



IVAN MESEK

Simultanost / Simultaneous, 2002.

instalacija / installation

U radu Ivana Meseke osnovna ideja je simultanost vremena, življenje istovremeno prošlosti i budućnosti u sadašnjosti. Instalacija pokušava predočiti tu simultanost pomoću autentičnih artefakata iz autorove biografije, posložene u policu sa mnoštvom ladica, pretinaca, zakutaka prošlosti. Istovremeno se na suprotni zid projiciraju slajdovi na kojima su motivi koji predstavljaju autorovo poistovjećivanje sa imaginarnom budućnošću...nadama, strahovima, očekivanjima.

Ivan Mesek makes his general idea the simultaneous passage of time, living the past and the future in the present. The installation tries to convey this simultaneous living using authentic artefacts from the artist's biography, placed in a cupboard with many drawers representing corners of the past. At the same time, projected on the opposite wall, are slides with motifs representing his identifying with the imaginary future... hopes, fears, expectations.



DAVOR MEZAK

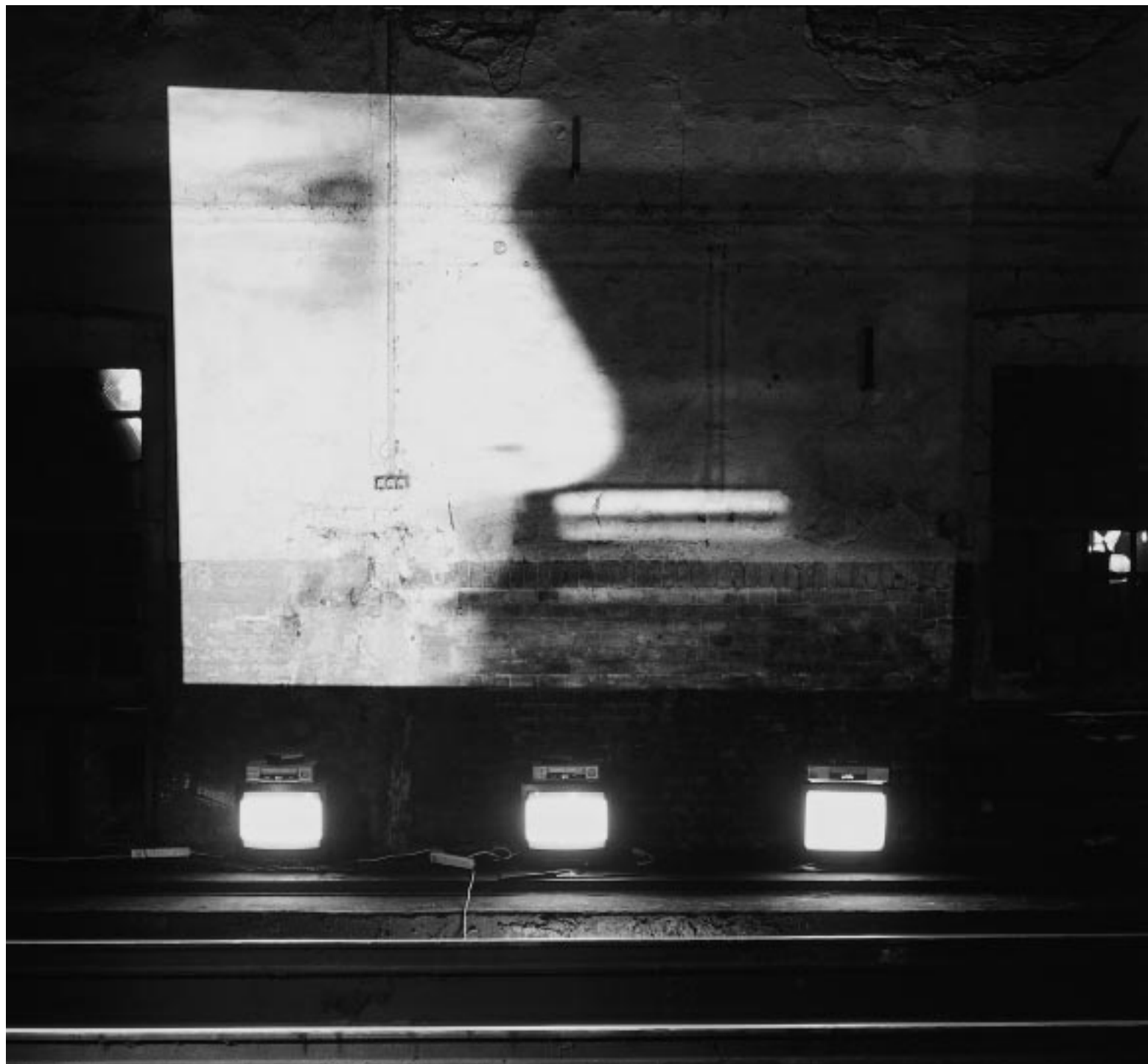
Time is now, 2002.

video

Time is now rad Davora Mezaka sadrži video projekciju umjetnika u automobilu, projekciju prate tri TV-a na kojima se vrti video clip, na način da na svakom TV- u video clip kasni po 1 sekundu. I dok je video projekcija prikaz nemontiranog trenutka u kojem autor vozi automobil u alkoholiziranom stanju, pod dojmom jakih emocija koje su u tom vremenu i prostoru, izmjenjene, jer autor ima iluziju da vozi brže, na TV-u se vrte video clipovi na kojima su montirane sekvence snimljene za autorova boravka u Parizu, snimljeni su slučajni prolaznici i autor u ulozi pješaka. Drugo vrijeme kroz objektivni i emotivni kontekst.

Stroboscope, montiran u utoru ispod TV-a, pulsira u vremenskom periodu, naglašavajući prolazak vremena.

Davor Mezak's video projection is *Time is now*, following him in a car, being shown on three different TVs, each one showing the clip with one additional second of delay. And, while the video projection is a presentation of unedited moments in which the author is driving while under influence of alcohol, because of strong emotions in that particular time and space, the feeling is changed because the author has an illusion of driving faster. The TVs show edited clips of author's trip to Paris, along with pedestrians, and the author himself being a pedestrian. A different time shown through an objective and emotional context. A stroboscope is mounted in a groove beneath the TV, pulsing in a predetermined sequence, simulating the passage of time.



ZORAN PAVELIĆ

Dugačko tijelo / Long body, 2002.
performance

Zoran Pavelić je na otvorenju izložbe izveo performance *Dugačko tijelo*. Prvi put performance *Dugačko tijelo* je izveden na Savskom nasipu 27.07.2000. bez prisutnosti publike, zatim 15.12.2001. na otvaranju Galerije Minima u Zagrebu i treći put u jednom galerijskom prostoru u Zagrebu 12.05.2002. bez prisutnosti publike. Forma izvođenja je uvijek bila drugačija. U performance je uključen citat kolektivne akcije grupe Gorgona *Adoration*, izveden na otvorenju izložbe Julijana Knifera 1966. godine. *Dugačko tijelo* simbolizira put koji je suvremena hrvatska umjetnost prošla od grupe Gorgona do danas.

Zoran Pavelić has performed *Long Body* at the opening of the show. This performance was premiered on the Sava embankment without any audience on July 7, 2000, then on December 12, 2001 at the opening of the Minima gallery in Zagreb, and for the third time, in a gallery in Zagreb on May 12, 2002, again with no audience. The form of the performance was different each time. The quoting of the collective action called *Adoration* by a group called Gorgon is incorporated in the performance, *Adoration* performed at the opening of an exhibition by Julian Knifer in 1966. *Long Body* symbolizes the journey the modern Croatian art has made from the Gorgon group until today.



MAGDALENA PEDERIN

Prolaz / Passage, 2001.

zvučna instalacija / sound installation

Magdalena Pederin interaktivnom zvučnom instalacijom *Prolaz* bilježi trenutak prolaza kroz prostor u dometu senzora. Svaki prolaz okida novu zvučnu sekvencu. U trenutku kada kroz domet senzora prolazi veći broj ljudi, sekvence zvuka se konstantno mjenjaju, a zvuk se ne prekida, a u slučaju kada je u prostoru manji broj ljudi, svaki prolazak okida novu sekvencu koja se ponavlja nekoliko puta, da bi instalacija potom prešla u stanje čekanja.

Magdalena Pederin uses her interactive sound installation *Passage* to register the moment of passing through the sensor area. Each pass triggers a new sound sequence. When more than one person passes through the sensor area at the same time, the sound sequence changes constantly and the sound never ceases; when there is a smaller number of people in the area, each pass triggers a new sequence, which loops several times, after which the installation goes dormant.



LALA RAŠČIĆ

Location 1, 2002.

video

Lala Raščić u svom video radu *Lokacija 1* simultano prikazuje dva različita video rada, dvije lokacije, koje postavlja jednu pored druge: svoj stan, tj. prostor ispred prozorskog stakla, gdje autorica izvodi jutarnji ritual vježbanjem yoga vježbe “pozdrav suncu”, i sobu, u kojoj je izložen njen rad, prije čišćenja, kada je u njoj boravio lokalni skitnica.

U dva se videa usporedno tematizira privatni prostor i javni prostor, koji je na jedno određeno vrijeme dobio karakter privatnog.

Lala Raščić simultaneously shows two different video presentations in her video work *Location 1*. These represent two locations situated one beside the other: her apartment, in front of the window where the author does her morning Sun greeting yoga ritual, and the room where her work is exhibited, but before the cleaning, when a local hobo resided there.

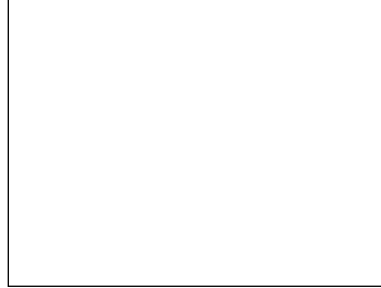
In those two videos, there are themes of a private area and a public area which, for a while, becomes private.



FRANE ROGIĆ

Svjetlosni sat / Light clock, 2002.

prostorna intervencija / spatial intervention



Frane Rogić u prostornoj intervenciji *Svjetlosni sat* različite pozicije svijetla bijelim prahom, naime na zgradi ložionice nalazi se 12 prozora koji propuštaju dnevno svjetlo u prostor, služeći se tim prozorima umjetnik je zabilježio 12 različitih pozicija svjetla (s obzirom na 12 različitih razdoblja doba dana) na tlu ložionice .

Početak puta je početak dana (jutarnje svitanje) na prvom prozoru, a kraj je završetak dana (zalazak Sunca) na dvanaestom prozoru, između je vrijeme u stvari svjetlosna informacija prostora.

Označavanjem nađene situacije upada prirodne svjetlosti u prostor s 12 prozora kroz 12 perioda dana s razmacima od 60 minuta, želim prikazati putovanje ovog specifičnog prostora kroz prirodno dnevno svjetlo kretanjem sunca u jednom danu.

Brašno odgovara boji svjetlosti koja se pruža po tlu ložionice, a ujedno je i hrana kao i Sunčeva svjetlost.

Posjetioci rad raznose hodajući po prostoru, time rad postaje nepostojan, nestalan, nepredvidljiv kao što su i vrijeme i prostor u odnosu na kretanje. Crtež na tlu pomalo nestaje

je i postaje dio fluida prostora i života. /Frane Rogić

Frane Rogić has made a spatial intervention called *Light Clock*. In it, he has marked 12 positions of light with white dust; using 12 windows of a local steam room which let the daily light in and marking 12 different moments of light position on the floor of the steam room.

The start of the journey is the beginning of the day (dawn) coming through the first window, and the ending is the end of the day (dusk) coming through the 12th window, and the time between actually represents spatial information shown with light.

By marking a situation of light coming into an area with 12 windows through 12 periods of time spaced 60 minutes, I want to show the journey of this specific surroundings using natural daily light within one day. Flour is well suited for the colour of light which is shown on

the floor of the steam room; it is also food and sunlight at the same time. The visitors carry the work by walking through the area, making the work seem immaterial, fleeting and unpredictable, just like the time and the space in relation to movement. The drawing on the floor slowly disappears and becomes a part of the fluidity of space and life. /Frane Rogić



SMILJANA ŠAFARIĆ

Water View, 2002.

digitalni video / digital video

Smiljana Šafarić u video radu *Water View* koristi motiv vode. Autorica pokušava problematiku osobnog previranja i intimnih pitanja:

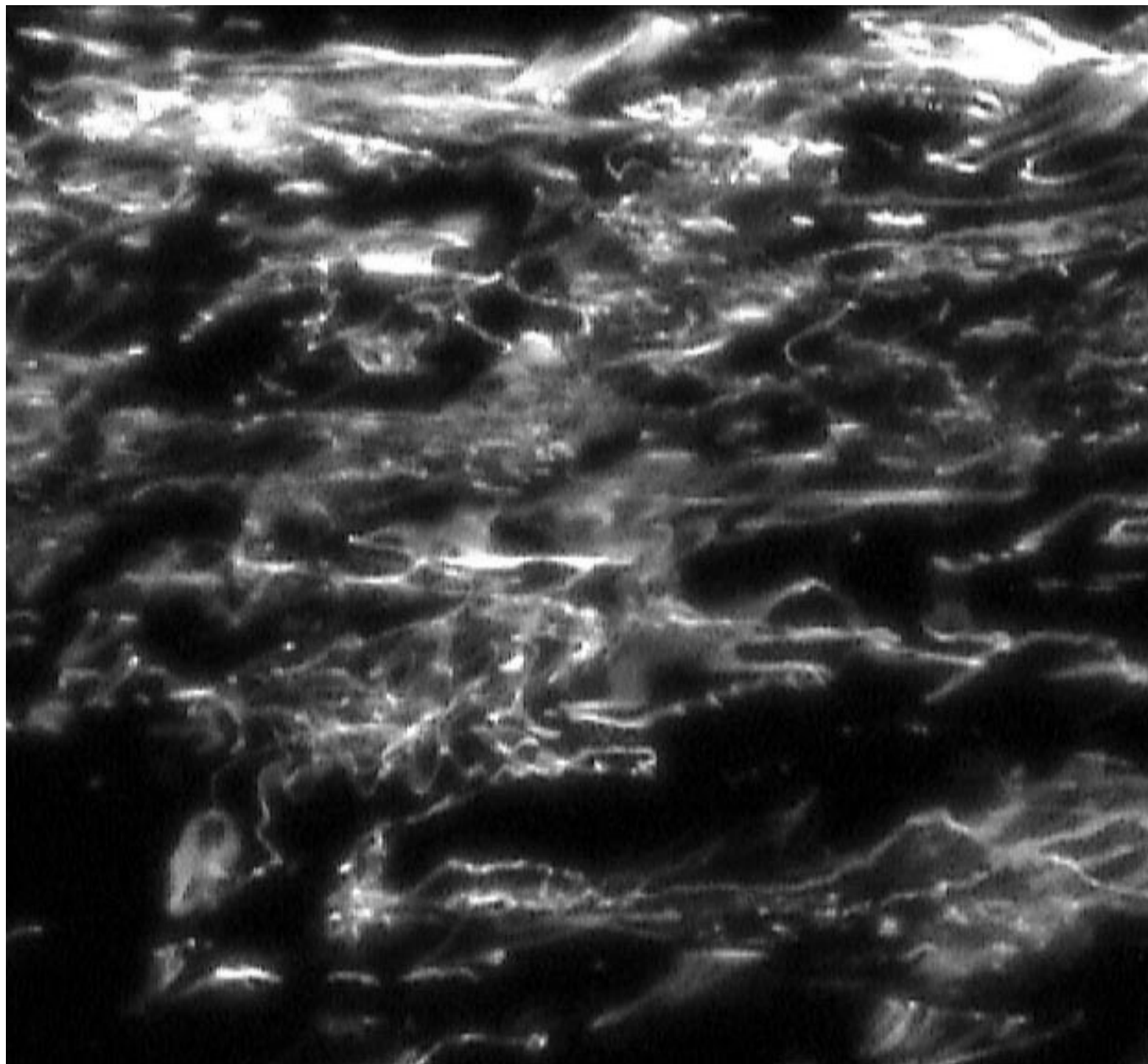
*Da li je naš život most između rođenja i smrti - put od A do B?
Kuda mi to idemo - ili se vrtimo u krug?
Da li se krećemo po pravcu ili spiral?"*

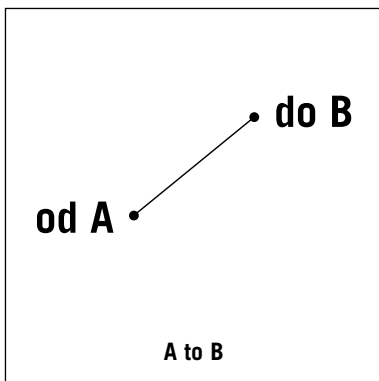
Odgonetnuti kroz tematiziranje vode kao simbol vječnog kretanja, promjene, dubine nesvjesnog, čistoće, bezvremene stvaralačke snage, ali i snage koja ruši svaku prepreku. Voda je, za potrebe rada snimana u noć punog mjeseca, prati je zvučna instalacija Nikole Šafarića. Smiljana tretira video kao slike u nizu, ona objekt reproduciranja vlastitog rada, tj. TV prijemnik, doživljava samo kao kutiju u kojoj se izmjenjuju slike.

Smiljana Šafarić uses a water motif in her video work *Water View*. The author deals with the problem of inner turmoil and intimate questions:

*Is our life a bridge between being born and dying - a line from A to B?
Where are we going - or are we just spinning in a circle?
Are we moving in a straight line or a spiral?*

It is a trip of solving the riddle of constant motion, change, depth of the unconscious, cleanliness, power to create that's out of time, but also the power to destroy any obstacle, all through the theme of water being a symbol of all these things. The water was filmed during the full moon, and is accompanied by a musical score by Nikola Šafarić. Smiljana regards the video stream as a sequence of pictures, and the object of reproducing her own work, the television set, as simply a box for interchanging pictures.



**Tomislav Brajnović**

(1965, Zagreb), - izlaže od / exhibits since 1981.

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Vlak za nikamo / Train to nowhere, 2002.

instalacija / installation

Usporavanje / Slowing down, 2002.

instalacija / installation

Marijan Crtalić

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Ronjenje / Diving, 2002.

video

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Vjetar - Vrtuljak / Wind-Carrousel, 2001.

video

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Kojim god putem krenula u životu, ostani vjerna samoj sebi / Whichever way you take, stay true to yourself, 2002.

Poljubac smrti / Kiss of death, 2002.

video

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od A do B / A to B, 2002.

prostorna intervencija / spatial intervention

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Full range, 2001.

video

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Vrijeme / Time, 2002.

instalacija / installation

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**Gdje umire autoritet, rađa se sloboda /
Where authority dies, freedom is born, 2002.**

transparent / banner

Ivan Marušić Klif

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Bez naziva / Untitled, 2001.

instalacija / installation

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Simultanost / Simultaneous, 2002.

instalacija / installation

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video

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Dugačko tijelo / Long body, 2002.

performance

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Prolaz / Passage, 2001.

zvučna instalacija / sound installation

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Location 1, 2002.

video

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Svjetlosni sat / Light clock, 2002.

prostorna intervencija / spatial intervention

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Water View, 2002.

digitalni video / digital video



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