

Dragana Sapanjos, 1979. (Croatia)

graduated in 2004 at the Academy of Fine Arts - Brera, Milan

exposes in solo and group exhibitions since 1999

lives and works in Milan.

major group shows:

2005

Galleria in Galleria, Milan subway, Milano (IT) / cat

2004

Paradiso Inferno, Fondazione Bevilacqua la Masa, Venezia (IT) / cat

Tracce di un seminario, Via Farini, Milano (IT)

No Parashut, Art and Gallery, Milano (IT)

2003

Start, Care/off, Milano (IT)

XI Biennale dei giovani Artisti dell'Europa e del Mediterraneo, Atene (GR) / cat

luogo non luogo, Corso Superiore di Arti Visive Fondazione Antonio Ratti, Como (IT) / cat

Cosmos, Muzej moderne i suvremene umjetnosti, Rijeka (CRO) / cat

Revolution No4, vecchio ospedale Soave, Cotogno-Milano (IT) / cat

2002

Appunti sull'Arte Croata Contemporanea, Museo dell'arredo contemporaneo, Russi-Ravenna (IT) / cat

Ars attack, Povijesni Muzej Istre, Pula (CRO) / cat

principal solo exhibitions:

2005

Here we are now entertainers, Galleria Pianissimo, Milano (IT)

2004

“ ”, White project, Pescara (IT)

POMeCA (first shoot), Galerija Rigo, Novigrad-Pula (CRO)/ cat

I love you, Palestra, GAMeC, Bergamo (IT)

2003

The security from the object, Galleria Marconi, Cupramarittima-Ascoli Piceno (IT)

2002

You can find me if you want me in the garden, Galleria Pianissimo, Milano (IT)

2000

Lick me, Galerija Pina, Koper (SLO)

All over here, Galerija Rigo, Novigrad-Pula (CRO)

Welcome to my favorite room, Galleria La Roggia, Pordenone (IT)

Coincidences that gain a meaning, the silence of words, and the scream that symbolises realisation and consciousness, have broken down into several uncombinable pieces of a jigsaws puzzle, embedded in a space that links this fragments of art work with the architecture that surrounds it.

The artwork reminds you of a container, depicting the nature of the space around it. A container of objects, things and people, in which the quantity of air varies according to the volume of its content.

This connection between container and content is related to my work, so much that the content, the audience, is described as any other material forming the piece of art.

In this way, the artwork is thus analyzed and perceived as wilful and appears to be animate, or at least strives to become so.

an essential part fo my research is the feeling.... The disturbing feeling of awkwardness that the sculpture evokes has also been an essential part of my research, and of the final result; be it provoked by the unclarity of the technological transmission, or by a more direct personal or emotional perception (which is evoked in the audience once the artwork comes to life).