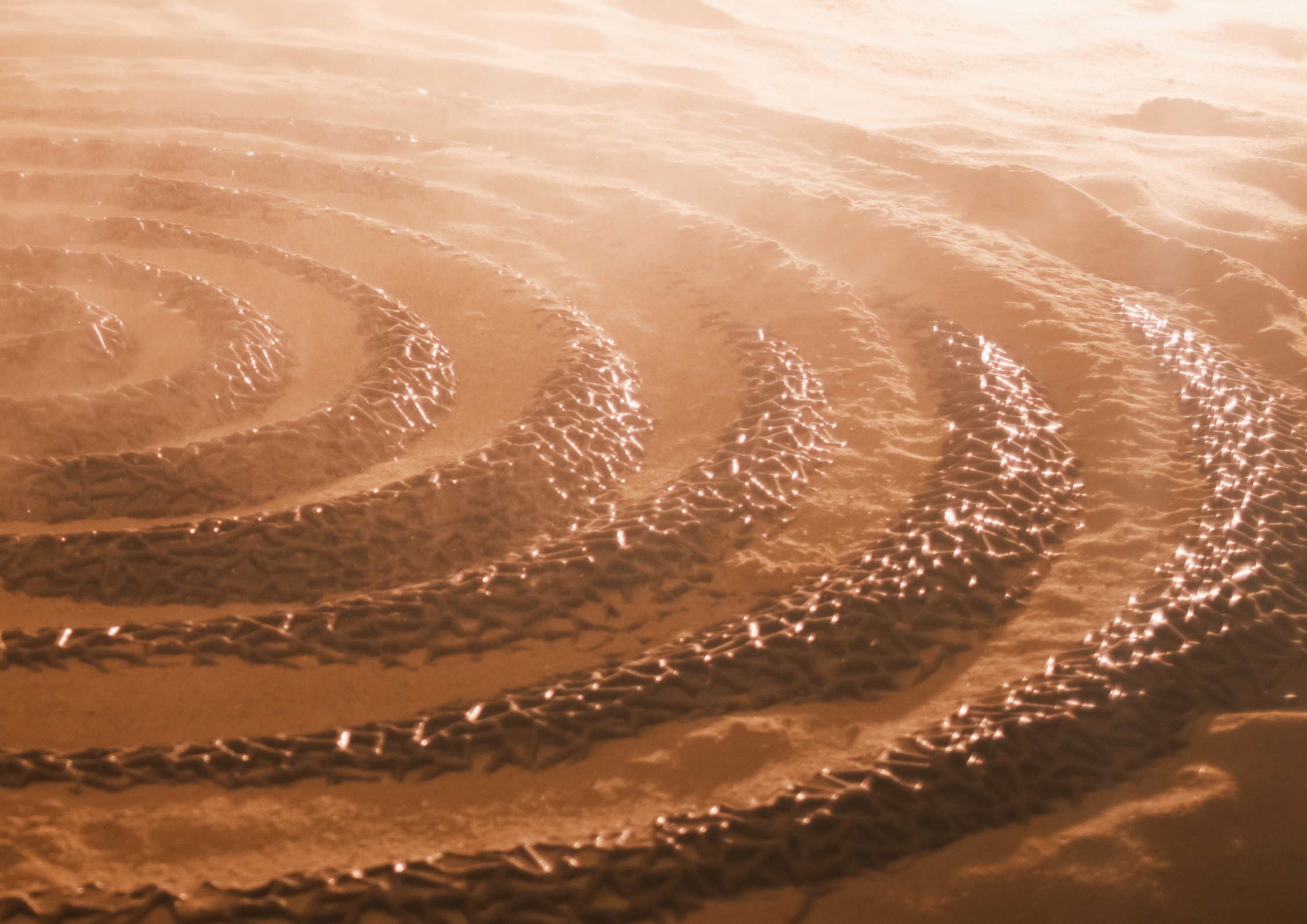

VUDRAG





# THE FORGED PATH: ON THE ART AND ETHOS OF NIKOLA VUDRAG

## A Legacy of Will and Fire

To understand the work of Nikola Vudrag is to first understand the man: an artist forged as much by will as by fire. Born in 1989 into a family of metalworkers, Vudrag's destiny seems written in steel. The apprenticeship under his grandfather was as much philosophical as it was practical; it was an immersion into a philosophy of discipline, resilience, and tangible creation. This foundational experience instilled in him a lifelong respect for material and process, shaping an individual of almost unnatural focus and determination. Vudrag is not merely a creator of artworks but an inventor in the Renaissance tradition, crafting his own tools and methodologies, embodying the ethos of Hannibal Barca: "If I don't find the way, I'll make one." This relentless problem-solving defines his craftsmanship. When not physically manifesting his visions in the studio, Vudrag is a dedicated scholar, poring over texts on theology, philosophy, history, and science. This relentless intellectual curiosity is not a separate pursuit from his art; it is its very bedrock, where the continuous search for answers to the oldest questions of purpose and meaning of existence is the intellectual fuel for his artistic practice. This dual life of physical making and deep study ensures that his work carries a weight of considered thought, making every piece not merely an object of aesthetic contemplation but an invitation to a philosophical dialogue.

## The Alchemy of Discipline and Intuition

Vudrag's technique is a study in contrasts, a physical manifestation of his worldview. What makes his practice unique is not a single technical skill, but the mindset he adopts: a state of complete unity with the work where external distractions dissolve, where his entire persona merges with the task at hand. Observing him weld the intricate network of a sculpture is to watch a invocation in action. He applies the same intensity to the first metal rod as to the twenty-five-thousandth, with each of the four welds per component executed with unwavering presence. This accumulation where scale is achieved not through grand gestures but through the unwavering commitment to the smallest unit ensures that every artwork is a singular, unrepeatable entity, unachievable through industrial replication. This devotion to the integrity of the process extends to all his endeavours, from engraving national coins, sculpting portraits in clay or constructing public monuments. The final stage of his sculptural process, the patination, further underscores this commitment to uniqueness. Vudrag employs signature techniques to achieve finishes that are as much alchemy as artistry. The dramatic dark greens and purples are born from carefully burning the steel, drawing out deep, vibrant colors from the metal itself and protecting it to create an unrepeatable surface. Alternatively, he uses acids to produce a spectrum of warm, brown tones, from light bronze to near-black, which are then polished to a high gloss or a soft matte to maximize their chromatic range. A third, mechanical approach involves grinding the raw steel to a pure, metallic finish. The artwork then stands as an irreducible testament to the time and spirit invested in its creation.



## The Human and the Divine

The compelling forms of Vudrag's sculptures are gateways to even more profound conceptual realms. His genius lies in his ability to unify seemingly oppositional ideas: science and spirituality, the mathematical and the organic... into a cohesive visual language that points toward underlying, eternal truths. Take, for example, his waterdrop sculpture. It operates simultaneously as a narrative, a scientific model, and a spiritual symbol. Its cascading waves can be read as the days of Creation from theological aspect, while its very structure evokes the quantum field and the immutable laws of physics. The artwork becomes a medium for what Vudrag terms "unified truth," an expression of fundamental principles that transcend individual disciplines. This conceptual duality is mirrored exactly in his bifurcated creative process. The initial phase is an act of absolute control and calculation. The primary form, a perfect sphere representing the moon, a geometrically precise and calculated wave; is crafted with an obsessive need for mathematical precision. Vudrag refers to this stage as "the symbolic display of perfection and complexity of Gods mind", the attempt to map the divine architecture of the universe. However, a deliberate and profound shift occurs as he begins the intricate work of welding the net-like patterns that give his sculptures their ethereal quality. Here, control is relinquished. He describes this transition as a surrender: "I just start the artwork, and then I surrender to it so it can finish itself. In that process I surrender to the work and the artwork becomes the creator." This is not a loss of agency but an active embrace of intuition and the natural tendencies of the growing form. The patterns are not pre-planned; they emerge organically, "like an organism". When asked about this stark contrast between the calculated form and the organic infill, he offers a clarifying philosophy: "Guided by my own limitations, I know that only God can create perfection, so I'm not trying to accomplish that. The first part is only the idea of that perfection. The second, organic part is the reminder that we are human, that our role is to be humble before God; not trying to be one." In this, Vudrag establishes a powerful dialogue between the ideal and the real, the divine plan and the human touch. He is a classicist for the modern age, insisting that art must satisfy a tripartite demand: it must engage the spirit with its depth, the intellect with its concept, and the senses with its undeniable aesthetic beauty.

## A Bridge of Shared Heritage

The exhibition LEGACY at Hedonist Gallery presents a unique and vital voice in the contemporary art world. In an era where art often focuses on fragmented narratives, Vudrag takes a monumental step to unify fundamental ideas about humanity's relationship with the divine, nature, and our own shared history. The title, LEGACY, thus resonates on multiple frequencies: it is his personal legacy of a family trade, the cultural legacy of ancient symbols, and the artistic legacy of a universal truth. In a world often defined by division and uncertainty, Vudrag's work serves as a potent reminder of the fundamental ideas that connect us. They stand as beacons of a unified human spirit, demonstrating that the pursuit of beauty, truth, and meaning is the most enduring legacy of all. This exhibition is more than a display of masterful sculpture; it is an invitation to remember, to reconnect, and to witness an art that is created, in every sense of the word, to endure.



TRIPTYCH OF AMPHORAS

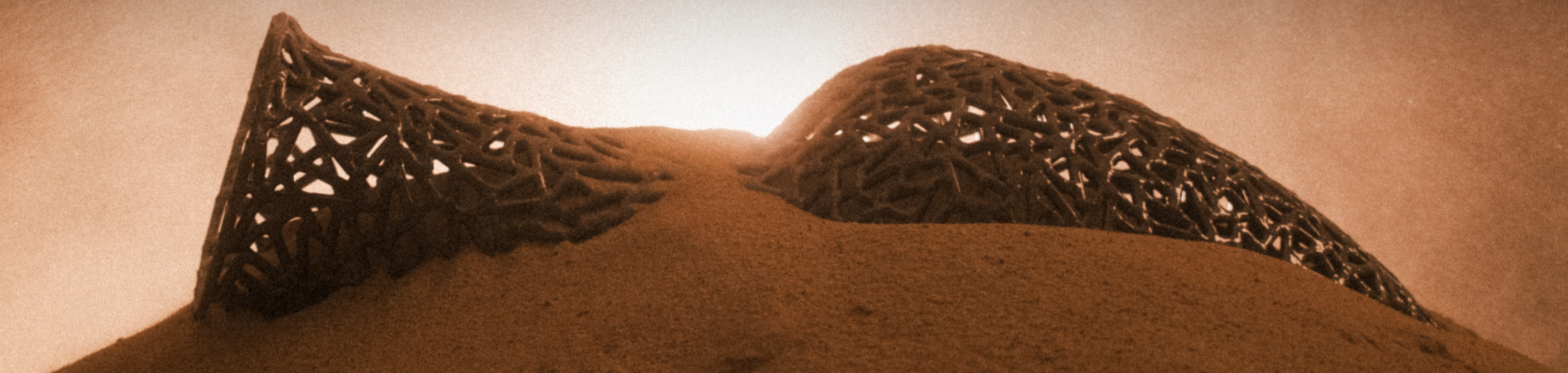
In this triptych of amphoras, Vudrag conducts a masterful exploration of how materiality dictates narrative. The classical form remains constant, yet through subtle variations in pattern and patina, each vessel tells a distinct story of Mediterranean essence.

The first amphora “Relic”, with its rusted, compact network and irregular voids, stands as an archaeological relic. It speaks of the earths melted iron core, of time’s slow corrosion, and of the object’s primary history as a container pulled from the soil, heavy with the whispers of forgotten voyages.

The second vessel “Water” is a hymn to transparency and light. Its structure is a radiant, expansive lattice, evoking the molecular arrangement of water. This is the amphora not as a container of life-giving water, but as a vessel becomes water, a symbol of purity, fluidity, and the source of life itself.

The third amphora “Oleum” is a dense, almost black form, its surface burned and sealed as if coated in centuries of olive oil. It embodies the rich, sacred substance of the Mediterranean, a symbol of anointing, nourishment, and ritual. Here, the vessel is not excavated or translucent but sanctified.

Together, they reveal Vudrag’s core thesis: that an object’s true story is not merely in its shape, but written in the very light it blocks, the patina it wears, and the voids it dares to hold.





# AMPHORA OF ADITES

Vudrag's Amphora of Aditee's elevates the ancient symbol of the vessel into a monumental archaeological artifact of a lost world. The sculpture's intentionally oversized scale immediately evokes a sense of awe and otherness, directly referencing the mythic giants of theological tradition—the Aditee's of the Holy Quran and the Nephilim of the Bible, races of colossal beings said to have walked the earth before humankind. Vudrag masterfully renders this concept through his signature net-work technique, where thousands of individually welded steel rods coalesce into the amphora's form. This intricate, lattice-like surface creates a dialogue between solidity and void, presence and absence, suggesting an object that is both a tangible relic and a ghostly imprint from a forgotten epoch.

The work functions as a profound memento mori on a civilizational scale. It stands not merely as a representation of a giant's artifact, but as a silent witness to the rise and fall of empires and beings far mightier than us. In an age defined by rapid technological advancement, Amphora of Aditee's offers a critical pause, a majestic yet sobering reminder of the transience of all power. It urges a posture of humility and contemplation, challenging the viewer to consider the echoes of the deep past and the fragile nature of our own legacy in the relentless pursuit of progress.







# PERSONA

In Persona, Vudrag delves into the very etymology of identity. The title recalls the Latin persona, a mask worn by actors on the classical stage, suggesting that a "person" is fundamentally a role played, an interface between the inner self and the outer world.
This arresting facial form, densely constructed from thousands of welded metal bars, embodies this duality with visceral force. The steel is layered with such intensity that the negative spaces nearly vanish, creating a surface that is more fortress than features. It is heavy, raw, and unyielding, speaking a language of resilience and protection. Yet, within this armoured mass, the contours of the face flow with a subtle, graceful softness, a hint of the tender vulnerability it is designed to shield.

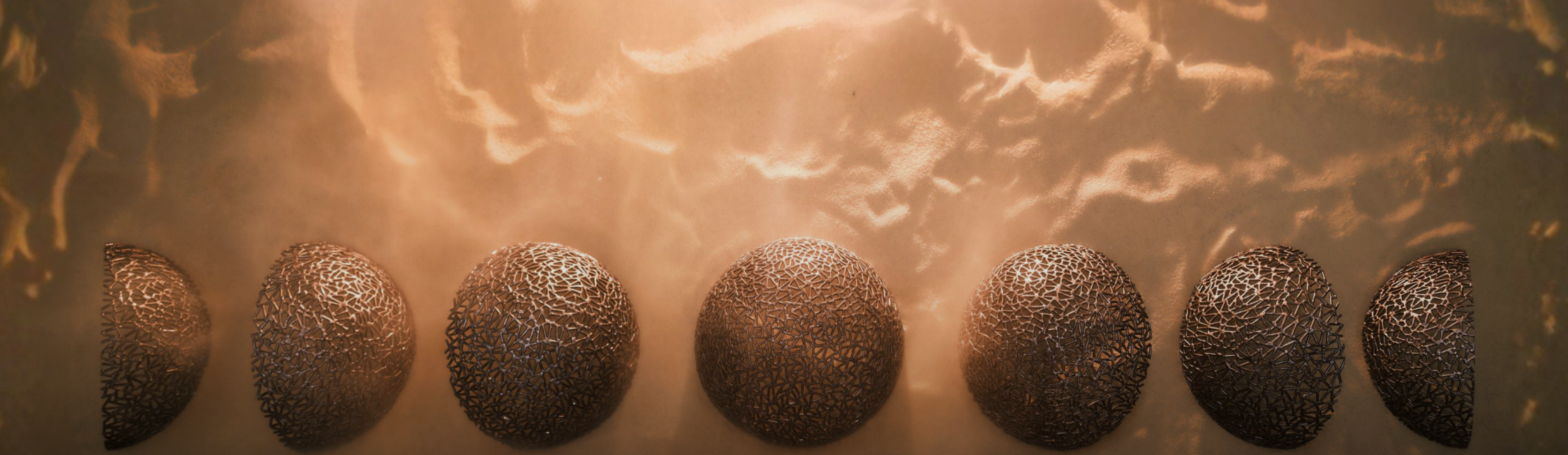
Vudrag masterfully uses the industrial material to explore a metaphysical truth. The metal becomes the persona: a necessary, forged identity that guards the unseen, vital consciousness within. The sculpture does not ask us to see behind the mask to find the "real" person, but rather to understand that the mask itself: the role, the presentation, the resilient structure, is an essential part of our being. The true self may be the quiet energy contained, but the persona is the powerful vessel that makes its engagement with the world possible.

MADONNA AND THE VEIL

In a reminiscence to Maryam (Maria), Vudrag confronts a profound artistic and spiritual challenge: how to portray the divine grace of a figure like Maryam, whose beauty and sanctity he considers ultimately beyond human representation. His solution is one of profound reverence and insight: Rather than attempting a definitive likeness, he chooses to veil the visage. This veil conceals the impossible-to-portray divine beauty, while simultaneously becoming the very medium that suggests its presence. More intimately, this ethereal shroud also serves to hide the very human, maternal sorrow and fear Maryam must have held for her son; a universal tremor of protective love and anguish known to mothers throughout time.

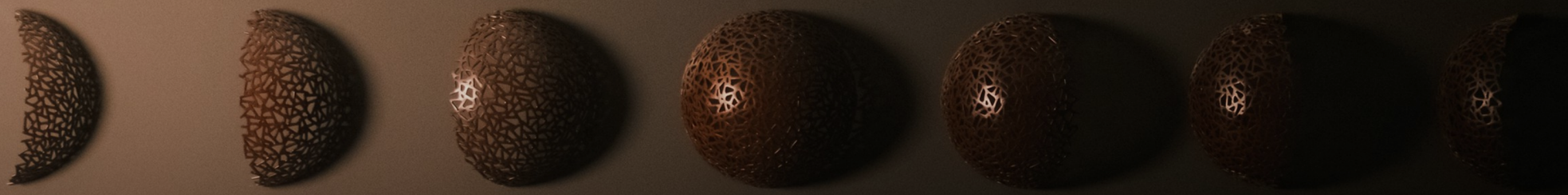
Vudrag materializes this conceptual veil through an astonishing feat of craftsmanship: an intricate form composed of over 25,000 individually welded metal bars. These delicate strands coalesce into a transparent mesh that paradoxically both conceals and reveals. In this way, the piece transcends its materiality, becoming a contemplative space where presence is defined by absence, and where the divine is encountered not in a face, but in the graceful void it leaves behind.





THE MOON PHASES

In The Moon Phases, Vudrag explores the eternal celestial dance through a series of seven sculptures. Each piece represents a distinct phase of the lunar cycle, from the waxing crescent to the full, radiant orb. As the viewer moves around the pieces, or as ambient light shifts, the relationship between the solid, welded "light" and the ephemeral, cast "shadow" evolves. In a profound conceptual leap, the shadowed portion is not built from metal but is created by the actual shadow cast by the sculpture's own structure. Vudrag challenges the very notion of substance, suggesting that absence and presence are equally vital to defining an object's essence. The Moon Phases becomes a meditation on perception and cycles, demonstrating that what is not there can be as defining as what is.



THE RED MOON

Evolving from his Moon Phases series, Vudrag presents The Red Moon, a composition that delves into the deep well of eschatological symbolism. Rendered in a striking, rusted red patina, the composition immediately evokes the prophetic signs. This is not the cool silvery moon, but a celestial body transformed into a herald of divine majesty.

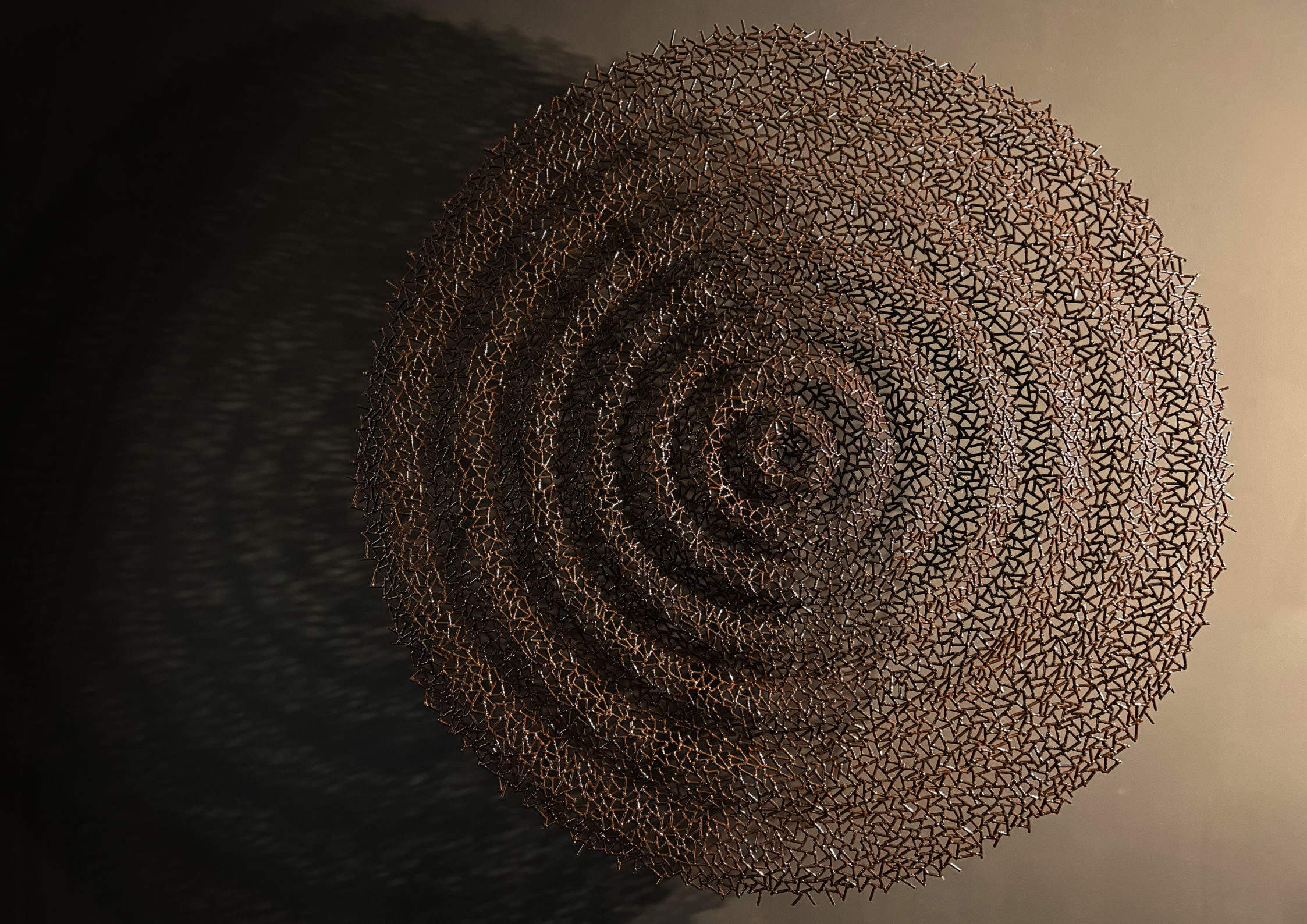
Vudrag's signature net-work technique is employed here with profound intention. The intricate web of metal bars captures and fractures light, but the rusted red hue transforms this light, casting an atmospheric, sanguine glow. The artwork challenges the viewer to look beyond the moon's familiar beauty and confront its role as a cosmic signifier. It serves as a memento mori on a universal scale, a quiet yet unsettling reminder of the transient nature of worldly existence and the certainty of a divine reckoning. In The Red Moon, Vudrag moves beyond the cyclical, using the vessel of the moon to contain a meditation on faith, finality, and the awe-inspiring power of the Creator.

WATERDROP

Waterdrop is a masterful synthesis of art, theology, and science, materialized as a shimmering ripple frozen in time. Crafted from over 20,000 individually welded metal bars finished in a high-gloss patina, the sculpture possesses a paradoxical quality: the solidity of metal evokes the perfect transparency and energy of a water droplet impacting a surface. This intricate, radiating form serves as a visual metaphor for the interconnectedness of all things, linking the unseen, probabilistic waves of the quantum realm to the tangible reality we inhabit.

The work is deeply inspired by the narrative of Creation, with each concentric wave symbolizing the generative days of the universe. From a central point of origin the first wave emerges, initiating a chain reaction that expands outward. This phenomenon elegantly connects the theological story of genesis with the principles of quantum mechanics, where observation and interaction collapse potential into form. Waterdrop thus becomes a contemplative object on the primordial energies that shape existence. It visualizes the profound idea that reality itself is a series of interconnected vibrations, a continuous dance of creation emanating from a single, sacred source, reminding us of the fundamental forces that orchestrate both life and the cosmos.





OILDROP & RIPPLE

In this diptych of sculptures, Vudrag distils the essence of his monumental Waterdrop into two intimately scaled, yet profoundly symbolic works. Each standing at one meter in diameter, “Oildrop” and “Ripple” continue the artist’s meditation on creation, but with a focused precision that reveals new layers of meaning. The reduction to three distinct waves is a critical theological and conceptual choice, directly referencing the third day of Creation when God separated the land from the sea and brought forth vegetation. Thus, the trio of waves becomes a numeric symbol of the very origin of the elements they represent.

Oildrop embodies the substance of the earth. Its surface is burned with mechanical oil, achieving a deep, dark patina that shimmers with underlying spectra of green and purple as if the sculpture itself has absorbed the complex chemical composition of oil, a product of ancient biological life and geological force. It is a vessel of concentrated, terrestrial energy.

In perfect contrast, Ripple manifests as its pure, life-giving counterpart. Finished in a radiant, high-gloss polish, the sculpture appears as crystallized water, capturing light and clarity within its net-like structure. It is a testament to transparency and origin.

Together, these works form an elemental pair. They are the amphora reimagined for the natural world; one holding the dark richness of the earth, the other the clear vitality of water; two fundamental pillars of existence, forged in steel and fire.



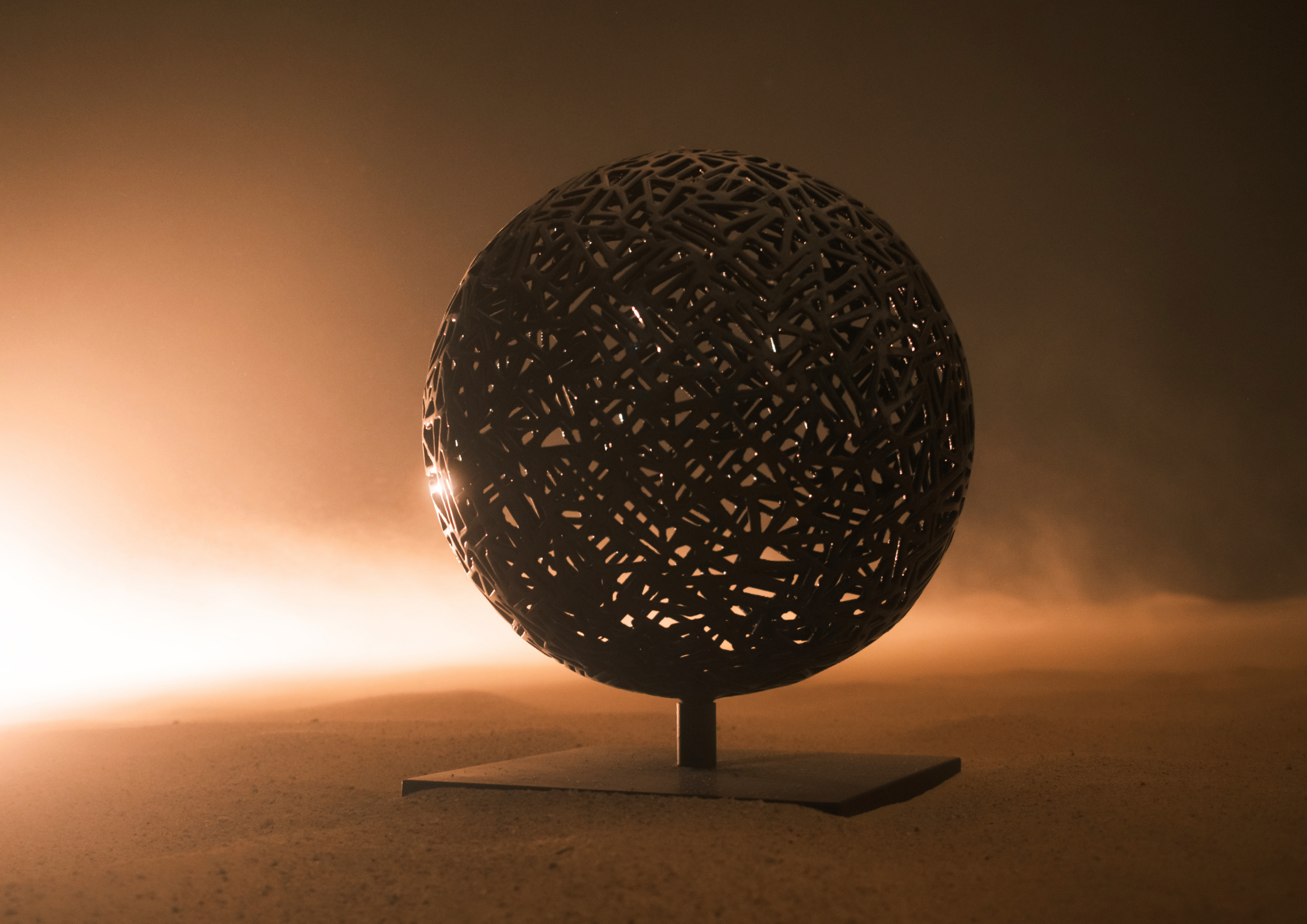


SUMERIAN MOON

In this striking spherical sculpture, Vudrag orchestrates a deliberate and potent clash of form and language. The perfect, universal shape of the sphere—a symbol of unity and celestial harmony—is encased in a sharp, angular skin reminiscent of ancient Sumerian cuneiform. This is not a mere aesthetic choice, but a conceptual dialogue between the primordial and the eternal. The sphere represents the unspoken, fundamental laws of the cosmos, while the sharp, script-like pattern evokes humanity's earliest attempts to codify meaning, law, and story into a permanent, legible form.

Vudrag deliberately pushes the technical limits of his net-work technique here, forcing sharp, crystalline corners onto a relentlessly curved surface. This high-wire act of fabrication introduces intentional, controlled imperfections—not as flaws, but as a testament to the human hand's struggle to impose order upon the ideal. These subtle variances amplify the contrast, making the pattern feel both ancient and alive. The result is a work that is both a geometric object and a metaphysical proposition: a world inscribed with the forgotten grammar of its own creation, standing as a silent monument to the eternal dance between perfect form and the imperfect, beautiful language we use to describe it.





# COINS

Before the monumental sculptures came the miniature marvels. This section of the exhibition unveils a foundational pillar of Nikola Vudrag's artistry: his masterful work as a medallist and coin engraver for the Croatian National Bank and the European Central Bank. For over 15 years, Vudrag has honed a discipline of extreme precision, a craft he initially embraced through formal academy training and then deepened through dedicated study of 18th and 19th-century masters like Oscar Roty, Jules-Clément Chaplain, and Victor Vernon.

What makes his achievement truly exceptional is the method: this micro-realism is accomplished primarily through traditional hand-engraving, with minimal reliance on digital technology. Working directly on plaster models often smaller than 15 centimetres in diameter with a relief not exceeding 1.2 millimetres, and later steel negatives, Vudrag's hand-carved lines achieve breathtaking detail. Yet, with the modernization of coin making, Vudrag has astutely adopted new technologies, not as a replacement for tradition, but as an enhancement. He now combines his engraved hyper-realistic relief with techniques like micro-painting or bi-metal minting, adding nuanced color and depth to his motifs. This innovative synthesis allows him to unite his diverse disciplines: sculpture, painting, and engraving within a single, concentrated field.



The results are exceptionally rare commemorative and investment pieces, most struck in 999.9/1000 fine gold in sizes of 1 ounce, 1/16 ounce, and 100 grams, with editions not exceeding 100-300 pieces worldwide. Their surfaces achieve over 99% mirror finish, frequently incorporating multiple hand-achieved textures and colors. However, creating a coin transcends mere technical prowess. It is a complex study in symbolism, historical narrative, mass psychology, and composition, combined with the practical science of letter engraving, material distribution and behaviour, minting pressure, and atmospheric conditions. This synthesis of art and science places Vudrag among the world's rare masters of the discipline. Hedonist Gallery is proud to present an exclusive selection of gold and silver investment Euro coins from the artist's personal collection.



KING TOMISLAV COIN

This bi-metallic model stands as a landmark achievement in Vudrag's numismatic work, representing the first Croatian King, Tomislav. Marking the 1100th anniversary of the Croatian Kingdom, the new numismatic coin issue features the motif of the most famous ruler of early medieval Croatia. On the reverse of the coin, the author shows us the King's profile with a characteristic crown, while the reverse is decorated with the symbol of the olive tree growing out of the stone, a Mediterranean tree that signifies strength, wisdom and peace. More than a coin, it is a masterful synthesis of history, artistry, and technical innovation. Vudrag employs a sophisticated combination of techniques to bring the 10th-century monarch to life: hyper-realistic relief carving captures the determined strength in the king's visage, while intricate micro-engraving defines the fine details of his regalia. The innovative use of micro gold plating adds a layer of solemn grandeur, with subtle hues enhancing the depth and presence of the figure.




The bi-metallic combination of gold with silver is not merely decorative but deeply symbolic. It represents the fusion of royal authority (gold) with the enduring strength of the state (silver). This piece exemplifies Vudrag's unique ability to operate within the strict formal constraints of numismatics while achieving a level of artistic expression typically reserved for monumental sculpture. It transcends its function as legal tender to become a portable monument, a condensed narrative of national identity and royal legacy that showcases the artist's unique capacity to compress epic historical themes into an object of exquisite miniature art.


ANNO DOMINI 925. KRALJ TOMISLAV
REPUBLIKA HRVATSKA 200 EURO 2025.

VIŠNJAN OBSERVATORY

This detailed commemorative coin presents a poetic synthesis of celestial ambition and terrestrial heritage, uniquely capturing the spirit of Croatian city of Višnjan. On one side, the Višnjan Astronomy Observatory is rendered with extraordinary precision, where each individual stone of the observatory is engraved with such minute detail that the surface achieves a quality beyond hand-carved architecture, resembling instead a photographic imprint frozen in metal. The composition reflects a disciplined, scientific gaze turned upward toward the infinite yet meticulously grounded in geographical reality. The reverse side reveals Vudrag's profound symbolic imagination. In a powerful allegorical image, the indigenous Istrian bull, the Boškarin, carries the entire city of Višnjan upon its broad, steadfast back. This is not merely a depiction of an animal, but a tribute to the enduring strength and agricultural roots that form the foundation upon which the community and its scientific aspirations are built. The bull's patient, monumental presence speaks of a deep connection to the land, suggesting that all earthly achievements, even those reaching for the stars, are supported by timeless, nurturing forces.




Together, the two sides form a complete narrative: the Boškarin represents the earthly foundation, while the observatory symbolizes the heights of human curiosity built upon it. The technical mastery from the photorealistic stonework to the meaningful coordinates demonstrates Vudrag's unique ability to merge scientific accuracy with deep allegory. In this coin, he masterfully binds the heavens and the earth, the cosmic and the local, into a single, harmonious medallic poem.


ZVJEZDARNICA VIŠNJAN
45°17'26,9" N 13°44'35,6" E
2022.

CROATIAN BLACK LIZARD

In the Croatian Black Lizard coin, part of a series dedicated to indigenous species, Vudrag elevates a native reptile into a powerful symbol of national heritage. This work is a masterclass in texture and contrast, showcasing the artist's ability to render organic life with startling realism within the severe constraints of metal and miniature scale. The lizard, an inhabitant of Croatia's unique volcanic island Brusnik, is captured in a moment of poised tension, its sleek form rendered through a combination of deep, sculptural relief and subtle micro-engraving that suggests the fine, granular texture of its skin.




The coin's power derives from Vudrag's bold treatment of its surface where the creature is finished in an intense, deep black patina, a result of advanced and specialized finishing techniques that gives it a formidable, almost fossilized presence, mirroring the dark, volcanic soils of its habitat. This darkness is set against a field of symbolic water texture finish, creating a dramatic interplay of light and shadow. The lizard appears both solid and spectral, a timeless emblem of regional survival and adaptability.

Here, Vudrag moves beyond simple representation to explore deeper themes of resilience and endemic identity. The Croatian Black Lizard is not merely a depiction of an animal, but a symbolic portrait of enduring life specific to the Croatian land, a creature forged in gold that carries the silent, potent energy of its primordial homeland.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DALMATIAN DOG

In this exquisite gold coin, Vudrag celebrates the beloved Dalmatian breed while paying homage to its Croatian origins. The artist elevates this commemorative piece beyond mere representation through multiple layers of symbolic meaning and technical mastery. While his signature hyper-realistic relief captures the dog's muscular form and alert posture with remarkable vitality, the true genius emerges in the intricate detailing of its iconic spots. Through meticulous micro-engraving, Vudrag transforms each individual spot into something far more significant: the subtle silhouettes of the Dalmatian islands themselves.

This unexpected conceptual move creates a poetic dialogue between the breed and its homeland, weaving geography into genetics. The dog's coat becomes a living map, where the patterns of nature and culture merge. Rendered against water-like textured finish background, the canine figure appears both noble and deeply connected to the Croatian landscape. This coin demonstrates Vudrag's unique talent for investing a numismatic object with profound cultural resonance, transforming a breed portrait into a layered narrative of heritage, identity, and the enduring bond between a land and its natural symbols.


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EURO COINS

This collection presents the official circulating Euro coins of the Republic of Croatia, where Vudrag's medallic artistry achieves a remarkable technical innovation. These coins represent more than currency, they are miniature canvases of national identity, featuring a new two-layer design that sets them apart in the numismatic world. Beneath each primary motif: the map of Croatia, the portrait of inventor Nikola Tesla, the indigenous marten, and the ancient Glagolitic script lies a foundational layer of the national checkerboard coat of arms, creating a sophisticated double-layered depth previously unseen in circulating Euro coins.

The collection is elevated by two special commemorative €2 coins that continue this innovative approach. The coin marking Croatia's "Entry into the Eurozone" layers Euro symbol through the national checkerboard, symbolizing the harmonious integration of Croatian identity within the European Union. Similarly, the "1100th Anniversary of King Tomislav" commemorative piece builds upon the checkerboard foundation, connecting contemporary statehood with ancient royal heritage.















In these works as executive author, Vudrag demonstrates his unique ability to operate within the strictest of frameworks while introducing numismatic innovation. The dual-layer design creates a tangible connection between Croatia's symbolic elements, making each coin a layered narrative of national identity. These coins represent an innovative achievement in circulating currency, where artistic vision and technical mastery merge to create objects of daily use that carry profound cultural meaning.

ARTIST BIOGRAPHY

Nikola Vudrag (b. 1989, Croatia) is a sculptor whose monumental and intricate metalwork forges a profound synthesis of artisanal heritage, scientific inquiry, and philosophical depth. Rooted in a multigenerational lineage of metalworking, his early apprenticeship in his grandfather's blacksmith workshop instilled a foundational discipline and a deep, material understanding of transformation; principles that continue to define his practice.

Vudrag's formal training began at the Academy of Applied Arts in Rijeka, where he honed his skills across painting, sculpture, and graphic design. He continued his studies at the Zagreb Academy of Fine Arts of sculpture and coin design, culminating in a formative period abroad at the Anhalt University of Applied Sciences in Germany. This rigorous academic path solidified his technical mastery, which found its first precise expression in his distinguished career as a master medallist at the Croatian Mint. There, he crafted "Kuna" and "Euro" investment and commemorative coins, as well as the official Croatian Euro circulation coins for Croatian and European National Bank, a testament to his exceptional skill in miniature detail and symbolic representation.

This foundation in the art of coin engraving and medal-making, a discipline of extreme precision, informs the expansive scale of his contemporary sculptural work. Vudrag's sculptures are characterized by their intricate, net-like structures, where thousands of individually welded components coalesce into dynamic forms that draw from Mediterranean and Middle Eastern archetypes. He seamlessly integrates geometry, mathematics, and physics with philosophical and theological concepts, creating works that are as intellectually resonant as they are visually striking.



Vudrag's work has been presented in over 60 exhibitions internationally, from his first solo show at the County Palace (2005) to significant presentations at Paris galleries such as "DeMedici Gallery" at Place des Vosges and "Carré d'artistes", a gallery with over 70 franchises around the world (2016.-2021.). He participates in notable projects such as "Grand Chairity Auction" by Omenaa Art Foundation in Poland and pop-up exhibitions such as COP28 event at Jetex Dubai (2023). His recent participation in the first Malta Biennale and the "Personal Structures" exhibition at the 60th Venice Biennale in 2024 confirms his growing stature on the world stage.

His significant contributions have been recognized with numerous prestigious awards and honours that highlight his perseverance, creativity, and innovation. These include the "Visionary of the Year" award in the arts category (Zagreb, 2024) for his accomplishments in culture and society; a Certificate of Recognition from the Croatian National Bank (2023) for executing the Euro circulation coins; and being named an Honorary Citizen of the City of Varaždin (2021) by the Varaždin Civil Guard specifically for his "perseverance, creativity, and innovation in contributing to the city."

Nikola Vudrag's exhibition, LEGACY, at Hedonist Gallery represents a pivotal moment, showcasing the full maturity of an artist who bridges cultures, disciplines, and epochs, offering a unique vision of shared human heritage.



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