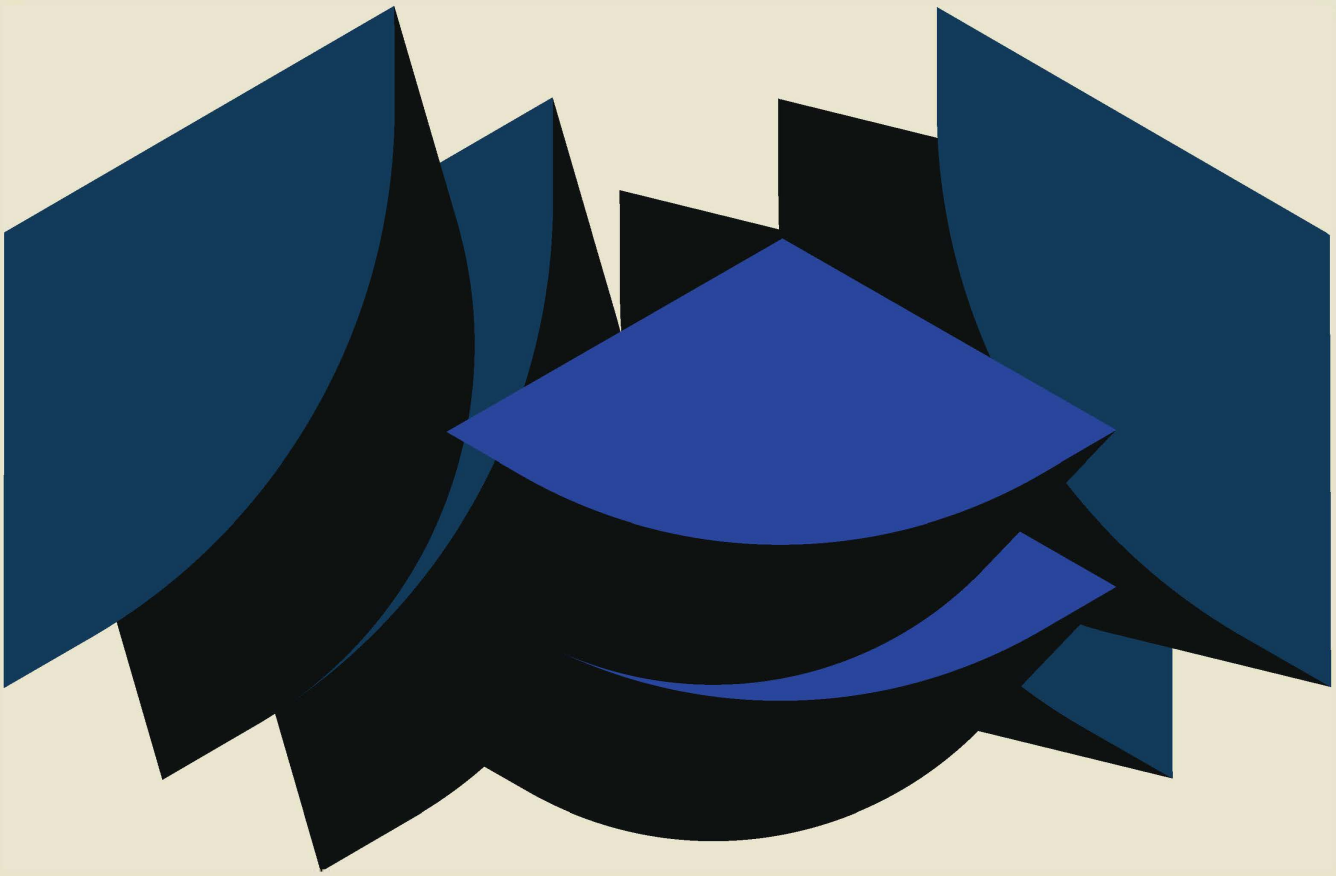
XV. TRIJENALE HRVATSKOGA KIPARSTVA



THE 15th TRIENNIAL OF CROATIAN SCULPTURE

XV. TRIJENALE HRVATSKOGA KIPARSTVA

Muzej suvremene umjetnosti
25.11.2025. - 1.2.2026.

THE 15th TRIENNIAL OF CROATIAN SCULPTURE

Museum of Contemporary Art
25 November 2025 - 1 February 2026

HRVATSKA AKADEMIJA ZNANOSTI I UMJETNOSTI
GLIPTOTEKA

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XV. TRIJENALE HRVATSKOGA KIPARSTVA/
THE 15th TRIENNIAL OF CROATIAN SCULPTURE

Organizator/ Organizer:
Gliptoteka Hrvatske akademije znanosti i umjetnosti/
Glyptotheque of the Croatian Academy of Sciences and Arts

Suorganizator/ Co-organizer:
Muzej suvremene umjetnosti (MSU) /
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UVODNA RIJEČ / FOREWORD

Andrea Šimunić

XV. TRIJENALE HRVATSKOGA KIPARSTVA

Trijenale hrvatskoga kiparstva pokrenula je davne 1982. Gliptoteka Hrvatske akademije znanosti i umjetnosti kako bi prezentirala suvremena kiparska ostvarenja prateći pritom heterogenost u stilskome i tematskome pristupu umjetnika svih generacija te likovnih rukopisa u različitim materijalima. medijima i tehnikama. Izlagani radovi tijekom proteklih četrnaest trijenala dali su nam pregled razvoja i promjena na području hrvatskoga kiparstva s nadom da smo na taj način potaknuli domaću kiparsku produkciju.

Protekle trijenalne izložbe imale su različite muzeološke pristupe i koncepte. usklađene s razvojem muzeoloških praksi u postavima. ali i dalekosežnije, uvođenjem nagrada za najboije izložene radove te ukijučivanjem pratećih programa radi boije interakcije s publikom kako bi se izložena djela približila publici, a aktualne teme akcentuirale. Uhodani koncept primijenjen je i na XV. izdanju *Trijenala,* pa se tako samostalnom izložbom predstavio Loren Živković Kuijiš, dobitnik Velike nagrade prethodnoga, *XIV trijenala.* Kao bitna sastavnica u predstavijanju *Trijenala* i rada suvremenih umjetnika jest i dodjela nagrada. Naime, najboije ocijenjeni izloženi radovi nagrađeni su jednom od sijedećih nagrada: Velikom nagradom *Trijenala* i trima jednakovrijednim nagradama koje dodjeijuje Gliptoteka, zatim Nagradom Hrvatske sekcije Međunarodnog udruženja likovnih kritičara - AICA-a, Nagradom Goranske kiparske radionice Lokve te posebnom Nagradom Ljevaonice Ujević. Uz predstavijanje radova ukijučene su i radionice za djecu i građanstvo te razgovori s umjetnicima.

TRIJENALE U OKOLNOSTIMA OBNOVE

I dok je *Trijenale hrvatskoga kiparstva* već tradicionalno prepoznatijiv projekt Gliptoteke, ovogodišnje XV po redu izdanje napušta jedinstveni prostor matične mu Gliptoteke zbog obnove, stoga se izložba ove godine odvija u suradnji s Muzejom suvremene umjetnosti u Zagrebu. Time se izložbena aktivnost održava i u okolnostima izmještenosti, a u javnosti se evocira memorija na Gliptoteku, od upečatijivoga industrijskoga građevinskog korpusa istkanog opekom do stalnog postava usmjerenog na skulpturu, a posebno na intenzivnu izložbenu aktivnost. Nežeijenim prekidom izložbene djelatnosti te sada jedino mogućim radom u drugim muzejska-galerijskim prostorima poput Muzeja suvremene umjetnosti. posudbama umjetnina za izložbene projekte drugih muzeja i galerija diijem Hrvatske te virtualnim izložbama nastojimo održati kontinuitet našeg rada, a posjetiteije podsjećati na vrijednost Gliptoteke u hrvatskome kulturnom prostoru.

Izbor radova *Trijenala* odgovorno i kritički provodi ocjenjivački sud sastavijen od uglednih umjetnika - kipara i povjesničara umjetnosti čiji se sastav bira uoči svakoga *Trijenala.* To je zalog za izbor ponajboijih predstavnika suvremene hrvatske kiparske scene.

THE 15th TRIENNIAL OF CROATIAN SCULPTURE

Back in 1982, the Glyptotheque of the Croatian Academy of Sciences and Arts launched the idea of sculpture triennials with the aim of presenting contemporary sculptural creations, respecting thereby heterogeneity in the style- and topic-related approaches of artists of all generations, and visual artworks created using variaus materials, media and techniques. The pieces of art exhibited in the previous faurteen Triennials have offered us a survey of the development and changes taken place in the field of the Croatian art of sculpture. We hope to have thereby stimulated the domestic sculptural production.

Previous triennial exhibitions chose various museological approaches and concepts, not only in harmony with the development of museological practices applied in the displays, but also more far-fetching - by introducing awards far the best artworks and by adding accompanying programmes with the aim of achieving better interaction with the audience in order to familiarize them with the pieces of art as much as possible, whilst accentuating the pressing topics. This run-in concept was used in the 15th Triennial in farm of a solo show by Loren Živković Kuijiš, holder of the Grand Prix of the last Croatian Sculpture Triennial. One of the key components of our Triennials and contemporary oeuvres is awarding prizes. The exhibited artworks that were best rated were awarded one of the fallowing: the Grand Prix of the Triennial and three ex aequo prizes awarded by the Glyptotheque; a Prize of the Croatian Section of AICA; the Prize of the Goran Sculpture Workshope of Lokve; and a special Ujević Foundry Prize. Accompanying activities included workshops far children and adults, as well as talks with the artists.

THE TRIENNIAL IN THE CIRCUMSTANCES OF RESTORATION

This year's 15th Croatian Sculpture Triennial - traditional and recognizable project of the Glyptotheque - has left its unique hame venue due to restoration. Hence, this time, the exhibition has been organized together with the Museum of Contemporary Art in Zagreb. The exhibition-related activity is held in the circumstances of relocation, evoking thereby among the public memories ofthe Glyptotheque - from a signature industrialedifice built in bricks to a permanent sculptural display, and particularly memories of its intensive exhibition-related activity. Due to the unwelcome interruption of operation, we attempt to retain the continuity of our operation and keep reminding the audience of the importance of the Glyptotheque far the Croatian culture through operating in the only possible fashion - in other museums and galleries, such as the Museum ofContemporary Art; loans of artworks far projects conducted by other museums and galleries across Croatia; and virtual exhibitions.

Befare everyTriennial. a highly responsible and

Članovi ovogodišnjega ocjenjivačkog suda za odabir radova i nagrada *XV trijenala hrvatskoga kiparstva* bili su akademik Zlatan Vrkljan, voditelj Gliptoteke HAZU, dr. se. Martina Munivrana, muzejska savjetnica u Muzeju suvremene umjetnosti, doc. art. Nika Radić, akademska kiparica, red. prof. art. Loren Živković Kuljiš, akademski kipar, i Tihana Boban, viša kustosica u Gliptoteci HAZU.

Ocjenjivačkom sudu povjerena je zahtjevna uloga pregleda, sagledavanja i valorizacije više od 400 zaprimljenih radova od 243 autora. Odradio je ,,lavovski" posao izabravši sedamdeset i tri umjetnička rada. Odgovornim izborom radova povjerenstvo je uspjelo postići da izabrani umjetnici i njihova djela, međusobno različita na mnogo načina - instalacije, objekti u prostoru, multimedijska djela (videouradci i projekcije), holografi, grafike i fotografije korištene kao pomoćni medij za trodimenzionalni prikaz i brojem najskromniji dio, skulpture u klasičnom smislu - dostojno prezentiraju suvremeno hrvatsko kiparstvo.

I upravo različitost u izboru tema, osobito materijala, čiji izbor i primjena u oblikovnom i tehnološkom smislu nadilaze našu maštu i očekivanja, te novih i sve inovativnijih medija kao i usmjerenost na raznolike prostorne intervencije dovodi nas do propitkivanja odnosa prema tradicionalnomu kiparstvu i uvodi u svijet trodimenzionalne umjetnosti. Mišljenja smo da ova trijenalna izložba potvrđuje fluktuaciju umjetničkih praksi, a prisutnost međusobno generacijski udaljenih umjetnika, od posve mladih, dvadesetogodišnjaka koji tek traže svoje mjesto na domaćoj i inozemnoj kiparskoj sceni do afirmiranih kipara pruža mogućnost sagledavanja različitih pristupa i aspekata recentnoga kiparstva. Ako tomu pridodamo angažiranost i usmjerenost prema suvremenim društvenim i općeljudskim pitanjima i pokušaju propitkivanja i ukazivanja na njihovu pojavnost, tada zaključujemo da je to poslanje umjetnosti u suvremenom društvu.

Velik odaziv umjetnika na natječaj *XV trijenala* daje nadu da je *Trijenale hrvatskoga kiparstva* prepoznato kao manifestacija vrijedna sudjelovanja, kao manifestacija koja osnažuje svijest o specifičnosti suvremenoga kiparskog stvaralaštva.

critical Prize Awarding Committee consisting of distinguished artists - sculptors and art historians - is elected and entrusted with the selection of artworks for the upcoming exhibition. Thereby, the selection of the finest representatives of the Croatian contemporary sculptural scene is ensured.

The members of the Prize Awarding Committee for the selection of artworks and the prizes at the 15th Croatian Sculpture Triennial were the following: Zlatan Vrkljan, F.C.A., head of the Glyptotheque of the Croatian Academy of Sciences and Arts; Ose Martina Munivrana, museum advisor at the Museum of Contemporary Art Nika Radić, academy-trained sculptor; Loren Živković Kuljiš, academy-trained sculptor; and Tihana Boban, senior curator at the Glyptotheque of the Croatian Academy of Sciences and Arts.

The Prize Awarding Committee encountered a highly demanding task of reviewing, analysing and valorising over 400 artworks created by 243 authors. The Committee selected seventy-three pieces of art, having thereby carried out a *lion's share* of the work. Deciding responsibly, it succeeded in achieving the set aim: for the selected artists and their artworks, diverse in many facets - installations, objects in space, multimedia pieces (videos and projections), holograms, prints and photographs used as an accessory medium for three-dimensional presentation, and sculpture in the classical sense (outnumbered by other pieces of artl - to offer a worthily presentation of the Croatian contemporary art of sculpture.

Diversity in the selection of topics, and in particular materials - the choice and application of which surpass in the formative and technological sense our imagination and our expectations, and of new and ever more innovative media, as well as orientation towards various spatial interventions has brought us to the point of questioning our relationship towards traditional sculpture and entering the world of three-dimensional art. We believe that this triennial exhibition confirms the fluctuation of art practices, while the presence of different generations of artists - from the youth in their twenties, who are still searching for their place on the national and international sculptural scene, to renowned sculptors - enables us to analyse various approaches to and aspects of the recent sculptural creation. Engagement in and orientation towards contemporary social and universal human questions, and the attempt to question and indicate to their presence leads us to the conclusion that this indeed is the true mission of art in the present-day society.

Considerable response of artists to the contest for the 15th Croatian Sculpture Triennial proved that this manifestation is worth participating in, being a forum for reinforcing the consciousness of the specific qualities of contemporary sculptural creation.



XV. TRIJENALE HRVATSKOGA KIPARSTVA

Martina Munivrana

THE 15th TRIENNIAL OF CROATIAN SCULPTURE

Martina Munivrana

Izložba >N. trijenala hrvatskoga kiparstva, kao i proces žiriranja, nastavak je kontinuiranog djelovanja i organizacije ove iznimno značajne manifestacije koja se uvijek s nestrpUenjem iščekuje jer predstavUa najboUe od produkcije u zadanom mediju u protekle tri godine. Ovogodišnje izdanje obiUeženo je cjelovitim procesom izmještenosti izložbe, nastavUajući kontinuitet u predstavUanju umjetničkih praksi koje se odmiču od tradicionalnih formi skulpture prema interdisciplinarnim i hibridnim medijskim istraživanjima. To ne upućuje na gubitak identiteta medija, već na njegovo proširenje u kojem se skulptura redefinira interdisciplinarnim i kontekstualnim pristupima. Hibridnost se ne očituje samo na razini medija, već i u tematskim i konceptualnim pristupima umjetnica i umjetnika, koji se kreću između osobnih i kolektivnih iskustava, lokalnih i globalnih konteksta, povijesnih referenci i suvremenih društvenih pitanja.

Promjena mjesta održavanja ponajviše je obiUežilo >N. trijenale hrvatskoga kiparstva. Izložba je prvi put u cijelosti izmještena iz prostora za koji je inicijalna bila koncipirana za drukčiju prostornu situaciju, u izlagački prostor Muzeja suvremene umjetnosti. Privremeno cjelovita izmještanje iz prostora koji skulpturu veže za njezin povijesni kontekst i materijalnost u drugi izlagački prostor, prostor Muzeja suvremene umjetnosti - „živo mjesto stvaranja, izlaganja, interpretiranja i čuvanja suvremene umjetnosti u svim njezinim pojavnostima", koji svojim programima podržava interdisciplinarnost i medijsku fluidnost, sa sobom nosi i određenu simboliku. Izmještanje, odnosno prijenos iz ustaUenog trajnog

The exhibition of the 15th Triennial of Croatian Sculpture, as well as the process of judging, is a follow-up to continuous activity and organisation of this extremely significant event which is always eagerly expected since it presents the best productions in the specified medium in the past three years. This year's edition has been marked by the integral process of the exhibition's displacement, maintaining the continuity in presenting artistic practices that move away from the traditional forms of sculpture towards interdisciplinary and hybrid media research. This does nat indicate a loss of the medium's identity, but rather its expansion in which the sculpture is redefined with interdisciplinary and contextual approaches. The hybridity is manifested nat only at the level of the medium, but also in the artists' thematic and conceptual approaches, which move between personal and collective experiences, local and global contexts, historical references, and contemporary social issues.

The change in the venue marked the 15th Triennial of Croatian Sculpture the most. Far the first time, the exhibition has been completely displaced from the space far which it was initially conceived and into a different spatial situation, the exhibition space of the Museum of Contemporary Art. The temporary complete displacement from the space binding the sculpture to its historic context and materiality into another exhibition space, that of the Museum of Contemporary Art - "a lively place of creation, exhibition, interpretation and preservation of contemporary art in all of its forms,"



okvira u novi prostorni i kontekstualni okvir, omogućilo je i veći broj radova na jednom mjestu, što je pridonijelo cjelovitosti te istodobno otvorilo mogućnost nove percepcije izloženih radova u odnosu na novi prostorni kontekst. Arhitektura novog izlagačkog prostora pritom uspostavUa nove odnose između radova i prostora i njegova značenja, oblikujući i omogućujući drukčiju percepciju izložbe, koja je u prijašnjim izdanjima tražila aktivniju participaciju publike zbog izmještenosti izložbe na više lokacija.

I ovo Trijenale, kao i prethodna, upućuju na promjenu u pristupu mediju skulpture, koja se u suvremenoj praksi pokazuje podložnom transformacijama i preplitanjima s drugim medijima. Takva hibridnost nije novost u teoriji suvremene umjetnosti: već 1979. povjesničarka umjetnosti Rosalind Krauss u eseju *Sculpture in the Expanded Field* redefinira skulpturu kao otvoreno poUe prostornih odnosa, oslobađajući je fiksnog medija i stabilnog mjesta. Trijenale hrvatskoga kiparstva od svojeg osnutka 1982. slijedi taj koncept te omogućuje predstavUanje radova umjetnika i njihova „snalaženja" u mediju koji, prema Krauss, postaje „pozicija u logičkom poUu, a ne privilegirani centralni objekt". Svojevrsni sinkronicitet u smislu promjene paradigme medija skulpture i osnivanja Trijenala dovodi do zakUučka o relevantnosti izložbe kao njezina pokazateUa stanja suvremene umjetničke scene u tom mediju.

Ovogodišnje izdanje Trijenala hrvatskog kiparstva zadržava navedeni kontinuitet te pokazuje kako skulptura i daUe funkcionira kao otvoreno, fleksibilna poUe eksperimenta. Izabrani radovi ovogodišnje izložbe nanovo svjedoče o raznolikim pristupima, spajajući tradicionalne kiparske materijale s novim tehnologijama i interdisciplinarnim strategijama. Ujedno ističe spremnost autora da zakorače u nova poUa djelovanja eksperimentirajući s tehnologijama i materijalima, u procese u kojima djelovanje nije samo dvostrani odnos umjetnika i materijala, već ukUučuje i druge suradnike u procesu produkcije, čime se otvara poUe neizvjesnosti u pogledu stabilnosti i postojanosti prirode rada.

O velikom interesu umjetnika svjedoče mnogobrojne prijave, što je ovogodišnjem ocjenjivačkom žiriju bio veliki izazov u odabiru radova. Žirije, u procesu selekcije, balansirao između inovativnih pristupa, kvalitete izvedbe i reprezentativnosti različitih medija, materijala i konceptualnih strategija, osiguravajući da izložba reflektira kako tradiciju, tako i aktualne tendencije u hrvatskom kiparstvu. Od 247 prijavUenih autora, odabrana je 73 rada koja najboUe predstavUaju produkciju posUednje tri godine, a prostornim i kustoskim postavom izložba je omogućila sagledavanje suvremene umjetničke produkcije kao „proširenog poUa", u kojem radovi, prostor i institucionalni okviri djeluju kao međusobno povezani elementi. Odabrani radovi u svojoj raznolikosti pokazuju vitalnost i pluralnost suvremene umjetničke produkcije, različite generacije autorica i autora te širok spektar pristupa i strategija koje oblikuju današnju umjetničku scenu.

which supports with its programmes interdisciplinarity and media fluidity, also implies a certain kind of symbolism. The displacement, i.e., the transfer from an established permanent framework into a new and contextual one, also enabled a larger number of works at one place, which contributed to the integrity and simultaneously opened up the possibility of new perception of the exhibited works in relation to the new spatial context. The architecture of the new exhibition space thereby establishes new relations between the works, the space and the latter's meaning, forming and enabling a different perception of the exhibition that sought in its previous editions a more active audience participation due to the exhibition's dislocation at multiple locations.

Just like the previous ones, this Triennial also indicates a change in the approach to the medium of sculpture, which is manifested in contemporary practice as being subject to transformation and intertwining with other media. Such hybridity is nothing new in contemporary art theory: as early as 1979, in the essay *Sculpture in the Expanded Field,* art historian Rosalind Krauss redefined sculpture as an open field of spatial relations, releasing it from a fixed medium and a stable place. Since its founding in 1982, the Triennial of Croatian Sculpture has been following this concept. enabling the presentation of the artists' works and their "coping" in the medium which, according to Krauss, becomes a position in the logical field, and nat a privileged central object. A kind of synchronicity, in the sense of the change in paradigm ofthe medium of sculpture and the founding of the Triennial, leads to the conclusion on the exhibition's relevance as its indicator of the state of the contemporary art scene in this medium.

This year's edition of the Triennial of Croatian Sculpture retains the aforementioned continuity and shows that sculpture still functions as an open, flexible field of experiment. The selected works of this year's exhibition testify anew ofthe diverse approaches, merging traditional sculptural materials with new technologies and interdisciplinary strategies. This also accentuates the authors' willingness to step into new fields of action by experimenting with technologies and materials, into processes in which action is nat merely a two-sided relationship between the author and the material. but also includes other collaborators in the process of production, which opens up a field of uncertainty as regards stability and consistency ofthe work's nature.

Numerous applications testify of the great interest of artists, which presented a major challenge to this year's jury in selecting the works. In the selection process, the jury balanced between innovative approaches, the quality of execution, and the representativity of different media, materials and conceptual strategies, ensuring that the exhibition reflects both the tradition and the topical tendencies in Croatian sculpture. Out of 247 submitted works, 73 of them were selected as best representing the production in the last three years: with its spatial and curatorial design, the





Izbor tema ovogodišnjeg Trijenala ponovno je raznolik, paje teško izdvojiti dominantne teme ili smjerove koji bi radove mogli smjestiti u homogen i jasno definiran tematski okvir. Upravo ta izražena heterogenost formalnih pristupa jedno je od najvažnijih obiUežja ovoga izdanja, ukazujući na konvergenciju oko nekoliko kUučnih područja suvremene prakse. U nastavku teksta naznačuju se teme koje su pri žiriranju, tijekom analize radova, ,,iskočile" još u početnoj fazi rada na izložbi. Stoga ovaj tekst ne pretendira na analizu svih izloženih radova, već nastoji mapirati kUučne tematske i formalne tendencije na odabranim primjerima koji ih artikuliraju i objašnjavaju.

U pojedinim radovima snažno je obiUežena tema tijela, ali ne u klasičnoj formi, već se tijelo tretira kao prostor napetosti, memorije, ranjivosti i kritike. Ono se pojavUuje fragmenti rano kao trag, otisak, membrana, posredno prisutno u pojedinim elementima koji upućuju na odsutnost tjelesne prisutnosti, odnosno kao simbolički nositeU unutarnjih stanja. Radovi često tretiraju tijelo kao mjesto zadržane reakcije, a ne ekspresije, tijelo koje pamti, koje je obli kovano vanjskim pritiscima, tijelo koje reagira. Skulptura se pritom udaUava od reprezentacije i postaje plod fizičkog ili emocionalnog procesa. Antonija Balić, Matija Čop, Petra Dinjaški Petrović koriste se različitim materijalima kao metaforom tijela koje upija, briše i iscjeUuje, koje tretira emociju i traumu kao fizičko taloženje koje može biti ritualno otpušteno, kao metaforu upisa emocionalnih zapisa. Ivan Fijolić autoironično tematizira vlastito tijelo u odnosu na moć,

exhibition enabled the perception of contemporary artistic production as an "expanded field" in which the works, the space and the institutional frameworks operate as mutually connected elements. The selected works show in their diversity the vitality and plurality of contemporary artistic production, the different generations of artists, and the wide spectrum of approaches and strategies that shape the present-day art scene.

The selection of topics of this year's Triennial is also diverse; therefore, it is difficult to single aut the dominant topics or currents that could position the works into a homogenous or clearly defined thematic framework. It is exactly this pronounced heterogeneity of formal approaches that is one of the most important features of this edition, indicating the convergence around several key areas of artistic practice. The text below lists the topics which "turned up" atjudging, during the analysis of the works, as early as during the initial phase of work on the exhibition. Therefore, this text does nat aspire to analyse all works exhibited, but rather seeks to map key thematic and formal tendencies on select examples that articulate and elaborate them.

Certain works are strongly marked by the subject of the body, albeit nat in its classic form; rather, the body is treated as the space of tension, memory, vulnerability, and critique. It appears fragmentarily as a trace, an imprint, a membrane, as indirectly present in certain elements indicating the absence of corporeal presence, i.e., as a symbolic bearer of internal states. The works often treat the body as the site of reserved



pogled i kontrolu te ga istovremeno izlaže i relativizira. Karlo Klen predstavUa hiperealistično tijelo, precizna realistična obrada ne služi iluziji. već pojačavanju osjećaja prisutnosti i identifikacije, pri čemu tijelo postaje simbol kolektivnog iskustva i egzistencijalne neizvjesnosti.

Značajan broj radova predstavUenih na ovogodišnjem Trijenalu ne usmjerava se na stvaranje dovršenih, zatvorenih objekata, već naglasak stavUa na sam proces, promjenjivost kroz vrijeme i stanje „između". Takav pristup unosi u fokus temu procesualnosti putem koje su transformacija i nestabilnost forme kUučni elementi suvremenog kiparskog izraza. U mnogim radovima forma postoji u napetom odnosu materijala i sile koja na njega djeluje, stvarajući osjećaj nestabilnosti i neizvjesnosti. Ta dinamika ne odražava samo materijalnu dimenziju, već i aktualni društveni trenutak obiUežen krizom i nesigurnošću. Medij skulpture time postaje medij kojim se reflektira suvremeni osjećaj promjenjivosti. prilagodbe i stalne transformacije, dok istovremeno otvara prostor za promišUanje o prirodi umjetničkog djela kao neprestanom procesu, a ne fiksnoj točki u vremenu. U radu Vladimira Novaka proces postaje srž skulpture: forma se neprestano mijenja kroz odnos svjetlosti. vode i prostora, čime se percepcija svakodnevnih, gotovo nevidUivih pojava stavUa u središte umjetničkog iskustva, čime se umjetnički rad ostvaruje kao vremenski uvjetovan događaj, a ne kao stabilan, monumentalan objekt. Pojedini umjetnici snažno naglašavaju procesualnost i istraživanje materijalnosti kao kUučne odrednice suvremenog kiparskog izraza. Medu njima,

reaction instead of expression, as the body which remembers, which is formed by external pressures, as the body which reacts. The sculpture thereby moves away from representation and becomes the fruit of the physical or emotional process. Antonija Balić, Matija Čop, Petra Dinjaški Petrović use different materials as the metaphor far the bodywhich absorbs, erases and heals, which treats emotions and trauma as physical sedimentation that can be released ritually, as a metaphor far inscribing emotional records. Ivan Fiolić self-ironically thematises his own body in relation to power, view and control. exhibiting it and relativising it at the same time. Karlo Klen presents a hyper-realistic body; the precise realist processing does nat serve an illusion, but rather the intensifying of the feeling of presence and identification, whereby the body becomes the symbol of collective experience and existential uncertainty.

A significant number ofworks presented at this year's Triennial are nat directed at creating complete, enclosed objects, but rather puts an emphasis on the process itself, the variability over time and the state "between." Such approach brings into focus the topic of processuality, through which the transformation and instability of form are the key elements of contemporary sculptural expression. In many works, the form exists ina tense relationship between the materialand the force acting thereupon, creating a sense of instability and uncertainty. Such dynamics reflects nat only the material dimension, but also the topical social moment marked by crisis and uncertainty. The medi um of sculp-







Miran Blažek pristupa skulpturi kao rezultatu procesa, u kojem djelo nastaje dinamičnim razvojem, a konačan oblik proizlazi iz niza transformacija i odluka tijekom stvaranja. Alem Korkut usmjerava svoju pažnju na ispitivanje svojstava materijala, pri čemu se u njegovim radovima osjeća atmosfera propadanja - materijal postaje nositeU vremena i promjene, evocira osjećaj prolaznosti i dekadencije. Marija Josipović bavi se procesualnim izmještanjem medija skulpture, razmatrajući granice i mogućnosti medija eksperimentiranjem s njegovom pozicijom i funkcijom. S druge strane, Luka Kirin otvara prostor neuspjeha kao strukturu, pri čemu neuspjeh nije shvaćen kao kraj ili poraz, već kao konstruktivan element koji oblikuje strukturu djela.

Dio radova usmjeren je na kritičko propitivanje koje se usmjerava na političke, ideološke i socijalne sustave te na sustave vrijednosti koji oblikuju suvremeno društvo. Istraživanjem navedenih tema skulptura postaje sredstvo za razotkrivanje i problematiziranje sustava moći, političkih i ideoloških sustava, birokracije, tržišnih mehanizama, automatizacije te institucionalnih okvira koji određuju logiku učinkovitosti. U tom kontekstu, umjetnička djela često preuzimaju različite jezike svakodnevice ne bi li ironijom i subverzijom taj jezik preobrazili, funkcionalno pretvaraju u besmislena, a ozbiUno u apsurdna. Takvim pristupom, osim što reflektiraju izazove današnjeg društva, radovi aktivno sudjeluju u njihovu razotkrivanju, otvarajući prostor za promišUanje o ulozi umjetnosti u kontekstu sveprisutne instrumentalizacije i standardizacije procesa i vrijednosti.

Kritičko propitivanje političkih i ideoloških sustava produbUuje se u prostornoj instalaciji Ane Mušćet, koja rat promišUa ne kao iznimno stanje, već kao ritualizirani i ponavUajući model nasiUa ugrađen u strukture prostora i društvenih odnosa, propitujući spektakl konflikta i mogućnost susreta izvan ustaUenih obrazaca nasiUa.

Matija Plavčić i Viktor Popović u svojim radovima kritički propituju sustave i način na koji oblikuju percepciju i vrijednost u društvu, koristeći se različitim medijima za aktivno ukUučivanje promatrača u proces refleksije. Radovi Dine Bićanića i Jelene Bogdanić primjerice propituju svakodnevne sustave vrijednosti, rada i tehnologije, ukUučujući promatrača u kritičku refleksiju o novcu i konzumerizmu. Daniel Kovač konceptom dezerterstva kao metaforom ukazuje na povlačenja pojedinca iz sustava besmislenih zadataka i zloupotrebe ideala, istražujući napetost između težnje za autentičnom slobodom i kapitaliziranog otpora u suvremenom društvu. Lucija Marin pak se koristi administrativnim dokumentom potrošačkog sustava kao *ready-made*, čime osobni arhiv postaje sredstvo kritike ekonomije potrošnje, optimizacije i digitalne racionalizacije pamćenja. Neonska skulptura Renate PoUak frazom „Ljubav je politika. Politika je Uubav." propituje moć, odgovornost i solidarnost u suvremenom društvu, pozivajući na aktivnu brigu i kritički odnos prema političkim i društvenim strukturama.

Kristian Kožul putem povijesnog narativa SeUačke bune propituje društvene i političke mehanizme, koristi se

ture thereby becomes the medium used to reflect the contemporary sense ofvariability, adjustment and constant transformation, while simultaneously opening up the space for deliberating on the nature of an artwork as an ongoing process instead of a fixed point in time. In the work by Vladimir Novak, the process becomes the sculpture's essence: the form changes continuously through the relationship between light, water and space, whereby the perception of everyday, nearly invisible phaenomena is placed in the centre of the artistic experience, with which the artwork is actualised as a temporally conditioned event instead of a stable, monumental object. Some of the artists strongly emphasise the processuality and the study of materiality as the key determinants of contemporary artistic expression. One of them, Miran Blažek, approaches sculpture as the result of the process, in which the work is created ina dynamic development. while its final form arises from a series of transformations and decisions during the creation. Alem Korkut directs his attention to examining the properties of the material. whereby his works emanate an atmosphere of deterioration - the material becomes the bearer of time and change, it evokes the sense of transience and decadence. Marija Josipović engages in the processual dislocation of the medium of sculpture, reflecting on the limitations and possibilities of the medium by experimenting with its position and function. On the other hand, Luka Kirin opens up the space of failure as a structure, whereby failure is not perceived as an end or defeat, but rather as a constructive element forming the structure of the work.

A portion of the works is aimed at critical challenging directed at political, ideological and social systems, as well as the systems of values forming the contemporary society. By exploring the aforementioned topics, sculpture becomes a means for exposing and problematising the systems of power, the political and ideological systems, the bureaucracy, the market mechanisms, the automatization, and the institutional frameworks that determine the logic of efficiency. In this context. the artworks often overtake different idioms of everyday life so as to transform this idiom with irony and subversion, changing the functional into the pointless and the serious into the absurd. With such approach- apart from reflecting the challenges oftoday's society- the works actively participate in their exposure, opening up space for deliberating on the role of art in the context of the omnipresent instrumentalization and standardisation of processes and values.

The critical challenging of political and ideological systems is deepened in the spatial installation by Ana Mušćet. who deliberates on war not as an exceptional situation, but rather as a ritualised and repeating model of violence built into the structures of space and social relations, questioning the spectacle of conflict and the possibility of meeting beyond the preestablished patterns of violence.

In theirworks, Matija Plavčić and Viktor Popović critically









groteskom i karikaturalnim pretjerivanjem te komentira suvremene društvene i ideološke fenomene.

ZanimUivost ovogodišnjeg Trijenala također su radovi koji se referiraju na svakodnevicu, humor, igru i koji aktivno ukUučuju gledateUe njihovom participacijom. Publika nije samo promatrač, već aktivni sudionik u potpunoj realizaciji rada kretanjem, dodirom ili zvukom. Time skulptura kao medij poprima višeznačnost u smislu probijanja prostora skulpture u događaj. Radovi žeUka BeUana, Alexa Brajkovića, Đanina Božića, Natalije Škalić, Vitra Drinkovića i Luke Kirina naglašavaju participaciju publike i interaktivnost. pri čemu posjetiteUi aktivno oblikuju iskustvo kroz igru, kretanje i prisutnost. pretvarajući izložbeni prostor u dinamičan, taktilan i reagirajući sustav. Interaktivna instalacija Igora Rufa pak rekonstrukcijom foteUe i pokretnim elementima stvara duhovit i participativan ambijent koji propituje uloge objekata i publike u svakodnevnom iskustvu. Ironija svakodnevice prisutna je u radu Ivana Tudeka.

Jedna od trenutačno aktualnijih tema je ekološka svijest i odnos čovjeka prema okolišu. U radovima pojedinih autora ekološke teme pojavUuju se konzistentno, ali suptilno uporabom različitih materijala, bioloških procesa i međusobnih odnosa čovjeka i okoliša. Radovi ne nude samo deklarativnu kritiku ekoloških problema, već gledateUu omogućuju iskustveno učenje i osvještavanje vlastita utjecaja na prostor i sustav. Ines Krasić u svojem radu dokolicu ne prikazuje kao neutralno stanje odmora, već kao prostor napetosti između slobode, kontrole i iscrpUivanja resursa. Motivima prividnog odmora i

examinethesystems and the mannerin which theyform perception and value in society, using different media for the observers' active inclusion into the process of reflection. For example, the works by Dino Bićanić and Jelena Bogdanić challenge the everyday systems of value, work and technology, and include the observer into a critical reflection on money and consumerism. With the concept of desertion as a metaphor, Daniel Kovač indicates the individual's withdrawal from the system of pointless tasks and abuse of ideals, examining the tension between the strive for authentic freedom and the capitalised resistance in contemporary society. On the other hand, Lucija Marin uses the administrative document of the consumer society as a ready-made, whereby the personal archive becomes a means for criticising the economy of consumption, optimisation, and digital rationalisation of memory. With the phrase "Love Is Politics, Politics Is Love," the neon sculpture by Renata PoUak challenges power, responsibility and solidarity in contemporary society, calling for active care and critical attitude towards the political and social structures. Through the historic narrative of the Croatian-Slovene Peasant Revolt, Kristian Kožul examines the social and political mechanisms, uses grotesque and caricatural hyperbole, and comments on the contemporary social and ideological phaenomena.

An interesting feature of this year's Triennial are also works referring to everyday life, humour, play, and which actively include the viewers with their participation. The audience are not merely observers, but

distopijskih pejzaža, njezin rad povezuje ekološku krizu s društvenim imperativima produktivnosti i potrošnje, naglašavajući gubitak ravnoteže između čovjeka, okoliša i suvremenog načina života. Slično tome, i rad Vojina Hraste istražuje granice Uudske kontrole nad prirodnim procesima, ali kroz prizmu energetskih sustava. Zatvorenim energetskim sustavom autor metaforički prikazuje ovisnost suvremenog društva o izvorima energije koje ne može nadzirati. Kretanje bez mogućnosti izbora ili promjene smjera upućuje na zapletenost unutar neodrživih ekoloških i tehnoloških sustava, energija istovremeno omogućuje i ograničava Uudsko djelovanje. Siniša Lordan u svojem radu kroz zatvoreni i kontrolirani sustav miješanja materije ukazuje na nepredvidivost ekoloških procesa i osjetUivu ravnotežu između Uudske intervencije i prirodne dinamike.

S druge strane, radovi Nine Kurtele i Marine Rajšić povezuje promišUanje prostora kao nositeUa memorije, pri čemu se rekonstrukcijom intimnog atelijera (Kurtelal i prizivanjem povijesno obiUeženog mjesta <Rajšić) otvara odnos između osobnog i kolektivnog sjećanja, prisutnosti i odsutnosti te mogućnosti obnove kroz umjetnički čin. Ujedno u radu Marine Rajšić suptilno se upućuje na zaboravUeni povijesni i kulturni kontekst mjesta Lipa, gdje se zajednica uspjela ponovno izgraditi unatoč devastaciji. Njezino djelo postaje meditacija o trajanju, obnovi i snazi zajednice u prirodi i društvu.

Snažan intimizam vidUivje u djelima koja malim formatima, nježnim materijalima i suptilnim teksturama naglašavaju introspektivnu dimenziju skulpture. Ana Kovačić, Paulina Jazvić, Marijana Stanić, Tiana Pozaić i Tea Teodorović kreiraju intimne prostorne susrete između djela i promatrača, otvarajući osobne narative i emotivne slojeve. S druge strane, suvremena organska skulptura ističe se tematskim fokusom na prirodu, biološke forme i cikluse života, pri čemu umjetnici istražuju kako materijali i forme mogu odražavati „živost" i dinamiku prirodnog svijeta. Posebno se ističu radovi Manuele Pauk i Petra Popijača, koji kombiniraju različite materijale radi stvaranja izražajnih, gotovo pulsirajućih estetika. Njihove skulpture nisu zatvorene ni statične, već prate logiku rasta, transformacije i cikličkoga gibanja, čime otvaraju pitanja o međuprostoru između prirodnog i umjetnog. U tom kontekstu, reUef od pečene gline Petra Popijača posebno zaokupUa pažnju svojom sposobnošću da reproducira tragove trave, kao i otiske prolaska Uudi ili strojeva. Takav umjetnički postupak simbolizira prolaznost i stalnu promjenjivost ekološkog okruženja. Materijalnim i formalnim odabirima djelo ukazuje na potrebu za uravnoteženim odnosom između Uudske aktivnosti i prirodne ravnoteže, potičući promatrača na razmišUanje o odgovornosti prema okolišu i održivosti svakodnevnih praksi.

Tematske cjeline ovogodišnjeg Trijenala obuhvaćaju i reference na muzejske institucije, u kojima kiparstvo zauzima refleksivan stav prema galerijskim prostorima te preispituje vlastiti položaj unutar šireg kulturnog okvira. U takvom pristupu, umjetnici kritički

also active participators in the complete actualisation of the work with movement, touch, or sound. The sculpture as the medium thereby assumes ambiguity in the sense ofthe space ofthe sculpture penetrating into the event. The works by žeUko BeUan, Alex Brajković, Đanino Božić, Natalija Škalić, Vitar Drinković and Luka Kirin highlight the participation of the audience and the interactivity, whereby the visitors actively form the experience through play, movement and presence, turning the exhibition space into a dynamic, tactile and reacting system. On the other hand, the interactive installation by Igor Ruf creates a humorous and participative ambience with the reconstruction of an armchair and the moving elements, challenging the roles of objects and the audience in everyday experience. The irony of everyday life is present in the work by Ivan Tudek.

One of the currently more relevant topics is the environmental awareness and the attitude of man towards the environment. In works by particular authors, the environmental topics appear consistently, albeit subtly with the use of different materials, biological processes and interrelations between man and the environment. The works not only offer a declarative critique of environmental issues, but also enable the observer's experiential learning and awareness of own influence on the space and the system. In her work, Ines Krasić does not show leisure as a neutral state of resting, but rather as the space of tension between freedom, control. and depletion of resources. With the motifs of seeming respite and dystopian landscapes, her work









promišUaju instituciju kao mjesto koje oblikuje percepciju i tumačenje umjetničkog djela.

Jednako važna je i uspostava dijaloga s povijesnim ili poznatim autorima. Taj dijalog često poprima oblik hommagea, reinterpretacije ili ironičnog komentara, čime suvremeni umjetnici mapiraju vlastiti odnos prema tradiciji i kanonima povijesti umjetnosti. Takav pristup omogućuje propitivanje autoriteta, otvara prostor za kritičku distancu, ali i za kreativna nadovezivanje na nasUeđe prošlih generacija.

Umjetnici poput Predraga Pavića, Viktora Popovića, Igora Rufa i Tanje Vujasinović posebno se ističu u propitivanju institucionalnog i kulturnog konteksta. Njihov rad pozicionira skulpturu kao aktivnog sudionika u povijesnom i suvremenom diskursu, stvarajući situacije u kojima djelo izlazi iz okvira pasivne izloženosti i postaje pokretač novih značenja i interpretacija.

ZakUučno, Trijenale tako ostaje najvjerniji kroničar transformacije medija, potvrđujući da je put od 1982. do 2025. godine bio put sagledavanja i praćenja od čvrstog objekta k hibridnom iskustvu koje i daUe ostaje nepredvidiv u svojim transformacijama u odnosu na medij. Analiza trogodišnje aktivnosti umjetničke hrvatske scene mapira stanje suvremenog hrvatskog kiparstva koje se odvija između materije i nematerijalnog objekta i procesa, osobnog iskustva i društvene analize. PodzastupUenost klasičnih kiparskih paradigmi već duUe vrijeme upućuje na to da je dodatno naglašen pomak prema skulpturi kao otvorenom sustavu, koji aktivno sudjeluje u problematiziranju određenih tema. Može se zakUučiti da medij skulpture ostaje u sigurnim rukama hrvatske umjetničke scene čije nove produkcije s nestrpUenjem očekujemo u sUedeće tri godine - do novog izdanja Trijenala.

connects the environmental crisis with the social imperatives of productivity and consumption, highlighting the loss of balance between man, the environment, and the contemporaryway of life. Similarly, the work byVojin Hraste explores the limitations of human control over natural processes, albeit through the prism of energetic systems. With an enclosed energetic system, the author metaphorically illustrates the dependence of the contemporary society on energy sources that cannot be controlled. The movement without the possibility of choice or a change in direction indicates the complexity within unsustainable environmental and technological systems; the energy simultaneously enables and limits human action. In his work, Siniša Lordan indicates- through an enclosed and controlled system of mixing of matter-the unpredictability of environmental processes and the delicate balance between human intervention and natural dynamics.

On the other hand, the works by Nina Kurtela and Marina Rajšić are connected by deliberating on the space as the bearer of memory, whereby the reconstruction of an intimate studio (Kurtela) and evoking the historically marked place (Rajšić) opens up a relationship between personal and collective memory, presence and absence, and the possibility of restoration through an artistic act. The work by Marina Rajšić also features a subtle reference to the forgotten historical and cultural context of the settlement of Lipa, where the community was able to be rebuilt in spite of devastation. Her work becomes a meditation on the community's duration, restoration and strength in nature and society.

Strong intimism is visible in the works which highlight the sculpture's introspective dimension with small-scale formats, delicate materials, and subtle gestures. Ana Kovačić, Paulina Jazvić, Marijana Stanić, Tiana Pozaić and Tea Teodorović create intimate spatial encounters between the works and the observers, opening up personal narratives and emotional strata. On the other hand, contemporary organic sculpture stands out with the thematic focus on nature, biological forms and cycles of life, whereby the artists explore how the materials and the forms can reflect the "liveliness" and dynamics of the natural world. The works by Manuela Pauk and Petar Popijač particularly stand out, which combine different materials so as to create expressive, nearly pulsating aesthetics. Their sculptures are neither enclosed nor static, but rather follow the logic of growth, transformation and cyclic motion, whereby they open up questions on the interspace between the natural and the artificial. In this context, the baked-clay relief by Petar Popijač especially grabs attention with its ability to reproduce traces of grass, as well as the imprints of humans or machines passing by. Such artistic approach symbolises transience and constant variability of the ecological environment. With its material and formal selections, the work indicates the need fora balanced relationship between human activity and nat-

ural balance, provoking the observer to think of the responsibility towards the environment and sustainability of everyday practices.

The thematic units of this year's Triennial also encompass references to museum institutions, in which sculpture takes a reflective stanci towards gallery spaces and reexamines its own position within the broader cultural framework. In this approach, the artists critically deliberate on the institution as the place that farms perception and interpretation of an artwork.

The establishment of dialogue with historic or known authors is equally important. Such dialogue often assumes the form of an homage, reinterpretation or an ironic commentary, with which contemporary artists map their own attitude towards traditions and canons of art history. Such approach enables the challenging of authority, opens up space far critical distance, but also far creative building on the legacy of previous generations.

Artists such as Predrag Pavić, Viktor Popović, Igor Ruf and Tanja Vujasinović are especially prominent in challenging the institutional and cultural context. Their work positions sculpture as an active participant in the historical and contemporary discourse, creating situations in which a work leaves the framework of passive exposure and becomes an initiator of new meanings and interpretations.

In conclusion, the Triennial therefare becomes the most trusted critic of the medium's transfarmation, confirming that the path from 1982 to 2025 was the one of perceiving and fallowing from a solici object towards a hybrid experience that still remains unpredictable in its transfarmations in relation to the medium. The analysis of the three-year activity of the Croatian art scene maps the state of contemporary Croatian sculpture that proceeds between the matter and the immaterial object and process, personal experience and social analysis. The underrepresentation of classic sculptural paradigms, which has been the case far a while, indicates that the shift towards the sculpture as an open system-which actively participates in problematising certain topics-is additionally emphasised. We could conclude that the medium of sculpture remains in safe hands of the Croatian art scene, whose new productions we eagerly await in the next three years - until the Triennial's next edition.




Politics
Love



IZLAGAČI
XV. TRIJENALA
HRVATSKOGA KIPARSTVA

EXHIBITORS
AT THE 15TH TRIENNIAL
OF CROATIAN SCULPTURE

Antonija Balić
žeUko BeUan
Dina Bićanić
Neven Bilić
Iva-Matija Bitanga
Miran Blažek
Ida Blažičko
Jelena Bogdanić
Jasna Bogdanović
Đanino Božić
Alex Brajković
Marko Človek
Matija Čop
Iva Ćurić
Ivo Deković
Petra Dinjaški Petrović
Vitar Drinković
Ozren Feller
Ivan Fijolić
Vjekoslav Filipović
Vilim Halbarth
Vojin Hraste
Đorđe Jandrić
Paulina Jazvić
Marija Josipović
Luka Kirin
Mihael Klanjčić
Karlo Klen
Alem Korkut
Daniel Kovač
Ana Kovačić
Kuzma Kovačić
Kristian Kožul
Ines Krasić
Tin Krupilnicki
Nina Kurtela
Margareta Lekić
Siniša Lordan
Leonardo Losciale
Hana Lukas Midžić
Lucija Marin
Božica Dea Matasić
Tihomir Matijević
Martina Miholić
Ana Mušćet
Vladimir Novak
Manuela Pauk
Predrag Pavić
Matija Plavčić
Renata PoUak
Petar Popijač
Kristijan Popović
Viktor Popović
Tiana Pozaić
Marina Rajšić
Krešimir Rod
Igor Ruf
Lucija SekeU
Ana Sladetić
Marijana Stanić
Josipa Stojanović
Lana Stojićević
Domagoj Sušac
Silvo Šarić
Natalija Škalić
Vlatka Škoro
Josip Šurlin
Tea Teodorović
Ivan Tudek
Vinko Vidmar
Mirjana Vodopija
Tanja Vujasinović
Matej Vuković
Loren Živković KuUiš

ANTONIJA BALIĆ

Šaptaji / Whispers, 2025.
terakota s pigmentom i tekstil/
terracotta with pigment and textile
200 x 400 x 20 cm

Rođena je 1969. u Patni, u Indiji. Na Akademiji likovnih umjetnosti Sveučilišta u Zagrebu diplomirala je kiparstvo 1992., a doktorirala 2017

Born in Patna, India in 1969. Graduated in sculpture from the Academy of Fine Arts of the University of Zagreb in 1992. Received her Ph.D. from the same institution in 2017



ŽELJKO BELJAN

Baraž / Barrage, 2025.
kombinirana tehnika (drvo, metal, boja)/
combined technique (wood, metal, colour)
drveni okvir (45 x 53 x 63 cm) i četiri modularne igraće ploče dimenzija 44 x 29 x 1,5 cm /
wooden frame (45 x 53 x 63 cm) and four modular game boards (44 x 29 x 1.5 cm)

Rođenje 1984. u Vukovaru. Diplomirao je na Odsjeku za animirani film i nove medije Akademije likovnih umjetnosti u Zagrebu 2021.

Born in Vukovar in 1984. Graduated from the Academy of Fine Arts of the University of Zagreb (Department of Animated Film and New Media) in 2021.

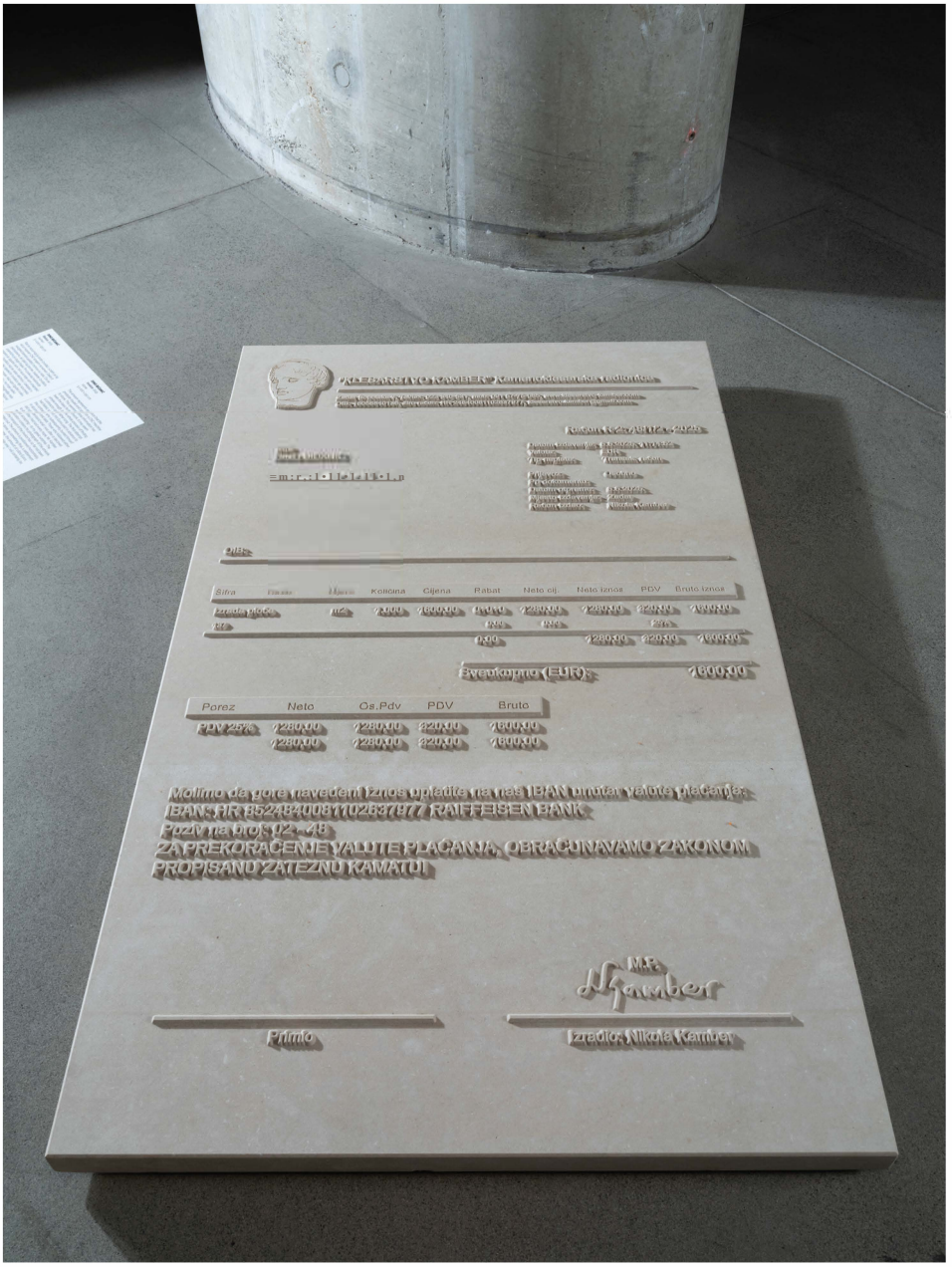


DINO BIĆANIĆ

Račun / Invoice, 2025.
kamen / stone
5 x 100 x 150 cm

Rođenje 1980. u Bihaću, u BiH. Diplomirao je kiparstvo na Umjetničkoj akademiji u Splitu 2007

Born in Bihać, Bosnia and Herzegovina in 1980.
Graduated in sculpture from the Academy of Arts and Culture in Split in 2007



NEVEN BILIĆ

Zvrk / Whirligig, 2024.
poliester / polyester
60 x 60 x 300 cm

Rođenje 1972. u Zagrebu. Diplomirao je kiparstvo na Akademiji likovnih umjetnosti u Zagrebu 1995.

Born in Zagreb in 1972. Graduated in sculpture from the Academy of Fine Arts in Zagreb in 1995.

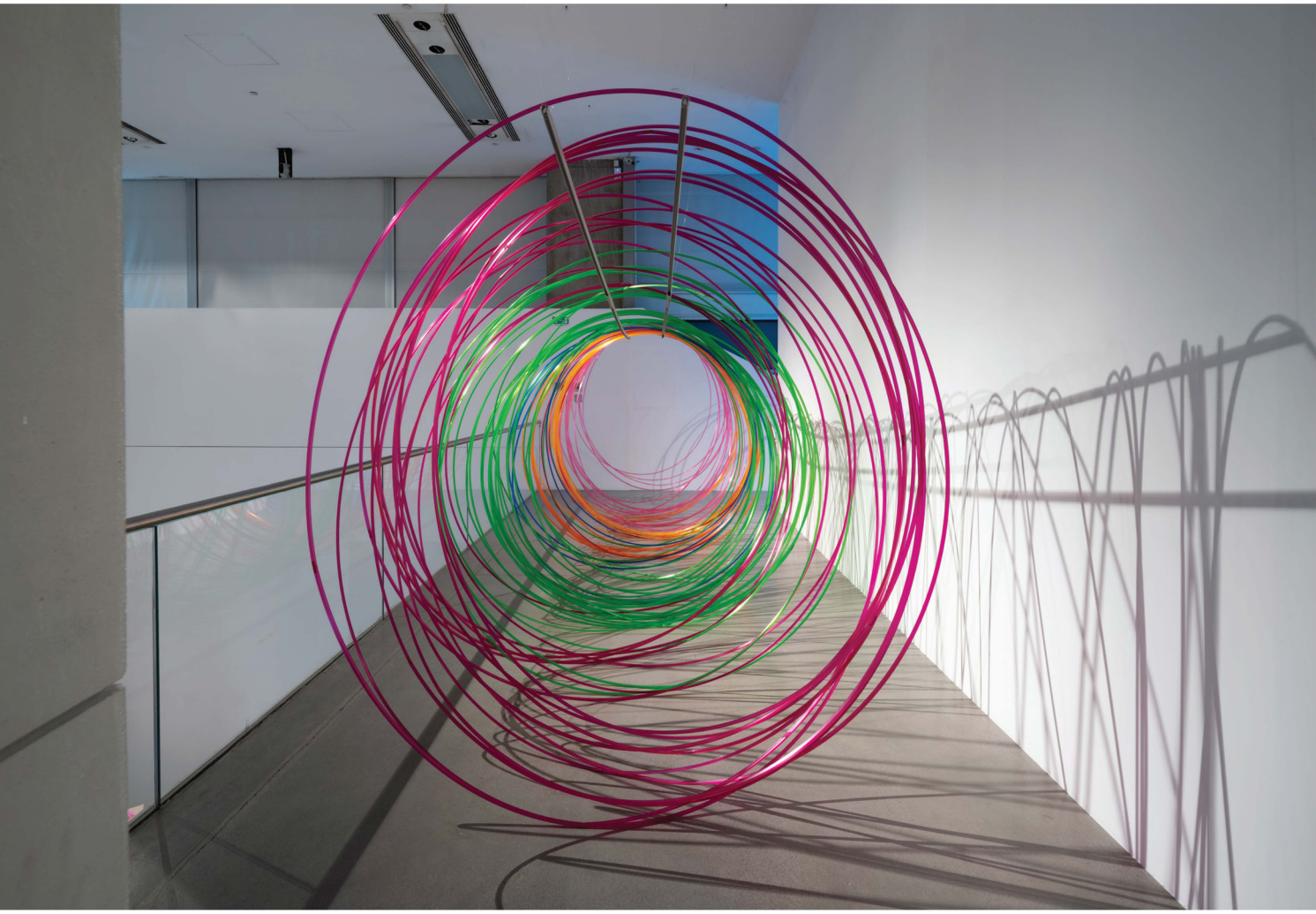


IVA-MATIJA BITANGA

Tunel optimizma, optimalni optimizam u neoptimalnim uvjetima/ Tunnel of optimism, optimal optimism in non-optimal conditions, 2024.
instalacija sastavUena od plastičnih cijevi/
installation made of plastic pipes
300 x 300 x 600 cm

Rođena je 1974. u Zagrebu. Diplomirala je na Nastavničkom odsjeku Akademije likovnih umjetnosti u Zagrebu 1999. Završila je poslijediplomski studij scenografije na Sveučilištu za umjetnost i dizajn u Karlsruheu *(HfG Karlsruhe)* 2004.

Born in Zagreb in 1974. Graduated in pedagogy from the Academy of Fine Arts in Zagreb in 1999. Concluded her postgraduate studies in stage design at the HfG (Faculty of Design) in Karlsruhe in 2004.



MIRAN BLAŽEK

Alignment, 2023.
drvo, ugljen na zidu / wood, charcoal on wall
187 x 850 x 400 cm

Rođen je 1983. godine u Osijeku. Diplomirao je slikarstvo na Akademiji likovnih umjetnosti u Zagrebu 2006., a poslijediplomski magistarski studij završio je na Akademiji likovnih umjetnosti i dizajna *(Akademija za likovno umetnost in oblikovanje)* u Ljubljani 2012.

Born in Osijek in 1983. Graduated in painting from the Academy of Fine Arts of the University of Zagreb in 2006. Received his M.A. from the Academy of Fine Arts and Design of the University of Ljubljana in 2012.

NAGRADA HRVATSKE SEKCIJE MEĐUNARODNOG UDRUŽENJA LIKOVNIH KRITIČARA - AICA

PRIZE OF THE CROATIAN SECTION OF THE INTERNATIONALASSOCIATION OF ART CRITICS - A.I.C.A.

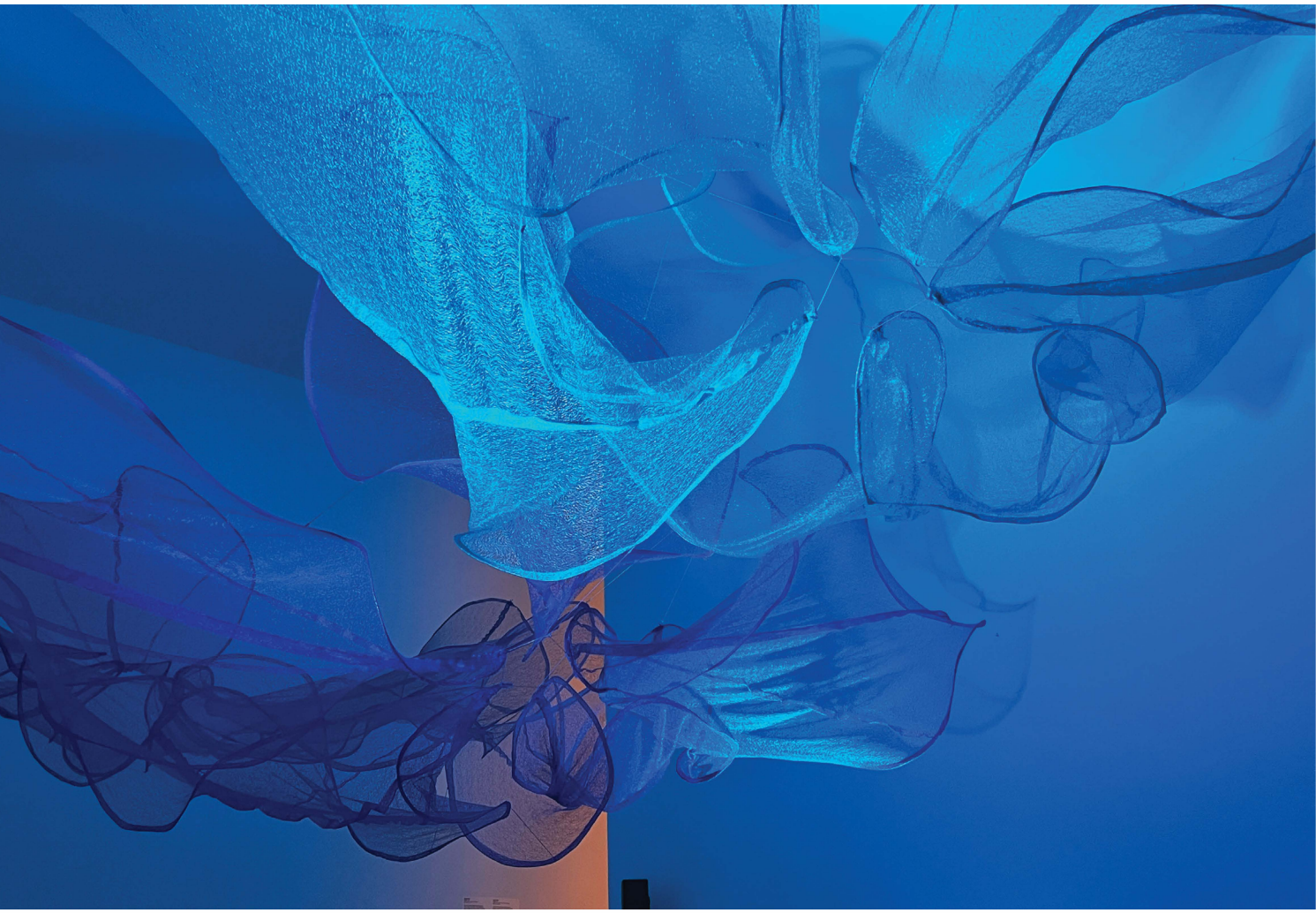


IDA BLAŽIČKO

Habitat, 2025.
ambijentalna svjetlosno-zvukovna instalacija /
ambient light and sound installation
300 x 400 x 750 cm

Rođena je 1985. u Zagrebu. Diplomirala je kiparstvo na Akademiji likovnih umjetnosti u Zagrebu 2007, Doktorirala je na Kineskoj akademiji umjetnosti u Hangzhou 2012., te 2016. na Akademiji likovnih umjetnosti Sveučilišta u Zagrebu.

Born in Zagreb in 1985. Graduated in sculpture from the Academy of Fine Arts in Zagreb in 2007, Received her Ph.D. from the Chinese Academy of Fine Arts in Hangzhou in 2012, and from the Academy of Fine Arts of the University of Zagreb in 2016.



JELENA BOGDANIĆ

Vending Machine, 2025.
ready-made - 3D print
158 x 2x85 x 2x69 cm

Rođena je 1998. u Zagrebu. Diplomiralaje na Nastavničkom odsjeku Akademije likovnih umjetnosti u Zagrebu 2022.

Born in Zagreb in 1998. Graduated in pedagogy from the Academy of Fine Arts in Zagreb in 2022.





JASNA BOGDANOVIĆ

JB-23-11/, 2023.
patinirana bronca / patinated bronze
46 x 28 x 25 cm

Rođenaje 1948, u Splitu. Diplomirala je kiparstvo na Akademiji likovnih umjetnosti u Zagrebu u klasi prof. Ivana Sabolića 1975,

Born in Split in 1948. Graduated in sculpture from the Academy of Fine Arts in Zagreb in the class of Professor Ivan Sabolić in 1975.



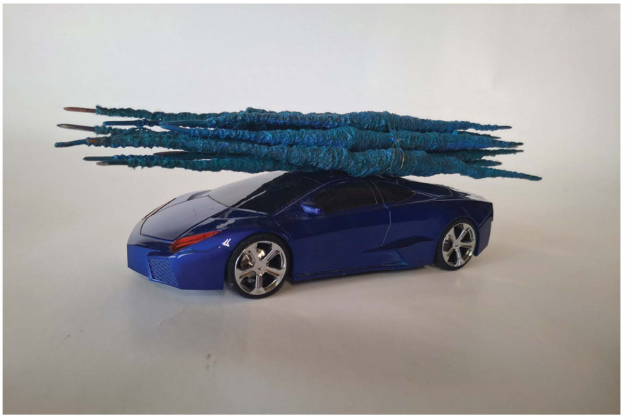
DANINO BOŽIĆ

Tereti na četiri kotača/ Cargo on four wheels, 2024.
kombinirana tehnika/ combined technique
promjenjive dimenzije/ variable dimensions

Rođenje 1961. u Puli. Diplomirao je likovne umjetnosti (skulpturu) na Pedagoškome fakultetu u Rijeci 1986.

Born in Pula in 1961. Graduated in sculpture from the Faculty ofTeacher Education in Rijeka in 1986.





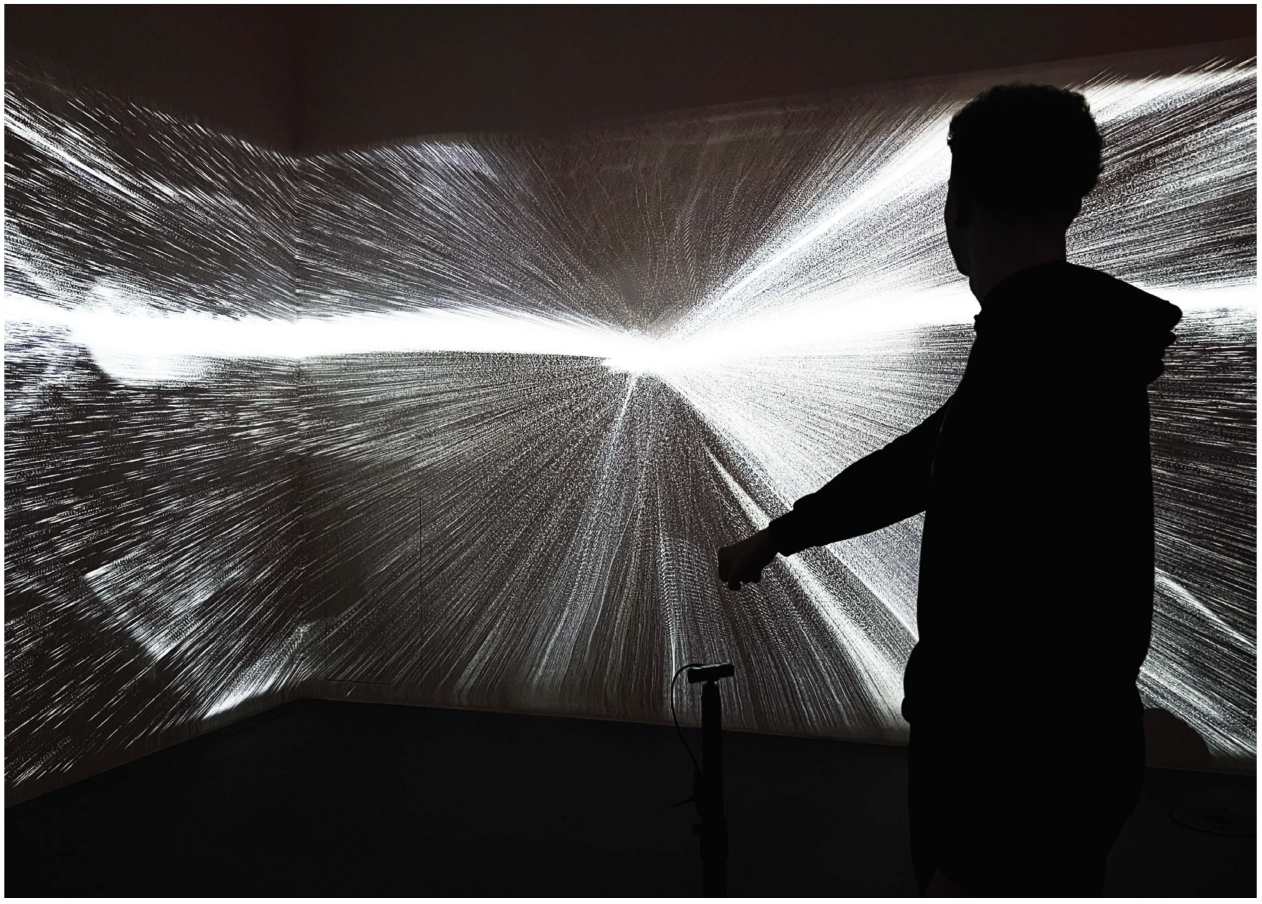


ALEX BRAJKOVIĆ

Nexus 6t, 2025.
interaktivna multimedijska instalacija /
interactive multimedia installation
trajanje: beskonačno - generativni sustav u stvarnom vremenu / duration: infinite - generative system in real time

Rođen je u Rijeci 1992. godine. Multimedijski je umjetnik s magisterijem iz live elektronike na Amsterdamskome konzervatoriju.

Born in Rijeka in 1992. Multimedia artist with master's degree in live electronics from the Amsterdam University of the Arts.



MARKO ČLOVEK

Hommage / Homage, 2023.
ready-made, varenje, kovanje, savijanje, rezanje metala / ready-made, welding, forging, bending, cutting metal
153 x 60 x 70 cm; So x 60 x 200 cm

Rođen je 1993. u Puli. Diplomirao je kiparstvo na Akademiji primijenjenih umjetnosti Sveučilišta u Rijeci 2019.

Born in Pula in 1993. Graduated in sculpture from the Academy of Applied Arts of the University of Rijeka in 2019.



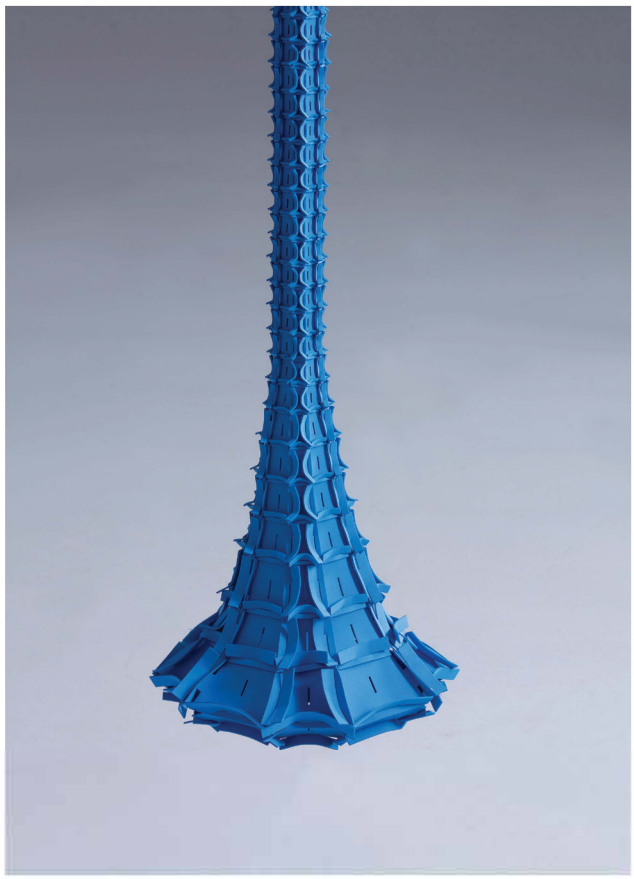
MATIJAČOP

In the meantime, 2023.
etilen-vinil acetat, *interlocking* (modularno uklapanje)/
ethylene-vinyl acetate, interlocking (modular interlocking)
250 x 40 x 40 cm

Rođen je 1987 u Vinkovcima. Završio je magistarski studij na Kra◆evskoj umjetničkoj akademiji *(Royal College of Art)* u Londonu 2017

Born in Vinkovci in 1987 Received his M A from the Royal College of Art in London in 2017





IVA ĆURIĆ
MIRJANA VODOPIJA

Vrijeme preokreta/ Time of transformation, 2022.
objekt (3D ispis) u kretanju pomoću samohodajućeg robota, zastor u kretanju (konstrukcija, elektronika), dvokanalna videoprojekcija, zvuk/
mobile object (3D print) kept in motion by an automotive robot, mobile curtain (construction, electronics), two-channel video projection, sound
varijabilne dimenzije / variable dimensions

Iva Ćurić rođena je u Zagrebu 1984. godine. Diplomirala je grafiku na Nastavničkom odsjeku Akademije likovnih umjetnosti u Zagrebu 2010.

Iva Ćurić was born in Zagreb in 1984. Graduated in graphic arts from the Academy of Fine Arts in Zagreb (Department of Art Education) in 2010.

Mirjana Vodopija rođena je u Zagrebu 1963. godine. Diplomirala je na Akademiji likovnih umjetnosti u Zagrebu 1987

Mirjana Vodopija was born in Zagreb in 1963. Graduated from the Academy of Fine Arts in Zagreb in 1987



IVODEKOVIĆ

ELECTRA, 2023.
poliester, solarna ploča / polyester, solar panel
150 x 150 x 250 cm

Rođenje u Šibeniku 1952. godine. Studirao je na Akademiji u Dusseldorfu kod N. J. Paika.

Born in Šibenik in 1952. Studied at the Academy in Dusseldorfwith N. J. Paik.



PETRA DINJAŠKI PETROVIĆ

Residuum, 2025.
kombinirana tehnika: industrijska guma, gipsani prah, čelične sajle / combined technique: industrial rubber, plaster of Paris, steel cables
400 x 140 x 100 cm

Rođena je u Sisku 1983. godine. Diplomiralaje na Odsjeku za konzervaciju i restauraciju umjetnina, na smjeru kiparstva, na Akademiji likovnih umjetnosti u Zagrebu 2009.

Born in Sisak in 1983. Graduated in sculpture at the Department of Conservation and Restoration of Artworks of the Academy of Fine Arts in Zagreb in 2009,





VITAR DRINKOVIĆ

Sklek alarm/ Push-Up Alarm, 2023.
3D print, PLA plastika, Arduino, drvo /
3D print, PLA plastic, Arduino, wood
20 x 18 x 24 cm

Rođen je u Zagrebu 1983. godine. Magistrirao je kiparstvo na Akademiji likovnih umjetnosti u Zagrebu 2008.

Born in Zagreb in 1983. Received his M A in sculpture from the Academy of Fine Arts in Zagreb in 2008.



OZREN FELLER

Friz/Frieze, 2025.
blisteri ojačani gipsom/ plaster-supported blisters
25 x 18 cm

Rođenje u Zagrebu 1960. godine. Diplomirao je kiparstvo na Akademiji likovnih umjetnosti u Zagrebu.

Born in Zagreb in 1960. Graduated in sculpture from the Academy of Fine Arts in Zagreb.



IVAN FIJOLIĆ

Blow me, 2025.
nehrđajući čelik/ stainless steel
152,5 x 48 x 48 cm

Rođenje u Zagrebu 1976. godine. Diplomirao je kiparstvo na Nastavničkom odsjeku Akademije likovnih umjetnosti u Zagrebu. Doktorirao je na Akademiji likovnih umjetnosti u Zagrebu 2016.

Born in Zagreb in 1976. Graduated in sculpture from the Academy of Fine Arts in Zagreb (Department of Art Education). Received his Ph.D. from the same institution in 2016.



VJEKOSLAV FILIPOVIĆ

Kombo KoR2 / ***Combo KoR2,*** 2025.
drvo - hrast/ wood - oak
99 × 45,5 × 14 cm

Rođenje u Vinkovcima 1988. godine. Diplomirao je kiparstvo na Akademiji za umjetnost i kulturu u Osijeku 2014.

Born in Vinkovci in 1988. Graduated in sculpture from the Academy of Arts and Culture in Osijek in 2014.

NAGRADA GORANSKE KIPARSKE RADIONICE LOKVE

PRIZE OF THE GORAN SCULPTURE WORKSHOP OF LOKVE





VILIM HALBARTH

Plovila budućnosti/ Vessels of the future, 2025.
zavarena čelična konstrukcija /
welded steel construction
220 x 220 x 800 cm

Rođenje u Trogiru 1970. godine. Diplomirao je kiparstvo na Umjetničkoj akademiji u Splitu.

Born in Trogir in 1970. Graduated in sculpture from the Academy of Arts and Culture in Split.



VOJIN HRASTE

Navigare necesse est, vivere non est necesse, 2025.
kombinirana tehnika: električni motor, vjetroturbina, industrijski elementi, čelik/ combined technique: electric motor, wind turbine, industrial elements, steel
varijabilne dimenzije/ variable dimensions

Rođen je u Šibeniku 1981. godine. Diplomirao je kiparstvo na Akademiji likovnih umjetnosti u Zagrebu 2006.

Born in Šibenik in 1981. Graduated in sculpture from the Academy of Fine Arts in Zagreb in 2006.

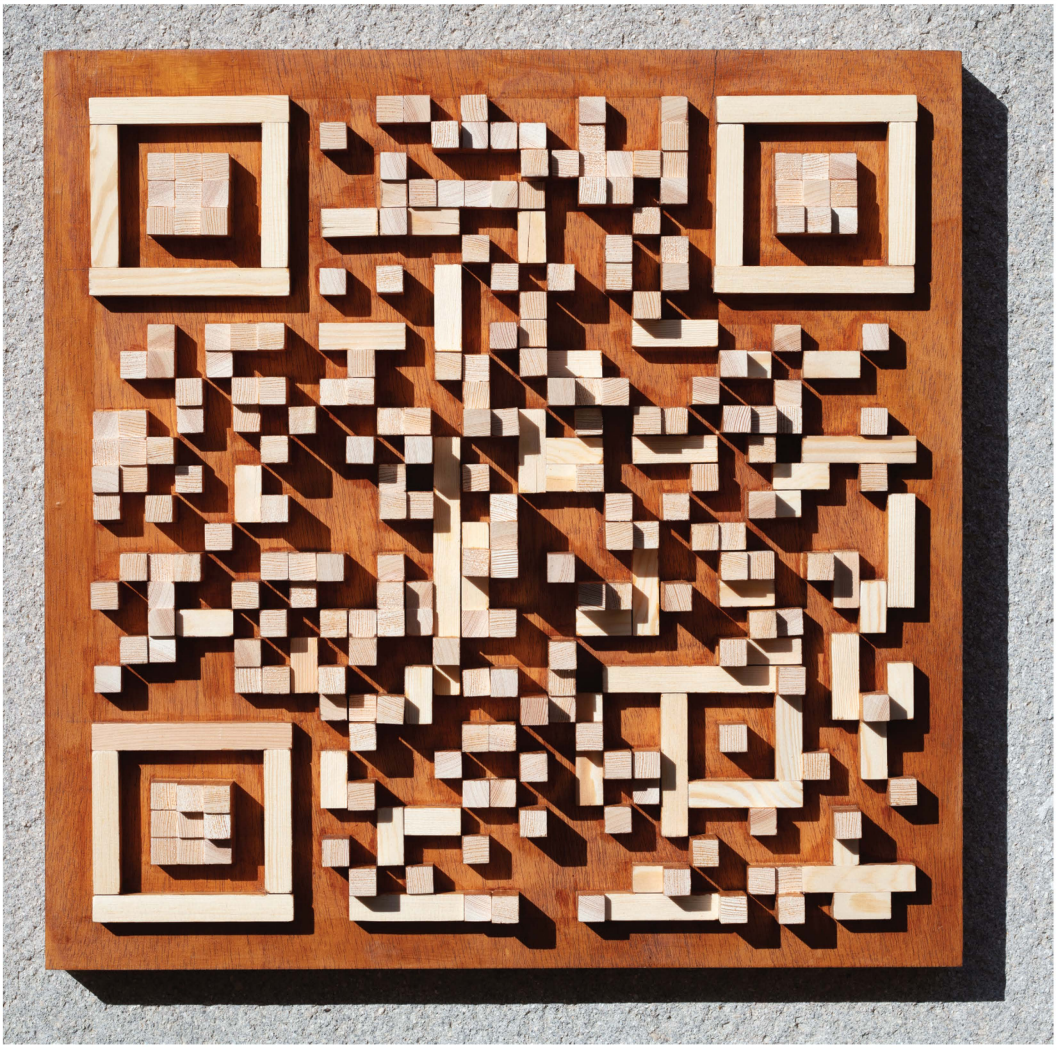


OOROE JANDRIĆ

Kodikamo Hrpa s e / *The Heap, Encoded* se, 2025.
reyef - drvo, boja / relief - wood, paint
65 x 65 x 13,3 cm

Rođenje u Zadru 1956. godine. Diplomirao je na Akademiji likovnih umjetnosti u Zagrebu 1985.

Born in Zadar in 1956. Graduated in sculpture from the Academy of Fine Arts in Zagreb in 1985.

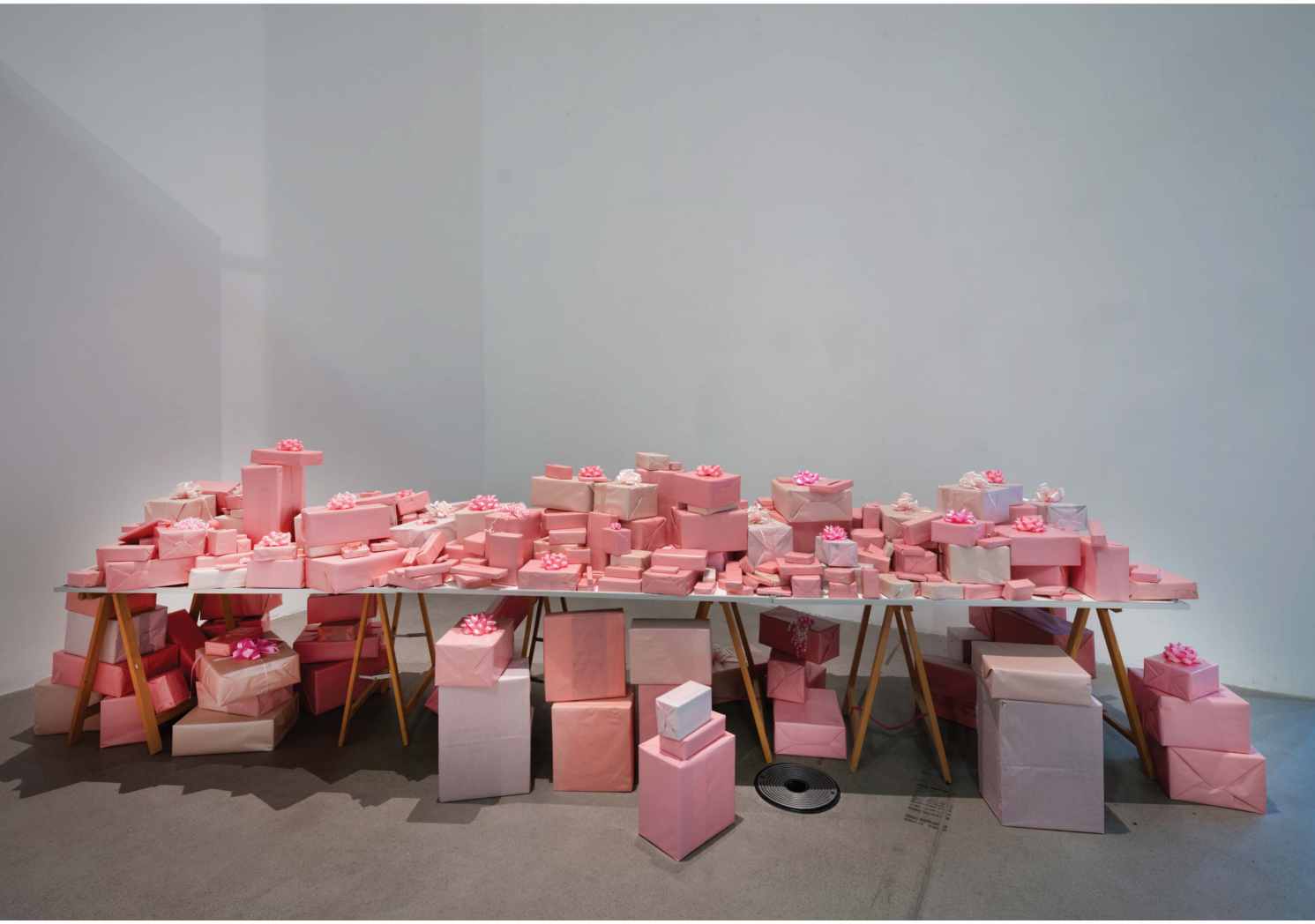


PAULINA JAZVIĆ

Pink blink, 2025.
kombinirana tehnika/ combined technique
150 x 100 x 450 cm

Rođena je u Zagrebu 1973. godine. Diplomiralaje na odsjeku Dizajn odjeće i tekstila na Tekstilno-tehnološkom fakultetu u Zagrebu 1995. i grafiku na Grafičkome odsjeku Akademije likovnih umjetnosti u Zagrebu 2001.

Born in Zagreb in 1973. Graduated from the Department ofTextile and Fashion Design ofthe Faculty Textile Technology in Zagreb in 1995, and in graphic arts from the Academy of Fine Arts in Zagreb in 2001.



MARIJA JOSIPOVIĆ

Posudeobnove/Vesselsofrenewal, 2025.
kombinirana tehnika: terakota, sirova glina, sjemenke *I*
combined technique: terracotta, raw clay, seeds
16 x 43 x 30 cm; 29 x 22 x 10 cm; 15 x 23 x 10 cm

Rođenaje u Vinkovcima 1997 godine. Diplomirala je kiparstvo na Akademiji za umjetnosti i kulturu u Osijeku 2023.

Born in Vinkovci in 1997 Graduated in sculpture from the Academy of Arts and Culture in Osijek in 2023.

NAGRADA LJEVAONICE UMJETNINAUJEVIĆ

PRIZE OF THE UJEVIĆ ART FOUNDRY



LUKA KIRIN

što tije ovo? Umm, Greška/
What do we have here? Hmm, an Error, 2025.
kombinirana tehnika/ combined technique
375 x 40 x 40 cm

Rođenje u Zagrebu 1993, godine. Akademiju likovnih umjetnosti u Zagrebu upisuje 2018., a završava 2024. kao sveučilišni prvostupnik kiparstva.

Born in Zagreb in 1993. Received his B A in sculpture from the Academy of Fine Arts in Zagreb in 2024.



MIHAEL KLANJČIĆ

Bez naziva (stepenice)/ Untitled (Stairs), 2025.
gazišta aluminijskih Uestava, transparentni pleksiglas u boji / aluminium ladder steps, transparent coloured plexiglas
varijabilne dimenzije / variable dimensions

Rođen je u Zagrebu 1994. godine. Diplomirao je na Nastavničkom odsjeku Akademije likovnih umjetnosti u Zagrebu 2019.

Born in Zagreb in 1994. Graduated from the Academy of Fine Arts in Zagreb (Department of Art Education) in 2019.



KARLO KLEN

Odlazak/ Departure, 2024.
silikon, tkanina, plastika/ silicone, fabric, plastic
170 x 50 x So cm

Rođenje u Zagrebu 1995, godine. Diplomirao je kiparstvo na Akademiji likovnih umjetnosti u Zagrebu 2021,

Born in Zagreb in 1995. Graduated in sculpture from the Academy of Fine Arts in Zagreb in 2021.



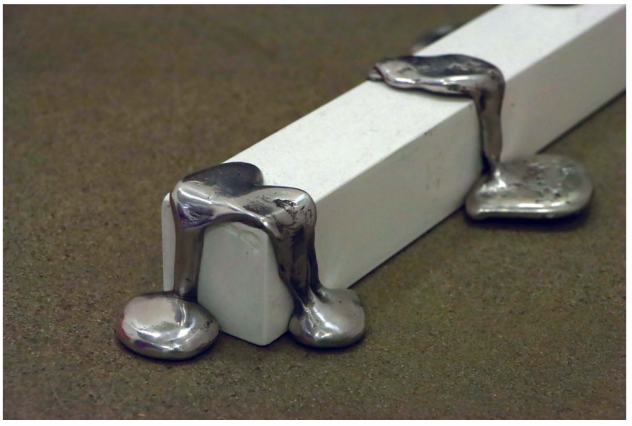
ALEMKORKUT

Meltdown, 2024.
aluminij / aluminium
varijabilne dimenzije / variable dimensions

Rođen je u Travniku 1970. godine. Diplomirao je kiparstvo na Akademiji likovnih umjetnosti u Zagrebu 1997

Born in Travnik in 1970. Graduated in sculpture from the Academy of Fine Arts in Zagreb in 1997





DANIEL KOVAČ

Dezerter #102 / *Deserter #102,* 2025.
kombinirana tehnika, aluminij, lak/
combined technique, aluminium, varnish
300 x 180 x 100 cm

Rođenje u Subotici 1966. godine. Diplomirao je na Nastavničkom odsjeku na Akademiji likovnih umjetnosti u Zagrebu.

Born in Subotica in 1966. Graduated from the Academy of Fine Arts in Zagreb (Department of Art Education).



ANAKOVAČIĆ

Draga - Album, 2024.
instalacija / installation
varijabilne dimenzije / variable dimensions

Rođena je u Zagrebu 1986. godine. Diplomirala je kiparstvo na Akademiji likovnih umjetnosti u Zagrebu 2010., a nove medije na Odsjeku za animirani film i nove medije Akademije likovnih umjetnosti u Zagrebu 2013.

Born in Zagreb in 1986. Graduated in sculpture from the Academy of Fine Arts in Zagreb in 2010, and in new media from the Department of Animated Film and New Media of the same institution in 2013.





KUZMA KOVAČIĆ

Triptih: SCULPTOR COSMAS DEF ART/5 SCULP ET MART. / KRASNO LJETO/ NA RIJECI JORDAN /
Triptych: SCULPTOR COSMAS DEF ART/5 SCULP ET MART./ FINE SUMMER / ON THE RIVER JORDAN, 2025.
akristal (prah i voda) i vodena boja /
acrystal (powder and water) and watercolour
45 x 52 x 95 cm; go x 2 - 7 x 67 cm; 76 x 3 x 81 cm

Rođen je u Hvaru 1952. godine. Diplomirao je kiparstvo na Akademiji likovnih umjetnosti u Zagrebu 1976.

Born in Hvar in 1952. Graduated in sculpture from the Academy of Fine Arts in Zagreb in 1976.



KRISTIAN KOŽUL

Barjaci (1573) / ***Flags (1573),*** 2025.
kombinirana tehnika: keramika, koža,
nađeni predmeti / combined technique: ceramics,
leather, found objects
240 x 300 x 400 cm

VELIKA NAGRADA
XV. TRIJENALA HRVATSKOGA KIPARSTVA

GRANO PRIXOF
THE 15th TRIENNIAL OF CROATIAN SCULPTURE

Rođen je u Munchenu 1975. godine. Diplomirao je na umjetničkoj akademiji Kunstakademie Dusseldorf 2002.

Born in Munich in 1975. Graduated from the Kunstakademie Dusseldorf in 2002.







INES KRASIĆ

DOKOLICA/LE/SURE, 2024.
kombinirana tehnika; metalne samostojeće konstrukcije tornja i nosača plakata; plakati (digitalni tisak); žičani objekti / combined technique; metal detached tower and poster stanci constructions; posters (digital print); objects ofwire
varijabilne dimenzije/ variable dimensions

Rođena je u Mostaru 1969. godine. Diplomirala je na Akademiji likovnih umjetnosti Sveučilišta u Zagrebu 1995,

Born in Mostar in 1969. Graduated from the Academy of Fine Arts of the University of Zagreb in 1995.



TIN KRUPILNICKI

Hologram 6, 2025.
terakota, pleksiglas, videozapis / *I*
terracotta, plexiglas, video
skulptura / sculpture: 35 x 20 x 20 cm
videozapis / *I* video: '1"10

Rođenje u Osijeku 2001. godine. Studentje diplomskog studija kiparstva na Akademiji za umjetnost i kulturu u Osijeku.

Born in Osijek in 2001. Graduate student of sculpture at the Academy of Arts and Culture in Osijek.



NINA KURTELA

JAGODA: PROSTORI NEVIDLJIVOG/
JAGODA: SPACES OF THE INVISIBLE, 2025.
instalacija / installation
550 x 450 x 363 cm

Rođena je u Zagrebu 1981. godine. Diplomirala je na Nastavničkom odsjeku Akademije likovnih umjetnosti u Zagrebu, a zatim je završila studij za suvremeni ples, koreografiju i kontekst - u Međusveučilišnom centru za ples pri Umjetničkom sveučilištu u Berlinu *(Universitat der Kunste Hochschulubergreifendes Zentrum Tanz Berlin).*

Born in Zagreb in 1981. Graduated from the Academy of Fine Arts in Zagreb (Department of Art Education); subsequently graduated in contemporary dance, choreography and context - HZT - from the Universitat der Kunste in Berlin.



MARGARETA LEKIĆ

Postamenti moći/ Postaments of power, 2023.
kombinirana tehnika / combined technique
170 x 300 x 200 cm

Rođena je u Osijeku 1982. godine. Diplomirala je kiparstvo 2007 godine na Akademiji likovnih umjetnosti u Zagrebu, gdje je stekla i doktorat iz područja umjetnosti 2020.

Born in Osijek in 1982. Graduated in sculpture from the Academy of Fine Arts in Zagreb in 2007 Received her Ph.D. from the same institution in 2020.









SINIŠA LORDAN

Reaktor za sitne čestice/ Fine particle reactor, 2025.
metalna konstrukcija, staklene posude, E-motor, SPS, monitor/ metal construction, glass containers, E-motor, SPS, monitor
170 x So x 190 cm

Rođen je u Šibeniku 1959. U razdobUu 2001. - 2005. pohađao je Akademiju likovnih umjetnosti u Munsteru *(Kunstakademie /Vlunster).*

Born in Šibenik in 1959. Studied at the Kunstakademie Munster between 2001 and 2005.





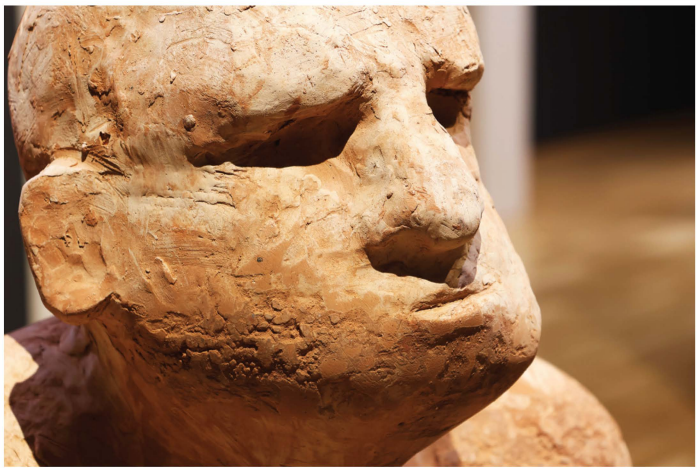


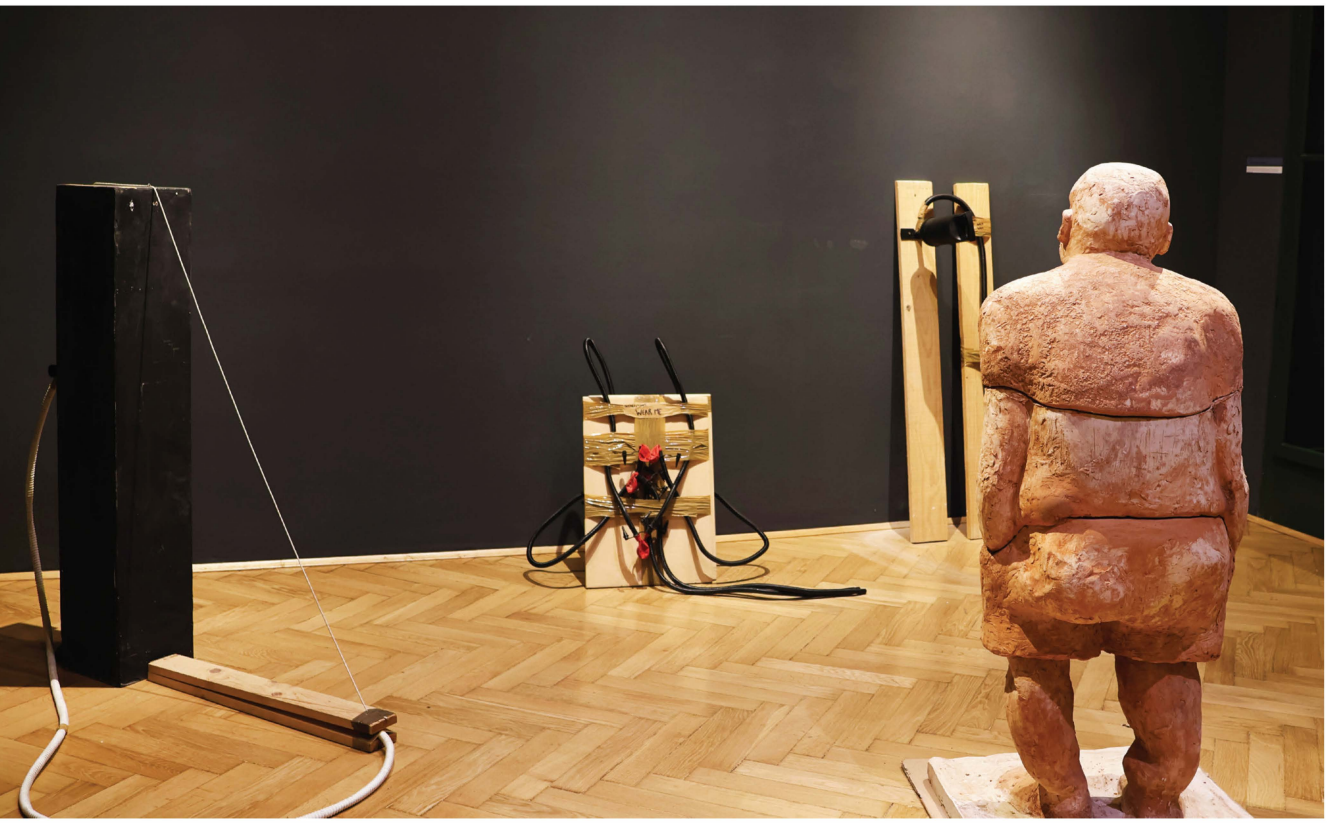
LEONARDO LOSCIALE

Between - Entelechia Naturae, 2024.
kombinirana tehnika / combined technique
varijabilne dimenzije / variable dimensions

Rođen je u Italiji 1985. godine. Diplomirao je kiparstvo na Akademiji likovnih umjetnosti Sveučilišta u Zagrebu 2024,

Born in Italy in 1985. Graduated in sculpture from the Academy of Fine Arts of the University of Zagreb in 2024,





HANA LUKAS MIDŽIĆ

Malo morbidna, a ? / A bit morbid, eh?, 2025.
kombinirana tehnika/ combined technique
varijabilne dimenzije/ variable dimensions

Rođena je u Splitu 1980. godine. Diplomirala je kiparstvo na Akademiji likovnih umjetnosti u Zagrebu 2002,

Born in Split in 1980. Graduated in sculpture from the Academy of Fine Arts in Zagreb in 2002.







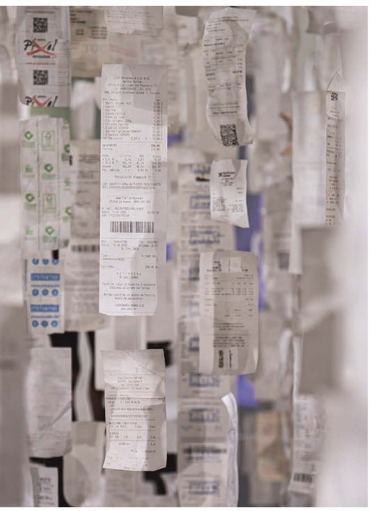


LUCIJA MARIN

Sabrana sjećanja/ Collected memories, 2025.
ready-made I ready-made
varijabilne dimenzije / variable dimensions

Rođenaje u Zagrebu 1995. godine. Diplomirala je kiparstvo na Akademiji likovnih umjetnosti u Zagrebu 2020.

Born in Zagreb in 1995. Graduated in sculpture from the Academy of Fine Arts in Zagreb in 2020.





BOŽICA DEA MATASIĆ

Neizvjesnost/ Uncertainty, 2025.
kinetička instalacija, kombinirana tehnika/
kinetic installation, combined technique
130 x 25 x 25 cm

suradnici/ associates: Borut Patčev, Filip Patčev

Rođena je u Zagrebu 1970. godine. Diplomirala je 2006. na Akademiji likovnih umjetnosti u Zagrebu, na Nastavničkom odsjeku, smjer kiparstva.

Born in Zagreb in 1970. Graduated from the Academy of Fine Arts in Zagreb (Department of Art Education, sculpturel in 2006.



TIHOMIR MATIJEVIĆ

Podupirač za veš / Laundry support, 2024.
poliesterska skulptura, dijelovi perilice rubUa, medijapan, rubUe / polyester sculpture, parts of a washing machine, media pan, laundry
varijabilne dimenzije / variable dimensions

Rođen je u Našicama 1975. godine. Studirao je na Kiparskom odsjeku Akademije likovnih umjetnosti u Zagrebu i na Sveučilištu Indiana u Pennsylvaniji *Undiana University of Pennsylvania).* Doktorirao je 2013. na Akademiji likovnih umjetnosti u Zagrebu.

Born in Našice in 1975. Studied at the Department of sculpture of the Academy of Fine Arts in Zagreb, and at the Indiana University of Pennsylvania. Received his Ph.D. from the Academy of Fine Arts in Zagreb in 2013.



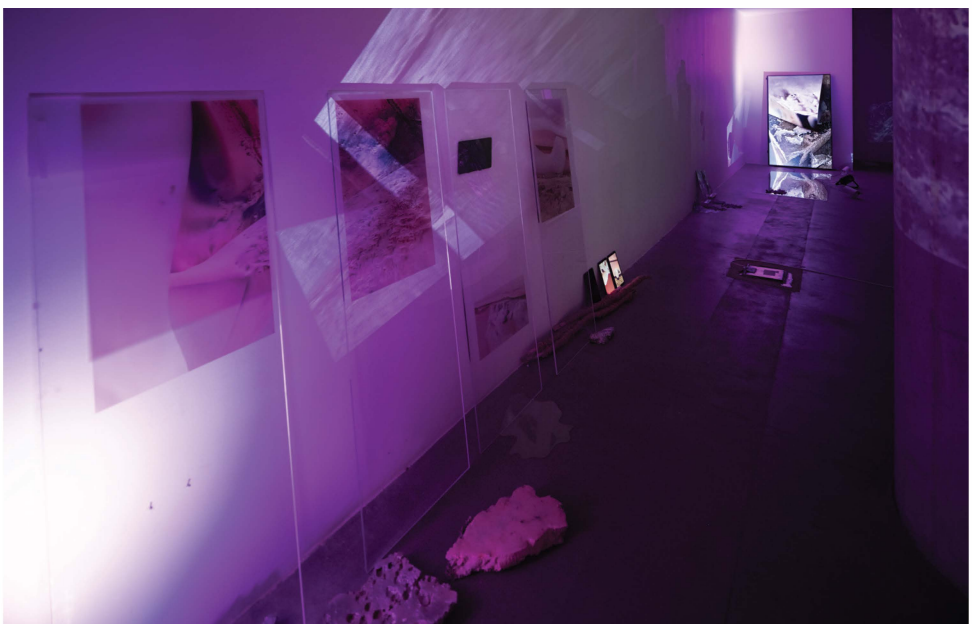
MARTINA MIHOLIĆ

We'LL LICKTHATJUICE, 2025.
prostorna instalacija/ spatial installation
varijabilne dimenzije/ variable dimensions

Rođena je u Zagrebu 1981. godine. Diplomirala je na Grafičkom odsjeku Akademije likovnih umjetnosti u Zagrebu 2004.

Born in Zagreb in 1981. Graduated in graphic art from the Academy of Fine Arts in Zagreb in 2004.



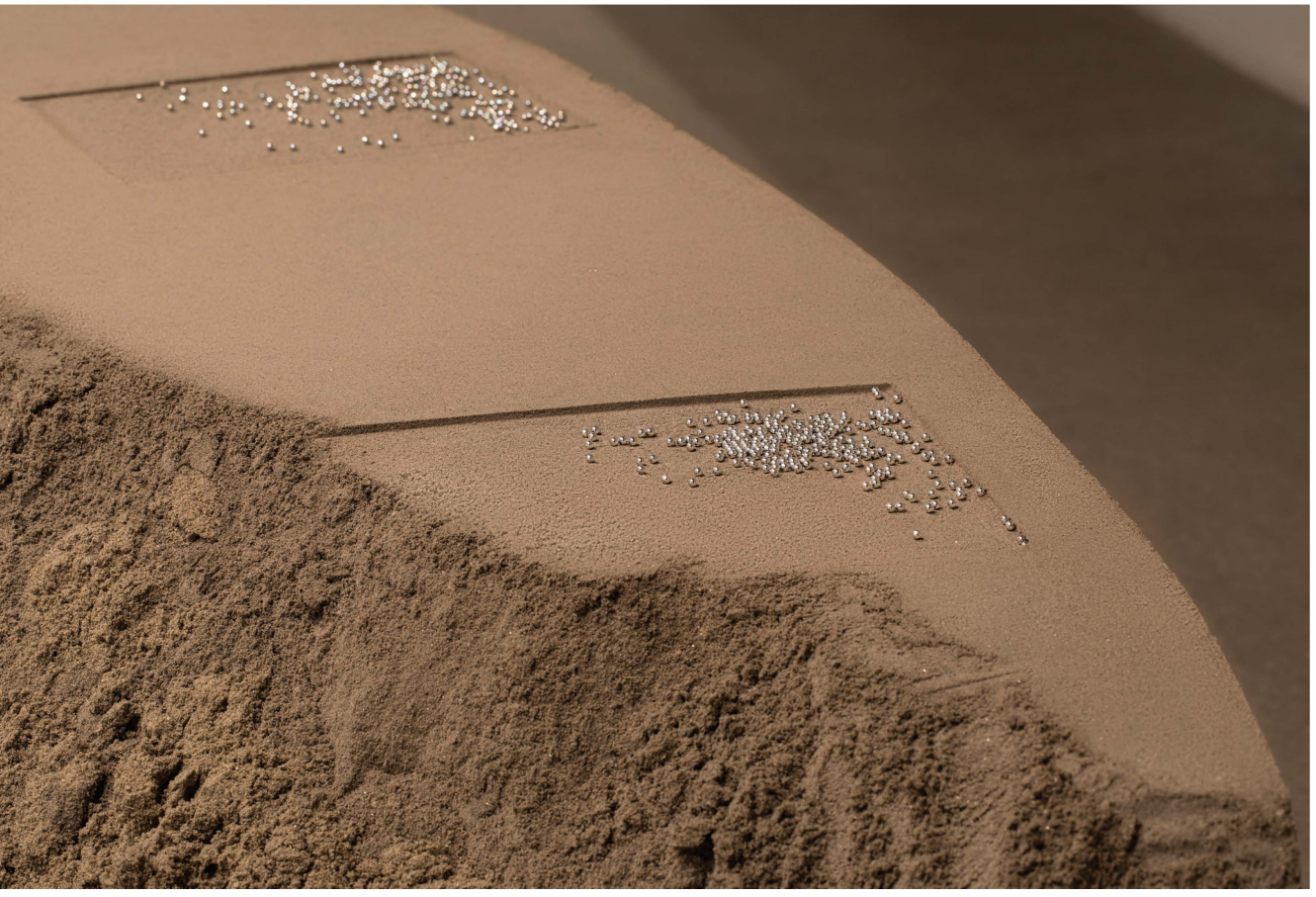


ANAMUŠĆET

Total Encounter, 2025.
kombinirana tehnika / combined technique
varijabilne dimenzije / variable dimensions

Rođenaje u Metkoviću 1981. godine. Magistrirala je 2016. na Kiparskom odsjeku Akademije likovnih umjetnosti u Zagrebu, a 2010. magistrirala je hrvatski jezik i književnost te ruski jezik i književnost na Filozofskome fakultetu u Zagrebu.

Born in Metković in 1981. Received her M.A. in Croatian and Russian language and literature from the Faculty of Humanities and Social Sciences in Zagreb in 2010, and her M.A. in sculpture from the Academy of Fine Arts in Zagreb in 2016.



VLADIMIR NOVAK

Stroj za (ne)vidljivo i In Visible /
Machine for the (In)visible and In Visible, 2024.
nehrđajući čelik, kaUeno staklo, destilirana voda, etilen glikol, pumpa za vodu, elektromagnetski ventili, cijevi, senzor tlaka, PLC kontroler, video/ stainless steel, tempered glass, distilled water, ethylene glycol, water pump, electromagnetic stopcocks, tubes, pressure sensor, PLC controller, video
404 x 185 x 135 cm / video: 3:30, 3:21

Rođen je u Zagrebu 1987 godine. Diplomirao je kiparstvo na Akademiji likovnih umjetnosti u Zagrebu 2017

Born in Zagreb in 1987 Graduated in sculpture from the Academy of Fine Arts in Zagreb in 2017



MANUELA PAUK

Transformorio nummuli soneti Homoboni in ponem soneti loonni, 2023.
prostorna instalacija napravUena od 50 - 300 novčića od zemUe i sjemena rogača/
spatial installation consisting of 50-300 coins made of earth and carob seeds
varijabilne dimenzije / variable dimensions

Rođena u Zagrebu 1994. godine. Diplomirala je kiparstvo na Akademiji likovnih umjetnosti u Zagrebu 2018.

Born in Zagreb in 1994. Graduated in sculpture from the Academy of Fine Arts in Zagreb in 2018.





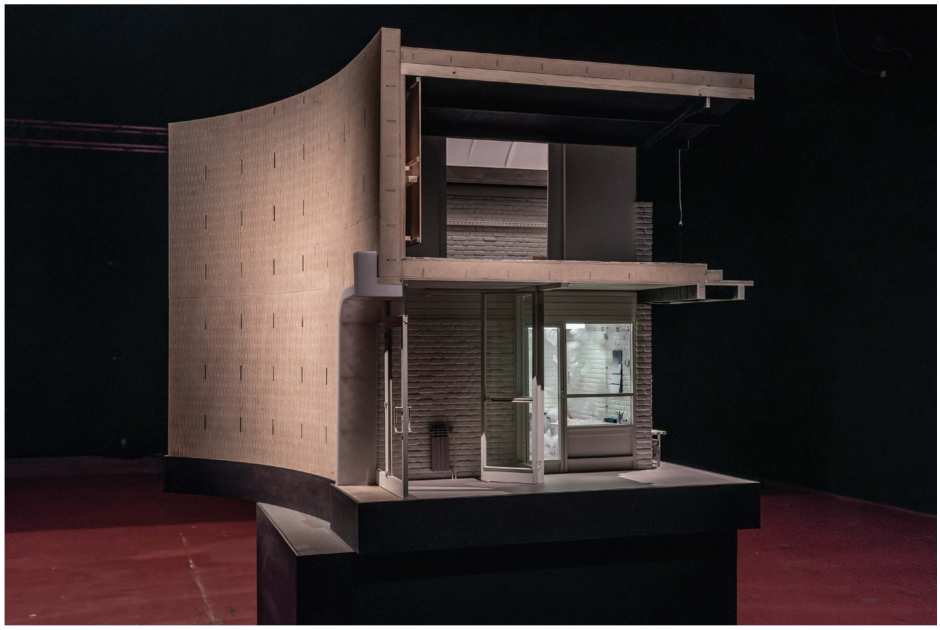


PREDRAG PAVIĆ

Isječak galerije SC, ured Baronice K /
A segment of SC Gallery, office of Baronica K, 2024.
drvo, staklo, PET-G, MDF, magneti, papir, spužva,
UV print, 3D print, akrilna boja, elektromotor
wood, glass, PET-G, mdf, magnets, paper, sponge,
UV print, 3D print, acrylic paint, electromotor
210 x 130 x 110 cm

Rođen je u Zagrebu 1981. godine. Diplomirao je na Akademiji likovnih umjetnosti u Zagrebu 2011.

Born in Zagreb in 1981. Graduated from the Academy of Fine Arts in Zagreb in 2011.





MATIJA PLAVČIĆ

ZarJe bitno?/ Does it matter?, 2025.
papir, stiropor, video/ paper, Styrofoam, video
varijabilne dimenzije / variable dimensions

Rođen je u Zagrebu 1985. godine. Diplomirao je kiparstvo na Akademiji likovnih umjetnosti u Zagrebu 2019,

Born in Zagreb in 1985. Graduated in sculpture from the Academy of Fine Arts in Zagreb in 2019.

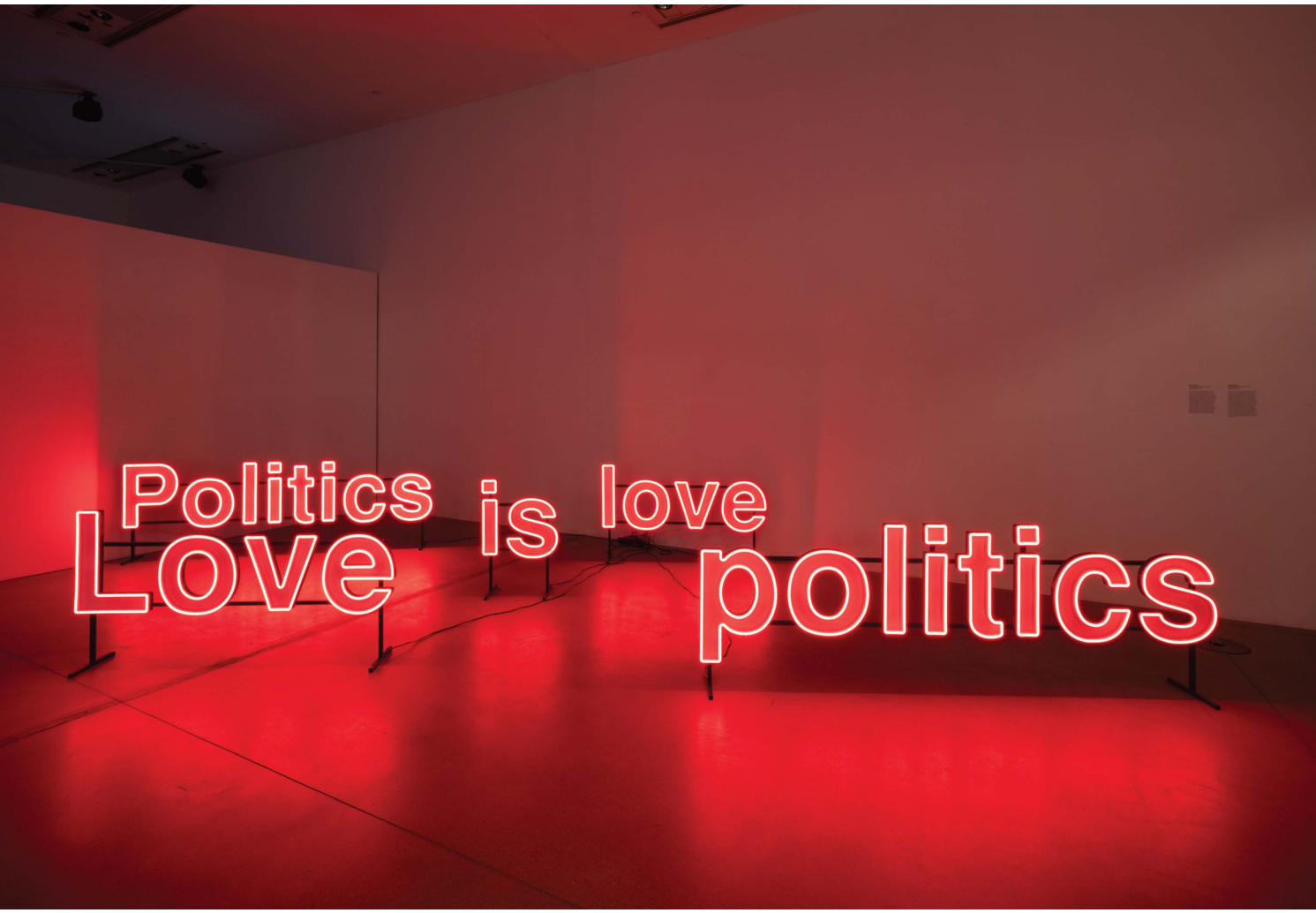


RENATA POLJAK

Love is politics. Politics is love.
(Ljubav je politika. Politika je ljubav.), 2025.
neonska LED skulptura u prostoru *I*
neon LED sculpture in space
go x 520 x 170 cm

Rođena je 1974. u Splitu. Diplomirala je u Splitu 1997 postavši magistra likovne kulture, poslijediplomski studij završila je 1999. na likovnoj akademiji Ecole Regionale des Beaux-Arts u Nantesu, u Francuskoj, a zatim je diplomirala kiparstvo na Akademiji likovnih umjetnosti u Zagrebu 2020.

Born in Split in 1974. Graduated in Split in 1997 As master of fine arts, finished her postgraduate studies at the Ecole Regionale des Beaux-Arts in Nantes, France in 1999. Graduated in sculpture from the Academy of Fine Arts in Zagreb in 2020.



PETAR POPIJAČ

Polje / Field, 2025.
pečena glina, reUefna instalacija/
baked clay, relief installation
70 x 220 x 120 cm

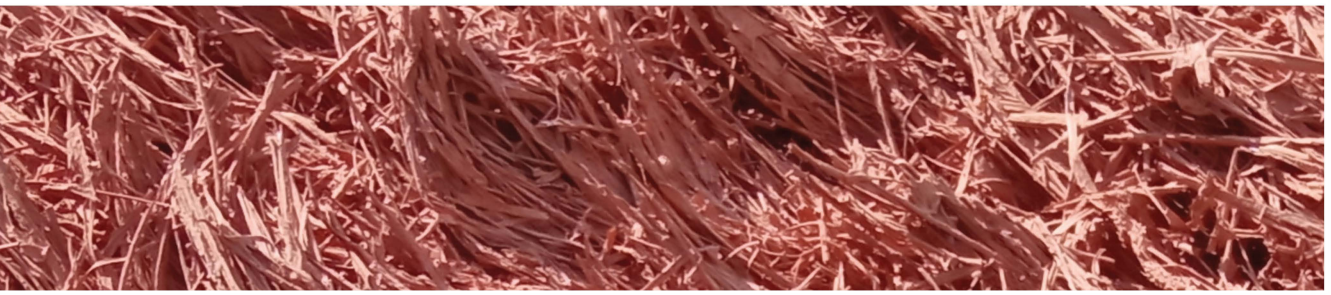
JEDNA OD TRI JEDNAKOVRIJEDNE NAGRADE XV. TRIJENALA HRVATSKOGA KIPARSTVA

ONE OF THE THREE EQUAL AWARDS OF THE 15th TRIENNIAL OF CROATIAN SCULPTURE

Rođen je u Varaždinu 1988. godine. Na Akademiji likovnih umjetnosti u Zagrebu diplomirao je kiparstvo i doktorirao na poslijediplomskome studiju kiparstva.

Born in Varaždin in 1988. Graduated in sculpture from the Academy of Fine Arts in Zagreb. Received his Ph.D. in sculpture from the Academy of Fine Arts in Zagreb.





KRISTIJAN POPOVIĆ

Post-postament / Post-mount, 2025.
instalacija u drvu / installation in wood
120 x 25 x 25 cm

Rođenje u Zagrebu 1998. godine. Studira na Akademiji likovnih umjetnosti u Zagrebu.

Born in Zagreb in 1988. Studies at the Academy of Fine Arts in Zagreb.





VIKTOR POPOVIĆ

Bez naziva (Arhiv Gliptoteka)/
Untitled (Archive Glyptotheque), 2025.
inkjet UV ispisi na platnu, korišteni muzejski postamenti, zatezne trake/ inkjet UV prints on canvas, used museum mounts, cargo straps
varijabilne dimenzije / variable dimensions

Rođenje u Splitu 1972. godine. Diplomirao je slikarstvo na Akademiji likovnih umjetnosti u Zagrebu 1996.

Born in Split in 1972. Graduated in painting from the Academy of Fine Arts in Zagreb in 1996.

POSEBNO PRIZNANJE OCJENJIVAČKOG SUDA XV. TRIJENALA HRVATSKOGA KIPARSTVA

SPECIAL RECOGNITION OF THE AWARD JURY OF THE 15th TRIENNIAL OF CROATIAN SCULPTURE



TIANA POZAIĆ

Bakina soba / Grandmother's room, 2024.
diorama, 3D print (SLA), tekstil, metal, drvo, papir/
diorama, 3D print (SLA), textile, metal, wood, paper
45,1 x 73 x 66,5 cm

Rođena je u Zagrebu 2001. godine. Studentica je kiparstva na Akademiji likovnih umjetnosti u Zagrebu.

Born in Zagreb in 2001. Sculpture student at the Academy of Fine Arts in Zagreb.







MARINA RAJŠIĆ

Pauzirane čestice Lipe/Paused particles of Lipa, 2022.
skulptura, izomalt. mUeveni prah listova lipe/
sculpture, isomalt. powder of ground linden leaves
27 x 30 x 29 cm

Rođena je u Rijeci 1995. godine. Diplomirala je vizualne komunikacije i grafički dizajn na Akademiji primijenjenih umjetnosti u Rijeci 2019.

Born in Rijeka in 1995. Graduated in graphic design and visual communications from the Academy of Applied Arts in Rijeka in 2019.

JEDNA OD TRI JEDNAKOVRIJEDNE NAGRADE XV. TRIJENALA HRVATSKOGA KIPARSTVA

ONE OFTHETHREE EQUALAWARDS OF THE 15th TRIENNIAL OF CROATIAN SCULPTURE





KREŠIMIR ROD

Bijeli oblik/ White shape, 2025.
mramor / marble
So x 20 x 30 cm

Rođenje 1970. u Velikom Bukovcu kod Mača. Diplomirao je kiparstvo na Akademiji likovnih umjetnosti u Zagrebu 1994.

Born in Veliki Bukovec near Mač in 1970. Graduated in sculpture from the Academy of Fine Arts in Zagreb in 1994,



IGORRUF

Bernardi u mirovini/ Bernardi retired, 2022.
kombinirana tehnika / combined technique
varijabilne dimenzije / variable dimensions

Rođen je u Virovitici 1984, godine. Diplomirao je kiparstvo na Akademiji likovnih umjetnosti u Zagrebu 2010,

Born in Virovitica in 1984. Graduated in sculpture from the Academy of Fine Arts in Zagreb in 2010.

JEDNA OD TRI JEDNAKOVRIJEDNE NAGRADE XV. TRIJENALA HRVATSKOGA KIPARSTVA

ONE OF THE THREE EQUAL AWARDS OF THE 15th TRIENNIAL OF CROATIAN SCULPTURE



LUCIJA SEKELJ

Prošećі/ Take a walk, 2023.
obrada metala i drva (varenje, tesanje i pseće žvakanje), montaža zvuka/ metal and wood treatment (welding, carpentry and dog chewing), sound editing
195 x 250 x 110 cm
trajanje zvučnog zapisa: 5 minuta *(loop) I*
audio recording: 5 minutes (loop)

Rođena je u Zagrebu 1998. godine. Diplomirala je kiparstvo na Akademiji likovnih umjetnosti 2023.

Born in Zagreb in 1998. Graduated in sculpture from the Academy of Fine Arts in 2023.



ANA SLADETIĆ

Trajnost kao simbol/ Permanence as a symbol, 2025.
kombinirana tehnika / combined technique
100 x 120 x 2 cm; 70 x 90 x 2 cm

Rođena je u Vukovaru 1985. godine. Diplomirala je 2009. na Akademiji likovnih umjetnosti u Zagrebu, gdje je 2016. i doktorirala.

Born in Vukovar in 1985. Graduated from the Academy of Fine Arts in Zagreb in 2009. Received her Ph.D. from the same institution in 2016.





MARIJANA STANIĆ

Showcase, 2025.
instalacija, vitrina od drva i stakla, akvarij, voda, *ready-made* objekti/ installation, showcase ofwood and glass, aquarium, water, ready-made objects
200 x 78 x 37 cm

Rođena je u Zagrebu 1971. godine. Diplomirala je na Akademiji likovnih umjetnosti u Zagrebu 2003.

Born in Zagreb in 1971. Graduated from the Academy of Fine Arts in Zagreb in 2003.



JOSIPA STOJANOVIĆ

Između ovdje i sada, i negdje i nikada/
Between here and now, and somewhere and never, 2025.
poliakrilat / polyacrylate
173 x 61 x 43cm

Rođena je 1993. godine. Završila je prijediplomski i diplomski studij likovne kulture na Akademiji za umjetnost i kulturu u Osijeku.

Born in 1993. Graduated in visual culture from the Academy of Arts and Culture in Osijek.





LANA STOJIĆEVIĆ

The Emperor's Dreamhouse, 2024.
kombinirana tehnika/ combined technique
varijabilne dimenzijem / variable dimensions

Rođena je u Šibeniku 1989. godine. Diplomirala je na Odsjeku za slikarstvo Umjetničke akademije u Splitu 2012,

Born in Šibenik in 1989. Graduated in painting from the Academy of Arts and Culture in Split in 2012.



DOMAGOJ SUŠAC

Memorija oblika / Memory of forms, 2024.
drvo / wood
18 x 60 x 85 cm

Rođen je 1974. godine u Zagrebu. Diplomirao je na Grafičkom odsjeku Akademije likovnih umjetnosti u Zagrebu 1999.

Born in Zagreb in 1974. Graduated in graphic arts from the Academy of Fine Arts in Zagreb in 1999.



SILVO ŠARIĆ

Lom / Broken, 2024.
keramička zdjelica, olovka/ ceramic bowl, pencil
14 x 15 x 18,5 cm

Rođenje u Puli 1965. godine. Diplomirao je skulpturu na Odsjeku za likovnu kulturu Pedagoškog fakulteta u Rijeci 1990.

Born in Pula in 1965. Graduated in sculpture from the Faculty ofTeacher Education in Rijeka (Department of Visual Culture) in 1990.



NATALIJA ŠKALIĆ

SLAGALICA 1/3/41 / Jigsaw 1/3/41, 2022.
medijapan s akrilom i folijom /
media pan with acrylic and foil
varijabilne dimenzije / variable dimensions

Rođenaje u Zagrebu 1980. godine. Diplomirala je kiparstvo na Nastavničkom odsjeku Akademije likovnih umjetnosti u Zagrebu 2011.

Born in Zagreb in 1980. Graduated in sculpture from the Academy of Fine Arts in Zagreb (Department of Art Education) in 2011.



VLATKA ŠKORO

Za tangoje potrebno dvoje/ ft takes two to tango, 2025.
poliester / polyester
210 x 120 x 130 cm

Rođena je u Osijeku 1987 godine. Na Akademiji likovnih umjetnosti u Zagrebu 2010. godine magistrirala je kiparstvo, a 2018. doktoriralaje na poslijediplomskome doktorskom studiju kiparstva.

Born in Osijek in 1987 Received her M A in sculpture from the Academy of Fine Arts in Zagreb in 2010. Received her Ph.D. in sculpture from the same institution in 2018.



JOSIP ŠURLIN

In Vitro Ii, 2024.
drvo, tehnička guma / wood, tehnical rubber
55 x 70 x 25 cm

Rođen je u Splitu 1993. godine. Diplomirao je slikarstvo na Umjetničkoj akademiji Sveučilišta u Splitu 2017

Born in Split in 1993, Graduated in painting from the Academy of Arts and Culture of the University of Split in 2017



TEA TEODOROVIĆ

U sesiji/ In session, 2024.
instalacija / installation
76 x 50 x 50 cm / 80 x 40 x 40 cm

Rođena je u Rijeci 1996. godine. Magistrirala je likovnu pedagogiju - modul kiparstva na Akademiji primijenjenih umjetnosti Sveučilišta u Rijeci 2022.

Born in Rijeka in 1996. Received her master's degree in visual pedagogy (module sculpture) from the Academy of Applied Arts of the University of Rijeka in 2022.





IVANTUDEK

Lovina/ Target, 2024.
obojeni stirodur, mreža, strelica, drvo /
painted Styrofoam, net, arrow, wood
So x 60 x go cm

Rođenje 1983. godine u Zagrebu. Diplomirao je na Nastavničkom odsjeku Akademije likovnih umjetnosti u Zagrebu 2010.

Born in Zagreb in 1983. Graduated from the Academy of Fine Arts in Zagreb (Department of Art Education) in 2010.



VINKO VIDMAR

Kompozicija konflikta 1 / Conflict composition 1, 2022.
kombinirana tehnika: drvo, kamen/
combined technique: wood, stane
50 x 70 x 70 cm

Rođenje u Osijeku 1988. godine. Diplomirao je kiparstvo na Akademiji za umjetnost i kulturu u Osijeku 2019.

Born in Osijek in 1988. Graduated in sculpture from the Academy of Arts and Culture in Osijek in 2019.



MIRJANA VODOPIJA

Višekatnica/ Multi-storey building, 2024.
žica, pijesak, pjenasti beton, maketa foteUe *I*
wire, sand, foamed concrete, armchair model
130 x 60 x go cm

Mirjana Vodopija rođena je u Zagrebu 1963. godine. Diplomirala je na Akademiji likovnih umjetnosti u Zagrebu 1987

Mirjana Vodopija was born in Zagreb in 1963. Graduated from the Academy of Fine Arts in Zagreb in 1987





TANJA VUJASINOVIĆ

Revitalizacija/ Revitalization, 2025.
kombinirana tehnika (MDF, fluo cijevi)/
mixed media (MDF, fluorescent tubes)
9 x 9 x 9 cm

Rođena je u Zagrebu 1974, godine. Diplomirala je kiparstvo na Akademiji likovnih umjetnosti u Zagrebu, a magistrirala na Likovnoj akademiji pri Središnjem koledžu za umjetnost i dizajn Saint Martins *(Fine Art na Centra[Saint fvlartins College ofArt and Oesign)* u Londonu.

Born in Zagreb in 1974. Graduated in sculpture from the Academy of Fine Arts in Zagreb. Received her M A in Fine Art from the Central Saint Martins College of Art and Design in London.



MATEJ VUKOVIĆ

Nakupi se čovjeku/ Too much is too much, 2024.
kanalizacijske cijevi, purpjena, papermache /
sewer pipes, PU foam, papier-mache
varijabilne dimenzije / variable dimensions

Rođenje 1995. u Zagrebu. Diplomirao je kiparstvo na Akademiji likovnih umjetnosti u Zagrebu 2021.

Born in Zagreb in 1995. Graduated in sculpture from the Academy of Fine Arts in Zagreb in 2021.



OBRAZLOŽENJE NAGRADA OCJENJIVAČKOGA SUDA

AN EXPLANATION OF THEAWARDS BY THE PANEL OF JUDGES

VELIKA NAGRADA XV. TRIJENALA HRVATSKOGA KIPARSTVA Kristian Kožul

Kristian Kožul u radu *Barjaci* (1573.) dekonstruira povijesni narativ i mit o Hrvatsko-slovenskoj seUačkoj buni primjenom raznovrsnih umjetničkih postupaka radi propitivanja instrumenata vladajućih struktura i načina njihove prezentacije. Uz pomoć poetike groteske i karikaturalnoga pretjerivanja autor ukazuje na mehanizme moći i licemjerje društvenih i političkih uloga, dok se uporabom tradicionalnih, ali nekonvencionalno korištenih materijala približava „pučkom" izrazu.

Rad je relevantan i inovativan pomak u suvremenim umjetničkim praksama odnosa prema povijesti. koja zrcali suvremenu političku i društvenu stvarnost. Razrađenom scenografijom i artikuliranim umjetničkim izrazom Kožul ukazuje na način na koji se povijesni događaji koriste u izgradnji nacionalnih i romantizirajućih narativa - kao prostor manipulacije i mitologizacije, ali i kao alat demonstracije moći i dominantne ideologije. U tom se kontekstu rad može čitati kroz logiku karnevalizacije, kao prostor izvrnuća i razotkrivanja u kojem se brišu granice između visokog i niskog, ozbiUnog i smiješnog, uzvišenog i banalnog, čime se povijesni narativ SeUačke bune oslobađa značenja i pretvara u poUe kritičke, groteskne i satirične reinterpretacije.

Likovi baruna Tahyja i vojvotkinje, kao simbola feudalne vlasti. te vodoriga koje „rigaju" omče, što je izravna referenca na pogubUenje seUaka nakon sloma bune, namjerno su deformirani i groteskni. čime se njihov autoritet i uzvišenost sustavno potkopava. Figure nisu izrađene od uzvišenih, plemenitih materijala poput bronce ili kamena, nego od neprikladnih i pristupačnih materijala - barun je oblikovan kao rogata figura s dodacima zvončića i otpacima materijala, a vojvotkinja je re-

GRANDPRIX OF THE 15th TRIENNIAL OF CROATIAN SCULPTURE Kristian Kožul

In his artwork entitled *Flags (1573),* **Kristian Kožul** deconstructs the historical narrative and the myth related to the Croatian-Slovene Peasant Rebellion by applying various artistic procedures, aiming at questioning instruments of the governing structures and the way they are presented. Through the poetics of grotesque and caricatural exaggeration, the author indicates to the mechanisms of power and the hypocrisy of social and political roles, whilst by using traditional. yet unconventionally used material. he came nearer to *folk* expression.

The piece presents a relevant and innovative move in contemporary artistic practices regarding dealing with historical topics, mirroring the present-day political and social reality. Using a well-worked-out scenography and an articulated artistic expression, Kožul indicates to the manner in which historical events have been used for developing national and romanticising narratives - not only as a medium for manipulation and mythologization, but also as a tool for demonstrating power and the dominant ideology. Within this context. the piece may be seen through the logic of carnivalization, as a space of distortion and disclosure, where the boundaries between high and low, serious and ridiculous, elevated and banal are erased. Thereby, the historical narrative of peasant rebellion is freed from meaning and translated into a field of critical. grotesque and satirical reinterpretation.

The figures of Baron Tahy and the duchess, symbolising feudal rule, and the gargoyles *breathing* nooses as a direct reference to the execution of the peasants after the rebellion had been suppressed, are intentionally deformed and grotesque, whereby their

ducirana na odrubUenu glavu s ovratnikom od razbijenih boca i crveno obojenom perikom iz koje izviru rogovi uz dodatak crvenih keramičkih suza po njezinu tijelu.

Apsurdnost prikaza dodatno se pojačava razigranom, gotovo dekorativnom scenografijom u kojoj su figure postavUene na improvizirane pijedestale, na umjetnoj zelenoj travi sa zgaženim keramičkim cvijećem, stvarajući kontrast koji se može čitati kao kritika romantiziranja povijesnih trauma i njihove (zlo)upotrebe u suvremenim ideologijama.

U tom smislu i sam naslov *Barjaci* - promatran u svezi s književnim i likovnim referencama koje se koriste motivom zastava - može se shvatiti kao simbol oko kojeg se okupUa kolektiv, ali i kao nagovještaj krize i nasiUa. lako se izravno poziva na 1573. godinu, rad jasno govori o današnjem društvu upozoravajući na urušavanje i izvrtanje demokratskih vrijednosti te na sveprisutnu prijetnju povratka modernog feudalizma.

Rad *Barjaci* (1573.) istaknuo se inovativnošću, visokom izvedbenom kvalitetom i relevantnošću u korištenju povijesnog narativa kao sredstva kritičkog promišUanja suvremene stvarnosti. Kožul ostvaruje jasan i uravnotežen odnos između koncepta, umjetničkih postupaka i narativa, oblikovan u jedinstven umjetnički izraz. Kombinacijom različitih umjetničkih strategija rad proizvodi slojevita značenja koja destabiliziraju postojeći poredak otvaranjem pitanja odnosa mita, povijesti i kolektivnog identiteta te uloge aktera koji sudjeluju u njihovu oblikovanju. Zbog navedenoga, Ocjenjivački sud X V *trijenala hrvatskoga kiparstva* dodjeUuje Kristianu Kožulu Veliku nagradu X V *trijenala.*

TRI JEDNAKOVRIJEDNE NAGRADE XV. TRIJENALA HRVATSKOGA KIPARSTVA
Petar Popijač, Marina Rajšić, Igor Ruf

Petar Popijač u radu *Polje* polazi od tradicionalnoga kiparskog materijala - gline - kojem pristupa i koji reinterpretira kroz suvremenu ekološku svijest o posUedicama Uudskoga djelovanja. Procesu realizacije reUefa od pečene gline, koji prikazuje isječak travnate površine, prethodilo je uranjanje suhe trave u tekuću glinu. Tijekom sušenja i pečenja trava je izgorjela, no njezin vanjski oblik ostao je sačuvan prateći formu u najsitnijim detaUima. lako su ti oblici mehaničkim postupkom fiksirani u vremenu i prostoru, okamenjeni trag trave i daUe sadrži ritam, pokret i dojam živosti. Umjetnik gradi napetost kroz kontrast žive i „mrtve" prirode, statičnosti i dinamičnosti te prirodnog rasta i umjetničke intervencije.
U reUefu se naziru i tragovi Uudske prisutnosti - otisci stopala ili prolazak stroja - čime se otvara pitanje odnosa prirode i čovjeka sugerirajući njihov nejednak odnos snaga, gdje svaka Uudska intervencija ostavUa trag, bio on vidUiv ili nevidUiv, nepovratan ili prolazan. Krhkost gline postaje kUučni nositeU značenja - materijal čije su karakteristike u ovom radu istodobno i trajne i lomUive simbolički upućuje na osjetUivost ekosustava, eroziju i

authority and eminence are systematically undercut. The figures have not been made of fine, noble materials such as bronze or stone, but rather of unsuitable and approachable ones - the baron as a figure with horns, with bells and waste parts added, whilst the duchess has been reduced to a decapitated head with a collar consisting of broken bottles and a red wig from which horns protrude, with red ceramic tears spread all over her body.

The absurdity of the presentation is additionally intensified by playful, almost decorative scenography: the figures are placed on improvised pedestals - on artificial green grass with crushed ceramic flowers. This creates a contrast that may be understood as a critique of romanticising historical traumas and their (mis) use in contemporary ideologies.

In this sense, the very title - *Flags,* observed in relation to literary and visual references using this motive, may be understood as a symbol of collective gathering, as well as an omen of crisis and violence. Despite its direct reference to the year 1573, the piece clearly speaks of the present-day society, warning of the collapse and distortion of democratic values, and the omnipresent threat concerning the reestablishment of modern feudalism.

The artwork entitled *Flags (1573)* excels among the others by innovativeness, high level of performative quality, and relevance in using the historical narrative as a means of critical reflection on the present-day reality. Kožul develops a clear and balanced relationship among the concept, artistic procedures and the narrative, shaped as part of a unique artistic expression. By combining diverse artistic strategies, the piece produces multilevel interpretations that lead to the destabilisation of the existing order, and open questions regarding the relationships among myth, history and collective identity, as well as the role of the participants in their formation. Due to all the above mentioned, the Prize Awarding Committee has decorated Kristian Kožul with the Grand Prix of the 15th Croatian Sculpture Triennial.

THREE EQUALAWARDS OF THE 15th TRIENNIAL OF CROATIAN SCULPTURE
Petar Popijač, Marina Rajšić, Igor Ruf

In his artwork entitled *Field,* **Petar Popijač** takes as a starting point a traditional sculptural material - clay, which he deals with and reinterprets through contemporary eco conscience regarding the effects of human intervention. The process of creating the relief in baked clay, presenting a segment of an area covered in grass, was preceded by immersing dry grass in liquid clay. The grass got burnt during the drying and baking processes, however its outer shape has been preserved, following the form into the smallest detail. Though these shapes had been fixed in time and space mechanical procedure, the petrified trace of grass continues to contain

neizbježne prirodne cikluse.
Jedna od triju jednakovrijednih nagrada *XV trijenala hrvatskoga kiparstva* dodjeUuje se Petru Popijaču za rad *Polje,* koji kroz inovativan i sadržajan postupak obrade tradicionalnoga kiparskog materijala tematizira ekološka pitanja artikulirajući odnos prirode i Uudske intervencije.

Marina Rajšić u radu *Pauzirane čestice Lipe* nastavUa višegodišnje umjetničko istraživanje povezana s naseUem Lipa, jednim od rijetkih mjesta u Europi potpuno uništenih tijekom Drugoga svjetskog rata. Nadovezujući se na prethodni rad *Čestice Lipe,* umjetnica u vanjskom prostoru izložbe predstavUa skulpturalnu formu izrađenu od smjese izomalta i praha lišća lipe, uz prateću videodokumentaciju prethodnog rada.

Odabirom materijala i lokacije izlaganja umjetnica svjesno odustaje od ideje skulpture kao trajnog objekta te oblikuje vremenski ograničeno djelo čija se forma mijenja, razgrađuje i nestaje. Izomalt, materijal sličan šećeru, u čvrstom je stanju stabilan i postojan, no izložen vodi i višim temperaturama postupno se razgrađuje. Ta nestabilna priroda materijala - trajnost nasuprot neizbježnom nestajanju - kUučna je za razumijevanje rada. Prah lišća lipe, kao simbol obnove zajednice koja je nakon ratnog razaranja izgradila nove temeUe tolerancije i mira, privremeno je „pauziran" unutar forme, spreman za skorašnje oslobađanje. Izlaganjem rada u vanjskom prostoru muzeja aktiviraju se biološki i fizički procesi neovisni o voUi umjetnice ili promatrača koji postaje aktivni svjedok transformacije forme i protoka vremena. Atmosferilije postupno mijenjaju izgled skulpture: ona se topi, raspada i nestaje, dok se prah lišća oslobađa. Upravo zahvaUujući toj stalnoj interakciji s okruženjem materijal postaje nositeU značenja, a proces razgradnje i oslobađanja materijala postaje metafora društvene memorije, kolektivnih iskustava i mogućnosti revitalizacije zajednice obiUežene ratnim traumama.
Zbog dosUednog i promišUenog povezivanja materijalnosti, procesa te društvenog i političkog konteksta u jedinstvenu umjetničku cjelinu koja propituje granice trajnosti i prolaznosti djela te mogućnosti kolektivne regeneracije, kao i zbog procesualnoga karaktera rada, Marini Rajšić dodjeUuje se jedna od triju jednakovrijednih nagrada *XV trijenala hrvatskoga kiparstva.*

Istraživački proces u radu *Bernardi u mirovini* autora **Igora Rufa** započinje slučajnim pronalaskom foteUe hrvatskoga dizajnera Bernarda Bernardija na glomaznom otpadu, koja postaje gradivni element ove prostorne instalacije. lako je rekonstrukcijom stolici vraćen njezin nekadašnji izgled, njezina prvobitna funkcija ostaje neostvarena - stolica se zadržava u prostoru umjetnikova atelijera kao povijesno i estetski visokovaloriziran predmet u stanju neupotrebUivosti i nenamjerne odbačenosti.

Shvaćanje da stvari žive i dobivaju značenje tek uporabom potiče inkorporiranje Bernardijeve stolice kao središnjeg dijela instalacije, koju umjetnik nadograđuje elektromotorom, štapom za pecanje i gumenom

rhythm, movement and an impression of vivacity. The tension becomes intensified through contrast between live nature and still life, static and dynamic qualities, as well as natural growth and artistic intervention.
Traces of human presence may be spotted in the relief too - foot traces or a machine passing over the meadow, whereby the issue of the relationship between man and nature emerges, suggesting their disbalance of forces. Here, any human intervention leaves a trace, be it visible or nat, irreversible or transient. The frailty of clay becomes the key holder of meaning - the material further suggests erosion and natural cycles of change. The frailty of clay becomes the key holder of meaning - the material that is here permanent and frail at the same time symbolically indicates the sensitivity of the eco system, erosion and unavoidable natural cycles.
Petar Popijač is awarded one ofthree ex aequo prizes of the 15th Croatian Sculpture Triennial far his artwork *Field,* which thematises ecological issues through innovative and content-related treatment of a traditional sculptural material, articulating thereby the relationship between nature and human intervention.

In her artwork entitled *Paused particles of Lipa,* **Marina Rajšić** continues her yearlong artistic research related to the settlement of Lipa, one of only a few places in Europe completely destroyed during the Second World War. Following up on her previous piece entitled *Particles of Lipa,* the artist presents in the exhibition exterior a sculptural form consisting of a mixture of isomalt and powdered linden leaves, with accompanying video-documentation related to the previous piece.

By selecting the material and the exhibition venue, the artist deliberately abandons the idea of a sculpture as a permanent object, and shapes a temporally limited piece whose form changes, becomes decomposed, and disappears. Isomalt, material similar to sugar, is solid and constant at room temperature; however, when exposed to water and higher temperatures, it gradually becomes decomposed. Its unstable nature - permanence opposite to unavoidable transience - is crucial far the understanding of the piece. Powdered linden leaves, as a symbol of the renewal of the community that managed to rebuild itself on new foundations of tolerance and peace following war destruction, are temporarily being *paused* inside the form, ready to be freed soon. Biological and physical processes independent of the will of either the artist or the observer, who becomes an active witness of the transformation of the form and the flow oftime, are activated by the piece being exhibited in the museum exterior. The weathering factors change the sculpture gradually: it melts, decays and disappears, whereas powdered leaves are freed. It is through this constant interaction with the environment that the matter becomes the holder of meaning, whilst the process of disintegration and freeing of the material turns into a metaphor of collective memory, joint experiences and possibilities ofthe revitalization of

lopticom. Tako opremUena stolica periodično „zabacuje" mamac, no bez mogućnosti stvarnog ulova. Bacanje se aktivira senzorom koji registrira prolazak posjetiteUa, čime njegova prisutnost postaje nuždan preduvjet za pokretanje rada. Ritmičko udaranje loptice o površinu apstraktno oblikovane forme proizvodi ponavUajući zvuk koji ispunjava prostor i tvori jednostavnu, gotovo meditativnu zvučnu sekvencu. Spajanjem elemenata koji na prvi pogled nemaju zajedničkih dodirnih točaka stvara se začudan i suptilno duhovit ambijent, proizašao iz autorovih osobnih iskustava, interesa i vizualnih asocijacija.

Vrijednost rada kojem se dodjeUuje jedna od tri jednakovrijedne nagrade *XV trijenala hrvatskoga kiparstva* proizlazi iz spoja raznovrsnih objekata i aktivnosti, čime se dobiva uvid u autorov umjetnički proces i način razmišUanja o odnosima funkcije, upotrebe i značenja. ZahvaUujući autorovoj autoironičnoj identifikaciji te iznenadnoj aktivaciji instalacije, rad se iz pojedinačnog objekta transformira u prostornu scenu, čime se pomiče naglasak s pukog promatranja na razvoj iskustvenog doživUaja, dok se značenje rada ne nudi unaprijed, nego se otkriva u samom susretu posjetiteUa s radom.

POSEBNO PRIZNANJE OCJENJIVAČKOG SUDA XV, TRIJENALA HRVATSKOGA KIPARSTVA
Viktor Popović

Prostorna instalacija autora **Viktora Popovića** pod nazivom *Bez naziva (Arhiv Gliptoteka)* umjetnikova je refleksija o specifičnim okolnostima održavanja ovogodišnjega *Trijenala* obiUeženog privremenim izmještanjem iz matične ustanove zbog obnove Gliptoteke HAZU nakon potresa. Rad tematizira institucionalnu i prostornu izmještenost muzeja preko fotografija koje dokumentiraju trenutačno stanje muzejske infrastrukture i organizaciju privremene čuvaonice, u kojoj je pohranjen fundus od oko 12.000 umjetnina.

Fotografije, koje je snimio sam autor, predstavUene su na samostojećim dvostranim svjetlosnim kutijama, postavUenima na muzejskim postamentima iz stalnog postava Gliptoteke HAZU i učvršćenima zateznim trakama. ZahvaUujući selektivnom odabiru motiva i načinu prezentacije, fotografije nadilaze svoju dokumentarnu vrijednost i postaju sredstvo promišUanja institucionalne infrastrukture, arhivskih praksi i vidUivosti fundusa u stanju fragilnosti i izmještenosti muzeja. Transformacija funkcije vidUivaje i u tretmanu muzejskih postamenata koji u ovom radu postaju nositeUi značenja i svjedoci muzejske prošlosti upućujući na odsutnost skulptura i gubitak prvotne funkcije. Rad se razvija u dijalogu s prostorom Muzeja suvremene umjetnosti, koji djeluje kao aktivni sudionik u promišUanju institucionalne odsutnosti i odnosa dviju muzejskih institucija. Posebno priznanje dodjeUuje se Viktoru Popoviću za inovativnu tematizaciju odsutnosti i izmještenosti muzeja i same manifestacije, za ostvarenje specifičnoga prostornog narativa te a community that had suffered traumas caused by the war.

Marina Rajšić is awarded one ofthree ex aequo prizes of the 15th Croatian Sculpture Triennial for consistent and well-thought-out integration of materiality, processes, and social and political context into a unique artistic whole questioning boundaries of the permanence and transience of the artwork, and possibilities of collective regeneration, as well as for the artwork's processual character.

Research process related to the artwork entitled *Bernardi retired* by **Igor Ruf** began after he had accidentally, among bulky waste, come across an armchair created by the Croatian designer Bernarda Bernardi. The armchair subsequently became a building element of this spatial installation. Though it had been reconstructed so that it looks the same as before, the original function of the armchair has not been revived - it is retained in the artist's studio as an object of high historical and aesthetical value, yet non-functional and unintentionally rejected.

The idea of things being alive and assuming meaning onlythrough usage animates the incorporation of Bernardi's armchair in the installation as the central piece, with an electromotor, a fishing rod and a rubber ball added to it. The armchair, equipped with a fishing rod and a rubber ball, periodically *swings* the bait, yet the fishing attempts remain unsuccessful. The thumping activates the sensor recording every observer passing, whereby their presence becomes necessary for setting the piece in motion. Rhythmical thumping of the ball against the surface of an abstract form produces a repetitive sound that fills the space and develops a simple, almost meditative sound sequence. By combining elements that at first glance bear no common features, a remarkable and subtlywitty ambience stemming from the author's personal experiences, interests and visual associations, is created.

The value of this artwork, which is awarded one of three ex aequo prizes of the 15th Croatian Sculpture Triennial, lies injoining diverse objects and activities, offering thereby an insight into the author's artistic process and mindset regarding the interrelations offunction, use and meaning. Through the author's self-mocking identification and sudden activation of the installation, the piece transforms from an individual object into a spatial scene, shifting thereby the accent from mere observation to the development of experience, whereas the meaning of the artwork is not offered in advance, but rather revealed in the very act of meeting between the observer and the artwork.

kritičko promišUanje muzejske institucije, odnosno vidUivosti i nevidUivosti muzejskog fundusa.

NAGRADA LJEVAONICE UMJETNINA UJEVIĆ
Marija Josipović

U radu *Posude obnove* **Marija Josipović** polazi od ideje obnove i promjene razvijajući je u dijalogu tradicionalnoga kiparskog materijala i organske forme te odnosu rada prema prostoru i promatraču. Polazište rada jest oblikovanje skulpture koja pokreće ideju obnove te aktivno ukUučivanje publike, koje se ostvaruje preuzimanjem i sadnjom figura od nepečene gline sa sjemenkama biUke tulsi, izloženima u posudama od terakote, čime se rad nastavUa izvan institucionalnog prostora. Sudjelovanjem publike uspostavUa se proces u kojem se skulptura transformira na više razina - materijalno, razgradnjom gline u prirodno gnojivo, formalno, nestankom skulpturalne forme, te biološki, rastom biUke - dok se istodobno angažman promatrača kao aktivnog sudionika i nositeUa promjene simbolički povezuje s regenerativnim svojstvima biUke tulsi. Time se rad pozicionira unutar shvaćanja skulpture kao procesualne i relacijske prakse, u kojoj umjetničko djelo nije definirano trajnom formom, nego nizom odnosa, djelovanja i transformacija koje se odvijaju izvan zadanog vremena i prostora. Čin sadnje uspostavUa ekološku dimenziju rada kao metaforu zajedničke brige za budućnost, okoliš i međuUudsku solidarnost, a istovremeno redefinira tradicionalno shvaćanje skulpture kao trajnog artefakta. Zbog suvremene interpretacije tradicionalnoga kiparskog materijala i organske forme, u kojoj su glina i biUka kUučni nositeUi izraza i značenja, (zbog) potvrde kontinuiteta tradicije i vrijednosti tehničkoga umijeća, (zbog) organskog razvoja forme kroz proces razgradnje materijala i biološkog rasta, čime skulptura poprima procesualni i ekološki karakter, te zbog ukUučivanja posjetiteUa i ambijenta kao aktivnoga, strukturalnoga dijela rada, Mariji Josipović dodjeUuje se Nagrada Ljevaonice umjetnina Ujević na *XV trijenalu hrvatskoga kiparstva.*

NAGRADA HRVATSKE SEKCIJE MEĐUNARODNOG UDRUŽENJA LIKOVNIH KRITIČARAAICA-E
Miran Blažek

Ocjenjivački sud HS AICA-e (Radmila Iva Janković, Neva Lukić, Zvonko Maković) nagradu y..;_ trijenala hrvatskoga kiparstva 2025. godine jednoglasno dodjeUuje radu *Alignment* (2023.) **Mirana Blaženka,** djelu koje balansira na granicama medija - akcije, skulpture i prostorne instalacije - pri čemu autor koristi tek bazične tehnike i materijale, poput ugUena i drva.

Rad Mirana Blaženka istaknuo se upravo transformativnošću medija, tehnike i materijala. Pomoću nagorjelih, djelomično pougUenjenih debala autor iscrtava linije na zidu muzeja, preobražavajući tako drvo u drev-

SPECIAL RECOGNITION OF THE AWARD JURY OF THE 15th TRIENNIAL OF CROATIAN SCULPTURE
Viktor Popović

The spatial installation authored by **Viktor Popović** and entitled *Untitled (Archive Glyptotheque)* presents the artist's reflection on the specific circumstances in which this Triennial is held, marked by the museum being temporarily relocated from its principal exhibition space due to the restoration of the Glyptotheque building after the earthquake. The piece thematises the institutional and spatial relocation of the museum through photographs documenting the current state of the museum infrastructure and the organization of the temporary storeroom, which now houses the holdings numbering approximately 12,000 artworks.

The photographs, which have been taken by the author himself, are presented on freestanding double-sided light boxes set on museum mounts belonging to the permanent holdings of the Glyptotheque of the Croatian Academy of Sciences and Arts, and fastened by cargo straps. By choosing selected motives and the presentation mode, these photographs exceed their documentary value and turn into a means of reflecting on the institutional infrastructure, the archival practices and visibility of the holdings in the state of the fragility and relocation of the museum. The transformation of the function becomes furthermore visible in the treatment of museum mounts that represent holders of meaning and witnesses to the museum past, reminding us of the absence of sculptures and the loss of the principal function. The piece develops in the dialogue with its surrounding in the Museum of Contemporary Arts, which is an active participant in reflection on institutional absence and correlation between the two museum institutions. Special acknowledgement is awarded to Viktor Popović for his innovative thematization of the absence and relocation of the museum and the manifestation itself, the creation of a specific spatial narrative, and critical reflection on the museum as an institution, as well as the visibility and the invisibility of the museum holdings.

PRIZE OF THE UJEVIĆ ART FOUNDRY
Marija Josipović

In her artwork entitled *Vessels of renewal,* **Marija Josipović** starts from the idea of renewal and change, and develops it through a dialogue between traditional sculptural material and organic form, as well as the relation of the piece towards space and the observer. The starting point of the artwork is the creation of a sculpture instigating the idea of renewal and active involvement of the audience, materialized through their taking over figures od unbaked clay with Tulsi seeds, exhibited in terracotta pots, and planting them; thus, the piece continues outside the institutional space. Through the

nu crtačku tehniku ugyena *in situ.* U Blažekovu slučaju akcija je intiman čin, nevidiyiv publici. Nakon payenja u prostor se, uza zid, polaže pet debala, od
kojih je svako na zidu ostavilo svoju putanju. Otuda i naziv rada *Alignment* (u hrvatskom prijevodu „poravnanje" ili „usklađenost"): pougyenjeni segmenti debala veličinom odgovaraju tragovima ugyena na zidu.

Uz taj organski prizor pougyenjenih debala i nepravilnih crnih linija umjetnik ugyenom na zid ispisuje i tehnički dijagram kojim u djelo uvodi matematički sklad. Zapis „A=B=C=D=E=F=G=H=I=J" označava da linija na zidu odgovara pougyenjenom segmentu debla, koji potom odgovara syedećoj liniji - sve do posyednjeg debla - dok zapis „1 , 2 , 3 , 4 , 5" naglašava da su sva debla međusobno različita. Iza scene rada krije se još jedan neizostavan, šamanski element: vatra. Drvo prolazi kroz vatru kako bi postala crtačka tehnika, a potom i mjera - linija koja nikad nije identična, baš kao što nijedno deblo nije identična drugome.

Primordijalnim i istodobno tehničkim pristupom, umjetnik provodi neku vrstu eksperimenta, oponašajući principe prema kojima djeluje sama priroda, kao da je upravo krenuo stvarati module neke veće, imaginarne strukture.

U djelu *Alignment* Miran Blažek krozjednostavnost forme i postupka skulpturi pristupa interdisciplinarna, tražeći unutar postulata djela i njihove suprotnosti: jednako postaje različito, organsko prelazi u matematičko, intuitivno se susreće s analitičkim. Slojevitost rada i njegova interdisciplinarnost proizlaze iz tekjednog čina ijednog materijala - drva - te procesa njegova payenja.

NAGRADA GORANSKE KIPARSKE RADIONICE LOKVE
Vjekoslav Filipović

Vjekoslavu Filipoviću dodijeyena je Nagrada Goranske kiparske radionice Lokve za rad *Kombo KoR2* čime je umjetnik ostvario pravo sudjelovanja na 47 sazivu Goranske kiparske radionice Lokve, jednoj od najznačajnijih hrvatskih kiparskih manifestacija posvećenih radu u drvu, čime je prepoznata kvaliteta i potencijal autorova pristupa tradicijskom materijalu u suvremenom kiparskom kontekstu. Filipović je u radu *Kombo KoR2* realizirao skulpturu kao visoki reyef: tradicionalno drveno korito savijena je po bočnoj strani i izložena uspravno na zidu. Fino oblikovane stijenke, s jasno vidyivim tragovima dlijeta, stvaraju dinamičnu igru svjetla i sjene te naglašavaju odnos mase i prostora.

participation of the audience, a process is established, within which the sculpture becomes transformed on several levels - substantially, by clay changing into natural fertilizer; formally, by the sculptural form disappearing; and biologically, by the plant growing, whilst simultaneously engaging the observer as an active participant and holder of change is symbolically brought into connection with the regenerative attributes ofTulsi. The piece is hereby positioned within the framework of sculptures being understood as a processual and relational practice, in which artwork is not defined by a permanent form, but rather by a sequence of relationships, performances and transformations taking place outside the set time and space. The act of planting establishes the ecological dimension of the piece as a metaphor of community care for the future, environment and human solidarity, simultaneously redefining the traditional notion of sculpture as a lasting artefact. Marija Josipović is awarded the Ujević Art Foundry Prize at the 15th Croatian Sculpture Triennial for her contemporary interpretation of a traditional sculptural material and organic form, choosing clay and a plant as key holders of meaning and expression, (for) confirming the continuity of tradition and the value of technical mastery, (for) the organic development of the form through the process of the decomposition of the material and biological growth, whereby the sculpture assumes processual and ecological character, and for including the audience and the ambience as an active, structural part of the artwork.

PRIZE OF THE CROATIAN SECTION OF THE INTERNATIONALASSOCIATION OF THE ART CRITICS - AICA
Miran Blažek

The HS AICA evaluation committee (Radmila Iva Janković, Neva Lukić, Zvonko Maković) unanimously confers the award of the 15th Triennial of Croatian Sculpture in 2025 to the work *Alignment* (2023) by **Miran Blažek,** a work situated at the intersection of action, sculpture, and spatial installation, with the author using only basic techniques and materials such as charcoal and wood.

Miran Blažek's work is distinguished by its transformative approach to medium, technique, and material. Through the use of charred, partially carbonised tree trunks, the artist draws lines directly onto the museum wall. thereby transforming wood into the ancient drawing medium of charcoal *in situ.* For Blažek, the action is an intimate act. invisible to the audience. After burning, five tree trunks are laid out along the wall. each inscribing its own trajectory onto the wall surface. Hence the title *Alignment.* which refers to the charred segments of the trunks matching in size the charcoal traces left on the wall.

Alongside the organic depiction of charred trunks and irregular black lines, the artist also inscribes a technical diagram in charcoal onto the wall. introducing

a sense of mathematical harmony into the work. The sequence "A=B=C=D=E=F=G=H=I=J" marks the alignment between each line on the wall and a charred segment of a trunk, continuing through to the final trunk. The notation "1 ⁄2 ⁄3 ⁄4 ⁄5", by contrast, emphasises the distinctiveness of each trunk. Underlying the scene of the work is another essential, shamanic element: fire. Wood is subjected to fire in order to become a drawing medium and, subsequently, a unit of measure - a line that is never identical, just as no tru nk is identical to another.

Employing a primordial, but also a technical approach, the artist conducts a kind of experiment that mirrors the principles of nature itself, as if he had only just begun to construct the modules of a larger, imaginary structure.

In *Alignment* Miran Blažek adopts an interdisciplinary approach to sculpture, grounded in the simplicity of form and process, through which he explores the internal postulates of the work and their opposites: sameness gives way to difference, the organic is translated into the mathematical, and intuition meets analysis. The work's layered nature and interdisciplinarity stem from a single act and a single material: wood, and the process of its burning.

PRIZE OF THE GORAN SCULPTURE WORKSHOP OF LOKVE
Vjekoslav Filipović

Vjekoslav Filipović was awarded the Prize of the Goran Sculpture Workshop of Lokve far the work *Kombo KoR2,* which earned the artist the right to participate in the 4?th convocation of the the Goran Sculpture Workshop of Lokve, one of the most important Croatian sculpture events dedicated to working in wood, which recognized the quality and potential of the author's approach to traditional material in a contemporary sculptural context. In the work *Kombo KoR2,* Filipović realized the sculpture as a high relief: a traditional wooden trough is bent on the side and displayed upright on the wall. The finely shaped wooden walls, with clearly visible chisel marks, create a dynamic play of light and shadow and emphasize the relationship between mass and space.

SAMOSTALNA IZLOŽBA DOBITNIKA VELIKE NAGRADE XIV. TRIJENALA HRVATSKOGA KIPARSTVA

LOREN ŽIVKOVIĆ KULJIŠ: *BEZ RIJEČI*

Anačukušić

SOLO EXHIBITION OF THE GRAND PRIX WINNER OF THE 14th TRIENNIAL OF CROATIAN SCULPTURE

LOREN ŽIVKOVIĆ KULJIŠ: *WITHOUTWORDS*

Anačukušić

Ciklus instalacija Lorena Živkovića KuUiša *Nešto za nešto* polazi od univerzalnog arhetipskog načela razmjene, davanja i primanja koje oblikuje sve slojeve zajedničke stvarnosti. Naziv sugerira krajnje pojednostavnjen, opisna predstavUen tržišni proces, tek pokušaj da se imenuje odnos koji izmiče preciznom određenju. Proces „nešto za nešto" nemjerUiv je, proizvoUan i nestalan, onkraj je strogoće metričkog sustava. Riječ je o subjektivnome vrijednosnom sustavu koji ovisi iskUučivo o konsenzusu obje strane, u kojem se vrijednosti „proizvoda" trebaju preklopiti i poništiti. U drugom smislu sintagma „nešto za nešto" označava klasični linearni, uzročno-posUedični odnos. Iz kiparske pozicije on se ogleda u predvidUivosti materijala te poznavanju njihovih svojstava i proizašlog ponašanja, koje autorov analitički nerv nerijetka dekonstruira. U fokusu Lorena Živkovića KuUiša nije pojedini materijal ni poznata reakcija (rezultat), prije je to sinergija raznorodnih materijala ili otpor koji pružaju kiparskom htijenju. Premdaje intuitivna reakcija neizbježna u njegovu stvaralačkom procesu, čakje i ona odmjerena. Štoviše, kao da se tijekom stvaranja instalacija autor neprestano suspreže od predvidUiva kraja. Pet instalacija odabranih za ovu izložbu, pet rečenica (kako ih autor naziva), pet je zajedničkih stvarnosti u kojima se ogleda razigranost i znatižeUa, osobine kojima u Lorenovu stvaralaštvu nema premca. U njegovim instalacijama moguće je pronaći zajednički nazivnik plastici, metalu, drvu, papiru i staklu. Moguće gaje pronaći u kiparstvu i crtežu. Kao i u likovnoj umjetnosti, književnosti i filozofiji, koje snaže zidove ateUea i motiviraju radni proces.

U novom ciklusu crteža *Bez riječi,* po kojem je nazvana izložba, autor se udaUava od prijašnjih referenci na književne i filozofske velikane otvarajući prostor za komunikaciju iskUučivo vizualnim jezikom. Taj pomak od

The starting point of the cycle of installations by Loren Živković KuUiš, entitled *Something far something,* is the universal archetypal principle od exchange, giving and receiving that forms all layers of shared reality. The title suggests an ultra-simplified, descriptively presented trade process, a mere attempt to put a name to the relationship that avoids any concrete definition. The *something far something* process is unmeasurable, arbitrary and instable: it stands beyond the strictness of the metric system. It is a subjective value system depending exclusively on consensus, where the values of the 'product' are supposed to be overlaped and annulled. In another sense, the syntagm *something far something* stands far the classical linear, causal relationship. From the sculptor's angle, it is reflected in the predictability of the material, as well as in the familiarity with its qualities and the implied behaviour, which is often deconstructed thanks to the author's analytical touch. In Loren Živković KuUiš's focus stands nat a particular material or the known reaction (result), but rather synergy of diverse materials or their resistance to the sculptor's will. Although intuitive reaction is inevitably present in his creative process, even it is measured. Moreover, it seems as if in the course of creating the installations, the author kept supressing himselffrom the predictable end. Five installations selected far this exhibition - five sentences (as referred to by the author) - present five shared realities that reflect curiosity and high spirits - characteristics second to none in Loren's oeuvre. In his installations, one may finci a common denominator far plastic, metal, wood, paper and glass. It may be traced nat only in sculpture and drawing, but also in painting, literature and philosophy, which fartify the walls of the studio, and serve as motivation far the working process.



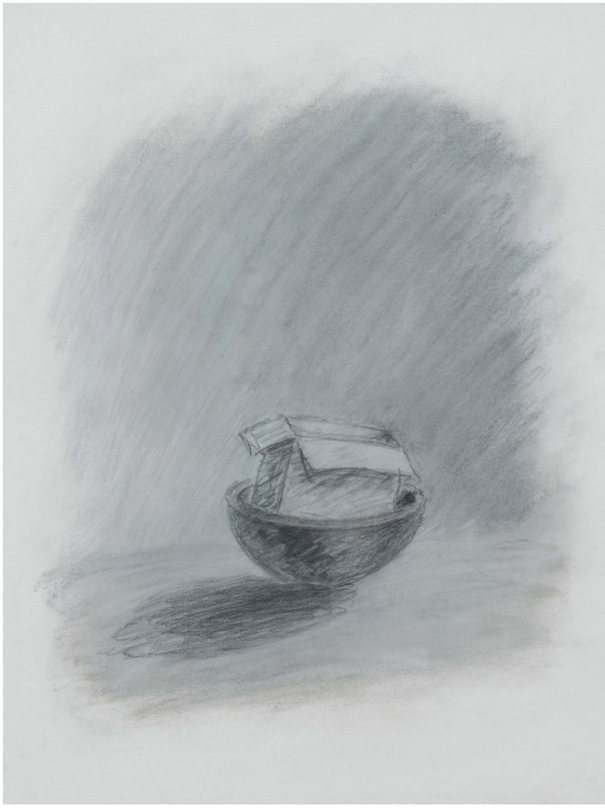


teksta prema slici nije tek formalna odluka, nego promišUanje o opterećujućem odnosu prema imenovanju i njegovu utjecaju na stvaralački proces. U tom kontekstu svaki crtež, kao i svaka instalacija, funkcionira poput samostalne rečenice, samodovoUne u svojoj namjeri, bez potrebe za verbalnim posredovanjem. Time se izbjegava tautologija i osigurava da ideja ostane u svojemu izvornom, vizualnom obliku. Sadržaj crteža pak poziva na elementarnost, osnovnost, ponovno traženje zajedničkog nazivnika, ovoga puta čitavoj prirodi. Stoga izdvaja motiv kugle - savršenstvo koje postoji samo kao ideja, praiskonske jaje. Naslov *Bez riječi* priziva tišinu prije jezika, trenutak stvaranja koji, poput zapisa u Knjizi postanka, prethodi imenovanju i oslobađa od njegovih ograničenja. NadaUe, u pojedinim se crtežima pojavUuju oblici domina ili pikule (u jednoj od instalacija), što asocijativne navodi na tragove djetinjstva i sjećanje na prve zapažene oblike.

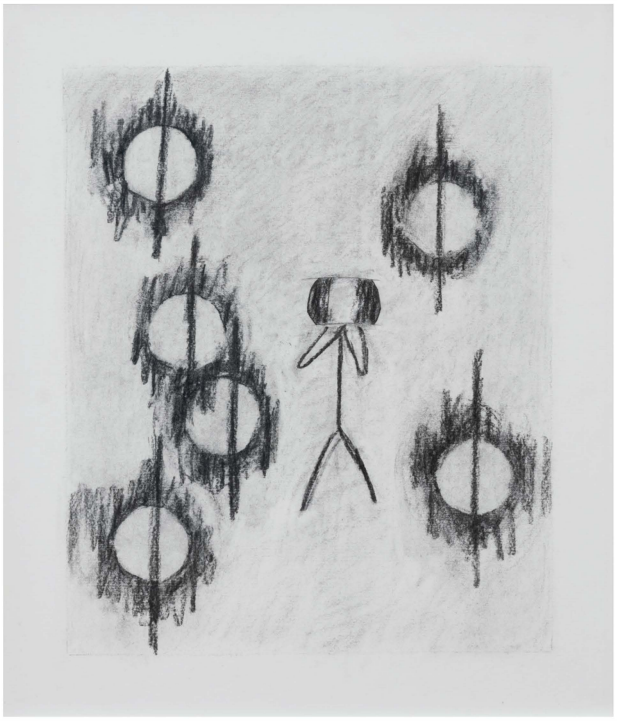
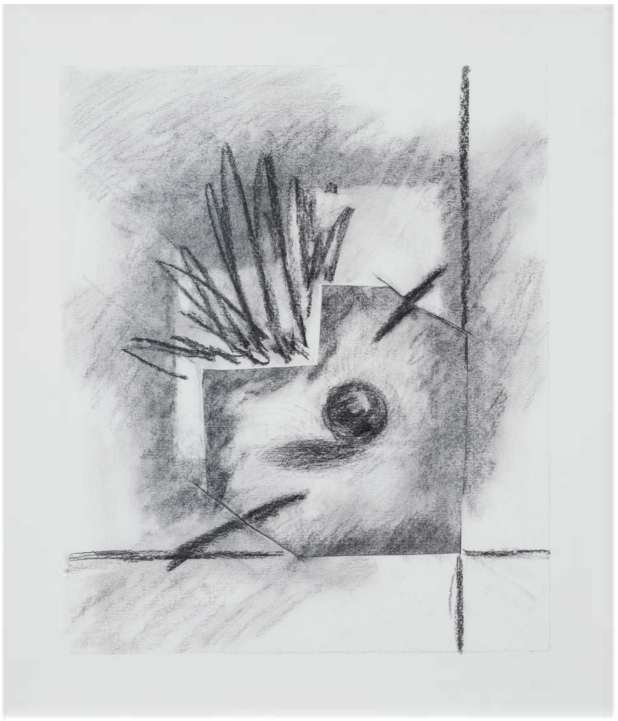
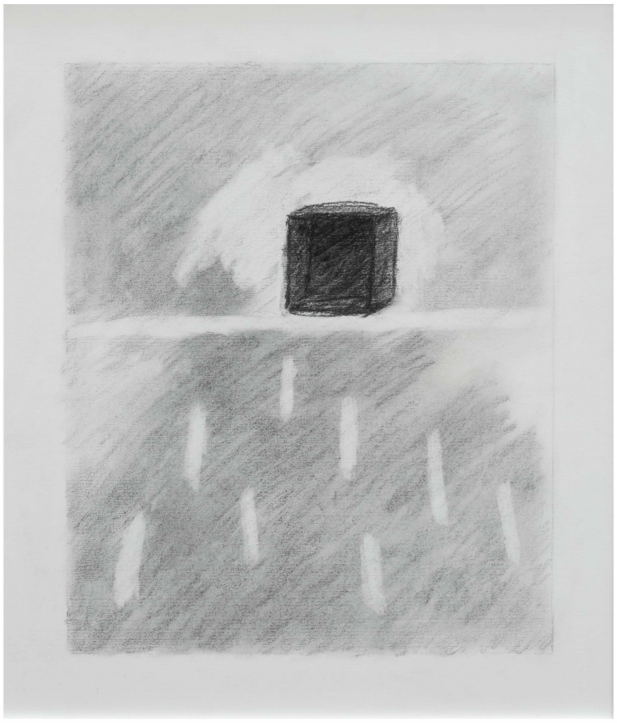
Izložba Lorena Živkovića KuUiša može se shvatiti kao svojevrsni odjek Kniferove poznate izjave: „Svoje sam posUednje slike već naslikao, a prve još ne." kojom se ovdje upućuje na trajnu potragu za onom „prvom slikom" koja nikada nije dosegnuta ni dovršena, ali uvijek iznova rađa potrebu za stvaranjem. U središtu toga neprekidnog vraćanja elementarnomu, početnim oblicima, čistim materijalima i samoj ideji početka otkriva se autorova trajna fascinacija temeUnim principima likovnosti, smislom umjetničkog čina i mogućnosti vlastitog izraza.

In his new cycle of drawings, entitled *Without Words,* which gave the name to the entire exhibition, the author deviates from earlier references to the champions of literature and philosophy, facilitating thereby communication using only visual language. This switch from text to picture is not a merely formal decision, but rather reflection on the encumbering relation toward nominating, and its impact on the creative process. In this context, every drawing, same as every installation, functions as an independent, self-sufficient sentence, with no need for verbal intervention. Thereby, the author avoids tautology, whilst preserving the idea in its original, visual form. The drawing, through its content, indicates elementariness, essentiality, and repeated search for a common denominator - this time for the nature as a whole. It thus singles out the motives of the sphere - the perfection existing only as the idea - the primal egg. The title *Without Words* calls for silence before speech, the moment of creation, which, like the text in the Genesis, precedes the nomination and frees from the limitations thereof. Furthermore, in certain drawings, the forms of dominos or marbles appear (in one installation); thereby, they awaken associations to the reminiscences of childhood and the memory of the forms encountered first.

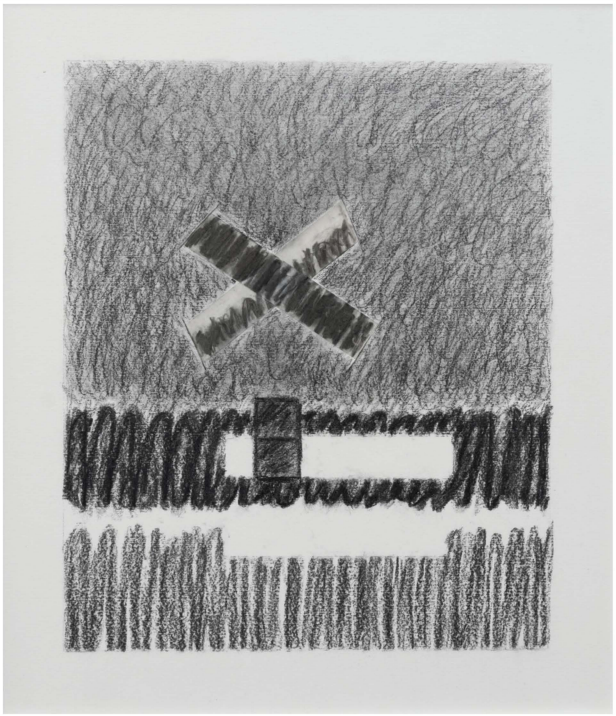
Loren Živković KuUiš's exhibition may be understood as a kind of reverberation of Julije Knifer's well-known statement: */ have already mode my tast paintings, but not yet my first ones.* The reference here is permanent search for *the first painting* that the author has never reached or completed, but which repeatedly awakens in him the need for creation. In the centre of continual returning to the elementary, initial forms, pure materials and the idea of the beginning itself lies the author's lasting fascination with the basic principles of visuality, the purpose of the artistic act, and the possibility to express oneself.

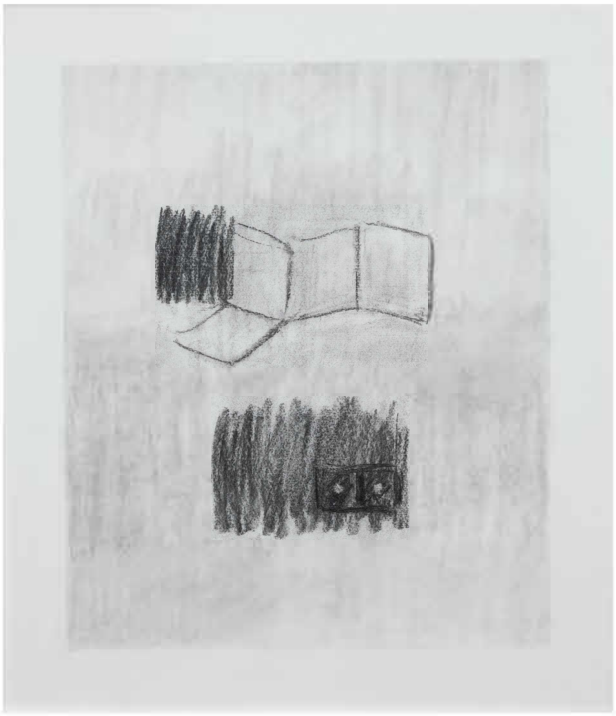


Bez riječi/ Without Words, 2022.-2025.
ugUen, papir/ charcoal on paper


Bez riječi/ Without Words, 2022.-2025.
ugijen, papir/ charcoal on paper







Bez riječi/ Without Words, 2022.-2025.
ugljen, papir/ charcoal on paper

Nešto za nešto/ Something far Something, 2025.
180 x 195 x 110 cm
željezo, drvo, ugljen, pastel, papir/
iron, wood, charcoal, pastel, paper

Nešto za nešto/ Something for Something, 2023.
165 × 65 × 65 cm
olovo, žeUezo, plastika, papir/ lead, iran, plastic, paper



Nešto za nešto/ Something for Something, 2022.
190 × 165 × 70 cm
drvo, čelik, plastika, ugUen, pastel. papir/
wood, steel. plastic, charcoal. pastel. paper



ŽIVOTOPIS:

Diplomirao kiparstvo na Akademiji likovnih umjetnosti u Zagrebu 1997 godine. 2000. godine studijski boravio u San Franciscu (SAD), održavao predavanja na The California College of Arts and Crafts (CCAC) i UC Berkeley. Član je Hrvatske zajednice samostalnih umjetnika od 2001- 2006. godine. Od 2007 radi na Kiparskom odjelu Umjetničke akademije u Splitu.
ZastupUen u stalnom postavu Galerije umjetnina u Splitu, Gliptoteci Hrvatske akademije znanosti i umjetnosti u Zagrebu i Nacionalnom muzeju moderne umjetnosti u Zagrebu.

Samostalne izložbe

2022. Split, Galerija umjetnina
2021. Dubrovnik, Galerija Flora
2021. Zagreb, Muzej suvremene umjetnosti
2019. Split, galerija Studio 21
2018. Poreč, Galerija Zuccato
2016. Zagreb, Galerija Greta
2015. Zagreb, Atelijeri Žitnjak
2014. Zagreb, Atelier Meštrović, program „Meštart", s Petrom Barišićem
2013. Split, Galerija Meštrović, program „Meštart", s Petrom Barišićem
2012. Split, Galerija umjetnina, Ciklus Jedan na jedan, s Alemom Korkutom
2011. Split, Multimedijalni kulturni centar
2010. Zagreb, Gliptoteka Hrvatske akademije znanosti i umjetnosti
2009. Zagreb, Dom društva Hrvatskih likovnih umjetnika, Galerija Bačva
2008. Zagreb, Galerija Vladimir Nazor
2008. Split, Salon Galić
2006. Zlarin, Kažerma /Punta Arta Project/ (s Igorom Eškinjom i Alemom Korkutom) /
2006. Mađarska, Pečuh, Galerija Csopor(t) Horda
2006. Šibenik, Galerija svetog Krševana
2006. Dubrovnik, Galerija Otok, Art radionica Lazareti
2005. Split, Galerija Ivana Meštrovića
2005. Osijek, Galerija Kazamat
2005. Zagreb, Galerija Matice hrvatske
2005. Zagreb, Galerija Križić Roban
2004. Vrboska, Galerija 02
2001. Split, Galerija umjetnina
2000. Split, Salon Galić
1997 Zagreb, Klub društva arhitekata (s Dariom Šolmanom)

BIOGRAPHY:

Graduated in Sculpture from the Academy of Fine Arts in Zagreb in 1997 In 2000, he participated in a study residency in San Francisco (USA), where he held lectures at the California College of the Arts (CCA) and UC Berkeley. He was a member of the Croatian Association of Independent Artists from 2001-2006. Since 2007, he has been working at the Sculpture Department of the Academy of Arts in Split.
His work is represented in the permanent collections of the Museum of Fine Arts in Split, the Glyptotheque of the Croatian Academy of Sciences and Arts in Zagreb, and the National Museum of Modem Art in Zagreb.

Solo Exhibitions:

2022. Split, Split, Museum of Fine Arts
2021. Dubrovnik, Flora Gallery
2021. Zagreb, Museum of Contemorary Art
2019. Split Studio 21 Gallery
2018. Poreč, Zuccato Gallery
2016. Zagreb, Greta Gallery
2015. Zagreb, Atelijeri Žitnjak
2014. Zagreb, Meštrović Atelier, ,,Meštart" with Petar Barišić
2013. Split, Ivan Meštrović Gallery, ,,Meštart" with Petar Barišić
2012. Museum of Fine Arts, "One on One" series with Alem Korkut
2011. Multimedia Cultural Centre
2010. Zagreb, Glyptotheque of the Croatian Academy of Sciences and Arts
2009. Zagreb, Home of the Croatian Association of Fine Artists, Barell Gallery
2008. Zagreb, Vladimir Nazor Gallery
2008. Split, Salon Galić
2006. Zlarin, Kažerma /Punta Arta Project/ (together with Igor Eškinja, Alem Korkut)
2006. Hungary, Pecs, Csopor(t) Horda Gallery
2006. Šibenik, Gallery of Saint Krševan
2006. Dubrovnik, Gallery Otok, Art Workshop Lazareti
2005. Split, Ivan Mestrovic's Gallery
2005. Osijek, Gallery Kazamat
2005. Zagreb, Gallery of Central Croatian Cultural and Publishing Society
2005. Zagreb, Gallery Križić Roban
2004. Vrboska, Gallery 02
2001. Split, Art Gallery
2000. Split, Showroom Galić
1997 Zagreb, Arhitects' dub (together with Dario Šolman)

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Predgovor izložbe dobitnika Velike nagrade XIV. trijenala hrvatskoga kiparstva Lorena Živkovića Kuljiša - *Bez riječi/* Preface for the exhibition of the Grand Prix winner of the 14th Triennial of Croatian Sculpture by Loren Živković Kuljiš - *Without Words:*
Ana Čukušić

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Ana Opalić (74.)
Jasenko Rasol (89.)
Karlo Ris (58., 76.)
Vanja Šolin (42.)
Goran Vranić (32., 34., 37, 39., 41., 44., 48., 50., 53., 58., 59,, 61., 62., 63,, 64,, 65,, 70,, 73,, 78,, 79,, 94,, 98,, 101., 102., 111.-116.)
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