

6. ■ photodistorzija

Patricia Počanić

Četiri poglavlja iz ciklusa Marble Hill (2010-2013.) Hrvoja Slovenca počinju s pretpostavkom da je svaki prostor, pa tako i onaj svakodnevice, prvenstveno izvedbeni prostor. Takvim konceptom ostvaruju jedinstveni narativ. Predstavljani radovi u prizemlju galerije dio su poglavlja Home Theater (2010.) iz ciklusa Marble Hill koji korištenjem fotografskog medija prikazuje svakodnevne, životne prostore u kojima žive protagonisti američke sadomazohističke scene. Dolaskom u SAD, sredinu bitno drugačiju od naše, svakodnevni život i odnosi autoru su izgledali izvještačeno. Bavljenje S&M tematikom za autora je značilo predstavljanje prostora podvojenih izvedbenih uloga – onih društveno nametnutih i onih namijenjenih individualnim zadovoljstvima, ali ne i prikazivanje ljudskog lika jer bi fokus ostao isključivo na društvenoj zajednici, a ne na ulogama koje svakodnevno igramo. Lokacije koje prikazuje Slovenec tipični su topli prostori prepuni tapeta, cvijeća, porculana i kiča koji podsjećaju na autorov dom i našu sredinu. Takav se prostor suprotstavlja hladnoj estetici S&M-a. Prostor je performativan, kako u stvarnosti tako i na fotografiji, odnosno sam prostor izvodi ulogu predstavljanja ljudske svakodnevice. Serija Home Theater tako se kroz narativ o socijalno i individualno nametnutim ulogama približava dokumentarističkom polu, gotovo uvijek imanentnom fotografiji, iako fotografije ostavljaju dojam aranžirane umjetničke situacije. Estetska razina, u prvi mah, nadvladava dokumentarističku razinu. Naš pogled zaustavljaju specifične boje, dobro usklađene emanacije svjetlosti, zatim granulirana, zapravo taktilna komponenta slikarskih osobina. Kompozicija elemenata unutar slike također ima obilježja teatra, to je dobro usklađena scenografija ljudske svakodnevice u koju sam umjetnik također intervenira kako bi ostvario kontrolirano i visoko estetizirano djelo. Ipak, dokumentaristička razina je neminovni dio ovih fotografija s obzirom na to da djela predstavljaju prostor i svakodnevno životno okruženje specifične društvene zajednice, a primijenjeni postupak teatralizacije također je inherentan svakodnevnom ljudskom ponašanju. Forma djela, diptih ili triptih, s jedne strane uvjetovana je tehničkom prirodom. Korištenjem velikoformatne kamere i zbog sporog

procesa snimanja udio kontrole nad režiranom situacijom daleko je veći, a umjetnik kroz taj proces nastoji prikazati izduženi prostor koji bi se, kad bi bio slikan kao cjelina, razvukao i ostavio dojam digitalne fotografije. Formom triptiha ili diptiha postiže osobitu dubinu filmom/analogno snimljene fotografije. Forma donekle podsjeća na prve Muybridgeove pokretne slike za praksinoskop, ali ne onim što je prikazano, već promišljanjem stvaranja dojma jedinstvenosti nizanjem fotografija. S druge strane, takva forma jasno odvajaju dio prostora u kojoj pojedinci izvode uloge, doslovno i preneseno ‘role-playing’, svakodnevnog života od dijela prostora u kojima ostaju tragovi S&M izvedbe. Riječ je ponekad o istom prostoru, ili drugom prostoru unutar kuće, ali ne i o prostoru uvijek fotografiranom u isto vrijeme i u istoj prostoriji. To ne možemo naslutiti promatrajući fotografije s obzirom na to da djelo izgleda kao jedinstvena cjelina i prostor snimljen u ‘real-timeu’. Tim postupcima Hrvoje Slovenec uvodi nas u visoko estetiziranu performativnu stvarnost, koja je u svojoj suštini baš takva, a manipulacije prostorom, svjetlom i rasporedom predmeta, važne su kako bi autor svakim fokusiranjem na određeni predmet stvorio toliko čistu, jasnu, opipljivu, alteriranu stvarnost. U diptihu It’s a girl postupak stvaranja jedinstvene prostorne cjeline, kako bi ukazao na dvojaku ulogu glumljenog svakodnevnog prostora, Slovenec prikazuje životni prostor u kojem se slavilo dolazak djevojčice na svijet i prostor u kojem se nalazi zid karakterističan za underground S&M scenu (sastavljen od gipsa, novina, ispisan seksualno eksplicitnim sadržajem markerima i olovkom) koji je rekreiran u dnevnoj sobi, a koji je izvan izvođenja S&M rituala prekriven tkaninom. Kao u navedenom djelu, uloga promatrača u seriji Home Theater je u iščitavanju cjeline, ali i tragova ostavljenih na fotografiji. Fotografija pa tako i sam autor, promatrača suptilno uvodi u predstavljenu umjetničku situaciju ostavljajući tragove koje promatrač treba iščitati i shvatiti kako je riječ i o domu i nešto drugačijem prostoru. Proces fotografiranja za Slovenca je gotovo važniji od krajnjeg produkta – fotografije. Usklađivanje rasvjete, stvaranje hiperrealnosti tako što fokusira pojedine dijelove te zatim spaja film kako bi

dobio multifokalnu, oštru, formalno čistu fotografiju odražavaju uživanje u procesu stvaranja koji se jasno razabire na estetskoj razini monumentalnih formata. Uloga fotografije, pa i svakog umjetničkog djela, je zaustaviti oko promatrača užurbanog života pred kojim stalno kolaju različite informacije i čiju je pažnju teško zaokupiti. Djela Hrvoja Slovenca tu funkciju uspijevaju u potpunosti ostvariti. Monumentalni, visoko estetizirani formati, velikog stupnja oštine i dubine zaustavljaju naš pogled, traže od nas da promotrimo svaki izoštrani detalj, da promislimo o ulogama koje izvodi prostor, o ulogama koje izvodimo svakodnevno i nadasve da doživimo estetsko iskustvo i materijalnost toplih, taktilnih, gotovo slikarskih površina - iskustvo vrijedno zaustavljanja naših pogleda.

Na prvom katu galerije Zuccato izložene su fototapete Hrvoja Slovenca iz poglavlja Portraits (2012.), također iz ciklusa Marble Hill. Serija Portraits prikazuje umjetnikovu obitelj i prijatelje smještene u prostoru odigravanja intimnih svakodnevnih uloga – spavaćoj sobi. Iako se kao premisa nameće ideja da bi u vlastitom prostoru, prostoru ispunjenom intimnim konotacijama u kojem bi trebali biti najopušteniji, Portreti dokazuju kako se i u tom prostoru odigravaju društvene uloge. Prijatelji i obitelj prikazani su i u Hrvatskoj i u novom kontekstu SAD-a, ali ih veže distancirani pogled. Dok je u seriji Home Theater bila prikazana pozornica, platforma za izvođenje životnih uloga našeg društvenog teatra, u seriji Portraits prikazani su protagonisti/glumci tog ‘kazališta’. Smješteni u prostorima intime, prikazani prijatelji postavljeni su u položaje koji evociraju poze iz povijesti slikarstva, poze koje su namještene, artificijelne i izvještačene. Čak i monumentalni kvadratni format fototapeta odaje, u neku ruku, dojam prikazane ili zaustavljene izvođene scene. Portrete u različitim pozama fotografirao je i Bruce Davidson u ciklusu East 100th Street (1970.), ali su protagonisti smješteni u kontekst ulice dok su Slovenčevi portreti smješteni u stvarne, intimne prostore. I dok se nedvojbeno Davidsonove fotografije smještaju bliže dokumentarističkom polu, dojam serije Portraits u prvi mah kao da se isključivo veže uz režiranu ili skriptiranu podlogu. Baš u tom prvotnom

opažaju konstruiranog postaje jasna zbilja – da stvarni protagonisti života prikazani u stvarnim, vlastitim i intimnim prostorima ne mogu odigrati zadane uloge. Ne mogu biti prikazani zavodljivo, opušteno, erotski kao što to sugeriraju poze iz povijesti slikarstva. Iako su svi preduvjeti iz povijesti intimnog i zavodljivog prikazivanja postavljeni, poput zavodljive poze, spavaće sobe, kreveta i ogoljenog tijela, ne ostavljaju zavodljiv dojam. Baš u tom narativnom i formalnom postupku ‘očučđenja’ postaje jasna stvarna, raskrinkana dokumentaristička vrijednost ovih djela. Odmak od jednostavnog prikaza zbilje prema konstruiranom zapravo je jedini način da se ukaže na stvarne svakodnevne postupke i uloge unutar naše zbilje. Začudnost se provlači kroz cijeli ciklus Marble Hill. Začudnost koja proizlazi iz distancirane perspektive ogoljava univerzalne probleme, prepoznatljive i čitljive u svakom društvu. Svakodnevni prostori, postupci i ljudi koji nas okružuju ogoljeni su i prikazani artificijelno kako bi potvrdili tezu kako je život još jedan oblik kazališta.

Patricia Počanić

The four chapters of the cycle *Marble Hill* (2010-2013) by Hrvoje Slovinc start from the assumption that any space, including everyday spaces, is first and foremost a performance space. This concept has resulted in a unique narrative. The ground floor of the gallery exhibits the works from *Home Theater* (2010), the chapter of *Marble Hill* that employs the medium of photography to show everyday living spaces inhabited by protagonists from the American sadomasochism scene. When the author found himself in the unfamiliar environment of the United States, he perceived their everyday life and relationships as forced. The author saw S&M themes as an occasion to present the spaces of separated performance roles – those forced by society and those intended for individual pleasures – but not to present the human figure, since it would keep the focus exclusively on the social community instead of the roles we play every day. The premises shown by Slovinc are generic warm spaces, full of wallpapers, flowers, china and kitsch, invoking the author's home and the Croatian milieu. Such premises contrast with the cold aesthetic of S&M. The space is performative, both in reality and on the photograph; in fact, the space itself performs the role of presenting everyday humanity. The narrative of socially and individually forced roles brings the *Home Theater* series close to the documentary spectrum, a spectrum that is virtually inherent to photography, even though his photographs give the impression of an artistic setup. At first, the aesthetic aspect overcomes the documentary aspect. Our gaze lingers on the particular colors, the well-arranged light sources, and the granulated, almost tactile, painterly impression. Also, the visual composition reminds us of theater: it is a carefully constructed stage for everyday life, modified by the artist himself to create a controlled and highly aesthetic work. But these photographs have an inevitable documentary aspect, since they show the spaces and everyday premises of a specific social community.

And even the theatrical process is inherent to everyday human activities. On one hand, the form of the works – diptychs or triptychs – is conditioned by their technical qualities. The use of a large-size camera and the slowness of the shooting greatly increases the control over the arranged scene. By using this process, the artist was able to show an elongated space that, if it had been photographed as a whole, would have stretched out and given the impression of digital photography. The form of a triptych or diptych manages to achieve the characteristic depth of analog photography. This form resembles Muybridge's first moving pictures made for the zoopraxiscope – not in content, however, but in the impression of unity created from a series of photographs. Such a form, on the other hand, clearly separates the area where individuals perform the literal and metaphorical "role-playing" of everyday life from the area where the traces of an S&M performance are preserved. It can be the same space, or another space in the same house, but never a space photographed in the same room at the same time. We cannot deduce it from the photographs themselves, since the work looks like an inseparable whole, a space filmed in real time. With the use of such procedures, Hrvoje Slovinc leads us into a highly aesthetic performative reality, which is essentially made that way. The manipulations of space, light and object arrangements are important to the author: by focusing on a specific object, he creates a clean, clear, palpable, altered reality. In the diptych called *It's a girl*, Slovinc's procedure of creating a unique spatial whole indicates the dual role of the acted everyday space by showing a space for the celebration of the birth of a girl and a space with the characteristic wall of the underground S&M scene (made of plaster, newspapers and sexually explicit content written in felt pen and pencil), recreated in the living room and covered with cloth when there are no S&M rituals. In the same vein, the observer of the *Home Theater*

series needs to play at interpreting not only the whole, but also the traces left on the photograph. The photograph, just like its author, subtly leads the observer into the presented artistic scene, leaving clues that the observer is supposed to interpret and realize that it is both a home and a different space. For Slovinc, the shooting process is almost more important than the final product – the photograph. Setting up the light and creating hyper-reality by focusing on parts and combining them into a multi-focal, sharp, formally clear photograph: this reflects the enjoyment of the creative process, clearly visible in the aesthetic of the monumental sizes. The role of photography, as of any work of art, is to catch the eye of the beholder in this hectic life that keeps churning information, making it hard to hold attention. In this respect, the works of Hrvoje Slovinc are a complete success. The monumental, highly aesthetic sizes, the great sharpness and depth: it all captures our gaze and demands that we examine every sharpened detail, think about the roles performed by space and by us every day, and especially feel the aesthetic experience and concreteness of warm, tactile, almost painterly surfaces – an experience well worth lingering on.

The first floor of Zuccato Gallery exhibits the photo-wallpapers of Hrvoje Slovinc from *Portraits* (2012), another chapter in the *Marble Hill* cycle. The *Portraits* series shows the artist's family and friends in the space where intimate everyday roles are played – the bedroom. One should expect that people would be at their most relaxed in their own space, in a space filled with intimate associations, but *Portraits* show it as yet another space of social role-playing. Friends and family are shown in Croatia and in the new context of the US, but they are connected by the impassive gaze. While the *Home Theater* series shows a stage, a platform for the performance of living roles of our social theater, the *Portraits* series shows the protagonists/actors of this "theater". Placed in intimate premises, the presented friends are arranged in positions evoking poses from the history of painting, poses that are

affected, artificial and contrived. Even the monumental square sheets of photo-wallpapers give a certain impression of a captured or frozen performance scene. Portraits in different poses were photographed by Bruce Davidson in his cycle *East 100th Street* (1970), but his protagonists were put in the context of a street, while the portraits of Slovinc are placed in real, intimate spaces. While Davidson's photographs are undeniably closer to the documentary spectrum, the first impressions made by the *Portraits* series seem to be based on a stage or a script. In fact, the first perception of the construct makes the reality shine through: when shown in their real and intimate spaces, the real protagonists of life cannot play their set roles. They cannot be shown as being seductive, relaxed, erotic, as suggested by poses from the history of painting. All the preconditions from the history of intimate and seductive representation are there – the seductive pose, the bedroom, the bed, the naked body – but they do not make a seductive impression. And this narrative and formal procedure of "estrangement" reveals the actual, unmasked, documentary value of these works. The step back from a simple presentation of reality towards a construct is actually the only way to indicate the real and everyday procedures and roles within our reality. Estrangement keeps cropping up in the entire cycle of *Marble Hill*. The estrangement resulting from an impassive perspective reveals universal issues that can be recognized and deciphered in every society. Everyday premises, actions and people around us are stripped to their essentials and shown in an artificial way to confirm the claim that life is just another form of theater.

LOKACIJE / LOCATIONS

- 1 MALA GALERIJA / SMALL GALLERY
Narodni trg 1
- 2 GALERIJA ZUCCATO / ZUCCATO GALLERY
Dekumanska 34

SKUPNA IZLOŽBA / GROUP EXHIBITION

MALA GALERIJA / SMALL GALLERY

KRISTINA ARKOVIĆ, MANUELA DRK, ZDRAVKO KOPAS,
IVA KORENČIĆ, NIKOLA ŠERVENTIĆ





KRISTINA ARKOVIĆ / Supetar, Hrvatska
Bez riječi (serija)

Kristina Arković rođena je u Supetru na Otoku Braču 1990. godine. Trenutno je studentica Pravnog fakulteta u Splitu. Ljubav prema analognoj fotografiji otkrila je prije dvije godine i od tada se bavi na amaterskoj razini.

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Kristina Arković was born in Supetar, island of Brač in 1990. Currently she is a student at the Faculty of Law in Split. She discovered her passion for analog photography two years ago and since then she deals with the analog photography at the amateur level.



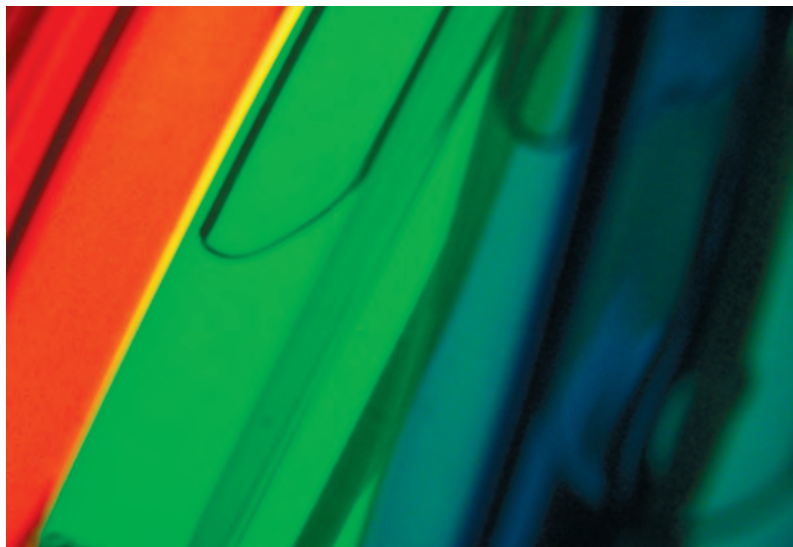
MANUELA DRK / Čakovec, Hrvatska
Četvrti krivi spoj

Manuela Drk, rođena je u Čakovcu 11.11.1992. godine. Upisala je likovnu pedagogiju na Akademiji primijenjenih umjetnosti Sveučilišta u Rijeci gdje je završila preddiplomski studij i stekla akademski naziv prvostupnica (baccalaurea) likovne pedagogije. Uz grafiku, bavi se i tipografijom, fotografijom, izradom nakita, eksperimentalnim crtanjem. Izlagala je na nekoliko skupnih izložbi, od kojih je i osvojila 3. nagradu za fotografiju.

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Manuela Drk was born in Čakovec 11.11.1992. She enrolled in art pedagogy at the Academy of Applied Arts, University of Rijeka where she completed her undergraduate study and acquired academic title for Bachelor of Art pedagogy –Art Education. She is working with graphics, typography, photography, making jewelry and experimental drawing. She exhibited in several group exhibitions, where she won third prize for photography.

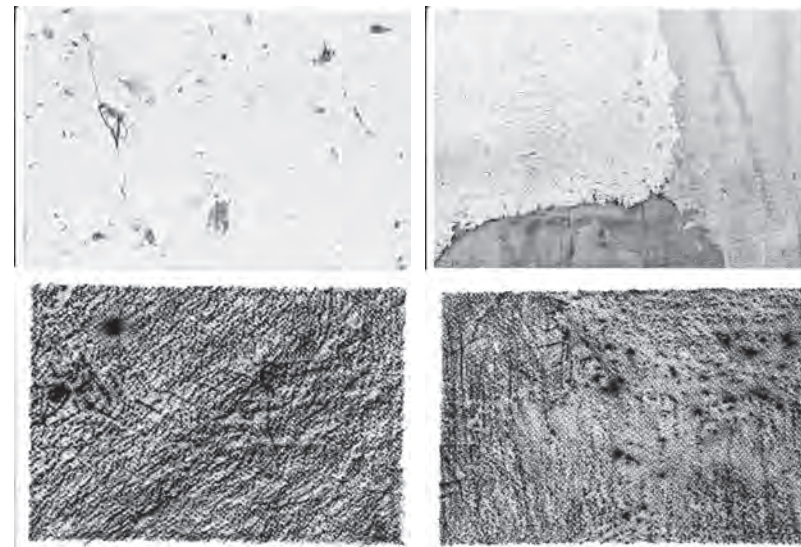


ZDRAVKO KOPAS / Hreljin, Hrvatska
Lumino optički objekti (serija)

Zdravko Kopas rođen je u Opatiji 1954. godine. Već zarana se počinje baviti fotografijom i nekoliko slijedećih godina tim se medijem bavi profesionalno. Stjecajem životnih okolnosti zapošljava se u Umjetničkom paviljonu „Juraj Šporer“, u Opatiji, gdje počinje raditi na promociji likovnih umjetnika, te tako zapostavlja vlastiti rad. 1993. sa suprugom Djurdjicom Dehzad osniva Umjetničku agenciju KOPART, koja u Rijeci djeluje kontinuirano od 1995. godine na predstavljanju hrvatskih umjetnika, kao i umjetnika iz susjednih zemalja. Intenzivno izlaže od 2005. g. samostalno i skupno na brojnim izložbama u zemlji i inozemstvu. Za svoje radove višestruko je nagrađivan i pohvaljivan. Član je HDLU-a Rijeka i HZSU-a u statusu multimedijalnog umjetnika.

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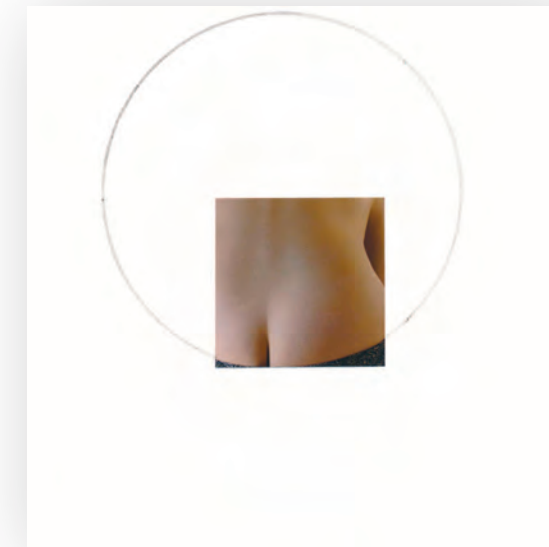
Zdravko Kopas, born in 1954 in Opatija. Already early on, he begins to engage in photography and for the next few years he is dealing with photography professionally. By acquisition of life circumstances he works at art Pavilion “Juraj Šporer” in Opatia, where he starts to work on promotion of Visual Artists and like that he starts to neglecting his own work. In 1993 he established Art agency KOPART with his wife Djurdjica Dehzad, which is operating in Rijeka continuously since 1995, at the presentation of Croatian artists, as artists from the neighboring countries. He exhibits since 2005, solo and in numerous group exhibitions in country and abroad. For his work he has received several awards and commendations. He is a member of HDLU-a Rijeka and HZSU-a in status of multimedia artist.



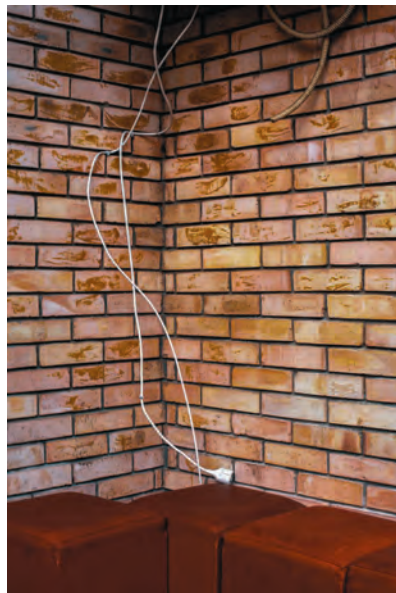
IVA KORENČIĆ / Zagreb, Hrvatska
Circles (serija)

Iva Korenčić (1986.) autorica je na području multimedije te koristi fotografiju, video i ples kao medijsku okosnicu svog rada. Završila je BA studij snimanja i fotografije na Akademiji dramske umjetnosti u Zagrebu gdje počinje snimati autorske eksperimentalne video radove (Triptih o prostoru, Jutro, Bez). Rad The Store 2010. godine nominiran je za T-HT nagradu MSU. S.O.N.E. umjetničkom organizacijom i u suradnji s Martinom Nevistić realizira multimedijske projekte Silver, Blu i Black na kojima radi kao koautor, redatelj, snimatelj, montažer i fotograf. Suraduje s Andrejom Široki i Centrom za ples i umjetničko istraživanje s kojima realizira predstavu Meter 70 i nešto, video instalaciju Oda te najnoviji multimedijski projekt Trip kao koautor, koreograf, redatelj, snimatelj, montažer i fotograf. Njen fotografski rad nagrađivan je i objavljan u raznim časopisima i knjigama, a realizirala je više grupnih i jednu samostalnu izložbu (Bodily).

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Iva Korenčić (1986.) the author in the field of multimedia and uses photography, video and dance as media backbone of its work. She graduated from the BA program of recording and photography at the Academy of Dramatic Art in Zagreb where she starts recording royalties experimental video works (Triptych of space, Morning, Bez, Without). Work The Store in 2010. was nominated for T-HT award MSU S.ON.E. art organization and in cooperation with Martina Nevistić realizes multimedia projects like Silver, Blu and Black where she works as co-author, director, cinematographer, editor and photographer. She cooperates with Andrej Široki and Centre for Dance and Artistic Research with which realizes the show called Meter 70 and something, video installation and the latest multimedia project Trip, as co-author, choreographer, director, cinematographer, editor and photographer. Her photographic work is rewarding and published in various magazines and books, and she realized a number of group and one-solo exhibition (Bodily).



NIKOLA ŠERVENTIĆ / Zagreb, Hrvatska
Bez naziva (serija)

Rođen u Zagrebu, 15. 08. 1988. Po obrazovanju je Sveučilišni prvostupnik snimanja. Trenutno je apsolvent na diplomskom studiju fotografije na Akademiji dramske umjetnosti u Zagrebu. Od 2015. je član HDLU-a, imao je šest samostalnih i sudjelovao na dvadesetak grupnih izložbi. Dobitnik je nekoliko nagrada, a pojedini mu se radovi nalaze u fondusu Muzeja za umjetnost i obrt u Zagrebu.

Born in Zagreb, 15.08.1988. He finished his education for Bachelor of recording. Currently he is a graduate student at the photography study at the Academy of Dramatic Art in Zagreb. From 2015. he is a member of HDLU-a, and he had six solo and participated in twenty group exhibitions. He won several awards, and some of his work are in collection of the Museum of Arts and Crafts in Zagreb.

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2

HRVOJE SLOVENC
GALERIJA ZUCCATO / ZUCCATO GALLERY



HRVOJE SLOVENC / New York, SAD

HRVOJE SLOVENC (r.1976) je hrvatski fotograf sa sjedištem u New Yorku. Na Fakultetu umjetnosti Sveučiliša Yale, završio je magistarski studij fotografije (2010) te dodiplomski studij na Biotehnološkom Fakultetu Sveučilišta u Zagrebu (2000). Odabrane izložbe uključuju: Relative Closeness: Portraits of Family and Friends, Muzej suvremene fotografije Chicago; Biennale 2011, Muzej umjetnosti u Bronxu; Past is now, Gradski muzej u Munchenu, Njemačka; Marble Hill, Muzej suvremene umjetnosti u Zagrebu; New Media, Sex, and Culture in the 21st Century, Muzej Nove umjetnosti u Detroitu, New Acquisitions 2003 – 2013, Muzej moderne i suvremene umjetnosti u Rijeci te Young Artist's Biennial u Bukureštu, Rumunjska. Njegov je rad dio javnih zbirki Muzeja suvremene fotografije u Chicagu, Muzeja suvremene umjetnosti te Muzeja za umjetnost i obrt u Zagrebu. Dobitnik je nagrada Alice Kimball i Mortimer Hays-Brandeis Traveling Fellowships. Sudjelovao je u rezidenciji AIM Muzeja umjetnosti u Bronxu.

SAMOSTALNE IZLOŽBE

- 2015 - Galerija Zuccato, Poreč, Hrvatska. Marble Hill.
- 2015 - 2731 Prospect Gallery, Cleveland, OH. Bricks and Glass.
- 2014 - Side Effects/Art Basel (Helac Fine Art), Basel, Switzerland. Marble Hill.
- 2013 - Apoteka-Space for Contemporary Art, Vodnjan, Croatia. Kabinet 3.
- 2013 – Muzej suvremene umjetnosti, Zagreb, Hrvatska.
- 2013 - Galerija Marisall, Zagreb, Hrvatska. Marble Hill.
- 2013 - Helac Fine art, New York, NY. Hrvoje Slovenc and Monika Sziladi: There is More to the Story.
- 2011 - Studio Moderne galerije Josip Račić, Zagreb, Hrvatska. Home Theater.
- 2011 - Michael Mazzeo Gallery, New York, NY. Home Theater.

KOLEKCIJE

Museum of Contemporary Photography, Chicago, IL
Museum of Contemporary Art, Zagreb, Croatia
Museum of Arts and Crafts, Zagreb, Croatia

REZIDENCIJE

2011 - The Bronx Museum of the Arts - AIM Program



naziv serije: MARBLE HILL



HRVOJE SLOVENC / New York, USA

HRVOJE SLOVENC (b. 1976) is a Croatian photographer based in New York. He holds MFA in Photography from Yale University School of Art (2010) and MS in Biochemistry from University of Zagreb, Croatia (2000). Selected exhibitions include *Relative Closeness: Portraits of Family and Friends*, Museum of Contemporary Photography in Chicago; *Biennial 2011*, the Bronx Museum of the Arts; *Past is Now*, Munchner Stadtmuseum in Munich, Germany; *Marble Hill*, Museum of Contemporary Art in Zagreb, Croatia; *New Media, Sex, and Culture in the 21st Century*, Museum of New Art in Detroit, New Acquisitions 2003-2013, Museum of Modern and Contemporary Art in Rijeka, Croatia; and *Young Artists' Biennial* in Bucharest, Romania. His work is in the permanent collections of Museum of Contemporary Photography in Chicago, as well as Museum of Contemporary Art and Museum of Arts and Crafts in Zagreb, Croatia. Hrvoje is a recipient of Alice Kimball and Mortimer Hays-Brandeis Traveling Fellowships. He was part of The Bronx Museum of the Arts AIM residency program.

SOLO AND TWO-PERSON SHOWS

- 2015 - Gallery Zuccato, Porec, Croatia. *Marble Hill*. November 19 - December 17.
- 2015 - 2731 Prospect Gallery, Cleveland, OH. *Bricks and Glass*. September 18 - October 23.
- 2014 - Side Effects/Art Basel (Helac Fine Art), Basel, Switzerland. *Marble Hill*. June 17 - June 22.
- 2013 - Apoteka-Space for Contemporary Art, Vodnjan, Croatia. *Kabinet 3*. August 8 - September 12.
- 2013 - Museum of Contemporary Art, Zagreb, Croatia. *Marble Hill*. March 14 - March 30.
- 2013 - Gallery Marisall, Zagreb, Croatia. *Marble Hill*. March 15 - April 5.
- 2013 - Helac Fine art, New York, NY. Hrvoje Slovenc and Monika Sziladi: *There is More to the Story*. January 10 - February 7.
- 2011 - Studio Modern Gallery Josip Racic, Zagreb, Croatia. *Home Theater*. September 10 - September 25.
- 2011 - Michael Mazzeo Gallery, New York, NY. *Home Theater*. March 3 - April 23.

COLLECTIONS

Museum of Contemporary Photography, Chicago, IL
Museum of Contemporary Art, Zagreb, Croatia
Museum of Arts and Crafts, Zagreb, Croatia

RESIDENCIES

2011 - The Bronx Museum of the Arts - AIM Program







7. photodistorzija
19. studenog - 19. prosinca 2015. / 19 November - 19 December 2015

Mala galerija / Small gallery
Galerija Zuccato / Zuccato Gallery



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