

bare island vision in the shadow željko jančić zec



GOLI OTOK / The Bare Island

Vision in the shadow

Poput svih objekata u materijalnom univerzumu tako i svi otoci zajedno sa otočanima imaju i neku sjenu, potpuno prirodno. No postoje i posebni, izolirani otoci i arhipelazi čija povijest baca specifičnu sjenu i na njih i na sve objekte na njima, na cijelu ljudsku zajednicu na sebi i oko sebe. Ta se sjena odnosno sjene protežu desetljećima kroz vrijeme – prostor, te ostaje vidljiva i kad otoci opuste, ogoljeni na entropičnu „kippleiziranu“ (Ph. Dick) ne- prirodnu, distopijsku pustoš ruiniranih ne-naselja, razorene arhitektonske infrastrukture, propalih industrijskih postrojenja, lišenih svake ljudske funkcije i svrhe, zaraslih u korov podivljale prirode. Jadranski otok nazvan Golim jedan je od takvih distopijskih „ne-mjesta“. Njegova blještavo – sjenovita anti-karizma kaznioničkog otoka enormno je ojačala u razdoblju od ljeta 1949. do danas, premda je kaznionica ukinuta a otok „iseljen“, napušten, od početka 1989. godine. Od te 1989. godine nadalje, a naročito od ljeta 2000 – te, Goli otok postaje objektom od iznimnog umjetničkog i transartističkog interesa, ne tek literarnog već i vizualnog, filmskog, fotografskog, performerskog, akcionističkog, izvedbeno – kazališnog, sa ili bez gotovog literarnog, dramskog predloška; ponekad i „spontano“ – kao što je kod meksičkih Indijanaca Tarahumara, na Sierra Tarahumara, svojedobno zapazio jedan Antonin Artaud, genij i ideator kazališta okrutnosti i fizičkog kazališta. Spomenimo samo da je na Golome stvarno postojao nekakav kazališni i „filmski“ život, kao i glazbeni, o čemu svjedoče i preostale zapuštene i devastirane zgrade (kino / teatar na Golom otoku).

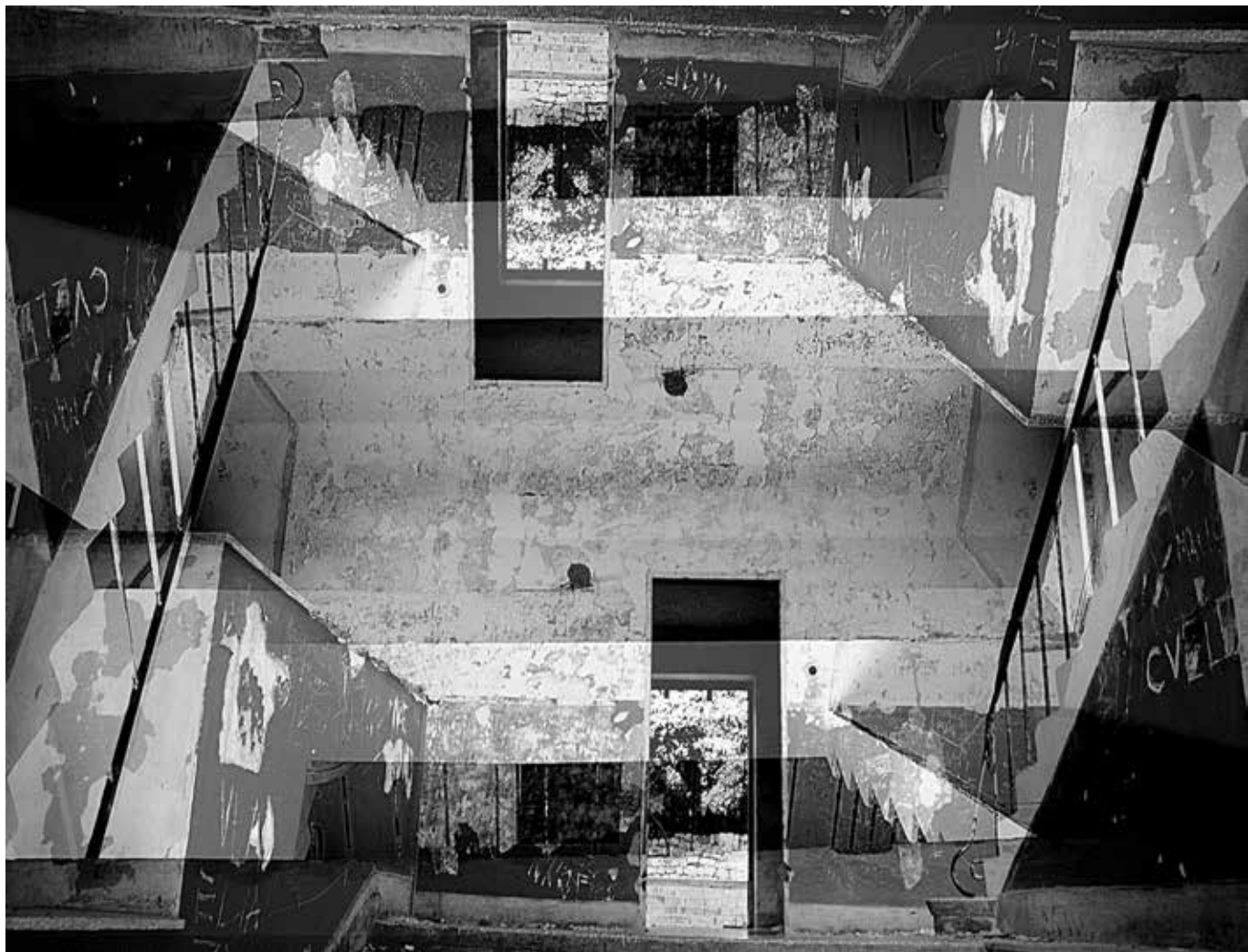
Ali na stranu sve to, nakon odlaska svih protagonista tog kaznioničkog „teatra okrutnosti“ iz navedenog četrdesetljetnog povijesnog razdoblja (Nova Jugoslavija, 1949. – 1989.), na Golom je ostala uglavnom prazna ljuštura jedne „mrtve“ epohe, veoma ekspresivna i simbolički prenapregnuta, orobljena i skršena „postteatarska“ kulisa, bez pitke vode, struje i stanovništva, ako ne računamo stoku sitnog zuba to jest mahom podivljale i žedne ovce i ovnove „na divljoj ispaši“, te malobrojne periodične ugostiteljske i turističke poduzetnike, i sve više „robijaških“, „robinzonskih“ i inih posjetitelja, turista, ronilaca, ribolovaca, radoznalih luralica i – last but not least – umjetničkih ekipa, od riječkog Multimedijalnog centra (MMC d.o.o.Rijeka: Goli otok – Realnost – Entropija – Novi Hrvatski Turizam) do, napokon, riječko – bečkog multimedijalnog artista i umjetničkog pedagoga Željka Jančića Zeca, čiju izložbu digitalno-manipulacijskih crno – bijelih mat fotografija (formata A3, snimljenih i obrađenih od 2009. do 2013. godine) imamo ovoga kolovoza prigodu vidjeti prezentiranu upravo na Golom otoku, dakle unutar kompleksa Golog otoka – a krenula je iz „Palacha“ u koji su zalazili ne samo brojni „golootočki“ prekaljeni omladinci (i nakon zatvaranja kaznionice, preodgojne ustanove, kako da to nazovemo?) već od kojega je i krenula prva hrvatska poratna art – ekspedicija na Goli otok (MMC – Palachov tandem Čargonja – Stilinović – Cerovac, pred trinaestak godina).

Jančićev umjetničko – fotografski pristup toj „povišću – utrujenoj“ i literarno višestruko eksploatiranoj mega-temi krajnje je asketski, vizualno snažan ali „iz sjene“, suzdržano i samozatajno sniman, kao „iz samice“, „foto-čelije“, „camere obscure“, konceptualno „ispražnjen“ od svih itekako mogućih direktnih ideologijsko – političkih simbola, uputa, asocijacija, pa čak i od eksplicitne fizičke nazočnosti ljudskoga tijela, potencijalnih „glumaca“ u tom „ciaro – scuro“ golootočkom bespuću „evakuirane“, opustjele zbiljnosti. Sam snimatelj – šutljiv, skriven „u sjeni“ iza nužne tehničke opreme, jedina je osoba za koju eto možemo pretpostaviti da je „tamo“, ali – izočna, nevidljiva, prisutna samo u formi duha – pogleda odnosno određene vizure i odabira ambijenta, trenutka snimanja i svjetlosno – atmosferskih uvjeta samoprikaza tih po sebi dramatičnih i „nemušto – rječitih“ krajobrazu, veduta, eksterijera / enterijera, u kojima se kroz razdrte „nebnice“ i raster zahrđalih rešetki vide krotine neba, digitalni mix-evi odraza svjetlosti na oknima i kubistički fasetirane, isprelamane, „futuristički“ ubrzane, ekspresionistički razbijene „opskurno – industrijske“ arhitekture, ispresijecane oštricama i pilama dijagonala, vertikala i horizontala nekoć nemilosrdno sigurnog, tvrdog, surovog i nepokolebljivog poretka kaznioničke stvarnosti. A sada tek „činjenične“ ropotarnice negda – bile „povijesti“, nekog estetski uzbudljivog i znakovitog spleta i palimpsesta „deponiranih“ tragova ljudskog života, rada, društvenih relacija, punih neuhvatljivih, nestalih, izbrisanih trenutaka, afekata, činova i zgoda / nezgoda – skrivenih u sjeni jednako efemerne „sadašnjosti“, iz čije vizure Umjetnik – Snimatelj „baca“ naš pogled „slijepih - kroz – život“, ne sklopljenih već „širom zatvorenih“ očiju, na tu crno-bijelu „mat“ -postapokaliptičku viziju nedavne golootočke kaznioničko – industrijsko - preodgojne realnosti.

Postupkom estetske dorade, umjetničke digitalne manipulacije fotografiranih „činjenica“ simbolički se upućuje na vazda danu mogućnost autonomno – osjetilnog užitka u „nepolitičkoj“ ljepoti i izražajnosti loma svjetlosti, igara svjetla / sjene, pa čak i kad se radi o „slici“ odnosno skrivenom „portretu“ oronulog Dorian Gray a Golog otoka.

Branko Cerovac





GOLI OTOK / The Bare Island

Vision in the shadow

Just like the objects in the material universe, the islands and their inhabitants, naturally have some form of a shadow. There are also isolated islands and archipelagos whose history shows a very specific casting shadow, of them and every object in their existence moreover, upon the whole human society within their part. Those shadows are stretching over decades, throughout time and space, and stay visible even after those islands become desert, desolate and uninhabited upon ectopically "in a state of kipplization" (Ph.Dick) unnatural, dystopian waste land of "non-community" ruins, the collapsed architectural infrastructure, the abolished industrial plants, destitute of all human intentions and functions, overgrown by weeds of savage nature. The Bare Island / "Goli otok", one of the islands of the Adriatic sea, is one of those dystopian "non-places". The prismatic shadow of an anti-charismatic island that served as a prison, has drastically grown from summer of 1949. until today, even though it's main "correctional" purpose was abolished and the people emigrated back in 1989.

From 1989., especially in 2000. the island became the soul object of artistic and transartistic enthusiasm in every way possible, in literary works, visual, film, photography, performance, act-functioning, theatrical performance, with or without the written dramatic text. Sometimes spontaneous, as it was with Mexican Indians Tarahumara, at Sierra Tarahumara, which was remarked by Antonin Artaud, a genius and a director of theater of brutality and physical theater. It is worth mentioning that evidence, like abandoned theatre buildings show that the Bare Island really did have its own life of theatre and film as well as music.

Regardless of all these facts, after the emigration of all of the main protagonists of this "Theatre of cruelty" from the aforesaid four decade historical period (The New Yugoslavia, 1949.-1989.) the Bare Island became this empty shell of a dead era, very expressive and symbolically overwrought, misappropriated and crushed "post-theatrical" coulisse, without fresh water, electricity or population, not counting the livestock that has gone mad on wild pastures, and those few periodical tourism and catering entrepreneurs and all the more "penal" guests, tourists, divers, fishermen and curious wonderers and last but not least, artistic groups, all the way from the Multimedial Rijeka center (MMC d.o.o. Rijeka: Bare Island-Reality-Entropy- The new Croatian tourism) to, at last Rijeka-Vienna Multimedial artist and artistic educator Željko Jančić Zec, whose exhibition on digital-manipulation of black and white mat photographs (A3 format, which were taken and processed from 2009. until 2013.) we have the opportunity of seeing, this August at Bare Island. The exhibition will be held inside the complex at the Bare Island - to which various "Bare- Islander" case hardened teens have enlisted (even after the closing of the penitentiary, correctional-educative institute, how are we supposed to call it?) from which started the first Croatian after war art-expedition to Bare Island (MMC- the tandem of Palach Čargonja-Stilinović-Cerovac, thirteen years ago).

The artistic- photography approach to that "historically-fatigued" and literary overexploited mega-subject of Jančić, is utterly asket, visually strong but also "from the shadow", restrained and low-profile recorded, as if "from the solitary confinement", "photo-cell", "camera obscura", conceptually "drained" from all of the overly possible, direct ideologically- political symbols, instructions, associations, and even from the explicit physical presence of the human body, potential "actors" in that "ciaro-scuro" Bare- Island abysmal of "evacuated", deserted reality. The author himself- quiet, hidden "in shadows" behind the necessary technical equipment, is the only person for whom we can assume is "really there", but - away, invisible, existent solely in the spirit form- a glimpse, that is to say specific "visum" and the chosen ambient, the moment of shooting and the light and atmospherically conditions of those self displays which are by their own means dramatically and "understated but eloquent" landscape, panorama, exterior/interior, in which throughout ripped "baldachins" and the raster of rusted grids one can see fragments of the sky. Digital mixes of the light reflections on the shafts and cubistically beveled, overly-broken, "futuristically" enhanced, expressionistically broken "crooked-industrial" architecture, chopped with blades and saws of diagonals, verticals and horizontals, at some point relentlessly assured, hard, barbarous and rigid movement of penitential reality. And now barely "factual" glory hole of a departed "history", of some esthetically exciting and essential combination and parchment "castoff" traces of human life, work, social relations, full of elusive, missing, erased moments, affects, acts and events/accidents- hidden in the shadow of a brief "present", and from which view the Artist "casts" our look "blind-through-life", not shut but "wide shut" eyes, upon that black and white "mat"- post apocalyptic vision recently Bare-Island- penitentiary-industrial-newly educated reality.

Using the method of esthetic processing, of artistic digital manipulation of photographic "facts", the author symbolically addresses the everlasting possibility of the autonomously-sensible delight concerning the "nonpolitical" beauty and significance of the light refraction, the light and shadow performance, even though we are talking about a "picture" that is to say a hidden "portrait" of the broken-down Dorian Gray from the Bare Island.

Branko Cevrovic





Željko Jančić Zec rođen je u Rijeci 1969 godine. gdje je završio osnovnu i srednju školu. Diplomirao je u Nizozemskoj na Amsterdamse Hogeschool voor de Kunsten. Živi i radi u Rijeci i Beču. Željko Jančić Zec slikar je i multimedijalni umjetnik, koreograf i redatelj. Nastupio je i izlagao u Europi i Americi. Član je UPUH Zagreba i Rijeke i IG Freie Theaterarbeit i Bildende Kunst u Beču. Utemeljitelj je umjetničke udruge «PART OF ART» u Beču koja djeluje kao platforma različitih pravaca umjetnika. Predaje izvedbu i vizualnu umjetnosti u raznim školama i institucijama u Hrvatskoj i inozemstvu, te na raznim festivalima. Jančić se počinje likovno izražavati početkom devedesetih godina. Karakteristika Jančićevog umjetničkog rada jest stvaranje umjetnosti s ciljem istraživanja. Bavi se pitanjima svakodnevnog života, ljudske situacije te stanja i složenosti postojanja. Ostvario je mnogobrojne samostalne i skupne izložbe pod različitim temama: «Oblici stvaranja svijeta», «Podvodni svijet», «Santasija», «Companions», «Dialog», «Iza sklopljenih očiju». Svojim radovima Jančić nam pokušava predočiti novu realnost koja se rađa i živi u njegovoj kreativnoj autonomnoj egzistenciji. U njegovim kreacijama vladaju grafički elementi, čistoća izraza, naglašene su oble konture i izazovne boje. Neopterećen tradicionalizmom i suvremenim trendovima Željko Jančić Zec kao mladi umjetnik najavio je u strašnoj tragalačkoj groznici svoj grafičko-slikarski osobni svijet i likovni izraz. Slijedeći primjere svojih uzora, važnih predstavnika avangarde, među kojima su u prvom redu Dubuffet i Kopač, ali i Miró i Klee, Jančić ujedinjuje figurativne elemente sa svojim fluidnim vizijama. Jančićevo je slikarstvo snažno i sugestivno, prepuno ispoljavanja vitalne i kreativne energije, u kojoj autor uspostavlja uspješan dijalog s likovnim iskustvima velikih učitelja boje, bez zapadanja u zamku imitiranja, stvarajući vlastiti autentični umjetnički izričaj nesumnjive vrijednosti. Njegovi likovni radovi nalaze se u mnogim javnim i privatnim prostorima. U radu na izvedbenoj umjetnosti Jančić je razvio fotografsku i kinematografsku perspektivu. Početkom 2000 godine, fotografija i video bitan su i stalan dio njegovog umjetničkog djelovanja. Producirao je nekoliko ciklusa fotografija: «Piedina», «Treno terreno», «Showroom», «The ghost has no home», «Urban leisure», «Blind through life». Ovakav rad otvara mu mogućnost da se igra s obje različite filmske tehnike, i daje mu razne mogućnosti izražavanja i izvođenja. Producirao je nekoliko kratkih eksperimentalnih filmova koji se uspješno prikazuju na međunarodnim filmskim festivalima pod nazivom: «Waterish», «The Second Man», «Comeback», «Blind through life». Dobitnik je nagrade za film «Waterish» na međunarodnom festivalu Choreographic Captures International Competition 2008 Joint Adventures te za film «The Second Man» na 41. festivalu KRAF u Rijeci.





Željko Jančić Zec was born in Rijeka in 1969 where he finished primary and high school. He graduated in the Netherlands, at the Amsterdamse Hogeschool voor de Kunsten. He is a painter and multimedia artist, choreographer and director. He has performed and exhibited his works in Europe and in the USA. He is a member of the Croatian Dancers Association of Zagreb and Rijeka and of the IG Freie Theaterarbeit and Bildende Kunst of Vienna. He founded the art association "PART OF ART" in Vienna, which acts as a platform for various art forms. He lectures on Performance and Visual Arts in various schools and institutions in Croatia and abroad as well as at various festivals. Jančić began to express artistically at the end of 1990s. He creates art in order to explore such issues as daily life, the human condition and the complexity of existence. He has achieved numerous solo and group exhibitions on miscellaneous topics as: «Visions of creation», «Underwater world», «Santasija», «Companions», «Dialog», «Behind closed eyes». All works signifying the approach to finally reveal a new reality, one, evolving from his artistic autonomy. Graphic elements, the cleanness in expression, emphatic circulating lines, excessive and meddlesome pure colors are constitutive elements of his compositions. Free from traditionalism or trends of contemporary art, he feverishly announces his world of fine art and varying forms of expression. Following the example of their models, important representatives of the avant-garde, including primarily Dubuffet and Digger, and Miró and Klee, Jančić combines figurative elements with fluid visions. Jančić's painting are powerful and evocative, full of expression vital and creative energy, the author establishes a successful dialogue with the visual experience of the great teachers of color, without falling into the trap of imitating, creating his own authentic artistic expression undoubted value. Numerous of his works are in public and private property. By working on performances he developed his photographic and cinematographic perspective. Since early 2000, photography and video had been an essential and constant part of his artistic activities. He has produced several photo series: «Piedina», «Treno terreno», «Showroom», «The ghost has no home», «Urban leisure», «Blind through life». This work opens him the possibility, to play with both, various cinematic techniques, expression and performing. He has also produced a number of short experimental films that have been successfully shown at international film festivals: «Waterish», «The Second Man», «Comeback», «Blind through life». He won an award for the film «Waterish» at the Choreographic Captures International Competition 2008 Joint Adventures festival and for the film «The Second Man» at the 41st KRAF Festival in Rijeka.





MEDIA / FILM / VIDEO / FOTOGRAFIJE

Kao producent, autor, performer i fotograf

MEDIA / FILM / VIDEO / PHOTOGRAPHY

As producer, author, performer and photographer

2013. GOLI OTOK - SLIKE U SIJENI umjetničke fotografije / THE BARE ISLAND - VISION IN THE SHADOW artistic photographs

2012. KULT DIVE umjetničke fotografije / CULT OF DIVA artistic photographs

2011. SLIJEP KROZ ŽIVOT umjetničke fotografije i kratki eksperimentalni film / BLIND THROUGH LIFE artistic photographs and short experimental film

2010. GOLI OTOK kratki eksperimentalni film (rad u tijeku) / GOLI ISLAND short experimental film (work in progress)

2009. PIEDINA umjetničke fotografije / artistic photographs; SHOWROOM umjetničke fotografije / artistic photographs; URBAN LEISURE umjetničke fotografije / artistic photographs; THE GHOST HAS NO HOME umjetničke fotografije / artistic photographs; TRENO TERRENO umjetničke fotografije / artistic photographs; COMEBACK kratki eksperimentalni film / short experimental film

2008. THE SECOND MAN kratki eksperimentalni film i video instalacija / short experimental film and video installation

2007. WATERISH kratki eksperimentalni film / short experimental film





LIKOVNI CIKLUSI:

ART SERIES:

od 2011. IZA SKLOPLJENIH OČIJU / from 2011 BEHIND CLOSED EYES

od 2011. DIALOG/ from 2011 DIALOGUE

od 2006. COMPANIONS / from 2006 COMPANIONS

od 2000. SANTASIJA / from 2000 SANTASIJA

od 1999. PODVODNI SVIJET/ from 1999 UNDERWATER WORLD

od 1994. OBLICI STVARANJA SVIJETA / from 1994 VISION OF CREATION





PROJEKCIJE:
PROJECTIONS:

2012. Art-kino Croatia, Rijeka – Comeback; Hrvatski festival jednogminutnih filmova / Croatian Festival of one-minute long films, Požega – Comeback; Galerija Koroška, Slovenj Gradec – The Second Man
2011. Idi+Vidi 1.0 PEEK&POKE muzej, Rijeka – The Second Man; Videonale 13 # Kunstmuseum Bonn, Bonn – The Second Man & Waterish; FNW Cinema Cafe, Niš – The Second Man; K.U.N.S. Galerija OK, Rijeka – Povratak
2010. Art Kino Croatia, Rijeka – The Second Man; Molekula, Rijeka – Egzistencijalna potraga kroz slike u pokret / Existential search through paintings into movement; ADA project space, Rotterdam – The Second Man; Cronosfera festival, Torino – The Second Man & Waterish; Cultural & Educational Centre – Vortex, Skopje – The Second Man & Waterish; Palais Kabelwerk ARTspace kA_12, Beč / Vienna – Comeback
2009. Antimatter Film Festival, Victoria BC (Canada) – Waterish; 5th International film and video festival Sesevete 2009, Sesevete – Waterish; P'Silo Festival Images Contre Nature, Marseille – Waterish; Tanzquartier Wien, Beč / Vienna – The Second Man, Waterish; Hrvatski festival jednogminutnih filmova / Croatian Festival of one-minute long films, Požega – Waterish; Laznia Centre for Contemporary Art, Gdansk, Poland – The Second Man; Video in Progress 3, Ljubljana – The Second Man, Waterish, 26. Tjedan suvremenog plesa / 26th Week of Contemporary Dance, Zagreb – Waterish, The Second Man & Comeback; okto TV, Beč / Vienna – Piedina, Urban Leisure, Showroom, Treno Tereno, The ghost has no home; Galerija Knežev dvor, Otok Rab / Island of Rab – Comeback
2008. Fullframe art film festival, Beč / Vienna – Waterish; Intern. Choreografic Captures Competition 2008 JOINT ADVENTURES, Minhen – Waterish prikazano u 51 partner kinu / shown in 51 partner cinemas www.choreo000.org





IZLOŽBE (odabir):

EXHIBITIONS (selection):

2013. PPMHP, Rijeka – Cult of diva; MMSU Mali salon, Rijeka – 5 video works; Muzej grada Rijeke, Rijeka – Blind through life; Muzej grada Umaga – WAG 2013, Umag – Companions (grupna izložba / group exhibition); 2nd International Izmir Art Biennial, Izmir – Blind through life (grupna izložba / group exhibition); Hrvatski muzej turizma, Opatija – Behind closed eyes; Galerija Palach, Rijeka – The Bare Island - Vision in the shadow
2012. Museo della Civiltà Romana, Rim / Rome – Behind closed eyes & Companions; UNO City, Beč / Vienna – Dialog; Gallery lichtraum eins by Paul Siblik, Beč / Vienna – Dialog; Galerija Nimira, Otok Rab / Island of Rab – Dialog (grupna izložba / group exhibition); Galerija Astoria, Otok Rab / Island of Rab – Dialog; Palais Kabelwerk groundfloor, Beč / Vienna – Blind through life; Galerija Koroška, Slovenj Gradec – The Second Man (grupna izložba / group exhibition)
2011. GKR Rijeka City Library, Rijeka – Companions II; Columbia Social Club, New York – Companions I; Galerija lichtraum eins by Paul Siblik, Beč / Vienna – Companions II; Austrijski kulturni forum Zagreb, Zagreb – Companions II; Galerija Cultural Centre, Stara Pazova – Piedina; Galerija Atelier Lokvina, Kastav – Blind through life; K.U.N.S. Galerija OK, Rijeka – Povratak
2010. Palais Kabelwerk ARTspace kA_12, Beč / Vienna – Companions II; Palais Kabelwerk ARTspace kA_12, Beč / Vienna – Comeback; Internacionalni Univerzitet u Novom Pazaru / International University in Novi Pazar, Novi Pazar – Companions I (grupna izložba / group exhibition); The Gallery Studio 18, Beč / Vienna – Piedina (grupna izložba / group exhibition)
2009. Galerija Knežev dvor, Otok Rab / Island of Rab – Companions I; Galerija Knežev dvor, Otok Rab / Island of Rab – Comeback; Muzej grada Rijeke, Rijeka – Piedina; Galerija Kortil, Rijeka – Povratak / Comeback; LABfactory, Beč / Vienna – The second man (video instalacija / video installation)
2008. Raiffeisenbank St. Stefan-Jagerberg-Wolfsberg, St. Stefan – Santasija II; Culture Club Alsergrund Integration House Nussdorferstrasse, Beč / Vienna – Santasija II; UNO City, Beč / Vienna – Santasija II and Companions I; Gradišćansko-hrvatski Centar, Beč / Vienna – Companions I; Galerija of Fine Art, Osijek – Companions I; Galerija Nimira, Otok Rab / Island of Rab – Companions I (grupna izložba / group exhibition)
2007. Galerija OK MMC Palach, Rijeka – Oblici stvaranja svijeta; Ex Tempore, Piran – Santasija (grupna izložba / group exhibition); Premio Nazionale di Pittura, Cordinano – Santasija (grupna izložba / group exhibition)
2006. Gradišćansko-hrvatski Centar, Beč / Vienna – Santasija; Erste Club, Rijeka – Santasija; Galerija OK MMC Palach, Rijeka – Santasija; Galerija Art Club Gal, Rijeka – Santasija; Galerija Celeste, Beč / Vienna – Santasija
2003. Klopfszeichen Water Week 2003, Leoben & Beč / Leoben & Vienna – Podvodni svijet (grupna izložba / group exhibition)
2000. Galerija Dvorac Nebersdorf, Nebersdorf – Oblici stvaranja svijeta (grupna izložba / group exhibition)
1999. Galerija Reibach, Amsterdam – Oblici stvaranja svijeta





IZVEDBENA UMJETNOST:

Kao redatelj, autor, performer i mimograf

EXECUTIVE ART:

As director, author, performer and mimographer

2012. Waterish – performans, HKD Theater Rijeka, Rijeka
2011. Waterish – performans, HKD Theater Rijeka, Rijeka
2010. Waterish – performans, Labin Visual Theatre Festival, Labin; MOVE – kazališni projekt / theatre project, Technical Museum, Beč / Vienna
2009. Waterish – performans, WUK Werkstaetten- und Kulturhaus, Beč / Vienna; Skitnička bajka – dječji kazališni projekt / children's theatre project, Kulturni dom Peščenica, Zagreb
2008. gier.affe – Kids4Kids -kazališni projekt / theatre project, MultiKids-Festival 2008, Beč / Vienna; REGENbuntBOGEN – Kids4Kids -kazališni projekt / theatre project, MultiKids-Festival 2008, Beč / Vienna
2007. Dark Angels – Kids4Kids -kazališni projekt / theatre project, MultiKids-Festival 2007, Beč / Vienna; Improvisationen überall II – Kids4Kids-kazališni projekt, MultiKids-Festival 2007, Beč / Vienna, Waterish II escape – performans, supervizija / supervision Frits Vogels, HKD Rijeka
2006. Improvisationen überall – Kids4Kids -kazališni projekt / theatre project, MultiKids-Festival 2006, Beč / Vienna; Moving no moving – streetperformans, Opatija; Perpentura – art performans, Opatija; suchen & nehmen – kazališni projekt / theatre project, Dschungel Wien, Beč / Vienna
2005. Waterish – performans, Montevideo (Uruguay)
2004. Jugend und Alt – kazališni projekt / theatre project, Seniorenheim Itzling i Sonderpaedagogisches Zentrum I, Salzburg
2003. The Second Man – performans, produkcija / production Toihaus Salzburg
2001. Waterish – performans, supervizija / supervision Frits Vogels, Amsterdam
2000. The Traveller – performans, supervizija / supervision Christian Suchy and Eric Amelin, dietheater, Beč / Vienna; Der Traum des Tigers – performans Christine Foerster
1999. Rabbit-Man II – performans, supervizija / supervision Jan Taks, Amsterdam

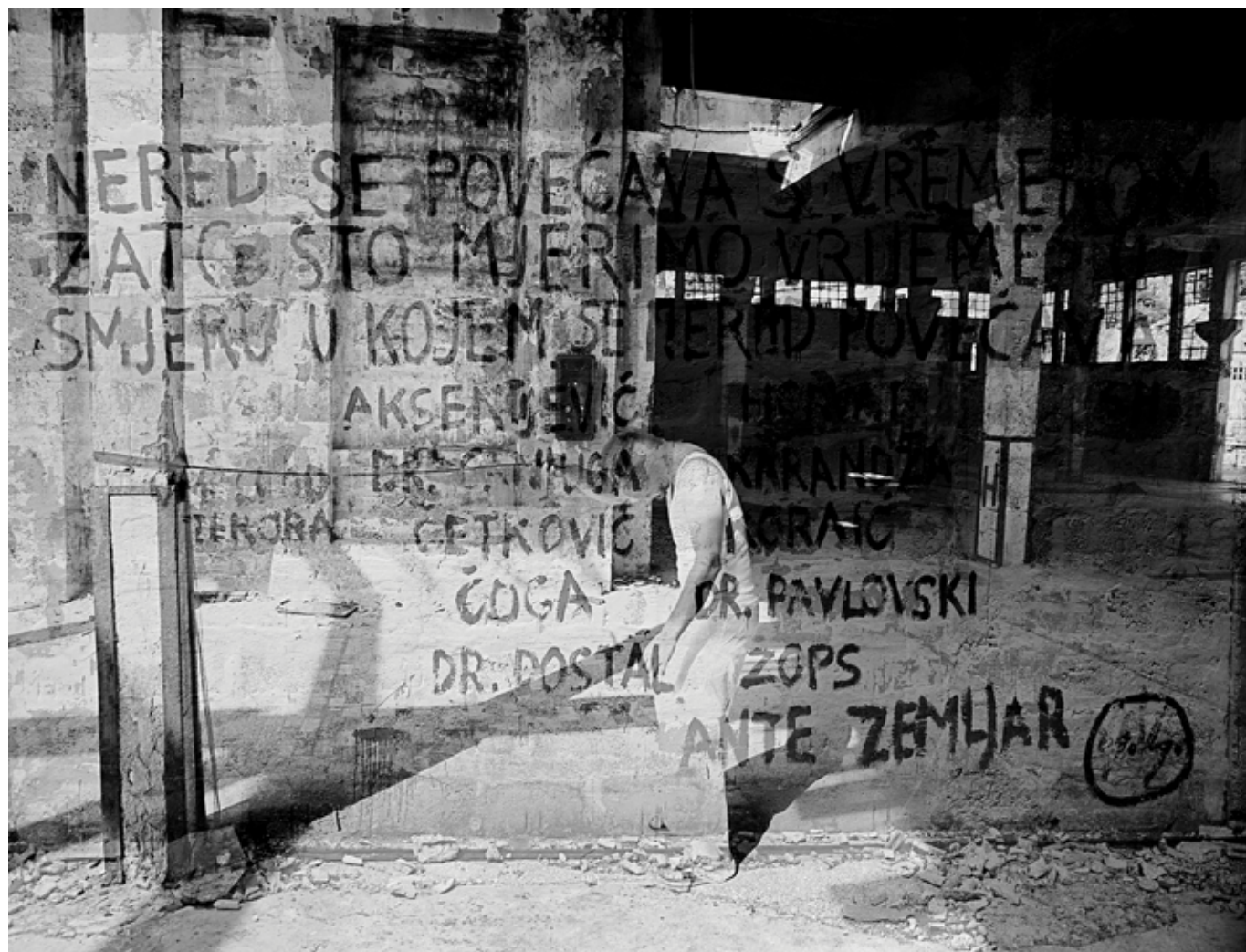




NAGRADE:
AWARDS:

2010. THE SECOND MAN – 41. festival KRAF Liburnija-film, Rijeka

2008. WATERISH – Intern. Choreografic Captures Competition 2008 Joint Adventures , Minhen / Munih





IZVEDBENA UMJETNOST:

Kao performer i glumac.

EXECUTIVE ART:

As performer and actor

2010. Project Pass-A-Porte – Wir sind Wien Festival der Bezirke, Beč / Vienna

2008. SLET08 – Theater Rubikon, Rijeka

2006. "1,2,3" – Plesni Art Laboratorij, MMC Palach, Rijeka; Plešem fiziku – koreograf / choreographer Senka Baruška, HKD Rijeka; Balkan Traffic – igrani film / film, Hoferichter & Jacobs Filmproduktion GmbH (Berlin) and Lotus-Film GmbH (Beč / Vienna), redatelj / director Markus Stein i Milan V. Puzić

2005. Waterish II – kratki film / short film, produkcija / production Perro Rabioso, Montevideo (Uruguay)

2004. Ovo ste vi – kratki film / short film, produkcija / production Pink TV Beograd u Beču; Staffellauf-20 Jahre Toihaus Salzburg – produkcija / production Toihaus Salzburg

2003. Mord in Mayerling – redatelj / director Christian Suchy, produkcija / production Toihaus Salzburg i dietheater Beč / Vienna

2002. Die Geschichte einer Mutter – redatelj / director Group ACHE Russija, produkcija / production Toihaus Salzburg; Orpheus in the dark – group Ufac, Szene Salzburg i Toihaus Salzburg; Edges'02@Lokaal 01 – group Ufac, Antwerpen

2001. Whiteness – redatelj / director Marcelo Evelin, Het Veem Theater, Amsterdam; Ein Hamster namens Benjamin – produkcija / production Toihaus Salzburg, Salzburgland, Beč / Vienna, Šibenik, Lissabon

1999. De-Tonation – redatelj / director Nicole Beutler, Danswerkplaat Amsterdam, Hasselt, Dock11, Berlin; Box-Ex – redatelj / director Andreas Schaffenberg, Amsterdam

1997. Rabbit-Man – performans, redatelj Christian Suchy, dietheater Beč / Vienna, Forum Schwechat; Gate Crash – redatelj Ko van den Bosch, Amsterdam

1996. Die Parkbank – redatelj / director Christian Suchy, Forum Schwechat; Short Cuts–performens, redatelj / director Christian Suchy, Cenario, Beč / Vienna, Rijeka

1995. Metafoe – redatelj / director Griftheater Amsterdam, Lamparna, Labin; A sense of life – radatelj / director Annette Otto, Amsterdam







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