
Dražen
PEJKOVIĆ
3A

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Kaštela, 28. 1. - 28. 2. 2022.



Rad br. 11. / Work No. 11.

Naoko izjedene i erodirane površine, prošupljeni i providni volumeni skulptura Dražena Pejkovića na prvu prizivaju enformelističko shvaćanje materijala i apstraktnih forma kao ključnih govora u umjetnosti, što dolazi do izražaja i u drugim likovnim disciplinama i medijima kojima se bavi. Apstraktnim rastočenim formama njegovih skulptura paradoksalno se suprostavlja njihova arhitektonika i stabilnost izgrađena konstruktima kvrgavih vertikala, dijagonala, kružnica i spirala. Egzistencijalistička promišljanja evocirana u autorovu prethodnom umjetničkom projektu, ciklusu "Genesis", realiziran izložbama tijekom sedam godina a elaboriran pojmovima: *Virusi* 2013., *Mreže* 2014., *Mikroni* 2015., *Mutacije* 2016., *Evolucija* 2017., *Kloniranje* 2018., i *Singularnost* 2019. Kako sam ističe, ti pojmovi sažeto opisuju najvažnije civilizacijske spoznaje, a radeći na tom velikom ciklusu i sam je kreativno i tehnički sazrijevao, implicirajući genezu osobne kiparske povijesti.

Novim ciklusom POSTGENESIS na izložbi u Muzeju grada Kaštela Pejković predstavlja radove koji se stilski i tehnički nadovezuju na dio radova iz prethodnih cjelina, na primjer *Mikroni*, *Mutacije*, a posebice na *Singularnost*. Referirajući se na recentne radove, autor ističe koncepcijsku okosnicu koju čine tri česta pojma u povijesnoumjetničkom leksiku: arhitektoničnost, asocijativnost i apstrakcija, koje sažima u nazivu izložbe - 3A. Je li ta skorašnja promjena, odustajanje od promišljanja o temama koje ionako ostaju bez idealnog odgovora, kao i od pitanja svrhe koja ne isključuju tjeskobu i neizvjesnost, posebice i na neobičan način izražene upravo u aktualnom razdoblju globalne pandemije, ili odaziv kreativnosti usprkos njima? Kod Pejkovića to je očigledno optimistična potvrda ovog drugog, svjedočeći je predanim, strpljivim, metodičnim i plodnim radom da bi namirio sve svoje profesionalne i kreativne interese i namisli. Za razliku od ciklusa "Genesis", kada su pojmovi imputirali tematska i motivska ishodišta koja su ionako bila izgovor za činjenje, autor sada oslobođen referencija, ne isključujući figurativne refleksije, svjedoči o većoj slobodi osobne umjetničke imaginacije. Te skulpture evociraju pitanja i izazivaju mješavine osjećaja, ali prije svega one prizivaju procesualnost, tihu dramatičnost, mistiku, atmosferičnost i gotovo hipnotičku vizualnu harmoniju. Dominirajući prostorom one potiskuju sve drugo u privid odsutnosti.

Izborom materijala: žice, gline, gipsa, ljepila, smole, tekstilnih niti i polistirena te višegodišnjim praktičnim istraživanjem razvija i usavršava tehniku koja odgovara njegovu senzibilitetu i zamislima. Asocijativni biomorfni, antropomorfni, arhitektonski i totemski oblici Pejkovićevih skulptura naoko su nagrižene, raspadajuće a, zapravo brižljivo građene strukture oplemenjene estetikom crne boje i njezina svilenkasta sjaja. O kakvom god se izvoru, vrsti ili intenzitetu svjetla radilo, s njim autor računa u krajnjoj suptilnoj dinamici dojma skulptura. Njegovo trenutno tamno shvaćanje motiva /pojma/ strukture, ambivalentnost tih pomalo zastrašujućih i zagonetnih "predmeta", njihova izvedbena rafiniranost, estetska snaga i evokacija materijala čine ih privlačnima i sugestivnima. Evolutivnom kiparskom putu doprinosi njegova promišljenost i studioznost. Minucioznim građenjem sitnim sferičnim elementima strukturira uslojava fine površinske teksture a povezivanjem i uplitanjem impregniranih tekstilnih niti umjetnik gradi više ili manje složene mrežaste strukture. Takve tehnike pretpostavljaju, barem u imaginaciji autorice ovih redaka, gotovo kontemplativnu atmosferu svojstvenu finomehaničarima i paškim ili hvarskim benediktinkama dok šivaju svoje dragocjene čipke. Stupnjevanjem gustoće niti vlakana između konstrukcijskih struktura umjetnik gradi "prostorne crteže", tvoreći plastičke slike ili niti pušta padati te se doimaju poput ticala meduza ili kakvih drugih provodnika pritajenih vitaliteta. Strukture oplošja zatvaraju i otvaraju volumene, raspukline otkrivaju sadržaje, a percepcija pojedinih skulptura značajno se mijenja ovisno o kutu gledanja. Pejkovićeve skulpture aktiviraju i dinamiziraju prostor oko sebe i unutar svojih tijela, zahvaćajući ga odražavaju esenciju, kreaciju, kretanje i vitalitet. To su spomenici živoj tvari, pojedinačnim životima i simboli suvremenog društvenog tkiva, one su mikro i makro svjetovi žive tvari podložne raspadljivosti, ali i obnavljanju.

Mirela Vujević Duvnjak



Rad br. 40. / Work No. 40.

Seemingly corroded and eroded surfaces, hollow and transparent volumes of Dražen Pejković's sculptures at first invoke an enformel understanding of materials and abstract forms as key features in art, which is also expressed in other art disciplines and media that the artiat do. The abstract fused forms of his sculptures are paradoxically opposed by their architecture and stability made by constructs of knobbly verticals, diagonals, circles and spirals. Existentialist reflections were evoked in the author's previous art project, the "Genesis" cycle, realized through exhibitions over seven years and elaborated with the terms: *Viruses* 2013, *Nets* 2014, *Microns* 2015, *Mutations* 2016, *Evolution* 2017, *Cloning* 2018, and *Singularity* 2019. As the author himself points out, these terms summarize the most important civilizational knowledge. Working on this great cycle, he himself matured creatively and technically, implying the genesis of personal sculptural history.

With the new cycle POSTGENESIS at the exhibition at the Kaštela Town Museum, Pejković have presented works that stylistically and technically follow up some of the works from previous sections, such as *Microns*, *Mutations*, and especially *Singularity*. Referring to contemporary works, the author emphasizes the conceptual layout consisting of three common concepts in art history lexis: architecture, associativity and abstraction, which he summarizes in the name of the exhibition - 3A. Is this recent change, the abandonment of thinking about themes that remain without an ideal response, as well as questions of purpose that do not exclude anxiety and uncertainty, expressed especially and in an unusual way in the current period of the global pandemic, or a response to creativity despite them? For Pejković, this is obviously an optimistic confirmation of the latter, giving evidence with dedicated, patient, methodical and prolific work in order to satisfy all his professional and creative interests and ideas. Unlike the cycle "Genesis", where concepts imputed thematic and motif outcomes that were already an excuse to do, the author is now free of references, not excluding figurative reflections, is evidence to greater freedom of personal artistic imagination. These sculptures evoke questions and provoke mixtures of feelings, but above all they evoke processuality, quiet drama, mysticism, atmosphere and almost hypnotic visual harmony. By dominating space, they suppress everything else into the illusion of absence.

By his choice of materials: wire, clay, plaster, glue, rosin, textile threads and polystyrene, and through many years of practical research, Pejković has developed and accomplished a technique that suits his sensibility and ideas. The associative biomorphic, anthropomorphic, architectural and totemic forms of Pejković's sculptures are seemingly corroded, decaying but, in fact, carefully made structures enriched with the aesthetics of black colour and its silky sheen. Whatever the source, type or intensity of light, the author takes it into account in the ultimate subtle dynamics of the impression of his sculptures. His current dark understanding of motif /concept/ of the structure, the ambivalence of these somewhat intimidating and enigmatic "objects", their performance sophistication, aesthetics and evocation of the material make them appealing and suggestive. Pejković's prudence and diligence have contributed to his evolutive sculptural drive. The layers of fine surface textures are structured with small spherical elements with meticulous construction, and by connecting and intertwining impregnated textile threads, the artist makes more or less complex meshwork. Such techniques assume, at least in the imagination of the author of these lines, an almost contemplative atmosphere typical of fine mechanics and Pag or Hvar Benedictines while sewing their precious laces. By increasing the density of the fibers between the constructional structures, the artist makes "spatial drawings", creating plastic images, or letting the threads fall and look like tentacles of jellyfish or some other conductors of latent vitality. Surface structures close and open volumes, cracks reveal contents, and the perception of individual sculptures changes significantly depending on the viewing angle. Pejković's sculptures activate and dynamize the space around and within them, and by capturing the space they reflect essence, creation, movement and vitality. These sculptures are monuments of living matter, individual lives and symbols of modern social substance. They are the micro and macro worlds of living matter subjected not only to decay, but also to regeneration.

Mirela Vujević Duvnjak



Rad br. 13. / Work No. 13.



Rad br. 18. / Work No. 18.







Rad br. 19. / Work No. 19.



Rad br. 22. / Work No. 22.



Rad br. 23. / Work No. 23.





Rad br. 12. / Work No. 12.



DRAŽEN PEJKOVIĆ rođen je 14. 2. 1968., živi i radi u Splitu. Diplomirao je 1994. arhitekturu na Arhitektonskom fakultetu u Zagrebu. Bavi se urbanizmom i arhitekturom, a tijekom profesionalnog djelovanja radi u resoru urbanizma Grada Splita i vodi projekte u IGH-u . Za gostujućeg nastavnika na Fakultetu građevinarstva, arhitekture i geodezije u Splitu izabran je 2011. godine a 2016. član je uredničkog tima za sveučilišnu skriptu ISTRAŽIVANJA U URBANISTIČKOM PLANIRANJU, PEDAGOŠKA BILJEŽNICA, Vol. 2 (Sveučilište u Splitu, Fakultet građevinarstva, arhitekture i geodezije). Višestruki je dobitnik nagrada na urbanističko-arhitektonskim natječajima i sudionik skupnih i samostalnih arhitektonskih i umjetničkih izložaba. Predsjedavao je Društvom arhitekata Splita i Zajednicom udruženja inženjera Splita, a bio je i potpredsjednik Udruženja hrvatskih arhitekata. Uz aktivno sudjelovanje u nizu izdavačkih projekata bio je angažiran u radu ocjenjivačkih sudova urbanističko-arhitektonskih natječaja u Splitu, Zagrebu i Zadru i član nekoliko stručnih urbanističko-arhitektonskih komisija Grada Splita, Ministarstva kulture i Hrvatskog olimpijskog odbora. Autor je nekoliko stručnih tekstova objavljenih u ČIP-u i Slobodnoj Dalmaciji. Glavni je projektant i koautor Spaladium arene u Splitu (u suradnji s 3LHD-om iz Zagreba), te član tima koji je izradio Generalni urbanistički plan Splita 2005. godine.

Kreativna likovna istraživanja započinje 1986. godine tijekom srednje škole pod mentorstvom odvjetnika i kolekcionara umjetnina Dalibora Paraća i arhitekta Nevena Šegvića. Tijekom studija pod mentorstvom Josipa Vanište i kipara Andrije Krstulovića nastavlja umjetnička istraživanja pa 1989. prvi put samostalno izlaže u Zlatnim vratima u Splitu, a osvrt na izložbu objavljuje arhitekt Frane Gotovac u Slobodnoj Dalmaciji. Drugu samostalnu izložbu postavlja 1992. godine na Arhitektonskom fakultetu u Zagrebu. Sudionik je zagrebačkog Salona mladih (HDLU Zagreb) s radom Noina arka – projekt broda, 1997. godine, a 2011. sudionik je 6. Međunarodnog MIKK-ova fotografskog natječaja na temu: Digitalna apstrakcija, Murska Sobota – Slovenija s radom VIRUSI, koji je uvršten u selekciju i katalog izložbe.

Od 2013. godine do danas surađuje s hrvatskom tvornicom tepiha Regeneracija – Zabok na projektu AUTOPORTRETI, u čijem je okviru izrađeno 5 dizajniranih tepiha, koji su prikazani na skupnoj izložbi UMJETNOST I DIZAJN U VUNI 2015. godine u Staroj gradskoj vijećnici u Splitu uz radove 25 renomiranih hrvatskih umjetnika i dizajnera. Godine 2015. s koreografom Dinkom Bogdanićem i glazbenim umjetnikom Joškom Koludrovićem surađuje na izvođenju baletnog djela PIXELS, koje je praizvedeno u splitskom HNK-u na Svjetskom danu plesa.

Rad na pripremi umjetničkog ciklusa "GENESIS" započeo je 2000. godine objavljivanjem 5 radova u formatu "male plastike" pod naslovom VIRUSI, koji su predstavljeni na web stranici www.ahitektura.info. Koncepcijsko-izvedbeni format umjetničkog ciklusa

GENESIS postavlja početkom 2012. godine kada započinje s pripremama za izložbu ciklusa – VIRUSI, koja je otvorena 14. 2. 2013. U galeriji Fotokluba Split. Umjetnički projekt - ciklus kodnog naziva "Genesis" („Postanak") izveden je kao ciklus od sedam dijelova/izložaba tijekom sedam godina u nizu (*Virusi* 2013., *Mreže* 2014., *Mikroni* 2015., *Mutacije* 2016., *Evolucija* 2017., *Kloniranje* 2018. i *Singularnost* 2020.).

DRAŽEN PEJKOVIĆ (1968), lives and works in Split. He graduated architecture at the Faculty of Architecture in Zagreb in 1994. He is professional in the fields of urbanism and architecture, and works in the Department of Urbanism of the City of Split and IGH on project manage ment. He was elected a visiting teacher at the Faculty of Civil Engineering, Architecture and Geodesy in Split in 2011, and in 2016 he was a member of the editorial team for the university script RESEARCH IN URBAN PLANNING, PEDAGOGICAL NOTEBOOK Vol.2 (University of Split, Faculty of Civil Engineering and Architecture). Pejković is a multiple award winner in urban -architectural competitions, and a participant in group and solo architectural and art exhibitions. He chaired the Association of Architects of Split and the Association of Engineers of Split, and was vice president of the Association of Croatian Architects. In addition to active participation in a number of publishing projects, he was engaged in the work of juries as part of the implementation of urban -architectural competitions in Split, Zagreb and Zadar, and was a member of several expert commissions in the field of urbanism and architecture of the City of Split, Ministry of Culture and Croatian Olympic Committee. He is the author of several professional texts published in ČIP (Man & Space architectural magazine) and *Slobodna Dalmacija* newspaper. He is the designer –in -chief and co-author of the Spaladium arena in Split (in cooperation with 3LHD architects from Zagreb), and a member of the team that drafted the General Urban Plan of Split in 2005.

Pejković started to pursue his artistic interests in 1986 during high school under the mentor -ship of lawyer and art collector Dalibor Parać and architect Neven Šegvić. During his studies under the mentorship of Josip Vaništa and sculptor Andrija Krstulović he continued his artistic research and in 1989 set up his first solo exhibition at the *Golden Gate Gallery* in Split, which was reviewed by architect Frane Gotovac for *Slobodna Dalmacija* newspaper and in 1992 his second solo show was presented at the Faculty of Architecture in Zagreb. Since 2013, he has been collaborating with the Croatian carpet factory *Regeneracija - Zabok* as part of the SELF - PORTRAITS project, which resulted in the execution of 5 designed carpets and a group exhibition ART AND DESIGN IN WOOL held in 2015 in the Old City Hall in Split. that presented his works among works by 25 renowned Croatian artists and designers. In 2015, he collaborated with choreographer Dinko Bogdanić and music artist Joško Koludrović on the performance of the ballet work PIXELS, which was premiered at the National Thetare in Split as part of World Dance Day. Work on the preparation of the "GENESIS" cycle began in 2000 with the publication of 5 works in the format of "small plastic" entitled VIRUSES, which are presented on the website www.ahitektura.info. The conceptual - performative format of the GENESIS cycle is set at the beginning of 2012 with preparations for the 1st exhibition entitled VIRUSES, which opened in 2013 in the Photo Club Gallery in Split. Art project - a cycle code-named "Genesis" was performed as a cycle of seven parts /exhibitions over seven years one after another (Viruses 2013, Nets 2014, Microns 2015, Mutations 2016, Evolution 2017, Cloning 2018 and Singularity 2020).

Popis izložaba / *List of exhibitions*

- 2020., samostalna (žirirana) izložba umjetničkih radova: **SINGULARNOST** u Studiju Moderne galerije "Josip Račić" u Zagrebu
- 2019., skupna (žirirana) izložba - **Salon suvremene kršćanske likovnosti Ivo Dulčić,** Palača Milesi - HAZU u Splitu
- 2018., samostalna (žirirana) izložba umjetničkih radova: **KLONIRANJE** u Sveučilišnoj galeriji Vasko Lipovac u Splitu
- 2017., samostalna izložba umjetničkih radova: **EVOLUCIJA** u galeriji Studio -21 u Splitu
- 2016., samostalna izložba umjetničkih radova: **MUTACIJE** u Staroj gradskoj vijećnici na Pjaci u Splitu
- 2015., sudionik skupne izložbe **Umjetnost i dizajn u vun**i u organizaciji Regeneracije Zabok i Grada Splita
- 2015., samostalna izložba umjetničkih radova: **MIKRONI** u galeriji Studio 21 u Splitu
- 2015., praizvedba baleta – **PIXELS**, (autori: Dinko Bogdanić, Joško Koludrović i Dražen Pejković), u splitskom HNK-u na Danima svjetskog plesa 29. 4. 2015.
- 2015., sudionik skupne izložbe pod nazivom **Sukob interesa** u organizaciji KVARTA – udruge za suvremenu umjetnost iz Splita
- 2014., samostalna izložba umjetničkih radova: **MREŽE** u Staroj gradskoj vijećnici na Pjaci u Splitu
- 2013., samostalna izložba umjetničkih radova: **VIRUSI-PIXELIZAM** (1913. - 2013.) u Fotoklubu Split – Marmontova ulica
- 2012., sudionik skupne izložbe u prigodi 20. obljetnice međunarodnog priznanja RH (orginizatori : HULU Split, Galerija umjetnina Split i Grad Split), Split, Stara gradska vijećnica na Narodnom trgu, rad :"2012".
- 2011., 6. Međunarodni MIKK-ov fotografski natječaj na temu: **Digitalna apstrakcija**, (žirirana izložba), Murska Sobota – Slovenija, uvršten u selekciju izložbe i katalog s radom – Virusi
- 2011., sudionik **1. Split art festivala** (organizator : KUD Dramolet, Split), Akvarij na Bačvicama u Splitu
- 1997., sudionik **Salona mladih** (organizator HDLU Zagreb), Zagreb, s radom Noina arka – projekt broda – skulptura, kombinirana tehnika

Popis izložaka / List of works

Rad br. 11. / Work No. 11.
2020./2021. / 120 x 60 x 60 cm
kombinirana tehnika / mixed media
(žica, glina, gips, ljepilo, konac impregniran ljepilom, polistiren, crni pigment / wire, clay, gypsum, glue, thread impregnated with glue, polystyrene, black pigment)

Rad br. 12. / Work No. 12.
2020./2021. / 160 x 60 x 90 cm
kombinirana tehnika / mixed media
(žica, glina, gips, ljepilo, konac impregniran ljepilom, polistiren, crni pigment /wire, clay, gypsum, glue, thread impregnated with glue, polystyrene, black pigment)

Rad br. 13. / Work No. 13.
2020./2021. / 50 x 50 x 165 cm
kombinirana tehnika / mixed media
(žica, glina, gips, ljepilo, konac impregniran ljepilom, polistiren, crni pigment / wire, clay, gypsum, glue, thread impregnated with glue, polystyrene, black pigment)

Rad br. 14. / Work No. 14.
2020./2021. / 50 x 50 x 50 cm
kombinirana tehnika / mixed media
(žica, glina, gips, ljepilo, konac impregniran ljepilom, polistiren, crni pigment / wire, clay, gypsum, glue, thread impregnated with glue, polystyrene, black pigment)

Rad br. 15. / Work No. 15.
2020./2021./ 110 x 110 x 110 cm
kombinirana tehnika / mixed media
(žica, glina, gips, ljepilo, konac impregniran ljepilom, polistiren, crni pigment / wire, clay, gypsum, glue, thread impregnated with glue, polystyrene, black pigment)

Rad br. 16. / Work No. 16.
2020./2021. / height 270 cm
kombinirana tehnika / mixed media
(žica, glina, gips, ljepilo, konac impregniran ljepilom, crni pigment /wire, clay, gypsum, glue, thread impregnated with glue, black pigment)

Rad br. 17. / Work No. 17.
2020./2021. / height 205 cm
kombinirana tehnika / mixed media
(žica, glina, gips, ljepilo, konac impregniran ljepilom, crni pigment /wire, clay, gypsum, glue, thread impregnated with glue, black pigment)

Rad br. 18. / Work No. 18.
2020./2021. / height 190 cm
kombinirana tehnika / mixed media
(žica, glina, gips, ljepilo, konac impregniran ljepilom, crni pigment /wire, clay, gypsum, glue, thread impregnated with glue, black pigment)

Rad br. 19. / Work No. 19.
2020./2021. / height 200 cm
kombinirana tehnika / mixed media
(žica, glina, gips, ljepilo, konac impregniran ljepilom, crni pigment /wire, clay, gypsum, glue, thread impregnated with glue, black pigment)

Rad br. 20. / Work No. 20.
2020./2021./ height 190 cm
kombinirana tehnika / mixed media
(žica, glina, gips, ljepilo, konac impregniran ljepilom, crni pigment /wire, clay, gypsum, glue, thread impregnated with glue, black pigment)

Rad br. 21. / Work No. 21.
2020./2021. / 110 x 110 x 110 cm
kombinirana tehnika / mixed media
(žica, glina, gips, ljepilo, ljepilo, polistiren, crni pigment/ wire, clay, gypsum, glue, polystyrene, black pigment)

Rad br. 22. / Work No. 22.
2020./2021. / 80 x 50 x 60 cm
kombinirana tehnika / mixed media
(žica, glina, gips, ljepilo, ljepilo, polistiren, crni pigment/ wire, clay, gypsum, glue, polystyrene, black pigment)

Rad br. 23. / Work No. 23.
2020./2021. / 110 x 60 x 80 cm
kombinirana tehnika / mixed media
(žica, glina, gips, ljepilo, ljepilo, polistiren, crni pigment/ wire, clay, gypsum, glue, polystyrene, black pigment)

Rad br. 24. / Work No. 24.
2020./2021. / height 220 cm
kombinirana tehnika / mixed media
(žica, glina, gips, ljepilo, konac impregniran ljepilom, polistiren, crni pigment /wire, clay, gypsum, glue, thread impregnated with glue, polystyrene, black pigment)

Rad br. 25. / Work No. 25.
2020./2021. / 90 x 12 x 30 cm
kombinirana tehnika / mixed media
(žica, glina, gips, ljepilo, konac impregniran ljepilom, polistiren, crni pigment /wire, clay, gypsum, glue, thread impregnated with glue, polystyrene, black pigment)

Rad br. 26. / Work No. 26.
2020./2021. / height 210 cm
kombinirana tehnika / mixed media
(žica, glina, gips, ljepilo, konac impregniran ljepilom, polistiren, crni pigment /wire, clay, gypsum, glue, thread impregnated with glue, polystyrene, black pigment)

Rad br. 27. / Work No. 27.
2020./2021. / height 210 cm
kombinirana tehnika / mixed media
(žica, konac impregniran ljepilom, crni pigment / wire thread impregnated with glue, black pigment)

Rad br. 28. / Work No. 28.
2020./2021. / 110 x 110 x 170 cm
kombinirana tehnika / mixed media
(žica, glina, gips, ljepilo, konac impregniran ljepilom, polistiren, crni pigment /wire, clay, gypsum, glue, thread impregnated with glue, polystyrene, black pigment)

Rad br. 29. / Work No. 29.
2020./2021. / height 210 cm
kombinirana tehnika / mixed media
(žica, glina, gips, ljepilo, konac, crni pigment / wire, clay, gypsum, glue, thread, black pigment)

Rad br. 30. / Work No. 30.
2020./2021. / height 110 cm
kombinirana tehnika / mixed media
(žica, glina, gips, ljepilo, crni pigment / wire, clay, gypsum, glue, black pigment)

Rad br. 31. / Work No. 31.
2020./2021. / 90 x 45 x 70 cm
kombinirana tehnika / mixed media
(žica, glina, gips, ljepilo, crni pigment / wire, clay, gypsum, glue, black pigment)

Rad br. 32. / Work No. 32.
2020./2021. / height 70 cm
kombinirana tehnika / mixed media
(žica, glina, gips, ljepilo, konac impregniran ljepilom, polistiren, crni pigment /wire, clay, gypsum, glue, thread impregnated with glue, polystyrene, black pigment)

Rad br. 33. / Work No. 33.
2020./2021. / height 60 cm
kombinirana tehnika / mixed media
(žica, glina, gips, ljepilo, konac impregniran ljepilom, polistiren, crni pigment /wire, clay, gypsum, glue, thread impregnated with glue, polystyrene, black pigment)

Rad br. 34. / Work No. 34.
2020./2021. / height 850 cm
kombinirana tehnika / mixed media
(žica, glina, gips, ljepilo, konac impregniran ljepilom, polistiren, crni pigment /wire, clay, gypsum, glue, thread impregnated with glue, polystyrene, black pigment)

Rad br. 35. / Work No. 35.
2020./2021. / height 90 cm
kombinirana tehnika / mixed media
(žica, glina, gips, ljepilo, konac impregniran ljepilom, polistiren, crni pigment /wire, clay, gypsum, glue, thread impregnated with glue, polystyrene, black pigment)

Rad br. 38. / Work No. 38.
2020./2021. / height 210 cm
kombinirana tehnika / mixed media
(žica, glina, gips, ljepilo, konac impregniran ljepilom, polistiren, crni pigment /wire, clay, gypsum, glue, thread impregnated with glue, polystyrene, black pigment)

Rad br. 39. / Work No. 39.
2020./2021. / 90 x 60 x 45 cm
kombinirana tehnika / mixed media
(žica, glina, gips, ljepilo, konac impregniran ljepilom, polistiren, crni pigment /wire, clay, gypsum, glue, thread impregnated with glue, polystyrene, black pigment)

Rad br. 40. / Work No. 40.
2020./2021. / 60 x 90 x 90 cm
kombinirana tehnika / mixed media
(žica, glina, gips, ljepilo, konac impregniran ljepilom, polistiren, crni pigment /wire, clay, gypsum, glue, thread impregnated with glue, polystyrene, black pigment)

Rad br. 41. / Work No. 41.
2020./2021. / height 210 cm
kombinirana tehnika / mixed media
(žica, glina, gips, ljepilo, konac impregniran ljepilom, polistiren, crni pigment /wire, clay, gypsum, glue, thread impregnated with glue, polystyrene, black pigment)

Rad br. 42. / Work No. 42.
2020./2021. / height 210 cm
kombinirana tehnika / mixed media
(žica, glina, gips, ljepilo, konac impregniran ljepilom, polistiren, crni pigment /wire, clay, gypsum, glue, thread impregnated with glue, polystyrene, black pigment)

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28. 1. -28. 2. 2022.

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