



TANJA DEMAN

PRIČE O PROSTORU  
TALES OF SPACE

NASLOVNICA / COVER:

*Muzejska biblioteka / Museum Library*

serija Hramovi kulture / series Temples of Culture, 2014

arhivski pigment print / archival pigment print

TANJA DEMAN  
PRIČE O PROSTORU  
TALES OF SPACE

5 V – 19 VI 2016



*Teatar / Theatre*  
serija Kolektivni narativi / series Collective Narratives, 2013  
arhivski pigment print / archival pigment print

# OMEKŠAVANJE GRANICA PROSTORA

Iako Tanja Deman svojim foto-kolažima problematizira dihotomiju konstruiranog / izgrađenog i prirode, često suprotstavljajući racionalnu raspodjelu, linearnost, simetričnost i funkcionalnost organskom, bujnom i slobodno raspoređenom, ona zapravo sustavno radi na pomirenju različitosti, na omekšavanju granica prostora. Sve je baš tamo gdje bi trebalo biti u tim pažljivo konstruiranim paralelnim svjetovima ispražnjenim od boja, a ponekad i od ljudi, ali ispunjenim najrazličitijim razinama osvjetljenja i mogućnostima iščitavanja. Tanja Deman stvara nepostojeće ambijente, amalgame specifične atmosfere, koja, prema njenim riječima i jest polazna točka ovih radova. Autoričine vlastite mentalne slike netom doživljenih ili memoriranih prostora koje se u određenom trenutku nametnu kao fokus istraživanja, mijenjaju se i kombiniraju u dugotrajnom usamljeničkom procesu stvaranja foto-kolaža u kojem se mogućnosti modernih tehnologija kombiniraju s intuicijom i imaginacijom. Tanja Deman, po obrazovanju akademska kiparica, inicira promatranje foto-kolaža na barem dvije razine: percepciji koja ne traži odgovore i računa s emocionalnim angažmanom te racionalnoj dekonstrukciji prikaza u kojoj se postavljaju pitanja što gledamo i o čemu je zapravo riječ? Za seriju *Kolektivni narativi* (2013), sama autorica pojašnjava da je bila zainteresirana za različite vrste gledateljstva i arhitektonske ambijente u kojima se oni odigravaju te da je osobito zainteresirana činom rituala u kojem se velika grupa ljudi skuplja i dijeli zajedničko iskustvo. U toj seriji često smo suočeni s neobičnim verzijama i dramatičnim pomacima u načinu

doživljavanja ambijenta: u klasičnoj amfiteatralnoj dvorani dominira scenski osvijetljena gusta i razgranata nakupina kristala najrazličitijih oblika, nogometni stadion «ugošćuje» brdo pijeska koje priziva asocijacije na kataklizme i situacije iz SF filmova i filmova katastrofe, središnji dio igrališta rastvara se i otkriva pogled na kamene nakupine, nalik špiljskim formacijama, a na bini kazališta otvara se vanjski prostor guste šume. Dramatika foto-kolaža iz serije *Kolektivni narativi* povećava se s dimenzijama i uobičajenom namjenom uključenog ambijenta te se neki foto-kolaži iz serije izdvajaju po svom liričnijem, mimijem naboju. U foto-kolažu *Drakensberg* primjerice, pogled nam je vođen u dubinu, preko likova okrenutih leđima (među kojima je prisutna i sama autorica), a planinski lanac prekriven magličastim oblacima penetrira u prostor bačenim sjenama te se stvara neka vrsta fine napetosti između iluzije i stvarnosti, vanjskog i unutarnjeg, konstruiranog i prirodnog. Ubacivanjem prirodnog elementa u prostore rezervirane i određene za neku ljudsku aktivnost, Tanja Deman stvara pomaknute hibridne svjetove u kojima se stapaju dva različita konteksta; prostor kolektivnog čina gledanja koji podrazumijeva urbano nasljeđe i kontemplacija prirode koja podrazumijeva osamu. Mišljenja sam da umjetnica ovim konstruiranim kontrastom uspijeva, ne samo omekšati granice prostora i proširiti granice stvarnosti, već da vrlo jednostavnom metodom proširuje i osjetilnu percepciju kompozicija. Naime, pogled promatrača se dinamizira redovima gledateljstva i snažnije fokusira na središte kompozicije u kojoj nas, suprotno očekivanjima, dočekuje mir,



*Drakensberg*  
serija Kolektivni narativi / series Collective Narratives, 2013  
arhivski pigment print / archival pigment print

sabranost i iznad svega tišina; prirodni oblici, za razliku od akcija urbanog predznaka nijemo komuniciraju.

Za seriju foto-kolaža *Hramovi kulture* (2014) koja problematizira javne kulturne i znanstvene institucije autorica objašnjava da predstavlja direktnu i ironičnu transgresiju identiteta institucionalnog aparata kroz reoblikovanje, dekontekstualiziranje i dodavanje novog značenja i svrhe za javnu namjenu. Performativni čin koji uključuje gledateljstvo iz serije *Kolektivni narativi* u ovoj seriji zamijenjen je, dakle, prikazom stanja, mimim seciranjem mikroklimе unutrašnjosti institucije, koja je najčešće preoblikovana prirodnim elementom. Gotovo svi interijeri ove serije snimljeni su frontalno, s uključenim transparentnim ili potpuno otvorenim gornjim dijelom građevine koji propušta mekanu bijelu svjetlost-jedan od glavnih elemenata njihovog nadrealnog aspekta. Kao i u seriji *Kolektivni narativi*, neki foto-kolaži su drugačije koncipirani; primjerice u radu *Vidikovac* osvjetljenje ne dopire odozgo, već iz više izvora, nema traga raslinju ili drugoj vrsti prirodnog elementa, a začudnost se inicira srazom prevladavajuće geometrije ambijenta, scenično osvjetljenih paravana i predimenzioniranog prizora na platnu, koji stvara iluziju interakcije s vanjskim prostorom. Jedan od najsugestivnijih radova iz ove serije *Muzejska biblioteka*, u kojem se vizualno suprotstavlja raster staklenog stropa i knjižnih polica s nepreglednim mnoštvom knjiga i bujnost i organičnost bilja koje zaposjeda središnji dio prikaza, funkcionira i kao začudni prostor budućnosti u kojem se civilizacijsko nasljeđe isprepliće s elementom prirode i kao fina ironija institucionalne prakse. Kontrastom artificijelnog i prirodnog elementa, ispražnjenosti prostora od ljudi / korisnika, ali ponajviše gradacijama svjetlosti (koja je možda, ne

bez ironijskog predznaka i simbol duhovnosti koju bi institucije trebale slijediti), promatraču se nenametljivo nudi iskustvo pojačane percepcije prostora.

Interakciju vanjskog i unutarnjeg prostora kao jedan od postulata moderne arhitekture, Tinja Deman u videoradu *Prebivalište praznine* (2011) dosljedno provodi i proširuje nestvarnom, nadrealnom komponentom. U tišini i sporom izmjenjivanju kadrova, nižu se prizori estetiziranog svijeta bez ljudi u kojima se prožimaju prirodni elementi i nasljeđe moderne arhitekture, bilo odrazima vode na betonskom zidu, snimkama laganog gibanja drveća koje postaje poveznica različitih ambijenata ili eksplicitno nadrealnim prizorima ubrzanog prolaska oblaka u srazu s modernim unutarnjim stepeništem. Kroz taktilno i gotovo erotizirano osjećanje oblika i njihovih promjena pod utjecajem svjetlosti, autorica nam izoštrava osjete, istodobno sustavno omekšavajući granice prostora. Stvoreni ambijenti neobičnih atmosfera funkcioniraju i kao poligon za niz univerzalnih pitanja o odnosu čovjeka prema modernom nasljeđu, urbanom kontekstu, prema svijetu spektakla i rituala, prema prirodi, ali su ponajprije autoričine posvete doživljajima prostora, koje se nepogrešivo percipiraju na intuitivnoj razini.

Rozana Vojvoda



*Muzejska biblioteka / Museum Library*  
serija Hramovi kulture / series Temples of Culture, 2014  
arhivski pigment print / archival pigment print



## SOFTENING THE BORDERS OF SPACE

Although Tanja Deman takes up the issue of the dichotomy between the constructed, the built and nature in her photographic collages, often opposing rational division, linearity, symmetry and functionality to the organic, the luxuriant and the freely distributed, she is in fact systematically engaged on the reconciliation of differences, on softening the borders of space. Everything is just where it should be in these carefully constructed parallel worlds voided of colour, and sometimes of people, but filled with the most diverse levels of lighting and possibilities of reading. Tanja Deman creates non-existent settings, amalgams of a specific atmosphere that, in her own words, is the actual point of departure for these works. The artist's own mental image of experienced or memorised spaces, that at a given moment inevitably make themselves the focus of research, alter and combine in the long-lasting solitary process of creating photographic collages, in which the capacities of modern technologies are combined with intuition and imagination. Tanja Deman, by training a sculptor, initiates looking at her photographic collages on at least two levels, on a perception that does not seek answers and counts on emotional engagement, and also on a rational deconstruction of the depiction in which questions are posed as to what we are looking at, and what it is actually about?

For the series *Collective Narratives* (2013), the artist herself explains that she was interested in different kinds of spectatorship and the architectural settings in which they unfold, and that she was particularly intrigued by the act of ritual in which a large group of people get together

and share their common experience. In this series we are often confronted with uncommon inversions and dramatic shifts in the manner in which the setting is experienced: a classical amphitheatrical hall is dominated by a dense and ramified accumulation of crystals of various shapes lit with stage lighting; a football stadium plays host to a slag-heap, with suggestive associations of cataclysm, situations from SF and catastrophe films; on the theatre platform an outdoor space of dense forest opens up. The drama of the photographic collages of *Collective Narratives* is enhanced by the dimensions and the regular purpose of the setting involved. Some stand out for their calmer and more lyrical charge. In the photographic collage *Drakensberg*, for example, our view is taken into the depths across the figures with their backs turned (the artist herself is included among them), and the mountain chain covered with hazy clouds penetrates a space with cast shadow, a kind of fine tension between illusion and reality is created, between outer and inner, constructed and natural. By inserting the natural element into spaces reserved for and dedicated to some human activity, Tanja Deman creates off-centre, hybrid worlds in which two differing contexts merge. One is the space of the collective act of looking, which presupposes an urban heritage, and the other is the contemplation of nature, which suggests being alone. My opinion is that the artist in this constructed contrast manages not only to soften the borders of spaces and expand the borders of reality, but also manages with a very simply method to enlarge the sensory perception of the compositions. The view-



*Vrt / Garden of Delight*  
serija Hramovi kulture / series Temples of Culture, 2014  
arhivski pigment print / archival pigment print

point of the observer is dynamised by the rows of the viewing public and is more powerfully focused on the centre of the composition in which, in contrast to expectations, we are met by peace, composure and above all else quietness; natural forms, unlike actions marked by urbanity, communicate mutely.

The series of photographic collages *Temples of Culture* (2014) that problematizes public cultural and scientific institutions, the artist says it constitutes a direct and ironical transgression of the identity of the institutional apparatus through re-shaping, decontextualising and adding a new meaning and purpose for public use. The performative act that includes the viewing public from *Collective Narratives* is in this series replaced by the depiction of the situation, a calm dissection of the microclimate of the interior of the institution that is most often reshaped by a natural element. Almost all the interiors of this series are shot frontally, with a transparent or completely open upper part of a building that lets through a soft white light – one of the main elements of their surreal aspect. As in *Collective Narratives*, some of the photographic collages are conceived differently. For example, in the work *Viewpoint*, the lighting does not come from above, but from several sources, and there is no trace of vegetation or other natural elements. The strangeness is initiated by the clash of the prevailing geometry of the interior and stage-lit-screens and an over-sized scene on canvas that creates the illusion of interaction with outside space. One of the most suggestive works from this series is *Museum Library*, in which there is a visual juxtaposition of the glass ceiling grid and the bookshelves with their immense amount of books and the organic lushness of the plants that has occupied the central part of the scene. It functions as a strange space of the future in

which the civilised heritage is intertwined with the element of nature, a fine irony on institutional practice. In the contrast of the artificial and the natural, with the space emptied of users / people, but above all in the gradations of light (which is perhaps not without some ironical suggestion a symbol of spirituality that the institution should follow), the observer is unobtrusively offered an experience of the heightened perception of space.

In the video work *Abode of Vacancy* (2011), Tanja Deman consistently carries out the interaction of external and interior space that is one of the postulates of modern architecture, expanding it with an unrealistic and in fact surreal component. In the silence and the slow alteration of shots, scenes of an aestheticised world devoid of people take place in which natural elements and the heritage of modern architectural are interfused, sometimes by reflections of water on a concrete wall, shots of the slow movements of trees that become a link between the different settings, or by explicitly surreal scenes of the speeded-up passing of clouds confronted with a modern internal staircase. Through the tactile and almost erotical feeling for forms and their changes under the impact of light, the artist sharpens our senses, at the same time systematically softening the borders of spaces. The created settings of uncommon atmospheres function as a proving ground for a series of universal questions about the attitude of people to the modern inheritance, the urban context, the world of spectacle, ritual and nature, but are above all the author's dedications to experiences of space, which are perceived unerringly at the intuitive level.

Rozana Vojvoda



*Projekcija / Screening*  
serija Kolektivni narativi / series Collective Narratives, 2013  
arhivski pigment print / archival pigment print



*Kristali / Crystals*

serija Kolektivni narativi / series Collective Narratives, 2013

arhivski pigment print / archival pigment print



*Arena*  
serija Kolektivni narativi / series Collective Narratives, 2013  
arhivski pigment print / archival pigment print



*Stadion / Stadium*  
serija Kolektivni narativi / series Collective Narratives, 2013  
arhivski pigment print / archival pigment print



*Vidikovac / Viewpoint*  
serija Hramovi kulture / series Temples of Culture, 2014  
arhivski pigment print / archival pigment print





*Voćnjak / Orchard*  
serija Hramovi kulture / series Temples of Culture, 2014  
arhivski pigment print / archival pigment print



*Backstage*  
serija Hramovi kulture / series Temples of Culture, 2014  
arhivski pigment print / archival pigment print



*Dvorana / Geology Hall*  
serija Hramovi kulture / series Temples of Culture, 2014  
arhivski pigment print / archival pigment print



*Prebivalište praznine / Abode of Vacancy, 2011*  
video



*Prebivalište praznine / Abode of Vacancy, 2011*  
video



*Prebivalište praznine / Abode of Vacancy, 2011*  
video



*Prebivališče praznine / Abode of Vacancy, 2011*  
video



*Prebivališče praznine / Abode of Vacancy, 2011*  
video





## BIOGRAFIJA / BIOGRAPHY



Tanja Deman radi u mediju fotografije, fotokolaža, videa i instalacija u javnom prostoru. Rođena je u Splitu. Diplomirala je na Akademiji likovnih umjetnosti u Zagrebu. Sudjelovala je na rezidencijalnom boravku u Nirox Foundation u Johannesburgu, KulturKontakt Austria u Beču, Atelierhaus Salzamt u Linzu, Künstlerhaus Saarbrücken i Oberfalzer Künstlerhaus Schwandorf u Njemačkoj i na studijskom boravku na Indiana University of Pennsylvania u SAD-u. U 2015. godini Tanja Deman je bila pozvana da ostvari fotografsku instalaciju u javnom prostoru pod nazivom *Sommerfreuden* na Ringturm tornju na obali Dunava u središtu Beča.

[www.tanja-deman.com](http://www.tanja-deman.com)

Tanja Deman's works incorporate photography, collage, video and public art. She was born in Split, Croatia. She obtained an BFA and MFA at the Academy of Fine Arts in Zagreb. She was artist in residence in Nirox Foundation in Johannesburg, KulturKontakt Austria in Vienna, Atelierhaus Salzamt, Linz in Austria, Künstlerhaus Saarbrücken and Oberfalzer Künstlerhaus Schwandorf in Germany, and at the study trip at Indiana University of Pennsylvania, USA. In 2015 Tanja was invited to realise a large photographic public art project titled *Sommerfreuden* which presented a wrapping of the Ringturm tower on Danube bank in the city centre of Vienna.

[www.tanja-deman.com](http://www.tanja-deman.com)

## SAMOSTALNE IZLOŽBE / SOLO EXHIBITIONS

- 2015. Ringturm, Vienna, Austria - *Sommerfreuden*
- 2015. De Verkadefabriek, Den Bosch, Netherlands - *Tanja Deman - Photography*
- 2014. Witzhausen Gallery, Amsterdam, Netherlands - *Temples of Culture*
- 2014. Studio Blau, Saarbruecken, Germany- *Abode of Vacancy*
- 2014. AMC Brummelkamp Galerie, Amsterdam, Netherlands - *Topography of Wonder*
- 2013. Apoteka, Vodnjan, Croatia - *Kabinet #2 Tanja Deman - Abode of Vacancy*
- 2012. Galerija MKC / Multimedia Cultural Centre (Gallery MKC), Split, Croatia - *Concrete House*
- 2012. Museo Revoltella, Trieste, Italy - *Deserted Utopia (Deman, Jovanović)*
- 2011. Galerija Siva zona / Gallery Gray Area, Korčula, Croatia - *Abode of Vacancy*
- 2010. Galerija Kranjčar / Gallery Kranjčar, Zagreb, Croatia - *Frenweh*
- 2010. Galerija VN / Gallery VN, Zagreb, Croatia - *Deserted Utopia (Deman, Jovanović)*
- 2010. Galerija MMC Luka / Gallery MMC Luka, Pula, Croatia - *Memories from the Edge of Polis*
- 2008. Galerija Karas / Gallery Karas, Zagreb, Croatia- *Place of Living*
- 2008. Galerija HPB / Gallery HPB, Zagreb, Croatia - *No 222*
- 2006. Galerija Izidor Kršnjavi / Gallery Izidor Kršnjavi, Zagreb, Croatia - *Presence*
- 2004. Podrumi Diklecijanove palače / Diocletian Palace Basements' Gallery, Split, Croatia – *Game\_III/04*
- 2003. Miller Gallery, Indiana, USA - *Game Play*
- 2003. Sprowls Hall, Indiana, USA - *Chess Game*

## SKUPNE IZLOŽBE / GROUP EXHIBITIONS (izbor / selection)

- 2015. Pavillon Carré de Baudouin, Paris, France - *5th Les Nuits Photographiques*
- 2015. Danubiana Meulensteen Art Museum, Bratislava, Slovakia - *3rd Danube Biennale*
- 2015. Museum of African Design, Johannesburg, South Africa - *We see (in) the dark*
- 2015. National Gallery of Macedonia, Mala station, Skopje, Macedonia - *Looking At Nothing*
- 2015. Gallery Atelierhaus Salzamt, Linz, Austria - *Kristalin#18*
- 2015. Ringturm, Vienna, AT- *Croatian Islands - Construction Culture over the Centuries*
- 2015. Collegio Armeno Moorat Raphael / Palazzo Zenobio, Venice, Italy - *Realise & Resist*
- 2015. Muzej suvremene umjetnosti / Museum of Contemporary Art, Zagreb, Croatia - *T-HT Award*
- 2015. Galerija Waldinger / Gallery Waldinger, Osijek, Croatia - *Kabinet, Apoteka*

2014. Context Art Miami, Miami, USA - *presented by Witzenhausen Gallery*
2014. HudPromo Galerie, Odessa, Ukraine - *VIDEONALE on Tour*
2014. Montevideo Bienale, Montevideo, Uruguay - *500 Years of Future, curator Hug Alfons*
2014. HDLU, Zagreb, Croatia - *Inconstancy of Space*
2014. New Dawn, Volkshotel, Amsterdam, Netherlands - *The Folk Revisited*
2014. Galerie Alex Daniels - Reflex, Amsterdam, Netherlands - *Beauty of Darkness II*
2014. SCOPE Basel, Basel, Switzerland - *presented by Witzenhausen Gallery*
2014. KunstRAI, Amsterdam, Netherlands - *presented by Witzenhausen Gallery*
2014. HDLU, Zagreb, Croatia - *Erste Fragmenti 10*
2014. Downtown Fair NYC, New York, USA - *presented by Witzenhausen Gallery*
2013. 38. Splitski Salon / 38<sup>th</sup> Split Salon, Split, Croatia - *curators Blaženka Perica & Janka Vukmir*
2013. Van Krimpen Gallery, Amsterdam, Netherlands - *Deman, Niehaus & Vissers Vorstenbosch*
2013. Salon 91, Cape Town, South Africa - *Home is wherever I'm with you*
2013. Unseen Amsterdam, Amsterdam, Netherlands - *presented by Van Krimpen Gallery*
2013. The Central House of Artists, Moscow, Russia - *VIDEONALE.14 on Tour*
2013. MUNTREF Centro de Arte Contemporáneo, Buenos Aires, Argentina - *Miradas insobornables, curator Hug Alfons*
2013. Muzej suvremene umjetnosti / Museum of Contemporary Art, Zagreb, Croatia - *T-HT Award*
2013. Kunstmuseum Bonn, Bonn, Germany - *VIDEONALE.14*
2013. Pogon Jedinstvo, Zagreb, Croatia - *Picture of Sound II*
2012. Gallery Loft Sévigné, Paris, France - *Pars pro toto*
2012. Unseen Amsterdam, Amsterdam, Netherlands - *presented by Van Krimpen gallery*
2012. HDLU, Zagreb, Croatia - *6th Croatian Prints Triennial*
2011. Plane / Surface, Zagreb, Croatia - *Public art project on billboard*
2011. TENT, Rotterdam, Netherlands - *With One Eye on the Horizon*
2011. Castello de Albertis, Genoa, Italy - *Eyes on Asia and more*
2011. IFFR Rotterdam, Blaak 10 Gallery, Rotterdam, Netherlands - *Cinegraphic / Photomatic*
2011. Art Amsterdam, Amsterdam, Netherlands - *presented by Van Krimpen gallery*
2011. Art Rotterdam, Rotterdam, Netherlands - *presented by Van Krimpen gallery*
2011. Muzej suvremene umjetnosti / Museum of Contemporary Art, Zagreb, Croatia - *T-HT Award*
2010. La Bellevilloise, Paris, France - *Photo off, Salon 2010*
2010. Galerija Galženica / Gallery Galženica, Velika Gorica, Croatia - *Recycle Future!*
2009. Muzej suvremene umjetnosti / Museum of Contemporary Art, Zagreb, Croatia - *Acquisitions 2004-2009*
2009. Frauenmuseum Bonn, Bonn, Germany - *vChange of Perspective*

2009. HDLU, Zagreb, Croatia - *5th Croatian Prints Triennial*
2009. Frieze Projects, London, UK - *Impossible Exchange*
2009. Multimedijalni centar Rovinj / Multimedia Center (MMC), Rovinj, Croatia - *Artexchange 09*
2009. Galerija MKC / Multimedia Cultural Centre (Gallery MKC ), Split, Croatia - *Fields of Memories*
2009. Muzej moderne i suvremene umjetnosti Rijeka / Museum of Modern and Contemporary Art Rijeka, Rijeka, Croatia - *Grenzenlos*
2008. HDLU, Zagreb, Croatia - *T-HT Award*
2008. Muzej moderne i suvremene umjetnosti Rijeka / Museum of Modern and Contemporary Art Rijeka, Mali salon, Rijeka, Croatia - *Novi Fragmenti 5*
2008. Galerija Bačva / Gallery Bačva, HDLU, Zagreb - *Novi Fragmenti 5*
2008. Stadt Galerie Leer Beutel, Regensburg, Germany - *Documenta 2008*
2008. Galerija Galženica / Gallery Galženica, Velika Gorica, Croatia - *FINAL 2008! - Radoslav Putar Award*
2007. AMBER'07, Tobacco Warehouse, Istanbul, Turkey
2007. Galerie ArtPoint, Vienna, Austria - *Kulturkontakt AIR*
2007. Gliptoteka HAZU / Glyptothec, Zagreb, Croatia - *5+*
2007. HDLU, Zagreb, Croatia - *42. Zagreb Saloon*
2007. Galerija Ružić / Gallery Ružić, Slavonski Brod, Croatia - *Land*
2007. Visura aperta, Momian, Croatia
2006. Gliptoteka HAZU / Glyptothec, Zagreb, Croatia - *IX Triennial of Croatian Sculpture*
2006. Stadtraum Gallery, Zoll- und Binnenhafen, Mainz - *Luminale*
2006. Galerija SC / Gallery SC, Zagreb - *Inter(aktiv)*
2005. Galerija Vladimir Nazor / Gallery Vladimir Nazor, Zagreb, Croatia - *Van Maternice*
2005. Crkva Sv. Ilije na Meraji / Church of St. Elias on Meraja, Vinkovci, Croatia - *Land*
2003. Miller Gallery, Indiana, USA - *Running with Scissors*
2003. Collection Clara Engelman-Ost, Montevideo, Uruguay - *Die kleine Spionin*
2003. HDLU, Zagreb, Croatia - *Die kleine Spionin*
2001. Galerija MKC / Multimedia Cultural Centre (Gallery MKC), Split, Croatia - *Ekscentar*

## POPIS IZLOŽAKA / LIST OF EXHIBITS:

1. *Prebivalište praznine*, 2011, video  
*Abode of Vacancy*, 2011, video  
6' 55", loop
2. *Projekcija*, serija Kolektivni narativi, 2012,  
arhivski pigment print  
*Screening*, series Collective Narratives,  
2012, archival pigment print  
135 x 90 cm
3. *Teatar*, serija Kolektivni narativi, 2013,  
arhivski pigment print,  
*Theatre*, series Collective Narratives,  
2013, archival pigment print  
120 x 105 cm
4. *Stadion*, serija Kolektivni narativi, 2013,  
arhivski pigment print  
*Stadium*, series Collective Narratives,  
2013, archival pigment print  
135 x 90 cm
5. *Arena*, serija Kolektivni narativi, 2013,  
arhivski pigment print  
*Arena*, series Collective Narratives, 2013,  
archival pigment print  
135 x 85 cm
6. *Kristali*, serija Kolektivni narativi, 2013,  
arhivski pigment print  
*Crystals*, series Collective Narratives,  
2013, archival pigment print  
135 x 85 cm
7. *Drakensberg*, serija Kolektivni narativi,  
2013, arhivski pigment print  
*Drakensberg*, series Collective Narratives,  
2013, archival pigment print  
135 x 90 cm
8. *Muzejska biblioteka*, serija Hramovi  
kulture, 2014, arhivski pigment print  
*Museum Library*, series Temples of  
Culture, 2014, archival pigment print  
145 x 100 cm
9. *Vrt*, serija Hramovi kulture, 2014, arhivski  
pigment print  
*Garden of Delight*, series Temples of  
Culture, 2014, archival pigment print  
145 x 113 cm
10. *Backstage*, serija Hramovi kulture, 2014,  
arhivski pigment print  
*Backstage*, series Temples of Culture,  
2014, archival pigment print  
145 x 95 cm
11. *Dvorana*, serija Hramovi kulture, 2014,  
arhivski pigment print  
*Geology Hall*, series Temples of Culture,  
2014, archival pigment print  
145 x 95 cm
12. *Voćnjak*, serija Hramovi kulture, 2014,  
arhivski pigment print  
*Orchard*, series Temples of Culture, 2014,  
archival pigment print  
125 x 115 cm
13. *Vidikovac*, serija Hramovi kulture, 2014,  
arhivski pigment print  
*Viewpoint*, series Temples of Culture,  
2014, archival pigment print  
145 x 100 cm

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