**ABOUT THE ARTWORKS**

**ŽELJKO BELJAN**

*Igrali smo kao nikada, a izgubili kao uvijek / We played like never before, and lost like always / Am jucat ca niciodată, am pierdut ca întotdeauna*

Kombinirana tehnika / mixed media

cca 95 x 60 x 10 cm (skulptura), 33 x 195 cm (šal)

2024.

*The installation* We Played Like Never Before, but Lost Like Always *consists of a sculpture of a tin football player on a wooden stand, along with a traditional scarf featuring a textile intervention. The sculpture is modeled after traditional tin statues of Jesus on a wooden cross, typical of Maramureș. This installation reflects the artist's experience during an art residency in Săcel, marked by following the European Football Championship. This sculpture, the second in the series, was intended to be made from beer cans the artist drank in the company of other artists during the residency in Maramureș. Since he couldn't transport the cans by plane, upon returning to Zagreb, he had to repeat the beer-drinking process to gather material for the sculpture's creation.*

**BIK VAN DER POL**

*Beautiful, beautiful, beautiful, he said*

Razglednice, video 15´, tekst / Postcards, video 15´, text

Promjenjive dimenzije / Variable dimensions

2024.

*„Beautiful, beautiful, beautiful, he said“ projicira šetnju posade Apolla 11 iz 1969. godine na Mjesecu na otok Pag. Lingvist Alfred Korzybski napravio je razliku između karte i teritorija naglašavajući da živimo u dva svijeta: u svijetu jezika i simbola te u stvarnom svijetu. Primijetio je da ljudski um reagira samo na oblikovanu kartu, dok zaboravlja prisutan teritorij. Gledano na ovaj način, digitalni uređaji promijenili su našu emocionalnu orijentaciju i odnos prema svijetu. Ovo djelo poziva na utjelovljena iskustva i poziva vas da hodate po zemlji.*

**TANJA BOUKAL**

*If you don´t like it…*

Vezen i heklan ručno tkan ručnik / Embroidery and crochet on handwoven towel

220 x 48 cm

2024.

*A Ștergar is a traditional Romanian towel, usually decorated with elaborate, hand-embroidered patterns. Instead of the typical patterns, however, Boukal's Ștergar bears the text “If you don't like it, you can go home!”, embroidered in cross-stitch.*

*The phrase can be read in two ways. On the one hand, it often conveys a dismissive or uncompromising attitude, suggesting that if someone is unhappy with a situation, their only option is to leave, implying no room for negotiation or change. On the other hand, the phrase can carry a positive message. It reminds us that we have the freedom to choose our environment and the power to walk away from situations that don’t serve us. Instead of being stuck in dissatisfaction, it encourages us to seek out spaces that align better with our needs.*

*But ultimately, while the phrase may carry an underlying message of personal choice, it often leaves little room for dialogue or compromise. It can reinforce a sense of isolation, suggesting that dissatisfaction is unwelcome and that the only way to address discomfort is through separation. Rather than fostering understanding, it can shut down opportunities for growth or resolution, leaving one to feel unsupported and dismissed.*

**LARISA CRUNȚEANU**

*Paresthesia Holding The Spear That Never Missed Its Mark*

Cijanotipija na tekstilu, 100% pamuk / Cyanotype on textile, 100% cotton

132 x 91 cm

2024.

*In recent years I have begun to work with female characters as shadows, or as a kind of guides who can open gates in the veil between the known and the unknown world, where the culturally informed gaze fails in its anthropocentric projection of nature. A way of knowing through direct experience, but also of forgetting what I know by becoming a different subjectivity. It took me quite a while to recognize this character, who today I see as a shadow of myself who hides behind me and knows some things that I did not find out yet. It has no face and often its body is neutral, abandoning the signs of my female body. Her name is Paresthesia, after the scientific name for the numbing sensation I feel every time I spend an hour still in the sun's rays to make a cyanotype.*

**MEGAN DOMINESCU**

*The Silly Goose Extinction*

Ručno rađena tapiserija / hand-hooked tapestry

130 X 80 cm

2024.

**MEGAN DOMINESCU**

*Toenails: A Renewable Resource*

Ručno rađena tapiserija / hand-hooked tapestry

85 x 82 cm

2024.

**MEGAN DOMINESCU**

*More Foodhell*

Ručno rađena tapiserija / hand-hooked tapestry

87 x 58 cm

2024.

*I am a visual artist, living and working in Bucharest, Romania. I graduated from the Department of Painting at the National University of the Arts, Bucharest. I was born in the Netherlands to Romanian and American parents and I grew up in Washington, D.C. and later moved to Bucharest, Romania. My clashing background is a strong inspiration in my practice. My work is focused on observing and documenting the absurd and celebrating the bizarre. I am represented by Anca Poterașu Gallery in Bucharest. I am a founding member of the artist collective MOXA20 in Bucharest and I have a dog clothing brand called GoodBoySecurity. My work focuses mainly on social and geopolitical issues but I use humor and fantasy to get my messages across in my artwork.*

**NIKOLINA HRGOVIĆ KNEŽEVIĆ**

Školica / Little School

drvo, šperploča, pamuk, vuna, filc / wood, plywood, cotton, wool, felt

30 x 50 cm

2022.

*The work is hand-woven inside a laser-cut loom. I intervened on the woven base by embroidering and inserting felt elements. The work shows the School of Applied Arts in Zagreb, which was damaged in the 2020 earthquake and has not yet been renovated.*

**ZOYA LAKTIONOVA**

*Malanka poganski ritual / Malanka pagan ritual*

Digitani print iz negativa / digital print from negative

26,5 x 40 cm

2023.

**ZOYA LAKTIONOVA**

*Spomenik herojima Crvene armije u Beču / Heroes' Monument of the Red Army Vienna*

Digitani print iz negativa / digital print from negative

26,5 x 40 cm

2024.

**ZOYA LAKTIONOVA**

Obiteljski arhiv, Krim SSSR, 1989. ili 1990., digitalizirao Thomas Freiler 2024. / *Family archives, Crimea USSR, 1989 or 1990, digitized by Thomas Freiler in 2024*

Digitalna fotografija s analognog negativa, digitalni ispis / digital photo from analogue negative, digital print

60 x 90 cm

2024.

**ZOYA LAKTIONOVA**

Obiteljski arhiv, Krim SSSR, 1989. ili 1990., digitalizirao Thomas Freiler 2024. / *Family archives, Crimea USSR, 1989 or 1990, digitized by Thomas Freiler in 2024*

Digitalna fotografija s analognog negativa, digitalni ispis / digital photo from analogue negative, digital print

17.3 x 26 cm

2024.

**ZOYA LAKTIONOVA**

*Constanta (România)*

Digitani print iz negativa / digital print from negative

27 x 40 cm

2024.

**ZOYA LAKTIONOVA**

Kreda na školskim toboganima pronađenim u ruševinama škole koju su uništile ruske trupe između 2014. i 2022., mikrofotografija Wilfrieda Vettera iz 2024. / Chalk on school slides found in the ruins of a school destroyed by Russian troops between 2014 and 2022, microscope photo by Wilfried Vetter in 2024

Digitalni ispis mikrofotografije / digital print from microscope photo

30 x 40 cm

2024.

*Unheritage*

Not enough to be a fully-fledged archive, but also not destroyed enough to be completely forgotten. Unheritage is the project of an artist from Mariupol, a city that was conquered and destroyed by Russia during the Russian-Ukrainian war. Using family archives that she retrieved from her home before the war broke out in full force, but are so old that they have already been damaged by time, the director uses these damages as symbols of remembering and forgetting and makes them the central theme of her work.

**SARAH MCNULTY**

***Lag, II***

**boja koja reagira na sunce, tinta i kreda na raznim tkaninama / sun-reactive dye, ink & chalk on various fabrics**

**37 x 33 & 39 x 38 cm**

**2024.**

***Sarah McNulty’s practice explores physical relationships with surrounding environments, as well as the reception of visual information in an era of targeted experience. The contingent nature of painting and its history are fundamental in her work, with focus on points of rupture and collapse. Interested in the personal, social and historical in our shared spaces, exploring what we expect, desire, and allow these to evolve into. It is a cyclical process where paintings are suspended in various states, often as a provisional archive of a specific place, time and action.***

***Her work often shifts into public spaces, making use of overseen architectural sites as framework, transforming habitation and site into subject. In between these sites of work, elements of process and research are digested into image making. Focusing on remnants of physical presence, the abstract language that emerges is both specific and displaced. The direct act of painting in the studio remains central in her practice, but often as a starting point for developing images and entry points. Images are held in suspension within ever-shifting networks and endless information. They interact and question the possibility of physical and immersive experience in an oversaturated and emotionally distant era.***

**IZA TARASEWICZ**

*a complex clock associating all the times / złożony zegar kojarzący wszystkie czasy*

Objekt / Object

hemp fiber dyed with natural dyes, paper, glue, wood

110 x 60 x 20 cm

2024.

*Sticks I found in a garden in Zagreb.*

*The flow of time can be seen in their twisted shapes. The short duration of the residence does not make it easier to penetrate the city, and also I am missing my dogs and cats.*

*The garden here is a substitute for my garden in Poland. Somehow, nature creates a bridge between the worlds in which I spend a short time. All possible time-spaces are în the sticks.*

*Sticks are everywhere the same, right?*

**IZA TARASEWICZ**

*Disappearance is a process / Time’s Mistress.*

29,5 x 42 cm

*There were no rules or deadlines / Eternal machine.*

29 x 37 cm

*It remains stable, but sometimes it falls / Collapse is perpetuated by the persistence of certain states between fows and fuxes, winds and liquids.*

29,5 x 41,5 cm

*A decision that you are forced to make is not a decision / Balanced level-headedness.*

29,2 x 37 cm

*Global stability of fowing movements / Matter is swinging*

29,2 x 37 cm

*The less you move, the less the invariant is swept away / Some people already see the fames. Others don’t even smell the smoke.*

29,2 x 37 cm

*Life on Earth is evil / I did love you once.*

29,2 x 37 cm

*It is stable? Yes. It is unstable? Yes, again. Unstable? Yes, again / The more you move, the more the fall prevails over equilibrium.*

36,3 x 40,2 cm

8 dvostranih *cut-out*-a iz ručno izrađenih listova od konoplje, obojanih prirodnim bojama/ 8 double-sided cutouts in handmade sheets of hemp fibre dyed with natural dyes.

Prirodne boje: indigo, drvo loga, kurkuma, orah, košenil / Natural dyes: indigo, logwood, curcuma, walnut, cochineal

2024.

*I have developed my own technique of using hemp fibers. Typically, hemp fibers are commonly used to make ropes, but also used to seal plumbing installations. I bought fibers from the manufacturer in bulk and started dyeing them using natural methods. For a long time I didn't know how to proceed with the prepared material. I started doing a test with paper glue. I decided to try the technique of laying fibers on a piece of plexiglass and covering it with a thin layer of diluted glue. After many attempts, I created the perfect recipe and technique. The prepared sheets are easy to cut with scissors.*

**EVE WOODS**

*Green Man's Revenge*

ručno dorađeni monoprint na papiru / hand embellished monoprint on paper

23 x 35 cm

2024.