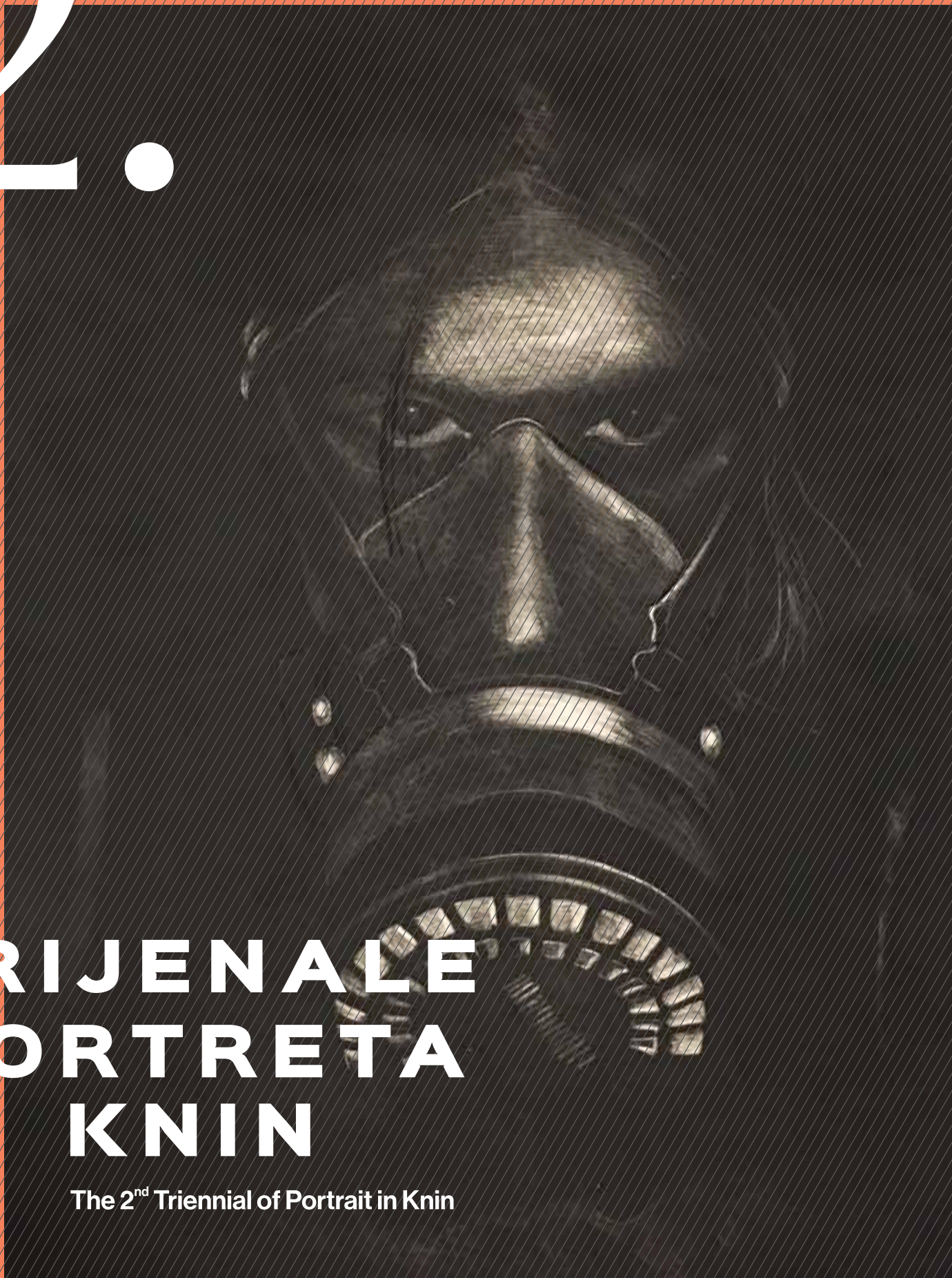


2.

**TRIJENALE
PORTRETA
KNIN**

The 2nd Triennial of Portrait in Knin



I M P R E S S U M

II. Trijenale portreta u Kninu
The 2nd Triennial of Portrait in Knin

Galerija Kninskog muzeja / Knin Museum Gallery
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Autorica izložbe
Ivana Mikulić Sarić

Predgovor / Foreword
Ivana Mikulić Sarić

Prijevod na engleski jezik / English Translation
Sandra Ljubas

Lektura / Proofreading
Ana Mikulić

Fotografije / Photographs
Dragana Nuić-Vučković, Svetislav Cvetković, Dubravko Sertić, Katarina Urem,
Maja S. Franković, Eugen Varzić, Irena Podvorac, Karolina Marušić, Mihael Bađun, Zoran Šimunović,
Nikolina Šimunović, Ana Barbić Katičić, Zdenka Bilušić, Ivana Mrčela, Vinko Vidmar, Jasmina Runje,
Iris Lobaš Kukavičić, Tončica Jelača Marijančević, Marko Šošić, Andrijana Mlinarević-Cvetković, Vinko
Vidmar, Marko Jukić

Kustosica izložbe / Curator of the Exhibition
Ivana Mikulić Sarić

Postav izložbe / Exhibition Design
Ivana Mikulić Sarić

Grafičko oblikovanje / Graphic Design
Ante Filipović Grčić
Grafička priprema / Graphic Preparation
Dorja Drmać

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Kninski muzej / Knin Museum, Tvrdava 3 / Tvrdava 3, 22300 Knin, Hrvatska / Croatia
Tel.: 00385 (0) 22 203-483
e-mail: kninskimuzej@kninskimuzej.hr trijenale@kninskimuzej.hr www.kninskimuzej.hr

2.
**TRIJENALE
PORTRETA
KNIN**
The 2nd Triennial of Portrait in Knin

P R E D G O V O R / F O R E W O R D

Nakon održanog 1. Međunarodnog trijenala portreta u Kninu 2022. godine, uz sudjelovanje 55 autora iz 17 zemalja, 2. Trijenale portreta okuplja autore iz Hrvatske, koji kroz različite interpretacije pristupaju ovom univerzalnom motivu. Autori predstavljaju recentne radove u okviru zadanih izložbenih kategorija u ovom slučaju crteža, grafike, slike, fotografije, instalacije i skulpture.

Pitanjima identiteta kroz kombiniranje različitih tehnika bavi se Nikolina Šimunović u radu Autoportret. Dijelovima papira povezanih koncem pokušava povezati razasute emocije, koje vežu fragmente vlastitih proživljenih stanja. Unutarnja borba reflektira se kroz lice koje se nazire između slojeva kolažiranih elemenata.

Koristeći sebi svojstvene nijanse roze i plave boje Zoran Šimunović prikazuje ženu opijenu mirisom u radu simboličnog naziva Mirisačica. Portret žene koja drži buket cvijeća blizu lica rađen je tehnikom ulja, na dijelovima pastoznim, odnosno lazurnim potezima kista, naglašenih crta lica.

Mihael Bađun se predstavlja s portretom na neuobičajenoj podlozi – kartonu, kratkotrajnoj ambalaži od pizze. Realističnim portretom usnulog brata propituje odnos između naoko bezvrijedne podloge koja je dio svakodnevnice i očekivanja konvencionalnih elita vezano za produkciju umjetničkih djela.

Referirajući se na kontroverze oko cjepiva, Irena Podvorac pita se o postojanju istog protiv pogrešnih odluka. Bista od keramike naziva Da se barem mogu cijepiti protiv gluposti ispisana je pogrđnim nazivima i raznoraznim dijagnozama, sa simboličnom injekcijom koja je zabodena u glavu.

Ana Barbić Katičić izlaže figurativni portret muškarca u profilu naglašenih kontura kojem se duplira lice, uz koje stoji boca Coca Cola kao ikona popularne kulture. Autorica ovakvim pristupom ispituje dvije faze jednog identiteta, vlastite granice i one koje određuje potrošačko okruženje.

Digitalne slike iz ciklusa Proricanje iz slike Dragane Nuić Vučković bave se pitanjima vlastite podsvijesti. Prepoznatljivim infantilnim pristupom autorica stvara seriju poluapstraktnih portreta koristeći se ikoničkim i indeksnim znakovima koji oblikuju unutarnje procese.

Following the 1st International Triennial of Portrait in Knin in 2022, with the participation of 55 authors from 17 countries, the 2nd Triennial of Portrait brings together authors from Croatia, who approach this universal motif through different interpretations. The authors present recent works within the given exhibition categories: drawings, graphics, paintings, photographs, installations, and sculptures.

Nikolina Šimunović deals with questions of identity by combining various techniques in her work Self-Portrait. With pieces of paper connected by thread, she tries to connect scattered emotions, which bind fragments of her own experience. The inner struggle is reflected through the face that looms between the layers of collaged elements.

Using his characteristic shades of pink and blue, Zoran Šimunović depicts a woman intoxicated by fragrance in his work, symbolically titled The Smeller. The portrait of a woman holding a bouquet close to her face was made in the oil technique, with pasty or glaze brushstrokes, and accentuated facial features.

Mihael Bađun presents himself with a portrait on an unusual background – cardboard, short-term pizza packaging. With a realistic portrait of a sleeping brother, he questions the relationship between the seemingly worthless background that is part of everyday life and the expectations of conventional elites regarding the production of works of art.

Referring to the controversy surrounding the vaccine, Irena Podvorac wonders about the existence of one against wrong decisions. The ceramic bust called If Only I Could Get Vaccinated Against Nonsense is written out with derogatory names and various diagnoses, with a symbolic injection that was stuck in the head.

Ana Barbić Katičić is exhibiting a figurative portrait of a man with accentuated contours of his profile, whose face is doubled, and next to which stands a bottle of Coca-Cola as an icon of popular culture. With this approach, the author examines two phases of an identity: one's own boundaries and those determined by the consumer environment.

Digital paintings from the cycle Divination from Painting by Dragana Nuić Vučković deal with the questions of one's own subconscious. With a recognizable infantile approach, the author creates a series of semi-abstract portraits using

Rad naziva Valmario realističan je portret rađen tehnikom akrila a prikazuje muškarca namrštenog pogleda. Pogled je usmjeren izvan formata, čime je prekinuta izravna veza između modela i promatrača. Postoji i drugi oblik komunikacije, onaj diskretni kroz razigranu paletu boja i leptire koji lebde iznad glave. Andrijana Mlinarević Cvetković radi nasumične portrete tehnikom tuša. Spontanom potezima bez predumišljaja i planiranja autorica stvara prepoznatljive dijelove portreta. Nastali radovi tako postaju spoj svjesnog i nesvjesnog, uz vješto komponiranje likovnih elemenata koji unatoč takvom pristupu čine skladnu kompoziciju.

Diptih kojim se predstavlja Dubravko Sertić prikaz je dva autoportreta u profilu, okrenuta jedan prema drugome. Crtež je rađen grafitnim olovkama, reduciran, čistih linija. Sam naziv rada Prekidač za dan i Prekidač za noć ironično ukazuje na potrebu isključivanja iz informacijama pretrpane stvarnosti i odmak od mora informacija kojima smo svakodnevno izloženi.

Katarina Urem prikazanim radovima preispituje različite faze svoje osobnosti, promjene koje dolaze s godinama i način na koji nas drugi percipiraju. Koristeći različite medije od fotografije do keramike, autorica kroz autoportrete koji se multipliciraju nastoji ukazati na iskrivljene vrijednosti, gdje fizičke predispozicije postaju važnije od duhovne dimenzije.

Goran Kujundžić bavi se fenomenom društvenih mreža u ovom slučaju Facebooka. Izlaže crtež na kojem je prikazano više portreta na kolorističkoj mreži. Portretira prijatelje iz prošlosti i na taj način se prisjeća njihovih karakterata, ponovno proživljavajući neke događaje i razgovore koji su tokom godina zaboravljeni. Podvodna fotografija je medij kojim se ovog puta predstavlja Tončica Jelača Marijančević. Autoportret pod morem uz kombinaciju jarkih plavih i narančastih tonova simbolizira slobodu, neovisnost, beskonačnost, iskonsku pripadnost.

Iris Lobaš Kukavičić progovara o gubitku osobnosti u virtualnom svijetu. U svijetu sve prisutnije umjetne inteligencije postajemo svedeni na tzv. algoritme koji nas definiraju. Stilizirani autoportret lišen prepoznatljivih

iconic and index signs that shape internal processes.

The work called Valmario is a realistic portrait made in the acrylic technique and depicts a man with a frowning gaze. The gaze is directed beyond the format, thus breaking the direct connection between the model and the observer. There is also another form of communication, the discreet one through a playful palette of colors and butterflies hovering overhead.

Andrijana Mlinarević Cvetković makes random portraits using the ink technique. Using spontaneous strokes without premeditation and planning, the author creates recognizable parts of a portrait. The resulting works thus become a combination of the conscious and the unconscious, with the skillful composition of artistic elements that, despite such an approach, form a harmonious composition.

The diptych presenting Dubravko Sertić is a depiction of two self-portraits in profile, facing each other. The drawing was made with graphite pencils, reduced, with clean lines. The very title of the work, Day Switch and Night Switch, ironically indicates the need to disconnect from the information-overloaded reality and move away from the sea of information to which we are exposed daily.

With the presented works, Katarina Urem questions the various phases of her personality, the changes that come with age, and the way others perceive us. Using different media, from photography to ceramics, the author tries to point out distorted values using self-portraits that multiply, where physical predispositions become more important than the spiritual dimension.

Goran Kujundžić deals with the phenomenon of social networks, focusing on Facebook. He exhibits a drawing in which several portraits are shown on a coloristic grid. He portrays friends from the past and, in this way, he recalls their characters, reliving some events and conversations that have been forgotten over the years. Underwater photography is the medium by which Tončica Jelača Marijančević is presented this time. A Self-portrait under the sea, with a combination of bright blue and orange tones, symbolizes freedom, independence, infinity, and primordial belonging.

Iris Lobaš Kukavičić talks about the loss of personality in the virtual world. In the world of in-

obilježja simbolizira gubitak individualnosti, a lebdeći fragmenti označavaju virtualni nekontrolirani tok misli.

Perun je naziv rada iz ciklusa Mit kojim se Jasmina Runje predstavlja na ovoj izložbi. Autorica prikazuje ovna koji je simbol borbe i snage, šuma i drveće asociraju na ono unutarnje, iracionalno, a planine barijere koje nam stoje na putu do cilja. Akromatskim pristupom kroz tehniku tuša autorica ukazuje na dva suprotstavljena, ali univerzalna pojma: život i smrt. Pitanjima identiteta bavi se Vinko Vidmar kroz rad Kompozicija konflikta. U sukobu između ravnoteže i sklada (kocka) i slobode kretanja (kugla) autor kroz ovaj autoportret nastoji prikazati međudnos između društveno nametnutih obrazaca ponašanja i mogućnosti slobodnog djelovanja.

U želji da budemo jedinstveni zapravo postajemo kopije obuzete trendovima nametnutim od strane potrošačke (anti)kulture. Opsesivno-kompulzivne želje za stvaranjem idealne slike u javnosti navode pojedinca na iracionalne izbore. Kroz radove CopyCat i Handglasses Ivana Mrčela se pita jesmo li sretni kada smo dio klon efekta?

Zdenka Bilušić se u svom radu suočava s preispitivanjem vlastitog ega i samospoznajom. Današnji čovjek pod utjecajem postmodernoga društva koje zagovara relativizam i materijalizam gubi sebe. Kombinacijom lazurnih i impasto nanosa autorica prikazuje realističan pomalo sjetan autoportret usmjeren na unutarnje refleksije i analizu vlastitih misli i osjećaja.

Karolina Marušić kombinacijom različitih tehnika stvara autoportret manjeg formata. Crno-bijeli tonovi naglašavaju ozbiljnost i potisnute emocije izazvane društvenim previranjima i strahom zbog neizvjesne budućnosti.

Portretima iz ciklusa Bića za jedan dan i nebo na kojem umiru zvijezde Svetislav Cvetković nastoji prikazati identitet u kontekstu promjenjivosti i prolaznosti. Bića koja prolaze svojevrsnu katarzu svode se na nestajuće oblike izgubljene u beskonačnom paralelnom svijetu. Maja S. Franković predstavlja se radovima Autoportret s ogrlicom i Poštar. Autorica prepoznatljivog rukopisa i ovdje vješto kombinira

creasingly present artificial intelligence, we are becoming reduced to the so-called algorithms that define us. The stylized self-portrait deprived of distinctive features symbolizes the loss of individuality, and floating fragments signify a virtual uncontrolled flow of thought.

Perun is the title of the work from the cycle Myth with which Jasmina Runje presents herself at this exhibition. The author depicts a ram that is a symbol of struggle and strength, the forest and trees are associated with the internal and irrational, while the mountains are barriers that stand in our way to the goal. With an achromatic approach through the ink technique, the author points to two opposed, but universal concepts: life and death.

Vinko Vidmar deals with questions of identity through the work Composition of the Conflict. In the conflict between balance and harmony (cube) and freedom of movement (sphere), the author tries to show the interrelationship between socially imposed patterns of behavior and the possibility of free action.

In our desire to be unique, we actually become copies of the trends imposed by consumer (anti)culture. The obsessive and compulsive desires to create an ideal image in public lead the individual to make irrational choices. Through the works CopyCat and Handglasses, Ivana Mrčela wonders if we are happy when we are part of the clone effect.

In her work, Zdenka Bilušić faces the questioning of her own ego and self-knowledge. A modern man is losing himself under the influence of a postmodern society that advocates relativism and materialism. With a combination of glaze and impasto layers, the author presents a realistic and a bit melancholy self-portrait that is focused on inner reflections and analysis of her own thoughts and feelings.

Karolina Marušić uses a combination of different techniques to create a smaller-format self-portrait. Black and white tones emphasize the seriousness and repressed emotions caused by social turmoil and fear of an uncertain future. With the portraits from the cycle Beings for One Day and the Sky Where the Stars Die, Svetislav Cvetković tries to depict identity in the context of changeability and transience. Beings that undergo a kind of catharsis are reduced to disa-

različite grafičke tehnike. Prikazom stiliziranih auto (portreta) opet pokazuje sklonost eksperimentiranju i inovaciji u okviru ovog medija, otvarajući prostor za nove neočekivane ideje i vizualna rješenja.

Linijski portret naziv je zajedničkog projekta kipara Ivana Midžića i kustosice i teoretičarke Nataše Govedić. U ovom interaktivnom performansu sudjeluju svi posjetitelji izložbe portretirajući osobu do sebe ili obrnuto. Cilj projekta je potraga za likovnošću i konceptom linije, pokušaj da se uhvati suština portretirane osobe, jednom, dvjema ili više linija.

Ivan Midžić se kroz ovaj projekt predstavlja s dva portreta.

Eugen Varzić predstavlja portrete naziva Nina i Kalt.Ast iz ciklusa Drugačije vrste ljubavi. Portretira mlade osobe odrasle u digitalnom svijetu lišenom empatije i međusobne povezanosti. Izrazima lica odaju strah i anksioznost izgubljenih generacija. Izolacija, nepovjerenje, otuđenost, lavine informacija stvorile su virtualni svijet nesigurnosti i tišine koja vapi za opipljivom stvarnošću.

Izložba 2. Trijenala portreta u Kninu pokazuje da su predstavljeni (auto) portreti neovisno o mediju izražavanja, osobnom izrazu, tehnici, formatu, uglavnom usmjereni na intimne sfere vlastitog unutarnjeg svijeta. Fenomen identiteta je ono što pojedinca čini autentičnim i čime se razlikuje od drugih, a u kulturi virtualnosti on polako nestaje. Postmoderni društvo nosi sa sobom zamke gubitka osobnosti što autore okreće introspektivnom sagledavanju sebe neovisno o kontekstu stvaranja. Neovisno je li riječ o portretu ili autoportretu izloženi radovi 22 autora usmjereni su na proživljena stanja koja su oblikovala njihov umjetnički senzibilitet.

ppearing forms lost in an infinite parallel world. Maja S. Franković presents herself with the works named A Self-Portrait with a Necklace and The Postman. The author, with a recognizable handwriting, skillfully combines different graphic techniques here as well. By depicting stylized cars (portraits), she shows a tendency to experiment and innovate within this medium, opening up space for new, unexpected ideas and visual solutions.

Line Portrait is the name of a joint project of sculptor Ivan Midžić, and a curator and theoretician Nataša Govedić. In this interactive performance, all visitors to the exhibition participate by portraying the person next to them or vice versa. The aim of the project is to search for artistry and the concept of the line, an attempt to capture the essence of the portrayed person, with one, two, or more lines.

Through this project, Ivan Midžić presents himself with two portraits.

Eugen Varzić presents portraits called Nina and Kalt.Ast from the cycle Different Kinds of Love. He portrays young people who grew up in a digital world devoid of empathy and interconnection. Facial expressions convey the fear and anxiety of lost generations. Isolation, distrust, alienation, and avalanches of information have created a virtual world of uncertainty and silence that cries out for tangible reality.

The Exhibition of the 2nd Triennial of Portrait in Knin shows that the presented (auto) portraits, regardless of the medium of expression, personal expression, technique, or format, are mostly focused on the intimate spheres of one's own inner world. The phenomenon of identity is what makes an individual authentic and distinguished from others. In the culture of virtuality, it is slowly disappearing. Postmodern society carries with it the traps of loss of personality, which turns the authors to an introspective perception of themselves, regardless of the context of creation. Whether it is a portrait or a self-portrait, the exhibited works of 22 authors are focused on the experience that shaped their artistic sensibility.

POPIS SUDIONIKA
LIST OF PARTICIPATING ARTISTS

Bađun Mihael

Barbić Katičić Ana

Bilušić Zdenka

Cvetković Svetislav

Franković S. Maja

Jelača Marijančević Tončica

Kujundžić Goran

Lobaš Kukavičić Iris

Marušić Karolina

Midžić Ivan

Mlinarević-Cvetković Andrijana

Mrčela Ivana

Nuić-Vučković Dragana

Podvorac Irena

Runje Jasmina

Sertić Dubravko

Šimunović Nikolina

Šimunović Zoran

Šošić Marko

Urem Katarina

Varzić Eugen

Vidmar Vinko

MIHAEL BAĐUN

Mihael Bađun rođen je 1996. godine u Varaždinu. Akademski naziv magistar edukacije likovne kulture stječe 2021. godine završivši studij Likovne kulture na Akademiji likovnih umjetnosti Sveučilišta u Zagrebu, pod mentorstvom profesorice Ines Krasić. U svojem radu bavi se stripom, slikarstvom i ilustracijom. Kreator je strip-albuma „ABADON knjiga prva“ kao i nekolicine kraćih objavljenih stripova, ilustrirao je naslovnice knjiga te je autor murala u javnom prostoru. Dobitnik je Grand prix nagrade na Erste fragmenti 19. Član je HDLU_a. Vanjski je suradnik na Akademiji likovnih umjetnosti Sveučilišta u Zagrebu.

Mihael Bađun was born in Varaždin in 1996. He acquired the academic title of Master of Education in Fine Arts in 2021 after completing his studies at the Academy of Fine Arts, University of Zagreb, under the mentorship of Professor Ines Krasić. In his work, he deals with comics, painting, and illustration. He is the creator of the comic book “ABADON Book First” as well as several shorter published comics. He has illustrated book covers and is the author of murals in public spaces. He is the winner of the Grand Prix Award at Erste Fragments 19. Mihael is a member of the Croatian Association of Artists. He is an external associate at the Academy of Fine Arts, University of Zagreb.

PizzaboxRaf#2,
akril i ulje na kutiji pizze, 33×60 cm, 2025.
PizzaboxRaf#2,
acrylic and oil on a pizza box 33×60 cm, 2025



ANA BARBIĆ KATIČIĆ

Ana Barbić Katičić diplomirala je slikarstvo na Akademiji likovnih umjetnosti u Zagrebu 2002. godine u klasi prof. Igora Rončevića. Studijski je boravila u Parizu, Francuska. Članica je HDLU-a. Sudjelovala je u javnim projektima: oblikovanje trofeja THE BEST FIFA FOOTBALL AWARDS, Muzej krapinskih neandertalaca u Krapini, Postav Oluja '95. u Kninskom muzeju.

Ana Barbic Katičić received her Master of Painting from the Academy of Fine Arts in Zagreb in 2002, in the class of Professor Igor Rončević. She conducted a study visit in Paris, France. She has been a member of the Croatian Association of Artists (HDLU). She has participated in public projects: the design of the trophy THE BEST FIFA FOOTBALL AWARDS, the Krapina Neanderthal Museum in Krapina, the Display Storm '95 in the Knin Museum.

Dinko II,
akril na MDF-u, 51×65,5 cm, 2024.
Dinko II,
acrylic on MDF, 51×65.5 cm, 2024



ZDENKA BILUŠIĆ

Zdenka Bilušić rođena je 1961. godine u Šibeniku. Završila je Akademiju likovnih umjetnosti u Sarajevu 1983. g. i stekla zvanje prof. likovnog obrazovanja i umjetnosti. U Gradskoj knjižnici “Juraj Šižgorić” Šibenik vodi Odjel za vizualnu kulturu za djecu i mlade i uređuje izložbene programe. Autorica je četiriju slikovnica, brojnih edukativnih priručnika za djecu i koautorica udžbenika za likovnu kulturu Pogled. Izlagala je na 23 samostalne i više skupnih izložbi.

Zdenka Bilušić was born in Šibenik in 1961. She graduated from the Academy of Fine Arts in Sarajevo in 1983 and earned the title of Professor of Visual culture and Arts. She leads the Department of Visual Culture for children and youth In the City Library “Juraj Šižgorić” Šibenik. She is also an exhibition program director. She is the author of four picture books, numerous educational manuals for children, and co-author of textbooks for the visual art, the View. Zdenka has exhibited at 23 solo and several group exhibitions.

Ja,
akril na kartonu, 33,5×37 cm
I,
acrylic on cardboard, 33.5×37 cm



SVETISLAV CVETKOVIĆ

Dr. art. Svetislav Cvetković rođen je 1980. godine u Livnu (BiH), gdje je završio osnovnu i srednju školu. Diplomirao je slikarstvo 2004. godine na Akademiji likovnih umjetnosti Sveučilišta u Mostaru, u klasi prof. Ante Kajinića, kod kojega je 2006. godine i magistrirao na poslijediplomskom studiju Ars Sacra. Doktorsku disertaciju pod naslovom Egzistencijalizam u europskom slikarstvu XX. stoljeća obranio je 2017. godine na Akademiji likovnih umjetnosti Sveučilišta u Mostaru, pod mentorstvom prof. Josipa Alebića. Izlagao je na petnaest samostalnih te na više od dvije stotine skupnih izložbi u zemlji i inozemstvu. Član je Udruženja likovnih umjetnika Bosne i Hercegovine (ULUBiH). Dobitnik je brojnih domaćih i međunarodnih nagrada za crtež, slikarstvo, fotografiju i video. Zaposlen je na Akademiji likovnih umjetnosti Sveučilišta u Mostaru u zvanju izvanrednog profesora na slikarskom odjelu gdje obnaša i funkciju dekana.

PhD Art Svetislav Cvetković was born in Livno in 1980 (Bosnia and Herzegovina), where he finished his elementary and high school. In 2004, he graduated in Painting from the Academy of Fine Arts, University of Mostar, in the class of Prof. Ante Kajinić. In 2006, in postgraduate studies in Ars Sacra, Sveto received his Master's Degree with Prof. Kajinić. In 2017, at the Academy of Fine Arts of the University of Mostar under the mentorship of Prof. Josip Alebić, Sveto defended his doctoral dissertation entitled Existentialism in European Painting of the 20th Century. He has exhibited at fifteen solo and more than two hundred group exhibitions in the country and abroad. He is a member of the Association of Fine Artists of Bosnia and Herzegovina (ULUBiH). He has won numerous national and international awards for drawing, painting, photography, and video. Sveto works at the Academy of Fine Arts of the University of Mostar as an Associate Professor in the Painting Department, where he also holds the position of Dean.

Iz ciklusa "Bića za jedan dan i nebo na kojem umiru zvijezde" 1.
digitalni crtež, print na platnu, 80×80 cm, 2023.
From the cycle "Beings for a Day and the Sky Where the Stars Die" 1st
digital drawing, print on canvas, 80×80 cm, 2023

Iz ciklusa "Bića za jedan dan i nebo na kojem umiru zvijezde" 2.
digitalni crtež, print na platnu, 80×80 cm, 2023.
From the cycle "Beings for One Day and the Sky Where the Stars Die" 2nd
digital drawing, print on canvas, 80×80 cm, 2023



M A J A

S . F R A N K O V I Ć

Maja S. Franković rođena je u Rijeci. Školu primijenjenih umjetnosti Camden Arts Centre pohađala je u Londonu. Diplomirala je grafiku i povijest umjetnosti na Odsjeku za likovne umjetnosti Sveučilišta u Rijeci 1984. g. Magistrirala je grafiku na Akademiji likovnih umjetnosti u Ljubljani 1988. g. Studijski je boravila i živjela u Londonu, New Yorku i Parizu. Do 2018. g. redoviti je profesor u trajnome zvanju za područje umjetničke grafike na Akademiji primijenjenih umjetnosti u Rijeci čiji je inicijator i suosnivač, te dekanica od 2011. do 2012. g. Dobitnica je 15 nacionalnih i 5 međunarodnih nagrada za grafiku.

Maja S. Franković was born in Rijeka. She attended the School of Applied Arts Camden Arts Center in London. She graduated from Graphics and the History of Art at the Department of Fine Arts of the University of Rijeka in 1984. She received her Master of graphics from the Academy of Fine Arts in Ljubljana in 1988. She conducted study visits in London, New York, and Paris and she also lived there. Until 2018 she was a full-time professor in the field of graphic arts at the Academy of Applied Arts in Rijeka, of which she was the initiator and co-founder. She was the Dean from 2011 to 2012 there. She is the winner of 15 national and 5 international awards for graphics.

Autoportret s ogrlicom,
duboki tisak, kolagrafija (papir), 70×50 cm, 2025.
Self-portrait with a necklace,
intaglio print, collagraph print (paper), 70×50 cm, 2025

Poštár,
duboki tisak, kolagrafija, kolaž litografija (papir), 70×50 cm, 2025.
Postman
intaglio print, collagraph print, collage lithograph (paper), 70×50 cm, 2025



TONČICA JELAČA MARIJANČEVIĆ

Tončica Jelača Marijančević rođena je 1965. godine na otoku Braču. 1983. g. upisala je Akademiju likovnih umjetnosti u Sarajevu, smjer kiparstvo, gdje je diplomirala 1987. u klasi profesora Alije Kučukalića. Izlagala je na 15 samostalnih i više skupnih izložbi. Dobitnica je srebrene plakete za instalaciju na 4. Hrvatskom trijenalu keramike u Rijeci 2017. g. Samostalna je umjetnica i članica HULU-a. Živi i radi u Splitu.

Tončica Jelača Marijančević was born on the island of Brač in 1965. In 1983 she enrolled in the Academy of Fine Arts in Sarajevo, majoring in sculpture, where she graduated in 1987 in the class of Professor Alija Kučukalić. She has exhibited at 15 solo and several group exhibitions. She won a silver plaque for installation at the 4th Croatian Ceramic Triennial in Rijeka in 2017. She is an independent artist and a member of Croatian Association Of Visual Artists (HULU). She lives and works in Split.

Portret sa žutom maramom,
podvodna fotografija, 40×40 cm, 2023.
Portrait with a Yellow Scarf,
underwater photography, 40×40 cm, 2023

Portret sa žutom maramom 2,
podvodna fotografija, 40×40 cm, 2023.
Portrait with a Yellow Scarf 2,
underwater photography, 40×40 cm, 2023

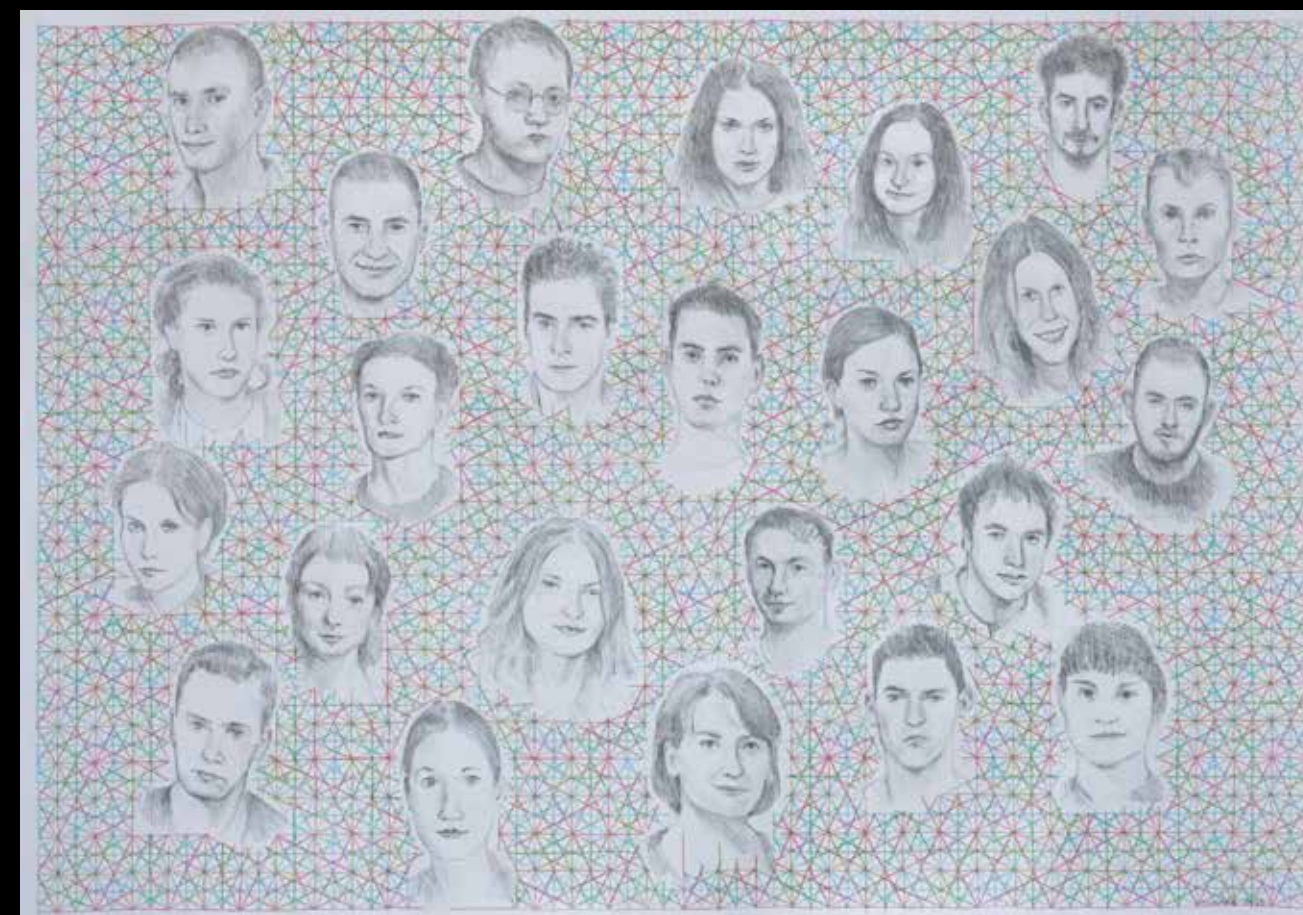


GORAN KUJUNDŽIĆ

Goran Kujundžić rođen je 1976.g. u Subotici, Srbija. 2003.g. diplomirao je na Akademiji likovnih umjetnosti u Zagrebu u klasi profesora Miroslava Šuteja, smjer grafika. Doktorirao je 2014.g. na području slikarstva na istoj akademiji. . Od 2008. Zaposlen na Fakultetu za odgojne i obrazovne znanosti na Sveučilištu Josipa Jurja Strossmayera u Osijeku. Trenutno je u zvanju redovitog profesora. Nagrađen je od Akademije likovnih umjetnosti u Zagrebu za izuzetan uspjeh tijekom studija i diplomskog rada.

Goran Kujundžić was born in Subotica, Serbia, in 1976. In 2003, he graduated from the Academy of Fine Arts in Zagreb, in the class of Professor Miroslav Šutej, majoring in graphics. In 2014, he received his PhD in the field of Painting at the same Academy. Since 2008, he has been employed at the Faculty of Educational Sciences, Josip Juraj Strossmayer University of Osijek. He is currently a Full Professor. He was awarded by the Academy of Fine Arts in Zagreb for exceptional success during his studies and graduate thesis.

Tko se prepozna nek se označi,
olovka i drvene bojice na papiru, 60×80 cm, 2025.
Let the self-recognized one mark oneself,
pencil and wooden crayons on paper, 60×80 cm, 2025



IRIS LOBAŠ KUKAVIČIĆ

Iris Lobaš Kukavičić rođena je 1976. godine u Dubrovniku. Zaposlena je na Sveučilištu u Dubrovniku na Odjelu za umjetnost i restauraciju, u zvanju docentice. 2001. g. diplomirala je na Akademiji likovnih umjetnosti Sveučilišta u Zagrebu, nastavnički odjel, u klasi red. prof. Mire Vuće. 2008. god. magistrirala je na Akademiji likovnih umjetnosti Sveučilišta u Mostaru, na poslijediplomskom studiju Ars Sacra, u klasi red. prof. Ante Kajinića. 2016. god. doktorirala je na temu Sakralno slikarstvo Ive Dulčića pod mentorstvom red. prof. Ante Kajinića na Akademiji likovnih umjetnosti, Sveučilišta u Mostaru.

Iris Lobaš Kukavičić was born in Dubrovnik in 1976. She is an Assistant Professor at the University of Dubrovnik, Department of Arts and Restoration. In 2001 she graduated from the Academy of Fine Arts, University of Zagreb, Teaching department, in the class of Full Professor Miro Vuco. In 2008 she received her Master degree from the Academy of Fine Arts, University of Mostar, at the postgraduate study of Ars Sacra, in the class of Full Professor Ante Kajinić. In 2016, she received her PhD in Sacral Painting by Ivo Dulčić under the mentorship of the Full Professor Ante Kajinić at the Academy of Fine Arts, University of Mostar.

Algoritam identiteta,
akril na platnu, 80×100 cm, 2025.
Identity Algorithm,
acrylic on canvas, 80×100 cm, 2025



KAROLINA MARUŠIĆ

Karolina Marušić rođena 1965. u Mostaru je hrvatska likovna umjetnica. Diplomirala je slikarstvo na Akademiji likovnih umjetnosti u Širokom Brijegu, Sveučilište u Mostaru, u klasi prof. dr. art. Dragane Nuić Vučković. Članica je udruga EN FACE, DHLU u FBiH i ULU BiH. Izlagala je na 14 samostalnih i sudjelovala na više od 70 žiriranih skupnih izložbi, uključujući brojne humanitarne projekte. Autorica je ilustracija za dvije knjige i likovnih rješenja za više poštanskih maraka. Dobitnica je više pohvala i nagrada za svoj umjetnički rad.

Karolina Marušić, born in Mostar in 1965, is a Croatian visual artist. She graduated in Painting from the Academy of Fine Arts in Široki Brijeg, University of Mostar, in the class of Prof. PhD. Art. Dragana Nuić Vučković. She is a member of the Association of Fine Artists (ULU) En Face, Fine Arts Association of Croats in the Federation of Bosnia and Herzegovina (DHLU FBiH), and the Association of Artists of Bosnia and Herzegovina (ULU BiH). Karolina has exhibited in 14 solo exhibitions and participated in more than 70 juried group exhibitions, including numerous humanitarian projects. She is the author of illustrations for two books and art solutions for several postage stamps. She has received several commendations and awards for her artistic work.

Autoportret,
crtež na prepariranoj ljepenki
(akrilna pasta, olovka, rapidograf, bojica, flomaster i novine), 18,5×32,5 cm, 2024.
Self-portrait,
drawing on prepared cardboard
(acrylic paste, pencil, rapidograph, crayon, felt-tip pen, and newspapers), 18.5×32.5 cm, 2024

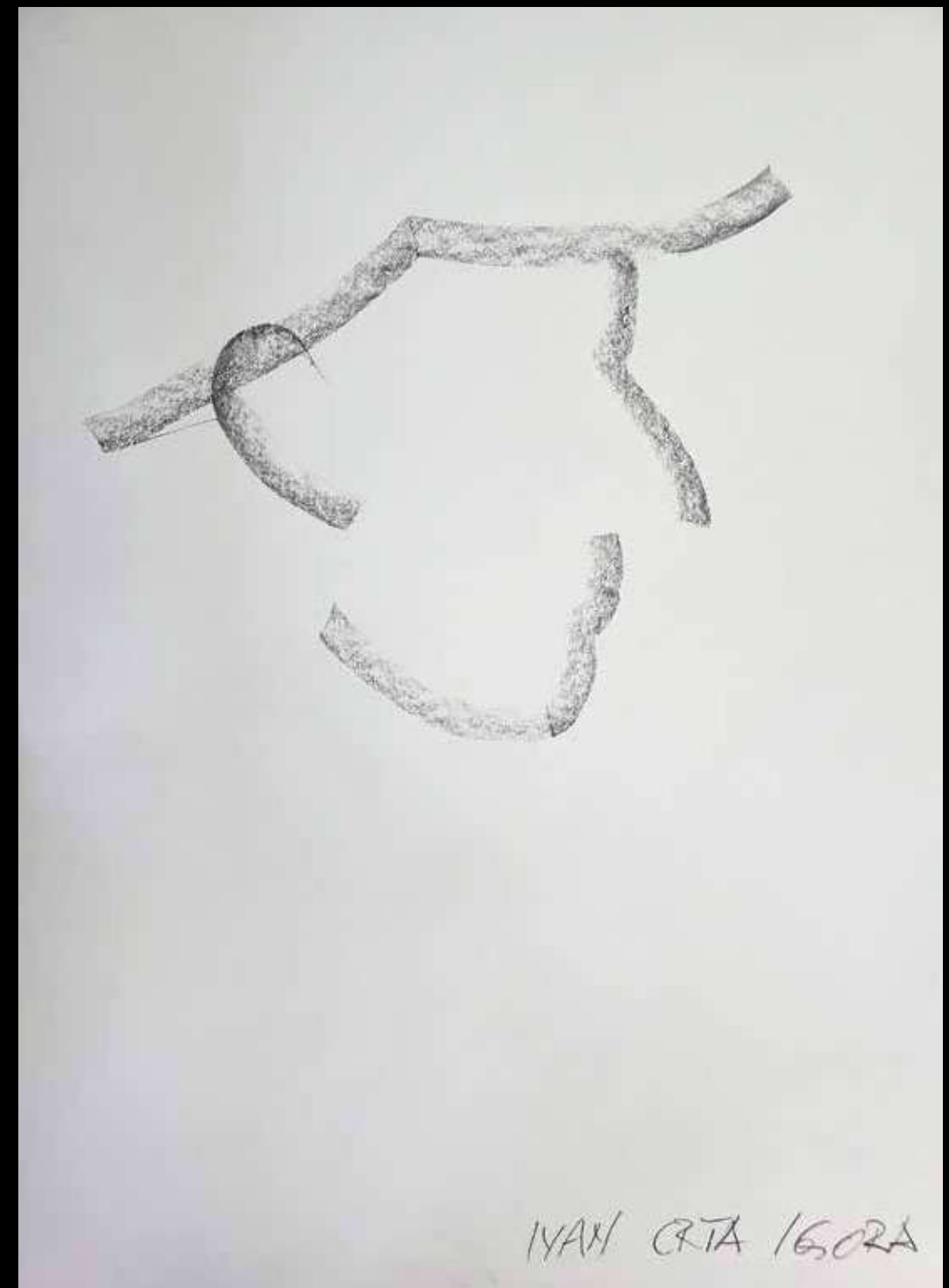


IVAN MIDŽIĆ

Ivan Midžić rođen je 1976. godine u Osijeku. Diplomirao je na Akademiji likovnih umjetnosti u Zagrebu, smjer kiparstvo, u klasi prof. Šime Vulasa 2002. g. Magistrirao je na Akademiji za likovno umetnost in oblikovanje u Ljubljani 2007. g. u klasi prof. Jože Baršija. Član je HDLU Zagreb i HZSU-a. Oblikovanjem nakita se bavi od 2004. god. Redovito izlaže na samostalnim i skupnim izložbama.

Ivan Midžić, was born in Osijek in 1976. He graduated from the Academy of Fine Arts in Zagreb, Sculpting Department, in the class of Professor Šime Vulas in 2002. He received his Master degree from the Academy of Fine Arts and Design in Ljubljana in 2007, in the class of Professor Jože Barši. He is a member of Croatian Association of Artists (HDLU) Zagreb and Croatian Freelance Artists Association (HZSU). He has been designing jewelry since 2004.

Linijski portret,
grafit, flomaster, pastel (papir), 70×100 cm, 2025.
Line portrait,
graphite, felt-tip pen, pastel (paper), 70×100 cm, 2025



ANDRIJANA MLINAREVIĆ CVETKOVIĆ

Andrijana Mlinarević-Cvetković rođena je 1980. godine. Diplomirala je 2004. god. na Akademiji likovnih umjetnosti u Širokom Brijegu, smjer slikarstvo, te magistrirala na istoimenoj Akademiji na magisteriju „Ars sacra“ 2006. god. Dobitnica je više nagrada za svoj rad u zemlji i inozemstvu. Autorica je više javnih djela u sakralnim prostorima. Radi kao profesorica Likovne umjetnosti u Srednjoj školi Antuna Branka Šimića u Grudama.

Andrijana Mlinarević-Cvetković was born in 1980. In 2004 she graduated from the Academy of Fine Arts in Painting in Široki Brijeg. She received her Master from the same Academy, 'Ars sacra', in 2006. She has won several awards for her work in Bosnia and Herzegovina and abroad. She is the author of several public works placed in sacred spaces. Andrijana is an Art teacher at Antun Branko Šimić High School in Grude.

U iščekivanju,
olovka, keramička olovka, tuš, 25×39 cm, 2024.
In anticipation,
pencil, ceramic pencil, ink, 25×39 cm, 2024

Portret,
olovka, keramička olovka, tuš, 24,5×30 cm, 2024.
Portrait,
pencil, ceramic pencil, ink, 24.5×30 cm, 2024



IVANA MRČELA

Ivana Mrčela rođena je 1984.g. u Čakovcu. Nakon diplome na studiju modnog dizajna na Tekstilno-tehnološkom fakultetu u Zagrebu, 2007.g. upisuje Akademiju likovnih umjetnosti u Zagrebu, koju završava 2012. g. u klasi profesora Svjetlana Junakovića. Izlagala je na 24 samostalne te 93 skupne izložbe u Hrvatskoj i inozemstvu. Dobitnica je nekoliko internacionalnih nagrada na području grafike. 2022. godine dobiva Posebno priznanje žirija na 1. Međunarodnom trijenalu portreta u Kninu. Članica je HDLU-a i ULUPUH-a. Živi u Zagrebu, gdje radi kao docentica na Tekstilno-tehnološkom fakultetu, na Zavodu za dizajn tekstila i odjeće, na kolegijima Kreiranje odjeće i Modna ilustracija.

Ivana Mrčela Ivana Mrčela was born in Čakovec in 1984. After graduating from the fashion design at the Faculty of Textile Technology in Zagreb in 2007, she enrolled at the Academy of Fine Arts in Zagreb, which she completed in 2012 in the class of Professor Svjetlan Junaković. She has exhibited at 24 solo and 93 group exhibitions in Croatia and abroad. Ivana won several international awards in the field of graphics. In 2022, she received a Special Jury Recognition at the 1st International Triennial of Portrait in Knin. She is a member of the Croatian Association of Artists (HDLU), and the Croatian Association of Artists of Applied Arts (ULUPUH). She lives in Zagreb, where she works as an Assistant Professor at the Faculty of Textile Technology, at the Department of Textile and Clothing Design, teaching courses on Clothing Creation and Fashion Illustration.

Handglasses,
akril na pleksiglasu i papiru, 55×55×5 cm, 2023.
Handglasses,
acrylic on plexiglass and paper, 55×55×5 cm, 2023

Copycat,
akril na pleksiglasu i papiru, 55×55×5 cm, 2023.
Copycat,
acrylic on plexiglass and paper, 55 x 55 x 5 cm, 2023



DRAGANA NUIĆ VUČKOVIĆ

Dragana Nuić-Vučković rođena je 1965. godine. u Ljubuškom. Diplomirala je na Akademiji likovnih umjetnosti u Zagrebu 1991. god. na Interdisciplinarnom studiju slikarstva u klasi prof. Eugena Kokota i povijest umjetnosti na Filozofskom fakultetu. Poslijediplomski studij slikarstva završila je 2010. god. na Akademiji likovnih umjetnosti u Sarajevu. Doktorirala je na Akademiji likovnih umjetnosti u Širokom Brijegu 2015. god., gdje je zaposlena kao izvanredna profesorica na kolegijima Metodika i Povijest umjetnosti i mentorica na diplomskom studiju slikarstva.

Dragana Nuić-Vučković was born in Ljubuški in 1965. In 1991 she graduated from the Academy of Fine Arts in Zagreb, at the Interdisciplinary Painting Department in the Class of Professor Eugen Kokot, as well as the History of Art at the Faculty of Humanities and Social Sciences. She completed her postgraduate studies in painting at the Academy of Fine Arts in Sarajevo in 2010. She received her PhD from the Academy of Fine Arts in Široki Brijeg in 2015, where she is engaged as an Associate Professor, at Methodology and the History of Art Courses. She is also a mentor at the graduate Painting Department.

Moja sjena,
digital art / print na papiru, 60×50 cm, 2024.
My shadow,
digital art/print on paper, 60×50 cm, 2024

Treće oko,
digital art / print na papiru, 60×50 cm, 2024.
Third Eye,
digital art/print on paper, 60×50 cm, 2024



I R E N A P O D V O R A C

Irena Podvorac rođena je 1977. godine u Zagrebu. Diplomirala je kiparstvo 2000. g. na Akademiji likovnih umjetnosti u Zagrebu. 1999. g. provela je studijski semestar na Indiana University of Pennsylvania, USA. Od 1998. g. sudionica je brojnih skupnih i samostalnih izložbi u zemlji i inozemstvu, te autorica niza skulptura u javnim prostorima. Dobitnica je nekoliko nagrada za svoj rad.

Irena Podvorac was born in Zagreb in 1977. She graduated from the Sculpting Department of the Academy of Fine Arts in Zagreb in 2000. In 1999, she spent a study semester at Indiana University of Pennsylvania, the USA. Since 1998, she has participated in numerous group and solo exhibitions in Croatia and abroad. She is the author of numerous sculptures placed in public spaces. She has won several awards for her work.

Da se barem mogu cijepiti protiv gluposti
kombinirana tehnika, 10×10×23 cm, 2024.
If only I could get vaccinated against nonsense
sculpture (mixed media), 10×10×23 cm, 2024



JASMINA RUNJE

Jasmina Runje rođena je 1983.g. u Splitu. 2006.g. diplomirala je slikarstvo na Akademiji likovnih umjetnosti u Širokom Brijegu, Sveučilišta u Mostaru, u klasi prof. Antuna Borisa Švaljeka. Članica je Hrvatskog društva likovnih umjetnika Dubrovnik i Hrvatske udruge likovnih umjetnika Split. Ostvarila je 16 samostalnih izložbi u zemlji i inozemstvu, te preko 70 skupnih. Radi kao kustosica pedagoginja u Domu Marina Držića u Dubrovniku i na Odjelu za umjetnost i restauraciju Sveučilišta u Dubrovniku, kao vanjska suradnica.

Jasmina Runje Jasmina Runje was born in Split in 1983. In 2006, she graduated in Painting from the Academy of Fine Arts in Široki Brijeg, University of Mostar, in the class of Prof. Antun Boris Švaljek. She is a member of the Croatian Association of Fine Artists Dubrovnik and the Croatian Association of Fine Artists Split. She has had 16 solo exhibitions and over 70 group exhibitions in the country and abroad. She works as a curatorial pedagogue at the House of Marin Držić in Dubrovnik and at the Department of Art and Restoration of the University of Dubrovnik, as an external associate.

Perun,
tuš na papiru, 100×70 cm, 2024.
Perun,
ink on paper, 100×70 cm, 2024

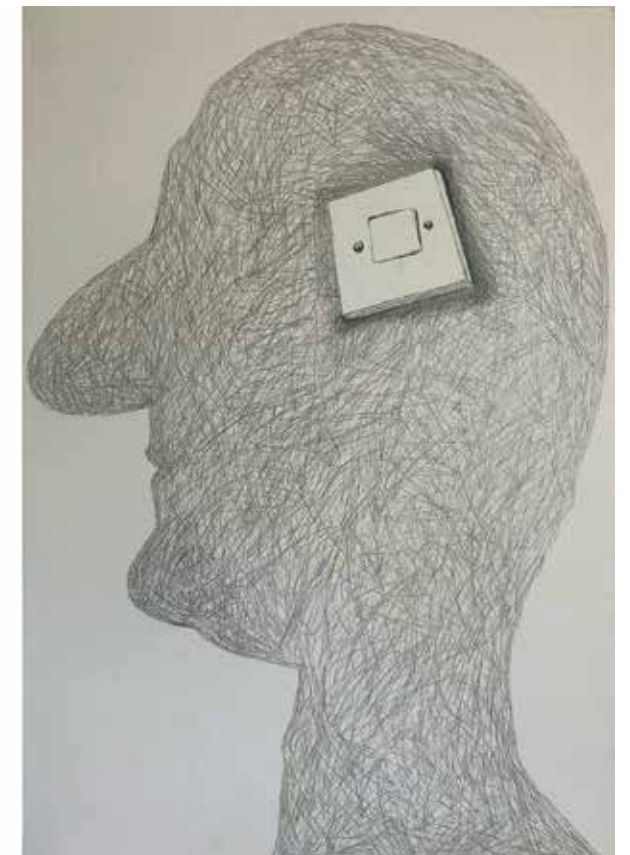
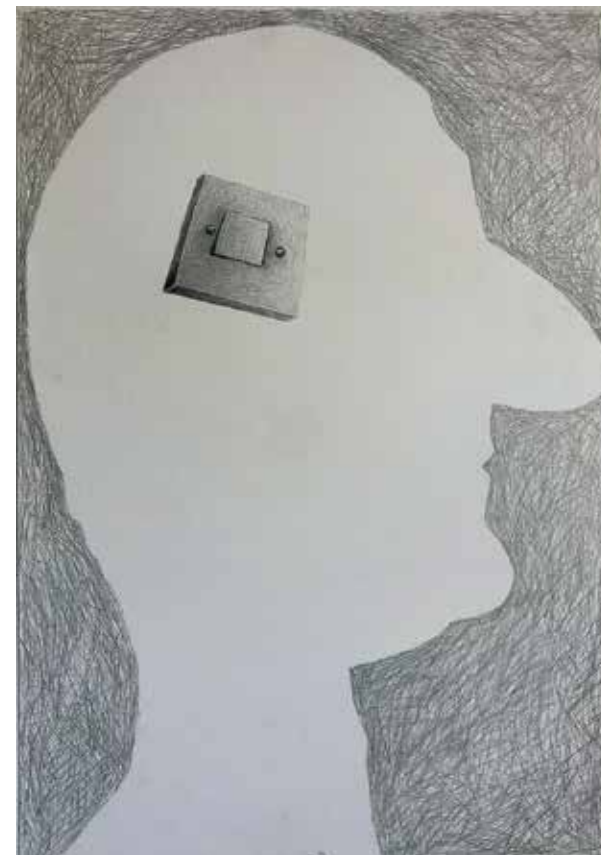


DUBRAVKO SERTIĆ

Dubravko Sertić rođen je 1968.g. u Cerni. Likovnim stvaranjem počinje se baviti potkraj osamdesetih godina prošlog stoljeća po unutarnjem diktatu i iz potrebe za svojevrsnom autoterapijom. Diplomirao je na Šoli za risanje in slikanje u Ljubljani te stekao naziv magistar likovnih umjetnosti. Pedagoško-psihološku i didaktičko-metodičku izobrazbu završio je na Učiteljskom fakultetu u Osijeku. Radi kao učitelj likovne kulture. Likovna djela nalaze mu se u fundusima nekoliko muzeja, te u raznim privatnim zbirkama.

Dubravko Sertić was born in Cerna in 1968. At the end of the 1980s, he began to engage in art creation in accordance with his inner dictates, out of the need for a kind of self-therapy. He graduated from the School of Drawing and Painting in Ljubljana and obtained the title of Master of Fine Arts. He completed his pedagogical, psychological, and didactic-methodological training at the Faculty of Teacher Education in Osijek. He works as an Art teacher. His works of art can be found in the holdings of several museums, as well as in various private collections.

Prekidač za Dan i prekidač za Noć (diptih),
olovka na papiru, 75×52 cm x 2 kom., 2025.
Day Switch and Night Switch (diptych),
pencil on paper, 75×52 cm×2 pcs., 2025



NIKOLINA ŠIMUNOVIĆ

Nikolina Šimunović rođena u Dubrovniku 1978.g. je multimedijalna i vizualna umjetnica koja djeluje u području slikarstva, skulpture, umjetničkog objekta i instalacije. Diplomirala je slikarstvo 2003. godine na Akademiji likovnih umjetnosti u Zagrebu u klasi prof. Zlatka Kesera. Dobitnica je Rektorove nagrade 1999. godine, a od 2000. godine kontinuirano izlaže na samostalnim i skupnim izložbama u Hrvatskoj i inozemstvu. Članica je Hrvatskog društva likovnih umjetnika te radi kao profesorica likovne kulture u Zagrebu. Njezini se radovi nalaze u privatnim zbirkama te muzejskim i galerijskim fundusima u zemlji i inozemstvu.

Nikolina Šimunović Nikolina Šimunović, born in Dubrovnik in 1978, is a multimedia and visual artist who works in the field of painting, sculpture, art objects, and installation. In 2003, she graduated in Painting from the Academy of Fine Arts in Zagreb, in the class of Prof. Zlatko Keser. Nikolina received the Rector's Award in 1999. Since 2000, she has been continuously exhibiting at solo and group exhibitions in Croatia and abroad. She is a member of the Croatian Association of Fine Artists and works as a Professor of Fine Arts in Zagreb. Her works can be found in private collections, museums, and gallery holdings in the country and abroad.

Autoportret,
kombinirana tehnika na papiru
(kolaž, paste,le, koncem prošiven papir, akril), 80×50 cm, 2025.
Self-portrait
mixed media on paper: collage, pastels,
thread-quilted paper, acrylic, 80×50 cm, 2025



ZORAN ŠIMUNOVIĆ

Zoran Šimunović rođen 1984.g. u Nuštru, hrvatski je umjetnik koji živi i radi u Osijeku. Akademiju likovnih umjetnosti u Širokom Brijegu upisao je 2008., a diplomirao 2013. godine u klasi profesora Antuna Borisa Švaljeka. Potom dobiva mjesto kustosa Gradskog muzeja Vukovar, za koji razvija kulturni program namijenjen mladoj publici. Od 2023. zaposlen je na mjestu kustosa Galerije Slavko Kopač pri Gradskom muzeju Vinkovci. Izlagao je u galerijama i muzejima u Hrvatskoj, Italiji, Austriji i Mađarskoj; djela mu se nalaze u javnim zbirkama četiri hrvatska muzeja. Godine 2012. osvojio je nagradu Sony s koredateljem Svetislavom Cvetkovićem za kratki film “Knjiga.

Zoran Šimunović, born in 1984 in Nuštar, is a Croatian artist living and working in Osijek. In 2008, he enrolled at the Academy of Fine Arts in Široki Brijeg, where he graduated in 2013, in the class of Professor Antun Boris Švaljek. Then he got the position of curator at the Vukovar City Museum, where he developed a cultural program intended for a young audience. Since 2023, he has been employed in the Vinkovci City Museum Gallery Slavko Kopač as a curator. He has exhibited in galleries and museums in Croatia, Italy, Austria, and Hungary. His works can be found in the public collections of four Croatian museums. In 2012, he won the Sony Award together with co-director Svetislav Cvetković for the short film “The Book”.

Mirisačica,
ulje na platnu, 50×50 cm, 2025.
Smeller,
oil on canvas, 50×50 cm, 2025



Š O Š I Ć M A R K O

Marko Šošić rođen je u Vinkovcima 1975. godine. Diplomirao je na Akademiji likovnih umjetnosti u Širokom Brijegu 2001. g. na Odjelu slikarstva, u klasi prof. Ante Kajinića. 2015. g. doktorirao je slikarstvo na Akademiji likovnih umjetnosti u Zagrebu, na temu „San – slikanje sna prema neposrednom promatranju“ pod mentorstvom prof. Igora Rončevića i prof. Marcela Bačića. Zaposlen je na mjestu docenta Fakulteta za odgojne i obrazovne znanosti, Sveučilišta J. J. Strossmayera u Osijeku. Autor je sveučilišnog udžbenika „Likovna kultura i likovne tehnike“.

Marko Šošić was born in Vinkovci in 1975. He graduated from the Academy of Fine Arts in Široki Brijeg in 2001, at the Painting Department, in the class of Professor Ante Kajinić. In 2015, he received his PhD in painting from the Academy of Fine Arts in Zagreb, on the topic 'Dream - painting a dream according to direct observation' under the mentorship of Professor Igor Rončević and Professor Marcel Bačić. He is an Assistant Professor at the Faculty of Education, J.J. Strossmayer University in Osijek. He is the author of the University textbook 'Art culture and art techniques'.

Valmario,
akvarel na pamučnom papiru, 34×24 cm, 2025.
Valmario,
watercolor on cotton paper, 34×24 cm, 2025



KATARINA UREM

Katarina Urem rođena je u Šibeniku 1978. godine. Diplomirala je na Umjetničkoj akademiji u Splitu i stekla zvanje profesorice likovne kulture i restauratorice. Od 2003. g. radi u Muzeju grada Šibenika na mjestu više restauratorice štafelajnog slikarstva i polikromirane drvene skulpture. Izlaže samostalno od 2016. g. Članica je Hrvatskog društva likovnih umjetnika.

Katarina Urem was born in Šibenik in 1978. She graduated from the Arts Academy in Split and earned a degree of Professor of Fine Arts and Restorer. Since 2003 she has worked in the Museum of the City of Šibenik as a senior restorer of easel painting and polychrome wooden sculptures. She has been exhibiting independently since 2016. She is a member of the Croatian Association of Artists.

Jesam li Heraklo, trebam li štit?
akril, glina, keramika, ugljen (papir/platno), 50×70 cm, 2024.
Am I Heracles, do I Need a Shield?
Acrylic, clay, ceramic, charcoal (paper/canvas), 50×70 cm, 2025

Što me definira?
Akril (papir/platno), 40×80 cm. 2025.
What defines me?
Acrylic (paper/canvas), 40×80 cm, 2025



EUGEN VARZIĆ

Eugen Varzić diplomirao je slikarstvo na Odsjeku za likovnu umjetnost Filozofskog fakulteta u Rijeci (današnja Akademija primijenjenih umjetnosti) 1999. godine. Izlagao je na 40 samostalnih izložbi i više od 100 skupnih u Hrvatskoj i inozemstvu. Za svoj rad više puta je nagrađivan. Vodio je razne umjetničke projekte, te surađivao na međunarodnim likovno-umjetničkim projektima. Likovno se usavršavao u Madridu, kod Eloya Moralesa i Antonija Garcia Lopeza.

Eugen Varzić graduated in painting from the Fine Arts Department of the Faculty of Humanities and Social Sciences in Rijeka (today Academy of Applied Arts) in 1999. He has exhibited at 40 solo exhibitions and more than 100 collective exhibitions in Croatia and abroad. He has been awarded several times for his work. He led various art projects and collaborated on international fine art projects. He trained art in Madrid, with Eloy Morales and Antonio Garcia Lopez.

Nina,
ulje na platnu kaširano na drvenu podlogu, 30×35 cm, 2025.
Nina,
oil on canvas mounted on a wooden base, 30×35 cm, 2025

Kalt. Ast.,
ulje na aluminiju, 40×40 cm, 2025.
Kalt. Ast.,
oil on aluminum, 40×40 cm, 2025

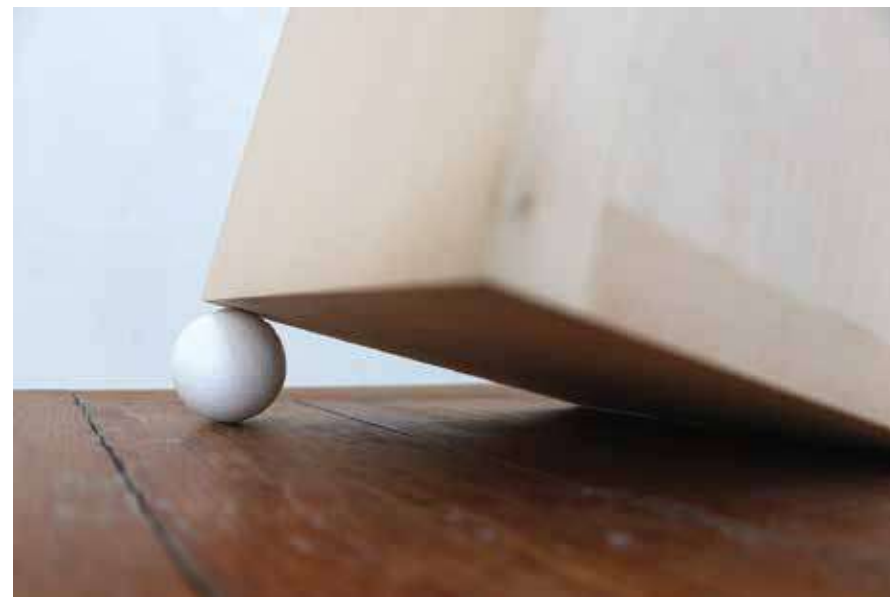


V I N K O V I D M A R

Vinko Vidmar rođen je 1988. godine u Osijeku, gdje završava Školu primijenjenih umjetnosti i dizajna. U listopadu 2019. godine završava diplomski studij na Akademiji za umjetnost i kulturu u Osijeku, modul kiparstva, pod mentorstvom izv. prof. art. Domagoja Sušca. U listopadu 2018. godine postaje predsjednikom Hrvatskog društva likovnih umjetnika u Osijeku, gdje djeluje do travnja 2022. Početkom 2025. godine biva izabran za Predsjednika HDLU Istok gdje djeluje do danas. Zaposlen je na Akademiji za umjetnost i kulturu u Osijeku gdje radi kao asistent.

Vinko Vidmar was born in Osijek in 1988, where he graduated from the School of Applied Arts and Design. In October 2019, he completed his graduate studies at the Academy of Arts and Culture in Osijek, focusing on sculpture under the mentorship of Assoc. Prof. of Art Domagoj Sušac. From October 2018, he was the president of the Croatian Association of Fine Artists in Osijek until April 2022. At the beginning of 2025, he was elected President of the Croatian Association of Artists East and is still active. He is employed at the Academy of Arts and Culture in Osijek, where he works as an assistant.

Kompozicija konflikta,
kombinirana tehnika (kamen /drvo), 25×21×21 cm, 2025.
The Composition of the Conflict,
mixed media (stone/wood), 25×21×21 cm, 2025



POPIS RADOVA / LIST OF WORKS

MIHAEL BAĐUN

PizzaboxRaf#2

Akril i ulje na kutiji pizze,
33×60 cm., 2025.

PizzaboxRaf#2

Acrylic and oil on a pizza box,
33×60 cm, 2025

ANA BARBIĆ KATIČIĆ

Dinko II

Akril na MDF-u,
51×65,5 cm. 2024.

Dinko II

Acrylic on MDF,
51×65.5 cm, 2024

ZDENKA BILUŠIĆ

Ja

Akril na kartonu,
33,5×37 cm.

I

Acrylic on cardboard,
33.5×37 cm

SVETISLAV CVETKOVIĆ

**1. Iz ciklusa “Bića za jedan dan i nebo
na kojem umiru zvijezde” 1.**

Digitalni crtež, print na platnu,
80×80 cm, 2023.

**2. Iz ciklusa “Bića za jedan dan i nebo
na kojem umiru zvijezde” 2.**

Digitalni crtež, print na platnu,
80×80 cm, 2023.

**1 From the cycle “Beings for a Day
and the Sky Where the Stars Die” 1st**

Digital drawing, print on canvas,
80×80 cm, 2023

**2 From the cycle “Beings for One Day
and the Sky Where the Stars Die” 2nd**

Digital drawing, print on canvas,
80×80 cm, 2023

MAJA S. FRANKOVIĆ

1. Poštar

Duboki tisak, kolagrafija, kolaž litografija
(papir), 70×50 cm. 2025.

2. Autoportret s ogrlicom

Duboki tisak, kolagrafija (papir)
70×50 cm. 2025.

1 Postman

Intaglio print, collagraph print,
collage lithograph (paper),
70×50 cm, 2025

2 Self-portrait with a necklace

Intaglio print, collagraph print (paper),
70×50 cm, 2025

TONČICA JELAČA MARIJANČEVIĆ

1. Portret sa žutom maramom,

podvodna fotografija,
40×40 cm, 2023.

2. Portret sa žutom maramom 2

podvodna fotografija,
40×40 cm, 2023.

1 Portrait with a Yellow Scarf

Underwater photography,
40×40 cm, 2023

2 Portrait with a Yellow Scarf 2

Underwater photography,
40×40 cm, 2023

GORAN KUJUNDŽIĆ

Tko se prepozna nek se označi

Olovka i drvene bojice na papiru,
60×80 cm. 2025.

Let the self-recognized one mark oneself

Pencil and wooden crayons on paper,
60×80 cm, 2025

IRIS LOBAŠ KUKAVIČIĆ

Algoritam identiteta

Akril na platnu,
80×100 cm., 2025.

Identity Algorithm

Acrylic on canvas,
80×100 cm, 2025

KAROLINA MARUŠIĆ

Autoportret

Crtež na prepariranoj ljepenci, (akrilna pasta, olovka, rapidograf, bojica, flomaster i novine), 18,5×32,5 cm. 2024.

Self-portrait

Drawing on prepared cardboard (acrylic paste, pencil, rapidograph, crayon, felt-tip pen, and newspapers) 18.5×32.5 cm, 2024

IVAN MIDŽIĆ

1. Linijski portret

Grafit, flomaster, pastel (papir), 70×100 cm. 2025.

2. Linijski portret 2

Grafit, flomaster, pastel (papir) 70×100 cm. 2025.

1 Line portrait

Graphite, felt-tip pen, pastel (paper), 70×100 cm, 2025

2 Line Portrait 2

Graphite, felt-tip pen, pastel (paper), 70×100 cm, 2025

ANDRIJANA MLINAREVIĆ-CVETKOVIĆ

1. U iščekivanju

Olovka, keramička olovka, tuš, 25×39 cm, 2024.

2. Portret

Olovka, keramička olovka, tuš, 24,5×30 cm, 2024.

1 In anticipation

Pencil, ceramic pencil, ink, 25×39 cm, 2024

2 Portrait

Pencil, ceramic pencil, ink, 24.5×30 cm, 2024

IVANA MRČELA

Handglasses

Akril na pleksiglasu i papiru, 55×55×5 cm. 2023.

Copycat

Akril na pleksiglasu i papiru, 55×55×5 cm. 2023.

Handglasses

Acrylic on plexiglass and paper, 55×55×5 cm, 2023

Copycat

Acrylic on plexiglass and paper, 55×55×5 cm, 2023

DRAGANA NUIĆ-VUČKOVIĆ

1. Moja sjena

Digital art / print na papiru, 60×50 cm. 2024.

2. Treće oko

Digital art / print na papiru, 60×50 cm. 2024.

1 My shadow

Digital art/print on paper, 60×50 cm, 2024

2 Third Eye

Digital art/print on paper, 60×50 cm, 2024

IRENA PODVORAC

Da se barem mogu cijepiti protiv gluposti

Kombinirana tehnika 10×10×23 cm. 2024.

If only I could get vaccinated against nonsense

Sculpture (mixed media) 10×10×23 cm, 2024

JASMINA RUNJE

Perun

Tuš na papiru, 100×70 cm. 2024.

Perun

Ink on paper, 100×70 cm, 2024

DUBRAVKO SERTIĆ

Prekidač za Dan i prekidač za Noć (diptih)

Olovka na papiru, 75×52 cm×2 kom., 2025.

Day Switch and Night Switch (diptych)

Pencil on paper, 75×52 cm×2 pcs., 2025

NIKOLINA ŠIMUNOVIĆ

Autoportret

Kombinirana tehnika na papiru (kolaž, paste,le, koncem prošiven papir, akril) 80×50 cm. 2025.

Self-portrait

Mixed media on paper: collage, pastels, thread-quilted paper, acrylic 80×50 cm, 2025

ZORAN ŠIMUNOVIĆ

Mirisačica

Ulje na platnu, 50×50 cm. 2025.

Smeller

Oil on canvas, 50×50 cm, 2025

MARKO ŠOŠIĆ

Valmario

Akvarel na pamučnom papiru, 34×24 cm, 2025.

Valmario

Watercolor on cotton paper, 34×24 cm, 2025

KATARINA UREM

1. Jesam li Heraklo, trebam li štit?

Akril, glina, keramika, ugljen (papir/platno), 50×70 cm. 2025.

2. Što me definira?

Akril (papir/platno), 40×80 cm. 2025.

1 Am I Heracles, do I Need a Shield?

Acrylic, clay, ceramic, charcoal (paper/canvas), 50×70 cm, 2025

2 What defines me?

Acrylic (paper/canvas), 40×80 cm, 2025

EUGEN VARZIĆ

1. Nina

Ulje na platnu kaširano na drvenu podlogu, 30×35 cm, 2025.

2. Kalt. Ast.

Ulje na aluminiju, 40×40 cm. 2025.

1 Nina

Oil on canvas mounted on a wooden base, 30×35 cm, 2025

2 Kalt. Ast.

Oil on aluminum, 40×40 cm, 2025

VINKO VIDMAR

Kompozicija konflikta

Kombinirana tehnika (kamen /drvo), 25×21×21 cm. 2025.

The Composition of the Conflict

Mixed media (stone/wood), 25 x 21 x 21 cm, 2025

N A G R A D E / A W A R D S

GRAND PRIX / GRAND PRIX
Nikolina Šimunović

2. NAGRADA / The 2nd AWARD
Iris Lobaš Kukavičić

3. NAGRADA / The 3rd AWARD
Maja S. Franković

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