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Hrvatsko predsjedanje
Croatian Presidency of the
Vijećem Europske unije
Council of the European Union



ART AT EP

Works of Art from Croatia



European Parliament

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This publication was produced in Luxembourg for information purposes on the occasion of the exhibition of Croatian works of art from the European Parliament's art collection and art collections in Croatia, organised by the Croatian Presidency of the Council of the European Union, with the aim of providing an educational reference about the background and artistic legacy of the artists whose works are displayed, and of preserving and promoting their contribution to Europe's cultural heritage.

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'Space for everything possible'

Vlado Martek

PREFACE

David Sassoli

President of the European Parliament

The EU's newest member manages to combine stunning natural scenery, historical cities, with a young and dynamic cultural scene. In Croatia old and new run side-by-side, with landscapes that have not changed for centuries next to rapidly developing cities full of youthful spirit. This contrast of a deep historic past and a bustling new energy is reflected in the exhibition we host here in the European Parliament to mark the first Croatian Presidency of the European Council.

This Presidency comes at a difficult moment for Europe. For the first time an EU member state is leaving our Union. This must be a moment for reflection, to understand what we can do differently, how we can better connect with all Europeans, make our institutions more democratic and more accountable to those they represent. During the Croatian Presidency we will develop ideas on these issues ahead of a Conference on the Future of Europe. It is essential that the European Parliament and Council of the European Union work together closely on this, to ensure this is a moment of real reflection and change.

As well as changing how we work, we must also act quickly on the most pressing issues facing Europe and the world. We face a climate emergency, with extreme weather conditions becoming an ever more frequent occurrence. Europe must take the lead in addressing climate change, with an EU budget capable of addressing the seriousness of the threat we face. We need to support a European Green Deal that leaves no one behind.

The European Parliament is the place where major decisions on the future of our continent are taken. However, it is also the House of European citizens, a space that should reflect the values that bind all Europeans together but also highlight the cultural diversity that makes our continent unique. This exhibition provides an insight into contemporary Croatia. The range of artworks, from photographs and prints, to sculptures and paintings, show a country changing rapidly, building on its long history, into a modern and dynamic European democracy.

I wish you an enjoyable and interesting visit to the European Parliament and hope that this exhibition provides you a good introduction to the Croatian Presidency.

David Sassoli

President of the European Parliament



PREFACE

Professor Karol Karski

Chair of the Artistic Committee,
Quaestor of the European Parliament

Welcome to the temporary exhibition organised as part of the Croatian Presidency of the Council of the European Union. Croatia is the newest member of the European Union, having joined in 2013, and is now taking over the presidency for the first time. We are delighted to host this exhibition that combines artworks from the European Parliament's Art Collection and selected loans with the support of the Croatian Ministry of Culture.

The European Parliament's art collection was the initiative of its first female president, Simone Veil. In place since the early 1980s, today it comprises about 600 contemporary paintings, sculptures and other artworks from all EU Member States. In line with the Treaty on the European Union, its aim is to promote cultural creativity and diversity within the Union, to protect European cultural heritage and to support the European contemporary art scene. The European Parliament believes that artistic activity is a key element of the cultural identity of the European Union.

This exhibition of Croatian artworks clearly mirrors each of these aspects as well as the focus of the EU Presidency on 'a Europe that is developing, connecting, protecting and influential'. The selected artists and their works want to inspire participatory involvement in societal matters. They see the role of art and culture as a way of encouraging us to constantly learn from our continent's complex past and shape our own future with all the responsibilities that this entails.

The culture of all Member States, including artistic activity, clearly reflects our common value and heritage, and enriches us all. This series of temporary exhibitions in the European Parliament, which also includes the current exhibition of the Croatian Presidency, is an excellent example of how the European Parliament is actively involved in supporting artistic developments in the EU.

I hope you will be inspired by the Croatian artistic contributions and wish you a wonderful visit.

Yours sincerely,

Professor Karol Karski

Chair of the Artistic Committee, Quaestor of the European Parliament



PREFACE

Nina Obuljen Koržinek

Minister of Culture of the Republic of Croatia

This year, Croatia holds its first EU Presidency, while its lively port city of Rijeka has been designated a European Capital of Culture. These developments provide Croatian artists with a unique opportunity to share the great diversity and richness of their cultural heritage and contemporary artistic creations with a European audience.

Culture has been a central focus of the European project since the process of European integration began. Culture defines Europe. It provides a foundation for mutual understanding and brings us closer in our diversities. It belongs to everybody and forms part of who we are, in terms of national, transnational and European identities. Through culture, we develop our societies, as we develop our capacities for critical thought, reflection and articulation.

Driven by the idea that culture can be an agent for transformation, contemporary artists bring their unique experiences and skillsets to the table and work with various media to produce new and transformative pieces of art that provide open spaces for creative minds.

The exhibition we are presenting at the European Parliament offers one possible perspective on themes that are as relevant today as they will be tomorrow, for Croatia and for Europe. The exhibition does not claim to be exhaustive, nor is it bound by a strict framework. Rather, it focuses on a selection of the themes and genres that characterise Croatian contemporary visual arts, such as painting and photography, sculpture and street art, image and language, and conceptual and analytical thought, with the aim of presenting in a nutshell the legacy of modernism, a century after its development in Croatia and Europe.

The exceptional capacity of art to deepen relationships in the most unexpected ways has been proven time and time again. The European Parliament's art collection was established forty years ago by one of its founders, Simone Veil, who began the project with the aim of celebrating two of Europe's most important cultural values: creativity and diversity. With their work now forming part of this vast collection, Croatian artists are contributing to the fulfilment of this goal, as they invite their audiences to discover new worlds and forge new relationships. We are extremely proud to showcase the works of these artists on the occasion of the first Croatian Presidency of the Council of the European Union.

Nina Obuljen Koržinek

Minister of Culture of the Republic of Croatia



INTRODUCTION

Art and culture in Croatia

Romania, Finland and now off to Croatia - we continue our cultural zig-zag tour through Europe and now meet the Member State that is still the EU's newest member, having joined on 1 July 2013. For the first half of 2020 Croatia is taking up the EU presidency for the first time, and throughout the preparations you can feel the excitement about it. So, let's see what this beautiful country, mainly known as a sunny holiday destination on the Adriatic Sea, contributes to the European cultural agenda.

Geographically and culturally, Croatia is at the crossroads of Central and Southeast Europe. It links East and West and bears among others traces of Central Europe blended with Oriental and, of course, Mediterranean influences. It is therefore not surprising that traditional Croatian culture is marked by a manifold variety. The country's rich and diverse cultural heritage is characterised by artistic, literary and musical developments that are alive beyond institutionalised culture.

Naturally, in ancient times near neighbours such as the Greeks and Romans left their footprints in this area. The Croats only arrived in the 7th century from Northern Europe. Historically and culturally the Croatians have deep and longstanding connections to other European countries, especially to their close neighbours such as Slovenia, Hungary, Bosnia and Herzegovina, Serbia and Montenegro, but also to Austria, Slovakia, Italy and Romania. There are also political bonds, as in the twentieth century the Federal People's Republic of Yugoslavia linked different cultural worlds: the Catholic West, the Orthodox East and Islam. In 1991 Croatia declared its independence, although the armed conflict ended only in 1995. The post-2000 period is marked by constant democratic developments that foster contemporary cultural trends.

Historic contacts fostered the flowering of three specific cultures born of the different regions and their geographical conditions. The Pannonian cultural zone is located in northwest and central Croatia and bears influences of the Alpine region; the Dinaric zone is located in Croatia's highlands and the Dalmatian hinterland; and, finally, the Adriatic zone is clearly linked to the life and customs of the Mediterranean.

In early medieval times Croatia was considered a cultural centre in southeast Europe. Later important artistic periods included Renaissance, Baroque and Rococo. The development of Croatia's artistic heritage followed the influences of the Austro-Hungarian Empire and neighbouring Italy, especially Venice, falling within the general European tendencies in terms of artistic styles and periods. Croatian Modern Art was initiated by the foundation in 1887 of the Society of Croatian Artists, the so-called 'Zagreb Colourful School'.

The origins of contemporary art in Croatia are connected to the activity of the group 'EXAT 51', which broke with social realism and introduced abstract art. The Gorgona Group, an artists' collective active between 1959 and 1966, paved the way for future contemporary developments such as, especially, Conceptualism. Several artists represented in the art collection of the European Parliament were members of this influential avant-garde movement with its 'anti-art' philosophy.

A number of elements of Croatian culture and crafts, such as lacemaking, processions and singing traditions, are included in UNESCO's Intangible Cultural Heritage list, demonstrating the international value of these traditions. Rijeka is a European Capital of Culture in 2020, and the opening ceremony will coincide with the famous Rijeka Carnival in February.

This temporary exhibition combines artworks from the collection of the European Parliament and others loaned by Croatian artists.

DG Communication

Events and Exhibitions Unit

SPACE FOR EVERYTHING POSSIBLE

Starting in the late 1970s, Croatian poet and conceptual artist Vlado Martek had been creating poetic actions on the streets of the major Croatian cities of Zagreb and Rijeka. Martek, by vocation a professor of literature and philosophy, was distributing to passers-by printouts with the simple reminder to read poetry - *Čitajte pjesme Rimbauda, Čitajte Kamova, Čitajte Maljeviča*. This humble intervention into everyday routine, whether hand-written, printed on sheets of standard A4- format paper or pasted on walls as graffiti, evoked the (big) names of Janko Polić Kamov, Antun Branko Šimić, Mayakovsky, Tsvetaeva, Rimbaud, Kafka, Mallarmé or Larkin.

Martek's poetic activism had had a firm grounding in the broad scope of historical avant-gardes, but his actions were always deeply rooted in the present. More than one of the avant-garde and social movements succumbed to the challenges of the 20th century but their ideas are irrevocably embedded in our everyday lives and their legacies continue to inspire us for the future. Poetic activist actions were sobering reminders of the constant need to maintain poetic dreams and, for that reason, seemed an excellent starting point for the presentation of this selection of Croatian art in the European Parliament.

The artists presented here are well aware of the never-ending changes in societal structures. They have become accustomed to the nomadic life - between states, political systems, times, currencies and beliefs - and are well aware that they should not take for granted any system of values. Without any nostalgia, they constantly revisit the complex past of our continent in order to learn from it.

These artistic actions are far away from perpetuating a glorifying myth of the passive and disinterested artist dwelling at the margins of society. The artworks support the vision of citizens patiently and actively participating in the shaping of their own future. The continuing need to reflect, to react and to actively shape society manifests itself in artistic actions and gestures, which understand that, with liberties come responsibilities, and that freedoms need to be constantly safeguarded and nourished.

Vladimir Čajkovac

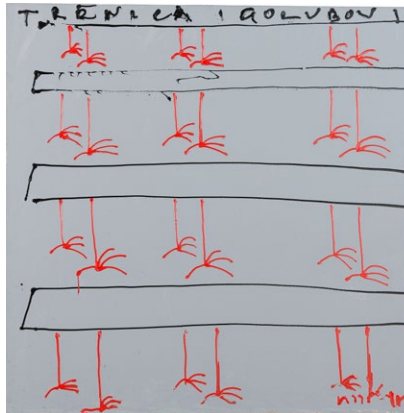
Curator

Art Collection of the European Parliament

Boris BUĆAN (1947)
Ivana FRANKE (1973)
Sanja IVEKOVIĆ (1949)
Nives KAVURIĆ-KURTOVIĆ (1938-2016)
Ivan KOŽARIĆ (1921)
Đuro SEDER (1927)
Josip VANIŠTA (1924-2018)
Zlatan VEHA BOVIĆ (1982)

Boris BUĆAN (1947)

Diptych: 1. Frozen Birds, 2. Market and Pigeons



'All my life, I have been trying to create something new and good. You tell me if it is important.'

2013
Acrylic on canvas
140 x 140 each
Art collection of the European Parliament
© EP 2020

Boris Bućan put his trademark on poster design. His large format 'poster-paintings' with a dominant artistic character grab the audience's attention and bring new concepts to graphic design. Creating ambient art for

urban settings he references mass culture and everyday life as well as historical art styles. In the 90s he turned to painting, retaining his distinctive graphic design style.

Ivana FRANKE (1973)

Introducing gaps



'In addition to cognitive neuroscience, vision science, phenomenology, my practice generally relies on research in optics and geometry, and on understanding of architecture.'

Based in Berlin, Ivana Franke constantly investigates the limits of our visual and spatial perception. She often cooperates with neuroscientists and experiments with light installations, to discover how far our mental and physical spaces overlap and how far our knowledge of things predetermines our perception. This series of five prints is part of a series called 'Riddles'. A small section of each line of the network, based on polygonal shapes,

is extracted from it – the gaps are introduced. The shape of the network is still readable, as we reify the missing parts in our minds. As the gaps become larger, the leftover constellation of dots doesn't reveal the underlying network anymore but tells another story. To introduce a gap means to render invisible the underlying structure. How much information about the structure do we need to be able to recover it in our minds?

2008
Silkscreen on paper
35 x 175 cm (series of 5 prints, each 35 x 35 cm)
Edition 35
Art collection of the European Parliament
© EP 2020

Sanja IVEKOVIĆ (1949)

Women's House (Sunglasses), Marie



‘The media’s role in shaping dominant cultural representations should never be underestimated [...] I appropriate media images because my intention is to subvert the assumptions implied in the discourse of mass media using its own language.’

2012

Digital Prints

140 x 100 cm

Art collection of the European Parliament

© EP 2020

Sanja Iveković is best-known for her photographs and collages, but her work also extends to photomontage, video art, sculpture, performance and installations. She was one of the leading artists in former Yugoslavia, constantly challenging authorities and going beyond set boundaries. She has described herself as one of the first feminist artists in Croatia. It is thus not surprising that

she has examined gender patterns, especially as used in mass media. She tackles themes such as female identity, consumerism and political topics. She is a founder and active member of several women's organisations. Her art is radical, political, explicit and closely related to her private life. She locates her art in the overlap that artists and activists share.

Sanja IVEKOVIĆ (1949)

Women's House (Sunglasses), Josiane

'I consider Women's House a work in progress, a long term project. [...] You may say that the project bears witness to the continued and unceasing level of violence against women in our societies, [...] Each case may have its own 'local' character, but the 'universal' is the violence.'

In her ongoing series *Women's House* begun in 1998, she references portrayals of abused women to those of models as found in glossy fashion magazines in order to tackle the issue of violence against women. The dark designer sunglasses are not mere luxury objects promoted for purchase, but are also a cover

to hide bruised and battered faces. Consumerism, seduction and exploitation are intertwined and thus give evidence on how mass media shape the perception of women in society. Contradictions and stark contrasts in her poster-like works emphasise the message conveyed.



2012
Digital Prints
140 x 100 cm
Art collection of the European Parliament
© EP 2020

Nives KAVURIĆ-KURTOVIĆ (1938-2016)

Rug for Nothing



'I don't adhere to form for the sake of form. I am not a slave to the craft, but I think there must be a stable point, some foundation of a tradition that can be built on and relied on in the name of new upcoming freedoms.'

1984

Mixed media on canvas

210 x 140 cm

Art collection of the European Parliament

© EP 2020

Nives Kavurić-Kurtović's long artistic career is characterised by constant restlessness, yet a noticeably consistent artistic expression informs her drawings and paintings. Her grotesque, polymorphic and often disturbing shapes not obeying scientific conditions clearly reference to the unconscious. This is one of the reasons that critics have described her as the first 'female

Croatian surrealist'. She depicts the dark side of the human, the wounds, the suffering, and expresses her own anxieties and traumas. Her works are often a visual turmoil and expression of energetic dedication, a dense and intense mental digestion of autobiographical experiences. Her themes mainly refer to female, sexual and maternal experiences.

Ivan KOŽARIĆ (1921)

Sky and earth

'I am not an artist, but I compensate for my errors by being a poor sculptor. In my research I came to a position where I now can say I am on the trail of art, and this is enough for me.'



Mainly known as a sculptor, Ivan Kožarić offers us an oeuvre including a wide variety of other media such as photographs, assemblages, paintings, conceptual proclamations and installations. He can be considered as one of the most influential artists of post-war former Yugoslavia and was one of the founding members of the avant-garde Gorgona Group. For Kožarić art is alive and continuously evolving. He experiments and works with different

forms of expression based on his ideas of artistic freedom and openness. He rethinks, reworks or even rejects his own creations while questioning his own position. His works undergo constant transformations, including from figurative to abstract and conceptual approaches. All this makes his oeuvre manifold, vital, anarchic, unconventional and highly sensitive at one and the same time.

2013

Polyester

93 x 53 x 31 cm

Art collection of the European Parliament

© EP 2020

Đuro SEDER (1927)

Man and woman



'I vote for painting which is not afraid of itself: of intuition, swing, unexpectedness. Not afraid of those incentives which arise from tradition. [...] For painting not ashamed of emotions. Which makes energy free. [...] In other words: I vote for painting which signifies an affirmative and spontaneous PICTURE POSSIBILITY today, in defiance of the sceptical and defeatist PICTURE IMPOSSIBILITY!'

1983

Oil on canvas

100 x 130 cm

Art collection of the European Parliament

© EP 2020

At the beginning of his career Đuro Seder worked as an illustrator, graphic designer and image editor for art magazines. He was one of the founding members of the legendary avant-garde Gorgona Group and contributed to its publications. He also wrote articles and poems for literary magazines. His artistic œuvre can, more or less, be divided into two periods. After Gorgona he made a shift from

conceptual approaches with reduced colour schemes and negation of traditional painting techniques to a more emotional approach. His works show a wide range of colours with more realistic figurative forms pioneering a personal expressive style. Often they have a religious nature and, though turbulent in brushstrokes, have a meditative character and an intimate spirituality.

Josip VANIŠTA (1924-2018)

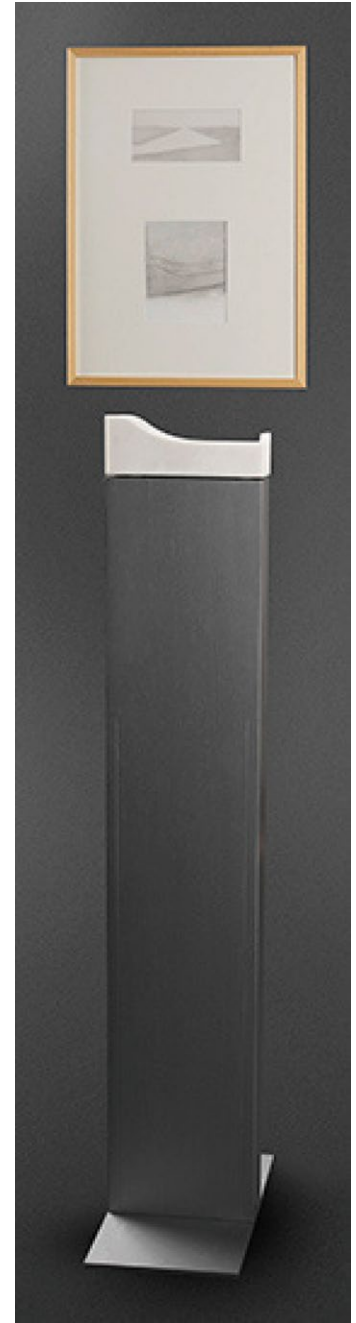
Van Gogh's Bed in Saint-Rémy

'Landscape, flatland, and geometrical plane, and finally line - the horizontal line. What was left out of a drawing was more important than what was put into it. It led to simplicity, to reduction, to emptiness. And then to silence.'

Vaništa was not only a founder of the Gorgona Group but also its intellectual driving force. He regularly contributed to its anti-magazine and began a series of 'thoughts of the month'. His visual work of this period was marked by a series of reduced compositions of monochromatic paintings crossed by a straight horizontal line, which varied only in colour. The repetitiveness of this reduced simplicity denied any notion of development, but generated a concept of infinity, emptiness and silence that brought painting almost to the edge of its

1957
Marble object on wooden pedestal with bases
68.5 x 48.5 cm; 22 x 18 cm; 10 x 10 x 26 cm
Art collection of the European Parliament
© EP 2020

existence. His conceptual approach influenced not only contemporary Croatian painting but also international artistic practices. From the 1970s his art became more figurative, although it was marked by a reduction of colour and tone, almost minimalistic in approach, and by a sensitive expression of the void, still following his principles of reduction and omission. His sculptures were inspired by Marcel Duchamp's ready-mades. They are combined objects with only minimal intervention of the artist to convey the message.



Zlatan VEHABOVIĆ (1982)

No 13



'[Painting] shouldn't be 'what you see is what you get'. All of my recent works have a photograph that precedes them, but [the painting] has to be [...] diverted or manipulated in a way that, to put it bluntly, it gets soul.'

2006

Oil and sand on canvas

180 x 230 cm (12 canvases, 60 x 80 cm each)

Art collection of the European Parliament

© EP 2020

Zlatan Vehabović is a celebrated young Croatian artist who finds his inspiration in his personal experiences in life, but also in popular media. His topics are mainly taken from films, but also from books, magazines, newspapers and postcards. In music it is the lyrics that intrigue him. In general,

he is interested in linear narratives and stories. His works are about creating atmosphere, his own artistic poetry, by locating his characters in often empty spaces that are mainly based on the artist's imagination and do not depict real scenes.

Art Collection of Croatia

Vlado MARTEK (1951)
Slaven TOLJ (1964)
Viktor POPOVIĆ (1972)
OKO (1981)
SOFIJASILVIJA (1979)
Duje JURIC (1956)

Vlado MARTEK (1951)

Poetic agitations



Vlado Martek, Exhibition with Many Titles, MMSU Rijeka, 2019 © Damir Žižić / MMSU Rijeka

'An artist is also a guide.
It is a reality check.
The romantic view of artists
and art should be avoided.'

1978-2020

Documentation

Dimensions variable

Courtesy of the artist

Poet, professor, conceptual artist, Vlado Martek described a peculiarity of his daily routine - daily clerk and librarian, after-work artist and agitator. Particularly important in the work of Vlado Martek are his poetic activism and experimental performances, which he realized during the 1970s

and 1980s. These artistic interventions took place in public spaces. Martek distributed messages that contained poetry or prompts to read writings by poets, both famous and overlooked, such as Philip Larkin, Vladimir Mayakovsky, Janko Polić Kamov or Marina Tsvetaeva.

Slaven TOLJ (1964)

Interrupted Games



Courtesy of Documentation and Information Department of Zagreb Museum of Contemporary Art.
Photo by Martina Vidas Butorac

Slaven Tolj is an artist, curator and activist from Dubrovnik.

Interrupted Games is a ready-made diptych. Melancholy and the timelessness of the work were emphasised with its subtitle: Pax Vobis. Memento Mori Qui Ludetis Pilla. - this is a documented graffiti from 16th century Dubrovnik, left by an unknown priest as a warning to playing children - Peace Be With

You. Remember You are Mortal, You, Who Play with a Ball.

Elements of Dubrovnik's exquisite heritage are juxtaposed with recovered photographs that feature children playing squash against the rear façade of the city cathedral. At the time when this work was created, the city of Dubrovnik was under siege, its heritage endangered and children's games interrupted.

1993

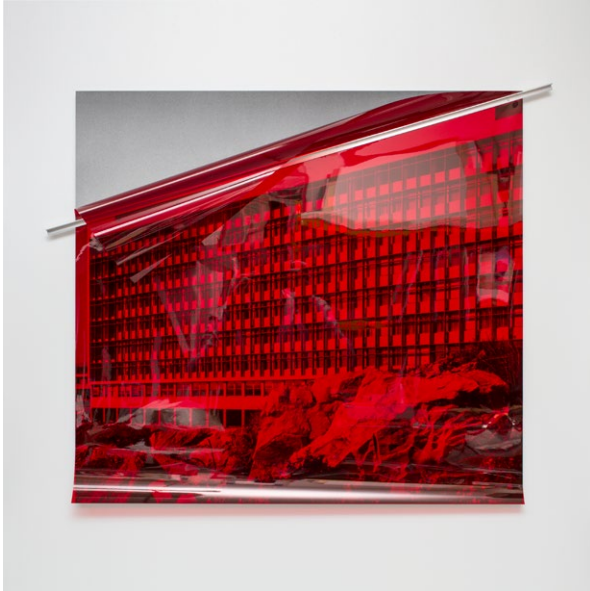
Series of 2 photos, Baryta

58 × 113 cm

Courtesy of the artist

Viktor POPOVIĆ (1972)

Untitled (Archive ST3: Military Hospital)



2018

Two archival prints on paper mounted on aluminium composite panels, colour correction filter, aluminium profile each print 75 cm wide (framed 103 x 103 cm)

Archival photographs: City Museum of Split, Collection of Photographs (photographer: Ante Roca)

Courtesy of the artist

Croatian sculptor and multimedia artist Viktor Popović regularly incorporates light and neon tubes into his sculptural and ambient works dealing with issues concerning the materiality of memory.

His ongoing research project, Archive ST3, is archival research into the modernist architectural heritage of the city of Split and its rapid modernisation from the 60s. Big urbanistic projects, such as the creation of the city district of

Split 3, left a significant mark on the everyday life of the 1700 year-old city.

Digital prints of archival photographs taken in 1965 at the then Military Hospital in Split are the basis for hybrid objects in which re-contextualisation of the modernist heritage is intertwined with the artist's personal memories and experience of growing up in the fast developing city.

OKO (1981)

Told you so - sincerely, your intuition
(Deep down you already know the truth)



'OKO - Authorized to mingle fact with fiction'

OKO and/or Marina Mesar is a Croatian multimedia artist. OKO's work has strong roots in the graffiti scene and her works are created for the streets and for galleries alike.

The strenuous process of creating detailed drawings emphasises the extent to which OKO's personal and intimate life translates into her public art. Her creations are small wonders that reside between hope, self-discovery and discipline. The menagerie

of human-like birds, symbols and animals is a result of painstaking physical labour. For her the 'bird-faces are a symbol of freedom, of something pure. I read somewhere that birds are carriers of the soul after death, and I was really inspired by that idea.' Her works continue their autonomous life as paintings and graphics; they are distributed as stickers, pasted on the streets of European cities or transformed into massive murals.

2019
Acrylic on canvas
120 x 100 cm
Private collection

SOFIJASILVIJA (1979)

Survivor



2015
Analog C-Print
3 x 90 cm (140 cm x 200 cm)
Courtesy of the artist

SofijaSilvia (Silvia Potočki Smiljanić). Her photographs are subtle and insightful studies of nature, history, and human psychology.

SofijaSilvia lives and works in Pula, a city situated on the Istrian peninsula. Symbolic and natural landscapes of the adjoining Brijuni and Rovinj archipelago have been the focus of the photographer's attention for many years. As a keen observer, she documents natural, human and political processes that have been modifying

'Humanity is at a turning point, the way we treat the environment - nature, animals - heritage and in general, must change if we are to survive. We have «new» responsibilities that require a different awareness.'

and defining the complex landscapes, with the documented presence of human interventions that span millennia.

In 2002, a devastating summer storm decimated 19th century landscape architecture at the Red Island near Rovinj, a part of the of the protected nature park of Punta Corrente. This fragmented portrait of the only surviving ancient pine tree is a witness to the fragility of natural and cultural heritage.

Duje JURIĆ (1956)

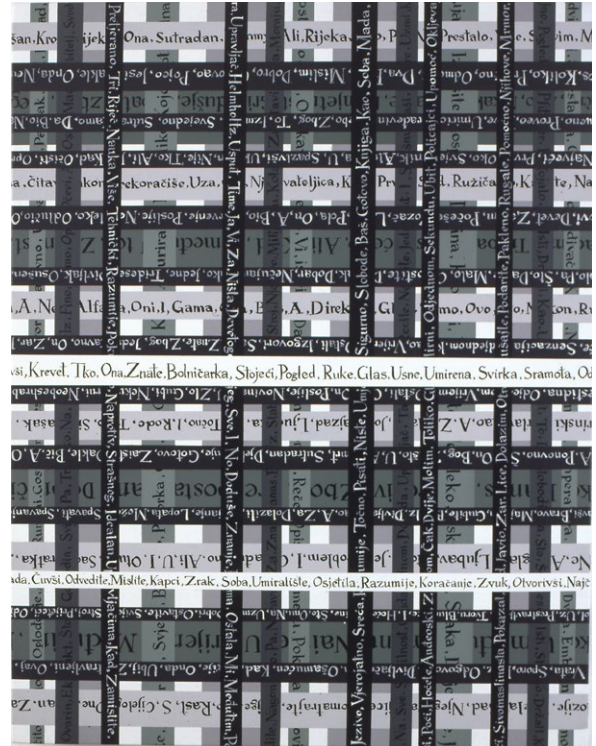
V.Z.L.

'I perceive painting as an absurd joy where through spontaneous experimentation I form ideas of the inner state, the exaltation of the spirit.'

Duje Jurić is a painter, graphic artist and professor at the Academy of Fine Arts in Zagreb.

Painting (V.Z.L.) is a work adjacent to the series of interventions on ready-made objects that he created during the 1990s. He used to collect abandoned suitcases and cover them in a dense graphical mesh until they were completely transformed. A dense

network of vertical and horizontal lines was interwoven with the words obtained from the beginning of sentences from various books. This artistic process was a reaction to the ubiquitous trend of forced and unexpected spatial migration of people that began in the early 1990s in Croatia in the context of a full-blown war.



1999
Acrylic on canvas and plywood
100 x 80 cm
Courtesy of the artist

Organised by the European Parliament in cooperation with
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Curated by the Events and Exhibitions Unit, DG COMM

For more information please contact: artlab@ep.europa.eu