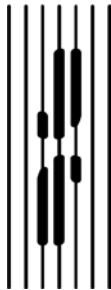




MAJA ROŽMAN

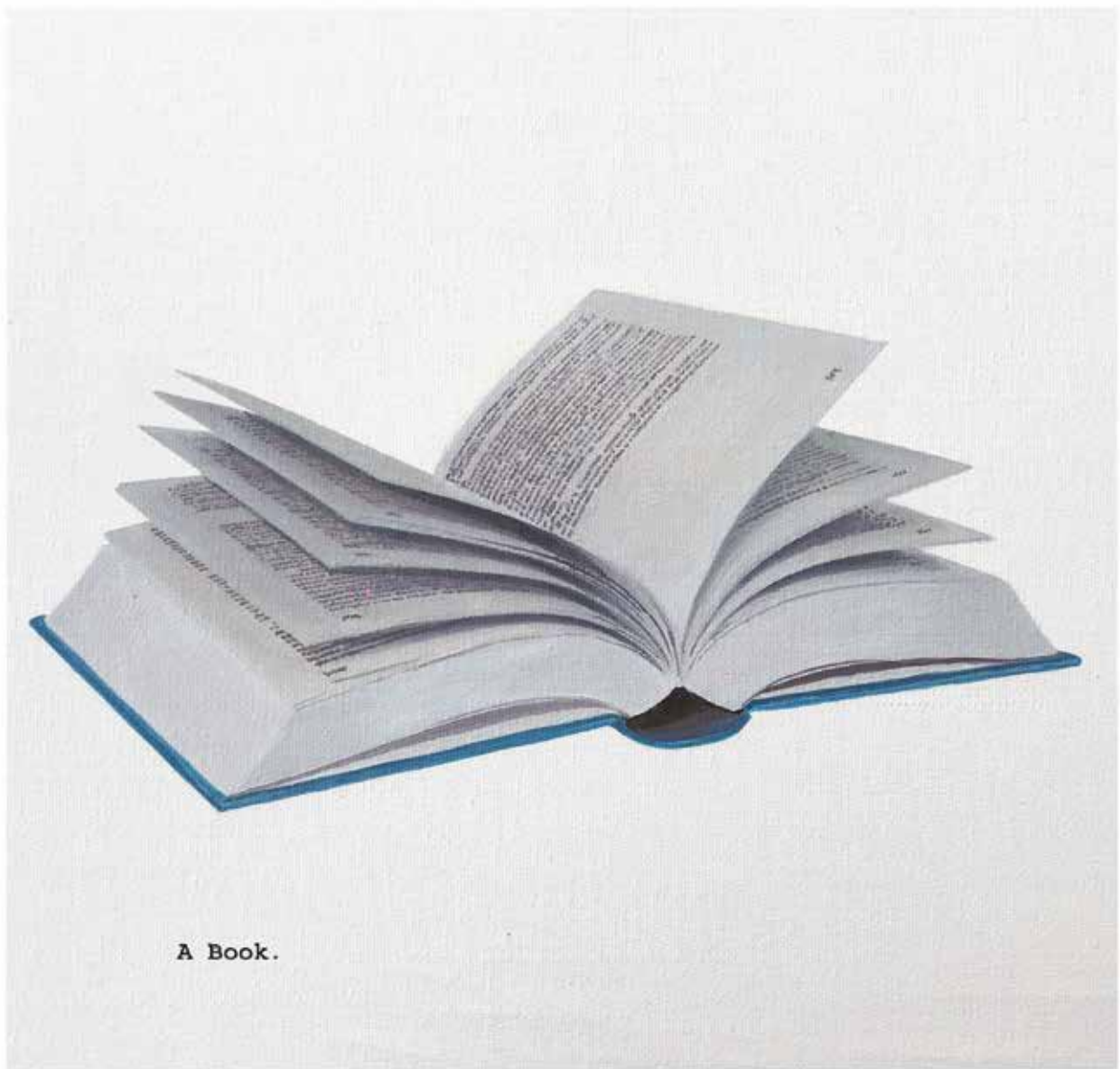


MAJA ROŽMAN

Slike s odmora / Vacation Pictures

13. 7. – 31. 8. 2021.

GALERIJA „JOSIP RAČIĆ“ – NACIONALNI MUZEJ MODERNE UMJETNOSTI
THE JOSIP RAČIĆ GALLERY – NATIONAL MUSEUM OF MODERN ART
Margaretska 3, Zagreb



iz ciklusa *Slike s odmora*
from the cycle *Vacation Pictures*
2019. – 2021.

SLIKE S ODMORA ŽELJKO MARCIOŠ

Oko umorna sredovječna promatrača 21. stoljeća zasićeno je pred inflacijom istovjetnosti pojavnog u dobu ikonolatrije, dobu poklonstva slici u kojem cijeli svijet postaje globalna slika, štoviše, virtualna reklamna ikona kapitala.¹ Ekran takve slike nije samo pretrpan nego je i teško uhvatljiv. Vidno polje ispremiješano je istovremenim tekstualno-vizualnim porukama koje *bombardiraju očni živac* te dovode do neraspoznavanja i kakofonije različito usmjerenih informacija. Brzinu odjavnih filmskih špica, kao i *zlatnu groznicu interneta* ispred računalnih i *stakleno glatkih* tableta te zaslona pametnih telefona urođenom tromašću oka takav imaginarni promatrač, izgubljen u sveopćoj medijskoj mreži istovremenosti i višezadačnosti, ne može više ni percipirati niti ponovno procesuirati. Uskoro će doći do svojevrsna poništavanja iskustvene zbilje totalnom virtualnošću i društvenom umreženosti, kako to mračno sugerira film *Blade Runner 2049* ili pak djetinjastije, poput virtualne igre, *Igrač broj 1*.² Naličje totalnosti zgusnute i zasićene opažajnosti svojevrsni je strah od slike koji je povijestan i suvremen, o čemu svjedoče brojni ikonoklazmi, ali i aktualne propagandne mašinerije i stalne društveno-mrežne povezanosti koje potiču takvo rascjepkano a međuzavisno narcisoidno stanje uma u podilaženju zadovoljenja čovjekovih naučenih želja u kojima nema ničeg spontanog. Iskustvena slika iza matrice pojavnog zastrašujuća je, pobuđuje zazor od stvarnosti po sebi, one nimalo marketinške i strategijske. Takvo sveopće poklonstvo slici preobučeni je strah od slike koja razgolićuje stvarno stanje svijesti nesusjetnih društava u kojima caruje infantilnost.³ Koliko smo zapravo biološki determinirani u svemu i koliko donosimo odluke nesusjetnim domino efektom, kazuje i činjenica kako smo svjesni samo 2 000 bitova od 400 milijardi bitova informacija koliko obrađujemo u sekundi. Kad mislimo o novome znanju, koliko svjesno mislimo to što mislimo? U tome vidu, ciklus *Slike s odmora* Maje Rožman, naizgled zamišljeno jednomjesečno plandovanje prosječnoga građanina svijeta, izdvajamo iz ukupnosti svih slika unutar i izvan galaksije odmora koje uopće možemo zamisliti i fokusiramo se na njihov izgled i temu.⁴ U repertoaru izlagačkih domašaja Maja Rožman iskazuje se u isprepletenosti između inovacija grafičkih tehnika, ispisa i crteža, instalacijskih i konceptualnih uradaka, nastupa na projektima te snimanja eksperimentalnih filmova. Sve autoričine izraze povezuje preciznost izvedbe, visoka razina produkcije te britka jasnoća konceptualne poruke utkane u egzaktnu vizualizaciju. Naposljetku, u ovome ciklusu autorica problematizira sliku kao zrcalnu sliku u korelaciji s polaroid-fotografijom, britkom idejom utkanom u

¹ Živimo u doba *ikonolatrije* suvremena svijeta koja se u pojavnoj, *klasičnoj*, posebice tehničkoj i digitalnoj slici formirala nakon poduljega doba *tekstolatrije*. Prevlast slika ogleda se i u *smsizaciji* tekstualnog sloja komunikacije koja je sintetizirano svjedočanstvo o njegovom sužavanju i osiromašenju. Vidi i: Vilém Flusser, *Filozofija fotografije*, Scarabeus-naklada, Zagreb, 2007.

² Vidi: Denis Villeneuve, *Blade Runner 2049* (2017.), kao i Steven Spielberg *Ready Player One* (2018.). U

Villeneuvea su stvarnost i virtualna stvarnost usporedne i međuzavisne. U Spielberga virtualna stvarnost stvarnija je i važnija od iskustvene stvarnosti. Izvan virtualne igre likovi su nevažni i nebitni; obični i uobičajeno ljudski unutar ružnoga distopijskog okoliša. ³ Prema Harariju 28 bogatuna posjeduje više bogatstva nego 3 i pol milijardi ljudi. To je pravo stanje nepravedne slike svijeta na koju se više nitko ne osvrće jer je prema načelu *to se može dogoditi i meni* bolje potisnuti strah nego se njime općeljudskom reakcijom

pozabaviti i suočiti. Pravedniju sliku svijeta više nitko niti ne zaziva. Vidi: Yuval Noah Harari, *Homo Deus – Kratka povijest sutrašnjice*, Fokus komunikacije, Zagreb, 2017.

⁴ To je analogno fascinantnoj filmskoj sekvenciji spiralne galaksije unutar crne rupe izgleda, vrsta i broja svih uopće zamislivih slika od *zore vremena* do filmskoga *prezentskog trenutka*. U retro-futurizaciji kultnoga Terryja Gilliama i Majin *Flamingo* dobro bi se uklopile u scenografiju. Vidi: Terry Gilliam, *Nulti Teorem* (2013.).

cjelovito hipervizualno opredmećenje. Umjetnica je napravila odmak od bespoštedne reklamne sveprisutnosti koju više ne možemo izbjeći. Vrativši se snazi i potrebnom prostor-vremenu slike, realizirala je dvadesetak retro-vizualizacija kojima propituje širi pojam slike u kontekstu vizualne kulture. Slika je pojava i ideja, ideja ideje kako nastaje slika, te njezin sadržaj. Potom je i *image* ili imago (slika, lik, oblik), slika u vidu slikarstva (*painting*), ali i predmetno vizualna činjenica. Ciklus *Slike s odmora* (2019. – 2021.) izveden je u maniri svojevrsna *pulp* i pop-realizma koji propituje predrasude o umjetnikovu radu kao odmoru, maljanju i relaksaciji, ne uvažavajući, primjerice, činjenicu da je u svaku autoričinu sliku od ideje do realizacije uloženo 40 sati rada, te da je umjetničko stvaranje rad. Potom udvojenim pop-efektom autorica prikazuje predmete koje (prema anketi) većina ljudi vezuje uz godišnji odmor – ljetovanja na moru (knjiga, plutajući kolut u obliku flaminga, šarene japanke, torba za plažu, ljetni šešir...). Tim vizualnim inventarom i zaslađenom optičko-dodirnom optimalizacijom autorica razoružava *delirijski konzumerizam*, pobijajući suludu estetiku vječnoga reklamnog zadovoljstva istim onim vizualnim i idejno-tvarnim sredstvima od kojih je i sâma sazdana, osvještavajući ujedno predvidljivost i uobičajenost navika ljudske vrste u cjelini. Potrošački žrvanj autorica pobija njegovim vlastitim sredstvima. Naizgled je i autoričina slika dio propagandne reklamne industrije jer i u tome kontekstu može funkcionirati, ali je umjetnica istodobno potire dvostrukim učinkom slike deziluzionirajući potrošačku ikonu, predmet i robu istom tom pop-iluzijom.⁵ Istovjetna vizualnost u različitim medijima ima različiti učinak: u reklamnoj opni halucinantni efekt, na slici otklon prema osvještavanju svrhovitosti stvaranja, procesa i čina slikanja.

Napokon, zasićenom estetizacijom autorica propituje ikonografiju kiča potenciranog namjerom kojom ironizira potrošačko društvo i dogovorni odnos prema umjetnosti. Koloristički zasićeni *foto-predmeti* naslikani su poput polaroid-fotografija koje prikazuju suprotnosti između umjetničke stvarnosti i površne percepcije umjetnikova rada kao kontinuiranog, nikad završenog, beskrajnog odmora. Sve je to u odnosima i polaritetima. Visoka umjetnost dometom funkcije odražava visoku etabliranu estetiku, a niska umjetnost popularne kulture, poput Majinih slika, preobražava, preoblikuje i ironizira uvriježene idiome nečiste, zajapurene kič ikonografije prevladavajućega hipnotičnog, izglaćanog, konzumnog svemira koji je autorici neprihvatljiv. Umjetničina akcija je uvjerljiva, a ako je nenaučena, reakcija na sliku može biti nerafinirana i stoga vjerodostojna.

5 „Kad se vlast zove kapital, a ne partija, ‘transavangardističko’ ili ‘post-moderno’ rješenje u Jencksovu smislu pokazuje se bolje adaptirano od anti-modernističkoga rješenja. Eklektizam je nulta točka općenite suvremene kulture: sluša se *reggae*, gledaju se *westerni*, u podne se jede McDonald, a navečer domaća kuhinja, pariški mirisi nose se u Tokyju, u Hong Kongu se

oblači retro, znanje je građa za televizijske igre. Lako je naći publiku za eklektička djela. Postaju kič, umjetnost laska neredu što caruje u ‘ukusu’ ljubitelja. Umjetnik, galerist, kritičar i publika zajedno uživaju u čistoj proizvoljnosti, i eto odmora. Ali ovaj realizam proizvoljnosti realizam je novca: u nedostatku estetičkih kriterija, ostaje moguće i korisno vrijednost

djela mjeriti profitom što ga ona donose. Taj se realizam prilagođava svim tendencijama, kao što se kapital prilagođava svim ‘potrebama’, pod uvjetom da tendencije i potrebe posjeduju kupovnu moć.“ Vidi: Jean-François Lyotard, *Postmoderna protumačena djeci*, August Cesarec; Naprijed, Zagreb, 1990., str. 18–19.



Wireless Radio Speaker.

iz ciklusa *Slike s odmora*
from the cycle *Vacation Pictures*
2019. – 2021.



An Inflatable Flamingo.

iz ciklusa *Slike s odmora*
from the cycle *Vacation Pictures*
2019. – 2021.

VACATION PICTURES ŽELJKO MARCIUŠ

The eye of a weary middle-aged observer in the 21st century is saturated before an inflation of the sameness of phenomena in the age of iconolatry, the age of worship of images in which the whole world becomes a global image, moreover, a virtual advertising icon of capital.¹ The screen of this image is not only crowded but also difficult to grasp. Our visual field is overflowing with simultaneous textual and visual messages that *bombard the optic nerve* and result in not being able to distinguish in a cacophony of multidirectional information. Lost in the general media network of simultaneity and multitasking, an imaginary observer, with his innate sluggishness of the eye, is no longer able to perceive or reprocess the speed of the film's closing credits, or the *gold rush of the internet* in front of a computer, *glossy smooth* tablet or smartphone screens. The experiential reality will soon be abolished and replaced by total virtual reality and social networking, as the film *Blade Runner 2049* darkly suggests, or even more childishly, by a virtual game, *Ready Player One*.² The flipside of the totality of the condensed and saturated perception is a form of fear of the image that is historical and contemporary, as evidenced by many iconoclams, but also the current propaganda machinery and constant social-network connection that encourage such fragmented and interdependent narcissistic states of mind by pandering and trying to satisfy man's learned desires in which there is nothing spontaneous. The experiential image behind the matrix of the phenomenal is daunting, it elicits an aversion of reality per se, the one not advertised and strategic. Such universal adoration of the image is a disguised fear of the image that exposes the true state of consciousness of unconscious societies ruled by infantilism.³ To what extent are we actually biologically determined in everything and to what degree to we make decisions as an unconscious domino effect, is also shown by the fact that we are aware of only 2,000 bits of the 400 billion bits of information that we process per second. When we think about new knowledge, how consciously are we of what we are thinking? In that sense, we single out Maja Rožman's series *Vacation Pictures*, an ostensibly imagined one-month caper of an average citizen of the world, from the totality of all images that we can imagine inside and outside the holiday galaxy and focus on their appearance and theme.⁴ What stands out from the scope of Maja Rožman's exhibition repertoire is the overlapping of innovative graphic art techniques, prints and drawings, installation and conceptual works, participation in projects and making of experimental films. What connects all of the artist's expressions are precise execution, high production value and razor-sharp clarity of the conceptual message woven into exact visualizations. Finally, in this series the artist problematises painting as a mirror image in correlation with polaroid-photography, a smart idea

1 We are living in the age of *iconolatry* of the contemporary world, which has been formed in the phenomenal, *classical*, and especially technical and digital image after an extended period of *textolatry*. The predominance of images is also reflected in the *text-messagisation* of the textual layer of communication, that is a synthesized evidence of its narrowing and pauperisation. See also: Vilém Flusser, *Filozofija fotografije*, Scarabeus-naklada, Zagreb, 2007.

2 See: Denis Villeneuve, *Blade Runner 2049* (2017), and also Steven Spielberg *Ready Player One* (2018). In Villeneu-

ve's movie, reality and virtual reality are parallel and interdependent. In Spielberg's, virtual reality is more real and more important than experiential reality. The characters are unimportant and insignificant outside of the virtual game; ordinary and regularly human within an ugly dystopian environment.

3 According to Harari, 28 of the world's richest men own more wealth than 3 and a half billion people. This is the true state of an unjust world that no one pays attention to anymore, because according to the principle of *it could also happen to me*, it is better to suppress fear than to deal with it

and confront it with a genuine human reaction. No one is calling for a more just world anymore. See: Yuval Noah Harari, *Homo Deus – Kratka povijest sutrašnjice*, Fokus komunikacije, Zagreb, 2017.

4 It is analogous to the fascinating film sequence of the spiral galaxy inside a black hole of appearance, type and number of all imaginable images from the *dawn of time* to the film's *present moment*. Maja's *Flamingo* would fit well into the scenery of the cult filmmaker Terry Gilliam's retro-futurization. See: Terry Gilliam, *The Zero Theorem* (2013).

woven into an integral hyper-visual objectification. The artist took a step back from the relentless advertising ubiquity that we can no longer avoid. Returning to the power and the necessary space-time of the painting, she realized a couple of dozen retro-visualizations that examine the broader concept of the painting in the context of visual culture. Painting is both a phenomenon and an idea, an idea of the idea of how a painting, and its content is created. It is also an image or imago (picture, character, form), a painting, but also an objectively visual fact. The series *Vacation Pictures* (2019 – 2021) is executed in the manner of *pulp* or pop-realism that questions prejudices about the artist's work as leisure, dabbling in painting and relaxation, not taking into account, for instance, the fact that from an idea to realization the artist invested 40 hours of work into each of her paintings, and that artistic creation is work. Then, with a twofold pop-effect, the artist shows objects that (according to a survey) most people associate with vacations – holidays at sea (a book, an inflatable flamingo float, colourful flip-flops, a beach bag, a summer hat...). With this visual inventory and saccharine optical-tactile optimisation, the artist disarms the *delirium of consumerism*, challenging the preposterous aesthetics of eternal advertising pleasure with the same visual and ideological-material means it is made of, at the same time making us aware of the predictability and habitual nature of the human species in general. The artist is discrediting insatiable consumerism using its own means. The artist's painting appears to be part of the propaganda advertising industry because it can function in that context as well, but she simultaneously suppresses it with a dual effect of the painting, disillusioning the consumer icon, object or product with that same pop-illusion.⁵ An identical visualisation has a different effect in different media: in the advertising membrane it has a hallucinatory effect, in the painting there is a deflection towards an awareness of the purposefulness of creation, process and the act of painting.

Finally, with saturated aestheticization, the artist examines the iconography of kitsch underlined with an intention that ironizes the consumer society and the agreed-upon attitude towards art. The *photo-objects* saturated with colour are painted like polaroid-photographs that depict contrasts between artistic reality and the superficial perception of the artist's work as a continuous, never-ending, infinite vacation. It is all a matter of relationships and polarities. High art, with its functional range, reflects highly established aesthetics, and the low art of popular culture, like Maja's paintings, transforms, reshapes and ironizes the ingrained idioms of impure, feverish kitsch iconography of the prevailing hypnotic, polished, consumerist universe that the artist finds unacceptable. The artist's action is convincing, and if it is untrained, the reaction to the image can be unrefined and therefore credible.

⁵ "When power is that of capital and not that of a party, the 'trans-avant-gardist' or 'postmodern' (in Jencks's sense) solution proves to be better adapted than the antimodern solution. Eclecticism is the degree zero of contemporary general culture: one listens to reggae, watches a western, eats McDonald's food for lunch and local cuisine, wears Paris perfume in Tokyo and retro clothes in Hong Kong;

knowledge is a matter for TV games. It is easy to find a public for eclectic works. By becoming kitsch, art panders to the confusion which reigns in the 'taste' of the patrons. Artists, gallery owners, critics, and public wallow together in the 'anything goes,' and the epoch is one of slackening. But this realism of the 'anything goes' is in fact that of money; in the absence of aesthetic criteria, it remains possible

and useful to assess the value of works of art according to the profits they yield. Such realism accommodates all tendencies, just as capital accommodates all 'needs', providing that the tendencies and needs have purchasing power." See: Jean-François Lyotard, *Postmoderna protumačena djeci*, August Cesarec; Naprijed, Zagreb, 1990, pp. 18–19.



A Beach Bag.

iz ciklusa *Slike s odmora*
from the cycle *Vacation Pictures*
2019. – 2021.



Underwater Camera.



Flip Flops.



Beach Towel.



Water Bottle.

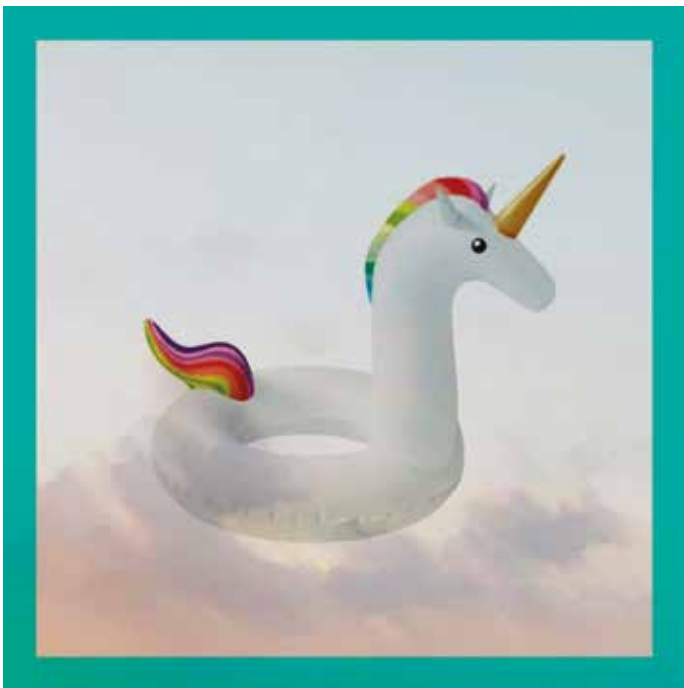
iz ciklusa *Slike s odmora*
from the cycle *Vacation Pictures*
2019. – 2021.



iz ciklusa / from the cycle
Summer Collection
2020. – 2021.

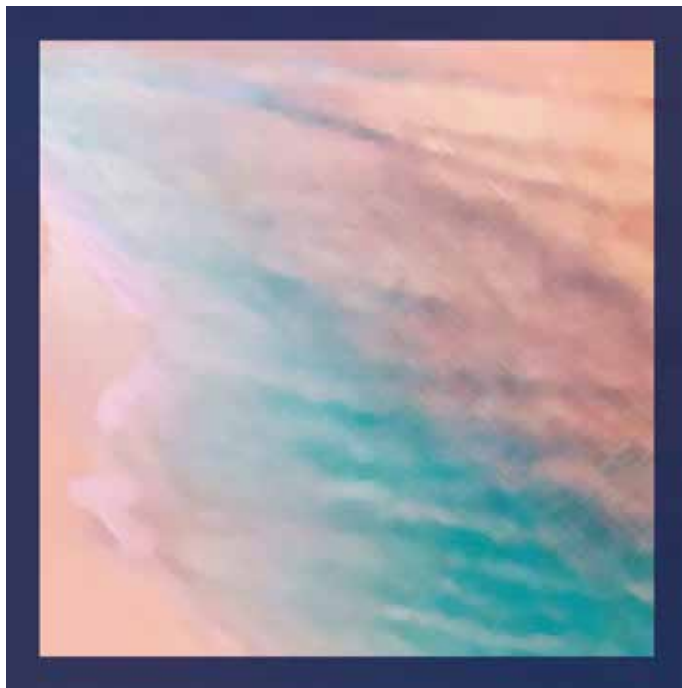


iz ciklusa / from the cycle
Summer Collection
2020. – 2021.





iz ciklusa / from the cycle
Summer Collection
2020. – 2021.





iz ciklusa / from the cycle
Summer Collection
2020. – 2021.



Životopis
Biography

Maja Rožman (Zagreb, 1981.) je diplomirala 2006. godine na Akademiji likovnih umjetnosti u Zagrebu. Od 2003. do danas ostvarila je 23 samostalne izložbe te sudjelovala na preko 100 skupnih žiriranih izložbi natječajnog i pozivnog karaktera u zemlji i inozemstvu. Djela su joj uvrštena u više domaćih i međunarodnih muzejsko-galerijskih i kolekcionarskih zbirki, a za svoj je rad primila više priznanja i nagrada. Boravila je na brojnim renomiranim umjetničko-rezidencijalnim programima u Njemačkoj, Austriji, Francuskoj, Nizozemskoj, Sloveniji i Turskoj. Članica je Hrvatskog društva likovnih umjetnika (HDLU) od 2007. godine. Živi u Zagrebu, gdje i radi kao docentica na Grafičkom odsjeku Akademije likovnih umjetnosti.

www.majarozman.com

Samostalne izložbe (izbor)
Solo exhibition (selection)

2020.
Iz arhiva/Iz sjećanja, MSU Zbirka Richter / MSU Museum of Contemporary Art – Richter Collection, Zagreb; s/with T. Dabo, L. Linardic

2018.
Prostori sjećanja/Spaces of Remembrance, Kabinet grafike HAZU / Department of Prints and Drawings of the Croatian Academy of Sciences and Arts, Zagreb

2017.
Drugi pogled, Galerija GRETA / GRETA Gallery, Zagreb

A Canvas is Never Empty, HDLU Galerija PM / PM Gallery HDLU, Zagreb

2016.
2/3 prints, iSU Institut za suvremenu umjetnost / iCa Institute for Contemporary Art, Zagreb

2015.
Prints/Memory of Grandfather, HDLU Galerija Karas / Karas Gallery HDLU, Zagreb; s/with M. Šabić

2014.
Misconception, Galerija Nano / Nano Gallery, Zagreb

2013.
Vani/Outside, Studio Kabineta Grafike HAZU / Department of Prints and Drawings of the Croatian Academy of Sciences and Arts, Zagreb

2012.
03/2012, Art Point Gallery, Vienna (AT); s/with M. Naprushkina, S.Vasileva

2011.
Dorothy, we're not in Kansas anymore!, Galerija Vladimir Bužančić / Buzancic Gallery, Zagreb

2010.
the Invisible Happening, Galerija Nano / Nano Gallery, Zagreb

2008.
The Future Could Not Be Brighter, Galerija 10m2 Zagreb / 10m2 Gallery, Zagreb

2007.
inBetween/anticonversation drill, Stadsgalerij Amersfoort (NL); with Zdravko Horvat

2006.
Drawings, Galerija 10m2 / 10m2 Gallery, Sarajevo (BA)

2005.
Beverage of Artists, GMK Galerija Miroslav Kraljević / GMK Miroslav Kraljevic Gallery, Zagreb; *City light*, Galerija SC / SC Gallery, Zagreb; s/with N. Beslic

Skupne izložbe (izbor)
Group exhibition (selection)

2021.
MTG 2021: Dissonant Futures, Nowa Huta Cultural Center, Krakow (PL)

2020.
Art in the Community: Redefining Heritage of the Artists' Association Zemlja, Pallas Projects/Studios, Dublin (IE)

2019.
Known Unknowns, Westpol A.I.R space, Leipzig (DE)

2018.
13. trijenale hrvatskog kiparstva / 13th Triennial of Croatian Sculpture, Gliptoteka HAZU / Glyptotheca HAZU, Zagreb

2017.
Creadores Europeos, Municipal Exhibition Hall of Las Francesas, Valladolid (ES)

2016.
Nagrada T-HT / T-HTaward@msu.hr, MSU Muzej suvremene umjetnosti / MSU Museum of Contemporary Art, Zagreb

2015.
The City and Me, Atelierhaus Salzamt, Linz (AT); GAMP City Gallery Pardubice, Pardubice (CZ)

2014.
The memory in your pocket, Museo d'Arte Contemporanea di Villa Croce, Genoa (IT)

2013.
48. zagrebački salon: Identitet / 48th Zagreb Salon: the Identity, HDLU / HDLU Galleries, Zagreb

	Nagrade i priznanja Awards	Popis djela List of Works
2012. <i>6. hrvatski trijenale grafike / 6th Croatian Prints Triennial: Illusion in Art</i> , HDLU Galerija Prsten / Ring Gallery HDLU, Zagreb	2021. Krakow (PL); MTG '21 Posebno priznanje, Međunarodni trijenale grafike / MTG '21 Honorary Mention International Print Triennial	<i>Slike s odmora Vacation Pictures</i> 2019. – 2021. akril i ulje na platnu acrylic and oil on canvas 32 x 32 cm
2011. <i>Essl Art Award</i> , ESSL muzej / ESSL Museum, Klosterneuburg (AT)	2012. Zagreb; Nagrada HDLU-a, 6. hrvatski trijenale grafike / CAA Award, 6th Croatian Prints Triennial	<i>Summer Collection</i> 2020. – 2021. digitalni ispis, akril i ulje na platnu digital print, acrylic and oil on canvas 32 x 32 cm
2010. <i>Idemo na kavu / Let's go for a coffee</i> , Etnografski muzej / Ethnographic Museum, Zagreb	2011. Ljubljana (SI), Wien (AT); Nagrada ESSL CEE / ESSL Art Award CEE	
2009. <i>ALUO</i> , MGML Mestna galerija Ljubljana / MGML City Gallery, Ljubljana (SI)	Wien (AT); VIG Posebno priznanje / VIG Special Invitation	
2008. <i>10m2 collection</i> , Art Centre OUI, Grenoble (FR)	2005. Zagreb; finalistica Nagrade Radoslav Putar / Radoslav Putar Award finalist	
2007. <i>5+</i> , Gliptoteka HAZU / Glyptothea HAZU, Zagreb		
2006. <i>Novi fragmenti 3</i> , Galerija Bačva / Barrel Gallery, Zagreb		
2005. <i>Lost in translation</i> , Antrepo 5 - Museum of Contemporary Art, Istanbul (TR)		
2004. <i>Speak up!</i> , Galerija Nova / Nova Gallery, Zagreb		
2003. <i>RE)SOURCES, New Media and Young Croatian Artists</i> , Galerija Galženica / Galzenica Gallery, Velika Gorica		

MAJA ROŽMAN

Slike s odmora / Vacation Pictures

13. srpnja – 31. kolovoza 2021.

13 July – 31 August 2021

Galerija „Josip Račić“ – Nacionalni muzej moderne umjetnosti

The Josip Račić Gallery – The National Museum of Modern Art

Margaretska 3, Zagreb

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Slike s odmora / Vacation Pictures, 2019. – 2021.

detalj / detail

Stražnja korica / Back Cover: **Maja Rožman**

Summer Collection, 2020. – 2021.

detalj / detail

