



umjetnost  
& terapija

therapy



# art& therapy

umjetnost  
& terapija

9. – 20. 9. 2025.



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arts & culture network

## **umjetnost & terapija**

Galerija Studio 21, Split, 9. - 20. 9. 2025.

Izložba art & therapy organizirana je u okviru art& projekta (2025.) od strane DLightful Services, u partnerstvu s Galerijom Studio 21 (Udruga za kulturu Beat), Filozofskim fakultetom Sveučilišta u Splitu te Gradskom knjižnicom Marko Marulić, pod pokroviteljstvom i financijskom potporom Grada Splita.

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**SPONZORI:** DLightful Services  
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Organizator se najsrdahnije zahvaljuje svima koji su na bilo koji način pomogli i sudjelovali u organizaciji, realizaciji, sponzoriranju i medijskoj promociji kako projekta, tako i izložbe.

## **art & therapy**

Gallery Studio 21, Split, September 9 – 20, 2025

The art & therapy exhibition is organized as part of the art& project (2025) by DLightful Services, in partnership with Gallery Studio 21 (Udruga za kulturu Beat), the Faculty of Humanities and Social Sciences in Split, and the Marko Marulić City Library, with the patronage and financial support of the City of Split.

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## Riječ urednice

Što se događa kada umjetnost prestane biti muzejski eksponat i postane alat za razumijevanje sebe? Projekt art& nastao je iz uvjerenja da umjetnost može biti mnogo više od lijepog predmeta na zidu – može biti terapija, edukacija, most prema drugima, put prema sebi.

Svake godine, art& istražuje novu dimenziju umjetničke prakse kroz interdisciplinarni pristup koji spaja likovnu umjetnost s drugim područjima ljudskog iskustva. Za prvu godinu, odabrala sam temu “art & therapy”, inspiriranu revolucionarnom knjigom Alaina de Bottona i Johna

## Editorial Foreword

What happens when art stops being a museum exhibit and becomes a tool for understanding yourself? The art& project was born from the conviction that art can be much more than a beautiful object on a wall – it can be therapy, education, a bridge to others, a path to oneself.

Every year, art& explores a new dimension of artistic practice through an interdisciplinary approach that connects visual art with other areas of human experience. For the first year, I chose the theme “art

Armstronga naziva *Art as Therapy* (prev. *Umjetnost kao terapija*) koja predlaže da se muzeje i galerije reorganizira prema emocijama umjesto prema povijesnim razdobljima.

Umjesto galerija posvećenih renesansnoj ili suvremenoj umjetnosti, zamislite galerije nade, sjećanja ili rasta. Umjesto da se pitamo kada je nešto nastalo, pitajmo se što ono može učiniti za nas danas. art& poziva na otkrivanje umjetnosti kao živog, funkcionalnog alata za bolje razumijevanje vlastite psihe i svijeta oko nas.

Zahvaljujem se svim sponzorima koji su omogućili realizaciju ovog projekta: DLightful Services, Arts and Culture Network i, na prvome mjestu, Gradu Splitu čija podrška čini ovakve vizije mogućima.

Dora Derado Giljanović

& therapy,” inspired by the revolutionary book by Alain de Botton and John Armstrong titled *Art as Therapy*, which proposes that museums and galleries be reorganized according to emotions rather than historical periods.

Instead of galleries dedicated to Renaissance or contemporary art, imagine galleries of hope, memory, or growth. Instead of asking when something was created, let's ask what it can do for us today. art& invites the discovery of art as a living, functional tool for better understanding our own psyche and the world around us.

I thank all the sponsors who made this project possible: DLightful Services, the Arts and Culture Network, and, first and foremost, the City of Split, whose support makes such visions possible.

Dora Derado Giljanović

# Kad umjetnost postane terapija

Jeste li ikad ušli u galeriju i osjećali se kao da ste stigli na party za koji niste znali *dress code* ili kao da ljudi pričaju neki sasvim drukčiji jezik kojeg vi ne razumijete? Ovdje će, nadam se, biti drukčije.

Radovi predstavljeni na ovoj izložbi nisu odabrani zbog povijesnih, političkih i drugih vrijednosti ili stilskih kategorija, već zato što rade nešto što umjetnost oduvijek treba raditi – pomažu nam da se osjećamo manje usamljeno u vlastitoj koži.

Suvremeni filozofi Alain de Botton i John Armstrong u svojoj knjizi *Art as Therapy (Umjetnost kao terapija)* predlažu da umjetnost ima sedam terapeutskih funkcija, a svaka od njih ima moć ojačati naše psihičke krhkoće. Ne kroz didaktičke poruke ili moralne lekcije, već kroz nešto dublje – prepoznavanje, razumijevanje, razvoj empatije prema sebi i prema drugima. U trenutku kad vidimo dio sebe u nečijem radu, prestajemo biti jedini koji nosi težinu na svojim plećima.

## O krhkosti koja postaje snaga

Koliko puta smo htjeli biti arhitekti vlastitog života, a onda shvatili da gradimo

# When Art Becomes Therapy

Have you ever walked into a gallery and felt like you'd arrived at a party where you didn't know the dress code, or like people were speaking some completely different language you couldn't understand? Here, I hope, things will be different.

The works presented in this exhibition weren't chosen for their historical, political, or other values, or stylistic categories, but because they do something art should always do – help us feel less alone in our own skin.

Contemporary philosophers Alain de Botton and John Armstrong in their book *Art as Therapy* propose that art has seven therapeutic functions, each with the power to strengthen our psychological fragilities. Not through didactic messages or moral lessons, but through something deeper – recognition, understanding, developing empathy toward ourselves and others. The moment we see part of ourselves in someone's work, we stop being the only one carrying that weight on our shoulders.

na tlu koje nam se miče pod nogama? U ovom prostoru nalazimo radove koji ne skrivaju svoju krhkost – naprotiv, koriste je kao temelj za nešto novo. Kada Dražen Pejković stvara skulpture koje se šire u sve strane poput misli koje ne mogu stati na mjestu ili kada Karin Grenc rezbari u naplavinama koje već nose svoju prošlost i sve njezine tragove, oni nam pokazuju da krhkost nije suprotnost snazi, već njen izvor.

Nitko ovdje ne laže da je sve u redu ili da se problemi mogu jednostavno riješiti. Umjesto toga, nalazi se dublji oblik utjehe – shvaćanje da je naša krhkost univerzalna ljudska karakteristika, a ne osobni neuspjeh.

### **O jezicima koji prevode neizrecivo**

Što se događa kada riječi zakažu? Kada dah zastane? Kada osjećaje ne možete pretočiti u rečenice, a najdublje istine se kriju negdje između svjesnog i nesvjesnog? U radovima Joška Buljanovića i Josipa Mijića nalazimo pokušaje stvaranja novih alfabeta – jedan koji piše pticama umjesto slovima, drugi koji hvata fragmente one iskonske, svemirske materije iz koje smo svi mi, bića (ne samo ljudska) nastala.

Ovi umjetnici predlažu da možda ne moramo sve razumjeti da bismo to doživjeli.

### **On fragility that becomes strength**

How many times have we wanted to be architects of our own lives, only to realize we're building on ground that shifts beneath our feet? In this gallery, we find works that don't hide their fragility – on the contrary, they use it as a foundation for something new. When Dražen Pejković creates sculptures that spread in all directions like thoughts that cannot cease to move, or when Karin Grenc carves figures into pieces of driftwood that already bear traces of their past, they show us that fragility isn't the opposite of strength, but its source.

No one here is attempting to convince you in the lie that everything's fine or that problems can simply be solved. Instead, this exhibition attempts to provide a deeper form of comfort – understanding that our fragility is a universal human characteristic, not a personal failure.

### **On languages that translate the unspeakable**

What happens when words fail? When you lose your breath? When you lose the ability to express feelings into sentences, and the deepest truths remain hidden somewhere between the conscious and unconscious? In the works of Joško Buljanović

Možda je dovoljno dopustiti da značenje dopre do nas kad budemo spremni, kao što dopuštamo glazbi da nas dirne prije nego što analiziramo harmonije.

## **O spiralnoj naravi rasta**

Zašto se vraćamo istim mislima, istim strahovima, istim nadama? Djela Tisje Kljaković Braić govore o cikličnoj prirodi ljudskog iskustva koja nije vrtinja u krug, već spiralno kretanje. Svaki put kad se “vratimo” na isto mjesto, mi smo već drugačiji, donosimo nova iskustva, nove ožiljke, nove mudrosti.

Nema potrebe da žurimo kroz samonametnute procese ili da se frustriramo zbog činjenice da “još uvijek” radimo na istim temama. Možda je to priroda rasta – ne linearna progresija, već duboko uranjanje u slojeve vlastitog bića.

## **O transformaciji kao životnom zakonu**

Djela Alme Čače govore o nečem što svi znamo, ali rijetko prihvaćamo – da se mijenjamo bez našeg dopuštenja. Da naše tijelo, naše misli, naši osjećaji neprestano prolaze kroz metamorfoze koje ne možemo kontrolirati. Umjesto da se tome opiremo, možemo li naučiti plivati u tim vodama promjene?

U njezinim djelima nalazimo vizualne

and Josip Mijić, we find attempts at creating new alphabets – one that writes with birds instead of letters, and the other captures fragments of that primordial, cosmic matter from which all beings (not just human) emerged.

These artists suggest that perhaps we don't need to understand everything to experience it. Maybe it's enough to allow meaning to reach us when we're ready, just as we let music touch us before we analyze its harmonies.

## **On the spiral nature of growth**

Why do we return to the same thoughts, same fears, same hopes? Tisja Kljaković Braić's works speak about the cyclical nature of human experience that does not spin in circles, but, rather, is spiral in nature. Each time we “return” to the same place, we're already different, carrying new experiences, new scars, new wisdom.

There's no need to rush through self-imposed processes or frustrate ourselves because we're “still” working on the same topics and ideas. Perhaps that's the nature of growth – not linear progression, but deep immersion into layers of our own being.

meditacije na metamorfoze duše – kao što se staro raspada da bi se moglo roditi novo, kako eksplozija nije uvijek razorna već može biti kreativna. Iz kaosa nastaje kozmos.

### **O maskama i autentičnosti**

Kada smo zadnji put bili potpuno svoji, bez obzira na to što će drugi misliti? Marina Otchuda Say Gynt postavlja neugodna pitanja o tome koliko naše identitete oblikuju tuđa očekivanja. Njezine maskote i lutke funkcioniraju kao ogledala u kojima možemo prepoznati trenutke u vlastitim životima kad smo bili “predstavljani” umjesto da smo predstavili sebe.

Možda je najveći bunt odbijanje izvedbe vlastitog identiteta pred publikom koja nas svodi na simbole. Razmislite o ovom terapijskom činu: dopustiti sebi da budemo dosadni, komplicirani, kontradiktorni – jednostavno ljudski.

### **O svetome u oštećenom**

Ima li nešto što ne možemo popraviti u sebi, nešto s čime se jednostavno moramo naučiti nositi? Ne nudimo lažna obećanja da će nam umjetnost “srediti život” ili dati gotove odgovore. Umjesto toga, izložbom se nadamo ponuditi nešto vrednije i daleko realnije – provokaciju ili barem poticaj da si dozvolimo da budemo nepotpuni, dozvolu

### **On transformation as a law of life**

Alma Čaće's works speak about something we all know but rarely accept – that we change without our own permission. That our body, our thoughts, our feelings constantly undergo metamorphoses we can't control. Instead of resisting this, can we learn to swim in those waters of change?

In her works, we find visual meditations on metamorphoses of the soul – how the old breaks down so the new can be born, how explosions aren't always destructive but can be creative. How chaos can breed cosmos.

### **On masks and authenticity**

When did we last feel completely ourselves, regardless of what others might think? Marina Otchuda Say Gynt poses uncomfortable questions about how much our identities are shaped by others' expectations. Her mascots and dolls function as mirrors in which we can recognize moments in our own lives when we were “represented” instead of representing ourselves.

Perhaps the greatest rebellion is refusing to perform our own identity before an audience that reduces us to symbols. Consider this therapeutic act: allowing

da naše rane i ožiljci budu dio naše ljepote, a ne nešto što treba skrivati.

Ova izložba postavlja pitanje: možete li biti nježniji prema sebi? Možete li svoje neobičnosti vidjeti kao ono što vas čini jedinstvenima, a svoje borbe kao dokaz da još uvijek težite rastu?

Umjetnost kao terapija ne lišava nas problema – daje nam do znanja da nismo jedini koji nosimo na sebi breme vlastite ljudskosti. Ako su i drugi to izražavali u umjetnosti, ta, zasigurno postoji nešto univerzalno u toj borbi? I možda je to sve što nam treba.

Dora Derado Giljanović

ourselves to be boring, complicated, contradictory – simply human.

### **On the sacred in the damaged**

Is there something we can't fix in ourselves, something we simply must learn to carry? We don't offer false promises that art will "sort out our lives" or give ready answers. Instead, through this exhibition, we hope to offer something more valuable and far more realistic – a provocation or at least encouragement to allow ourselves to be incomplete, permission for our wounds and scars to be part of our beauty, not something to hide.

This exhibition poses the question: can you be gentler with yourself? Can you see your peculiarities as what makes you unique, and your struggles as proof that you still aspire to grow?

Art as therapy doesn't rid us of problems – it lets us know we're not alone in carrying the burden of our own humanity. If others have expressed this in art too, surely there's something universal in that struggle? And maybe that's all we need.

Dora Derado Giljanović

# **Izloženi radovi**



# **Exhibited Works**

# Joko Bird

Joško Buljanović



Joško Buljanović, umjetničkim imenom Joko Bird, rođen je 1989. u Splitu. Magistrirao je grafički dizajn na Likovnoj akademiji u Sarajevu 2017. godine, nakon studija vizualnih komunikacija na Umjetničkoj akademiji u Splitu.

Tijekom fakultetskog obrazovanja razvio je poseban interes za paleografiju i semiotiku, što ga je dovelo do stvaranja vlastitog piktogramskog stila u umjetnosti. Njegov rad u području vizualnih komunikacija karakterizira upotreba slova, znakova, simbola i logotipa.

Za vrijeme pandemije Covid-19 počeo je slikati, fokusirajući se na ptice kao glavni motiv – simbol slobode, mira i transcencije. U svojim djelima stvara vlastiti slikovni jezik, koristeći plošne oblike, geometrijske i organske forme te snažne crne linije i kolorit. Inspiriran dječjom i primitivnom umjetnošću, teži jednostavnosti i čistoći izraza. Njegov stil karakterizira simplificiranost i stilizacija, gdje ptice, pojednostavljene do granica prepoznatljivosti, postaju totemi u vlastitom svemiru umjetnika.

Djela mu od veljače 2024. također krasi prostore dječjeg vrtića Grigor Vitez, dječje i adolescentske psihijatrije u Splitu, a 2025. godine donirao je murale Centru za autizam u Splitu.

Joško Buljanović, known by his artistic name Joko Bird, was born in 1989 in Split. He earned his MFA in Graphic Design from the Academy of Fine Arts in Sarajevo in 2017, following his studies in Visual Communications at the Art Academy in Split.

During his university education, he developed a particular interest in paleography and semiotics, which led him to create his own pictographic style in art. His work in visual communications is characterized by the use of letters, signs, symbols, and logos.

During the COVID-19 pandemic, he began painting, focusing on birds as his primary motif—symbols of freedom, peace, and transcendence. In his works, he creates his own pictorial language using flat shapes, geometric and organic forms, bold black lines, and vibrant colors. Inspired by children's and primitive art, he strives for simplicity and purity of expression. His style is characterized by simplification and stylization, where birds, reduced to the limits of recognizability, become totems in the artist's own universe.

Since February 2024, his works have also adorned the spaces of the Grigor Vitez kindergarten in Split, the children's and adolescent psychiatry department in Split, and, in 2025, he donated murals to the Autism Center in Split.



## **Colombia**

Joško Buljanović (Joko Bird)

2025.

akril na platnu

100 x 70 cm

Jeste li ikad promatrali ptice i pitali se što jedna drugoj govore? Buljanović stvara vizualni jezik u kojemu ptice postaju i slova i riječi, simboli koji nadilaze barijere koje gradimo između sebe. U ovom oslikanom razgovoru, svaki oblik govori bez zvuka – oči koje vide, krila koja nose poruke, geometrijski oblici koji organiziraju značenje poput interpunkcije u rečenici napisanoj preko platna. Umjetnik vjeruje da umjetnost treba vratiti slobodu i nevinost u naše živote, a možda ovi ptičji simboli upravo to čine. Podsjećaju nas na dječju sposobnost komunikacije kroz crteže, kada je jednostavna linija mogla izraziti ono što tisuću riječi možda ne bi uspjelo uhvatiti. Što biste rekli kad biste mogli pisati pticama umjesto slovima?

## **Colombia**

Joško Buljanović (Joko Bird)

2025

acrylic on canvas

100 x 70 cm

Have you ever watched birds and wondered what they might be saying to each other? Buljanović creates a visual language where birds become both letters and words, symbols that transcend the barriers we build between ourselves. In this painted conversation, each form speaks without sound – eyes that see, wings that carry messages, geometric shapes that organize meaning like punctuation in a sentence written across canvas. The artist believes that art should return freedom and innocence to our lives, and perhaps these bird-symbols do just that. They remind us of our childhood ability to communicate through drawings, when a simple line could express what a thousand words might fail to capture. What would you say if you could write with birds instead of letters?



## **Lybia**

Joško Buljanović (Joko Bird)

2025.

akril na platnu

100 x 70 cm

Sjećate li se zadovoljstva kad ste konačno razumjeli nekoga tko govori drugi jezik? U ovoj gustoj tapiseriji ptičjih simbola, Buljanović stvara ono što naziva “vizualnim razgovorima” – slike koje se mogu ujedno čitati i gledati. Svaka ptica nosi značenje, svako oko svjedoči, svaka zakrivljena linija povezuje jednu misao s drugom. Umjetnik piše slikama i slika riječima, vjerujući da se najdublja komunikacija često događa prije jezika, u čistom prostoru gdje jedna duša prepoznaje drugu. Možda je to ono što su ptice oduvijek znale – da pjesma nadilazi granice, da istinski let ne treba putovnicu. Kada nam leksik zakaže, možemo li i dalje pronaći načine da govorimo jedni drugima kroz simbole koji proizlaze iz naše zajedničke nevinosti?

## **Libya**

Joško Buljanović (Joko Bird)

2025

acrylic on canvas

100 x 70 cm

Do you remember the satisfaction of finally understanding someone who speaks a different language? In this dense tapestry of bird -symbols, Buljanović creates what he calls “visual conversations” – paintings that function as both reading and view -ing. Each bird carries meaning, each eye witnesses, each curved line connects one thought to another. The artist writes with images and paints with words, believing that the deepest communication often happens before language, in that pure space where one soul recognizes another. Perhaps this is what birds have always known – that song transcends borders, that true flight needs no passport. When words fail us, might we still find ways to speak to each other through symbols that remember our shared innocence?



## **Afganistan**

Joško Buljanović (Joko Bird)

2025.

akril na platnu

100 x 70 cm

Kada nas okružuje kaos, gubimo li sposobnost komuniciranja ili pronalazimo nove načine govora? Ovdje se ptičji simboli raspršavaju i okupljaju poput misli koje se pokušavaju organizirati nakon šoka. Buljanović nam pokazuje da čak i u fragmentaciji postoji jezik – možda iskreniji nego kada sve djeluje uređeno. Njegove ptice nose poruke liječenja i univerzalne komunikacije, vjerujući da umjetnost treba pružiti utjehu u prostorima gdje su riječi zakazale. Svaki naizgled razbacani simbol traži neki kontakt, poput izoliranih ljudi koji posežu jedni prema drugima svim sredstvima koje mogu pronaći. U terapijskim prostorima – dječjim centrima, vrtićima, psihijatrijskim ustanovama – umjetnik stvara okruženja gdje ti ptičji jezici nude utjehu. Njegove nas ptice podsjećaju da u konačnici dijelimo isti pjev, premda govorimo drukčijim jezicima. Samo moramo malo bolje oslušnuti i bolje ćemo razumjeti što nam drugi žele reći.

## **Afghanistan**

Joško Buljanović (Joko Bird)

2025

acrylic on canvas

100 x 70 cm

When chaos surrounds us, do we lose the ability to communicate, or do we find new ways to speak? Here, bird-symbols scatter and gather like thoughts trying to organize themselves after a shock. Buljanović shows us that even in fragmentation, there is still language – perhaps a more honest one than when everything seems orderly. His birds carry messages of healing and universal communication, believing that art should offer comfort in spaces where words have failed. Each seemingly scattered symbol seeks some contact, like isolated people reaching toward each other through whatever means they can. In therapeutic spaces – children's centers, kindergartens, psychiatric institutions – the artist creates environments where these bird-languages offer solace. His birds remind us that ultimately we share the same song, even though we speak different languages. We just need to listen a little better and will then be able to better understand what others want to tell us.

# Alma Čače



Alma Božanić Čače, rođena i odrasla u Komizi na otoku Visu, svoj umjetnički izraz pronalazi u povezanosti s prirodom, obalom i morem. Diplomirala je 2001. godine na UMAS-u u Splitu, smjer likovna kultura i restauracija, nakon čega se posvetila slikarstvu i kreativnom radu. Inspiraciju crpi iz prirodnih motiva koje istražuje kroz fotografiju i reciklirane materijale, poput drvenih naplavina koje koristi kao alat, podlogu ili okvir u svom stvaralaštvu.

Alma je članica HULU Split i partner Geoparka Viški arhipelag, gdje surađuje na raznim projektima povezanim s ekologijom i umjetnošću. Svoj rad temelji na ideji spajanja prirodnih elemenata i likovnog izražaja, čime promovira život uz more i očuvanje okoliša.

Kao aktivna umjetnica, iza sebe ima 24 samostalne i 21 grupnu izložbu te vodi likovne radionice za djecu i odrasle.

Živi i radi u Splitu, gdje uspješno balansira obiteljski život i svoju umjetničku praksu. Ljetne mjesecе provodi u rodnoj Komizi, gdje se uvijek iznova vraća korijenima i pronalazi nove inspiracije za svoj rad.

Alma Božanić Čače, born and raised in Komiza on the island of Vis, draws her artistic inspiration from nature, the coastline, and the sea. She graduated from the School of Fine Arts in Split and earned her degree from the Arts Academy (Department of Fine Arts and Restoration) in 2001. Alma is a member of the Croatian Association of Fine Artists Split and the Croatian Community of Independent Artists since 2013.

Alma explores natural motifs through photography and recycled materials, such as driftwood, which she uses to create her tools, canvases, and frames. Her work emphasizes the connection between nature and art, promoting life by the sea and environmental preservation.

Alma is also a partner of the Geopark Vis Archipelago, collaborating on projects related to ecology and art. She has exhibited in 24 solo and 21 group exhibitions and leads art workshops for both children and adults.

She currently lives and works in Split, spending the summer months in her hometown of Komiza, where she finds ongoing inspiration for her art.



## **Metabolizam**

Alma Čače

2024.

mješoviti mediji na platnu

30 x 60 cm

Poznajete li osjećaj kada stojite na rubu mora i shvaćate da se nešto u vama mijenja bez vašeg dopuštenja? Alma Čače hvata trenutak kad plava misao probije crnu sigurnost naših uvjerenja. Ova slika možda evocira ona jutra kada se budimo drugačiji nego što smo zaspali, ne znajući što se dogodilo u međuvremenu. Stijena i more vode vječni razgovor o otporu i prepuštanju – koji dio tog razgovora prepoznajete u sebi?

## **Metabolism**

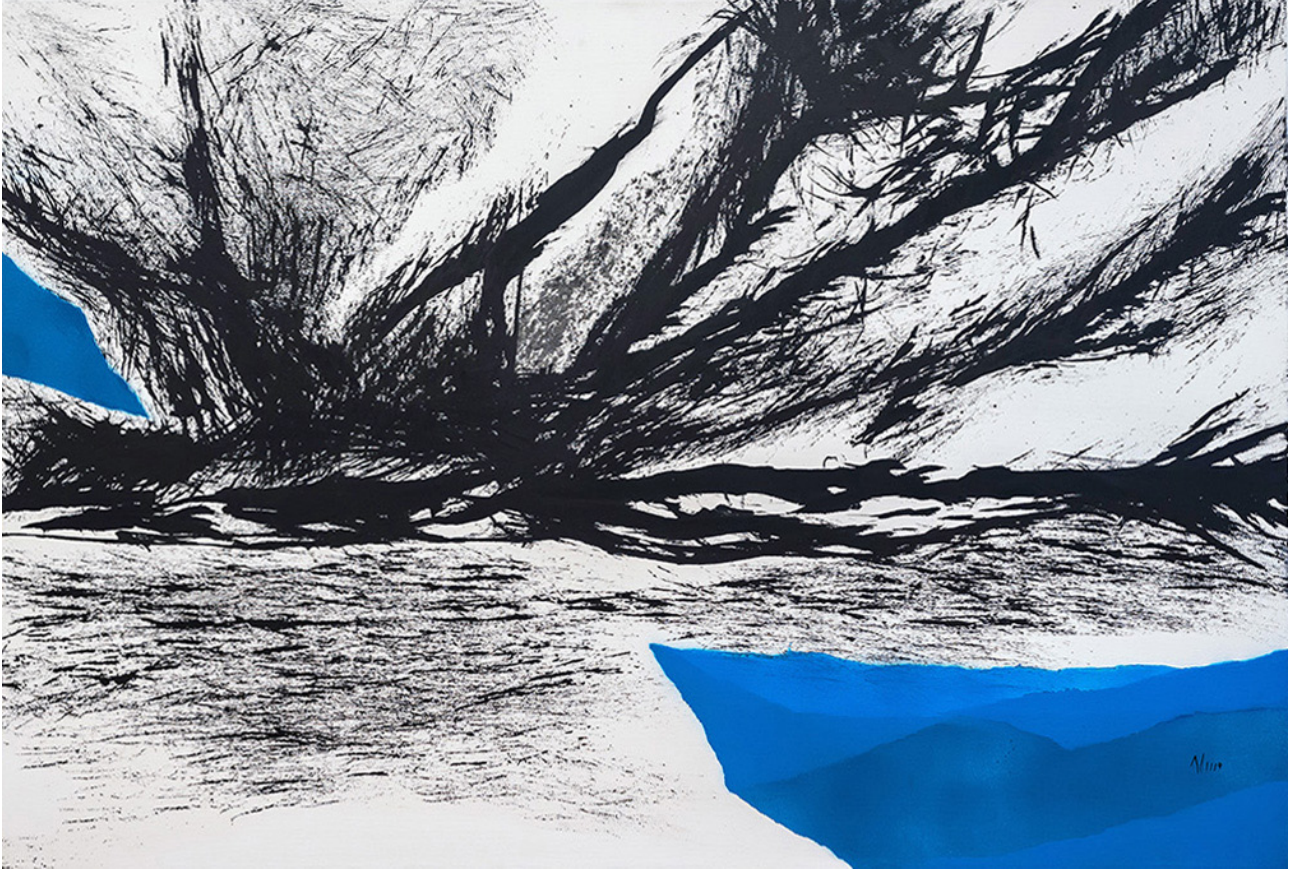
Alma Čače

2024

mixed media on canvas

30 x 60 cm

Do you know that feeling when you stand at the edge of the sea and realize something in you is changing without your permission? Alma Čače captures the moment when blue thought breaks through the black certainty of our beliefs. This image might evoke those mornings when we wake up different than when we fell asleep, not knowing what happened in the meantime. Rock and sea hold an eternal conversation about resistance and surrender – which part of that conversation do you recognize in yourself?



## **Metabolizam II**

Alma Čače  
2021.–2023.  
akril na platnu  
80 x 120 cm

Tri godine stvaranja ovog rada govore o tome da neke procese ne možemo požurivati. Ovdje vidimo eksploziju crnih linija koje izbijaju iz plavog oceana – kao da je podzemna energija konačno našla svoj izlaz. Čače nam pokazuje da je stvaranje ponekad donekle nasilno: novo se rađa kroz raspad starog, a život izbija kroz pukotine smrti. Ova slika funkcionira kao podsjetnik da naše najkreativnije trenutke često prate osjećaji kaosa i nesigurnosti. Možda je to što nazivamo ‘krizom’ zapravo metamorfoza – trenutak kad stara forma više ne može podnijeti novu energiju koja se rađa u nama.

## **Metabolism II**

Alma Čače  
2021–2023  
acrylic on canvas  
80 x 120 cm

Three years of creating this work speaks to the fact that some processes cannot be rushed. Here we see an explosion of black lines erupting from blue ocean – as if underground energy has finally found its outlet. Čače shows us that creation is oftentimes violent: the new is born through the breakdown of the old, and life bursts through the cracks of death. This painting functions as a reminder that our most creative moments are often accompanied by feelings of chaos and uncertainty. Perhaps what we call ‘crisis’ is actually metamorphosis – the moment *when the old form can no longer bear the new energy being born within us.*



### **Bez naziva**

Alma Čače

2023.

mješoviti mediji na platnu

45 x 55 cm

Neka djela ne trebaju imena jer govore jezikom koji prethodi riječima. Ovdje se krajobraz raslojavava kao uspomena – gornji dio u zemljanim tonovima, donji u mirnom plavetnilu. Čače stvara geografiju duše koja podsjeća na to da nosimo u sebi sve krajolike koje smo ikad vidjeli. Ova slika nudi terapiju kroz fragmentaciju: ponekad se moramo raslojiti i analizirati da bismo vidjeli od čega se sastojimo. Plava i siva boja ne ratuju ovdje, već razgovaraju o tome što znači biti između – između mora i kopna, između sjećanja i zaborava, između onoga što jesmo i onoga što možemo postati.

### **Untitled**

Alma Čače

2023

mixed media on canvas

45 x 55 cm

Some works don't need titles because they speak a language that precedes words. Here the landscape stratifies like memory – the upper part in earth tones, the lower in the peaceful blue of the ocean. Čače creates a geography of the soul that reminds us we carry within ourselves all the landscapes we've ever seen. This painting offers therapy through fragmentation: sometimes we must fall apart and analyze ourselves to see what we're made of. Blue and gray don't battle here, but converse about what it means to be in-between – between sea and land, between memory and forgetting, between who we are and who we might become.

# Karin Grenc



Karin Grenc rođena je u Splitu 1971. god. Po školovanju i zanimanju grafička dizajnerica, po rođenju i životnom opredjeljenju slikarica. Osim slikarstva, radi u kiparstvu i grafičkom dizajnu. Članica je HULU-a Split i HZSU-a. Izlagala je na brojnim skupnim izložbama u Hrvatskoj i inozemstvu, a samostalno 30ak puta. Radovi joj se nalaze u stalnim postavima galerija i u više crkava u Hrvatskoj i u BiH. Živi i radi na didovini u Splitu, u Velom Varošu.

Karin Grenc was born in Split in 1971. By education and profession a graphic designer, by birth and life choice a painter. Besides painting, she works in sculpture and graphic design. She is a member of HULU Split (The Croatian Association of Visual Artists) and HZSU (The Croatian Freelance Artists Association). She has taken part in numerous group exhibitions in Croatia and abroad, and has held about 30 solo shows. Her works are in permanent collections of galleries and in several churches in Croatia and Bosnia and Herzegovina. She lives and works in her ancestral home in Split, in Veli Varoš.



## Ilustracije

Karin Grenc  
datum varijabilan  
akril i crtež na kaširanom platnu  
40 x 50 cm (svaka)

U ilustracijama Kristovih čuda, Grenc ne pokušava dokumentirati nadnaravno, već uhvatiti trenutak transformacije koji je poznat svima nama. Svako ozdravljenje je, na svoj način, čudo – trenutak kad nešto što je bilo slomljeno postaje cijelo, kad nešto što je bilo mrtvo ponovno oživi. Umjetnica stvara slike koje funkcioniraju kao meditacije na moć promjene, podsjećajući nas da čuda možda nisu susprezanje prirodnih zakona, već njihovo dublje ostvarivanje. U svakom činu liječenja ili, pak, iscjeljenja – fizičkog, emotivnog, duhovnog – postoji nešto što premašuje naše razumijevanje, ali ne i našu sposobnost da to doživimo.

## Illustrations

Karin Grenc  
date variable  
acrylic and drawing on mounted canvas  
40 x 50 cm

In her illustrations of Christ's miracles, Grenc doesn't attempt to document the supernatural, but to capture the moment of transformation known to all of us. Every healing is, in its way, a miracle – the moment when something broken becomes whole, when something dead comes alive again. The artist creates images that function as meditations on the power of change, reminding us that miracles might not be suspensions of natural laws, but their deeper fulfillment. In every act of healing – physical, emotional, spiritual – there is something that exceeds our understanding, but not our capacity to experience it.



## **Reljefi**

Karin Grenc

datum varijabilan

kombinirana tehnika na pronađenom drvu  
oko 40 x 50 cm, 30 x 30 cm

Na što vas asocira drvo koje je more izbacilo na kopno? Možda na sve ono u vašem životu što je prošlo kroz oluje, a ipak opstalo. Reljefi Karin Grenc nose u sebi priču o vremenu koje liječi, ali i ostavlja tragove. Kristova figura, izrezbarena u materijal koji već nosi svoju prošlost, postavlja pitanje: možemo li pronaći sveto u onom što je prividno oštećeno? Možda najdublje istine dolaze upravo kroz ono što je prošlo kroz patnju i transformaciju.

## **Reliefs**

Karin Grenc

date variable

mixed media on found wood  
approximately 30 x 20 cm (variable  
dimensions)

What does driftwood washed ashore remind you of? Perhaps everything in your life that has weathered storms, yet survived. Grenc's reliefs carry within them a story of time that heals, but also leaves traces. The figure of Christ, carved into material that already bears its past, poses a question: can we find the sacred in what appears damaged? Perhaps the deepest truths come precisely through what has passed through suffering and transformation.

# Tisja Kljaković Braić



Akadska slikarica Tisja Kljaković Braić rođena je 30. lipnja 1979. godine u Splitu. Završila je školu likovnih umjetnosti, smjer slikarski dizajn. U travnju 2003. godine diplomirala je slikarstvo na Umjetničkoj akademiji u Splitu, u klasi profesora Gorkog Žuvele. Svoja djela izlagala je na tridesetak skupnih izložbi te četrdesetak samostalnih izložbi u zemlji i inozemstvu. Djela joj se nalaze u fundusu Nacionalnog muzeja moderne umjetnosti u Zagrebu, Galeriji sv. Krševana u Šibeniku te u brojnim privatnim zbirkama diljem Hrvatske i svijeta. Članica je Hrvatske zajednice samostalnih umjetnika i Hrvatskog društva likovnih umjetnika.

Uz slikarstvo, bavi se karikaturnom i ilustracijom. Njezinu knjigu karikatura Oni nakladnička kuća Fraktura izdala je 2018. godine te je od tada otisnuta u osam izdanja. Izdana je i nova knjiga karikatura Oni 2. Tisjin književni prvijenac U malu je uša đava, u drugom proširenom izdanju, obogaćen je ilustracijama te dvije godine drži prvo mjesto na popisu najprodavanijih hrvatskih izdanja (prema podacima hrvatskog portala za knjigu i kulturu čitanja „Moderna vremena“). U režiji Marija Kovača u splitskom HNK 2022. praizvedena je hit predstava U malu je uša

đava po istoimenom Tisjinom romanu. Godine 2021. otvorila je veliku monografsku izložbu u Klovićevim dvorima, a 2023. ilustrirala je i napisala dječju knjigu Pita moja mama imate li jedno jaje (izdavačka kuća Fraktura ). Crtani film Žarko razmazit ćeš dite ( rađen po romanu U malu je uša đava) crta zajedno sa režiserom filma Veljkom Popovićem. Film je nagrađen na Animafestu kao najbolji domaći animirani film, a dobio je nagradu publike. Također nagrađen je i na Festival Mediteranskog filma Split gdje je dobio grand prix i nagradu publike. Krasi ga također Nagrada hrvatskog društva filmskih kritičara za najbolji animirani film u 2024. godini. Živi i radi u Splitu.

Academic painter Tisja Kljaković Braić was born on June 30, 1979 in Split. She graduated from the School of Fine Arts at the department of painting. In April 2003, she obtained her MA from the Academy of Fine Arts in Split, in the class of Professor Gorko Žuvela. She has exhibited her works at about thirty group exhibitions and about forty solo exhibitions in Croatia and abroad. Her works are in the collection of the National Museum of Modern Art in Zagreb, Gallery of St. Krševan in Šibenik and in numerous private collections throughout Croatia and the world. She is a member of the Croatian Freelance Artists Association and the Croatian Association of Artists (HDLU).

In addition to painting, she works in caricature and illustration. Her book of caricatures Oni

(Them) was published by Fraktura publishing house in 2018 and has since been printed in eight editions. A new book of caricatures Oni 2 has also been published. Tisja's literary debut U malu je uša đava (The Devil's Gotten into the Little One), in the second expanded edition enriched with illustrations, has held first place on the list of best-selling Croatian publications for two years (according to data from the Croatian portal for books and reading culture "Moderna vremena"). Directed by Mario Kovač, the hit play U malu je uša đava based on Tisja's novel of the same name was premiered at the Split's Croatian National Theatre in 2022. In 2021, she opened a large monographic exhibition at Klovićevi dvori, and, in 2023, she illustrated and wrote the children's book Pita moja mama imate li jedno jaje (My Mom's Asking if We Can Borrow an Egg) (Fraktura publishing house).

She drew the animated film Žarko razmazit ćeš dite (Žarko You'll Spoil the Child, based on the novel U malu je uša đava) in partnership with film director Veljko Popović. The film was awarded at "Animafest" as the best domestic animated film and received the audience award. It was also awarded at the Split Mediterranean Film Festival, receiving the grand prix and audience award. It has also received the Award from the Croatian Society of Film Critics for best animated film in 2024. She lives and works in Split.



## Ringišpil

Tisja Kljaković Braić  
2024.

kombinirana tehnika  
195 x 125 cm

Je li život kružno kretanje ili je kružno kretanje ono što život čini podnošljivim? Kljaković Braićev ringišpil nema konje ni glazbu, već liniju s oblacima koje povezuje tanka nit sa zemljom. To je slika koja govori o tome kako se vraćamo istim mjestima, ali nikad kao isti ljudi. Svaki krug donosi novu perspektivu, svaki put oko osi otkriva nešto što nismo primijetili. Možda je to što nazivamo 'vrtanjem u krug' zapravo spiralno penjanje – idemo istim putem, ali na višoj razini razumijevanja. Ovaj ringišpil vrti se u tišini, podsjeća nas da najdublje promjene često dolaze kao iznenađenje.

## Carousel

Tisja Kljaković Braić  
2024

mixed media  
195 x 125 cm

Is life a circular movement, or is circular movement what makes life bearable? Kljaković Braić's carousel has no horses or music, but a line with clouds connected by a thin thread to the earth. This is an image that speaks about how we return to the same places, but never as the same people. Each rotation brings a new perspective, each turn around the axis reveals something we hadn't noticed before. Perhaps what we call 'going in circles' is actually spiral climbing – we take the same path, but at a higher level of understanding. This carousel turns in silence, reminding us that the deepest changes often come unnoticed.



## **Oblak**

Tisja Kljaković Braić  
2018.

kombinirana tehnika  
125 x 85 cm

Jeste li ikad sanjali da padaju stvari s neba koje ste davno izgubili? Oblak Tisje Kljaković Braić možda budi sjećanje na djetinjstvo kada smo vjerovali da oblaci čuvaju sve što zaboravimo ili kriju snove (jeste li ikad pokušavali u njima prepoznati oblike?). Ovdje ne pada kiša, već objekti koji lebde između realnog i imaginarnog. Koliko često zaboravimo podići glavu i primijetiti da se događaju čuda dok mi gledamo u pod? Možda je ovaj oblak poziv da se prisjetimo kako je to biti otvoren za iznenađenja koja život šalje kada ih najmanje očekujemo.

## **Cloud**

Tisja Kljaković Braić  
2018

mixed media  
125 x 85 cm

Have you ever dreamed of things falling from the sky that you lost long ago? Kljaković Braić's cloud might awaken memories of childhood when we believed clouds kept everything we forgot or, perhaps, bear resemblance to our hopes and dreams (have you ever looked up at the clouds trying to see shapes in them?). What falls from them isn't rain, but objects floating between real and imaginary. How often do we forget to lift our heads and notice miracles happening while we stare at the ground? Perhaps this cloud is an invitation to remember what it's like to be open to surprises that life sends when we least expect them.

# Josip Mijić



Josip Mijić rođen je 11. travnja 1975. godine u Travniku. Godine 2002. diplomirao je slikarstvo na Akademiji likovnih umjetnosti na Širokom Brijegu u klasi prof. Ante Kajinića, a 2005. završio je poslijediplomski studij Ars sacra pod mentorstvom istog profesora i stekao zvanje magistra Ars Sacra. Na Akademiji likovnih umjetnosti Sveučilišta u Mostaru od akademske 2010./11. godine započinje izradu doktorske disertacije iz područja umjetnosti, polja likovnih umjetnosti, grane slikarstva, s temom Tmasto i materijalno u vizualizaciji transcendentnog u sakralnom slikarstvu pod mentorstvom prof. Ante Kajinića. Doktorirao je 2017. na Akademiji likovnih umjetnosti na Širokom Brijegu.

Godine 2007. bio je član žirija na 28. međunarodnom natječaju u mini-otisku u Cadaquesu (Španjolska). Sudjelovao je na radionici Preventivna zaštita u muzejima – Njega i zaštita zbirki, koja je održana u Zemaljskom muzeju Bosne i Hercegovine i u Umjetničkoj galeriji BiH u Sarajevu 2008. Po pozivu je sudjelovao na međunarodnom likovnom projektu The Same Wind the Same Rain održanom u Chiang Maiu (Tajland) 2012. godine. Boravio je u Cité Internationale des Arts u Parizu u ime ULUBiH-a 2013. godine. Bio je član organizacijskog tima međunarodnog

projekta Bomb Gallery, održanog u Mostaru 2014. godine. Godine 2018. boravio je u rezidenciji Kamov u Rijeci.

Član je Hrvatske udruge likovnih umjetnika Split, Hrvatskog društva likovnih umjetnika Zagreb, Udruge likovnih umjetnika Bosne i Hercegovine.

Do sada je imao 44 samostalne izložbe i sudjelovao je na više od 200 skupnih u zemlji i u inozemstvu.

Josip Mijić was born on April 11, 1975 in Travnik. In 2002, he received his MA in painting from the Academy of Fine Arts in Široki Brijeg, graduating in the class of Prof. Ante Kajinić, and, in 2005, he completed his postgraduate studies in Ars Sacra under the mentorship of the same professor and obtained the title of Master of Ars Sacra. At the Academy of Fine Arts of the University of Mostar, in the academic year 2010/11, he began working on his doctoral dissertation in the field of fine arts, branch of painting, with the topic The Dark and Material in the Visualization of the Transcendent in Sacred Painting under the mentorship of Prof. Ante Kajinić. He received his doctorate in 2017 at the Academy of Fine Arts in Široki Brijeg.

In 2007 he was a jury member at the

28th international mini-print competition in Cadaqués (Spain). He participated in the workshop “Preventive Protection in Museums – Care and Protection of Collections,” which was held at the National Museum of Bosnia and Herzegovina and at the Art Gallery of BiH in Sarajevo in 2008. By invitation, he participated in the international art project The Same Wind the Same Rain held in Chiang Mai (Thailand) in 2012. He stayed at Cité Internationale des Arts in Paris on behalf of ULUBiH in 2013. He was a member of the organizational team of the international project Bomb Gallery, held in Mostar in 2014. In 2018 he stayed at the Kamov residency in Rijeka.

He is a member of the Croatian Association of Visual Artists Split, the Croatian Society of Visual Artists Zagreb, and the Association of Visual Artists of Bosnia and Herzegovina.

To date, he has had 44 solo exhibitions and participated in more than 200 group



## QF1

Josip Mijić  
2025.

kombinirana tehnika  
8 x 8 x 8 cm

Možda vas ova mala prozirna kocka podsjeti na one trenutke kada ležite u krevetu i razmišljate o tome što vas povezuje s drugim bićima, hoćete li pokazati više suosjećanja osobi s kojom ste se posvađali ili oprostiti partneru onu ružnu riječ koju vam je rekao. Mijićev QF1 nastaje iz revolucionarnog trenutka u znanosti – prvi put u povijesti, u svibnju 2025., kvantne fluktuacije prostora-vremena postale su izmjerljive. Ono što su fizičari teorijski nazvali “kvantnom pjenom” – kipućom površinom svemira na najnižim razinama postojanja – ovdje postaje prozirna kocka koja čuva fragment te kozmičke nestabilnosti. Crne forme lebde poput misli koje nisu još postale riječi, a gdje kocka “reže” tamne oblike, pojavljuju se boje nalik strukturi ljudske stanice. Je li moguće da su najveće istine upravo one koje se ne mogu izraziti riječima? QF1 poziva nas da se ne bojimo nepoznatog u sebi – možda smo i mi nastali od te iste pjene mogućnosti, možda je ono što nas gradi upravo ono što ne možemo potpuno razumjeti i što nas povezuje s drugim bićima.

## QF1

Josip Mijić  
2025

mixed media  
8 x 8 x 8 cm

Perhaps this small transparent cube reminds you of those moments when you lie in bed thinking about what hides in the space between thoughts. Mijić's QF1 emerges from a revolutionary moment in science – for the first time in history, in May 2025, quantum fluctuations of space-time became measurable. What physicists theoretically called “quantum foam” – the bubbling surface of the universe at the lowest levels of existence – here becomes a transparent cube preserving a fragment of that cosmic instability. Black forms float like thoughts that haven't yet become words, and where the cube “cuts” the dark shapes, colors appear resembling human cell structure. Is it possible that the greatest truths are precisely those that don't fit into words? This QF1 invites us not to fear the unknown within ourselves – perhaps we too emerged from that same foam of possibility, perhaps what constructs us is precisely what we can't fully understand and what connects us to other beings.



## QF2

Josip Mijić

2025.

kombinirana tehnika

8 x 8 x 8 cm

Znate one trenutke kada shvatite da se osoba koju ne volite možda bori s istim strahovima koje nosite i vi, ili kada odjednom razumijete zašto je vaš prijatelj tako snažno reagirao na nešto što ste smatrali bezazlenim? Drugi rad iz ciklusa PRIJE – SADA – POSLIJE, kojeg Mijić gradi kao umjetničku meditaciju na kvantnu pjenu – onu kipuću površinu stvarnosti koja neprestano nastaje i nestaje na najnižim razinama postojanja. U ovoj kocki organske forme ispunjene bojom igraju se s geometrijom prozirnosti, kao da su uhvaćene u trenutku transformacije iz jednog stanja bića u drugo. Umjetnik nas podsjeća da se istinska stabilnost ne nalazi u tome što se mijenjamo, već u tome kako se mijenjamo zajedno. Gdje god prozirna kocka reže crne oblike, pojavljuju se boje koje evociraju strukturu žive stanice – kao da se na dodiru nevidljivog i vidljivog rađa suosjećanje. QF2 šapuće mogućnost: ako smo svi nastali od iste pjene potencijala, možda su naše razlike samo različiti izrazi istog temeljnog izvora.

## QF2

Josip Mijić

2025

mixed media

8 x 8 x 8 cm

You know those moments when you realize that person you dislike might be struggling with the same fears you carry, or when you suddenly understand why your friend reacted so strongly to something you thought was harmless? This is the second work from the series BEFORE – NOW – AFTER, which Mijić builds as an artistic meditation on quantum foam – that bubbling surface of reality constantly emerging and disappearing at the lowest levels of existence. In this cube, organic forms filled with color dance with the geometry of transparency, as if caught in a moment of transformation from one state of being to another. The artist reminds us that true stability is found not in what we don't change, but in how we change together. Wherever the transparent cube cuts the black shapes, colors appear that evoke living cell structure – as if at the touch of the invisible and visible, compassion is born. QF2 whispers a possibility: if we all emerged from the same foam of potential, perhaps our differences are just different expressions of the same fundamental source.

# Marina Otchuda

## Say Gynt



Marina Otchuda Say Gynt je multidisciplinarna umjetnica koja je svoju izvedbenu umjetnost pronijela širom četiri kontinenta. Samo u Hrvatskoj kreirala je čak 30 premijernih radova u kategorijama suvremenog plesa, multimedijalnog kazališta, performansa i koncerata improvizirane glazbe.

Osim izvedbenim umjetnostima bavi se i vizualnim umjetnostima (videom, animiranim filmom, digitalnim slikarstvom, 3D animacijom).

Njezini video radovi izloženi su na najvećem svjetskom biennalu digitalne umjetnosti The Wrong, a video performans "Pozdrav" prikazan je u seriji izložbi "Memories" u galerijama u indijskom New Delhiju i Vijetnamu.

Izložba digitalnih slika "Kraj dnevnog programa na TV kanalu matrice" uvrštena je u programe sisačke Galerije Striegl, splitske galerije Studio -21- i

zagrebačkog ULUPUH-a.

Autorica je dokumentarnog filma “Voštana figura” koji dokumentira njene performanse na ulicama New Yorka., te plesnog filma “Ekstremna rutina” koji propituje svakodnevne ekstremne rutine civiliziranog čovjeka. Autorica je i eksperimentalnih videa u kojima kombinira tehniku 3D animacije s video snimkama: “Screen saver (Čuvarica zaslona)” i “Migrirati ili ne migrirati”.

Suosnivačica je edukativnog programa PAP (Performing Arts Program) sa Žakom Valentom koji se odvija u MSU u Zagrebu od 2015. godine.

Pokrenula je inicijativu “Umjetnost dostupna svima”.

Marina Otchuda Say Gynt is a multi-disciplinary artist who has brought her performance art across four continents. In Croatia alone, she has created 30 premiere works in the categories of contemporary dance, multimedia theater, performance, and improvised music concerts.

In addition to performance arts, she also works in visual arts (video, animated film, digital painting, 3D animation).

Her video works have been exhibited

at the world’s largest digital art biennial The Wrong, and the video performance “Pozdrav” (Greeting) was shown in the “Memories” exhibition series in galleries in New Delhi, India and Vietnam.

The digital paintings exhibition “Kraj dnevnog programa na TV kanalu matrice” (End of Daily Programming on Matrix TV Channel) was included in the programs of Sisak’s Striegl Gallery, Split’s Studio -21- gallery, and Zagreb’s ULUPUH.

She is the author of the documentary film “Voštana figura” (Wax Figure) which documents her performances on the streets of New York, and the dance film “Ekstremna rutina” (Extreme Routine) which questions the daily extreme routines of civilized man. She is also the author of experimental videos in which she combines 3D animation techniques with video recordings: “Screen saver (Čuvarica zaslona)” and “Migrirati ili ne migrirati” (To Migrate or Not to Migrate).

She is co-founder of the educational program PAP (Performing Arts Program) with Žak Valenta, which has been running at MSU in Zagreb since 2015.

She launched the initiative “Art Accessible to All”.

# The Mascot

beta v1.0  
p r o t o t y p e  
small limited edition

*OlchudoSoy*



Plastic is fantastic

No GMO

We love organic!

Organic 43%

We love AI!

AI!

AI!

AI!

AI!

### Certified Not-True Product Myths:

Human-robot hybrids: There's a secret program to merge humans with robots, creating a new species that can reproduce electronically.

Alien hybridization: Extraterrestrial beings are crossbreeding with humans and animals, altering our reproduction systems.

Transhumanist agenda: A secretive elite is pushing for a transhumanist future, where reproduction as we know it will be replaced by artificial means.

**REPRODUCTION  
SYSTEM UNDER  
DEVELOPMENT.**

Release date TBA.

### **Maskota Beta v1.0**

Marina Otchuda Say Gynt  
2023.

kombinirana tehnika: AI umjetnost i  
fotografija  
dimenzije varijabilne

Jeste li se ikada osjećali kao da vas pozivaju na pozornicu ne zbog toga tko ste, već zbog toga što predstavljate? Otchuda Say Gyntina maskota možda će probuditi sjećanja na sve one trenutke kad ste bili 'jedini' u prostoriji – jedini takav, jedina takva. Ova slika tiho pita: što ako smo svi, na neki način, lutke u tuđim predstavama? Podložni njihovim očekivanjima i vizijama onog kakvi bismo "trebali" biti. Umjetnica zamišlja radikalnu budućnost u kojoj razlike postaju "dosadne" – ne zato što nisu važne, već zato što više nisu glavni objektivi kroz koji gledamo jedni druge. Možda se u ovom grotesknom ogledalu prepoznajemo ne s ljutnjom, već s nostalgijom za vremenima kad smo mogli biti jednostavno "mi". Njezin rad sugerira da najveći bunt možda leži u odbijanju izvedbe svoje identitete pred publikom koja nas svodi na simbole ili, pak, maskote.

### **The Mascot Beta v1.0**

Marina Otchuda Say Gynt  
2023

mixed media: AI art and photography  
dimensions variable

Have you ever felt like you were being invited on stage not for who you are, but for what you represent? Otchuda Say Gynt's mascot might awaken memories of all those times you were the 'only one' in the room – the only something, the only someone. This image asks quietly: what if we're all, in some way, dolls in others' plays? Subject to their expectations and vision of what we "should" be. The artist envisions a radical future where differences become "boring" – not because they don't matter, but because they're no longer the primary lens through which we see each other. Perhaps in this grotesque mirror, we recognize ourselves not with anger, but with nostalgia for the times when we could just be ourselves. Her work suggests that the greatest rebellion might be refusing to perform our identities for an audience that reduces us to symbols or, perhaps, mascots.

# SHOPPING LIST FOR MY PAPER DOLL



NEW SUPER COOL PROSTHETIC FOOT



VERY COOL DILDO



VERY AWESOME NEW WHEELS



*OlchudeBoy*

## **Popis za kupovinu za moju papirnatu lutku**

Marina Otchuda Say Gynt  
2023.

AI umjetnost i digitalna grafika  
dimenzije varijabilne

Ovaj popis za kupovinu za papirnatu lutku čita se istovremeno kao katalog nade i očaja. Otchuda Say Gynt postavlja pitanje: koliko toga što nam “treba” da budemo sretni zaista trebaju naša tijela, a koliko naš osjećaj pripadanja? Ružičasta protetska noga, “vrlo cool dildo”, šarena kolica – sve su to predmeti koji obećavaju da će nas učiniti cjelovitima i sretnima. Umjetnica nas podsjeća da smo svi, na neki način, papirne lutke koje se pokušavaju odjenuti u kostime koji će nam omogućiti da se osjećamo stvarno. Apsurdnost ovog popisa otkriva apsurdnost razmišljanja da bilo koji vanjski dodatak može popraviti naš unutarnji osjećaj nepotpunosti. Možda terapija leži u prihvaćanju da nikada nećemo biti potpuno “gotovi”, ali možemo biti dovoljni – ne unatoč našim zamišljenim nedostacima, već s njima.

## **Shopping List for My Paper Doll**

Marina Otchuda Say Gynt  
2023

AI art and digital graphics  
dimensions variable

This shopping list for a paper doll reads like a catalog of hope and despair simultaneously. Otchuda Say Gynt poses the question: how much of what we ‘need’ to be happy is actually required by our bodies, and how much by our sense of belonging? A pink prosthetic leg, ‘very cool dildo’, colorful wheelchair – these are all objects that promise to make us whole and happy. The artist reminds us that we are all, in some way, paper dolls trying to dress ourselves in costumes that will allow us to feel real. The absurdity of this shopping list reveals the absurdity of thinking any external addition or add-on can fix our internal sense of incompleteness. Perhaps therapy lies in accepting that we’ll never be completely ‘finished’, but we can be enough – not despite our perceived flaws, but including them.

**I was told I'm unusually short and too big for a theatre stage.  
So, I'm coming to your nearest stadium!  
Buy your tickets now!** *OlderBy*



**PROUDLY REPRESENTING SHORT BIG  
LESBIAN MINNIE MOUSE - HUMAN HYBRIDS  
FOR A FULL DECADE AND NOT GIVING UP!**

## **Predstavljamo s ponosom**

Marina Otchuda Say Gynt  
2023.

AI umjetnost i digitalna grafika  
dimenzije varijabilne

“Predstavljamo s ponosom” – fraza koju čujemo kad god neka organizacija želi pokazati svoju inkluzivnost. Otchuda Say Gynt stvara sliku koja djeluje kao kritika, ali i kao čežnja za boljim svijetom. Maskota na pozornici podsjeća nas na sve one trenutke kad smo bili “predstavljeni” umjesto da smo predstavili sebe. Umjetnica pita: što ako ponos ne mora biti izvedbeni? Što ako predstavljanje može biti čin ljubavi, a ne marketinga? Izoliranost lika na golemoj pozornici govori o usamljenosti kad smo predstavljeni simbol, a ne osoba. Ovaj rad poziva na razmišljanje o tome kako možemo stvarati prostore u kojima se ljudi osjećaju uistinu viđeno – gdje se raznolikost živi, a ne prikazuje, gdje inkluzivnost znači pripadanje, a ne izlaganje.

## **Representing Proudly**

Marina Otchuda Say Gynt  
2023

AI art and digital graphics  
dimensions variable

‘Representing proudly’ – a phrase we hear whenever an organization wants to show - case its inclusivity. Otchuda Say Gynt creates an image that functions as criti - cism, but also as longing for a better world. The mascot on stage reminds us of all those moments when we were ‘represent - ed’ instead of representing ourselves. The artist asks: what if pride doesn’t have to be performative? What if representation can be an act of love, not marketing? The figure’s isolation on the vast stage speaks to the loneliness of being a symbol rather than a person. This work invites reflec - tion on how we can create spaces where people feel truly seen – where diversity is lived rather than displayed, where inclu - sion means belonging rather than being showcased.

# Dražen Pejković



Dražen Pejković (1968.) profesionalno se bavi arhitekturom i urbanizmom, a živi i radi u Splitu. Svoja kreativna istraživanja započinje 1986. godine tijekom srednje škole, a nastavlja ih za vrijeme studija arhitekture pod mentorstvom umjetnika Josipa Vanište i Andrije Krstulovića. Na Arhitektonskom fakultetu u Zagrebu diplomirao je 1994. godine, a tijekom profesionalnog djelovanja radi u resoru urbanizma Grada Splita i IGH-u kao voditelj projekata. Za gostujućeg nastavnika na Fakultetu građevinarstva, arhitekture i geodezije u Splitu izabran je 2011. Godine.

Pejković je višestruki dobitnik nagrada na urbanističko-arhitektonskim natjecanjima, a sudjelovao je u nizu skupnih i samostalnih arhitektonskih i umjetničkih izložbi. Glavni je projektant i koautor Spaladium arene u Splitu (u suradnji s 3LHD iz Zagreba) te član tima koji je izradio Generalni urbanistički plan Splita 2005. godine.

Autor je nekoliko stručnih tekstova objavljenih u časopisu Čovjek i prostor i

u Slobodnoj Dalmaciji. Uključen je u razne umjetničke suradnje i projekte, a od 2013. godine surađuje s Hrvatskom tvornicom tepiha Regeneracija – Zabok u sklopu projekta „AUTOPORTRETI“. Pejčkovićev ciklus „GENESIS“, započet 2000. godine, zamišljen je kao ciklus od sedem dijelova/izložbi tijekom sedem uzastopnih godina (realiziran 2013. – 2020. kroz izložbe: Virusi, Mreže, Mikroni, Mutacije, Evolucija, Kloniranje i Singularnost).

Redoviti je član Hrvatske udruge likovnih umjetnika od 2021. godine, a do sada je izlagao radove na 25 samostalnih i grupnih umjetničkih izložbi u Splitu, Zagrebu i Ljubljani.

Dražen Pejčković (1968) professionally works in architecture and urbanism, and lives and works in Split. He began his creative research in 1986 during high school, and continued it during his architecture studies under the mentorship of artists Josip Vaništa and Andrija Krstulović. He graduated from the Faculty of Architecture in Zagreb in 1994, and during his professional career worked in the urbanism department of the City of Split and at IGH as project leader. In 2011, he was selected as visiting lecturer at the Faculty of Civil Engineering, Architecture and Geodesy in Split.

Pejčković is a multiple award winner in

urban-architectural competitions and has participated in numerous group and solo architectural and artistic exhibitions. He is the main designer and co-author of Spaladium Arena in Split (in collaboration with 3LHD from Zagreb) and a member of the team that created the General Urban Plan of Split in 2005.

He is the author of several professional texts published in the magazine Čovjek i prostor and in Slobodna Dalmacija. He is involved in various artistic collaborations and projects, and since 2013 has been collaborating with the Croatian Carpet Factory Regeneracija – Zabok as part of the “SELF-PORTRAITS” project.

Pejčković’s “GENESIS” cycle, begun in 2000, was conceived as a cycle of seven parts/exhibitions over seven consecutive years (realized 2013-2020 through exhibitions: Viruses, Networks, Microns, Mutations, Evolution, Cloning and Singularity).

He has been a regular member of the Croatian Association of Visual Artists since 2021, and has exhibited works in 25 solo and group art exhibitions in Split, Zagreb and Ljubljana.



### **Posljednje stablo**

Dražen Pejković  
u stalnoj transformaciji  
čelik, glina, gips, konac impregniran ljepi-  
lom, lak, crni pigment  
visina 200 cm

Što ostaje kada se sve ostalo uruši?  
Pejkovićevo crno stablo možda priziva onaj  
osjećaj kad stojimo sami u pejzažu (meta-  
foričkom ili doslovnom) koji se promijenio  
naizgled preko noći. Ova skulptura ne  
pokušava nas utješiti lažnim obećanjima  
– njezina krhka vertikalna govori jezikom  
koji prepoznaju svi koji su ikad počinjali  
iznova. Postoji li ljepota u tome što prih-  
vaćamo konačnost ne kao poraz, već kao  
uvjet za autentično življenje? Možda ova  
crna forma čuva u sebi sve naše strahove  
od kraja, ali i svu našu hrabrost da unatoč  
tome nastavimo rasti.

### **The Last Tree**

Dražen Pejković  
in constant transformation  
steel, clay, plaster, glue - impregnated  
thread, lacquer, black pigment  
height 200 cm

What remains when everything else  
collapses? Pejković's black tree might  
evoke that feeling when we stand alone in  
a landscape (metaphorical or literal) that  
has seemingly changed overnight. This  
sculpture doesn't attempt to comfort us  
with false promises – its fragile verticality  
speaks a language recognized by all who  
have ever started anew. Is there beauty in  
accepting finitude not as defeat, but as a  
condition for authentic living? Perhaps this  
black form holds within itself all our fears  
of an ending, but also all our courage to  
keep growing despite it all.



## **Arhitekton**

Dražen Pejković  
u stalnoj transformaciji  
čelik, glina, gips, konac impregniran ljepi-  
lom, lak, crni pigment  
visina 210 cm

Koliko puta smo htjeli biti arhitekti vlastitog života, a onda shvatili da gradimo na tlu koje se miče pod nogama? Pejkovićev Arhitekton širi se u sve strane poput misli koje ne mogu stati u okvire koje smo im namijenili. Možda ova ekspanzivna forma priziva ona jutra kada se budimo s osjećajem da sve što smo gradili zahtijeva rekonstrukciju. Ali pogledajte kako se ne predaje – kako nastavlja rasti čak i kad se čini nestabilna.

## **Architecton**

Dražen Pejković  
in constant transformation  
steel, clay, plaster, glue-impregnated  
thread, lacquer, black pigment  
height 210 cm

How many times have we wanted to be architects of our own lives, only to realize we're building on shifting ground? Pejković's Architecton spreads in all directions like thoughts that can't fit within the frames we've assigned them. Perhaps this expansive form evokes those mornings when we wake up feeling that everything we've built requires reconstruction. But look how it doesn't surrender – how it continues to grow even when it seems unstable.

**art & therapy**  
**umjetnost & terapija**

Galerija Studio 21, Split  
Gallery Studio 21, Split

9. - 20. 9. 2025.

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The logo features the word "art" in a bold, black, lowercase serif font. To its left is a large ampersand "&" that is filled with a vertical rainbow gradient, transitioning from teal at the top to red at the bottom. To the right of the ampersand is a large, bold, purple "X". Below the "X" are three small, black, hollow circles arranged horizontally.