Maja

ZEMUNIK

MJESTO

Kaštela 6. 6 – 27. 6. 2024.



Mjesto / Place, 2024.
kombinirana tehnika, 70 x 100

Sreća – to je biti s prirodom,
gledati je i s njom govoriti.
L. N. Tolstoj

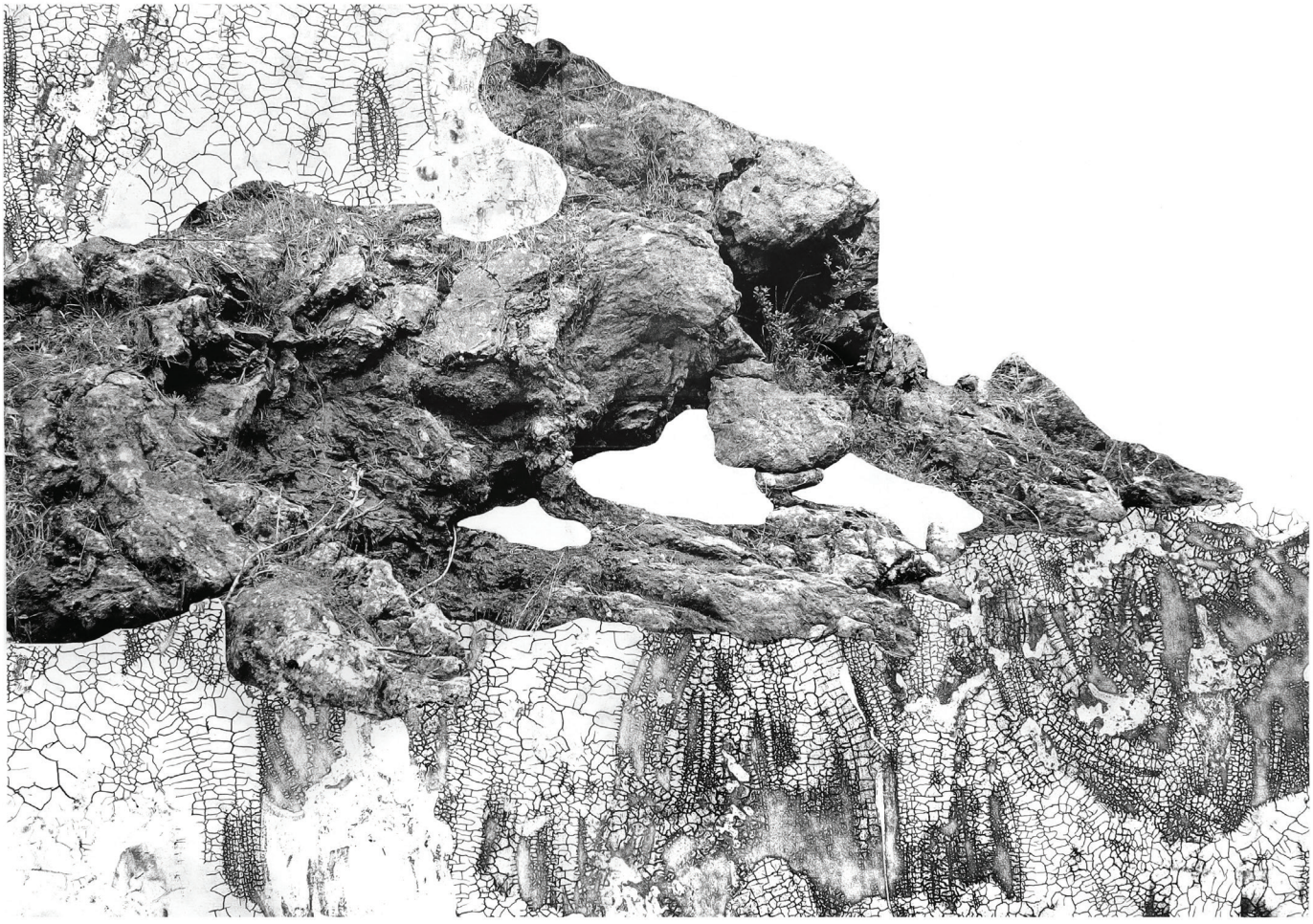
Maja Zemunik odabrala je grafiku, kao medij svoje umjetničke prakse koji je usavršavala svladavanjem niza mehaničkih i kemijskih postupaka koje grafičke tehnike iziskuju. Autorica izrađuje grafike u kombiniranim tehnikama fotogravure, reservaša, bakropisa i litografije, a njezino znanje i vještine tehnoloških procedura omogućuju joj njihovo uspješno, kreativno kombiniranje. Temeljno je svojstvo grafike umnažanje i ograničena naklada, rađena rukom umjetnika grafičara od početne zamisli do kraja, koja jamči originalnost i razlikuje se od primjenjene grafike.

Razmišljajući o radovima Maje Zemunik, o motivu ove izložbe i motivaciji iz koje autorica stvara nametnula mi se misao Arnolda Hausera koji, promišljajući o socijalnom aspektu povijesti umjetnosti, kaže da nam umjetnost omogućuje da se bolje nosimo s kaotičnom prirodom stvari, ili *rasapom duha pred tajnom egzistencije.*[1]

Postindustrijsko doba od 50-ih godina 20. stoljeća donijelo je ubrzani napredak znanosti i posljedično promjenu ne samo načina života, nego i promjenu temeljnih određenja prema etici, estetici; poljujane su suštinske vrijednosti, strukture i pravila koja su nekoć činila jasnu distinkiciju između dobrog i lošeg, lijepog i ružnog. Živimo u doba relativizma i relativiziranja, doba mainstreem medija i merkantilnog mentaliteta koji kreiraju stvarnost, potrebe i mišljenje/a. Paralelno s pojačanom "znanstvenom proizvodnjom", odnosno vrtoglavim tehnološkim napretkom, započelo je i razdoblje postmodernizma u umjetnosti a u umjetnosti se, kako je to oduvijek bilo, reflektiraju pojave u društvu. U postmodernizmu na vrlo šarolik, a nerijetko i na destruktivan način, tako da je s takvim umjetničkim praksama često više pridonosila beznađu, dekadenciji i relativizmu nego konstruktivnom, spoznajnom i suštinskom uplivu u suvremenu stvarnost.

Posljednjih nekoliko godina Maja Zemunik bavi se u svojoj grafičkoj produkciji prirodnim krajolikom, kako sama kazuje: *cjelovitim prizorima, njegovim isječcima ili pojedinačnim gradbenim elementima koje komponira i varira*. Njezine grafike s motivima krajolika obraćaju se onom općem: suštinskom, elementarnom i postojanom; izvanjskome, ali i čovjekovu nutarnjem svijetu. Zanimaju je filozofski i psihološki aspekti doživljaja realnog prirodnog prostora, njegove percepcije i emocionalnog doživljaja. Većina likovnih predložaka za grafike nastali su pomoću računalnih programa, manipuliranjem najčešće vlastitih fotografija, *kolažiranjem i spajanjem isječaka prirode u relativno logičnu vizualnu cjelinu.* Njezin cilj, kako ističe, *nije bio generirati savršen vizualni prikaz nepostojećeg krajolika, nego namjernim ostavljanjem tragova vizualne manipulacije, propitati postojanost pretpostavljenog emocionalnog doživljaja kada je logika prostornih odnosa narušena.* Riječ je *o svojevrsnim dnevničkim zapisima boravka ili bijega u prirodu*, a *nastali su u bližoj okolici, na planinama: Biokovu, Mosoru, Kozjaku, Perunu ili uz rijeke Cetinu i Sutinu.* Autorica nadalje upućuje: *Za njima posežem kao za mjestima univerzalne*

[1] J. Chevalier, A. Gheerbrant, Riječnik simbola, Zagreb, 1989. str. 251.



Mjesto / Place, 2024.
kombinirana tehnika, 70 x 100

tišine i smiraja. Njegujući tako trenutke kada uronjena u bezvremenski prostor svaka riječ i misao postaje suvišna. Maja u prirodi pronalazi red i utočište, prisvajajući ga duhom i bilježeći kamerom. Motive kasnije računalno obrađuje, zadržavajući, produžavajući i razvijajući tako stečeno nutarnje stanje, preoblikujući i povezujući isječke fotografija u nove slike, u predloške za buduće grafike.

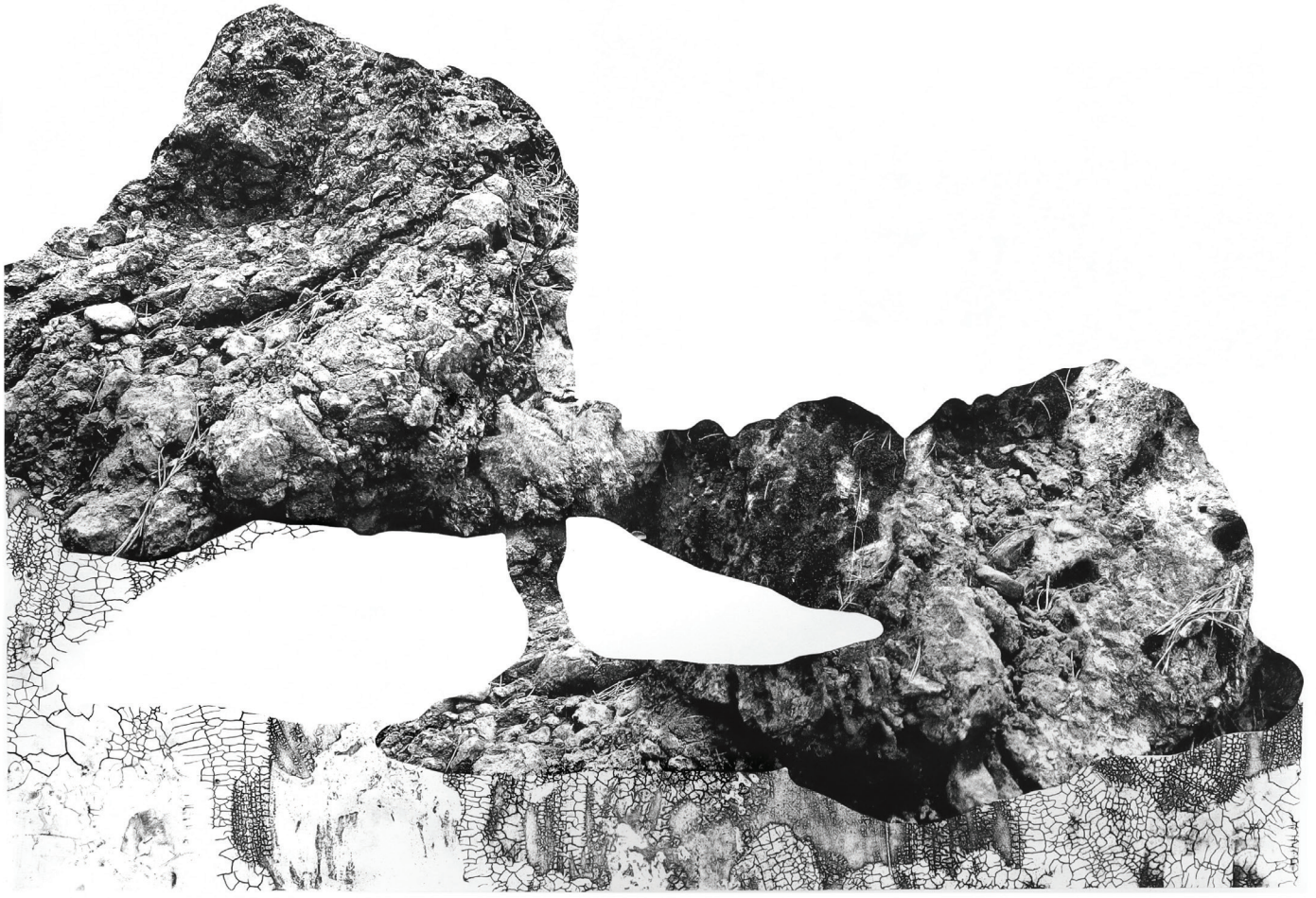
Formatom najveći rad "Mošnica" dimenzija 150 x 300 cm zamišljen je kao središnji izložbeni rad, a prikazuje isječak prirodnog krajolika niske mediteranske hrastove šume i niskog samoniklog bilja. Slika krajolika izgleda prirodno i nemoguće je zamijetiti da se i ovdje radi o povezivanju fotografskih isječaka u cjelinu. Uočljiva je nepravilna, prirodna simetrija, fokus je na vertikali dvaju hrastovih stabala obraslih bršljanom, a krošnje započinju račvanjem grana. Na tom mjestu kadar završava, ali možemo nazrijeti prema okolnim bezlisnim stablima da je prizor/i " prisvojen/i " u doba mirovanja vegetacije, zimi. Središnja debla obrasla bršljanom naginju se jedan prema drugome, a zamišljena vertrikala između njih čini otprilike odnos zlatnog reza u cjelini formata. U donjem dijelu slike vidi se okolno izvaljeno korijenje koje trune, buseni suhe trave, pokoji suhi list koji se još drži grane. Pandan je korijenu na lijevoj strani slike plastični smotak otpada na njezinoj desnoj strani. Iako se radi o grafici, tj. fotogravuri, sivim nijansama, jedina vrsta koja se čini živom na ovom prikazu jest bršljan. Bršljan je biljka kojoj je potrebna potpora da bi se penjala u visinu (inače puže po tlu). Ovdje je bršljan odabrao dva stabla, nesavršena, ali postojana. Čvrsto ukorijenjena u zemlju na predjelu Mošnica, na dijelu mitskog Peruna, brda koje se proteže od rijeke Žrnovnice do ušća Cetine. Mjesto nije odabrano slučajno, Mošnica je nedaleko od zaštićene ruralne cjeline Zeljovići, otkud autorica vuče svoje obiteljske korijene.

Ono što Maju u njezinu stvaralaštvu vodi, osim kreativne nužnosti imanentne umjetnicima, svojevrsna je težnja za mentalnom i emocionalnom purifikacijom kao odgovor na osobnu, ali i opću zasićenost kaotičnom stvarnošću opterećenoj nepotrebnim stvarima, suvišnim podražajima i površnošću. U prirodi, u njezinim još netaknutim segmentima, u golu kamenu, u krajolicima koji obiluju vegetacijom, u "šutnji" Maja nalazi ono posebno Mjesto koje iscjeljuje i pročišćava, stimulira um i potiče je na pitanja i umovanja, utiskujući se u nutrinu i otiskujući se nakon niza kreativnih i tehnoloških postupaka na papir. Zanima je *segment stvaranja psihološkog odmaka u prostoru,* odnosno *mehanizmi* pomoću *kojih kreiramo mentalna utočišta* i *uvjete za stvaranje osjećaja ugode* ili *ispražnjenosti*. Ne radi se tu o eskapizmu, bježaniji od života, nego o aktivnim emocionalnim, duhovnim i misaonim procesima, o čežnji za dubokom samoispunjujućom tišinom.

Majine grafike na likovno - vizualnoj razini daju upravo takav doživljaj pomatraču: kontemplativan, postojan, čvrst i pročišćen. Kombinacija tehnike fotogravure kojom postiže najfinije nijanse sivih tonova, uz reservaš, akvatintu i bakropis autorica postiže dobro promišljen i tehnički dotjeran rezultat. Isječci planinskih grebena lišenih boje skladno ukomponirani s isječcima mrežastih struktura sličnih isušenoj, ispucaloj zemlji, podsjećaju na nužnost ogoljenosti (biti sposoban vidjeti sebe u svjetlu istine) i "suhoće" ("pustinja", duhovna praznina, *bol duše* [2]) kao preduvjeta za spoznaju i rast. Te mrežaste strukture i strukture golih stijena, grebena, povezuju, u njih zadiru i okružuju bijela polja nepravilnih forma, metaforički zajedno čine sliku nužnosti, formulu za ponovno rađanje, za zrelost i istinski život u slobodi. Majine grafike ne gode samo oku nego bude misli i srce.

Mirela Vujević Duvnjak

[2] Sveti Toma Akvinski definira tugu kao bol duše.



Mjesto / Place, 2024.
kombinirana tehnika, 70 x 100

Happiness – it is being with nature,
observing her and speaking to her.
L. N. Tolstoy

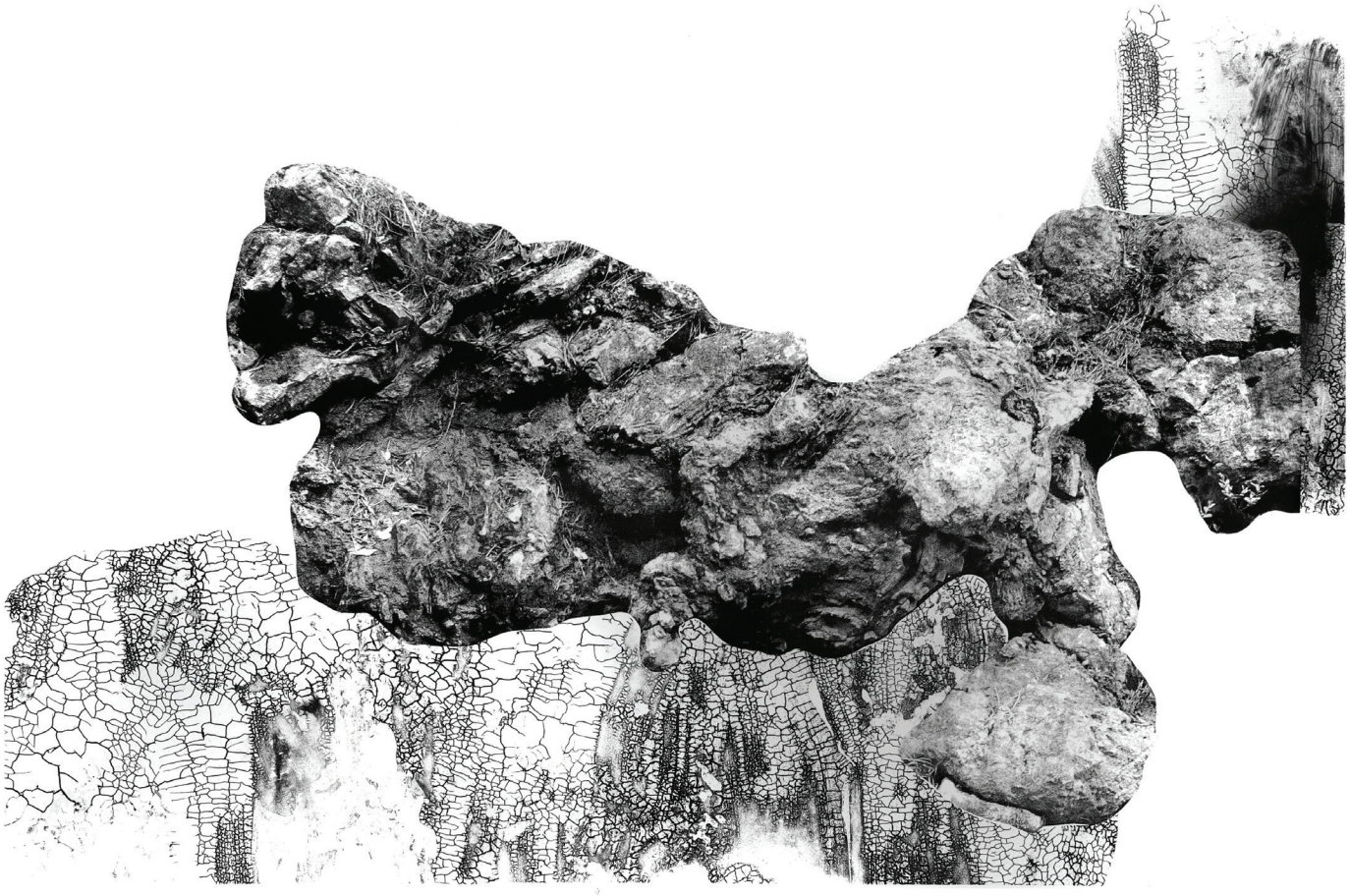
Maja Zemunik chose graphic art as the medium of her artistic practice, which she refined by mastering a number of mechanical and chemical processes that are required for printmaking. The artist creates graphics in the combined techniques of photogravure, reservague (hrv. *reservaš*), copper etching, and lithography, and her knowledge and skills in these technical procedures allow her to combine them successfully and creatively. The fundamental characteristic of graphic art is multiplication and limited editions handcrafted by a graphic artist from the initial idea until the very end, guaranteeing its originality and distinction from applied graphics.

Pondering Maja Zemunik's works, the motif of this exhibition, and the motivation that compels the artist, a thought by Arnold Hauser kept occurring to me. Hauser, considering the social aspect of art history, remarks that art makes it easier to deal with the chaotic nature of things or, rather, "the breakdown of the spirit before the secret of existence."[1]

The postindustrial age caused accelerated scientific progress since the 1950s and, consequently, a change, not in the way of life alone but in the fundamental determination towards ethics and aesthetics as well; the essential values, structures, and rules that once made a clear distinction between good and bad, beautiful and ugly have been challenged. We are living in an age of relativism and relativization, an age of mainstream media and mercantile mentality, which fabricate reality, needs, and opinions. Alongside increased "scientific production," or, rather, dizzying technological progress, the period of postmodernism in art also began, and art, as it has always done, reflected the occurrences of society. In postmodernism, art does this in a very variegated, often destructive way. Thus, such artistic practices often serve more to contribute to the hopelessness, decadence, and relativism of contemporary reality rather than providing constructive, comprehensive, essential feedback.

For the past few years, Maja Zemunik has been focusing on natural landscapes in her graphic art. As the artist herself explains, she has been doing so using: "complete scenes, clips or individual building blocks that are composed and used in variation." Her landscape-motif graphics address the general: the essential, basic, and permanent; one's external but also internal world. She is interested in the philosophical and psychological aspects as well as our perception and emotional apprehension of our experience of real, natural space. Most of her graphic templates were created using computer programs by manipulating photos, most commonly personal ones, "collaging and connecting the clips of nature into a relatively logical visual ensemble." Her goal, she argues, "was not to generate a perfect visual depiction of a nonexistent landscape but to question the per-

[1] Jean Chevalier and Alain Gheerbrant, *Riječnik simbola* [*Dictionary of Symbols*] (Zagreb, 1989), 251.



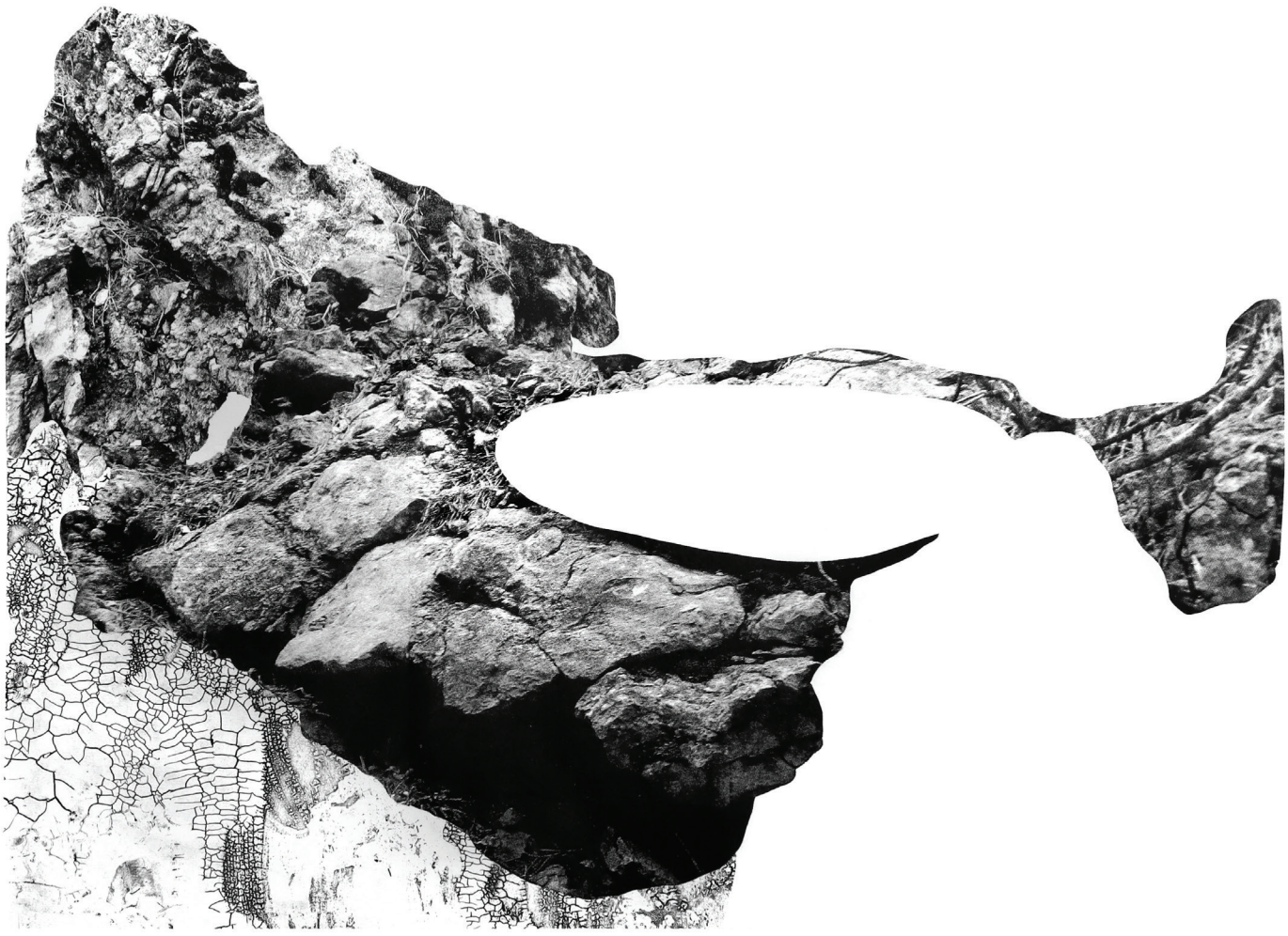
Mjesto / Place, 2024.
kombinirana tehnika, 70 x 100

sistence of the assumed emotional experience when the logic of spatial relations is disturbed by intentionally leaving traces of visual manipulation." Her works are "forms of diary entries of her stay or escape into nature," and were "documented in the surrounding area, on the mountains of Biokovo, Mosor, Kozjak, Perun, or along the rivers Cetina and Sutina." The artist further explains: "I reach to them as places of universal silence and calmness. I thus cherish the moments of being submerged in timeless space, where every word and thought becomes redundant." Maja finds order and refuge in nature, embracing it spiritually and documenting it with her camera. She later on digitally edits the subjects, retaining, prolonging, and developing the internal state that she reached in the process, and reshaping and connecting the photo clips into new images, which serve as templates for future graphics.

The largest piece, titled *Mošnica*, sized 150 × 300 cm, is imagined as the centerpiece of the exhibition and depicts a clip of a natural landscape with low Mediterranean oak forests and low-lying wildflowers. The image of the landscape looks genuine, making it impossible to notice that it is actually an ensemble of connected photo clips. An irregular, natural symmetry is discernible, with a focus on the verticality of the two oak trees, overgrown with ivy, the treetops of which begin with forking branches. The frame ends here, but we can nevertheless make out that the scene(s) was/were "appropriated" during winter, while vegetation is dormant, based on the surrounding leafless trees. The central trees, enveloped in ivy, lean towards one another, and the imaginary vertical line between them approximately divides the composition based on the golden ratio. In the lower part of the work, one may notice uprooted, rotting roots nearby, along with tufts of dry grass and an occasional dry leaf still holding on to its branch. A plastic roll of waste on the right side of the print can be understood as the counterpart to the roots on the left. Even though this is a graphic work, or more precisely a photogravure done in shades of gray,, the only species that seems to be alive in this depiction is the ivy. Ivy is a plant that requires support to grow upwards (otherwise, it is a creeping plant). Here, it chose two imperfect but persistent trees as its hosts, firmly rooted in the ground in the region of Mošnica, a part of mythical Perun—a hill that ranges from the Žrnovnica River to the estuary of the Cetina River. Mošnica was not chosen by accident; it is not far from the protected rural area of Zeljovići, from where the artist's family originated.

What guides Maja in her work, apart from the need to create that is inherent to artists, is a striving towards mental and emotional purification as a response to a personal but also general saturation with chaotic reality, burdened with unnecessary things, redundant stimuli, and superficiality. In nature and its still intact segments; among the bare rocks, landscapes brimming with vegetation, in "silence," Maja finds that special "Place" that heals and purifies, that stimulates her mind and provokes questions and thoughts, embedding itself into the innermost self and imprinting itself onto the paper after numerous creative and technical processes. What fascinates the artist is the "segment of creating a psychological distance in space," in other words, "mechanisms that help us create mental sanctuaries and conditions for the feeling of comfort or emptiness." It is not about escapism and running away from life but about active emotional, spiritual, and thought processes, about longing for deep, self-fulfilling stillness.

On a visual level, Maja's graphics convey that feeling to the viewer; one that is contemplative, resilient, powerful, and purified. The artist combines the technique of photogravure—which is used to achieve the finest



Mjesto / Place, 2024.
kombinirana tehnika, 70 x 100

shades of gray—with negative woodcuts, aquatint, and copper etching, resulting in a well-thought-out and technically refined outcome. The clips of mountain ridges devoid of color harmoniously combined with the clips of mesh structures resembling dry, cracked earth call to mind the necessity of being exposed (being able to see yourself in the light of the truth), and "dryness" (a "desert," spiritual void, "the pain of the soul"[2]) as a prerequisite for apprehension and growth. The mesh structures and the textures of bare rocks and ridges connect, intrude, and enclose the irregularly shaped white fields, metaphorically creating an image of necessity, a formula for rebirth, maturity, and a true life of freedom. Maja's graphics are not just pleasant to look at; they stir the mind and the heart.

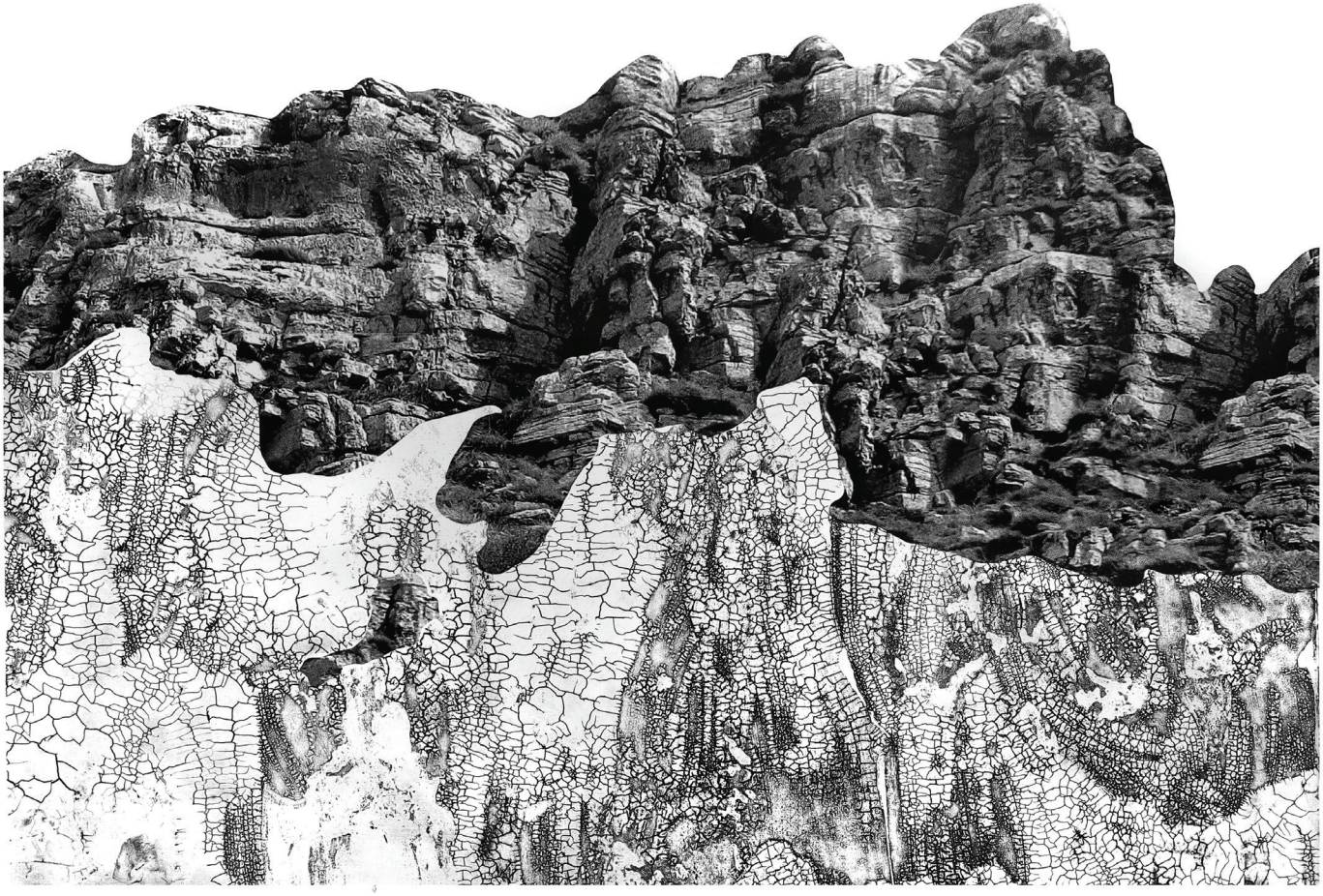
Mirela Vujević Duvnjak

[2] Saint Thomas Aquinas defines sadness as the pain of the soul.



Mošnica, 2024.
fotogravura, 150 x 300 cm

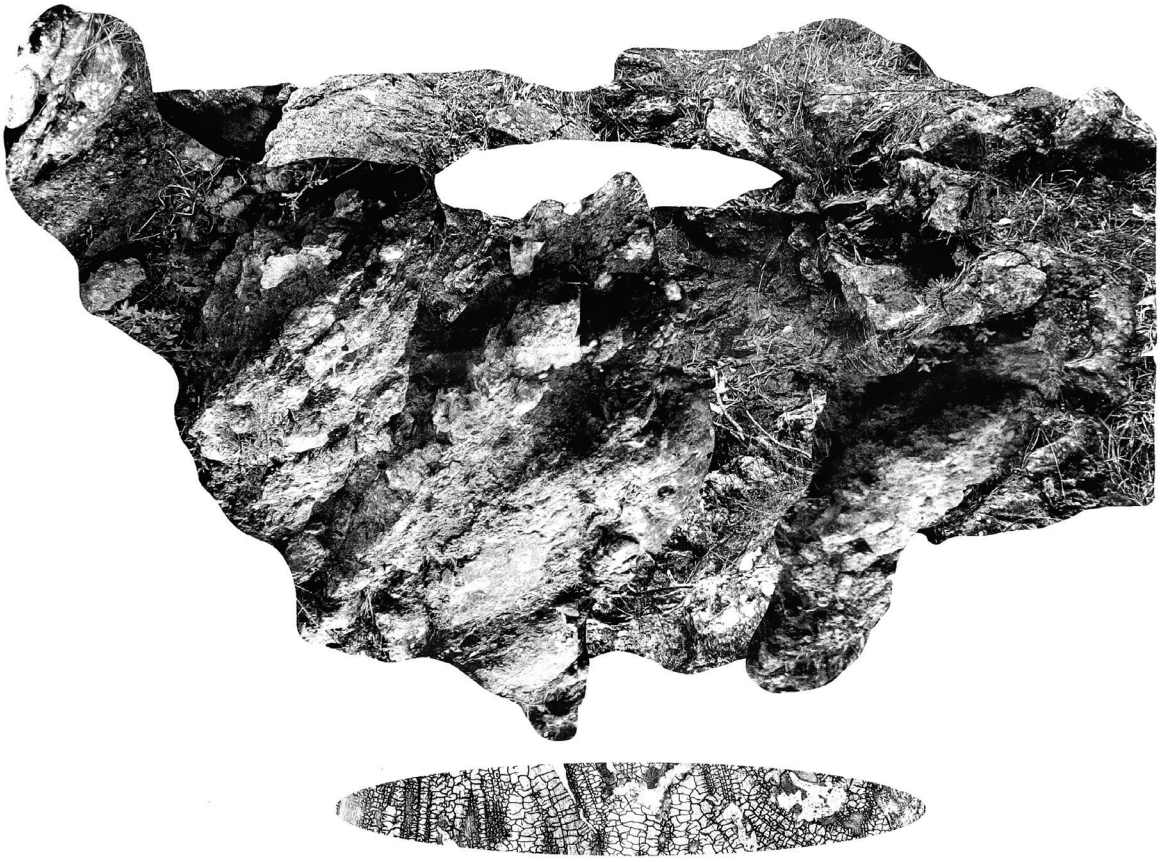




Mjesto / Place, 2024.
kombinirana tehnika, 70 x 100



Mjesto / Place, 2024.
kombinirana tehnika, 70 x 100



Mjesto / Place, 2024.
kombinirana tehnika, 70 x 100



Mjesto / Place, 2024.
kombinirana tehnika, 70 x 100

MAJA ZEMUNIK

Rođena: 23.01.1982., Split

Adresa: Stepinčeva 75, 2100. Split, Hrvatska •
Mob: +385998537528 • e-mail: zemunik.m@live.com

ŠKOLOVANJE

2010. stekla zvanje Magistra edukacije likovne kulture i likovne umjetnosti, Umjetnička akademija, Sveučilište u Splitu

2008. stekla zvanje Prvostupnika likovne kulture i likovne umjetnosti, te upisala diplomski studij pri Odsjeku za likovnu kulturu i likovnu umjetnost, Umjetnička akademija, Sveučilište u Splitu

2005. upisala preddiplomski studij Odsjeka za likovnu kulturu i likovnu umjetnost, Umjetnička akademija, Sveučilište u Splitu

1996. – 2000. – pohađala Školu likovnih umjetnosti u Splitu te maturirala pri smjeru Fotografski dizajner

STRUČNA I NASTAVNA AKTIVNOST

Od akademske godine 2020/21. do danas obnaša dužnost pročelnice Odsjeka za Likovnu kulturu i likovnu umjetnost

2023. bira se u zvanje *izvanredni profesor* u području umjetnosti, polje likovne umjetnosti, grana grafika

Od 2018. *docent* pri kolegijima grafike na Odsjeku za likovnu kulturu i likovnu umjetnost, Umjetnička akademija, Sveučilište u Splitu

Od 2012. asistent pri kolegijima grafike na Odsjeku za likovnu kulturu i likovnu umjetnost, Umjetnička akademija, Sveučilište u Splitu

Od 2010. stručni suradnik pri kolegijima grafike na Odsjeku za likovnu kulturu i likovnu umjetnost, Umjetnička akademija, Sveučilište u Splitu

2008./ 2010. – demonstrator pri kolegijima grafike na Odsjeku za likovnu kulturu i likovnu umjetnost, Umjetnička akademija, Sveučilište u Splitu

Od 2011. članica Hrvatskog društva likovnih umjetnika (HULU), Split

STRUČNO USAVRŠAVANJE

2023. Rezidencijalni program u grafičkom centru Frans Masereel, Kasterlee, Belgija. Radionica litografije pod vodstvom prof. Ingrid Ledent, Kraljevska akademija likovnih umjetnosti, Antwerpen, Belgija i Lynn Allen, Boston University, College of Fine Arts, Boston, USA.

2014. Rezidencijalni program u grafičkom centru Frans Masereel, Kasterlee, Belgija. Radionica litografije pod vodstvom prof. Ingrid Ledent, Kraljevska akademija likovnih umjetnosti, Antwerpen, Belgija.

NAGRADE I PRIZNANJA

2021. Posebna nagrada žirija, 10th International Graphic Triennial – IGT Bitola, Bitola, Makedonija.

2021. Nagrada „Zlatna igla", 15 grafičko bijenale, Suha igla, Užice, Srbija

2018. Nagrada za najbolji rad, JIMB, *Jogja Mini Print Biennale*, Yogyakarta, Indonezija

2018. Pohvala žirija, *Third biennale of small graphic format*, Laguna Paiva, Santa Fe, Argentina

2016. Nagrada Kabineta grafike HAZU, 7. hrvatsko trijenale grafike, Zagreb

2013. Pohvala stručnog žirija, izložba grafika "GraficaRi", Rijeka

2010. Pohvalnica Umjetničke akademije za izvanredan uspjeh u studiranju i izradi teorijskog („Autoportret u umjetnosti, edukaciji i rehabilitaciji") i praktičnog (Grafička mapa) magistarskog rada

2009. dobitnica Rektorove nagrade za akademsku godinu 2008./2009., Sveučilište u Splitu

2008. dobitnica Rektorove nagrade za akademsku godinu 2007./2008., Sveučilište u Splitu

SAMOSTALNE IZLOŽBE

2017. Izložba grafika, Galerija „Marko K. Gregović", Spomen dom „Crvena komuna", Petrovac, Crna Gora

2015. Izložba grafika, Studio Kabineta grafike, Zagreb

2013. Izložba grafika, Salon Galić, Split

2011. Izložba grafika, Salon Galić, Split

2009. Izložba grafika „Dvoje", Salon Galić, Split

SKUPNE IZLOŽBE

2024. izložba grafičkih radova nastalih tijekom rezidencijalnog programa u The Frans Masereel Centrum (FMC), Belgija, The Shanghai Academy of Fine Arts (SAFA) Shanghai, China.

2023. *International Original Print Exhibition 2022,* The Royal Society of Painter-Printmakers, Bankside Gallery, London.

2022. Izložba grafika: *Žensko dopisivanje/Female Correspondence*, Sveučilišna galerija, Split

2022. 5. Međunarodno bijenale grafike, Čačak, Srbija

2022. International Biennial Print Exhibit: R.O.C., Taichung, Taiwan, R.O.C.

2022. G7- Graphic Art Biennial of Szeklerland, Rumunjska

2022. On paper, 8th Annual International Printmaking Contest, Barcelona, Španjolska

2022. Female Correspondence / Žensko dopisivanje, Galerija Mahlerca, 11. 3.–2. 4. 2022, Layerjeva hiša, Tomšičeva 32, Kranj, Slovenija

2021. Izložba "Splitska grafička (a)ura", Sveučilišna galerija, R. Boškovića 31, Split,

2021. 14 The "Iosif Iser" International Contemporary Engraving Biennial Exhibition, The "Ion Ionescu-Quintus" Art Museum of Prahova County, Ploiesti, Rumunjska

2021. 21 Internacionalno grafičko bijenale, Varna, Bugarska

2021. 15 grafičko bijenale, Suha igla, Užice, Srbija

2021. 10th International Graphic Triennial – IGT Bitola, Bitola, Makedonija

2021. International Print Mail Art Project – IPMAP 2021, *Seeing Things in Perspective*, Grafein Foundation, Amsterdam, Nizozemska

2021. Izložba Female Correspondence, Muzej Croata insulanus Grada Preloga

2020. Izložba Female Correspondence, Knjižnica Sesvete, Galerija Oblok, Hrvatska

2020. Izložba Female Correspondence, Kula stražarnica – Stari grad, Galerija HDLU, Varaždin, Hrvatska

2020. Izložba Female Correspondence, Galerija Klović, Rijeka, Hrvatska

2020. 4. Međunarodno bijenale grafike, Čačak, Srbija

2020. 4. Trijenale grafike, Beograd, Srbija

2020. 2 Međunarodno trijenale grafike, Franjevački muzej i Galerija Gorica, Livno, BiH

2019. 8. Hrvatsko trijenale grafike, Zagreb, Hrvatska

2019. Grafička akcija 3, Split – Skoplje (Izložba grafika studenata i profesora umjetničke akademije u Splitu), Skoplje Makedonija

2019. BIPB „Crossing Borders", Internacionalno bijenale grafike, Bukurešt, Rumunjska

2019. 8. Internacionalno trijenale grafike, Sofija, Bugarska

2019. Print and Present, izložba dobitnika nagrade, Yogyakarta, Indonezija

2019. 14. Međunarodno grafičko bijenale – Suha igla, Užice, Srbija.

2019. Izložba „*Umjetnice* iz fundusa galerije Marko K. Gregović", Spomen dom Crvena komuna, Galerija „Marko K. Gregović, Petrovac, Crna Gora.

2018. JIMB, Jogja MiniPrint Biennale, Yogyakarta, Indonesia

2018. Internacionalno bijenale malog formata, Timişoara, Rumunjska

2018. Treće Međunarodno bijenale grafike, Čačak, Srbija

2018. Treće grafičko bijenale malog formata, Laguna Paiva, Santa Fe, Argentina

2018. Festival Design Distirct „Lokalni putevi", Stara Vojna bolnica, Zagreb

2018. „Graphic transformations", internacionalni umjetnički projekt, Institute Of Fine Arts, Centar za kulturu, Alma Mater Gallery, Sofija, Bugarska

2018. 8th International Biannial of Mini Print, Tetovo, Makedonija

2017. Međunarodni festival „Sarajevska zima", Zemaljski muzej, Sarajevo, BiH.

2017. Internacionalno trijenale grafike malog formata, Tokio – SAPPORO, Japan

2016. „XXIV Premio Internacional de Gráfica Máximo Ramos", Centro Cultural, Ferrol, A Coruña, Španjolska

2016. 7. Hrvatsko trijenale grafike, Zagreb

2016. 2. Internacionalno bijenale grafike malog formata, Laguna Piva, Santa Fe, Argentina

2016. „Handwriting in Graphic Art", izložba hrvatskih grafičarki, Grafički Centar Vilnius, Litva

2015. „Mini Print", Galleri Heike Arndt, Berlin, Njemačka

2015. „International graphic exhibition – Iosif Iser", Rumunjska

2015. Internacionalno trijenale grafike, Brest, Bjelorusija

2015. „INTERBIFEP" - internacionalni bienalni festival crteža i grafika, Tuzla, Bosna i Hercegovina.

2015. „Carmen Arozena", internacionalna izložba grafika, SELECC, Madrid, Španjolska

2015. „International Mini-Print Triennial", Tama Art University Museum, Tokio, Japan

2015. „Projekt Szymborska", internacionalna izložba grafika, Vatroslav Lisinski, Zagreb

2015. Izložba grafika, Međunarodni festival „Sarajevska zima", Galerija Hanikah, Sarajevo, BIH

2014. „Projekt Szymborska", internacionalna izložba grafika, Galeria Amfilada, Poljska

2014. „XVII German international triennale of graphic art", Frechen, Njemačka

2014. „International mail-art exhibition", La Chateou de Tronjoly-Gourin, Francuska

2013. Međunarodni grafički bijenale, „Splitgraphic VI", Split

2013. Izložba malog formata, Galerija Zvonimir, Solin

2013. „Portas Abertas", Fórum Eugénio de Almeida, Palácio da Inquisição, Évora, Portugal

2013. Međunarodni festival „Sarajevska zima – Umjetnost dodira", Galerija Novi Hram, Sarajevo

2013. „GraficaRi", izložba grafika, Rijeka

2012. „Intercontinental Biennial of Small Graphics – Inter Art" Aiud, Rumunjska

2012. „7. Međunarodni trijenale grafike", Bitola, Makedonija

2012. 6. Trijenale grafike, Zagreb

2012. „International small engraving salon Carbunari", Florean museum, Maramures, Rumunjska

2012. „5th International Prints for Peace", Monterrey, Mexico

2011. „International Print Biennial, SMALL FORMAT – Urondo FRANCISCO PACO", Ciudad de Buenos Aires, Argentina

2011. Međunarodno bijenale grafike „Splitgraphic 5 ", Stara gradska vijećnica, Split

2011. Izložba "Otisci/Utisci" – 100 Grafičara Hrvatske i BiH, Galerija Collegium Artisticum, Sarajevo, BiH

2011. „16th International Print Biennial Varna", Bugarska

2011. „INTERBIFEP XIV" (Internacionalni bienalni festival portreta, crteža i grafika), Tuzla, BiH

2011. „4th International Prints for Peace", Monterrey, Mexico

2011. „14th International Triennial of Small Graphic Forms", Łódź, Poljska

2010. „12th International small engraving salon Carbunari", Florean museum, Maramures, Rumunjska

2010. Izložba „Stvaranje", Muzej grada Splita

2010. Izložba grafika „Otisci/Utisci", 100 grafičara Hrvatske i Bosne i Hercegovine, Stara gradska vijećnica, Split

2009. „6. Međunarodni trijenale grafike", Bitola, Makedonija

2009. „Splitgraphic 4. You" međunarodni grafički bijenale – Split

2009. Izložba grafika „UNG GRAFIK", Centar za kulturu Leksand, Švedska

2009. „The First Alexandria International Biennale for Miniature Graphics", Bibliotheca Alexandrina, Alexandria, Egipat

2009. „Second International Prints for Peace", Monterrey, Mexico

2009. Izložba grafika „Otisci/Utisci", Gradsko kulturno središte, Metković

2008. „The 13th Engraving Prize El CALIU", Olot, Španjolska

2008. „Prints for peace", Monterrey, Mexico

2008. Izložba povodom 10 godišnjice odsjeka Likovne kulture i likovne umjetnosti Umjetničke akademije u Splitu, Salon Galić

2007. Međunarodni grafički bijenale „Splitgraphic 3", Split

Radovi su objavljivani u časopisu Filozofskog fakulteta u Splitu – "Split mind" (br. VII/2009. god.; br. VIII/2010.god. i br. IX/2011. god.)

RADOVI U JAVNIM ZBIRKAMA

Kabinet grafike HAZU, Zagreb (otkup rada)

Galerija „Marko K. Gregović", Spomen dom „Crvena komuna", Petrovac, Crna Gora

Otkup rada – „XVII German international triennale of graphic art", Frechen, Njemačka

Zbirka Splitgraphic, Kulturno umjetnička udruga Splitgrafik, Split

Arhiva Umjetničke akademije, Split

Kolekcija "Premio Internacional de Gráfica Máximo Ramos", Centro Cultural, Ferrol, A Coruna, Španjolska

Kolekcija „Carmen Arozena", SELECC, Madrid, Španjolska

Kolekcija „Internacionalno trijenale grafike", Bitola, Makedonija

Kolekcija Tama Art University, Tokio, Japan

Kolekcija „Carbunari", Florean museum, Maramures, Rumunjska

Kolekcija „Grabados por la paz", Monterrey, Mexico

Kolekcija Biblioteka Alexandrina, Aleksandrija, Egipat

Kolekcija „Francisco Paco Urondo", Bienos Aires, Argentina

Kolekcija „Brest print Triennial", Brest, Bjelorusija

Kolekcija Internacionalnog bijenala grafike malog formata, Laguna Piva, Santa Fe, Argentina

Kolekcija „Iosif Iser", Rumunjska

Kolekcija «Portas Abertas», Fórum Eugénio de Almeida, Palácio da Inquisição, Évora, Portugal

Kolekcija „Inter Art" Aiud, Rumunjska

Kolekcija „International Triennial of Small Graphic Forms", Łódź, Poljska

Kolekcija „The Engraving Prize El CALIU", Olot, Španjolska

MAJA ZEMUNIK

Born: January 23, 1982, Split, Croatia

Address: Stepinčeva 75, 2100 Split, Croatia
Mob.: +385998537528 • Email: zemunik.m@live.com

EDUCATION

2010 Master of Education in Visual Culture and Fine Arts degree, Arts Academy, University of Split

2008 Bachelor's degree in Visual Culture and Fine Arts, enrolled in the graduate program at the Department of Visual Culture and Fine Arts, Arts Academy, University of Split

2005 enrolled in the undergraduate program at the Department of Visual Culture and Fine Arts, Arts Academy, University of Split

1996–2000 – attended the School of Fine Arts in Split and graduated with a major in Photography

PROFESSIONAL AND TEACHING ACTIVITIES

Since the academic year 2020/2021, she has served as the Head of the Department of Visual Culture and Fine Arts at the Arts Academy of the University of Split, Croatia.

2023 appointed Associate Professor in the field of arts, subfield of visual arts, branch of graphic arts

Since 2018 – Assistant Professor for courses in graphic arts at the Department of Visual Culture and Fine Arts, Arts Academy, University of Split, Croatia

Since 2012 – Teaching Assistant for courses in graphic arts at the Department of Visual Culture and Fine Arts, Arts Academy, University of Split, Croatia

Since 2010 – Professional Associate for courses in graphic arts at the Department of Visual Culture and Fine Arts, Arts Academy, University of Split, Croatia

2008/2010 – Demonstrator for courses in graphic arts at the Department of Visual Culture and Fine Arts, Arts Academy, University of Split, Croatia

Since 2011 – member of the Croatian Association of Artists in Split (HULU Split)

PROFESSIONAL DEVELOPMENT

2023 Artist in residence program at the Frans Masereel Center, Kasterlee, Belgium. Lithography workshop led by Prof. Ingrid Ledent (Royal Academy of Fine Arts, Antwerp, Belgium) and Lynn Allen (Boston University College of Fine Arts, Boston, USA).

2014 Artist in residence program at the Frans Masereel Center, Kasterlee, Belgium. Lithography workshop led by Prof. Ingrid Ledent (Royal Academy of Fine Arts, Antwerp, Belgium).

AWARDS AND RECOGNITIONS

2021 Special Jury Award, 10th International Graphic Triennial – IGT Bitola, Bitola, Macedonia

2021 Zlatna igla [Golden Needle] Award, 15th Graphic Biennial, Dry point, Užice, Serbia

2018 award for best work, Jogja Mini Print Biennale (JIMB), Yogyakarta, Indonesia

2018 jury commendation, Third Biennial of Small Graphic Format, Laguna Paiva, Santa Fe, Argentina

2016 HAZU (Croatian Academy of Sciences and Arts) Department of Prints and Drawings Award, 7th Croatian Triennial of Graphic Arts, Zagreb, Croatia

2013 commendation from the Expert Jury, *GraficaRi* Graphic Arts Exhibition, Rijeka, Croatia

2010 commendation from the Arts Academy for outstanding academic achievements and the creation of both a theoretical (*Self-Portraiture in Art, Education, and Rehabilitation*) and practical (Graphic Portfolio) master's thesis.

2009 recipient of the Rector's Award for the academic year 2008/2009, University of Split, Croatia

2008 Recipient of the Rector's Award for the academic year 2007/2008, University of Split, Croatia

SOLO EXHIBITIONS

2017 graphic arts exhibition, Marko K. Gregović Gallery, Crvena komuna [Red Commune] Memorial Home, Petrovac, Montenegro

2015 graphic arts exhibition, Studio of the Department of Prints and Drawings, Croatian Academy of Sciences and Arts, Zagreb, Croatia

2013 graphic arts exhibition, Salon Galić, Split, Croatia

2011 graphic arts exhibition, Salon Galić, Split, Croatia

2009 graphic arts exhibition *Dvoje* [Two], Salon Galić, Split, Croatia

GROUP EXHIBITIONS

2024 exhibition of graphic works created during the artist in residence program at the Frans Masereel Centrum (FMC), Belgium, Shanghai Academy of Fine Arts (SAFA), Shanghai, China

2023 *International Original Print Exhibition 2022,* The Royal Society of Painter-Printmakers, Bankside Gallery, London

2022 graphic arts exhibition *Žensko dopisivanje* [Female Correspondence], University Art Gallery, Split, Croatia

2022 5th International Printmaking Biennial, Čačak, Serbia

2022 International Biennial Print Exhibit: R.O.C., Taichung, Taiwan, R.O.C.

2022 G7 – Graphic Art Biennial of Szeklerland, Romania

2022 *On paper*, 8th Annual International Printmaking Contest, Barcelona, Spain

2022 Žensko dopisivanje [Female Correspondence], Mahlerca Gallery, March 11– February 4, 2022, Layerjeva hiša, Tomšičeva 32, Kranj, Slovenia

2021 Splitska grafička (a)ura [Split Graphic ho/aur(a)], University Art Gallery, R. Boškovića 31, Split, Croatia

2021 14th Iosif Iser International Contemporary Engraving Biennial Exhibition, Ion Ionescu Quintus County Museum of Art, Ploiesti, Prahova County, Romania

2021 21st International Print Biennial, Varna, Bulgaria

2021 15th Graphic Biennial, Dry point, Užice, Serbia

2021 10th International Graphic Triennial – IGT Bitola, Bitola, Macedonia

2021 International Print Mail Art Project – IPMAP 2021, *Seeing Things in Perspective*, Grafein Foundation, Amsterdam, Netherlands

2021 *Female Correspondence*, Museum Croata Insulanus of the City of Prelog, Croatia

2020 *Female Correspondence*, Sesvete Library, Oblok Gallery, Croatia

2020 *Female Correspondence*, Watchtower – Old Town, Croatian Association of Fine Artists (HDLU) Gallery, Varaždin, Croatia

2020 *Female Correspondence*, Klović Gallery, Rijeka, Croatia

2020 4th International Printmaking Biennial, Čačak, Serbia

2020 4th International Printmaking Triennial, Belgrade, Serbia

2020 2nd International Triennial of Graphic Arts, Franciscan Museum and Art Gallery Gorica, Livno, Bosnia and Herzegovina

2019 8th Croatian Graphics Triennial, Zagreb, Croatia

2019 Grafička akcija 3, Split – Skoplje [Graphic Action 3, Split–Skopje] (exhibition of prints by students and professors of the Arts Academy in Split), Skopje, Macedonia

2019 *BIPB Crossing Borders*, international print biennial, Bucharest, Romania

2019 8th International Triennial of Graphic Arts, Sofia, Bulgaria

2019 *Print and Present*, award winners' exhibition, Yogyakarta, Indonesia

2019 14th International Graphic Biennial – Dry point, Užice, Serbia

2019 exhibition *Umjetnice iz fundusa galerije Marko K. Gregović* [Women Artists from the Collection of the Marko K. Gregović Gallery], Crvena komuna [Red Commune] Memorial Home, Marko K. Gregović Gallery, Petrovac, Montenegro

2018 JIMB, Jogja MiniPrint Biennale, Yogyakarta, Indonesia

2018 International Biennial of Miniature Arts, Timişoara, Romania

2018 3rd International Printmaking Biennial, Čačak, Serbia

2018 3rd Biennial of Small Graphic Format, Laguna Paiva, Santa Fe, Argentina

2018 Lokalni putevi [Local Paths] Design District Festival, Old Military Hospital, Zagreb, Croatia

2018 *Graphic Transformations*, international art project, Institute of Fine Arts, University Cultural Center, Alma Mater Gallery, Sofia, Bulgaria

2018 8th International Biennial of Small Size Prints, Tetovo, Macedonia

2017 International Sarajevo Winter Festival, National Museum of Bosnia and Herzegovina, Sarajevo, Bosnia and Herzegovina

2017 Tokyo International Mini-Print Triennial, Tokio – SAPPORO, Japan

2016 XXIV Premio Internacional de Gráfica Máximo Ramos [24th International Máximo Ramos Printmaking Award], Cultural Center, Ferrol, A Coruña, Spain

2016 7th Croatian Graphics Triennial, Zagreb, Croatia

2016 2nd Biennial of Small Graphic Format, Laguna Paiva, Santa Fe, Argentina

2016 *Handwriting in Graphic Art*, exhibition of Croatian graphic artists, Vilnius Graphic Art Center, Lithuania

2015 Mini Print, Heike Arndt Gallery, Berlin, Germany

2015 Iosif Iser International Contemporary Engraving Biennial, Romania

2015 International Brest Print Triennial, Brest, Belarus

2015 INTERBIFEP – international biennial festival of drawing and graphic art, Tuzla, Bosnia and Herzegovina

2015 *Carmen Arozena*, International Graphic Art Exhibition, SELECC, Madrid, Spain

2015 International Mini-Print Triennial, Tama Art University Museum, Tokio, Japan

2015 *Projekt Szymborska*, international graphic art exhibition, Vatroslav Lisinski Concert Hall, Zagreb, Croatia

2015 graphic arts exhibition at Sarajevo Winter Festival, Hanikah Gallery, Sarajevo, Bosnia and Herzegovina

2014 *Projekt Szymborska*, international graphic art exhibition, Amfilada Gallery, Poland

2014 XVII German International Triennale of Graphic Art, Frechen, Germany

2014 *International Mail-art Exhibition*, La Chateou de Tronjoly-Gourin, France

2013 Splitgraphic VI International Graphic Art Biennial, Split, Croatia

2013 *International Small Format Exhibition*, Zvonimir Gallery, Solin, Croatia

2013 *Portas Abertas* [Open Doors], Fórum Eugénio de Almeida, Palácio da Inquisição, Évora, Portugal

2013 international festival *Sarajevska zima – Umjetnost dodira* [Sarajevo Winter – the Art of Touch], Novi Hram Gallery, Sarajevo, Bosnia and Herzegovina

2013 *GraficaRi*, graphic arts exhibition, Rijeka, Croatia

2012 Intercontinental Biennial of Small Graphics – Inter Art, Aiud, Romania

2012 7th International Graphic Triennial, Bitola, Macedonia

2012 6th Croatian Graphics Triennial, Zagreb, Croatia

2012 *International small engraving salon Carbunari*, Florean Museum, Maramures, Romania

2012 *5th International Prints for Peace*, Monterrey, Mexico

2011 International Print Biennial, SMALL FORMAT – Urondo FRANCISCO PACO, Ciudad de Buenos Aires, Argentina

2011 Splitgraphic V International Graphic Art Biennial, Old Town Hall, Split, Croatia

2011 *Otisci/Utisci – 100 grafičara Hrvatske i BiH* [Prints/Impressions – 100 Graphic Artists from Croatia and Bosnia and Herzegovina], Collegium Artisticum Gallery, Sarajevo, Bosnia and Herzegovina

2011 16th International Print Biennial Varna, Bulgaria

2011 INTERBIFEP XIV (international biennial festival of portraits, drawings, and graphics), Tuzla, Bosnia and Herzegovina

2011 4th International Prints for Peace, Monterrey, Mexico

2011 14th International Triennial of Small Graphic Forms, Łódź, Poland

2010 *International small engraving salon Carbunari*, Florean Museum, Maramures, Romania

2010 *Stvaranje* [Creation], Split City Museum, Split, Croatia

2010 *Otisci/Utisci – 100 grafičara Hrvatske i BiH* [Prints/Impressions – 100 Graphic Artists from Croatia and Bosnia and Herzegovina], Old Town Hall, Split, Croatia

2009 6th International Graphic Triennial, Bitola, Macedonia

2009 Splitgraphic 4 You, international graphic art biennial, Split, Croatia

2009 graphic arts exhibition *UNG GRAFIK*, Leksand Cultural Center, Sweden

2009 First Alexandria International Biennale for Miniature Graphics, Bibliotheca Alexandrina, Alexandria, Egypt

2009 2nd International Prints for Peace, Monterrey, Mexico

2009 *Otisci/Utisci* [Prints/Impressions], Metković Cultural Center, Metković, Croatia

2008 *13th Engraving Prize El CALIU*, Olot, Spain

2008 *Prints for Peace*, Monterrey, Mexico

2008 exhibition on the occasion of the 10th anniversary of the Visual Culture and Fine Arts Department of the Arts Academy in Split

2007 Splitgraphic 3 International Graphic Art Biennial, Split, Croatia

Works published in *The Split Mind* magazine of the Faculty of Humanities and Social Sciences of the University of Split (no. VII/2009; no. VIII/2010; no. IX/2011).

WORKS IN PUBLIC COLLECTIONS

HAZU (Croatian Academy of Sciences and Arts) Department of Prints and Drawings (purchase)

Marko K. Gregović Gallery, Crvena komuna [Red Commune] Memorial Home, Petrovac, Montenegro

XVII German International Triennial of Graphic Art, Frechen, Germany – one work purchased

Splitgraphic collection, Splitgrafik Cultural and Artistic Association, Split, Croatia

Archive of the Arts Academy, Split, Croatia

Premio Internacional de Gráfica Máximo Ramos [24th International Máximo Ramos Printmaking Award] collection, Cultural Center, Ferrol, A Coruña, Spain

Carmen Arozena collection, SELECC, Madrid, Spain

International Graphic Triennial collection, Bitola, Macedonia

Tama Art University collection, Tokio, Japan

Carbunari collection, Florean Museum, Maramures, Romania

Grabados por la paz collection, Monterrey, Mexico

Biblioteka Alexandrina collection, Alexandria, Egypt

Francisco Paco Urondo collection, Bienos Aires, Argentina

Brest Print Triennial collection, Brest, Belarus

Collection of the Biennial of Small Graphic Format, Laguna Paiva, Santa Fe, Argentina

Iosif Iser collection, Romania

Portas Abertas [Open Doors] collection, Fórum Eugénio de Almeida, Palácio da Inquisição, Évora, Portugal

Inter-Art Foundation Aiud collection, Romania

Collection of the International Triennial of Small Graphic Forms, Łódź, Poland

Collection of the Engraving Prize El CALIU, Olot, Spain

MUZEJ GRADA KAŠTELA

MAJA ZEMUNIK – MJESTO
MAJA ZEMUNIK – PLACE

6. 6. – 27. 6. 2024.

Organizator izložbe / *Exhibition produced by*
Muzej grada Kaštela / *Museum of the Town of Kaštela*

Kustosica izložbe / *Exhibition curator*
Mirela Vujević Duvnjak

Likovni postav / *Exhibition layout*
Maja Zemunik
Mirela Vujević Duvnjak

Stručni suradnik na postavu izložbe / *Exhibition layout expert associate*
David Milić

Tehnička pomoć / *Technical assistance*
Zlatko Smoljko

Izdavač /*Publisher*
Muzej grada Kaštela / *Museum of the Town of Kaštela*
Lušiško Brce 5, Kaštel Vitturi, Kaštel Lukšić HR / *CRO*
+ 385 (0) 21 260245, 260246
muzej-grada-kastela@st.t-com.hr
www.muzej-grada-kastela.hr

Za izdavača / *For the publisher*
Ivan Šuta

Urednica kataloga / *Editor-in-chief*
Mirela Vujević Duvnjak

Tekst / *Essay*
Mirela Vujević Duvnjak

Fotografije / *Photographs*
Maja Zemunik

Lektura / *Croatian proofreading*
Anita Tičinović

Prijevod / *Translation*
DLightful Services (Dora Derado Giljanović & Lucija Ečim)

Grafičko oblikovanje i priprema / *Graphic design & preparating for printing*
Dean Berlan

Tisak / *Printed by*
Dalmacijapapir, Split

Naklada / *Print run*
300
ISBN 978-953-8504-06-8

Kaštela, 2024.