



**dražen
eisenbeisser**



GALERIJA „JOSIP RAČIĆ” –
NACIONALNI MUZEJ
MODERNE UMJETNOSTI
JOSIP RAČIĆ GALLERY –
NATIONAL MUSEUM
OF MODERN ART
MARGARETSKA 3, ZAGREB

3. 9. – 29. 9. 2026.

Dražen Eisenbeisser

Nostalgija
Nostalgia

Nešto nostalgичno i neoromantično izvire iz crteža sepijom Dražena Eisenbeissera. Takav dojam ostvaren je opozitom prema neopipljivoj duhovnosti – majstorski preciznim crtežom iz čije detaljnosti prikaza ruiniranih građevina grada izrastaju ideje, misli, suzdržane emocije, opažaji i manira izrazitog crtača. Umjetnikov neoromantizam možemo potražiti u slikarstvu povijesnog romantizma koji podrazumijeva nadmoć osjećaja i osjećanja svijeta nad razumskim definicijama. Iz toga proistječe dijalektika cijelog ciklusa, jer Eisenbeisser upravo odabirom motiva (gradskih građevina, patine i njihovih detalja) te gotovo minucioznim, racionalnim crtežom projicira delikatnu i rafiniranu unutarnjost i njezinu projekciju u opredmećenje crteža u sprezi s osjećanjem svijeta kojim ostvaruje neromantičnu atmosferu imaga. Na nostalgiju upućujemo otpjevanom poezijom istoimene pjesme Davida Sylviana: „Izgubljeni su unutar lutanja mog uma (...) Da istjeram njihove duhove iz mene (...) Utapam se u svojoj nostalgiji“.¹ Sve je pritom utkano u prizor: zrcalna projekcija stvarnosti, osjećanje, misli, znalačka vještina prikaza građevina i u jednom primjeru ruiniranog dvorišta. Neki starinski mir, osjećanje mudrosti i *verističke poezije* proizlazi iz odabrane stvarnosti koja prikazom postaje nestvarna evokacija zbiljnosti. Sjećanja su neuhvatljiva poput slike i promatranja slike, predodžbe odabranog prizora. Ovako ih Italo Calvino tumači: „Izidora je dakle grad njegovih snova: no, s jednom razlikom. Sanjani grad sadržavao je njega mladog, a on u Izidoru stiže u kasnoj dobi. Na trgu se nalazi zidić sa starcima koji promatraju mladost kako prolazi; on sjedi među njima. Želje su već sjećanja.“² Nešto u toj kombinaciji – u tankom spoju neopipljive duhovnosti i prepoznatljive, gotovo arhitektonske preciznosti crteža – ne djeluje kao puka estetizacija prošlosti, nego kao postupak njezina prizivanja. Eisenbeisser ne „rekreira“ prošlost; ona je, naprotiv, rekonstruirana kao unutarnji prostor u kojem se vrijeme ponaša drugačije: sporije, zagasito, s odgodom. U autorovim se kompozicijama građevine ne pojavljuju kao kulise, nego akumuliraju značenja. Njihova patina, istrošena površina i razrušenost nisu samo znakovi propadanja nego su i mediji pamćenja. Crtež u racionalnoj disciplini istodobno skuplja i oslobađa ono što se inače gubi: suzdržane emocije, nagovještaje, male razlike između onoga što smo vidjeli i onoga što smo kasnije o tome izmislili kako bismo preživjeli gubitak viđenog.

Atmosferska snaga ciklusa ne dolazi isključivo iz motiva (stari grad, dvorišta, zidine, rubovi, prozori, tragovi), već iz odnosa motiva i načina prikaza. Preciznost nije hladna; ona je sredstvo za istančanu disciplinu osjetila. Ruina u Eisenbeissera nije dramatičan događaj, nego stanje – nije „kazna vremena“, već svakodnevni rukopis. Tu vidimo neoromantično načelo: nadmoć osjećaja nad razumskim definicijama ostvaruje se ne kroz eksploziju, nego kroz modulaciju. Umjesto razapne emocije do eksplicitnog iskaza, crtež je zadržan, preveden u strukturu i ritam. Manira izdašne vidljivosti – od linije do sjene – postaje način da se nepojmljivo približi a da se ne iskaže posve i doslovno. Neoromantizam postaje neoromantizam tišine i suzdržanosti: osjećaj svijeta koji ne objašnjava, nego ga čini prisutnim. Kada se iz prizora izdvaja „zrcalna projekcija stvarnosti“, ne misli se samo na optičku metaforu. Misli se na fenomen svijesti: promatrač nije u odnosu na vanjski svijet kao s nečim cjelovitim i gotovim, nego kao s nečim što se u unutrašnjosti pojedinca preobražava. Eisenbeisserev crtež djeluje kao zrcalo u kojem se stvarnost pojavljuje, ali sa zakašnjenjem, s pomakom; s blagim pomirenjem ili blagom boli. U tom smislu nostalgичnost nije sentiment, nego metoda; sjećanje se pojavljuje kao slika, a slika kao sjećanje. Oba su istovremeno stvarna i nestvarna, jer i jedno i drugo postoji samo kroz (na)čin promatranja. Zbog svega toga je u Eisenbeisserovim motivima toliko tihe dijalektike. S jedne je strane veristička poezija odabranog prizora, gotovo taktilna uvjerljivost arhitektonske forme, dosljednost crtača koji zna što linija znači kad se oblikuje. S druge je pak strane ono što iz te forme izmiče pojmovima. Detalj je toliko brižan da, paradoksalno, i postaje paradoksalan. Previše

¹ David Sylvian, *Nostalgia*, Brilliant Trees, Virgin, 1984.

² Italo Calvino, *Nevidljivi gradovi*, Ceres, Zagreb, 1998., str. 11.

objašnjava – ali upravo to objašnjenje pretvara predmet u evokaciju. U tom rascjepu rađa se „neromantična atmosfera“ slike: romantizam nije razbuktala strast, nego rafinirana sposobnost osjetilnosti i duhovnog spoja bez sentimentalnog viška vrijednosti. Tu se jasno vidi Eisenbeisserovo razlikovanje između prikaza i „unutarnjeg prikaza“. Crtež je vanjski zapis, ali u njegovoj preciznosti postoji neka vrsta unutarnjeg prepisivanja. Građevina pretvara u rukopis duhovnog: prozori nisu samo prozori, nego oči sjećanja; dvorište nije samo dvorište, nego tlo na kojem se misli smiruju ili posrnu; zid nije samo zid, nego granica između onoga što se iskazuje i onoga što se tek naslućuje. U toj optici su i ideje, opažaji, manire izrazitog crtača. Crtež, doslovno, postaje predmet mišljenja: sposobnost da se kroz vizualnu formu dohvati način na koji prošlost obitava u nama. Nostalgija, koju smo prizvali Sylvianovim stihom, dobiva ovdje svoj slikovni ekvivalent. U Eisenbeisserovim crtežima nema kretanja u prostoru, ali ima kretanja u percepciji: naše oko, vođeno preciznošću, neprestano dopunjuje prizor, traži ono što nedostaje, povezuje detalje s njihovim mogućim značenjima. Crtež rezonira s osjećajem da se prošlost ne može izbaciti kao smetnja; ona, štoviše, nastaje u samom činu promatranja. „Utapam se u svojoj nostalgiji“ odgovara atmosferi uranjanja u patinu, u ruševnu jasnoću, u tiho raspadanje koje ne razara sve, nego selektivno čuva ono što vrijedi pamtiti. U primjeru seoskog dvorišta to se posebno vidi: dvorište je intimno, blisko, gotovo svakodnevno, ali u crtežu postaje nestvarna evokacija zbiljnosti. Tu se ne događa bijeg u idealizirano. Događa se nešto suptilnije: odabir motiva pretvara se u filtriranje vremena. Prizor postaje mir koji ne pripada samo prošlosti nego i nama – kao mogućnost da se u sadašnjosti na trenutak zaustavimo, prepoznamo vlastitu krhkost i sposobnost da osjećamo mudrost bez patetike. Verizam se u tom slučaju pretvara u poetski aparat: ne zato što bi se stvarnost uljepšala, nego zato što se stvarnosti dopusti da govori kroz svoju istrošenost. Kao da je nestvarnost posljedica prevelike vjernosti pogledu.

Eisenbeisserov crtež stoga izgleda kao mjesto susreta: susret onoga što se promatra i onoga što se priziva. Rezultat nije ilustracija, nego slika koja ima memorijsku funkciju. Ona ne prikazuje samo građevinu nego i način na koji se vezemo – emocionalno, misaono, tjelesno...

Eisenbeisserova neoromantična poetika nastaje iz preklapanja dviju logika. Prva je načelo preciznog, gotovo minucioznog racionalnog crteža koji uredno raspolaže linijom, proporcijom i detaljima. Druga je princip nostalgije kao duhovnog stanja, kao dijalektike između misli i osjećaja, između zbilje i njezine unutarnje projekcije. Dijalektika ne razrješava, nego se održava upravo time što crtež istodobno čuva i ruši privid trajnosti. Umjesto da prošlost pretvori u utjehu, ona je pretvara u atmosferu razumijevanja: nježnu, rafiniranu, često potisnutu. A u toj potisnutosti, paradoksalno, dolazi do punine: crtež postaje prostor u kojem se zrcali svijet, ali zrcaljenje ne vodi rasvjetljavanju, nego produbljivanju.

Ciklus crteža Dražena Eisenbeissera pokazuje kako se neoromantizam može ostvariti ne kao stilizacija osjećaja, nego kao precizna ceremonija njegova zadržavanja. Motivi građevina i patine nisu tek znakovi vremena, nego mediji sjećanja koji kroz racionalni čin crtanja dobivaju nematerijalnu unutarnjost. U tom susretu – između verističke discipline i poetske evokacije – nostalgija prestaje biti samo emocija i postaje forma mišljenja. Promatrač ne gleda samo prizor: on ulazi u proces prisjećanja, u kojem se želje doista pretvaraju u sjećanja, a slika u promatranje. I upravo zato, naposljetku, najintimnije što ostaje nije „što je prikazano“, nego kako je prikazano: u detaljnosti ruševnih građevina skriva se nevidljiv, prisutan duh i život – ali i život misli, suzdržanih emocija i njegova odnosa prema izgubljenom.



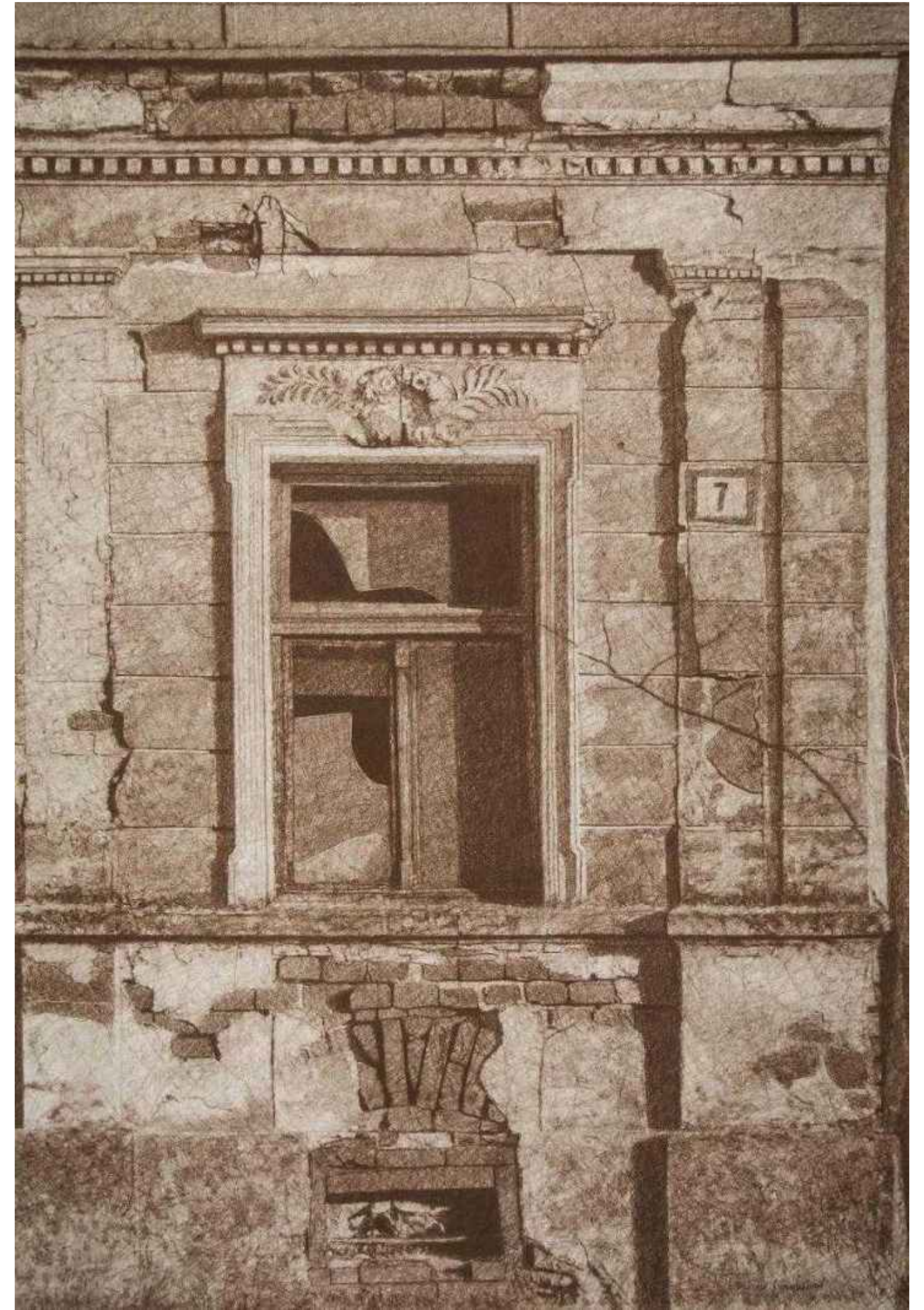
6. Prozor / Window A, 2022.



6. Prozor / Window B, 2022.



6. Prozor / Window C, 2022.



6. Prozor / Window D, 2022.

A sense of nostalgia and neo-romanticism pervades Dražen Eisenbeisser’s sepia drawings. This effect emerges from the tension between intangible spirituality and a masterfully precise graphic style, in which the meticulous depiction of the city’s ruined buildings evokes ideas, reflections, restrained emotions, and quiet observations, while revealing the assured hand of an accomplished draughtsman. The artist’s neo-romanticism has its roots in the tradition of historical Romanticism, which held that feeling and the subjective experience of the world take precedence over rational definition. From this emerges the dialectic that underlies the entire series, since Eisenbeisser, through his choice of motifs (urban buildings, patina and their details) combined with an almost meticulous, rational draughtsmanship, projects a delicate and refined interiority onto the objectified drawing. In conjunction with his sensibility towards the world, this interplay produces the non-romantic atmosphere of the *imago*. Nostalgia is further evoked through the lyrics of David Sylvian’s eponymous song: “Are lost within the wanderings of my mind (...) To exorcise their ghosts from inside of me (...) I’m drowning in my nostalgia.”¹ All of this is woven into the scene: a mirror-like projection of reality, emotion, and thought, brought together with the artist’s masterful ability to render architectural structures, and, in one instance, a ruined courtyard. A certain old-world calm, a sense of wisdom and of *veristic poetry*, emerges from the chosen reality, which through its rendering becomes an unreal evocation of actuality. Memories are as elusive as the image and the viewing of the image, as the mental representation of the chosen scene. Italo Calvino interprets them thus: “Isidora, therefore, is the city of his dreams: with one difference. The dreamed-of city contained him as a young man; he arrives at Isidora in his old age. In the square there is the wall where the old men sit and watch the young go by; he is seated in a row with them. Desires are already memories.”² Something in this combination – in the fine interplay of intangible spirituality and a recognisable, almost architectural precision of draughtsmanship – does not operate as a simple aestheticisation of the past, but rather as a means of invoking it. Eisenbeisser does not “recreate” the past; instead, it is reconstructed as an inner space in which time behaves differently: more slowly, dimly, with a sense of delay. Within the artist’s compositions, buildings do not appear as backdrops but accumulate meaning. Their patina, worn surfaces and ruination are not merely signs of decay but also media of memory. Within its rational discipline, the drawing simultaneously gathers and releases what would otherwise be lost: restrained emotions, intimations, and the subtle discrepancies between what we have seen and what we later imagined in order to survive the loss of the thing seen.

The atmospheric power of the series is not solely derived from its motifs (the old town, courtyards, walls, edges, windows, traces), but from the relationship between motif and mode of depiction. Precision here is not cold; rather, it is a means towards a refined discipline of the senses. Ruin, in Eisenbeisser’s work, is not a dramatic event but a state – not “the punishment of time”, but an everyday handwriting. Here one can see the neo-romantic principle at work: the supremacy of feeling over rational definitions is achieved not through explosion, but through modulation. Instead of driving emotion towards overt expression, the drawing is held back, transposed into structure and rhythm. The manner of generous visibility – from line to shadow – becomes a way of approaching the ineffable without ever stating it fully or literally. Neo-romanticism becomes a neo-romanticism of silence and restraint: a feeling for the world that does not explain it, but makes it present. When a “mirrored projection of reality” is drawn out from the scene, this is not intended solely as an optical metaphor, but rather points to a phenomenon of consciousness: the observer encounters the external world not as something complete and finished, but as something transformed within the individual’s

¹ David Sylvian, *Nostalgia*, Brilliant Trees, Virgin, 1984.

² Italo Calvino, *Invisible Cities*, Harcourt Brace & Company, Orlando, Florida, 1974, p. 8.

inner self. Eisenbeisser’s drawing functions as a mirror in which reality appears, though delayed, displaced; accompanied by a mild reconciliation or a mild pain. In this sense, nostalgia is not a sentiment but a method; memory appears as image, and image as memory. Both are at once real and unreal, since each exists only through the manner and act of observation. For all these reasons, there is such a quiet dialectic at work in Eisenbeisser’s motifs. On one side stands the veristic poetry of the chosen scene, the almost tactile persuasiveness of architectural form, and the consistency of a draughtsman who understands what a line signifies once it takes shape. On the other side is that which escapes conceptualisation within that very form. The detail is so meticulous that it paradoxically becomes paradoxical itself. It over-explains – yet it is precisely this over-explanation that transforms the object into an evocation. Within this rift, the “neo-romantic atmosphere” of the image is born: romanticism here is not blazing passion, but a refined capacity for sensibility and spiritual union, free of sentimental excess. It is here that Eisenbeisser’s distinction between representation and “inner representation” is most clearly revealed. The drawing is an outward inscription, yet its precision contains a kind of inward transcription. The building is transfigured into the handwriting of the spirit: windows become not merely windows but the eyes of memory; the courtyard is no longer simply a courtyard but the ground upon which thought comes to rest or stumbles; the wall ceases to be merely a wall and becomes the threshold between what is articulated and what remains only dimly apprehended. This optic also holds the ideas, observations and mannerisms of an outstanding draughtsman. The drawing, quite literally, becomes an object of thought: the ability to grasp, through visual form, how the past continues to inhabit us. The nostalgia summoned earlier through Sylvian’s verse acquires here its visual equivalent. In Eisenbeisser’s drawings there is no movement through space, but there is movement within perception: our eye, guided by precision, continually supplements the scene, seeks out what is absent, and connects details to their possible meanings. Drawing resonates with the notion that the past cannot simply be cast off as an intrusion; rather, it arises precisely through the act of observation itself. “I’m drowning in my nostalgia” corresponds to the atmosphere of immersion in patina, in ruined clarity, in a quiet disintegration that does not destroy everything, but selectively preserves that which merits remembrance. This is particularly evident in the example of the rural courtyard: the courtyard is intimate, familiar, almost quotidian, yet within the drawing it becomes an unreal evocation of actuality. No escape into the idealised takes place here. Something more subtle occurs instead: the selection of motif is transformed into a filtering of time. The scene becomes a stillness belonging not solely to the past but to us too – as the possibility of halting, momentarily, in the present, of recognising our own fragility and our capacity to feel wisdom without pathos. Verism here is converted into a poetic apparatus: not because reality is rendered more beautiful, but because reality is permitted to speak through its own wear and tear. It is as if unreality were the result of an excessive fidelity to the gaze. Eisenbeisser’s drawing therefore appears as a site of encounter: an encounter between that which is observed and that which is summoned. The result is not illustration but an image that fulfils a memorial function. It depicts not merely the building, but also the manner in which we bind ourselves to it – emotionally, cognitively, physically...

Eisenbeisser’s neo-romantic poetics emerges from the overlapping of two logics. The first is the principle of precise, almost meticulous rational drawing, which handles line, proportion and detail in an orderly manner. The second is the principle of nostalgia as a spiritual condition, as a dialectic between thought and feeling, between reality and its inner projection. This dialectic is not resolved but sustained, precisely in that the

drawing simultaneously preserves and undermines the semblance of permanence. Rather than converting the past into consolation, it converts it into an atmosphere of understanding: gentle, refined, frequently repressed. And within that repression, paradoxically, a fullness is attained: the drawing becomes a space in which the world is mirrored, yet the mirroring leads not to illumination but to deepening.

Dražen Eisenbeisser's series of drawings shows how neo-romanticism can be achieved not as a stylisation of feeling, but as a precise ceremony of holding it in place. The motifs of buildings and patina are not just signs of time, but media of memory that, through the rational act of drawing, take on an immaterial interiority. In this encounter – between veristic discipline and poetic evocation – nostalgia stops being merely an emotion and becomes a form of thought. The observer is not just looking at the scene: he is entering a process of remembering, where wishes genuinely turn into memories, and image into observation. Precisely for this reason, ultimately, the most intimate element that remains is not “what is depicted”, but how it is depicted: concealed within the detail of the ruined buildings is an invisible, present spirit and life – but also a life of thought, of restrained emotion, and of his relation to that which has been lost.



1. Valovi vremena / Waves of Time, 2013.



2. Težnja / Striving, 2014.
3. U izolaciji / In Isolation, 2014.



7. Prozor / Window A, 2024.



7. Prozor / Window B, 2024.



7. Prozor / Window C, 2024.



7. Prozor / Window D, 2024.



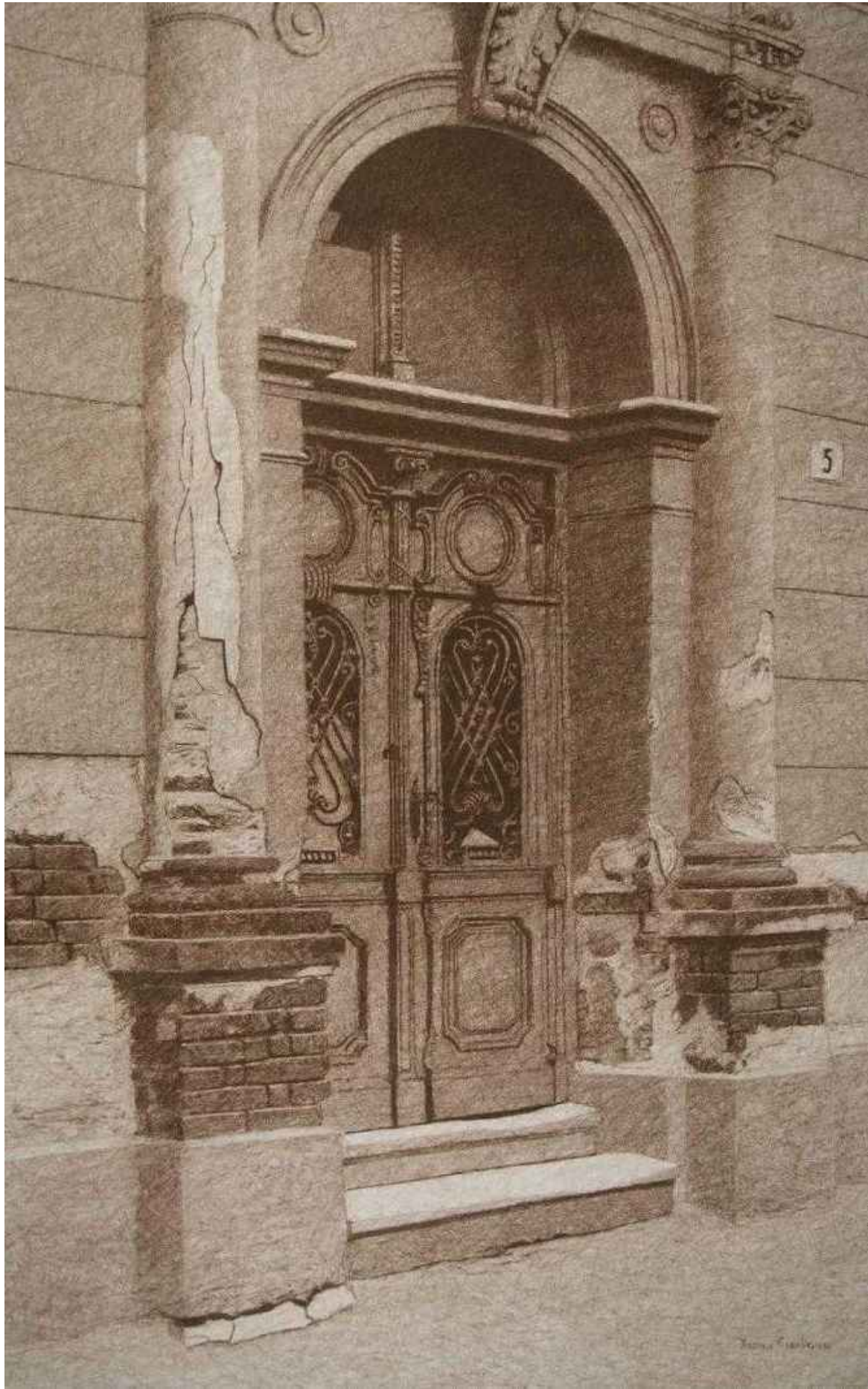
7. Prozor / Window E, 2024.

ŽIVOTOPIS / BIOGRAPHY

Dražen Eisenbeisser rođen je 1957. u Koprivnici. Samouk je umjetnik. Još od osnovne škole želio je pohađati likovnu akademiju. Nakon osnovne škole namjeravao je upisati školu primijenjene umjetnosti, ali morao je upisati tehničku školu u Varaždinu. Iako ga je njegov životni put vodio drugim smjerom, slikarstvo je u njegovoj svakodnevici stalno bilo prisutno. S vremenom je razvio ljubav prema filozofiji, posebno prema filozofijama istočnih naroda. Nakon prve samostalne izložbe 1992. u Galeriji S u Koprivnici, na poziv koprivničkih akademskih slikara Romana Baričevića i Željka Mucka dvije godine s njima te upoznaje profesora Zlatka Kauzlarića Atača, koji mu postaje ne samo mentor nego i bliski prijatelj. Nakon umirovljenja 2007. potpuno se posvetio umjetničkom radu. Do sada je održao 22 samostalne izložbe u Hrvatskoj, 57 samostalnih izložbi u Londonu te preko 60 grupnih izložbi. Godine 2017. izlagao u londonskoj galeriji „Mall Galleries / Federation of British Artists“, gdje je postigao izuzetno veliki uspjeh (izložbena komisija jednoglasno je odabrala njegove radove među više od četiri tisuće prijavljenih kandidata), te je pozvan da za dvije godine izloži nove radove. Član je HDLU-a Varaždin i Ateljea Koprivnica.

Dražen Eisenbeisser was born in Koprivnica in 1957. He is a self-taught artist whose aspiration towards an artistic vocation emerged during his primary education, when he first expressed the wish to attend an academy of fine arts. After completing primary education, he had hoped to enrol at a school of applied arts; instead, circumstances required him to attend a technical school in Varaždin. Although his subsequent career followed a different path, painting remained a continuous thread throughout his life. In time, he cultivated a strong interest in philosophy, with a particular focus on Eastern philosophical traditions. Following his first solo exhibition in 1992 at Gallery S in Koprivnica, he collaborated for two years with the Koprivnica academic painters Roman Baričević and Željko Mucko, at their invitation. Through this collaboration he met Professor Z. Kauzlarić Atač, who subsequently became both his mentor and a close friend. Since retiring in 2007, he has dedicated himself fully to his artistic practice. To date, he has held 22 solo exhibitions in Croatia and 57 solo exhibitions in London, in addition to more than 60 group exhibitions. In 2017, he exhibited at the internationally renowned Mall Galleries/Federation of British Artists in London, where he achieved notable success (the exhibition panel voted unanimously to include Dražen Eisenbeisser's work, selecting him from a field of over four thousand candidates) and he was subsequently invited to exhibit new work there again two years later. He is a member of HDLU Varaždin (Croatian Association of Fine Artists, Varaždin) and Ateliers Koprivnica.

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8. Ulaz na br. 5 / Entrance at No. 5, 2024.

POPIS RADOVA / LIST OF WORKS

1. **Valovi vremena / Waves of Time**, 2013.
Conte sepia olovka /
Conte sepia, pencil
Canson crtači papir /
Canson drawing paper 200 g/m²
144 x 270 cm
2. **Težnja / Striving**, 2014.
Conte sepia olovka /
Conte sepia, pencil
Canson crtači papir /
Canson drawing paper 200 g/m²
144 x 240 cm
3. **U izolaciji / In Isolation**, 2014.
Conte sepia olovka /
Conte sepia, pencil
Canson crtači papir /
Canson drawing paper 200 g/m²
144 x 240 cm
4. **Preživljavanje / Surviving**, 2016.
Conte sepia olovka /
Conte sepia, pencil
Canson crtači papir /
Canson drawing paper 200 g/m²
185 x 144 cm
5. **Pod snijegom / Under the Snow**, 2019.
Conte sepia olovka /
Conte sepia, pencil
Canson crtači papir /
Canson drawing paper 200 g/m²
144 x 96 cm
6. **Prozori / Windows (A-D)**
Prozor / Window A, 2022.
Conte sepia olovka /
Conte sepia, pencil
Canson crtači papir /
Canson drawing paper 200 g/m²
144 x 105 cm
Prozor / Window B, 2022.
Conte sepia olovka /
Conte sepia, pencil
Canson crtači papir /
Canson drawing paper 200 g/m²
144 x 96 cm
Prozor / Window C, 2022.
Conte sepia olovka /
Conte sepia, pencil
Canson crtači papir /
Canson drawing paper 200 g/m²
144 x 96 cm
Prozor / Window D, 2022.
Conte sepia olovka /
Conte sepia, pencil
Canson crtači papir /
Canson drawing paper 200 g/m²
144 x 100 cm
7. **Prozori / Windows (A-F)**
Prozor / Window A, 2024.
Conte sepia olovka /
Conte sepia, pencil
Canson crtači papir /
Canson drawing paper 200 g/m²
144 x 90 cm
Prozor / Window B, 2024.
Conte sepia olovka /
Conte sepia, pencil
Canson crtači papir /
Canson drawing paper 200 g/m²
144 x 90 cm
Prozor / Window C, 2024.
Conte sepia olovka /
Conte sepia, pencil
Canson crtači papir /
Canson drawing paper 200 g/m²
144 x 90 cm
Prozor / Window D, 2024.
Conte sepia olovka /
Conte sepia, pencil
Canson crtači papir /
Canson drawing paper 200 g/m²
144 x 90 cm
Prozor / Window E, 2024.
Conte sepia olovka /
Conte sepia, pencil
Canson crtači papir /
Canson drawing paper 200 g/m²
144 x 90 cm
Prozor / Window F, 2024.
Conte sepia olovka /
Conte sepia, pencil
Canson crtači papir /
Canson drawing paper 200 g/m²
144 x 90 cm
8. **Ulaz na br. 5 / Entrance at No. 5**, 2024.
Conte sepia olovka /
Conte sepia, pencil
Canson crtači papir /
Canson drawing paper 200 g/m²
144 x 90 cm

Dražen Eisenbeisser

Nostalgija / Nostalgia

3. 9. – 29. 9. 2026.

Galerija „Josip Račić” – Nacionalni muzej moderne umjetnosti
Josip Račić Gallery – National Museum of Modern Art
Margaretska 3, Zagreb

Kustos izložbe
Curator of the exhibition
Željko Marciuš

Likovni postav
Visual set-up
Željko Marciuš, Dražen Eisenbeisser

Koordinacija izložbe /
Exhibition coordination
Tihana Galić

Odnosi s javnošću
Public relations
Lana Šetka

Tehnički postav
Technical installation
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