

STREET

Passion



NAPULJ NAPLES ITALIJA ITALY 2005
BIENNALE MLADIH UMJETNIKA EUROPE I MEDITERANA
BIENNIAL OF YOUNG ARTISTS OF EUROPE AND THE MEDITERRANEAN
HRVATSKA CROATIA



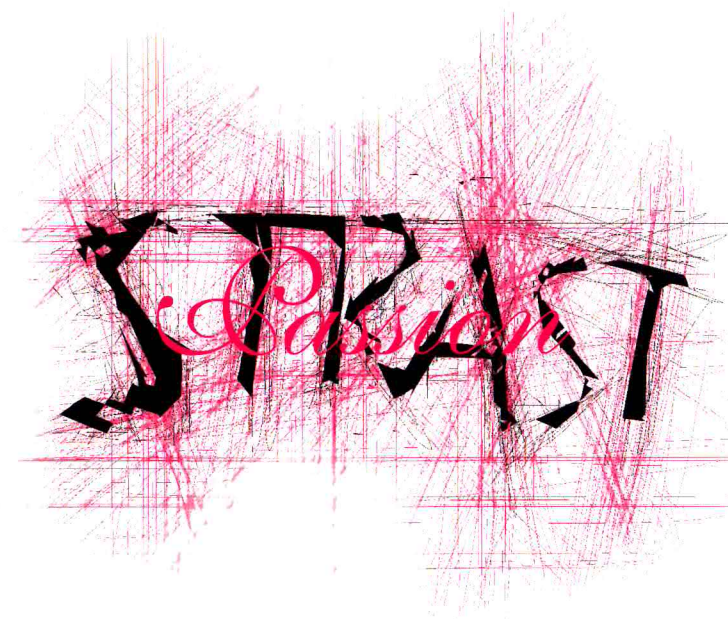
BIENNALE MLADIH UMJETNIKA EUROPE I MEDITERANA
BIENNIAL OF YOUNG ARTISTS OF EUROPE AND THE MEDITERRANEAN

NAPULJ, ITALIJA 2005
NAPLES, ITALY 2005

CASTEL SANTELMO, 19-28 09 2005
CASTEL SANTELMO, 19-28 SEPTEMBER 2005

HRVATSKA SELEKCIJA
CROATIAN SELECTION

ORGANIZACIJA: MUZEJ MODERNE I SUVREMENE UMJETNOSTI, RIJEKA
ORGANIZATION: MUSEUM OF MODERN AND CONTEMPORARY ART, RIJEKA



Tema strasti

koju je proklamirao organizacijski odbor XII. Biennala mladih umjetnika Europe i Mediterana, dotaknuo je samu bit životnog stava globalno poznatog pod sintagmom mediteranski temperament. Strast je ovdje shvaćena kao intenzivan odnos kojim se pojedinac i društvo postavljaju prema svekolikoj stvarnosti.

Na teritoriju Republike Hrvatske miješa se više svjetonazora i mentaliteta: od srednjoeuropski suzdržanog u njezinu kontinentalnom dijelu, tvrdog u planinskom području do mediteranskog, odnosno, strastvenog u priobalju. Grad Rijeka, čijem je Muzeju moderne i suvremene umjetnosti povjerena organizacija nacionalne selekcije ove smotre, topos je na kojem se naša tri prevladavajuća mentaliteta u tradicionalno tolerantnom okruženju geografski susreću i životno prepliću. Ovu jedinstvenu mješavinu teško je definirati. Onima iz sjevernijih krajeva čini se strastvenijom, a onima iz južnijih racionalnijom varijantom odnosa prema životu. Iz tog je razloga Stručno vijeće Muzeja, do izvjesne mjere nadahnuto i temom Biennala, prihvatilo izazov, usmjerujući ga u dva projekta koja ćemo organizirati u ovoj i idućoj izložbenoj sezoni.

Na temu strasti naš je kustos Branko Cerovac osmislio izložbu koja će ne samo problematizirati naš fundus djela nastalih od kraja XIX. stoljeća do danas, već i uključiti radove iz recentne produkcije, za sam projekt koncipirane performanse te neke od radova prispjelih na javni natječaj Biennala mladih umjetnika Europe i Mediterana. U pogledu psihološko-sociološke analize bitno je zahtjevniji multidisciplinarni projekt "Fijumani" koji ćemo pod vodstvom kustosice Daine Glavočić, a u suradnji s Muzejom grada Rijeke i više vanjskih suradnika, dovršiti i javnosti predstaviti do kraja 2007. godine. Tim ćemo projektom nastojati prikazati kako se turbulentna povijest grada Rijeke reflektira u vizualnim umjetnostima kao vrhunskim hvatačima suptilnih psihičko-mentalnih konstrukata koji određuju identitet njegovih stanovnika.

I ovogodišnja hrvatska selekcija Biennala mladih umjetnika Europe i Mediterana provedena je pod agilnim vodstvom kustosice Nataše Ivančević. Zasnovana na strastvenom odazivu umjetnika i burnom radu selektorskih komisija, selekcija predstavlja reprezentativan odabir domaćih mladih umjetnika te njihove estetske i koncepcijske interpretacije zadane teme kojima potvrđuju poslovično visoku razinu naše kulturne produkcije.

Od svih mogućih kulturno-političko-geografskih identifikacija kojima je Republika Hrvatska u svom dugotrajnom tranzicijskom statusu objektom, mediteranska je jedna od rijetkih o kojoj postoji pozitivan konsenzus njezinih građana. Stoga smo počašćeni činjenicom da Muzej moderne i suvremene umjetnosti u Rijeci već niz godina organizira predstavljanje domaćih umjetnika. Tu činjenicu doživljavamo kao izravnu pohvalu našim uspješnim projektima prezentiranja nacionalne umjetnosti na internacionalnoj sceni.

Branko Franceschi

A chosen theme

of Passion, proclaimed by the organisational board of the 12th Biennial of Young Artists of Europe and the Mediterranean has touched the very essence of an outlook which is globally recognized as the Mediterranean temperament. Here, passion is understood as an intensive relation an individual assumes towards all of the reality.

Territory of Croatia is a meeting place of many worldviews and mentalities. Those Mitteleuropean, restrained can be found in the continental part of Croatia; the rigid ones in mountain area; while Mediterranean, i.e. passionate mentality can be located in the littoral region. Rijeka, whose Museum of Modern and Contemporary Art has been trusted by organizing national selection for this event, is a locality where these three domineering mentalities geographically meet and lively intertwine, all within a traditionally tolerant environment. This unique mixture is hard to define. Those from a northern Croatia find it more passionate, while those from the southern Croatia see it as a rather rational variant of a life attitude. For this reason, the Museum's expert board, to a certain point inspired by the Biennial theme, has accepted a challenge, directing it into two projects that shall be organized in this and next exhibition season.

Following the theme of Passion, our curator Branko Cerovac has conceived an exhibition that problematizes our holdings of the artworks dating from the end of the 19th century till the present day. Moreover, it also includes works from a recent production, occasionally conceived performances and some of the works that have applied to a public tender for the Biennial of Young Artists of Europe and the Mediterranean. Regarding psychological-sociologic analysis, a multidisciplinary program called "Fiumani" (local dialect for Italian minority in Rijeka) is far more demanding. Led by curator Daina Glavočić, in collaboration with the Municipal Museum and subcontractors this project will be finalized and publicly presented by the end of 2007. It will try to demonstrate how turbulent history of Rijeka is reflected in visual arts, the latter being a supreme sensor of subtle psychic-mental constructs which define identity of the inhabitants.

This year's Croatian selection of the Biennial of Young Artists of Europe and the Mediterranean has been conducted under the agile leadership of a curator Nataša Ivančević. Based on passionate response from the artists and stormy activity of selecting committees, the selection is a representative choice of Croatian young artists and their aesthetic and conceptual interpretation of a given theme, confirming proverbially high level of our cultural production.

From all the possible culturally-politic-geographic identifications that have objectified Croatia during its long transitional status, Mediterranean label is amongst the rare ones that provoke citizen's positive consensus. Therefore we are honoured by a fact that the Museum of Modern and Contemporary Art in Rijeka has been organizing presentation of the Croatian artists at the Biennial for many years now. This fact is experienced as a direct appraisal of our successful projects in presenting national art at the international art scene.

Branko Franceschi

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Passion

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slikarstvo / painting

Tigar i ja 1,2,3 / Tiger and Myself 1,2,3

Ana Kušman

video instalacija / video installation

C₈H₁₁N

Marijana Batinić

video / video art

EX VOTO

Karmen Dugeč

instalacija / installation

Ispovjedaonica (Moć kontrole)

Confessional (Power of Control)

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članovi žirija / members of jury

Branko Cerovac, Ivana Franke, Nataša Ivančević,
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Goran Lače

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članovi žirija / members of jury

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Idis Turato, Tonči Žarnić

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Josipa Pefance

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članovi žirija / members of jury

Tonči Vladislavić, Tina Udovič,
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PLES DANCE

30

op sa.co.

Oprosti, sam' malo! / ex c(a)use me!

autor / author: Natalija Manojlović

članovi žirija / members of jury

Edvin Liverić, Irma Omerzo, Iva Nerina Sibila

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Method of Dehumanisation

članovi žirija / members of jury

Bojan Mandić, Petar Milat, Ivan Šarar

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Kufer / Suitcase

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autori / authors: Kristina Bajza, Maja Kovač,
Sanja Tropp, Mario Kovač

članovi žirija / members of jury

Jasen Boko, Magdalena Lupi, Nina Viočić

VIZUALNA UNIJETA UMJETNOST

Visual Arts

Petra Grozaj SLIKARSTVO
PAINTING

Ana Hušman VIDEO INSTALACIJA
VIDEO INSTALLATION

Mirjana Batinić VIDEO
VIDEO ART

Karmen Dugeč INSTALACIJA
INSTALLATION

članovi žirija / members of jury
Branko Cerovac, Ivana Franke,
Nataša Ivančević, Sabina Salamon

Petra Grozaj



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Rođena je 1974. godine u Zagrebu. Diplomirala je 2002. godine na grafičkom smjeru nastavnčkog odsjeka Akademije likovnih umjetnosti u Zagrebu. Dobitnica je Rektorove nagrade zagrebačkog sveučilišta za izložbu slika "Mir i dobro". Bavi se slikarstvom, grafikom i ilustracijom. Svoje radove izlaže od 1997. godine. Dosad je izlagala na više samostalnih te tridesetak skupnih izložbi u Hrvatskoj. Njezini radovi nalaze se u galerijskim i privatnim zbirkama u zemlji i inozemstvu. Živi i radi u Zagrebu.

Petra Grozaj was born 1974 in Zagreb. She graduated graphics in 2002 from the Teaching Department of the Fine Arts Academy in Zagreb. She won Zagreb University Rector's Award for painting exhibition "Peace and Good". Grozaj is engaged in painting, graphics and illustration. She has been exhibiting since 1997 and up to date had quite a few solo exhibitions. She also participated at around 30 group exhibitions in Croatia. Her works can be found in galleries and private collections in Croatia and abroad. She lives and works in Zagreb.



Tigar i ja 1,2,3
Tiger and Myself 1,2,3

2003.
kombinirana tehnika na pakpapi, triptih 3x(100x120 cm)
combined technique on packing paper, triptych 3x(100x120 cm)



Moje slikarstvo uglavnom je usmjereno na autobiografsku tematiku i svojevrse komentare zbivanja u mojoj neposrednoj i široj okolini. Potaknuta zbivanjima, svakodnevicom i životom općenito, slikam i bilježim bez skica izravno na podlogu, stvarajući tako osobni dnevnik u slikama. U rad unosim ono što razumijem (ili ne razumijem) u životu i u život ono što saznajem i povezujem stvarajući slike. To je uzajamni proces te je izražavanje slikarstvom moja stalna potreba. Slike često višeslojno obrađujem, tj. ponovo se njima bavim nakon što su već završene ili izlagane. Na taj način pobijam zaključak koji je važio za određeno razdoblje i donosim novi. Uništavam stari sadržaj kako bih dobila novi smisao, red i kompoziciju. Odustajem od gotovosti, statičnosti slike te dopuštam njihovu promjenu.



My painting is mostly focused at autobiographic issues and peculiar comments of what's going on in my immediate and wider surrounding. Stimulated by both everyday events and life in general I paint and record - without previous sketches - directly onto the background, creating a personal painting diary. I feed my work with what I understand (or don't understand) in life, and I bring into life what I learn and comprehend by painting pictures. This is a mutual process. Expression through painting is my constant need. I often treat paintings in many layers - that is - I work on them after they have been finished or exhibited. In this manner I disprove a conclusion valid at a certain time period and bring about a new one. I give up finished and static quality of a painting, allowing its change.

VIDEO INSTALACIJA
VIDEO INSTALLATION

Ana Hušman



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Rođena je 1977. u Zagrebu. Diplomirala je 2002. na Odjelu za multimedije i nastavničkom smjeru Akademije likovnih umjetnosti u Zagrebu. Bavi se novim medijima. Izlagala je na brojnim izložbama u zemlji i inozemstvu. Dobitnica je CEEPUS student exchange grant, Academy of Fine Arts, Cluj-Napoca, Rumunjska 1999. i CEEPUS student exchange grant, FAVU, Brno, Češka Republika 2000. godine. Nagrađena je na festivalima 2003. - Visura aperta, Momiano 03, Momjan, Alternative film-video 03, Beograd i 2004. - Visura aperta, Momiano 04, Momjan.

Born 1977 in Zagreb. Graduated in 2002 from the Department of Multimedia and Teaching Department of the Fine Arts Academy in Zagreb. She's into new media and has exhibited at numerous shows in Croatia and abroad. She has won 1999 CEEPUS student exchange grant from the Academy of Fine Arts, Cluj-Napoca, Romania and 2000 CEEPUS student exchange grant from FAVU, Brno, Czech Republic. She got awarded at following festivals: 2003 Visura Aperta, Momiano 03, Momjan, Croatia; Alternative film-video 03, Belgrade, Serbia; 2004 Visura Aperta – Momiano 04, Momjan, Croatia.



Tijekom šestomjesečnog razdoblja intervjuirala sam oko dvadeset ljudi svih dobnih skupina. Cilj mi je bio načiniti zbirku različitih mišljenja, iskustava i misli. Na osnovi zvučnih snimki napravila sam kratke animirane sekvencije koje govore o različitim vizijama ljubavi. Tako sam dobila materijal koji mogu predstaviti u obliku interaktivne instalacije te gledateljima pokazati osam različitih i karakterističnih gledišta i priča o ljubavi. Kada instalacija nije aktivirana, ista je animacija vidljiva na svim monitorima. Pritiskom na jedno dugme gledatelj odašilje signal računalu koje potom aktivira jedan od audio/video kanala. Videosnimke su kraće od audiosnimki, ali kada se video zaustavi, zaustavi se i zvuk. Prilikom sljedeće aktivacije video kreće od početka, a audiosnimka s točke na kojoj se zaustavila. Na taj način posjetitelji mogu uz obilje neprestano "dostupnog" audio-vizualnog materijala kreirati svoju vlastitu stazu.



Over a six month period I interviewed about twenty people from all the age groups. My aim was to make a collection of different opinions, experiences and thoughts. Based on the audio recordings, I have created short animated sequences which interpret different visions of love. That is how I got an archive that can, in a form of an interactive installation, represent and show 8 different and characteristic viewpoints and stories on love. When the installation is not activated, the same animation is running on all the monitors. Pressing on one of the buttons a spectator is sending a signal to a computer. Then the computer activates one of the audio/video channels. Videos are shorter than audio files but when the video stops, the audio stops as well. With the next activation video plays from the beginning and audio from a point on which it has previously stopped. In that way the visitors are able to create their own path through abundance of audio-visual material which is constantly "available".

$C_8H_{11}N$

2004.
video, kompjuter, 8 monitora, 8 nožnih
prekidača, varijabilne dimenzije
video, computer, 8 monitors, 8 foot
switcher, variable dimensions

VIDEO
VIDEO ART

Mirjana Batinić



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Rođena je u Splitu 1977. godine. Završila je Umjetničku akademiju u Splitu 2003. godine. Bavi se novim medijima, crtežom, fotografijom, zvukom, web i grafičkim dizajnom, pisanjem. Dobila je prvu nagradu za kratku priču u organizaciji Književnog kruga Karlovac 2004. godine. Sudjelovala je na više skupnih izložbi u zemlji i inozemstvu.

Born 1977 in Split. Graduated from the Fine arts Academy in Split in 2003. She's engaged in new media, drawing, photography, sound, web and graphic design and writing. Her short story won the first prize by Literary Circle in Karlovac in 2004. She participated at numerous group exhibitions in Croatia and Abroad.

Metafizička slika strasti; prikaz poljupca izvana i istodobno iznutra. Poljubac kao svojevrsno pranačelo strasti; punina bez riječi, objašnjenja, analiziranja. Vanjski prikaz strasti: poljubac je izložen, dajući se bez agresije, bez narcizma, po posve erotičnoj, iako suptilno diskretnoj nakani. Strast je prikazana u svom sirovom sastavu, poput nekuhane hrane. Strastvenost je u samoj strasti, ne i drugdje. Nema teatra, prikazana strast je stvarna. Ono unutra i ono vani postaju jedno. Rad je zamišljen kao loop, beskonačno trajanje poljupca, bez početka i kraja.

Metaphysical image of passion; scene of a kiss from the outside and the inside simultaneously.

Kiss as a kind of passion's primordial principle. Fullness without words, explanations, analysing.

An external image of passion. Kiss is exposed, giving itself away without aggression, without narcissism, following purely erotic – although subtly discrete – intention.

Passion is shown in its rawness, like uncooked food.

Passionateness is in the very passion, and not elsewhere.

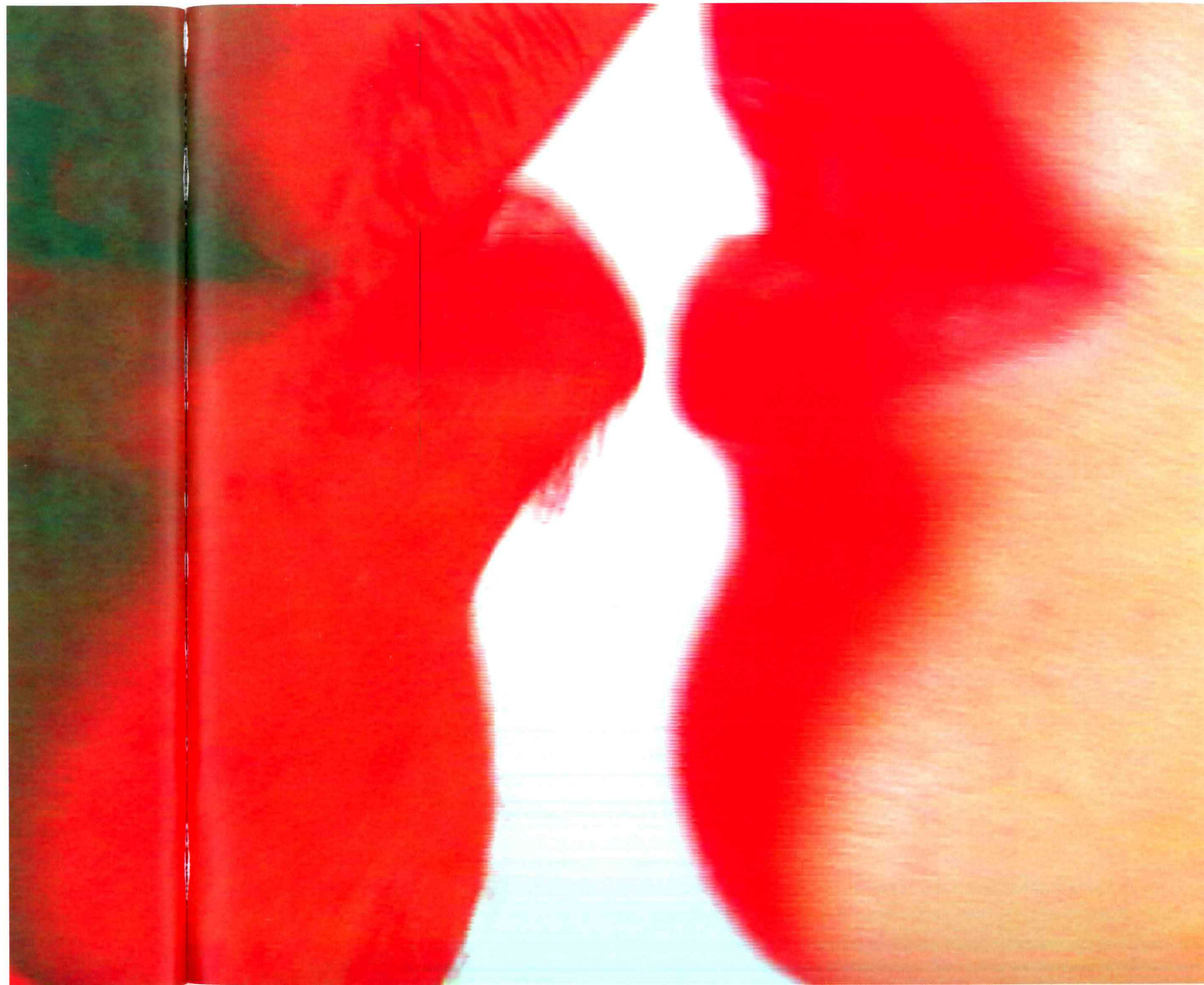
There is no theatre, the passion shown is real.

The inside and the outside become one.

Work is conceived as a loop, endless duration of a kiss, with no beginning and no end.

EX VOTO

2004.
video, boja, 8'36", loop,
varijabilne dimenzije
video, colour, 8'36", loop,
variable dimensions



INSTALACIJA
INSTALLATION

Karmen Dugeč



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Rođena je 1975. u Dubrovniku. Diplomirala je na Tekstilno-tehnološkom fakultetu u Zagrebu, smjer modnog dizajna. Na međunarodnom modnom natjecanju SIFA u Londonu 1997. predstavlja Hrvatsku. Od 1998. studira na nastavničkom odsjeku Akademije likovnih umjetnosti u Zagrebu. Studijski je boravila na Likovnoj akademiji u Krakowu 2002. godine kao stipendistica CEEPUS-a. Nagrađena je 2004. na 27. salonu mladih u Zagrebu.

Born 1975 in Dubrovnik. Graduated fashion design from the Faculty of Textile Technology in Zagreb. Represented Croatia at 1995 International Fashion Competition SIFA in London. Since 1998 she has been studying at the Department of Multimedia and Teaching Department of the Fine Arts Academy in Zagreb. In 2002 Dugeč stayed at Krakow Fine Arts Academy as a granted student of CEEPUS. She got awarded in 2004 at the 27th Zagreb Youth Salon.



Projekt *No Ego*

Anketa "Kako uništiti moć?" može se ispuniti na izložbi ili na web stranici www.NoEgo.info. Dijelim majice s porukom "No Ego" na grudima. Umjesto etikete našivena je adresa web stranice. Dobiveni podaci obrađuju se i objavljuju na toj stranici. Sa stranice se mogu preuzeti šablone "No Ego" poruke za "uradi sam" print. Stranica ima ambiciju objavljivati i sociološka istraživanja i aktivističku platformu i umjetničke linkove. Moj je glavni interes otkrivanje načina, odnosno puta, kako djelotvorno uništiti moć i u tome tražim pomoć što više drugih ljudi. Usput koristim priliku da pokušam proširiti inicijativu rastakanja egoizma.

Project *No Ego*

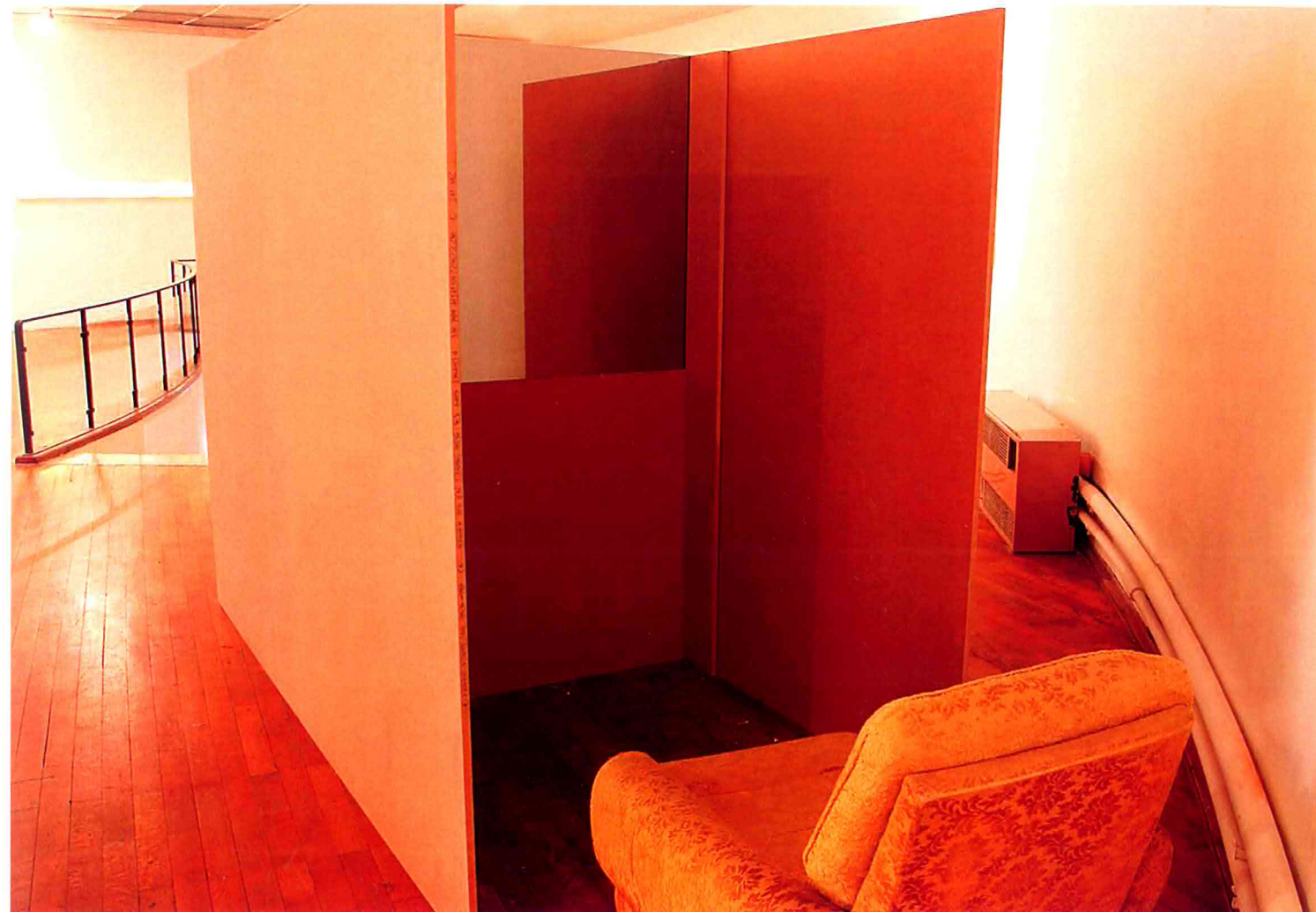
Questionnaire poll "How to destroy the power?" can be filled at the actual exhibition or at www.NoEgo.info. I deliver T-shirts with "No Ego" message on as gifts at the event. Logo label is replaced by the web site address. Acquired data are processed and published on the same website. Site has downloadable "No Ego" stencils for do-it-yourself print-out. The site also has ambition of presenting the sociology researches, an activist platform as well as the art links. My main interest is to reveal the manners / a path of how to successively destroy the power and to this aim I seek help from as many individuals as possible. Incidentally, I use the opportunity to try to spread initiative of dissolving the egoism.

Projekt *No Ego* *Project No Ego*

anketa, majice No Ego,
web stranica
survey, T-shirts No Ego,
web site

Ispovjedaonica (Moć kontrole) *Confessional* (Power of Control)

2004.
MDF ploče, špijunsko zrcalo,
fotelja, 265x200x126 cm
MDF panels, spy mirror, armchair
265x200x126 cm



fotografija / photo: Jasenko Rasol

Ispovjedaonica (Moć kontrole)

Ispovjedaonica je podijeljena na dvije simetrične otvorene kabine koje u gornjem dijelu razdvaja dvostrano zrcalo (tzv. špijunsko: s jedne strane funkcionira kao zrcalo, a s druge kao prozirno staklo). U kabini sa zrcalnom stranom nalazi se nisko klecalo, a u kabini na prozirnoj strani zrcala je udobna fotelja okrenuta prema staklu – pozadini zrcala. Osoba iz kabine s foteljom može promatrati osobu na suprotnoj strani.

Posjedovanje i manipuliranje informacijama daje stvarni ili umišljeni osjećaj moći. Moć voli podjele na objekte i aktere – bez obzira na to radi li se o vidljivim ili skrivenim dijelovima spektakla. I moćnik i pasivni konzument – voajer, vole poziciju udobne skrivenosti. S druge je strane mogućnost izlaganja – suočavanja sa samim sobom: potrebe za čišćenjem i iskrenošću (prvenstveno pred sobom) ili igranja uloga po inerciji. Postajemo li neprirodni i neiskreni u vremenu sveprisutnosti kamera, uspoređivanja i (medijske/međusobne) manipulacije?

Confessional (Power of Control)

Confessional is divided into two symmetric open booths whose upper part is divided with a two-sided mirror (so called spy mirror: one of its sides functions as a mirror, the other as a transparent glass). Mirroring side booth contains a low praying desk, while the transparent side booth has a cosy armchair turned towards the glass – i.e. mirror's background. Individual from the booth equipped with the armchair can observe the other one on the opposite side. Possessing and manipulating information gives birth to either real or imagined sense of power. Power loves divisions at objects and protagonists – regardless which spectacle's parts get to be visible or invisible. Both powerbroker and passive consumer-voyeur love a comfortable position of hiding. On the other side lays a possibility of exposure – facing oneself: need for cleansing and sincerity (primarily in front of oneself) or playing roles by inertia. Do we grow unnatural and insincere in a time of all-present camera, comparison and (media/interpersonal) manipulation?

FILM

Images on the Move

Goran Čaće FILM
IMAGES ON THE MOVE

članovi žirija / members of jury
Biljana Čakić - Veselić, Nicole Hewitt, Dan Oki

FILM
IMAGES ON THE MOVE

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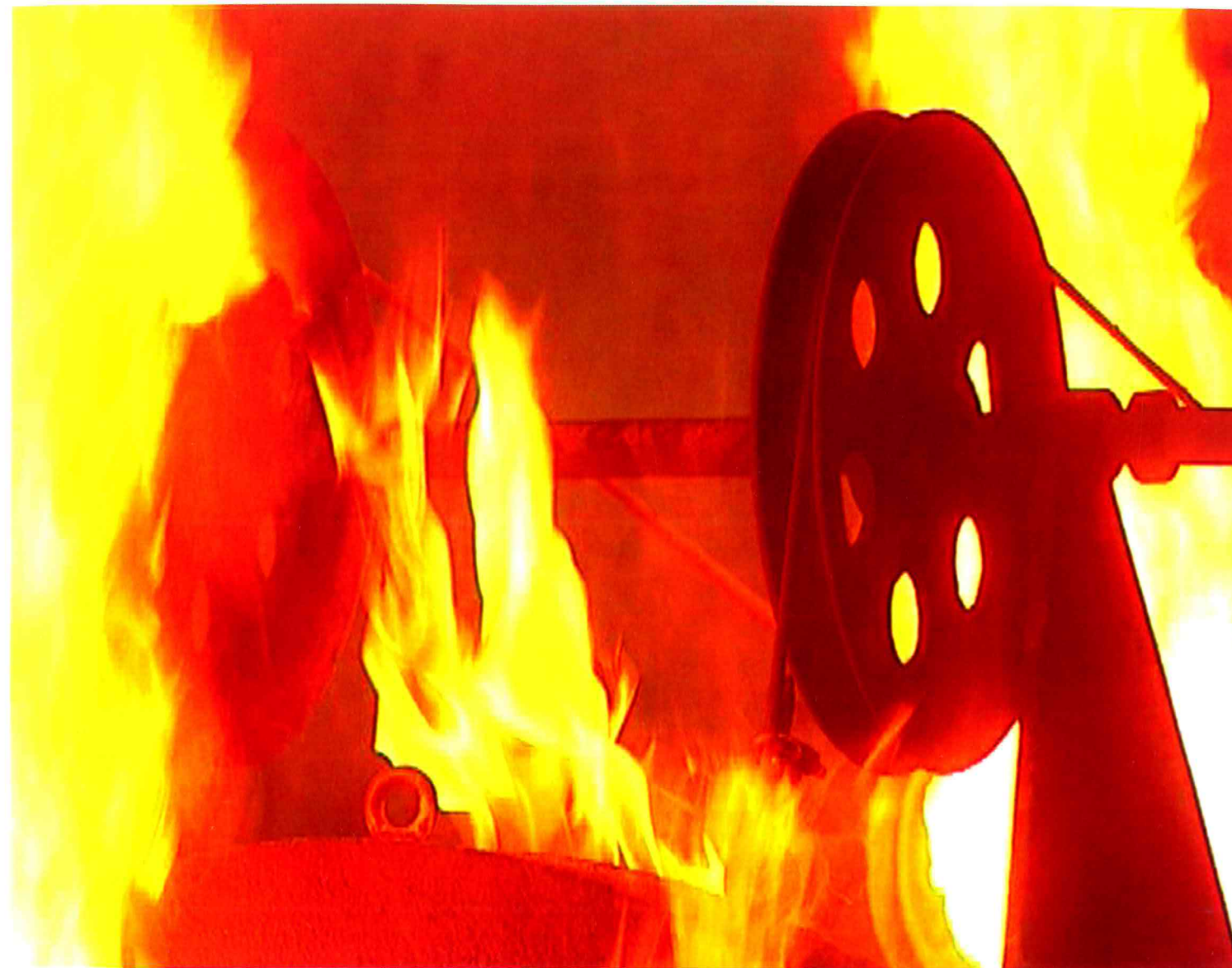
Rođen je 1979. godine u Splitu. Diplomirao je 2004. na odsjeku za Dizajn vizualnih komunikacija Umjetničke akademije Sveučilišta u Splitu. Bavi se dokumentarnim i eksperimentalnim filmom, videom i glazbenim spotovima. Nagrađen je 3. nagradom na 33. reviji hrvatskog filmskog i videostvaralaštva i 2. mjestom na festivalu filma i videa UNICA 2002. u Luxemburgu.

Born 1979 in Split. Graduated in 2004 from the Department of Visual Communication at the Fine Arts Academy in Split. He does documentary and experimental film, video and music videos. Čaće has won the 3rd award at the 33rd Croatian Film and Video Review and the 2nd prize at the UNICA Film and Video Festival in Luxemburg in 2002.



Dokumentarni film *Škver blues* opisuje jedan dan u splitskom brodogradilištu. U njemu je opisan život i rad ljudi koje okružuje znoj, buka i tišina strojeva. Njihova veličina ispunjava ljude strahom te od njih čini mrave koji iz dana u dan ponavljaju isti rad. Splitski "škver" nije samo brodogradilište, već čitav jedan grad. U iščekivanju nekog boljeg života ljudi se, zarobljeni u svom svijetu, gube među megalomanskim objektima.

Škver Blues (Shipyard Blues) is a film describing a day in the Split shipyard. It presents a difficult life of shipyard workers, placed in an environment of sweat, noise and silence of machines. Giant machines fill workers with fear, making them look and feel like ants while performing the same dull routine, day after day. Split shipyard is workers' own universe, where they lose themselves within giant objects, trapped in their own world, awaiting a better life.



Škver blues
Shipyard Blues

2004.
kratki dokumentarni film, boja, zvuk, 25'
short documentary, colour, sound, 25'

ARHITEKTURA

Architecture

Petar Mišković ARHITEKTURA
ARCHITECTURE

Ivana Franke

Lea Pelivan

Toma Plejić

članovi žirija / members of jury
Kruno Ivanišin, Saša Randić, Idis Turato, Tonči Žarnić

Petar Mišković, Ivana Franke, Lea Pelivan, Toma Plejić



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IVANA FRANKE

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Born 1973 in Zagreb. Graduated in 1997 from the Fine arts Academy in Zagreb. She lives and works in Zagreb. Franke participated at the following study programmes: P.S.1 Contemporary Art Center in New York, 2001 and Center for Contemporary Art CCA Kitakyushu, 2001/02. She had one man shows and took part in group exhibitions at Museum of Modern Art, Saint Etienne; P.S. 1, New York; CCA Kitakyushu, Kitakyushu; Jyvaskyla Art Museum, Jyvaskyla; Trafo Center for Contemporary Art, Budapest; Museum of Contemporary Art in Zagreb and elsewhere.

PETAR MIŠKOVIĆ

Rođen je 1974. u Rijeci. Diplomirao je 2000. na Arhitektonskom fakultetu u Zagrebu. Živi i radi u Rijeci i Zagrebu. Od 1995. g. sudjelovao je na brojnim hrvatskim i međunarodnim seminarima, radionicama i izložbama. Honorarni je asistent na Arhitektonskom fakultetu u Zagrebu od 2002. godine. Dobitnik je prve nagrade Zagrebačkog salona 2003., nagrade "Drago Galić" za najbolje ostvarenje na području stambene arhitekture u Hrvatskoj 2003. te priznanja "Piranese" 2004.

Born 1974 in Rijeka. Graduated in 2000 from the Architectonic Faculty in Zagreb. Lives and works in Rijeka and Zagreb. Mišković has been participating in numerous Croatian and international seminars, workshops and exhibitions ever since 1995. Part time assistant lecturer at Architectonic Faculty in Zagreb since 2002. Won the first award at Zagreb Salon in 2003; award "Drago Galić" for the best design in Croatian housing architecture in 2003; award "Piranese" in 2004.

LEA PELIVAN

Rođena je 1976. u Splitu. Diplomirala je 2001. na Arhitektonskom fakultetu u Zagrebu. S Tomom Plejićem osnovala je 2003. multidisciplinarni STUDIO UP. Živi i radi u Splitu i Zagrebu. Sudjelovala je na brojnim hrvatskim i međunarodnim seminarima, radionicama i izložbama. Dobitnica je Velike nagrade Zagrebačkog salona 2003. godine.

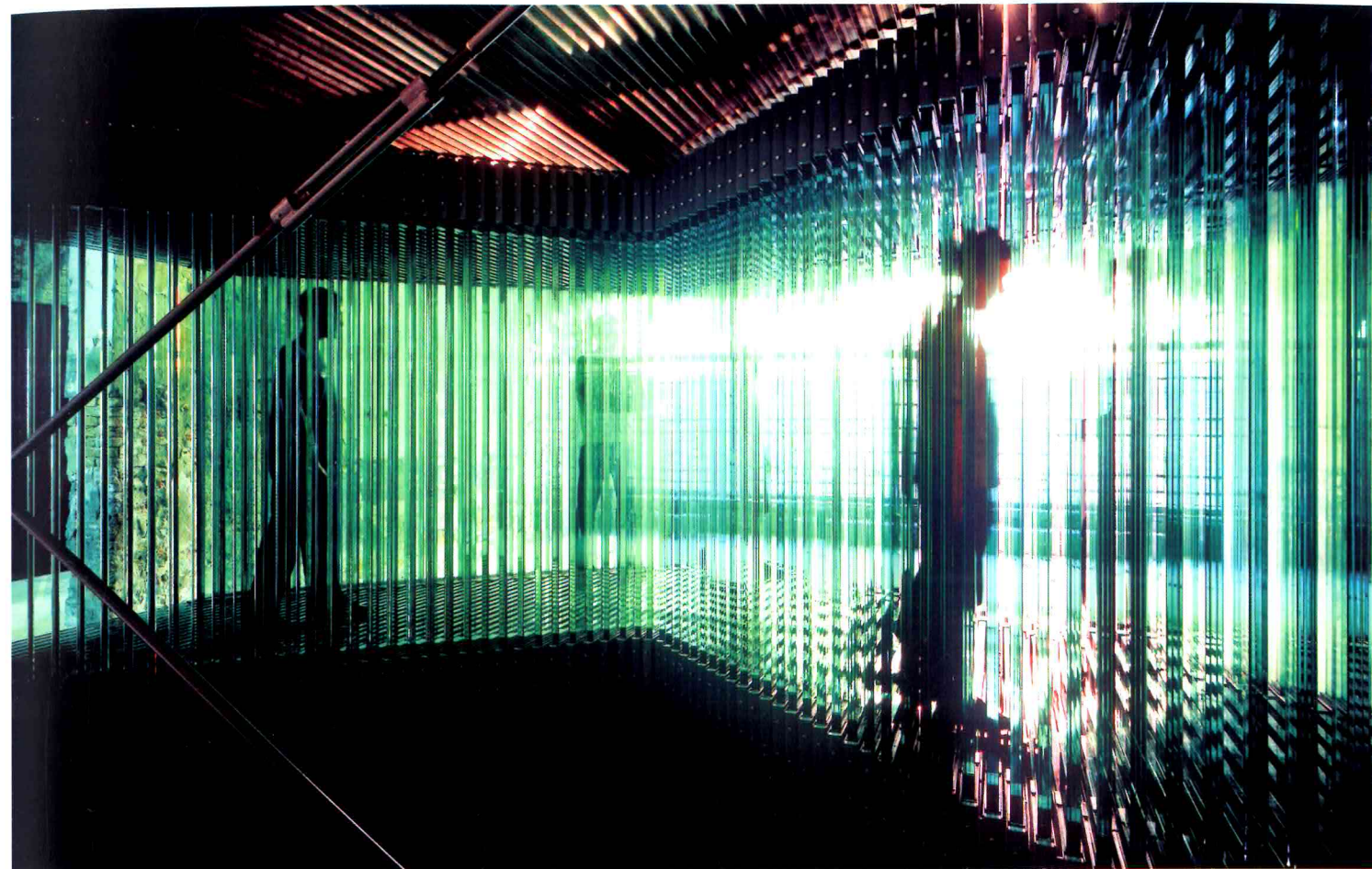
Born 1976 in Split. Graduated in 2001 from the Architectonic Faculty in Zagreb. Co-founded multidisciplinary studio STUDIO UP together with Toma Plejić in 2003. Lives and works in Split and Zagreb. Took part in numerous Croatian and international seminars workshops and exhibitions. Winner of the Grand Prix at Zagreb Salon in 2003.

TOMA PLEJIĆ

Rođen je 1977. u Rijeci. Diplomirao je 2001. na Arhitektonskom fakultetu u Zagrebu.

Živi i radi u Splitu i Zagrebu. Sudjelovao je na brojnim hrvatskim i međunarodnim seminarima, radionicama i izložbama. Dobitnik je Velike nagrade Zagrebačkog salona 2003. godine.

Born 1977 in Rijeka. Graduated in 2001 from the Architectonic Faculty in Zagreb. Lives and works in Split and Zagreb. Participated in numerous Croatian and international seminars, workshops and exhibitions. Winner of the Grand Prix at Zagreb Salon in 2003.



FRAMEWORKS

Site-specific instalacijom FRAMEWORKS ovaj se autorski tim predstavio u hrvatskom paviljonu na 9. biennalu arhitekture u Veneciji 2004. godine. FRAMEWORKS je mobilni stakleni tunel kojim prolaze posjetioci izložbe - istodobno arhitektonski objekt i ambijentalna instalacija. Posjetiocima koji prolaze tunelom, kao i onima koji promatraju izvana, instalacija nudi niz vizualnih i haptičkih prostorno-vremenskih senzacija. Tunelom su povezani nasuprotni ulazi u sobu. Svaki okvir postavljen je na vodilice koje mu omogućuju vodoravni pomak. Sinkroniziranim pomicanjem okvira, upravljanim motorom, mijenja se tlocrtni oblik tunela i posljedično, njegova dužina, poprečni presjek i vizualna prisutnost njegovih bočnih stranica. Promjena oblika tunela, od pravocrtnog do zakrivljenog i natrag, odvija se u realnom vremenu i uključuje posjetioce koji se nalaze u tunelu. Tunel pulsira čitavo vrijeme trajanja izložbe.

FRAMEWORKS

FRAMEWORKS is a name of a site-specific installation which presented this authorial team at the Croatian pavilion at the 9th Architectural Biennial in Venice in 2004. Actually, FRAMEWORKS is a mobile glass tunnel that is passed through by the show's visitors, which renders it an architectural object and ambiental installation at the same time. Whether been passed through, or observed from the outside, the tunnel provides a whole range of visual and haptic spatial-temporal sensations. The tunnel links opposite room entrances. Each frame is attached to the sliders enabling horizontal movement. Synchronized motor-powered frame's motion changes a ground-plan of the tunnel and consequently its length, transversal section and visual presence of its sides. The tunnel's shape-shift, from straight line to curve and back, evolves in real-time and includes visitors within the tunnel. The tunnel pulsates through all the exhibition's duration.

FRAMEWORKS

2004
site-specific projekt,
video prezentacija
site-specific project,
video presentation

MODA *Fashion*

Josipa Štefanec MODA
FASHION

članovi žirija / members of jury
Tonči Vladislavić, Tina Udovič, Ivana Popović

Josipa Štefanec



Rođena je 1978. godine u Düsseldorfu. Apsolventica je na Tekstilno-tehnološkom fakultetu u Zagrebu i studentica četvrte godine kiparstva nastavnčkog odjela Akademije likovnih umjetnosti u Zagrebu. Izlagala je u zemlji i inozemstvu (2002. - Internacional biennale design, Saint-Etienne; 2003. – IMAGERIE - Umjetnost i moda, Trst).

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Born 1978 in Düsseldorf. She is an undergraduate ABD at Faculty of Textile Technology in Zagreb and is a senior student of sculpting at the Teaching Department of Fine Arts Academy in Zagreb. She has exhibited in Croatia and abroad (2002 Internacional biennale design, Saint-Etienne; 2003 IMAGERIE – Art and Fashion, Trieste).

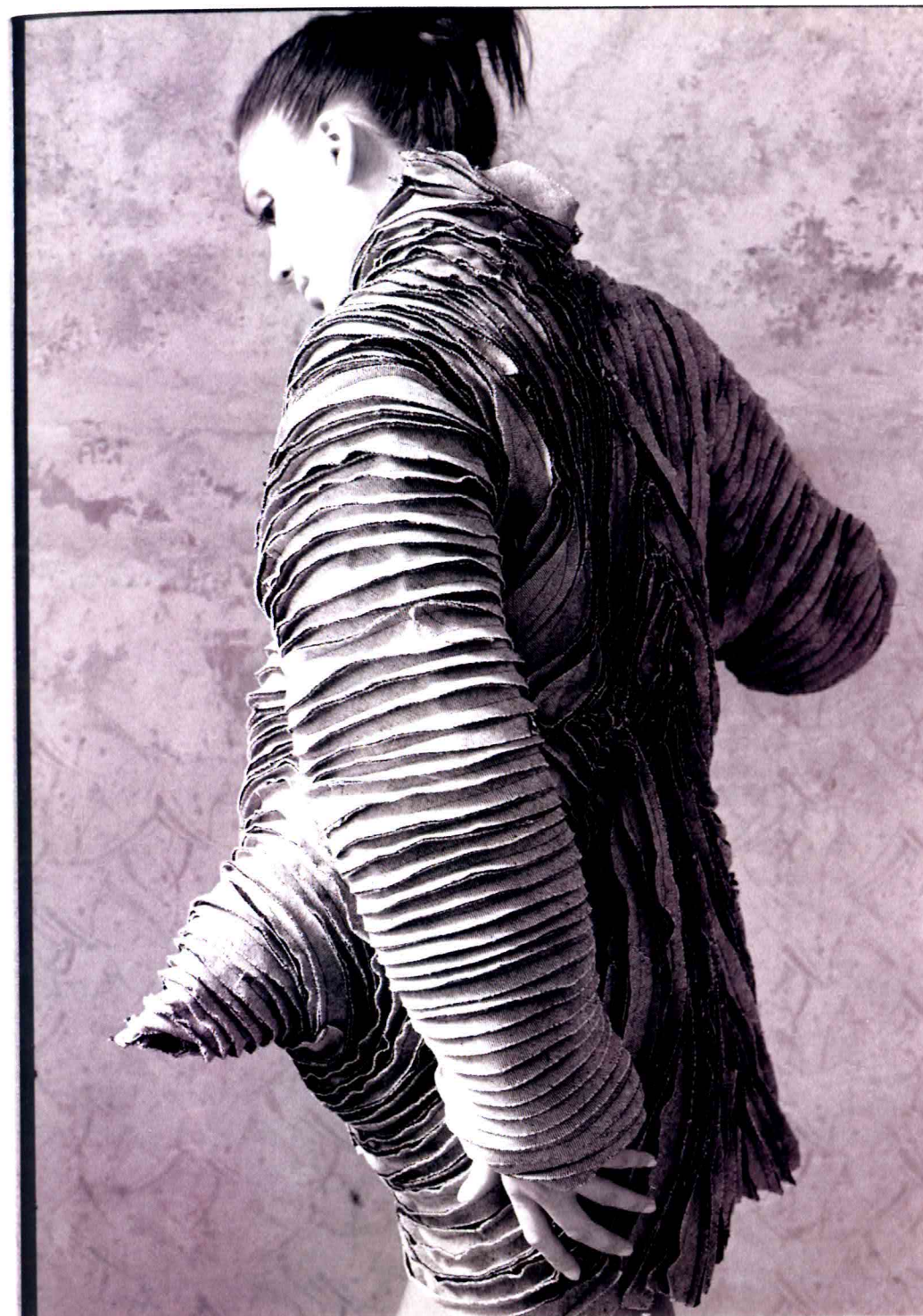


Mobili

Kolekcija je napravljena od crno-sivih vrpce koje su izrađene vlastoručno, izrezivanjem odabranog tekstila – kepera, pod kutom od 45 stupnjeva. Kose vrpce kepera spiralno su sašivene tehnikom bias-cut koja se često primjenjuje za izradu slamnatih šešira. Time su dobiveni stošci različitih veličina koji na pojedinim mjestima odjevnog predmeta izlaze iz tijela, tj. ulaze u prostor, a produkt svojom strukturom potencira i naglašava taktilni doživljaj. Površina je tretirana nejednako, na nekim su mjestima šavovi gušći, a negdje su rjeđi. Od tako obrađenog materijala oblikovane forme ostaju funkcionalne i evociraju skulpturu.

Mobili

The collection is created from hand-made black-grey ribbons obtained by cutting out the textile i.e. twill under 45 degrees angle. These ribbons were spirally stitched by bias-cut technique which is often applied when making straw-hats. This produced variously sized cones which somewhere step out of the body / dressing item and enter the space, while the product's structure itself intensifies and emphasises a tactile experience. The actual surface is unevenly treated; hence some stitches have greater density and some of them are rarer. Material treated in this manner is used to shape forms that remain functional and evoke the sculpture.



fotografije / photos: Ivana Vulić

Mobili

2004
bias-cut šivanje, keper
bias-cut sewing, twill

PLES

Dance

op.sa.co.

PLES
DANCE

članovi žirija / members of jury
Edvin Liverić, Irma Omerzo, Iva Nerina Sibila



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“op.sa.co.” postoji od 2001. godine. Dogodila se između pet aktivnih plesača, a (p)održava je i suradnja s drugim mladim glazbenicima, likovnim i videoumjetnicima. Osnovni interes rada “op.sa.co.” usmjeren je na istraživanje svakodnevnih situacija i međuljudskih odnosa iz vlastite okoline čije interpretacije nastoji potpisati vlastitim smislom za humor. Svoj rad ostvaruje putem radne platforme EkS scene čiji su suosnivači i aktivni članovi. Značajni projekti: 2001.-2004.: Here I am, Strange Fruit i Blackroom Alena Zanjka; Evo, sam’ malo!, Oprosti sam’ malo! i Duet za grijalicu i radijator Natalije Manojlović; Bus, Kino mali raj i ABBA zajednički radovi u sklopu projekta WATT+Eau u koprodukciji BADco i EkS scene.

“op.sa.co.” exists from 2001. It happened amongst five active dancers and is supported through collaboration with other young musicians, visual and video artists. The basic interest of “op.sa.co.” is directed towards exploring daily situations and interpersonal relations from its own surrounding, trying to infuse interpretations of the latter with humour. These works are realised through a work platform of EkS scene which was co-founded and is still actively participated by “op.sa.co.” dancers.

Significant projects: 2001-2004: Here I am, Strange Fruit and Blackroom by Alen Zanjko; Here, just a moment! “ex c(a)use me!” and A Duet for Heater and Radiator by Natalija Manojlović; Bus, Cinema Little Paradise and ABBA as joint works within project WATT+Eau, in co-production of BADco and EkS scene.

Natalija Manojlović rođena je 1978. u Osijeku. U Zagrebu završava školu suvremenog plesa Ane Maletić. Sudjeluje u osnivanju plesne radne platforme EkS scene. Bavi se plesom i koreografijom. Natalija Manojlović was born 1978 in Osijek. She graduated from the Zagreb’s Contemporary Dance Scholl “Ana Maletić”. She participated in founding of the dance platform of EkS scene. Nataša Manojlović does dance and choreography.

Alen Zanjko rođen je 1969. godine u Zagrebu. Apsolvent je na Akademiji likovnih umjetnosti. U svome plesu koristi mimiku. Suradivao je s mnogim stranim i domaćim koreografima. Autor je nekoliko uspješnih predstava. Alen Zanjko was born 1969 in Zagreb. He is an undergraduate ABD at Fine Arts Academy. He does dance through mime. Zanjko collaborated with many foreign and Croatian choreographers, and has authored several successful shows.

Nina Kurtela rođena je 1981. u Zagrebu. Studentica je četvrte godine na Akademiji likovnih umjetnosti u Zagrebu. Bavi se plesom i performansom. Nina Kurtela was born 1981 in Zagreb. She is a senior student at the Fine Arts Academy in Zagreb. Kurtela does dance and performances.

Iva Hladnik rođena je 1978. godine u Zagrebu. Završila je anglistiku i talijanistiku na Filozofskom fakultetu. Bavi se suvremenim plesom. Sudjeluje u brojnim plesnim projektima i modnim performansima. Iva Hladnik was born 1978 in Zagreb. She has graduated English and Italian studies from the Philosophical Faculty and does contemporary dance. Hladnik participated in numerous dance projects and fashion performances.

Ana Markić rođena je 1977. godine u Zagrebu. Apsolventica je geologije na Prirodoslovno-matematičkom fakultetu u Zagrebu i bavi se plesom. Sudjeluje u brojnim projektima suvremenog plesa. Ana Markić was born 1977 in Zagreb. She is an undergraduate ABD of geology at Faculty of Science in Zagreb and does dance as well. Markić took part in numerous contemporary dance projects.



“oprosti, sam’ malo!”

plesna je dekonstrukcija psihosocijalne manifestacije nelagode – denf. Prouzročen tendencijom da svijetu pokazujemo svoju najbolju stranu, denf je određen socijalnom situacijom; pojavljuje se na psihičkoj razini i može se vidjeti na fizičkom ponašanju. Pokret smo pokupili na ulicama, od sebe samih, od drugih ljudi, od prolaznika. Gledali smo kako se razvija u različitim okolnostima i s raznim ljudima; u tijelima i raspoloženjima, da bi prikupljeni materijal potom elaborirali.

“ex c(a)use me!”

is a dance deconstruction of the psychosocial manifestation of uneasiness – a so called “denf”. Caused by a tendency to exhibit ones best side, denf is determined by social situation; it appears on a psychological level and can be observed on physical behaviour. We picked up the movement from the streets, from ourselves, from others, from passers-by. We watched it develop in different circumstances and with different people; in bodies and in moods, and consequently we elaborated the gathered material.

“oprosti, sam’ malo!”
“ex c(a)use me!”

autor / author: Natalija Manojlović
plesaći / performers: Ana Markić, Iva Hladnik, Alen Zanjko, Nina Kurtela, Natalija Manojlović
glazba / music: ZVUKBRODA (Tomislav Domes, Ivan Slipčević)
kostimi / costumes: Nina Kurtela
dizajn svjetla / light design: Branko Cvjetičanin
video: Tina Turk
fotografija / photo: Eva Kraljević
tehničar / technician: Janko Popović

ELEKTRONSKA *Electronic music* GLAZBA

Labosh ELEKTRONSKA GLAZBA
ELECTRONIC MUSIC

članovi žirija / members of jury
Bojan Mandić, Petar Milat, Ivan Šarar

Labosh

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Višeslav Laboš – Labosh

Rođen je 1978. u Zagrebu. Svoju karijeru DJ-a započeo je 1997. kao glazbeni urednik na zagrebačkom Radiju Student prezentirajući glazbu afroameričkog predznaka. Svoje klupske avanture obilježio je više elektronskim zvukom, nastupajući na svim bitnim događanjima najrazličitijih žanrovskih profila u Hrvatskoj. Kao član Breakalicious crew-a i labela EgoBoo. bits unatrag 5 godina, na internacionalnom planu pohodio je Ljubljanu, Graz i Zürich. Kao apsolutni studija novinarstva aktivan je i kao glazbeni kritičar. U sklopu multimedijalnog Instituta Mi2 realizirao je prvi dj workshop u Hrvatskoj, te koorganizirao prvi Creative Commons festival u Svijetu "Sloboda Stvaralaštvu". Neumoran je u produciranju mix-tejpova u vlastitoj nakladi koje nesebično dijeli klupskoj publici. "Method of Dehumanisation" njegov je prvi autorski, sveukupno treći album za label EgoBoobits.

Born 1978 in Zagreb. Started his DJ carrier in 1997 as a music editor at Zagreb's Radio Student, presenting Afro-American music. Marking his clubbing adventures with a prevalent electronic sound, he featured at all the relevant Croatian events of respective radically heterogeneous genres. As a member of the Breakalicious crew and EgoBoo.bits, for 5 years now, he appeared at the foreign stages: in Ljubljana, Graz (Springfour and Springfive) and Zürich (Anorg Fest). Being an undergraduate ABD student of journalism, he is also active as a music critic. Within the Multimedia Institute mi2, Labosh has realized the first DJ workshop in Croatia and co-organized "Freedom to Creativity" the first Creative Commons festival in the world. He is tireless in producing mix tapes which he publishes himself and distributes unselfishly to his club audience. "Method of Dehumanization" is his first authorial album, out of three he published for EgoBoobits label.

Irena Andreić – Eirenah

Rođena je 1979. u Zagrebu. Grafička je te VJ, web i multimedijaska dizajnerica. Diplomirala je na Fakultetu grafičkih umjetnosti u travnju 2004. VJ je od 2000. godine. Održala je brojne nastupe uživo s mnogim glazbenicima u Hrvatskoj, Srbiji, Sloveniji, Austriji, Nizozemskoj i Njemačkoj. Autorica je i nekoliko videospotova za hrvatske, njemačke i nizozemske glazbenike. Od 2000. do danas izradila je brojna likovna rješenja.

Born 1979 in Zagreb. Graphic / web / multimedia designer. Graduated from the Faculty of Graphic Arts in April 2004. Video-jockeying since year 2000. She has done live performances with many music artists in Croatia, Serbia, Slovenia, Austria, Holland and Germany. She has also realized few music videos for Croatian, German and Dutch musicians. Since 2000 she has created numerous visual designs.

Tomislav Gjergja

Rođen je 1979. u Zagrebu. Tomislav Gjergja alias T_Live profesionalni je tonski inženjer (SAE stupanj), a radi i kao drum'n'bass DJ, stalno angažiran u Bogaloo klubu u Zagrebu. Također je i glazbeni producent za hip-hop i drum'n'bass. Završio je School of audio engineer u Beču 2001. godine.

Born 1979 in Zagreb. Tomislav Gjergja a.k.a. T_Live is a professional audio engineer (SAE degree), and a part time drum'n'bass DJ, resident at Bogaloo club in Zagreb. He's also a music producer for hip-hop and drum'n'bass. He has graduated from the School of Audio engineering in Vienna in 2001.



Method of Dehumanisation

when the music's over...

the endloop becomes my friend



Labosh

...When The Music's Over...

The End Loop Becomes My Friend

autor / author: Labosh
album: Method of Dehumanisation
VJ: Irena Andreić-Eirenah
tonski majstor / sound engineer: Tomislava Gjergja aka. T_Live
godina nastanka / production year: 2004.
diskografska kuća / label: EgoBoo.Bits, Zagreb

"Method of Dehumanisation"

zvučni je eksperiment temeljen na tradiciji europskog "turntabelisma", a zasniva se na pronalasku novog i neiscrpnog izvora loopa (fraza koja se beskonačno ponavlja) na kraju reza/zapisa svake gramofonske ploče kao osnovne jedinice elektronske glazbe i njegove manipulacije osnovnim alatima DJ-a. To je dio ploče na kojem nema glazbenog zapisa i rezultat je isključivo procesa njezine manufakture. Kako taj dio zvučnog zapisa ne podliježe autorskim pravima koja zaštićuju audiovizualni sadržaj ploče, ovim se projektom provocira i nefleksibilnost postojećih mehanizama za zaštitu autorskih prava. Album je objavljen pod licencijom Creative Commons i objelodanjuje metodu kojom se može koristiti svatko u svojem glazbenom stvaralaštvu ("Method ..."). Po kriteriju mene kao konzumenta ovaj materijal zalazi u sferu "neslušljivosti" i kao takav predstavlja kritiku većine postojećih mehanizama stvaranja, prezentacije i konzumacije techno-glazbe pa tako i autokritiku mene kao njezina producenta, DJ-a i konzumenta. Stoga i "...Dehumanisation".

"Method of Dehumanization"

is a sound experiment based on tradition of European "Turntableism". This experimental project is based on devising a new and inexorable source of loop (endlessly repeated phrase) at the end of cut / recording of each gramophone record as a basic unit of electronic music and its manipulation, using basic DJ tools. The part of a record referred to bears no sound recording, and is an exclusive result of a record's manufacturing process. Since this part of the recording is not in a domain of copyrights protecting audio-visual content of a record, this project also provokes inflexibilities of the existent mechanisms of copyright protection. The album is published under Creative Commons License and discloses a method that can be used by anyone in the music making business ("Method..."). Following my own consumer criteria, this material enters a sphere of the "unlistenable" and as such presents a critique of the majority of existing mechanisms of creation, presentation and consummation of "techno" music and simultaneously a critique of myself as a producer, DJ and consumer. Hence, "...Dehumanisation".

KAZALIŠTE Theatre

Kufer / Suitcase

KAZALIŠTE
THEATRE

članovi žirija / members of jury
Jasen Boko, Magdalena Lupi, Nina Viočić

KUFER / Suitcase



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Kristina Bajza

Rođena je 1980. u Zagrebu. Nakon završene Škole za suvremeni ples Ane Maletić bavi se plesom i koreografijom unutar nekoliko ansambala i samostalno, a autorica je ili koautorica nekoliko predstava. Nagrađivana je 1996. i 1997. (na hrvatskom natjecanju učenika plesnih škola), 1998. na natjecanju klasičnog baleta i suvremenog plesa u Mađarskoj, a 2004. godine na Pulskom umjetničkom festivalu za glumačko ostvarenje u predstavi "Jutro".

Born 1980 in Zagreb. After graduating from the School for Contemporary Dance "Ana Maletić" she started doing dance and choreography, both as a member of dance companies and on her own. She also co/authored few shows. Bajza got awarded in 1996 and 1997 (at the Croatian Competition of Dance School Students), while in 1998 she won prize at the Classical Ballet and Contemporary Dance Competition in Hungary. In 2004 she won award at Pula Art Festival for her acting in the play "Morning".

Maja Kovač

Rođena je 1978. u Zagrebu. Završila je Školu za suvremeni ples Ane Maletić i diplomirala na Pedagoškoj akademiji, smjer predškolski odgoj. Bavi se dramskom i plesnom pedagogijom, a od 2000. godine kao izvođač i koreograf sudjeluje u profesionalnim glumačkim i plesnim projektima. Dobitnica je i mnogih nagrada (2003. na Naj, naj festivalu u Zagrebu, na Međunarodnom kazališnom festivalu u Mariboru te na 6. susretima profesionalnih kazališta za djecu i mlade – Assitej, 2004. na Pulskom umjetničkom festivalu za glumačko ostvarenje u predstavi "Jutro").

Born 1987 in Zagreb. She graduated from the School for Contemporary Dance "Ana Maletić" and graduated preschool education at the Pedagogical Academy. She's into dramatics' and dance pedagogy. Since 2000 she's been taking part in professional acting and dance projects as both a performer and a choreographer. She won many awards (2003: Best Best Festival in Zagreb, the International Theatre Festival in Maribor, the 6th Meeting of Professional Theatres for Children and Youth in Assitej; 2004: Pula Art Festival award for acting performance in the play "Morning").

Mario Kovač

Rođen je 1975. u Zagrebu. Diplomirao je 2002. godine na odsjeku Kazališne režije Akademije dramskih umjetnosti u Zagrebu. Godine 1995. osniva nezavisnu studentsku kazališnu grupu "Schmrtz Teatar" s kojom režira, glumi, nastupa u više od 120 predstava, performansa, hepeninga, koncerata te ostvaruje brojna gostovanja po Hrvatskoj i Europi. Od 2000. godine radi kao profesionalni kazališni redatelj i do sada je ostvario petnaestak predstava od kojih su neke nagrađivane na većini važnijih domaćih kazališnih festivala. Aktivan je i kao redatelj radiodrama. S raznim bendovima i projektima izdao je desetak glazbenih albuma različitih usmjerenja. Sada svira u grupama "Tena Novak" te "Dada Jihad". Izdao je zbirku kratkih priča "Baršunasto podzemlje" te (s koautorima) esej o reality showu Big Brother - "Sto dana ispred ekrana".

Born 1975 in Zagreb. He graduated in 2002 from the Department for Theatre Direction at the Academy of Dramatic Arts in Zagreb. In 1995 he founded an independent student theatre group named "Schmrtz theatre" where he directed, acted and appeared at stage in more than 120 plays, performances, happenings, concerts and realized many stage appearances in Croatia and Europe. Since 2000 he's been a professional theatre director and up to this moment has realized around 15 shows some of which got awarded at most of the national theatre festivals. He's also active as a director of radio-dramas. As a member of various music bands and projects he has published around dozen of music albums of heterogeneous orientation. At the moment, he's engaged in groups "Tena Novak" and "Dada Jihad". He has published short story collection "Velvet Underground" and co-authored essay on Big Brother reality show, titled "Hundred days in front of TV screen".

Sanja Tropp

Rođena je 1978. u Varaždinu. Radi kao izvođačica - performerica, koreografkinja i plesni pedagog te studira na SEAD-u, salzburškoj eksperimentalnoj plesnoj akademiji. Dobitnica je nekoliko nagrada za izvođačka i autorska ostvarenja. Jedna je od osnivačica Autonomne tvornice kulture i Eksperimentalne slobodne scene (nezavisne radne platforme mladih plesača i koreografa). Bavi se i žongliranjem i akrobatskim pokretom.

Born 1978 in Varaždin. Works as a performer, choreographer and dance pedagogue and presently studies at the SEAD, Salzburg Experimental Dance Academy. She won few awards for her performing and authorial creations. She is one of the founders of Autonomous Culture Factory and Experimental Free Scene (independent working platform of young performers and choreographers). She is into juggling and acrobatics.

Damir Kantoci

Rođen je 1977. u Zagrebu. Od 1998. godine član je "Schmrtz teatra" u kojem sudjeluje kao performer i perkusionist. Nakon ukidanja grupe 2000. godine osniva se "Nova Grupa" u kojoj radi kao videostvaratelj, dizajner svjetla i u tehničkom vodstvu. Taj rad nastavlja i s profesionalnim kazališnim grupama. Uz kazalište radi i kao montažer i snimatelj za nekoliko domaćih televizija.

Born 1977 in Zagreb. Since 1998 he's been member of "Schmrtz theatre" as a performer and percussionist. After group's abolishing in 2000, "New group" was founded, where he got engaged as a video-creator, light designer and chief technician, which are the same creative tasks professional theatre groups engage him for. He also works as a film-editor and cameraman for few Croatian TV stations.



Jutro

Tekst Sarah Kane "4.48 Psihoza" polazišna je ideja ovog projekta. Zanimalo nas je dokle tijelo može otići u pokušaju neverbalnog izricanja osjećaja tjeskobe, nemoći, sputanosti. Tekst je odabran kao poligon za istraživanje mogućnosti otežanog scenskog pokreta i govora, tj. načina kako se tijelo glumice (plesačice, performerice) ponaša u scenskom prostoru kada mu se svjesno nametnu razne fizičke i mentalne prepreke i ograničenja.

Morning

Sarah Kane's text "4.48 Psychosis" is this project's starting point. We wanted to know how far a body can go in an attempt to universally express feeling of anxiety, powerlessness and inhibition. The text was chosen as a polygon for exploring possibilities of aggravated scenic movement and speech i.e. how does the body of an actress (dancer, performer) behave in a scenic space when different physical and mental obstacles and restrictions are deliberately imposed on it.

Jutro

po motivima drame "4.48 Psihoza" Sarah Kane

Morning

based on the motifs of drama "4.48 Psychosis" by Sarah Kane

autori / authors: Kristina Bajza, Maja Kovač, Mario Kovač, Sanja Tropp

prijevod i dramaturška obrada / translation and dramaturgy: Mario Kovač

kostimi, scena i odabir glazbe / costumes, scene and music selection: ansambl i Mario Kovač / the ensemble and Mario Kovač

pomoć pri izradi kostima / costume-making assistant: teta Fata / aunt Fata

tehničko vodstvo / technician: Damir Kantoci

grafički dizajn / graphic design: Marko Strpić

glume / played by: Kristina Bajza, Maja Kovač, Sanja Tropp

fotografije / photos: Eva Kraljević, Maro Sardelić, Marijan Crtalić, Damir Kantoci

produkcija / production: KUFER i Art Radionica Lazareti / KUFER and Art Workshop Lazareti

ostvareno pomoću radne platforme EkS scene / realized through a working platform of EkS Scene.



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