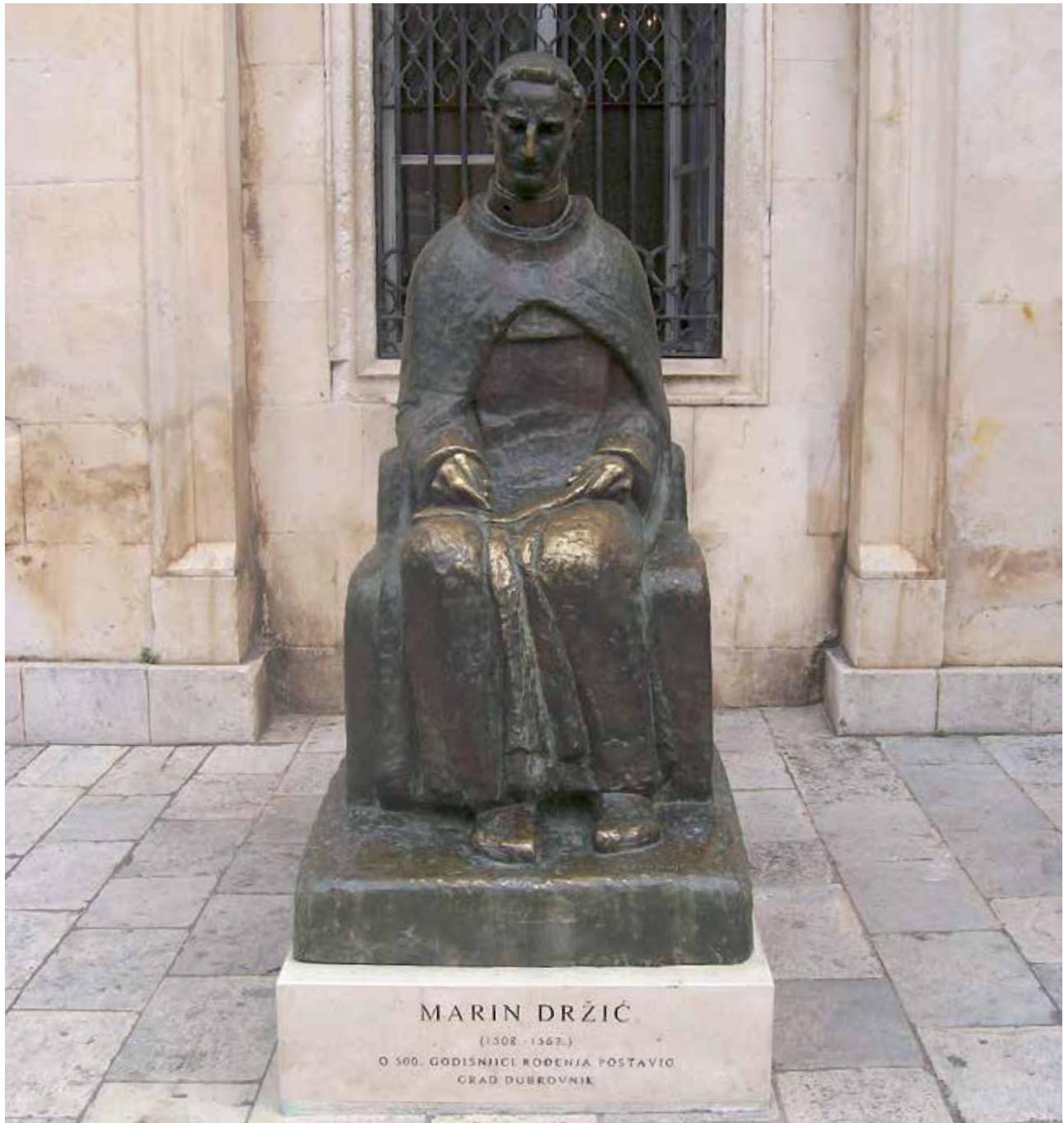


Mi tebi! kako ti nami

LIKOVNI UMJETNICI O MARINU DRŽIĆU



Ivan Meštrović

Marin Držić, 1950.

Mi
tebi
kako ti
nami

LIKOVNI UMJETNICI O
MARINU DRŽIĆU

DOM MARINA DRŽIĆA, DUBROVNIK
6. 6. – 6. 7. 2015.

Koliko je god novovjekovni dubrovački identitet usko vezan uz djelo i osobu Marina Držića, a preko njega uz renesansnu književnost i uopće pisano riječ i jezik, ne može se reći da je bio predložak većem broju likovnih prikaza, kao što je to slučaj s književnim djelima nastalim u vrijeme Dantea, Cervantesa, Moliera i Shakespearea, do Wildea, Bulgakova i Kafke. Rekli bismo da je razlog prilično jednostavan – djela mu se nakon smrti rijetko ili nikako ne izvode; tek u 17. stoljeću tiskaju se neke njegove komedije. Do polovine 19. stoljeća Držićevu se opusu ni u znanstvenim krugovima nije pridavala osobita pozornost pa je sve do kraja 19. stoljeća bio gotovo sasvim marginaliziran. Kada 1938. godine Marko Fotez na sceni Hrvatskog narodnog kazališta u Zagrebu postavlja novootkrivenog Dunda Maroja, duh međuratnog vremena u slikarstvu odražava se prikazima gradske svakodnevice (*Pred izlogom cvjećarne Ljube Babica, Nogometna utakmica* Omera Mujadžića) i kontrastima blagostanju koji su se u to vrijeme itekako osjećalo (*Djeca periferije* Vilka Šeferova, *Predgrade* Kamila Tompe) pa interes za renesansnu književnost, njene teme i likovne predloške gotovo da i nije postojao.

Ipak, od Fotezove postave Dunda Maroja, eksponencijalno raste interes za život Marina Držića i za njegovo djelo¹ pa su likovi, događaji i pojedini pojmovi iz njegovih komedija postali gotovo opća mjesto u hrvatskoj kulturi, a osobito u Dubrovniku. Vjerujem da je malo onih koji nikada nisu čuli za Pometa ili Lauru, kao i onih koji su gledali izvedbe Držićevih komedija, a da nisu dublje razmišljali o značenju *ljudi nahvao* i *ljudi nazbilj* ili o Negromantovim Indijama u kojima „ne ima imena *moje* i *twoje*, ma je sve općeno svijeh i svak je gospodar od svega“. Nadam se da nije preuzetno tvrditi kako je danas veliki europski problem imigracije, izrastao na hranjivoj podlozi društvenog liberalizma i vjerske tolerancije najbolji opis dobio onda kada još nije niti postojao, upravo iz pera Marina Držića u prologu *Dugog Nosa*. Aktualnost takvih tema danas se traži u romanima suvremenih autora, ali ovakav uistinu vizionarski predložak jednog renesansnog književnika koji gotovo novinarskom preciznošću konstatiра slijed događaja bez izrugivanja i radikaliziranja kakve nalazimo u današnjem pristupu toj problematici, misaono je izazovan i stvaralački inspirativan. Koji je onda razlog da se umjetnici pretežito zadržavaju na estetskoj razini teme koja ima toliko dubok sadržaj?

¹ Koliki su zapravo razmjeri „otkriva“ Marina Držića u 20. stoljeću, pokazuje Leksikon Marina Držića sa zavidnim brojem istraženih tema na 940 stranica, ali još više prateća knjiga bibliografije i literature koja sama broji čak 390 stranica.

Mi tebi kako ti nami

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Duh suvremenog Dubrovčanina u tolikoj je mjeri natopljen tradicijom i bremenit povješću da pojedinac gotovo ni ne živi u sadašnjosti, nego u davno minulome vremenu od kojega su ostale samo priče. Ne želeteći ili ne znajući prihvatiti promjenu duha vremena i zadatosti ovoga trenutka, on živi bajku idealizirane predodžbe o povijesnoj Dubrovačkoj Republici i uvijek će se radije uteći nekoj davnoj temi, nego aktualnoj. Takav eskapizam u ovom slučaju nije za osudu. On daje priliku umjetnosti da nadoknadi što je propustila, da u suvremenom *métieru* obradi portretne i simboličke značajke Držića i njegova djela. Budući da nam nije znano kako je uistinu izgledao Marin Držić, time je područje domišljenoga dovoljno široko, ali one kvintesencijalne teme, egzistencijalne i metafizičke, poput pravde, liberalizma, istinoljublja, časti, poštenja ili vrijednosti karnalnih naslada u odnosu na onostrano, vrlo je teško ako ne i nemoguće prikazati. Zato su tu, baš kao i u sakralnim prizorima, figurativna i ikonografska pomagala.

Nekoliko je Držićevih pseudoportreta koji su se živo upisali u naš vizualni registar pa nije stoga čudno da su poslužili kao predlošci drugim umjetnicima. Meštrovićev spomenik koji je povodom 500. obljetnice Držićeva rođenja postavljen 2008. go-

As much as the modern day identity of Dubrovnik is closely linked to the work and character of Marin Držić and, by extension, to the Renaissance literature and the written word and language in general, one cannot say that he served as an inspiration for many works of art, as is the case with literary works produced in the time of Dante, Cervantes, Molire and Shakespeare or Wilde, Bulgakov and Kafka. We could argue that the reason for this is quite simple - following his death, his works were performed seldom to never, and it was not until the 17th century that some of his comedies were published. Prior to the second half of the 19th century Držić's work received no special attention from the scientific community and, consequently, it was almost completely marginalized until the end of the 19th century. When Marko Fotez put a newly discovered Uncle Maroje on the stage of the Croatian National Theater in Zagreb in 1938, the spirit of the interwar period was reflected in art through the depictions of everyday city life (*Before the Florist Shop Window* by Ljubo Babić, *The Football Match* by Omer Mujadžić) and the contrasts to prosperity that were deeply felt at the time (*The Children of the Outskirts* by Vilko Šefarov, *The Suburbs* by Kamilo Tompa) and thus the interest in Renaissance literature, its themes and visual motifs was almost non-existent.

However, following Fotez's production of Uncle Maroje, the interest in the life and work¹ of Marin Držić experienced an exponential growth, giving the characters, events and certain terms from his comedies a prominent place in the Croatian culture, especially in Dubrovnik. I believe that there are no more than a few of those who have never heard of Pomet and Laura, or those who have seen a production of Držić's comedy without giving a serious thought to the meaning of *true people* and *would-be people* or to Negromant's Indies in which "there is no *mine* and *thine* for all is everyone's." Hopefully it is not presumptuous to claim that today's major immigration problem in Europe, flourished on the fertile ground of social liberalism and religious tolerance, was best described before it even existed by the pen of Marin Držić in the prologue of the Long Nose. Today one looks for the actuality of such topics in the novels of contemporary authors, but this truly visionary model, presented by a Renaissance writer who, with an almost journalistic precision, establishes a sequence of events without the mocking and radicalization pres-

Giving Back for All that You Have Given Us

ARTISTS ON MARIN DRŽIĆ

ent in today's approach to the issue at hand, is mentally challenging and creatively inspiring. Then what is the reason for artists to focus primarily on the aesthetic level of a topic with such a significant substance?

The spirit of a modern day inhabitant of Dubrovnik is soaked in tradition and teeming in history to such an extent that one almost does not live in the present, but in the time which is so long gone that nothing but stories of it have persisted. Unwilling or unable to accept the changes in the spirit of the modern day and the givens of this period, they live in a fairytale, an idealized image of the historic Republic of Dubrovnik and will always opt for a subject from a time long gone, rather than dealing with a current one. In this case, such escapism is not condemnable. It gives art a chance to make up for its oversights, to interpret the portrait and symbolic features of Držić and his work in a modern *métier*. Given that we have no exact knowledge of the appearance of Marin Držić, a lot is left to the imagination, but the quintessential themes, the existential and the metaphysical ones, like justice, liberalism, veracity, honor, integrity or the value of carnal pleasures in relation to the otherworldly are extremely difficult if not impossible to depict. Therefore, much like in the de-

¹ The proportions of the "discovery" of Marin Držić in the 20th century are best shown by the Lexicon of Marin Držić with a remarkable number of topics explored on 940 pages, and even more so by the accompanying book of bibliography and literature which itself has as many as 390 pages.



Ivo Dulčić

Marin Držić, 1957.

piction of religious scenes, one can resort to figurative and iconographic aids.

Several pseudo portraits of Držić have left a vivid mark in our visual register and it is no wonder that they have served as templates for other artists. Meštrović's monument, erected in 2008 in the space between the Theater and the Rector's Palace to celebrate the 500th anniversary of Držić's birth, undoubtedly represents the best-known model for a possible portrait of Držić, to the extent that it has become almost self-evident that this is exactly what he looked like. A very clear influence of this sculpture can be noticed in several works presented in this exhibition. The reason for this is certainly to be sought in its presence in the public space, but one should not neglect its provocative nature, for Meštrović gives the sculpture a small, semi-mocking smile and a characteristic curved nose, representing two very important features that have made it iconic - a portrait uniqueness and substance of Držić's character. However, one should not overlook the very interesting, although less known, bust by Rendić, or the full sculpture by Augustinčić, whose casts can be found in Babin Kuk in Dubrovnik and in the memorial museum in Klanjec, or the distinctive portrait by Dulčić, who captured similar features of Držić's character as Meštrović in a monochromatic depiction of a priest with a quill pen in his hand.

Josip Škerlj designed the painting that opens this exhibition around a very stylized figure, unburdened with portrait features. Držić's right hand which, emphasized through its size and specific lighting, evokes Parmigianino's portrait in a convex mirror, is placed in the forefront of the painting. In the lower right corner there is a small lantern "of souls" typically lighted in memory of the dead. The sculpture made by Josip Ivanović speaks the language of reduced form, but the shaping of the head evokes a historic model, while the book placed under the left arm, made from a single piece of bronze, gives an iconographic model for identification in the context of this exhibition. The portrait of Držić with a quill pen made by Maro Kriste is dominated by red and brown shades contrasted against the sky blue background that gives way to the white. The author's characteristic emphasized gestures and open brush strokes, complemented with rich layers of paint, are fully effectuated in this work of art. With her depiction of Držić holding a quill pen in his hand, Ivana Komel simulates the technique of working with glass, with clear separate fields framed with an embossing paste modeled after stained glass frames. Tonko Smokvina dissolves the contours of the black coating to give way to a red and purple underpainting visi-

ble in the center of the canvas. In the left part of the painting there is a word "Otter" and in the right a silhouette of Držić's head. I mention these three paintings in a row in order to demonstrate the tangential reach of Mestrović's model, primarily the role of the curved nose in the uniqueness and memorability of this representation of Držić, whose actual physiognomy was known to him as much as it is to us - not at all. The adoption of Meštrović's interpretation of the historic figure is facilitated by rotating the figure sideways in order to further emphasize the aforementioned facial feature. Silhouettes were used to depict the nudes of *Držić's Lauras* made by Ivana Lujak, who used black, rectangular, wooden sculptures to carve the outlines of Držić's maiden whose name is associated with Petrarch's love poems. By multiplying the figures and sculptures, as well as emphasizing the physicality of this idealized figure, the author affirms it as a contemporary motif. *Laura* by Loren Ligorio represents a nostalgic depiction of a woman on a wooden horse, hazy and dreamlike. The floral pattern and the musical notation in the bottom of the painting, as symbols of tenderness, love and longing, enhance the romantic effect that the painting has on the beholder.

The painting by Mišo Baričević is largely inspired by the theater and its scenic characteristic results from figures placed in the forefront, which are very loosely interrelated (actually representing the characters from Držić's comedies) and have exaggerated gestures, while the rest of the frame, in this case the background, only serves as the architectural backdrop to the scene. Two of those characters - *Uncle Maroje* and *Bokčilo* were sculpted by Vedran Grabovac. Their features are hypertrophied to the point of caricature in order to give them a theatrical rather than a realistic presence. Tisja Kljaković Braić has developed a very distinctive artistic expression, which she uses to depict a theater scene with a nude figure on a stool holding two masks. Jasmina Runje is also devoted to drawing, and in her work titled *Marin's Troupe* she depicts a number of figures and animals embraced in a circle. This detachment from the world and the protective attitude towards games suggest that behind the simple title lies a hermetic world of the author's ideas and experiences to which we still lack access. Vilim Parić tells the story of The Dream of Stanac in four scenes. His drawing is refined and unique given that the overlapping figures do not hide one another, as if they were depicted on transparent foils, while the ink wash is used to create volume and to separate individual sections. The painting by Lukša Peko also possesses a descriptive, scenic feature and de-

dine u međuprostor od Kazališta do Kneževa dvora, nesumnjivo je najpoznatiji uzor za mogući Držićev portret, u toj mjeri da je postalo gotovo samozamisljivo kako je on izgledao upravo tako. Vrlo jasne utjecaje te skulpture moguće je iščitati iz nekoliko radova na ovoj izložbi. Razlog tome svakako treba tražiti u njenoj prisutnosti u javnome prostoru, ali nije zanemariva ni posjedovanja provokativnost jer laganim, polupodrugljivim smiješkom i karakterističnim uvinutim nosom, Meštrović skulpturi daje dva vrlo važna obilježja zbog kojih je upravo to djelo postalo ikoničko – portretnu posebnost i sadržajnost Držićeve osobe. Međutim, ne treba zaboraviti ni vrlo zanimljivu, iako manje poznatu Rendićevu bistu, Augustinčićevu punu skulpturu čiji se odljev nalazi na Babinu kuku u Dubrovniku, kao i u memorijalnom muzeju u Klanjcu, a osobit je i Dulčićev portret koji je u monokromnom prikazu svećenika s perom u ruci obuhvatio slične odrednice Držićeva lika kao i Meštrović.

Josip Škerlj je sliku s kojom počinje ova izložba oblikovao na način da je jednu od svojih figura donio vrlo stilizirano, ne opterećujući se portretnošću. U prvom je planu Držićeva desna ruka koja, istaknuta veličinom i specifičnom osvjetljenošću evocira Parmigianinov portret u konveksnom zrcalu. U donjem desnom kutu je maleni lampion „dušica“ kakav se pali u spomen na mrteve. Skulptura Josipa Ivanovića govori jezikom reducirane forme, ali se iz oblikovanja glave nazire povjesni uzor kojemu knjiga pod lijevom rukom, oblikovana iz jednog komada bronce, daje ikonografski predložak za identifikaciju u kontekstu ove izložbe. Držićev portret s perom slikara Mara Kriste nastao je u crveno-smeđoj gami kojoj je kontrastirana nebesko plava pozadina što se otvara prema bijeloj. Za ovog autora karakteristična naglašena gesta i otvoreni potez, upotpunjeni pastoznim nanosom, na ovome radu dobivaju svoje puno ostvarenje. Ivana Komel svojim prikazom Držića s perom u ruci simulira tehniku rada na staklu s jasno odijeljenim poljima omeđenima reljefno nanesenom pastom kojоj su uzor olovni okviri vitraja. Tonko Smokvina konturno rastvara crni premaz kako bi oslobodio crveno-ljubičasti podslik što je vidljiv u sredini slike. S lijeve je strane natpis „Vidra“, a s desne silueta Držićeve glave. Navodim ove tri slike u nizu kako bih predočio tangencialni doseg Meštrovićeva predloška, ponajviše ulogu povijenog nosa u posebnosti i pamtljivosti toga prikaza, čija je stvarna fizionomija njemu bila poznata jednako koliko i nama – nimalo. Preuzimanju Meštrovićeva čitanja povjesne figure pomaže zakretanje lika bočno kako bi spomenuta facijalna karakteristika bila lakše istaknuta. Siluetama su oblikovani aktovi Držićevih *Laura* Ivane Lujak, koja je u

crnim, pravokutnim, drvenim skulpturama rezbarila obrise te Držićeve djeve čije se ime vezuje uz Petrkine ljubavne pjesance. Umnažanjem likova i skulptura te naglašavanjem tjelesnosti tog idealiziranog lika, autorica ga potencira kao suvremenu temu. *Laura* Lorena Ligoria nostalgičan je prikaz žene na drvenom konjiću, sfumatičan i snovit. Cvjetni uzorak i notni zapis u dnu slike, kao simboli nježnosti, ljubavi i čežnje, pojačavaju romantični učinak koji slika ima na promatrača.

Slika Miša Baričevića u velikoj je mjeri obilježena kazalištem pa je njena sceničnost isprovocirana figurama u prvom planu koje su međusobno u vrlo labavu suodnosu (zapravo predstavljaju lica iz Držićevih komedija) i koje prenaglašeno gestikuliraju, a ostatak kadra, u ovome slučaju drugi plan, samo je arhitektonska pozadina prizoru. Takva dva lica – *Dunda Maroja i Bokčila* u skulpturi je izrezbario Vedran Grabovac. I njihove su karakteristike hiperetrofirane do karikaturalnosti kako bi im dale teatralnu, a ne realnu osobnost. Tisja Kljaković Braić razvila je vrlo prepoznatljiv duktus pa u njemu donosi kazališni prizor golišave figure na klupčici s dvjema maskama u rukama. Jasmina Runje također gaji crtež, a radu *Marinova družina* nanizala je veliki broj figura i životinja koje su sve zajedno obuhvaćene krugom. Ta izdvojenost od svijeta i zaštitnički odnos prema igri daju naslutiti kako se iza jednostavnog naslova nalazi hermetičan svijet autoričinih ideja i doživljaja za koje još nemamo ključ. Vilim Parić u četiri prizora pričava Novelu od Stanca. Njegov je crtež kultiviran i specifičan jer preklapanje figura ne skriva jednu iza druge, kao da su nastale na prozirnim folijama, a lavirani tuš ima svojstvo označitelja volumena i odvajanja pojedinih particija. I slika Lukše Peka posjeduje deskriptivno-sceničnu vrijednost, a bavi se Držićevom *Hekubom*, tragedijom u kojoj majka ostaje bez djece i sama počini ubojstvo.² Peko zorno ilustrira jedan, „završni“, prizor reduciranim bijelim likom u središtu slike nad kojim se nadvio ogroman oblak čija je simbolika u bremenitosti potrošena života bivše kraljice i majke koja tuguje nad sudbinom svoje djece i rezignirano lamentira o slavnoj trojanskoj prošlosti.

² Zapravo je riječ o vrlo slobodnom Držićevom prijevodu tragedije *La Hecuba* (1543.) Lodovica Dolcea koja je, pak, nastala prema Euripidovom predlošku. Izvođenje drame je 1558. dva puta zabranjeno jer je bila „uznemirujuća“. Prvo tiskano izdanje Hekube iz 1853. pripisano je Mavru Vetranoviću i pod tom je atribucijom vođeno sve do 20. stoljeća, kada je utvrđeno da je djelo Držićeva, da je Držić poznavao Euripidove tragedije, te je konstatirana njegova vrijednost. Vidi: Leksikon Marina Držića. Zagreb : Leksikografski zavod Miroslav Krleža, 2009., s. v. <Hekuba>.

picts Držić's *Hecuba*, a tragedy in which a mother loses her children and goes on to commit a murder.² Peko vividly illustrates the "final" scene with a reduced white figure in the center of the painting and an enormous cloud looming over it, symbolizing the burden of the wasted life of the former queen and mother grieving over the fate of her children and listlessly lamenting the glorious past of Troy.

The field of symbolic interpretations of the theme of the exhibition is introduced by Mercedes Bratoš with her painting titled *The Lost City*, in which the figure of Pomet stands over a medieval depiction of Dubrovnik. Ivana Jovanović Trostmann glues chess figures covered in fabric onto the painted surface, and the name *The Game of Nobility* represents a linguistic supplement to the symbolism of the *game*, given that chess is a politically allusive game, which in the context of Držić's conflict with the nobility gives this painting meaning beyond the scope of art. One could argue that money is the "natural" continuation of politics and it is, therefore, advisable to look at the drawing by Ivana Vulić, who depicted an episode from Držić's life, when he borrowed twenty golden ducats from Martin Ivanov Šumičić presumably in order to publish a book. This is one of only three known signatures of Marin Držić on a document and the only one related to his literary activity. The painting by Ivan Perak titled *Marin Držić - Light in the Dark* not only glorifies Držić's written word, but also provides a successful visual interpretation of the barely discernible Dubrovnik, depicted using dots of paint layered to create paste-like clumps, while simultaneously shimmering in the eye of the beholder; among them, in the center of the painting, the dark shades give way to yellow and white accents. The figures that Iris Lobaš Kukavičić cuts out and then reapplies on a wooden surface symbolize the true people and the would-be people, clearly distinguished by color contrasts. This work of art, and her painting in general, is characterized by colored surfaces painted using a single shade with clear graphic demarcations and a discernible iconography of the City. Eva Zvrko suggests two interpretative points with a skull made

²This is in fact Držić's loose translation of the tragedy *La Hecuba* (1543) written by Lodovico Dolce, which, in turn, was created based on Euripides' template. The performance of the play was forbidden twice in 1558 because it was "disturbing". The first printed edition of *Hecuba* from 1853 was attributed to Mavro Vetranović until the 20th century, when it was established that its author is in fact Držić, who was familiar with Euripides' tragedies, and thus its value was determined. See: Lexicon of Marin Držić Zagreb: The Miroslav Krleža Institute of Lexicography, 2009, s.v. <Hekuba>.



Antun Augustinčić Marin Držić, 1963.

Polje simboličkih rješenja teme ove izložbe otvara Mercedes Bratoš slikom *Izgubljeni Grad* na kojoj figura Pometa stoji nad srednjovjekovnim prikazom Dubrovnika. Ivana Jovanović Trostmann na slikanu podlogu lijepi šahovske figurice zaodjevene u tkanine, a naziv *Igra plemstva* jezična je dopuna simbolici *igre* budući da je šah i politički aluzivna igra, što u kontekstu Držićeva sukoba s plemstvom ovom djelu daje i izvanlikovnu sadržajnost. Rekli bismo kako je novac „prirodan“ nastavak politici pa je uputno promotriti crtež Ivane Vulić koja je tematizirala jedan događaj iz Držićeva života, kada se kod Martina Ivanova Šumičića zadužuje za dvadeset dukata kako bi, pretpostavlja se, tiskao knjigu. To je ujedno jedan od samo tri poznata potpisa Marina Držića na nekom dokumentu i jedini koji je vezan uz njegovo književno djelovanje. Slika Ivana Peraka *Marin Držić – svjetlo u tamni* uz veličanje Držićeve pisane riječi daje i vrlo uspjelu likovnu interpretaciju tek naznačenog Dubrovnika oblikovanog točkastim nanosima boje koja u slojevitom građenju stvara pastozne nakupine, dok istovremeno paluca u oku promatrača; među njima se u središtu slike tamna gama rastvara žutim i bijelim akcentima. Figure koje Iris Lobaš Kukavičić izrezuje iz drvene podloge pa opet na nju aplicira, simboliziraju ljude nazbilj i ljude nahnavao, pri čemu ih kolorističko kontrastiranje jasno razlučuje. Njeno se slikarstvo, pa tako i ovaj rad, odlikuje bojanim poljima u jednom tonu s jasnim grafičkim razgraničenjima i razlučivom ikonografijom Grada. Eva Zvrko je lubanjom od čavala sugerirala dvije interpretativne točke. Prva je nevažnost istinosti Držićevog portreta jer je njegova pojava efemerna u odnosu na njegovo djelo, a druga je svojevrsni *memento mori*, podsjetnik na ograničenost vremena te relativnost kreativne i svake druge moći koju čovjek za života ima, što je potencirano oprekom u nazivu jer *Vidra* sugerira snalažljivost koja izmiče pravilima. Vodeći se istim Držićevim nadimkom i njegovim prenesenim značenjem, Zoran Zeleznika crta vidru koja se oslanja na renesansnu kazališnu masku komedije uz koju je konturno naznačeno pero.

Nada Zec Ivanović također nije propustila interpretirati Držićev nadimak. U maniri starih majstora ona daje realističan prikaz muškarca zrelih godina čiji osmijeh nosi istu intrigu kao i Meštrovićeva skulptura. Personificirana vidra, kao njegov *alter ego*, u donjem desnom kutu slike piše umjesto njega. Karakterno sasvim suprotan, u impostaciji i odjeći bogobojaznog svećenika, Držićev je portret od Josipa Trostmanна. Stavljujući ga u rascvjetali pejzaž, prekriženih ruku i opuštenog, Trostmann daje naslutiti nježniju stranu njegove osobnosti i kontemplativna nagnuća. Sljedeća četiri primjera referencijalnog usmjerenja u mnogo su

izravnijem odnosu s Meštrovićevim predloškom nego li slike spomenute u petom paragrafu koje su tek daljnji odjaci navedenog kiparskog uzora. Riječ je o djelima Miha Skvrce, Viktora Šerbua, Nedе Kuzeck i Stjepana Šandrka. Skvrcina crnobijela fotografija Meštrovićeve skulpture nastala je u vrijeme dok se ona nalazila u *foyeru* Kazališta Marina Držića, u trenutku kada je djelomično nestalo svjetla pa je jedino postojeće rasvjetno tijelo oštro osvjetljavalo dio glave čije nepravilnosti i *chiaroscuro* kontrasti fotografiji daju uzbudjenje. Šerbuova paleta koja se u starijim godinama rascvjetala kako bi obuhvatila sve valne duljine svjetlosnog snopa, uspjela se ujediniti u vrlo koherentnom i zao-kruženom prikazu Držićeve glave čije zatvorene oči sugeriraju sanjivost i maštu. Monokromna grafika Nedе Kuzeck variranjem tonaliteta i grupiranjem boje naznačuje volumen Držićeva portreta; eteričnost forme i njegov otvoren i blag izraz lica moguće je pročitati kao znak duhovnosti. Možda baš zato što ne nosi teret geografsko-kultурне pripadnosti Dubrovniku, Stjepan Šandrk temu obrađuje s kritičkim odmakom. On preuzima upravo Meštrovićev spomenik, ali ne kao idealnu formu u trenutku nastanka niti kao najbolji Držićev portret, već kao predmet u vremenskom kontekstu. Izlizani Držićev nos koji turisti diraju za sreću na preporuku svojih vodiča (*sic!*), ne poznajući život te osobe ni njen kulturološki okvir, izvrstan je primjer apsurga monumenta i memorije. Ako je Skvrcina fotografija dokument trenutka, onda je Šandrkova slika svjedok jedne epohe.

Naslijede koje nam je Marin Držić ostavio književno je, društveno i povijesno veliko. Njegove komedije oblikovale su naše razumijevanje srednjovjekovne svakodnevice u Dubrovniku, ali i kritički progovarale o nizu loših praksi i uvjerenja. Povrh likovnih interpretacija njegova lika, vrlo je široko i plodno područje filozofskih i kulturoloških tema čija značenja nisu bez aktualnosti niti u današnjem vremenu. Različitost osobnih *procédeá* i brojnost radova na ovoj izložbi, bogati su prinosi likovnosti Držiću kao identitetskoj odrednici pa nam daju naslutiti koliki je tek mogući broj likovnih rješenja umjetnika iz ostatka Hrvatske koji ovom izložbom nisu obuhvaćeni. Naziv izložbe sugerira zahvalnost i osoban odnos zastupljenih autora prema onome što je Marin Držić ostavio nacionalnoj kulturi, ali i svakome od nas „s ušima priklonitijem i s očima smagljivijem“.

Marin Ivanović

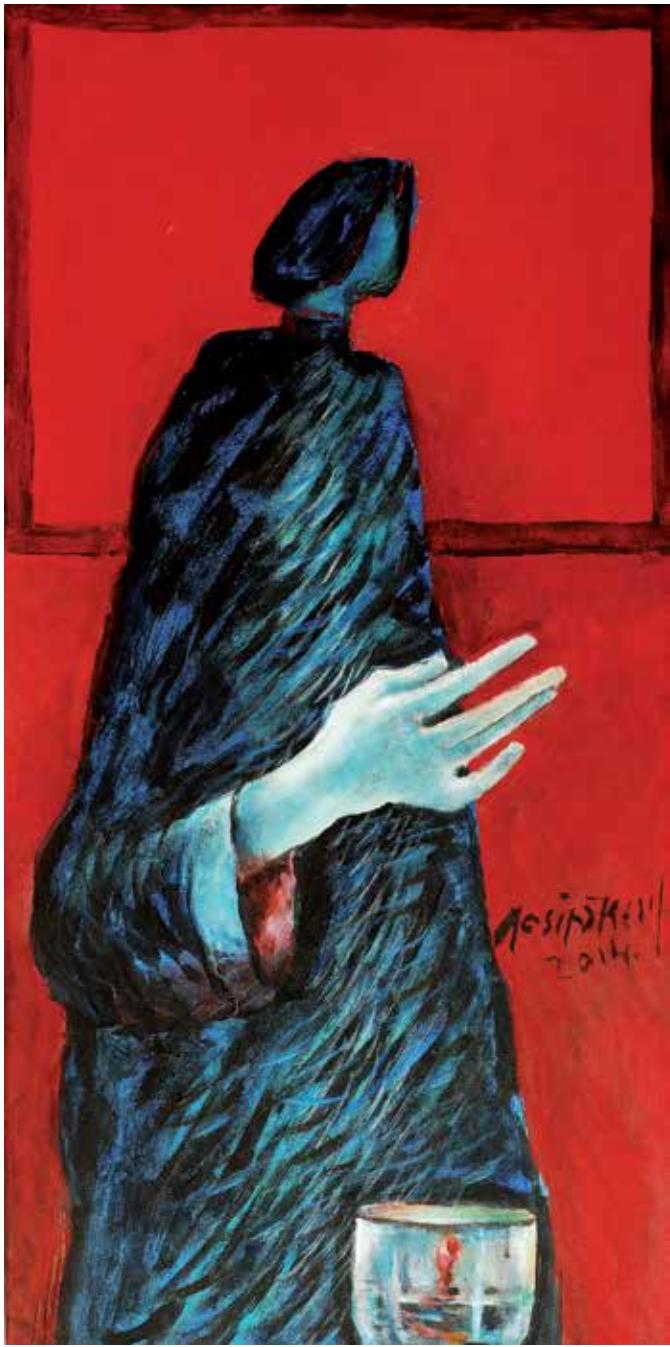
of nails. The first one is the irrelevance of the accuracy of Držić's portrait because his appearance is ephemeral in relation to his work, and the second one is a sort of *memento mori*, a reminder of the limited time and the relativity of the creative and any other power that a man may possess in life, emphasized by the contrast in the name of the painting because *The Otter* suggests resourcefulness that eludes rules. Inspired by Držić's aforementioned nickname and its implied meaning, Zoran Zelenika depicts an otter resting on a Renaissance comedy mask with the contours of a quill pen beside it.

Nada Zec Ivanović also seized the opportunity to interpret Držić's nickname. In the manner of old masters she provides a realistic depiction of a mature man whose smile bears the same intrigue as Meštrović's sculpture. A personified otter, as his *alter ego*, in the lower right corner of the painting does the writing for him. On the other hand, the portrait by Josip Trostmann depicting Držić with the posture and clothes of a pious priest represents the total opposite to the aforementioned painting. By placing him in a blooming landscape, with his arms crossed and relaxed, Trostmann suggests a softer side of his personality and his contemplative inclinations. The following four examples of a referential nature exhibit a much more direct relationship with Meštrović's template than the paintings mentioned in the fifth paragraph, which are but distant echoes of the aforementioned sculptural model. These are the works of Miho Skvrce, Viktor Šerbu, Neda Kuzek and Stjepan Šandrk. Skvrce's black and white photograph of Meštrović's sculpture was created at a time when it was located in the *foyer* of the Marin Držić Theater, at a moment when there was little light and the only existing lighting unit sharply illuminated a portion of the head whose irregularities and *chiaroscuro* contrasts give a sense of excitement to the photograph. Šerbu's color palette that blossomed in his later years to encompass all the wavelengths of the light beam came together in a coherent and well-rounded depiction of Držić's head whose closed eyes suggest dreaminess and imagination. The monochromatic graphic by Neda Kuzek uses variations in color tonality and color grouping in order to indicate volume in Držić's portrait; the ethereal form and his open and gentle facial expression can be interpreted as a sign of spirituality. Perhaps due to the fact that he is not burdened with the geographical and cultural belonging to Dubrovnik, Stjepan Šandrk interprets the theme with critical detachment. He uses Meštrović's monument not as an ideal form at the moment of its creation or as the best portrait of Držić, but as an object in a temporal context.

The polished nose of Marin Držić, which tourists rub for good luck on the recommendation of their guides (sic!), without being familiar with the life and the cultural framework of the person in question, is an excellent example of the absurdity of the monument and the memory. If Skvrce's photograph captures a moment, then Šandrk's painting testifies to a whole era.

Marin Držić's legacy is literary, socially and historically tremendous. His comedies have shaped our understanding of everyday life in medieval Dubrovnik, but also critically addressed a series of bad practices and beliefs. In addition to the artistic interpretation of his character, there is a broad and abundant range of philosophical and cultural issues whose meanings are not without actuality today. The diversity of artistic expressions and the number of works in this exhibition represent a rich artistic contribution to Držić as the determinant of identity and, as such, they suggest the possible number of artistic interpretations of this topic by other Croatian artists not included in this exhibition. The title of the exhibition suggests the artists' gratitude and personal relationship with the legacy that Marin Držić left to the national culture, but also to each of us "with ears intent and eyes filled with curiosity".

Marin Ivanović



Josip Škerlj

Marin Držić, akrilik na platnu, 80 x 40 cm, 2014.
Marin Držić, acrylic on canvas, 80 x 40 cm, 2014



Mišo Baričević

Našijenci, kombinirana tehnika na platnu, 60 x 80 cm, 2014.
The Locals of Dubrovnik, mixed media on canvas, 60 x 80 cm, 2014



Josip Ivanović Marin Držić, staklo, smola, bronca, visina 29 cm, 2015.
Marin Držić, glass, resin, bronze, 29 cm in height, 2015

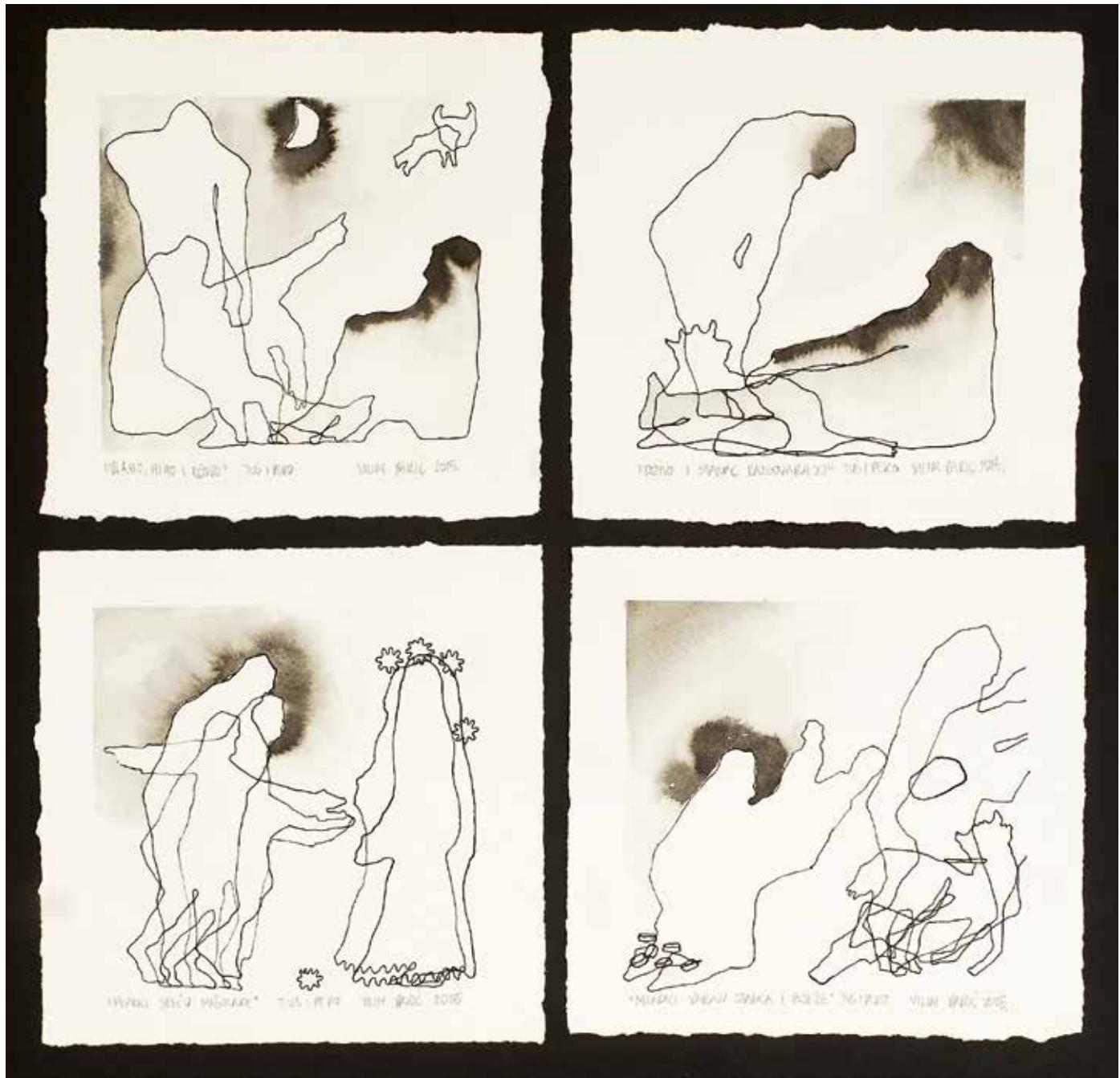


Maro Kriste

Marin Držić, akrilik na platnu, 80 x 60 cm, 2015.
Marin Držić, acrylic on canvas, 80 x 60 cm, 2015



Vedran Grabovac Bokčilo, drvo, 34 x 26 x 22 cm, 2015. | Dundo Maroje, drvo, 93 x 24 x 26 cm, 2015.
Bokčilo, wood, 34 x 26 x 22 cm, 2015 / Uncle Maroje, wood, 93 x 24 x 26 cm, 2015



Vilim Parić

Novela od Stanca, tuš na papiru, 30,5 x 33 cm, 2015.
The Dream of Stanac, ink on paper, 30.5 x 33 cm, 2015



Mercedes Bratoš Izgubljeni Grad, akrilik na platnu, 30 x 30 cm, 2015.
The Lost City, acrylic on canvas, 30 x 30 cm, 2015



Ivana Jovanović Trostmann

Igra plemstva (diptih), akrilik na kartonu, 26 x 15, 25 x 20 cm, 2015.

The Game of Nobility (diptych), acrylic on cardboard, 26 x 15.25 x 20 cm, 2015



Tisja Kljaković Braić

Marin na sceni, kombinirana tehnika na drvu, 30 x 40 cm, 2014.
Marin on Stage, mixed media on wood, 30 x 40 cm, 2014



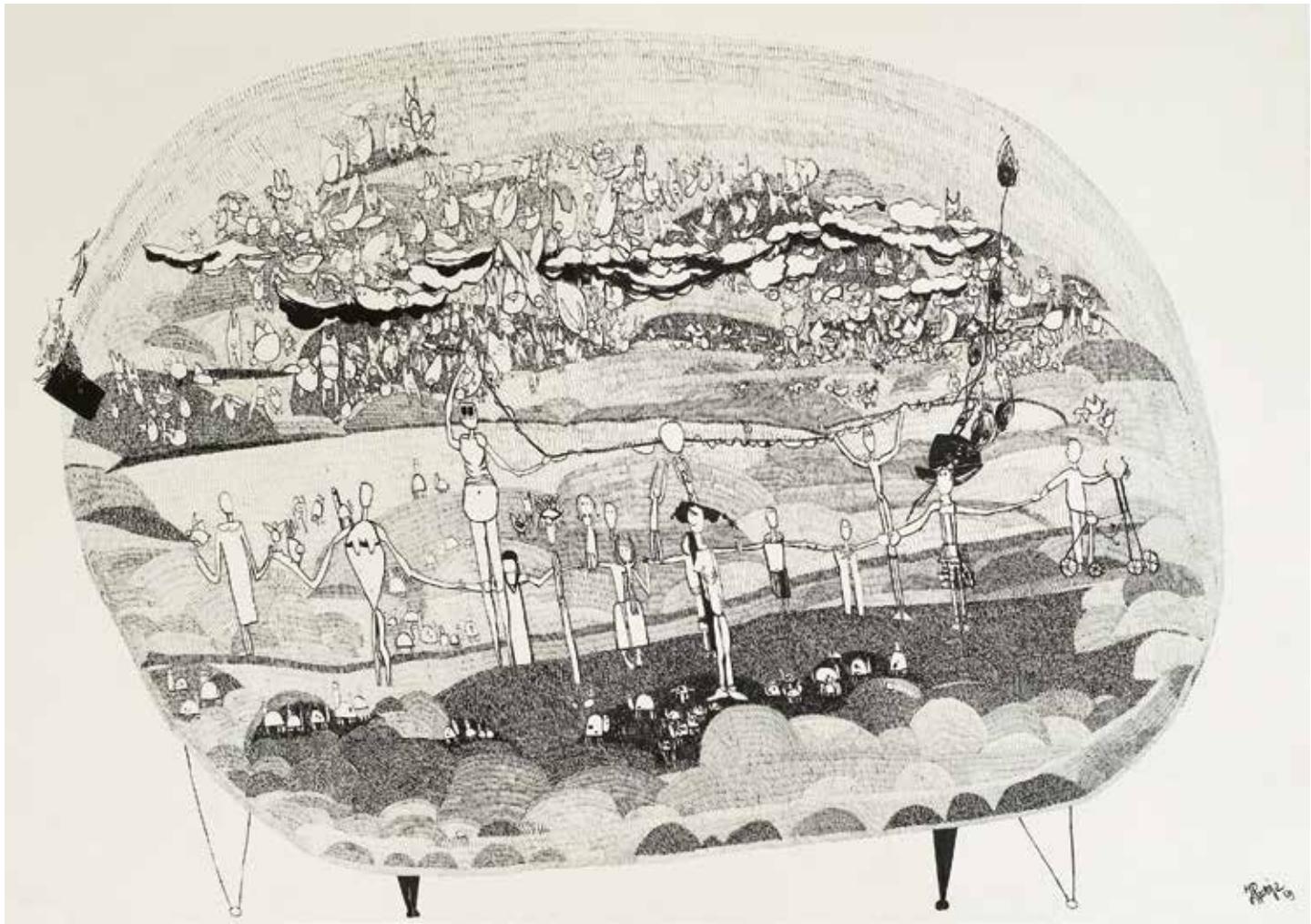
Ivana Vulić

Oskudica, crtež, tekući grafit na papiru, 30 x 30 cm, 2014.
Scarcity, drawing, liquid graphite on paper, 30 x 30 cm, 2014



Ivan Perak

Marin Držić – svjetlo u tami, kombinirana tehnika na mediapanu, 37 x 56 cm, 2015.
Marin Držić - Light in the Dark, mixed media on MDF, 37 x 56 cm, 2015



Jasmina Runje

Marinova družina, tuš na papiru, 70 x 100 cm, 2009.
Marin's Troupe, ink on paper, 70 x 100 cm, 2009



Loren Ligorio

Laura, kombinirana tehnika na mediapanu, 50 x 39 cm, 2014.
Laura, mixed media on MDF, 50 x 39 cm, 2014



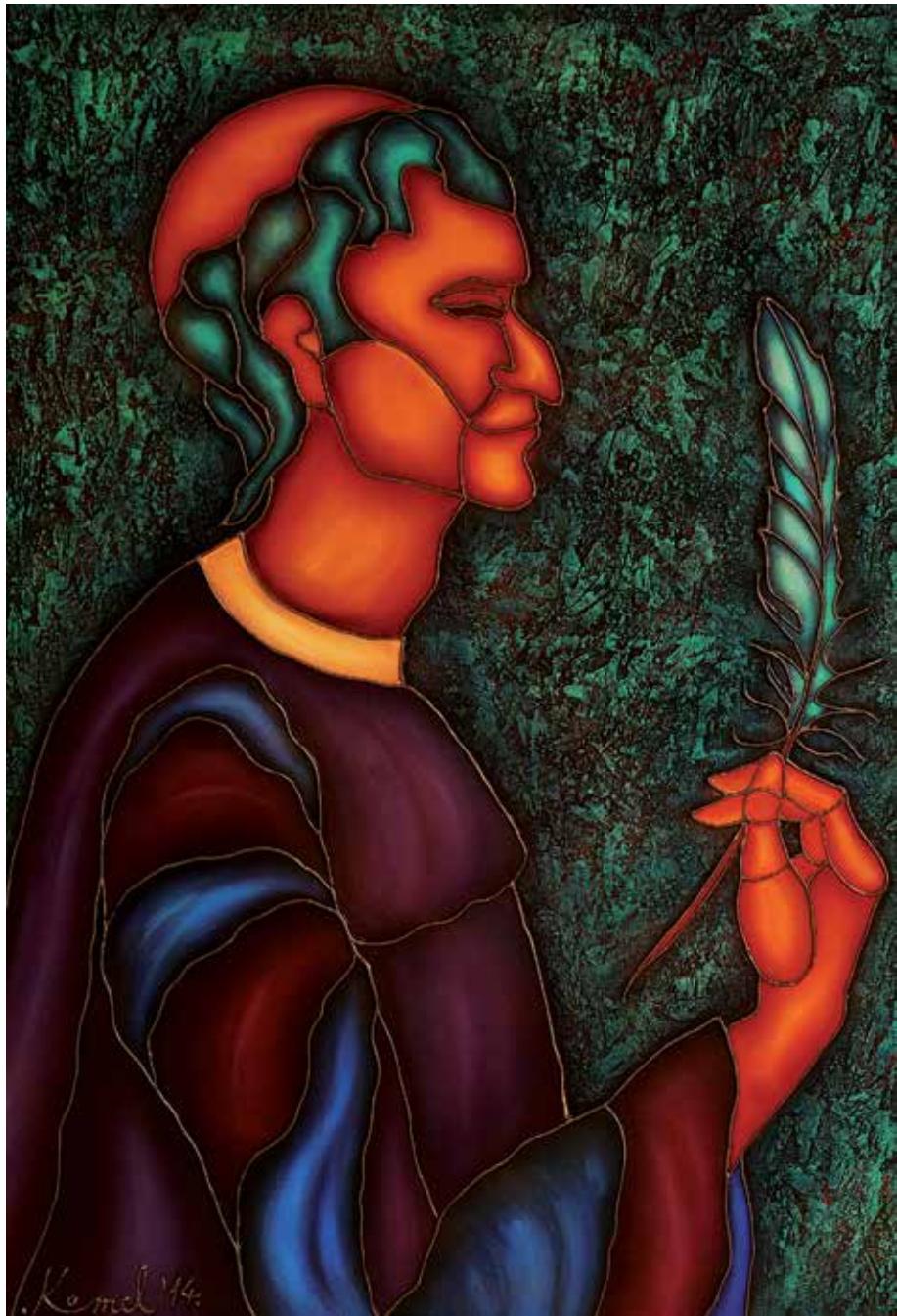
Stjepan Šandrk

Meštrovićev Držić, ulje na platnu, 55 x 50 cm, 2015.
Meštrović's Držić, oil on canvas, 55 x 50 cm, 2015



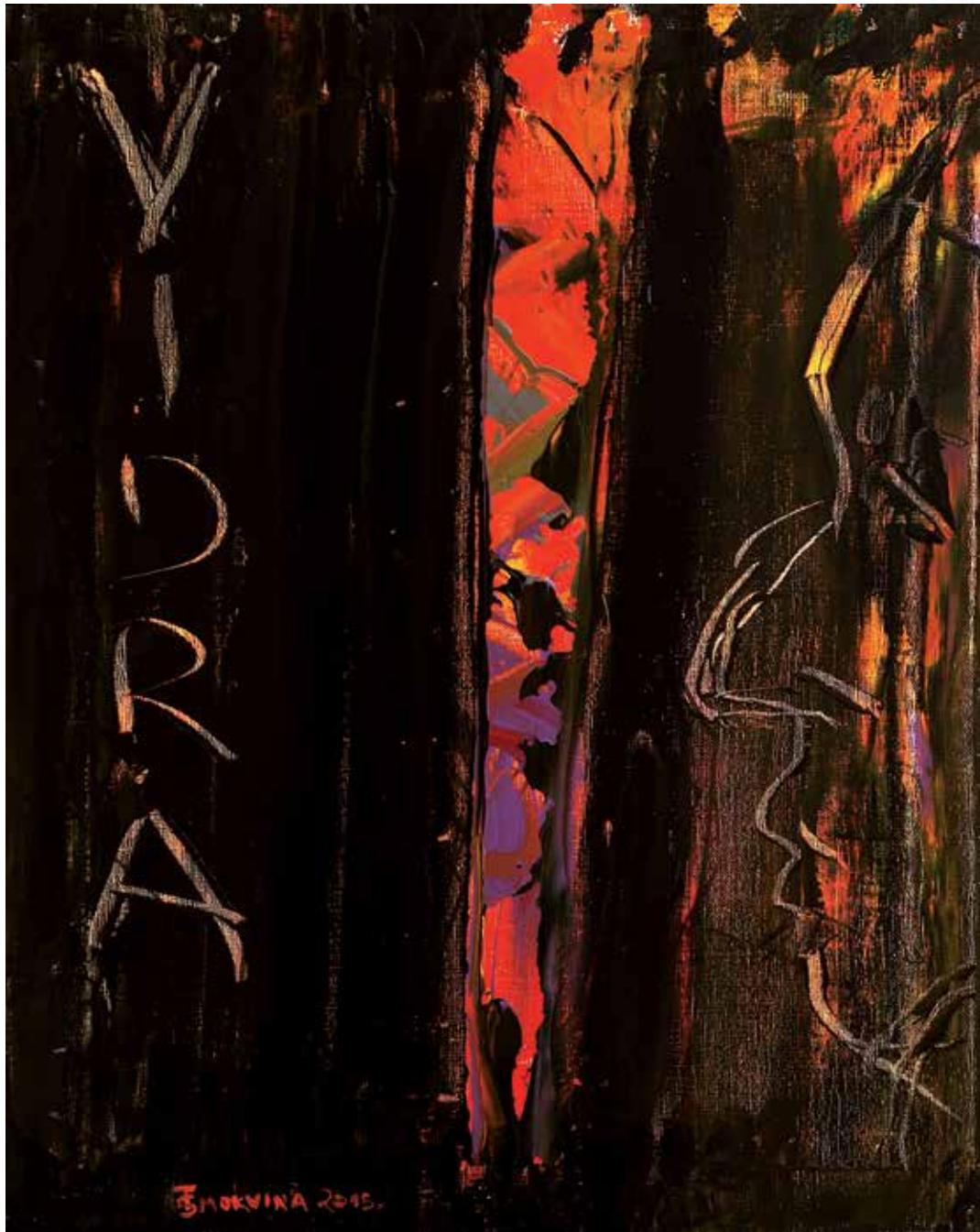
Lukša Peko

Hekuba, akrilik na papiru, 50 x 59 cm, 2015.
Hecuba, acrylic on paper, 50 x 59 cm, 2015

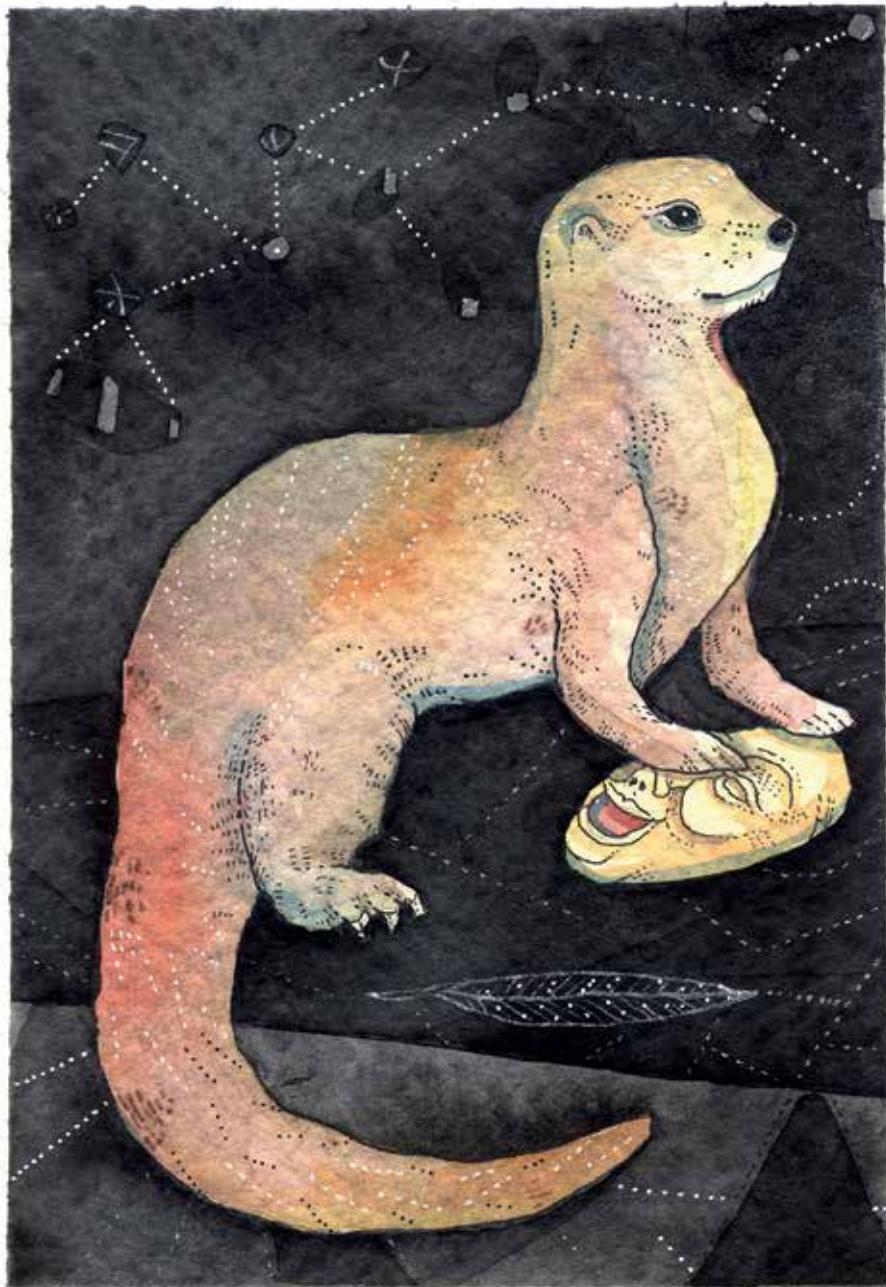


Ivana Komel

Marin Držić, akrilik na platnu, 100 x 70 cm, 2013.
Marin Držić, acrylic on canvas, 100 x 70 cm, 2013



Tonko Smokvina Vidra, akrilik na platnu, 50 x 40 cm, 2015.
The Otter, acrylic on canvas, 50 x 40 cm, 2015



Zoran Zelenika

Vidra, crni tuš, lavirani tuš, tuš u boji, 13 x 9 cm, 2015.
The Otter, black ink, ink wash, color ink, 13 x 9 cm, 2015



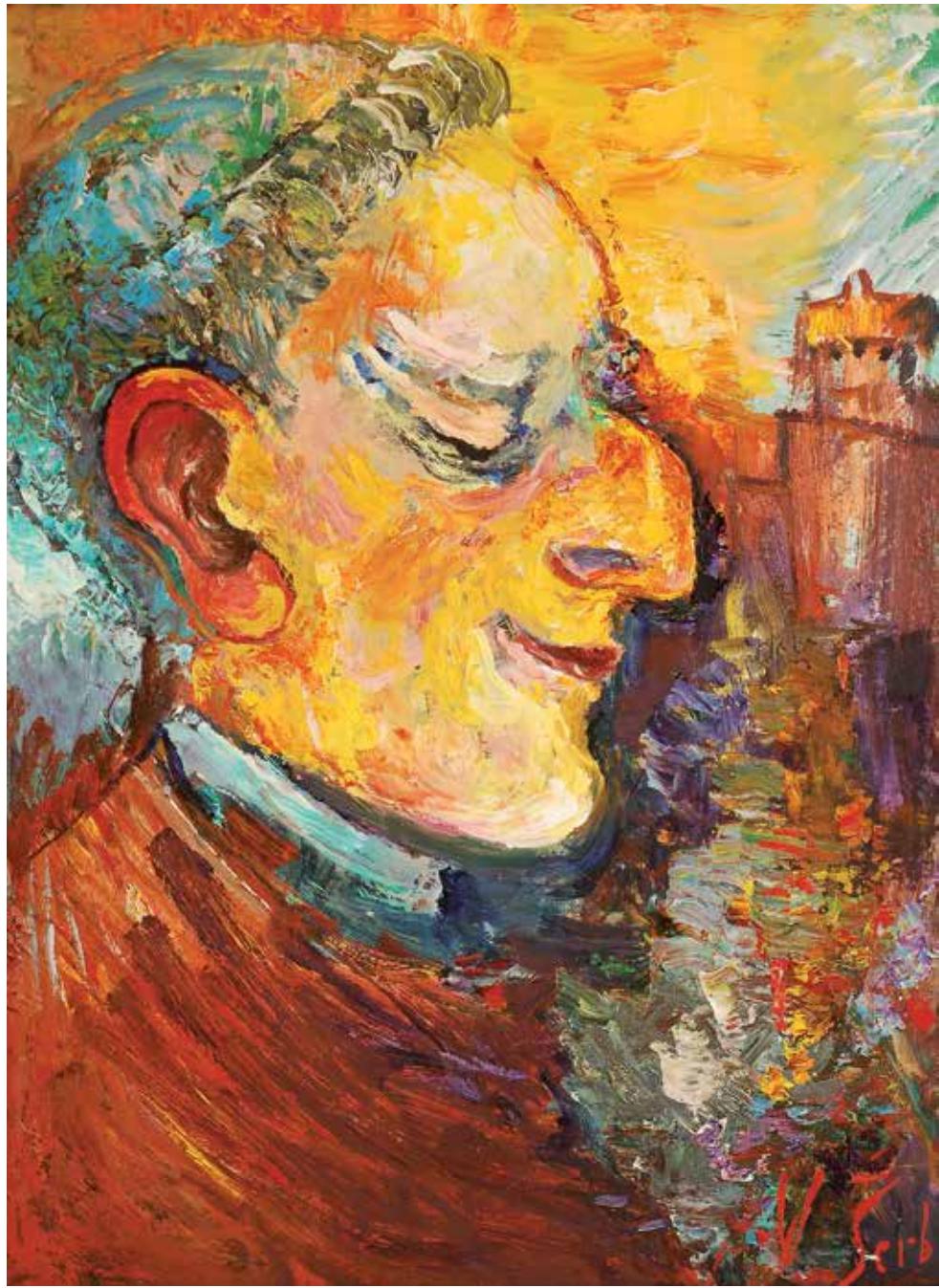
Miho Skvrce

Marin Držić, c/b fotografija, 15 x 12 cm, 2015.
Marin Držić, b/w photograph, 15 x 12 cm, 2015



Nada Zec Ivanović

Marin Držić, ulje na platnu, 60 x 50 cm, 2015.
Marin Držić, oil on canvas, 60 x 50 cm, 2015



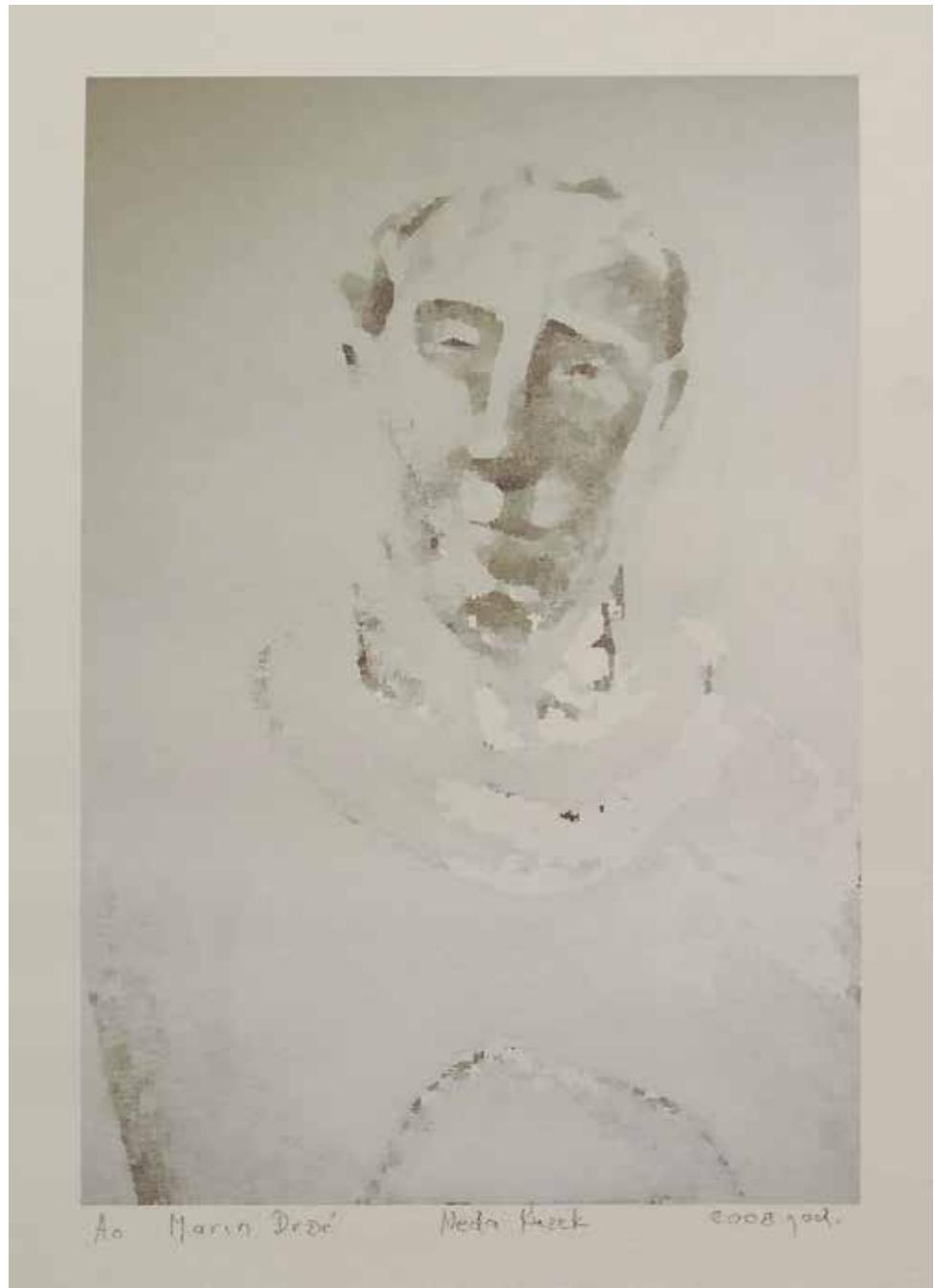
Viktor Šerbu

Marin Držić, ulje na lesonitu, 61 x 45 cm, 2015.
Marin Držić, oil on hardboard, 61 x 45 cm, 2015



Eva Zvrko

Marin Držić, kombinirana tehnika na dasci, 50 x 85 cm, 2015.
Marin Držić, mixed media on panel, 50 x 85 cm, 2015



Neda Kužek

Marin Držić, monotipija, 61 x 45 cm, 2008.
Marin Držić, monotype, 61 x 45 cm, 2008



Iris Lobaš Kukavičić

Ljudi nazbilj i ljudi nahvao, 130 x 80 cm, akrilik na iverici, 2008.
True People and Would-be People, 130 x 80 cm, acrylic on plywood, 2008



Ivana Lujak

Držićeve Laure (škulpturalna grupa), drvo, boja, $54 \times 12 \times 12 \text{ cm}$, $80,5 \times 9,5 \times 11 \text{ cm}$, $77 \times 14 \times 11 \text{ cm}$, 2008.
Držić's Lauras (sculptural group), wood, paint, $54 \times 12 \times 12 \text{ cm}$, $80.5 \times 9.5 \times 11 \text{ cm}$, $77 \times 14 \times 11 \text{ cm}$, 2008.



Josip Trostmann

Marin Držić, akril na papiru, 70 x 50 cm, 2008.
Marin Držić, acrylic on paper, 70 x 50 cm, 2008

Životopisi sudionika i izloženi radovi

Mišo Baričević rođen je 1951. godine u Dubrovniku. Rano pokazuje interes za slikanje te uz pomoć nekoliko dubrovačkih slikara (Mijatović, Masle, Trostmann, Škerlj) stječe slikarsku edukaciju. Član je HDLU-a. Dosad broji desetke samostalnih i skupnih izložaba, kao i sudjelovanja na uglednim likovnim kolonijama. Likovno surađuje na scenografijama kazališnih predstava i na Dubrovačkim ljetnim igrama. Dobitnik je nagrade Turističkog društva Dubrovnik 1981. godine. Njegova javna sakralna ostvarenja broje dvije oltarne pale (Kuna na Pelješcu, otok Šipan), Križni put u dubrovačkoj katedrali i čitav niz samostalnih motiva u crtežu i slikarstvu. Živi i radi u Dubrovniku.

Našnjenci, kombinirana tehnika na platnu, 60 x 80 cm, 2014.

Mercedes Bratoš rođena je 1979. godine u Dubrovniku gdje je završila osnovnu i srednju Umjetničku školu Luke Sorkočevića. Diplomirala je slikarstvo 2005. godine na Accademia di belle arti u Firenci u klasi prof. Umberta Borelle. Završila je tečaj izrade vitraja 2007. godine u Zagrebu. Trenutno studira na Učiteljskom fakultetu u Zagrebu. Članica je HDLU-a od 2007. godine. Do sada je izlagala na devetnaest skupnih i šesnaest samostalnih izložbi te je sudjelovala na nekoliko likovnih kolonija i manifestacija. Živi i radi u Zagrebu. Izgubljeni Grad, akrilik na platnu, 30 x 30 cm, 2015.

Vedran Grabovac rođen je 12. siječnja 1950. u Dubrovniku. Slikarstvom i skulpturom bavi se od rane mladosti, tako da je već 1967. godine prvi put samostalno izlagao u tadašnjem Domu sindikata Ivan Mordin Crni, a redovito izlaže od 1975. godine. Odlazi u Italiju 1971. godine, gdje je imao zapaženu izložbu u Miljanu te 1972. u Vogheri i Sestriereu. Slikarsku edukaciju dobiva od dubrovačkog slikara Josipa Škerlja i povjesničara umjetnosti Koste Strajnića. Živi i radi u Dubrovniku.

Bokčilo, drvo, 34 x 26 x 22 cm, 2015.

Dundo Maroje, drvo, 93 x 24 x 26 cm, 2015.

Josip Ivanović rođio se 1961. godine u Sarajevu gdje je završio kiparstvo na Akademiji likovnih umjetnosti. Član je HDLU-a od 1988. godine, a Hrvatske zajednice samostalnih umjetnika od 1993. godine. Do sada je izlagao na brojnim samostalnim i skupnim izložbama u zemlji i inozemstvu: Hrvatskoj, Njemačkoj, SAD-u, Austriji, Turskoj, Mađarskoj, Belgiji itd. Ostvario je nekoliko spomenika i skulptura u javnom prostoru te veliki broj statua za turističke, sportske, filmske i druge nagrade. Živi i radi u Dubrovniku.

Marin Držić, staklo, smola, bronca, visina 29 cm, 2015.

Ivana Jovanović Trostmann rođena je 1966. godine u Dubrovniku. Diplomirala je slikarstvo na Akademiji likovnih umjetnosti u Sarajevu 1989. godine u klasi prof. Radoslava Tadića. Magistrirala je povijest umjetnosti u Zagrebu 2001. godine. Članica je HDLU-a od 1990. godine. Radi kao likovni pedagog. Imala je više samostalnih i skupnih izložaba. Živi u Dubrovniku.

Igra plemstva (diptih), akrilik na kartonu, 26 x 15, 25 x 20 cm, 2015.

Tisja Kljaković Braić rođena je 1979. godine u Splitu gdje je završila osnovnu i Školu likovnih umjetnosti – smjer slikarski dizajner. Diplomirala je slikarstvo na Umjetničkoj akademiji u Splitu 2003. godine, u klasi prof. Gorkog Žuvele. Do sada je imala preko dvadeset samostalnih izložbi i sudjelovala na mnogo skupnih izložbi. Djela joj se nalaze u fundusu Moderne galerije u Zagrebu, Galeriji sv. Krševana u Šibeniku te u privatnim zbirkama diljem svijeta. Članica je Hrvatske zajednice samostalnih umjetnika i Hrvatskog društva likovnih umjetnika. Živi i radi u Splitu.

Marin na sceni, kombinirana tehnika na drvu, 30 x 40 cm, 2014.

Ivana Komel rođena je 1975. godine u Novskoj. Bavi se slikarstvom, pretežito uljem i akrilom na staklu te skulpturom za što koristi različite materijale, ponavljajući žicu i gips. Izlagala je na mnogo skupnih i devet samostalnih izložaba u Hrvatskoj. Ilustrirala je nekoliko naslovnih stranica knjiga. Bavi se dizajnom, dizajnom odjeće, kostimografijom, izradom ogledala, te radi kao šminker i stilist. Živi i radi u Novskoj.

Marin Držić, akrilik na platnu, 100 x 70 cm, 2013.

Maro Krišto rođen je u Dubrovniku 1980. godine, gdje je završio osnovnu i srednju školu. Upisao je Akademiju likovnih umjetnosti u Širokom Brijegu, smjer slikarstvo, te diplomirao u klasi prof. Ante Kajinića. Izlagao je na brojnim samostalnim i skupnim izložbama. Član je HDLU-a. Živi i radi u Dubrovniku.

Marin Držić, akrilik na platnu, 80 x 60 cm, 2015.

Neda Kužek rođena je 1958. godine u Brezi u Bosni i Hercegovini. Diplomirala je na Akademiji likovnih umjetnosti u Sarajevu u klasi prof. Ljubomira Perčinlića i Ismara Mujezinovića. Izlagala je na više samostalnih i skupnih izložaba. Živi u Dubrovniku i radi kao restauratorica u Hrvatskom restauratorskom zavodu.

Marin Držić, monotypija, 61 x 45 cm, 2008.

Loren Ligorio rođen je 1955. godine u Dubrovniku. Studirao je povijest umjetnosti, ali se nakon studija odlučio posvetiti slikanju. Tijekom tridesetogodišnjeg rada izlagao je samostalno i skupno,

Participants' biographies and exhibited works

Mišo Baričević was born in 1951 in Dubrovnik. From an early age he showed interest in painting and with the help of several painters from Dubrovnik (Mijatović, Masle, Trostmann, Škerlj) he acquired education in painting. He is a member of the Croatian Association of Artists. He has so far held dozens of solo and group exhibitions and participated in prestigious art colonies. He is engaged in the set design of theater productions, including those of Dubrovnik Summer Festival. In 1981 he received the Award of the Tourist Association of Dubrovnik. His public religious works include two altar pieces (Kuna on Pelješac, the island of Šipan), the Way of the Cross in Dubrovnik Cathedral and a series of independent motifs in drawings and paintings. He lives and works in Dubrovnik.

The Locals of Dubrovnik, mixed media on canvas, 60 x 80 cm, 2014

Mercedes Bratoš was born in 1979 in Dubrovnik, where she finished elementary school and Luka Sorkočević Art School. She studied painting at the Academy of Fine Arts in Florence, from which she graduated in 2005 in the class of Professor Umberto Borella. In 2007 she completed a course in stained glass art in Zagreb. She is currently studying at the Faculty of Teacher Education in Zagreb. She has been a member of the Croatian Association of Artists since 2007. So far, she has held nineteen group and sixteen solo exhibitions and has participated in several art colonies and events. She lives and works in Zagreb.

The Lost City, acrylic on canvas, 30 x 30 cm, 2015

Vedran Grabovac was born on 12 January 1950 in Dubrovnik. He has been engaged in painting and sculpture from an early age, with his first solo exhibition held in 1967 at the former Ivan Mordin Crni House of Trade Unions, and he has been exhibiting regularly since 1975. In 1971 he went to Italy, where he held a well-received exhibition in Milan, while in 1972 he exhibited in Voghera and Sestriere. He received his artistic education from Josip Škerlj, a painter from Dubrovnik, and Kosta Strajnić, an art historian. He lives and works in Dubrovnik.

Bokčilo, wood, 34 x 26 x 22 cm, 2015

Uncle Maroje, wood, 93 x 24 x 26 cm, 2015

Josip Ivanović was born in 1961 in Sarajevo, where he graduated in sculpture from the Academy of Fine Arts. He

has been a member of the Croatian Association of Artists since 1988 and the Croatian Freelance Artists' Association since 1993. He has presented his work in numerous solo and group exhibitions both at home and abroad: Croatia, Germany, USA, Austria, Turkey, Hungary, Belgium, etc. He is the author of a number of monuments and sculptures in a public space, as well as a large number of statuettes for tourism, sports, film and other awards. He lives and works in Dubrovnik.

Marin Držić, glass, resin, bronze, 29 cm in height, 2015

Ivana Jovanović Trostmann was born in 1966 in Dubrovnik. She graduated in painting from the Academy of Fine Arts in Sarajevo in 1989 in the class of Professor Radislav Tadić. In 2001 she earned a Master's Degree in Art History in Zagreb. She has been a member of the Croatian Association of Artists since 1990. She works as an art teacher. She has held several solo and group exhibitions. She lives in Dubrovnik.

The Game of Nobility (diptych), acrylic on cardboard, 26 x 15.25 x 20 cm, 2015

Tisja Kljaković Braić was born in 1979 in Split, where she finished elementary school and the School of Fine Arts - the Artistic Design Program. She graduated in painting from the Arts Academy in Split in 2003 in the class of Professor Gorki Žuvela. She has held over twenty solo exhibitions and has participated in numerous group exhibitions. Her works form part of the holdings of the Modern Gallery in Zagreb, the Gallery of Saint Krševan in Šibenik and various private collections worldwide. She is a member of the Croatian Freelance Artists' Association and the Croatian Association of Artists. She lives and works in Split.

Marin on Stage, mixed media on wood, 30 x 40 cm, 2014

Ivana Komel was born in 1975 in Novska. As a painter she uses primarily oil and acrylic on glass, while as a sculptor she works with different materials, mainly wire and plaster. She has presented her work in numerous group and nine solo exhibitions in Croatia. She has illustrated several book covers. She is engaged in design, clothing and costume design, as well as mirror production, and she also works as a makeup artist and stylist. She lives and works in Novska.

Marin Držić, acrylic on canvas, 100 x 70 cm, 2013

najčešće u društvu dubrovačkih slikara Josipa Škerlja i Miša Baričevića. Često sudjeluje u likovnim kolonijama, poglavito humanitarne naravi. Živi i radi u Dubrovniku.

Laura, kombinirana tehnika na mediapanu, 50 x 39 cm, 2014.

Iris Lobaš Kukavičić rođena je u Dubrovniku 19. lipnja 1976. godine. Akademiju likovnih umjetnosti (nastavnički odjel, smjer kiparstvo) upisala je 1995. godine u Zagrebu gdje je i diplomirala 2001. godine u klasi prof. Mire Vuca. Članica je HDLU-a od 2003. godine. Od 2005. godine radi kao asistentica na Sveučilištu u Dubrovniku, na Odjelu za umjetnost i restauraciju. Magistrirala je 2008. godine na ALU u Širokom Brijegu u klasi prof. Ante Kajinića. Ostvarila je dvije skulpture u javnom prostoru. Izlagala je na više samostalnih i skupnih izložaba u zemlji i inozemstvu. Živi i radi u Dubrovniku.

Ljudi nazbilj i ljudi nahvao, 130 x 80 cm, akrilik na iverici, 2008.

Ivana Lujak rođena je 1982. godine u Dubrovniku gdje je završila Umjetničku školu Luke Sorkočevića. Diplomirala je 2006. godine u klasi prof. Stjepana Skoke na Kiparskom odjelu Akademije likovnih umjetnosti na Širokom Brijegu. Izlagala je na tri samostalne i nekoliko skupnih izložbi. Živi i radi u Dubrovniku.

Držićeve Laure (skulpturalna grupa), drvo, boja, 54 x 12 x 12 cm, 80,5 x 9,5 x 11 cm, 77 x 14 x 11 cm, 2008.

Vilim Parić rođen je 10. 5. 1987. u Travniku. Srednju školu završio je u Čitluku 2006. godine, a magistrirao je slikarstvo na Akademiji likovnih umjetnosti na Širokom Brijegu u klasi profesora Ante Kajinića. Trenutno pohađa doktorski studij „Ars sacra“ na istoimenoj akademiji na Širokom Brijegu. Do sada je imao sedam samostalnih izložbi te je izlagao na tridesetak skupnih izložbi. Član je ULUBIH-a od 2013. godine. Također je član Makarskog udruženja likovnih umjetnika od 2014. godine. Sudionik je brojnih likovnih kolonija. Dobitnik je stručne nagrade za slikarstvo Federalnog ministarstva obrazovanja i nauke 2010. godine.

Novela od Stanca, tuš na papiru, 30,5 x 33 cm, 2015.

Lukša Peko rođen je 1941. godine u Dubrovniku gdje je završio osnovnu školu i gimnaziju. Prve poduke dobio je od slikara Antuna Masle i od Koste Strajnića. Upisao je Akademiju u Zagrebu te diplomirao 1965. godine u klasi Otona Postružnika i Đure Tiljka. Te godine dobio je nagradu ALU za grafiku i prvi put izlagao s dvojicom dubrovačkih kolega Josipom Škerljem i Josipom Troshtmannom. Na grafičkoj specijaliki ALU u Zagrebu završio je poslijediplomski studij kod Marijana Detonija 1968. godine. Živi i radi u Dubrovniku.

Hekuba, akrilik na papiru, 50 x 59 cm, 2015.

Ivan Perak rođen je 11. prosinca 1983. godine u Dubrovniku. Završio je Umjetničku školu Luke Sorkočevića u Dubrovniku 2007. godine nakon čega je studirao i diplomirao na Akademiji likovnih umjetnosti u Širokom Brijegu u klasi prof. Antuna Borisa Švaljeka. Magistrirao je na poslijediplomskom studiju „Ars sacra“ u klasi prof. Ante Kajinića. Izlagao je na četirima samostalnim izložbama i na nizu skupnih. Sudionik je brojnih likovnih kolonija i humanitarnih izložbi. Živi i radi u Dubrovniku.

Marin Držić – svjetlo u tami, kombinirana tehnika na mediapanu, 37 x 56 cm, 2015.

Jasmina Runje rođena je 1983. godine u Splitu gdje je završila srednju školu. Diplomirala je slikarstvo 2006. godine na Akademiji likovnih umjetnosti na Širokom Brijegu u klasi prof. Antuna Borisa Švaljeka. Na istoj je akademiji 2008. godine završila poslijediplomski studij Ars sacra u klasi prof. Ante Kajinića. Izlagala je na nekoliko samostalnih i više skupnih izložaba. Živi i radi u Splitu i Dubrovniku.

Marinova družina, tuš na papiru, 70 x 100 cm, 2009.

Miho Skvrce rođen je u Dubrovniku gdje je završio osnovnu školu i gimnaziju, nakon čega je upisao studij slikarstva na Accademia di Belle Arti u Veneciji. Na studiju je izučavao i fotografiju pa se po povratku u Dubrovnik posvetio isključivo profesionalnoj umjetničkoj i novinskoj fotografiji. Njegove su fotografije objavljene u mnogim časopisima i knjigama, a nekoliko je knjiga sam opremio fotografijama, poput *Dubrovačke kuharice* u izdanju EPH i likovne monografije *Viktor Šerbu : fovistički lirik dubrovačkog kolorizma*. Živi i radi u Dubrovniku.

Marin Držić, c/b fotografija, 15 x 12 cm, 2015.

Tonko Smokvina rođen je u Dubrovniku 1980. godine. Završio je srednju Umjetničku školu Luke Sorkočevića u Dubrovniku, smjer slikarski dizajner. Diplomirao je slikarstvo na Akademiji likovnih umjetnosti u Zagrebu 2003. godine u klasi profesora Eugena Kokota. Član je HDLU-a Dubrovnik. Osim slikarstvom, bavi se i pedagoškim radom. Realizirao je nekoliko slikarskih ciklusa i čitav niz pojedinačnih radova. Izlagao je na petnaest samostalnih i više skupnih izložbi u Hrvatskoj. Živi i radi u Dubrovniku.

Vidra, akrilik na platnu, 50 x 40 cm, 2015.

Stjepan Šandrk je rođen 31. ožujka 1984. godine u Osijeku. Nakon završenog slikarskog smjera u Školi primijenjene umjetnosti u Osijeku, upisao je i 2006. godine diplomirao slikarstvo na Akademiji likovnih umjetnosti u Zagrebu kod Igora Rončevića. Trenutno je student poslijediplomskog doktorskog studija na ALU u Zagrebu pod mentorstvom Igora Rončevića. Do danas je ostvario sedamnaest samostalnih i nekolicinu skupnih izložbi. Za svoj rad na-

Maro Kriste was born in 1980 in Dubrovnik, where he finished elementary and secondary school. He studied painting at the Academy of Fine Arts in Široki Brijeg, from which he graduated in the class of Professor Anto Kajinić. He has presented his work in numerous solo and group exhibitions. He is a member of the Croatian Association of Artists. He lives and works in Dubrovnik.

Marin Držić, acrylic on canvas, 80 x 60 cm, 2015

Neda Kužek was born in 1958 in Breza, Bosnia and Herzegovina. She graduated from the Academy of Fine Arts in Sarajevo in the class of Professor Ljubomir Perčinlić and Ismar Mujezinović. She has held numerous solo and group exhibitions. She lives in Dubrovnik and works as a conservator in the Croatian Conservation Institute.

Marin Držić, monotype, 61 x 45 cm, 2008

Loren Ligorio was born in 1955 in Dubrovnik. He studied art history, but following his graduation he decided to devote himself to painting. During the thirty years of his career, he has exhibited his work individually and collectively, usually with other painters from Dubrovnik, namely Josip Škerlj and Mišo Baričević. He frequently participates in art colonies, particularly those of the humanitarian kind. He lives and works in Dubrovnik.

Laura, mixed media on MDF, 50 x 39 cm, 2014

Iris Lobaš Kukavičić was born in Dubrovnik on 19 June 1976. In 1995 she enrolled at the Academy of Fine Arts in Zagreb (Art Education Program with a major in Sculpture), from which she graduated in 2001 in the class of Professor Miro Vuco. She has been a member of the Croatian Association of Artists since 2003. Since 2005 she has been working as an assistant professor at the University of Dubrovnik, Art and Restoration Department. She earned her Master's Degree in 2008 at the Academy of Fine Arts in Široki Brijeg, having graduated in the class of Professor Anto Kajinić. She is the author of two public sculptures. She has presented her work in various solo and group exhibitions at home and abroad. She lives in Dubrovnik.

True People and Would-be People, 130 x 80 cm, acrylic on plywood, 2008

Ivana Lujak was born in 1982 in Dubrovnik, where she finished the Luka Sorkočević Art School. She graduated from the Sculpture Department of the Academy of Fine Arts in Široki Brijeg in 2006 in the class of Professor Stjepan Skoko.

She has held three solo and several group exhibitions. She lives and works in Dubrovnik.

Držić's Lauras (sculptural group), wood, paint, 54 x 12 x 12 cm, 80.5 x 9.5 x 11 cm, 77 x 14 x 11 cm, 2008

Vilim Parić was born on 10 May 1987 in Travnik. He finished secondary school in Čitluk in 2006 and earned a Master's Degree in painting at the Academy of Fine Arts in Široki Brijeg in the class of Professor Anto Kajinić. He is currently pursuing the doctoral study of Ars Sacra at the academy of the same name in Široki Brijeg. He has so far held seven solo exhibitions and has participated in approximately thirty group exhibitions. He has been a member of the Bosnia and Herzegovina Association of Visual Artists since 2013. He has also been a member of the Association of Artists of Makarska since 2014. He has participated in numerous art colonies. In 2010 he received an award for painting from the Federal Ministry of Education and Science.

The Dream of Stanac, ink on paper, 30.5 x 33 cm, 2015

Lukša Peko was born in 1941 in Dubrovnik, where he finished elementary and secondary school. He received his first art lessons from the painter Antun Maslo and Kosta Strajnić. He enrolled at the Academy in Zagreb, from which he graduated in 1965 in the class of Oton Postružnik and Đuro Tiljak. In the same year he received an award for graphics from the Academy of Fine Arts and he held his first exhibition with two of his colleagues from Dubrovnik, Josip Škerlj and Josip Trostmann. He specialized in graphics at the Academy of Fine Arts in Zagreb, where he completed his postgraduate study in the class of Marijan Detoni in 1968. He lives and works in Dubrovnik.

Hecuba, acrylic on paper, 50 x 59 cm, 2015

Ivan Perak was born on 11 December 1983 in Dubrovnik. He finished the Luka Sorkočević Art School in Dubrovnik in 2007, following which he studied at the Academy of Fine Arts in Široki Brijeg, from which he graduated in the class of Professor Antun Boris Švaljek. He obtained a Master's Degree having completed the postgraduate study of Ars Sacra in the class of Professor Anto Kajinić. He has held four solo and numerous group exhibitions. He has participated in various art colonies and charity exhibitions. He lives and works in Dubrovnik.

Marin Držić - Light in the Dark, mixed media on MDF, 37 x 56 cm, 2015

Jasmina Runje was born in 1983 in Split, where she finished secondary school. She studied painting at the Academy

građen je šest puta, među kojima je i prestižna T-HTNAGRA-DA@MSU.HR nagrada publike u Muzeju suvremene umjetnosti u Zagrebu. Član je HDLU-a i Hrvatske zajednice samostalnih umjetnika. Živi i radi u Zagrebu.

Meštrovićev Držić, ulje na platnu, 55 x 50 cm, 2015.

Viktor Šerbu rođen je u Dubrovniku 1938. godine gdje je završio osnovnu školu i gimnaziju. Prve likovne poduke dobio je od Koste Strajnića. Diplomirao je 1963. godine na Akademiji likovnih umjetnosti u Zagrebu u klasi prof. Otona Postružnika. Od 1965. do 1969. boravio je u Engleskoj i Francuskoj na stručnom usavršavanju. Član je HDLU-a. Veći dio radnog vijeka proveo je kao profesor likovnog odgoja u osnovnoj školi. Izlagao je na brojnim skupnim i samostalnim izložbama u zemlji i inozemstvu. Za svoj rad dobio je nekoliko nagrada i priznanja. Uvršten je u Hrvatsku likovnu enciklopediju, o njegovom su radu snimljene dvije dokumentarne emisije i napisana monografija autora Marina Ivanovića. Živi i radi u Dubrovniku.

Marin Držić, ulje na lesonitu, 61 x 45 cm, 2015.

Josip Škerlj rođen je 1941. godine u Dubrovniku. Diplomirao je slikarstvo 1965. godine na ALU u Zagrebu u klasi prof. Otona Postružnika. Po povratku u Dubrovnik, sve do umirovljenja 2006. godine, bavio se pedagoškim radom. Osim slikanja, Josip Škerlj piše prozu i poeziju. Pjesme i pripovijetke je objavio u desetak knjiga. Do danas je izlagao na stotinjak samostalnih izložaba i bio sudionikom brojnih likovnih kolonija i grupnih izložaba u zemlji i inozemstvu. Dobitnik je niza nagrada i priznanja, o njegovom je radu snimljeno nekoliko dokumentarnih emisija i napisana monografija. Živi i stvara u Dubrovniku.

Marin Držić, akril na platnu, 80 x 40 cm, 2014.

Josip Trostmann rođen je u Dubrovniku 9. lipnja 1938. godine. Već kao desetogodišnji dječak pohađa večernju školu portreta Iva Dulčića. Diplomirao je slikarstvo 1963. godine u klasi prof. Đure Tiljka i prof. Ive Režeka. Iste godine postaje članom HDLU-a, a od 1968. godine do umirovljenja bavi se pedagoškim radom. Do sada je imao osamdesetak samostalnih izložbi u zemlji i inozemstvu, a sudjelovao je i na brojnim prestižnim skupnim izložbama. O njegovom je životu i radu 2004. godine objavljena monografija te mu je priredena retrospektivna izložba 2005./2006. godine u Zagrebu, Splitu i Dubrovniku. Dobitnik je nekoliko značajnih nagrada i priznanja. Živi i stvara u Dubrovniku.

Marin Držić, akril na papiru, 70 x 50 cm, 2008.

Ivana Vulić rođena je 1978. godine, živi i radi u Zagrebu. Nakon završenog Studija dizajna pri Arhitektonskom fakultetu u Zagrebu (1997. - 2001. smjer industrijski dizajn), 2002. upisuje slikarstvo

na Akademiji likovnih umjetnosti u Zagrebu. Studira u klasi prof. emeritura Đure Sedera. Usavršava se na Akademiji za umjetnost, arhitekturu i dizajn u Pragu (VŠUP) 2005. u sklopu razmjene studenata istočnoeuropskih zemalja, u slikarskoj klasi prof. Stanislava Diviša. Na ALU u Zagrebu diplomirala je pod mentorstvom prof. Duje Jurića. Članica je Hrvatskog društva likovnih umjetnika od 2008., Hrvatskog društva filmskih djelatnika od 2012. i Hrvatske zajednice samostalnih umjetnika od 2013. Boravila je 2014. godine na dvomjesečnoj umjetničkoj razmjeni u Cité internationale des Arts u Parizu i na GLO'ART dvomjesečnoj rezidenciji u Belgiji blizu Maastrichta.

Oskudica, crtež, tekući grafit na papiru, 30 x 30 cm, 2014.

Nada Zec Ivanović rođena je 1965. godine u Dubrovniku gdje je završila osnovnu i srednju školu. U tom je razdoblju pohađala likovne škole kod Milovana Stanića, Mara Mitrovića i Davora Lucijanovića. Diplomirala je slikarstvo na Akademiji likovnih umjetnosti u Sarajevu 1988. godine. Na Akademiji je izučavala i grafiku koja je uz slike na platnu postala značajnim dijelom njena opusa. Okušala se i u kazališnim scenografijama, kostimografiji i dizajnu plakata. Članica je HDLU-a Dubrovnik od 1988. godine.

Marin Držić, ulje na platnu, 60 x 50 cm, 2015.

Zoran Zelenika rođen je u Mostaru 1979. godine. Završio je Srednju školu likovnih umjetnosti u Splitu, Odjel slikarstva. Akademiju likovnih umjetnosti na Širokom Brijegu upisao je 1999. godine, a 2004. godine diplomirao na Odjelu grafike u klasi profesora Mire Petrića. Izlagao je na šest samostalnih izložbi u Bosni i Hercegovini, Hrvatskoj i Francuskoj. Živi i radi u Mostaru.

Vidra, crni tuš, lavirani tuš, tuš u boji, 13 x 9 cm, 2015.

Eva Zvrko rođena je 1981. godine u Dubrovniku. Završila je srednju Umjetničku školu Luke Sorkočevića u Dubrovniku 2000. godine. U Ljubljani je 2001. godine upisala Visoku stručnu školu slikarstva gdje je završila prvu godinu. Sljedeće godine upisala je Umjetničku akademiju Sveučilišta u Splitu, smjer slikarstvo gdje je i diplomirala 2007. godine u klasi prof. Gorkog Žuvele. Izlagala je na nekoliko skupnih i samostalnih izložaba. Živi i radi u Dubrovniku.

Marin Držić, kombinirana tehnika na dasci, 50 x 85 cm, 2015.

of Fine Arts in Široki Brijeg, from which she graduated in 2006 in the class of Professor Antun Boris Švaljek. At the aforementioned academy she completed the post-graduate study of Ars Sacra in 2008 in the class of Professor Anto Kazinić. She has held several solo and numerous group exhibitions. She lives and works in Split and Dubrovnik.

Marin's Troupe, ink on paper, 70 x 100 cm, 2009

Miho Skvrce was born in Dubrovnik, where he finished elementary and secondary school, after which he went on to study painting at the Academy of Fine Arts in Venice. At the academy he also studied photography and upon his return to Dubrovnik he dedicated himself exclusively to professional artistic photography and photojournalism. His photographs were published in numerous magazines and books, and he was the sole author of photographs in books such as the *Dubrovnik Cookbook* published by EPH and the art monograph titled *Viktor Šerbu: A Lyrical Fauvist within the Colorism of Dubrovnik*. He lives and works in Dubrovnik.

Marin Držić, b/w photograph, 15 x 12 cm, 2015

Tonko Smokvina was born in Dubrovnik in 1980. He completed the Luka Sorkočević Art School in Dubrovnik with emphasis on artistic design. He graduated in painting from the Academy of Fine Arts in Zagreb in 2003 in the class of Professor Eugen Kokot. He is a member of the Croatian Association of Artists of Dubrovnik. In addition to painting, he is also involved in education. He has created several series of paintings and numerous individual works of art. He has held fifteen solo and several group exhibitions in Croatia. He lives and works in Dubrovnik.

The Otter, acrylic on canvas, 50 x 40 cm, 2015

Stjepan Šandrk was born on 31 March 1984 in Osijek. Having completed the School of Applied Arts, the Study Program of Painting, he enrolled at the Academy of Fine Arts in Zagreb, from which he graduated in 2006 in the class of Igor Rončević. He is currently pursuing a postgraduate doctoral study at the Academy of Fine Arts in Zagreb under the mentorship of Igor Rončević. He has so far held seventeen solo and several group exhibitions. He has received six awards for his work, including the prestigious T-HTNA-GRADA@MSU.HR Audience Award of the Museum of Contemporary Art in Zagreb. He is a member of the Croatian Association of Artists and the Croatian Freelance Artists' Association. He lives and works in Zagreb.

Meštrović's Držić, oil on canvas, 55 x 50 cm, 2015

Viktor Šerbu was born in 1938 in Dubrovnik, where he finished elementary and secondary school. He received his first art lessons from Kosta Strajnić. He graduated from the Academy of Fine Arts in Zagreb in 1963 in the class of Professor Oton Postružnik. From 1965 to 1969 he lived in England and France, where he underwent professional training. He is a member of the Croatian Association of Artists. He has devoted most of his professional life to teaching art in a primary school. He has held numerous group and solo exhibitions at home and abroad. He has received several awards and recognitions for his work. He was included in the Encyclopedia of Croatian Art and his work was the subject of two documentaries and a monograph by Marin Ivanović. He lives and works in Dubrovnik.

Marin Držić, oil on hardboard, 61 x 45 cm, 2015

Josip Škerlj was born in 1941 in Dubrovnik. He studied painting at the Academy of Fine Arts in Zagreb, from which he graduated in 1965 in the class of Professor Oton Postružnik. Since his return to Dubrovnik, and until his retirement in 2006, he worked as a teacher. In addition to painting, Josip Škerlj writes prose and poetry. He has published approximately 10 collections of poems and short stories. So far, he has held around 100 solo exhibitions and has participated in numerous art colonies and group exhibitions at home and abroad. He has received numerous awards and recognitions and his work is the subject of several documentaries and a monograph. He lives and works in Dubrovnik.

Marin Držić, acrylic on canvas, 80 x 40 cm, 2014

Josip Trostmann was born in Dubrovnik on 9 June 1938. At only ten years of age he attended an evening course in portraits held by Ivo Dulčić. He graduated in painting in 1963 in the class of Professor Đuro Tiljak and Professor Ivo Režek. In the same year he became a member of the Croatian Association of Artists, and from 1968 until his retirement he worked as a teacher. He has held approximately eighty solo exhibitions at home and abroad and has participated in numerous prestigious group exhibitions. His life and work were the subject of a monograph published in 2004, while in 2005 and 2006 his work was exhibited in a retrospective held in Zagreb, Split and Dubrovnik. He has received several major awards and recognitions. He lives and works in Dubrovnik.

Marin Držić, acrylic on paper, 70 x 50 cm, 2008

Ivana Vulić was born in 1978 and she currently lives and works in Zagreb. After graduating from the School of Design at the Faculty of Architecture in Zagreb (which she attended from 1997 to 2001, with a major in industrial design),

in 2002 she started studying painting at the Academy of Fine Arts in Zagreb. She studied in the class of Professor Emeritus Đuro Seder. She underwent professional training at the Academy of Arts, Architecture and Design in Prague (VŠUP) in the class of Professor Stanislav Diviš in 2005 as part of an Eastern European Exchange Program. She graduated from the Academy of Fine Arts in Zagreb under Professor Duje Jurić. She has been a member of the Croatian Association of Artists since 2008, the Croatian Association of Film Workers since 2012 and the Croatian Freelance Artists' Association since 2013. In 2014 she attended a two-month artistic exchange at the Cité Internationale des Arts in Paris and the GLO'ART two-month residency in Belgium, near Maastricht.

Scarcity, drawing, liquid graphite on paper, 30 x 30 cm, 2014

Nada Zec Ivanović was born in 1965 in Dubrovnik, where she finished elementary and secondary school. During this period, she attended art classes held by Milovan Stanić, Maro Mitrović and Davor Lucijanović. She graduated in painting from the Academy of Fine Arts in Sarajevo in 1988. At the Academy she also studied graphics, which have become a significant part of her work, in addition to canvas paintings. She also engaged in set, cos-

tume and poster designs. She has been a member of the Croatian Association of Artists of Dubrovnik since 1988. Marin Držić, oil on canvas, 60 x 50 cm, 2015

Zoran Zelenika was born in Mostar in 1979. He graduated from the School of Fine Arts in Split, the Department of Painting. In 1999 he enrolled at the Academy of Fine Arts in Široki Brijeg, and in 2004 he graduated from the Department of Graphics in the class of Professor Miro Petrić. He has held six solo exhibitions in Bosnia and Herzegovina, Croatia and France. He lives and works in Mostar.

The Otter, black ink, ink wash, color ink, 13 x 9 cm, 2015

Eva Zvrko was born in 1981 in Dubrovnik. In 2000 she finished the Luka Sorkočević Art School in Dubrovnik. In 2001 she enrolled at the College of Fine Arts in Ljubljana, where she finished her first year. The following year she enrolled at the Arts Academy in Split, the Department of Painting, from which she graduated in 2007 in the class of Professor Gorki Žuvela. She has held several group and solo exhibitions. She lives and works in Dubrovnik.

Marin Držić, mixed media on panel, 50 x 85 cm, 2015

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