



Los representantes de Dubrovnik denuncian la destrucción del patrimonio artístico

Los artistas croatas anuncian que la Bienal Juvenil del Mediterráneo se hará en Rijeka

Los artistas eslovenos y croatas presentes en la Bienal de Creadores Jóvenes anuncian que en el 93 se celebrará la Bienal Juvenil de Artistas del Mediterráneo en Rijeka. Tras dos años de guerra civil, bombardeos y crueldad, se va volviendo a la

normalidad. Algunos de los asistentes son sobrevivientes de Dubrovnik o Zagreb. Y también hay bajas, un joven artista no ha podido venir porque murió. Denuncian la destrucción del patrimonio histórico y artístico de la ciudad de Dubrovnik.

R. VENTURA MELIÀ

Los artistas eslovenos y croatas invitados por la Bienal de Jóvenes Creadores anuncian ayer que la Bienal Juvenil de Artistas del Mediterráneo se celebrará el próximo año en Rijeka, según dijo el director del Museo de Arte de esa ciudad, Berislav Valusek, quien es también el director de dicha bienal artística. «Será una bienal que se ocupará sólo de audiovisual y artes plásticas», añadió. Con esta actividad internacional se demostrará que la normalidad vuelve a sus países tras una guerra cruenta, que aún prosigue en Bosnia-Herzegovina.

«Conseguiremos volver a la normalidad. Hubo mucha crueldad y hay aún esperanza. El problema de nuestros creadores es ahora el mismo que el de todos, la economía, porque la guerra es cara», afirmó en el Ateneo Mercantil uno de los artistas que hace multimedia y que ahora reside en Zagreb.

No ha sido fácil para los que estaban durante el 90 y el 91, cuando todo empezó «creamos que eran sólo unos incidentes y que acabarían pronto». Pero fue una guerra civil. Bombardeos de Zagreb y Dubrovnik. El fotógrafo Damir Hoyka asegura que «yo soy un artista y no un reportero. ¿Qué podía hacer? El lenguaje de la imagen lo entiendo en todo el mundo. Hice una serie y la exhibí en Zagreb con el título de Los ojos de la verdad, no quería hablar de buenos y malos, todos saben quiénes bombardean e invaden». Y prosiguió más tarde con otra, la que ahora se puede ver en el Ateneo de Valencia, titulada Interacción.

Pero el testimonio más angustioso lo dio el croata Slaven Tolj, que ha participado en el apartado de performance. «Estuve bajo las bombas y luché. Bombardeaban tres veces en un



Berislav Valusek, con los artistas croatas, ayer en el Ateneo.

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día, todos los grandes monumentos de Dubrovnik están dañados o destruidos». Han editado un libro con material gráfico y se ve cómo ha quedado este monumento declarado de interés por la Unesco.

Por otra parte, prosiguió, «durante la guerra y hasta durante los bombardeos hicimos teatro, exposiciones. Hicimos una gran muestra titulada Réquiem por Croacia en la que colaboraron los quince artistas jóvenes más sobresalientes. Antes colaborábamos con los artistas serbios, y ya no sabemos nada de ellos. También hay compañeros croatas que iban a venir y no han podido hacerlo porque han muerto, víctimas de esta guerra».

Según afirmó otro artista croata, «recibimos ayudas de muchas instituciones, sobre todo los escritores, pero nadie pudo dar una ayuda efectiva. Los políticos europeos son quienes hubieran podido resolver la situación».

El representante de la casa de la cultura de Liubijana, Igor Angevich, reconoció que «hemos venido porque queríamos mostrar el arte de Eslovenia junto al de otros países. Solo hubo diez días de guerra y la situación económica es buena, la misma que puedan tener en España los artistas, con los mismos problemas». Buena parte de quienes hacían cine se han ido a otros países, y también los pintores. Si volverán o

no, se puede saber. Depende de la evolución de los acontecimientos: Berislav Valusek quiso tranquilizar los ánimos de quienes sólo pensaban en términos de guerra. «Pueden venir tranquilamente a Rijeka; hay soldados españoles que han llegado hace poco formando parte de las unidades de interposición por orden de la ONU.» Para Damir Hoyka, «aunque la guerra acabe, seguirá durante muchos años en nuestra cabeza, es imborrable». Pero siempre, para los jóvenes, hay tiempo de rehacer la vida y reemprender su actividad. «Hay que seguir viviendo, y a partir de ahora podemos ser nosotros mismos», añadió otro de los artistas croatas.

Mediterranean kao ishodište europske kulture i civilizacije logičan je kontekst inicijative promocije stvaralaštva mladih u svim područjima umjetničkog djelovanja. Počeci toga poticaja sežu u 1984. godinu kada su se u Barceloni održale *Tendencije*, manifestacija koja je imala značenje svojevrstnog prologa *Bienalu mladih*. Nakon toga je 1985. u tzv. Međunarodnoj godini mladih u Barceloni iniciran projekt *Jupiter* kao vrsta platforme na kojoj bi se temeljila čvršća povezanost, poticanje i cirkuliranje umjetničkih ideja u južnom dijelu Europe,¹ iz čega je nastalo *Biennale mladih Mediterana*.²

Dugogodišnja suradnja i umreženost lokalnih i gradskih tijela uprave, ministarstava, udruženja i institucija kulture iz zemalja Mediterana, kao i pojedina vođenih misijom stvaranja novih mogućnosti za mlade umjetnike, rezultirala je osnivanjem Asocijacije koja je službeno formirana tijekom 11. *Biennala (Association internationale pour la Biennale des jeunes créateurs*

3. Berislav Valusek i umjetnici Siniša Majkus, Danino Božić i Sandro Đukić na tiskovnoj konferenciji, Biennial Valencia, 1992. / Berislav Valusek and artists Siniša Majkus, Danino Božić, and Sandro Đukić at the press conference, Biennial Valencia, 1992

coexistence throughout the Mediterranean region.

As the cradle of European culture and civilization, the Mediterranean appeared as the logical context for such initiative, which was to promote creativity in all fields of artistic endeavour. Its beginnings date back to 1984, the year of *Tendencije* taking place in Barcelona, an event that in a way can be considered a prologue to the *Biennial of Young Artists*. After that, in 1985, the so-called International Year of Youth, a programme called *Jupiter* was initiated in Barcelona as a sort of platform for exchange, promotion, and circulation of artistic ideas in southern Europe,¹ which eventually grew into the *Biennial of Young Artists* from the Mediterranean.²

Years of cooperation and networking of local and municipal authorities, ministries, associations, and cultural institutions from the Mediterranean, as well as individuals guided by the mission of creating new possibilities for young artists, resulted in an as-

de l'Europe et de la Méditerranée). Time su postavljeni temelji za profesionalizaciju ovog udruženja, pa je Asocijacija dobila sjedište u Bruxellesu, a operativni ured u Torinu, koji vodi generalni tajnik Alessandro Stillo.³

Biennale je događaj koji okuplja i predstavlja najbolje produkcije umjetnika do 30 godina starosti zemalja članica Asocijacije, kao i gostiju iz susjednih zemalja. Nakon natječaja koji raspisuju predstavnici iz pojedinih gradova i zemalja, odabrani umjetnici desetak dana borave u gradu-domaćinu. Zastupljene su raznovrsne discipline umjetničkog stvaralaštva: slikarstvo, skulptura, instalacija, video, cyber art, urbane intervencije, video, grafički, produkt i web dizajn, strip, ilustracija, moda, brojni oblici glazbenog, kazališnog, plesnog, filmskog i književnog izraza, gastronomija... To je prilika za kontakte, neometani protok i razmjenu informacija i iskustava, konfrontacija i uzajamnog uvažavanja. Suradnja na visoko profesionalnoj razini očituje se i u organizaciji okruglih stolova, predavanja, radionica. Održavaju se koncerti, kazališne i plesne predstave, urbane intervencije, performansi. Uobičajen je izuzetan interes pripadnika lokalne zajednice i umjetnika u tom mnoštvu sadržaja, koje posjećuju i menadžeri i promotori raznih događanja u potrazi za novim talentima.

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³ Asocijacijom upravlja Upravni odbor, čija je hrvatska predstavница od 2001. godine Nataša Ivančević. Funkciju prvog predsjednika uspješno je obnašao Ibrahim Spahić (2001.–2007.), a naslijedio ga je Luigi Ratclif.

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³ The Association is presided by the Board, whose Croatian representative has since 2001 been Nataša Ivančević. The first president was Ibrahim Spahić (2001–2007), who was followed by Luigi Ratclif.

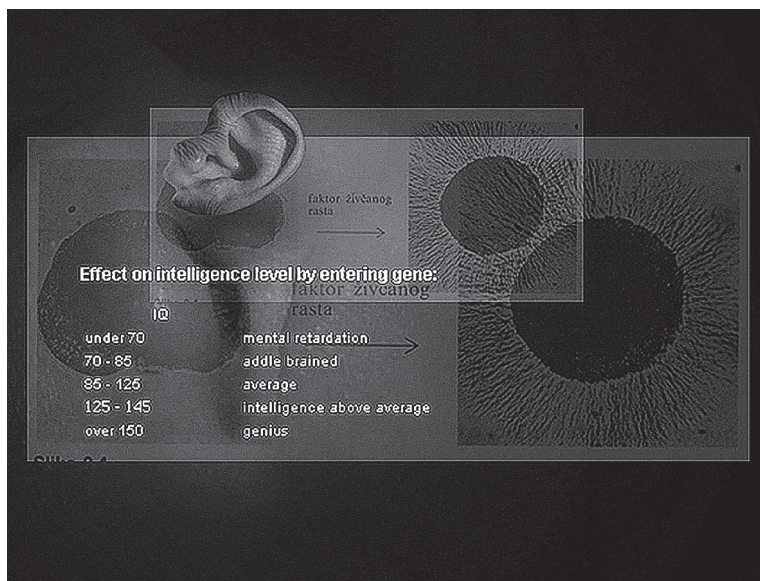


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sociation that was officially established during the 11th Biennial: *Association internationale pour la Biennale des jeunes créateurs de l'Europe et de la Méditerranée*. In this way, a basis was created for professionalizing the association, after which it could establish its centre in Brussels and an operative office in Turin, managed by Alessandro Stillo as its general secretary.³

The Biennial is an event that gathers and presents the best work of artists coming from the countries that are members of the Association, including the guests from neighbouring countries, up to the age of 30. After the competition organized by the representatives of individual towns and countries, the selected artists spend some ten days in the hosting town. Various artistic disciplines are represented: painting, sculpture, installation, video, cyber art, urban interventions, graphic, industrial, and web design, animation, illustration, fashion, numerous forms of music, theatre, dance, film, and literature, gastronomy, etc. It is a great opportunity for establishing contacts, for circulating and exchanging information and experience openly and freely, for confrontation and mutual acknowledgment. The high level of professionalism in this cooperation is reflected in the organization of round tables, lectures, and workshops. The happening also includes concerts, theatre and dance performances, urban interventions, and installations. The local population and local artists usually show a great deal of interest for that abundance of events, which are also visited by managers and promoters of various manifestations in search of new talents.

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Hrvatska je po prvi puta sudjelovala na *Biennalu* u Solunu 1986., s nastupom dubrovačkog studentskog teatra Lero. U organizaciji saveza HDLU u Bologni su 1988. predstavljeni radovi kipara Gorana Štimca i Dražena Trogrlića.⁴ Riječka Moderna galerija (danas Muzej moderne i suvremene umjetnosti - MMSU) od 1990. godine kontinuirano priprema selekciju i organizira predstavljanje hrvatskih umjetnika, postavlja članicom Međunarodnog komiteta *Biennala*. U kratkom joj se razdoblju kao član Asocijacije priključila i zagrebačka Galerija "Miroslav Kraljević" (2004.–2006.).

Povezivanje MMSU s izložbom ovakvog karaktera ne treba čuditi ako znamo da je riječka ustanova tradicionalno povezana s praćenjem i predstavljanjem vizualne umjetnosti mladih s područja bivše Jugoslavije od 1960., pod nazivom *Biennale mladih*. Uz *Međunarodnu izložbu originalnog crteža* to je bio program kojim se Muzej prepoznavao u širem kontekstu. Ratna zbivanja narušila su daljnju mogućnost povezivanja s republikama bivše SFRJ, te je 1991. uz podmuku oružanu prijetnju održano posljednje, 16. *Biennale mladih*. Agilnošću tadašnjeg ravnatelja Berislava Valušeka Moderna galerija je zadržala poziciju dominantne muzejske institucije u Hrvatskoj koja važan dio svoje djelatnosti poklanja praćenju i promoviranju umjetnosti mladih. Zauvijek izgubljeno *Biennale mladih* republika bivše Jugoslavije transformiralo se u nov oblik regionalnog djelovanja, usmjeren na promociju hrvatskih umjetnika na međunarodnoj razini – u gradovima mediteranskog bazena.

MGR je iskoristila mogućnost suradnje s mrežom gradova-članica te su u Valenciji⁵ ravnatelj Berislav Valušek i kustosice uključene u dotadašnju selekciju i organizaciju (Daina Glavočić i Milica Đilas) dogovorili da se segmenti vizualne umjetnosti (slikarstvo,

4-6. Andreja Kulunčić, Closed Reality – Embryo, 1999.–2000. Multidisciplinary art project
<http://embryo.inet.hr>
Biennale, Rim / Rome, 1999.

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- 4 U sekciji videostvaralaštva predstavio se Zoran Pezo, u grafičkom dizajnu Nenad Mečava, a s arhitektonskim projektima tadašnji studenti zagrebačkog Arhitektonskog fakulteta Zoran Šuša i Antun Poković. Ponovno gostuje Teatar Lero kazališnom predstavom.
 - 5 Na *Biennalu* u Valenciji 1992., čiju su selekciju proveli kustosi Moderne galerija i Saveza HDLU-a, predstavili su se Slaven Tolj (performans), Damir Hoyka (fotografija), Siniša Majkus, Danino Božić i Sandro Đukić (likovna umjetnost) te grupa *Arn rex* – Radaš, Petrić, Južnić (arhitektura). Prezentirani su radovi Danijela Žeželja (strip), Davora Šuka (nakit), Asmire Salković (moda), grupe Bepo zenit (grafički dizajn), Nevena Hitreca (video), te grupe Teatro Fenice (Jerčinović, Labus, Vezmar, Volarić) u kategoriji kulturnog projekta. Iako odabrani, zbog organizacijskih poteškoća u Valenciju nisu stigli članovi rock-grupe *Boa* i kazališta *Montažstroj*. Na tom je *Biennalu* sudjelovalo preko 700 sudionika iz devet zemalja.
 - 6 Selekciju hrvatskih predstavnika i organizaciju izložbe 1993. vodi organizacijski odbor, a od 1995. Nataša Ivančević.
 - 7 Hrvatska selekcija vizualne umjetnosti 1993.: Damir Babić, Marina Banić, Žarko Jovanovski, Marija Paparella, Neli Ružić-Ljubić, Robert Šimrak, Goran Štimac, Bojan Šumonja, Vlatko Vincek, Vlasta Žanić, Simon Bogojević–Narath, Josip Zanki.
- Hrvatska selekcija vizualne

- umjetnosti 1995.: Zlatko Kopljar, Daniel Kovač, Ines Krasić, Siniša Majkus, Ivica Malčić, Tomo Savić–Gecan, Melita Sorola–Sraničić, Silvo Šarić, Predrag Todorović, Mirjana Vodopija, Igor Kuduz, Davor Mezak.
- Hrvatska selekcija vizualne umjetnosti 1997.: Marina Bauer, Projekt NO NAME – O.S.U.G. Marušić–Klif, Pederin, Sejanović–Novosel, Lušetić, Nikolina Ivezić, Ivona Kočica, Andreja Kulunčić, Kristina Leko-Fritz, Renata Poljak, Nika Radić, Nataša Radović, Matko Vekić.
- 8 Branko Cerovac, Milica Đilas, Daina Glavočić, Berislav Valušek, organizacija: Milica Đilas.
 - 9 Sandra Križić Roban, Boris Cvjetanović, Velid Đekić. Iz Hrvatske su predstavljeni radovi Lare Badurine, Jasne Šikanje i Roberta Šimraka (likovna umjetnost), Saše Randića i Idisa Turata (arhitektura), Albina Uršića i Borisa Kuka (grafički dizajn), Lidije Šeler (nakit), Nine Semialjca (fotografija), Simona Bogojevića Naratha (video). Robert Bebek je čitao poeziju u *Café Literário*, *Metal Guru* Labin Art Expressa je izveo urbanu intervenciju koja je imala karakter multimedijalnog performansa, kreacije Suzane Čeple predstavljene su na modnoj reviji, skupina *Petja* izvela je plesnu predstavu na pozornici u Central Tejo, a *Mayflower* je održao rock-koncert. Po prvi puta je Moderna galerija tiskala posebni katalog hrvatske selekcije (što je od tada postao standard).
 - 10 Nataša Ivančević, Daina Glavočić, Berislav Valušek

i Milica Dilas (koja vodi cjelokupnu organizaciju),
 11 Jasna Galjer, Sandra Križić Roban, Krešimir Zimonić, Velid Đekić, Tonči Vladislavić, Vladimir Stojasavljević, Darko Glavan.

¹² Predstavnici - likovne umjetnosti: Daniel Kovač, Davor Mezak, Predrag Todorović, fotografija: Mara Bratoš, urbane intervencije: Tomo Savić–Gecan, arhitektura: Lada Hršak, grafičko oblikovanje: Orsat Franković, dizajn: Jana Žiljak, strip: Damir Steinfl, moda: Nataša Mihaljčičin, književnost (poezija): Ervin Jahić, glazba (etno-rock): Šajeta, kazalište: Teatar Exit s predstavom *Imago* Nataše Lušetić.

kiparstvo, multimedija, video) održavaju u Rijeci. Novosnovano *Biennale mladih umjetnika europskog Mediterana* u Rijeci izmjenjivalo se s "velikim" bienalima prikazujući odabir radova autora s prethodne izložbe.⁶ Održane su tri izložbe: 1993., 1995. i 1997. godine,⁷ a međunarodni žiri dodjeljivao je nagrade otkupnog karaktera, koje su nagrađenim autorima omogućile sudjelovanje u radu likovnih kolonija ili organizaciju samostalnih izložbi. Zbog prostornih i organizacijskih poteškoća, a prvenstveno zbog nemogućnosti utjecaja na odabir i kvalitetu poslanih radova, 1997. je održana posljednja izložba te se ta inicijativa ugasila.

Lisabon, prijestolnica europske kulture 1994., iste je godine bio domaćin šestog *Biennala mladih Mediterana*. U organizaciji MGR selekciju su obavili kustosi MGR⁸ i vanjski suradnici.⁹ Sljedeće *Biennale* organizirano je u Torinu, uz podršku grada Torina i regije Piemonte 1997. godine. Sudjelovanje je prošireno na zemlje afričkog i azijskog dijela Mediterana i Balkana (Bosna i Hercegovina, Albanija), što je utjecalo na promjenu naziva kojim se manifestacija određuje u širem zemljopisnom kontekstu: *Biennale mladih stvaralaca Europe i Mediterana*. Misija manifestacije usmjerena je k afirmaciji triju osnovnih ideja: multikulturalnost, kulturna produkcija mladih i novi odnos umjetnosti i tehnologije. Kustoski tim¹⁰ MGR i vanjski suradnici¹¹ odabrali su hrvatske predstavnike¹². Ta je selekcija dobro primljena kod publike i kritike, a osobito su hvaljene videoinstalacije

organizacije HDLU.⁴ Modern Gallery Rijeka (today's Museum of Modern and Contemporary Art - MMSU) has been preparing the selection and organizing the presentation of Croatian artists continually since 1990 as a member of the Biennial's International Committee. Recently, it has been joined by Miroslav Kraljević Gallery from Zagreb as a member of the Association (2004-2006).

One can hardly wonder at the fact that MMSU became involved in an exhibition of this type if one keeps in mind that this institution from Rijeka has been traditionally linked with discovering and presenting young visual artists from the territory of former Yugoslavia since 1960, under the auspices of the *Biennial of Young Artists*. Besides the *International Exhibition of Original Drawing*, it was the programme that identified the Museum in its broader context. The war in Croatia hindered further cooperation with the former Yugoslav republics and in 1991 the last, 16th Biennial of Young Artists took place under the sinister threat of armed attack. Owing to the agility of the then manager Berislav Valušek, Modern Gallery managed to preserve its position as the dominant museum institution in Croatia, an important part of its activity being to keep a record of young artists and to promote their work. The *Biennial of Young Artists*, once an all-Yugoslav manifestation and now lost forever in that form, was transformed into a new form of regional activity, with the goal of promoting Croatian

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⁴ The category of video art was represented by Zoran Pezo, that of graphic design Nenad Mečava, and architectural projects were submitted by Zoran Šuša and Antun Poković, at that time students at the Faculty of Architecture in Zagreb. Lero was again invited to offer a theatre performance.



7. BADCO, plesna predstava 2 / dance performance 2, Atena / Athens, 2003.

Davora Mezaka i skulpture Daniela Kovača. Iako *Biennale* nije imalo natjecateljski karakter, fotoaparati Jane Žiljak proglašeni su najbolje oblikovanim predmetom izložbe po izboru trojice dizajnera torinskog FIAT-a. Uoči i nakon *Biennale* održane su kolateralne manifestacije: *Vetrina Video* u Padovi i *Anteprima Teatro* u Parmi. Nakon Torina izložbeni postav je prenesen u Helsinku i postavljen u prostoru Cable Factory. Tako je ostvarena veza krajnjeg juga i sjevera Europe, odnosno *Biennale mladih Mediterana* i prvog *Biennale Baltika*, održanog 1996. u Kopenhagenu.

Po najvećem broju sudionika (preko 1000 umjetnika, od toga 50 iz Hrvatske) pamtit će se deveto *Biennale* održano u Rimu 1999. godine u prostoru napuštene klaonice (ex-Mattatoio), kojom prilikom je značajno povećan i broj sudionika (25 zemalja) s tri kontinenta. Od tog *Biennale* nadalje cjelokupnu organizaciju i selekciju vizualne umjetnosti vodi kustosica MGR Nataša Ivančević, a za ostale discipline zaduženi su vanjski suradnici.¹³ U posebnoj selekciji predstavljeni su radovi umjetnika koji su sudjelovali u radu umjetničkih radionica održanih 1998. u Sarajevu. Naime, u godinama između odvijanja glavne manifestacije postalo je uobičajeno da se održavaju radionice raznih umjetničkih disciplina u pojedinim gradovima na kojima sudjeluju mladi iz svih krajeva Mediterana, a rezultati im se prikazuju na idućem

artists internationally – in the towns of the Mediterranean Basin.

Modern Gallery Rijeka used the opportunity of cooperating with a network of member towns and in Valencia⁵ its manager Berislav Valušek and the curators involved in selection and organization (Daina Glavočić and Milica Đilas) decided that the segment of visual arts (painting, sculpture, multimedia, video) should become more prominent in Rijeka. The newly established *Biennial of Young Artists from the European Mediterranean – Rijeka* alternated with the “great” Biennials by showing a selection of artists from the previous exhibition.⁶ Three such exhibitions took place in 1993, 1995, and 1997⁷ and an international jury was awarding the artists by purchasing their work, which enabled them to participate in local artistic colonies or organize solo-exhibitions. However, because of spatial and organizational difficulties, and primarily owing to the impossibility of influencing the selection and quality of delivered artworks, the last exhibition took place in 1997, after which the initiative was suspended.

In 1994, Lisbon was proclaimed the city of European culture and in the same year it hosted the 6th *Biennial of Young Artists from the Mediterranean*. The selection was organized by Modern Gallery Rijeka and performed by its curators⁸ and external advisors.⁹

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¹³ Selektori za rimsko *Biennale*: Tonči Vladislavić, Mirna Žagar, Velid Đekić, Darko Glavan i Feđa Vukić. Hrvatsku su predstavljali: Iva Matija Bitanga, Ivana Franke, Ines Krasić i Lada Sega (vizualna umjetnost), Wladimir Freljih i Kristijan Kožul (video), Andreja Kulunčić (cyber art), Kristina Babić, Danko Friščić i Ivona Kočica (fotografija), Lala Raščić i Leo Vukelić (urbana intervencija), Goran Ivaniš (produkt-dizajn), Željka Jordan (grafički dizajn), Sebastijan Čamagajevac i Goran Sudžuka (strip i ilustracija), Sergej Grgurić (film), Elvis Stanić Group (jazz), Ivica Prtenjača i Roman Simić (književnost), Liberdance (ples), Boris Pavlin (moda), Teatar Rubikon (kazalište). Katalog hrvatske selekcije je dizajniran poput magazina (umjetnički direktor: Robert Jakovljević).

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⁵ The *Biennial* in Valencia in 1992, for which the selection was made by the curators of Modern Gallery Rijeka and HDLU, featured Slaven Tolj (performance), Damir Hoyka (photography), Siniša Majkus, Đanino Božić, and Sandro Đukić (visual arts), and *Arn rex group* – Radaš, Petrić, Južnić (architecture). In the category of cultural projects, the following artists were present: Danijel Žeželj (animation), Davor Šuk (jewellery), Asmira Salković (fashion), Bepo Zenit group (graphic design), Neven Hitrec (video), and Teatro Fenice group (Jerčinović, Labus, Vezmar, Volarić). Organizational difficulties prevented the members of rock group *Boa* and theatre group *Montažstroj* from arriving to Valencia

although they had been selected. There were over 700 participants from nine different countries at that Biennial.

⁶ The Croatian selection and the organization of the 1993 exhibition was entrusted to the organizational board and in 1995 to Nataša Ivančević.

⁷ In 1993, the Croatian selection in the category of visual arts included: Damir Babić, Marina Banić, Žarko Jovanovski, Marija Paparella, Neli Ružić-Ljubić, Robert Šimrak, Goran Štimac, Bojan Šumonja, Vlatko Vincek, Vlasta Žanić, Simon Bogojević–Narath, and Josip Zanki. In 1995, the Croatian selection in the category of visual arts included: Zlatko Kopljar, Daniel Kovač, Ines Krasić, Siniša Majkus, Ivica

Malčić, Tomo Savić–Gecan, Melita Sorola–Sraničić, Silvo Šarić, Predrag Todorović, Mirjana Vodopija, Igor Kuduk, and Davor Mezak. In 1997, the Croatian selection in the category of visual arts included: Marina Bauer, Projekt NO NAME – O.S.U.G., Marušić–Kliff, Pederin, Sejanović–Novosel, Lušetić; Nikolina Ivezij, Ivona Kočica, Andreja Kulunčić, Kristina Leko-Fritz, Renata Poljak, Nika Radić, Nataša Radović, and Matko Vekić.

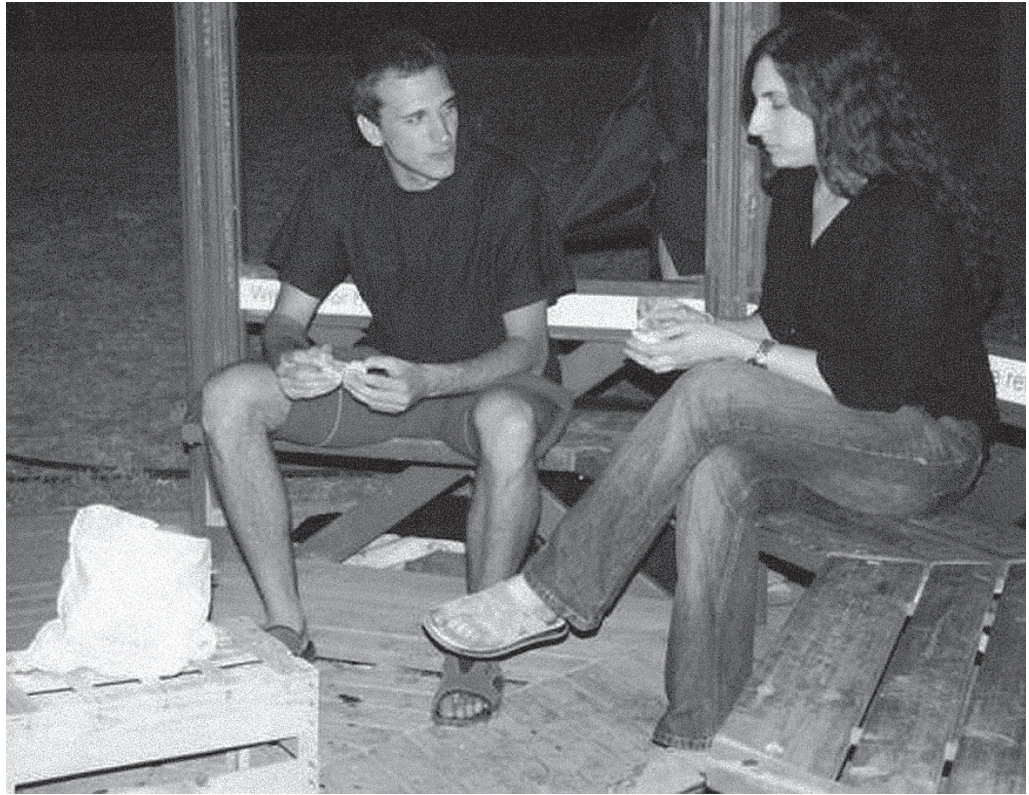
⁸ Branko Cerovac, Milica Đilas, Daina Glavočić, Berislav Valušek; organization: Milica Đilas.

⁹ Sandra Križić Roban, Boris Cvjetanović, Velid Đekić. Artists from Croatia: Lara Badurina, Jasna Šikanja, and Robert Šimrak (visual arts), Saša

Randić and Idis Turato (architecture), Albino Uršić and Boris Kuk (graphic design), Lidija Đeler (jewellery), Nino Semialjac (photography), and Simon Bogojević Narath (video). Robert Bebek read poetry in Café Literário, *Metal Guru* of Labin Art Express performed an urban intervention with the character of multimedia performance, fashion creations of Suzana Čepel were presented on the catwalk, *Petja* dance group performed a show on the stage of Central Tejo, and *Mayflower* gave a rock concert. It was also the first time that Modern Gallery printed a special catalogue for the Croatian selection (which has meanwhile become a standard).

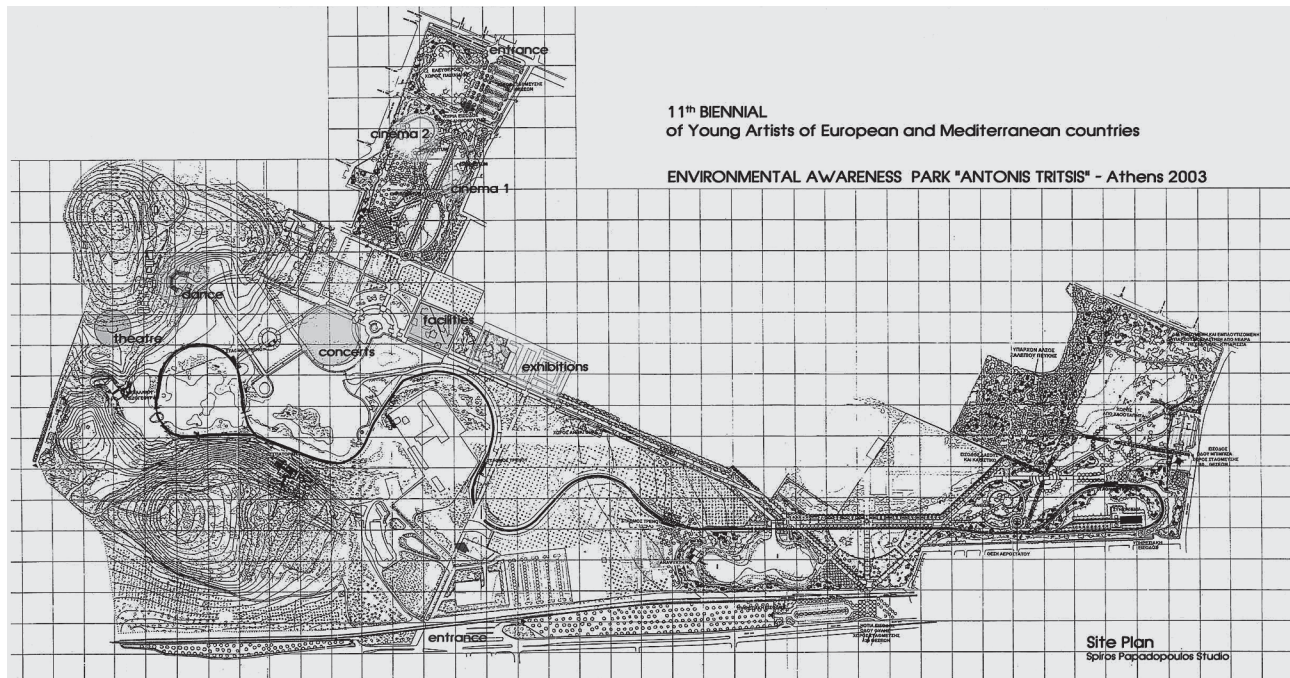
8. Tanja Dabo i Boris Kajmak tijekom održavanja urbane intervencije, Biennale Atena, 2003. / Tanja Dabo and Boris Kajmak with their urban intervention, Biennale Athens, 2003

9. Mjesto održavanja Biennale, Atena, 2003. / At the Biennale in Athens, 2003



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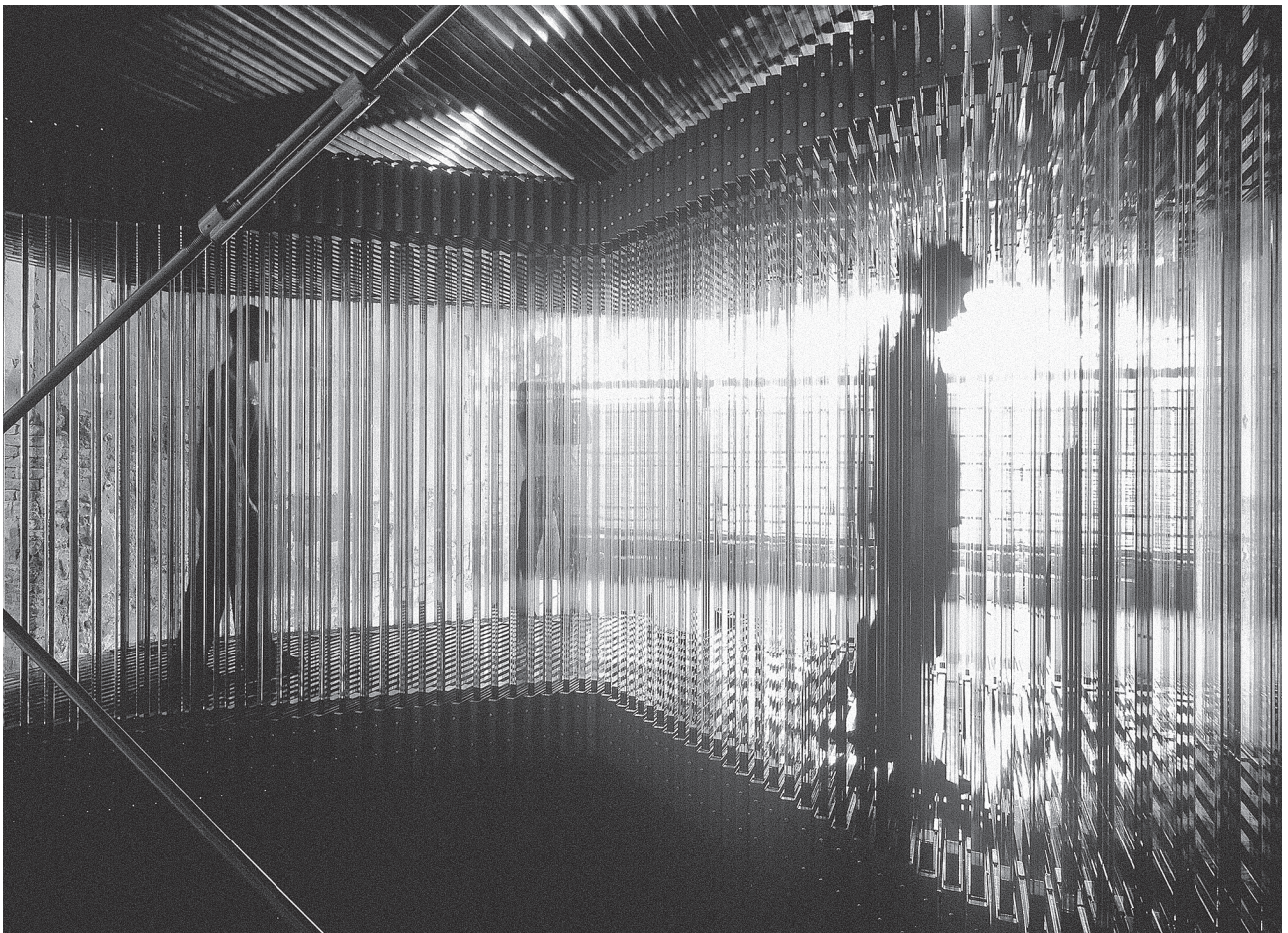


10. Ana Hušman, c8H11N,
video instalacija, Biennale
Napulj, 2005. / video
installation, Biennale
Naples, 2005

**11. FRAMEWORKS, Petar
Mišković, Ivana Franke,
Lea Pelivan, Toma
Plejić, multimedijalna
prezentacija, selekcija
arhitekture, Biennale
Napulj, 2005. / multimedia
presentation, architecture
category, Biennale Naples,
2005**

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- ¹⁴ Prije manifestacije organizirano je nekoliko radionica (iz Hrvatske su sudjelovali Nemanja Cvijanović i Irina Vitorović), a u Rijeci je plesnu radionicu organizirala Moderna galerija (voditeljica Iva Nerina Gattin, suradnici Edvin Liverić i Ivan Šarar). U Sarajevu su se kao dio hrvatske selekcije predstavili glazbeni sastav The Crew, Ivana Žužul (poezija), Snježana Ban (moda), Irma Omerzo s plesnim projektom *Mi-Nous*, te u selekciji vizualne umjetnosti Nataša Radović, Alem Korkut, Tomislav Ćurković i Tanja Golić.
- ¹⁵ Hrvatski predstavnici: Damir Stojnić, Ivan Fijolić, Matija Debeljuh, Dragana Sapanjoš i Patricija Pešut (vizualna umjetnost), MOČVARA DESIGN TEAM (grafički dizajn), Ivana Zozoli (moda), Dorta Jagić (književnost), Petar Orešković (film), Boris Karmak, Tanja Dabo i Ratko Martinis (urbana intervencija). Plesnu predstavu izvela je skupina BADCO, a kazališna predstava *Noževi u kokošima* izvedena je u koprodukciji Teatra EXIT i kazališta Barutane.
- ¹⁶ Tonči Vladislavić, Edvin Liverić, Nataša Govedić, Goran Trbuljak, Feđa Vukić i Velid Đekić.
- ¹⁷ Od tog Biennala pa do danas za vizualni identitet kataloga hrvatske selekcije zadužen je Aljoša Brajdić.
- ¹⁸ Odabrani su Petra Grozaj, Ana Hušman, Mirjana Batinić, Karmen Dugeč (vizualna umjetnost), Goran Čače (film), arhitektonski projekt *Frameworks* (Petar Mišković, Ivana Franke, Lea Pelivan, Toma Plejčić, Josipa Štefanec (moda). U Napulju je izvedena plesna predstava *Oprosti, sam' malo! / ex c(a)use mel*, op.sa. co. Natalije Manojlović, koncert elektronske glazbe Višeslava Labosha, te kazališna predstava *Jutro* kazališta Kufer. Po završetku manifestacije selekcija vizualne umjetnosti predstavljena je u Malom salonu MMSU.
- ¹⁹ Nataša Ivančević, Daina Glavočić, Berislav Valušek, and Milica Đilas (in charge of the entire organization).
- ²⁰ Jasna Galjer, Sandra Kržičić Roban, Krešimir Zimonić, Velid Đekić, Tonči Vladislavić, Vladimir Stojsavljević, and Darko Glavan.
- ²¹ Representatives in the category of visual arts: Danijel Kovač, Davor Mezak, Predrag Todorović; photography: Mara Bratoš; urban interventions: Tomo Savić–Gecan; architecture: Lada Hršak; graphic design: Orsat Franković; design: Jana Žiljak; animation: Damir Steinfl; fashion: Nataša Mihaljčičin, literature (poetry): Ervin Jahić; music (etno-rock): Šajeta; theatre: Teatar Exit with the performance *Imago* by Nataša Lušetić.

Biennalu. Po završetka izložbe u Rimu cjelokupna hrvatska selekcija vizualne umjetnosti predstavljena je u Modernoj galeriji u Rijeci.

Kaos i komunikacija bila je tema obljetničkog desetog *Biennala* održanog u Sarajevu 2001., koje se većinom odvijalo uz tok rijeke Miljacke.¹⁴ Kako je te godine Komitet registriran pri Vijeću Europe kao Međunarodno udruženje BJCEM, tijekom 2002. godine pokrenuta je inicijativa za raspisivanje međunarodnog natječaja za izradu vizualnog identiteta novoosnovanog udruženja koje broji 49 članica iz 15 zemalja Europe i Mediterana. Na natječaj je pristiglo 439 rješenja iz devet zemalja. Članovi međunarodnog ocjenjivačkog suda odabrali su deset najboljih, među kojima su bili i radovi mladih hrvatskih grafičkih dizajnera – Jelene Đanko iz Pule i Anselma Tumpića iz Rovinja.

Jedanaesto *Biennale* održalo se u Ateni na temu *Kozmos*, a hrvatske predstavnike¹⁵ su odabrali vanjski suradnici¹⁶ i Nataša Ivančević (vizualna umjetnost). Atena je u vrijeme trajanja manifestacije ugostila oko 1000 umjetnika iz ukupno 32 zemlje Europe i Mediterana, koji su službeno bili dijelom događanja što su prethodila Olimpijadi.¹⁷

Napulj je bio domaćin dvanaestog *Biennala* s temom *Strast*, koja se pokazala kao jedna od osebnih karakteristika toga grada. MMSU je raspisao natječaj, dok su specijalisti za pojedina područja birali hrvatske predstavnike.¹⁸ Spomenimo kako je u želji za obilježavanjem 20 godina postojanja manifestacije i poboljšanjem njezine percepcije u stručnim krugovi-

The following Biennial took place in Turin in 1997, with the support of the city and the region of Piedmont. Membership was extended to the countries of African and Asian Mediterranean and the Balkans (e.g. Bosnia and Herzegovina, Albania), which influenced the change of its name, defining the manifestation in its broader geographic context: *Biennial of Young Artists from Europe and the Mediterranean*. The event's mission was now directed at asserting the three main ideas of multiculturalism, cultural production of young artists, and the new relationship between art and technology. The team of curators from MGR¹⁹ with external advisors²⁰ was making the Croatian selection.²¹ It was well received by the public and the critics alike, whereby video-installations by Davor Mezak and sculptures by Daniel Kovač were especially praised. Even though the Biennial was not competitive in its character, the camera of Jana Žiljak was proclaimed the best designed object by three designers from FIAT of Turin. Two parallel manifestations took place immediately before and after the Biennial: *Vetrina Video* in Padua and *Anteprima Teatro* in Parma. After Turin, the exhibition moved to Helsinki and was set up there in the space of Cable Factory. In this way, a link was established between the far south and the far north of Europe, i.e. between the *Biennial of Young Artists from the Mediterranean* and the first *Biennial of the Baltic Countries*, which took place in 1996 in Copenhagen.

The 9th Biennial, which took place in Rome in 1999, in the space of an abandoned slaughterhouse

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¹⁹ Na inicijativu Jurija Krpana koji je i glavni urednik izdanja.

²⁰ Sudjelovat će Damir Očko, Branko Pašić, Zlatan Vehabović, Ana Lozica i Lina Rica (vizualna umjetnost), *Pulska Grupa - arhitektura* (Emil Jurcan, Jerolim Mladinov, Marko Perčić i Edna Strenja), Vančo Rebac (strip), Atrtuška. Grupa - dizajn (Mirjana Batinić, Marko Bjedov), Đorđe Smajlović (moda), Mila Čuljak (ples), Marko Pogačar (poezija), Nikica Klobučar, Tomislav Šoban (film).

²¹ Albanija, Alžir, Bosna i Hercegovina, Cipar, Egipat, Finska, Francuska, FYROM, Grčka, Hrvatska, Italija, Jordan, Kosovo, Malta, Palestina, Portugal, romska nacija, San Marino, Slovenija, Španjolska, Turska.

²² Austrija, Belgija, Bugarska, Danska, Estonija, Njemačka, Mađarska, Irska, Izrael, Litva, Poljska, Rumunjska, Tunis, Velika Britanija.

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¹³ Selectors for the Roman Biennial: Tonči Vladislavić, Mirna Žagar, Velid Đekić, Darko Glavan, and Feđa Vukić. Croatia was represented by: Iva Matija Bitanga, Ivana Franke, Ines Krasić, and Lada Segar (visual arts), Wladimir Frelj and Kristijan Kožul (video), Andreja Kulunčić (cyber art), Kristina Babić, Danko Friščić, and Ivona Kočica (photography), Lala Raščić and Leo Vukelić (urban intervention), Goran Ivaniš (product design), Željka Jordan (graphic design), Sebastijan Čamagajevac and Goran Sudžuka (animation and

illustration), Sergej Grgurić (film), Elvis Stanić Group (jazz), Ivica Prtenjača and Roman Simić (literature), Liberdance (dance), Boris Pavlin (fashion), and Teatar Rubikon (theatre). The catalogue of Croatian selection was designed like a magazine (art director: Robert Jakovljević).

¹⁴ Before the event, several workshops were organized (participants from Croatia: Nemanja Cvijanović and Irina Vitorović), while Modern Gallery Rijeka organized a dance workshop (with Iva Nerina Gattin, advisors: Edvin Liverić and Ivan Šarar). In Sarajevo, the Croatian selection consisted of: The Crew (music), Ivana Žužul (poetry), Snježana Ban (fashion), Irma Omerzo with the dance project Minous, and Nataša Radović, Alem Korkut, Tomislav Čurković, and Tanja Golić (visual arts).

¹⁵ Croatian representatives included: Damir Stojnić, Ivan Fijolić, Matija Debeljuh, Dragana Sapanjoš, and Patricija Pešut (visual arts), MOČVARA DESIGN TEAM (graphic design), Ivana Zozoli (fashion), Dorta Jagić (literature), Petar Orešković (film), Boris Kajmak, Tanja Dabo, and Ratko Martinis (urban intervention). Dance show 2 was performed by BADCO group and the theatre performance *Noževi u kokošima* was offered in the co-production of Teatar EXIT and Barutane Theatre.

¹⁶ Tonči Vladislavić, Edvin Liverić, Nataša Govedić, Goran Trbuljak, Feđa Vukić, and Velid Đekić.

¹⁷ Since that Biennial, Aljoša Brajdić has been

in charge of the visual identity of the catalogue of Croatian selection.

¹⁸ The selection included: Petra Grozaj, Ana Hušman, Mirjana Batinić, and Karmen Dugeč (visual arts), Goran Čače (film), *Frameworks* architectural project (Petar Mišković, Ivana Franke, Lea Pelivan, Toma Plejić), and Josipa Štefanec (fashion). The events in Naples included the dance performance *Oprosti, sam' malo! / ex c(a)use me!* by op.sa.co.

and Natalija Manojlović, a concert of electronic music by Višeslav Labosh, and the theatre performance *Jutro* by Kufer theatre. After the manifestation, the selection in visual arts was presented at the Small Salon of MMSU.

¹⁹ At the initiative of Jurij Krpan, who is also the editor-in-chief.

²⁰ It will include: Damir Očko, Branko Pašić, Zlatan Vehabović, Ana Lozica, and Lina Rica (visual arts), *Pulska Grupa - architecture* (Emil Jurcan, Jerolim Mladinov, Marko Perčić, and Edna Strenja), Vančo Rebac (animation), Atrtuška. Grupa - design (Mirjana Batinić, Marko Bjedov), Đorđe Smajlović (fashion), Mila Čuljak (dance), Marko Pogačar (poetry), Nikica Klobučar, and Tomislav Šoban (film).

²¹ Albania, Algeria, Bosnia and Herzegovina, Cyprus, Egypt, Finland, France, FYROM, Greece, Croatia, Italy, Jordan, Kosovo, Malta, Palestine, Portugal, Roma nation, San Marino, Slovenia, Spain, Turkey.

²² Austria, Belgium, Bulgaria, Denmark, Estonia, Germany, Hungary, Ireland, Israel, Lithuania, Poland, Rumania, Tunisia, UK.

(ex-Mattatoio), will be remembered for the largest number of participants (more than 1000 artists, of which 50 were from Croatia), with a significantly enlarged number of participant states (twenty-five from three continents). At that time, the entire organization and selection in visual arts were entrusted to MGR curator Nataša Ivančević, with external advisors in charge of other disciplines.¹³ A special selection comprised artists that had participated in the art workshops of 1998, which had taken place in Sarajevo. Namely, it became common to organize workshops of various artistic disciplines in different towns in the years between the two Biennials. Young artists from all parts of the Mediterranean could take part in them and then their work would be presented at the following Biennial. After the closing of the Roman exhibition, the entire Croatian selection of visual artists was presented at Modern Gallery Rijeka.

Chaos and Communication was the topic of the great anniversary, the 10th Biennial, which took place in Sarajevo in 2001, mostly on the banks of River Miljacka.¹⁴ Since the Committee was registered with the Council of Europe that year as the International Association of BJCEM, there was an initiative in 2002 to launch an international competition for creating the visual identity for the newly founded association, which included 49 members from 15 countries of Europe and the Mediterranean. There were as many as 439 proposals from 9 different countries and an international jury selected ten, among them those of two young Croatian graphic designers - Jelena Đanko from Pula and Anselmo Tumpić from Rovinj.

The 11th Biennial took place in Athens on the theme of *Cosmos* and Croatian representatives¹⁵ were selected by external advisors¹⁶ and Nataša Ivančević (visual arts). Around 1000 artists from 32 European and Mediterranean countries came to Athens and the Biennial was included in manifestations that officially preceded the Olympic Games.¹⁷

Naples was the host of the 12th Biennial, with the theme of *Passion* as one of the specific features of that city. MMSU had launched a competition and experts from various specific fields selected the Croatian representatives.¹⁸ It should be mentioned that, in order to celebrate the 20th anniversary of the manifestation and its ever better reputation among the professionals and the public, we have started working on a book entitled *Original*,¹⁹ which is intended to present 100 most significant artists participating in the Biennials since 2005, including seven artists from Croatia. The publishing house Elekta intends to distribute the book globally through specialized bookshops.

This year, a competition was organized to select the artists who will represent Croatia at the Biennial of 2008, which will take place in the Italian region of Puglia, with the topic of *Kairos*.²⁰ Despite the occasional crises and difficulties in maintaining such an ambitiously envisioned and financially demanding manifestation, the BJCEM association currently



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ma i javnosti, započela priprema knjige *Original*.¹⁹ U njoj treba biti predstavljeno 100 najznačajnijih umjetnika koji su od početka pa do 2005. sudjelovali na *bijenalima*. Izdavač Elekta namjerava je distribuirati po specijaliziranim knjižarama diljem svijeta, a u njoj će biti uvršteno sedam umjetnika iz Hrvatske.

Tijekom ove godine na natječaju su odabrani hrvatski predstavnici za *Biennale* koje će se održati u talijanskoj regiji Puglia 2008. godine, na zadanu temu *Kairos*.²⁰ Unatoč povremenim krizama i poteškoćama u održavanju ovako ambiciozno zamišljene i financijski iznimno zahtjevne manifestacije, Asocijacija BJCEM u ovom trenutku broji 72 člana iz 21 zemlje Europe i Mediterana,²¹ a suradnja je proširena na još 14 zemalja-partnera.²² Iako dio radova na dosad održanim smotrama nije uvijek zadovoljavao postavljene kriterije kvalitete i inovativnosti (što više možemo pripisati neujednačenom kritičko-selektorskom pristupu, a manje nedostatku kvalitetnih produkcija), te unatoč činjenici da je mediteranska nonšalantnost ponekad prerasla u kaotičnost i lošu organizaciju, svi sudionici doživjeli su mediteransku lakoću i toplinu te spoznali bogatstvo multikulturalne raznolikosti. ▶

includes 72 members from 21 European and Mediterranean countries²¹ and the cooperation has been extended to 14 additional, partner states.²² Even though the exhibits have not always satisfied the predetermined criteria of quality and innovation (which is to be blamed on unbalanced criticism and selection rather than the overall lack of high-quality productions) and despite the fact that notorious Mediterranean nonchalance has occasionally turned into chaos and bad organization, we hope that all participants have been able to experience the characteristic Mediterranean broad-mindedness and warmth, as well as to get acquainted with the richness of multicultural diversity. o

12. Josipa Štefanec, Mobili, selekcija mode, Biennale Napulj, 2005. / fashion category, Biennale Naples, 2005

— **Nataša Ivančević** povjesničarka je umjetnosti, viša kustosica riječkog Muzeja moderne i suvremene umjetnosti

— **Nataša Ivančević** – art historian, senior curator at the Museum of Modern and Contemporary Art in Rijeka