

MARE MODUL



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Mare modul

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Daleko od naših očiju, negdje na sredini Pacifika, formiran je novi kontinent. Nije ga zamijetio istraživač koji će po svojem otkriću ostati zabilježen u povijesti, niti je na njemu pronađen neki novi element, dragi kamen ili začim neobična mirisa. Bez obzira na to kako mu „tepali“, nazivajući ga plastičnim virom, vrtlogom ili *zakupom*, golemi plutajući „kontinent“ svjedoči o tome kako se naše generacije odnose prema svijetu u kojem živimo, jedinom u kojem je zasad moguće ostvariti ljudsku egzistenciju.

Do nas učestalo stižu prizori poput onog morske kornjače iz čije se nosnice izvlači plastična slamka. Kitovi i dupini nerijetko imaju zastrašujuće ozljede nastale zbog pokidanih mreža u koje se zapliću brojni podmorski putnici, dok su kružni oblici koje zamjećujemo na morskim površinama daleko od obale (i ljudskih očiju) tovišta nekvalitetne ribe namijenjene masovnoj konzumaciji, koja pridonose dodatnom onečišćenju. Najljepše plaže svijeta, među kojima je i viška Stiniva, nerijetko su prepune otpada koji uporno i pomalo sizifovski uklanjaju aktivisti, lokalno stanovništvo i poneki putnik namjernik, nastojeći ublažiti posljedice globalne katastrofe kojoj svjedočimo.

Teško je predočiti si razmjere devastacije svijeta u čiju se ljeskavu površinu – pučinu – često zagledavamo nastojeći izreći nešto poetično.

Far from our eyes, somewhere in the middle of the Pacific, a new continent was formed. It was not noticed by a researcher who would for his discovery be remembered in history, nor a new element, a precious stone or a spice with peculiar smell was found there. No matter how much we “babble” to it, calling it a whirl, a vortex, or a plastic patch, the huge floating “continent” testifies how our generations are related to the world we live in, the only one where human existence can be achieved for now.

We are frequently faced with the scenes like the one with the sea turtle from whose nostrils a plastic straw is being pulled out. Whales and dolphins often have intimidating injuries resulting from broken nets where many underwater travelers are seized, while the circular shapes that we observe on sea surfaces away from the shore (and the human eye) are the feedlots of low-quality fish intended for massive consumption, that contribute to additional contamination. The most beautiful beaches of the world, including Stiniva on the island of Vis, are often filled with waste that has persistently and somewhat Sisyphian being removed by the activists, the local population and some travelers-seekers, trying to mitigate the consequences of the global disaster we are witnessing.

It is difficult to visualize the extent of the

Ne postoje valovi koji će svojim perpetuirajućim ritmom pripomoći vidanju naoko nevidljivih rana. Televizijske emisije, koliko god bili potresni prizori koje posreduju, rijetko dopiru do svijesti ljudi, osobito novih generacija koje se informiraju na drukčije načine, brže i uglavnom površnije. I dok će selfiji snimljeni uz morske obale diljem svijeta rezultirati brojnim lajkovima a da se korisnici društvenih mreža ne zapitaju do koje su mjere fotografije koje se neprestano nude na pogled doradene i „poboljšane“, u podmorju se odvijaju procesi koji će zabrinuti tek rijetke pojedince te ih potaknuti da i sami nešto promijene te pridonesu poboljšanju stanja.

Morski je krajolik, jednako kao i onaj kontinentalni, često predmet interesa fotografa, ali i drugih umjetnika koji svojim radom problematiziraju ili referiraju njegovu egzistenciju. Priroda nas uči slušati očima, osobito ona čiji zvukovi do nas ne stižu ili su nam nerazumljivi. Podmorski pejzaž osobito je mjesto. U ranijim umjetničkim razdobljima rijetko je bio predstavljan ponajviše stoga što ljudi nisu bili u mogućnosti zaroniti i dulje vremena boraviti pod površinom pa se prikaz prostranstva podmorja najčešće samo zamišljao. Tišina koja ga prati jedan je od uvjeta kontemplacije. No dok umjetnici čovjeka smatraju neraskidivim dijelom prirode, koji zahvaljujući promatranju promjena koje se u njoj odvijaju stječe određena iskustva primjenjiva u životu, podmorski pejzaž lišen je takvih mogućnosti. Za njega su ključna znanstvena i tehnička dostignuća koja su s jedne strane pridonijela mnogim saznanjima, dok su s druge pripomogle katastrofalnom onečišćenju.

Krajolik je povijesnoumjetnički konstrukt; on je umjetnička reprezentacija prirode za čiju su nam interpretaciju nužni njegovi vizualni prikazi. Tradicija njegova prikazivanja rezul-

devastation in the world whose shimmering surface – open sea – we often look at trying to impose something poetic. There are no waves that will, with their perpetual rhythm, help healing seemingly invisible wounds. TV shows, no matter how shivering scenes are concerned, rarely reach people’s consciousness, especially of the new generations who are being informed in different ways, faster and mainly more superficial. And while the selfies taken by the sea coasts around the globe will result in numerous likes, without the users of social networks even questioning the extent to which these photographs constantly offered for viewing are edited and “improved”; the underwater processes that are taking place will concern only a few individuals and encourage them to change things themselves and contribute to improving the situation.

The marine landscape, just as the continental one, is often the subject of the photographer’s interest, but also of other artists who question or refer to its existence through their work. Nature teaches us to listen with our eyes, especially the one whose sounds do not reach us or are incomprehensible to us. Underwater landscape is a particular place. It was rarely represented in earlier artistic periods, primarily because people were not able to dive and stay for a long time under the surface, so the appearance of underwater sediments was usually only imagined. The silence that accompanies it is one of the conditions of contemplation. But while the artists consider a man to be an inseparable part of nature, who, thanks to the observation of the changes taking place in it, acquires certain experiences applicable in life, the underwater landscape is devoid of such possibilities. For it, scientific and technical achievements have been crucial, which, on

tat je kulture sačinjene od mitova i sjećanja; ovisi o načinu gledanja, ponovnom otkrivanju onoga što imamo, no što smo vremenom zaboravili ili prestali prepoznavati. U pogledu u prirodu sadržana je jedna od najsnažnijih čovjekovih „žudnji da u prirodi pronade utjehu za svoju smrtnost”, zapisao je Simon Schama. Zahvaljujući snimkama i suradnji umjetnika i znanstvenika u projektu *Mare Modul*, grupa autora osvijestila je brojne promjene nastale u jadranskom podmorju. Vođeni željom za pozitivnom promjenom i nenametljivim načinom ulaska u podmorsku zajednicu, umjetnici u području keramike oblikovali su niz staništa. Prirodni materijal – glina, podvrgnut visokim temperaturama, „ohladit” će more. Ne doslovno, već simbolički, omogućujući da se u sitne stvorene strukture ugnijezdi niz mikroorganizama koji zatim pokreću krug života. Ciklus koji je bio prekinut zbog ljudske nepažnje i nerazumijevanja bit će obnovljen zahvaljujući sustavu morskih modula i promjeni agregatnih stanja, dok pokreti ruku autora nastoje prenijeti ideju o fizici valova i načinu kako dól svakoga od njih, otkako je svijeta, utječe na podmorje i život u njemu.

the one hand, have contributed to many insights, while on the other have contributed to catastrophic pollution.

Landscape is a art historical construct; it is an artistic representation of nature whose visuals are necessary for its interpretation. The tradition of its representation is the result of culture made up of myths and memories; it depends on the way we look, rediscovering of what we have, but have forgotten or stopped recognizing over time. In view of nature, there is contained one of the most powerful man’s “desires to find comfort for his own death in nature”, Simon Schama wrote. Thanks to the footage and collaboration of artists and scientists in the *Mare Modul* project, the group of authors has become aware of numerous changes that happened in the Adriatic Sea. Guided by the desire for a positive change and an unobtrusive way of entering the submarine community, the artists in the field of ceramics have formed a series of habitats. Natural material - clay, subjected to high temperatures, will “cool” the sea. Not literally but symbolically, enabling a small set of microorganisms to nest in the tiny structures that will then trigger the cycle of life. The cycle that was interrupted due to human negligence and misunderstanding will be restored thanks to the marine module system and changes in aggregate states, while the movements of the authors hands try to convey the idea of the physics of waves and how its way down of each of them, since the world, has been affecting the underwater and life in it.

MARE MODUL – keramička morska staništa – projekt kreiranja staništa u podmorju, u svrhu obnove i obogaćivanja morske flore i faune

— Tatjana Bakran-Petricioli

Danas ljudi svojim aktivnostima znatno utječu na živi svijet. U moru se taj utjecaj očituje sve većim gubitkom staništa za morske organizme. Začaran je to krug: degradirana morska staništa više ne mogu čovjeku pružiti dobra i usluge kao što su to npr. proizvodnja kisika i morski organizmi za hranu ili ljepotu morskog pejzaža.

U sklopu velikoga međunarodnog znanstvenog projekta *MERCES – Obnova morskih ekosustava u promjenjivim europskim morima* (*Marine Ecosystem Restoration in Changing European Seas*, <http://www.merces-project.eu/>), odobrenog u okviru programa EU-a *Horizon 2020 Research and Innovation action*, dr. sc. Tatjana Bakran-Petricioli, izv. prof. i dr. sc. Silvija Kipson s Biološkog odsjeka Prirodoslovno-matematičkog fakulteta Sveučilišta u Zagrebu rade na istraživanju obnove degradiranih morskih staništa te osobito na razvoju novih metoda i pristupa ovoj tematici.

Grupa umjetnika okupljena u projekt *Mare modul* izrađuje staništa, umjetničke objekte od keramike većih dimenzija koji će, postavljeni u more, činiti male grebene i biti podloga na koju i u koju će se naseliti različiti organizmi. Obrastanje keramičkih struktura organizmima potaknut će dolazak i trajni boravak drugih organizama, velikih riba i glavonožaca, koji su na tom području znatno prorijeđeni ljudskim aktivnostima.

MARE MODUL – ceramic marine habitats – project for creation of habitats in the submarine, for the purpose of restoration and enrichment of marine flora and fauna

Today, people’s activities have a significant impact on the living world. In the sea, this impact manifests itself with increasing loss of habitats for marine organisms. This is a vicious circle: degraded marine habitats can no longer provide man with goods and services such as the production of oxygen and marine organisms for food or the beauty of the sea landscape.

As part of the major international scientific project *MERCES – Marine Ecosystem Restoration in Changing European Seas*, <http://www.merces-project.eu/>, approved under the EU *Horizon 2020 Research Program and Innovation action*, Ph.D. Tatjana Bakran-Petricioli, associate professor, and Ph.D. Silvija Kipson from the Department of Biology at the Faculty of Natural Sciences and Mathematics of the University of Zagreb are working on a study on the rehabilitation of degraded marine habitats and especially on the development of new methods and approaches to this topic.

The group of artists gathered in the *Mare modul* project creates habitats, large-scale ceramic artefacts that will be placed in the sea as small reefs and will be the basis on which and in which different organisms will be inhabited. Extermination of ceramic structures with organisms will stimulate the arrival and permanent stay of other organisms, large fish and chephalopoda, which are largely devas-

Suradnja umjetničkog projekta *Mare modul* i znanstvenog projekta *MERCES* predstavlja sinergiju umjetnosti i znanosti u promociji nužnosti brige o okolišu. Ova izložba poslat će poruku široj javnosti o važnosti morskih staništa za ljude i potrebi njihova očuvanja te će pridonijeti povećanju svijesti svih ljudi (od stručnjaka biologa mora, preko autonomnih ronilaca do svekolike javnosti) o rastućem problemu degradacije morskih staništa te mogućnostima njihove obnove.

Morski biolozi upotrijebit će svoje stručno znanje kako bi što bolje odredili mjesto i dubinu gdje će izložba biti postavljena te će moći znanstveno pratiti naseljavanje organizama u i na umjetničke keramičke strukture. Ronioci iz Kluba podvodnih aktivnosti Adria u Kraljevici i stručni ronioci biolozi postaviti će izložbu na morsko dno te će cijeli pothvat popratiti podmorskim fotografijama i videosnimkama. Na taj će način biti potaknut i promoviran rad lokalnih ronilačkih klubova na zaštiti podmorskog okoliša. Naknadni posjeti autonomnih ronilaca i podmorskih snimatelja omogućit će da se ova zamisao proširi među ljudima.

Projekt *MERCES (Marine Ecosystem Restoration in Changing European Seas)*; <http://www.merces-project.eu/>), financiran kroz program H2020, prvi je europski projekt fokusiran na razvoj alata i rješenja za obnavljanje degradiranih morskih staništa te oporavak njihove biološke raznolikosti i funkcije. Projekt koji koordinira Politehničko sveučilište Marche (Italija) uključuje 28 institucija iz 16 različitih europskih zemalja, a usmjeren je na razvoj novih pristupa i alata za restauraciju naselja morskih cvjetnica, staništa na plitkim čvrstim dnima, mezofotičkih staništa, kao i dubokomorskih ekosustava. Projekt je započeo 1. lipnja 2016. i trajat će četiri godine, do

tated in human activity in this area. The collaboration between the *Mare modul* and the scientific project *MERCES* represents the synergy of art and science in promoting the need for environmental care. This exhibition will send a message to the general public on the importance of marine habitats for people and the need for their conservation, and will contribute to raising the awareness of all people (from marine biologist experts through autonomous divers to the general public) about the growing problem of marine habitat degradation and the possibilities for their restoration.

Marine biologists will use their expert knowledge to better determine the place and depth where the exhibition will be located and will be able to scientifically track the population of organisms in and on artistic ceramic structures. Divers from the Club of Underwater Activities Adria in Kraljevica and expert divers biologists will set up an exhibition at the sea bottom and will accompany the whole venture with underwater photographs and video footage. In this way, the work of local diving clubs to protect the underwater environment will be encouraged and promoted. Subsequent visits by autonomous divers and underwater photographers will allow this idea to spread among people.

Project *MERCES (Marine Ecosystem Restoration and Changing European Seas)*; <http://www.merces-project.eu/>), funded through the H2020, is the first European project focused on the development of tools and solutions for restoring degraded marine habitats and recovering their biodiversity and functions. The project coordinated by the Polytechnic University of Marche (Italy) includes 28 institutions from 16 European countries, focusing on

31. svibnja 2020. Prirodoslovno-matematički fakultet Sveučilišta u Zagrebu (PMF Zagreb) jedan je od partnera u projektu, a dr. sc. Tatjana Bakran-Petricioli, izv. prof. vodi projektni dio koji se odvija u obalnom moru Republike Hrvatske.

PMF Zagreb sudjeluje u izradi, testiranju i usavršavanju protokola za obnovu morskih staništa u sklopu pet od deset „radnih paketa”. U jednom od njih istražiti će se naselja zaštićenih inženjerskih vrsta (posidonije i periski) na sedimentnom dnu u infralitoralnoj te njihove interakcije kroz dva pilot-projekta transplantacije na sjevernom i srednjem Jadranu. U drugom paketu PMF Zagreb pridonijet će istraživanju obnove mezofotičkih staništa, posebno koraligenske zajednice i vrsta koje ju karakteriziraju, npr. gorgonije, na dva odabrana područja uz istočnu obalu Jadrana. Uz to će u jednom od paketa raditi na prezentaciji i diseminaciji rezultata projekta (znanstveni radovi i skupovi, predavanja, radionice i ostali vidovi upoznavanja šire javnosti s rezultatima projekta), a u to se lijepo uklapa podmorska izložba *Mare modul*.

Podmorska izložba umjetničke keramike inspirirane morskim staništima bit će postavljena u podmorje ispred Kluba podvodnih aktivnosti Adria u Kraljevici (Šetalište Vladimira Nazora 1, 51262 Kraljevica) na dubini od 15 do 20 m.

the development of new approaches and tools for the restoration of seaside flora, habitats in shallow firm bottoms, mesophytic habitats and deep-sea ecosystems. The project started on June 1, 2016 and will last for four years, until May 31, 2020. The Faculty of Natural Sciences and Mathematics of the University of Zagreb (PMF Zagreb) is one of the partners in the project and Ph.D. Tatjana Bakran-Petricioli, associate professor leads the project part that takes place in the coastal waters of the Republic of Croatia.

PMF Zagreb is involved in the design, testing and improvement of marine habitat restoration protocols within five of the ten “work packages”. In one of them, settlements of protected engineering species (posidonia and pen shell) will be investigated on the sedimentary bottom of the infralitoral site and their interaction through two pilot-projects of transplantation in the northern and middle Adriatic. In the second package, PMF Zagreb will contribute to the research of the reconstruction of the mesophytic habitats, especially the coraligena community and the species that characterize it, e.g. gorgonia, in two selected areas along the eastern Adriatic coast. In addition, in one of the packages they will work on the presentation and dissemination of the project results (scientific papers and conferences, lectures, workshops and other ways of getting to the public with the results of the project), and this is a nice fit for the *Mare modul* underwater exhibition.

The submarine exhibition of artistic pottery inspired by marine habitats will be placed in the underwater environment in front of the Adriatic Club of Underwater Activities in Kraljevica (Šetalište Vladimira Nazora 1, 51262 Kraljevica) at a depth of 15-20 m.

Lidia Boševski



Nakon dvije godine osmišljavanja projekta, edukacije, razgovora s biolozima, pročišćavanja ideje, u trenutku kada je glina konačno dospjela u ruke probudio se osjećaj nužnog otpuštanja dosadašnjih iskustava i percepcija. Postavila sam se kao graditelj u želji da sagradim povezane, prolazne stanove – monolitne građevine za životnu zajednicu različitih vrsta. U procesu titranja između osnovne zamisli i ostvarenja imperativ je bio omogućiti promjenjivo vitalno okruženje koje će godinama nadograđivati i preoblikovati staništa prema njihovim potrebama.

After two years of project designing, education, conversation with biologists, purification of the idea, when the clay finally came to my hands, the feeling of necessary dismissal of past experiences and perceptions was awoken. I set myself up as a builder in the desire to build connected, transient flats – monolithic buildings for the life of different species. In the process of vibration between the basic idea and the realization, the imperative was to provide a viable vital environment that will forever upgrade and transform habitats according to their needs.

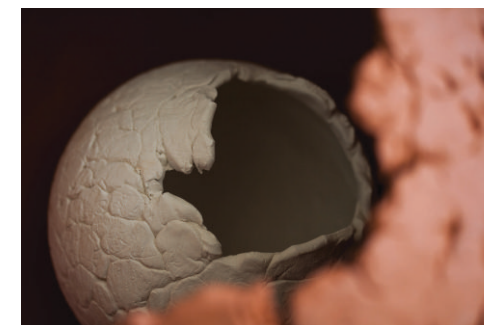
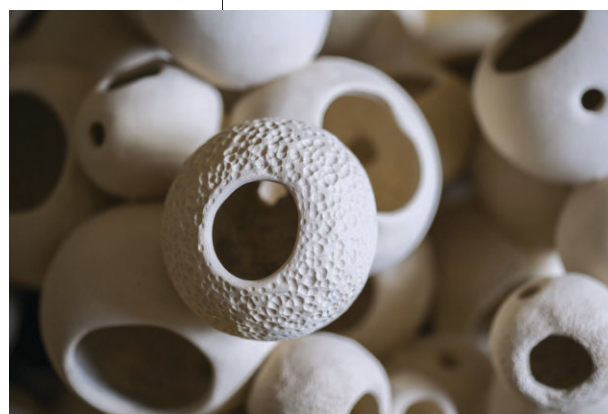


Nada Benc Štuka



Zaviriti u svijet podmorja, osjetiti njegovu ljepotu, za mene je bilo poput koraka u drugu dimenziju. Iz te osjetilne pozicije uživljanje u svrhovitost vlastitog djela neopisiv je izazov osobnoj kreativnosti. Uživala sam tijekom cijelog procesa mojeg skromnog keramičarskog doprinosa ovom projektu u čijem je fokusu očuvanje i bioraznolikost podmorja.

Entering the underwater world, feeling its beauty, was to me like a step into another dimension. From this sensory point of view, enjoying the purposefulness of one's own work is a challenge beyond words to personal creativity. I enjoyed the entire process of my modest ceramic contribution to this project, whose focus is on conservation and marine biodiversity.



Maddalena Boero



Ideja prilagodbe mojih skulptura za precizno određeno mjesto, meni gotovo nepoznato, bila je vrlo intrigantna. Počela sam s konceptom razigranosti, zamisljavajući ribe i druga morska stvorenja koja se kreću duž velikih ili uskih prostora, birajući ravne ili valovite staze, služeći se glatkim ili izgrebenim površinama. Morski život moći će na funkcionalan način shvatiti ljudsku umjetnost. Upotrebljavala sam polurefraktorsku glinu jer je jača, pogodna za velike i izdržljive glinene radove. Dok sam radila na staništima, “pustila” sam oblike i krivulje da nastaju sami, slijedila sam impulse. Konačno, bila sam zapanjena kako mogu napuniti prazan prostor nečim lijepim i skladnim. Projekt *Mare modul* dao mi je priliku biti dijelom velikog iskustva.

The idea of adjusting my sculptures for a precisely defined place, almost unknown to me, was very intriguing. I started with the concept of playfulness, imagining fish and other sea creatures that move along large or narrow spaces, choosing straight or curving paths, using smooth or scratched surfaces. Marine life will be able to effectively understand human art in a functional way. I used semi-refractory clay because it is stronger, suitable for large and durable clay work. While I was working on habitats, I “let” the shapes and curves to be created by themselves, I followed the impulses. Finally, I was amazed to fill the empty space with something nice and harmonious. The project *Mare modul* has given me the opportunity to be part of a great experience.

Martina Franić



Satima mogu gledati valove, mirne i nemirne. Zanimljivo mi je kako gibanje mora oblikuje čvrstu materiju poput kamena, koralja, školjke. Pripremajući glinu za oblikovanje, željela sam je dovesti u stanje površine, u jednolični sloj koji bi se možda istom onom morskom strujom i raznim silnicama mogao tako uzbibati da postane valom. U moj rad *Val* bilo je važno utisnuti neku strukturu kako bi se stanište bolje primilo za dno, a i kako bi mali i veliki organizmi mogli lakše graditi svoje mjesto pod morem.

U odabiru strukture također me inspiriralo to čudesno gibanje, mrežkanje, ta modra grafika koja se iscrtava po površini mora. Prije nego što je val postao *Val*, uobičajenim sam keramičarskim alatom po svježoj, vlažnoj, živoj glini oponašala strukture uzbibanog mora. Dok sam tražila onaj jedan val koji će se spustiti na morsko dno, oplemeniti ga i postati stanište, nekoliko je valova slomljeno, ali to je za mene ljepota procesa rada.

For hours, I can watch the waves, calm and restless. It is interesting to me that motion has to form solid matter like stone, coral, shells. Preparing the clay for shaping, I wanted to bring it to a state of the surface, in a uniform layer that could be so surged by the same sea stream and various lines of force to become a wave. In my work *Wave*, it was important to imprint certain structure in order for the habitat to get better attached to the bottom, and also to make it easier for small and big organisms to build their place under the sea.

In the selection of the structure, I was also inspired by the miraculous movement, the ripple, the blue graphic that draws on the surface of the sea. Before the wave became *Wave*, while using the usual ceramic tool on the fresh, humid, living clay, I imitated the structure of the wavy sea. As I searched for that one wave that would fall to the sea bed, refine it and become a habitat, several waves were crashed, but for me that is the beauty of the work process.

Marina Mijatović

Svjetionik

Ideja ovog staništa pojavila se u najranijim danima kada je *Mare modul* postojao samo kao želja, strast i zamisao. Uzvratiti prirodi koja nas svakodnevno hrani. Prije nego što sam počela razmišljati o oblicima i teksturama, pitanje koje mi se počelo nametati glasilu je: Što je to stanište? Iako je stanište stvaranje male morske oaze koja je u simbiozi i harmonično spaja floru i faunu, tj. zajednički život koji postaje centar “društvenih događanja”, ujedno je zaštita. Svjetlo u mraku. Razmišljala sam kako zaštita funkcionira u moru, kao prostor u koji možeš ući i iz njega izaći. Možeš se sakriti, pobjeći od nečega većega, no ono je i nešto s čime se možeš stopiti, kamuflirati. Počela sam izučavati forme poput koralja ili algi, malih morskih šuma, te kako se život tamo ponaša. Čak je i samo more oblik zaštite jer bića koja su u njemu ne mogu živjeti izvan njega. Tako su pokreti valova, šume algi i otvaranje isprepletenih skrivenih prolaza nametali formu iz koje je nastalo ovo stanište.

Lighthouse

The idea of this habitat appeared in the earliest days when the *Mare modul* existed only as desire, passion and idea. To return to nature that feeds us daily. Before I started to think about forms and textures, the question that began to impose on me was: What is the habitat? Although the habitat is the creation of a small sea oasis that is in symbiosis and harmoniously combines flora and fauna, i.e. the common life that becomes the center of “social events”, it is also protection. Light in the dark. I was thinking how protection works in the sea, as a space where you can go in and come out of it. You can hide, get away from something bigger, but also it is something you can merge into, camouflage yourself. I started studying forms like coral or algae, small sea forests, and how life behaved there. Even the sea itself is a form of protection because the creatures in it can not live outside of it. Thus, the movements of waves, algae, and the opening of intertwined hidden passages implied the form from which this habitat originated.



Lauren Moreira



Moruzgve nisu mjesto življenja ni stanište kakvo poznajemo. One su poput koralja, živih bića, životinja. Međutim, ponekad te životinje daju zaklon ili udomljuju druga stvorenja. Odabrala sam moruzgve razmišljajući o tome kako se danas ljudi odnose jedni prema drugima, s vrlo malo empatije. Zagrljaj moruzgve mogao bi stisnuti ili mučiti, no ipak je još uvijek utočište. Možemo mnogo toga naučiti od njih.

Anemone are not a place of living or a habitat we know. They are like corals, living beings, animals. However, sometimes these animals give shelter or provide homes for other creatures. I chose anemone thinking about how people today can relate to each other, with very little empathy. The embrace of anemone could squeeze or torture, but it is still a sanctuary. We can learn a lot from them.



Danijela Pičuljan



Ono što me potiče i uvijek iznova inspirira za rad jest priroda. Obris planina u daljini, fragmenti školjaka, erozija, struktura kamena. No obično to biva samo inicijalni poticaj, ali ne i ovaj put. Imajući na umu upute koje su nam biolozi mora dali prije negoli smo započeli raditi, gradila sam “kuću” za morske organizme i vodila brigu o tome da unutar nje ima mnogo “soba” za skrivanje i bivanje, ali i otvora kroz koje mogu pobjeći ako se odnekud stvori netko veći i jači; dovoljnu cirkulaciju vode koja će im donijeti hranu. Pri tome nisam zaboravila na umjetnički aspekt cijelog projekta i vjerujem da sam ostala dosljedna svojem umjetničkom izrazu.

What encourages me and always inspires to work is nature. Contours of mountains in the distance, fragments of shells, erosion, stone structure.

It usually happens only as an initial boost, but not this time. Keeping in mind the instructions that marine biologists gave us before we started working, I built a “house” for marine organisms and made sure that there are many “rooms” for hiding and sleeping there, as well as the openings to escape if a bigger and stronger creature appears from somewhere; and sufficient circulation of water that would bring them food. I did not forget about the artistic aspect of the whole project and I believe that I remained consistent with my artistic expression.

Snježana Pokos Vujec



Be my guest / Osjećajte se kao kod svoje kuće

Kad sam dobila poziv da se pridružim grupi *Mare modul*, odmah sam pomislila napraviti tri velike skulpture u obliku stiliziranoga ljudskog tijela. Ljudi trenutačno dominiraju na svim područjima. No koriste dobra ne mareći o posljedicama svojeg djelovanja, umjesto da stvaraju uvjete za skladan suživot. Moje skulpture izraz su želje da se svim svojim (ljudskim) bićem uključimo u povrat biljnog i životinjskog svijeta u devastirana područja naše obale i izgradimo, ustupimo, odnosno prepustimo im mjesto koje smo im svojim nemarom oduzeli, jer je to zapravo njihovo mjesto, njihov dom, da se opet “osjećaju kao kod svoje kuće”.

Skulpture su napravljene od šamotirane crvene gline, paljene na 1050°C uz redukciju. Tijekom izrade i paljenja vrlo su se spontano razvijale i formirale u konačni oblik, a male pukotine i oštećenja skulpturama daju poseban karakter. Naglašavaju nesavršenosti kod ljudi i općenito u životu koje je moguće popraviti i tako učiniti svaku stvar ili djelo dobrim, čak i boljim i vrednijim zbog dodatno uloženog napora.

Be my guest / Feel like home

When I received the invitation to join the *Mare modul*, I immediately thought of making three large sculptures in the form of a stylized human body. People are currently dominating in all areas. But they use the goods without looking at the consequences of their actions, instead of creating the conditions for a harmonious coexistence.

My sculptures express the desire to include all our (human) being to take part in the return of plant and animal life to the devastated areas of our coast; to build, give place, or leave them the place we deprived them of by our negligence. Because it actually is their place, their home, to make them “feel like home again”.

The sculptures are made of chamotte red clay, burned at 1050°C with a reduction. During production and ignition, they developed spontaneously and formed into a final shape, while small cracks and damages give them a special character. They emphasize imperfections in humans and generally in life that can be remedied and so make every thing or work good, even better and more valuable because of the extra effort expended.

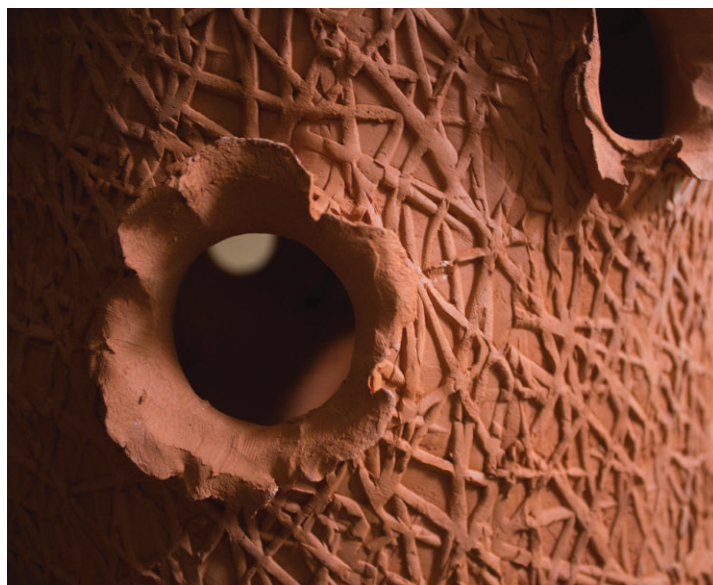
Karla Rakuljić



Istraživanjem oblika i tekstura za *Mare modul* otvorio mi se novi pogled na život u moru. Sve je povezano, cijeli proces suživota i odnosa, bilo individualnih bića bilo onih u simbiozi, fascinantno je. Željela sam toj raznolikosti, toj dinamici i mirnoći, pružiti igralište – sklonište za posjetitelje i za stanare, ostvariti njihov novi dom.

The study of forms and textures for *Mare modul* opened to me a new outlook on life in the sea. Everything is connected, the whole process of coexistence and relationships, whether of individual beings or those in symbiosis, is fascinating. I wanted to provide a playground for this diversity, that dynamic and quietness – a shelter for visitors and tenants, to realize their new home.

Boris Roce

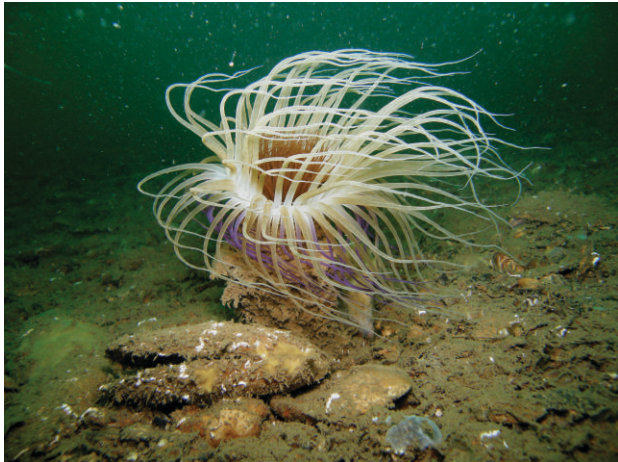
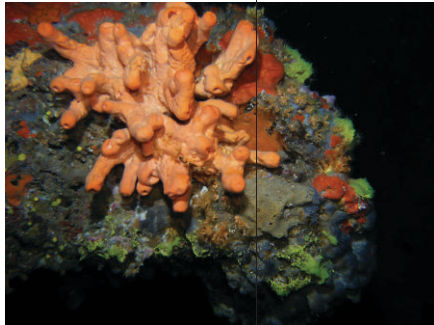
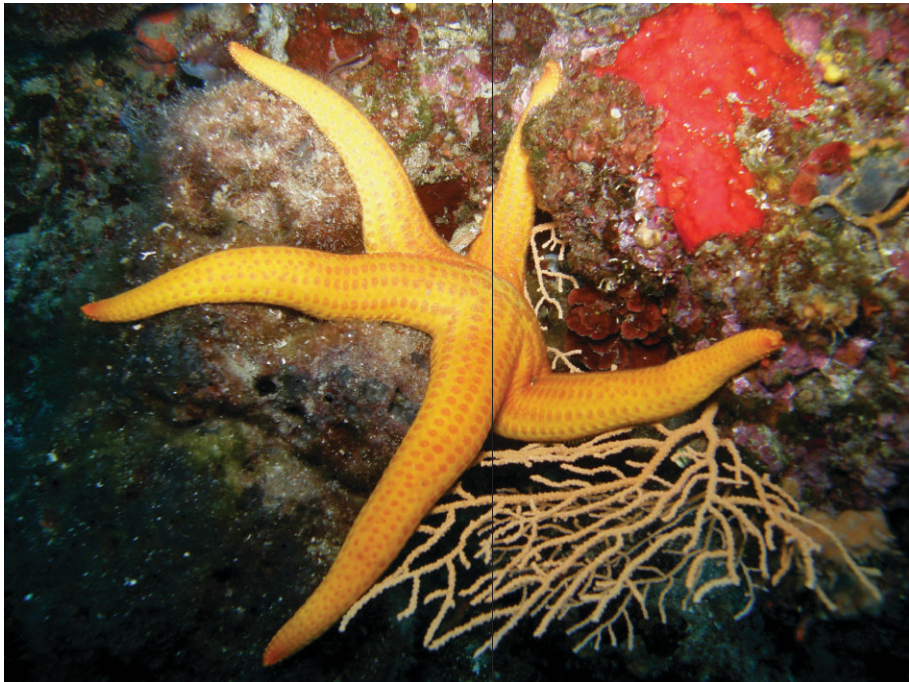


Radim uspravne predmete, skulpture. Za ovaj projekt napravio sam dvije skulpture s pomoću petardi, treću otiskom drveta, perforiranu, s otvorima različitih veličina. Ne nastojim imitirati morsku floru i faunu, ali svakako sam proučavao morski svijet.

I work upright objects, sculptures. For this project I made two sculptures using firecrackers, the third I made by wood print, perforated with holes of various sizes. I do not try to imitate the sea flora and fauna, but I certainly studied the marine world.



Donat Petricioli



Danijel Frka



Tatjana Bakran-Petricioli



Lidia Boševski

Rođena je 1959. godine. Nakon Škole primijenjenih umjetnosti završila je Tekstilno-tehnološki fakultet, smjer Dizajn odjeće i tekstila. Ranih devedesetih fokusirala se na slikarstvo i grafiku, ostvarivši niz samostalnih izložbi, a sudjelovala je i na mnogim grupnim izložbama. Godine 2002. počinje raditi s glinom, inspirirana prirodom i prirodnim oblicima. Razvija nove kreativne pristupe istraživanjem materijala i oblika. Opus radova koji istražuje fraktale u prirodi rezultirao je samostalnom izložbom *Ritam prirode* postavljenom u Botaničkom vrtu u Zagrebu. U njezinu radu kontinuirano su prisutne tekture, učenje o geometriji prirode, strukture rasta i harmonije, iz čega su proizašli projekt i izložba *Datoteka tekstura* u koje je bilo uključeno 33 sudionika.

Radovi nastali kroz ta istraživanja prikazani su na samostalnoj izložbi *Materija* u Trstu.

Uz kreativne radionice u atelijeru održava i radionice u prirodi, bez alata, eksperimentirajući s lokalnim glinama. Na području keramike ostvarila je desetak samostalnih i sudjelovala u nizu grupnih izložbi.

Članica je Hrvatskog društva likovnih umjetnika (HDLU), Hrvatske zajednice samostalnih umjetnika (HZSU) i Udruženja likovnih umjetnika primijenjene umjetnosti Hrvatske (ULUPUH).

Born in 1959. After School of Applied Arts, she completed the Faculty of Textile Technology, department of clothing and textile design. In the early nineties she focused on painting and graphics, realizing a number of solo exhibitions, and she also participated in many group exhibitions. In 2002 she started working with clay, inspired by nature and natural forms. She develops new creative approaches by exploring materials and forms. The opus of works exploring fractals in nature resulted in a solo exhibition *The Rhythm of Nature* set up at the Botanical Garden in Zagreb. In her work there are textures present continually, learning about nature geometry, growth structure and harmony, resulting in a project and exhibition the *Texture Files* involving 33 participants.

The works produced through this research are presented at the solo exhibition *The Materia* in Trieste.

Along with the creative workshops in her atelier, workshops are held in nature without tools, experimenting with local clay. In the field of ceramics, she made dozens of solo and participated in a series of group exhibitions. She is a member of the Croatian Association of Fine Artists (HDLU), the Croatian Freelance Artists' Association (HZSU) and the Association of Applied Art Artists of Croatia (ULUPUH).

Nada Benc-Štuka

Rođena je u Našicama 1963. Po zanimanju je defektolog logoped, a keramikom se bavi od 2011. godine, kada je počela pohađati radionice lončarskog kola u Školi za primijenjenu umjetnost u Zagrebu pod vodstvom prof. Švertasek. Usavršivši vještinu i tehniku lončarstva, iz želje za otkrivanjem drugih mogućnosti kreativnog izražavanja u glini počinje pohađati slobodne radionice kod Lidije Boševski u atelijeru Owl.

Vlastito istraživanje i otkrivanje stvaralačko - kreativnih mogućnosti u keramici obogaćuje sudjelovanjem u raznim radionicama i keramičarskim događanjima (Mami Kato, Graciela Olio, Arnalda Bulva, Roberto Aiudi, Ješkovo, Faenza, Plemenitaš, Kostrena). Sudjelovala je na nekoliko skupnih izložbi, članica je keramičarske udruge Kerameikon, a svoj doprinos očuvanju prirode daje kroz podršku grupi *More clay less plastic*.

Born in Našice in 1963. She is a speech therapist, and has been engaged in ceramics since 2011, when she started attending workshops with potter's wheel at the School of Applied Arts in Zagreb under the guidance of prof. Švertasek. Completing the skill and technique of pottery, from the desire to discover other possibilities of creative expression in clay, she started attending free workshops with Lidija Boševski at Owl Atelier.

Her own research and discovering of manufacturing and creative possibilities in pottery was enriched by participating in various workshops and ceramic events (Mami Kato, Graciela Olio, Arnalda Bulva, Roberto Aiudi, Jaskovo, Faenza, Plemenitaš, Kostrena). She has participated in several group exhibitions. She is a member of Kerameikon Ceramic Association, and contributes to the conservation of nature through the support of the *More clay less plastic* group.

Maddalena Boero

Rođena je 1967. godine u Italiji. Diplomirala je geologiju 1994. godine te pohađala školu restauriranja (A.P.R.A) u Torinu. Pohađala je radionice keramike u atelijeru Liliane Verlich i Maccaresu kraj Rima. Suradivala je s tvrtkom Artechic u Comu. Dvije godine radila je u arhitektonskom studiju Avventura Urbana u Torinu. Od 2009. do 2012. godine živi u Zagrebu, surađuje s galerijom Italia Arte u Torinu i atelijerom Owl Lidije Boševski. Godine 2013. seli se u Trst gdje surađuje s atelijerom Artematta, a 2017. godine vraća se u Torino, gdje trenutačno živi i radi u socijalno-odgojnoj zajednici Valpiana.

Ostvarila je nekoliko samostalnih izložbi keramike i keramičkih instalacija te sudjelovala na skupnim izložbama diljem svijeta.

Born in 1967 in Italy. She graduated geology in 1994 and attended the restoration school (A.P.R.A) in Turin. She attended the workshops of pottery in the studio Liliane Verlich and Maccaresu near Rome. She worked with the company Artechic in Como. For two years she worked in the architectural studio of Urban Adventure in Turin. From 2009 to 2012 she lived in Zagreb, co-operated with gallery Italia Arte in Turin and Lydia Boševski atelier Owl. In 2013 she moved to Trieste where she worked with Artematt atelier, and in 2017 she returned to Turin, where she currently lives and works in the social-educational community of Valpiana.

She has made several solo exhibitions of ceramics and ceramic installations and has participated in group exhibitions all over the world.

Martina Franić

Rođena je 1973. godine. Članica je Hrvatske zajednice slobodnih umjetnika (HZSU) od 2002. godine.

Neprekidno istražuje oblike prirode i njihov nastanak te načine kako se nematerijalno može izraziti materijalnim. U svojem radu traga za intimnošću kroz proces u kojem se oblik okamenjuje ovisno o dinamičnim i nestalnim uvjetima svoje pojavnosti. Isprva, i to ekstenzivno, izražavala se kroz kostimografiju, proučavajući tekstil (njegovu pokretljivost), crtajući ljudski lik (njegovu nepomičnost), oblačeći ga te tako utječući na način kako materijal pregovara s tijelom u pokretu i izrazu. Odnedavna oblikuje glinu, istražujući njezinu podatnost, memoriju i izražajne mogućnosti. Autoričina posvećenost temeljnim pitanjima pokreta, mirovanja i materijala zaslužna je za postizanje fluidnosti u raznim medijima, a kroz intenzivna iskustva stalno dolazi do novih saznanja. Njezin rad svjedoči o samom procesu nastajanja, izražavajući tihi veliku dušnost zbog mogućnosti ostvarenja vlastite funkcije u okolišu.

Born in 1973. She is a member of the Croatian Freelance Artists' Association (HZSU) since 2002.

She continually explores the forms of nature and their emergence and ways how immaterial can be expressed in material terms. In her work, she searches for intimacy through a process in which the form is petrified, depending on the dynamic and unstable conditions of its appearance. At first, and extensively, she expressed herself through costuming, studying textile (its mobility), drawing the human figure (its immobility), dressing it and thus affecting how the material negotiates with the body in motion and expression. Recently, she has been working with clay, exploring its suppleness, memory and expressive possibilities. The author's commitment to the fundamental issues of movement, stillness and materials is responsible for achieving fluidity in various media. Through these intense experiences she constantly comes up with new cognition. Her work reflects on the very process of emergence, expressing silent generosity for the possibility of creating her own function in the environment.

Marina Mijatović

Rođena je 1986. godine u Zagrebu. Godine 2005. završila je školu Primijenjene umjetnosti i dizajna u Zagrebu na Odsjeku za kiparstvo i industrijski dizajn, a 2009. diplomirala vizualnu komunikaciju na Studiju dizajna pri Arhitektonskom fakultetu Sveučilištu u Zagrebu. Magistrirala je 2012. godine na istom fakultetu. Aktivna je članica Hrvatskog dizajnerskog društva (HDD). Osnovala je Klub studenata dizajna s Petrom Prgomet i Kazimirom Samoščancem 2011. godine, što je rezultiralo organizacijom brojnih radionica i izložbi, kao što je DA festival (dizajn i arhitektura), koji je postao međunarodna godišnja izložba. Jedan od njezinih najplodnijih projekata (Škola Benta u suradnji s Vinom Ćurčija i Vanessom Šerka) bio je posvećen dizajnu hrane. Keramikom se počinje baviti 2016., a grafičke tehnike interpretira kroz različite gline te im pokušava dati nove funkcije. Svoje znanje i inspiraciju širi eksperimentiranjem u različitim medijima i oblicima poput kuhanja, planinarenja i raznih ostalih aktivnosti.

Born in 1986 in Zagreb. In 2005 she completed the Applied Arts and Design School in Zagreb at the Sculpture and Industrial Design Department and in 2009 graduated visual communication at the Design Study at the Faculty of Architecture, University of Zagreb. She holds MA degree from the same faculty in 2012. She is an active member of the Croatian Designers' Association (HDD). She founded the Designers' Club with Petra Prgomet and Kazimir Samoščanec in 2011, resulting in the organization of numerous workshops and exhibitions, such as the DA festival (design and architecture), which became an international annual exhibition. One of her most prolific projects (Bent School in collaboration with Vina Ćurčija and Vanessa Šerka) was devoted to the design of food. She started dealing with ceramics in 2016, interpreting graphical techniques through using different clays, thus trying to give them new functions. She is expanding knowledge and inspiration by experimenting in different media and forms such as cooking, hiking and various other activities.

Lauren Moreira

Rođena je 1962. godine u Salvadoru u Brazilu. Odrastajući u regiji Amazone, vrlo rano iskazuje ljubav prema glini i obrtu autohtone populacije. Oduvijek je bila fascinirana ručnom izradom keramike, a taj interes kultivira tijekom tinejdžerskih godina i kasnije razvija. Odlučila je 1998. godine da keramika bude njezina profesija. Svoje vještine razvijala je kroz tečajeve te sudjelujući na radionicama s poznatim keramičarima. Osjeća kako umjetnička razmjena između oblika i funkcije keramike otvara mnoge mogućnosti. Lauren također podučava djecu i odrasle kako bi im pomogla da steknu vještine rada rukama i prenese im entuzijizam koji i ona sama osjeća pri izradi keramike.

Također, započela je pokret *More Clay Less Plastic*, u sklopu kojeg su ljudi pozvani razmotriti upotrebu plastičnog posuđa, zamjenjujući ga keramičkim predmetima. Pokret prezentira na izložbama, konferencijama i radionicama gdje ljudi mogu izgraditi vlastite keramičke funkcionalne objekte. *More Clay Less Plastic* proširio se u više od 85 zemalja svijeta, gdje je ideja snažno zaživjela. Lauren živi i radi u Friscu u Italiji, okružena parkom prirode Dolomiti Friulane.

Born in 1962 in Salvador, Brazil. Growing up in the Amazonian region, she early expresses love for clay and crafts of an indigenous population. She has always been fascinated by the handmade ceramic manufacture, and she cultivated this interest during her teenage years and developed it later.

In 1998 she chose ceramics to be her profession. She developed her skills through courses and participating in workshops with well known ceramists. She feels that art exchange between forms and functions of ceramics opens up many possibilities. Lauren also teaches children and adults to help them gain hands-on skills and passes on the enthusiasm she feels herself when making pottery.

She also started a movement *More Clay Less Plastic*, during which people are invited to consider the use of plastic dishes, replacing them with ceramic objects. The movement is presented at exhibitions, conferences and workshops where people can build their own ceramic functional facilities. *More Clay Less Plastic* has expanded to more than 85 countries around the world, where the idea has come to life. Lauren lives and works in Frisanca in Italy, surrounded by the Dolomiti Friulane nature park.

Danijela Pičuljan

Rođena je 1967. u Zagrebu. Keramiku izučava od 1997. godine i do danas je pohađala niz specijalističkih radionica i seminara domaćih i inozemnih stručnjaka iz područja keramike, porculana i stakla. Jedna je od osnivačica Kerameikona, Hrvatskoga keramičarskog udruženja. Do sada je realizirala osam samostalnih te sudjelovala na šezdesetak skupnih nacionalnih i međunarodnih žiriranih izložbi u Hrvatskoj i u inozemstvu. Sudjelovala je u nizu međunarodnih umjetničkih simpozija te na umjetničkim rezidencijama u Španjolskoj i Kini. Godine 2017. dobila je specijalnu nagradu Petom međunarodnom trijenalu silikatnih umjetnosti u Kecskemétu u Mađarskoj. Članica je Udruženja likovnih umjetnika primijenjene umjetnosti Hrvatske (ULUPUH), kao i Hrvatske zajednice samostalnih umjetnika (HZSU).

Born in 1967 in Zagreb. She has been studying ceramics since 1997 and to this day has been attending a number of specialist workshops and seminars of local and foreign experts from the fields of ceramics, porcelain and glass. She is one of the founders of Kerameikon, the Croatian Ceramic Association. So far, she has realized eight solo exhibitions and has participated in about sixty national and international juried group exhibitions in Croatia and abroad. She has participated in a series of international art symposia and artistic residences in Spain and China. In 2017 she received a special award at 5th International Triennial of Silicon Arts in Kecskemét, Hungary. She is a member of the Association of Fine Art Artists of the Applied Arts of Croatia (ULUPUH), as well as the Croatian Freelance Artists' Association (HZSU).

Snježana Pokos-Vujec

Rođena je 1965. u Varaždinu. Keramikom se počela baviti 2003. godine završivši osnovni tečaj kod Blaženke Šoić Štebih. Od tada nadalje stalno se usavršava te je prošla niz edukacija kod svjetski poznatih stručnjaka: Ilone Romule, Heidi Nonnenmacher, Velimira Vukičevića, Mami Kato i Graziele Olio. Sudjelovala je na međunarodnim umjetničkim simpozijima u Kini i Latviji, *Arte in situ* u Ronjima, Vodnjanu i Plemenitašu – Lukovdolu, brojnim skupnim i na tri samostalne izložbe. Radovi joj se nalaze u Muzeju porculana u Rigi u Latviji, FuLe International Ceramic Art Museum u Fupingu u Kini, u Kerameikonovoj Zbirci suvremene svjetske keramike u Varaždinu, u zbirci Oblikovne likovne radionice Plemenitaš – Lukovdol, u zbirkama muzeja u Vodnjanu i Ronjima, centru Mark Rhotko u Daugavpilsu u Latviji te u Zbirci minijature umjetnosti u Rijeci. Članica je ULUPUH-a od 2015. godine.

Born in 1965 in Varaždin. She started working with ceramics in 2003, completing the basic course with Blaženka Šoić Štebih. From then on she has been constantly improving and has gone through a series of training with world renowned experts: Ilone Romule, Heidi Nonnenmacher, Velimir Vukičević, Mami Kato and Graziele Olio. She has participated in international art symposia in China and Latvia, *Arte in situ* in Ronji, Vodnjan and Plemenitaš – Lukovdol, numerous gatherings and three solo exhibitions. Her works are in the collections of the Riga Porcelain Museum, Latvia, FuLe International Ceramic Art Museum in Fuping, China, Kerameikon Collection of Contemporary World Ceramics in Varaždin, Plemenitaš Arts Workshop in Lukovdol, in the collections of the Museums in Vodnjan and Ronji, Daugavpils Mark Rhotko Centre in Latvia, and in the Miniature Arts Collection in Rijeka. She is a member of the Association of Fine Art Artists of the Applied Arts of Croatia (ULUPUH) since 2015.

Karla Rakuljić

Rođena je 1993. godine u Splitu. Završila je preddiplomski studij dizajna vizualnih komunikacija na Umjetničkoj akademiji u Splitu 2015. godine, nakon čega se seli u Zagreb. Nakon studija ostvaruje razne suradnje, najviše u kulturnom sektoru. Bavi se dizajnom u raznim medijima te je članica Hrvatskoga dizajnerskog društva (HDD), a od 2016. godine intenzivnije se bavi keramikom. Kada nije u studiju ili atelijeru, planinari, putuje te proučava botaniku.

Born in 1993 in Split. She completed her undergraduate studies of visual communication design at the Art Academy in Split in 2015, after which she moved to Zagreb. After studying, she has realised a variety of collaborations, mostly in the cultural sector. She is involved in design in variety of media and is a member of the Croatian Design Association (HDD), and since 2016 she has been dealing more intensively with ceramics. When not in the studio or atelier, she hikes, travels and studies botany.

Boris Roce

Rođen je 1952. godine u Kičevu u Republici Makedoniji. Školovao se u Rijeci, gdje je završio Pedagoški fakultet, Odjel likovnih umjetnosti – smjer Grafika, u klasi profesora Josipa Butkovića. Bavi se keramikom, grafikom i pedagoškim radom. Dugogodišnji je voditelj grafičke i keramičke radionice za nadarene učenike u Novigradu u Istri (*Novigradsko proljeće*). Vodio je i grafičke i keramičke radionice u Školi mira u Mrkoplju te tečajeve keramike pri Narodnom učilištu u Rijeci i niz ostalih radionica keramike i grafike u Hrvatskoj i inozemstvu. Do sada je održao 49 samostalnih izložbi i sudjelovao na više od 500 skupnih izložbi. Isto tako, sudjelovao je na više od 45 keramičarskih raku-kolonija i simpozija. Dobitnik je mnogih nagrada, međunarodnih (24) i nacionalnih (9). Član je HDLU-a Rijeka, Udruženja likovnih umjetnika primijenjene umjetnosti Hrvatske (ULUPUH) i Kerameikona iz Varaždina.

Born in 1952 in Kiševo in the Republic of Macedonia. He studied in Rijeka, where he graduated from the Faculty of Pedagogy, Department of Fine Arts – Graphic design, in the class of professor Josip Butković. He deals with ceramics, graphics and pedagogical work. He is a longtime leader of graphic and ceramic workshops for gifted students in Novigrad in Istria (*Novigrad Spring*). He has also conducted graphic and ceramic workshops at the School of Peace in Mrkopalj, the ceramics courses at the National University of Rijeka and a number of other workshops in ceramics and graphics in Croatia and abroad. So far, he has held 49 solo exhibitions and has participated in more than 500 collective exhibitions. He also participated in more than 45 ceramic Japanese raku pottery colonies and symposiums. He is the winner of many awards, international (24) and national (9). He is a member of the Croatian Association of Fine Artists Rijeka (HDLU), Association of Artists of Applied Art of Croatia (ULUPUH) and Kerameikon from Varaždin.

Tatjana Bakran-Petricioli

Prof. dr. sc. Tatjana Bakran-Petricioli od 1986. do danas radi na Prirodoslovno-matematičkom fakultetu Sveučilišta u Zagrebu, profesorica je u Zoologijskom zavodu Biološkog odsjeka, gdje predaje kolegije povezane s biologijom i ekologijom mora. Njezina znanstvena djelatnost obuhvaća istraživanje bentoskih organizama i staništa u Jadranu. Do sada je objavila 45 znanstvenih radova (od toga 19 indeksiranih u CC-u i u SCI-ju izjednačenih s CC-om, pri čemu je 13 od tih radova objavljeno u časopisima s natprosječnim čimbenikom odjeka). Uz to je objavila više stručnih i popularnih članaka, kao i pet stručnih knjiga od kojih se izdvaja *Priručnik za određivanje morskih staništa u Hrvatskoj prema Direktivi o staništima EU* (2011.). Od lipnja 2016. na PMF-u vodi dio velikoga međunarodnog projekta *Horizon 2020 Research and Innovation action: „Marine Ecosystem Restoration in Changing European Seas”* (MERCES) te je suradnica na dva znanstveno-istraživačka projekta Hrvatske zaklade za znanost.

Prof. Ph.D. Tatjana Bakran-Petricioli has been working at the Faculty of Natural Sciences and Mathematics, University of Zagreb since 1986. She is a professor at Division of Zoology of the Department of Biology, where she teaches courses related to biology and marine ecology. Her scientific activity includes exploration of benthic organisms and habitats in the Adriatic. So far, she has published 45 scientific papers (out of which 19 are indexed in CC and SCIs equal to CC, with 13 of these papers being published in journals with high impact factor). She also published several expert and popular articles, as well as five professional books, among which the *Manual for determination of marine habitats in Croatia according to EU Habitat Directive (2011)* stands out. Since June 2016, she has been part of a major international project *Horizon 2020 Research and Innovation Action (Marine Ecosystem Restoration in Changing European Seas)* (MERCES) at the Faculty of Science in Zagreb and is a co-author of two science-research projects financed by the Croatian Science Foundation.

Donat Petricioli

Dipl. ing. Donat Petricioli, rođen 1960. godine u Zadru, diplomirani je inženjer biologije i ekologije (od 1983.) te instruktor ronjenja CMAS/CDA I**, EAN I* (od 2000. i 2005.). Kao ekspert za biologiju i ekologiju mora s više od 30 godina iskustva u terenskom i laboratorijskom radu sudjelovao je u izradi brojnih studija utjecaja na okoliš za razne zahvate u moru te je bio voditelj izrade niza dokumenata o praćenju stanja okoliša oko uzgajališta riba. Njegov znanstveni rad uključuje upotrebu autonomnog ronjenja u istraživanju morem preplavljenog krša istočne obale Jadranskog mora. Dosad je u koautorstvu objavio 13 znanstvenih radova u časopisima indeksiranim u bazi Current Contents te niz drugih znanstvenih i stručnih radova. Sudjelovao je s priopćenjima na brojnim međunarodnim i domaćim znanstvenim skupovima. Fotografijom se bavi od 1978. godine, podmorskom fotografijom od 1992., a do sada je, kao autor ili koautor, imao nekoliko uspješnih izložbi podmorskih fotografija predstavljenih u Zadru, Dubrovniku, Zagrebu, Salima u Hrvatskoj te u Bremenu u Njemačkoj. Održao je više desetaka popularnih predavanja o ekologiji Jadranskog mora s posebnim osvrtom na ekologiju mora preplavljenog krša Republike Hrvatske. Radi u poduzeću D.I.I.V. d.o.o. za ekologiju mora, voda i podzemlja, koje je osnovao 1992. godine.

B.Sc. ing. Biol. Donat Petricioli, born in 1960 in Zadar, is Biology and Ecology Engineer (since 1983) and CMAS / CDA I **, EAN I * (from 2000 and 2005) diving instructor. As an expert in marine biology and ecology of sea with more than 30 years of experience in field and laboratory work, he has participated in the development of numerous environmental impact studies for various marine environments and has been the leader in drafting a series of environmental monitoring documents around fish farms. His scientific work includes the use of autonomous diving in the exploration of the flooded karst on the eastern coast of the Adriatic Sea. So far, he has co-authored 13 scientific papers in journals indexed in Current Contents and a number of other scientific and professional papers. He has participated with contributions in numerous international and national scientific conferences. He has been engaged in photography since 1978, underwater photography since 1992, and has, as author or co-author, had several successful exhibitions of submarine photographs presented in Zadar, Dubrovnik, Zagreb, Sali in Croatia and Bremen in Germany. He has held dozens of popular lectures on the ecology of the Adriatic Sea with a special focus on ecology of the flooded karst of the Republic of Croatia. He works in D.I.I.V. Ltd. for the ecology of the sea, water and underground, which he founded in 1992.

Danijel Frka

Danijel Frka rođen je 1955. u Rijeci. Živi u Kraljevici u Hrvatskoj. Diplomirao je promet na Sveučilištu u Zagrebu i radi u Rijeci kao rukovoditelj u tvrtki Rijeka Promet. Ronilačku karijeru započinje 1975., a od 1978. godine bavi se podvodnom fotografijom. Instruktor je ronjenja CMAS*** i surađuje s Ministarstvom kulture Republike Hrvatske kao konzultant i podvodni fotograf na projektima povijesnih brodoloma. Sudjelovao je u ekspedicijama na olupinu bojnog broda Szent Istvan iz 1918., a 2005. sudjeluje u ekspediciji koja je pronašla olupinu talijanskog broda Re D'Italia iz Viške bitke 1866.

Godine 2000. postaje instruktor podvodne fotografije CMAS**, a od tada je sudjelovao na mnogim izložbama i natjecanjima u podvodnoj fotografiji. Na Svjetskom prvenstvu u podvodnoj fotografiji u Bodrumu u Turskoj 2011. osvojio je brončanu medalju. Danijel je pisac, ilustrator i podvodni istraživač, čija je knjiga *Blago Jadrana*, izdana u koautorstvu s Jasenom Mesićem 2012., prevedena na tri jezika. S Marinom Brzcom autor je popularne serije TV dokumentaraca *Veliki brodolomi Jadrana*.

Suradnik je brojnih domaćih i inozemnih časopisa, kao što su *National Geographic Hrvatska*, *SUB*, *Tauchen*, *Scubalife*, *Diver* i drugi.

Danijel Frka was born in 1955 in Rijeka and lives in Kraljevica in Croatia. He graduated transport sciences from the University of Zagreb and works in Rijeka as the manager of Rijeka Promet. In 1975 he began his diving career, and since 1978 he has been engaged in underwater photography. Danijel is a CMAS diving instructor and collaborates with the Ministry of Culture of the Republic of Croatia as a consultant and underwater photographer on many projects and expeditions related to the preservation of historic shipwrecks. He participated in expeditions investigating the shipwreck of the warship Saint Stephen of 1918, and in 2005 he was a member of the expedition that found the wreck of the Italian admiral ship Re D'Italia at the island of Vis from 1866.

In 2000 he became an instructor of underwater photography CMAS ** and since then has participated in many exhibitions and competitions in underwater photography. He won the bronze medal at the 2011 World Cup in Underwater Photography in Bodrum, Turkey. Danijel is also a writer and underwater researcher, whose book *Treasures of the Adriatic Sea*, published in co-authorship with Jasen Mesić in 2012, is translated into three languages. Together with Marin Brzac, he is the author of a series of TV documentaries *Great Shipwrecks of the Adriatic*.

He is collaborating in numerous domestic and international magazines, such as *National Geographic Croatia*, *SUB*, *Tauchen*, *Scubalife*, *Diver* and other.

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