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TRIJENALE GRAFIKE
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2nd INTERNATIONAL
TRIENNIAL OF GRAPHIC
ARTS IN LIVNO

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2nd INTERNATIONAL TRIENNIAL OF GRAPHIC ARTS IN LIVNO

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LIVNO, 2020.

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MULTIORIGINAL KAO POTICAJ NOVIM VIZUALNIM ISTRAŽIVANJIMA

Pozitivni dojmovi sudionika i publike nakon uspješno realiziranoga 1. međunarodnoga trijena- la grafike Livno stvorili su dobru podlogu dalnjem radu, poticanju i promociji umjetnosti multiorigina- la u Bosni i Hercegovini. Kultura, kao društveni fe- nomen koji je zahvatio sve segmente našega života, mora svojim mehanizmima ukazivati i utjecati na način življenja – mijenjati život i uljepšavati ga. I upravo u teškim trenutcima ona život podiže u neku drugu dimenziju i daje mu nov smisao. Svjedoci smo neobičnih prilika koje su zahvatile čitav svijet i svima temeljito promijenile način života. Sve ono što je bilo normalno i dostupno postalo je opasnost i za- brana. Pojavom koronavirusa na trenutak je zastao cijeli svijet. U duhu postojećega stanja i naslovnica kataloga predstavlja trijenale u jednoj novoj, na- izgled prividnoj realnosti.

Iznimna grafička produkcija u Bosni i Hercegovini već je bila prekinuta ratom devedesetih go- dina XX. stoljeća, no ratna zbivanja nisu zatomila kreativnost umjetnika, nego su domaću umjet- ničku scenu samo gurnula s kolosijeka aktualnih grafičkih zbivanja. Pokretanjem nove platforme za promociju grafičke umjetnosti bosanskoherce- govački su umjetnici dobili priliku intenzivnije se uključiti u međunarodnu grafičku produkciju i za- jedno sa svojim kolegama iz cijelog svijeta u svojoj zemlji posvjedočiti o mogućnostima i refleksi- jama aktualnoga grafičkoga otiska. Hrabar iskorak Franjevačkoga muzeja i galerije Gorica – Livno, koji je pokrenuo tu grafičku manifestaciju 2017. godine, prouzročio je lančanu reakciju ostalih likovnih umjetnika u BiH. Godinu dana nakon pokretanja 1. međunarodne grafičke smotre u BiH, 2018. godine pokrenute su još dvije slične manifestacije. Inicijativom bosanskohercegovačkoga umjetnika Safeta Zeca i u organizaciji Bosanskog kulturnog centra u

MULTI-ORIGINAL AS A STIMULUS TO NEW VISUAL RESEARCH

Positive impressions of the participants and the audience after the successful realization of the 1st International Triennial of Graphic Arts in Livno created a good basis for further work, encouragement and promotion of the art of multi-originals in Bosnia and Herzegovina. Culture, as a social phenomenon that has affected all segments of our lives, must by its mechanisms indicate and influence the way of living - change life and beautify it. And it is in difficult moments that it raises life to another dimension and gives it a new meaning. We are witnessing unusual opportunities that have taken over the whole world and fundamentally changed everyone's way of living. Everything that was normal and available became a danger and a ban. With the appearance of the corona virus, the whole world stopped for a moment. In the spirit of the current situation, the cover of the catalogue also presents Triennial in a new, seemingly apparent reality.

Exceptional graphic production in Bosnia and Herzegovina was already interrupted by the war in the 1990s, but the war did not stifle the artist's creativity, but only pushed the domestic art scene off the track of current graphic events. With the launch of a new platform for the promotion of graphic art, the BiH artists were given the opportunity to become more involved in international graphic production and, together with their colleagues from all over the world, testify about the possibilities and reflections of the current graphic print. The courageous step forward of the Franciscan Museum and Gallery Gorica - Livno, which launched this graphic event in 2017, caused a chain reaction of other artists in BiH. One year after the launch of the 1st International Graphic Festival in BiH, in 2018, two more similar events were launched. At the initiative of the BiH artist Safet Zec and organized by the Bosnian Cultural Centre in Sar-

Sarajevu je pokrenuto Grafičko bijenale mladih BiH te prvi ulični bijenale grafike „Grafičko proljeće u Sarajevu”.¹

Lančana reakcija dogodila se i pojavom pande- mije izazvane koronavirusom, koja je cijelom svijetu donijela neobičnu socijalnu izolaciju i odgodila mnoge športske i umjetničke manifestacije diljem svijeta. Ne- predvidive okolnosti poput ratova, bolesti i drugih glo- balnih kriza koje znaju pogoditi čovječanstvo dokaz su da ljudi postaju još jači, ustrajniji i odlučniji u borbi protiv nesretnih prilika. Umjetnost, vjera, znanost u takvim situacijama nisu ostale zarobljene u skrivenim kutci- ma naših domova, već su našle svoj put preko druš- tvenih mreža i snažno odasrale poruke potpore, nade i optimizma. Na samu početak 2020. godine stvoren je život u jednoj novoj realnosti i mnoge su kulturne institucije, restrikcijama usprkos, nastojale prilagoditi svoje aktivnosti novonastaloj situaciji kako bi nastavile sa svojim umjetničkim programima. Splet okolnosti i popuštanje higijensko-epidemioloških mjera učinili su da se 2. međunarodni trijenale grafike Livno ipak održi prema predviđenom programu i terminu.

Jedan od ciljeva Međunarodnoga trijenala grafi- ke Livno jest da u jeci popularizacije suvremene um- jetnosti pokuša biti barem malo drukčije od ostalih sličnih manifestacija. Usprkos razvitku novih grafičkih tehnologija i proširenju suvremene grafičke prakse ovom se manifestacijom želi pridonijeti očuvanju tradi- cionalnih grafičkih vještina koje polako iščezavaju. To ne znači da ova manifestacija ne će pratiti aktualne suvremene trendove i da autorima ne će dopustiti da tradicionalni grafički medij prikažu kroz prizmu suvremenih tendencija. Na izložbi će o tome posvjedočiti i grafičke nekolicine umjetnika koji tradicionalni otisk prikazuju kroz suvremeni medij ili u kombinaciji s njime. Kako bi se što bolje rasvijetlila trenutačna i budu- ĉa pozicija tradicionalne grafičke prakse u postojećoj grafičkoj produkciji u regiji i svijetu, u sklopu progra- ma 2. međunarodnoga trijenala grafike Livno u listo-

¹ Ž. Markov, Prvi međunarodni trijenale grafike Livno, Cleuna 3, Livno, 2019., 193.

jevo, the Graphic Biennial of Young People of BiH and the first street biennial of graphics "Graphic Spring in Sarajevo" were launched.¹

The chain reaction also occurred with the emer- gence of the corona virus-caused pandemic, which brought unusual social isolation to the world and de- layed many sporting and artistic events around the world. Unpredictable circumstances such as wars, dis- eases and other global crises that can affect humanity are proof that people are becoming even stronger, more persistent and more determined in the fight against misfortunes. Art, faith, science in such situations did not remain trapped in the hidden corners of our homes, but found their way through social networks and strongly sent messages of support, hope and optimism. At the very beginning of 2020, life was created in a new reality and many cultural institutions, despite restrictions, tried to adapt their activities to the new situation in order to continue with their artistic programs. The combination of circumstances and the relaxation of hygienic-epide- miological measures made the 2nd International Trien- nial of Graphic Arts in Livno to still take place according to the planned program and date.

One of the goals of the International Triennial of Graphic Arts in Livno is to try to be at least a little different from other similar events in the midst of the popularization of contemporary art. Despite the development of new graphic technologies and the ex- pansion of modern graphic practice, this event aims to contribute to the preservation of traditional graphic skills that are slowly disappearing. This does not mean that this event will not follow current contemporary trends and that it will not allow authors to present the traditional graphic medium through the prism of con- temporary tendencies. This will be evidenced by the graphics of several artists who present the traditional print through a contemporary medium or in combina- tion with it. In order to better shed light on the cur- rent and future position of traditional graphic practice

¹ Ž. Markov, The 1st International Triennial of Graphic Arts in Livno, Cleuna 3, Livno, 2019, 193.

padu 2020. bit će organiziran znanstveni skup o temi *Perspektiva tradicionalne grafičke prakse u suvremenom grafičkom identitetu*. Time organizator želi doprinijeti osnaživanju različitih kulturno-umjetničkih dijaloga i na temelju razmjene iskustava grafičkih stručnjaka dobiti bolji uvid o budućnosti grafike u XXI. st.

Na 2. međunarodnome trijenalu grafike Livno izlažu 73 autora iz 34 zemlje svijeta. Raspon sudionika doista je velik. S jedne su strane međunarodno priznati i istaknuti profesori grafičke umjetnosti čija djela svjedoče o velikom iskustvu i izvrsnosti metiera, a s druge mladi perspektivni autori u čijim se radovima osjeća zanos grafičkoga propitkivanja snažne sugestivne simbolike. Različite interpretacije tradicionalnoga grafičkoga medija stvorile su vitalan grafički dijalog sa svim specifičnostima jedinstvenoga umjetničkoga izraza koji se kreće od figuracije do apstrakcije, od intimističkih snovištenja do povijesnoga osvrta, od lirske intoniranih otisaka do ekspresivnih gestualnih djela, urbanih krajolika, minimalizma i geometrijske apstrakcije, nadrealističko-metafizičkih tema, grafičkih knjiga, optičkih varijacija op-arta i utjecaja pop-arta. Različitost likovnih poetika doprinosi dinamičnosti grafičkoga dijaloga koji se ne nadmeću, nego su sinkronizacija kreativnosti. Današnji novi oblici umjetnosti, digitalizacija slike, fluidnost djela i njihova umreženost u društvene odnose oblikuju nove kriterije umjetnosti² koji ponekad mogu biti olakotna ili otegotna okolnost u vrjednovanju tradicionalne grafičke prakse. Pristigli radovi koji su prikazani na 2. međunarodnom trijenalu grafike Livno svjedoče kako se propitkivanjem tradicionalnoga medija još uvijek mogu donijeti vitalna promišljanja, a istodobno kako ona u korespondenciji sa suvremenim medijem može biti vrlo poticajna u novim vizualnim istraživanjima, što pridonosi uvijek aktivnu, plodonosnu i inspirativnu stvaralačkom ozračju.

Zbog globalne krize prouzročene pandemijom i zatvaranja granica kao i mnogih mjera predostrožnosti, velik broj prijavljenih autora nije bio u mogućnosti

in existing graphic production in the region and the world, as part of the program of the 2nd International Triennial of Graphic Arts in Livno in October 2020, a scientific conference on *Perspectives of traditional graphic practice in contemporary graphic identity* will be organized. Thus, the organizer wants to contribute to the strengthening of various cultural and artistic dialogues and, based on the exchange of experiences of graphic experts, to gain a better insight into the future of graphics in the 21st century.

74 authors from 34 countries in the world are exhibiting at the 2nd International Triennial of Graphic Arts in Livno. The range of participants is really large. On the one hand, there are internationally recognized and prominent professors of graphic art whose works testify to the great experience and excellence of metiers, and on the other, there are young promising authors in whose works one can feel the enthusiasm of graphic questioning of strong suggestive symbolism. Different interpretations of the traditional graphic medium have created a vital graphic dialogue with all the specifics of a unique artistic expression ranging from figuration to abstraction, from intimate dreams to historical review, from lyrically intoned prints to expressive gestural works, urban landscapes, minimalism and geometric abstractions, surrealist-metaphysical themes, graphic books, optical variations of op-art, and the influence of pop art. The diversity of artistic poetics contributes to the dynamism of graphic dialogue, which do not compete, but are a synchronization of creativity. Today's new art forms, digitalization of the image, fluidity of works and their networking in social relations shape new criteria of art² that can sometimes be a mitigating or aggravating circumstance in the evaluation of traditional graphic practice. The submitted works presented at the 2nd International Triennial of Graphic Arts in Livno testify that questioning the traditional media can still bring vital reflections, and at the same time that in correspondence with modern

poslati svoje radove. Umjetničko povjerenstvo Trijena-la ni ovoga puta nije htjelo istaknuti koncept manifestacije želeći da umjetnici sami svojim jedinstvenim djelima pošalju svijetu vlastitu umjetničku poruku koja će tek zaživjeti u koherentnoj cjelini na završnoj izložbi. Poruka mora biti uvijek nova, jer je i manifestacija spoj uvijek novih ljudi, spoj svih naraštaja kulturološke različitosti i svestranih umjetničkih promišljanja uvezanih u jednu umjetničku cjelinu.

Kao prateći program Trijenal, ove se godine priređuje izložba akademskoga grafičara i slikara Ivice Šiška, umjetnika istančane grafičke poetike i čovjeka koji prati i potpomaže rad našega muzeja od njegova osnutka 1995. godine. Izložba Ivice Šiška u sklopu 2. međunarodnoga trijenala grafike Livno stvarački je rezime – zaokružena priča polustoljetnoga kontinuiranoga umjetničkoga djelovanja.

Međunarodni trijenale grafike Livno želi biti polje interakcije tradicionalnoga i suvremenoga na kojem će se ispreplitati i nadograđivati umjetnička iskustva različitih grafičkih škola, a stvorena međunarodna grafička zbirka, koja je i ove godine obogaćena vrijednim donacijama, poslužit će kao inspirativno mjesto edukacije novim grafičkim naraštajima. Grafička panorama multioriginala 2. međunarodnoga trijenala grafike Livno opravdava ustrajnost originalne grafike i u suvremenu vremenu ukazuje na njezinu određenu mijenu, traganje i razvoj, a napose se zrcali nepresušan zanos u propitkivanju novih izražajnih mogućnosti multioriginala.

Željka Markov

media can be very stimulating in new visual research, which contributes to always active, fruitful and an inspiring creative atmosphere.

Due to the global crisis caused by the pandemic and the closure of borders, as well as many precautionary measures, a large number of registered authors were unable to submit their works. Once again, the Triennial's Artistic Committee did not want to highlight the concept of the event, wanting the artists to send their own artistic message to the world with their unique works, which will only come to life in a coherent whole at the final exhibition. The message must always be new, because the manifestation is always a combination of always new people, a combination of all generations of cultural diversity and versatile artistic reflections linked into one artistic whole.

As an accompanying program of the Triennial, this year there is an exhibition of academic graphic artist and painter Ivica Šiško, an artist of refined graphic poetics and a man who follows and supports the work of our museum since its founding in 1995. Ivica Šiško's exhibition as part of the 2nd International Triennial of Graphic Arts in Livno is a creative summary - a complete story of half a century of continuous artistic activity.

The International Triennial of Graphic Arts in Livno wants to be a field of interaction between traditional and contemporary, where the artistic experiences of various graphic schools will be intertwined and upgraded, and the created international graphic collection, which is enriched with valuable donations this year, will serve as an inspiring place for educating new graphic generations. The graphic panorama of the multi-original of the 2nd International Triennial of Graphic Arts in Livno justifies the persistence of the original graphic and, in modern times, points to its certain change, search and development, and especially reflects the inexhaustible enthusiasm in questioning the new expressive possibilities of the multi-original.

Željka Markov

² L. Stepančić, Sunek / Udar – Što je grafika danas?, Grafika, III, 4-5, 2005., 26.



IVICA ŠIŠKO

Ivica Šiško suvremeniji je hrvatski slikar i grafičar. Rođen je u Livnu 24. siječnja 1946. godine. Školu primijenjenih umjetnosti (slikarski odsjek) završio je 1965. godine u Sarajevu, u klasi profesorice Mice Todorović. Upisao je Akademiju likovnih umjetnosti u Zagrebu 1969. i diplomirao 1974. Bio je suradnik majstorske radionice Krste Hegedušića i Ljube Ivančića od 1974. do 1978. godine. Završio je poslijediplomski studij grafičke na Akademiji likovnih umjetnosti u Zagrebu u klasi profesora Frane Baće.

Djela Ivice Šiška nalaze se u pariškoj knjižnici „Antun Gustav Matoš“, u knjižnici „Royal Albert 1^e“ u Bruxellesu, u Franjevačkom muzeju i galeriji Gorica – Livno, Franjevačkom muzeju i galeriji Široki Brijeg, u Galeriji umjetnina Split, u zagrebačkoj Gradskoj knjižnici, u Gradskoj i sveučilišnoj knjižnici Osijek, u Zbirci Muzej Vukovara u progonstvu u Gradskome muzeju u Vukovaru, u Kabinetu grafike Hrvatske akademije znanosti i umjetnosti u Zagrebu, u zagrebačkoj Modernoj galeriji, Muzeju suvremene umjetnosti te Nacionalnoj i sveučilišnoj knjižnici, u Muzeju likovnih umjetnosti u Pauu (Musée des Beaux-arts) u Francuskoj, u Narodnoj biblioteci Srbije u Beogradu, Umjetničkome muzeju Crne Gore na Cetinju, u Zavičajnemu muzeju u Rovinju

Ivica Šiško is a contemporary Croatian painter and printmaker. He was born in Livno on 24 January 1946. He graduated from the School of Applied Arts (Department of Painting) in Sarajevo in 1965, in the class of Professor Mica Todorović. He enrolled at the Academy of Fine Arts in Zagreb in 1969 and graduated in 1974. He was the associate in the master workshop of Krsto Hegedušić and Ljubo Ivančić from 1974 to 1978. Šiško completed postgraduate studies in printmaking at the Academy of Fine Arts in Zagreb under the mentorship of Professor Frano Baće.

The works of Ivica Šiško are held in the Library "Antun Gustav Matoš" in Paris, the Royal Library of Belgium in Brussels, the Franciscan Museum and Gallery Gorica – Livno, the Franciscan Museum and Gallery Široki Brijeg, the Museum of Fine Arts in Split, the City Library of Zagreb, the City and University Library of Osijek, the Collection "Vukovar Museum in Exile" at the City Museum in Vukovar, the Department of Prints and Drawings of the Croatian Academy of Sciences and Arts, the Modern Gallery in Zagreb, the Museum of Contemporary Art and the National and University Library, the Museum of Fine Arts of Pau (Musée des Beaux-Arts) in France, the National Library of Serbia in

te u Zbirci Biškupić u Zagrebu kao i u mnogim drugim galerijama i muzejima u domovini i svijetu. Boravio je na studijskim putovanjima u Italiji, Austriji, Njemačkoj i Egiptu. Bio je dugogodišnji profesor na akademiji Likovnih umjetnosti u Zagrebu.

U vlastitoj nakladi objavio je grafičke mape: *Pad* 1974. (bakropisi), *Skice*, 1976. (bakropisi i akvatinte), *Zapisi iz Turopolja sa stihovima Zlate Cundeković*, 1984. (bakropisi i akvatinte), *Hommage à A. T. Mimara* (mezzotinte). U izdanju Mladosti objavljena mu je mapa *Moj grob - Ivan Goran Kovačić s predgovorom Marka Grčića*. U izdanju Zbirke Biškupić objavljene su mu bibliofilske knjige *Danteomanija*, 1977. (biblioteka Iris, sv. 2. u 49 primjeraka, u tehnički bakropisa i akvatinte) s esejom Tonka Maroevića, *Contre la mort la Flaque, Uzasmrt lokva*, 1978. (biblioteka Arbor, sv. 4. u 57 primjeraka, u tehnički bakropisa i akvatinte) s pjesmama Jean-Louisa Depierrisa, *Zimovnik* (biblioteka Vid, sv. 2. u 37 primjeraka, u tehnički bakropisa), *Teber*, 1979. (šest listova u 23 primjerka, u tehnički bakropisa). Jedan je od osam autora grafičke mape *Trag* (bakropis, akvatinta i suha igla) u izdanju Zbirke Biškupić, realizirane 1980. godine. Koautor je u nekoliko mapa: *Rajski vrt s Dubravkom Babić* (šest grafika, HPT, Zagreb, 1993.), *Samo-*

Belgrade, the Art Museum of Montenegro in Cetinje, the Heritage Museum in Rovinj, the Biškupić Collection in Zagreb, as well as in many other galleries and museums in the homeland and around the world. He participated in study tours to Italy, Austria, Germany and Egypt. He was the long-standing professor at the Academy of Fine Arts in Zagreb.

He published his own editions of printmaking portfolios: *The Fall*, 1974 (etchings), *Sketches*, 1976 (etchings and aquatints), *Notes from Turopolje with verses by Zlata Cundeković*, 1984 (etchings and aquatints), and *Hommage à A. T. Mimara* (mezzotints). The publisher "Mladost" from Zagreb issued his portfolio *My Grave - Ivan Goran Kovačić* with a foreword by Marko Grčić. His bibliophile editions were published in the Biškupić Collection: *Danteomanija*, 1977 (Biblioteka Iris, Vol. 2 in a run of 49 copies, the etching and aquatint techniques) with an essay by Tonko Maroević, *Contre la mort la Flaque*, 1978 (Biblioteka Arbor, Vol. 4. in a run of 57 copies, the etching and aquatint techniques) with poems by Jean-Louis Depierris, *Winter Quarters* (Biblioteka Vid, Vol. 2 in a run of 37 copies, the etching technique), *Teber*, 1979 (six folios in a run of 23 copies, the etching technique). He was one of the eight authors of the printmak-

bor u srcu zajedno s Dubravkom Babić i Miroslavom Šutejom (šest grafika, Samobor-art, Zagreb, 1994.), *Kuna* zajedno s Dubravkom Babić i Miroslavom Šutejom (16 grafika, Privredna banka Zagreb, 1994.). Godine 1988. u Biblioteci Prizma Grafičkoga zavoda izšla je knjiga *Ivica Šiško* autora Jean-Louisa Depierrisa, a 1996. *Ivica Šiško, Rajski vrt = Jardin d' Eden, ciklus slika 1990. – 1997.* Jean-Jacques Levequea. Ivica Šiško bio je član Odbora za obrazovanje Hrvatskoga povjerenstva za UNESCO, zaštitu kulturne baštine.

Njegove rade koristili su Hrvatska pošta i telekomunikacije u mnogobrojnim izdanjima poštanskih maraka i telefonskih kartica Republike Hrvatske, kao i Hrvatsko narodno kazalište koje je koristilo njegove slike za izradu plakata za predstave. Napravio je mnoge vitraje i mozaike u crkvama u zemlji i inozemstvu. Dobitnik je brojnih nagrada za svoj rad.

ing portfolio *The Trace* (etching, aquatint and drypoint) in the edition of the Biškupić Collection, issued in 1980. He was the co-author of several portfolios: *Garden of Eden* with Dubravka Babić (six prints, HPT, Zagreb, 1993), *Samobor at heart* together with Dubravka Babić and Miroslav Šutej (six prints, Samobor-art, Zagreb, 1994), *Marten* together with Dubravka Babić and Miroslav Šutej (16 prints, Privredna banka Zagreb, 1994). In 1988, Biblioteka Prizma of the Graphic Institute published the book *Ivica Šiško* authored by Jean-Louis Depierris, and in 1996, *Ivica Šiško, Garden of Eden = Jardin d' Eden, a cycle of paintings 1990-1997* by Jean-Jacques Leveque. Ivica Šiško was a member of the Education Committee of the Croatian Commission for UNESCO, in the area of protection of cultural heritage.

The Croatian Post and Telecommunications applied his works to numerous issues of the postage stamps and telephone cards of the Republic of Croatia, as well as the Croatian National Theater, which applied his painting to creation of the theater play posters. Šiško made many a stained glass window and mosaic in churches at home and abroad. He has been awarded numerous prizes for his work.

IVICA ŠIŠKO

Alegorijski kadrovi prirode

Ivica Šiško, grafičar, slikar i dugogodišnji profesor na katedri za grafiku na Akademiji likovnih umjetnosti u Zagrebu, drugi je velikan grafike kojeg Međunarodni trijenale grafike Livno predstavlja svojoj publici. Šiško je Livnjak i veliki zagovornik prosperiteta svoga rodnog kraja,¹ a svojim angažmanom već dugi niz godina ističe kulturno dobro livanjskoga kraja i pomaže mu u njegovu napretku. Izložba Ivice Šiška u sklopu 2. međunarodnoga trijenala grafike Livno prilika je da se ponovno prikaže vrijednost i njegov iznimski stvaralački doprinos svijetu umjetnosti. Ujedno je ona i znak zahvale jednom od najplodonosnijih suvremenih hrvatskih umjetnika i njegovu umjetničkom, kulturnom i humanom doprinosu svojim djelima domovinama.

Ivica Šiško, baš kao i Gabriel Jurkić, njegov mentor iz mlađenачkih dana, svojim podrijetlom i svojim profesionalnim umjetničkim djelovanjem spaja dvije zemlje, Bosnu i Hercegovinu i Hrvatsku. Zapravo, to je sudska većine umjetnika ovoga kraja koje je život u potrazi za boljim mogućnostima odveo iz širokih livanjskih prostranstava u veće gradove. Ivica Šiško rođen je u Livnu 1946. godine i već se kao dječak upoznao sa svijetom boja u samostanu na Gorici kada je nosio ribu poznatu umjetniku. Ti su susreti bili ključni u njegovu dalnjem usmjeravanju. Školu primijenjene umjetnosti u Sarajevu završava 1965. u klasi profesorce Mice Todorović. To je vrijeme procvata sarajevske grafičke škole koja u njemu budi nove vidike i neutaživu glad za novim znanjima. Upisao je Akademiju likovnih umjetnosti u Zagrebu 1969. i diplomirao 1974. u klasi Frane Baće. Bio je i suradnik majstorske radionice Krste Hegedušića i Ljube Ivančića od 1974. do 1978. godine.

Šiško pripada generaciji zagrebačkih studenata koja je sedamdesetih godina XX. stoljeća istodobno mogla koristiti uzuse postmoderne, ali i novih mo-

IVICA ŠIŠKO

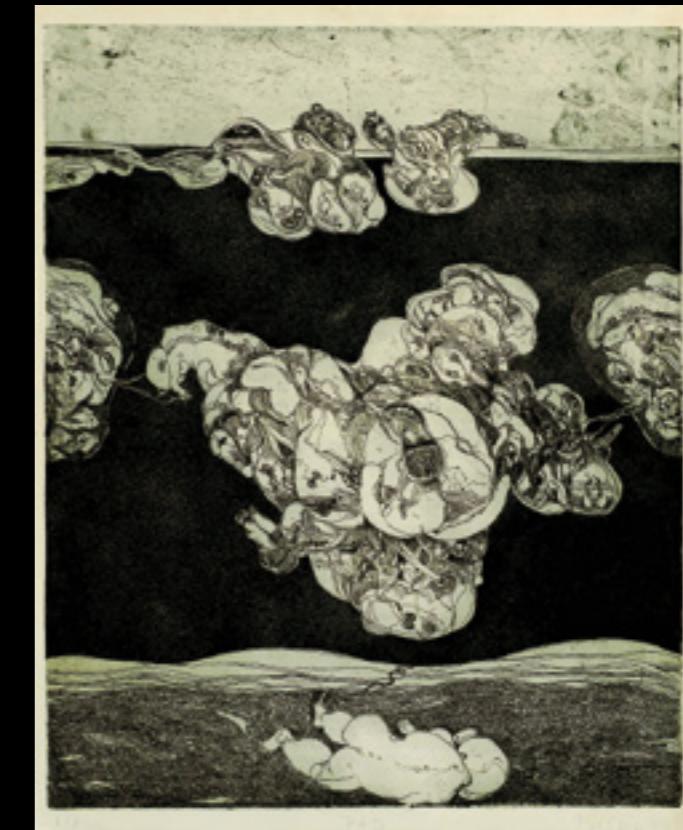
Allegorical frames of nature

Ivica Šiško, graphic artist, painter and long-time professor at the Department of Graphic Art at the Academy of Fine Arts in Zagreb, is the second great graphic artist to be presented to its audience by the International Triennial of Graphic Arts in Livno. Šiško is from Livno and a great advocate of the prosperity of his homeland¹, and with his engagement for many years he has emphasized the cultural heritage of the Livno region and helped it in its progress. The exhibition of Ivica Šiško as part of the 2nd International Triennial of Graphic Arts in Livno is an opportunity to once again show the value and his exceptional creative contribution to the world of art. It is also a token of gratitude to one of the most prolific contemporary Croatian artists and his artistic, cultural and humane contribution to his two homelands.

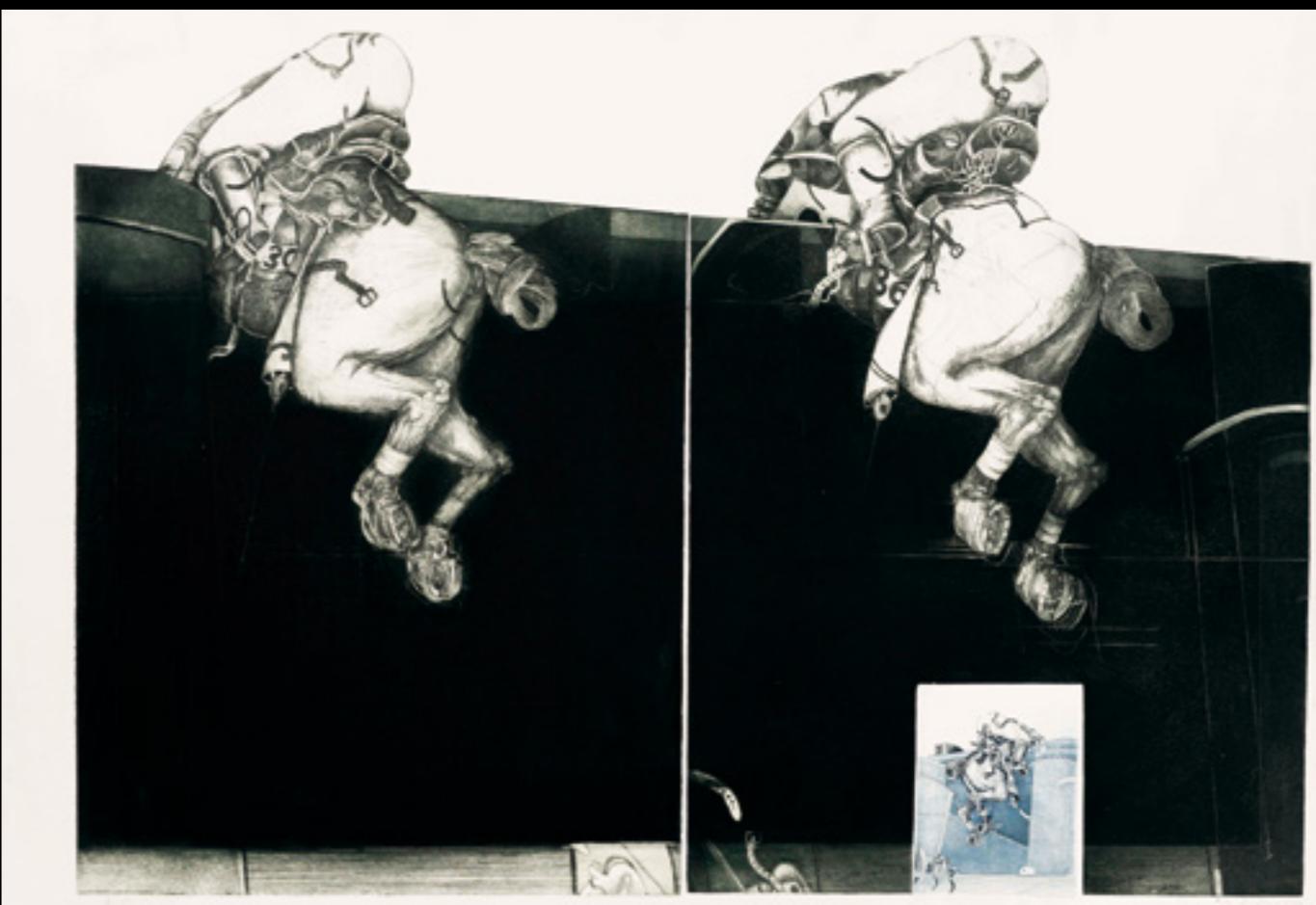
Ivica Šiško, just like Gabriel Jurkić, his mentor from his youth, connects two countries, Bosnia and Herzegovina and Croatia, with his origin and his professional artistic work. In fact, this is the fate of most artists in this area, who have been taken by life in search of better opportunities from the vast expanses of Livno to larger cities. Ivica Šiško was born in Livno in 1946 and as a young boy he became acquainted with the world of colours in the monastery in Gorica when he was bringing fish to a known artist. These encounters were crucial in his further direction. He graduated from the School of Applied Arts in Sarajevo in 1965 in the class of Professor Mica Todorović. It was a time of flourishing of the Sarajevo graphic school, which awakens new vistas and an insatiable hunger for new knowledge in him. He enrolled at the Academy of Fine Arts in Zagreb in 1969 and graduated in 1974 in the class of Frano Baća. He was also an associate of a master workshop of Krsto Hegedušić and Ljubo Ivančić from 1974 to 1978.



O Niki / About Nika, 1972., bakropis / etching, papir / paper: 700x500 mm



Rođeni / Born, 1973., bakropis / etching, papir / paper: 700x500 mm



Prepone / Groin, 1977. / 1979., bakropis, akvatinta / etching, aquatint, 2 ploče / 2 panels: 647 x 480 mm, 647 x 495 mm, papir / paper: 690x1060 mm

¹ M. Maštrović, Hrvatska grafika, Zagreb, 2019., 478.

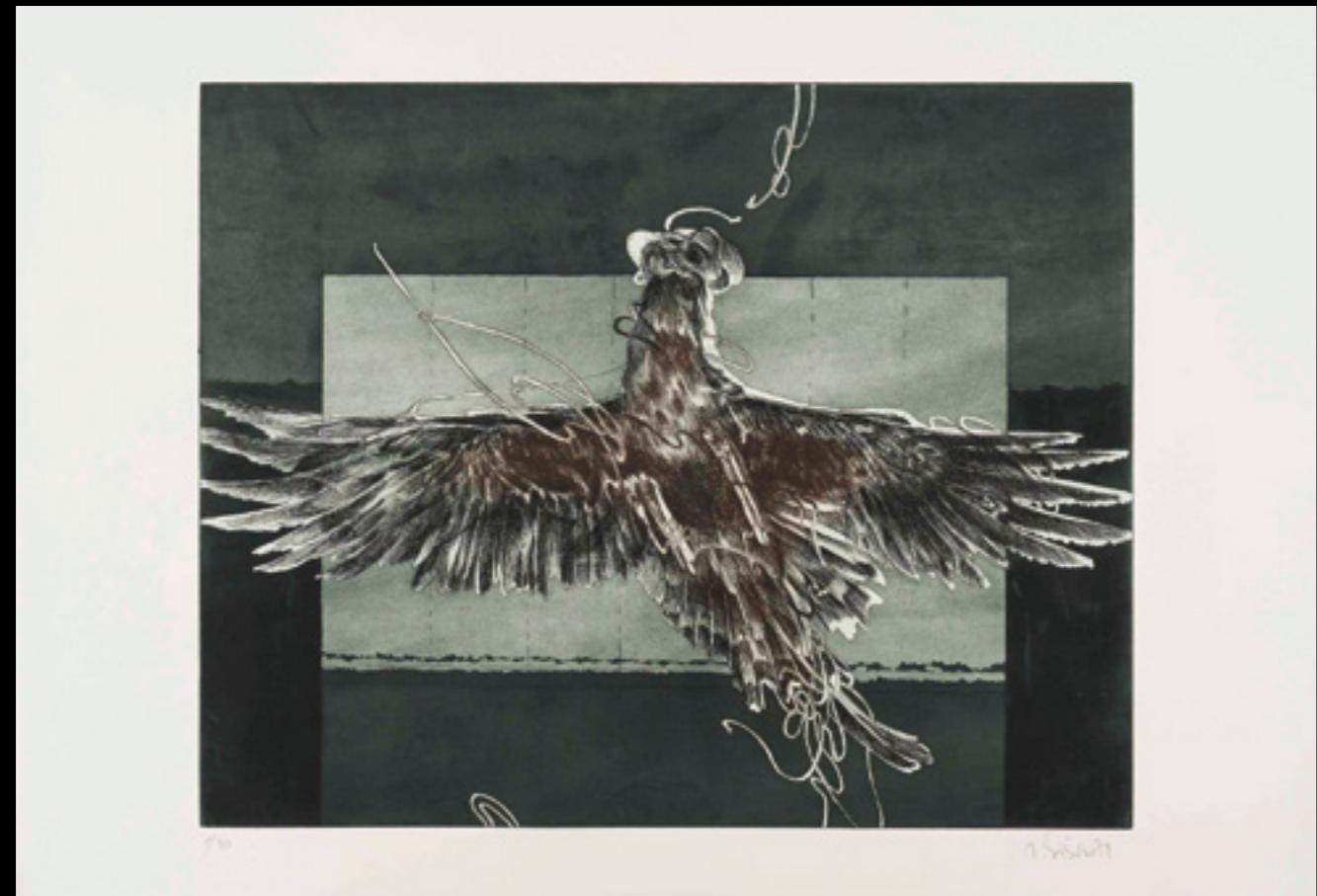
¹ M. Maštrović, Hrvatska grafika, Zagreb, 2019, 478.



Niz / Sequence, 1978., akvatinta, bakropis / aquatint, etching, papir / paper: 890x615 mm



Obrušavanje / Dive, 1979, bakropis, akvatinta / etching, aquatint, otisak / print: 627x480 mm, papir / paper: 765x510 mm



Iz mape Trag / From the portfolio Trace, 1979., akvatinta, bakropis / aquatint, etching, papir / paper: 500x700 mm

gućnosti i perspektiva. Mladi umjetnici imali su slobodu izbora kojim će putem krenuti, a pojedinci su prihvatali izazove, iskoristili povijesni trenutak i obilježili jednu dionicu hrvatske umjetnosti. Jedan od njih svakako je i Ivica Šiško koji se smatra predstavnikom neosecesije u hrvatskome slikarstvu.

Već prvi bakropisi iz studentskih dana iz ciklusa *Pad (Pomak)* nagovještavaju perspektivna umjetnika. Upravo ti radovi kao da su najvažniji, ključni, u dalnjem umjetnikovu rastu. Naime, kreativan zanos ohraben pohvalom mentora velik je poticaj u razvoju mladih umjetnika. Stvaralački zanos Šiška nije napustio ni dandanas. Upravo je to jedna od najvećih odlika dojena suvremene hrvatske grafike iza kojeg je iznimno stvaralački polustoljetni kontinuitet.² Bez kontinuiteta posvećenja i žara nema otkrivanja nove umjetnosti, što potvrđuju životopisi svih velikih umjetnika.

Svaki novi Šiškov ciklus bio je preslika trenutačnih introspeksijskih poniranja ili reakcija na društvenu zbilju. Umjetnik je zapravo jedan od onih autora koji svoje cikluse uvijek nanovo nadograđuju i prožimaju. Traži, reže, rekonstruira pa ponovo spaja stara saznanja s novim promišljanjima. Šiško je i grafičar i slikar. Matrica i platno njegov su izazov, a u njegovu se radu reflektiraju najtananci spoznajne emocije.

S bijesom pustolova, istraživača i revnošću hodočasnika, Šiško je jedan od onih umjetnika koji idu u srce elementarnosti.³ On sam sebi postavlja uvijek nove izazove, nove poticaje kako se ne bi opustio u sigurnoj zoni. U svojim djelima prožima apstrakciju i figuraciju i prikazuje svijet u zanosima idealizacije.⁴ Njegova grafička, crtačka i slikarska djela miješaju se u neprestanoj metamorfozi.⁵ Umjetničko prožimanje likovnih tehnika održava umjetnika uvijek budnim i spremnim za nadolazeću iskru. A njezinu preobrazbu susretali smo u širokom dijapazonu stvaralaštva: u grafici, slikarstvu, bibliofilskim izdanjima, crtežu i

² M. Maštrović, Hrvatska grafika, Zagreb, 2019, 308.

³ J. J. Leveque, Ivica Šiško, Rajske vrt, Ciklus slika 1990. – 1997., Zagreb, 1996., 46.

⁴ J. J. Leveque, Ivica Šiško, Rajske vrt, Ciklus slika 1990. – 1997., Zagreb, 1996., 44.

⁵ J. L. Depierri, Šiško, Zagreb, 1988., 7.

Šiško belongs to the generation of Zagreb students who, in the seventies of the 20th century, were able to utilize the benefits of postmodernism, but also of new possibilities and perspectives. Young artists had the freedom to choose which path to take, and individuals accepted the challenges, took advantage of the historical moment and marked one section of Croatian art. One of them is certainly Ivica Šiško, who is considered a representative of neo-secession in Croatian painting.

The first etchings from his student days from the cycle *Pad (Pomak)* have already suggested he was a promising artist. It is these works that seem to be the most important, crucial, in the further growth of the artist. Namely, the creative enthusiasm encouraged by the praise of mentors was a great stimulus in the development of the young artists. The creative enthusiasm has not left Šiško even today. This is exactly one of the greatest features of the doyen of the contemporary Croatian graphics, behind which there is an exceptional creative half-century continuity². Without continuity of dedication and zeal there is no discovery of new art, as confirmed by the biographies of all the great artists.

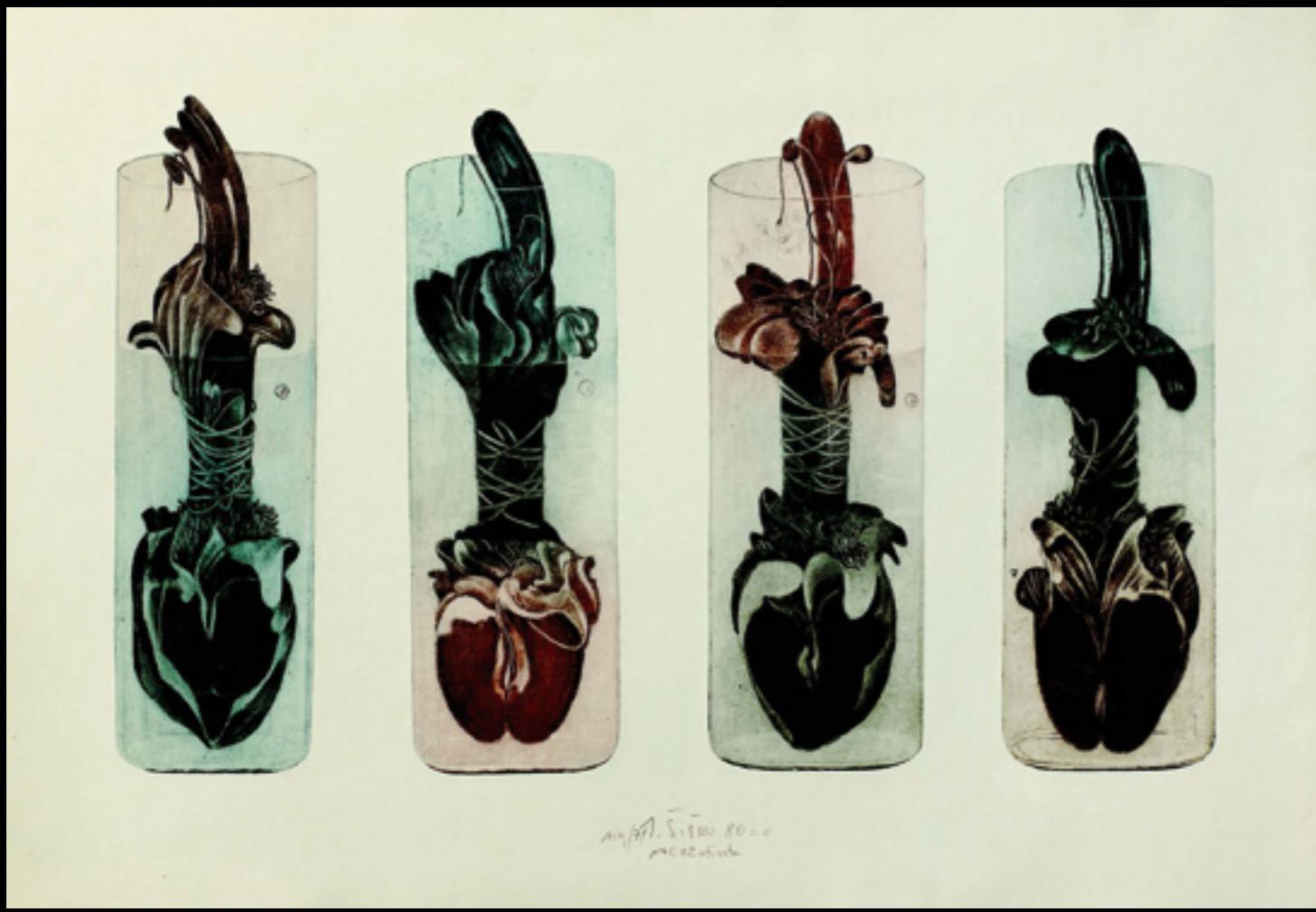
Each new Šiško's cycle was a replica of current introspective plunges or reactions to social reality. The artist is actually one of those authors who always upgrades and permeates his cycles. He seeks, cuts, reconstructs and reunites old knowledge with new reflections. Šiško is both a graphic artist and a painter. The matrix and the canvas are his challenge, and his work reflects the most subtle cognitive emotions.

With the fury of adventurers, explorers and the zeal of pilgrims, Šiško is one of those artists who go to the heart of elementarity.³ He always sets himself new challenges, new incentives so as not to relax in the safe zone. In his works he permeates abstraction and figuration and depicts the world in the ecstasy of idealization.⁴ His graphic, drawing and painting works

² M. Maštrović, Hrvatska grafika, Zagreb, 2019, 308.

³ J. J. Leveque, Ivica Šiško, Rajske vrt, Cycle of paintings 1990 – 1997., Zagreb, 1996, 46.

⁴ J. J. Leveque, Ivica Šiško, Rajske vrt, Cycle of paintings 1990 – 1997., Zagreb, 1996, 44.



Klijanje II / Germination II, 1980., mezzotinta / mezzotint,
papir / paper: 700x1000 mm



Razapeta / Crucified, 1982., bakropis, akvatinta / etching, aquatint,
otisak / print: 638x480 mm, papir / paper: 780x600 mm

mozaiku. Gledano s današnjega rakursa, neumorni stvaralački impulsi konstantno su izvirali iz njegova habitusa. Svako umjetničko djelo trag je jednoga trenutka koji proživljava vrlo intenzivno, vrlo dramatično, do nasitnijih detalja.

Šiškova umjetnost ushit je prirodi. Oda prirodi. To je rukopis prelaženja granica što ih je nametnula priroda. To nije neprihvatanje, već utrka da ju se prati u njezinim metamorfozama.⁶

Flora i fauna uvijek su bile počelo Šiškova istraživanja pretvorena u simbol i znak, ali uvijek podložni autorovoju rukopisnoj transformaciji kao i ona sama – priroda. Čovjek, biljni, životinjski i mineralni svijet u neraskidivoj su sinergiji, nekad interpretirani vrlo fluidnim i razvedenim grafizmom, a ponekad stilizirani do kristaličnih struktura. U ranijim radovima (*Zapis nove prirode*, ciklus *Teber*, listovi uz zbirku pjesma *Zimovnik* i *Contre la mort la flaque*) forma je metamorfna, organska, fluidna i rasplinuta kako bi ukazao na transformaciju prirodnih tokova i podsjetio na njihovu lakoću postojanja. U tim ranijim radovima scena ne teče linearно kao sukcesivni niz vezanih prizora, već se prostor artikulira rasporedom sekvenci koje se međusobno tumače i dopunjaju. Dinamiku površine podjednako određuju oblik, prostor i linija, gradacije svjetla i sjene sugerirajući pritom simultanost projekcije rastvorenih rezova bića i stvari.⁷ Dinamičnost i erotične preobrazbe obilježile su mapu *Danteomanija*. Bibliofilska izdanja *Zapis iz Turopolja* i *Hommage à A. T. Mimara* najavljuju promjenu u Šiškovoj likovnoj interpretaciji i polako već dolazi do izražaja osebujna izlomljena kristalična forma da bi u mapi *Moj grob* bila potpuno svedena na razinu znaka. U ciklusu *Plavi poskok* počinju se javljati glacijalni oblici dok je u kasnijim ciklusima (*Rajski vrt*, *Otvoreni prostori*, *Kadrovi*) do izražaja došla Šiškova potreba za rekonstrukcijom kada formu, poput kubista, raščlanjuje na kristale. Bez obzira na to je li riječ o grafici, crtežu ili platnu, djelo postaje

are mixed in a constant metamorphosis.⁵ The artistic permeation of art techniques keeps the artist always awake and ready for the coming spark. And we encountered her transformation in a wide range of creativity: in graphics, painting, bibliophilic editions, drawing and mosaic. Viewed from today's perspective, tireless creative impulses were constantly emanating from his habitus. Every work of art is a trace of a moment that he experiences very intensely, very dramatically, down to the smallest detail.

Šiško's art is a delight to nature. An ode to nature. It is a manuscript of crossing the boundaries imposed by nature. It is not a non-acceptance, but a race to follow her in her metamorphoses.⁶

Flora and fauna have always been the principle of Šiško's research turned into a symbol and a sign, but always subject to the author's handwriting transformation, as well as nature itself. Man, plant, animal and mineral worlds are in unbreakable synergy, sometimes interpreted in very fluid and indented graphic art, and sometimes stylized to crystalline structures. In earlier works (*Zapis nove prirode*, Cycle *Teber*, journals with a collection of poems *Zimovnik* and *Contre la mort la flaque*) the form is metamorphic, organic, fluid and fuzzy to indicate the transformation of natural flows and remind of their ease of existence. In these earlier works, the scene does not flow linearly as a successive series of connected scenes, but the space is articulated by the arrangement of sequences that are mutually interpreted and complemented. Surface dynamics is equally determined by shape, space and line, gradations of light and shadow, suggesting the simultaneous projection of dissolved cuts of beings and things.⁷ Dynamism and erotic transformations marked the *Danteomanija* map. The bibliophilic editions *Zapis iz Turopolja* and *Hommage à A. T. Mimara* announce a change in Šiško's artistic interpretation and a peculiarly broken crystalline

⁵ J. L. Depierris, Šiško, Zagreb, 1988, 7.

⁶ J. J. Leveque, Ivica Šiško, Rajski vrt, Cycle of paintings 1990 – 1997, Zagreb, 1996., 18.

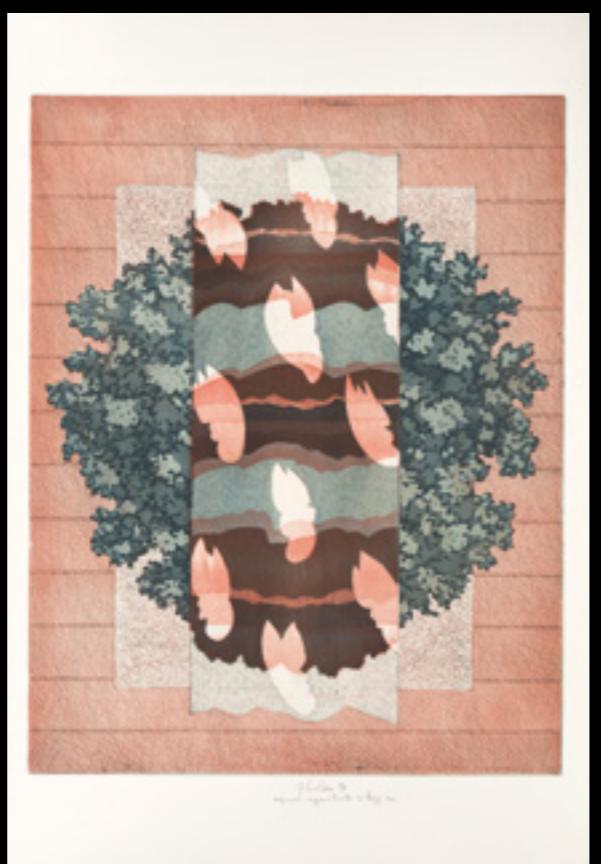
⁷ M. Šolman, Ivica Šiško, Crteži, Grafike, Bibliofilska izdanja, Zagreb 6. – 20. XII. 1978.



Glava zmije / Head of a snake, 1988., bakropis, akvatinta / etching, aquatint, papir / paper: 400x600 mm



Pokrivanje IV / Covering IV, 1990., akvatinta, bakropis / aquatint, etching, otisak / print: 623x490 mm, papir / paper: 790x538 mm



Drvo u krugu / A tree in a circle, 1990., bakropis, akvatinta / aquatint, etching, otisak / print: 622x490 mm, papir / paper: 790x537 mm



Iz mape Moj grob / From the portfolio My Tomb, 1987., mezzotinta / mezzotint, papir / paper: 462x317 mm



Rasuto lišće / Scattered leaves, 1990., akvatinta / aquatint, otisak / print: 492x535 mm, papir / paper: 610x785 mm

zgusnuto, oivičeno, omeđeno okvirima koji se otvaraju i zatvaraju ili rasprskavaju,⁸ ali uvijek vođeni odmjeranim ritmovima i znalačkom izmjenom tamnih i svijetlih dionica.⁹ Šiško pokušava ukazati na onu nevidljivu materiju na kojoj počiva život, a pritom kreira samosvojnu fantazmagorijsku ornamentiku¹⁰ koja počiva na poetičnoj geometrijskoj apstrakciji. U njegovim djelima ravnoteža paradoksalno nastaje iz sudara snaga koje Šiško nanovo sastavlja u jednakim silama.¹¹ Atmosfera postojane silovitosti svagda izvire iz njegova djela.¹²

Vlado Bužančić 80-ih je godina zapisao: *Izgrađen je suštinski stil (u samo nekoliko godina već je ispisao niz antologijskih grafičkih listova, ili potresnih, slikovitih kronika, složene, (ponajviše) intuitivno sagledane, i progledane, tehnološke stvarnosti (trenutaka), u nostalgičnom prikazu fragmenta prirode koja se gubi (koju gubimo), ili koja se možda, i ponekad, pretvara u neki drugi život, u oblicima i trenucima njegovih suprotnosti.*¹³ Od tog kritičkog osvrta prošlo je četrdeset godina i do sada je isписан ne samo niz antologijskih grafičkih listova već je ispisano nekoliko impresivnih grafičko-slikarskih univerzuma.

Šiško osvaja rasponom svojih izražajnih mogućnosti, svojim crtačkim invencijama, svojim grafičkim metierom i svojim snenim slikarskim jezikom. Jedina konstanta koja se nikad ne mijenja je kada, vrag, kako ga autor sam naziva. Koliko mu se god on činio neprijateljskim, ispada da ga je u svim ciklusima vješto uspio ukrotiti. Samo istančan senzibilitet može ga prilagoditi i pretvoriti u svoj likovni znak.

Kroz inventivne stvaralačke mijene stvoreni su novi svjetovi, nove produhovljene stvarnosti. Grafičke mape *Pad, Skice, Zapisi iz Turopolja, Hommage à A. T. Mimara, Moj grob – Ivan Goran Kovačić, Teber, Trag, Rajska vrt, Samobor u srcu, Kuna*, bibliofilska izdanja *Danteomanija, Contre la mort la Flaque, Uza smrt lokva,*

⁸ J. L. Deppierris, Zagreb, 1988, 8.

⁹ T. Maroević, Cro Art7@Slo, Zagreb, 2002.

¹⁰ B. Rauter Plančić, Ivica Šiško, Kadrovi, 28. siječnja – 14. veljače 2016., Zagreb.

¹¹ J. L. Deppierris, Šiško, Zagreb, 1988, 9.

¹² J. L. Deppierris, Šiško, Zagreb, 1988, 11.

¹³ Ivica Šiško, Livno, travanj 2010., 12.

form is slowly coming to the fore in order to be completely reduced to the level of a sign in the *Moj grob* map. In the *Plavi poskok* cycle, glacial shapes begin to appear, while in later cycles (*Rajska vrt, Otvoreni prostori, Kadrovi*), Šiško's need for reconstruction came to the fore when he divided the form, like a cubist, into crystals. Whether it is a graphic, drawing or canvas, the work becomes condensed, edged, bounded by frames that open and close or burst,⁸ but are always guided by measured rhythms and a knowledgeable alternation of dark and light sections.⁹ Šiško tries to point out the invisible matter on which life rests, while creating his own phantasmagorical ornamentation¹⁰ based on poetic geometric abstraction. In his works, the balance paradoxically arises from the collision of forces that Šiško reassembles in equal forces.¹¹ An atmosphere of constant violence always springs from his work.¹²

Vlado Bužančić wrote in the 80s: *An essential style has been built: in just a few years he has already written a series of anthological graphic sheets, or shocking, pictorial chronicles, complex, (mostly) intuitively perceived, and viewed, technological realities (moments), in a nostalgic depiction of a fragment of lost nature (which we lose), or which may, and sometimes, turn into another life, in the forms and moments of its opposites.*¹³ Forty years have passed since that critical review, and so far not only a range of anthological graphic sheets was written, but also several impressive graphic-painting universes.

Šiško conquers with the range of his expressive possibilities, his drawing inventions, his graphic metier and his dreamy painting language. The only constant that never changes is the frame, the devil, as the author himself calls it. As hostile as it seemed to him, it turns out that he skilfully managed to tame it in all cycles. Only a subtle sensibility can adapt it and turn it into own artistic sign.

⁸ J. L. Deppierris, Zagreb, 1988, 8.

⁹ T. Maroević, Cro Art7@Slo, Zagreb, 2002.

¹⁰ B. Rauter Plančić, Ivica Šiško, Kadrovi, January 28 - February 14, 2016, Zagreb.

¹¹ J. L. Deppierris, Šiško, Zagreb, 1988, 9.

¹² J. L. Deppierris, Šiško, Zagreb, 1988, 11.

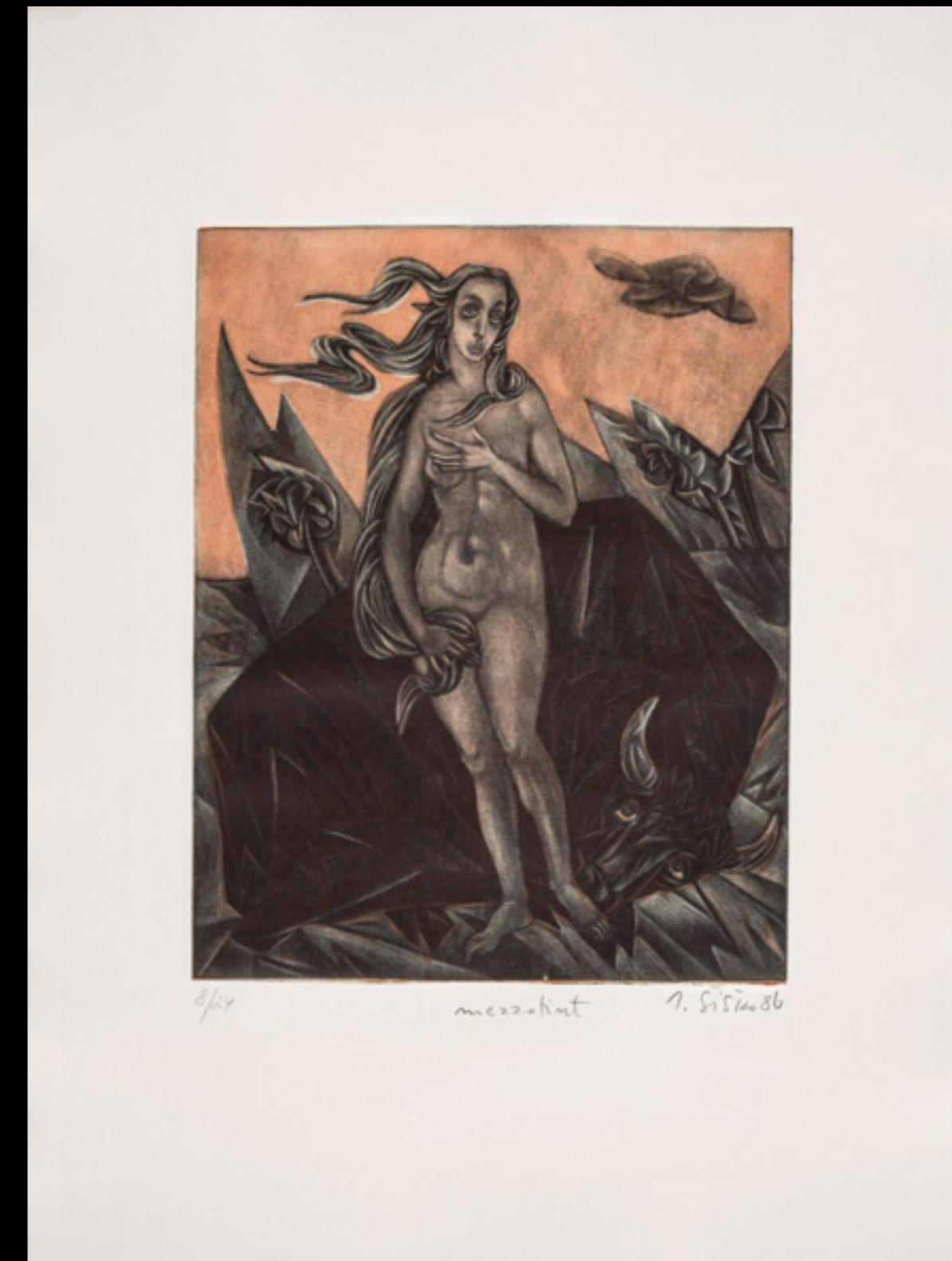
¹³ Ivica Šiško, Livno, April 2010, 12.



Otkrivanje u prostoru / Revelation in space, 2004.,
akvatinta / aquatint, otisak / print: 320x460 mm, papir / paper: 495x705 mm



Iz mape Zapisi iz Turopolja / From the portfolio Records from Turopolje, 1985.,
akvatinta, bakrops / aquatint, etching, paper / paper: 492x340 mm



Rođenje Venere, Iz mape Hommage à A. T. Mimara / The birth of Venus,
From the portfolio Hommage à A. T. Mimara, 1986.,
mezzotinta / mezzotint, papir / paper: 530x390 mm

Zimovnik zatim ciklusi *Zapis nove prirode*, *Objekt*, *Plavi poskok*, *Salona*, *Rajski vrt*, *Otvoreni prostor* i *Kadrovi* grafičko-slikarska su poezija Ivice Šiška kojom nas poziva u svoj sugestivni svijet. Dio tih autorskih otisaka publike će moći vidjeti u sklopu programa 2. međunarodnoga trijenala grafike Livno.

Šiško je stvorio jednu tajanstvenu arkadiju koja odjednom postaje naša, sasvim osobna. Ušli smo u čudnovatu realnost koja istodobno začuđuje i privlači. Umjetnikovi simboli u očima promatrača poprimaju novo značenje jer promatrač ulazi u kozmos vlastite nutrine. Kao da je Šiškova umjetnost slika živoga kozmosa u stalnoj obnovi.¹⁴ Hoćemo li ju osjetiti, razumjeti? Ovisi o nama samima.

*Metafora, mističnost i tajanstvenost prirode satkana je u lirici umjetnikova rukopisa. Poput pogleda u razbijen kaleidoskop fragmenti ostavljaju tek aluziju sadržaja, asocijaciju cjeline, čitljivu na nekoj skrivenoj razini svijesti. Segmenti, poput oštro izrezanih stakala, slažu se u cjelovitu sliku vitraja, omešanog i personaliziranog umjetnikovim rukopisom. Savršen red prirode postaje savršen nered individualnosti, osebujan i neponovljiv.*¹⁵ Alegorične nakane vazda se kombiniraju s realističkom analizom koja time biva još emocionalnijom i simboličnjom.¹⁶

Svojom umjetnošću Šiško posvјedočuje: priroda smo mi. Vizure djetinstva, vizure sjećanja i života, vizure budućnosti i otkrivanja snova satkane su u djelima Ivice Šiška. Njegov trag u umjetnosti je egzistencijalistički otisak ljudskoga postojanja koji se iščitava u slojevima umjetnikova rukopisa.¹⁷

Šiškovo dugogodišnje stvaralaštvo govori o autorovoj dosljednosti, uvjerljivosti, osebujnosti, mjestorstvu i autentičnosti,¹⁸ o njegovoj klasičnosti i suvremenosti. Lišen bilo kakvih kompleksa spram prošlosti i obzira prema tzv. aktualnom povijesnom trenutku, on je priznao samo diktat svoje darovitosti i svoga tem-

¹⁴ J. L. Depierris, Šiško, Zagreb, 1988., 35.

¹⁵ Ivica Šiško, Livno, travanj 2010., 40.

¹⁶ J. L. Depierris, Šiško, Zagreb, 1988., 16.

¹⁷ M. Bešlić, Šiškov, „Otvoreni prostor“, 2009. http://kictest.mrvav.iskon.hr/galerija_forum.php?p=17&ID=101

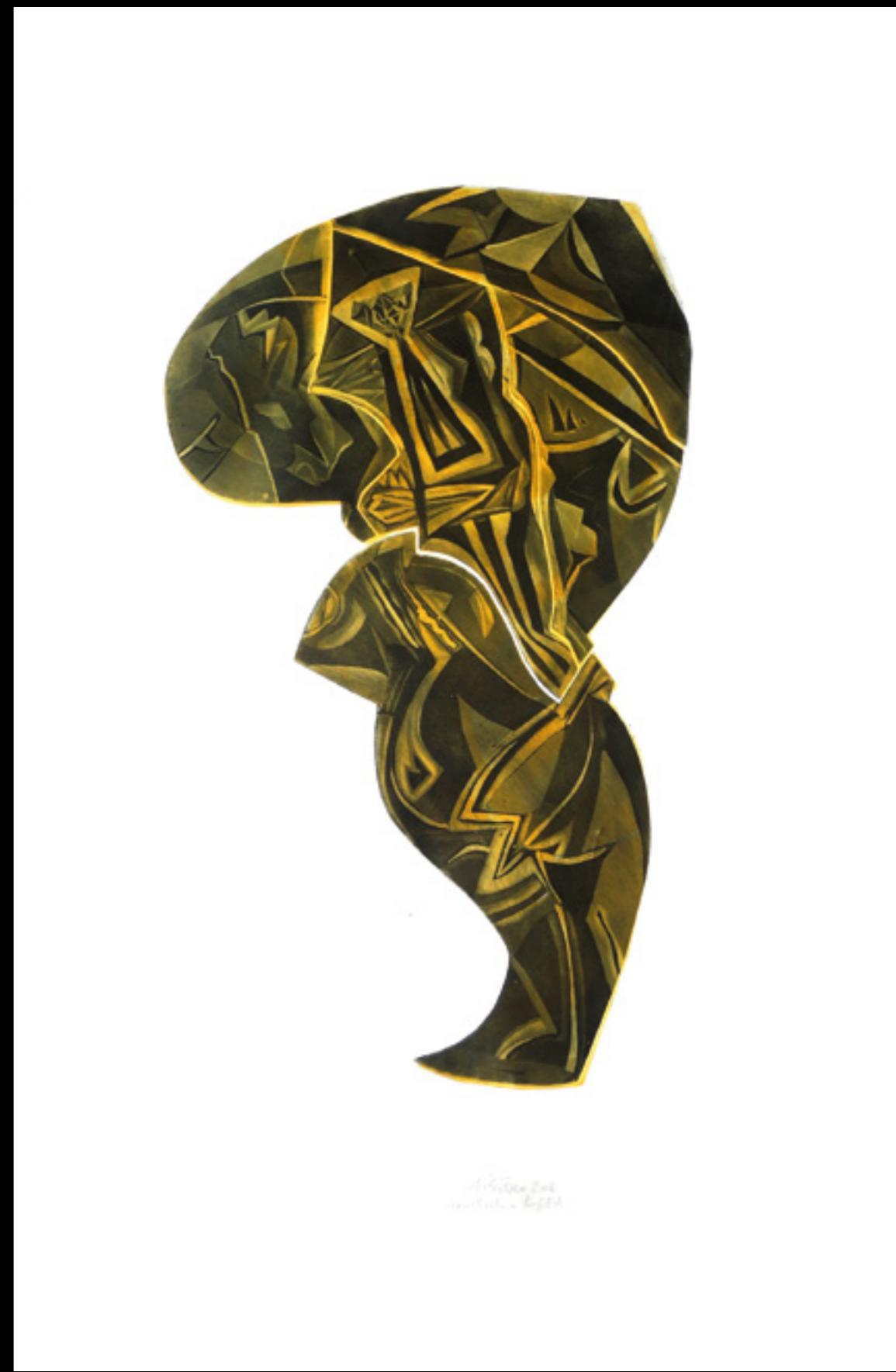
¹⁸ V. Bužančić, Ivica Šiško / Zapis nove prirode, Zagreb, 1980.

Through inventive creative changes, new worlds were created, new spiritualized realities. Graphic maps *Pad*, *Skice*, *Zapis iz Turopolja*, *Hommage à A. T. Mimara*, *Moj grob – Ivan Goran Kovačić*, *Teber*, *Trag*, *Rajski vrt*, *Samobor u srcu*, *Kuna*, bibliophilic editions *Danteomanija*, *Contre la mort la Flaque*, *Uza smrt lokva*, *Zimovnik* then the cycles *Zapis nove prirode*, *Objekt*, *Plavi poskok*, *Salona*, *Rajski vrt*, *Otvoreni prostor* and *Kadrovi* are graphic and painting poetry by Ivica Šiško, by which he invites us into his suggestive world. The audience will be able to see some of these author's prints as part of the program of the 2nd International Triennial of Graphic Arts in Livno.

Šiško created a mysterious arcadia that suddenly becomes ours, completely personal. We have entered a strange reality that amazes and attracts at the same time. In the eyes of the observer, the artist's symbols take on a new meaning as the observer enters the cosmos of his own interior. It is as if Šiško's art is a picture of a living cosmos in constant renewal.¹⁴ Will we feel it, understand it? It depends on us.

*The metaphor, mysticism, and mystery of nature are woven into the lyricism of the artist's manuscript. Like looking into a broken kaleidoscope, the fragments leave only an allusion of the content, an association of the whole, readable on some hidden level of consciousness. The segments, like sharply cut glass, fit into a complete picture of stained glass, softened and personalized by the artist's handwriting. The perfect order of nature becomes a perfect mess of individuality, distinctive and unrepeatable.*¹⁵ Allegorical intentions are always combined with realistic analysis, which makes it even more emotional and symbolic.¹⁶

With his art, Šiško testifies: we are nature. Visions of childhood, visions of memories and life, visions of the future and the discovery of dreams are woven in the works of Ivica Šiško. His trace in art is the existential imprint of human existence that is read in the



Iz ciklusa *Otvoreni prostor* / From the cycle *Open Space*, 2008., akvatinta / aquatint, papir/ paper: 1214x800 mm



Iz ciklusa *Otvoreni prostor* / From the cycle *Open Space*, 2008.,
akvatinta / aquatint, papir / paper: 1210x804 mm

peramenta i bezuvjetno prihvatio povjesnu lekciju secesije sa svim njezinim implikacijama¹⁹ te pretvorio ornament u fantazmagorični kristal.

Kao predstavnik postmodernizma u Hrvatskoj svojom je osebujnom maštom i fantazmagoričnom vizijom stvorio umjetnost koja opstaje naspram aktualnih tendencija, a kritičari su s razlogom isticali njegovu obnoviteljsku ulogu u suvremenoj grafici jer je upravo u tehniци akvatinte²⁰ ostavio svoj prilog svijetu grafike – majstorski grafički otisak tajanstvene lakoće postojanja.

Željka Markov

¹⁹ J. Depolo, Figuracije u Hrvatskom slikarstvu (1970. – 1995.), Zagreb, 1997., 464.

²⁰ M. Bešlić, Šiškov, „Otvoreni prostor“, 2009. http://kictest.mrvav.iskon.hr/galerija_forum.php?p=17&ID=101

layers of the artist's manuscript.¹⁷

Šiško's long-term work speaks of the author's consistency, persuasiveness, distinctiveness, mastery and authenticity,¹⁸ of his classicism and modernity. Deprived of any complexes towards the past and regard for the so-called current historical moment, he acknowledged only the dictates of his talent and his temperament and unconditionally accepted the historical lesson of secession with all its implications¹⁹ and turned the ornament into a phantasmagorical crystal.

As a representative of postmodernism in Croatia, with his distinctive imagination and phantasmagorical vision he created art that survives against current tendencies, and critics rightly emphasized its restorative role in contemporary graphics because it was in the aquatint technique²⁰ that he left his contribution to the world of graphics - a masterful graphic imprint of the mysterious ease of existence.

Željka Markov

¹⁷ M. Bešlić, Šiškov, „Otvoreni prostor“, 2009 http://kictest.mrvav.iskon.hr/galerija_forum.php?p=17&ID=101

¹⁸ V. Bužančić, Ivica Šiško / Zapis nove prirode, Zagreb, 1980

¹⁹ J. Depolo, Figuracije u Hrvatskom slikarstvu / Figurations in Croatian painting (1970 – 1995), Zagreb, 1997, 464.

²⁰ M. Bešlić, Šiškov, „Otvoreni prostor“, 2009 http://kictest.mrvav.iskon.hr/galerija_forum.php?p=17&ID=101



2. MEĐUNARODNI
TRIJENALE GRAFIKE
LIVNO
2nd INTERNATIONAL
TRIENNIAL OF GRAPHIC
ARTS IN LIVNO

GRAND PRIX

MAJA S. FRANKOVIĆ

NAGRADA GRADA / CITY AWARD

YOSHIKATSU TAMEKANE

NAGRADA ŽUPANIJE / COUNTY AWARD

CAROLINE KOENDERS

NAGRADA BISTRICA / BISTRICA AWARD

NADEJDA MENIER

NAGRADA GABRIEL JURKIĆ / GABRIEL JURKIĆ AWARD

ANTONIJA GUDELJ

NAGRADA CLEUNA / CLEUNA AWARD

MIRAN ŠABIĆ

NAGRADA ŽELIMIR / ŽELIMIR AWARD

RADMILA JOVANDIĆ ĐAPIĆ

NAGRADA LIBER / LIBER AWARD

IGOR KONJUŠAK

Posebno priznanje 2. međunarodnoga trijenala grafike Livno:
Special Honour of the Second International Triennial of Graphic Arts Livno:

Marek Sibinsky, Amer Hadžić, Danica Živanić

2. međunarodni trijenale grafike Livno zahvaljuje se akademskom grafičaru Ivici Šišku i dodjeljuje mu povelju trijenala za sveukupan doprinos razvoju umjetnosti multioriginala.

The Second International Triennial of Graphic Arts Livno thanks academic artist Ivica Šiško and awards him with the triennial charter for his overall contribution to the development of the art of the multi-original.

Dobitniku Grand Prix nagrade pripada novčana nagrada i samostalna izložba u naredne tri godine.

The winner of the Grand Prix award receives prize money and the organisation of a solo exhibition in the next three years.

Popis sudionika / List of participants

AUSTRALIJA / AUSTRALIA Victoria Bilogan	FRANCUSKA / FRANCE Nadejda Menier	NORVEŠKA / NORWAY Cathrine Alice Liberg
AUSTRIJA / AUSTRIA Elmar Peintner Petar Waldegg	GRČKA / GREECE Ioanna Lianou	POLJSKA / POLAND Małgorzata Chomicz Marcin Piotrowicz
BELGIJA / BELGIUM Carla Ferilli Ingrid Ledent	HRVATSKA / CROATIA Edvin Dragičević Krunoslav Dundović Maja S. Franković Tihana Karlović Igor Konjušak Viktorija Križanović Duje Medić Kristina Restović Miran Šabić Celestina Vičević Maja Zemunik Marko Živković	PORTUGAL / PORTUGAL Tereza Morgado Amelia Soares
BOSNA I HERCEGOVINA / BOSNIA AND HERZEGOVINA Srećko Babić Olivera Basta Svetislav Cvetković Hasan Čakar Ivana Ćavar Darko Dugandžić Antonija Gudelj Amer Hadžić Denis Haračić Radmila Jovandić Đapić Josip Mijić Mirza Rahmanić Ana Šimić Miloš Vučen Danica Živanić	INDIJA / INDIA Rakesh Bani	RUSIJA / RUSSIA Vladimir Zuev
BRAZIL / BRAZIL Maria Bonomi	ITALIJA / ITALY Marco Trentin Giuseppe Vigolo	SAD / USA Adam Rake John-Mark Schlink
BUGARSKA / BULGARIA Peter Velikov	JAPAN / JAPAN Harumi Sonoyama Yoshikatsu Tamekane	SJEVERNA MAKEDONIJA / NORTH MACEDONIA Ana Jovanovska
CRNA GORA / MONTENEGRO Jovo Petričević Mirko Toljić	KANADA / CANADA Sean Caulfield Mark Johnsen	SLOVAČKA / SLOVAKIA Karol Felix Marián Komáček
ČILE / CHILE Léon Garreau de Mainvilliers	KINA / CHINA Huaying Li	SLOVENIJA / SLOVENIA Alja Košar Leon Zakrajšek
ČEŠKA REPUBLIKA / CZECH REPUBLIC Marek Sibinsky	LUKSEMBURG / LUXEMBOURG Yvonne Rodesch	SRBIJA / SERBIA Milos Đorđević Jelena Sredanović
FINSKA / FINNLAND Janne Laine	MEKSIKO / MEXICO Nubia Landell Valdivia	ŠVEDSKA / SWEDEN Branka Grizelj Ann-Kristin Källström
	NIZOZEMSKA / NETHERLANDS Caroline Koenders	TURSKA / TURKEY Selvihan Kiliç Ateş
	NJEMAČKA / DEUTSCHLAND Constantin Jaxy	UJEDINJENO KRALJEVSTVO / UNITED KINGDOM Sonja Radan Serena Smith

AUSTRALIJA / AUSTRALIA



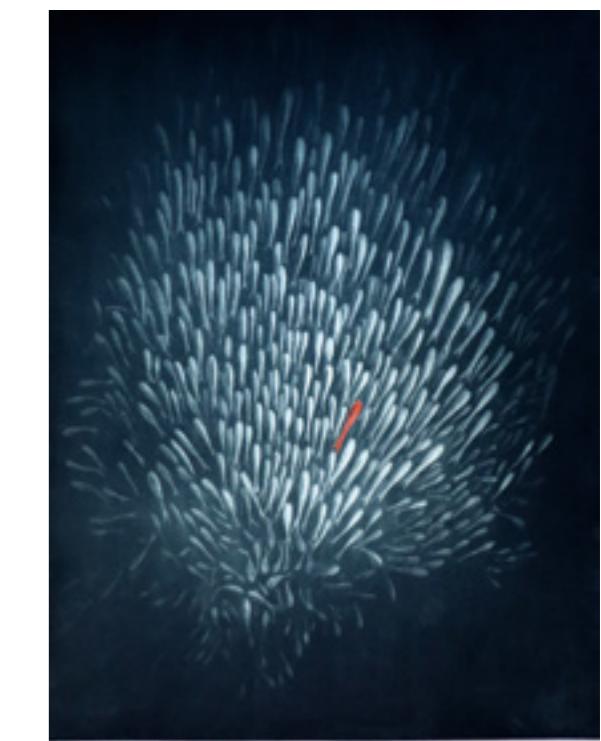
Evolucija / Evolution, 2020.,
mezzotinta, akvatinta / mezzotint, aquatint,
papir / paper: 805x570 mm, 810x570 mm



VICTORIA BILOGAN (1970., ODESA, UKRAJINA)

Magistrica je solo izvedbe na klaviru i prvostupnica grafike na Sveučilištu u Melbourneu. Potvrdila je svoju kandidaturu za doktorski studij 2011. godine na Sveučilištu u Adelaideu. Dobitnica je nekoliko međunarodnih nagrada i darovnica, sudjelovala je na više od 75 skupnih i samostalnih izložaba u zemlji i svijetu. Živi i radi u Melbourneu, Australija.

Holds a master's degree in Piano Solo Performance and a BFA in Printmaking from the University of Melbourne. Confirmed her PhD candidacy at Adelaide University in 2011. Recipient of several international awards and grants and has participated in over 75 national and international group and solo exhibitions. Lives and works in Melbourne, Australia.



Nemoj prestati... / Don't stop..., 2017.,
mezzotinta, akvatinta / mezzotint, aquatint,
papir / paper: 793x587 mm

AUSTRIJA / AUSTRIA

ELMAR PEINTNER (1954., ZAMS, AUSTRIJA)

Diplomirao je na Akademiji likovnih umjetnosti u Beču pod mentorstvom prof. Maximiliana Melchera 1979. godine. Sudjelovao je na mnogobrojnim izložbama u značajnim galerijama i muzejima u domovini i inozemstvu. Dobitnik je mnogobrojnih državnih i međunarodnih nagrada. Profesor je na učiteljskom fakultetu u Stamsu te u svome studiju u Imstu, Austrija.

Graduated from the Academy of Fine Arts in Vienna under Professor Maximilian Melcher in 1979. Participated in numerous exhibitions at major art galleries and museums both at home and abroad. Recipient of numerous national and international awards. Works as a professor at the Teacher Training College in Stams and at his studio in Imst, Austria.

peintner@peintner.at



PETAR WALDEGG
(1950., NOVI TRAVNIK, BIH)

Diplomirao je 1976. godine u klasi prof. Dževada Hoze na Akademiji likovnih umjetnosti u Sarajevu. Poslijediplomski studij završio je 1979. na Akademiji likovnih umjetnosti u Ljubljani. Bio je redovni profesor grafičke umjetnosti na Akademiji likovne umjetnosti u Sarajevu. Dobio je nekoliko nagrada i priznanja. Živi i radi u Klagenfurtu, Austrija.

Graduated in 1976 from the Academy of Fine Arts in Sarajevo under Prof. Dževad Hozo. Postgraduate studies from the Academy of Fine Arts in Ljubljana under Prof. Bogdan Borčič in 1979. Worked as full professor of Graphic Arts at the Academy of Fine Arts in Sarajevo. Received several awards and honours. Lives and works in Klagenfurt, Austria.

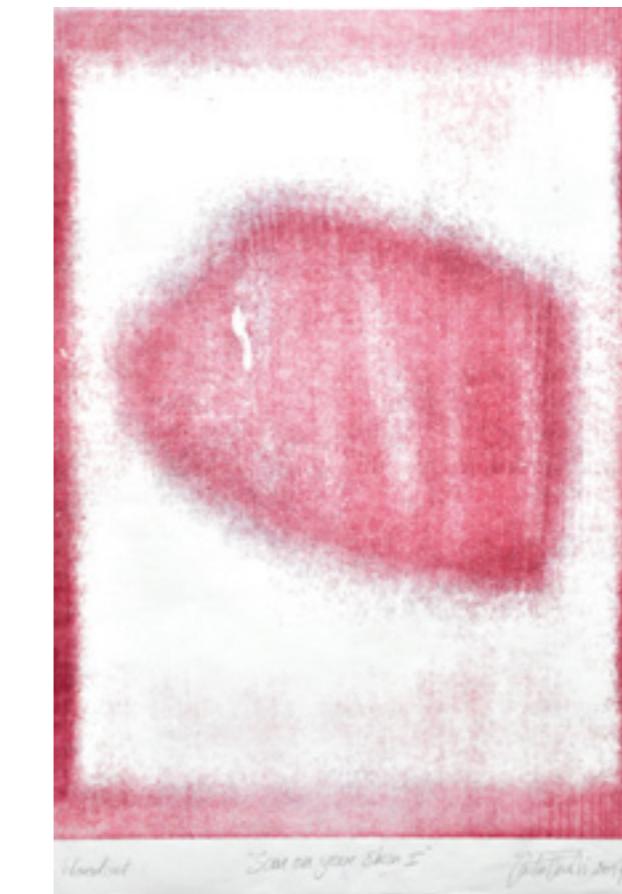


Rast, (Rondo alegro) / Growth (Rondo allegro), 2019.,
duboki tisak, kolagrafija u boji, suha igla / intaglio,
collagraphy in colour, dry point,
papir / paper: 1065x780 mm



Beskonačnost / Infinity, 2019.,
duboki tisak, kolagrafija u boji, suha igla / intaglio, collagraphy in colour, dry point,
papir / paper: 780x1065 mm

BELGIJA / BELGIUM



Ožiljak na tvojoj koži I / Scar on your skin I, 2017.,
drvorez / woodcut,
papir / paper: 450x300 mm



Ožiljak na tvojoj koži II / Scar on your skin II, 2017.,
drvorez / woodcut,
papir / paper: 450x300 mm

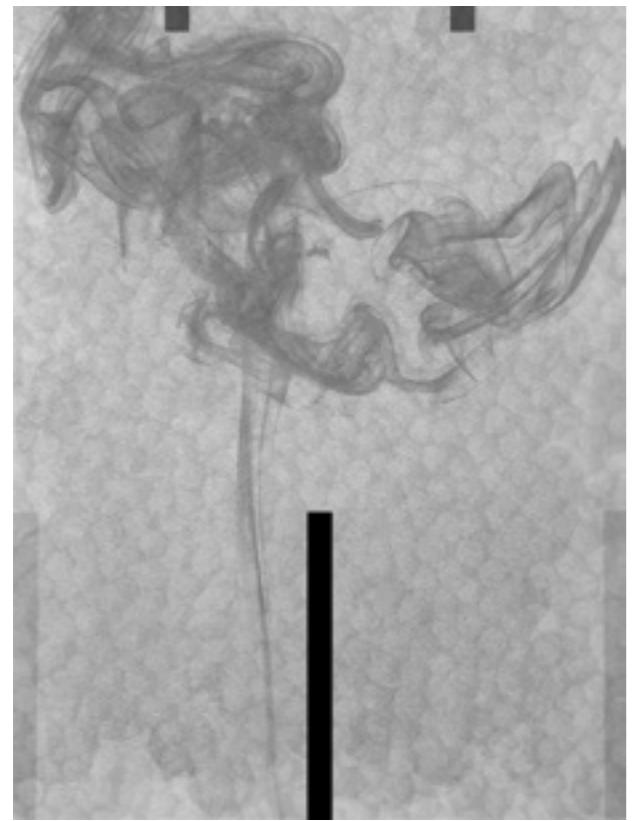
CARLA FERILLI

(1965., DEPTFORD, UJEDINJENO KRALJEVSTVO)

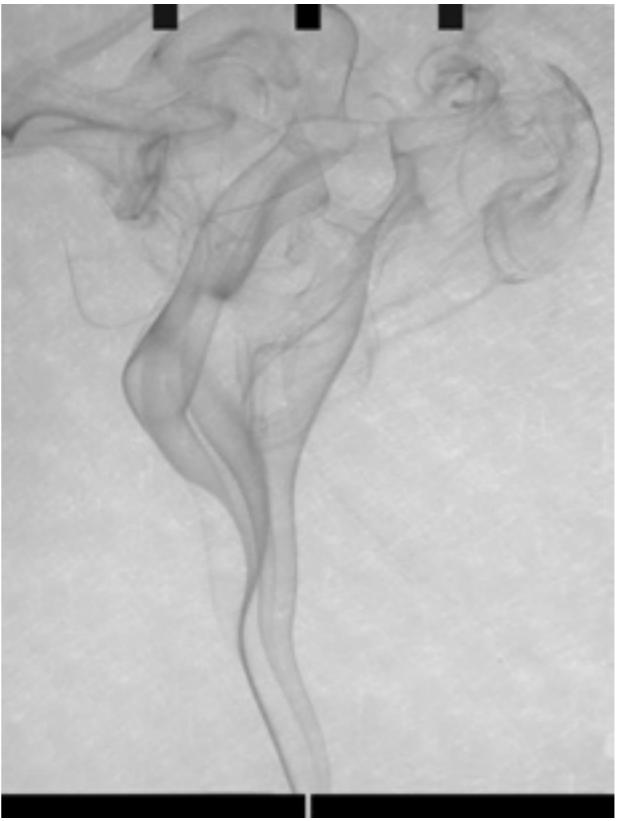
Magisterij iz područja grafike stekla je na Kraljevskoj akademiji likovnih umjetnosti u Antwerpenu. Kontinuirano se obrazovala na tečajevima i u studijima. Održavala je samostalne izložbe i sudjelovala na skupnim izložbama, kao i na mnogim umjetničkim projektima u Belgiji. Radi kao umjetnički direktor na Sint-Lucas akademiji u Kapellenu, Belgija.

info@carlaferilli.be

Holds a master's degree in Printmaking, from the Royal Academy of Fine Arts in Antwerp. She continuously trained at many courses and studios. She has held solo exhibitions and participated in group exhibitions and was involved in many art projects in Belgium. She works as the Art Director at the Sint-Lucas Academy in Kapellen, Belgium.



Dispozicija I / Disposition I, 2020.,
litografija, računalni otisak / lithography, computer print,
papir / paper: 793x595 mm



Dispozicija II / Disposition II, 2020.,
litografija, računalni otisak / lithography, computer print,
papir / paper: 793x595 mm

INGRID LEDENT
(1955., BRASSCHAAT, BELGIJA)

Studirala je na Kraljevskoj akademiji likovnih umjetnosti u Antwerpenu, na UMPRUM-u u Pragu i Nacionalnom visokom institutu Antwerpen, gdje je magistrirala grafiku 1981. godine. Profesorica je na Kraljevskoj akademiji likovnih umjetnosti u Antwerpenu te redovita profesorica u trajnom zvanju na Akademiji za likovnu umjetnost u Šangaju. Višestruko je nagrađivana, predsjeda IPOA-om.

Studied at the Royal Academy of Fine Arts Antwerp, the UMPRUM in Prague, and the National Higher Institute Antwerp, where she obtained her MFA in Printmaking in 1981. She is a professor at the Royal Academy of Fine Arts Antwerp and a distinguished professor at the Shanghai Academy of Fine Arts. Awarded numerous times, she serves as chairman of IPOA.

BOSNA I HERCEGOVINA / BOSNIA AND HERZEGOVINA

SREĆKO BABIĆ (1994., ČAPLJINA, BIH)

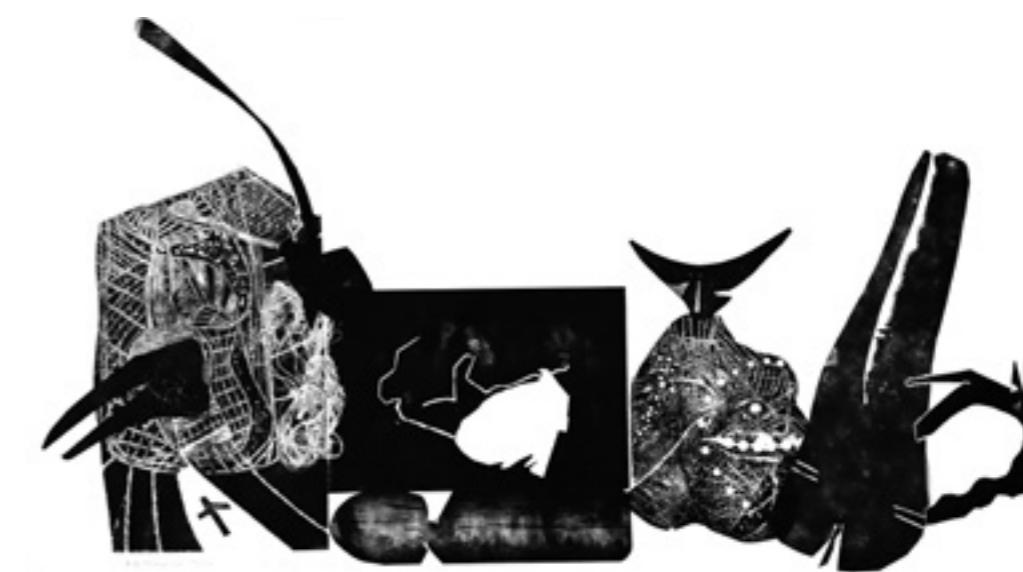
Magisterij iz područja grafičke umjetnosti završio je 2018. godine na Akademiji likovnih umjetnosti u Širokom Brijegu Sveučilišta u Mostaru. Dobitnik je nagrada u kategoriji grafike na Prvom međunarodnom bijenalu minijature u Mostaru „miniMO“. Radi kao profesor likovne kulture u osnovnom i srednjem obrazovanju. Živi i djeluje u Stocu, BiH.

Received his MFA in Graphic Arts from the Academy of Fine Arts in Široki Brijeg of the University of Mostar in 2018. He has received an award in the category of graphic arts at the 1st International Biennial of Miniatures in Mostar „miniMO“. He works as an art teacher in primary and secondary education. Lives and works in Stolac, BiH.

srelex94@gmail.com



Apolitični snovi / Apolitical dreams, 2020.,
drvorez, ofsetni tisak, šablone, akvatinta /
woodcut, offset printing, templates, aquatint,
papir / paper: 705x900 mm



Slomljeni duh / Broken spirit, 2020.,
drvorez, akvatinta, visoki bakropis, šablone / woodcut, aquatint, relief engraving, templates,
papir / paper: 660x997 mm



Suton / Dusk, 2017.,
linorez, drvorez / linocut, woodcut,
otisak / print: 610x610 mm,
papir / paper: 673x630 mm

OLIVERA BASTA

(1986., BANJA LUKA, BIH)

Diplomirala je 2009. godine na Akademiji umjetnosti u Banjoj Luci. Magistrirala je slikarstvo 2016., a trenutačno je na magisteriju iz područja grafike na istoj akademiji umjetnosti. Nagrađivana je deset puta, održala mnogo samostalnih izložaba i sudjelovala na mnogim skupnim izložbama u zemlji i inozemstvu. Živi i djeluje u Banjoj Luci.

Graduated from the Academy of Fine Arts in Banja Luka in 2009. She holds a master's degree in Painting from 2016, and is currently pursuing a master's degree in Graphics at the same Academy. She has been awarded 10 times, has held many solo exhibitions and participated in many group exhibitions at home and abroad. Lives and works in Banja Luka.

oliverasipka@gmail.com
www.oliverasipka-basta.com



Rub I. / Edge I., 2020.,
linorez / linocut,
otisak / print: 430x440 mm papir /
paper: 1000x700 mm



Lopar / Peel, 2016.,
linorez, drvorez / linocut, woodcut,
papir / paper: 717x672 mm

SVETISLAV CVETKOVIĆ

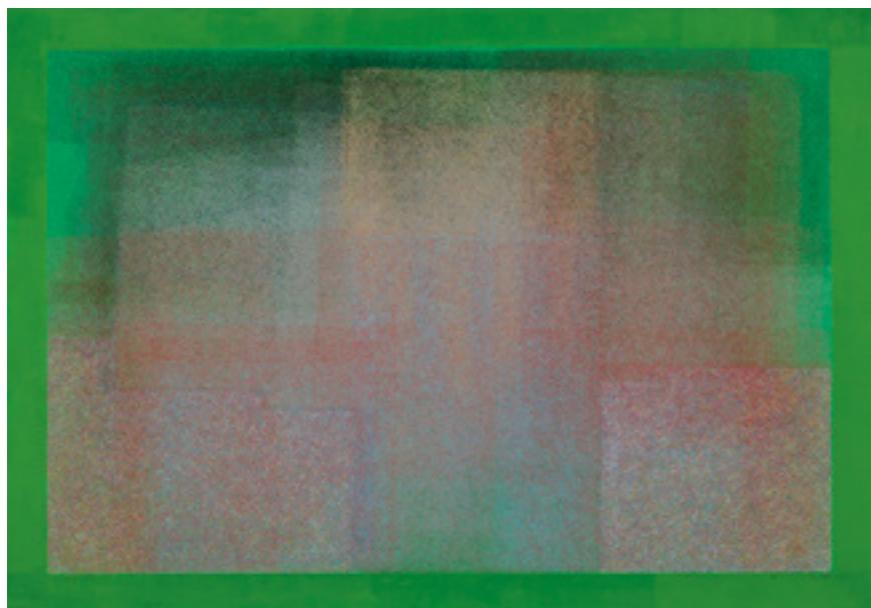
(1980., LIVNO, BIH)

Magistrirao je 2006. godine na Akademiji likovnih umjetnosti u Širokom Brijegu. Doktorat je stekao na istoj akademiji 2017. godine. Dobitnik je više stručnih nagrada i njegova su djela izlagana na mnogobrojnim izložbama u zemlji i svijetu. Docent je na Akademiji likovnih umjetnosti u Širokom Brijegu, gdje obnaša i dužnost prodekanata za nastavu i studente.

Received his MFA from the Academy of Fine Arts in Široki Brijeg in 2006. Earned his PhD at the same academy in 2017. He has received a number of professional awards, his work has been exhibited at numerous exhibitions at home and abroad. Works as an assistant professor at the Academy of Fine Arts in Široki Brijeg and vice-dean for teaching and students.



Rub II. / Edge II., 2020.,
linorez / linocut,
otisak / print: 430x430 mm papir /
paper: 1000x700 mm



Iz ciklusa Urbanus / From the cycle Urbanus, 2020., serigrafija / serigraphy, papir / paper: 680x986 mm

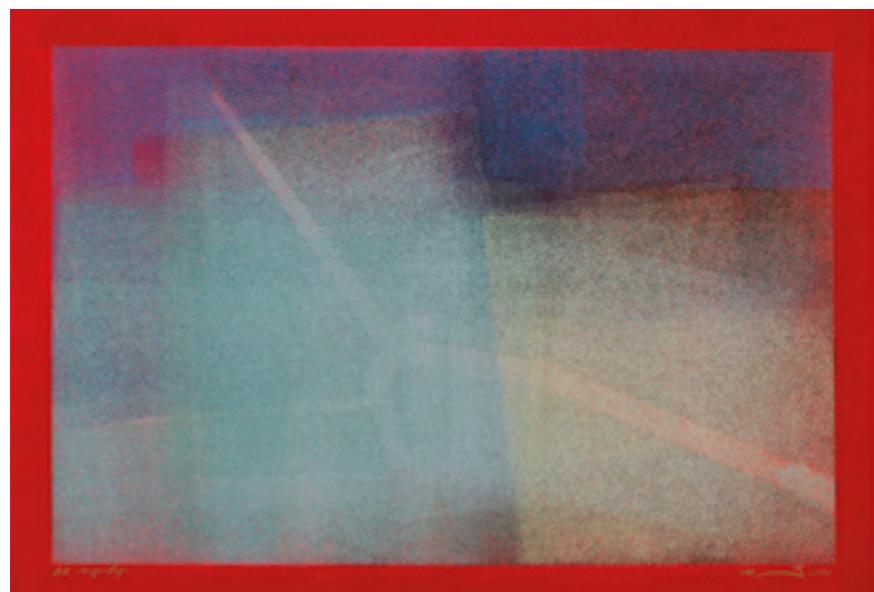
HASAN ČAKAR

(1952., SARAJEVO, BIH)

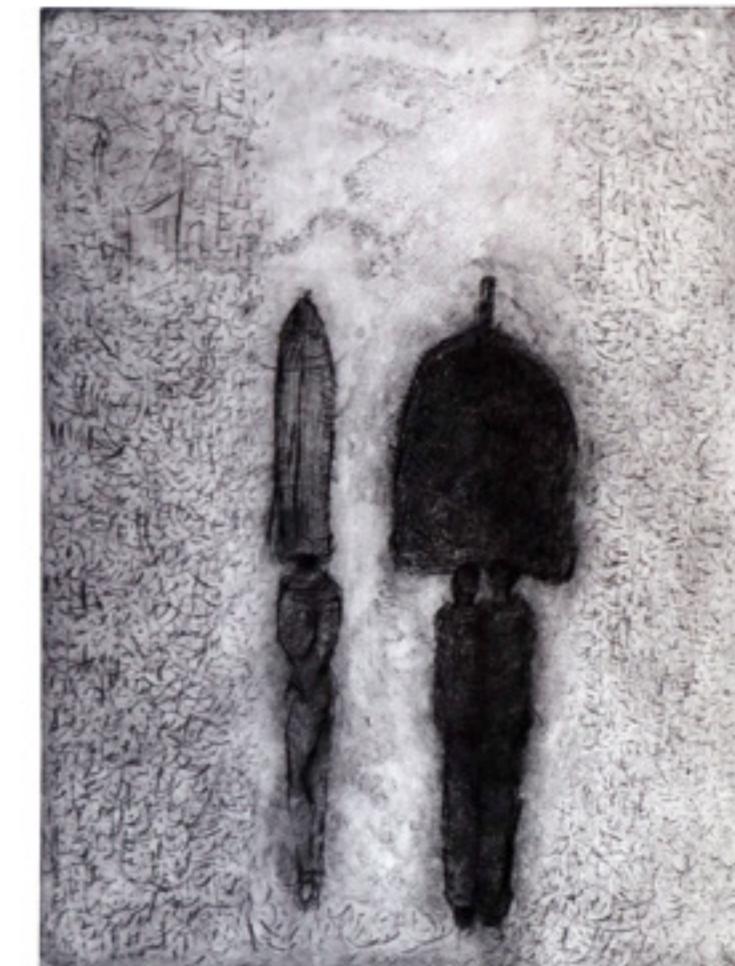
Hasan Čakar diplomirao je na Akademiji likovnih umjetnosti u Sarajevu 1978. godine, gdje radi od 1983. u svojstvu stručnoga suradnika na Odjeku grafičkog dizajna i grafike. Član je Udruženja umjetnika BiH. Sudjelovao je na mnogobrojnim skupnim izložbama u zemlji i inozemstvu. Njegova se djela nalaze u javnim i privatnim zbirkama širom svijeta.

Graduated from the Academy of Fine Arts in Sarajevo in 1978, where he works since 1983 as a professional associate at the Departments of Graphic Design and of Printmaking. He is a member of the Artists' Association of BiH. He has participated in numerous group exhibitions at home and abroad. His works are found in public and private collections around the world. and works in Banja Luka.

cakar_hasan_art@hotmail.com



Iz ciklusa Urbanus / From the cycle Urbanus, 2020., serigrafija / serigraphy, papir / paper: 695x995 mm



Kiša / Rain, 2020., suha igla / dry point, otisak / print: 727x539 mm, papir / paper: 894x670 mm

IVANA ĆAVAR

(1973., ŠIROKI BRIJEG, BIH)

Magistrirala je 2005. na Akademiji likovnih umjetnosti u Širokom Brijegu, gdje je i doktorirala 2017. pod mentorstvom prof. Vasilija Josipa Jordana. Od 2014. radi kao izvanredna profesorica na Akademiji likovnih umjetnosti u Širokom Brijegu. Izlagala je na mnogobrojnim samostalnim i skupnim izložbama u zemlji i svijetu.

ivanna.cavar@gmail.com

She received her MFA from the Academy of Fine Arts in Široki Brijeg, where she also earned her PhD in 2017 under the mentorship of Prof. Vasilije Josip Jordan. She works as an associate professor at the Academy of Fine Arts in Široki Brijeg since 2014. Her work has been exhibited at numerous solo and group exhibitions at home and abroad.



Noir Hercegovina II. / Noir Herzegovina II., 2019., bakropis, reservage, jetkanica, visoki bakropis, suha igla / etching, reservage, relief etching, dry point, papir / paper: 1000x700 mm

DARKO DUGANDŽIĆ (1984., MOSTAR, BIH)

Diplomirao je na Akademiji likovnih umjetnosti na Širokom Brijegu 2008., na Odsjeku grafike u klasi profesora Mire Petrica. Od 2009. radi kao asistent na Odsjeku grafike na Akademiji likovnih umjetnosti na Širokom Brijegu. Na istoj akademiji od 2014. godine pohađa specijalizirani doktorski studij Ars sacra. Dobitnik je više nagrada.

darkodug@gmail.com



Noir Hercegovina / Noir Herzegovina, 2019., bakropis, akvatinta, reservage, jetkanica, visoki bakropis, suha igla / etching, aquatint, reservage, relief etching, dry point, papir / paper: 1000x705 mm

Graduated in the class of Prof. Miro Petric from the Graphic Arts Department of the Academy of Fine Arts in Široki Brijeg in 2008. Works as teaching assistant at the Graphic Arts Department of the Academy of Fine Arts in Široki Brijeg since 2009. Attends a specialised doctoral study Ars Sacra at the same Academy since 2014. Recipient of many awards.

ANTONIJA GUDELJ (1974., IMOTSKI, HRVATSKA)

Diplomirala je na Akademiji likovnih umjetnosti na Širokom Brijegu 2000. godine na Odsjeku grafike u klasi prof. Mire Petrica. Magistrirala je na poslijediplomskom studiju na Akademiji likovnih umjetnosti u Sarajevu na Odsjeku grafike kod mentora akademika Dževada Hoze 2010. Trenutačno je na doktorskom studiju na Sveučilištu u Mostaru. Dobitnica je više nagrada.

Graduated in the class of Prof. Miro Petric at the Graphic Arts Department of the Academy of Fine Arts in Široki Brijeg in 2000. Earned her MA under Academician Dževad Hozo at a postgraduate study at the Academy of Fine Arts in Sarajevo in 2010. Currently attending a doctoral study at the University of Mostar. Recipient of many awards.

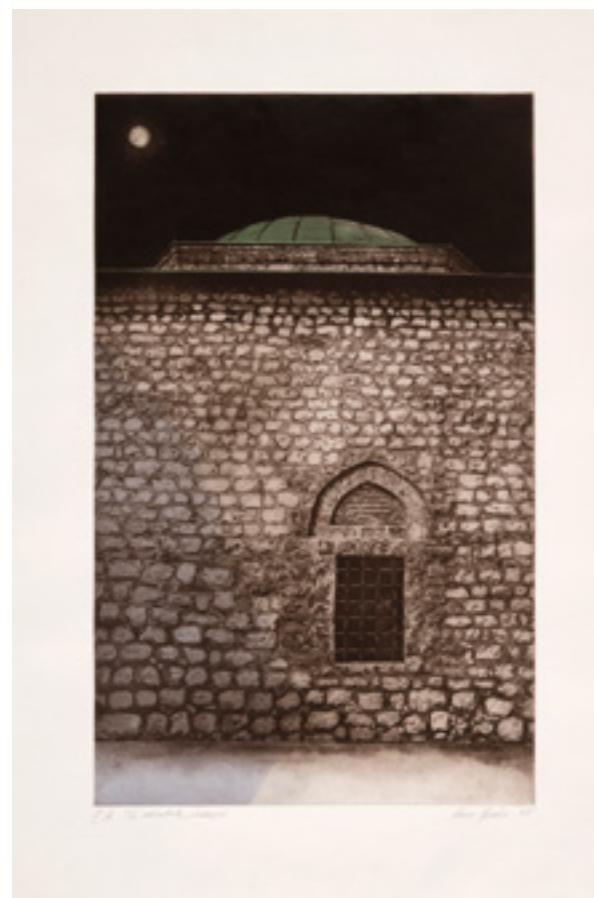
antonija.gudelj@gmail.com



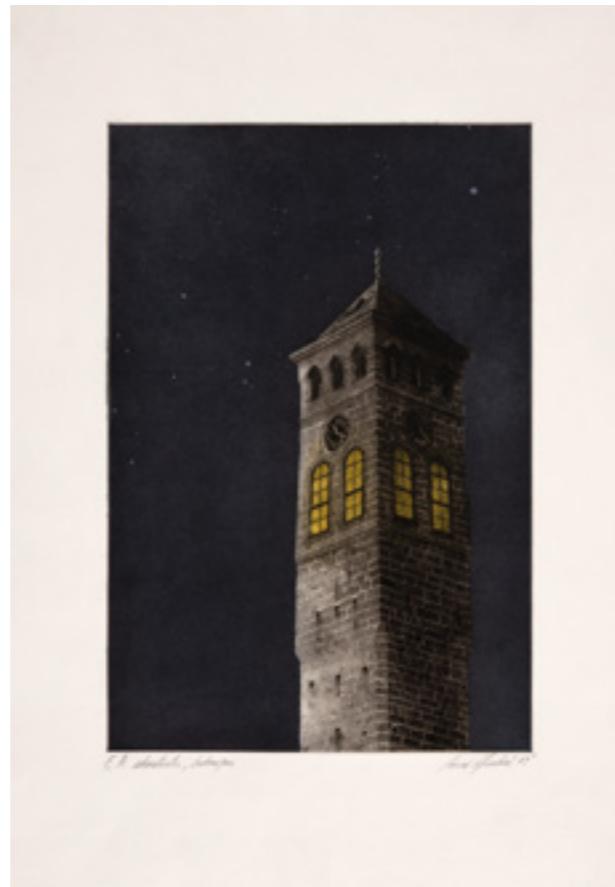
Mediteransko ljeto / Mediterranean Summer, 2019., bakropis, akvatinta, linorez / etching, aquatint, linocut, papir / paper: 700x1000 mm



Cvjetne staze / Flower paths, 2019., bakropis, akvatinta, reservage, linorez / etching, aquatint, reservage, linocut, papir / paper: 700x1000 mm



Iz ciklusa Metamorfoza / From the cycle Metamorphosis, 2019., akvatinta, bakropis / aquatint, etching, otisak / print: 660x407 mm, papir / paper: 832x568 mm



Iz ciklusa Metamorfoza / From the cycle Metamorphosis, 2019., akvatinta, bakropis / aquatint, etching, otisak / print: 485x328 mm, papir / paper: 700x495 mm

AMER HADŽIĆ

(1987., SARAJEVO, BIH)

Diplomirao je u klasi prof. Salima Obračića na Odsjeku grafike na Akademiji likovnih umjetnosti u Sarajevu 2010., a magistrirao 2012. godine. Radi kao asistent na području grafike i crtanja na Odsjeku grafike na Akademiji likovnih umjetnosti u Sarajevu. Sudjelovao je na mnogim samostalnim te skupnim izložbama, projektima i kolonijama.

hadzic_amer@hotmail.com

Graduated in the class of Prof. Salim Obračić at the Department of Printmaking of the Academy of Fine Arts in Sarajevo in 2010, completing his master's in 2012. He works as an assistant in Graphics and Drawing at the Department of Printmaking of the Academy of Fine Arts in Sarajevo. He participated in many solo and group exhibitions, projects and colonies.

DENIS HARACIĆ

(1991., TRAVNIK, BIH)

Denis Haračić magistrirao je 2018. na Akademiji likovnih umjetnosti u Sarajevu, Odsjek grafike, u klasi profesorce Amele Hadžimejlić. Od 2016. godine član je ULUBIH. Suosnivač je umjetničkoga dua ANIMA koji je na području BiH i regije ostvario ukupno deset izložaba. Trenutačno boravi i djeluje u Sarajevu.

Denis Haračić received his master's degree in 2018 from the Department of Graphic Arts of the Academy of Fine Arts in Sarajevo, in the class of Professor Amela Hadžimejlić. Since 2016 he is a member of the ULUBIH. Cofounder of the art duo ANIMA that has held 10 exhibitions in the area of BiH and the region. He currently resides and works in Sarajevo.

contact.denishar@gmail.com
www.denisharacic.com



Svjedok / Witness, 2018., akvatinta, bakropis / aquatint, etching, otisak / print: 497x490 mm, papir / paper: 640x635 mm mm



Svjedok / Witness, 2018., akvatinta, bakropis / aquatint, etching, otisak / print: 497x492 mm, papir / paper: 640x635 mm



Ljudi 1 / Gens 1, 2017.,
visoki tisak / relief print,
papir / paper: 650x950 mm



Ljudi 2 / Gens 2, 2017.,
visoki tisak / relief print,
papir / paper: 640x940 mm

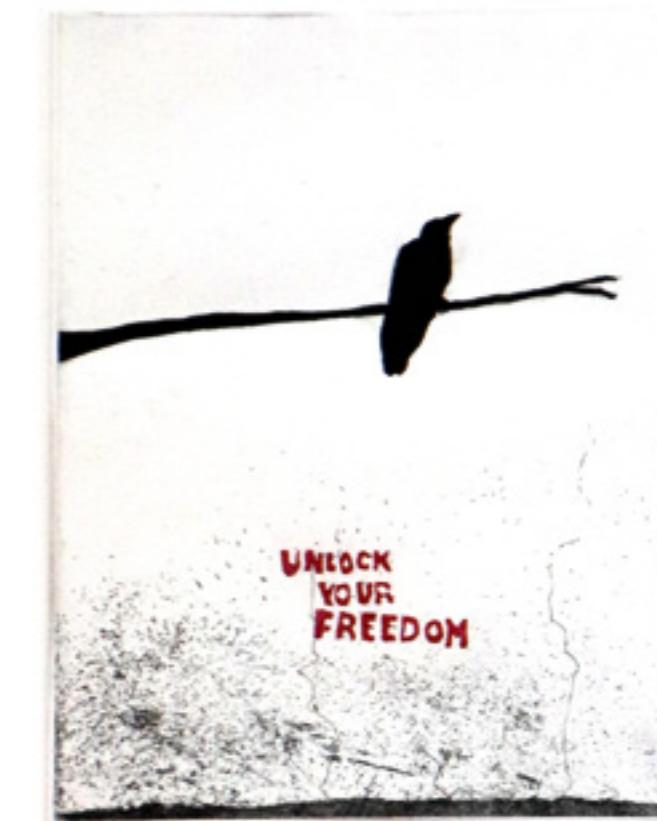
RADMILA JOVANDIĆ ĐAPIĆ

(1946., SARAJEVO, BIH)

Diplomirala je 1971. na Akademiji primijenih umjetnosti u Beogradu. Na istoj akademiji i na Visokoj umjetničko-industrijskoj školi u Pragu, u okviru poslijediplomskoga studija specijalizirala je tehnike dubokoga tiska i litografije. Dobitnica je više nagrada iz područja grafike, dizajna i crteža. Radi kao samostalna umjetnica u Francuskoj.

She graduated from the Academy of Applied Arts in Belgrade in 1971. At this academy and the High Art-Industrial School in Prague, within a postgraduate study, she specialised in the techniques of intaglio print and lithography. Recipient of many awards in the field of graphic art, design and drawing. She works as an independent artist in France.

radmilajovandic@aol.com



Oslobodi svoju slobodu / Unlock Your Freedom, 2020.,
bakropis, akvatinta / etching, aquatint,
otisak / print: 195x150 mm,
papir / paper: 705x498 mm

JOSIP MIJIĆ

(1975., TRAVNIK, BIH)

Diplomirao je slikarstvo na Akademiji likovnih umjetnosti Sveučilišta u Mostaru u klasi prof. Ante Kajinića 2002. godine, a 2005. pohađa poslijediplomski studij Ars sacra. Doktorirao je 2017. na Akademiji likovnih umjetnosti u Širokom Brijegu. Zaposlen je u svojstvu docenta na istoj akademiji. Izlagao je na mnogobrojnim samostalnim i skupnim izložbama.

painter.jomi@gmail.com
www.josipmijic.com

Graduated in Painting from the Academy of Fine Arts of the University of Mostar in the class of Prof. Ante Kajinić in 2002, and completed the postgraduate study Ars Sacra in 2005. He earned his PhD in 2017 at the Academy of Fine Arts in Široki Brijeg, where he works as an assistant professor. He has exhibited his works at numerous solo and group exhibitions.



Invidia / Invidia, 2017.,
bakropis / etching,
otisak / print: 914x610 mm,
papir / paper: 994x705 mm



Poraz / Defeat, 2017.,
akvatinta, bakropis / aquatint, etching,
papir / paper: 996x666 mm



Rane / Injuries, 2017.,
suhu igla / dry point,
papir / paper: 1000x700 mm



Parcijal E / Partial E, 2018.,
suhu igla / dry point,
papir / paper: 1000x700 mm

MIRZA RAHMANOVIĆ

(1991., TRAVNIK, BIH)

Mirza Rahmanović magistrirao je 2018. godine na Akademiji likovnih umjetnosti u Sarajevu, Odsjek grafike, u klasi profesorice Amele Hadžimejlić. Suosnivač je umjetničkog duja „Anima“ koji je na području BiH i regije ostvario ukupno deset izložaba. Od 2016. godine član je ULUBIH. Živi i djeluje u Sarajevu.

mirzarahmanovic55@gmail.com

Mirza Rahmanović completed his master's degree in 2018 at the Department of Graphic Arts of the Academy of Fine Arts in Sarajevo, in the class of Professor Amela Hadžimejlić. Cofounder of the art duo ANIMA that has held 10 exhibitions in the area of BiH and the region. He is a member of the ULUBIH since 2016. Lives and works in Sarajevo.

ANA ŠIMIĆ

(1991., MOSTAR, BIH)

Diplomirala je 2017. godine na grafičkom odsjeku Akademije likovnih umjetnosti u Širokom Brijegu kod mentora Igora Dragičevića. Članica ULU En Face i DHLU u FBiH. Sudjelovala je na više skupnih izložaba i likovnih kolonija te imala nekoliko samostalnih izložaba. Predsjednica je DHLU u FBiH. Živi i radi u Mostaru, BiH.

asimptota444@gmail.com

Graduated in 2017 from the Graphic Arts Department of the Academy of Fine Arts in Široki Brijeg under the mentorship of Igor Dragičević. Member of ULU En Face and DHLU in the Federation of BiH. Participated in several group exhibitions and art colonies, as well as several solo exhibitions. President of the DHLU in FBiH. Lives and works in Mostar, BiH.



Crno Crni i Crno Crna Noć / Black Black and Black
Black Night, 2019.,
bakropis, linorez / etching, linocut,
papir / paper: 994x707 mm



Crno Crni / Black Black, 2019.,
bakropis, linorez / etching, linocut,
papir / paper: 995x08 mm

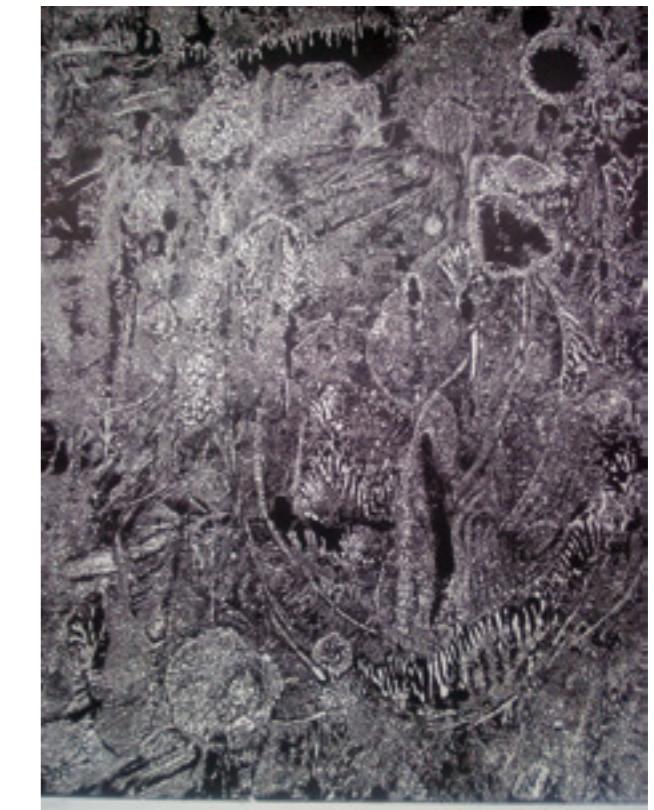
DANICA ŽIVANIĆ

(1972., BIH)

Danica Živanić završila je Srednju školu primijenjenih umjetnosti u Sarajevu, a 2017. godine Akademiju umjetnosti na Univerzitetu u Banjoj Luci. Predaje likovnu kulturu u trima osnovnim školama. Rad s djecom njezin je neiscrpan izvor inspiracije. Živi i djeluje u Prnjavoru, BiH.

Danica Živanić graduated from the Secondary School of Applied Arts in Sarajevo, and in 2017 she graduated from the Academy of Fine Arts of the University in Banja Luka. She teaches art in three elementary schools. Working with children represents an inexhaustible source of inspiration for her. She lives and works in Prnjavor, BiH.

danicazivanic@gmail.com



Cvjetanje / Flourishing , 2018.,
linorez / linocut,
papir / paper: 740x625 mm

MILOŠ VUČEN

(1995., PRIJEDOR, BIH)

Akademiju umjetnosti završio je u Banjoj Luci 2018. godine u klasi profesorice Gorice Miletić-Omčikus na Odsjeku grafike. Trenutačno završava magisterij iz smjera grafike u klasi profesora Milana Krajnovića. Sudjelovao je na mnogim izložbama u zemlji i inozemstvu kao i na likovnim kolonijama unutar BiH. Živi i djeluje u Banjoj Luci.

miloshvucen95@gmail.com

He studied at the Department of Graphics of the Academy of Fine Arts in Banja Luka in the class of Prof. Gorica Miletić Omčikus. He is currently pursuing a master's degree in graphic art in the class of Prof. Milan Krajnović. He has participated in many exhibitions at home and abroad, as well as artist's colonies in BiH. Lives and works in Banja Luka.



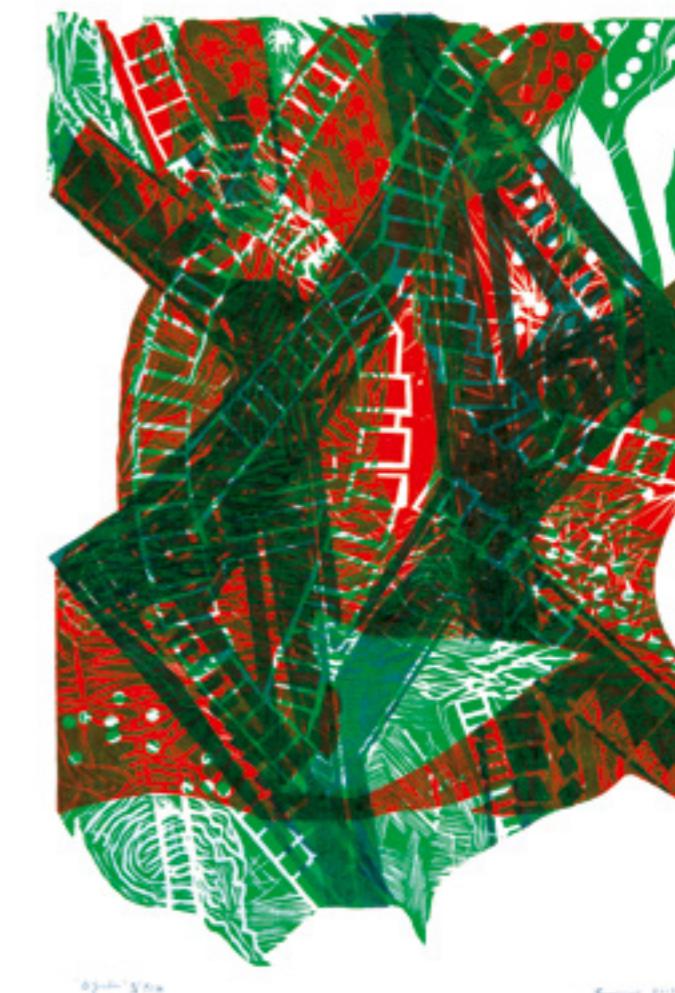
Skladištenje / Storage, 2018.,
linorez / linocut,
papir / paper: 474x637 mm

BRAZIL / BRAZIL

MARIA BONOMI (1935., MEINA, ITALIJA)

Studirala je slikarstvo i crtanje s Líviom Abramom i Yolandom Mohalyi. Studirala je na institutu Pratt Graphics Centre u New Yorku te grafiku i teoriju umjetnosti na Sveučilištu Columbia. Svoj doktorat završila je 1999. godine na Školi za komunikaciju i umjetnost, Sveučilište Sao Paulo. Živi i djeluje u Brazilu.

mariabonomi@mariabonomi.com.br
www.mariabonomi.com.br



Vrt / The Garden, 2019.,
drvorez, ručno izrezbaren, tri obojane ručno otisnute ploče,
žlica od bambusa / woodcut, hand carved, three coloured
plates printed by hand, bamboo spoon,
papir / paper: 700x500 mm

Studied Painting and Drawing with Lívio Abramo and Yolanda Mohalyi. Studied at the Pratt Graphics Centre Institute in New York and Printmaking and Art Theory at Columbia University. Received her PhD in 1999 from the ECA – School of Communication and the Arts, University of São Paulo. Lives and works in Brazil.

BUGARSKA / BULGARIA



Ravnoteža / Balance, 2019.,
bakropis, akvatinta, suha igla / etching,
aquatint, dry point,
papir / paper: 595x444 mm



Šetnja / A walk, 2019.,
bakropis, akvatinta, suha igla / etching,
aquatint, dry point,
otisak / print: 355x275 mm,
papir / paper: 595x443 mm

PETER VELIKOV (1975., TSAR KALOYAN, BUGARSKA)

Peter Velikov diplomirao je grafiku 1994. na Školi likovne umjetnosti u Plovdivu, Bugarska. Magisterij iz grafičke umjetnosti završio je na Nacionalnoj akademiji za likovnu umjetnost u Sofiji. Sudjelovao je na mnogobrojnim međunarodnim natjecanjima i dobio mnoge nagrade i priznanja za svoj rad. Živi i djeluje u Sofiji, Bugarska.

velikov365@gmail.com

Peter Velikov graduated in Graphics from the Art School in Plovdiv, Bulgaria in 1994. He holds a master's degree in Graphic Arts from the National Academy of Fine Arts, Sofia. He participated in numerous international competitions and has received many awards and honourable mentions for his work. Lives and works in Sofia, Bulgaria.

CRNA GORA / MONTENEGRO



Čojek / Man, 2019.,
litografija / lithography,
papir / paper: 700x500 mm

JOVO PETRIČEVIĆ
(1975., NIKŠIĆ, CRNA GORA)

Jovo Petričević diplomirao je na Odsjeku grafike na Akademiji likovnih umjetnosti Trebinje, u klasi profesora Mirka Toljića. Trenutačno završava magisterij na Fakultetu likovnih umjetnosti u Cetinju. Radi na istom fakultetu kao suradnik u nastavi. Svoja je djela izlagao na samostalnim i skupnim izložbama u zemlji i inozemstvu.

jovopetricovic@gmail.com



Žena / Woman, 2019.,
litografija / lithography,
papir / paper: 650x495 mm

MIRKO TOLJIĆ

(1962., NIKŠIĆ, CRNA GORA)

Diplomirao je 1991. godine na Fakultetu likovnih umjetnosti u Beogradu, Odsjek grafike, a magistrirao na istom fakultetu 1995. Radi u svojstvu redovnog profesora na Katedri za grafiku na Akademiji likovnih umjetnosti Trebinje. Njegovi radovi nalaze se u grafičkoj zbirci Narodnoga muzeja u Beogradu. Živi i djeluje u Nikšiću, Crna Gora.

Graduated from the Faculty of Fine Arts in Belgrade, Department of Graphics, in 1991, and received his master's degree from the same faculty in 1995. Works as a full professor at the Department of Graphic Art at the Academy of Fine Arts in Trebinje. His works are held in the graphic collection of the National Museum in Belgrade. Resides in Nikšić, Montenegro.

mirkotoljic@hotmail.com



Bez naziva 1 / Untitled 1, 2020.,
kolografija / collography,
papir / paper: 763x522 mm



Bez naziva 2 / Untitled 2, 2019.,
kolografija / collography,
papir / paper: 763x525 mm

ČILE / CHILE

LEON GARREAUD DE MAINVILLIERS

(1978., ČILE)

Svoju diplomu iz arhitekture stekao je 2005. na Katoličkom sveučilištu Čilea, Santiago. Od 1997. do 2013. specijalizirao je bakrorez, litografiju i sitotisk u radionicama i ateljeima u Čileu i Francuskoj. Dobitnik je nekoliko darovnica i nagrada te sudjelovao na mnogobrojnim skupnim izložbama. Od 2008. godine živi i djeluje u Parizu, Francuska.

He earned his degree in architecture at the Catholic University of Chile, Santiago, in 2005. From 1997 to 2013, he specialised in engraving, lithography and silkscreen in workshops and ateliers in Chile and in France. Garraud has received several grants and awards, and has participated in numerous group exhibitions. Since 2008, he lives and works in Paris, France.

leongarraud@gmail.com
www.leongarraud.com



Oltar II (serija Ukazanja) / Altar II
(Epiphanies series), 2016.,
intaglio bakropis, akvatinta, cinčana
ploča / intaglio, etching, aquatint,
zinc plate,
papir / paper: 520x518 mm



Oltar III (serija Ukazanja) / Altar III (Epiphanies series), 2016.,
intaglio bakropis, akvatinta, cinčana ploča / intaglio, etching,
aquatint, zinc plate,
papir / paper: 746x520 mm

ČEŠKA REPUBLIKA / CZECH REPUBLIC

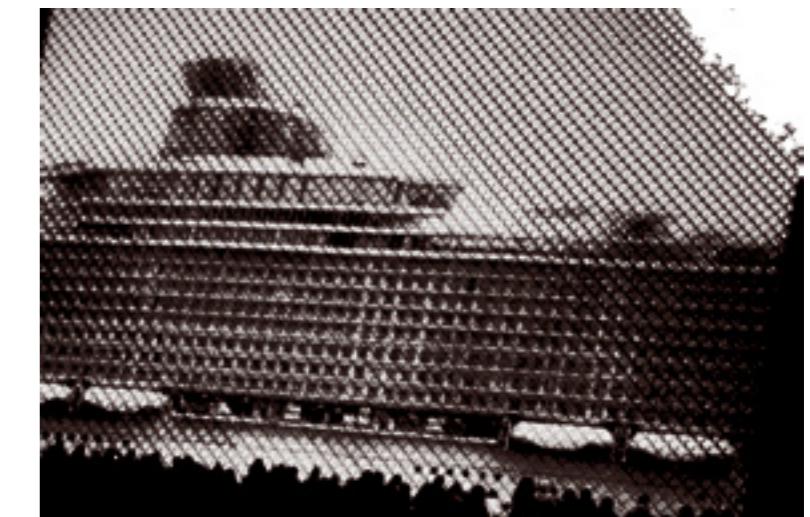
MAREK SIBINSKÝ

(1974., FRÝDEK-MÍSTEK, ČEŠKA REPUBLIKA)

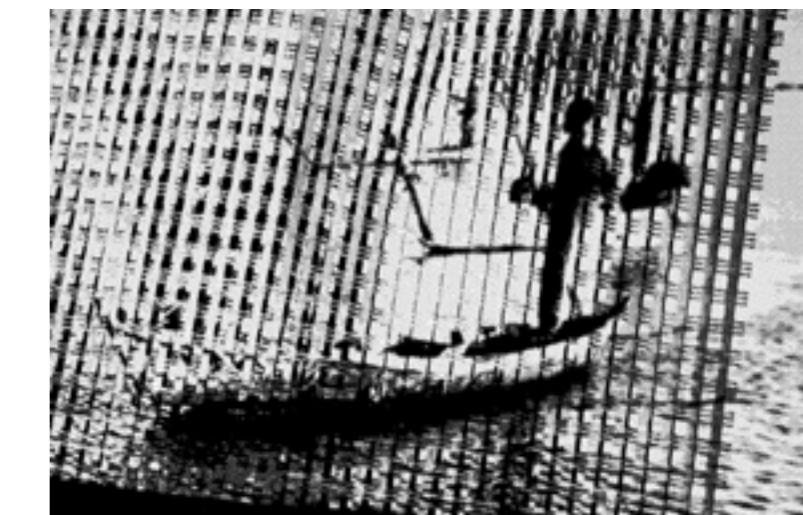
Magistrirao 1997. je na Odsjeku likovnih umjetnosti na Učiteljskom fakultetu Sveučilišta u Ostravi. Radi na istom odsjeku od 1998., gdje je doktorirao 2006. godine, a 2015. završio docenturu na Fakultetu likovnih umjetnosti na Sveučilištu Silesian u Katowicama. Dobitnik je nekoliko nacionalnih i internacionalnih nagrada i priznanja.

Holds a master's degree from the Department of Fine Arts of the Faculty of Education of the University of Ostrava, 1997. Teaching at the same department since 1998, he completed his doctoral studies in 2006 and in 2015 his habilitation at the Faculty of Fine Arts at the Silesian University in Katowice. He has won several national and international awards and honours.

sibin@post.cz



Brod / Boat, 2018.,
litografija / lithography,
papir / paper: 691x1000 mm



Brod II / Boat II, 2018.,
litografija / lithography,
papir / paper: 691x998 mm

FINSKA / FINLAND

JANNE LAINE
(1970., TAMPERE, FINSKA)

Diplomirao je 1995. godine na Školi za umjetnost i medije u Tamperi. Radi u grafičkoj radionici Himmelblau više od 25 godina. Dobitnik je mnogobrojnih darovnica od različitih zaklada u Finskoj. Održao je više od 50 samostalnih izložaba i njegova se djela nalaze u više od 30 zbirki širom svijeta. Radi kao vizualni umjetnik u Tamperu i Mänttä, Finska.

Graduated from the Tampere Art and Media School in 1995. He has been working at the graphic workshop Himmelblau for over 25 years. Recipient of numerous grants from various foundations in Finland. He has held over 50 solo exhibitions and his works appear in more than 30 collections worldwide. Works as a visual artist in Tampere and Mänttä, Finland.

jannelaine@yahoo.com



Rano jutro / Early morning, 2019.,
heliogravura, fotograviranje, akvatinta / heliogravure, photoetching, aquatint,
papir / paper: 385x570 mm

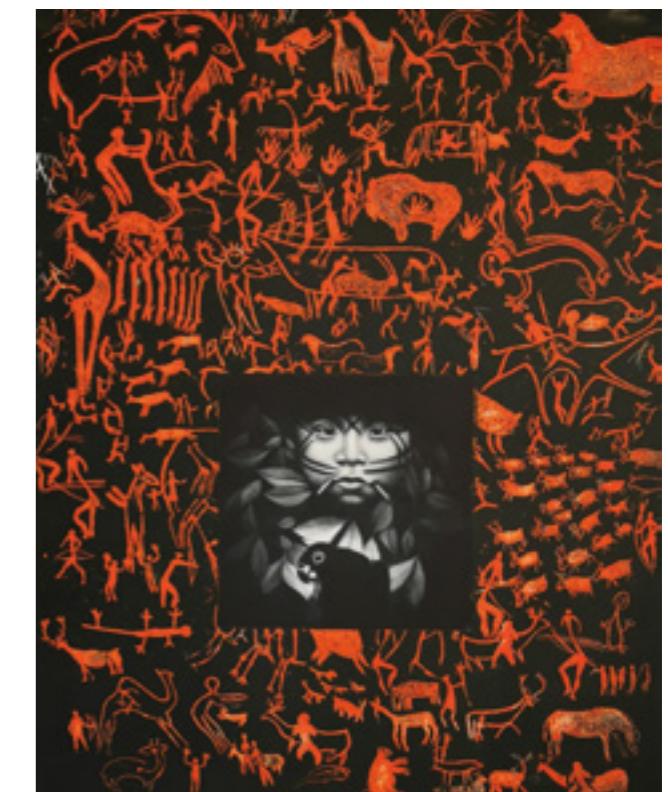


Zalazak sunca / Sunset, 2019.,
heliogravura, fotograviranje, akvatinta / heliogravure, photoetching, aquatint,
papir / paper: 395x585 mm

FRANCUSKA / FRANCE



Moja ptica... ljudi ruše... moju zemlju! / Mon Oiseau... men avibie... ma terre!
mezzotinta, bakropis / mezzotint, etching, otisak /
print: 595x395 mm, papir / paper: 700x498 mm



Amazon / Amazonie, 2019.,
mezzotinta / mezzotint, otisak / print: 495x397 mm,
papir / paper: 564x460 mm

NADEJDA MENIER (1940., CARNAC, FRANCUSKA)

Završila je Viši studij primijenjene umjetnosti École Duperré u Parizu 1960. godine, a potom i Nacionalni učiteljski fakultet. Od 1962. do 1990. predavala je likovnu umjetnost u srednjoj školi u Quimperu. Dobitnica je mnogih značajnih nagrada za svoja djela. Izlagala je na prestižnim sajmovima umjetnosti u Francuskoj i inozemstvu. Živi u St. Pierre Penmarc'h.

nadejda.menier@gmail.com

Graduated from the Higher Studies of Applied Art École Duperré in Paris in 1960, and later from the National Teacher Training College. From 1962 to 1990 she worked as an art teacher at a high school in Quimper. She has received many significant awards and has exhibited her work at prestigious art fairs in France and abroad. She lives in St. Pierre Penmarc'h.

GRČKA / GREECE

IOANNA LIANOU
(1970., ATENA, GRČKA)

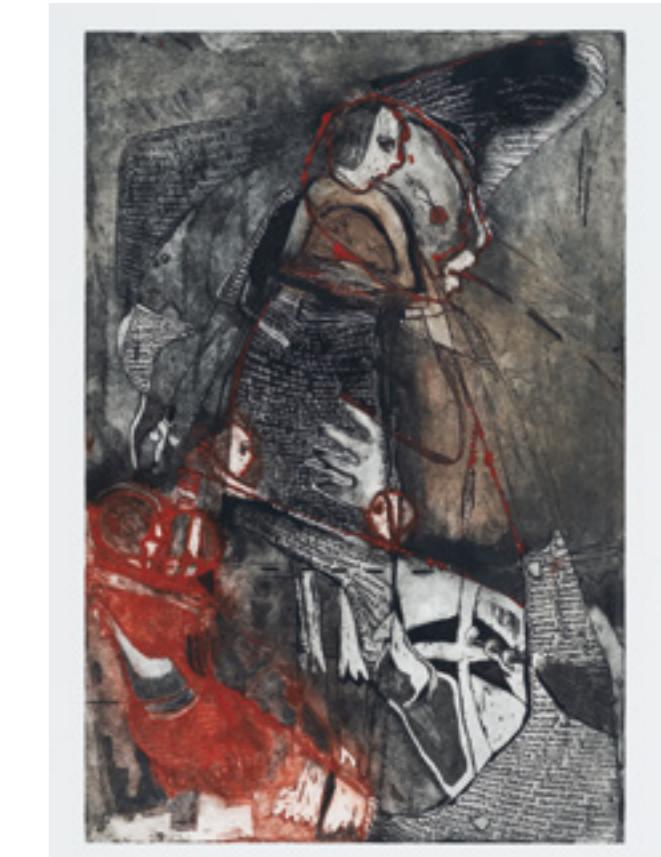
Diplomirala je slikarstvo i grafiku na Atenskoj školi za likovnu umjetnost. Magistrala je na području likovne umjetnosti na Sveučilištu Middlesex u Londonu, Ujedinjeno Kraljevstvo. Radi kao slobodna umjetnica i učiteljica umjetnosti u srednjem obrazovanju, članica je Komore likovne umjetnosti u Grčkoj i Sindikata učitelja vizualnih umjetnosti. Živi i djeluje u Ateni.

Graduated in Painting and Printmaking from the Athens School of Fine Arts. Completed her master's degree in Fine Arts at the Middlesex University in London, UK. Works as an independent artist and art teacher in secondary education, member of the Chamber of Fine Arts in Greece and the Teacher's Union of Visual Arts. Lives and works in Athens.

ioanna_lianou@yahoo.gr

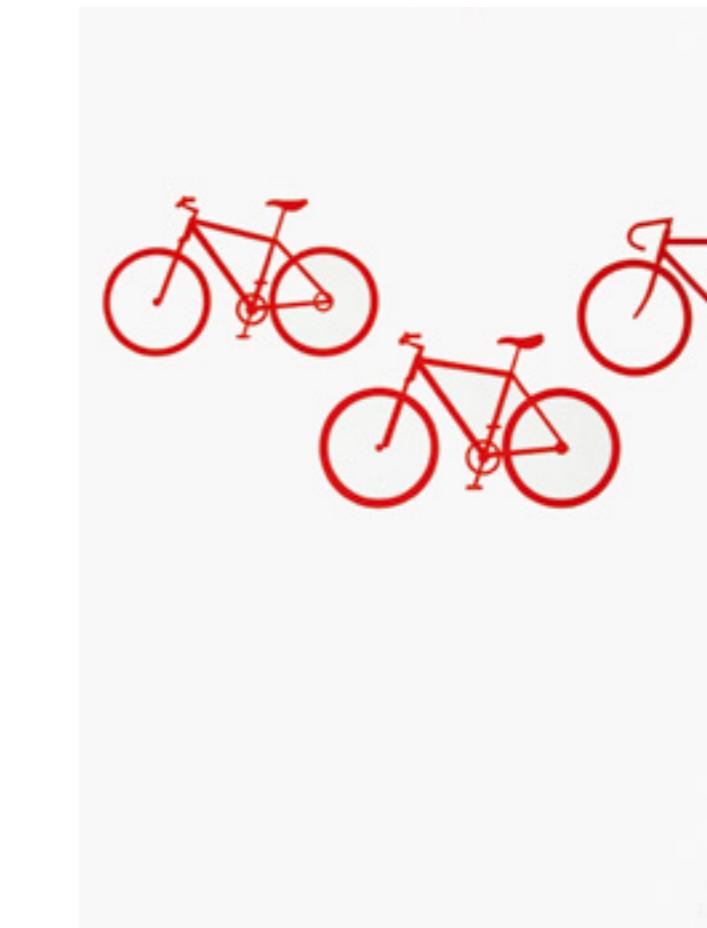


Prostor između / The space between, 2019.,
bakropis, ogoljena ploča, duboki tisk, visoki tisk / etching,
open bite, intaglio, relief
print, otisak / print: 493x698 mm, papir / paper: 614x818 mm

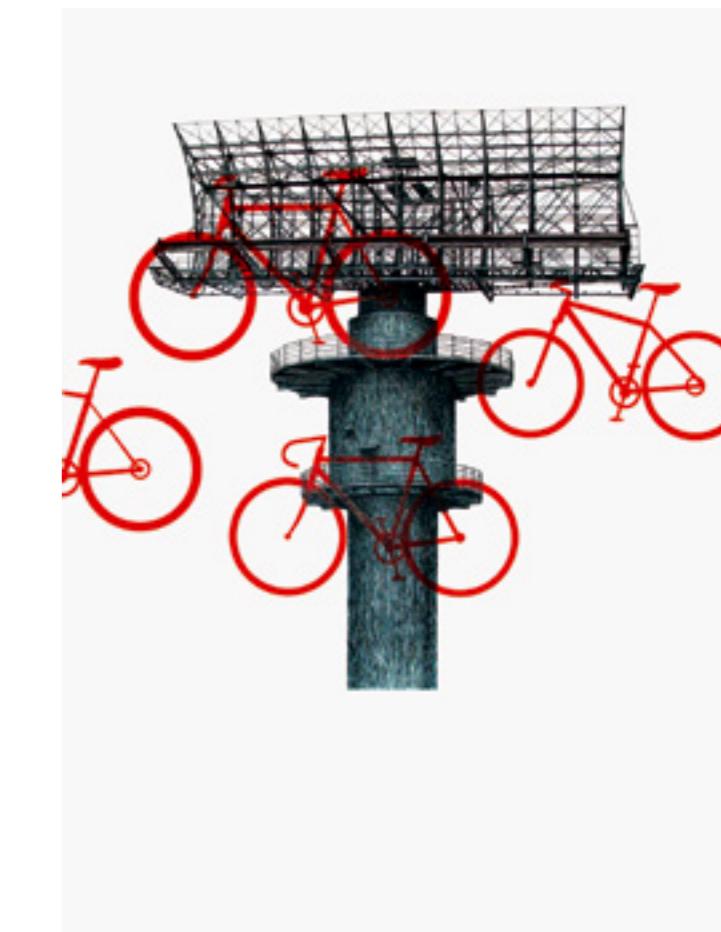


Opsjednuto / Obsessed, 2017.,
bakropis, ogoljena ploča, duboki tisk, visoki tisk /
etching, open bite, intaglio, relief
print, otisak / print: 595x398 mm, papir / paper:
770x549 mm

HRVATSKA / CROATIA



Kontrolirati nemoguće / Controlling the impossible, 2014.,
bakropis / etching,
papir / paper: 993x705 mm



Kontrolirati nemoguće / Controlling the impossible, 2014.,
bakropis / etching,
papir / paper: 992x700 mm

EDVIN DRAGIČEVIĆ (1968., SPLIT, HRVATSKA)

Diplomirao je Likovnu kulturu na Fakultetu prirodoslovno-matematičkih znanosti i odgojnih područja u Splitu 1997. godine. Zaposlen je na Umjetničkoj akademiji u Splitu u zvanju izvanrednoga profesora. Do sada je održao 18 samostalnih izložaba i sudjelovao na 146 skupnih u zemlji i inozemstvu. Dobio je mnoge značajne nagrade i priznanja za svoj rad.

edvin@umas.hr
edvindb@gmail.com

He graduated in Fine Arts from the Faculty of Natural Sciences, Mathematics and Education in Split in 1997. He is employed at the Art Academy in Split as an associate professor. So far he has held 18 solo exhibitions and participated in 146 group exhibitions at home and abroad. He has received many significant awards and recognitions for his work.

KRUNOSLAV DUNDOVIĆ
(1987., OSIJEK, HRVATSKA)

Diplomirao je slikarstvo na Odsjeku za likovnu umjetnost 2015. godine na Umjetničkoj akademiji u Osijeku. Od prosinca 2017. zaposlen je kao asistent na Umjetničkoj akademiji u Osijeku na kolegijima Grafika III i Grafika IV. Izlagao je na brojnim domaćim te nekoliko međunarodnih izložaba. Živi i djeluje u Osijeku.

Graduated in Painting at the Department of Fine Arts in 2015 at the Academy of Arts in Osijek. Since December 2017 he is employed as an assistant at the Academy of Arts in Osijek in the courses Graphics III and Graphics IV. He has exhibited his works at many domestic and several international exhibitions. He lives and works in Osijek.



Mistična vizija IV / Mystical vision IV, 2016, akvatinta, suha igla, otvoreno jetkanje / aquatint, dry point, open etching, otisak / print: 210x327 mm, papir / paper: 430 x 495 mm



U mome vrtu/jesen / In my garden/autumn, 2020., duboki tisk, chine collé / intaglio, chine collé, papir / paper: 1230x770 mm



Mistična vizija / Mystical vision, 2014, akvatinta, suha igla, otvoreno jetkanje / aquatint, dry point, open etching, otisak / print: 210x330 mm, papir / paper: 430 x 495 mm

MAJA S. FRANKOVIĆ
(1951., RIJEKA, HRVATSKA)

Diplomirala je grafiku i povijest umjetnosti na Pedagoškom fakultetu Sveučilišta u Rijeci 1984. godine. Magistarski studij grafike završila je 1989. na Akademiji likovnih umjetnosti u Ljubljani. Dobitnica je 17 značajnih nagrada. Do 2018. radi kao profesorica u trajnom zvanju na Akademiji primijenjenih umjetnosti u Rijeci, a od tada djeluje kao slobodna umjetnica.

majasfrankovic@gmail.com



Kroz prozor / Through the window, 2020., duboki tisk, visoki tisk / intaglio, relief print, papir / paper: 1234x772 mm

Graduated in graphic arts and art history at the Faculty of Education of the University of Rijeka in 1984. Completed her master's in graphic arts at the Academy of Fine Arts in Ljubljana in 1989. Recipient of 17 significant awards. Until 2018 works as a distinguished professor at the Academy of Applied Arts in Rijeka and since then as an independent artist.

TIHANA KARLOVIĆ
(1985., RIJEKA, HRVATSKA)

Diplomirala je 2011. godine na Akademiji primijenjenih umjetnosti u Rijeci, smjer Likovna pedagogija u klasi prof. Maje Franković. Poslijediplomski studij završila je 2014. na Akademiji likovnih umjetnosti Eugeniusza Gepparta u Wroclawu. Njezina su djela izlagana na više skupnih i samostalnih izložaba, a za svoj je rad dobila više zahvala i priznanja.

Graduated from the Academy of Applied Arts in Rijeka, Art Education in the class of Prof. Maja Franković in 2011. Completed her postgraduate studies at the Eugeniusz Geppart Academy of Fine Arts in Wroclaw in 2014. Her work has been exhibited in many group and solo exhibitions, and she has received several acknowledgements and honours for her work.

glink_glink@yahoo.com



Plutajući / Floating, 2019.,
drvorez u boji, tiskan bojama na vodenoj bazi – pigmentima, bakorez, rezani papir,
japanski uvez knjige / woodcut in colour, printed with water-based colours - pigments,
engraving, cut paper, Japanese book binding,
papir / paper: 237x148x3 mm

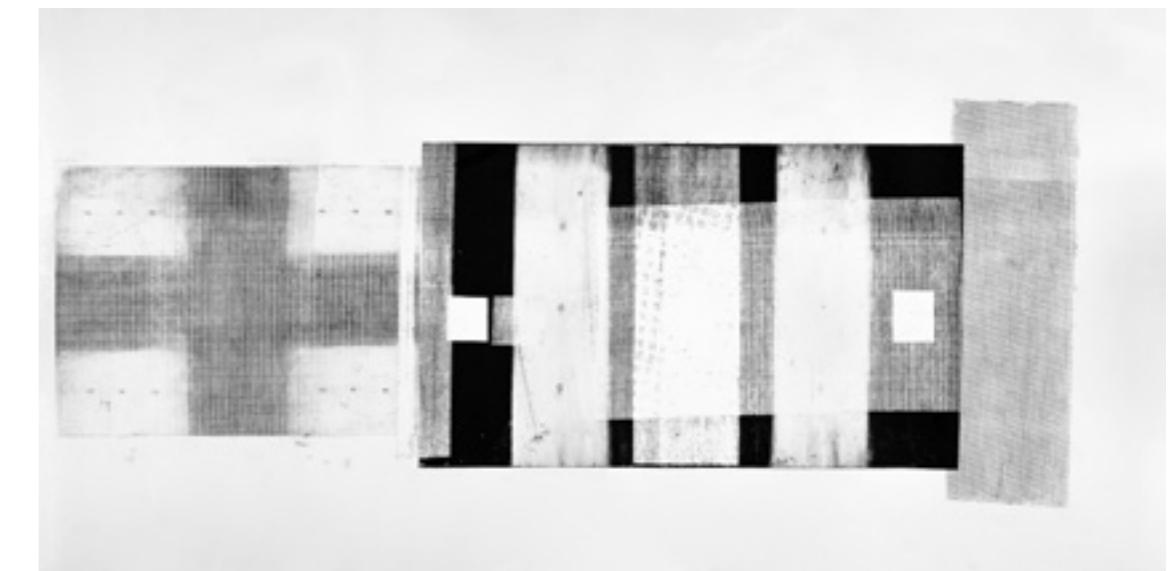


Cvat / Blossom, 2019.,
drvorez u boji, tiskan bojama na bazi ulja, rezani papir /
woodcut in colour, printed with oil-based colours, cut paper,
papir / paper: 2x940x640 mm

IGOR KONJUŠAK
(1957, ZAGREB, HRVATSKA)

Diplomirao je na Akademiji likovnih umjetnosti u Sarajevu na Odsjeku grafike kod prof. Mersada Berbera i prof. Dževada Hoze. Magistrirao je kod prof. Hoze na ALU u Sarajevu. Doktorirao u klasi prof. Ivice Šiške na Akademiji likovnih umjetnosti u Zagrebu 2016. godine, gdje radi kao stručni suradnik na Grafičkom odsjeku.

konjusaki@yahoo.com



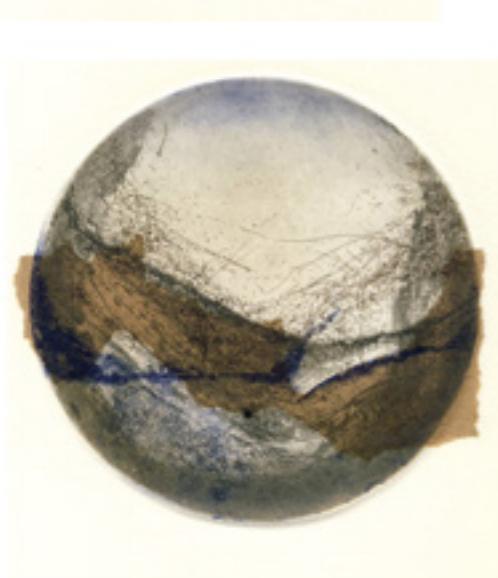
Piksibilacija grafike / Pixelization, 2017.,
suga igla / dry point,
papir / paper: 1088x2019 mm

Graduated from the Graphics Department of the Academy of Fine Arts in Sarajevo under Prof. Mersad Berber and Prof. Dževad Hozo. Earned his MA under Prof. Hozo from the same academy. Earned his PhD under Prof. Ivica Šiško from the Academy of Fine Arts in Zagreb in 2016, where he works as an expert associate at the Graphic Arts Department.



Terenska snimka I. / Field recording I., 2018., akvatinta, vernis mou / aquatint, vernis mou, otisak / print: 331x540 mm, papir / paper: 499x705 mm

VIKTORIJA KRIŽANOVIĆ
(1991., SLAVONSKI BROD, HRVATSKA)



Vježba bez ega / Egoless practice, 2018., bakropis, jetkanica, chine collé / etching, chine collé, papir / paper: 380x250 mm

Diplomirala je 2017. godine na Umjetničkoj akademiji u Osijeku. Iste godine studijski boravi na Akademiji za umjetnost i dizajn u Bratislavi pri studiju Slobodnog grafičkog izražavanja. Dobitnica je rektorove nagrade Sveučilišta Josipa Juraja Strossmayera u Osijeku 2013. godine te dekaničine nagrade Umjetničke akademije u Osijeku 2015. Živi i djeluje u Osijeku.

Graduated in 2017 from the Academy of Arts in Osijek. In the same year, she studied Free graphic expression at the Academy for Art and Design in Bratislava. She has received the Recto's Award of the Josip Juraj Strossmayer University in Osijek in 2013 and the Dean's Award of the Academy of Arts in Osijek in 2015. Lives and works in Osijek, Croatia.

vikkrijanovic@gmail.com

DUJE MEDIĆ
(1986., MAKARSKA, HRVATSKA)

Diplomirao je 2010. na Odsjeku grafike Akademije likovnih umjetnosti u Zagrebu u klasi prof. Nevenke Arbanas. Član je HZSU-a. Sudjelovao je na mnogim radionicama i festivalima umjetnosti. Svoja je djela izlagao na mnogobrojnim samostalnim izložbama u domovini te skupnim izložbama u zemlji i inozemstvu. Živi i djeluje u Brelima, Hrvatska.

Graduated in 2010 from the Department of Graphics of the Academy of Fine Arts in Zagreb in the class of Prof. Nevenka Arbanas. A member of the HZSU and participant of many art workshops and festivals. His works have been exhibited at numerous domestic solo exhibitions and group exhibitions at home and abroad. Lives and works in Brela, Croatia.

info@dujemedic.com



Umjetnik / Artist, 2020., drvorez / woodcut, papir / paper: 500x504 mm



Pariške studije / Paris studies, 2019., ofsetni tisk / offset print, papir / paper: 500x500 mm



Snovi 4 / Dreams 4, 2017.,
bakropis, suha igla na cinku / etching, dry point on zinc,
otisak / print: 536x398 mm,
papir / paper: 703x497 mm

KRISTINA RESTOVIĆ (1973., SPLIT, HRVATSKA)

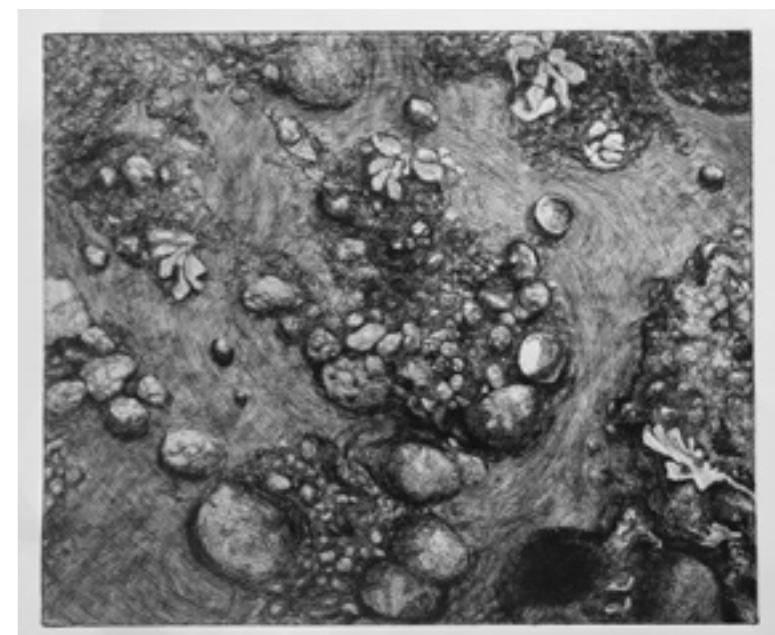
Diplomski studij završila je 1997. na Akademiji likovne umjetnosti u Firenci. Magisterij je završila 2007. na Akademiji za umjetnost i oblikovanje u Ljubljani. Radi u svojstvu izvanredne profesorice na Umjetničkoj akademiji Sveučilišta u Splitu. Nagrađivana umjetnica izlagala je na mnogobrojnim samostalnim i skupnim izložbama u zemlji i inozemstvu.

kristina.restovic1@gmail.com



Snovi 1 / Dreams 1, 2017.,
bakropis, suha igla na cinku / etching, dry point on zinc,
otisak / print: 536x398 mm,
papir / paper: 703x497 mm

She graduated from the Academy of Fine Arts in Florence in 1997. Gained her master's degree from the Academy of Arts and Design in Ljubljana in 2007. Works as an associate professor at the Art Academy of the University of Split. This awarded artist has exhibited her work at numerous solo and group exhibitions at home and abroad.



MIRAN ŠABIĆ (1986., BREŽICE, SLOVENIJA)

Diplomirao je 2010. godine na Akademiji likovnih umjetnosti u Zagrebu u klasi prof. Frana Pare i doktorirao 2017. na istoj akademiji. Od 2018. radi kao docent na grafičkom odsjeku Akademije likovnih umjetnosti u Zagrebu. Dobitnik je mnogih nagrada i priznanja, a svoja je djela izlagao na mnogim samostalnim i skupnim izložbama u zemlji i svijetu.

Graduated in 2010 from the Academy of Fine Arts in Zagreb in the class of Prof. Fran Paro and earned his PhD in 2017 from the same academy. Since 2018 he works as an assistant professor at the Department of Graphics of the Academy of Fine Arts in Zagreb. He has received many awards and recognitions and has exhibited his works at home and abroad.

miransabic@gmail.com



Šuma / Forest, 2019,
bakropis / etching,
otisak / print: 486x587 mm,
papir / paper: 533 x 787 mm

CELESTINA VIČEVIĆ

(1976., RIJEKA, HRVATSKA)

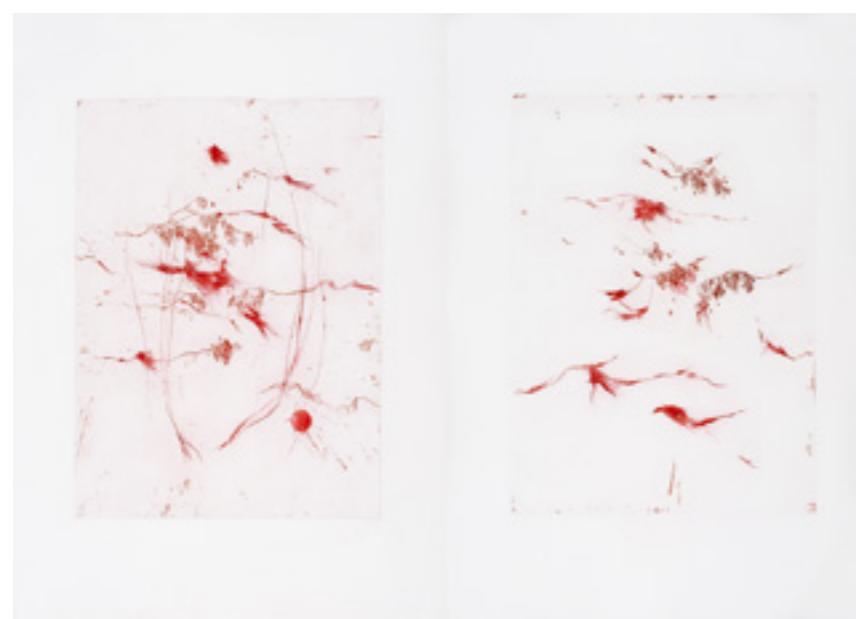
Diplomirala je 2000. godine na Filozofskom fakultetu u Rijeci. Doktorirala je 2015. na Akademiji likovnih umjetnosti u Zagrebu iz područja grafike u klasi prof. Nevenke Arbanas. Od 2015. radi u svojstvu docenta na Akademiji primjenjenih umjetnosti Sveučilišta u Rijeci. Aktivno izlaže svoja djela na samostalnim i skupnim izložbama od 1999. godine.

Graduated in 2000 from the Faculty of Philosophy in Rijeka. Earned her PhD in Graphics in 2015 at the Academy of Fine Arts in Zagreb in the class of Prof. Nevenka Arbanas. Since 2015 she works as an assistant professor at the Academy of Applied Arts of the University in Rijeka. She has been actively exhibiting her work since 1999 at solo and group exhibitions.

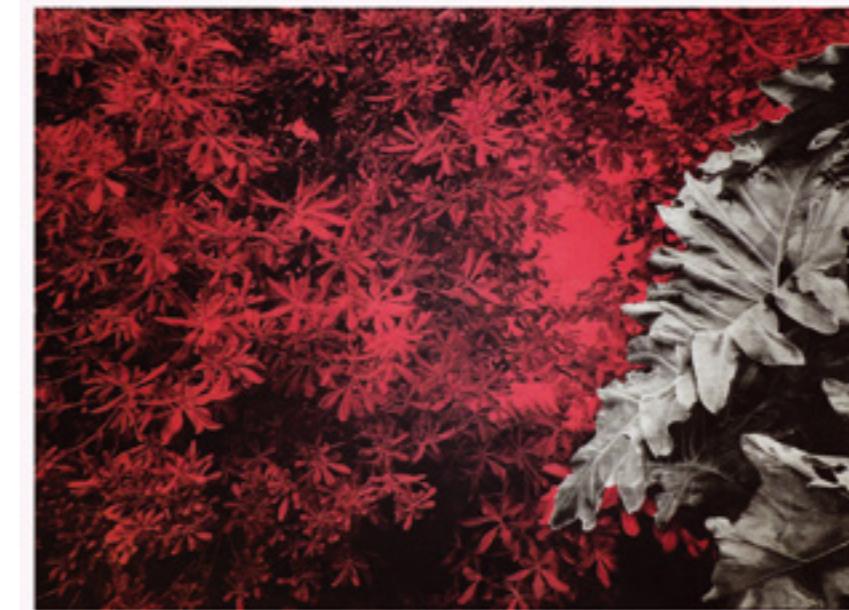
celestina.vicevic@gmail.com



Hortenzija / Hydrangea, 2019.,
bakropis, akvatinta, suha igla / etching,
aquatint, dry point,
otisak / print: 340x248 mm,
papir / paper: 495x348 mm



Život / Life, 2019.,
bakropis, akvatinta, suha igla / etching, aquatint, dry point,
paper / papir: 2x500x350 mm



Bez naziva / Untitled, 2019.,
fotogravura, visoki tisk / photogravure, relief print,
otisak / print: 651x864 mm,
papir / paper: 705x917 mm

MAJA ZEMUNIK

(1982., SPLIT, HRVATSKA)

Magistrirala je na Umjetničkoj akademiji Sveučilišta u Splitu 2010. godine. Doktorski studij grafike upisuje 2012. na Akademiji likovnih umjetnosti Sveučilišta u Zagrebu. Radi u svojstvu docenta na Umjetničkoj akademiji Sveučilišta u Splitu. Održala je nekoliko samostalnih izložaba i sudjelovala na mnogobrojnim skupnim izložbama širom svijeta.

Holds a master's degree from the Academy of Arts of the University of Split, 2010. In 2012 she began her doctoral study of graphic arts at the Academy of Fine Arts of the University of Zagreb. Assistant professor at the Art Academy of the University of Split. She has held several solo exhibitions and has participated in numerous group exhibitions across the world.

zemunik.m@live.com



Bez naziva / Untitled, 2019.,
fotogravura, visoki tisk / photogravure, relief print,
otisak / print: 651x862 mm,
papir / paper: 704x913 mm



Nebo zauvijek 3 / Sky forever 3, 2019.,
digitalni tisak, akvatinta / digital print, aquatint,
otisak / print: 660x457 mm,
papir / paper: 775x528 mm



Nebo zauvijek 4 / Sky forever 4, 2019.,
digitalni tisak, akvatinta / digital print, aquatint,
otisak 662x457 mm,
papir / paper: 775x530 mm

MARKO ŽIVKOVIĆ
(1956., KOSTRČ, BIH)

Diplomirao je u klasi profesora Dževada Hoze na grafičkom odsjeku na Akademiji likovnih umjetnosti u Sarajevu 1981. godine. Od 2008. radi na Umjetničkoj akademiji u Osijeku, a od 2013. u svojstvu je docenta. Dobitnik je mnogih nagrada i priznanja. Njegova se djela nalaze u mnogim javnim i privatnim zbirkama u zemlji i svijetu. Živi i djeluje u Osijeku.

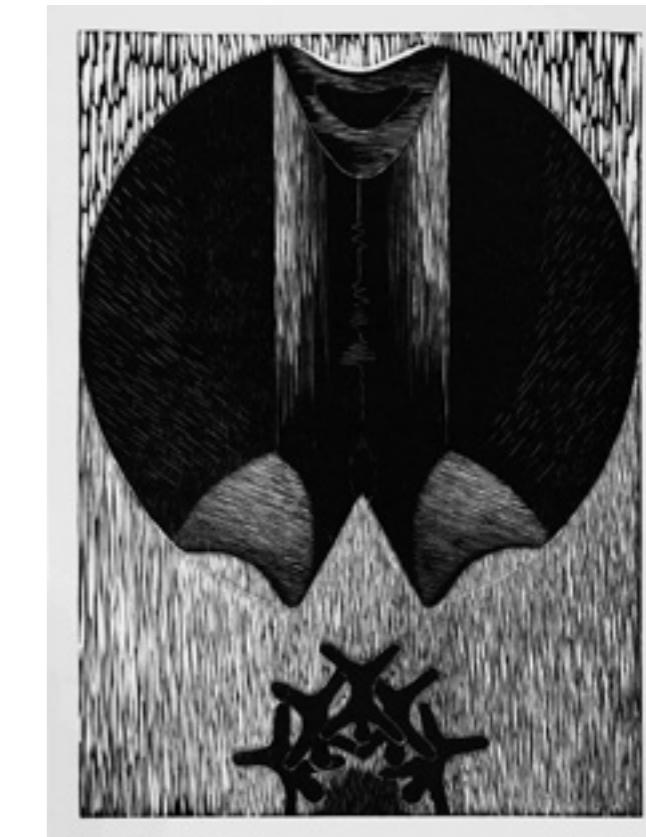
zivkovic.marko26@gmail.com

Graduated in the class of Prof. Dževad Hozo from the Department of Graphic Arts of the Academy of Fine Arts in 1981. He works at the Art Academy in Osijek since 2008 and since 2013 as an assistant professor. Recipient of many awards and honours. His works are part of many public and private collections at home and abroad. Lives and works in Osijek.

INDIJA / INDIA



Ljudska orbitala – II / Human Orbital – II, 2019.,
drvorez / woodcut,
papir / paper: 704x500 mm



Ljudska orbitala – I / Human Orbital – I, 2019.,
drvorez / woodcut,
papir / paper: 704x500 mm

RAKESH BANI
(1974., KARGI ROAD, INDIJA)

Magistirao je iz područja grafičke umjetnosti na Sveučilištu Indira Kala Sangeet, Khairagarh, Indija. Doktorirao je 2013. godine. Za svoj je rad dobio 35 nagrada, a sudjelovao je na više od 75 međunarodnih skupnih izložaba. Radi kao docent na Odsjeku za likovnu umjetnost na Sveučilištu Kurukshetra u gradu Haryana, Indija.

rakeshbani@gmail.com

Holds a master's degree in Graphics from Indira Kala Sangeet University, Khairagarh, India. Attained his doctoral degree in 2013. He has received 35 awards for his work and has participated in more than 75 international group exhibitions. Works as an assistant professor at the Department of Fine Arts at Kurukshetra University in Haryana, India.

ITALIJA / ITALY



Prijateljski preokret / Turnover friendly, 2019.,
drvorez / woodcut,
papir / paper: 1000x703 mm



Općeniti preokret / Turnover general, 2019.,
drvorez / woodcut,
papir / paper: 1000x703 mm

MARCO TRENTIN

(1992., CASTELFRANCO VENETO, ITALIJA)

Završio je Srednju umjetničku školu Michele Fanoli, Cittadella, 2011. godine. Svoje obrazovanje nastavio je na Akademiji likovne umjetnosti u Veneciji, Italija, te magistrirao 2017. godine. Od 2013. godine sudjelovao je na mnogobrojnim skupnim izložbama širom svijeta. Radi kao slobodni umjetnik i profesor grafike i fotografije u Trevisu i Veneciji.

trentin.marco92@gmail.com

Graduated from the Michele Fanoli Art School, Cittadella, in 2011. Continued his education at the Academy of Fine Arts in Venice, Italy, and graduated in 2017. Since 2013 he has participated in numerous group exhibitions all over the world. He works as an independent artist and professor of graphics and photography in Treviso and Venice.

GIUSEPPE VIGOLO
(1979., VALDAGNO, ITALIJA)

Studirao je na Akademiji za likovnu umjetnost u Veneciji specijalizirajući se u slikarstvu i grafici. Godine 2010. osvojio je stipendiju za Akademiju likovnih umjetnosti u Varšavi, a 2014. za Kraljevsku akademiju Španjolske u Rimu. Dobio je nekoliko značajnih nagrada i njegova se djela nalaze u mnogim zbirkama. Živi i djeluje u Veroni i Vicenzi, Italija.

He studied at the Academy of Fine Arts in Venice, specialising in painting and graphics. In 2010 he won a scholarship to the Academy of Fine Arts in Warsaw and in 2014 to the Royal Academy of Spain in Rome. He has received several important awards and his works are found in national and international collections. Lives and works in Verona and Vicenza, Italy.

giuseppevigolo79@gmail.com



II / II, 2018.,
drvorez / woodcut,
papir / paper: 1000x700 mm



Studio 24. travnja 2018. / Studio 24 Aprile 2018,
2018., drvorez / woodcut,
papir / paper: 800x680 mm

JAPAN / JAPAN

HARUMI SONOYAMA
(1950., FUKUOKA, JAPAN)

Diplomirao je 1971. godine na Sveučilištu Zokei u Tokiju. Član je Japanskoga udruženja umjetnika te predsjednik odbora Japanskoga udruženja grafičara. Voditelj je tiskarske radionice Arumi. Sudjelovao je na mnogobrojnim izložbama tijekom četiriju desetljeća i dobitnikom je nekoliko značajnih nagrada. Živi i radi u Yokohami, Japan.

Graduated from Zokei University Tokyo in 1971. He is a member of the Japan Artists Association and Board director of the Japan Print Association. Head of the print workshop Arumi. He has participated in numerous exhibitions for over four decades and has received several significant awards. Lives and works in Yokohama, Japan.

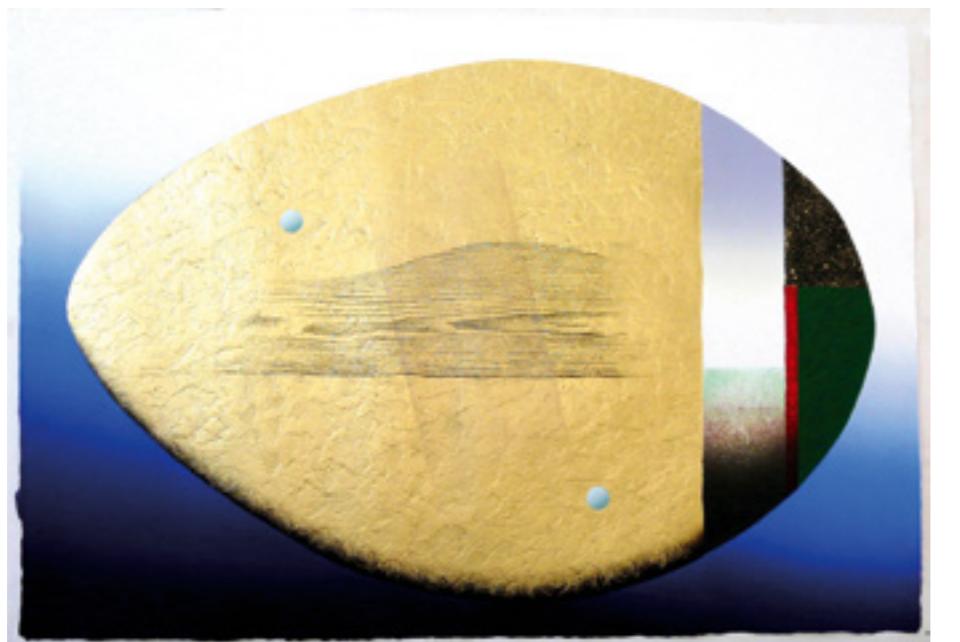
harumi_sonoyama@yahoo.co.jp



Signe – Z / Signe – Z, 2018.,
litografija / lithography,
papir / paper: 687x940 mm



Signe – Guan Ian 1 / Signe – Guan Ian 1, 2018.,
litografija / lithography,
papir / paper: 750x850 mm



Kameni vrt I – G / Stone garden I – G, 2016.,
drvorez / woodblock,
papir / paper: 670x970 mm

YOSHIKATSU TAMEKANE

(1959., HYOGO, JAPAN)

Diplomirao je 1982. na Sveučilištu Kwansei Gakuin, Japan. Poslijediplomski studij grafike završio je 1986. na Sokei Akademiji likovnih umjetnosti, Tokyo, Japan. Sudjelovao je na mnogim značajnim izložbama te imao mnogobrojne samostalne izložbe po cijelome svijetu. Živi i radi kao samostalni umjetnik u Yokohami, Japan.

Graduated from the Kwansei Gakuin University, Japan, in 1982. Completed his Postgraduate Course in Print at the Sokei Academy of Fine Arts, Tokyo, Japan, in 1986. He has participated in many important exhibitions and has had numerous solo exhibitions all around the world. Lives and works as a professional artist in Yokohama, Japan.

tamekane3@ybb.ne.jp



Pjevanje noću / Singing at night, 2017.,
drvorez / woodblock,
papir / paper: 670x486 mm

KANADA / CANADA



Tiganj / Crucible, 2019.,
linorez / linocut,
papir / paper: 735x557 mm



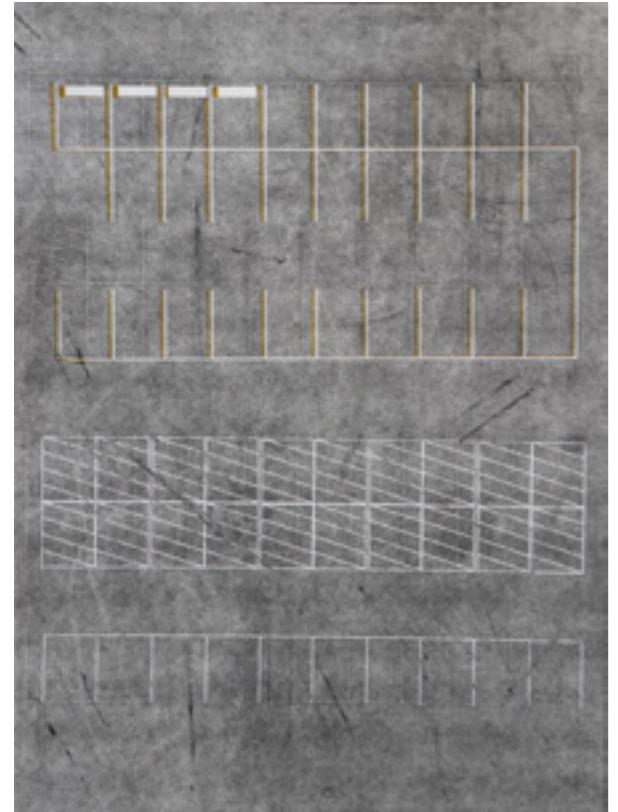
Mjesto plamsanja / Flaring Site, 2019.,
linorez / linocut,
papir / paper: 735x557 mm

SEAN CAULFIELD

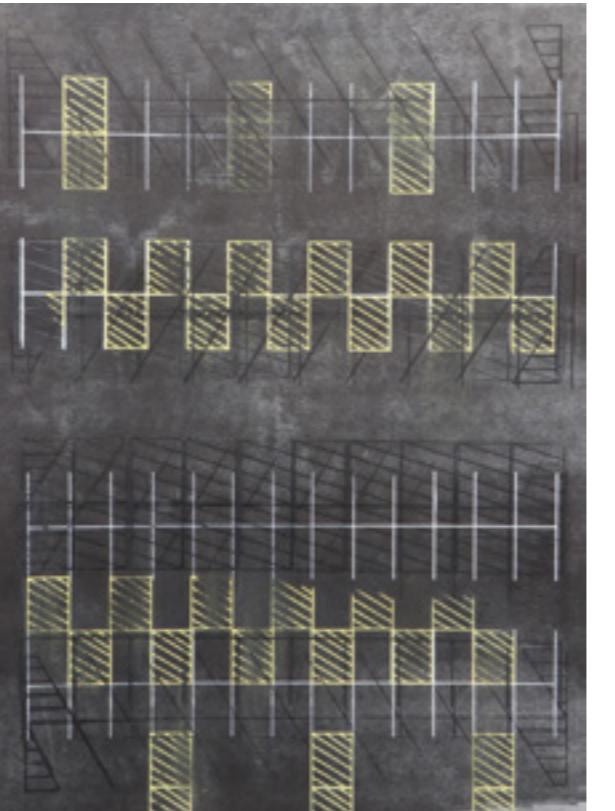
(1967., WESTERLY, RHODE ISLAND, SAD)

Caulfield je predsjedao Kanadskom katedrom za likovnu umjetnost od 2000. do 2010. godine. Radi u svojstvu redovitoga profesora na Odsjeku za umjetnost i dizajn Sveučilišta u Alberti. Dobio je mnogo brojne darovnice i nagrade za svoj rad. Od 2017. članom je Umjetničkog odsjeka Akademije umjetnosti i humanističkih znanosti Kraljevskog društva Kanade.

Caulfield was named a Canada Research Chair in Fine Arts from 2000 – 2010, and is a Centennial Professor in the Department of Art and Design at the University of Alberta. He has received numerous grants and awards for his work. In 2017 he was elected to the Arts Division of the Academy of the Arts and Humanities of the Royal Society of Canada.



Re-asfaltirano mjesto 1 / Re-Paved Lot 1, 2019.,
litografija, serigrafija / lithography, screen print,
papir / paper: 762x564 mm



Re-asfaltirano mjesto 22 / Re-Paved Lot 22, 2019.,
litografija, serigrafija / lithography, screen print,
papir / paper: 762x562 mm

MARK JOHNSEN

(1986., SAN DIEGO, SAD)

Mark Johnsen je grafičar koji živi i djeluje u Vancouveru, B. C. Preddiplomski studij fotografije završio je 2012. na Kalifornijskom koledžu za likovnu umjetnost i trenutačno pohađa diplomski studij umjetnosti i dizajna na Sveučilištu Emily Carr, gdje i radi u svojstvu predavača. Svoja je djela izlagao i vodio radionice u Kanadi i inozemstvu.

markjohnsen101@gmail.com

Mark Johnsen is a printmaker living and working in Vancouver, B. C. He holds a BFA in Photography from California College of the Arts (2012) and is currently pursuing a master's degree from Emily Carr University of Art and Design, where he is also a sessional instructor. He has exhibited his work and held workshops both at home in Canada and abroad.

KINA / CHINA

HUAYING LI
(1980., YANJI, KINA)

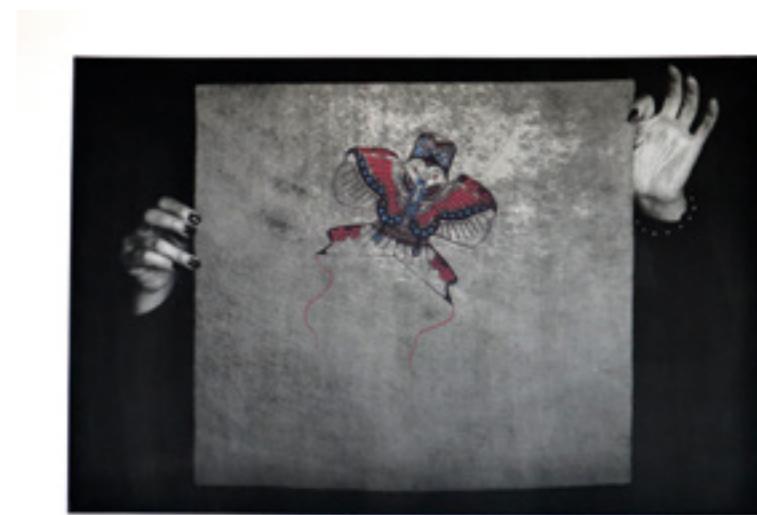
Godine 2002. završava studij likovne umjetnosti na Sveučilištu Jilin. Magisterij iz bakroreza završava 2011. na Sveučilištu Gakugei u Tokiju. Sudjeluje na mnogim skupnim izložbama u Kini, Japanu i Južnoj Koreji. Od 2002. radi kao predavač na Akademiji likovnih umjetnosti na Sveučilištu Yanbian u Yanji.

Graduated in Fine Arts from the Jilin University of the Arts in 2002. Master's degree in Engraving from the Tokyo Gakugei University in 2011. Participated in many group exhibitions in China, Japan and South Korea. Works as a teacher at the Academy of Fine Arts of Yanbian University in Yanji since 2002.

huaying814@hotmail.com



Tih (jedan) / Quiet (one), 2016.,
bakropis, fotograviranje / etching, photoengraving,
otisak / print: 396x596 mm,
papir / paper: 507x735 mm



Tih (dva) / Quiet (two), 2016.,
bakropis, fotograviranje / etching, photoengraving,
otisak / print: 397x597 mm,
papir / paper: 497x706 mm

LUKSEMBURG / LUXEMBOURG

2. MEĐUNARODNI TRIJENALE GRAFIKE LIVNO

YVONNE RODESCH (1959., ARSDORF, LUKSEMBURG)

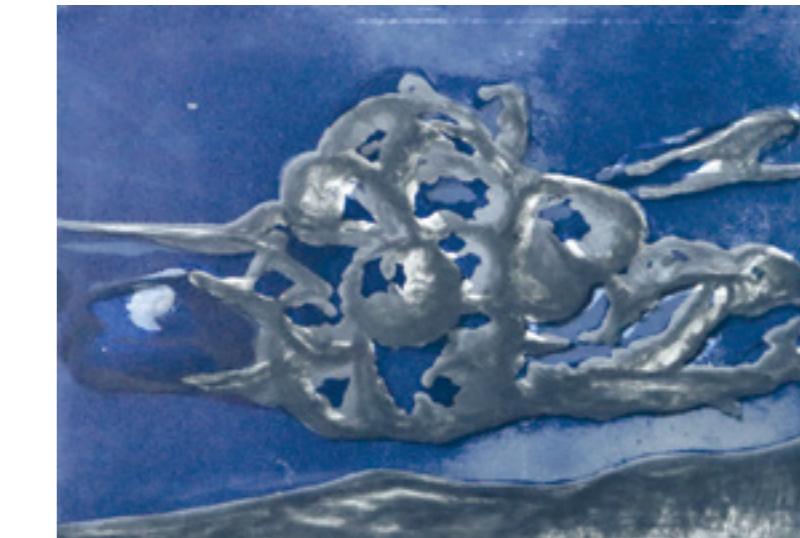
Yvonne Rodesch završila je nekoliko tečajeva grafike i različitih naprednih tečajeva Hayterovih metoda, mezo-tinte, japanskoga tiska, fotografavure itd. Suosnivačica je i članica grafičkoga studija Atelier de Gravure Empreinte asbl. Od 1994. živi u gradu Boevange-sur-Attert i radi u grafičkom studiju Empreinte, Luksemburg.

Yvonne Rodesch completed several engraving courses, as well as various advanced courses: the Hayter method, mezzotint, Japanese print, photogravure, etc. She is the co-founder and member of the Atelier de Gravure Empreinte asbl. Since 1994 she lives in Boevange-sur-Attert and works at the Empreinte workshop, Luxembourg.

yrodesch@yahoo.com



I ono što ostaje... 4/4 / Et ce qui reste... 4/4, 2017.,
meka podloga, bakrorez, bojanje valjkom / soft ground, engraving,
coloration with roller,
papir / paper: 490x489 mm



s. t. 4/6 I-III / s. t. 4/6 I-III, 2018.,
akvatintna podloga, akvatinta, drvorez / spit bite, aquatint, xylogravure,
papir / paper: 246x341 mm

MEKSIKO / MEXICO

NUBIA LANDELL VALDIVIA
(1977., DURANGO, MEKSIKO)

Diplomirala je pravo na Sveučilištu Bonaterra Aguascalientes, Meksiko. Pohađala je tečajeve umjetnosti u Kući kulture u Mexico Cityju i u Aguascalientesu. Izucavala je litografiju s Helmutom Mitschkeom i Henryjem Ruckom u Njemačkoj. Radi kao grafička umjetnica i slikarica u Torinu, u Italiji, gdje je suosnovala grafički studio „Open to Printmakers“.

nubia@nubialandell.com
www.nubialandell.com



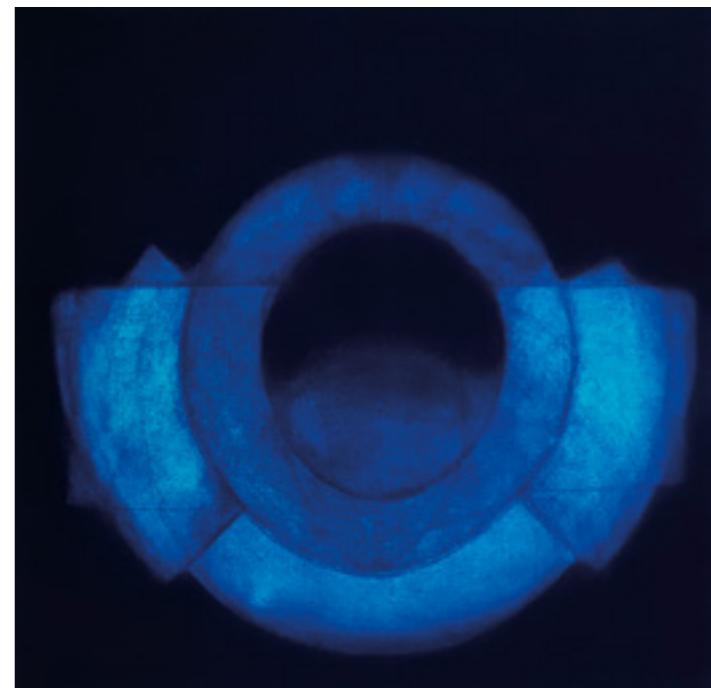
Gloria / Gloria, 2019.,
litografija / lithography,
papir / paper: 1210x800 mm

Holds a law degree from the Universidad Bonaterra Aguascalientes, Mexico. She attended Art studies at Casa de la Culture in Mexico City and in Aguascalientes. Studied lithography with Helmut Mitschke and Henry Ruck in Germany. She works as a graphic artist and painter in Torino, Italy, where she cofounded the printing studio "Open to Printmakers".

NIZOZEMSKA / NETHERLANDS



Prorez / Slit, 2018,
mezzotinta / mezzoint,
otisak / print: 373x293 mm,
papir / paper: 492x428 mm



Svjetlarnik / Skylight, 2019.,
mezzotinta / mezzoint,
otisak / print: 295x297 mm,
papir / paper: 402x393 mm

CAROLINE KOENDERS
(1961., GROESBEEK, NIZOZEMSKA)

Diplomirala je na Akademiji moderne umjetnosti u Arnhemu, Nizozemska, 1986. godine. Trenutno predaje grafiku na De Kleine Academie Oost. Stvarala je i poučavala u nekoliko zemalja, te izlagala svoja djela širom svijeta. Članica je Međunarodnog Društva Mezzotinte. Živi i djeluje u Nizozemskoj i u Grčkoj, gdje je vlasnica grafičkih studija.

Graduated from the Academy of Modern Art in Arnhem, Netherlands, in 1986. Teaches printmaking at the De Kleine Academie Oost. She has created and taught in several countries, and exhibited her work in all over the world. A member of the International Mezzotint Society. Lives and works in the Netherlands and in Greece, where she owns printmaking studios.

info@carolinekoenders.nl

NORVEŠKA / NORWAY



Gđa Villar / Mrs Villar, 2020.,
litografija / lithography,
papir / paper: 1120x764 mm



Silueta IV / Silhouette IV, 2018.,
litografija / lithography,
papir / paper: 905x635 mm

CATHRINE ALICE LIBERG (1988., OSLO, NORVEŠKA)

Magistrirala je 2019. na Nacionalnoj akademiji za umjetnost u Oslu specijalizirajući se za grafičku umjetnost. Radi u zvanju stavnog umjetnika i asistenta na Odsjeku grafike i crtanja na Nacionalnoj akademiji za umjetnost u Oslu. Dobila je nekoliko značajnih nagrada za svoj rad. Članica je norveških grafičara i udruženja norveških vizualnih umjetnika.

cathrine.liberg@gmail.com
www.cathrineliberg.com

She holds an MFA from the Oslo National Academy of the Arts, specialising in Printmaking. She is the Artist in Residence and workshop assistant at the Department of Printmaking and Drawing at the Oslo National Academy of the Arts. She has received several important prizes. A member of Norwegian Printmakers and The Association of Norwegian Visual Artists.

NJEMAČKA / GERMANY



Sjenoviti cvijet I / Shadowflower I, 2017.,
otisak na kartonu / cardboard print,
papir / paper: 850x674 mm



Sjenoviti cvijet IV / Shadowflower IV, 2017.,
otisak na kartonu / cardboard print,
papir / paper: 850x670 mm

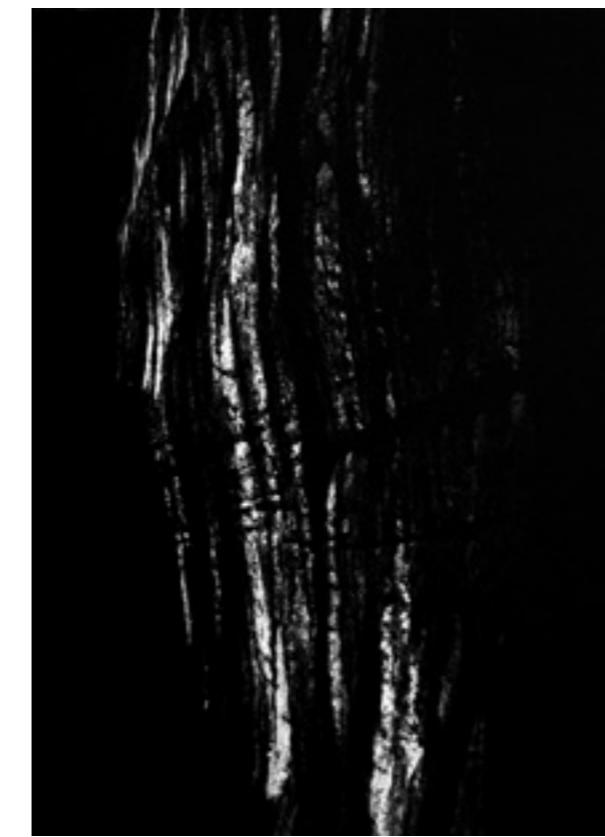
CONSTANTIN JAXY (1957., BREMEN, NJEMAČKA)

Magisterij je završio 1982. na Akademiji likovnih umjetnosti u Brunswicku pod mentorstvom prof. Malte Sartoriusa. Studirao je na Kraljevskoj akademiji likovnih umjetnosti u Den Haagu. Dobitnik je nekoliko školarina te nagrada za svoje crteže, instalacije i skulpture. Radi kao slobodni umjetnik te kao predavač na Školi arhitekture u Bremenu, Njemačka.

www.constaninjaxy.de

Attained his master's degree from the Brunswick Academy of Fine Art under Professor Malte Sartorius in 1982. Studied at the Royal Academy of Fine Art in The Hague. Recipient of several scholarships and awards for his drawings, installations and sculptures. Works as an independent artist and as a lecturer at the School of Architecture in Bremen, Germany.

POLJSKA / POLAND



Tišina XXV / Silence XXV, 2019.,
linorez / linocut,
papir / paper: 993x683 mm



Tišina XXI / Silence XXI, 2019.,
linorez / linocut,
papir / paper: 900x641 mm

MALGORZATA CHOMICZ (1970., OLSZTYN, POLJSKA)

Diplomirala je na Likovnoj akademiji u Poznanu. Studijsku godinu 1996./97. provela je na grafičkom odjelu Akademije likovne umjetnosti u Krakówu. Od 2007. godine izvanredni je profesor na Sveučilištu Warmia i Mazury (UWM) u Olsztynu. Dobila je više od 15 značajnih nagrada i priznanja za svoja djela. Živi i djeluje u okolici Perugije, Italija.

margheritachomicz@gmail.com

Graduated from the Academy of Fine Arts in Poznan. She spent the academic year of 1996/97 at the Department of Graphic Art of the Academy of Fine Art in Kraków. Works as associate professor at the University of Warmia and Mazury (UWM) in Olsztyn since 2007. Received more than 15 significant awards and honours. Lives and works near Perugia, Italy.



Zvuk 787.88 Hz / Sound 787.88 Hz, 2019.,
akvatinta / aquatint,
papir / paper: 1000x700 mm



Zvuk 574.33 Hz / Sound 574.33 Hz, 2019.,
akvatinta / aquatint,
papir / paper: 1000x700 mm

MARCIN PIOTROWICZ
(1993., OLSZTYN, POLSKA)

Magistrirao je obrazovanje likovne umjetnosti, u području vizualne umjetnosti, na Fakultetu za umjetnost Sveučilišta Warmia i Mazury u Olsztynu, Poljska. Trenutačno završava doktorat na Fakultetu za umjetnost u Krakowu. Radi na Sveučilištu Warmia i Mazury. Kao obrazovani glazbenik i grafičar njegova se djela bave sintezom glazbe i likovne umjetnosti.

Holds a master's degree in Artistic Education in the field of visual arts from the Faculty of Arts of the University of Warmia and Mazury in Olsztyn, Poland. Currently pursuing a PhD at the Faculty of Arts in Krakow. Works at the University of Warmia and Mazury. As an educated musician and graphic artist, his works deals with the synthesis of music and fine art.

marcin.piotrowicz.93@gmail.com

PORUGAL / PORTUGAL



Oživjeti / Renascer, 2020.,
intaglio bakropsis, akvatinta, meka podloga /
intaglio etching, aquatint, soft ground,
otisak / print: 550x250 mm,
papir / paper: 710x473 mm

TEREZA MORGADO
(1948., MOZAMBIK)

Diplomirala je 1971. godine likovnu umjetnost i slikarstvo na Sveučilištu za likovnu umjetnost u Lisabonu. Poučavala je umjetnost 36 godina i kao grafičarka i slikarica djeluje od 1988. godine. Njezina su djela izlagana u Portugalu i u inozemstvu te se nalaze u mnogim javnim i privatnim zbirkama. Živi u Lisbonu i svoja djela razvija u udruzi grafičara Água-Forte.

mtmorgado@gmail.com



Fragmenti V / Fragmentos V, 2020.,
intaglio bakropsis, akvatinta, meka podloga /
intaglio etching, aquatint, soft ground,
otisak / print: 542x250 mm,
papir / paper: 705x473 mm

Graduated in Fine Art and Painting at the University of Fine Arts in Lisbon, in 1971. She has taught art for 36 years and has been working as an engraver/painter since 1988. Her work has been exhibited in Portugal and abroad and is present in many public and private collections. She lives in Lisbon and develops her works in the Printmaking Association Água-Forte.



Beskrajan / Never ending, 2020.,
bakropis, sugar lift akvatinta, kolaž /
etching, sugar lift aquatint, collage,
otisak / print: 472x402 mm,
papir / paper: 668x512 mm



Beskonačan / Endless, 2020.,
bakropis, sugar lift akvatinta, kolaž /
etching, sugar lift aquatint, collage,
otisak / print: 472x430 mm,
papir / paper: 670x515 mm

AMÉLIA SOARES

(1950., PORTUGAL)

Diplomirala je likovnu umjetnost i slikarstvo na Escola Superior de Belas Artes u Lisabonu 1977. godine. Jedan je od osnivača udruženja Água-Forte, 1999. Aktivno je izlagala svoja djela te završila nekoliko grafičkih tečajeva i radionica u Portugalu i u inozemstvu. Njezina se djela nalaze u mnogim privatnim i javnim zbirkama. Živi i djeluje u Lisabonu.

amelia.soares@gmail.com

Graduated in Fine Art and Painting from the Escola Superior de Belas Artes Lisbon in 1977. She is one the founding members of the Association Água-Forte, 1999. She has exhibited her work actively and completed several printmaking courses and workshops in Portugal and abroad. Her work is part of many private and public collections. Lives and works in Lisbon.

RUSIJA / RUSSIA

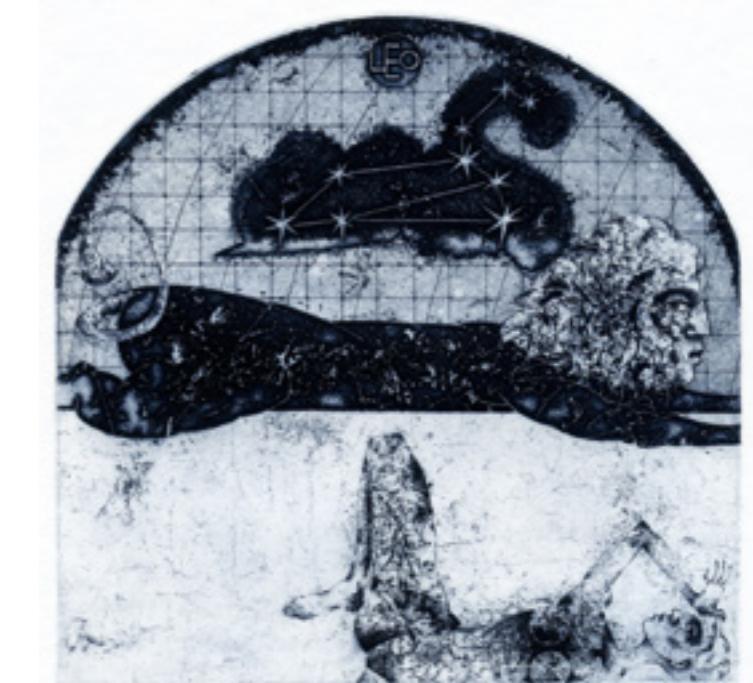
VLADIMIR ZUEV

(1959., SVERDLOVSKA OBLAST, RUSIJA)

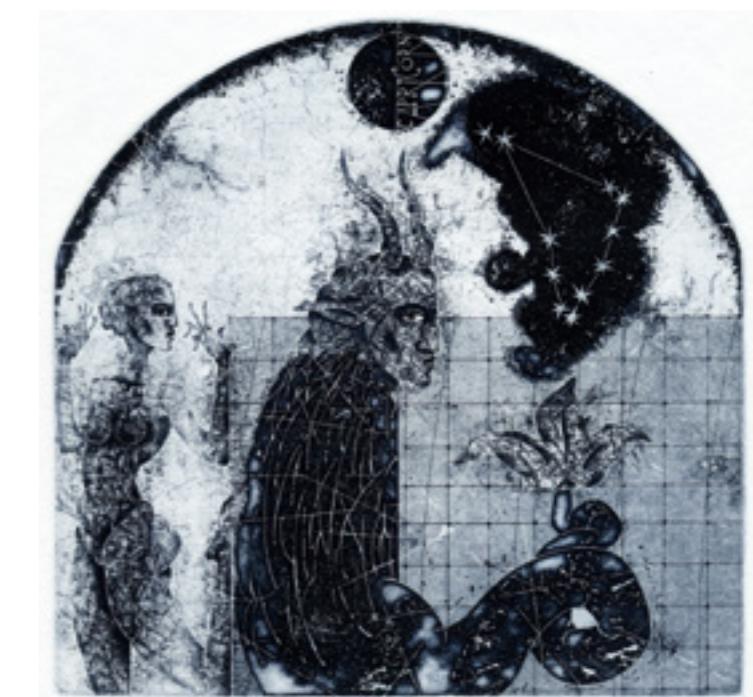
Diplomirao je 1981. godine na Odsjeku za likovnu umjetnost Državnog učiteljskog fakulteta Nizhny Tagil. Ima titulu uvaženog umjetnika Ruske Federacije i radi na Odsjeku za likovnu umjetnost ruskog državnog stručnog učiteljskog fakulteta Sveučilišta u Ekaterinburgu. Sudjelovao je na više od 250 izložaba i nagrađen je s više od 70 nagrada i priznanja.

Graduated from the Fine Arts Department of the Nizhny Tagil State Pedagogical College in 1981. Holds the title of Honoured Artist of the Russian Federation and works at the Fine Arts Department of the Russian State Vocational Pedagogical of the University in Ekaterinburg. Participated in more than 250 exhibitions and received over 70 awards and recognitions.

www.vladimirzuev.com



Zodijak. Lav / Zodiac. Leo, 2019.,
meka podloga, dlijeto, akvatinta / soft ground, burin, aquatint,
otisak / print: 160x160 mm,
papir / paper: 280x240 mm



Zodijak. Jarac / Zodiac. Capricorn, 2019.,
meka podloga, dlijeto, akvatinta / soft ground, burin, aquatint,
otisak / print: 160x160 mm,
papir / paper: 280x240 mm

SAD / USA

ADAM RAKE
(1980., PENNSYLVANIA, SAD)

Diplomirao je grafičku umjetnost na Sveučilištu za umjetnosti u Philadelphia, Pennsylvania. Magistriраo je također iz područja grafičke umjetnosti na sveučilištu u Indiana i trenutačno radi kao pomoćni poučavatelj za umjetnost i dizajn na veleučilištu u Kirkwoodu. Njegova su djela izlagana na više od 40 skupnih i samostalnih izložaba u SAD-u i inozemstvu.

Holds a BFA in Printmaking from the University of the Arts in Philadelphia, Pennsylvania. Earned his MFA in Printmaking from Indiana University and is presently an Adjunct Instructor of Art and Design at Kirkwood Community College. His works have been exhibited in more than 40 group and solo exhibitions in the United States and internationally.

adamrake@hotmail.com



Guanlan blizanci / The Guanlan Twins, 2016.,
duboki tisak, sitotisak / intaglio, silkscreen,
otisak / print: 595x763 mm,
papir / paper: 755x960 mm



Što preostaje? LA Tauromaquia (Nakon Goye) / What remains?
LA Tauromaquia (After Goya), 2016.,
duboki tisak, sitotisak / intaglio, silkscreen,
otisak / print: 537x835 mm
papir / paper: 702x957 mm



Gradilište 4 (Kompleks naslijeda) / Building
site 4 (Legacy complex), 2017.,
sitotisak / screen print,
papir / paper: 1015x720 mm



Gradilište 3 (Kompleks naslijeda) / Building
site 3 (Legacy complex),
2017., sitotisak / screen print,
papir / paper: 1020x720 mm

JOHN-MARK SCHLINK
(1966., MINNESOTA, SAD)

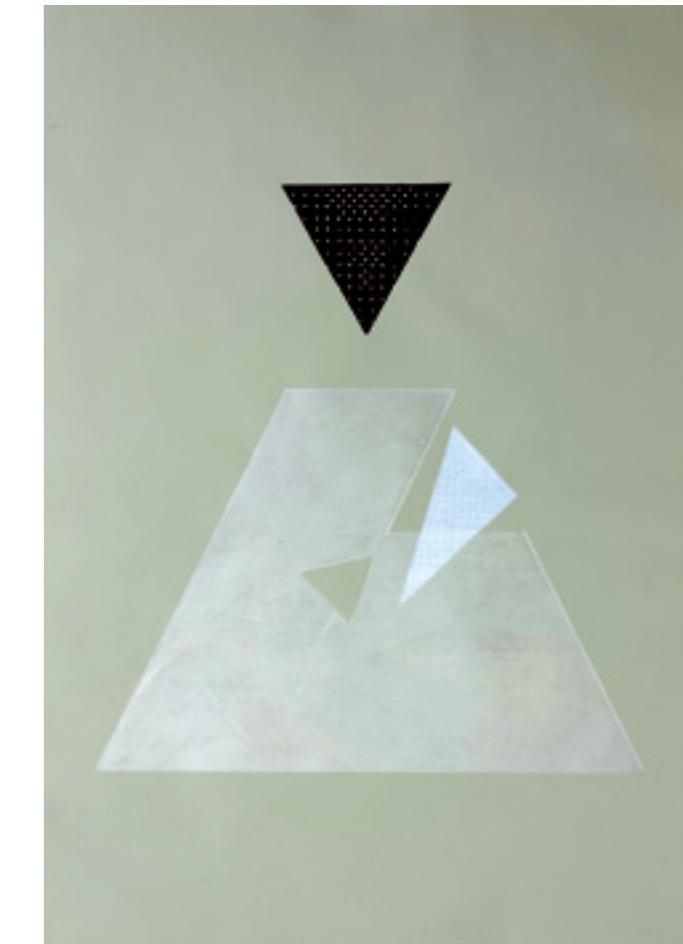
Diplomirao je na Sveučilištu Hamline i magistrirao na Sveučilištu Nebraska-Lincoln. Bio je stalni umjetnik u grafičkoj udruzi Bentlage u Njemačkoj te u Constellations Studios, Nebraska. Njegova su djela izlagana na nacionalnim i internacionalnim izložbama. Trenutačno predaje grafiku i crtanje na Sveučilištu Hamline, Minnesota.

Received his BA from Hamline University and a MFA from the University of Nebraska-Lincoln. He was an Artist in Residence at the Print Association Bentlage in Germany and at Constellations Studios, Nebraska. His works have been exhibited in national and international exhibitions. Presently he teaches Printmaking and Drawing at Hamline University, Minnesota.

SJEVERNA MAKEDONIJA / NORTH MACEDONIA



Autonomija / Autonomy, 2017.,
linorez, bakropis, akvatinta / linocut, etching, aquatint,
papir / paper: 860x610 mm



Agonija / Agony, 2017.,
linorez, suha igla / linocut, dry point,
papir / paper: 860x610 mm

ANA JOVANOVSKA

(1991., KUMANOVО, SJEVERNA MAKEDONIJA)

Diplomirala je grafiku i grafički dizajn na Fakultetu za likovnu umjetnost Sveučilišta sv. Ćirila i Metoda 2014. godine u Skopju. Dobila je stipendiju za Visoku školu za umjetnost i medije u Caenu/Cherbourgu u Francuskoj. Magistrirala je grafiku na Fakultetu za likovnu umjetnost Sveučilišta sv. Ćirila i Metoda u Skopju, 2016. godine.

ana.jovanovska.ku@gmail.com

Received her BA in Printmaking and Graphic Design from the Faculty of Fine Arts of the University Ss Cyril and Methodius in Skopje, 2014. Received a scholarship for the École supérieure d'arts & médias de Caen/Cherbourg in France. Earned her MA in Printmaking from the Faculty of Fine Arts of the University Ss Cyril and Methodius in Skopje in 2016.

SLOVAČKA / SLOVAKIA

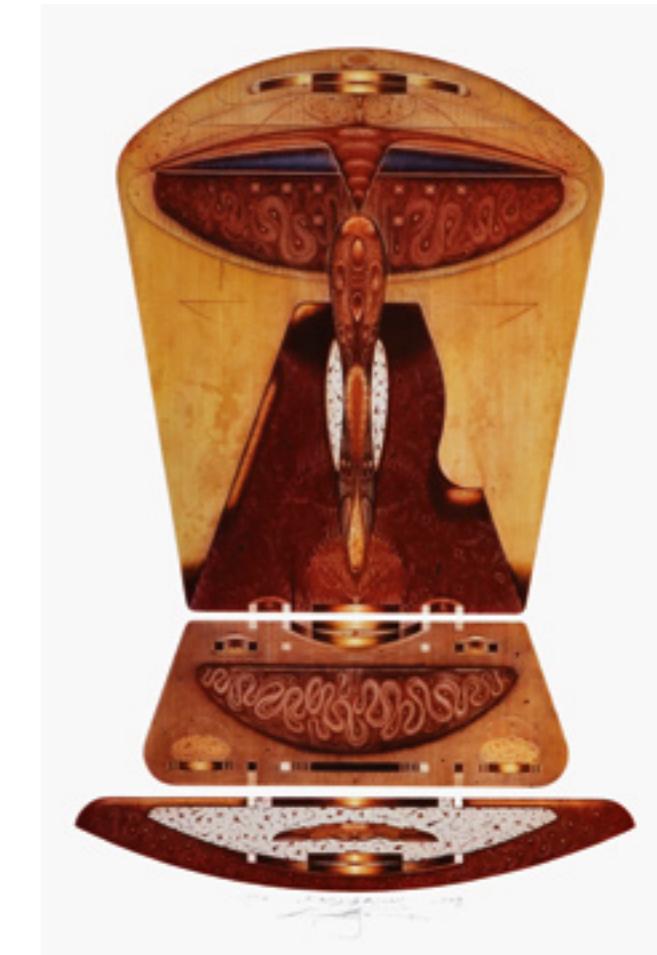


Zmijin hvatač snova / Snake's Dream catcher, 2018.,
bakropis, suha igla, mezzotinta / etching, dry point,
mezzotint,
otisak / print: 590x310 mm,
papir / paper: 805x600 mm

KAROL FELIX
(1961., KOŠICE, SLOVAČKA)

Diplomirao je u klasi prof. Brunovskog na Akademiji za likovnu umjetnost u Bratislavi 1987. godine. Od 1987. održao je više od 70 samostalnih izložaba i sudjelovao na više od 150 skupnih izložaba širom svijeta. Za svoj je rad dobio mnogobrojne nagrade i priznanja te je član nekoliko prepoznatljivih udruženja umjetnika. Živi i djeluje u Nitre, Slovačka.

karolfelix.sk@gmail.com

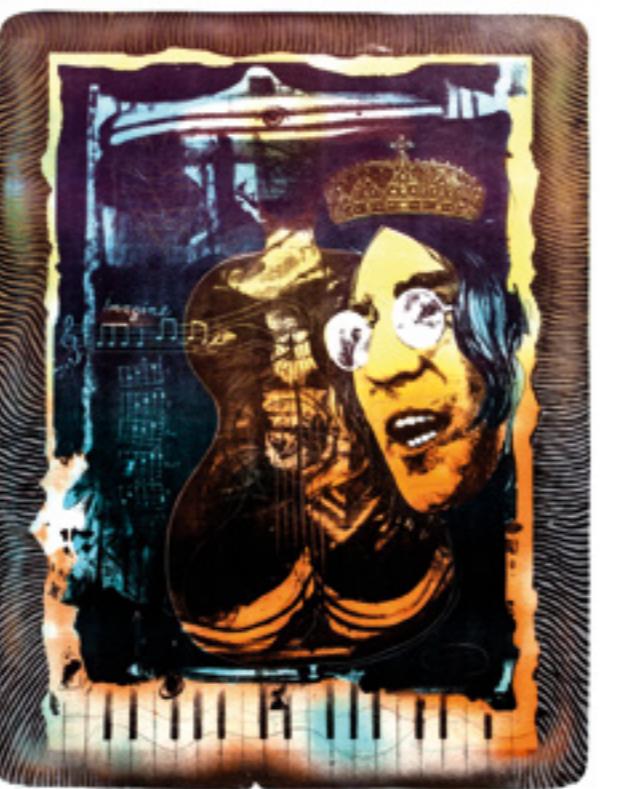


Ravnoteža / Equilibrium, 2018.,
bakropis, mezzotinta / etching, mezzotint,
papir / paper: 928x613 mm

Graduated in the class of Prof. Brunovsky from the Academy of Fine Arts in Bratislava in 1987. Since 1987 he has held over 70 solo exhibitions and participated in more than 150 group exhibitions all over the world. He has received numerous awards and honours and is a member of several recognisable artists' associations. Lives and works in Nitra, Slovakia.



Glazbenik / Musician, 2018.,
litografija / lithography,
papir / paper: 641x477 mm



Len-on-John / Len-on-John, 2019.,
litografija / lithography,
papir / paper: 808x640 mm

MARIÁN KOMÁČEK
(1959., GBELY, SLOVAČKA)

Studirao je na Akademiji likovne umjetnosti u Bratislavi pod mentorstvom prof. Brunovskog. Diplomirao je 1986. godine. Suosnivač je i član G-bod udruženja grafičkih umjetnika. Bavi se grafikom, slikarstvom, ex-librisom, ilustracijom knjiga, dizajnom poštanskih marki i grafičkim dizajnom. Dobio je mnoge nagrade za svoja djela. Živi i djeluje u Bratislavi.

Studied at the Academy of Fine Arts in Bratislava under Prof. Brunovsky and graduated in 1986. Co-founder and member of the G-bod Association of Graphic Artists. He deals with graphic art, painting, ex-libris, book illustration, postage stamp design and graphic design. He has received many awards for his work. Lives and works in Devínska Nová Ves, Bratislava.

mariankomacek@yahoo.com

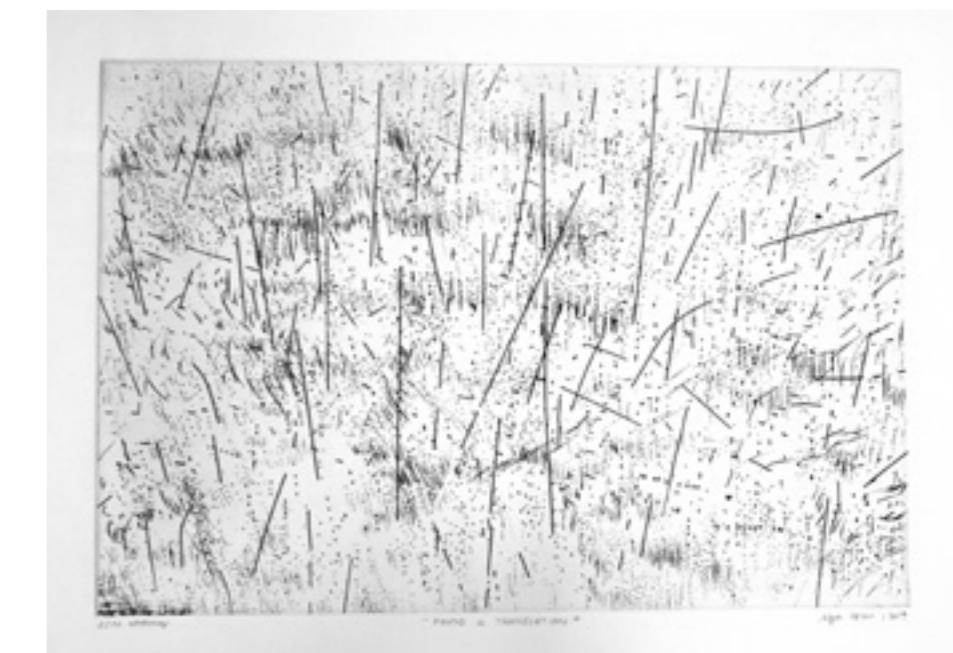
SLOVENIJA / SLOVENIA

ALJA KOŠAR
(1990., PTUJ, SLOVENIJA)

Studirala je likovnu pedagogiju na Učiteljskom fakultetu Sveučilišta u Ljubljani i završila magisterij 2006. godine. Trenutačno završava magisterij iz grafičke umjetnosti na Akademiji likovnih umjetnosti u Ljubljani. Članica je Slovenskoga udruženja likovnih društava. Imala je nekoliko samostalnih izložaba i sudjelovala na mnogobrojnim skupnim izložbama.

Studied Art Education at the Faculty of Education of the University of Ljubljana and attained her Master's degree in 2016. She is currently studying for a MA in Printmaking at the Academy of Fine Arts in Ljubljana. A member of the Slovenian Association of Fine Arts Societies. Has had several solo exhibitions and participated in numerous group exhibitions.

alja.ala@gmail.com



Pronađeno u prijevodu / Found in Translation,
2019., bakropis / etching,
otisak / print: 330x490 mm,
papir / paper: 500x705 mm



Bez naslova / Untitled, 2018.,
bakropis, akvatinta / etching, aquatint,
otisak / print: 248x392 mm,
papir / paper: 500x700 mm



Terra Dalmatica N° 24 / Dalmatian Land N° 24, 2020.,
originalni karborund, suha igla / original
carborundum, dry point,
papir / paper: 562 x 396 mm



Terra Dalmatica N° 25 / Dalmatian Land N° 25, 2020.,
originalni karborund, suha igla / original
carborundum, dry point,
papir / paper: 562 x 396 mm

LEON ZAKRAJŠEK (1962., LJUBLJANA, SLOVENIJA)

Studirao je na Akademiji likovnih umjetnosti Univerziteta u Ljubljani. Likovno se razvijao u Španjolskoj i posebice u Japanu. Samostalno izlaže od 1977. od kada je izlagao na više od 150 samostalnih izložaba. Njegovi radovi uključeni su u mnoge privatne i institucionalne zbirke diljem svijeta te nagrađeni vrijednim priznanjima više zemalja. Živi i djeluje u Zagrebu.

zakrajsek.leon@gmail.com

Graduated from the Academy of Fine Art of the University in Ljubljana. He grew artistically in Spain and especially in Japan. He has been exhibiting his work since 1977, counting over 120 solo exhibitions. His works are part of many private and public collections all over the world, honoured with significant awards by several countries. He lives and works in Zagreb.

SRBIJA / SERBIA

MILOŠ ĐORĐEVIĆ
(1978., ĆUPRIJA, SRBIJA)

Diplomirao je 2001. na Fakultetu umjetnosti u Prištini, a magistrirao 2007. na Fakultetu likovnih umjetnosti u Beogradu. Izlagao je samostalno i sudjelovao je na više od 200 izložaba u zemlji i inozemstvu. Član je više umjetničkih vijeća i žirija te dobitnik nekoliko nagrada i priznanja za svoj rad. Radi u svojstvu docenta na Sveučilištu u Kragujevcu, Srbija.

djordjevicmilos@yahoo.com



Magna Hiatus 001 / Magna Hiatus 001, 2018.,
visoki tisk, algrafija / relief print, algraphy,
otisak / print: 431x445 mm,
papir / paper: 704x500 mm

Graduated in 2001 from the Faculty of Art in Priština, and earned his MFA in 2007 from the Faculty of Fine Arts in Belgrade. He has held solo exhibitions and participated in more than 200 exhibitions. Member of several artistic councils and juries, recipient of several awards and recognitions. Works as an associate professor at the University in Kragujevac, Serbia.

JELENA SREDANOVIĆ
(1982., NOVI SAD, SRBIJA)

Diplomirala je 2005. na Akademiji umjetnosti u Novom Sadu, gdje je 2009. i magistrirala u klasi prof. Zorana Todovića. Doktorat je završila na Fakultetu likovnih umjetnosti u Beogradu 2016. godine. Zaposlena je u zvanju docenta na Katedri za grafiku Akademije umjetnosti u Novom Sadu. Dobitnica je više nagrada i priznanja za svoj rad.

Graduated in 2005 from the Academy of Art in Novi Sad, where she received her MFA in 2009 in the class of Prof. Zoran Todović. She completed her PhD at the Faculty of Fine Arts in Belgrade in 2016. She works as an assistant professor at the Faculty of Graphic Art of the Academy of Arts in Novi Sad. Recipient of several awards and recognitions for her work.

jelenasredanovi@gmail.com



Iz serije Trenutci V / From the cycle Moments V, 2019.,
postupak ravnoga tiska na drvenoj matrici / flat printing on a wooden matrix,
papir / paper: 705x960 mm



Iz serije Trenutci VI / From the cycle Moments VI, 2019.,
postupak ravnoga tiska na drvenoj matrici / flat printing on a wooden matrix,
papir / paper: 707x960 mm

ŠVEDSKA / SWEDEN



Jesi li sama ovu noć? / Are you alone this night?, 2018./19.,
kombinirane tehnike dubokoga tiska / combined techniques of intaglio print,
papir / paper: 963x672 mm,
papir / paper: 960x710 mm

BRANKA GRIZELJ (1960., IMOTSKI, HRVATSKA)

Diplomirala je na Akademiji likovnih umjetnosti u Sarajevu. Svoja djela izlaže od 1979. godine na mnogim samostalnim i skupnim izložbama. Dobitnica je više nagrada. Njezina su djela zastupljena u mnogim privatnim i javnim zbirkama u Švedskoj i u Bosni i Hercegovini. Živi i djeluje u Örebro, Švedska.

branka.grizelj@orebro.se

Graduated from the Academy of Fine Arts in Sarajevo. She has been exhibiting her works since 1979 at many solo and group exhibitions. Recipient of several awards. Her works are part of many private and public collections in Sweden and in Bosnia and Herzegovina. She lives and works in Örebro, Sweden.

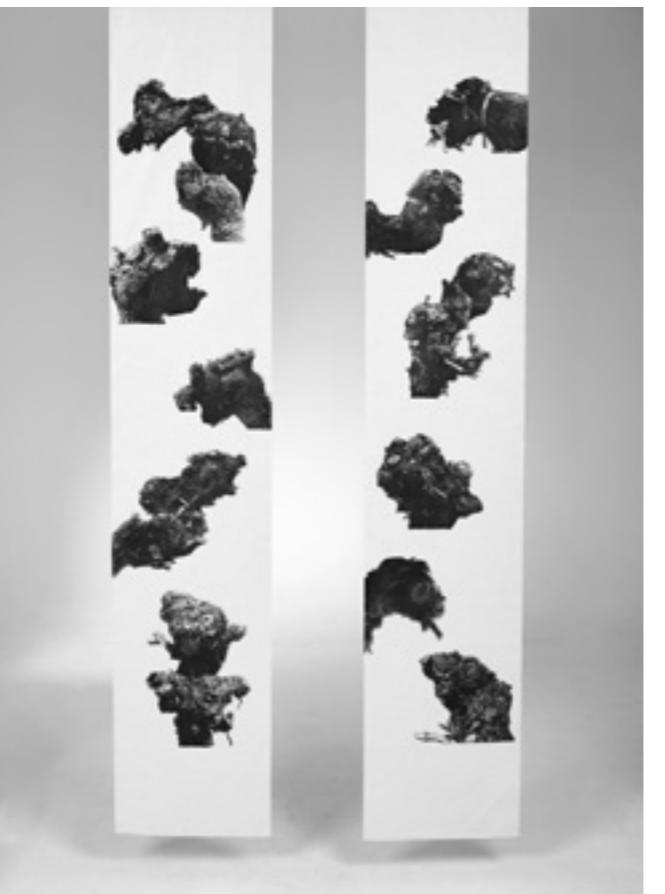
ANN-KRISTIN KÄLLSTRÖM

(1958., STOCKHOLM, ŠVEDSKA)

Završila je Školu za likovnu umjetnost Riddarfjärdsskolan u Stockholmu (1987.) i nastavila svoje obrazovanje kroz tečajeve različitih grafičkih tehnika. Dabitnica je nekoliko darovnica i nagrada. Samostalno izlaže u Švedskoj od 2012. te je sudjelovala u mnogobrojnim skupnim izložbama po cijelome svijetu. Živi i djeluje kao vizualna umjetnica i spisateljica.

Completed Art School Riddarfjärdsskolan, Stockholm, in 1987 and continued her education through various courses in different printing techniques. She has received several grants and awards. She has held solo exhibitions in Sweden since 2012 and participated in numerous group exhibitions all over the world. Lives and works as a visual artist and writer in Sweden.

anki@ak-art.se



Tišina, s obiju strana / Silencium, from both sides, 2016.,
intaglio-bakropis / ImagOn-intaglio,
papir / paper: 2380x460 mm



Što je ostalo, dio 1 / What's left, part 1, 2018.,
intaglio-bakropis / ImagOn-intaglio,
papir / paper: 691x970 mm

TURSKA / TURKEY



Bez naziva / Untitled, 2020.,
serigrafija / serigraphy,
papir / paper: 1000x700 mm

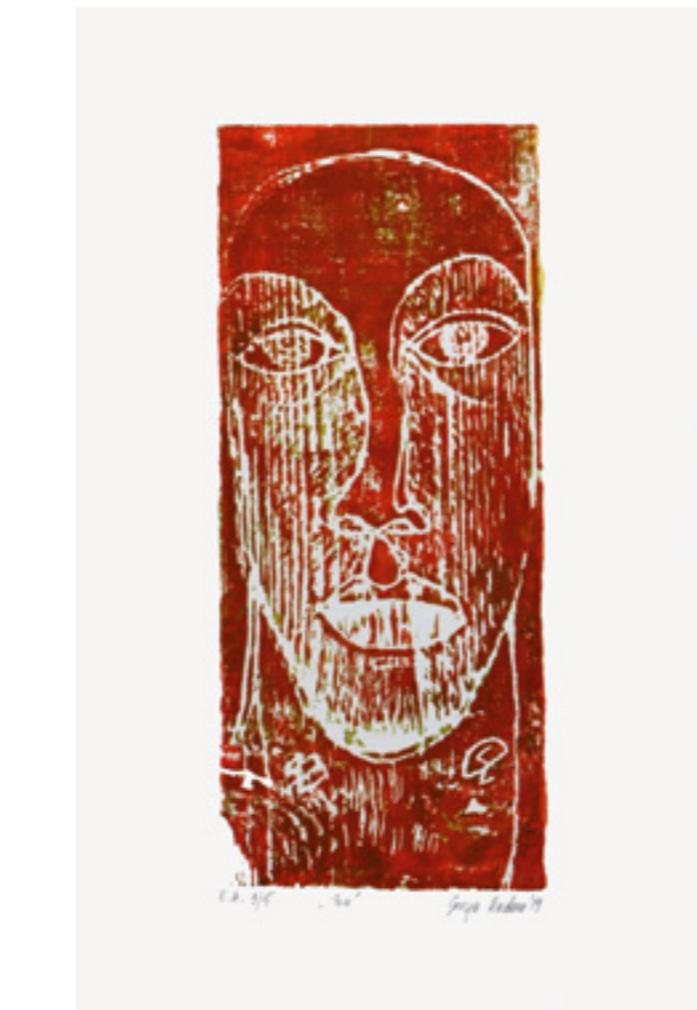
SELVIHAN KILIC ATES
(1982., ADAPAZAN, TURSKA)

Diplomirala je na Učiteljskom fakultetu Sveučilišta Anadolu 2004. godine, grafiku na Institutu za društvene znanosti 2007. te programa stručnosti u umjetnosti na Institutu za likovnu umjetnost Sveučilišta Anadolu. Zaposlena je u svojstvu izvanrednoga profesora i pročelnica je Odsjeka za grafiku Fakulteta za likovnu umjetnost na Sveučilištu Balikesir.

selvihan@balikesir.edu.tr

Graduated from the Faculty of Education of the Anadolu University in 2004, in Printmaking from the Social Sciences Institute in 2007 and from the Proficiency of Art Programme at the Institute of Fine Arts of the Anadolu University. Works as an associate professor and Head of the Printmaking Department at the Fine Arts Faculty of the Balikesir University.

UJEDINJENO KRALJEVSTVO / UNITED KINGDOM



Vrata života / Door of Life, 2019.,
drvorez / woodcut,
papir / paper: 700x500 mm



Vrata života / Door of Life, 2019.,
drvorez / woodcut,
papir / paper: 700x500 mm

SONJA RADAN
(1960., SARAJEVO, BIH)

Diplomirala je na Akademiji likovnih umjetnosti u Sarajevu 1984. godine. Školovani je likovni terapeut. Članica je UU Brent-London i ULUBiH. Sudjelovala je na mnogobrojnim skupnim izložbama te održala mnogo brojne samostalne izložbe u Ujedinjenom Kraljevstvu i u Bosni i Hercegovini. Od 1991. živi i radi kao slobodna umjetnica u Londonu.

sonya.radan@yahoo.co.uk

Graduated from the Academy of Fine Arts Sarajevo in 1984. She is an educated art therapist. Member of Brent-London and ULUBiH. Participated in numerous group exhibitions and held numerous solo exhibitions in the United Kingdom and in Bosnia and Herzegovina. Lives and works as an independent artist in London since 1991.



Ekfraz 4 / Ekphrasis 4, 2019.,
ručno oslikana litografija na kamenu /
hand coloured stone lithography,
papir / paper: 960x640 mm



Ekfraz 2 / Ekphrasis 2, 2019.,
ručno oslikana litografija na kamenu /
hand coloured stone lithography,
papir / paper: 960x640 mm

SERENA SMITH
(1960., LONDON, UJEDINJENO KRALJEVSTVO)

Diplomirala je na Sveučilištu u Londonu 1985. godine. Magisterij iz likovne umjetnosti završava 2002. na Central Saint Martins u Londonu. Radila je kao litograf u studiju Curwen od 1985. do 1997. Dobitnica je nekoliko priznanja i nagrada. Njezina se djela nalaze u nekoliko privatnih i javnih zbirki. Živi u radi u Leicesteru, Ujedinjeno Kraljevstvo.

Graduated from the University of London in 1985. Attained her master's degree in Fine Art from Central Saint Martins, London, in 2002. Worked as a Collaborative Studio Lithographer at Curwen Studio from 1985 to 1997. Recipient of several prizes and awards, her work is held in a number of private and public collections. Lives and works in Leicester, UK.

www.serenasmith.org



2. MEĐUNARODNI
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2nd INTERNATIONAL
TRIENNAL OF GRAPHIC
ARTS IN LIVNO

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