



Loren Živković Kuljiš



**HRVATSKA AKADEMIJA
ZNANOSTI I UMJETNOSTI**

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THEATRUM MUNDI

Mogućnosti i strategije “nadilaženja”.

Instalacijsko-scenska intervencija Lorena Živkovića Kuljiša u Domu HDLU/Galeriji Bačva u Zagrebu, 2009. godine, kojom je pod prekrpio prozirnom, lagano namreškanom plastikom ispod koje se nazirao komad havarirana drvena predmeta, te rub poda oivičio bordurom raznobojnih crvenih, plavih i žutih žaruljica kao izrazom prirodnim svjetlom ispunjena prostora, krhkošću materijalizacije budila je osjećaj intimnoga svemira nemjerljive dubine što prate emocije “svršetka igre”. Oskudnost sredstava i uporabni karakter materijala, njegova dispozicija i djelovanje protagonisti su plodne interakcije i mentalno-osjećajne stimulacije.

Jednostavnost i djelotvornost rješenja, zasnovana na sklonosti eksperimentalnom i bazičnom, oslobađanju začudnoga u običnome, te produktivnom pomicanju težišta s izvjesnoga prema neizvjesnomu, normativnoga slučajnomu, težine ludičkomu, instrumenti su induktivnoga ozbiljenja čovjekova položaja u svijetu. Dramaturgijom prostora, apstraktnom vizualizacijom i tjelesno-osjetilnom galvanizacijom u kojoj se miješaju i “dijalogiziraju” imaginarno i stvarno, intimno i javno, sublimno i profano, - umjetnik stvara mobilnu mrežu intrigantnih odnosa, jezičnih pomaka i sintaktičkih paradoksa majstorske vještine i okrepljujuće svježine.

Na izložbi Splitska suvremena umjetnost/Nova generacija, što su je organizirali Galerija umjetnina Split i Hrvatsko društvo likovnih umjetnika u Zagrebu, 2006. godine, Loren Živković Kuljiš predstavio se radovima *Prostor nadilaženja 1* i *Prostor nadilaženja 2*, 2005. godine kao autor suptilnoga uvođenja imaginarnih, patafizičkih posredovanja linija, skica, nacрта i projekcija, apsurdom obilježenih rješenja. U prvom slučaju video snimka ponavljanih iskoraka i simulirani otvor na zidu ucrtanoga pravokutnika ironičnim srazom medijskoga križanja izražava blokadu i traženi izlaz, dok u drugome konopac izliven u bronci služi kao hipotenuza zidno/podno apliciranih produžetaka i postaje paradoksalni izraz manjka i dopune. Njihovu narav i cilj autor precizno objašnjava: “Prostori nadilaženja su rezultat potrebe za potvrđivanjem smisla rada u razdoblju nemogućnosti. Njihovi elementi su ništavilo i stvari promijenjenog značaja koje su dobile nove mogućnosti”.¹

¹ Katalog: *Splitska suvremena umjetnost/Nova generacija*, Galerija umjetnina Split, ožujak 2006., Dom hrvatskih likovnih umjetnika, Zagreb, travanj-svibanj 2006, str. 50, 51. Kustos izložbe i predgovor: Božo Majstorović.



Ono što spomenutoga umjetnika izdvaja iz generacijskoga kruga, s kojim dijeli medijsku otvorenost, konceptualnu orijentaciju i temeljnu redukciju jezika, sklonost je dvosmislenomu, paradoksu, intrigantnim rješenjima, duhovitim artikulacijama disonantnih glasova i ambivalentnih stanja. Bilo da se radi o crtežu, skulpturi, fotografiji, videu, instalaciji – to su radovi posebnoga materijalno/duhovnoga statusa u kojima intelektualna oštrina i ironijska distanca pokazuju lice apsurdna maskirano sadržanim potencijalom ludizma.

Metoda umjetnikova rada je suptilno suzdržana i prerusena, a učinak ciljano dvosmislen. To lijepo pokazuje gipsani odljev konopom zategute grane što asocira formu napeta luka izložena u apsidi Galerije sv. Krševana u Šibeniku 2006. godine u kojoj paroksistička napetost luka u pozitivu gipsana odljeva poništava funkciju, ali i ističe težnju cjelovitosti.

Bilo da se radi o pojedinačnom djelu ili cjelovitom prostornom zahvatu, kakav je Loren Živković Kuljiš izveo u Salonu Galić u Splitu 2008. godine, u kojemu drvena podnica, što se nalazi ispod transparentnom plastikom prekrivenoga galerijskoga poda, asocira poplavu, a njezina visina granicu ličenjem obnovljena prostora. Diskretni akcenti zaštitne trake uz rub poda, podnica (koja iskustvenom spoznajom osigurava prijelaz) i prekriveni pod, učinkovito osvješćuju globalnu prijetnju rasta razine mora čija neposredna blizina spomenutu intervenciju superiorno aktualizira.

Kako karakter mjesta određuje i mijenja karakter pristupa i intervencije, pokazuje primjer s početka teksta u kojemu monumentalni volumen Galerije Bačva, monokromni karakter nepronikle dubine sivoga poda prekrivenoga plastikom, te “zvjezdanim” svjetlom obilježen krug sugestivno oscilira







između neizvjesnosti oceanskoga bespuća i frustrirajuće praznine pozornice netom završene predstave. Njihova je snaga u fluktuaciji, a ne jednoznačnosti u dinamičkom dispozitivu kontinuirane rekonfiguracije. “Ono što se događa kao posljedica ovakvih intervencija stvaranje je nove realnosti. Realnosti koja je izmještena iz uobičajenih prostornih odnosa i svakodnevnog konteksta na koji je naša percepcija naviknuta.

Umjetn(ičk)a novonastala situacija koristi mogućnosti mentalnog i osjetilnog doživljaja promatrača, potičući ga na uvijek nova čitanja i promišljanja svoje okoline”²

Instalacijom na dnu mora nazvanom *Produbljivanje dna*, 2005. godine, koju je Loren Živković Kuljiš izveo u Sub-art radionici u Ražnju pod vodstvom prof. Ive Dekovića – upotrebom ogledala i željezne cijevi, dakle fluidom odraza i konkretnoga metalnoga držača, otvorio je “prozor” u podvodni svijet tajanstvenoga određenja i začudne lirske intonacije.

Vitalna vrijednost prostora u kojemu je tijelo sredstvo “moduliranja naše egzistencije” i “ključ za konkretni prostor” (W. Welsch) maestralno je razvio u aktualnoj izložbi u Gliptoteci HAZU, razvedenim projektom orkestrirane cjeline sastavljene od četiri komplementarna segmenta: *Poveznice*, *Okruženje*, *Modeli* i *Pozadina*, 2010. godine. Strukturom dijelova i svojstvima scenske dinamike tematskih cjelina koje računaju s kretanjem posjetilaca, - umjetnik je preobrazio galerijski prostor u agoru i forum javnoga dijaloga.

Poveznice, izborom fotografija dokumentarnoga karaktera ili medijski posredovanih prizora, ekspozice su i komentar

² Jasminka Babić: Predgovor katalogu izložbe Lorena Živkovića Kuljiša, Dom HDLU/Galerija Bačva, Zagreb, 08-23. rujna 2009.





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današnjega vremena. Otisnute na prozirnoj foliji, kao osjetljivoj membrani svijesti i uspravno postavljene na samostojećim metalnim okvirima u izlomljenoj cik-cak liniji, omogućuju, navodi autor, istovremeno gledanje situacije prikazane na fotografiji i sadržaja u prostoru, koji se mijenja ovisno o položaju promatrača. I dodaje: “Providni kadrovi aktiviraju tjelesnost okolnog prostora izjednačavajući tako vrijednost i autentičnost sadržaja koji se trenutno odigravaju u njemu (u neuhvatljivoj sadašnjosti) sa osobnom interpretacijom fotografija kao isječka mnogostrukosti mogućih scenarija”³

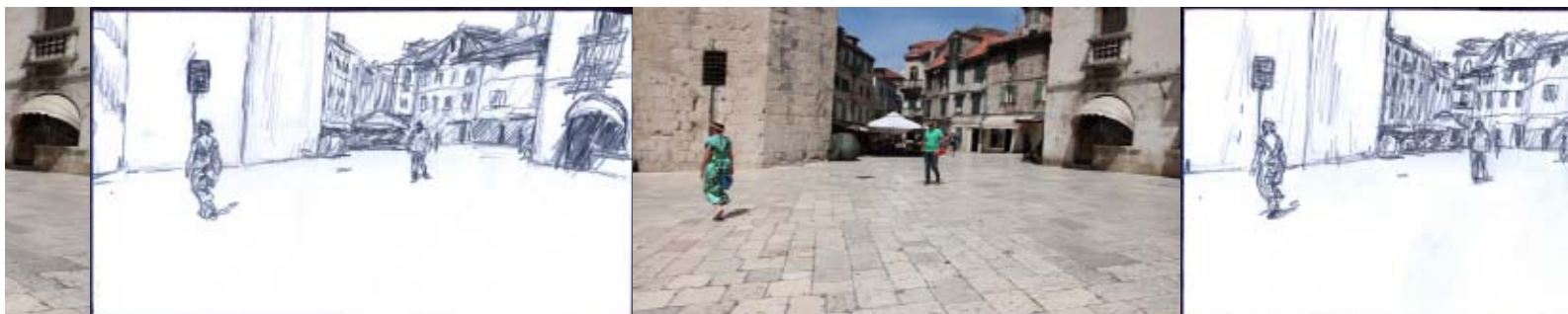
Način prostorne postave *Poveznica* na samostojećim metalnim okvirima, duhovito podrazumijeva tradicionalne paravane intimnih prostora i suvremene oglašivačke panoe i aktivan su dio prostorne instalacije, koji položajem i nosivim sadržajima evociraju peripatetičku kulturu društvenoga života kao živoga, komunikacijskoga sučeljavanja. Parataksom jediničnih propozicija fotografijom predloženih sadržaja, Loren Živković Kuljiš pokazuje polivalentnu, visoko estetiziranu sliku stvarnosti medijski neupitnoga vrijednosnoga izjednačavanja u kojima dodavanja ili oduzimanja ne mijenjaju bit, tek osnažuju dojam. Meandrirajućim kretanjem, stalnim premještanjem fokusa i transparentijom zrcalnoga odraza uvučeni smo u igru sudjelovanja. Međutim, strategija odnosa “licem u lice” s izloženim sadržajima otvara polje intimnih i kritičkih refleksija razotkrivajući svijet spektakla, riječima Guy Deborda, kao sredstvo pacifikacije i depolitizacije; to je “permanentni opijumski rat” koji otupljuje društvene subjekte i odvlači ih od najvažnijih zadaća realnoga života – otkrivanja punog opsega njihovih ljudskih moći putem kreativne prakse.⁴

Drugi prizor – *Okruženje* – duhovito skicira alternativu pomaka. Rad se sastoji od kratkoga filmskoga zapisa u boji u trajanju od nekoliko sekunda, u kojem autor kamerom u ruci opisuje puni krug prikazujući grupu ljudi u eksterijeru. Svaki kadar filmskoga zapisa tretiran je kao samostalan motiv, precrtan je, a crtež je skeniran i u ponovnoj montaži stavljen odmah iza kadra filma koji je poslužio kao predložak. Isto je učinjeno i sa sljedećim kadrom, tako da je svaki kadar filma dobio svoju ponovljenu crtačku varijantu.

Ovaj kratki film iznimne oblikovno-konceptualne dinamike pokazuje, riječima autora, “crtež kao elementarno sredstvo razumijevanja i predstavlja materijalizaciju kritičkog odnosa prema procesu

3 Svi citati ili slobodnije interpretirana mjesta Lorena Živkovića Kuljiša preuzeti su iz autorova obrađivanja koncepta izložbe.

4 Douglas Kellner: *Medijska kultura i trijumf spektakla*, Europski glasnik br. 13, Zagreb 2008., str. 263.



konzumacije ponuđenog sadržaja”. Metodom dupliranja i konfrontacije filmskoga zapisa i čina čiste crtačke produktivnosti kao pokazatelja tjelesnih i duhovnih vektora koji ga oblikuju, nekom vrstom duhovitoga guignolovskoga duela dvaju medija, umjetnik upućuje pra-fenomenu gestualno žive linije, njezinu ritmu, opuštajućoj meditativnosti pauza kao “tajnovitom, žuborećem continuumu života”, da parafraziram poetsku metaforu Michauxa.

Modeli, pak oponašaju karakterističnu profilaciju visokih, nosivih stupova u prostoru u kojemu se izložba održava i svojevrsna su posveta njegove funkcije. Umanjenim mjerilom veličine kipar parafrazira i intimizira odnos velikoga i maloga, a rotacijom izvedenih modela koje pokreće mali rotor podcrtava vremenski i izlagački kontinuitet predložen magičnom jednostavnošću ludičke vrtnje uzdizanja i spuštanja, pretvarajući se u univerzalnu metaforu kretanja od nebeskih tijela do zabavnih parkova. Prisnost i relevantnost forme sukladna je vremenu u kojem nastaje i smislu koji kao svojstvenu energiju posjeduje. Ona primjerno pokazuje novi status skulpture, transformaciju statičkoga i idealiziranoga medija u materijalan i vremenit koji, riječima Rosalind Krauss, “smješta gledaoca i umjetnika u položaj elementarne poniznosti nasuprot skulpturi (i svijetu) omogućavajući da proniknemo duboku uzajamnost koja nas vezuje – umjetnike i gledaoce – s djelom”.⁵

I kao zaključak dolazi prizor *Pozadina*. Rad se sastoji od crno-bijele fotografije morskoga horizonta isprintane na prozirnoj samoljepivoj foliji, zalijepljenoj izravno na zid, te osvijetljenoj s tri reflektora s filterima crvene, zelene i plave boje koji u točki spajanja (na fotografiji) daju bijelu, neutralnu boju. Opisujući postupak, umjetnik naglašava: “U ovom radu iluzorna situacija transparentnosti (pojam koji se danas toliko voli koristiti), otvorenosti pogleda koju omogućava prozirnost podloge fotografije suprotstavljena je fizičkoj činjenici zida. Situaciju ograničenosti naglašava snop svjetla koji se fizički zaustavlja ne na fotografiji nego na njenoj doslovnoj pozadini, neprovidnoj masi zida” kao metafori netransparentnosti i ništavila. *Pozadina* ujedno evocira Maljevičevu viziju moćnih središta kapitala kao “Herkulova polja ljudske aktivnosti” u kojem će količina razvijene energije biti tako zamašna da će sve obojene zrake biti apsorbirane osim crnih i bijelih.⁶

5 Rosalind Krauss: *Passages/une histoire de la sculpture de Rodin à Smithson*, éd. Macula, Paris, 1997., str. 294. (Thames and Hudson Ltd, London objavio je knjigu pod nazivom *Passages in Modern Sculpture*, 1977. godine).

6 Guila Ballas: *La couleur dans la peinture moderne/Théorie et pratique*, éd. Adam Biro, Paris, 1997., str. 102.





Kreativnom inscenacijom i orkestracijom prostora Loren Živković Kuljiš razvio je novi tip instalacijskoga postava scenske strukture koji pokazuje lice društvene zbilje i svijeta analitičkim postupkom razotkrivanja kao vlastitim ulogom promjeni/nadilaženju. Kompleksnost metafore “prevođenja” stvarnosti u likovni medij postiže maestralnom sposobnošću materijalizacije i sofisticirane ironijske demistifikacije sugestivno otkrivajući fond naših nemira i opsesija što njegovo djelo čini aktualnim i primjernim u suvremenoj likovnoj umjetnosti danas.

Mladenka Šolman





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transcendence: opportunities and strategies.

Loren Živković Kuljiš's intervention in the HDLU Centre – Barrel Gallery in Zagreb in 2009, consisting of installation and staging, covering the floor with transparent and slightly wrinkled plastic underneath which a piece of shipwrecked wood could be discerned, the edge of the floor being wreathed with a border of variegated red, blue and yellow bulbs as reflection of the natural-light filled room, aroused, through the fragility of its materialisation, a feeling of an intimate universe of immense depth accompanied by emotions of the end-game. The paucity of means and the use-character of the material, its disposition and activity were the protagonists of a fruitful interaction and mental and emotional stimulation.

Simplicity and efficacy of solutions, founded on a propensity to the experimental and the basic, the liberation of the wondrous in the ordinary and on a productive shift of the centre of gravity from the certain to the uncertain, the standardised to the fortuitous, of gravity to play, are instruments of an inductive making-real of the human position in the world. Through the dramaturgy of space, an abstract visualisation and a physical and sensory galvanisation in which there is a mingling of and dialogue between the real and imagination, the public and private, the sublime and the profane, the artist creates a mobile network of fascinating relationships, shifts of language and syntactical paradoxes of masterly skill and recuperative freshness. At the exhibition Split Contemporary Art / New Generation organised by the Fine Arts Gallery in Split and the Croatian Artists Association of Zagreb in 2006, Loren Živković Kuljiš presented himself with the works *Space of Transcendence I* and *Space of Transcendence II*, 2005, as author a subtle introduction of imaginary pataphysically mediated lines, sketches, drawings and projections, solutions marked by absurdity. In the first case a video of repeated advances and a simulated opening in the wall of a drawn rectangle in an ironical clash of a crossover of media expressed a thwarted and yet sought way out, while in the other a rope cast in bronze served as a hypotenuse for the extensions appliquéd on the wall and floor, becoming a paradoxical expression of shortage and supplement. The author explains their nature and objective precisely: "Spaces of transcendence are the result of a need for endorsement of the point of work in a period of impossibility. The elements of them are nothingness and things of changed significance that have acquired new capacities."¹

1 Catalogue: *Split Contemporary Art / New Generation*, Gallery of Fine Arts, Split, March 2006; Croatian Artists Association Centre, Zagreb, April-May, 2006, pp. 5-51. Curator and foreword: Božo Majstorović.

What singles this artist out in the circle of his generation, with whom he shares openness to media, a conceptual orientation and a thoroughgoing reduction of language is a fondness for the ambiguity, the paradox, intriguing solutions, witty articulations of dissonant voices and ambivalent states. Whether it is to do with drawing, sculpture, photograph, video or installation – they are works of a particular material and spiritual status in which intellectual acuity and ironic distance show the face of the absurd masked by the potential of ludism contained.

The method of the artist's work is subtly restrained and disguised, and the effect is deliberately ambiguous. This is nicely shown by a plaster cast of a branch tensioned by a rope, with its associations with the form of the taut arch shown in the apse of the Sv. Krševan Gallery in Šibenik in 2006, in which the paroxysmic tension of the arc in the positive of the plaster cast annulled the very function, but did bring out the aspiration to wholeness. Whether we are concerned with a single piece or a whole spatial operation, of the kind that Loren Živković Kuljiš produced in 2008 in Split's Galić Salon, in which the sub-floor visible beneath the transparent plastic that covers the floor suggests a deluge the height of which is represented by the limit of the venue renovated with painting. Discreet accents of the masking tape along the edge of the floor, the planking (which provides passage for knowledge with experience) and the covered floor effectively raise our consciousness about the global threat of the rise in the level of the sea the immediate vicinity of which to the intervention makes vividly topical.

How much the character of the place determines and changes the character of approach and intervention is seen in the example from the beginning of this article in which the monumental volume of the Barrel Gallery, the monochrome character of the impenetrable depth of the grey plastic-covered floor and the circle marked with the starry lighting suggestively oscillates between the uncertainty of the expanses of the deep and the frustrating emptiness of the stage of a just finished performance. Their strength is in the fluctuation, not in the unambiguity and in the dynamic disposition of the continued reconfiguration. "What happens as the result of suchlike interventions is the creation of a new reality. A reality that is shifted from the usual spatial relationships and the everyday context to which our perception is used. The artistically/artificially created new situation uses the observers' capacities for mental and sensory experience, encouraging them always to new readings and considerations of their surroundings."²

2 Jasminka Babić: Foreword to catalogue of an exhibition of Loren Živković Kuljiš, CAA Centre/Barrel Gallery, Zagreb, September 8 – 23, 2009

In the bottom-of-the-sea installation called *Deepening the Bottom*, 2005, which Loren Živković Kuljić did in the Sub-art workshop in Ražanj, led by Ivo Deković – with the use of mirrors and iron piping, with the fluid of reflection and the concrete of the metal holders, he opened up a window into the underwater world, mysteriously determined with a weirdly lyrical intonation. The vital value of the space in which the body is a means “to modulate our existence” and “a key to a concrete space” (W. Welsch) is masterfully developed in the current exhibition in the Croatian Academy’s Glyptothèque, in an intricate project of an orchestrated whole composed of four complete segments: *Links*, *Surrounding*, *Models* and *Background*, 2010. With the structure of the parts and the properties of the stage dynamics of the thematic units that reckon on the movement of the visitor, the artist has turned the gallery space into an agora and forum of public dialogue.

Links, with a selection of photographs of a documentary character or scenes conveyed by the media, are an exposé of and commentary on the times. Printed on transparent sheeting, sensitive membrane of consciousness, and placed upright on free-standing metal frames in a fractured zigzag line, they enable, says the author, the simultaneous observation of the situation shown in the photographs and the contents in the space, which change according to the position of the viewer, adding: “The see-through compositions activate the corporeality of the surrounding space, evening up the value and authenticity of content that is currently taking place in it (in the evasive present) with the personal interpretation of the photographer as segment of the multifariousness of possible scenarios.”³

The manner in which *Links* is set up in the venue on the free-standing metal frames wittily includes memory of the traditional screens of private spaces and contemporary advertising panels, and they are an active part of the spatial installation, which with position and bearing contents evoke the peripatetic culture of social life qua life, communicative interfacing. With the parataxis of the unit propositions of the contents shown in the photography, Loren Živković Kuljiš shows the polyvalent and highly aestheticised image of reality, in a medium of unquestioned evaluative equalisation, in which addition or subtraction do not change the essence but do reinforce the impression. With meandering movement, constant shifting of focus and the transparency of the mirror image we are drawn into the game of participation. However, the strategy of relations “face to face” with the contents displayed opens up a field of intimate and critical reflections revealing the world of spectacle, in the words of Guy Debord, as means of pacification and de-politicisation; this is a permanent opium war that dulls social subjects and draws them away from

³ All quotes from or free indirect speech of Loren Živković Kuljiš are taken from the artist’s own explanation of the exhibition concept.

the most important tasks of real life – the detection of the full extent of their human powers via creative practice.⁴ The second scene – *Surroundings* – wittily sketches out an alternative shift. It consists of a short colour film lasting a few seconds in which the author with camera in hand describes a full circle showing a group of people in an exterior. Every frame of the film is treated as a separate and independent motif, drawn out, and the drawing is scanned and when edited again placed immediately behind the frame of the film used for its original. The same is done with the next frame and the next, every frame getting its repeated but drawn version.

This short film with its exceptional formal and conceptual dynamics shows in the words of the artist “drawing to be an elementary means of understanding and represents the materialisation of a critical attitude to the process of consuming the content supplied”. With the method of duplicating and confronting the film and the act of pure draughtsmanly productivity as indicator of physical and spiritual vectors that give it shape, in some kind of witty guignolesque duel of two media, the artist refers to the ur-phenomenon of the gesturally live line, its rhythm, to the relaxing meditateness of the pause as “mysterious, babbling continuum of life”, to rephrase the poetic image of Michaux.

Models, on the other hand, imitates the characteristic moulding of the high, load-bearing columns in the space in which the exhibition is being held and are a kind of dedication of its function. With a reduced scale of magnitude, the sculptor paraphrases and makes intimate the relation of big and small and with the rotation of the models made, which are moved by a small rotor, he underlines the temporal and exhibitivite continuity shown by the magical simplicity of ludic turning, rising and falling, turning into a universal image of movement from the celestial bodies to funfairs. The closeness and relevance of the form are in line with the time in which it comes into being and the point that it has as characteristic energy. It exemplarily shows the new status of sculpture, the transformation of the static and idealised medium into one that is material and temporal that, in the words of Rosalind Krauss “places viewer and artist in the position of elementary humility vis-à-vis the sculpture and the world enabling us to penetrate the profound reciprocity that links us – artists and viewers – with the work.”⁵

And as conclusion there is the scene *Background*. This work consists of a b-w photograph of a marine horizon printed on transparent self-adhesive sheeting, stuck directly onto the wall and lit with three spots,

4 Douglas Kellner: *Medijska kultura i trijumf spektakla* [*Media culture and the triumph of spectacle*], Europski glasnik no. 13, Zagreb 2008, p. 263.

5 R. Krauss: *Passages/une histoire de la sculpture de Rodin à Smithson*, éd. Macula, Paris, 1997, p. 294. (Thames and Hudson Ltd, London published the same book under the title *Passages in Modern Sculpture*, 1977)



red, green and blue, which at the point where they overlap (on the picture) give a white or neutral colour. Describing the procedure, the artist points out: “In this work the illusory situation of transparency (a concept that people like so much to use today), the openness of the view which enables the transparency of the support of the photograph, is opposed to the physical fact of the wall. The situation of limitation is emphasised by the beam of light that physically halts not on the photograph but on its literal background, the opaque wall mass” as metaphor of opacity and nothingness. *Background* also evokes Malevich’s vision of the mighty centres of capital as “Herculean fields of human activity” in which the quantity of energy developed will have as much impetus as if all the coloured beams of light are absorbed except of the black and the white”⁶

With his creative stage setting and orchestration of the space Loren Živković Kuljiš has developed a new type for the installation set up of a stage structure that shows the face of social reality and the world by the analytic procedure of revelation as one’s own contribution to change and transcendence. The complexity of the metaphor of translating reality into a visual medium is achieved with masterly capacity of materialisation and sophisticated ironic demystification suggestively revealing the background of our disquiets and obsessions which his work makes current and appropriate in the contemporary visual arts today.

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⁶ Guila Ballas: *La couleur dans la peinture moderne/Théorie et pratique*, éd. Adam Biro, Paris, 1997, p. 102.



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Nagrade:

2009. treća nagrada na natječaju za izradu spomenika Jakovu Gotovcu u Splitu (s Anom Šverko)
2004. treća nagrada na natječaju za izradu skulpture u predvorju Ekonomskog fakulteta u Splitu (s Anom Šverko)
2000. jedna od tri jednakovrijedne nagrade na 7. trijenalu hrvatskog kiparstva

Samostalne izložbe:

2009. Zagreb, Dom HDLU, Galerija Bačva
2008. Zagreb, Galerija Vladimir Nazor
2008. Split, Salon Galić
2006. Zlarin, Kažerma /Punta Arta Project/ (sa 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 O2
2001. Split, Galerija umjetnina
2000. Split, Salon Galić
1997. Zagreb, Klub društva arhitekata (s Dariom Šolmanom)

1973 Born in Split, Croatia
1997 Graduated from the Academy of Fine Arts in Zagreb, Sculpture Department
2008 Head of the Sculpture Department at the Art Academy University of Split
He is represented in the holdings of the Art Gallery in Split and of the Collection of Sculpture of the Croatian Academy of Science and Arts in Zagreb

Awards:

2009 Third award for taking part in a competition for making a sculpture of Jakov Gotovac in Split (together with Ana Šverko)
2004 Third award for taking part in a competition for making a sculpture in the hall of the Faculty of Economics in Split (together with Ana Šverko)
2000 One of the three equal awards at the 7th Triennale of Croatian Sculpture

Solo exhibitions:

2009. Zagreb, Dom HDLU, 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, Pécs, 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 O2
2001. Split, Art Gallery
2000. Split, Showroom Galić
1997. Zagreb, Architects' club (together with Dario Šolman)

Nakladnik / Published by

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