



PRODAJA **SNOVA**  
SELLING **DREAMS**

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SUVREMENA HRVATSKA MODNA FOTOGRAFIJA CONTEMPORARY CROATIAN FASHION PHOTOGRAPHY

Galerija Adris, Rovinj - lipanj 2012 / Gallery Adris, Rovinj - June 2012

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## PRODAJA SNOVA

Fotografska slika ključni je komunikacijski element modne industrije, a primarni zadatak modne fotografije stvaranje je i poticanje želje potrošača. Početkom 20. stoljeća zamijenila je modnu ilustraciju u časopisima zbog svoje sposobnosti vjernog prikazivanja odjevnog predmeta, no brzo je nadišla svoj indeksni status i započela kreativni razvoj, oslanjajući se uvijek na utjecaje iz svijeta umjetnosti. Reflektirala je duh vremena i poticala progresivne društvene promjene. Usprkos tome što je često doživljavana kao frivolna i prolazna, uz upitnu ulogu u konstrukciji ženskog identiteta<sup>1</sup>, njezin je utjecaj neprekidno rastao, osvajajući polako svoje mjesto i u respektabilnim svjetskim muzejima i galerijama, osobito od devedesetih godina 20. stoljeća nadalje.

Odmičući od klišeja idealizirane slike koja prodaje proizvod, modna se fotografija odvažila propitati rodne stereotipe i ideale ljepote koje sama promovira. Svojim se jezikom sve više približavala umjetničkoj fotografiji i tako širila područje djelovanja. Modna fotografija danas ima veliki društveni utjecaj i često odražava naše potisnute želje i strasti; istovremeno hrani našu taštinu i potiče nesigurnost u vlastiti izgled. Ona ima komercijalnu namjenu i nepobitno je artifičijelni konstrukt, no istovremeno ima sposobnost da nas inspirira i zadivi.

Modna fotografija u Hrvatskoj u proteklih deset godina dobiva na važnosti i postaje medijski vidljivija i utjecajnija s pojavom novih manifestacija i časopisa posvećenih modi. Autori i autorice zastupljene na ovoj izložbi - **Mare Milin, Ivana Vučić, Marko Grubišić, Mladen Šarić, Bruna Kazinoti i Decker&Kutić** - gradili su tu novu hrvatsku modnu scenu, a uz njih je predstavljena i još neafirmirana fotografkinja Sanja Bistričić, koja će, uz druge autore i autorice, potencijalno nastaviti njen razvoj.

Đurđa Milanović u tekstu o hrvatskoj modnoj fotografiji iz 1993. godine primjećuje da „... nije problem u talentu ili zanatskoj vještini naših fotografa nego u vizualnom, kulturnom i duhovnom okolišu.“<sup>2</sup> Tek je generacija fotografa novog tisućljeća ulovila korak sa zapadnim trendovima, kaskajući za njima upravo onoliko, koliko je ova sredina ograničena u razvoju vizualne kulture. Međutim, društvo nove tržišne ekonomije, opterećeno

<sup>1</sup>Shinkle, Eugenie (ur.), *Fashion as Photograph*, I.B. Taurus, London, 2008., str.1

<sup>2</sup>Milanović, Đurđa, *Modna fotografija, u Hrvatska fotografija od tisuću devetsto pedesete do danas, MSU, Zagreb, 1993., str. 152*

## SELLING DREAMS

Photographic image is a key communication element for fashion industry, and a primary task of fashion photography is to create and incite the desire of consumers. In the early 20th century, it replaced fashion illustration in magazines due to its capacity to faithfully represent garments, but it soon surpassed its indexicality and has begun its creative development relying always on influences from the world of art. It reflected the spirit of time and incited progressive social changes. In spite of the fact that it was frequently seen as frivolous and ephemeral, with the questionable part it plays in the construction of feminine identity<sup>1</sup>, its impact continually grew, winning its place in respectable world museums and galleries, notably from the '90s of the 20th century onward.

Departing from the cliché of idealized image which sells a product, fashion photography has dared to question gender stereotypes and ideals of beauty which it promotes. By its language, it continued to approach to fine art photography and has thus extended its area of action. Fashion photography today has a large social impact and often reflects our suppressed desires and passions; at the same time, it feeds our vanity and provokes insecurity in our own appearance. It has a commercial purpose and it is irrefutably an artificial construct, but at the same time it has the capacity to inspire and astonish us.

Fashion photography in Croatia has gained in its importance during the past ten years and has become visible and more influential in the media with the appearance of new manifestations and magazines dedicated to fashion. Authors represented at this exhibition - **Mare Milin, Ivana Vučić, Marko Grubišić, Mladen Šarić, Bruna Kazinoti and Decker & Kutić** – have built this new Croatian fashion scene; along with them on display are also photographs by young photographer **Sanja Bistričić**, who, along with other authors, shall potentially continue development of the scene.

Đurđa Milanović in the text on the Croatian fashion photography from 1993 noticed that «...the problem is not in the talent or skill of our photographers, but in visual, cultural and spiritual environment”<sup>2</sup>. It was only the generation of photographers of the new millennium that caught up with western trends, lagging behind them just as much as this milieu is limited in the development of visual culture. However, the society of new

<sup>1</sup>Shinkle, Eugenie (ed.), *Fashion as Photograph*, I.B. Taurus, London, 2008., p.1.

<sup>2</sup>Milanović, Đurđa, *Fashion photography, in Hrvatska fotografija od tisuću devetsto pedesete do danas, MSU, Zagreb, 1993., p. 152.*

statusnim simbolima i vanjskim izgledom, brzo je našlo primjereno ogledalo u glamuroznoj modnoj fotografiji i rubrikama o slavnim osobama u licencnim časopisima. Sa sjajnih nas stranica gledaju nedodirljive, nezainteresirane figure, koje imaju luksuz da ništa ne čine, ne djeluju, ne sudjeluju, pretvorene u lijepe statue. Upravo su poziranje, artificijelne geste i posture koje odudaraju od prirodnog položaja tijela, ono što determinira modnu fotografiju. Kada Barthes piše o svom iskustvu poziranja za portret, što je svakom prosječnom čovjeku neugodna situacija, kaže kako ga to navodi da sebi smjesta proizvede drugo tijelo, da se unaprijed preobrazu u sliku<sup>3</sup>. U modnoj fotografiji poza je samo dio repertoara „modnih poza“ i nema nikakve veze s identitetom modela, pa ju je teško iščitavati na konvencionalan način<sup>4</sup>. Modne poze mijenjale su se s vremenom crpeći inspiraciju iz najrazličitijih izvora, od umjetničkih djela, plesa, dokumentarne fotografije, filma, rock i punk glazbe, sve do uznemirujućih stranica crnih kronika ili sadomazohističkih seansi. Obilježena načelom prolaznosti, moda uvijek traži nove, uzbudljive prikaze, a modni fotografi u svom radu reflektiraju društvene promjene i nove tendencije.

Hrvatska modna fotografija ograničena je malim brojem časopisa posvećenih modi, dok modna industrija jedva da i postoji. Fotografi su u zadanim okvirima i često provincijalnim uvjetima ipak našli prostora i inspiracije da modne fotografije začine svojim jedinstvenim vizijama, sve više težeći odmaku od klišeizirane reprezentacije odjeće.

**Mare Milin** snimila je modni editorijal s glumicom Juditom Franković citirajući film „Oprez, žudnja“ Ang Leea. Filmski format (16x9), kolorit, odjeća i scenografija odabrani su i kreirani zahvaljujući inspiraciji filmom. Reinterpretacija filmskih scena iz povijesti filma, posebno film noira, pronašla je svoje mjesto, kako u svjetskoj, tako i u hrvatskoj modnoj fotografiji. Utjecaj filma vidljiv je i u suvremenoj umjetničkoj fotografiji u kojoj autori poput Philipa-Lorce DiCorcie i Gregoryja Crewdsona koriste jezik filmske slike za kreiranje svojih fotografskih tableau-a<sup>5</sup>, prepuštajući gledatelju da dovrši priču čiji nam isječak prikazuju.

Judita Franković pretvara se u azijsku ljepoticu Mak Tai Tai koja je i u filmu fiktivan lik, kreiran kao dio zavjere. Na stranicama

market economy, burdened by status symbols and external appearance, soon found an adequate mirror in the glamorous fashion photography and celebrity columns of licensed magazines. There are untouchable, uninterested figures looking at us from glossy pages, who have the luxury of not having to do anything, not operating, not participating, just being turned into beautiful statues. It is posing, artificial gestures and postures that differ from the natural position of body, what defines fashion photography. When Barthes writes about his experience of posing for a portrait, which is an unpleasant situation for every average person, he says that it makes him immediately create another body for himself, to transform himself in advance to a picture<sup>3</sup>. In fashion photography, a pose is only a part of the repertory of “fashion poses” and has nothing to do with the identity of the model, so it is difficult to interpret it in a conventional way<sup>4</sup>. Fashion poses have been changing with time by drawing inspiration from the most various sources, from artworks, dance, documentary photography, cinema, rock and punk music, all to disturbing pages of black chronicle or sadistic and masochistic sessions. Marked by the principle of transience, fashion always seeks new exciting representations, and fashion photographers reflect social changes and new tendencies in their work.

Croatian fashion photography is limited by smaller number of magazines dedicated to fashion, while fashion industry barely exists. Nevertheless, photographers have still found space and inspiration within set frameworks and often provincial conditions to spice photographs by their unique visions aspiring to depart from stereotyped representation of clothes.

**Mare Milin** shot a fashion editorial with actress Judita Franković, quoting the film “Lust, Caution” by Ang Lee. Film format (16x9), colours, clothes and scenography are selected and created as inspired by the film. Reinterpretation of film scenes from the history of film, notably from film noir, found its place, both in world and Croatian fashion photography. The cinematic impact is visible as well in contemporary fine art photography in which authors such as Philip-Lorca DiCorcia and Gregory Crewdson use the language of film to create their tableaux<sup>5</sup>, leaving it to the spectator to finish the story whose scene they are presenting.

Judita Franković transforms into an Asian beauty Mak Tai Tai who is herself a fictive figure in the film, created as a part of conspiracy. On pages of the magazine, we find parts of the story

<sup>3</sup>Barthes, Roland, *Svijetla komora, Antibarbarus, Zagreb, 2003.*, p. 16.

<sup>4</sup>Shinkle, Eugenie, *The Line Between the Wall and the Floor: Reality and Affect in Contemporary Fashion Photography*, in Shinkle, Eugenie (ed.), *Fashion as Photograph*, I.B. Taurus, London, 2008., p. 219.

<sup>5</sup>tableaux (plural) - a group of models or motionless figures representing a scene from a story or from history; a tableau vivant, *Oxford Dictionaries*, [www.oxforddictionaries.com](http://www.oxforddictionaries.com), 20.05.2012.

časopisa nalazimo djelić priče čiji početak i kraj ne znamo. Voajeri smo koji promatraju trenutke iščekivanja i emotivnu dramu djevojke. Njen pogled nikada ne susreće naš, protivno standardima novinskog portretiranja. Iako znamo tko je djevojka na fotografijama i činjenicu da je glumica, to nije njen portret. Prihvaćamo igru u kojoj nam se nudi fiktivan narativ, kao što je fiktivna svaka medijska reprezentacija, pa čak i onda kada portret javne osobe nastoji prikazati njen karakter.

**Marko Grubišić** koristi glumačko umijeće Jadranke Đokić portretirajući je sa suzom na licu, Leona Paraminski erotizirana je heroina, a Tatjana Dragović graciošno se kreće po ne-prostoru fotografskog studija. Stilisti, šminkeri i frizeri, uz fotografa, čine tim koji postavlja odrednice tog performansa za kameru. Danas je dominantni način portretiranja u modnim časopisima i časopisima o slavcima upravo kroz izvedbu za kameru, dok se ono „stvarno“ o nekoj javnoj osobi iščitava iz paparazzi fotografija, koje su također često inscenirane. Tako gledatelj doživljava „vizualnu satisfakciju u fantaziji identifikacije“<sup>6</sup>, ne samo s osobom na fotografiji nego i s njenim krajnje fikcionaliziranim likom predstavljenim u modnim editorijalima.

Recentni rad Marka Grubišića seli se sa stranica časopisa na njegov blog iFashionography na kojem objavljuje modne fotografije snimljene iPhoneom, a izlazi iz medija fotografije svojim kratkim modnim filmovima.

**Mladen Šarić** snima glumicu Ivanu Roščić reinterpretirajući nadrealističke elemente često prisutne u modnim fotografijama Mana Raya i Horst P. Horsta. No, Ivana ovdje nije bezimena lutka iz izloga ili fetiš objekt tako drag nadrealistima, već mnogo suvremeniji produkt - lutka Barbie koja vlastitu glavu nudi na pladnju, podcrtavajući tako ironijski odmak od modne industrije i njenih ikona. Jednako je tako (auto)ironično kada Šarić glavu modela ukrašava izgužvanim plastičnim čašama i limenkama Fante ili kada lice manekenke proviruje iz gomile otpada odbačenog na svakoj plaži. No, čak i kada su ironične, fotografije Mladena Šarića visoko su estetizirane i savršeno tehnički izvedene, a sam fotograf često preuzima ulogu scenografa, stilista i umjetničkog direktora.

Na sličan način radi i dvojac **Decker & Kutić**, pomno osmišljavajući svoje fotografije od početne ideje do postprodukcije, koristeći se dugogodišnjim iskustvom u kreiranju

<sup>6</sup>Bate, David, *Photography: The Key Concepts*, Berg, Oxford, 2009., str. 81, vlastiti prijevod

whose beginning and end we do not know. We are voyeurs who observe moments of expectation and emotional drama of a girl. Her gaze never meets ours, contrary to standards of editorial portraying. Although we know who the girl in the photographs is, as well as the fact that she is an actress, this is not her portrait. We accept the game in which a fictive narrative is offered to us, just as any media representation is fictitious, even when the portrait of a public person seeks to depict her personality.

**Marko Grubišić** uses acting skills of Jadranka Đokić by portraying her with a tear falling down her face, Leona Paraminski is an eroticized heroine, and Tatjana Dragović graciously moves through non-space of photographic studio. Stylists, make-up artists and hair dressers, along with the photographer, make the team who sets guidelines of this performance for the camera. Today, a dominant way of portraying in fashion and celebrity magazines is through a performance for the camera, while what seems “real” about a public person is being interpreted from paparazzo photographs which are also often staged. Thus, the spectator experiences “a visual satisfaction in the fantasy of identification”<sup>6</sup>, and not only with a person in a photograph, but also with its utterly fictionalized figure presented in fashion editorials.

Recent work by Marko Grubišić moves from the pages of magazines to his blog iFashionography where he publishes fashion photographs shot by iPhone, and departs from the media of photography by his short fashion films.

**Mladen Šarić** portrays actress Ivana Roščić by reinterpreting surrealistic elements often present in fashion photographs by Man Ray and Horst P. Horst. However, Ivana is not a nameless doll from a shop window or a fetishist object so dear to surrealists, but a much modern product – Barbie doll who offers her own head on a platter, underlining ironic distance from fashion industry and its icons. It is equally (auto)ironical when Šarić decorates the head of a model by creased plastic glasses and Fanta cans or when a face of a model lurks from a pile of waste present on every beach. Photographs by Mladen Šarić are, even when ironic, highly aesthetised and technically perfected, while the photographer himself often takes the role of set designer, stylist and art director.

The duo **Decker and Kutić** work in a similar way, painstakingly designing their photographs from the initial idea to the post-production, using their long-term experience in the creation and stylization of clothes (**Romano Decker**) and graphic design (**Dejan Kutić**). At the shooting of a fashion editorial for hair salon

<sup>6</sup>Bate, David, *Photography: The Key Concepts*, Berg, Oxford, 2009. p. 81.



i stiliziranju odjeće (**Romano Decker**) i grafičkom dizajnu (**Dejan Kutić**). Na snimanju modnog editorijala za frizerski salon Glamour kosa u jednom trenutku postaje odjevni predmet, pretvarajući model u svojevrsno plemensko biće prekriveno dlakom, toliko nepoželjnom u sterilnoj ljepoti suvremene žene (i muškarca). Za Deckera i Kutića stvaranje fotografija modna je igra bez strogo utvrđenih pravila, kroz koju se trude zabilježiti magične kreativne trenutke u potrazi za začudnom ljepotom.

Za razliku od standardnog poliranog izgleda visoko-produciranih modnih fotografija na kakve smo navikli, radovi **Ivane Vučić** za modni studio I-gle iz 2005. godine odabiru jezik vernakularne fotografije. Specifična tekstura i isprane boje polaroida asociraju na fotografije iz obiteljskog albuma, s nekog davnog ljetovanja. Ivana koristi polaroid i da bi napravila unikatne pozivnice za modnu reviju Roberta Severa *Infra* 2003. godine, opirući se tako serijskoj proizvodnji identičnih kopija jednako svojstvenoj digitalnoj fotografiji i masovnoj proizvodnji odjeće.

Snapshot fotografija, banalni svakodnevni motivi, bilježenje intime autora i ljudi koji ga okružuju uvukla se u umjetničku produkciju kroz radove Nan Goldin, Wolfganga Tillmansa, Juergena Tellera, Corinne Day i drugih, a otuda je lako preuzela važnu poziciju i u diskursu modne fotografije. „Kao fotografska estetika ili stil, banalnost se može opisati kao vrsta postindustrijskog realizma, odmak od spektakularnog i često nemilosrdan fokus na njegovu antitezu.“<sup>7</sup> Nespretni kadrovi, tvrdo svjetlo bljeskalice, neoštri motivi, obilježja su amaterske fotografije koja je ovdje namjerno korištena da se naglasi intiman odnos između fotografa i modela. Takve fotografije uvode autentičnost i realizam u tradicionalno ekstravagantan glamurozni žanr i pravi su subverzivan izazov konvencijama modne fotografije.

Fotografije **Brune Kazinoti** donijele su u hrvatsku modnu fotografiju taj tračak subverzivnog izazova, iako je cijela modna scena nedovoljno diferencirana da bi dozvolila veliko odstupanje od dominantnog stila, utvrđenog licencama stranih izdanja. Zato, osim redovitog objavljivanja u hrvatskom izdanju časopisa Elle i suradnje s dizajnerom Maurom Massarottom na kampanji za tenisice Startas, svoje radove objavljuje uglavnom u stranim časopisima kao što su Tank, Pop, Hero, Dazed&Confused i mnogim drugim. Bruna Kazinoti radi s profesionalnim modelima, no nerijetko će s „običnim“ ljudima dogovoriti snimanje. Primarna joj je spontanost i prirodnost, ne koristi uobičajene forsirane i neprirodne poze modela. Elementi snapshot fotografije prisutni su u njenom radu, a lako je zamijetiti da njeni modeli često okreću

<sup>7</sup>*Shinkle, Eugenie, Boredom, Repetition, Inertia: Contemporary Photography and the Aesthetics of the Banal, Mosaic 37/4, Prosinac 2004., str. 167, vlastiti prijevod*

Glamour, hair suddenly becomes clothing, turning a model into a tribal creature covered by hair, so unwanted in the sterile beauty of contemporary women (and men). For Decker and Kutić, the creation of photographs is a fashion game without any strict rules, through which they attempt to capture magical creative moments in the search of weird beauty.

Unlike the polished appearance of highly produced fashion photographs we are used to, the works of **Ivana Vučić** for the fashion studio I-gle from 2005, use the language of vernacular photography. Specific texture and washed out colours of polaroids remind us of photographs from a family album, summer vacation from the past.

Ivana also uses polaroid in order to make unique invitations for the fashion show by Robert Sever *Infra* in 2003, resisting serial production of identical copies equally characteristic of digital photography and mass production of clothes.

Snapshot photography or banal everyday motives, as well as authors recording their intimacy and people who surround them, got into the artistic production through the works of Nan Goldin, Wolfgang Tillmans, Juergen Teller, Corinne Day and others, but from there, it took an important position even in the discourse of fashion photography. “As a photographic aesthetics or style, banality could be described as a kind of post-industrial realism, a turn away from the spectacular and an often pitiless focus on its antithesis.”<sup>7</sup> Unskilled framing, harsh flashlight, motives out of focus - all characteristics of amateur photography, purposefully used here in order to emphasise intimate relationship between the photographer and the model. Such photographs introduce authenticity and realism to a traditionally extravagant glamorous genre and are a subversive challenge to the conventions of fashion photography.

Photographs by **Bruna Kazinoti** brought to the Croatian fashion photography a breath of subversive challenge, although the entire fashion scene is not sufficiently differentiated in order to permit large departure from a dominant style determined by licenses of foreign editions. Therefore, except for regularly publishing in the Croatian edition of the magazine Elle and collaboration with the designer Mauro Massarotto on the campaign for Startas sneakers, she has been publishing her works mostly in foreign magazines such as Tank, Pop, Hero, Dazed&Confused and many others. Bruna Kazinoti works with professional models but shall not hesitate to arrange shooting with ‘real’ people she meets on the street. Spontaneity and naturalness are primary to her, she does not put her models in usual forced and unnatural poses. Elements of snapshot photography are present in her

<sup>7</sup>*Shinkle, Eugenie, Boredom, Repetition, Inertia: Contemporary Photography and the Aesthetics of the Banal, Mosaic 37/4, December 2004., p. 167*

leđa kameri, odnosno gledatelju. Uskraćujući nam svoje lice, fotografiju ispunjavaju govorom tijela, izražavajući individualnost, ravnodušnost i odsutnost komunikacije. Suprotno modnoj fotografiji najčešće konstruiranih savršenih lica, njeni su likovi prirodni, s izraženim karakterom. Rijetko ih smješta u prazninu fotografskog studija, već radije bira realne, urbane lokacije. Brunine fotografije stoga izgledaju kao portret njene generacije, nezainteresirane za uljepšanu sliku samih sebe i natjecanje u statusnim simbolima.

Sličan pristup blizak je i **Sanji Bistričić**, mladoj fotografkinji još nezastupljenoj u mainstream medijima. Njen se model kreće u napuštenom industrijskom pejzažu, djelujući odsutno i neprilagođeno. Svoje modne fotografije realizirala je uglavnom u suradnji s hrvatskim modnim brandovima Dioralop i Madame Demode ili kao vlastita fotografska istraživanja. Njene fotografije stoga nisu opterećene željom da budu ekstravagantne, glamurozne ili prate vizualni klišej dominantan u medijima, već se također okreće prikazu vlastite generacije kojoj je modna osviještenost način izražavanja stava prema svijetu.

Artificijelnost modne fotografije nije posve nestala uvođenjem „stvarnih“, neprofesionalnih modela i „nepoziranih“ situacija, no to je svakako otvorilo prostor za prikaz nesavršenog, tjeskobnog, drugačijeg. Iako je i dalje zadužena za prodaju odjeće i marketing životnog stila, suvremena modna fotografija obilježena je željom da komunicira značenje i ima društveni i kulturološki utjecaj izvan hermetičnog svijeta mode.

work and it is easy to notice that her models often turn their back to the camera/spectator. By withdrawing their face, they fill the photograph with body language, expressing individuality, indifference and absence of communication. Contrary to fashion photographs of most often constructed perfect faces, her characters are natural, expressing their personality. She rarely places them in the emptiness of photographic studio, but rather selects real, urban locations. Bruna’s photographs therefore look like a portrait of her generation uninterested in beautified picture of themselves and competition in status symbols.

A similar approach is also close to **Sanja Bistričić**, a younger photographer still not represented in the mainstream media. Her model moves in deserted industrial landscape, looking absent-minded and unadjusted. She realized her fashion photographs mostly in cooperation with Croatian fashion brands Dioralop and Madam Demode or as her own photographic research.

Her photographs are therefore not burdened with a wish to be extravagant, glamorous or to follow a visual standard dominant in the media, but turn to the representation of her own generation in which fashion awareness is a way of expressing an attitude toward the world.

The artificiality of fashion photography has not completely disappeared by introducing “real unprofessional models and non-posing” situations, but it has certainly opened space for representing the imperfect, the anxious and different. Although still in charge of selling garments and marketing of a lifestyle, contemporary fashion photography is marked by a desire to communicate meaning and to have a social and cultural impact beyond the hermetic world of fashion.

## ROMANO DECKER & DEJAN KUTIĆ

[www.deckerkutic.com](http://www.deckerkutic.com)

Romano Decker i Dejan Kutić žive u i djeluju iz Zagreba. Rad na području dizajna, mode i izdavaštva glossy magazina spojio ih je u fotografiji, kojom su se kao tandem profesionalno počeli baviti prije 4 godine. Trenutno su usredotočeni na komercijalnu, a posebno zaljubljeni u modnu fotografiju. Osvojili su nekoliko domaćih i stranih nagrada, te izlagali na grupnim i samostalnim izložbama u Hrvatskoj i Engleskoj.

Romano Decker and Dejan Kutić live in and work from Zagreb. Work in the field of design, fashion and glossy magazines publishing joined them in photography, which they started dealing with professionally, as a tandem, four years ago. They are currently focused on commercial photography, and are especially in love with fashion photography. They won several national and international awards and exhibited in group and solo exhibitions in Croatia and England.



## IVANA VUČIĆ

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Rođena je 1972. u Zagrebu, gdje je diplomirala na Studiju dizajna pri Arhitektonskom fakultetu kao dobitnica Rektorove nagrade za najbolji studentski rad. Profesionalno se bavi fotografijom od 1994. godine, a od 1996. simultano radi kao freelance fotograf i grafički dizajner, objedinjujući oba medija u jedinstven vizualan jezik. Godine 2001. s Orsatom Frankovićem osniva Laboratorium, studio za oblikovanje vizualnih komunikacija, u kojem do 2012. radi kao kreativni direktor i fotograf, nakon čega nastavlja profesionalno djelovanje u okviru samostalnog studija za grafički dizajn i fotografiju. Dobitnica je niza međunarodnih i domaćih nagrada i priznanja za fotografije (Trofej grada Zagreba, Zlatna plaketa, Nagrada MUO, Zlatna plaketa Batana) i dizajnerske radove (AICA, LIA, iF, ED, HOW, MIAF, Eulda, Red Dot, Golden Drum...). Njezine su fotografije dio stalnog postava MUO (Zagreb) i Galerije Marino Cettina (Umag). Izlaže samostalno i na skupnim izložbama u zemlji i inozemstvu. Članica je HDD-a i ULUPUH-a.

She was born in 1972 in Zagreb, where she graduated Design from the Faculty of Architecture and won the Rector's Award for the best student work. She has been a professional photographer since 1994, and since 1996 she has worked simultaneously as a freelance photographer and graphic designer, combining both media in a unique visual language. In 2001, with Orsat Franković, she founded Laboratorium, a studio for visual communications design, where she worked as a creative director and a photographer up until 2012, only to continue her professional work in an independent studio for graphic design and photography. She has received numerous international and Croatian awards for photographic works (City of Zagreb Trophy, Gold Medal, Museum of Arts and Crafts Award, Batana Gold Plaque) and design works (AICA, LIA, iF, ED, HOW, MIAF, Eulda, Red Dot, Golden Drum...). Her photographs are part of the permanent exhibition of the Museum of Arts and Crafts (Zagreb) and the Marino Cetina Gallery (Umag). She exhibits individually and in group exhibitions at home and abroad. She is a member of the HDD (Croatian Designers Society) and ULUPUH (Croatian Association of Artists of Applied Arts).



## MARKO GRUBIŠIĆ

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Marko Grubišić, rođen u Čakovcu 1975. godine, svoja prva fotografska iskustva ostvaruje već u ranom djetinjstvu uz oca Vatroslava, nakon čega slijedi profesionalna karijera u svijetu mode koja uspješno traje zadnjih 15 godina. Jednako dobro odrađuje covere i modne editorijale za glossy magazine poput Elle, Cosmopolitana, Glossa te reklamne kampanje za klijente kao što su VIP, T-Mobile, L'Oreal, Max Factor i drugi. Surađuje i s hrvatskim glazbenim imenima poput Josipe Lisac, Severine i Nine Badrić, s kojom odrađuje svjetsku kampanju za Frederic Constant objavljenu, između ostalog, u rujanskom izdanju američkog magazina Vogue. Marko u zadnje vrijeme spretno koketira s formom kratkog filma te sve češće ostvaruje nova zanimljiva glazbeno-režijska djela.

Marko Grubišić, born in 1975 in Čakovec, attains his first photographic experience in early childhood with his father Vatroslav, followed by a professional career in the world of fashion that has been successfully running for the last 15 years. He is equally successful in covers and fashion editorials for glossy magazines, such as Elle, Cosmopolitan, Gloss, and advertising campaigns for clients such as VIP, T-Mobile, L'Oreal, Max Factor and others. He cooperates with Croatian musicians like Josipa Lisac, Severina and Nina Badrić, with whom he did a world campaign for Frederic Constant published in the September issue of American Vogue magazine. Recently, Marko has deftly flirted with the short film form, and he has more frequently produced new interesting music-directed works.





## MARE MILIN

maremilin@gmail.com

Rođena je 1973. u Zadru. U Zagrebu je studirala industrijski dizajn. Od 1994. se profesionalno bavi fotografijom.

Danas djeluje u okviru portretne, reklamne i modne fotografije, ne zanemarujući pri tom umjetnički aspekt svog poziva, što je rezultiralo nizom skupnih i samostalnih izložbi u zemlji i inozemstvu. Dobitnica je nekoliko nagrada vezanih uz fotografiju (Bijenale Fotografije 1993., Salon Fotografije u Zadru 2001., Tošo Dabac 2011).

2006. godine boravi u Santa Monici u sklopu Artist in residence programa. Sudjeluje u velikom multimedijalnom projektu o Nikoli Tesli *Mehaničke figure* (Bulaja naklada).

Članica je ULUPUH-a i HZSU-a. Uz fotografsko djelovanje snimila je 10 video spotova za hrvatske glazbene izvođače, te krajem 2005. premijerno prikazala svoj prvi kratkometražni animirani film «Glupača», produciran od strane Zagreb filma.

Born on 20 March 1973 in Zadar. She studied industrial design in Zagreb. In 1994 she started working professionally as a freelance photographer.

Today she is professionally engaged in portrait, fashion and advertising photography, but she is not neglecting the artistic aspect of her calling, which resulted in a series of group and solo exhibitions at home and abroad. She has won several awards related to photography (Photography Biennial 1993, Photography Salon in Zadar 2001, Tošo Dabac 2011).

As part of her activities she spent two months in Santa Monica in 2006, as part of the Artist in Residence program. She participated in a great multimedia project about Nikola Tesla, *Mechanical Figures*, published by Bulaja Publishing.

She is a member of ULUPUH (Croatian Association of Artists of Applied Arts) and HZSU (Croatian Freelance Artists' Association). In addition to her photo work, she recorded 10 video clips for Croatian musical performers, and in late 2005 she had a premiere of her first short animated film "Idiot", produced by Zagreb film.





## BRUNA KAZINOTI

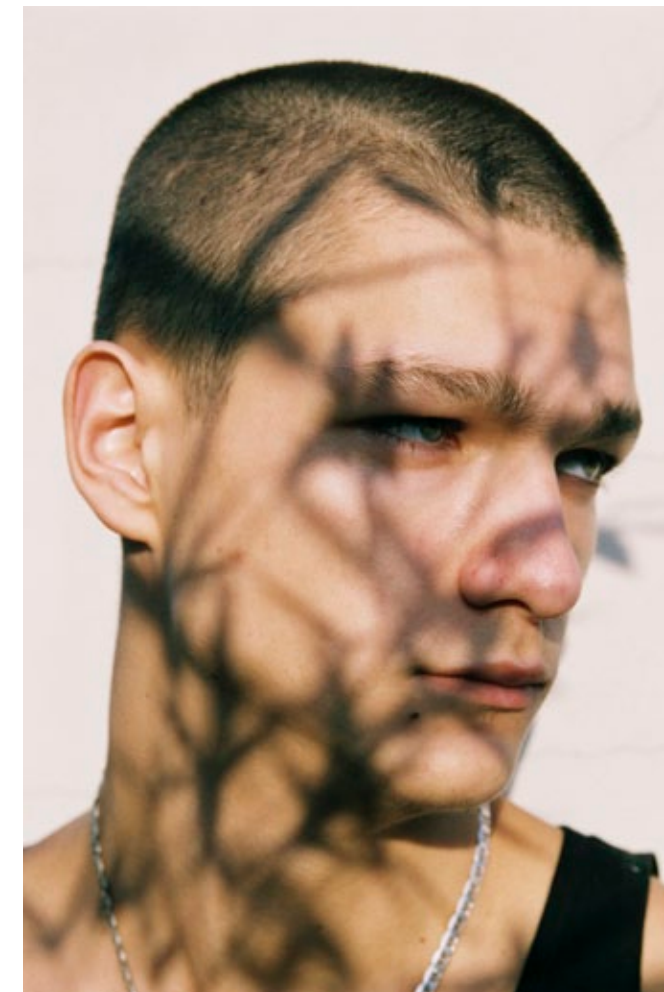
[www.brunakazinoti.com](http://www.brunakazinoti.com)

Bruna Kazinoti rođena je 4. srpnja 1983. u Splitu, gdje i živi.

2006. je diplomirala na Kraljevskoj akademiji lijepih umjetnosti u Antwerpenu, Belgija. Suradnica je časopisa Hero, L'Officiel Hommes Paris, Dazed&Confused, Pop, Novembre, Arena Homme +, Spray, Tank, Elle... Izlagala je na nekoliko grupnih i dvije samostalne izložbe, u Muzeju grada Splita 2008. i Galeriji KIC u Zagrebu 2011. godine. Osvojila je nagrade za najbolju modnu fotografiju na natjecajima Photodays Rovinj 2009. i 2011. godine.

Bruna Kazinoti was born on 4 July 1983 in Split, where she lives.

In 2006 she graduated from the Royal Academy of Fine Arts in Antwerp, Belgium. She is an associate of magazines Hero, L'Officiel Hommes Paris, Dazed & Confused, Pop, Novembre, Arena Homme +, Spray, Tank, Elle... She had several group and two solo exhibitions at the Museum of Split in 2008 and in the KIC Gallery in Zagreb in 2011. She won awards for the best fashion photograph in competitions Photodays Rovinj 2009 and 2011.



## MLADEN ŠARIĆ

Mladen Šarić rođen je 21. srpnja 1976. u Zagrebu, gdje završava Školu primijenjene umjetnosti i dizajna. Studirao je dizajn na Grafičkom fakultetu. Bavi se modnom i reklamnom fotografijom. Redovito surađuje sa svim relevantnim glossy (modnim) magazinima i reklamnim agencijama.

Mladen Šarić was born on 21 July 1976 in Zagreb, where he completed Secondary School of Applied Arts and Design. He studied design at the Faculty of Graphic Arts. He takes fashion and advertising photographs. He regularly collaborates with all relevant glossy (fashion) magazines and advertising agencies.





## SANJA BISTRČIĆ

[www.sanjabisticic.com](http://www.sanjabisticic.com)

Sanja Bistričić rođena je 1982. u Zadru. Trenutno završava Agronomski fakultet u Zagrebu, gdje i živi. Ozbiljnije se počinje baviti fotografijom snimajući radove svoje sestre, modne dizajnerice Andreje Bistričić. Slijedi suradnja s manifestacijom Cro a Porter, za koju je snimila seriju portreta dizajnera, te kampanja za modne dizajnerice Madame Demode, Tamaru Bombardelli i Maju Merlić - Dioralop. Osim modne fotografije, zanima je portret i umjetnička fotografija. Njezin su pokretač spontanost i emocije (vlastite i modela s kojim radi). Voli nesavršenosti.

Sanja Bistričić was born in Zadar in 1982. She is currently completing her studies at the Faculty of Agriculture in Zagreb, where she lives. She became seriously involved with photography while taking photos of the work of her sister, fashion designer Andrea Bistričić. It was followed by cooperation with Cro-a-Porter, for which she made a series of portraits of designers, and campaigns for fashion designers Madame Demode, Tamara Bombardelli and Maja Merlić - Dioralop. In addition to fashion photography, she is interested in portrait and art photography. Her moving principle is her spontaneity and emotions (her own and those of the model that she works with). She likes imperfections.





## SANDRA VITALJIĆ

Biografija autorice izložbe / Biography of the author of the exhibition

Sandra Vitaljić rođena je u Puli 1972. godine. Magistrirala je fotografiju na Akademiji za film i TV (FAMU) u Pragu (1996.), a na istom fakultetu doktorirala je iz područja povijesti i teorije fotografije (2010.). Zaposlena je kao izvanredna profesorica na Odsjeku snimanja Akademije dramske umjetnosti u Zagrebu. Izlagala je na samostalnim i skupnim izložbama u Hrvatskoj i inozemstvu. U sklopu umjetničke rezidencije ArtsLink boravila je u Ansel Adams Center for Photography u San Franciscu (1997.). Dobitnica je stipendije Fulbright (2006-7.) u Rochester Institute of Technology, Rochester, NY.

Sandra Vitaljić was born in Pula in 1972. She obtained a master's degree in photography at the Film and TV School of Academy of Performing Arts in Prague (FAMU, 1996), and at the same academy she obtained a doctoral degree in the field of history and theory of photography (2010). She is employed as an associate professor in the Department of Cinematography at the Academy of Dramatic Arts in Zagreb. She has exhibited in solo and group exhibitions in Croatia and abroad. As part of the ArtsLink artistic residency she spent time at the Ansel Adams Center for Photography in San Francisco (1997). She was a Fulbright Scholarship winner (2006/2007) at the Rochester Institute of Technology, Rochester, NY.

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