

**Selected work**  
(Hint: the [links](#) are clickable)

## Branko Vlahović

Branko Vlahović (1924–1979) was an avantgarde minimalist sculptor in ex Yugoslavia. In spite of his health problems and financial difficulties he always defended his artistic beliefs with great energy, even if it meant being an outsider in the art scene, or simply misunderstood. In a series of unusual events a large number of sculptures have disappeared after the artist's tragic death in a traffic accident (he got hit by a tram), while many were destroyed by negligence and being stored in poor conditions, both by museums and family that had nowhere to store them. Hence, his work was overshadowed by those who followed in his footsteps, and he never got the recognition he deserved. After the posthumous exhibition in 1981 he was in every way forgotten.

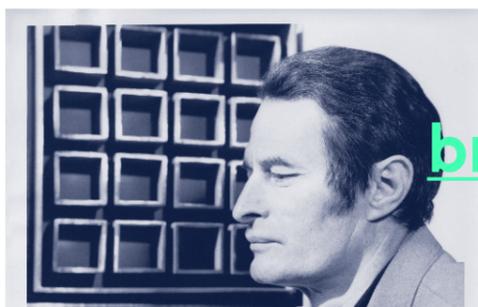
Branko happens to be my great-uncle, I grew up with with his sculptures around the house, at that time completely unaware of the uniqueness and quality of his work, but only intimidated by sharpness of their shiny edges and helpless about their weight and not being able to move them around. After some years abroad I returned to my parent's house and started to look at the sculptures in a different light and wondered how come it ended that way. Very few people know about him, yet whenever someone sees his work they compliment it, though unsure whether it's something really old or really new.

In 2010 I started the project of preserving Vlahović's legacy because his work still resonates strongly. His artistic philosophy and integrity had a big impact on on me personally.

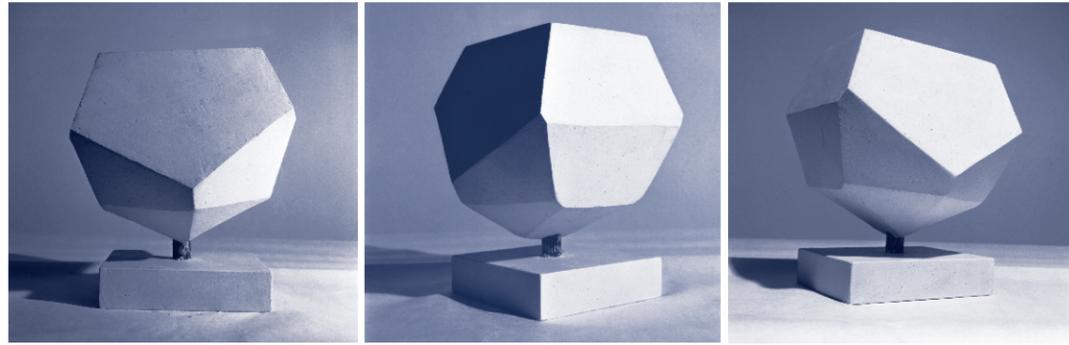
The program consisted of three phases, starting with a **restoration** of twenty sculptures and around sixty drawings. It was followed by **research**, tracking down his works and digging up new facts about his life. All this prepared groundwork for the **monograph**. His best sculptures were photographed and documented wherever they were found, in collections of Modern Gallery, Contemporary Art Museum and Gliptoteka. The intention was to give the artist back some of what he missed out on during his lifetime.

A team of experts and people who knew Vlahović and his work have collaborated putting the monograph together. Texts were written by Darko Schneider, a well-known art critic and by Guido Quien, an art historian and art critic and a former curator Museum of Arts and Crafts and Director of Ivan Meštrović Foundation. Especially valuable were the photos by Marija Braut, as well as new reproductions of the award winning photographer duo Decker+Kutić.

The last phase of the project was a retrospective **exhibition** held 31 years after the artist's last show. Aside from featuring restored sculptures, sculptures borrowed from various museum and gallery collections were shown, as well as original drawings and the artist's first and only monograph.

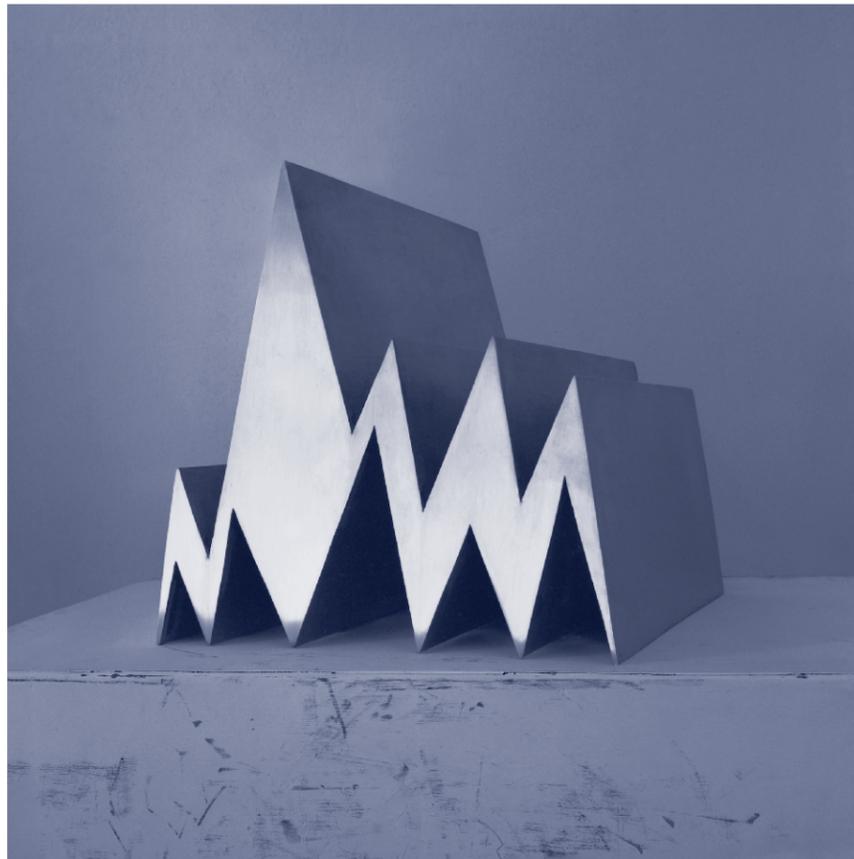


[brankovlahovic.com](http://brankovlahovic.com)



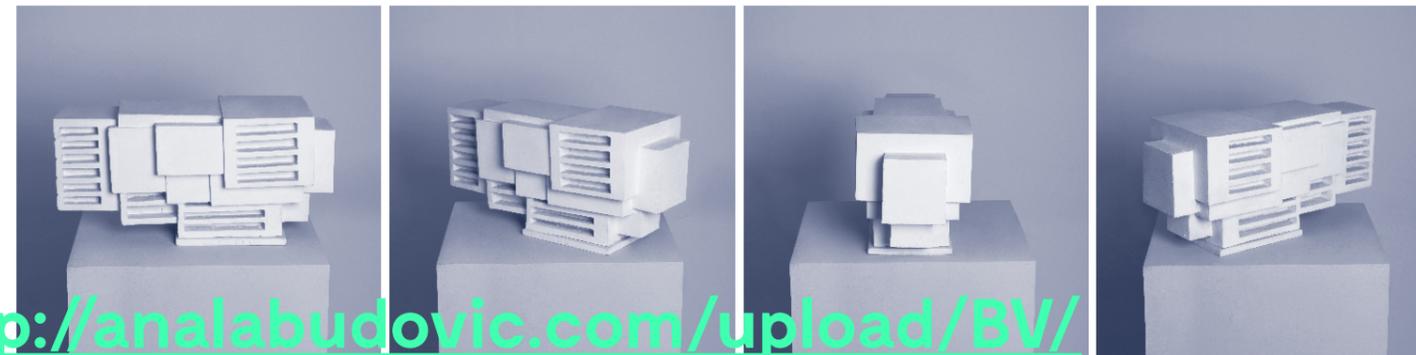
He did not belong to any art group, nor did he socialize much with his own generation or some circle of like-minded colleagues. His art was never meant to reveal anything about himself, or the life he lead. He was an individual with a clear vision. But as a loner, this sculptor of objectivist leanings and universal language was easily overlooked. An isolated position of sorts brings satisfaction elsewhere, in a conquered spiritual space. With his work, with his cycles of clear poetic elements, Branko Vlahović, that “artist from shadows”, has earned a major spotlight.

...



Although considered a loner, he was nevertheless an artist of a new sensibility, of those movements that were felt globally, from the US to Europe, and Croatia as well. Judging by his works, he was a very informed loner. But if we look at his imperfect living circumstances, we will see him as being very intuitive. With his vision and his works he was in sync with the spirit of his time.  
—GUIDO QUIEN (excerpt from the monograph)

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[http://analabudovic.com/upload/BV/  
BrankoVlahovic-MonographSummary.pdf](http://analabudovic.com/upload/BV/BrankoVlahovic-MonographSummary.pdf)

## timeline (2010—ongoing)



[The process of restoration](#)  
(2010-2012)



[The book](#) (2012)



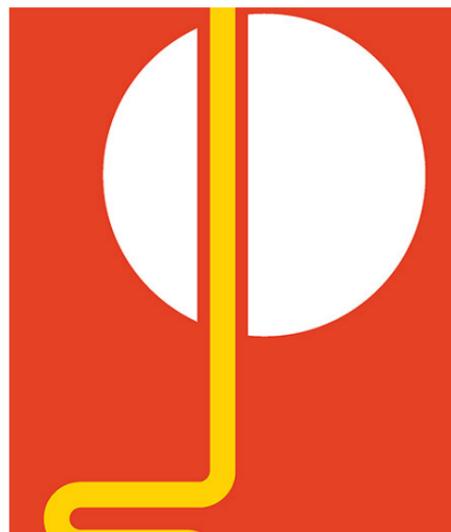
[Exhibition: Branko Vlahović](#)  
[Retrospective at the Technical museum](#) (2012/2103)



[Press](#) (2012-2015)

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## aftermath



[Other Primary Structures,](#)  
[Jewish Museum, 2014](#)



[Art Basel, 2016](#)  
[with Alison Jacques Gallery](#)



[London solo exhibition](#)  
TBA

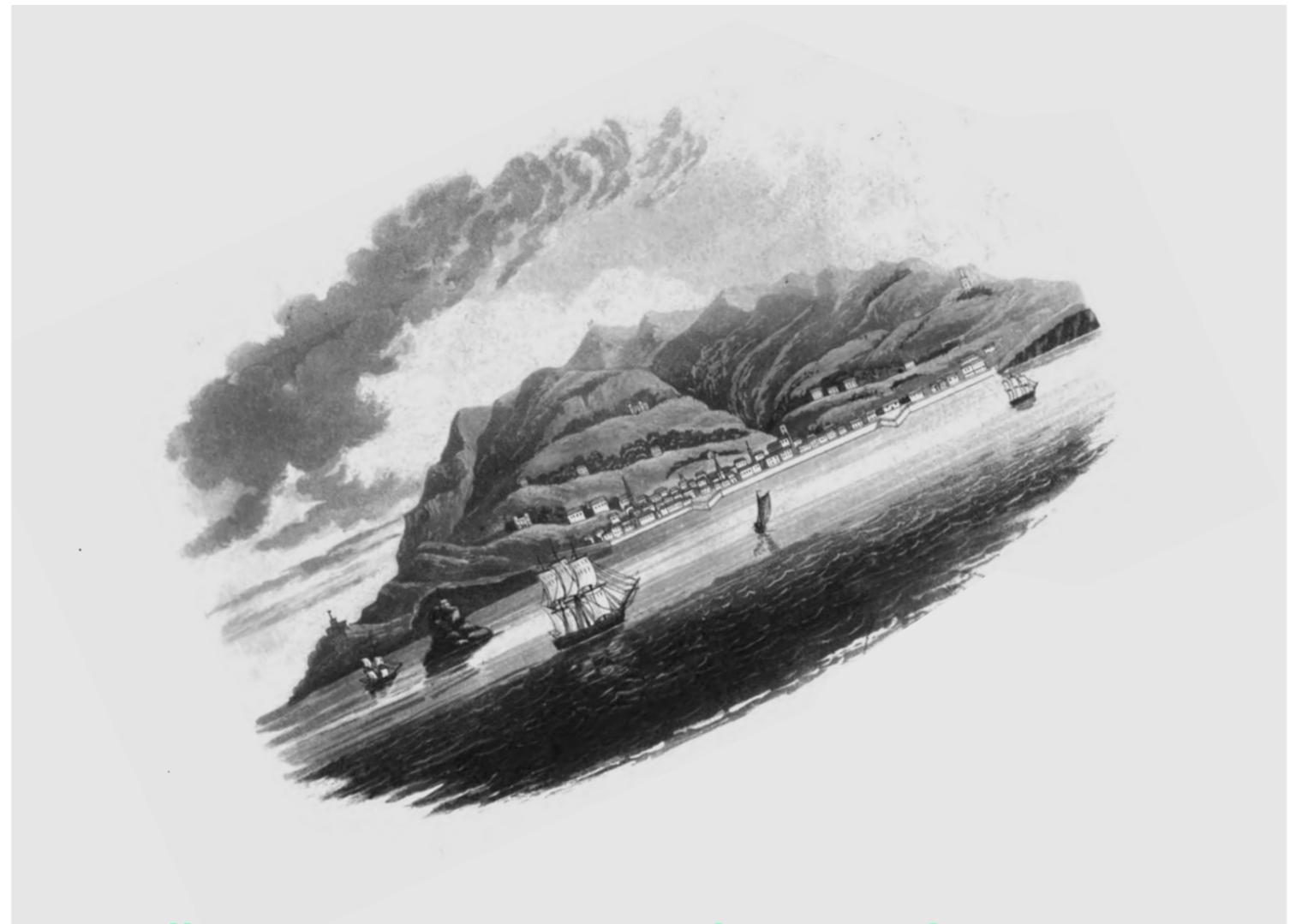
## Thirteen phantoms of imagination

The belief in supernatural is truly fascinating as is the question of how certain causes and effects got associated with one another in the first place. Why is superstition so deeply rooted in humans? How can some beliefs be so common all around the world?

Most superstitions linger between (mis)fortune, life and death, and I wanted to find out more about our capacities as humans to deal with these topics.

This tiny project was done during a short but intense one week residency at MultiMadeira. It is a result of a research done on the island of Madeira, mostly by investigating historical books and interviewing the local people. As a result, a set of thirteen postcards was produced, a selection of traditional superstitions from Madeira of sorts, accompanied with photos from various authors from the residency, made modern by translating the very common concept of superstitious spam email into a more traditional context:

**Send these postcards to thirteen addresses, and you will have a long and fruitful life.**



<http://analabudovic.com/upload/multimadeira13/MM-postcardspresentation-4.pdf>

## H.A.U.B.E.

As once upon a time the ambients of traditional beauty and hair salons did, H.A.U.B.E. creates a “private” space in which one can tell own secrets or listen to other people’s confessions. What’s said under the hood, stays under the hood.

### Instructions:

Sit in the chair and lower the hood dryer over your head. There are two switches on the floor. Press record to share a secret, story or a gossip. We guarantee your anonymity and discretion since all sound recordings get modulated until unrecognizable. Press play to play a random secret.

### Team:

Ana Labudović - concept, design, soldering  
Goran Mahovlić, Igor Brkić, Marvin Sinister - code & tech  
Deborah Hustić - production

### Technology:

Vintage hood dryer, Rapsberry Pi, portable speaker, movement sensor

### H.A.U.B.E. stands for:

Human Alleviating Uber Body Experience

In 2013, Oxford University researchers ... named psychologist as one of the occupations least likely to be “computerisable.”

But some research suggests that people are more honest in therapy sessions when they believe they are confessing their troubles to a computer, because a machine can’t pass moral judgment.

—DEREK THOMPSON, A WORLD WITHOUT WORK, 2015

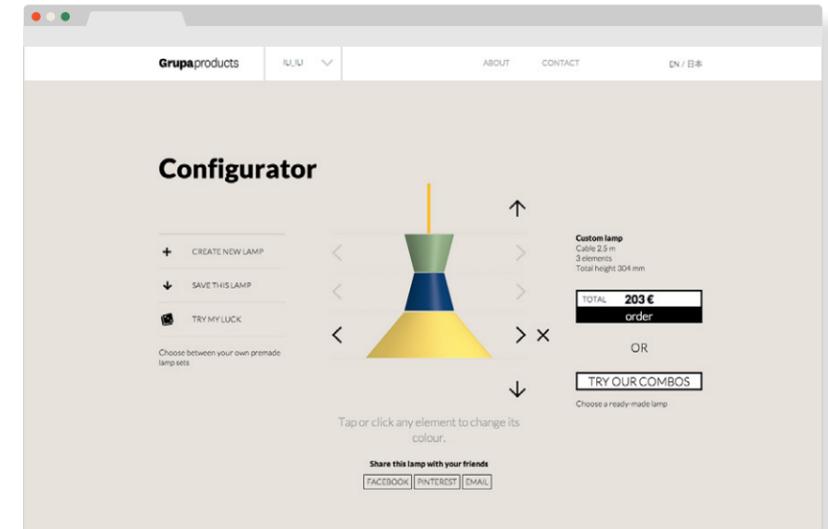
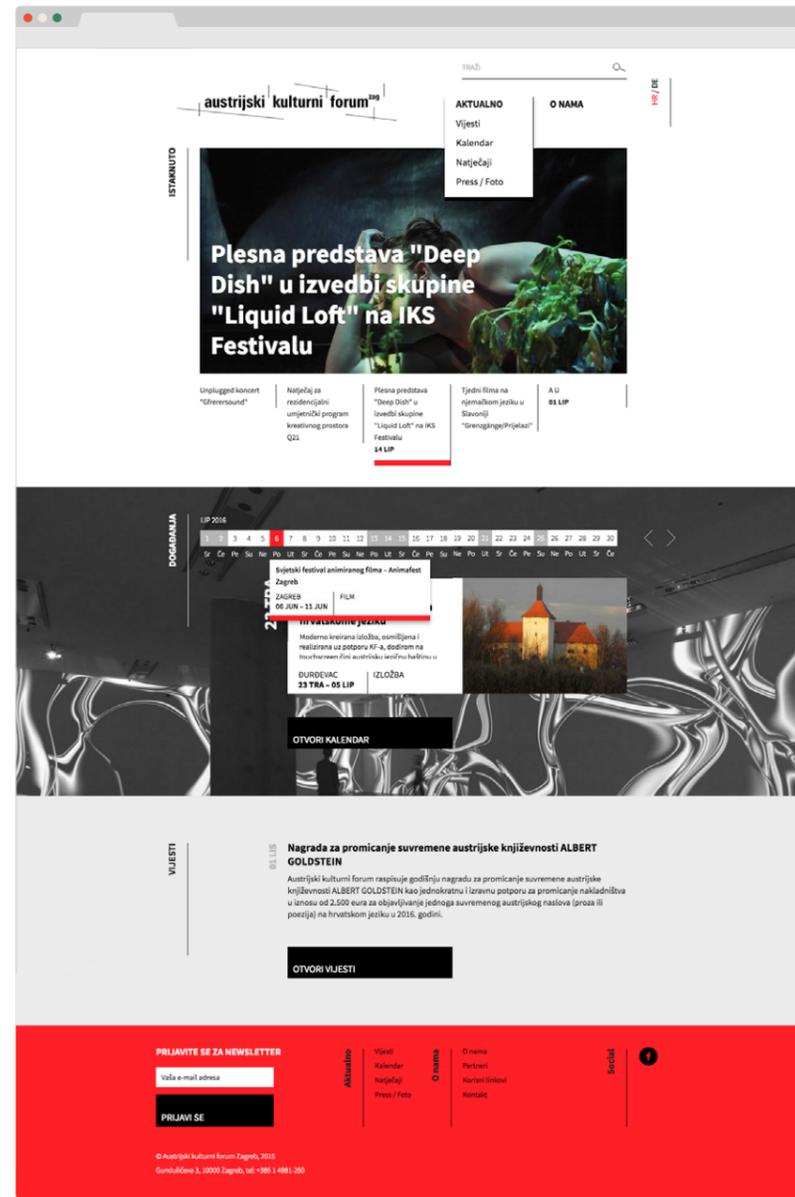
<http://www.theatlantic.com/magazine/archive/2015/07/world-without-work/395294/>



[https://www.dropbox.com/sh/3oivqicc04cmg2d/AAB20rPSzhkw\\_xuZoSqlbm7Wa?dl=0](https://www.dropbox.com/sh/3oivqicc04cmg2d/AAB20rPSzhkw_xuZoSqlbm7Wa?dl=0)

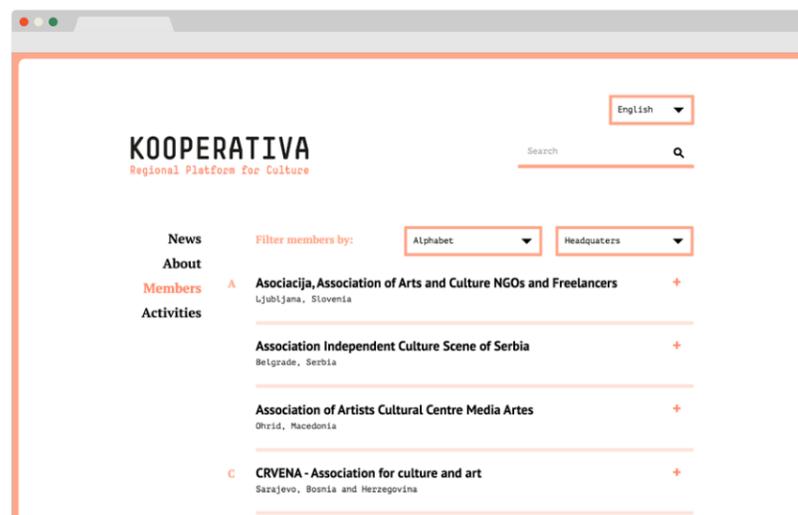
# Web selection

During the last years I've been running a specialized web studio focusing on digital projects mainly in the cultural domain.



[grupaproducts.com](http://grupaproducts.com) (2013)

Webshop feat. lamp configurator for a multi-disciplinary design studio from Zagreb. Special mention at the Croatian design biennial in 2014. Developed by: No42.



[platforma-kooperativa.org](http://platforma-kooperativa.org) (2014/2015)

Kooperativa – Regional Platform for Culture is a regional network of organizations working in the field of independent culture and contemporary art in South-eastern Europe. Developed by Vedran Kolac.

[kulturforum-zagreb.org](http://kulturforum-zagreb.org) (2014)

Austrian Cultural Forum is an agency of the Federal Ministry for European and International Affairs, whose task consists of the cultural and scientific dialogue with artists and scientists of each particular host country. Developed by Vedran Kolac.



[rehearsingfamily.com](http://rehearsingfamily.com) (2015)

Petra Mrša is a Croatian photographer and artist whose ongoing project "Rehearsing family" needed to be translated to the online world in one day. A website was made with invitation for users to participate and document their own family rehearsals and tasks.

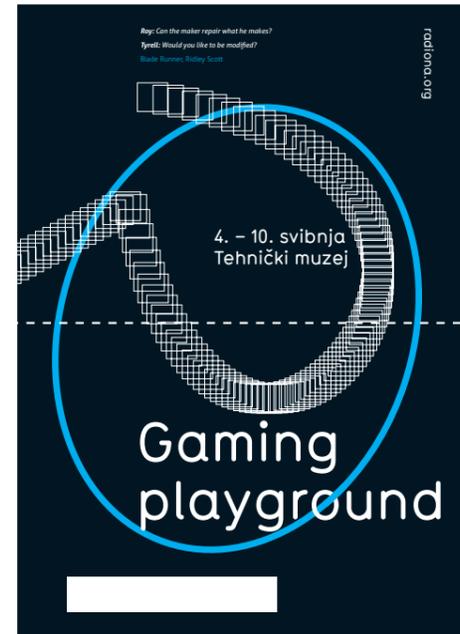
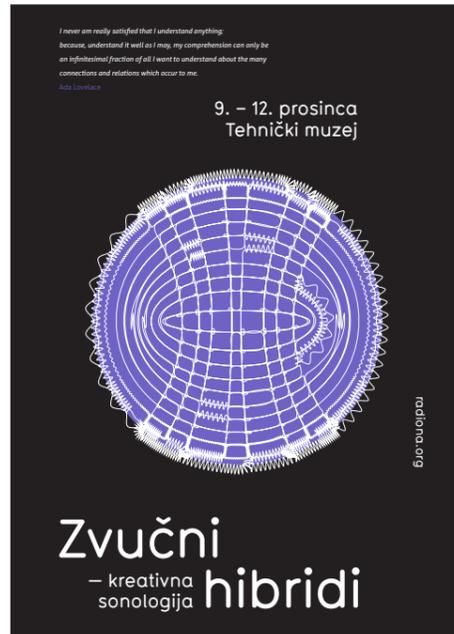
## Print selection



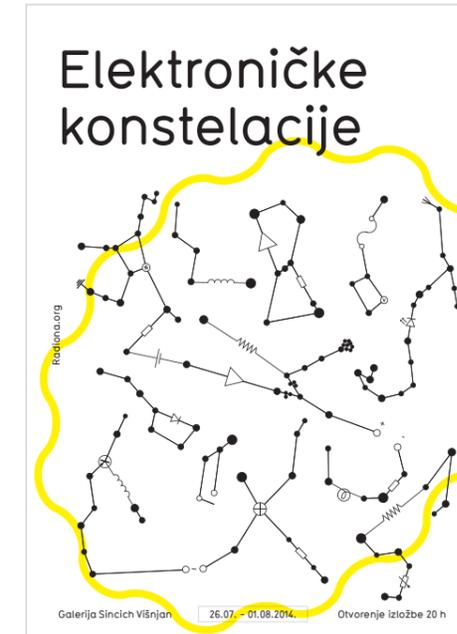
**SoundART - BIOArt (2013)**  
Technical museum, Zagreb  
Poster/flyer  
Presentation of the l'MM\_  
Media lab intermedia arts:  
arts and science, sound and  
silence, and electricity and  
living organisms.

Schlosspost Web Residency  
Application  
Ana Labudović, Oct 2016

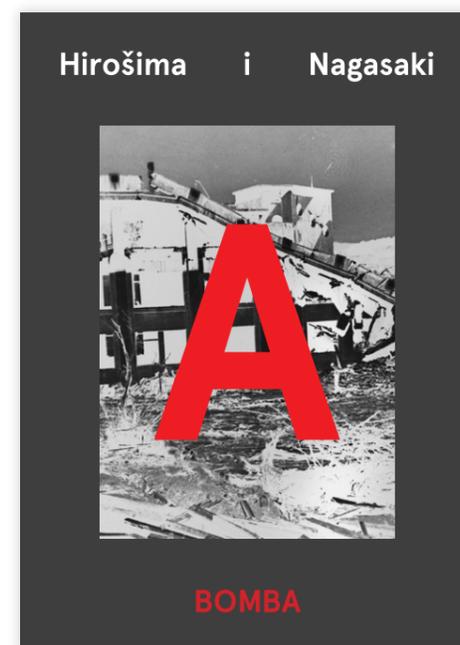
Print selection (2013–2015)



**Sound Hybrids (2014)**  
**Gaming playground (2015)**  
Technical museum, Zagreb  
Poster series For Radiona /  
Makerspace – Association for  
Development of 'do-it-yourself'  
Culture.



**Electronic constellations (2014)**  
Gallery Sincich, Višnja  
Exhibition setup & poster design for  
the exhibition of Radiona



**A-Bomb (2013)**  
Technical museum, Zagreb  
Exhibition setup & poster design



**READ (2013)**  
Poster design for Vizkultura (vizual  
culture portal) promotional cam-  
paign. The words “read” and “a lot,  
relevant, good, smart, beautiful,  
trivial, funny”, are overlaid on a  
collage with Salinger’s portrait, as to  
motivate the audience to read qual-  
ity content.

Collaborator: Matea Jočić

**Thank you**

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