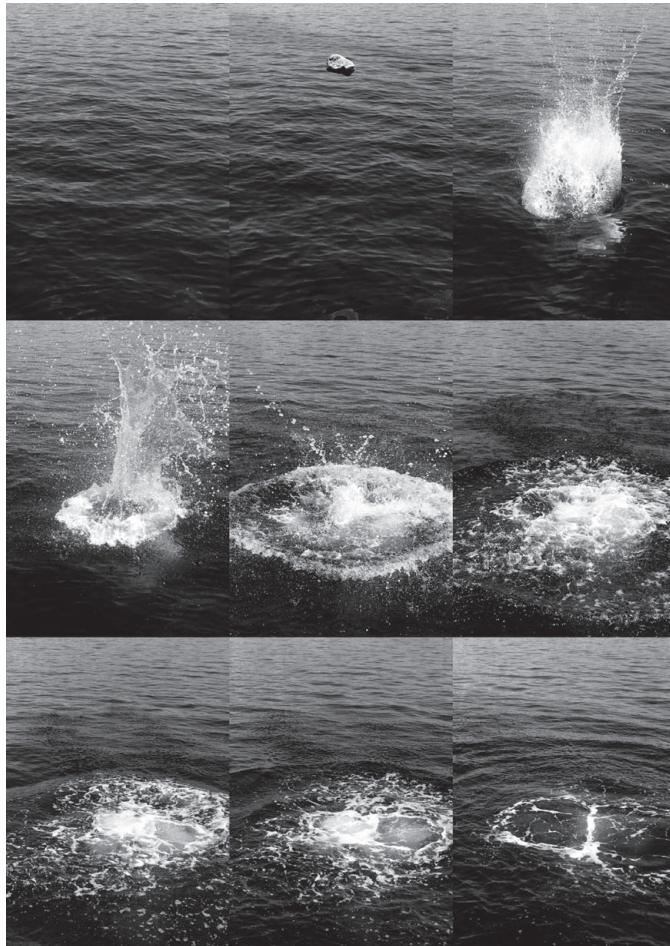


Toni Meštrović

„Re-vizija“

“Re-vision”



Multimedijalni
kulturni
centar
Split

Dom mladih

slika na naslovnici cover image

„Akcija na moru”
1996, 9 fotografija

“Action at the Sea”
1996, 9 photographs

Toni Meštrović

„Re-vizija”

“Re-*vision*”

17.— 31. 10. 2012. Split

Multimedijalni kulturni centar Split



Dom mladih

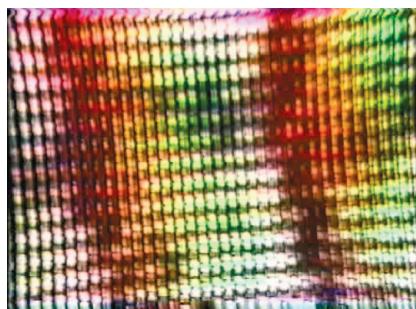


Još prije nego što je diplomirao grafiku na Akademiji likovnih umjetnosti u Zagrebu, sudjeluje na Ljetnoj akademiji u Salzburgu 1997., gdje kupuje prvu kameru. Pokrenut nesvjesnom željom za pokretnom slikom i fotografijom, započinje snimati, naprsto, služiti se kamerom i raditi kratki video. Doduše, nešto prije na otoku Krku fotografira pad kamena u more [Akcija na moru, 1996.], dokazujući time da je zanimanje za pokret prisutno od početka.



Structure of Media [1997.] rezultat je prvog ozbiljnoga susreta s medijem. Snimajući TV-monitor [Hi8] iz nestabilnog uporišta, zamahujući rukom lijevo-desno, dobiva kadar ummogostručenoga predmeta, sliku monitora u monitoru [feedback], da bi zatim close-upom, pomoću makroobjektiva, ušao u strukturu ekrana. Vidimo pojačanu pikselizaciju elektronske slike, oslobođenu vanjskog sadržaja i smisla, kao da za nju ne mari, već želi proniknuti što se nalazi iza. Autentičnost je rada u neposrednosti pristupa nekoga tko se, lišen znanja, radoznao zagledao u strukturu televizijskog ekrana. Zbog toga možemo potvrditi da rad ima karizmu antologičkih

Even before he graduated in printmaking from the Academy of Fine Arts in Zagreb, Toni Meštrović had taken courses at the International Summer Academy for Contemporary Art in Salzburg in 1997, where he had bought his first video camera. Impelled by an unconscious desire for the moving image and photography, he simply begun using his camera and making short videos. Even some time earlier on the island of Krk he had photographed a stone falling into the sea [Action at the Sea, 1996], demonstrating his interest for capturing movement, which was present from his early starts.



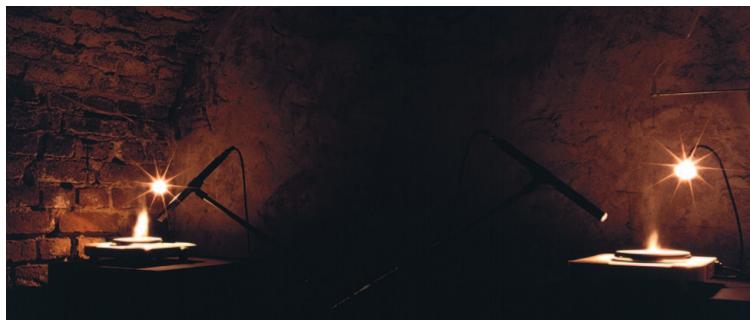
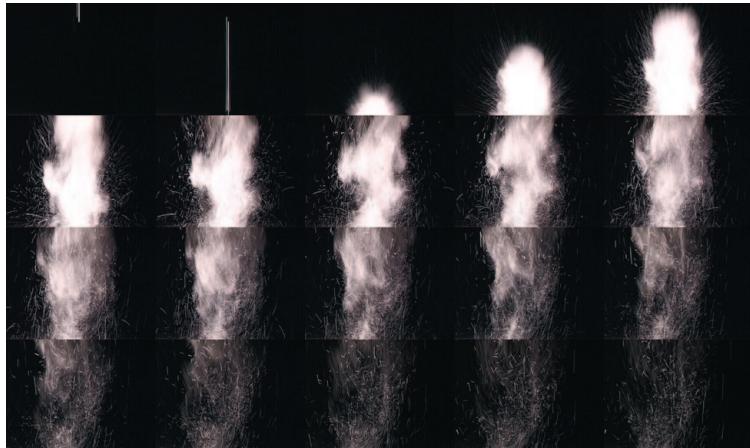
Structure of Media [1997] was a result of his first more reflective encounter with the medium itself. While recording a TV monitor [Hi8] from an unstable position by swinging his hand left to right, he composed the frame of a multiplied monitor, the image of a monitor within a monitor [feedback]. With the use of close-up and the macro-lens, he entered the structure of the screen. We see a strong pixelization of the electronic image, freed of any external content and meaning, as if he does not care for them, but rather wishes to decipher what lies behind that image. The

primjera eksperimenata koji su nastali pri upoznavanju medija videa. Paralelno sa zanimanjem za medij, snima gomilu materijala, posebice more koje koristi s vremenom na vrijeme, uglavnom mnogo poslije.

U medijsko istraživanje upustio se odmah čim je kao gost-student 1999. došao na Akademiju za medijsku umjetnost u Köln, gdje ubrzo upisuje dvogodišnji postdiplomski studij. Budući da ga ponajprije zanima transformacija slike, tu pronađazi optimalne uvjete rukovanja programima za postprodukciiju videa. Premda je to bilo vrijeme opće demokratizacije digitalne tehnologije kroz uporabu osobnog kompjutora, čime je svakome omogućen osobni kućni studio, školovanje u Kölnu početkom dvijetisućih nudilo je u tome izvanredne mogućnosti. Nastaje nekoliko, za to vrijeme karakterističnih, close-



authenticity of this piece is recognized in the very immediacy of the approach and the curious gaze at the structure of a TV screen by a person deprived of the expert knowledge. For that reason, it may be argued that the piece contains a certain charisma of the anthological examples of first experiments in examining video as a medium. In addition to his interest in the medium of his choice, Meštrović accumulates video and audio recordings of the sea, which he continues to use even much later on. Toni Meštrović continued his media-based research as a guest student at the Academy of Media Arts in Cologne in 1999, where he soon after enrolled into a two-year postgraduate program, and, due to his interest in electronic image transformation, he started developing the skills for the use of video and audio post-production software. Although that was the time of democratization of digital technology owing to the fact that personal computers allowed everyone to set up a homemade production studio, his education in Cologne offered extraordinary possibilities. He produced some of his close-circuit video works, which were characteristic of that period in general - because of the fascinating idea of bridging spatial dislocations, a new concept of transferring a real-time image into another physically separate place [Changing the State of Matter in Stereo, 2000-2003, When My Thoughts Become Liquid Shadows, 2004]. During that time he also realized the importance of sound and the need for high-production conditions for his work. These remarks on the beginnings of Meštrović's work serve



circuit videoradova, privlačnih
zbog premošćivanja prostorne
dislociranosti; svima je tada
bilo zanimljivo u realnom vremenu
prenositi sliku na drugo, fizički
odvojeno mjesto [Changing the State
of Matter in Stereo, 2000.-2003.,
When My Thoughts Become Liquid
Shadows, 2004.]. U isto vrijeme
Meštirović uviđa važnost zvuka i
potrebu za visokoprodukcijskim
uvjetima. Spominjanje početaka
Meštirovićeva rada ovdje služi
podsjećanju na elemente koji su
odredili njegovu radnu sintaksu.
Revizija u MKC-u pokazuje nekoliko
žanrovske cijelina iz posljednjeg
desetljeća, to jasnije što postav
izložbe potpisuje sam autor. Očit

as a reminder of the elements that have determined his working syntax.

The revision in the MKC Gallery exhibition presents a number of genre-based bodies of work from the past decade of his opus, as selected and spatially set up by the author himself. It shows his gradual transition from earlier mainly shorter forms [The State of Mind, 2002] and experiments [Lantern, 2003], towards more filmic and documentary forms.

Upon the end of studies, a logical question - which path to pursue - imposed itself and for Meštirović it seemed crucial to return to Dalmatia. He found his father at a beginning of what would become a life-long reconstruction of his father's old

je postupan prijelaz s radova iz ranijeg razdoblja, uglavnom kratkih formi [The State of Mind, 2002.], i eksperimenata [Lanterna, 2003.], na filmičniju i dokumentarniju formu. Po završenom studiju, osim logičnog pitanja kojim putem nastaviti, odlučujućim se čini povratak u Dalmaciju. Oca zatiče na početku životnog projekta rekonstrukcije obiteljske kamene kuće na otoku Veleni Drveniku, što ga je potaknulo na stvaranje Continuum [2004.] iz kojega se poslije razvio ciklus Continuum Continuus [2007. - 2012.] koji, usporedno s obnovom djedovine, traje i sada. Rad je kulturološki kodiran, čak i ako se pomiče u općeantropološki kontekst koji zaziva i sam naslov. Unutar referentnog okvira identiteta podneblja u kojem glavnu ulogu ima pejzaž, pozadina je strogo osobna priča postavljena na relaciji djed-otac, posredovana autorovim pogledom kroz kameru. Ta čvrsta trijadna struktura gledateljima je prikrivena i nebitna za razumijevanje rada. Zanimljivi su zahvati u montaži kojom se u posljednje vrijeme redovito služi: preklapanje usporenih slika [u jednom kadru stopljene su tri slike različite brzine] ili razdvajanje jedne interlace-sličice [frejma] u dvije progressive tehnikom raspletanja [deinterlacing] u cijelom Continuum Continuus projektu. Na taj način dobiva jedva primjetan slow motion, simbolično vrijeme beskonačnog trajanja, postizanje nestvarnog ritma vremena koji narušava dokumentarnost. Tome pridonosi i forma petlje, a zatim i komponiranje ciklusa u sedam dioba obnove djedovine, u

stone-built house on the island of Veli Drvenik, which impelled Toni to make Continuum [2004], a piece that bore an entire cycle titled Continuum Continuus [2007-2012] which still today runs parallel with his father's project. The piece is culturologically coded, even situated in a wider anthropological context as suggested by the title of work. Within the framework of the environment in which the key role is played by the landscape, the background story is strictly personal- told through the grandfather-father relationship, mediated by the author's gaze through the camera. This tight triad structure is hidden to the viewer and irrelevant for the understanding of the artwork. There are interesting editing strategies, which he employs regularly in his more recent work: the overlapping of slowed down images [he merges three images in different speeds in a single sequence] or the de-interlacing, a technique of separating one interlaced frame into two progressive frames, which is used in the entire Continuum Continuus project. That is how he gains a hardly noticeable slow motion, a symbolic time of endless duration that produces a surreal rhythm of time and perplexes the original documentary footage. The documentary approach is also bypassed by the use of the loop, and then by the composing of a whole seven-piece cycle on the theme of the reconstruction of the ancestral heritage into a single surround presentation. By emphasizing the cacophony of sound he acknowledges the contextual belonging.

An important element for the development of his media-based

MKC-u postavljenih u svojevrstni surround. Naglašavanje zvučne kakofonije potvrđuje zajedničku kontekstualnu pripadnost.

Važan element u razvijanju medijskih smjernica nakon povratka u domovinu, jest i kompiliranje ranijih radova i sirovog materijala snimanog od 1997. do 1999. godine. Višekanalni Abyssos [2004.] može poslužiti za distinkciju pejzaža u ranijim i kasnijim radovima. Prije se pojavljivao kao apstraktни akter, u nedominantnoj ulozi, dok su prava motivacija videa bili pokret i efekti posredovani softverom. Jedan od primjera jest A Blue Note [2003.], podvodno snimljen zračni mjehurić, prikazan u stanju lebdenja kroz gušći medij vode. Manipulacija slike odnosila se na prikrivanje početka i kraja, ukinuvši tako vrijeme, prošlo i buduće, prezentirajući ga u videoformi petlje [loop] koju smatra najprikladnijom za recepciju videa u galerijskome miljeu. Nekoliko drugih radova, uz netom spomenuti The State of Mind [postoji i verzija videofilma] rekreirani su u šest-kanalnoj videoinstalaciji Abyssos, na tragu intertekstualnog shvaćanja da je svaki novi postav [prostor] ujedno i novo razumijevanje [čitanje] rada. Na kompiliranje radova, kao što je učinio za Abyssos, nagnala ga je želja za totalitetom doživljaja koju postiže upravo višekanalnost zvuka i slike. Baveći se pitanjem prezentacije videoinstalacije u galerijskom kontekstu, surround koristi često. Zbog toga nerijetko isti rad ima u

investigations after his return to his homeland is the compiling of his earlier works and raw materials, which were recorded between 1997 and 1999. A multi-channel Abyssos [2004] differentiates the landscapes from his earlier and later works. The landscape would appear as an abstract actor in Meštrović's earlier works and had a lesser role, while the actual motivation for his video works were the capturing movement and the use of software-mediated effects. An example is A Blue Note [2003], a sub-sea recording of an air bubble shown in the state of suspension, levitating within a thicker medium of water. The image manipulation concealed the beginning and the end of its movement, thus eliminating time, past and future. It is presented in the video-loop form, which Meštrović considers most apt for the reception of videos in a gallery setting. Among other video installations from that time, such as The State of Mind [there is a video-film version as well], he recontextualized several single-channels in a six-channel video installation Abyssos. Meštrović did so in order to achieve a compendium of inter-textual understanding. In other words, he claims that every new installation set up in a new exhibiting space becomes the basis for new interpretations of the piece. The desire to actualize a totality of the experience achieved by audio and video channel multiplicity is what propels Meštrović to compile more works into one presentation. In dealing with the issue of video installation presentation in a gallery context he often uses

verzijama filma i videoinstalacije, smatrajući da je film za kinodvorane.

Multikanalnost zvuka spontano nas vodi k ideji bestežinskog stanja, u idealnim uvjetima, totalnog zvuka. A to nas vodi naprijed do još jedne komponente Meštrovićeva rada - načelo kružne cirkulacije slike, vremena i prostora. O tome najjasnije govore radovi koji rotaciju pokazuju doslovno: O-tok [Macaknara], 2005. i hOrizont [Macaknara] iz 2010. godine. Snimke otoka Macaknare formulirao je kroz dva zrcalno suprotstavljenja koncepta kružnosti i dva medija - u prvom slučaju fotografije, u drugome videa. Besprijekoran videoduel rotirajuće slike, jednom vrteći sam otok, drugi put vrteći se na otoku, jedna je od zanimljivih tema koju autor u svom radu otvara, vidljivu u tragovima vrlo rano, u kratkom Brain Washing 2 iz vremena služenja vojnog roka 1999., koji zbog konteksta rata i mogućih krivih interpretacija rada nikad nije izložio.

Rad prikazuje autora kako oko



prsta vrti konopac s ključem. Navela sam primjer koji izlazi iz konteksta trenutačne teme kako bih potvrdila neprekidno prepletanje

the surround, which is why he often makes his pieces in several versions, in film or video forms, since he finds the film suitable for cinema theaters.

The multi-channel presentation of sound spontaneously leads us to the idea of a weightless state of a total sound [in ideal presentational conditions], which is another aspiration of Meštrović's work - the contingent principle of circulation of the image, time and space. Most evident examples of this criterion are works that show actual rotations: O-tok [Macaknara], 2005 and hOrizont [Macaknara], 2010. Footage of the island of Macaknara was formulated through two mirrored and juxtaposed concepts of circularity within two media: photography in one case and video in the other. A flawless video duel of rotating images [in first he spins the island itself and in the second he is spinning on the island] is one of the interesting topics that Meštrović reveals with his works, which could be traced to his early works. In a short video Brain Washing 2 from the time when he served his military service in 1999, and which he never presented due to the context of war and possible wrong interpretations, the author spins a rope with a key tied to it around his finger. I have indicated this example outside of the context of the current theme in order to confirm the continuous intertwining of some topics, regardless of the changes in context or the language that occurred throughout the author's work.

The newest Vertigo 1, 2 and 3, depict the rotation achieved by the

nekih tema, bez obzira na promjene konteksta i jezika, koje se tijekom rada nužno dogode. Najnoviji radovi Vertigo 1, 2 i 3 rotaciju dostižu doslovnom vrtnjom kamere na konopcu. Vrtoglavica koja podrazumijeva gubitak osjećaja sile teže, jednako tako uzrokuje remećenje osjećaja za vrijeme, u čemu se vjerojatno krije još jedna preokupacija Meštrovićeva rada: asimilacija linearног i cikličног vremena, dokidanje naracije na koju smo naviknuli i očekujemo je referirajući se na svakodnevicu. Čak i videoinstalacija Sol [2012.], koja dokumentira sakupljanja soli na otoku, uspijeva pomutiti vremensku linearnost povremenim umetcima prikaza kristalizacije soli. Osvrnemo li se unazad, uvidjet ćemo da je jedna od Tonijevih fascinacija bilježenje promjena, kojoj je vrijeme ponovno nadređeni pojam.

Tema promjene bila je njegov odabir u širokom rasponu, katkad bilježenje isparavanja vode u close circuit videoinstalaciji, katkad kao komentar društvenog konteksta u radu Dobrodošli u Dalmaciju - Mediteran kakav je nekad bio [2010.] koji, s obzirom na tematiku identiteta i pojašnjavanja referentnog okvira, postavlja na sam početak izložbe. Tu bismo mogli zaključiti da je okosnica Meštrovićeva rada vrijeme, nevezano na tematske i žanrovske postavke. Kao pitanje medija i života istovremeno.

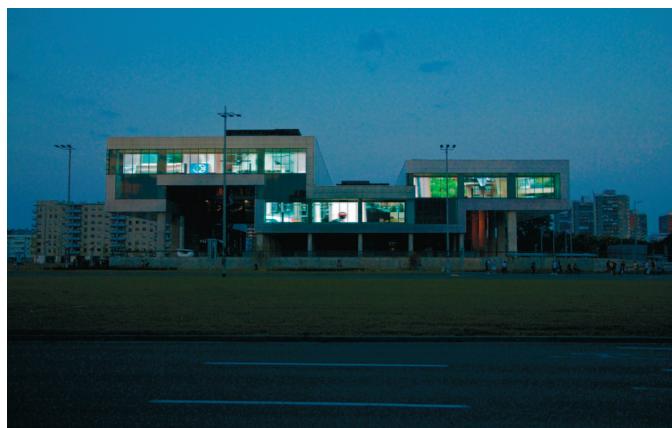
actual rotation of the camera tied to a rope. Vertigo means the loss of gravity and causes disturbance in the perception of time, which is where we can detect another preoccupation in Meštrović's work: assimilation of the linear and cyclical time, the exhaustion of a type of narrative that we are used to and expect in our quotidian lives. Even the video installation Sol / Salt [2012] that documents collecting of sea salt on an island manages to confuse the timely linearity due to occasional insertions of sequences of the process of crystallization of salt. If we look back, we can notice that one of Toni's dominant fascinations is to record change - yet another process defined by time. The theme of change has been his choice in a wide range, sometimes as a record of evaporation of water like in a close circuit video installation, or as a commentary of social change, such as in Welcome to Dalmatia - Mediterranean as it once was [2010], which is the installation that the author decided to place at the very beginning of the exhibition set up to introduce the frame of reference and identity for the entire show. Finally, we may say that regardless of various topical and genre-based structures, the core of Meštrović's work is the question of time - within the medium itself and life, simultaneously.

POPIS RADOVA / LIST OF WORKS

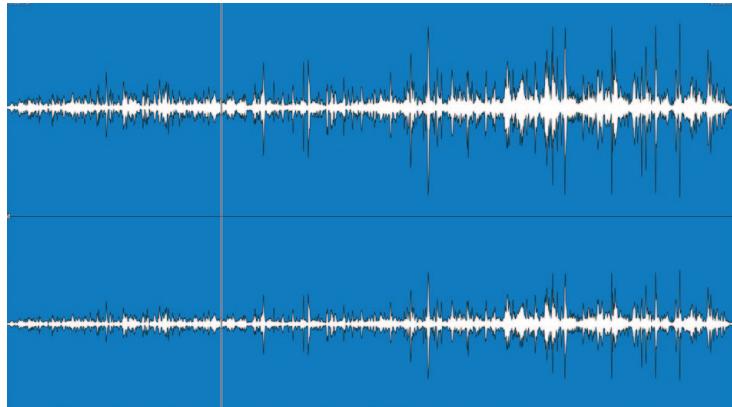
<u>“Dobrodošli u Dalmaciju - Mediteran kakav je nekad bio”</u> 2010., 3 kanalna video instalacija, HD 1080p, 16:9, boja, stereo, 53'00'' loop	2004, video/sound installation, SD 576p, 16:9, color, stereo, 6' 07'' loop
<u>“Welcome to Dalmatia - Mediterranean as it once was”</u> 2010, 3 channel video installation, HD 1080p, 16:9, color, stereo, 53'00'' loop	<u>“Continuum Continuus #1”</u> 2007., video/zvučna instalacija, HD 1080p, 16:9, c/b, 5.1 surround, 6'40'' loop
<u>“Sub-Sea-Net”</u> 2002, audio, stereo, 3'37'	2007, video/sound installation, HD 1080p, 16:9, b/w, 5.1 surround, 6'40'', loop
<u>“Abyssos”</u> 2004., 6 kanalna video/zvučna instalacija, SD 576i, 16:9, boja, stereo 2004, 6 channel video/sound installation, SD 576i, 16:9, color, stereo	<u>“Continuum Continuus #2”</u> 2008., video/zvučna instalacija, HD 1080p, 16:9, c/b, stereo, 15' loop 2008, video/sound installation, HD 1080p, 16:9, b/w, stereo, 15' loop
<u>“A Blue Note”</u> 2003., video/zvučna instalacija, SD 576i, 16:9, boja, stereo, 0'06'' loop 2003, video/sound installation, SD 576i, 16:9, color, stereo, 0'06'', loop	<u>“Continuum Continuus #3”</u> 2008., 2 kanalna video/zvučna instalacija, HD 1080p, 16:9, c/b, stereo, 15'54'' loop 2008, 2 channel video/sound installation, HD 1080p, 16:9, b/w, stereo, 15'54'' loop
<u>“The State of Mind”</u> 2002., 2 kanalna video/zvučna instalacija, SD 576i, 16:9, boja, stereo, 4'00'' loop 2002, 2 channel video/sound installation, SD 576i, 16:9, color, stereo, 4'00'' loop	<u>“Continuum Continuus #4”</u> 2009., zvučna kompozicija, stereo, 20'00'' 2009, sound composition, stereo, 20'00'',
<u>“Continuum”</u> 2004., video/zvučna instalacija, SD 576p, 16:9, boja, stereo, 6' 07'', loop	<u>“Continuum Continuus #5”</u> 2012., video/zvučna instalacija, HD 1080p, 16:9, c/b, stereo, 21'00'' loop 2012, video/sound installation, HD 1080p, 16:9, b/w, stereo, 21'00'' loop
	<u>“Continuum Continuus #6”</u> 2012., video/zvučna instalacija, HD 1080p, 16:9, c/b, stereo, 8'00'' loop

- 2012, video/sound installation, HD 1080p, 16:9, b/w, stereo, 8'00'' loop
- “Continuum Continuuus #7”
2012., video/zvučna instalacija, HD 1080p, 16:9, c/b, stereo, 2'51'' loop
2012, video/sound installation, HD 1080p, 16:9, b/w, stereo, 2'51'' loop
- “Lanterna”
2003., video instalacija, SD 576p, 16:9, boja, bez zvuka, 0'12'' loop
2003, video installation, SD 576p, 16:9, color, silent, 0'12'' loop
- “Zenit”
2012, 2 kanalna video instalacija, HD 1080p, 16:9, boja, bez zvuka, 10'00'' loop
“Zenith”
2012, 2 channel video installation, HD 1080p, 16:9, color, silent, 10'00'' loop
- “Vertigo #1”
2012, video instalacija, HD 720p, 16:9, boja, bez zvuka, 0'30'' loop
2012, video installation, HD 720p, 16:9, color, silent, 0'30'' loop
- “Vertigo #2”
2012, video instalacija, HD 720p, 16:9, boja, bez zvuka, 0'56'' loop
2012, video installation, HD 720p, 16:9, color, silent, 0'56'' loop
- “Vertigo #3”
2012, video instalacija, HD 720p, 16:9, boja, bez zvuka, 0'24'' loop
2012, video installation, HD 720p, 16:9, color, silent, 0'24'' loop
- “hOrizont”(Macaknara)
2010, video instalacija, HD 1080p, 16:9, boja, stereo, 8'42'' loop
“hOrizon”(Macaknara)
2010, video installation, HD 1080p, 16:9, color, stereo, 8'42'' loop
- “0-tok” (Macaknara)
2005, video/zvučna instalacija, HD 1080p, 16:9, boja, 5.1 surround, 6'13'' loop
2005, video/sound installation, HD 1080p, 16:9, color, 5.1 surround, 6'13'' loop
- “Sol”
2012, video/zvučna instalacija, HD 1080p, 16:9, boja, 5.1 surround, 23'00'' loop
“Salt”
2012, video/sound installation, HD 1080p, 16:9, color, 5.1 surround, 23'00'' loop
- SCREENING PROGRAM
- “Continuum Continuuus”
(Trailer) 2007, video film, HD 1080p, 16:9, b/w, stereo, 1'00''
- “Abyssos”
2004, video film, SD 576i, 16:9, color, 5.1 surround, 17' 35''
- “Escape”
2000, video film, SD 576i, 4:3, color, stereo, 3'30''
- “The State of Mind”
2002, video film, SD 576i, 16:9, color, stereo, 1' 30''

"Dobrodošli u Dalmaciju - "Welcome to Dalmatia -
Mediteran kakav je nekad bio" Mediterranean as it once was"



“Sub-Sea-Net” — — —



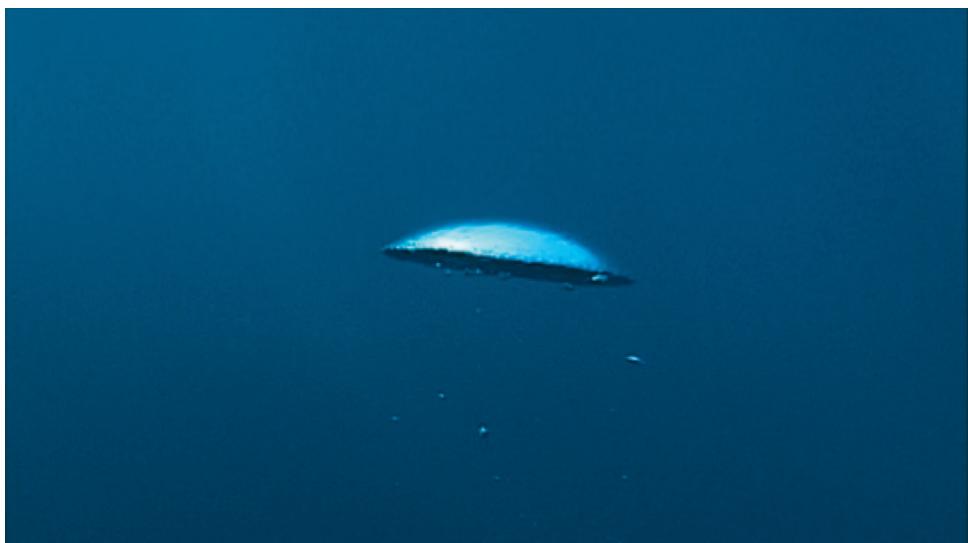
“Abyssos” — — —



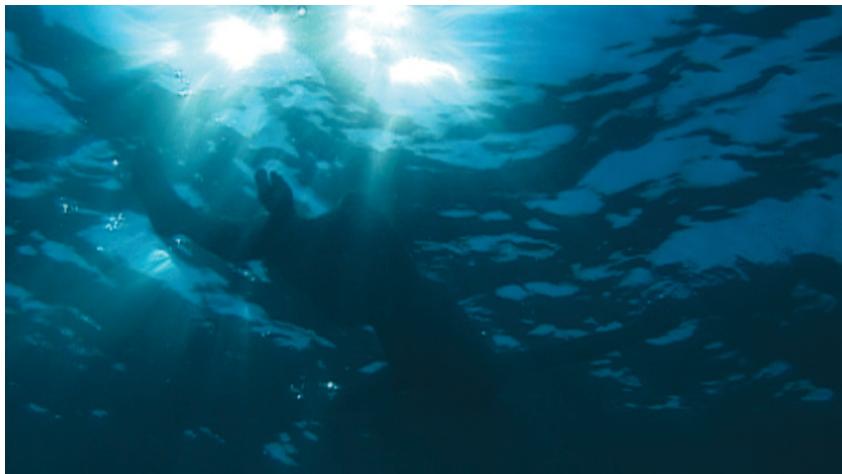
“Abyssos” — — —



"A Blue Note" — — —



"The State of Mind" — — —



“Escape” — — —



"Continuum" — — —



“Continuum Continuus #1” — — —



“Continuum Continuus #2” — — —



“Continuum Continuus #3” — — —



“Continuum Continuus #5” — — —



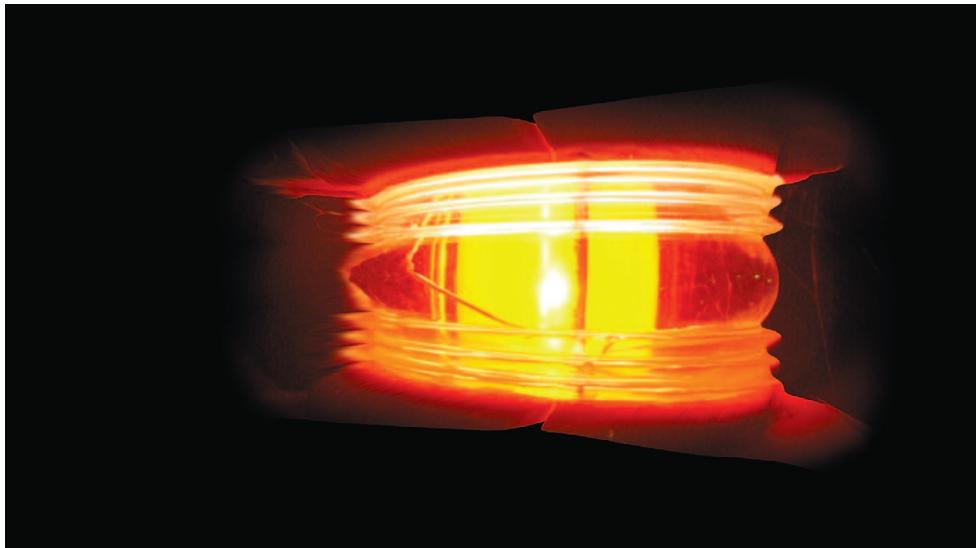
“Continuum Continuus #6” — — —



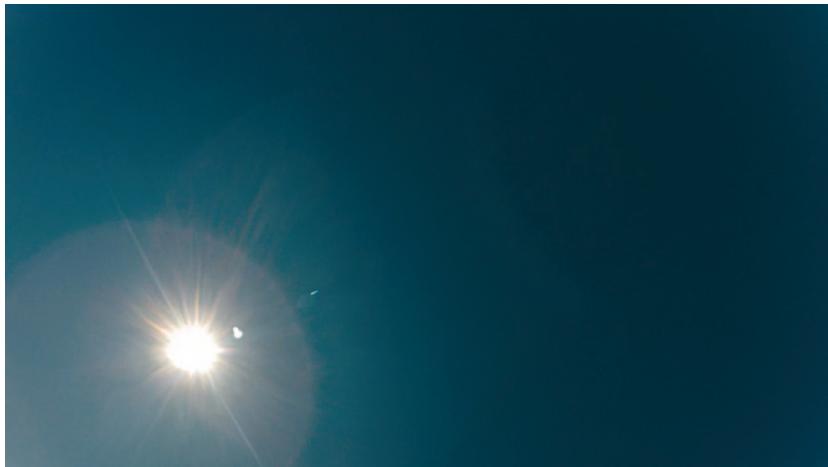
“Continuum Continuus #7” — — —



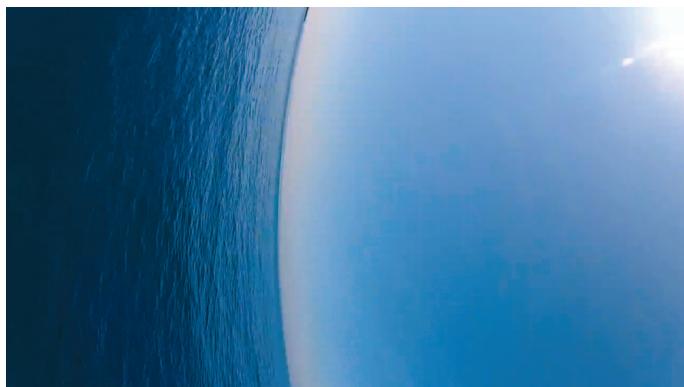
“Lanterna” — — —



“Zenit” “Zenith”



“Vertigo #1, #2, #3” — — —



“horizont” “horizon”
(Macaknara) (Macaknara)



“O-tok” — — —
(Macaknara)



“Sol” “Salt”



CURRICULUM VITAE

Toni Meštrović, rođen 1973. u Splitu, diplomirao je 1999. na Grafičkom odsjeku Akademije likovnih umjetnosti u Zagrebu gdje se bavio grafikom, skulpturom i instalacijom. Zbog interesa za elektronske audiovizualne medije 1997. studira Video/Digital Imaging na International Sommerakademie für Bildende Kunst u Salzburgu. 2004. završio je dvogodišnji postdiplomski studij za Medienkunst 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 nastavlja svoje umjetničko istraživanje u kojem se tematski bavi kulturnim nasljeđem, identitetom, te tranzicijskim promjenama na prostoru Dalmacije. Od 1992. aktivno sudjeluje na skupnim i samostalnim izložbama te video festivalima u Hrvatskoj i inozemstvu. Živi u Rijeci i Kaštelima a predaje na Umjetničkoj akademiji Sveučilišta u Splitu, Odsjek za film i video.

Toni Meštrović, born 1973 in Split, Croatia, 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 audiovisual media, he studied Video/Digital Imaging at the International Summer Academy for Contemporary Art in Salzburg in 1997, and completed a two-year postgraduate diploma in Media Art at the Academy of Media Arts, Cologne in 2004. Video, sound and audiovisual installations produced during Meštrović's postgraduate studies explore his personal perception of the sea, and the island where he grew up. Upon his return to Croatia, his work deals with themes of cultural heritage, identity and the changes that have occurred in Dalmatia due to the period of transition. Since 1992, he has taken part in group and solo shows, as well as video festivals. He lives in Rijeka and Kaštela, and teaches at the Arts Academy University of Split, Department of Film and Video.

OBRAZOVANJE
EDUCATION

2001. - 2004. Kunsthochschule für Medien, Medienkunst, Köln (postdiplomski studij / postgraduate study)

1999. - 2000. Kunsthochschule für Medien, Medienkunst, Köln, (gost student / guest student)

1997. Internationale Sommerakademie für Bildende Kunst, Video/Digital Imaging, Salzburg

1991. - 1999. Akademija likovnih umjetnosti, Grafički odsjek, Zagreb, (diplomski studij / graduate study)

SAMOSTALNE IZLOŽBE (IZBOR)
SOLO EXHIBITIONS (SELECTION)

2010. "Dobrodošli u Dalmaciju - Mediteran kakav je nekad bio", Muzej suvremene umjetnosti, Medijska fasada, Zagreb / "Welcome to Dalmatia - Mediterranean as it once was", Museum of Contemporary Art, Media Facade, Zagreb, Croatia

2008. "Continuum Continuum #3", Galerija Kranjčar, Zagreb, Croatia

2007. "0" (Krug / Circle), Galerija Kortil, Rijeka, Croatia

2006. "Perpetuum mobile", Galerija Karas, Zagreb, Croatia

2005. "Psychotic", Galerija Nova, Zagreb, Croatia

2004. "Abyssos", Studio Muzeja suvremene umjetnosti: PILOT 04, Zagreb, Croatia

2004. "Abyssos", Moltkerei Werkstatt, Köln, Njemačka / Germany

2001. "Between Two Images", Galerija Moria, Stari Grad, otok Hvar, Croatia

SKUPNE IZLOŽBE (IZBOR)
GROUP EXHIBITIONS (SELECTION)

2012. "Tu smo 3", Muzej suvremene umjetnosti Istre / "We are here 3", Museum of Contemporary Art of Istria, Pula, Croatia

2012. "Apstrakcija - modernizam i suvremenost" / "Abstraction - modernism and contemporaneity", Klovićevi dvori, Zagreb, Croatia

2012. "T-HTnagrada@MSU.hr", Muzej suvremene umjetnosti / Museum of Contemporary Art, Zagreb, Croatia

2011. 24. Instants Video Festival, Friche la Belle de Mai, Marseilles, France

2011. /Si:n 2/ Festival of video art & performance, The Ethnographic & Art Museum at Birzeit University, Birzeit, Palestine

2011. "Slika od zvuka", Muzej suvremene umjetnosti, Galerija NO / "Picture of Sound", Museum of Contemporary Art, NO Gallery, Zagreb, Croatia

2010. "Tu smo 2", Muzej suvremene umjetnosti Istre / "We are here 2", Museum of Contemporary Art of Istria, Pula, Croatia

2010. "T-HTnagrada@MSU.hr", Muzej suvremene umjetnosti / Museum of Contemporary Art, Zagreb, Croatia

2009. "Video Vortex 4" MKC Dom mladih, Split, Croatia

2009. "Kriza", Muzej suvremene umjetnosti Istre / "Crisis" Museum of Contemporary Art of Istria, Pula, Croatia

2008. "Prostor za novi dijalog",

Muzej savremene umetnosti Vojvodine / "Space for New Dialogue", The Museum of Contemporary Art of Vojvodina, Novi Sad, Serbia 2008. "Otočka karta" / "Island map", Klovićevi dvori, Zagreb, Croatia 2008. "Paso Doble", MKC Dom mlađih, Split, Croatia 2008. "Welcome", Reykjavik Art Festival, 100° Gallery, Reykjavik, Iceland 2008. "Croatia First Minute", Verket, Avesta, Sweden 2007. "Im polis", Transitio_MX02, Mexico City, Mexico 2006. "Siemens Go Global", Klovićevi dvori, Zagreb, Croatia 2006. "Young Art Europe 2006", MOYA - Museum of Young Art, Vienna, Austria 2006. Splitska suvremena umjetnost, "Nova generacija" / "Contemporary Art in Split - New Generation", Galerija umjetnina, Split, Croatia 2005. "Gemine:Muse", Young Artists in European Museums, Galerija Ivana Meštrovića, Split, Croatia 2005. 34. Splitski salon, "Pejzaž u suvremenoj likovnoj umjetnosti i kulturi između fetiša i ideologije", Gradski akvarij Bačvice / 34th Split Salon "Landscape in Contemporary Visual Art and Culture - Between Fetishes and Ideology", City Aquarium Bačvice, Split, Croatia 2005. "Insert", Retrospektiva hrvatske video umjetnosti / "Insert", Retrospective of Croatian Video Art, MSU - Zagrebački Velesajam, Zagreb, Croatia 2005. 39. Zagrebački salon, Dom HDLU, Zagreb, Croatia 2005. "Sub-art", Gliptoteka HAZU, Zagreb, Croatia 2004. ARTIST Now "Jedan podzemni vrt", podrumi Dioklecijanove palače / ARTIST Now "An Underground Garden", basement of the Diocletian's palace, Split, Croatia 2004. "Hicetnunc", dell'Antico Ospedale dei Battuti, San Vito al Tagliamento (Pordenone), Italy 2004. "GoToAndStop", 17th European Media Art Festival, Student Forum, DGB-Building, Osnabrück, Germany 2003. "Streams of Encounter", Taipei Fine Arts Museum, Taipei, Taiwan 2002. "Opažanje", Umjetnička galerija / "Perception", Museum of Modern Art, Dubrovnik, Croatia 1998. 25. Salon mlađih / 25. Youth Salon, Dom hrvatskih likovnih umjetnika, Galerija Arterija, Zagreb, Croatia 1998. 24. Zagrebački salon, MGC Klovićevi Dvori, Zagreb, Croatia 1997. Dan zemlje, "Mala zemlja" / Earth Day, "The Little Earth", Klub arhitekata, Zagreb, Croatia 1996. 24. Slon mlađih / 24. Youth Salon, Dom hrvatskih likovnih umjetnika, Zagreb, Croatia 1996. Dan zemlje / Earth Day, "T.EST", Cvjetni trg, Zagreb, Croatia 1995. Dan zemlje, "Izložba u tunelu" / Earth Day, "Exhibition in the Tunnel", Tunel Grič, Zagreb, Croatia 1994. "Art squat", ex Dom omladine, Split, Croatia 1994. Dan zemlje, "Izložba instalacija" / Earth Day, "Installations", Stara tiskara, Zagreb, Croatia

VIDEO/FILM FESTIVALI (IZBOR)
VIDEO-FILM FESTIVALS (SELECTION)

KONTAKT
CONTACT

2004. 3. International Video Art Festival, Prishtina, Kosovo
2003. AsoloArtFilmFestival, Asolo, Italy
2003. 8. International Festival of New Film, Split, Croatia
2003. 21. Munich Film Festival, VideoArt & Experimental Film, München, Germany
2003. 16. European Media Art Festival, Student Forum, Osnabrück, Germany
2003. Shorts! 4. International Short Film Festival, Amsterdam, Netherlands
2001. 6. International Festival of New Film, Split, Croatia
2000. 5. International Festival of New Film, Split, Croatia

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