

Kuća bez temelja

INES MATIJEVIĆ ČAKIĆ

House Without a Ground





^{HR} Crtačka instalacija *Kuća bez temelja* narativna je kompozicija složenog i slojevitog karaktera kojom Ines Matijević Cakić izražava različita subjektivna iskustva. Oblikovana je od elastičnih niti razapetih u prostoru, postavljenih na nejednakim visinama i razvučenih u različitim smjerovima tako da čine isprepletenu mrežu linija. U sekvencama međuprostora nalaze se crteži, figurativni prizori detalja iz autoričina doma izraženi u olovci na papiru.

Inesin se dosadašnji umjetnički rad odlikuje snažnim autoreferencijalnim karakterom, a ta su obilježja vidljiva i u ovome radu. Razmišljanje o proživljenim situacijama, suočavanje sa svakodnevicom, neočekivanim i nepredvidivim pojavama, različitim oblicima emocionalnih stanja kroz simboličke se slike i motive odražava na svakom pojedinačnom crtežu i radu kao cjelini. Zadiranjem u intimne sfere privatnog i vizualiziranjem proživljenog, analiziraju se stanja, artikuliraju se nova razmišljanja i modificira se percepcija i doživljaj određenih osobnih sadržaja. Umjetnica svoje djelovanje doživljava *kao prostor za kreativno preispitivanje kroz umjetničko stvaralaštvo*.

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^{EN} *House Without a Ground*, art installation comprised of drawings, is a narrative composition of complex and layered character in which Ines Matijević Cakić expresses various subjective experiences. It is formed with elastic threads stretched in space and positioned at different heights and directions, creating an intertwined network of lines. Drawings, figurative scenes, and details from the author's home in pencil on paper are placed in the sections in between.

Ines's entire opus is of a strongly auto-referential quality, and these features are clearly present in this work as well. Reflections on the past situations through symbolic images and motifs, contemplations of everyday life with its unexpected and unpredictable circumstances, and a variety of emotional states is seen in each individual drawing as well as the installation as a whole. By probing into intimate spheres and by visualizing what has been experienced, Ines analyzes her state of mind, articulates new thought processes, and modifies perception and impact of certain personal moments. Her work provides her with *space for creative re-examination through artistic practice*.

Svaki je crtež u *Kući bez temelja* prizor iz umjetničina doma, a u pojedinačnom se detalju iščitava dublje promišljanje o nekoj životnoj situaciji. Kako sama naglašava, vlastiti dom doživljava kao svojevrsnu ekstenziju identiteta, što se može interpretirati kako dom obilježava i određuje osobni identitet ili pak kako se identitet najneposrednije otkriva i razgolićuje u okružju doma.

Problematiziranje spona privatnog i javnog prostora još je jedna od karakteristika ove crtačke instalacije. Sadržaj je projiciran na suvremeno društvo, svijet u kojemu su granice između područja privatnog i javnog sve labilnije, domovi postaju prostori čiji se segmenti u virtualnom okruženju dijele i pokazuju. Jedno od polazišnih točaka *Kuće bez temelja* jest sagledavanje i problematiziranje privatnog prostora doma i javnog prostora koji se, u ovom slučaju, reflektira u izlagačkom prostoru muzeja.

Dimenzija prostora važna je odrednica Inesina rada. Osim njegova figurativnog značaja, doživljavamo ga i kao fizičku komponentu u kojoj se materijalizira crtačka instalacija: raspored njezinih elemenata prostorno je ovisan, neispunjeni dijelovi postaju sastavni dio

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Every drawing in *House Without a Ground* is a scene from the artist's home, and every detail is an attempt to ponder over certain life events. According to her own words, Ines sees her home as an extension of her identity, which could mean that home delineates and determines one's personal identity, or at least the way identity reveals and exposes itself in the home environment in a most direct manner.

Study of the bonds between private and public space is yet another feature of the installation. Its content is projected onto contemporary society, on the world in which boundaries between private and public sphere are all the more fluid, while homes become places that are shared and exposed on virtual communication platforms. One of the starting points of *House Without a Ground* is an attempt to understand and make sense of private home space and public space, which in this case is represented by the museum exhibition area.

The dimension of space is an important factor in Ines's work. Besides having a figurative significance, we also perceive it as a physical component in which the installation is

rada, a odnos punina i praznina neophodan je za vizualni doživljaj cijelog crteža. Istovremeno, crtačkom se instalacijom aktivira prostor, naglašavaju se njegove posebitosti, utišavaju nedostaci. Iako je *Kuća bez temelja* ciljano rađena za prostor u koji će biti postavljena, modularnog je karaktera pa se kao takva prilagođava svakom novom izlagačkom kontekstu.

Izloženi crteži u dijalogu su s prostorom i prostornom intervencijom od elastičnih niti, a međusobno se tematski nadovezuju i sadržajno prožimlju. Početna točka čitanja, crtež *STAKLENE VJEĐE*, prikazuje komad namještaja u umjetničinom domu, stilsku vitrinu u kojoj se odražava unutarnji i vanjski prostor: vegetabilni motiv (lišće) i arhitektonski element (vrata). Crteži s istim motivima postavljeni su na način da asociraju na realno stanje u autoričinoj neposrednoj okolini. Slijedi crtež *ONEMOGUĆEN RAST*, slika masline iščupane iz zemlje s vidljivim korijenjem sa simbolikom dualnosti: korijenje označava čvrstoću i sigurnost, a istovremeno upućuje na moguću promjenu u krhkost i nestalnost. U crtežu *TEMELJI* uvećan je detalj korijenja, kao što je *URAMLJENA PLOHA* uvećan detalj vitrine, u vitrini je zgužvan papir. Papir je medij na kojemu se nešto bilježi, upisuje, na njemu su ispisanе misli

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materialized: the grouping of its elements is dependent on spatial arrangement, empty parts become integral components of the artwork while the interrelation between the blankness and fullness are essential for the visual impression of the whole drawing. At the same time, the installation activates the space, highlights its special features and mitigates its flaws. Although *House Without a Ground* has been created for a specific space where it would be placed, it is modular and can be adapted to any exhibition setting.

The exhibited drawings communicate both with the space and the elastic threads installation, and at the same time complement and permeate each other thematically and contextually. *GLASS EYELIDS*, as the starting point in the installation, is a piece of furniture from the author's home, a china cabinet in which the internal and external space are reflected: vegetal motif (leaves) and architectural element (door). Drawings of identical motifs are displayed in such a way as to relate to the actual features in the author's immediate surroundings. Next comes the drawing named *DISABLED GROWTH*, an image of an olive tree ripped out of the soil, with the exposed roots conveying a symbolism of duality:

i različiti podaci namijenjeni trajnom čuvanju, ili pak crtice i note predodređene kratkotrajnosti. Obje situacije asociraju na protok vremena. Crtež nazvan *FORMATIRANA PLOHA* prikazuje uvećan, prethodno spomenuti zgužvan papir kojeg dovodimo u vezu s plohom papira na koju se formatira arhitektonski ili građevinski projekt, a motivi arhitekture na nekoliko se mjesta ponavljaju u *Kući bez temelja*. Jedan od njih je stepenište s odmorištem. Stepenica vizualizira ideju uspinjanja, pomak prema gore ili spuštanja, u ovome slučaju do temelja kuće, baze, autoričina doma.

Sagledamo li cjelokupno umjetničko stvaralaštvo Ines Matijević Cakić, jasno je da njezini radovi nastaju u dijalogu s proživljenim osobnim iskustvom, pa je tako i *Kuća bez temelja* inspirirana privatnim okolnostima u kojima se umjetnica zatekla: situacijom kada su zbog adaptacije kuće u kojoj živi otkopani temelji, što se događalo istovremeno s pojavom epidemije izazvanom korona virusom i jakim potresom. Atmosfera neizvjesnosti i straha prenesla se s opće i na osobnu razinu, a vizualni zapisi materijaliziraju razmišljanja koja se javljaju u nepoznatim i bezizglednim situacijama.

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the roots stand for firmness and safety while simultaneously hinting at possible fragility and impermanence.

A drawing entitled *FOUNDATIONS* shows an enlarged detail of the root, just like *FRAMED SURFACE* shows an enlarged detail of the china cabinet, with a crumpled piece of paper in it. Paper is a medium that records something and is written on, it retains thoughts and different information that are to be safeguarded for good or just notes that are not meant to last. Both situations suggest the flow of time. The previously mentioned *FORMATTED SURFACE* shows an enlarged crumpled piece of paper that can be associated with a sheet of paper containing architectural or construction blueprint. Architectural motifs appear several times in *House Without a Ground*. One of them is a staircase with a landing. The staircase symbolizes the idea of ascending, a shift upwards or descending, in this case coming down to the foundation of the house, to the base, to the artist's home.

If we view the overall artistic production of Ines Matijević Cakić, it becomes obvious that her artwork is a result of an ongoing dialogue with her personal experiences; in the same

Crteži olovkom na papiru velikog formata s motivima prostora u kojemu umjetnica obitava, detaljima interijera i vegetabilnim isječcima izrađeni su preciznim nijansiranjem tonova svjetla i sjene. Korišten je grafički papir koji dobro upija pigment olovke čime je naglašena mekoća crteža. Rubovi papira nisu obrađeni, kidani su rukom, neki preciznije a drugi grublje, na način da se ističu neravnine papira. Ovakvim pristupom potencira se priroda medija, crteža kao bazične tehnike kojom se bilježi prvotna zamisao i kojim započinje svako umjetničko djelo.

Crtački segmenti u instalaciji međusobno su povezani razvučenim elastičnim nitima koje djeluju poput linija povučenih u prostoru pa prostornu intervenciju doživljavamo kao oprostorni crtež. Istovremeno, umjetnica gustom mrežom u sjećanje priziva dječje igre iz svog djetinjstva u kojima bi se uz brojalice saplitala niti u komplicirane forme iz kojih je bilo potrebno pronaći put ili iznaći rješenje za njihovo rasplitanje. Isto je tako u stvarnom životu potrebno naći rješenje u situacijama koje ponekad izgledaju bezizlazno. Asocijacija na dječje igre ludički je element kojim se ublažava težina realnog životnog iskustva.

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manner, the installation is inspired by the circumstances in which Ines finds herself, more precisely, the situation when her house was being renovated and its foundation exposed, all of this happening at the same time when the COVID pandemic and a strong earthquake occurred. The atmosphere of uncertainty and fear has been transferred from the external to a personal level, while the visual records reveal thoughts that emerge in unfamiliar and hopeless situations. Large format pencil drawings on paper with motifs of spaces in which the artist lives, details of the interior and vegetal items are executed through meticulous toning of light and shade. The artist uses graphic paper that absorbs the pencil pigment well, resulting in pronounced softness of the drawing. The edges of the paper are torn by hand, some with more precision and others roughly, to highlight the unevenness of paper. This method emphasizes the genuine nature of the medium, that is, drawing as a basic technique that notes down the original idea and initiates every piece of art.

Drawing segments in the installation are connected with stretched elastic threads which give an impression of lines extended into space. The intervention is thus perceived

Ines Matijević Cakić u *Kući bez temelja* sublimira teme kojima se već duži niz godina bavi u svom umjetničkom radu: govori o intimnom životnom prostoru, iznosi iskustva veza-
na uz dom i obitelj, problematizira emocionalno stanje straha, neizvjesnosti i nestabilnosti
prouzročene nametnutim okolnostima na koje nije moguće utjecati. Fizičkim postavljanjem
niti u prostor vizualizira ideju prolaza i pronalaska puta u nepoznatim i nesigurnim situaci-
jama, što interpretiramo kao umjetničko razmišljanje na osobnoj razini, ali i razmišljanje o
prilikama u društvu općenito.

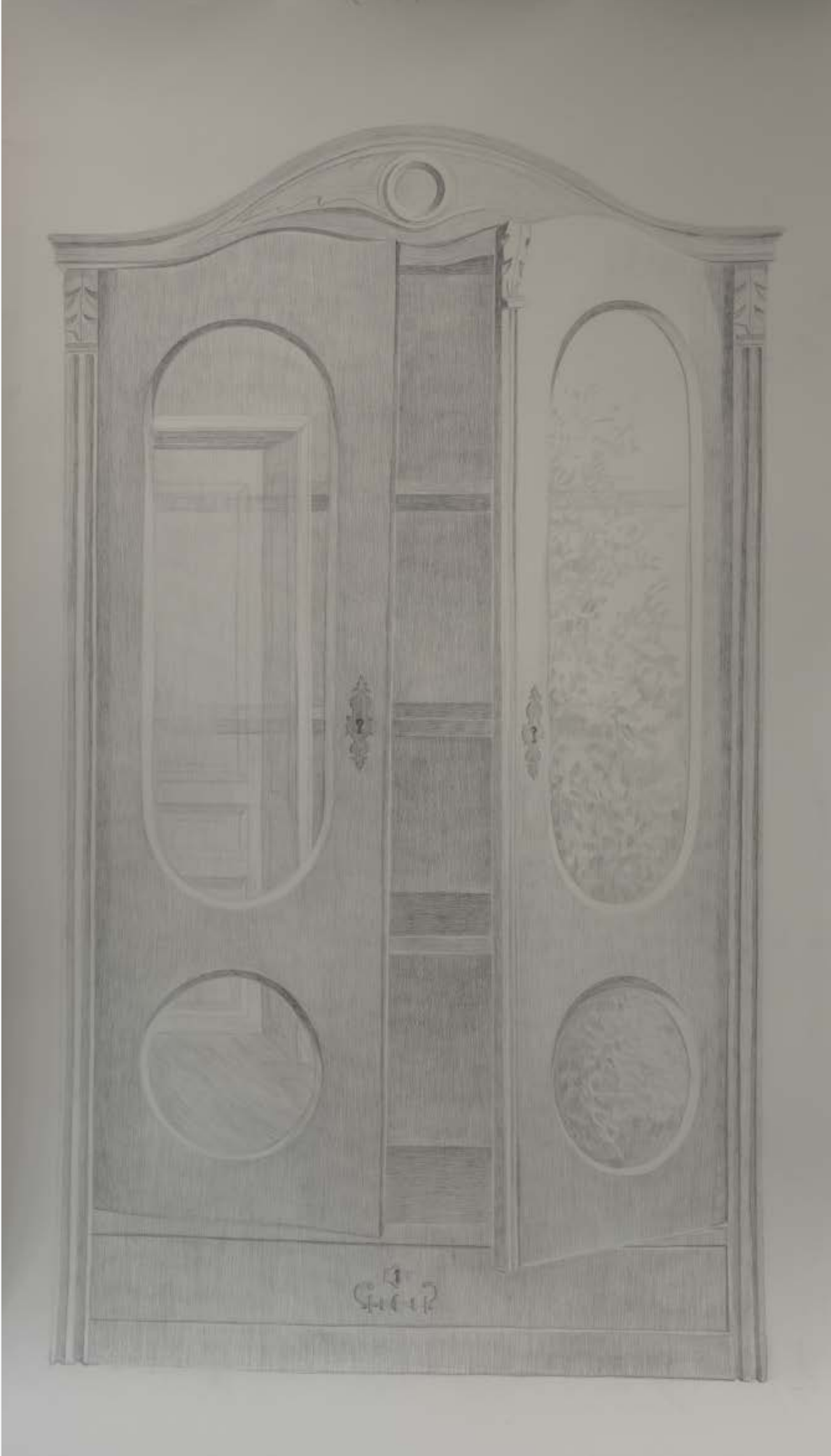
Vilma Bartolić

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as a drawing with an added dimension of spatiality. At the same time, the dense network
recollects the artist's childhood games in which counting rhymes accompanied the weav-
ing of threads creating complex forms that had to be untwined and unraveled. In the like
manner, one has to find solutions to real life situations that sometimes seem desperate.
Associations to children's games represent a ludic element that lightens the real-life burden.

In her *House Without a Ground*, Ines Matijević Cakić deals with themes of a long-
standing artistic interest. She talks of an intimate living space, expresses her experiences
related to home and family, explores emotional states of fear, uncertainty and instability
caused by external circumstances beyond our control. By positioning threads into space,
she visualizes the idea of a corridor, of finding a way out of unfamiliar and uncertain sit-
uations, which we may interpret as her contemplations on a personal level, but also more
generally, as thoughts about circumstances in the society.

Vilma Bartolić



STAKLENE VJEDE / GLASS EYELIDS, OLOVKA, PAPIR / PENCIL, PAPER, 225 x 125 cm, 2022.



URAMLJENA PLOHA / FRAMED SURFACE, OLOVKA, PAPIR / PENCIL, PAPER, 100 x 70 cm, 2022.

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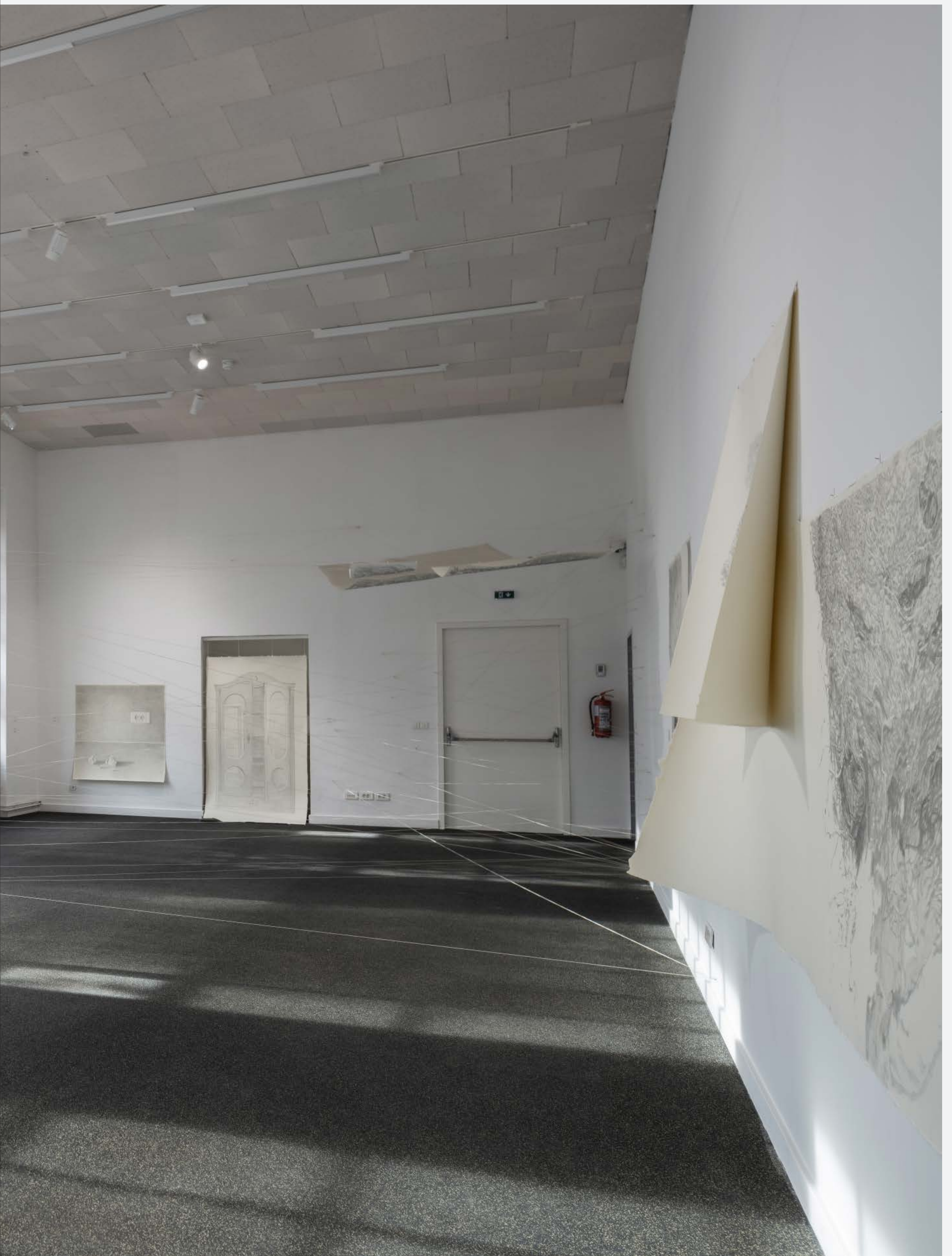
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STAKLENE VJEDE / GLASS EYELIDS, OLOVKA, PAPIR / PENCIL, PAPER, (detailj / detail)

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TEMELJI / FOUNDATIONS, OLOVKA, PAPIR /
PENCIL, PAPER, (detail / detail)



TEMELJI / FOUNDATIONS, OLOVKA, PAPIR / PENCIL, PAPER, 125 x 370 cm, 2022.

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ONEMOGUĆEN RAST (diptih) / DISABLED GROWTH (diptych), OLOVKA, PAPIR / PENCIL, PAPER, 220 x 125 cm, 2022.

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11.00





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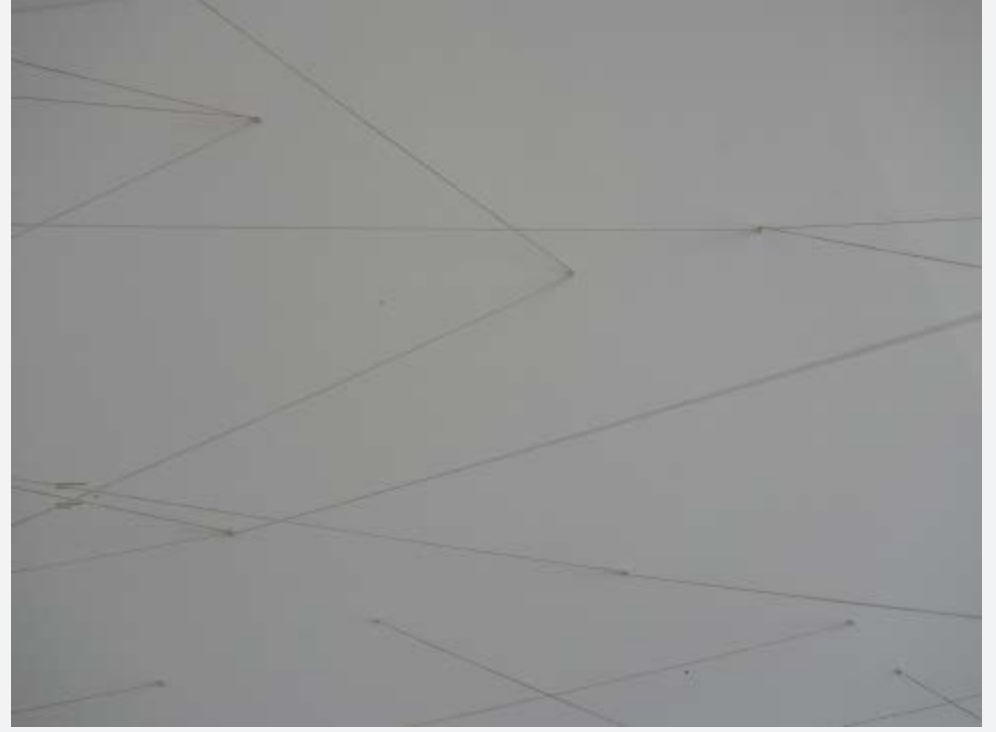


FORMATIRANA PLOHA / FORMATTED SURFACE, OLOVKA, PAPIR / PENCIL, PAPER, 125 x 200 cm, 2022.



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TOPOGRAFIJA MEĐUPROSTORA /
INTERSPACE TOPOGRAPHY, GUMICA /
ELASTIC BAND, (detail) / detail)



ODMORIŠTE (diptih) / PIT STOP (diptych), OLOVKA, PAPIR / PENCIL, PAPER, 315 x 125 cm, 370 x 125 cm, 2022.

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FORMATIRANA PLOHA / FORMATTED SURFACE, OLOVKA, PAPIR / PENCIL, PAPER, 125 x 200 cm, 2022.

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ODMORIŠTE (diptih) / PIT STOP (diptych), OLOVKA, PAPIR / PENCIL, PAPER, 315 x 125 cm, 370 x 125 cm, 2022.

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ČEKAONICA / WAITING ROOM, OLOVKA, PAPIR / PENCIL, PAPER, 220 x 125 cm, 2022.

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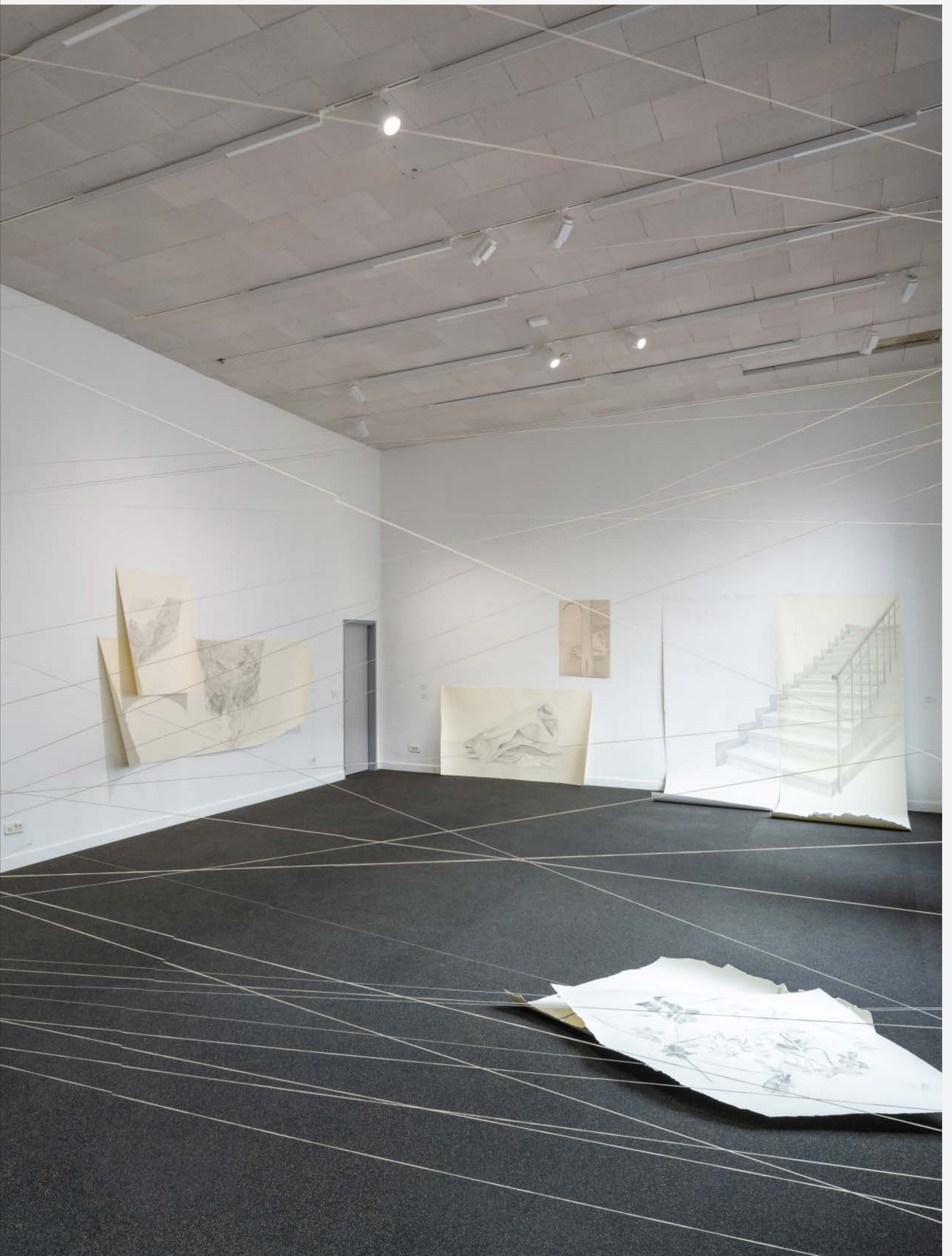
NAPUŠTENI BIJES (diptyh) / ABANDONED RAGE (diptych), OLOVKA, PAPIR / PENCIL, PAPER,
135 x 120 cm, 125 x 135 cm, 2022.



NAPUŠTENI BIJES (diptyh) / ABANDONED RAGE (diptych),
OLOVKA, PAPIR / PENCIL, PAPER, (detail) / detail

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PLAVA (triptih) / BLUE (trptych), OLOVKA, PAPIR / PENCIL,
PAPER, 50 x 70 cm, 100 x 95 cm, 170 x 125 cm, 2022.



PLAVA (triptih) / BLUE (trptych), OLOVKA, PAPIR / PENCIL, PAPER, (detail) / detail



TOPOGRAFIJA MEDUPROSTORA /
INTERSPACE TOPOGRAPHY, GUMICA /
ELASTIC BAND, (detail) / detail

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PLAVA (triptih) / BLUE (trptych), OLOVKA, PAPIR / PENCIL, PAPER, 50 × 70 cm, 100 × 95 cm, 170 × 125 cm, 2022.



PLAVA (triptih) / BLUE (trptych), OLOVKA, PAPIR / PENCIL, PAPER, (detalj / detail)

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TOPOGRAFIJA MEDUPROSTORA / INTERSPACE TOPOGRAPHY, GUMICA / ELASTIC BAND, (detalj / detail)



PLAVA (triptih) / BLUE (trptych), OLOVKA, PAPIR / PENCIL, PAPER, 50 x 70 cm,
100 x 95 cm, 170 x 125 cm, 2022.

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PORTRET VREMENA / PORTRAIT OF TIME, OLOVKA, PAPIR / PENCIL, PAPER, (detail / detail)



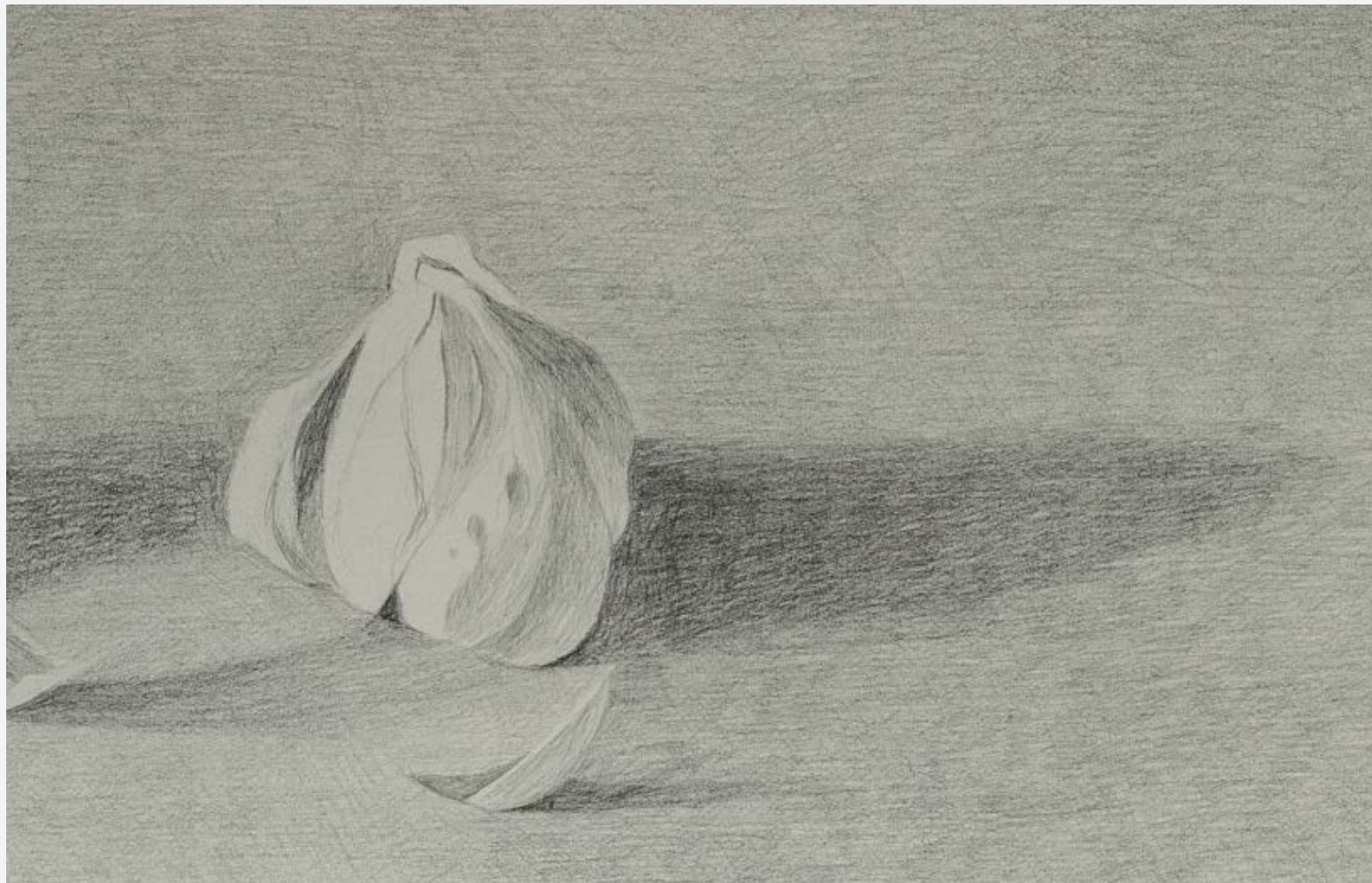
TOPOGRAFIJA MEDUPROSTORA /
INTERSPACE TOPOGRAPHY, GUMICA /
ELASTIC BAND, (detail / detail)

KUĆA
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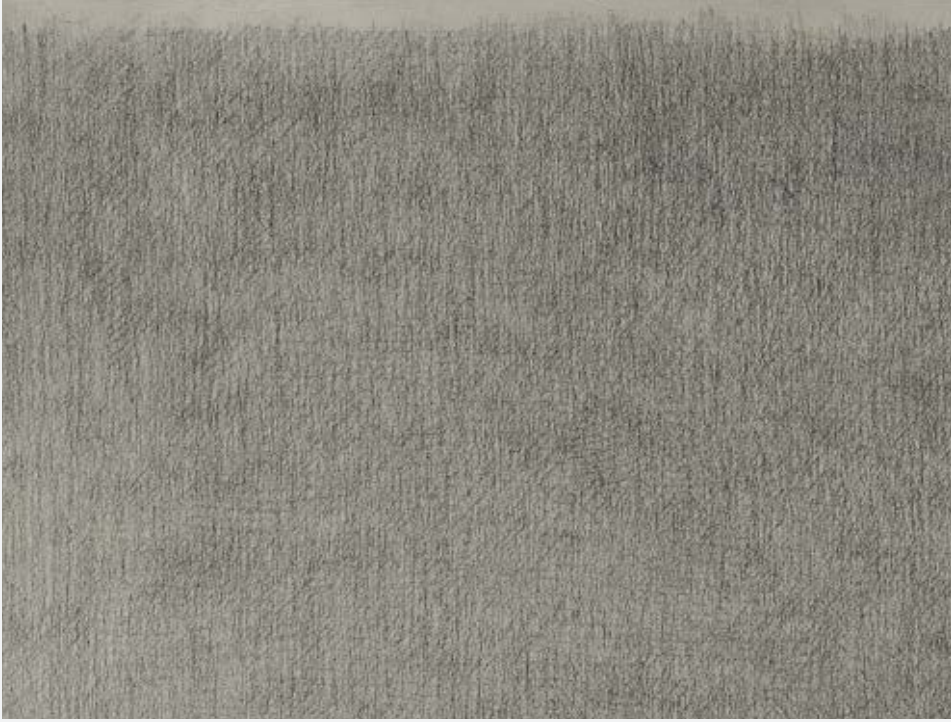
SIVO / GREY, OLOVKA, PAPIR / PENCIL, PAPER, (detail) / detail)



TOPOGRAFIJA MEĐUPROSTORA / INTERSPACE TOPOGRAPHY,
GUMICA / ELASTIC BAND, (detail) / detail)

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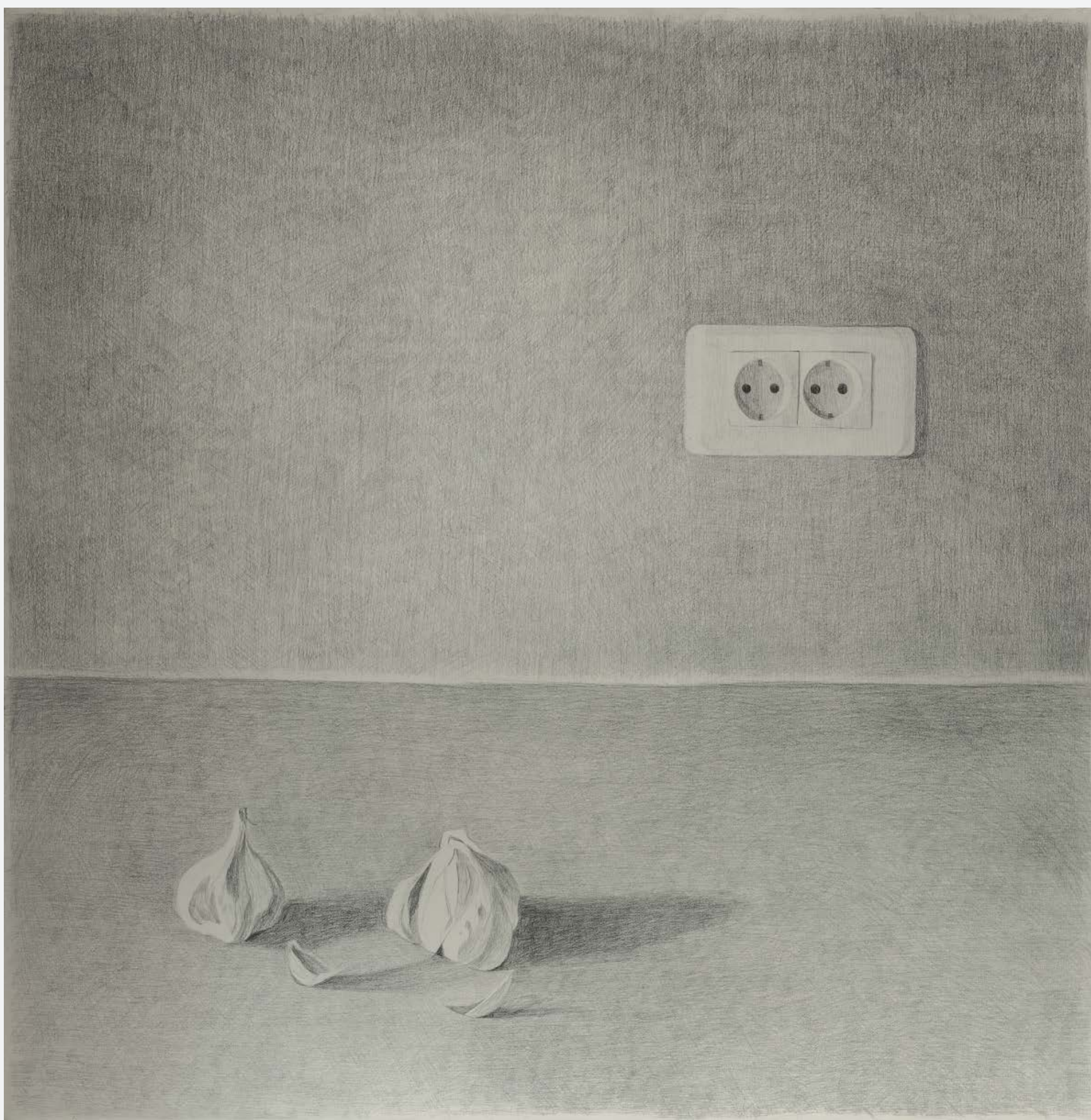


SIVO / GREY, OLOVKA, PAPIR / PENCIL, PAPER,
(detail / detail)



KUĆA
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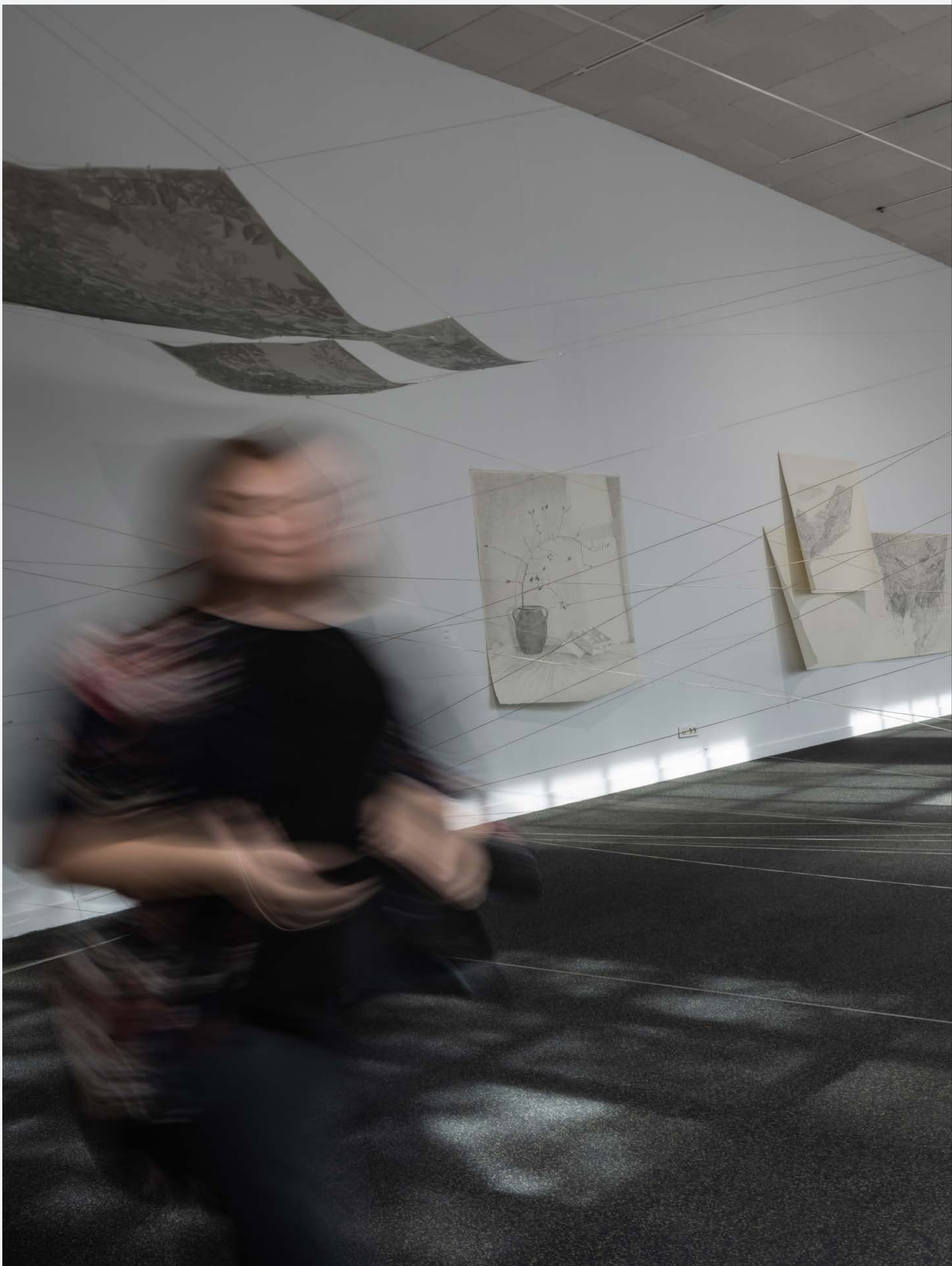
HOUSE WITHOUT
A GROUND



SIVO / GREY, OLOVKA, PAPIR / PENCIL, PAPER, 125 x 125 cm, 2022.

SIVO / GREY, OLOVKA, PAPIR / PENCIL, PAPER, 125 x 125 cm, 2022.

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Kroz svoju umjetničku praksu Ines Matijević Cakić propituje teme identiteta, subjektiviteta i kulturološkog nasljeđa. U posljednjih nekoliko radova istražuje subjektivnost vremena, majčinstva i privatnog prostora. Figurativni sadržaji njezinih radova, najčešće u formi crteža i grafika, refleksija su i interpretacija osobnog iskustva u susretu s drugim, psihoanalizom i feminističkom filozofijom.

Ines Matijević Cakić rođena je 17. siječnja 1982. Godine 2000. završila je Školu primijenjenih umjetnosti i dizajna u Zagrebu. Iste je godine upisala Akademiju likovnih umjetnosti u Zagrebu, smjer Grafika. Diplomirala je 2005. godine u klasi red. prof. Ante Kuduza. Doktorirala je 2016. u području Slikarstva na Akademiji likovnih umjetnosti u Zagrebu, pod mentorstvom red. prof. Ante Rašića i izv. prof. Lene Šimić. Kao dobitnica stipendije CEEPUS 2003. pohađala je jedan semestar na Sveučilištu Indiana u Pennsylvaniji (IUP, Indiana, PA, SAD). Od 2006. do 2011. godine bila je zaposlena u zvanju asistentice na Učiteljskom fakultetu u Osijeku, a od 2011. zaposlena je na Akademiji za umjetnost i kulturu u Osijeku, gdje u zvanju izvanredne profesorice predaje kolegije Grafika i Crtanje na preddiplomskom studiju Likovne kulture. Od 2016. godine radi kao vanjska suradnica na Građevinskom i arhitektonskom fakultetu u Osijeku, na Preddiplomskom studiju arhitekture i urbanizma, gdje predaje kolegij Crtanje. Članica je vijeća Doktorske škole Sveučilišta Josipa Jurja Strossmayera u Osijeku gdje predaje na poslijediplomskom interdisciplinarnom sveučilišnom studiju Kultura i umjetnost.

Izlagala je na trinaest samostalnih i stotinjak skupnih izložbi u zemlji i inozemstvu, od kojih se posebno ističu: samostalne izložbe *Kuća bez temelja*, Muzej moderne i suvremene umjetnosti u Rijeci (2022.); *Martiksjalne priče*, Muzej likovnih umjetnosti u Osijeku i Galerija PM u Zagrebu (2014.); te skupne izložbe: *54. Zagrebački salon*, HDLU, Zagreb (2019.); *Kolekcija za budućnost / Akvizicije 2009.–2019.* Muzej suvremene umjetnosti, Zagreb (2019.); *HTnagrada*, Muzej suvremene umjetnosti, Zagreb (2017.); *Exporting Zagreb*, Nacionalni muzej Gdansk, Poljska (2016); *T-HTnagrada@msu.hr*, Muzej suvremene umjetnosti, Zagreb (2010.);

Akvizicije, Muzej suvremene umjetnosti, Zagreb (2009.); *28. međunarodni grafički biennale*, Galerija Tivoli, Ljubljana, Slovenija (2009.).

Radovi Ines Matijević Cakić nalaze se u sljedećim fundusima i zbirkama: Muzeju suvremene umjetnosti u Zagrebu, Muzeju moderne i suvremene umjetnosti u Rijeci, Muzeju likovnih umjetnosti u Osijeku, Hrvatskom kabinetu grafike u Zagrebu, Zbirci Lauba u Zagrebu i Zbirci Cerin Antonić u Zagrebu.

Dobitnica je brojnih nagrada od kojih se ističu: nagrada Muzeja moderne i suvremene umjetnosti u Rijeci, nagrada na 54. zagrebačkom salonu za rad *Mrtva priroda* (2019); nagrada Muzeja suvremene umjetnosti u Zagrebu, 3. HT-ova nagrada za rad *Portret s kosom* (2017); nagrada Muzeja moderne i suvremene umjetnosti Rijeka za rad *2. Anamorfoza* (2009.); nagrada na 5. hrvatskom trijenalu grafike; Grand Prix za rad *Vremenske intervencije*, 21. slavonsko biennale (2008.); Grand Prix za rad *Anamorfoza*, nagrada Erste & Steiermarkische banke (2008); posebna nagrada za rad *Glazbene kutije*, 3. međunarodni biennale eksperimentalne grafike, The Brancovan Palaces, Bukurešt, Rumunjska (2008); Nagrada *Ex Aequo* za rad *Suzana sa starcima*, 20. slavonski biennale, Osijek (2006). Godine 2007. Ines Matijević Cakić bila je finalistica nagrade Radoslav Putar u Zagrebu.

KONTAKT

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BIOGRAFIJA / BIOGRAPHY

In her art practice, Ines Matijević Cakić explores the issues of identity, subjectivity and cultural heritage. Her most recent works focus on the subjectivity of time, motherhood and private space. The figurative content of her art, most often in the form of drawings and prints, is a reflection and interpretation of personal experience in the encounter with psychoanalysis, feminist philosophy, and the "other".

Ines Matijević Cakić was born on January 17, 1982. She graduated from High School of Applied Arts and Design in Zagreb in 2000, after which she enrolled in the Academy of Fine Arts in Zagreb, with printmaking as her major. She graduated in 2005 under professor Ante Kuduz. Matijević Cakić received her doctoral degree in painting from the Zagreb Academy of Fine Arts in 2016, having studied under professor Ante Rašić and associate professor Lena Šimić. As a CEEPUS grant winner in 2003, she spent one semester at the Indiana University in Pennsylvania (IUP, Indiana, PA, USA). From 2006 to 2011 she was a teaching assistant at the Osijek Faculty of Teacher Education, and since 2011 she has been working at the Osijek Academy of Arts and Culture, where she holds printmaking and drawing courses at the undergraduate study program of Fine Arts, in the position of associate professor. Since 2006, she has been working as an external associate at the Osijek Faculty of Civil Engineering and Architecture, teaching drawing at the undergraduate study of Architecture and Urban Planning. Matijević Cakić is a member of the council of the Doctoral School of the Josip Juraj Strossmayer University of Osijek, where she teaches at the postgraduate interdisciplinary study program Culture and Art.

Matijević Cakić has presented her work at thirteen solo and more than a hundred group exhibitions, both in Croatia and abroad, to mention a few: *House Without Foundation*, Museum of Modern and Contemporary Art Rijeka (2022); *Martixial Stories*, Museum of Fine Arts Osijek and PM Gallery in Zagreb (2014) (solo exhibitions); and *54th Zagreb Salon*, HDLU, Zagreb (2019); *Collection for the Future / Acquisitions 2009–2019*, Museum of Contemporary Art Zagreb (2019); *HTnagrada*, Museum of Contemporary Art Zagreb (2017); *Exporting Zagreb*,

National Museum Gdansk, Poland (2016); *T-HTnagrada@msu.hr*, Museum of Contemporary Art Zagreb (2010); *Acquisitions*, Museum of Contemporary Art Zagreb (2009); *28th International Printmaking Biennale*, Tivoli Gallery, Ljubljana, Slovenia (2009) (group exhibitions).

The artworks of Ines Matijević Cakić are in the following museum holdings and collections: The Museum of Contemporary Art Zagreb, the Museum of Modern and Contemporary Art Rijeka, the Museum of Fine Arts Osijek, the Department of Prints and Drawings of the Croatian Academy of Sciences and Arts, Lauba Collection in Zagreb and the Cerin Antonić Collection in Zagreb.

She received many recognitions for her art, among others: an award of the Museum of Modern and Contemporary Art Rijeka, an award at the *54th Zagreb Salon*, for the work *Still Life* (2019); an award of the Museum of Contemporary Art Zagreb, the third prize at the Hrvatski Telekom Awards, for the work *Portrait with Hair* (2017); an award of the Museum of Modern and Contemporary Art Rijeka, for the work *2nd Anamorphosis* (2009); an award of the *5th Croatian Printmaking Triennial*; Grand Prix for the work *Time Interventions*, at the *21st Slavonian Biennale* (2008); Grand Prix for the work *Anamorphosis*, Erste & Steiermarkische Bank Award (2008); Special Award for the work *Music Boxes*, *3rd International Biennale of Experimental Printmaking*, the Brancovan Palaces, Bucharest, Romania (2008); Ex Aequo Award for the work *Suzana with Old Men*, *20th Slavonian Biennale*, Osijek (2006). In 2007, Ines Matijević Cakić was a finalist of the Radoslav Putar Award in Zagreb.

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IMPRESUM / IMPRINT

IZDAVAČ / PUBLISHER

Muzej moderne i suvremene umjetnosti
Krešimirova 26c, Rijeka

SUIZDAVAČ / CO-PUBLISHER

Gradske galerije Osijek
Fakultetska 7, Osijek

ZA IZDAVAČA / FOR THE PUBLISHER

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ZA SUIZDAVAČA / FOR THE CO-PUBLISHER

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LEKTURA I KOREKTURA / PROOFREADING AND LANGUAGE EDITING

Lidija Toman

PRIJEVOD / TRANSLATION

Lidija Toman

FOTOGRAFIJE / PHOTOGRAPHS

Damir Žižić

DIZAJN I PRIJELOM / DESIGN & LAYOUT

Ivan Klisurić

PRIPREMA ZA TISAK / PREPRESS

ivanklis.studio

TISAK / PRINT

Grafika, Osijek

NAKLADA / PRINT RUN

200

BROJ KATALOGA / CATALOGUE No.

412

ISBN 978-953-8107-41-2

CIP zapis dostupan u računalnom
katalogu Sveučilišne knjižnice Rijeka
pod brojem 150512021. / CIP record
available in the electronic catalogue of
the Rijeka University Library as unit
150512021.

KUĆA BEZ TEMELJA / HOUSE WITHOUT A GROUND

Muzej moderne i suvremene umjetnosti
11. 11. 2022. – 5. 2. 2023.

KUSTOSICA IZLOŽBE / CURATED BY

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POSTAV / EXHIBITION SET-UP

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DOKUMENTACIJA / DOCUMENTATION

Diana Zrilić

KUĆA BEZ TEMELJA / HOUSE WITHOUT A GROUND

Gradske galerije Osijek
Ožujak, 2023.

POSTAV / EXHIBITION SET-UP

Marijana Fumić, Ines Matijević Cakić

TEHNIČKI POSTAV / TECHNICAL DISPLAY

Dražen Budimir, Mislav Tadić

Izložba i tisak kataloga realizirani su zahvaljujući
potpori Ministarstva kulture i medija Republike
Hrvatske, Grada Rijeke – Odjel za kulturu, Grada
Osijeka, Akademije za umjetnost i kulturu u Osijeku. /
The exhibition and the catalogue has been made
possible thanks to financial support of the Ministry
of Culture and Media of the Republic of Croatia,
City of Rijeka – Department of Culture, City of Osijek,
The Academy of Arts and Culture in Osijek.



**KUĆA BEZ TEMELJA
HOUSE WITHOUT A GROUND**

1. STAKLENE VJEDE / GLASS EYELIDS, OLOVKA, PAPIR / PENCIL, PAPER, 2022. | 2. FORMATIRANA PLOHA / FORMATTED SURFACE, OLOVKA, PAPIR / PENCIL, PAPER, 2022. |
3. TEMELJI / FOUNDATIONS, OLOVKA, PAPIR / PENCIL, PAPER, 2022. | 4. URAMLJENA PLOHA / FRAMED SURFACE, OLOVKA, PAPIR / PENCIL, PAPER, 2022. |
5. TOPOGRAFIJA MEĐUPROSTORA / INTERSPACE TOPOGRAPHY, GUMICA / ELASTIC BAND, 2022. | 6. PLAVA (triptih) / BLUE (triptych), OLOVKA, PAPIR / PENCIL, PAPER, 2022.
| 7. ODMORIŠTE (diptih) / PIT STOP (diptych), OLOVKA, PAPIR / PENCIL, PAPER, 2022. | 8. NAPUŠTENI BIJES (diptih) / ABANDONED RAGE (diptych), OLOVKA, PAPIR
/ PENCIL, PAPER, 2022. | 9. ČEKAONICA / WAITING ROOM, OLOVKA, PAPIR / PENCIL, PAPER, 2022. | 10. SIVO / GREY, OLOVKA, PAPIR / PENCIL, PAPER, 2022. |
11. PORTRET VREMENA / PORTRAIT OF TIME, OLOVKA, PAPIR / PENCIL, PAPER, 2022. | 12. OSLOBODENI TEMELJI / LIBERATED GROUNDS, OLOVKA, PAPIR / PENCIL, PAPER, 2022.
| 13. ONEMOGUĆEN RAST (diptih) / DISABLED GROWTH (diptych), OLOVKA, PAPIR / PENCIL, PAPER, 2022.