

Osjećaj boli u radovima umjetnica-educatorica
izražen u mediju digitalne fotografije

Projekt / Project

Kako izraziti osjećaj u mediju digitalne fotografije?
How to communicate feelings in the medium of digital photo?

BOL PAIN

*Feeling of pain in artwork of women artist-educators
expressed in the medium of digital photo*



BOL

Projekt: Kako izraziti osjećaj u mediju digitalne fotografije?

Osjećaj boli u radovima umjetnica-edukatorica izražen u mediju digitalne fotografije

Izložba je dio složenoga projekta *Kako izraziti osjećaj u mediju digitalne fotografije*?

Projektom se želi istražiti i naći odgovore na sljedeća pitanja:

Koliko je u suvremenom društvu, u globalnim, regionalnim, nacionalnim okvirima, važno izražavanje osjećaja? Štoviše, koliko je važno održavanje tradicionalne i uspostavljanje nove kulture izražavanja osjećaja, s konkretnim naglaskom na možda najteže prihvatljivome osjećaju - osjećaju boli?

Koja je uloga likovnoga obrazovanja u traženju odgovora na ova pitanja u sklopu estetske, kognitivne i emocionalne sastavnice umjetničkoga odgoja i obrazovanja?

Svjesno ostavljamo otvorena sljedeća pitanja:

Je li izražavanje i istraživanje boli u suvremenoj umjetnosti zastarjelo? Ili je u ovim turbulentnim vremenima upravo aktualno i u kojim to umjetničkim medijima?

Međutim, pokušavamo se usredotočiti na realniji opseg područja koje ova pitanja obuhvaćaju:

Koja je uloga likovnih umjetnika-edukatora u traženju odgovora na postavljena pitanja? Izraz „edukatori“ ovdje objedinjuje učitelje, nastavnike i visokoškolske profesore oba spola. Zajedničko im je da su svi likovnoumjetničke struke, angažirani na poslovima likovnoga/vizualnog obrazovanja.

Osim osobnim umjetničkim sudjelovanjem u ovoj izložbi, umjetnici-edukatori mogu sudjelovati i u ulozi mentora učenicima u drugom dijelu projekta koji će se ostvariti tijekom 2011. godine.

Cilj prve faze projekta bio je istražiti kako se može izraziti osobno iskustvo boli (*fizičke boli, mentalne ili emocionalne boli*) ili svoje viđenje boli drugih (kao oblik društvene angažiranosti) digitalnom fotografijom kao sredstvom umjetničkog izraza, odnosno ranijim likovnoumjetničkim djelom u nekom drugom mediju, predstavljениm uz pomoć digitalne fotografije u komunikaciji sa samom autoricom, primjerice u formi autoportreta.

(Prividno neopravdano izuzimanje umjetnika-edukatora muškoga spola u ovoj, prvoj izložbi pojasnit ćemo u daljnjem tekstu.)

Što se tiče umjetničkoga medija izražavanja i komunikacije u čitavome projektu, odabran je suvremeni medij - digitalna fotografija, gotovo svima podjednako dostupan, jednostavan za primjenu, likovnu obradu i međunarodnu razmjenu ciljanih umjetničkih sadržaja te njihovu obradu u istraživanju i za pripremu izložbe, klasične ili, znatno jeftinije, *online* izložbe. Digitalne se fotografije dostavljaju na CD-ROM-u ili elektroničnom poštom.

Ovaj međunarodni likovni projekt u cijelosti se temeljno ostvaruje suradnjom članova Međunarodnog društva za obrazovanje putem umjetnosti - InSEA, odnosno Hrvatskog vijeća InSEA-e (HRV-InSEA), njegovom objavom na mrežnim stranicama ovih nevladinih udruga (www.insea.europe.ufg.ac.at, www.hrv-insea.hr), odnosno izravnim obavješćivanjem njihovih članova elektroničkom poštom. Međutim, u njemu mogu podjednako sudjelovati i nečlanovi udruga.

Suorganizator je izložbe Škola primijenjene umjetnosti i dizajna u Zagrebu. Izložbeni salon *Izidor Kršnjavi*, u najužem centru Zagreba, na popisu je priznatih izložbenih prostora Hrvatske zajednice samostalnih umjetnika.

Odabir fotografija za izložbu izvršilo je stručno povjerenstvo u sastavu: Branka Hlevnjak, povjesničarka umjetnosti, Danijela Lušin, akad. slikarica-grafičarka i fotografkinja, Dijana Nazor, prof. likovne kulture, umjetnica i članica InSEA-e/HRV-InSEA-e, Barbara Vujanović, povjesničarka umjetnosti, i Mirjana Tomašević Dančević, prof. povijesti umjetnosti i likovne kulture, članica predsjedništva europske InSEA-e i predsjednica HRV-InSEA-e.

Projekt je u svojoj prvoj fazi usmjeren na žene, prvenstveno zbog pretpostavke da bi se na Natječaj za izložbu umjetnici-edukatori muškoga spola prijavili u znatno manjem broju nego edukatorice. Stoga bi se u slučaju njihova sudjelovanja, Projekt ne samo usmjerio ne ciljanome problemu razlika u ženskom i muškom pristupu temi izložbe, nego bi se u istraživanju, zbog *neujednačenog uzorka*, provodila analiza - suprostavljanje i usporedba dviju neravnopravnih, disproporcionalnih grupa.

Naposljetku, osim drugih manje važnih razloga, od ovako koncipirane izložbe očekivalo se da potakne na sudjelovanje barem nekolicinu umjetnica-edukatorica koje tradicionalno zbog mnogobrojnih obaveza, mnogo češće nego njihovi muški kolege, zapostavljaju svoje izlagačke aktivnosti, a u mnogim slučajevima i umjetnički rad.

S druge strane, svi umjetnici-edukatori zainteresirani za Projekt mogu u njemu ravnopravno sudjelovati u drugome dijelu projekta kao mentori učenicama i učenicima te nam pomoći u traženju nekih budućih rješenja za slične projekte.

Što nam je pokazala ova prva izložba u projektu?

Usprkos velikoj podršci projektu i zainteresiranosti umjetnica-edukatorica iz cijeloga svijeta, na izložbu ih se prijavio relativno mali broj. Najčešći razlog samoinicijativno naveden u elektroničkim porukama bile su velike obaveze vezane uz početak školske/akademske godine. Rjeđe spomenuti razlozi bili su smanjena ili sasvim prekinuta umjetnička aktivnost, nekorištenje digitalne fotografije u likovnome izrazu te strah od intenzivnog suočavanja s temom boli.

Na osnovi odgovora i prijavljenih fotografija slijede zaključci:

Premda je BOL odabrana kao prva tema likovnoga istraživanja Projekta upravo zbog sveopće prisutnosti u najrazličitijim formama pojavnosti u životima ljudi i

u suvremenim stručnim i popularnim raspravama te u određenim razdobljima i segmentima povijesti umjetnosti, u javnosti se i danas nerado osobno govori o boli, posebice ne o vlastitoj boli. (Čini se da sličan model ponašanja, dodatno pojačan medijskim protežiranjem površnoga „cool“ ponašanja, preuzimaju i učenici i mladi ljudi, te potiskuju stvarne probleme i razgovor o njima. S druge strane, upravo im umjetnosti u nastavi nude mogućnost aktivne komunikacije s potisnutim osjećajima i problemima te sveukupnim svijetom oko sebe. Nadalje, tek će osvještavanje bolnih osjećaja svojom suprotnošću omogućiti potpuni osjećaj radosnih osjećaja. Ovom se izložbom umjetnici-edukatori ujedno pripremaju za rad na projektu s učenicima, uz preporuku stručne suradnje sa školskim psiholozima i pedagogima.)

Raspon predstavljene boli u katalogu izložbe u intenzitetu seže od one izazvane požarom u šumi ili vrlo suptilnih nijansi boli do trajne duboke boli zbog gubitka djeteta, a prema vrsti boli, od nježne skrbi majke prezembilnog djeteta za njegovu budućnost, preko jeze rata i nasilja, do fizičke boli u porodu - blagoslovljene darom rođenja djeteta. Interesantne su prateće kratke izjave riječima samih autorica.

Neujednačenost kvalitete odabranih fotografija samo ukazuje na ranije spomenuti sastav sudionica u izložbi, s naglaskom na činjenicu da ih se samo mali broj intenzivno bavi fotografijom, a većina se u mediju fotografije izražava samo povremeno i usputno. Štoviše, prijavom na Natječaj nekolicina je edukatorica neposredno obnovila svoje zanemareno umjetničko djelovanje.

Na kraju ostaje otvoreno pitanje vezano uz sve umjetnike-edukatore: Koliko im je, u njihovu opredjeljenju za predani likovno-pedagoški rad, i u usporedbi sa slobodnim umjetnicima, stimulativno ili otežavajuće održavati paralelnu ulogu umjetnika?

Mirjana Tomašević Dančević

Project: How to communicate feelings in the medium of digital photo?

PAIN

Feeling of pain in artwork of women artist-educators expressed in the medium of digital photo

The exhibition is a part of the complex project *How to communicate feelings in the medium of digital photo?*

The Project is expected to explore and find out answers to following questions: How much is expression of feelings important in contemporary society (at the global, regional, national level)? Moreover, how important is maintenance of traditional culture and establishment of a new culture of expressing feelings, with particular emphasis on possibly the most difficult feeling to accept - the feeling of pain?

What is the role of visual arts education in seeking answers to these questions, within aesthetic, cognitive and emotional components of artistic education?

We are deliberately leaving open the following questions:

Is expression and research of pain out of date in contemporary art? Or, on the other hand, is it in these turbulent times just current, and in which artistic media is it so?

However, we try to focus on a more realistic range of the area that these questions form:

What is the role of artist-educators in seeking answers to these questions? The term "educators" here brings together upper primary and secondary school teachers, and higher education teachers of both sexes. They all have in common a profession in visual arts field and engagement in visual education.

Besides the personal artistic participation in this exhibition, artist-educators can participate in the Project as mentors to their students taking part in the second

phase of the Project and the students' online exhibition in 2011.

The goal of the first phase of the Project was to explore the ways to express personal experience of pain (physical pain, mental or emotional pain) or personal view of the pain of others (as a form of social engagement) through digital photo as a means of artistic expression, or in an artwork in other media, introduced with help of digital photography - in communication with the author, as, e.g., the author's self-portrait.

Apparently unjustified exclusion of male artist-educators from this first exhibition will be explained below.

As far as an artistic medium of expression and communication throughout the project is concerned, a contemporary media - digital photography - was selected, since it is almost equally available to everyone and easy to use, it enables simple visual processing and international exchange of content, as well as their treatment in research, and preparation / implementation for an exhibition, either classical or a much cheaper one, an online exhibition. Digital images are delivered on a CD-ROM or via email.

This international art project is to be thoroughly realized by the cooperation of members of the International Society for Education through Art - InSEA, and the Croatian Council of InSEA (HRV- InSEA). The Call for entries was published on the websites of these non-governmental organizations (www.insea.europe.ufig.ac.at, www.hrv-insea.hr) or directly sent to their members by e-mail. However, non-members can equally participate.

The co-organizer of the exhibition is the School of Applied Arts and Design in Zagreb. The representative gallery, Izidor Kršnjavi Salon, located in the very centre of Zagreb, is on the list of recognized exhibition halls of the Croatian Community of Independent Artists. The entries were selected by the jury of experts composed of: Branka Hlevnjak, art historian, Danijela Lušin, academic painter - graphic arts, and photographer, Dijana Nazor, visual arts teacher, artist and member of InSEA /HRV-InSEA, Barbara Vujanović, art historian, and Mirjana Tomašević Dančević, art historian and visual arts teacher, visual arts advisor, president of HRV-InSEA, member of the Board of ERC InSEA.

The project is in its first phase focused on women primarily because it was supposed that, due to a specific theme, male artists should submit their photos in considerably smaller amount than women artists. So, in case of their participation, the project would not only be directed toward the untargeted problem of differences in male and female approach to the theme, but, because of the highly disparate samples, the analysis - juxtaposition and comparison - would also be provided in two groups vastly disproportional to their size.

Finally, such an exhibition concept is expected to prompt at least a few women artist-educators who, because of their numerous duties and responsibilities, have neglected their art careers, to return to their art production and submit their photos.

On the other hand, all artist-educators interested in this project can equally take part in it being mentors to their students, and pave the way for future solutions for the launch of similar projects.

What has this first exhibition of the project shown?

In spite of great support given to the Project and interest shown by women artist-educators from all around the world, a relatively small number of them joined the exhibition. The most common reason given as an excuse in their electronic messages was explained as significant obligations associated with the start of school/academic year. Less frequently mentioned reasons were the following ones: their quite reduced or completely neglected artistic activities, lack of use of digital photography in their artistic expression, as well as - the fear of intensive dealing with the subject of pain.

Based on the responses and submitted photos, the conclusions are as follows:

Although pain is selected as the first issue of artistic research project because of its widespread existence in various forms of manifestation in people's lives, in contemporary professional and popular discussions, and in certain periods and aspects of art history, the public is still reluctant to talk personally about pain, especially about one's own pain.

(It seems that a similar model behaviour, intensified by the media favouring superficial "cool" behaviour, are taken by students and young people, who in this way suppress real problems and the talk about them. On the other hand, it is the arts included in education that offer the possibility of active communication with suppressed feelings and problems, and the world around them. Furthermore, only the awareness of painful feelings, as contrast, will provide a full sense of joyful feelings. At the same time, this exhibition prepares the artist-educators to work on a project with students, with an additional need to keep in mind, to collaborate with school psychologists and pedagogists.)

The feelings of pain presented in the exhibition catalogue range from those caused by fire devastating a forest, or very subtle nuances of pain, to the persistent deep pain of losing a child. Regarding the type of pain, it ranges from mother's loving care for her hypersensitive child's future, through the horror of war and violence, to the physical pain of childbirth - blessed with the gift of child birth. Most interesting are the supporting brief statements of the authors.

The disparity in quality of selected photos only points to the previously mentioned range of women educators participating in the exhibition, with an emphasis on the fact that only a small number of them is intensively engaged in photography, and the majority express in the medium of photography only occasionally and incidentally. Moreover, applying for the competition a few educators have just renewed their neglected artistic activity.

In the end, the question remains open regarding all artists-educators: How much is, in their dedicated commitment to art-pedagogic work, compared with freelance artists, stimulating or aggravating for them to maintain a parallel role of the artist?

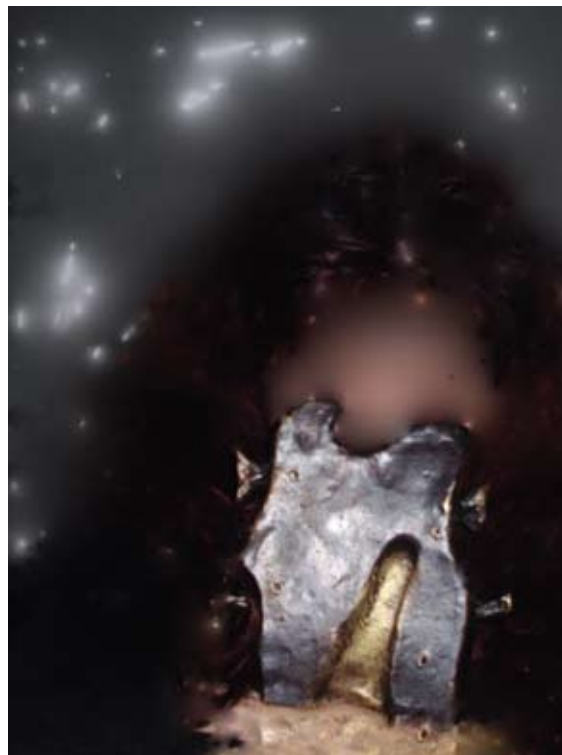
Mirjana Tomašević Dančević



Leena Hannula, Finland / Finska
Sinebrychhoff Art Museum, Helsinki; InSEA

Mother's love / Majčina ljubav, 2009.

Angel boy R. The kindest and sweetest person in this Universe. How will this world treat him? /
Anđeoski dječak R. Najljubaznija i najdraža osoba u svemiru. Kako će se ovaj svijet odnositi
prema njemu?



Ivona Biočić Mandić, Hrvatska / Croatia
OŠ Josipa Jurja Strossmayera / Lower secondary school / Upper elementary school,
Zagreb

*Metamorfoza boli - sjećanje na Luku Ritza /
Metamorphosis of pain - in memoriam of Luka Ritz, 2010.*

Bol zbog smrti Luke Ritza, žrtve maloljetničkog nasilja, izražena u mojoj skulpturi *Glava
gitare...* / The pain caused by the death of Luka Ritz, a victim of juvenile violence,
expressed in my sculpture *The Head of the Guitar...*



Gabriella Kovács, Hungary / Mađarska
Deák Ferenc Secondary Art School, Szeged

Heti szemét - Weekly Garbage / Tjedni otpad, 2010.

Pain, caused by the violent destruction of memories. Children have to secede from their memories because they are forced to live on the street, work for living or even take weapons ... / Bol izazvana nasilnim uništavanjem sjećanja. Djeca se moraju odvojiti od njih jer su prisiljena živjeti na ulici, raditi za preživljavanje ili čak uzeti u ruke oružje...



Rosvita Kolb-Bernardes, Brazil
Guignard School - State University of Minas Gerais, Art Education,
Belo Horizonte - MG

Secrets of the heart: a place for the pain / Tajne srca: mjesto za bol, 2010.

Inspired by a legend from the Brazilian Indians that celebrates the cycle of birth-death-rebirth. The tree, a symbol of life, is a pain holder... / Nadahnuto legendom brazilskih Indijanaca o slavljenju prirodnog ciklusa rođenje - smrt - ponovno rođenje, drvo kao simbol života ovdje je sakupljač boli...



Teresa Torres de Eça, Portugal
Dr., Escola Secundaria Alves Martins, Viseu, World Council Member of InSEA, President of APECV

Fire / Požar, 2010.

Sorrow of walking in the woods after the summer fire ... / Tuga hodanja šumom nakon ljetnog požara ...



Karin Gunn, Brazil
Graded School, São Paulo

Leaving Your Mark / Ostavljanje svoga znaka, 2007.

The physical pain that humans put on animals without consideration of the pain they are going through... / Fizička bol koju ljudi nanose životinjama bez razmišljanja o njihovim patnjama kroz koje prolaze...



Ivana Rupić, Hrvatska / Croatia
OŠ Jurja Šizgorića / Lower secondary school / Upper elementary school, Šibenik

Praznina / Emptiness, 2010.

... ali bol nema puta iz tebe / ona je tvoja ukorijenjenost / ti si njezina zemlja / ona je tvoja kritica /
i ne izlazi na svjetlo / ona treba tvoju dubinu / ... but pain has no way out of you / it's deep-rooted /
you're its soil / it's your mole / it doesn't need light / it needs your depth [Ivan Vidović, moj otac, *Bol*,
2002. / I. Vidović, my father, *Pain*, 2002]



Heidi Powell-Mullins, USA / SAD
Dr., University of Arkansas at Little Rock, Arkansas

The agony of falling in love / Agonija zaljubljanja, 2010.

Love is fickle and painful when only given and not returned ... / ljubav je nestalna i
bolna kada se samo daje, a ne dobiva zauzvat ...



Iva Vraneković, Hrvatska / Croatia
Akademija likovnih umjetnosti / Academy of Fine Arts, Zagreb

Ruka 1 / The hand 1, 2010.

Fotografije bi trebale biti potpisane u stilu fotografija portreta filmskih diva pedesetih i četrdesetih godina... / Photos should be signed in the manner of photography portraits of film stars of the forties and fifties ...



Rita L. Irwin, Canada / Kanada
Ed.D., University of British Columbia, Faculty of Education, Vancouver, President of InSEA /
Predsjednica InSEA-e

Etched shadows / Urezane sjene, 2010.

Pain resides 'in-between': in between clarity and ambiguity, knowing and not knowing, now and forever.
/ Bol prebiva negdje „u sredini“, između jasnoće i dvoznačnosti, spoznavanja i neznanja, trenutka sadašnjosti i za sva vremena.



Yiana Gkantidou, Cyprus / Cipar
Frederick University of Cyprus, Limassol; President of CYCEA

The monster of war / Čudovište rata, 2009.

Shudder of war is an incurable pain deeply rooted in the soul of refugee, it is the monster who devours our home-roots ... / Jeza rata neizlječiva je bol duboko ukorijenjena u dušu izbjeglica, to je čudovište koji proždire korijene naše pripadnosti ...



Mirjana Tomašević Dančević, Hrvatska / Croatia
Agencija za odgoj i obrazovanje, Zagreb; predsjednica HRV-InSEA-e; članica Vijeća europske InSEA-e / Education and Teacher Training Agency, Zagreb; President of HRV-InSEA; member of the Board of the ERC InSEA.

VukoWAR i ja - Preklapanje / VukoWAR and me - Overlapping, 2008.

Moja se bol preklapila s boli Vukovara - VukoWAR, grad koji je u ratu 1991. (-1995.) pružio najjači otpor i pretrpio najveće žrtve. / My pain overlapped with the pain of Vukovar - VukoWAR, town - symbol of resistance, most severely affected during the war in 1991 (-1995).



Anica Popović, Hrvatska / Croatia
OŠ Josip Kozarac / Lower secondary school / Upper elementary school, Josipovac
Punitovački; OŠ Gorjani, Gorjani

Samo fotografija / Only a photograph, 2010.

Kad pomislim da moga sina više nema, zaboli me do neizdrživosti, raspadam se...
Imam samo fotografije... Dok sam među djecom i radim, lakše mi je... / When
it flashes across my mind that my son is gone, my pain grows unbearable, I'm
disintegrating... I have only the photos... It's easier when I'm busy with my pupils...



Zorica Đuranić, Hrvatska / Croatia
Centar za odgoj i obrazovanje Ivan Štark / Center for education Ivan Štark, Osijek

Ranjena / The wounded one, 2010.

Slika je ranjena šrapnelom u Domovinskom ratu, u Osijeku 1991. / My painting is wounded by a
shrapnel in the Homeland War, in Osijek in 1991.



Vladimira Bošnjak, Hrvatska / Croatia
OŠ Stenjevec / lower secondary school / Upper elementary school, Zagreb

Omeđena / Bounded, 2010.

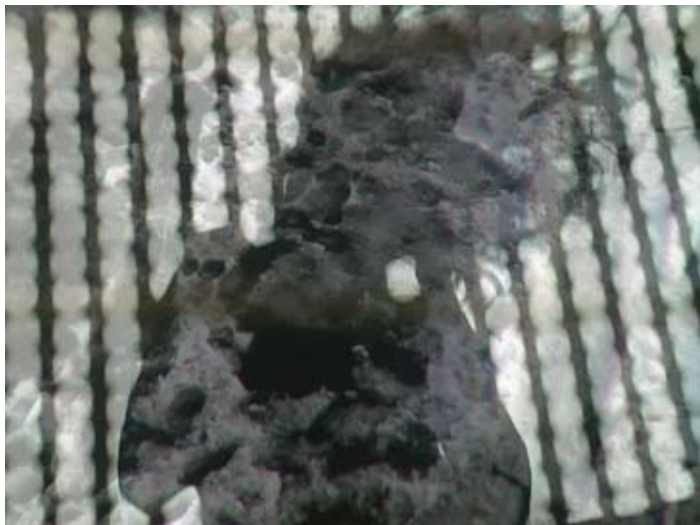
Osjećaj omeđenosti u životnoj i radnoj sredini. / Feeling of being bounded in the physical and social environment.



Mira Boroš, Hrvatska / Croatia
(Češka) OŠ Jan Amos Komenski / lower secondary school/ Upper elementary school, Daruvar

Oproštaj / Farewell, 2010.

Godinama sam negovala bolesnu i nepokretnu majku. Njen odlazak iz obitelji bio je izuzetno bolan... Odlazak ovog stabla iz prekrasnog parka pobudio je u meni taj osjećaj boli... / For years I used to nurse my ill, unmovable mother. Her parting from my family was extremely painful... The parting of this tree aroused in me the old feeling of pain...



Vlatka Rudeš Vončina, Hrvatska / Croatia
Hrvatski restauratorski zavod / Croatian Conservation Institute,
Department of Easel Painting, Zagreb; HRV-InSEA

Tijelo prožeto boli / Body filled with pain, 2010.

Na fotografiji unutar moje figure nalaze se forme koje me rastavljaju, a ne oblikuju. Tako i bol djeluje na mene, razdire me na dijelove. / Inside my figure on the photograph there are the forms that deconstruct me, not shape me. The pain affects me in the same way, it tears me into pieces.



Maria Pilar Viviente Sole, Spain / Španjolska
Dr., Universidad Miguel Hernández, Facultad de Bellas Artes, Altea

Chant de Maldoror / Pjesme Maldorora, 2010.

... The Songs of Maldoror by Lautréamont ... Maldoror in French *LE MAL DE AUREORE*. ... The badly giving birth, the illness of dawn, of creating, of reinventing yourself ... / Pjesme Maldorora pjesnika Lautréamonta ... Maldoror na francuskom: *le Mal d'Aurore*. ... Težak porod, zlo zore, bolest stvaranja i ponovne samorealizacije ...



Daniela Cikatić Javorčić, Hrvatska / Croatia
Centar za autizam, Zagreb, Podružnica Split / Center for Autism,
Zagreb, Branch Office in Split, Split

Grop / Knot, 2010.

Moja stara grafika "Grop" u novom kontekstu vlastitog tijela promijenila je značenje u osobnu "zgužvanost", stisnutost, odnosno bol. / My old graphics "Knot", in the new context of my own body, has changed the meaning into the personal "crumple", shrink, and pain.



Dijana Nazor, Hrvatska / Croatia
Hrvatski restauratorski zavod / Croatian Conservation Institute, Department of Easel Painting, Zagreb; InSEA;
HRV-InSEA

Bol u fragmentima / The pain in fragments, 2010.

Ponekad se osjećam kao da sam u dijelovima. Ne mogu se sastaviti... / Sometimes I feel as if I'm in pieces.
I can't put myself together...



Seija Ulkuniemi, Finska/Finland
Dr. art, University of Lapland, Faculty of Education, Rovaniemi

The oppressed one can't see the light 2 / Ugnjetavana ne vidi svjetlo 2, 2010.

The oppressed woman shrivels up. She can't see the light close to her. Her pain may be invisible to others... / Ugnjetavana je žena stisnuta u sebe, ne primjećuje svjetlost u neposrednoj blizini. Drugima njena bol može ostati nezamijećena...



Meri 'Mort' Määttä, Finland / Finska
Aalto University School of Art and Design, Art Education Department,
helsinki, MA student, teacher

Tolerance / Tolerancija, 2009.

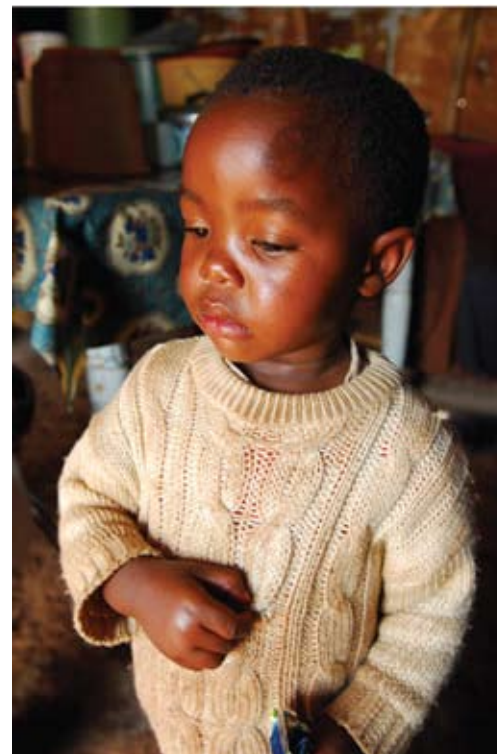
Feelings of pain and intolerance within me expressed by visual means ...
Offendings and personal mistakes materialized to the covered gaze and the
breathing body ... / Osjećaji boli i netolerancije u meni, izraženi vizualnim
sredstvima ... Uvrede i osobne pogreške materijalizirane u prekrivenom
pogledu i tijelu koje diše ...



Darina Hlinková, Czech Republic / Česka
Masaryk University, Brno, PhD student; educator

Divka z jablka / Apple Girl / Djevojka Jabuka, 2010.

Inspired by a fairy tale by Italo Calvino, the inner pain expressed in an art and photo therapy project. /
Nadahnuo bajkom Itala Calvina, unutarnja bol izražena u projektu terapije umjetnošću i fotografijom.



Tanya Harris, UK / Ujedinjeno Kraljevstvo
Arts educator and photographer, free lancer, London

Emotional Outreach at Topsy Sanctuary / Emocionalno dosezanje, 2007.

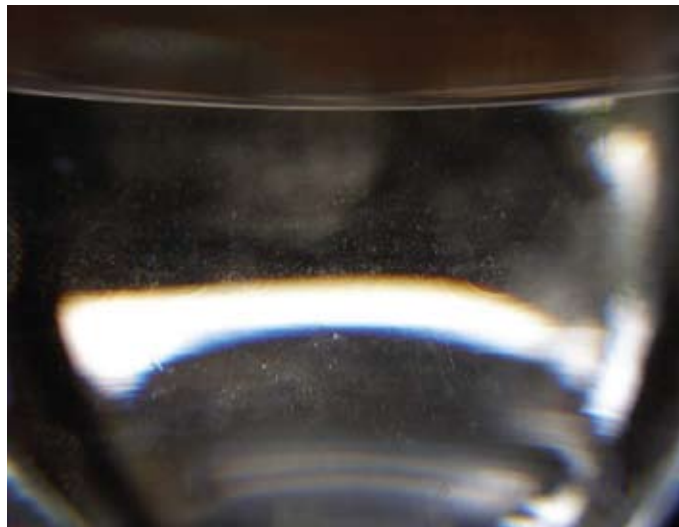
A young orphan whose parents have died from AIDS, suffering from bruising, loss and poverty... / Dječak u sirotištu u Južnoj Africi čiji su roditelji umrli od AIDS-a, izložen nasilju i siromaštvu...



Martha Christopoulou, *Greece / Grčka*
Greek Ministry of Education, Lifelong Learning and Religious Affairs, Athens;
educator

Trapped in the Freezing Darkness / Zarobljena u zamrznutom mraku, 2010.

Pain is over, beyond and above time. It is timeless. It seems that it 'freezes' time at a certain moment. / Bol je iznad i izvan vremena. Ona je bezvremena. Čini se da u određenom trenutku 'zamrzava' vrijeme.



Gordana Kalmar, *Hrvatska / Croatia*
Škola za tekstil, dizajn i primijenjene umjetnosti / School of Textile, Design and Applied Arts, Osijek

Gubljenje sebe / Losing yourself, 2009.

Gubljenje sebe unutar duboke boli. / Losing yourself within deep pain.



Nevenka Miklenić, Hrvatska / Croatia
OŠ Bogumila Tonija / Lower secondary school / Upper elementary school, Samobor

Maska-ja / Mask-me, 2010.

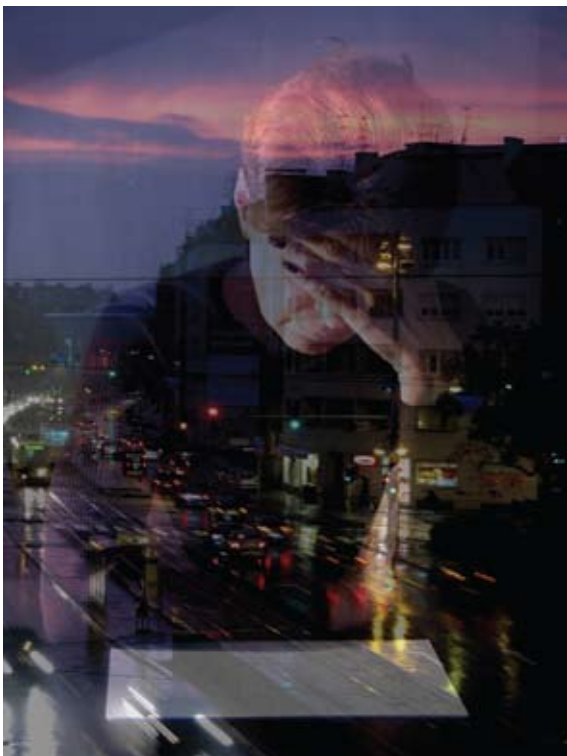
Bol nije nestala ako je oblikujem. Promatram svoje maske, a jedna od njih je maska boli. / The pain has not disappeared, if I've modelled it. I'm looking at my masks. One of them is a mask of pain.



Jurana Linarić Mihalić, Hrvatska / Croatia
Osnovna škola Petra Zrinskog / Lower secondary school / Upper elementary school, Zagreb

Bijesna / Furious, 2008.

Je li istinski izvor ljudske boli vlastita taština? Želje i očekivanja toliko su veće od vlastitih mogućnosti, sposobnosti, truda i napora... Uzrokuje bol. Naudimo - patimo. / Is our vanity the true source of human pain? Desires and expectations so much higher than our abilities, skills, and effort ... We cause the pain. We harm others - we suffer.



Diana Sokolić, Hrvatska / Croatia
Narodno sveučilište Dubrava / Dubrava Cultural Centre,
Zagreb; HRV-InSEA

Odras / The reflexion, 2010.

Pitam se: osjeća li se samo bol ili se i vidi? / I wonder: Can
pain be only felt, or seen as well?



Bojana Švertasek, Hrvatska / Croatia
Škola primijenjene umjetnosti i dizajna / School of Applied Arts and Design, Zagreb

Ahhh / Ahhh, 2010.

Vrijeme možda liječi rane, ali bol zauvijek ostaje... / Time may heal wounds, but the pain
remains forever...



Beatriz Tomšič Čerkez, Slovenia / Slovenija
University of Ljubljana, Faculty of Education, Department of Visual Art Education,
Ljubljana

*Mosaico de restos / Mozaik ostankov / Mosaic of Remains
/ Mozaik ostataka, 2009.*

Sharp freezing remains give shape to a mosaic of feelings. Pain is an ice block
sticked to my body, but it can become an image. / Oštri ostaci zamrzavanja daju
oblik mozaiku osjećaja. Bol je ledeni blok priljubljen uz moje tijelo, ali može se
oblikovati u sliku.



Barbara Bickel, USA / SAD
Ph.D., Southern Illinois University Carbondale, Art Education & Women Studies, Carbondale, Illinois

Wit(h)nessing / Svjedočenje, 2010.

... In the encounter of water and the human the wit(h)nessing of grief and pain made manifest through sound and
movement. / ... U susretu vode i ljudskoga svjedočenje tuge i boli očitovale se zvukom i pokretom.



Shaya Golparian, Canada/Kanada
University of British Columbia, Dept. of Curriculum & Pedagogy, Vancouver

Pain / Bol, 2010.

Emotional pain caused by social, political, religious, cultural and gender related exclusion... / Emocionalna bol izazvana isključenjem iz društva na političkoj, religijskoj, kulturnoj i rodnoj osnovi...



Jana Francova, Czech Republic / Česka
Faculty of Education, Department of Art Education, Brno

Sword 1 - 4 / Mač 1 - 4, 2010.

A woman dressed like bride is fighting against the invisible enemy. What is her reason to have faith? The invisible pain. / Žena odjevena kao mladenka bori se protiv nevidljivih neprijatelja. Što je razlog njena uvjerenja? Nevidljiva bol.



Danijela Lušin, Hrvatska / Croatia
Škola primijenjene umjetnosti i dizajna / School of Applied Arts and Design, Zagreb

Finale... / Finals..., 2009.

Snimljeno u mrtvačnici. / The photo taken in a mortuary.

Irena Ellis, Czech Republic / Česka
University of West Bohemia, Faculty of Education, Department of Art Culture, Plzeň

Memory / Sjećanje, 2010.

In order to heal pain I need to remember, not forget. Forgive. Myself. / Kako bih izliječila bol trebam se (pri)sjećati, ne zaboraviti. Oprostiti. Sebi.



Anuška Alfirević, Hrvatska / Croatia

Škola za umjetnost, dizajn, grafiku i odjeću Zabok / School of Art, Design, Graphics and Textile, Zabok

Till ... tear us apart (Dok nas ... ne rastavi), 2010.

Tradicija i norma često su ograničavajući faktori slobodi duha i stvaralaštvu žene. / Tradition and norms often determine women's mental freedom and creativity.



Anniina Suominen Guyas, USA / SAD

Ph.D., Florida State University, College of Visual Arts, Theatre, and Dance, Tallahassee, Florida

Birth Trilogy (detalji) / Trilogija porođaja (detail), 2008.

The photos deal with the emotional and physical pain of giving birth ... / Fotografije se bave emocionalnom i fizičkom boli samog porođaja ...

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