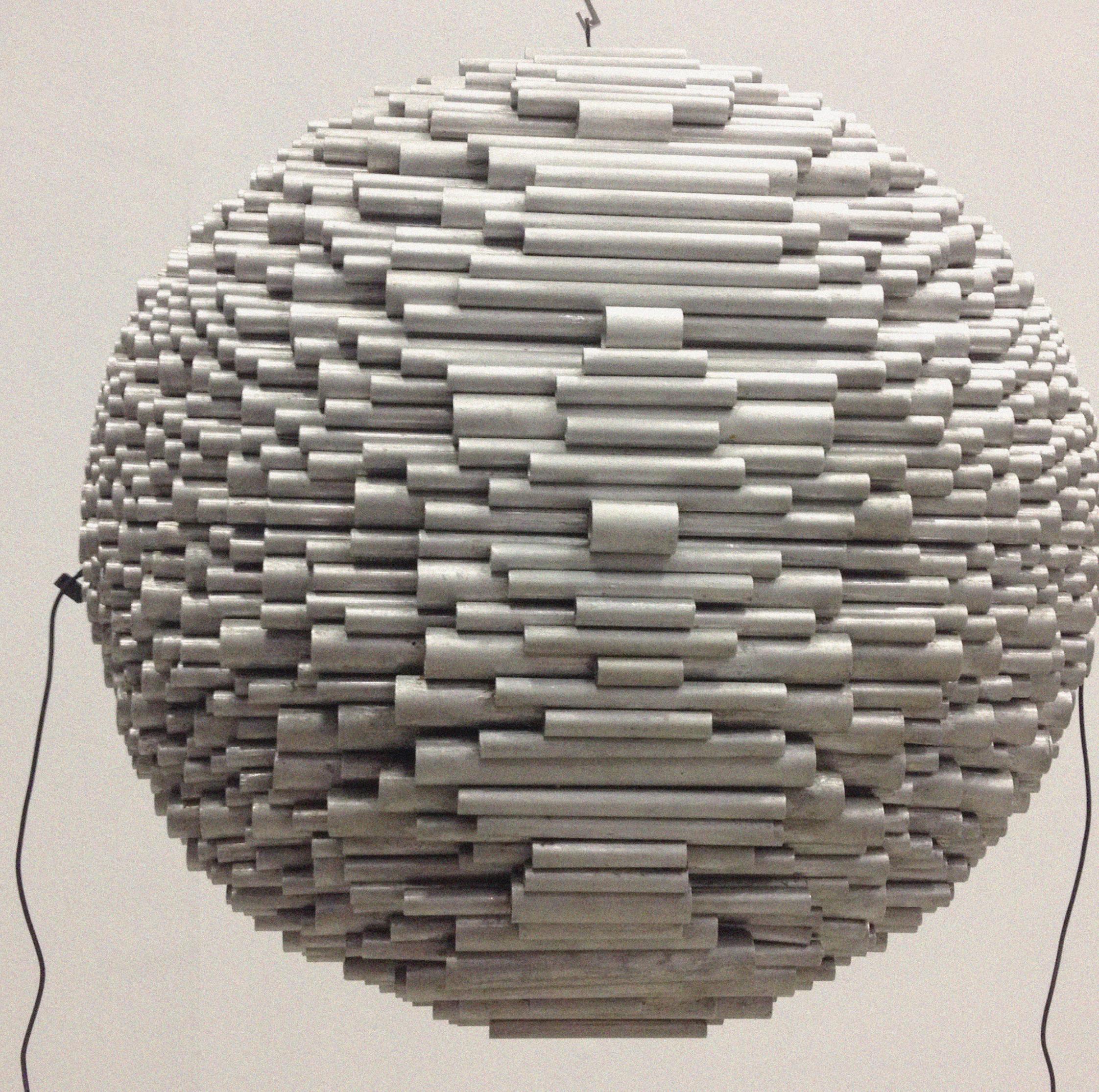


SINT
ART
—12

Toni
Meštrović

*12,1 po
Richteru*

*12.1
on the
Richter
scale*



SINT
ART
12

Toni
Meštrović

*12,1 po
Richteru*

**12.1
on the
Richter
scale**

22. 11. 2019.
– 1. 2. 2020.

Zbirka Vjenceslava Richtera i Nade Kareš Richter
donacija Gradu Zagrebu

Vjenceslav Richter and Nada Kareš Richter Collection
Donation to the City of Zagreb

12,1 po Richteru



Prostorno-zvučna instalacija *12,1 po Richteru* prenosi skrivenu strukturu pet skulptura Vjenceslava Richtera koje imaju ključnu ulogu u njegovim prostorno-plastičkim istraživanjima. Već u ranim tekstovima posvećenim sinteznim istraživanjima u arhitekturi Richter je jasno naglašavao kako sinteza nije samo praktično pitanje, već prije svega idejno. Ova pozicija omogućila mu je slobodu eksperimentiranja, prije svega u različitim medijima. Richter je smatrao kako u sintezi nema ni arhitekture ni plastike ni slikarstva u klasičnom smislu i kako „postoji motrilac kao subjekt i jedinstveni likovni svijet, prostor, u kojem se sve nalazi, kreće, miruje, živi“ te nastavlja: „ako smo u cijelovitom svijetu dio jedne likovne sinteze, sve je arhitektura, sve je plastika, sve je slika, uključujući i motrioca kao motoričko-plastički i kao psihološki elemenat“.¹

Objašnjavajući u svojem ključnom djelu *Sinturbanizam* na primjeru gotičke katedrale način na koji se ostvaruje sinteza, zaključit će kako je zvuk orgulja, ali i forma instrumenta nedjeljiv element cjeline. Svega je nekoliko godina po objavlјivanju knjige *Sinturbanizam* Vjenceslav Richter na simpoziju „Komputeri i vizualna istraživanja“ održanom u Zagrebu u vrijeme četvrтиh *Novih tendencija* održao izlaganje naslovljeno „Dilema“, u kojem je na određen način čak i neočekivano iskazao veliku sumnju u primjenu računala, tada novog medija, u procesu umjetničkog oblikovanja. Iako je bio okrenut novih tehnologijama, osobito u realizaciji arhitektonskih, ali i umjetničkih projekta, Richter će na pomalo ironičan način opisati kako je u očekivanju susreta s kompjuterom u vlastitom studiju osmislio ručni kompjuter koji funkcionira na sljedeći način: „Putem ugovorenih znakova programiram određene kompozicije, a na temelju toga moja uvježbana ekipa radi vrlo precizno i dobro. Na taj način, mi smo kadri da po čovjeku produciramo otprilike dvije skulpture od kojih je svaka sastavljena od 10 000 dijelova programiranih na opisani, potpuno ručni način.“²

Studio u kojem je osmišljen ručni kompjuter danas je izložbeni prostor u prizemlju Zbirke Richter, a ručni kompjuter sastavljen od 10 000 međusobno povezanih i pomicnih aluminijskih šipki, *Reljefometar*, bio je ključni instrument za programiranje u kojem je na fascinantan način ostvaren spoj arhitekture, urbanizma i skulpture. Ključne točke svojeg stvaralaštva krajem devedesetih godina Richter je opisao je u knjizi *Moj misaoni prostor: nacrt programa sistemske knjige*, gdje u poglavlju posvećenom skulpturi jedan od radova iz serije *Sistemske skulpture* opisuje kao „instrument koji bismo mogli nazvati likovnim orguljama koje će zahtijevati svojeg Bacha“, smatrajući kako njegov rad „mora biti dostupan svima koji imaju sklonost i potencijal da iz njega izvuku kompozicijski maksimum“.³

Toni Meštrović u prostorno-zvučnoj instalaciji *12,1 po Richteru* prenosi kroz pet kompozicija ritam, liniju i oblik izabranih skulptura koje su konstruirane od različitih materijala, aluminijskih šipki i cijevi, staklenih cjevčića ili pak drvenih šipki i koje u svojoj osnovi polaze od određenog sustava elemenata, metoda i ciljeva. *Centra 3*, *Reljefometar 5*, *Rastavljena sfera 2*, *Sinusoida i Trodimenzionalna grafika* nastali su u razdoblju od 1963 do 1972. i u Richterovu opusu predstavljaju ključne radove u istraživanjima prostorno-plastičkih mogućnosti.

¹ Vjenceslav Richter, *Sinturbanizam*, Mladost, Zagreb, 1964., str. 21.

² Vjenceslav Richter, „Dilema“, *Bit international* 3., Zagreb, 1968., 25–28.

³ Vjenceslav Richter, *Moj misaoni prostor: nacrt programa sistemske knjige*, MSU, Zagreb, 2016., str. 21.

Instalacija je nastajala tijekom dvije godine kada je Toni snimao zvukove odabranih Richterovih umjetničkih radova. Poput industrijski proizvedenih materijala koje je Richter upotrebljavao konstruirajući skulpture, kako bi snimio zvuk skulptura Toni upotrebljava kontaktni mikrofon, sofisticirani instrument koji se upotrebljava u različitim granama industrije za otkrivanje potencijalnih pogrešaka u strukturi određenog materijala, bez obzira na to je li riječ o konstrukciji, strojevima, motorima i sl.

Svaka se kompozicija u osnovi sastoji od šuma koji je snimljen kontaktnim mikrofonom. Ovaj instrument, za razliku od Richterovih instrumenata, bilježi zvuk koji se kreće kroz određeni materijal, a potaknut je udaraljkama. Prema definiciji, zvuk je mehanički val frekvencija od 16 Hz do 20 kHz i u tom ga rasponu čuje ljudsko uho. On pak obuhvaća glazbeni ton i neglazbeni šum, pa dok je ton složeni zvuk koji nastaje pravilnim i periodičnim titranjem zraka, šum je skup različitih zvučnih i nadzvučnih valova izazvanih vibracijama u nekom sredstvu s kontinuiranim, vremenski nestalnim spektrom.

Kompozicije Tonija Meštrovića nastaju iz šuma snimljenog kontaktnim mikrofonom koji bilježi zvuk koji se kreće kroz određeni materijal potaknut različitim udaraljkama. Snimljeni zvuk, koji može biti duži ili kraći i razlikuje se od realnog zvuka materijala, u sljedećem koraku manipulira se u računalnom programu u kojem se sada transformira i nastaje konačna kompozicija. Raspon frekvencija zvuka Richterovih radova omogućava beskonačne mogućnosti u kojima se tako kompozicije Tonija Meštrovića mogu slušati kako jedna od faza kreativnog procesa u kojem nam umjetnik prenosi osobnu impresiju određenog Richterova umjetničkog rada. S druge pak strane serija *Sistemske skulpture*, a posebno *Reljefometar*, instrument je čija je ideja i smisao u interakciji u kojoj promatrač ima mogućnost beskonačnog istraživanja forme. U 13-kanalnoj zvučnoj instalaciji Toni Meštrović preuzima i kontrolu kretanja izložbenim prostorom u kojem posjetitelju svjetлом sugerira tok i dinamiku kretanja. Početak kompozicije signaliziran je uključivanjem reflektora koji osvjetjava upravo onaj „instrument“ na kojem je autor svirao.

Audiovizualna instalacija *12.1 po Richteru* nastavak je Tonijevih istraživanja i eksperimentiranja sa zvukom te odnosom zvuka i određenog prostora ili objekta u tom prostoru. Jedan od prvih takvih radova bio je *Sub-sea-net* iz 2002. u kojem je istraživao mogućnosti komunikacije, dok je u projektu *Plan evakuacije* iz 2016. u središtu istraživanja bio Jadrolinijski putnički brod *Tijat*, izgrađen 1955. godine. I dok u tom projektu umjetnik upotrebljava poznate i nepoznate zvukove broda, zvukovi Richterovih instrumenata tek mogu podsjećati na moguće zvukove aluminija, stakla i drva, izvornih materijala od kojih su skulpture izrađene. Glazba ovdje preuzima dominaciju nad umjetničkim radovima i oblikuje specifični zvučni doživljaj u kojem svaka kompozicija zrači i privlači kreativnom energijom, snagom i ljepotom.

12.1 on the Richter scale

The spatial-sound installation *12.1 on the Richter Scale* transmits the covert structure of five sculptures by Vjenceslav Richter, which played a key role in his spatial-plastic research. Already in his early texts dedicated to synthetic research in architecture, Richter had made it clear that synthesis is not only a practical question but rather, above all, a conceptual one; this position enabled him the freedom to experiment, primarily in different media. Richter believed that synthesis does not contain architecture, plasticity, or painting in the traditional sense, but rather “an observer as the subject and a unique art world, space in which everything is situated and moves, rests, lives,” and continues: “If we are part of an art synthesis in the world’s totality, then everything is architecture, everything is plastics, everything is painting, including the observer as an element that is both motor-plastical and psychological.”¹

When illustrating in his key work *Synthurbanism* the manner in which synthesis is realised on the example of a gothic cathedral, he goes on to conclude that the sound of the organ, but also the instrument’s form is an indivisible element of the whole. Only a few years after the book *Synthurbanism* was published, Vjenceslav Richter gave a lecture entitled “Dilemma” at the symposium “Computers and Visual Research” held in Zagreb during *New Tendencies 4*, at which he – in a certain manner and even unexpectedly – expressed considerable doubt on the use of computer, which was then a new medium, in the process of artistic creation. Even though he was inclined to new technologies, especially in the implementation of architectural, but also artistic projects, Richter would go on to describe in a somewhat ironic manner how he, in anticipation of having a computer in his own studio, conceived a manual computer that functions in the following manner: “Using agreed-upon signals, I program specified compositions, on the basis of which my well-trained team works extremely accurately and efficiently. In this manner, we are able to produce around two sculptures per person, each of which is composed of 10000 parts programmed in the above-described, fully manual way.”²

The studio in which the manual computer was conceived is today an exhibition space on the ground floor of the Richter Collection, while the manual computer –*Reliefmeter*, made up of 10000 mutually connected and movable aluminium rods – was the key instrument for programming, which saw architecture, urbanism, and sculpture combined in a fascinating manner. Richter described the key points of his work in the late 1990s in the book *The Space of my Imagination: Draft Programme for a Systemic Book*; in the chapter dedicated to sculpture, he describes one of the works from the System Sculpture series as “an instrument that we could call a visual organ requiring its own Bach,” and believes that his work “must be accessible to anyone with affinity and potential to bring out of it compositional maximum.”

In his spatial-sound installation *12.1 on the Richter Scale*, Toni Meštrović transfers through five compositions the rhythm, line and form of selected sculptures constructed of different materials, aluminium rods and pipes, glass tubes or wooden rods, the essence of which is a specific system of elements, methods, and goals. *Centra 3, Reliefmeter 5, Disassembled Sphere II, Sinusoids, and Three-Dimensional Graphic* were produced in the

¹ V. Richter, *Sinturbanizam [Synthurbanism]*, Mladost, 1964, Zagreb, p. 21

² V. Richter, “Dilema” [“Dilemma”], *Bit International* no. 3, Zagreb, 1968, pp. 25–28

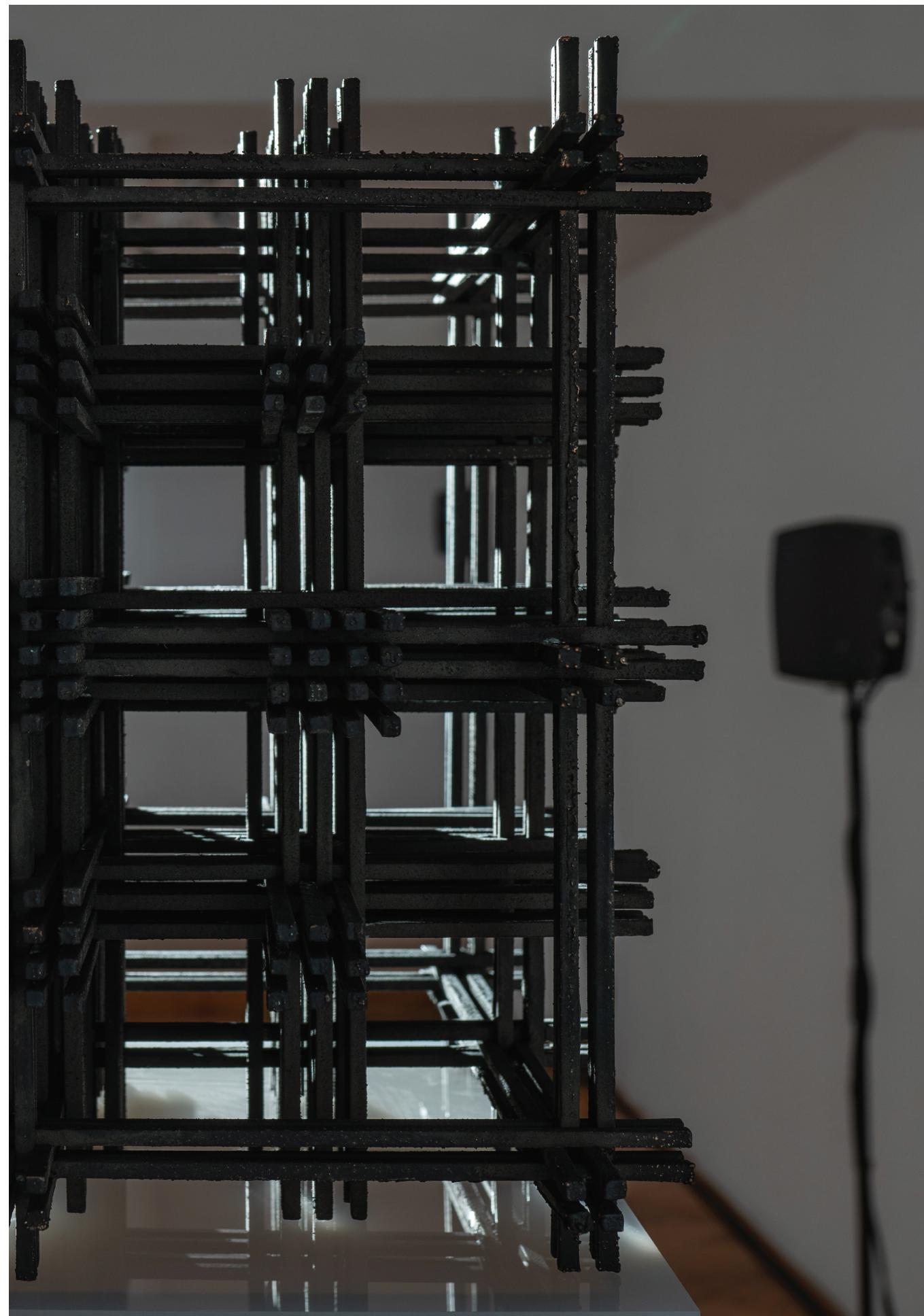
period from 1963 to 1972, and represent key works in the research of spatial-plastic possibilities in Richter's oeuvre.¹

The installation was created over a two-year period in which Toni recorded the sounds of Richter's selected works. Just like the industrially-produced materials used by Richter to construct the sculptures, Toni uses a contact microphone, a sophisticated instrument that is used in various industrial branches to detect potential defects in the structure of a particular material in constructions, machines, motors, and the like.

Each composition essentially consists of noises recorded with the contact microphone. This instrument, unlike Richter's instruments, records sound that moves through a particular material and is triggered by percussion. According to the definition, sound is a mechanical wave of frequencies from 16 Hz to 20 kHz, which is the range of the human ear. Furthermore, it encompasses musical tone and non-musical noise; tone is a complex sound resulting from regular and periodical vibrations of air, whereas noise is a set of different sonic and supersonic waves provoked by vibrations in a particular medium with a continuous, temporally inconsistent spectrum.

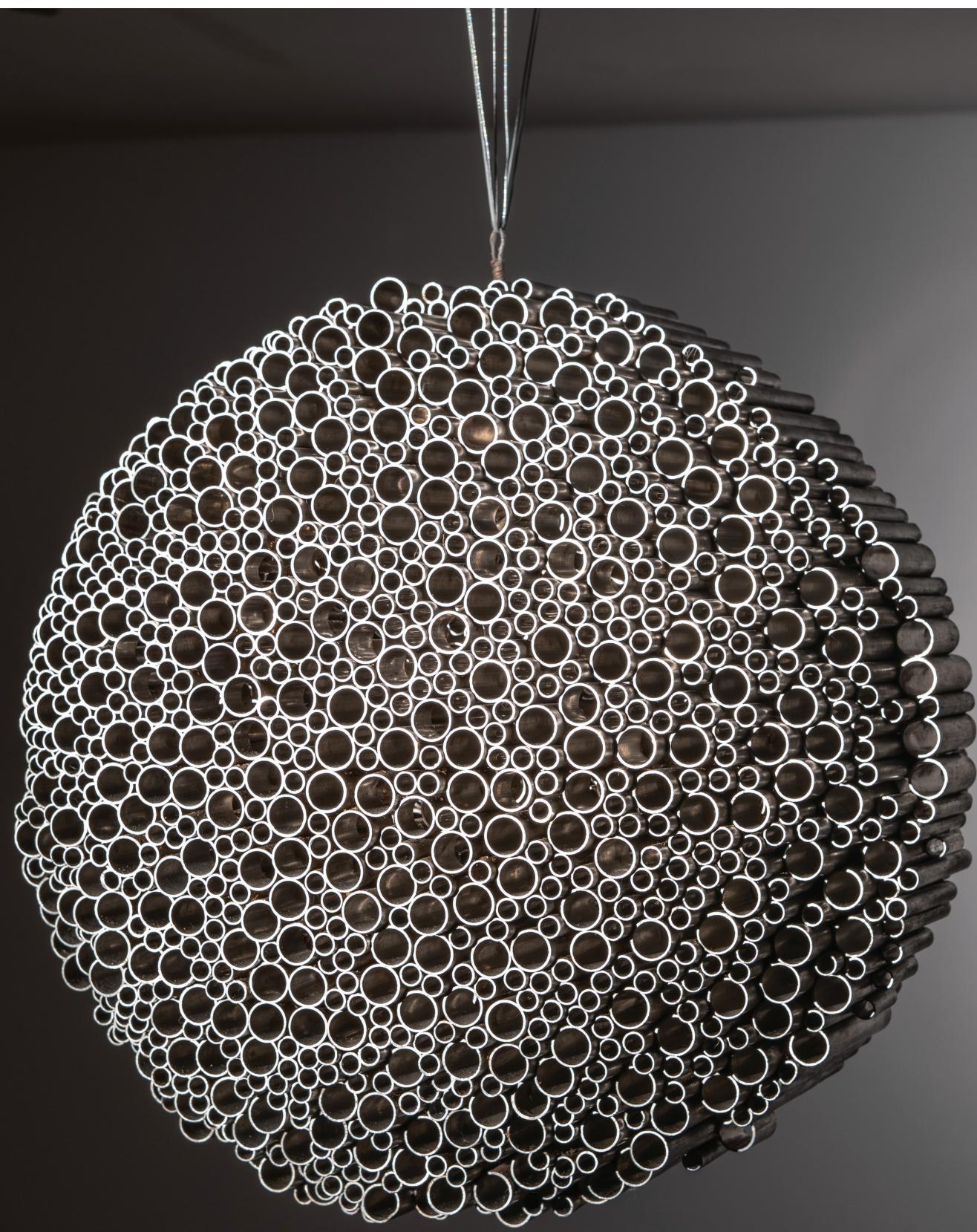
Toni Meštrović's compositions arise from noise recorded with a contact microphone that records sound moving through a particular material, which is triggered by different percussion instruments. Recorded sound – which can be longer or shorter in duration, and differs from the material's actual sound – is subsequently manipulated in a computer program, in which it now transforms and results in the final composition. The range of sound frequencies of Richter's works enables limitless possibilities; Toni Meštrović's compositions can therefore be listened-to as one of the phases of the creative process at which the artist conveys to us his own impression of a specific artwork of Richter's. On the other hand, the *Systemic Sculpture* series, particularly *Reliefmeter*, are instruments whose concept and purpose is the interaction at which the observer has the possibility to infinitely study their form. In his 13-channel sound installation, Toni Meštrović also establishes control over movements through the exhibition space, whereby he uses light to suggest to the visitor the course and dynamics of movement. The beginning of the composition is signalled by turning on the reflector that illuminates the very 'instrument' on which the author played.

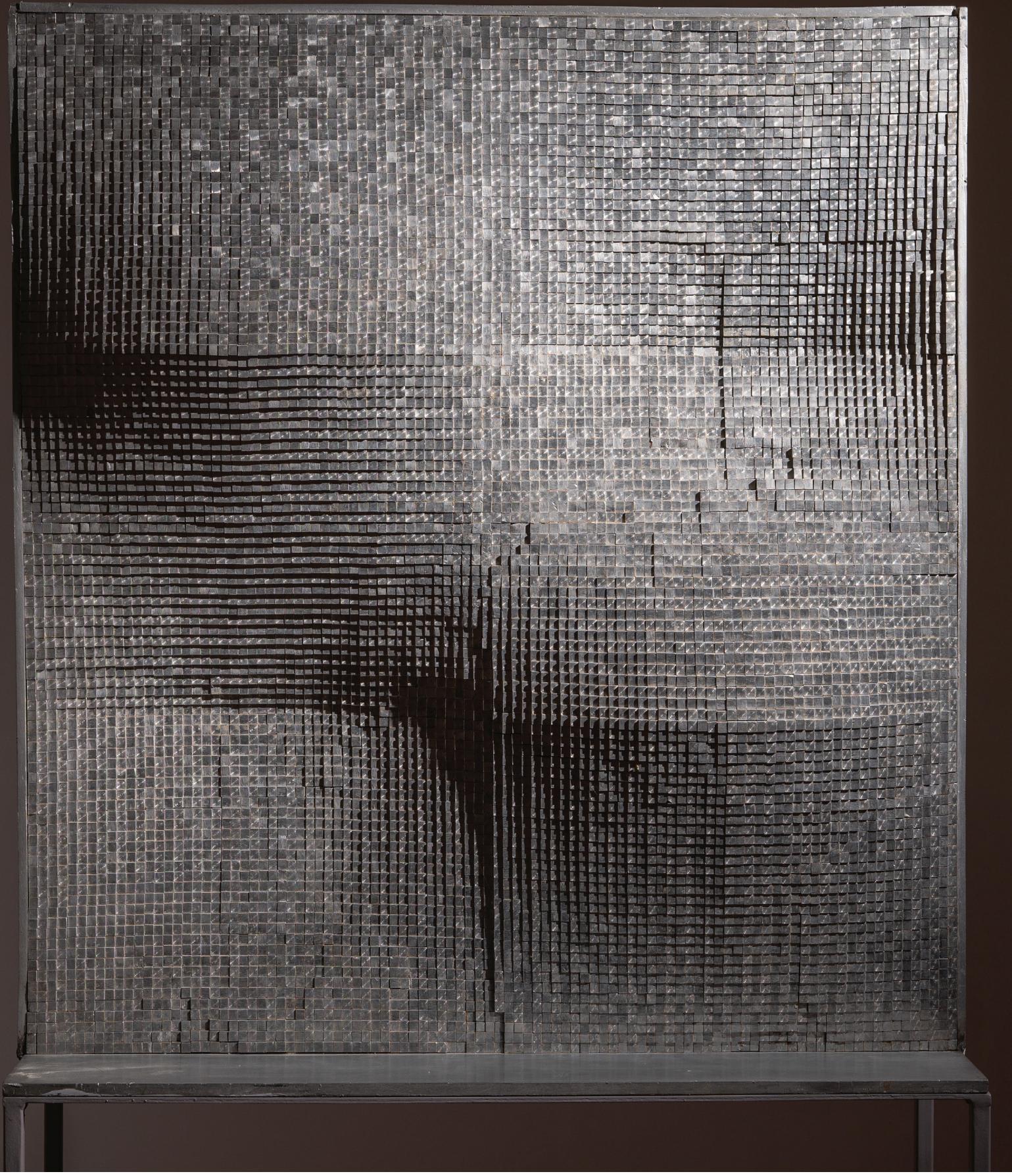
The audio-visual installation *12.1 on the Richter Scale* is a follow-up to Toni's research and experimenting with sound, as well as with the relationship between sound and a specific space or object in said space. One of the first such works was *Sub-Sea-Net* from 2002, in which he studied the possibilities of communication, while the focus of research in the work *Evacuation Plan* from 2016 was Tijat, a Jadrolinija ship built in 1955. While in this project the artist uses familiar and unfamiliar sounds of a ship, the sounds of Richter's instruments are merely reminiscent of potential sounds of the sculptures' raw materials of which they were made – aluminium, glass, wood. Here, music establishes domination over the artworks and forms a specific sound experience, wherein each composition radiates and attracts with its creative energy, power, and beauty.



¹ V. Richter, *Moj misaoni prostor: nacrt programa sistemske knjige* [The Space of my Imagination: Draft Programme for a Systemic Book], MSU, Zagreb, 2016, p. 21







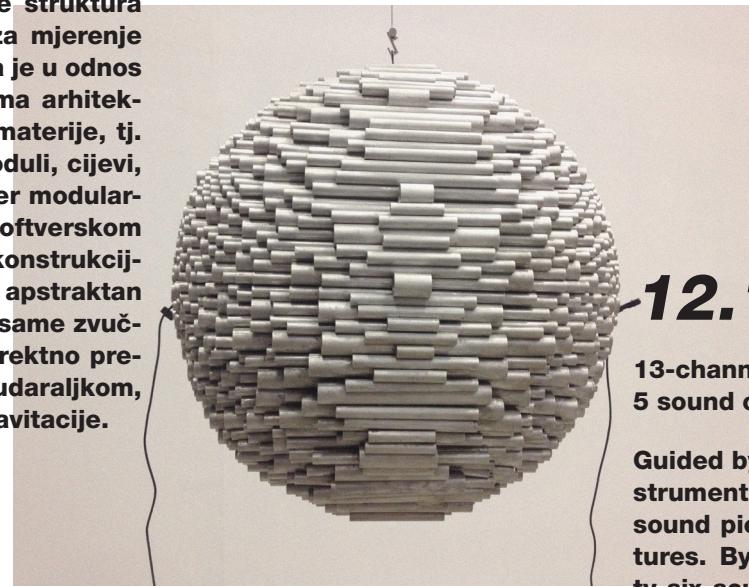


12,1 po Richteru

13-kanalna zvučna instalacija sa svjetлом
Pet zvučnih kompozicija za pet skulptura Vjenceslava Richtera

Vodeći se izjavom Vjenceslava Richtera da su njegove skulpture instrumenti koje samo treba znati svirati, započeo sam zvučni rad snimajući udarce muzičkih udaraljki po njegovim skulpturama. Tako su kontaktnim mikrofonom zabilježene rezonancije udarca trideset i šest skulptura, a sedam ih je dobilo svoju zvučnu kompoziciju nastalu dodatnom obradom zvukova njihovih udaraca, od kojih je na ovoj izložbi predstavljeno pet, zajedno sa samim skulpturama, koje su i postavljene u izložbenom prostoru Zbirke Richter. Zvučna rezonancija minimalističke geste udarca koja se širi kroz materiju skulpture početni je zvučni uzorak, naknadno modularno obrađen kroz softverski instrument SuperCollider te distribuiran po 12.1 surround kanalima. Tako nastaje struktura svake zvučne kompozicije. Mjerna jedinica Richter za mjerjenje magnituda potresa prisutna u naslovu rada postavljena je u odnos s naizgled tihim, ali vibrantnim skulpturalnim radovima arhitekta Richtera. Njihova modularnost prisutna u odabiru materije, tj. materijala (uglavnom su to industrijski proizvedeni moduli, cijevi, profili, šipke...), prevedena je u jedan drugačiji, također modularni princip rada (modularna obrada zvučne matrice u softverskom instrumentu) za stvaranje zvučne kompozicije. Ritam konstrukcijskih prostorno-plastičkih skulptura ovog inovatora na apstraktan se, eksperimentalan i intuitivan način prevodi u ritam same zvučne kompozicije. Materijalnost skulpture također se direktno prenosi kroz zvučni otisak rezonancije udarca muzičkom udaraljkom, stvarajući energiju Richterove ljestvice oslobođene gravitacije.

Toni Meštrović



12.1 on the Richter scale

13-channel sound installation with light
5 sound compositions for 5 of Vjenceslav Richter's sculptures

Guided by Vjenceslav Richter's statement that his sculptures are instruments which one should merely know how to play, I began my sound piece by recording percussion instruments hitting his sculptures. By using a contact microphone, hitting resonances of thirty-six sculptures were recorded, and seven of them have acquired their own sound composition created by additional processing of the hitting sounds. Five of these have been presented at this exhibition together with the sculptures themselves, which had already previously stood in the exhibition space of the Richter Collection. The sound resonance of the minimalist gesture of hitting, which expands throughout the sculptural matter, is the initial sound sample that was subsequently modularly processed through SuperCollider software instrument and distributed to 12.1 surround channels. This is how the structure of each sound composition was developed. Units on the Richter scale for measuring earthquake magnitudes, featured in the work's title, have been placed in relation to the seemingly soft, albeit vibrant sculptural works of Richter the architect. Their modularity, evident in the choice of matter i.e. material (mostly industrially produced modules, pipes, profiles, rods...), has been translated into a different, albeit also modular work principle (modular processing of the sound matrix through the software instrument) for creating a sound composition. The rhythm of this innovator's constructional spatial-plastic sculptures translates in an abstract, experimental and intuitive manner into the rhythm of the sound composition itself. The sculpture's materiality is also directly transmitted through the sound imprint of the resonating hit of the percussion instrument, thus creating the energy of a Richter scale freed of gravity.

Toni Meštrović



Biografija

Toni Meštrović, rođen 1973. u Splitu, je video umjetnik koji najčešće djeluje u formi video i zvučnih instalacija. Diplomirao je 1999. na Odsjeku za grafiku Akademije likovnih umjetnosti u Zagrebu gdje se bavio grafikom, skulpturom i instalacijom. Zbog interesa za elektronske audiovizualne medije 1997. studira Video/Digital Imaging u klasi prof. Valie Export na International Sommerakademie für Bildende Kunst u Salzburgu. 2004. završio je dvogodišnji poslijediplomski studij Medienkunst kod prof. David Larchera i prof. Anthony Moorea na Kunsthochschule für Medien, Köln gdje istražuje u videu, zvuku i video/zvučnim instalacijama osobnu percepciju mora i otoka uz koji je odrastao.

Svojim povratkom u Hrvatsku 2004. godine nastavlja svoje umjetničko istraživanje u kojem se tematski bavi kulturnim nasleđem, identitetom, te tranzicijskim promjenama na prostoru Dalmacije. Neke od kontinuiranih preokupacija Meštrovićeva rada su assimilacija linearнog i cikličnog vremena, dokidanje naracije na koju smo naviknuli te tema promjene, u širokom rasponu, od bilježenja isparavanja vode u closed circuit videoinstalaciji, do komentara društvenog konteksta.

Od 1992. aktivno sudjeluje na skupnim i samostalnim izložbama te video festivalima u Hrvatskoj i inozemstvu. Dobitnik je više stipendija i nagrada, poput nagrade za mladog umjetnika Hrvatskog društva likovnih umjetnika u Zagrebu 2007., i druge nagrade na izložbi T-HTnagrada@MSU.hr 2013. godine. Živi i stvara u Rijeci i Kaštelima, a predaje u zvanju izvanrednog profesora na Odsjeku za film i video Umjetničke akademije Sveučilišta u Splitu.

Biography

Toni Meštrović, born 1973 in Split, is a video artist working predominantly in form of video and sound installations. He graduated with a Graphic Arts degree from the Academy of Fine Arts in Zagreb in 1999, where he produced graphic arts, sculpture and installation. Due to his interest in electronic audio-visual media, he studied Video/Digital Imaging with prof. Valie Export at the International Summer Academy for Contemporary Art in Salzburg in 1997, and completed a two-year postgraduate diploma in Media Art with prof. David Larcher and prof. Anthony Moore at the Academy of Media Arts, Cologne in 2004. Video, sound and audio-visual installations produced during Meštrović's postgraduate studies explore his personal perception of the sea, and the island where he grew up.

After his return to Croatia in 2004, his work deals with themes of cultural heritage, identity and the transformations that have occurred in Dalmatia due to the period of transition. Some of his continuous thematic preoccupations are the assimilation of the linear and cyclical time and the exhaustion of a type of narrative that we are used to and expect in our quotidian lives, as well as a wide range of the topic of change, either as a record of evaporation of water like in a closed circuit video installation, or as a commentary of social change.

Since 1992, he has taken part in group and solo shows, as well as video festivals, in Croatia and internationally. He lives in Rijeka and Kaštela, and is Associate Professor at the Arts Academy University of Split, Department of Film and Video.

Samostalne izložbe (izbor) Solo Exhibitions (Selection)

2019

“Minuta šutnje”, suradnja sa Nadijom Mustapić, KCB galerija Podroom, Beograd, Srbija
„Moment of Silence”, collaboration with Nadija Mustapić, KCB Podroom Gallery, Beograd, Serbia

“Plan evakuacije”, Drugo more / Filodrammatica, Rijeka, Hrvatska
“Evacuation Plan”, Drugo more / Filodrammatica, Rijeka, Croatia

2018

“Hakiranje sustava”, Galerija umjetnina, Split, Hrvatska
“Hack the System”, Galerija umjetnina, Split, Croatia

2017

“Plan evakuacije”, Galerija Močvara, Zagreb, Hrvatska
“Evacuation Plan”, Močvara Gallery, Zagreb, Croatia

2016

“Plan evakuacije”, Multimedijalni kulturni centar, Split, Hrvatska
“Evacuation Plan”, Multimedijalni kulturni centar, Split, Croatia

“The Quotas of Pride”, suradnja sa Nadijom Mustapić, Hippolyte Gallery, Helsinki, Finska
“The Quotas of Pride”, collaboration with Nadija Mustapić, Hippolyte Gallery, Helsinki, Finland

2015

“Vrtoglavi krugOtok”, Muzej moderne i suvremene umjetnosti, Rijeka, Hrvatska
“Vertiginous flow”, Museum of Modern and Contemporary Art, Rijeka, Croatia

“Čekaonica za ljude, strojeve i grad”, suradnja sa Nadijom Mustapić,
Čekaonica željezničkog kolodvora, Rijeka, Hrvatska
“A Waiting Room for People, Machines and the City”, collaboration with Nadija Mustapić,
Main Train Station Waiting Room, Rijeka, Croatia

2014

“Minuta šutnje”, suradnja sa Nadijom Mustapić, Gliptoteka HAZU, Zagreb, Hrvatska
“Moment of Silence”, collaboration with Nadija Mustapić, Gliptoteka HAZU, Zagreb, Croatia

“Minuta šutnje”, suradnja sa Nadijom Mustapić, Multimedijalni kulturni centar, Split, Hrvatska
“Moment of Silence”, collaboration with Nadija Mustapić, Multimedijalni kulturni centar, Split, Croatia

2013

“Continuum Continuus”, HDLUI Galerija Anex, Pula, Hrvatska
“Continuum Continuus”, HDLUI Anex Gallery, Pula, Croatia

“Minuta šutnje”, suradnja sa Nadijom Mustapić, Galerija Mali salon, Rijeka, Hrvatska
“Moment of Silence”, collaboration with Nadija Mustapić, Mali salon Gallery, Rijeka, Croatia

2012

“Re-vizija”, Multimedijalni kulturni centar, Split, Hrvatska
“Re-vision”, Multimedijalni kulturni centar, Split, Croatia

2010

“Dobrodošli u Dalmaciju – Mediteran kakav je nekad bio”, Muzej suvremene umjetnosti -
Medijska fasada, Zagreb, Hrvatska
“Welcome to Dalmatia – Mediterranean as it once was”, Museum of Contemporary Art -
Media Facade, Zagreb, Croatia

2008

“Continuum Continuus #3”, Galerija Kranjčar, Zagreb, Hrvatska
“Continuum Continuus #3”, Kranjčar Gallery, Zagreb, Croatia

2007

“O” (Krug), Drugo more / Galerija Kortil, Rijeka, Hrvatska
“O” (Circle), Kortil Gallery, Rijeka, Croatia

2006

“Perpetuum mobile”, Galerija Karas, Zagreb, Hrvatska
“Perpetuum mobile”, Karas Gallery, Zagreb Croatia

2005

“Psychotic”, Galerija Nova, Zagreb, Hrvatska
“Psychotic”, Nova Gallery, Zagreb, Croatia

2004

"Abyssos", Studio Muzeja suvremene umjetnosti: eksperimentalni program PILOT 04, Zagreb, Hrvatska
"Abyssos", Studio of The Museum of Contemporary Art, Zagreb, Croatia

"Abyssos", Moltkerei Werkstatt, Köln, Njemačka
"Abyssos", Moltkerei Werkstatt, Cologne, Germany

2001

"Between Two Images", Galerija Moria, Stari Grad, otok Hvar, Hrvatska
"Between Two Images", Moria Gallery, Stari Grad, Island of Hvar, Croatia

**Skupne izložbe (izbor)
Group Exhibitions (Selection)****2018**

31. Instants Video Festival, Friche la Belle de Mai, Marseille, Francuska
31th Instant Video Festival, Friche la Belle de Mai, Marseille, France

"Kradljivci vremena - reloaded", Muzej suvremene umjetnosti, Zagreb, Hrvatska
"Time Robbers - Reloaded", Museum of Contemporary Art, Zagreb, Croatia

"Mammon", Galerija umjetnina, Split, Hrvatska
"Mammon", Galerija umjetnina, Split, Croatia

2017

"Ploha/površina", suradnja sa Nadjom Mustapić, izložba u mediju billboarda, Ulica kneza Branimira, Zagreb, Hrvatska
"Plane/Surface", collaboration with Nadija Mustapić, exhibited in the form of street billboard at Branimirova Street, Zagreb, Croatia

2016

1. Bijenale industrijske umjetnosti, KuC Lamparna, Labin, Hrvatska
1st Industrial Art Biennial, KuC Lamparna, Labin, Croatia

2013

26. Instants Video Festival, Friche la Belle de Mai, Marseille, Francuska
26th Instant Video Festival, Friche la Belle de Mai, Marseille, France

"Kriza 2 - Apatija" MSUI / Stara tiskara, Pula, Hrvatska
"Crisis 2 - Apathy" MSUI / Stara tiskara, Pula, Croatia

"T-HTnagrada@MSU.hr", Muzej suvremene umjetnosti, Zagreb, Hrvatska
"T-HTnagrada@MSU.hr", Museum of Contemporary Art, Zagreb, Croatia

2012

"Tu smo 3", Muzej suvremene umjetnosti Istre, Riva / Sv. Ivana 1 (gradilište), Pula, Hrvatska
"We are here 3", Museum of Contemporary Art of Istria, Pula, Croatia

"Apstrakcija – modernizam i suvremenost", Klovićevi dvori, Zagreb, Hrvatska
"Abstraction – modernism and contemporaneity", Klovićevi dvori, Zagreb, Croatia

"T-HTnagrada@MSU.hr", Muzej suvremene umjetnosti, Zagreb, Hrvatska
"T-HTnagrada@MSU.hr", Museum of Contemporary Art, Zagreb, Croatia

2011

24. Instants Video Festival, Friche la Belle de Mai, Marseille, Francuska
24th Instant Video Festival, Friche la Belle de Mai, Marseille, France

/Si:n/ 2 Festival of video art & performance, The Ethnographic & Art Museum at Birzeit University, Birzeit, Palestina
/Si:n/ 2 Festival of video art & performance, The Ethnographic & Art Museum at Birzeit University, Birzeit, Palestine

"Slika od zvuka", Muzej suvremene umjetnosti, Galerija NO, Zagreb, Hrvatska
"Picture of Sound", Museum of Contemporary Art, NO Gallery Zagreb, Croatia

2010

"Tu smo 2", Muzej suvremene umjetnosti Istre, Flaciusova ulica, Pula, Hrvatska
"We are here 2", Museum of Contemporary Art of Istria, Pula, Croatia

"T-HTnagrada@MSU.hr", Muzej suvremene umjetnosti, Zagreb, Hrvatska
"T-HTnagrada@MSU.hr", Museum of Contemporary Art, Zagreb, Croatia

2009

"Video Vortex 4" MKC Dom mladih, Split, Hrvatska
"Video Vortex 4" MKC Dom mladih, Split, Croatia

"Kriza" MSUI / Stara tiskara, Pula, Hrvatska
"Crisis" MSUI / Stara tiskara, Pula, Croatia

2008

"Prostor za novi dijalog", Muzej savremene umetnosti Vojvodine, Novi Sad, Srbija
"Space for New Dialogue", The Museum of Contemporary Art of Vojvodina, Novi Sad, Serbia

"Otočka karta", Klovićevi dvori, Zagreb, Hrvatska
"Island map", Klovićevi dvori Gallery, Zagreb, Croatia

"Paso Doble", MKC Dom mladih, Split, Hrvatska
"Paso Doble", MKC Dom mladih, Split, Croatia

"Welcome", Reykjavik Art Festival, 100 Degrees Gallery, Reykjavik, Iceland
"Welcome", Reykjavik Art Festival, 100° Gallery, Reykjavik, Iceland

"Croatia First Minute", Verket, Avesta, Švedska
"Croatia First Minute", Verket, Avesta, Sweden

2007

"Im_polis", Transitio_MX02 Festival Internacional de Artes Electrónicas y Video, Laboratorio Arte Alameda, Mexico D.F., Meksiko
"Im polis", Transitio_MX02, Mexico City, Mexico

2006

"Siemens Go Global", Klovićevi dvori, Zagreb, Hrvatska
"Siemens Go Global", Klovićevi dvori, Zagreb, Croatia

"Young Art Europe 2006", MOYA, Wien, Austria
"Young Art Europe 2006", MOYA - Museum of Young Art, Vienna, Austria

Splitska suvremena umjetnost, "Nova generacija", Galerija umjetnina, Split, Hrvatska
"Contemporary Art in Split - New Generation", Galerija umjetnina, Split, Croatia

2005

"Gemine Muse" Mladi umjetnici u Europskim muzejima, Galerija Ivana Meštrovića, Split, Hrvatska
"Gemine:Muse", Young Artists in European Museums, Ivan Meštrović Gallery, Split, Croatia

34. Splitski salon, "Pejzaž u suvremenoj likovnoj umjetnosti i kulturi između fetiša i ideologije", Gradski akvarij Bačvice, Split, Hrvatska
34th Split Salon "Landscape in Contemporary Visual Art and Culture - Between Fetishes and Ideology", City Aquarium Bačvice, Split, Croatia

"Insert", Retrospektiva hrvatske video umjetnosti, Zagrebački velesajam, Zagreb, Hrvatska
"Insert", Retrospective of Croatian Video Art, Zagrebački Velesajam, Zagreb, Croatia

"39. Zagrebački salon", Dom HDLU, Zagreb, Hrvatska
39th Zagreb Salon, Dom HDLU, Zagreb, Croatia

"Sub-Art", Gliptoteka HAZU, Zagreb, Hrvatska
"Sub-art", Gliptoteka HAZU, Zagreb, Croatia

2004

ArtIST Now "Jedan podzemni vrt", podrumi Dioklecijanove palače, Split, Hrvatska
ArtIST Now "An Underground Garden", basement of the Diocletian's palace, Split, Croatia

"Hicetnunc", dell'Antico Ospedale dei Battuti, San Vito al Tagliamento (Pordenone), Italija
"Hicetnunc", dell'Antico Ospedale dei Battuti, San Vito al Tagliamento (Pordenone), Italy

"GoToAndStop", 17th European Media Art Festival, Student Forum, DGB-Gebäude, Osnabrück, Njemačka
"GoToAndStop", 17th European Media Art Festival, Student Forum, DGB-Building, Osnabrueck, Germany

2003

"Streams of Encounter", Taipei Fine Arts Museum, Taipei, Tajvan
"Streams of Encounter", Taipei Fine Arts Museum, Taipei, Taiwan

2002

"Opažanje", Umjetnička galerija, Dubrovnik, Hrvatska
"Perception", Museum of Modern Art, Dubrovnik, Croatia

Popis radova

Toni Meštrović
12,1 po Richteru
2019.

13-kanalna zvučna instalacija
sa svjetлом
pet zvučnih kompozicija za
pet skulptura Vjenceslava Richtera

Reliefometar 5, 13 kanalna surround
zvučna kompozicija, 6'00"

Centra 3, 13 kanalna surround zvučna
kompozicija, 11'37"

Rastavljena sfera 2, 13 kanalna surround
zvučna kompozicija, 3'56"

Sinusoide, 13 kanalna surround zvučna
kompozicija, 10'36"

Trodimenzionalna grafika, 13 kanalna
surround zvučna kompozicija, 5'05"

Vjenceslav Richter

Centra 3, 1964.
aluminij
ø 45 cm
Kolekcija Vugrinec, Varaždin

Rastavljena sfera II, 1967.
staklo
27,5 x 27,5 x 27,5 cm
Zbirka Vjenceslava Richtera i Nade
Kareš Richter, MSU Zagreb

Sinusoide, 1968.
aluminij
82 x 81 x 12 cm
Zbirka Vjenceslava Richtera i Nade
Kareš Richter, MSU Zagreb

Reliefometar 5, 1973.
aluminij, željezo
60 x 60 x 11,5 cm
Zbirka Vjenceslava Richtera i Nade
Kareš Richter, MSU Zagreb

Trodimenzionalna grafika -
kocka u galvaniziranom drvu, 1977.
galvanizirano drvo
40 x 40 x 40 cm
Muzej suvremene umjetnosti, Zagreb

List of exhibited works

Toni Meštrović
12.1 on the Richter scale
2019

13-channel sound installation
with light
5 sound compositions for 5 of
Vjenceslav Richter's sculptures

Reliefometer 5, 13-channel surround sound
composition, 6'00"

Centra 3, 13-channel surround sound
composition, 11'37"

Decomposed Sphere II, 13-channel surround
sound composition, 3'56"

Sinusoids, 13-channel surround sound
composition, 10'36"

Three-dimensional graphic, 13-channel
surround sound composition 5'05"

Vjenceslav Richter

Centra 3, 1964
aluminium
ø 45 cm
Vugrinec Collection, Varaždin

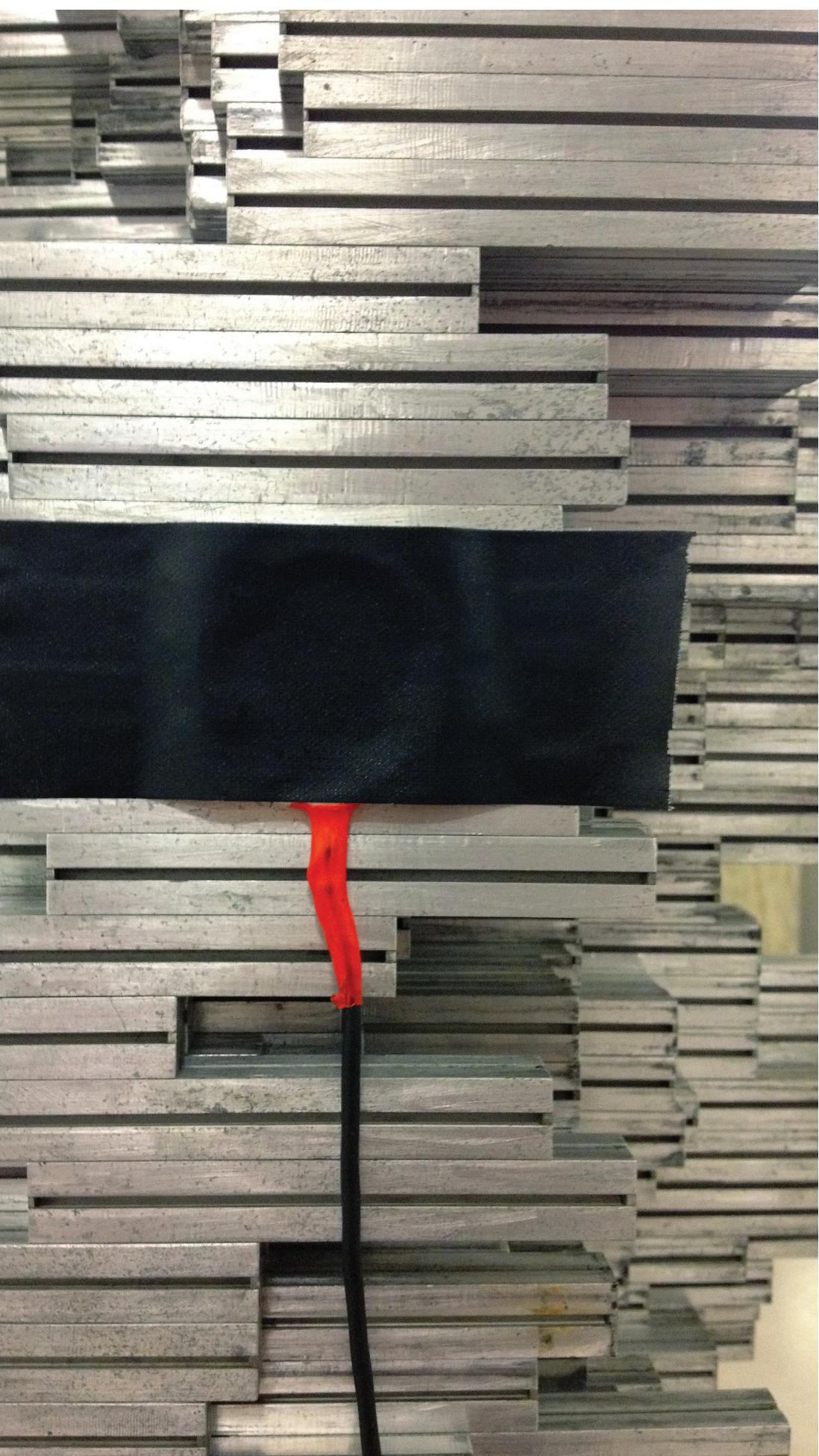
Decomposed Sphere II, 1967
glass
27,5 x 27,5 x 27,5 cm
The Vjenceslav Richter and Nada
Kareš Richter Collection, MSU Zagreb

Sinusoids, 1968
aluminium
82 x 81 x 12 cm
The Vjenceslav Richter and Nada
Kareš Richter Collection, MSU Zagreb

Reliefometer 5, 1973
aluminium, iron
60 x 60 x 11,5 cm
The Vjenceslav Richter and Nada
Kareš Richter Collection, MSU Zagreb

Three-dimensional graphic -
cube in galvanized wood, 1977
galvanized wood
40 x 40 x 40 cm
Museum of Contemporary Art, Zagreb





SintArt 12
Toni Meštrović
12,1 po Richteru / 12.1 on the Richter scale
22. 11. 2019. – 1. 2. 2020.

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Vrhovec 38, Zagreb, Hrvatska
www.richter.com.hr

Za izdavača / For the Publisher
Snježana Pintarić

Urednica / Editor
Vesna Meštrić

Kustosica izložbe / Curator of exhibition
Vesna Meštrić

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