

nicolò sertorio



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Trg dr. Leandera Brozovića 1

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niccolò sertorio

on the road | na cesti

WITH AN ESSAY BY DRAŽENKA JALŠIĆ ERNEČIĆ

MUZEJ GRADA KOPRIVNICE

[2016]



Nicolò Sertorio portrait Copyright 2016 © J. Michale Tucker for Tucker Photography, San Francisco

Nicolò Sertorio | Kulturni krajolici: Jednom smo bili ovdje [2013-2015]

Draženka Jalšić Ernečić

viši kustos

Nicolò Sertorio utjelovljenje je umjetničke krajobrazne fotografije. Veličanstvene fotografije američkog jugozapada otkrivaju sva očaravajuća mjesta i prostore što zrače osjećajem topline i mira. Njegove slike su čiste, a njihova suština potpuno je neokaljana prisutnošću kamere. Sertorio je više nego bilo koji od njegovih suvremenika, prihvatio ugođaje Edwarda Steichena, Ansel Adamsa i Edwarda Westona. S elementima genijalnosti i produhovljenosti *beat* generacije i zapanjujućom sigurnošću oka, Nicolò bilježi vječne trenutke. Prije svega, vođen strašću, romantičnim izgledima i čulnim odnosom prema zemlji i divljini, snagom vida, sluha, okusa, dodira i osjeta, baš kao i Jack Kerouac sredinom 20. stoljeća kada je napisao svoj roman "Na cesti", ali i predgovor u knjizi fotografija Roberta Franka "Amerikanci". Otkako je Robert Frank prvi put objavio svoju knjigu 1959. godine, većina američkih fotografa posvetila se, barem jednom u životu, nevjerojatnom trenutku fotografskog putovanja i fotografiranja putujući cestama diljem zemlje. Sertorio je to učinio više no jednom, a sa svojim cestovnim mapama traži temeljnu istinu na cestama širom svijeta.

Moglo bi se reći kako ciklus fotografija "Once We Were Here (Jednom smo bili ovdje)" posjeduje izrazitu moć koju Sertorio koristi na različite načine u svrhu dobra. Kada je na cesti, to ga ispunjava snagom. Svjestan je svojih vrijednosti, jednako kao što je svjestan svojih slabosti, stoga sam sebe prisiljava na rad. Štoviše, upravo na cesti pronalazi načine i svoja najbolja izdanja. Svjestan je kako je upravo takav način sjajan put samopomoći i vlastitog napretka, no isto tako i povezivanja s vlastitim energičnim, strastvenim i osjetljivim stanjem uma. Nicolò Sertorio traži različite staze na kojima može činiti stanovite razlike u društvu koje ga kao umjetnika okružuje. Ovakav pristup čini ga ratnikom baš kao što je opće poznato kako je "Osnovna razlika između običnog čovjeka i ratnika u tome što ratnik u svemu vidi izazov, dok običan čovjek u svemu vidi blagoslov ili prokletstvo." [Carlos Castaneda:1968] Sa svojim umjetničkim fotografijama kulturnih krajolika Sertorio okuplja ljubitelje svoje umjetnosti, nadahnjuje, potiče i potiče promjenu.

Fotografije ciklus "Once We Were Here" vizualni su dnevnik ili fotografski žurnal kojim američki fotograf Nicolò Sertorio traži snažan i subjektivan osjećaj dubokog, osobnog i meditativnog stanja svijesti. Sertorio uvećava svoje krajolike meditativnih prikaza američkog jugozapada naglašavajući važnost fotografske slike kao umjetničkog predmeta i univerzalnog načina komunikacije koji dopire daleko u budućnost. Gledajući fotografijom okretnost, misterij, genijalnost, tugu, usamljenost i tajne fotografiranih mjesta i prostora, on gleda na način na koji prije nije bio promatran. Govorimo li o stazama, fotografije gotovo svakog važnijeg fotografa *piktorijalizma* ili Moderne u ikonografskom smislu određuje umjetnička fotografija kulturnog krajolika. U osnovi, u seriji fotografija "Once We Were Here (Jednom smo bili ovdje)" Nicolò Sertorio

zamaglio je granicu između fotografije i slikarstva, što ga poistovjećuje s fotografima nove generacije postmoderne i konceptualne umjetnosti stoga što fotografskim medijem izričito i jasno prilazi mračnim temama društva i okoliša. Dakle, njegov rad temelji se na jasnim i čvrstim stavovima, koje je nedavno prihvatila globalna muzejska zajednica koja je naglasila kako je kulturni krajolik ustaljen kao koncept i način, zato što odražava slike i vrijednosti koje su vječne.

Sertoriov pristup krajoliku proizlazi iz formalne kompozicije, harmonije i ritma kojeg nalazimo u europskoj povijesti umjetnosti, posebno u razdoblju njemačkog romantizma, s niskim obzorom i gotovo simetričnim, mirnim i otvorenim praznim nebom kojeg ispunjava snažan osjećaj kako nešto jako važno samo što nije otpočelo. Nicolò Sertorio priziva onaj specifični osjećaj poznat kao *'put znanja Yaquiua'* iz knjige Carlosa Castanede "Učenje Don Juana" koje mu omogućuje opisati svoja putovanja praznim cestama i autoputovima američkog jugozapada sljedećim citatom: - *Čovjek traži znanje na isti način kao što odlazi u rat: budan, prestrašen, ispunjen poštovanjem i samopouzdanjem. Traženje znanja ili odlazak u rat na bilo koji drugačiji način, pogrešni su, a onaj to ne bi učinio tako, nikada ne bi prežalio.*" [Carlos Castaneda:1968] što bih parafrazirala: Čovjek odlazi praznom cestom u potrazi za umjetničkom fotografijom kultnog krajolika na isti način kao što odlazi u rat: budan, prestrašen, ispunjen poštovanjem i samopouzdanjem. U potrazi za savršenom fotografijom kultnog krajolika ili odlazak u rat na bilo koji drugačiji način, pogrešni su, a onaj to ne bi učinio tako, nikada ne bi prežalio.

4

Nicolò Sertorio nam prikazuje nezaboravne kultne krajolike na način kojim hvata savršenu jednostavnost. Postoji nešto u načinu na koji Sertorio pokazuje svoje uzbuđenje obradom i snimanjem fotografija. To je način življenja, poput jednostavnosti disanja ili pripadanja jedinstvenom polju svijesti koje nas okružuje. Postoji snaga u romantičnoj mudrosti i savršenom miru srca. Draga prijateljica nedavno mi je rekla kako je njegovo hrvatsko putovanje božanska intervencija koja usmjerava njegov rad te ubrzava umjetnički i duhovni razvoj prema sljedećoj fazi, putem nevjerojatnog iskustva koje će imati. To je isto tako put i putovanje koje iznova posjeduje srce, baš kao što na uči Carlos Castaneda: - *Svi putovi su isti: ne vode nigdje. Da li ovaj put ima srca? Ako ima, put je dobar; ako nema, nije od nikakve koristi. Oba puta ne vode nikud: no jedan ima srca, a drugi nema. Jedan putovanje čini radosnim; dokle god ga slijedimo, s njim smo jedno. Drugi će proklinjati život. Jedan osnažuje, drugi slabi.*" Svojim fotografijama Sertorio nas još jednom podsjeća kako smo jednom bili ovdje. Sve ostalo biti će povijest umjetničke fotografije.

Nicolò Sertorio | Iconic Landscapes: Once We Were Here [2013-2015]

Written by Drazenka Jalsic Ernecic

Senior curator

Nicolò Sertorio is the embodiment of fine art landscape photography. The breathtaking photographs of the American South West reveal all the enchanting places and spaces, emanating a sense of warmth and peace. His images are pure and their essence remains untainted by the camera's presence. Sertorio, more than any of his contemporaries, has embraced the spirit of Edward Steichen, Ansel Adams, and Edward Weston. With elements of genius and wit of the *beat* generation and an amazingly confident eye, Nicolò captures eternal moments. He is guided, above all, by passion, romantic prospects and sensual approach to the land and wilderness by the power to see, hear, taste, touch and feels. It is just like Jack Kerouac in the middle of the 20th century when he wrote his novel 'On the Road', but also the introduction to Robert Frank's photo book 'The Americans'. Since Robert Frank's book was first published in 1959, most of the American photographers have been captured, at least once in their lifetime, in tremendous moments and took photographs as they traveled on the roads across the country. Sertorio did that more than once, and with his road maps, he seeks the truth of the matter all over the World.

One might say that the 'Once We Were Here' images have significant power, and there is more than just one way Sertorio could use them for good. When he is on the road, it is very empowering for him. He is well aware of his own strengths, just as importantly, he can also see his own weaknesses, pushing himself to work harder. Moreover, it is on the road where he finds the way to becoming the best version of himself. It is thought to be a great way of self-help or self-improvement, but also of connecting with his energetic, passionate, and sensitive state of mind. Nicolò Sertorio seeks different paths in which he can make a difference in the society that surrounds him as an artist. This approach makes him a warrior because it is almost common knowledge that *'The basic difference between an ordinary man and a warrior is that a warrior takes everything as a challenge while an ordinary man takes everything as a blessing or a curse'*[Carlos Castaneda:1968] With his fine art iconic landscapes Sertorio gathers up his art lovers and inspires, encourages and helps them to make a difference.

The 'Once We Were Here' images of American photographer Nicolò Sertorio are like a visual diary or photographic journal that seeks a strong subjective sensation of his deep, personal and meditative state of mind. Sertorio is expanding landscapes of his meditative images of the American Southwest to uphold the value of the photographic image as an artefact and as a universal means of communication far into the future. His photography conveys agility, mystery, genius, sadness, loneliness, and strong secrecy of the photographed places and spaces that have never been seen in that way before. Speaking of the paths, almost every major pictorial or modern style and iconographical concern is determined by the fine art iconic landscape photography. Basically, in 'Once We Were Here' Nicolò Sertorio blurred the boundaries between photography and painting, and identified his photography with the practices of the next generation of the Post-Modern and Conceptual Art by making explicit social and environmental opacity of the photographic medium. Ergo, his work is based on a strong point of view, recently

recognized by the global museum community, that cultural landscapes were fixed as a concept and method because they reflected images and values that are eternal.

Sertorio's approach to the landscapes was derived from the formal composition, harmony and rhythm found in the European history of art, especially in a period of the German Romanticism, with a low horizon and almost symmetrical, peaceful and open empty sky with the intense feeling that something important is just about to begin. Nicolò Sertorio invokes that particular feeling known as 'A Yaqui Way of Knowledge' from Carlos Castaneda's book 'The Teaching of Don Juan' which enables him to describe his journey on the empty roads and highways of the American Southwest with this quote: - *A man goes to knowledge as he goes to war: wide-awake, with fear, with respect, and with absolute assurance. Going to knowledge or going to war in any other manner is a mistake, and whoever makes it might never live to regret it.*[Carlos Castaneda:1968] or my own paraphrase: A man goes to take the open road and search the fine art iconic landscape photography as he goes to war: wide-awake, with fear, with respect, and with absolute assurance. Searching for the perfect photography of the cultural landscape or going to war in any other manner is a mistake, and whoever makes it might never live to regret it.

Nicolò Sertorio shows us unforgettable iconic landscapes and there is something about the way he captures perfect simplicity. There is something about the way that Sertorio shows his excitement of processing and taking pictures. It is a way of life, smooth breathing or connecting unified field of consciousness influences all of us. There is strength in his romantic wisdom and perfect peace in his heart. A dear friend has recently told me, that his Croatian trip is a divine intervention that guides him and accelerates his artistic and spiritual ascent to the next stage of his evolution through this incredible experience. And it is the path and the journey that once again have a heart, just like Carlos Castaneda teaching us: - *All paths are the same: they lead nowhere. Does this path have a heart? If it does, the path is good; if it doesn't it is of no use. Both paths lead nowhere; but one has a heart, the other doesn't. One makes for a joyful journey; as long as you follow it, you are one with it. The other will make you curse your life. One makes you strong; the other weakens you.*[Carlos Castaneda:1968] Sertorio might be reminding us yet again that 'Once We Were Here' as well. The rest of it will be the history of fine art photography.

6

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Nicolò Sertorio | Once We Were Here | Jednom smo bili ovdje [2013-2015]

Umjetnička izjava

Smatram se privilegiranim: bijelac sam, muško, obrazovan, zdrav, živim u zapadnom svijetu. Ipak, pripadam "razočaranoj generaciji" rođenih nakon Drugog svjetskog rata, kada se globalizacija činila kao odlična ideja, put prema velikoj sretnoj obitelji, da bi se iznenada probudio u teškoj stvarnosti nejednakosti i zloupotrebljavanja okoliša. Danas rijetko prođe dan bez neke uznemiravajuće vijesti: otapa se led, onečišćenje pitke vode, prenapučenost, korporativna pohlepa, trovanje hranom, ovisnost o nafti, nejednakost bogatstva, popis ide dalje. Čini se da je svijet izgubio svoj misterij i postao igralište nekolicine na štetu ostalih. Vjerujem kako je posljedica osjećaj nemoći koji je nas je ostavio obespravljenima, čega je posljedica nedostatak društvene i ekološke odgovornosti.

No, je li to doista jedini način? Da li stvarno moramo slijediti put ove slijepe ulice?

Doživljam kontekst u kojem rad predstavlja pogled na svijet u kojem je potreba čovječanstva prema nezasiťnoj potrošnji dovela čovjeka do krajnje potrošnje, a to je potrošnja samoga sebe. Od tog trenutka, donijeti smo na svijet u kojem je čovječanstvo nestaje i ostaje samo priroda. Predočen nam je slika koji donosi prirodu samo s nizom slika koje naposljetku donose prirodu u njenoj svečanosti. Priroda je izdržala i prevladava težinu sebičnosti čovječanstva, a mi smo ponovno ujedinjeni s ljepotama i misterijima prirode.

Predstavljene kao hipotetske arheološke studije o naravi suživota, moja su nadanja kako još uvijek možemo preuzeti na sebe globalnu i individualnu odgovornost, kako još uvijek možemo promijeniti naš put prema naprijed.

Artistic statement

I consider myself privileged: I am white, male, educated, healthy, living in the Western world. I am, however, part of a 'disenchanted generation' born after WWII when globalization seemed like a great idea, a path towards one big happy family, only to be awakened to a hard reality of inequality and environmental abuse. Nowadays hardly a day goes by without some alarming news: ice melting, fresh water contamination, overpopulation, corporate greed, food poisoning, oil dependency, wealth inequality, the list goes on. It seems the world lost its mystery to become the playground of the very few at the expense of the rest. I believe the resulting sense of powerlessness has left us disenfranchised, resulting in a lack of social or environmental accountability.

But is this really the only way? Do we really need to follow this dead-end path?

I experience the context for the work as presenting the viewer with a world where humanity's need for insatiable consumption has led it to the ultimate consumption, that of the consumption of the self. From this point, we are brought to a world where humanity has disappeared and only nature remains. We are presented with a series of images that brings forth nature in its solemnity. Nature has endured and now overcome the weight of humanity's selfish orientation and we are reunited with nature's beauty and mystery.

Presented as a *hypothetical archeological study on the nature of co-existence*, it is my hope that we can still assume both global and individual responsibility, that we can still change our path forward.

- Nicolò Sertorio 2016





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Scale 1:1000





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3	1.3	1.3.1
4	1.4	1.4.1

Page 11





Nicolò Sertorio (1968) je umjetnik koji djeluje u Oakland (Kalifornija), no porijeklom je iz Italije. Dakle, odrastao je pod utjecajem europske i američke kulture. Također, potiče iz obitelji duge akademske, umjetničke i znanstvene tradicije. Multikulturalni odgoj u znanstvenom okruženju utjecao je na njegov analitički i istraživački duh. Putovanja i život u različitim zemljama od rane su dobi utjecali na razvoj jedinstvenog i kompleksnog senzibiliteta koji spaja europsku kulturu i različite, ponekad čak suprotstavljene utjecaje i poglede na svijet.

Nicolò Sertorio je umjetnički i komercijalni fotograf sa sjedištem na širem području Zaljeva San Francisco. Postigao je BA stupanj na International Business Sveučilištu u Dublinu (Irska) i MBA na Economia e Commercio s Università Degli Studi di Torino (Italija). Rođen je u Princetonu (SAD) kao dijete sveučilišnih profesora s kojima se kasnije seli u Torino (Italija) gdje odrasta. Nakon toga seli u Švicarsku gdje živi osam godina te na poslijetku u Kaliforniju, gdje je, prije nego što je pokrenuo vlastitu fotografsku praksu deset godina radio u Hewlett Packardu kao razvojni strateg grupe digitalnog snimanja. U međuvremenu je živio u Italiji, Švicarskoj, Belgiji, Indiji, Francuskoj i Njemačkoj, a njegov rad odraz je različitih estetskih i kulturnih utjecaja. Trenutno obnaša dužnost predsjednika ASMP (Američkog udruženja profesionalnih medijskih fotografa) ogranka sjeverne Kalifornije. Svojim je radom osvojio brojne nagrade, između ostalih bio je finalist prestižnog natječaja Critical Mass, Prix de la Photo Parizu, International Loupe Award, PDN Photo of the Day, American Photography 30, Portfolio Show Case 6 Centra za umjetničku fotografiju, Blurb knjige fotografija i međunarodnu nagradu Foto Week DC. Među publikacijama u kojima su objavljeni njegovi radovi nalaze se Fraction Magazine, Lens Culture, Art Magazin Kontura (Hrvatska), Domus Magazine, AD Week, Double Takes i Time Magazine.

Nicolòv umjetnički jezik čine izravne i jasne misli temeljene na suprotstavljanju objektivnosti i ljepote. Usredotočen na osjećaj za prostor, identitet i umjetnički pristup krajoliku, autor uvijek iznova postavlja nova pitanja.

Usredotočen na savršenstvo umjetničke izrade (tehniku, kompoziciju, boje, ravnotežu, svijetlo) umjetnik od gledatelja traži usredotočenost na suštinu prikazanog predmeta. Istančanost je to koja zahtijeva vrijeme, posvećenost i oslušivanje prigušenih poruka.

<http://www.nicolosertorio.com/>

<http://www.photonicolo.com/>

<http://www.sertorio.com/>

Nicolò Sertorio (1968) is an artist based in Oakland (California), but original from Italy. Therefore, he grew up influenced by both European and American cultures. He also came from families with a long tradition of academia, arts, and science. This multicultural and scientific upbringing influenced him to be both analytical and explorative. Having traveled extensively and lived in many countries from an early age has left him with a unique combination of European sensibility and complex, and at times conflicting, world views.

Nicolò Sertorio is a fine art and commercial photographer based in the Bay Area in California. He earned a BA degree in International Business from the University of Dublin, Ireland, and an MBA in Economia e Commercio from the Università Degli Studi di Torino, Italy. Born in Princeton (USA), his parents were both university professors, later moving to Turin, Italy, where he grew up. Later they moved to Switzerland for eight years, then finally to California, where he worked for 10 years at HP as a solution strategist for the digital imaging group before leaving to start his own photography practice. In between, he lived in Italy, Switzerland, Ireland, Belgium, India, France and Germany, and his work reflects this set of diverse aesthetic and cultural influences. He is president of the Northern California chapter of ASMP. His work has won numerous awards, including Critical Mass finalist, Prix de la Photo Paris, International Loupe Award, PDN Photo of the Day, American Photography 30, The Center for Fine Art Photography "Portfolio Show Case 6," Blurb "Photography Book Now," Foto Week DC International Awards, among others. Among the publications that have featured his work are Fraction Magazine, Lens Culture, Art Magazin Kontura (Croatia), Domus Magazine, AD Week, Double Takes and Time Magazine.

Nicolò's artistic language is made of direct, well-composed and honest sentences that are expressed with a juxtaposition of objectiveness and beauty. Focusing on sense of place, identity, who we are both internally and externally; the resulting statements portray a visual landscape for the viewer to enter, raising a question to be answered.

Through attention on the perfection of the work (technique, composition, color, balance, light), the viewer is asked to focus on the essence of the subject matter. This certain subtleness to the work asks for time with the images, listening and absorbing the whispered message.

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nicolò sertorio | na cesti | on the road

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