasoviti pisoar Marcela Duchampa te ga se istodobno stavlja u dubrovački kontekst i parafrazom izričaja dubrovačke kolorističke škole.

Preispitivanje smisla vlastitog umjetničkog poslanja najdosljednije je artikulirano u radu *Maja Sofija* (1996/2012), koji jednakopravno uključuje tekst, eksperimentalne slike rađene na izduženim daskama i fotografije čempresa konavoskog kraja. Bez obzira na hermetičnost i nasumičnost, pripadajući tekst nas vrlo precizno usmjerava na pravi trag u doživljavanju tog multimedijalnog djela, osobito na činjenicu da su svi fotografirani čempresi oboljeli od neke vrste biljnog tumora, te na činjenicu žrvnja vremena koje zapravo tek povremeno osvijestimo. Iako su čempresi predstavljeni u parovima, fotografija iz 1996. godine i fotografija današnjeg stanja (u nekim slučajevima oboljelog čempresa više i nema), rad se ne iscrpljuje u preciznom bilježenju i promatranju prirode, ni u fantazmagoričkom uobličavanju fotografija čempresa, kao što je slučaj kod kolaža i intervencija bojom, apliciranih na četiri daske svojevrsne japanske elegancije. Stvarno tijelo toga rada nije čvrsto omeđeno, a nemoguć i nesigurnost, upitanost u smisao komunikacije i smisao stvaralaštva utkani su u međuprostor između privida pojavnosti (maya) i mudrosti (sophia). Slično kao kod slike *Dub* iz 1993. godine, Maju Sofiju nije lako odgonetnuti, ali ju je iznimno lako doživjeti; njezin emotivni naboj doživljava se neposredno i snažno.

Preispitivanje značenjske i energetske odrednice mjesta i naših obzora očekivanja prisutno je u seriji fotografija Brda ukazanja u Međugorju (*Prequel*, 2012.). Dominantan motiv fotografija u više sukcesivnih nizova (riječ je, naime, o ispisima skeniranog fotografskog filma) zapravo je sam put, kamenito tlo koje je toliko izgaženo da kroz njega, prema riječima umjetnika, „kao da proviruju same kosti zemlje“. Ljudi su snimani najčešće iz daljine u labavim grupacijama, pokrenuti nekom svojom unutar-njom pričom, svi signali mjesta koji bi promatraču nataložili niz predrasuda vješto se izbjegavaju, a umjetnik tek tu i tamo sebi dopusti odmak hvatajući neki poetični trenutak, kao npr. u krupnom kadru leptira. Sukcesivnim prizorima bez očite narativnosti i tek blagih pomaka u kadriranju kamenitog tla, promatrač se suočava s ambijentom arhetipskih konotacija.

U svojim videoradovima, umjetnik najčešće upotrebljava jedan jedini kadar, stvarajući kontempla-

tivne radove iznimne profinjenosti i vizualne dojmljivosti, npr. u videoradu *Čempresi* iz 2002. s prizorom šume čempresa u nekoj sanjarskoj sfumato atmosferi u kojoj se neizbježno nameću asocijacije na slikarstvo. *Murga* iz 2004. godine, rad je koji u igri raspršenih zrnaca svjetlosti i tonova zelene boje također ima izrazite slikarske kvalitete, a istodobno funkcionira i kao metafora uznemirenosti; mjehurići koji se stvaraju u talogu od maslinova ulja odražavaju previranja samog umjetnika pri nastanku rada, kada je prvi put nakon Domovinskog rata pozvan na sudjelovanje na izložbi, zajedno s umjetnicima iz Crne Gore. U postavu izložbe *Murga* funkcionira kao koloristički kontrapunkt intervenciji poetskog naziva *Aurora*, zapravo titravoj kružnoj mrlji na zidu rađenoj pigmentom cinobera, kojom se otvara prostor izlaganja.

Umjetnik katkad u postmodernističkoj maniri miješa obilježja filma, videouratka i performansa, kao što je slučaj s radovima *Ni dobro ni zlo* (2007.) i *Što je u valovima?* (2009.), u kojima naknadnim intervencijama pojačava upotrijebljene konvencije medija; u spomenutom radu iz 2007. godine primjenjuje ubrzanje radnje, dok u radu iz 2009. godine dijelove videa montira u vrtnji unatrag s izrazito začudnim efektom. U videoradu *Što je u valovima?* u kojem su akteri radnje sam umjetnik i valovi koji ga tuku, zapljuskuju i prekrivaju, vidi se i određena bliskost s postulatima Dogme 95, a uspješno se izbjegava bilo kakva patetičnost i pretencioznost koje bi se odabirom teme mogle provući.

U videu *Ni dobro ni zlo* u kojem bilježi kopanje rupe za sadnju drva masline tijekom čega nailazi na vrlo lijep kamen koji je prisiljen razmrskati u komadiće te problematizira činjenicu da i nešto humano i plodotvorno ponekad za sobom povlači čin uništenja, također izbjegava dramatičnost i teatralnost, kako spomenutim ubrzanjem filmske radnje koje ima i određenu humorističnu notu tako i načinom snimanja u kojoj se puna figura autora rijetko vidi.

U videoradu *Dva minuta o neznanju* (2012.), „glavni glumac“ je knjiga, i to ne bilo kakva knjiga, nego najraniji sačuvani prijepis (14. stoljeće) dubrovačkog Statuta iz 1272., statuta koji je bio temelj pravnog funkcioniranja i simbol političkog identiteta dubrovačke komune/Republike. Jednostavnim sredstvima, kontrastiranjem zatamnjenja i crvene boje, čime nam izoštrava osjetila za praćenje laganog gibanja kamere po dijelu teksta napisanog goticom koju danas tek rijetki mogu čitati, autor postavlja pitanja o tome koliko nam je dragocjeno naslijeđe prošlosti uistinu razumljivo i koliko smo doista od njega spremni učiti?

Stvarna tema radova Luka Piplice uvijek je ispitivanje određene problematike, pa čak i onda kada nam, kao u nekim svojim videoradovima, nudi svjetove koji su ugodni i pod čijim okriljem zaboravljamo na svijet izvan galerijskih zidova. Nazivi i popratni tekstovi bitna su potpora i svojevrsan putokaz u doživljaju djela, a bez obzira na to koji medij bira, okreće se svojem svakodnevnom okruženju. Zemlja, čempresi, more, masline i drugi opipljivi signali stvarnosti tako postaju prepoznatljiva prva razina pri uranjanju u slojevitost djela, u potrazi u kojoj ga sa zadovoljstvom pratimo.



postav izložbe / layout of the exhibition

MAJA SOFIJA AND OTHER RIDDLES

Rozana Vojvoda

Luko Piplica, a contemporary Dubrovnik artist who is equally adept at expressing himself in the media of painting, photography and video, at the exhibition entitled *My visit to Dubrovnik* submits works created in the span between 1992 and 2012. The title of the exhibition does not imply his close connection with the Konavle region, the artist's own life-setting, rather the gloomy registration of the circumstance that in our own town, which is increasingly taking on the contours of a tourist destination, and in which spiritual integrity is becoming a rather unwelcome category, we all increasingly feel like visitors.

It is the problem aspect, particularly with respect to the re-examination of the visual conventions, that figures as the key determinant of the author's work, irrespective of the medium involved.

In his paintings we can also find a conceptual approach to painting as in the series of "war paintings" created in the early nineties, as well as a classical understanding of painting material, as is the case in the more recent works. In the series of "war" paintings, in which the support is most often a coarse blanket of the kind that in the Dubrovnik area was handed out as relief, the impression of the hand of the painter is almost totally absent, the artist working with incising, with stencils and simple forms, emphasising the two-dimensionality of the support and creating compositions on strict principles of symmetry. The inheritance of the war speaks out in the poverty of the materials and a certain breakdown in the system: the human and animal representations, the objects, even the decorative elements have totally the same degree of lack of physicality, as if they were fragments of a scattered universe that faced with the inability to restore its former order has to be satisfied with the first framework that comes to hand – the two-dimensionality of the image.

Two almost contradictory approaches are interwoven – a certain vacuity of meaning that is perhaps most consistently manifested in the paintings *Sword and Kitties* (1992) or *My Address is the Azure Skies* (1993), in which the choice of motif is apparently just the product of a play on words, but is also a play on a pregnant symbolism. In the paintings *Heaven, Death and Hell* of 1994 the artist chose characteristic animals that allude to or embody the concepts chosen: dolphins for the ethereality or lightness of heaven; wild boar with an ominous glint in their eyes for hell; and the scarab, symbol of immortality in a monumentally treated practically menacing version for the depiction of death. A hypnotic depiction of an oak, which was once a typical tree of the Dubrovnik area, simplified without a crown and in total symmetry of its stylised branches, is a painting that in some way resists analysis, but which we experience directly and intuitively (*Oak*, 1993).

In a series of self-portraits done in 2012, testing out the very slippery borders of the categories of identity, the painter captures his own likeness stressing corporeality and volume, in the classical painting manner. The disturbing component of these self-portraits reposes most of all in the latent suggestion of the hidden, the vulnerable or the dark in the human being, whether it is to do with a problematised bisexuality (*I the Beautiful*, 2012), with indications of some unknown crime by allusion to the series CSI that bombards us daily (*I the Saint*, 2012), or with a depiction of the Rorschach blot (*I the Night*, 2012), which the author deftly sets in the context of self-portrait, equating its associative charge with the complexity of the actual concept of identity. This series of self-portraits is also the only homogeneous group of the new paintings, the other works by both manner of painting and choice of theme being miscellaneous, almost acting as vehicles for some unknown or unproduced series of paintings. What is the common denominator among the individual pictures lies in the swaying, fluid human figures, closest perhaps in their incorporeality to shadows or projections in some tense interrelationship with the environment, captured very broadly in transparent glazes (*Night on Board*, 2008, *Dubrovnik Green*, 2012). Sometimes the choice of theme and the very manner of painting are a play with some commonplaces of history of art, as in *R. Mutt, My Visit to Dubrovnik*, 2012, where the signature and the picture of the figure passing water refer to the famed urinal of Marcel Duchamp, and it is at once placed in the Dubrovnik context, with a pastiche of the expression of the Dubrovnik Colourist School.

Re-examination of the point of his own artistic mission is most consistently articulated in the work *Maja Sofija* (1996/2012), which involves equally important components of writing, experimental paintings done on elongated boards and photographs of cypresses of the Konavle region. Notwithstanding the hermeticism and randomness, the pertaining text directs us precisely in the right way in the experience of this multimedia work, particularly the fact that the cypresses experienced are all diseased with a kind of plant tumour, and the fact of the grindstone of time of which we are only aware just on occasions. Although the cypresses are shown in pairs of photographs of 1996 and of the current state (in some cases the diseased cypresses have gone entirely), the work is not exhausted in a precise recording and observation of nature or in a phantasmagorical shaping of photographs of cypresses, as is the case with collages and interventions with colour applied to four boards that have a kind of Japanese elegance. The real body of this work is not firmly bounded, and incapacity and uncertainty, dubiety about the point of communication and the point of creative work are woven into the in-between space, between the appearance of reality (Maya) and wisdom (Sophia). As with the painting *Oak* of 1993 *Maja Sofija* is not easy to figure out, but it is very easy to respond to it; its emotional charge is experienced immediately, strongly.

Re-examination of the semantic and energetic determination of place and of our horizons of expectation is to be found in the series of photographs of the Hill of the Visions in Međugorje (*Prequel*, 2012). The dominant motif of the photographs in several successive sequences (what we view here are printouts of scanned photographic film) is actually the way itself, the stony ground, which has been so heavily trodden that it is as if, in the artist's words "the very bones of the land

were poking out". People are shot mainly from a distance in loose groups, set in motion by some internal story of their own; all the signals of the place that would dump onto the observer a load of prejudices are skilfully avoided, and the artist only here and there allows himself a departure, catching some poetic moment as in for example a close-up of a butterfly. Through successive scenes, without any obvious narrative thread and with just slight shifts in the framing of the stony ground, the observer is brought up face to face with an environment archetypal in its connotations.

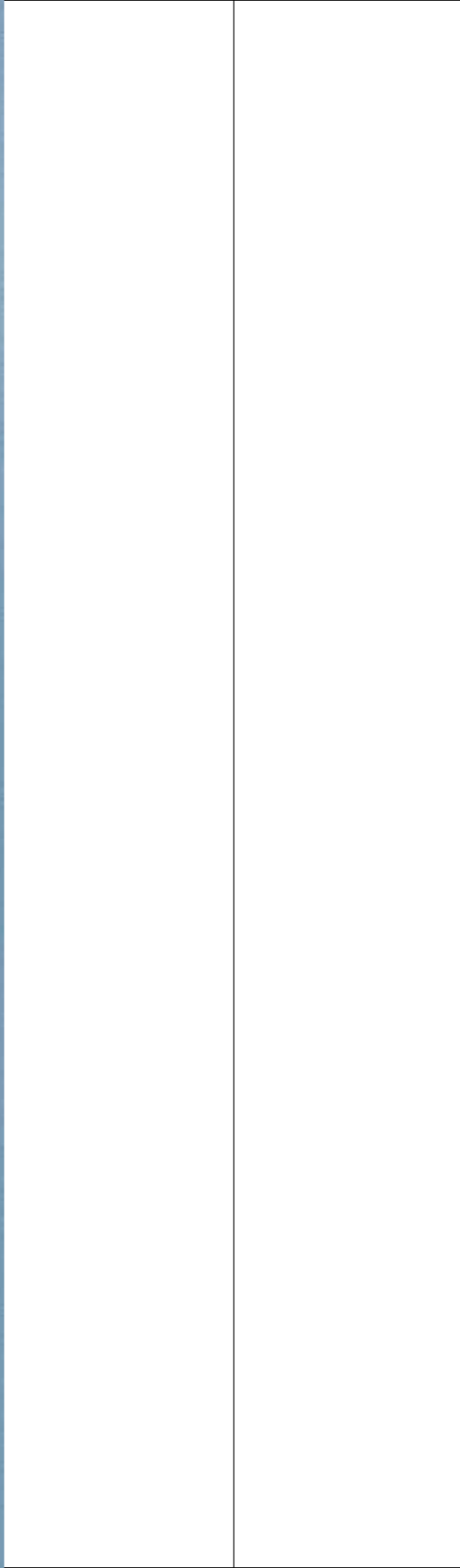
In his video works, this artist mostly uses a single take, creating contemplative works of great refinement and visual impressiveness, as for example in the video work *Cypresses* of 2002, with a scene of a wood of cypresses in some atmospheric sfumato reverie, in which associations of painting cannot be repressed. *Olive Oil Sediment* of 2004 is a work that through a play of diffused grains of light and tones of green also has pronounced painterly qualities, and at the same time functions as metaphor for disturbance; the bubbles that are created in the olive oil residue reflect the ferments present in the artist himself while the work is being created, when for the first time after the Homeland War he was invited to take part in an exhibition with artists from Montenegro. In the set-up of the exhibition *Olive Oil Sediment* works as a colourist counterpoint to the intervention poetically entitled *Aurora*, actually a vibrating circular blotch on the wall done in vermilion, opening up the exhibition space.

Sometimes, in postmodernist manner, the artist confuses features of film, video and performance, as in the case with *Neither Good nor Bad* (2007) and *What is in the Waves* (2009), in which with interventions at a later time he amplifies the conventions of the media used. In the 2007 work he speeds up the action, while in the 2009 piece he edits part of the video so that they play backwards, with an extremely weird effect. In *What is in the Waves?* in which the actors of the action are the artist himself and the waves that beat against him, splashing and covering him, a certain similarity with the postulates of Dogma 95 can be seen; and yet any kind of over-emotionality and pretentiousness that the choice of theme might bring with it is successfully avoided. In *Neither Good nor Bad*, in which he records the digging of a hole for planting an olive tree, during which he comes up on a very nice piece of stone that he has to smash to smithereens and problematise the fact that something humane and creative sometimes involves the act of destruction, he also avoids drama and theatre, both through the speeding up of the action, which has a certain comic note, and by the manner of filming, in which the full figure of the author is seen but seldom. In the video *Two Minutes about Nescience* (2012) the star is a book and not just any book, but the earliest extant copy (14th century) of the Dubrovnik Statute of 1272, the foundation of the legal functioning of the Dubrovnik commune, then republic, the political identity of which it symbolises. With simple means, by contrasting periods of darkening and of red, sharpening thus our senses for following the slow tracking of the camera over part of the text written in Gothic script that few today can read, the author asks the questions about how much our precious heritage of the past is really understandable and how much we are really prepared to learn from it. The real theme of the works of Luko Piplica is always the testing out of a certain problem

area, even when he offers us worlds, as he does in some of his videos, that are pleasing and in the bosom of which we can forget the world outside the gallery walls. The titles, and the accompanying texts, are an essential support, a kind of signpost in the experience of the works, and, irrespective of the medium chosen, he always addresses his everyday surrounding. The earth, cypresses, sea, olives and other palpable signals of reality become a recognisable first level in delving into the complexity of the work and a search in which we can accompany him with satisfaction.

M a j a S o f i j a

1994 nisam radio ništa
1995 nisam radio ništa
1996 - nisam radio ništa
1919 sadio sam čempresa
na mjestima najjačeg geopa-
togenog zračenja svi su ob-
oljeli od biljnog tumora i
ako veliki i jedri svaki o-
d njih 22 dvadeset i dva i
ma izraslinu čini mi se da
bolje nisam radio ništa
da nisam radio ništa
nego nisam radio ništa
po svetu mogu samo slikati
1994 mogu samo slikati
1995 mogu samo slikati
1996 mogu samo slikati
1997 mogu slikati po konce-
ptu 4 četiri slike na zidu
velika karta na podu sa oz-
načenim mjestima i smjerov-
ima čempresa i zračenja fo-
tografije čempresa i trago-
vi rukopisa ostaci slikanja
a dokumentacija izmišljoti-
ne Maje i Sofije

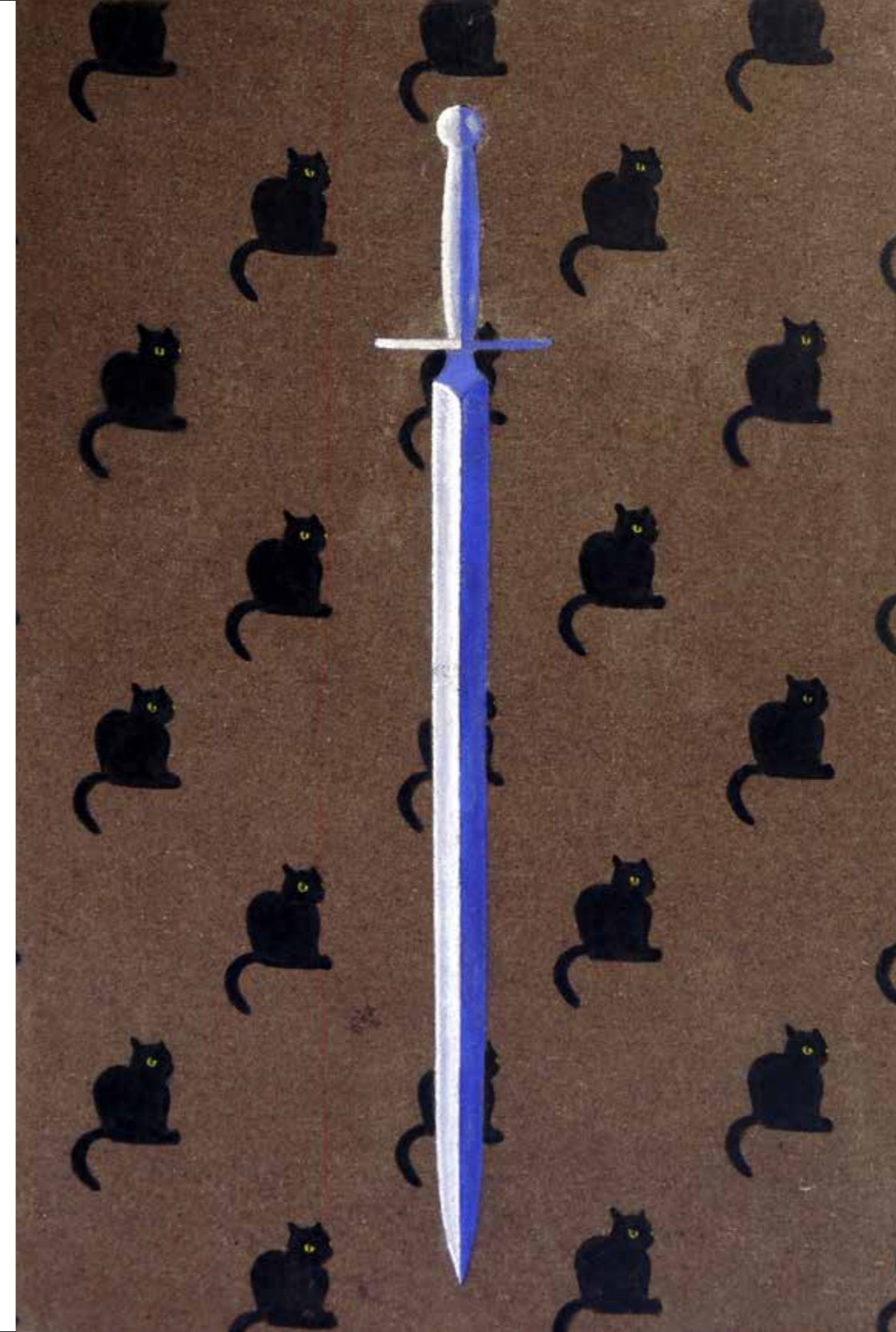


Maja Sofija, 1996. / 2012.
analogne i digitalne fotografije
/ analogue and digital photographs,
1996. / 2012.
ink jet print



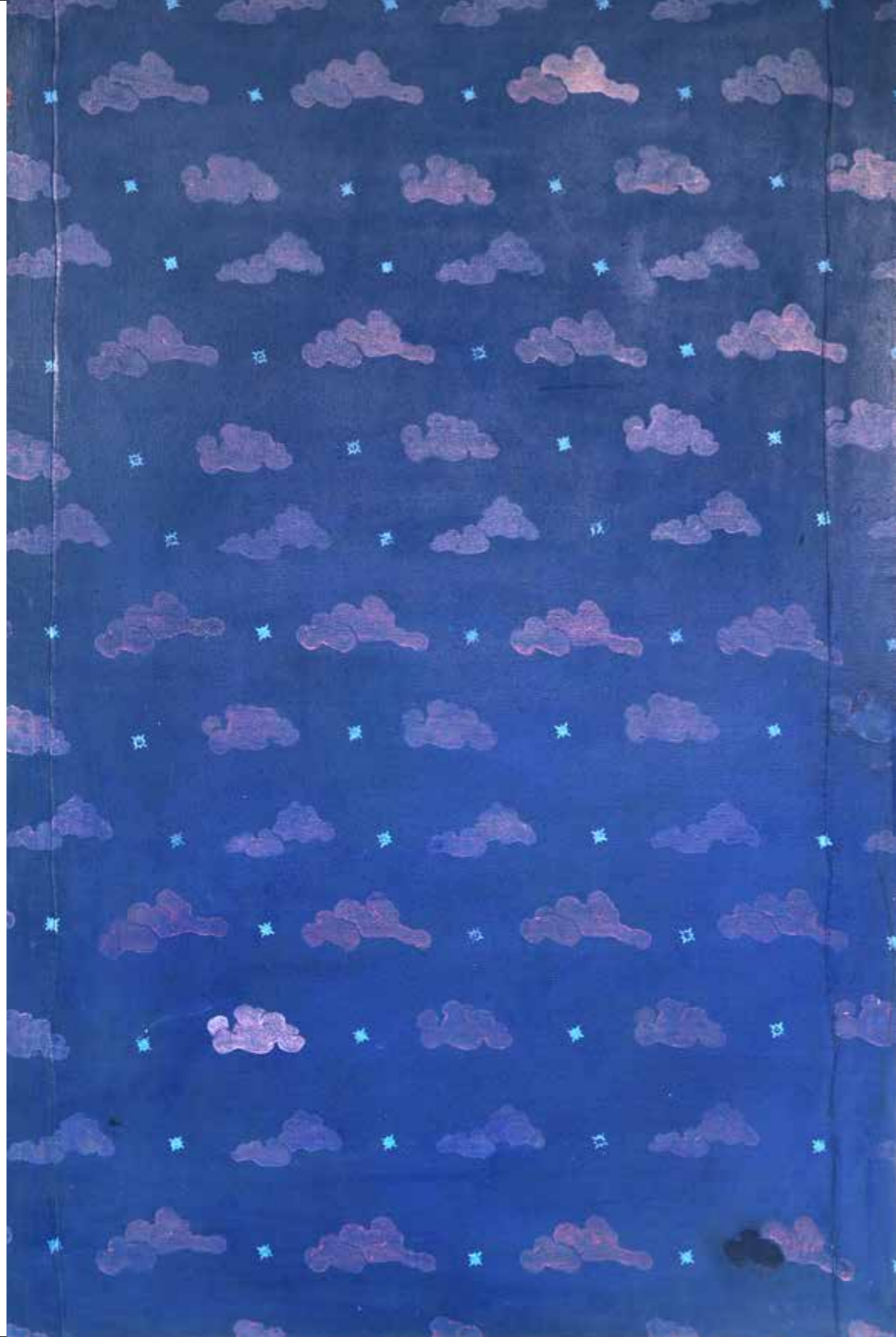
Maja Sofija, 1996. / 2012.
analogne i digitalne fotografije
/ analogue and digital photographs,
1996. / 2012.
ink jet print

Dub / Oak, 1993
tempera i ulje na deki /
tempera and oil on blanket



Mač i mačići
/ Sword and Kitties, 1992
tempera i ulje na deki
/ tempera and oil on blanket

Moja adresa su modra nebesa /
My Address is the Azure Skies, 1992
tempera i ulje na platnu /
tempera and oil on canvas



postav izložbe / layout of the exhibition



Askete i diskete (triptih)
/ Ascetes and diskettes (triptych), 1993
tempera i ulje na deki /
tempera and oil on blanket



Askete i diskete (triptih, detalj)
/ Ascetes and diskettes (triptych, detail),
1993
tempera i ulje na deki
/ tempera and oil on blanket





Ana, Travelling Light (detalj/ detail), 2012
ulje na platnu / oil on canvas



Ja lijepi / I the Beautiful, 2012
ulje na platnu / oil on canvas



postav izložbe / layout of the exhibition



Prequel

Radnja ovog filma prethodi onoj koju smo već gledali...
Ovdje zemlja nestaje ispod ljudi koji nešto traže.
Ukazuje se ogoljena struktura kamena.
Nestaje vrijeme. Potraga nailazi na samu sebe.
Još uvijek bez stvari koje bi ga opisale, može li ovo biti bilo koje brdo na svijetu?

Prequel

The action of this film precedes one that we have already seen...
Here the ground vanishes beneath people who are seeking something.
The bare structure of the stone comes into view.
Time vanishes. The search comes upon itself.
Still without things that might describe it, can this be any mountain in the world?

28 KODAK 200-8

29 200-8 KODAK

30 KODAK 200-8

31 200-8 KODAK



Prequel, 2012
ink jet print



Prequel, 2012
ink jet print



postav izložbe / layout of the exhibition

Aurora , 2012
cinober (HgS) / vermillion (HgS)





Čempresi / Cypresses, 2002
video, 9' 30"



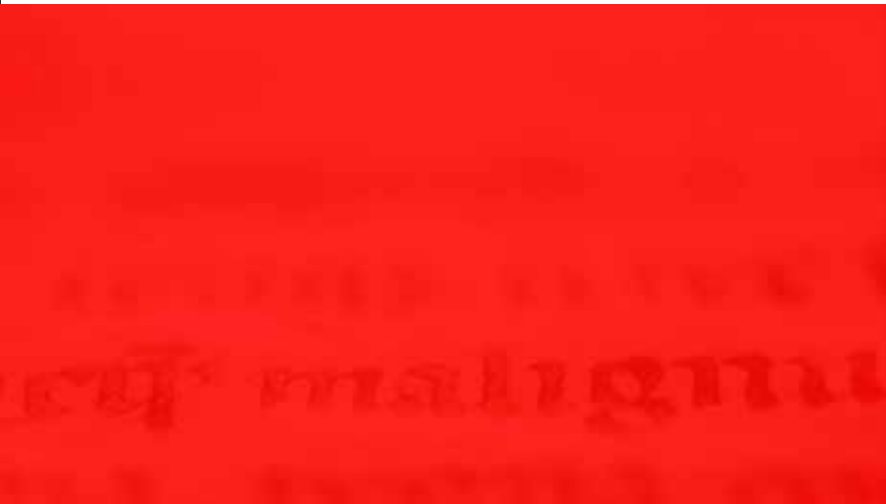
Murga / Olive Oil Sediment, 2004
video, 1' 53"



Ni dobro ni zlo / Neither Good nor Bad, 2007
video, 7' 31"



Što je u valovima? / What is in the Waves?, 2009
video, 9' 22"



Još dva minuta o neznanju /
Two More Minutes about Nescience, 2012
video, 2'



Luko Piplica, 2006.

BIOGRAFIJA / BIOGRAPHY

Luko Piplica rođen je u Dubrovniku 16. 1. 1969. godine. Diplomirao je na Akademiji likovnih umjetnosti u Zagrebu 1994. godine. Živi i radi u Močićima i Dubrovniku.

Luko Piplica was born in Dubrovnik on January 16, 1969. He took a BFA at the Academy of Fine Arts in Zagreb in 1994. He lives and works in Močići and Dubrovnik.

KONTAKT / CONTACT:

Luko Piplica
Močići 65, 20213 Čilipi
+385 (0)98 935 6003
luko.piplica@gmail.com

SAMOSTALNE IZLOŽBE / SOLO EXHIBITIONS:

2012. *Prequel*, Studio 7 Dubrovnik
2009. *Što je u valovima*, Galerija Bukovac, Cavtat
2005. *Slike*, Galerija Muzeja grada Splita, (u sklopu «21 proljeća»), Split
2004. *Snaga traje kratko*, Galerija Bukovac, Cavtat
2002. *Čempresi*, Galerija Otok, Dubrovnik
2000. *Maja Sofija*, Château des Sèrvieres, Marseille
1995. *Slike*, Galerija Otok, Dubrovnik
1993. *Slike*, Galerija Nova, Zagreb

SKUPNE IZLOŽBE / GROUP EXHIBITIONS:

2010. *Nitko nije siguran*, 50. Annale, Poreč
2009. *Izolnije*, Galerija Turković, Virje; Galerija Bukovac, Cavtat
2008. *Libertas*, Suvremena dubrovačka umjetnost, Dom HDLU, Zagreb
2007. *Priroda i društvo / Parallel lines*, Muzej Rupe, Dubrovnik
2006. *Visura Aperta*, Momjan/Momiano
2005. *CROssover UK*, Station Gallery Bristol i ARL Dubrovnik
2005. *Suvremena dubrovačka umjetnost*, MMSU, Rijeka; UGD, Dubrovnik
2005. *Insert*, Zagrebački velesajam, MSU, Zagreb
2004. *Susjedstva na daljinu*, ARL Dubrovnik, Mostar, Cetinje
2003. *33. Splitski salon*, Split
2002. *Human/Nature* Trafo Galerija, Budimpešta

POPIS IZLOŽAKA

MULTIMEDIJA

1. *Maja Sofija*, 1996. / 2012.

-4 slike, kombinirana tehnika na dasci

137x51 cm, 138x44,6 cm, 138x51

cm, 137,5x51 cm

-12 analognih i digitalnih fotografije, ink

jet print, 66x100 cm

-tekst

3. *Dub*, 1993.

tempera i ulje / deka

180x118 cm

4. *Askete i diskete (triptih)*, 1993.

tempera i ulje / deka

172x111 cm; 172x113 cm; 172x

119 cm

5. *Smrt*, 1994.

tempera i ulje / deka

175x120 cm

FOTOGRAFIJE

1. *Prequel*, 2012.

inkjet print

35x112,5 cm; 35x129 cm; 35x139

cm; 35x143 cm; 35x143 cm; 35x147

cm; 35x174 cm; 35x179 cm; 35x

187,5 cm; 35x212,5 cm

6. *Raj*, 1994.

tempera, ulje, vosak / deka

175x120 cm

7. *Pakao*, 1994.

tempera i ulje / deka

175x120 cm

SLIKE

8. *Žena-čempres*, 1992. / 2005.

ulje / platno

180x118 cm

9. *Ja lijepi*, 2012.

ulje / platno

108x84 cm

10. *Ja žrtva*, 2012.

ulje / platno

108x87,5 cm

11. *Jasveti*, 2012.

ulje / platno

108x87,5 cm

12. *Janoć*, 2012.

ulje / platno

108x87,5 cm

13. *Ana, Travelling Light*, 2012.

ulje / platno

108x87,5 cm

14. *R. Mutt, Moj posjet Dubrovniku*, 2012.

ulje / platno

108x87,5 cm

15. *Dubrovačko zelena*, 2012.

ulje / platno

108x88 cm

16. *Dan (Ulazim u vaše vrtove i spuštam mjesec na zemlju)*, 2012.

ulje / platno

108x87,5 cm

17. *Idemo na kavu*, 2008.

ulje / platno

108x88 cm

18. *Odnosi među ljudima (Nightswimming)*, 2008.

ulje / platno

108x88 cm

19. *Noć na brodu*, 2008.

ulje / platno

60x73 cm

20. *Aurora*, 2012

cinober (HgS) nazidu

VIDEO

1. *Čempresi*, 2002.

video, 9'30"

2. *Murga*, 2004.

video, 1'53"

3. *Ni dobro ni zlo*, 2007.

video, 7'31"

4. *Što je u valovima?*, 2009.

video, 9'22"

5. *Još dva minuta o neznanju*, 2012.

video, 2'

THE EXHIBITS

MULTIMEDIA

1. *Maja Sofija*, 1996 / 2012

-4 paintings, mixed media on board

137x51 cm, 138x44,6 cm, 138x51

cm, 137,5x51 cm

-12 analogue and digital photographs,

inkjet print, 66x100 cm

-text

3. *Oak*, 1993

tempera and oil / blanket

180x118 cm

4. *Ascetes and diskettes (triptych)*, 1993

tempera and oil / blanket

172x111 cm; 172x113 cm; 172x

119 cm

5. *Death*, 1994

tempera and oil / blanket

175x120 cm

PHOTOGRAPHS

1. *Prequel*, 2012

inkjet print

35x112,5 cm; 35x129 cm; 35x139

cm; 35x143 cm; 35x143 cm; 35x147

cm; 35x174 cm; 35x179 cm; 35x

187,5 cm; 35x212,5 cm

6. *Paradise*, 1994

tempera, oil, oil / blanket

175x120 cm

7. *Hell*, 1994.

tempera and oil / blanket

175x120 cm

PAINTINGS

1. *My Address is the Azure Skies*, 1992

tempera and oil / canvas

181x119 cm

2. *Sword and Kitties*, 1992

tempera and oil / blanket

180x118 cm

8. *Woman-Cypress*, 1992. / 2005

oil / canvas

180x118 cm

9. *I the Beautiful*, 2012

oil / canvas

108x84 cm

10. *I the Victim*, 2012

oil / canvas

108x87,5 cm

11. *I the Holy*, 2012

oil / canvas

108x87,5 cm

12. *I the Night*, 2012

oil / canvas

108x87,5 cm

13. *Ana, Travelling Light*, 2012

oil / canvas

108x87,5 cm

14. *R. Mutt, My Visit to Dubrovnik*, 2012

oil / canvas

108x87,5 cm

15. *Dubrovnik Green*, 2012

oil / canvas

108x88 cm

16. *Day (I enter your gardens and bring down the moon to earth)*, 2012

oil / canvas

108x87,5 cm

17. *Let's go for a Coffee*, 2008

oil / canvas

108x88 cm

18. *Relations among People (Night swimming)*, 2008

oil / canvas

108x88 cm

19. *Night on Board*, 2008

oil / canvas

60x73 cm

20. *Aurora*, 2012

vermilion (HgS) on the wall

VIDEO

1. *Cypresses*, 2002

video, 9'30"

2. *Olive Oil Sediment*, 2004

video, 1'53"

3. *Neither Good nor Bad*, 2007

video, 7'31"

4. *What is in the Waves?*, 2009

video, 9'22"

5. *Two More Minutes about Nescience*, 2012

video, 2'

IMPRESSUM

NAKLADNIK / PUBLISHER:
Umjetnička galerija Dubrovnik
Frana Supila 23
20 000 Dubrovnik

ZA NAKLADNIKA / FOR THE PUBLISHER:
mr.sc. Vesna Delić Gozze

KONCEPCIJA I POSTAV IZLOŽBE /
CONCEPTION AND THE EXHIBITION LAYOUT:
Luko Piplica, dr.sc. Rozana Vojvoda

PREDGOVOR / PREFACE:
dr.sc. Rozana Vojvoda

PRIJEVOD / TRANSLATION:
Graham McMaster

LEKTURA / PROOF READING:
Rosanda Tometić

FOTOGRAFIJE / PHOTOGRAPHS:
Luko Piplica

TEHNIČKI POSTAV / TECHNICAL SET-UP:
Ivo Mladošić, Željko Sušić

TISAK / PRINTING:
Alfa-2, Dubrovnik

NAKLADA / COPIES:
300

ISBN 978-953-7271-21-3

Tiskano u Hrvatskoj, 2013. / Printed in Croatia, 2013

POSEBNE ZAHVALE / SPECIAL THANKS
Dubrovačke ljetne igre
Kuća Bukovac, Cavtat
Umjetnička škola Luke Sorkočevića, Dubrovnik
Nino Ogresta

Ostvarenje izložbe i tisak kataloga omogućili / The realisation of the exhibition and the printing of the catalogue have been made possible by:

Grad Dubrovnik, Ministarstvo kulture Republike Hrvatske /
The City of Dubrovnik, The Ministry of Culture of the Republic of Croatia

© UMJETNIČKA GALERIJA DUBROVNIK / MUSEUM OF MODERN ART DUBROVNIK
www.ugdubrovnik.hr