

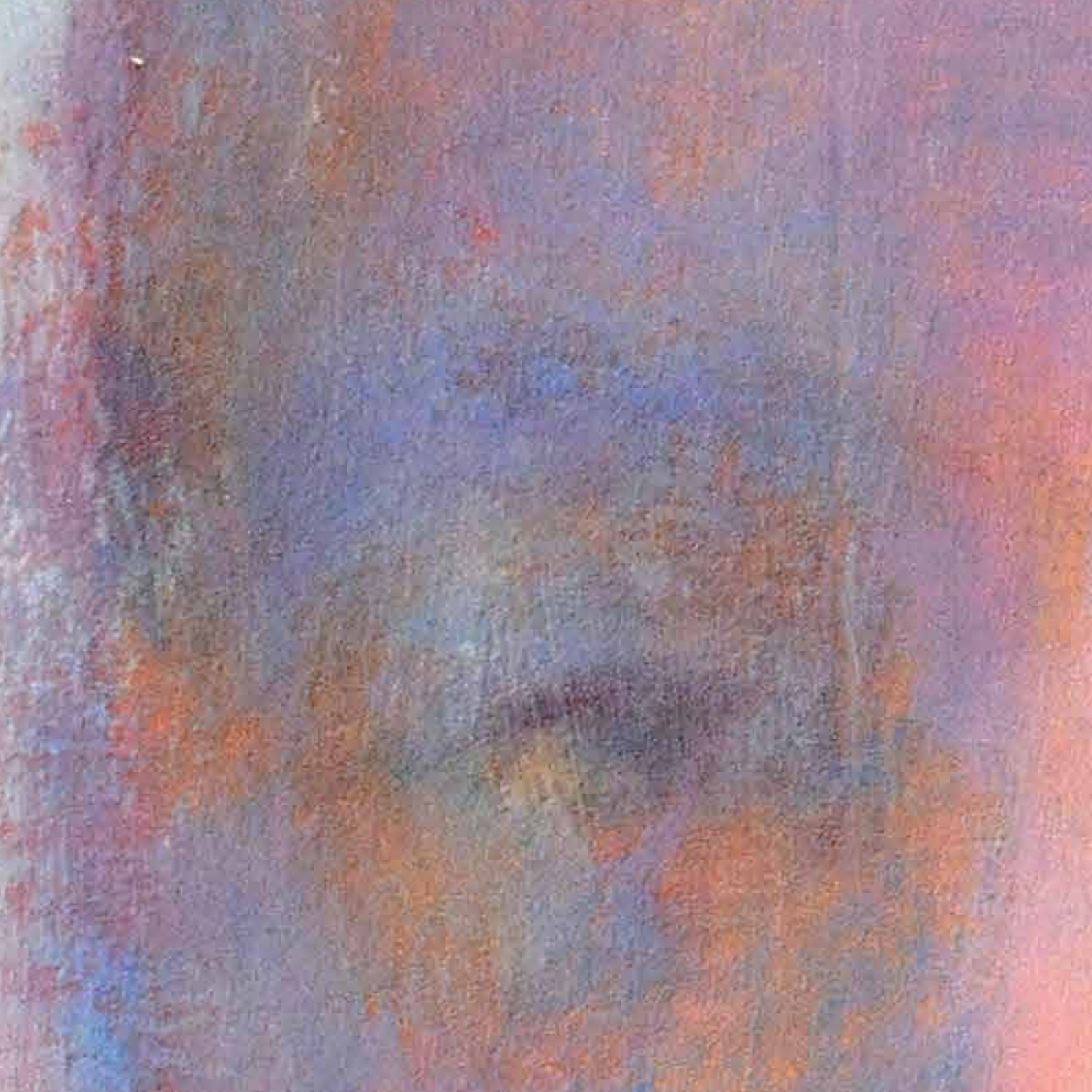
An abstract portrait painting of a man's face, rendered in a soft, painterly style with visible brushstrokes. The colors are muted and blended, featuring shades of blue, purple, red, and white. The man's features are suggested rather than sharply defined.

dmd Dom Marina Držića

# Ut pictura poesis

PORTRETI HRVATSKIH KNJIŽEVNIKA





# Ut pictura poesis

PORTRETI HRVATSKIH KNJIŽEVNIKA  
*PORTRAITS OF CROATIAN WRITERS*

**T**eško da postoji ijedna likovna vrsta koja istovremeno u tolikoj mjeri može dati umjetniku slobodu i zahtijevati poslušnost kao što je portretistika. Privučenost čovjeka drugim ljudskim bićem biološka je zadatost o kojoj treba više govoriti samo onda kada postoje iznimke, a ovisnost čovjeka o tuđem licu u tolikoj mjeri izražena da nam većina komunikacije, od verbalne i ekspresivne, preko hormonalnih izlučivanja potaknutih vizualnom fascinacijom, do podataka o dobi, karakteru, podrijetlu, društvenom statusu, ovisi o promatranju lica druge osobe. U prvoj polovini 19. stoljeća nastala je frenologija, pseudo-znanstvena disciplina čija je osnovna ideja bila da se oblikom ljudske glave mogu utvrditi emocionalna, karakterna i intelektualna obilježja čovjeka, s obzirom na premisu da je mozak strogo podijeljen na centre u kojima su lokalizirane spomenute značajke. Koliko god takvo razmišljanje bilo neutemeljeno, otvorilo je neka od ključnih pitanja u proučavanju mozga. Likovnu umjetnost, međutim, ponajviše zanimaju formalna obilježja glave kao motiva koji nosi sadržaj, a sadržaj ima svoja značenjska i estetska svojstva. Obilje sadržaja na jednoj relativno maloj plohi ljudske kože, izvor je podražaja, doživljaja, misli i zaključaka koji su evocirani susretom i oblikovani prethodnim znanjima te formiraju nova znanja i sudove.

Povijesni primjeri rječito prenose neke od spomenutih poruka, iako su se promjenom konteksta mijenjale i njihova značenjska svojstva, među kojima nije na odmet spomenuti Berninijevu bistu kardinala Scipiona Borghesea iz 1632. koja je utjelovila osobu moćnog premeta, bogatog i odnjegovanog, svjedočeći ne samo o njegovom izgledu, nego i o slojevitosti njegovog društvenog položaja. Istovremeno, to je djelo označilo rođenje barokne portretne skulpture. Stotinu godina prije te slike, Tizianov skupni portret pape Pavla III., kardinala Alessandra Farnesea i Ottavia Farnesea, nije bio ništa više od skupne obiteljske „fotografije“, ali zbog činjenice da je jedan papin unuk sa samo četrnaest godina postao kardinal, a drugi vojvoda od Parme, slika je naknadno postala alegorija nepotizma rimske kurije. Interes za osobnost i osjećaje, uvezan s novim slobodama u umjetnosti otprilike od industrijske revolucije na ovamo, iznjedrio je psihološki portret kao zadovoljavajuću formu likovnog bavljenja čovjekovim unutarnjim stanjima. *Portret očajnika*, odnosno autoportret Gustavea Courbeta iz 1844. jedan je od takvih, koji ekspresivnim pokretima (hvatanje za glavu, čupanje kose), razgoračenim očima uprtim u promatrača i *chiaroscurnim* efektima ocrta emotivni teret koji pritišće protagonista, a Van Goghov *Autoportret s povezanim uhom* (1889.) također je plod slikareve

# Ut pictura poesis

## PORTRETI HRVATSKIH KNJIŽEVNIKA

emocionalne rastrojenosti. Portreti su, više nego ijedna druga likovna vrsta, ušli u popularnu kulturu i postali dijelom našeg vizualnog registra pa će i osoba čiji je interes za umjetnost sasvim prosječan, vrlo lako u sjećanje prizvati *Mona Lisu*, skulpturu Nefertiti, *Djevojku s bisernom naušnicom* ili Dürerov autoportret, a osobito neke od portreta 20. stoljeća poput *Afganistanske djevojčice* Stevea McCurryja ili Warholovu *Marilyn Monroe*.

Upravo zbog toga što je portret tako prepoznatljiva i važna forma koja nosi mnogo značenja, naručitelji portreta uvijek su postavljali svoje zahtjeve, želeći vidjeti sebe onakvima kakvi se inače „vide“. Otuda proizlazi servilna funkcija portretistike koja je uvjetovana tuđim zahtjevima, a ne umjetnikovim idejama. Međutim, kako se od kraja 19. stoljeća oslobađala misao o tome što bi likovnost trebala biti, a stilske i tehničke mogućnosti se umnažale, tako su i umjetnici općtavali svoje vrtove i obrađivali ih. Realistični portret kao plod narudžbe, danas je ostao na margini interesa, ali ništa manje plodno nastavlja egzistirati, kao uostalom i sve ostalo u umjetnosti. (Uzgređ, činjenica da postoji neki povijesni slijed stilova ne znači da se bilo koji od njih „ugasio“, nego, upravo suprotno, tijekom posljednjih više od stotinu godina svi nastavljaju postojati paralelno. Nasljedovanje stilova pri čemu jedan zamjenjuje drugoga, samo je formalna povijesno-umjetnička kategorija koja je plod sukcesivnog *javljanja* pojedinih stilova, a ne kraja onog prethodnog.) Oslobađanjem portre-

There is hardly any type of art which can give the artist so much freedom and at the same time demand obedience as portraiture. Person being attracted to another human being is a biological given that needs to be further discussed only when there are exceptions, and the man's dependence on another person's face goes to such an extent that most of our communication, from verbal and expressive, followed by hormone secretion induced by visual stimulation, to the information on age, character, origin, social status, depends on the observation of another person's face. The first half of the 19<sup>th</sup> century gave birth to phrenology, a pseudoscience based on the idea that the shape of the human skull can determine different aspects of a person's emotions, character and intellect, given the premise that the brain is strictly divided into centers in which the above mentioned features are located. As much as this point of view is unreasonable, it has certainly opened some of the key questions in



Sl. 1. – **Tiziano Vecellio**  
Papa Pavao III. s unucima, ulje na platnu, 210 x 176 cm, 1545.  
*Pope Paul III and His Grandsons, oil on canvas, 210 x 176 cm, 1545*

# Ut pictura poesis

## PORTRAITS OF CROATIAN WRITERS

the study of the brain. Fine art, however, is mainly interested in the formal properties of the head as a motif that carries content, and the content has its own semantic and aesthetic properties. Abundance of content on a relatively small surface of human skin is a source of stimuli, experiences, thoughts and conclusions that are evoked by the encounter and built on the past knowledge and that create new knowledge and judgments.

Although the change of context has also changed their semantic properties, historical examples eloquently convey some of the mentioned messages, one of them being Bernini's bust of Cardinal Scipione Borghese from 1632 that embodied a powerful prelate, rich and sleek, testifying not only to his appearance, but also to the multitude of layers of his social position. At the same time, that work marked the birth of the baroque portrait sculpture. A hundred years before that painting, Titian's group portrait of Pope Paul III with cardinals Alessandro Farnese and Ottavio Farnese was nothing more than a joint family "photo", but due to the fact that one of the pope's grandsons was appointed cardinal at the age of merely fourteen, and the second one became Duke of Parma, the painting subsequently became an allegory of nepotism of Roman Curia. The interest in personality and emotions, bound with new freedoms that have been developing in the art starting from the Industrial Revolution onwards, created a psychological portrait as a satisfactory form of art deal-





Sl. 2. – **Gustave Courbet**

Portret očajnika (autoportret), ulje na platnu, 55 x 45 cm, 1844.

*The Desperate Man (Self-Portrait), oil on canvas, 55 x 45 cm, 1844*

ta nereferentnošću, redukcijom i apstrahiranjem, ostvarena je najviša razina slobode među svim drugim likovnim vrstama, baš zato što je svakome bilo *stalo* do toga da portret poštuje kanon i *nezamislivo* da bude nešto drugo osim onog lica koje jest. Taj su prostor slobode pomalo osvajali iznimni umjetnici poput Matis-

sea s portretom supruge iz 1905., Francis Bacon s rastočenim licima od kraja 1940-ih nadalje ili postmodernistički citati poput *Portreta* Yasumase Morimure (1988.) po Manetovoj *Olympiji* i autoportreta Cindy Sherman po Caravaggu, nazvanog *Br. 224*. (1990.).

ing with man's inner states. The Desperate Man, a self-portrait by Gustave Courbet from 1844 is an example of the above mentioned portraits on which energetic movements (grabbing the head, tearing the hair), eyes wide-open staring straight at the observer and chiaroscuro effects serve to outline the emotional burden that the protagonist carries, while the Van Gogh's Self-Portrait with Bandaged Ear (1889) is also the result of the painter's emotional distress. Portraits have, more than any other type of art, entered the popular culture and become part of our visual registry, so even a person having a very average interest in art can very easily call to mind the Mona Lisa, the Nefertiti Bust, the Girl with a Pearl Earring or Dürer's self-portrait, and especially some of the portraits of the 20<sup>th</sup> century such as the Afghan Girl by Steve McCurry or Warhol's Marilyn Monroe.

Due to the very fact that portrait is such a recognizable and important form that carries many meanings, people ordering portraits have always set their own demands, as they wanted to see themselves as they normally "see" themselves. Hence the servile function of portraiture, which is subject to the demands of others and not to the artist's ideas. However, as the thought of what the visual artistry should be had been gradually developing from the end of the 19<sup>th</sup> century, and stylistic and technical possibilities had been multiplying, the artists had also been delineating their gardens and cultivating them. Realistic portrait as a result of an order is on the margin of interest today, but it continues to exist in an equally productive way, just like everything else in the field of art. (I should note here that the fact that there is a certain historical sequence of styles does not mean that any of them "died", but, on the contrary, over the past hundred years or more all of them have continued to exist in parallel. The succession of styles whereby one style is replaced by another one is just a formal Art History category which is a product of successive appearance of individual styles rather than the end of the previous one.) Freeing the portraits by the absence of reference, by reduction and abstraction enables the highest level of freedom compared to all other types of art, because everyone cared about the fact that the portrait respected the canon and it was inconceivable for it to be something else other than the person that it really represents. That space of freedom had been gradually conquered by exceptional artists such as Matisse and his portrait of his wife in 1905, Francis Bacon and his distorted faces from the late 1940s onwards, as well as various postmodern works like the Portrait by Yasumasa Morimura (1988) which appropriates Manet's Olympia and Cindy Sherman's self-portrait

Untitled #224 (1990) which reinterprets Caravaggio's self-portrait.

The title of this exhibition, *Ut pictura poesis*, is Horace's phrase occurring in his poem called The Art of Poetry (*Ars Poetica*) dating from c. 19 BC, which translated literally means "as is painting, so is poetry". His principle is that poetry should use describing techniques, and the ancient ideal of painting was, however, the imitation of reality or mimesis. I cannot conclude on any grounds that the heads and faces of writers are in any way specific compared to the faces of people of other professions. In fact, sometimes I have the impression that the individuality is better perceived in the wrinkles, scars and beard of marginalized people who stand out in other ways from the group average as well. But such assumptions would not take us very far, and they are not crucial for this exhibition. What is important is that the faces of writers carry the content on themselves which is not dependent on comparisons, that the testimonies or interpretations of their faces are important to us as cultural pebbles that constitute the Culture as a whole, and that the artists considered it something worth dealing with – this keeps us within the frame of the romantic idea that we will conclude with Goethe's reflection used many times before: "A man's manners are a mirror in which he shows his portrait."

Portrait of Miroslav Krleža by Vatroslav Kuliš is one of the most recognizable portraits of Krleža in general, on which the aged Mars of the Croatian literature is posing while sitting on the couch, his legs crossed and holding a cigarette in his hand. His blue suit incorporates him into a coherent unit with a background that is dominated by shades of blue, while the background with its rows of multicolored vertical lines is represented as the most recognizable feature of Kuliš' authorship. The coloristic splendor and reduced form that always evokes humoresque in Antun Boris Švaljek's works, served perfectly on a portrait of Antun Gustav Matoš to highlight the uniqueness of his face due to his powerful mustache that he had been carefully growing. While retaining that facial reference, Loren Ligorio, on his portrait of Matoš, introduces the turquoise color that replaces the sepia on old photographs, and to reinforce the feeling that time passes and memories fade, he allows the color to leak through the painting. His Ivo Vojnović has neither hat nor mustache, as we know him from some portrayals; he is merely a surface of pink tones which brings to life this great man resting at St. Mihajlo cemetery. His half-closed eyes are nothing but the very "requiem aeternam" that he is craving for in his most famous

*Ut pictura poesis* naziv je ove izložbe prema Horacijevoj rečenici iz djela *Pjesničko umijeće* (*Ars poetica*) iz otprilike 19. godine prije Krista, koja se prevodi: „Neka poezija bude kao slika.“ Njegovu je načelo da se poezija treba služiti tehnikama opisivanja, a antički ideal slikarstva bio je, pak, oponašanje stvarnosti ili *mimesis*. Ni po čemu ne mogu zaključiti da su glave i lica književnika osobite u usporedbi s licima ljudi drugih zanimanja. Dapače, ponekad imam dojam da se individualnost bolje očitava u borama, ožiljcima i bradi marginaliziranih osoba, onih koji i na druge načine odskakuju od prosjeka skupine. No, takve pretpostavke ne bi nas dovele daleko, a nisu niti presudne za ovu izložbu. Ono što jest važno je da lica književnika nose sadržaj po sebi koji nije ovisan o usporedbama, da su nam svjedočanstva ili interpretacije njihovih lica važne kao kulturološki kamenčići od kojih je sazdana cjelina Kulture i da su likovni umjetnici u tome pronašli nešto vrijedno tematiziranja, da ostanemo na tragu romantičarske ideje koju ćemo zaključiti mnogo puta upotrijebljenim Goetheovim uvjerenjem: „Pogled na portret nalik je pogledu u zrcalo; svatko vidi odraz sebe.“

Portret Miroslava Krleže od Vatroslava Kuliša jedan je od najprepoznatljivijih Krležinih portreta uopće, na kojemu već ostarjeli *Mars* hrvatske književnosti pozira sjedeći na kauču, prekrivajući noge i držeći cigaretu u ruci. Njegovo plavo odijelo uvezuje ga u koherentnu cjelinu s pozadinom kojom dominiraju plavi valeri, dok se ona, sadržavajući nizove višebojnih vertikalâ, iskazuje kao najraspoznatljivija karakteristika Kuliševog autorstva. Koloristička raskoš i reducirana forma koja kod Antuna Borisa Švaljeka uvijek evocira humoresku, na portretu Antuna Gustava Matoša odlično su poslužile kako bi istaknule posebnost njegovog lica zbog moćnih brkova koje je pomno gajio. Dok zadržava tu facijalnu referencu, Loren Ligorio na svome portretu Matoša unosi tirkiznu boju koja zamjenjuje sepiju starih fotografija, a da bi pojačao dojam vremena koje prolazi i sjećanja koje blijedi, on dopušta boji da curi po slici. Njegov Ivo Vojnović nema ni šešira ni brkova, kako ga poznajemo s nekih reprodukcija, već je samo ploha ružičastih tonova koja oživljava ovog velikana što je zaspao na Mihajlu. Njegove polusklopljene oči nisu ništa drugo do onaj „requiem aeternam“ za kim žudi u svome najpoznatijem sonetu. Na portretu Tina Ujevića, Nada Zec Ivanović priprema put za *Vasionca*: „Mene pravo samo zvijezde paze.“ Zvijezde koje se iz složenih zadataka upućuju prema nebu plavičastozielene su boje, poput boje njegovih očiju jer se Nadin otac iz mnogih druženja s Tinom prisjećao svega pa i toga da su mu oči „kao i moje, plavozelene“. Pjesnik Danijel Dragoje-

vić skriva se od javnosti, odbija nagrade i sumnjam da voli poziranje za portrete pa je tim intrigantnija slika Tomislava Gusića koja prikazuje figuru introvertiranog čovjeka s prekrštenim rukama na prsima kao znak zatvorenosti i zaštite. Slikar i pjesnik koji je objavio sedamnaest zbirki pjesama, Josip Škerlj izložio je svoj autoportret iz mladenačkog doba. Na njemu vidimo bunтовnika s podignutom rukom koja pokazuje dva prsta, izvedenog u popartističkoj maniri kao plakat po kojemu šeta velika buba. Na plakat je netko bacio pomadoru; valjda mu se nije sviđelo Škerljevo slikarstvo. Usporedimo ga sa slikom *Luko Paljetak* (1967.) Đura Pulitike koja nije ovdje izložena. Na njoj je Paljetak mladić koji zrači samopouzdanjem i smjernošću. Stavivši mu zadaću u krilo i naznačivši interijer sa sedam slika, umjetnik daje naslutiti koji je to prirodni ambijent portretiranog – upravo umjetnički. Već samim nazivom ciklusa *Poklonstvo Gradu*, kojega je dio izloženi portret Ivana Gundulića, Matko Trebotić sugerira da je riječ o spomeničkoj slici – uzvišenom portretu pjesnika čiji su stihovi upisani u temelje hrvatske književnosti, a one najvažnije, o slobodi, Trebotić je zapisao i na slici. Mlada generacija umjetnika koja je posljednjih nekoliko godina okupljena oko realističnog stila sa nasada *Neue Leipziger Schule*, i na ovoj izložbi ima svoje predstavnike, s jednom značajnom razlikom. *Dobriša Cesarić* Matije Dražovića i *August Šenoa* Irene Vasilj, portreti su velikana čiji je položaj u korpusu hrvatskog pisanoг stvaralaštva utvrđen i jasan, a iz tog prethodnog znanja proizlazi i monumentalni doživljaj koji ostavljaju na promatrača, dok je *Portret Mani Gotovac* Ivane Vulić plod ženskog razumijevanja, osjećajnog, misaonog i iskustvenog između slikarice i portretirane. Mani Gotovac na toj je slici mlada žena, približno u godinama u kojima je sada slikarica, pogleda usmjerenog sa strane i s rukom kojom dodiruje lice, iz čega je moguće iščitati emotivnost i zabrinutost. Tome, u pravom smislu psihološkom portretu, treba dodati još jedan, mnogo stariji. Riječ je o crtežu tušem Antuna Motike iz oko 1938. godine na kojemu se ponavljanjem brzih i razbarušenih poteza, bez mnogo uglađenosti, ocrtava lik Drage Ivaniševića, književnika čije se djelo opisuje upravo sintagmama poput „osjećajna žestina“, „grubi, opori izrazi“, „izlomljena struktura“, a osobnost čovjeka „eruptivne životne snage“.

Skulptura je fizički zahtjevnija tehnika zbog niza praktičnih zadataka, o čemu bi ovdje bilo izlišno pisati, ali ta se problematika očituje u činjenici da su skulpturalni portreti i na ovoj izložbi zastupljeni u malom broju. Glava Krune Quiena od akristala, autora Nikole Vudraga, vrlo je uspješni realistični portret pisca



sonnet. On the portrait of Tin Ujević, Nada Zec Ivanović prepares the path for Vasionac: “Only the stars are watching over me.” The stars that are leaving complex tasks and heading to the sky are bluish-green in color, like the color of his eyes, because Nada’s father remembered everything from his many encounters with Tin, including that his eyes were “like mine, blue-green”. Daniel Dragojević is a poet who hides from the public, refuses awards and I can hardly believe that he loves posing for portraits, which makes even more intriguing the painting by Tomislav Gusić representing a figure of an introverted man with his arms crossed on his chest as a sign of closeness and protection. A painter and a poet who has published seventeen books of poetry, Josip Škerlj, presented his self-portrait from his youth. On that portrait we see a rebel with a raised hand showing two fingers, represented in the pop-art manner as a poster with a big bug walking over it. Someone threw a tomato at the poster; I guess he did not like Škerlj’s painting. Let’s compare it with Luko Paljetak (1967) by Đuro Pulitika, a painting that is not exhibited here, on which Paljetak is also a young man who radiates confidence and a low-profile. By putting the homework in his lap and decorating the interior with seven paintings, the artist suggests that the natural environment of the portrayed man is actually the artistic one. By naming the cycle *Homage to the City*, the portrait of Ivan Gundulić being a part of it, Matko Trebotić suggests that this is a monumental painting – a sublime portrait of a poet whose verses are engraved into the foundations of Croatian literature, and the most important ones, those about freedom, Trebotić wrote on the painting as well. The younger generation of artists who have in recent years gathered around a realistic style stemming from the *Neue Leipziger Schule*, has its representatives at this exhibition as well, but with one significant difference. Dobriša Cesarić by Matija Dražović and August Šenoa by Irena Vasilj are both portraits of great men whose place in the corpus of Croatian written creativity is well established and clear, and this prior knowledge is what produces the monumental effect they have on the observer, while the *Portrait of Mani Gotovac* by Ivana Vulić is a product of a sensitive, reflective and experiential female understanding between the painter and the portrayed woman. On that portrait, Mani Gotovac is represented as a young woman, at the approximate current age of the painter, her eyes fixed on the side and her hand touching the face, a pose expressing emotions and concern. To this true psychological portrait, we should add another one that is much older. It is an ink drawing made by Antun Motika dating from around 1938 in which the repetition of quick and scattered



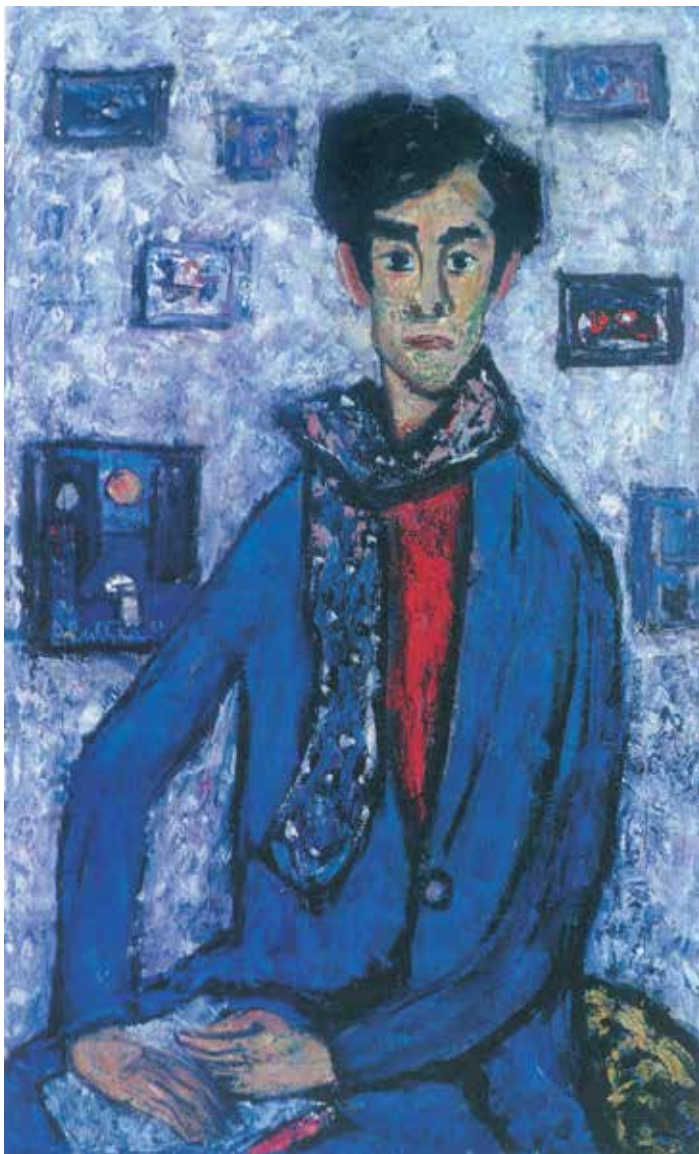
Sl. 3. – **Cindy Sherman**

Bez naslova br. 224, fotografija, 122 x 96,5 cm, 1990.

*Untitled #224, photography, 122 x 96.5 cm, 1990*

moves, without much refinement, outlines the figure of Drago Ivanišević, a writer whose work is described by various expressions such as “emotional intensity”, “rough, harsh expressions” “broken structure”, and his personality as that of a man of an “eruptive life strength”.

Sculpture is a physically more demanding technique due to a number of practical givens, which would now be unnecessary to write about, but these problems are reflected in the fact that the sculptural portraits at this exhibition are represented in a very small number. The head of Kruno Quien made of acrylic by Nikola Vudrag, is a very successful realistic portrait of a writer who, “because quite introverted, walked through life quietly and slowly”, is here represented at a quite old age, whereby the author



Sl. 4. – **Đuro Pulitika**

Luko Paljetak, ulje na platnu, 110 x 66 cm, 1967.

*Luko Paljetak, oil on canvas, 110 x 66 cm, 1967*

koji je „kroz život, budući posve introvertiran, koračao nename-  
tljivo i polako,“ ovdje već u poodmakloj dobi, pri čemu se autor  
trudi svoj opisni pristup naglasiti detaljima oko očiju i usana  
koje su lagano otvorene za neki pripovjedačev stih. Skulptura  
*Veselko Koroman* autora Stjepana Skoke, zgusnuta je forma mo-

numentalnog dojma, čije lokalizirane stilizacije i zasijecanja u  
tkivo, zajedno s potenciranom ekspresijom crta lica, kvalitativno  
pridonose osobitosti ovog portreta. Portret Antuna Branka Ši-  
mića, rad kipara Josipa Ivanovića, bio je model za brončani spo-  
menik i bistu koji su postavljeni u Mostaru. Ta zadatost ponešto  
je stilizirala skulpturu boležljivog mladića koji je od tuberkuloze  
umro u svojoj dvadesetsedmoj godini, ali joj je individualizam  
vraćen pognutim ramenima, širokim čelom i kosom povučenom  
u stranu. Također portret mladog čovjeka, grafičara i pjesnika  
Virgilija Nevjestića, odražava sasvim različitu osobnost – ambi-  
cioznog i energičnog momka koji će nedugo nakon poziranja za  
tu skulpturu otputovati u Pariz i u njemu postići ono što je malo  
kojem hrvatskom umjetniku pošlo za rukom. Gruba kiparska  
forma kojoj je bio vičan Luka Ilić, ekspresivni je *hommage* na-  
izgled mirnom kolegi umjetniku od kojeg nam je ostao bogat  
grafički opus i tek dva pjesnička sveščića u koja je utisnuo sav  
emotivni naboj kojeg nije mogao iskazati likovnošću. Skulptura  
Mira Vuce uvijek je izlazila izvan okvira medija i uvriježenih  
estetskih poimanja pa je tako i rad na ovoj izložbi gipsani odljev  
Krležine glave koji je svoje mjesto našao u metalnoj kanti (sa-  
svim iz praktičnog razloga pomicanja skulpture po ateljeu) iz  
koje viri već ostarjeli i punašni Krleža spuštenih obrva i tužnog  
pogleda. Višeznačnost naziva skulpture *Kud s glavom?* nije slu-  
čajna. S jedne strane, pitanje „Kamo s tom skulpturom u ionako  
skučenom ateljeu?“ traži konkretan odgovor, a s druge, pak, stra-  
ne, gotovo bolno Krležino lice kao da samo postavlja to pitanje:  
„Kako sam sa sobom?“ Onako kako je zatečena u ateljeu, tako je  
postavljena i na izložbi – na podu.

Na kraju molim da mi oprostite oni umjetnici čija se djela na-  
laze na ovoj izložbi, a koja nisam mogao opisati u ovom relativno  
kratkome tekstu. To su Mercedes Bratoš, Duje Medić, Mišo Ba-  
ričević, Jovica Drobniak, Vedran Grabovac, Ivo Grbić, Anabel  
Zanze, Miroslav Stamatović, Miho Skvrce, Milovan Stanić, Mijo  
Vesović, Martina Grlić i Josip Mijić. Riječ je o slikama, crtežima,  
fotografijama i skulpturama koje su nastale u različitim tehnikama  
i većinom s idejom koju je moguće iščitati povrh puke represen-  
tativnosti. Njihova brojnost svjedoči o ukupnosti i vrijednosti  
teme portreta književnika u hrvatskoj umjetnosti, kao i o individu-  
alnim pristupima istim motivima, odnosno portretima istih oso-  
ba, pri čemu su književni opusi portretiranih umjetnika bili zna-  
koviti, a ponekad i presudni čimbenik likovnih interpretacija.

*Marin Ivanović*  
povjesničar umjetnosti i likovni kritičar



tries to emphasize his descriptive approach in the details around the eyes and lips that are slightly open for pronouncing a narrator's verse. *The sculpture of Veselko Koroman made by Stjepan Skoko is a condensed form of a monumental impression, whose localized stylizations and cuts into the tissue, together with stressed expression of facial features, qualitatively contribute to the peculiarity of this portrait.* The portrait of Antun Branko Šimić made by the sculptor Josip Ivanović was a model for a bronze monument and a bust which are installed in Mostar. That given has somewhat stylized the sculpture of a sickly young man who died of tuberculosis at the age of twenty-seven, but its individualism has been highlighted with rounded shoulders, broad forehead and hair pulled to the side. Another portrait, that of a young man, graphic artist and a poet Virgilije Nevjestić reflects quite a different personality – an ambitious and energetic young man who will shortly after posing for the sculpture travel to Paris where he will manage to achieve something that just a few Croatian artists achieved. Rough sculptural form, at which Luka Ilić was good, is an expressive homage to a seemingly quiet fellow artist who left us a rich graphic oeuvre and only two small volumes of poetry in which he embedded all the emotional charge that he could not express in his visual art. The sculpture by Miro Vuco always went outside the framework of the media and the conventional aesthetic notions. Consequently, his work at this exhibition is a plaster cast of Krleža's head which found its place in a metal bucket (simply due to the practical reason of moving the sculpture around the studio) from which stems Krleža, aged and plump, with his lowered eyebrows and a sad look in his eyes. The ambiguity of the sculpture title *Where to put the head?* is not accidental. On the one hand, the question "Where to put this sculpture in the already cramped studio?" requires a specific answer, and on the other hand, Krleža's face in pain seems like asking that very question: "What to do with myself?" It is set up at the exhibition exactly as it was found in his studio – on the floor.

Finally, I need to apologize to the artists whose works are a part of this exhibition, but which I have not described in this rather short text. Those artists are: Mercedes Bratoš, Duje Medić, Mišo Baričević, Jovica Drobnjak, Vedran Grabovac, Ivo Grbić, Anabel Zanze, Miroslav Stamatović, Miho Skvrce, Milovan Stanić, Mijo Vesović, Martina Grlić and Josip Mijić. Their works consist of paintings, drawings, photographs and sculptures that were made in different techniques and mostly containing the idea which is possible to be read in addition to the mere representativeness. Their number testifies to the totality and the value of the theme of portraits of writers within the



Sl. 5. – **Steve McCurry**  
Afganistanska djevojčica, fotografija, 1984.  
*Afghan Girl, photography, 1984*

Croatian art, as well as to the individual approaches to the same motives, i.e. portraits of the same persons, whereby the literary works of portrayed artists have been a significant, and sometimes even a decisive factor of artistic interpretation.

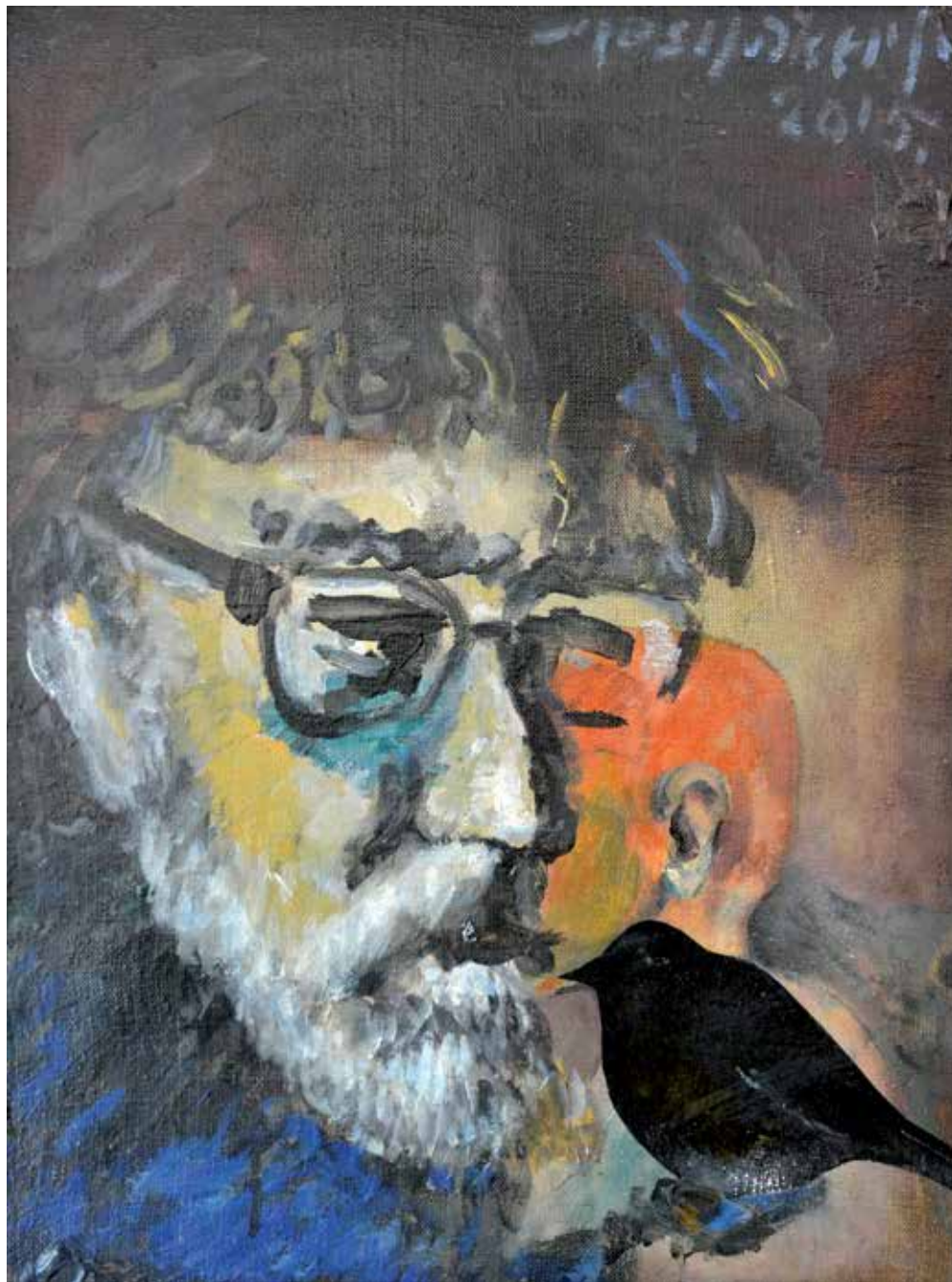
*Marin Ivanović,*  
art historian and art critic





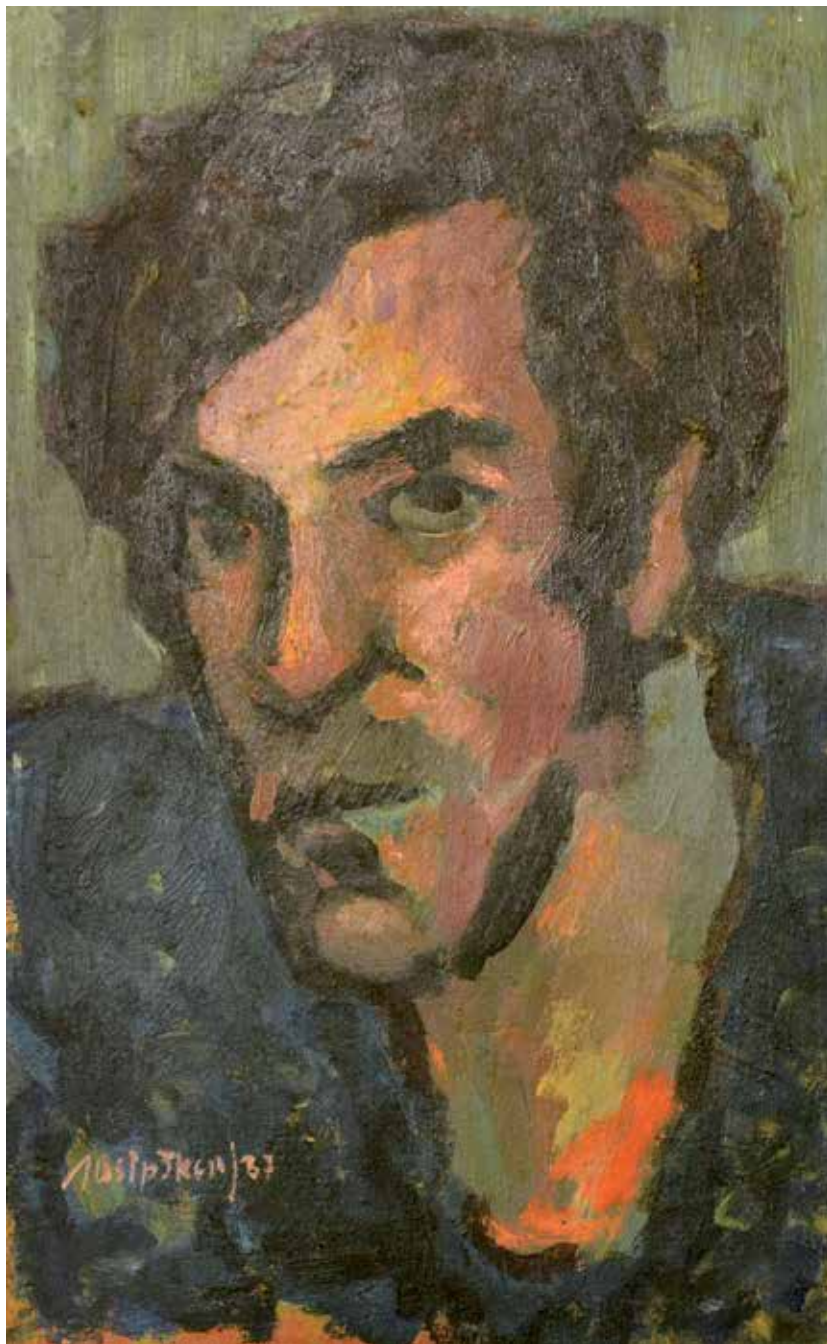
**Josip Škerlj**

Autoportret, ulje na platnu, 81 x 61 cm  
*Self-portrait, oil on canvas, 81 x 61 cm*



**Josip Škerlj**

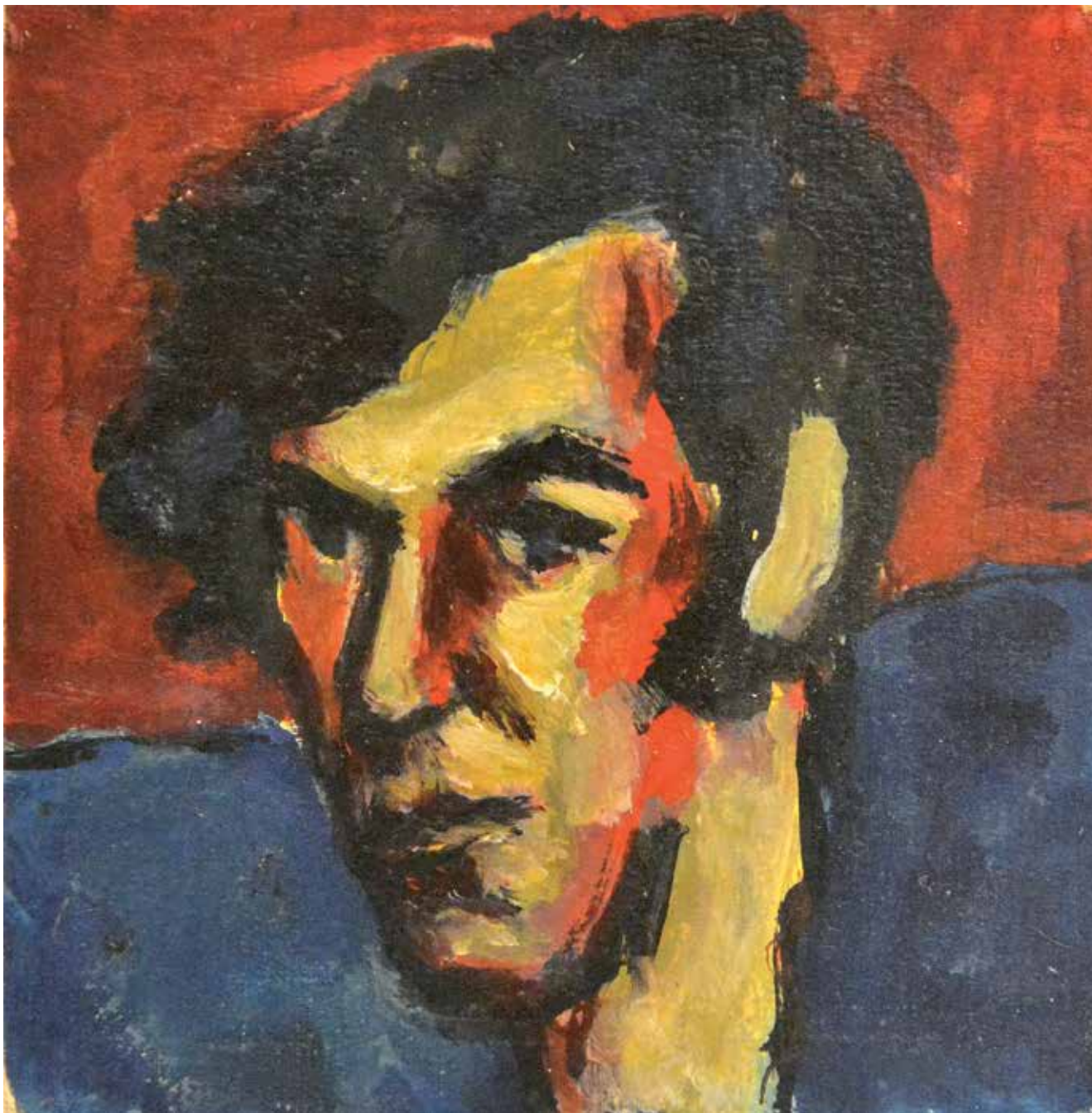
Momčilo Popadić, akrilik na platnu, 40 x 30 cm  
*Momčilo Popadić, acrylic on canvas, 40 x 30 cm*



**Josip Škerlj**

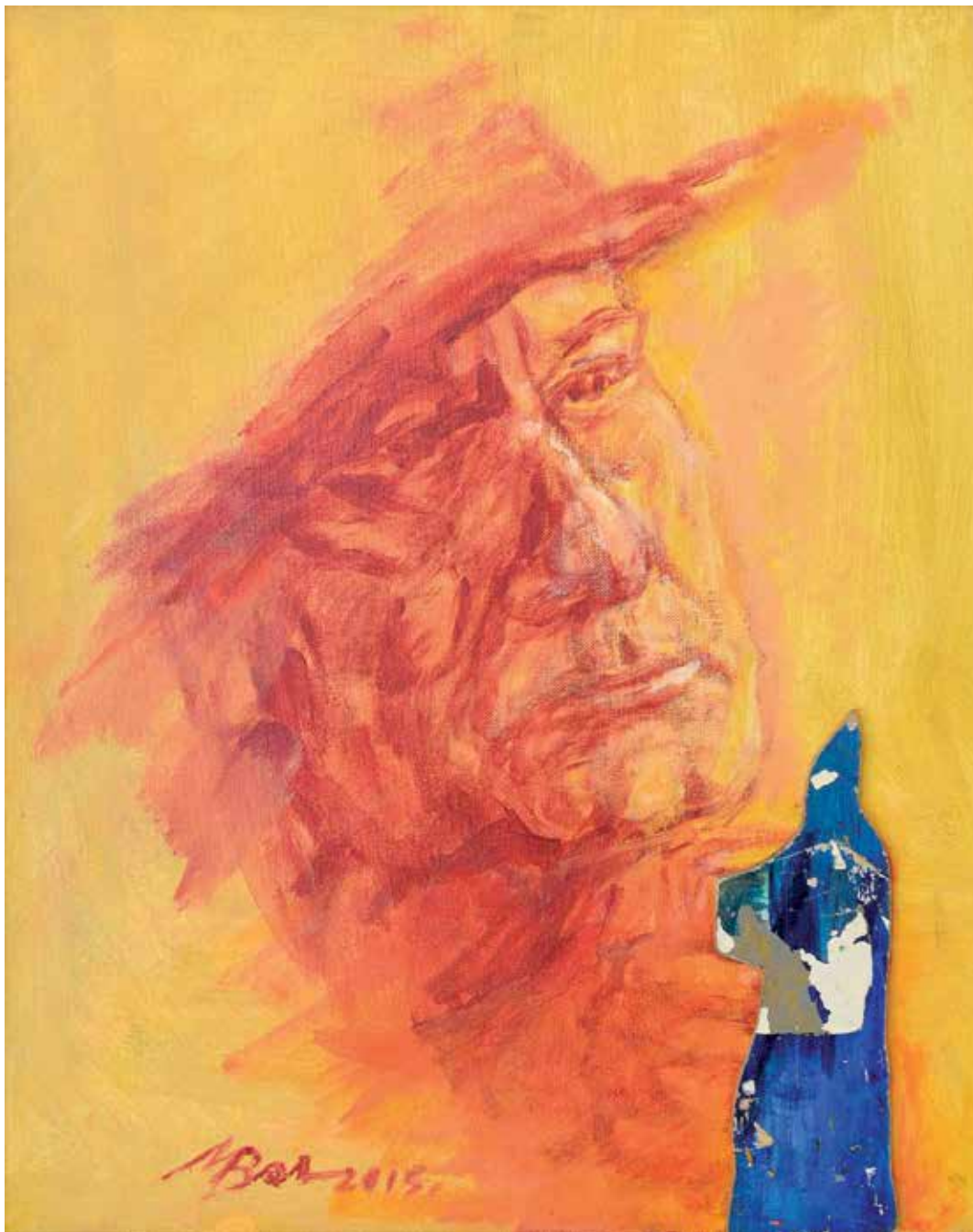
Luko Paljetak, ulje na platnu, vlasništvo obitelji Paljetak, 43 x 27 cm  
*Luko Paljetak, oil on canvas, property of the Paljetak family, 43 x 27 cm*





**Josip Škerlj**

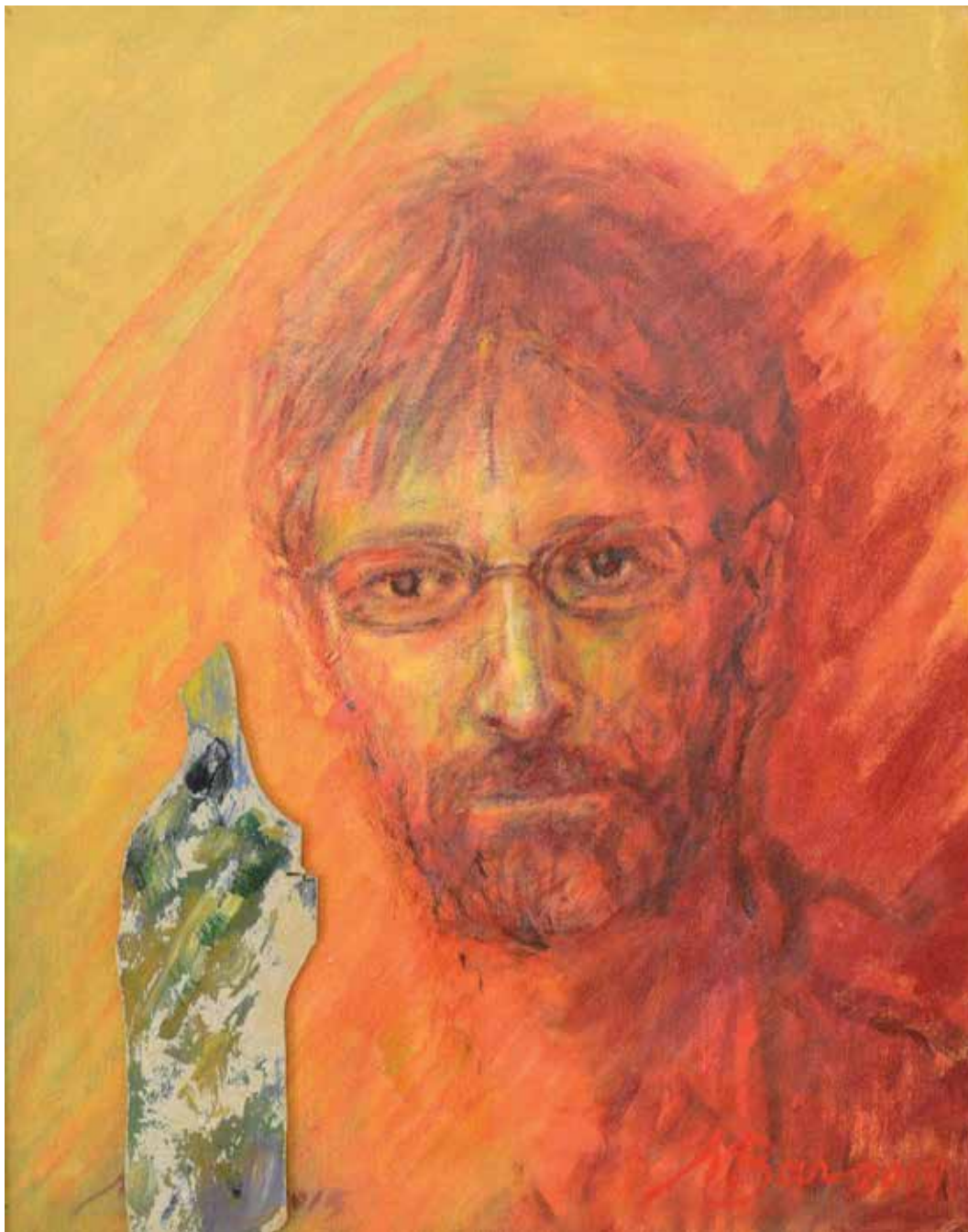
Luko Paljetak, ulje na dasci, vlasništvo obitelji Paljetak, 7 x 7 cm  
*Luko Paljetak, oil on panel, property of the Paljetak family, 7 x 7 cm*



**Mišo Baričević**

Tin Ujević, akril na platnu, 48 x 39 cm  
*Tin Ujević, acrylic on canvas, 48 x 39 cm*





**Mišo Baričević**

Gavran, akril na platnu, 49 x 39 cm  
*Gavran, acrylic on canvas, 49 x 39 cm*





**Loren Ligorio**

Antun Gustav Matoš, ulje na lesonitu, 50 x 27 cm  
*Antun Gustav Matoš, oil on hardboard, 50 x 27 cm*



**Loren Ligorio**

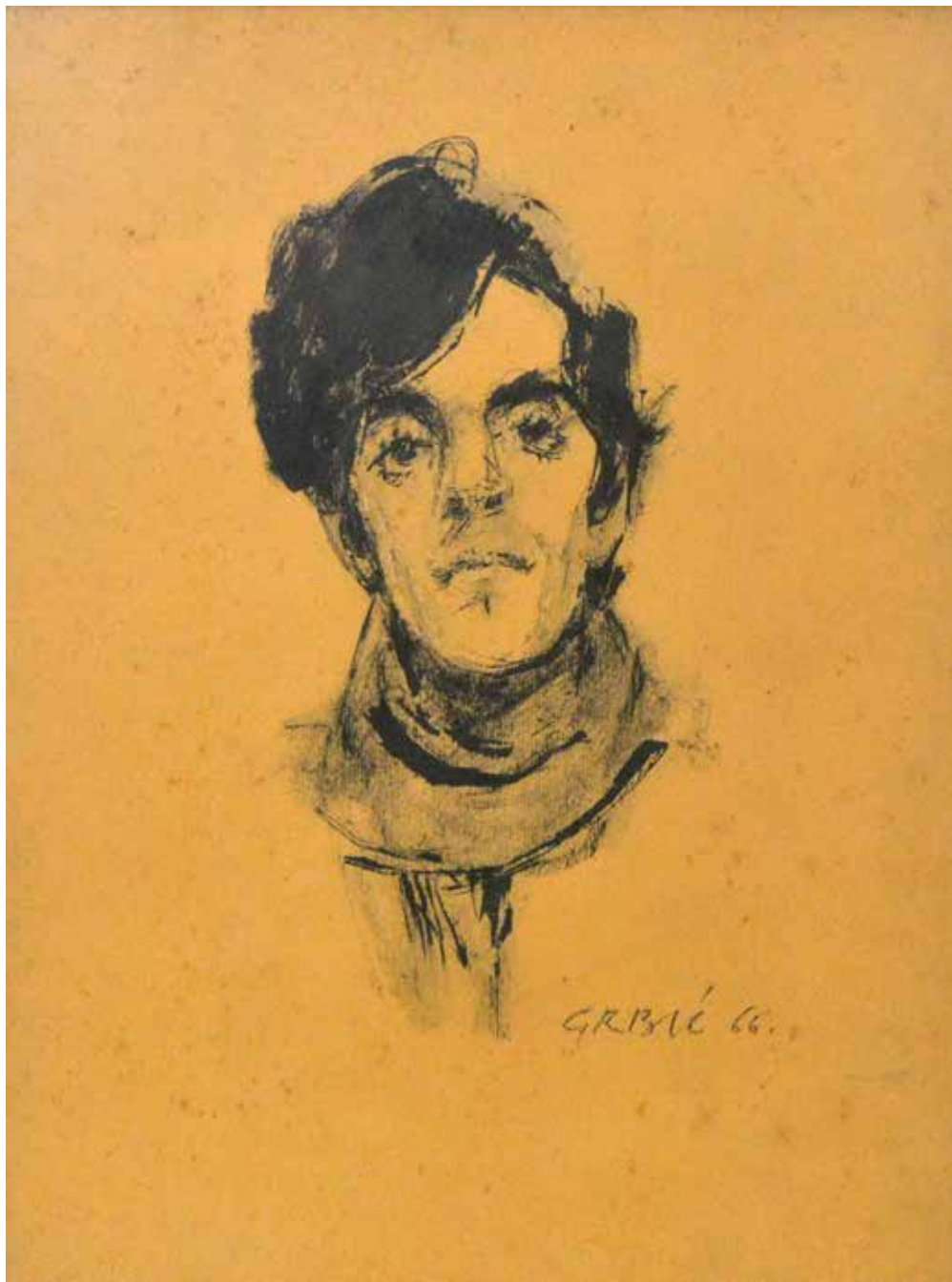
Ivo Vojnović, ulje na lesonitu, 39 x 30 cm  
*Ivo Vojnović, oil on hardboard, 39 x 30 cm*



**Mercedes Bratoš**

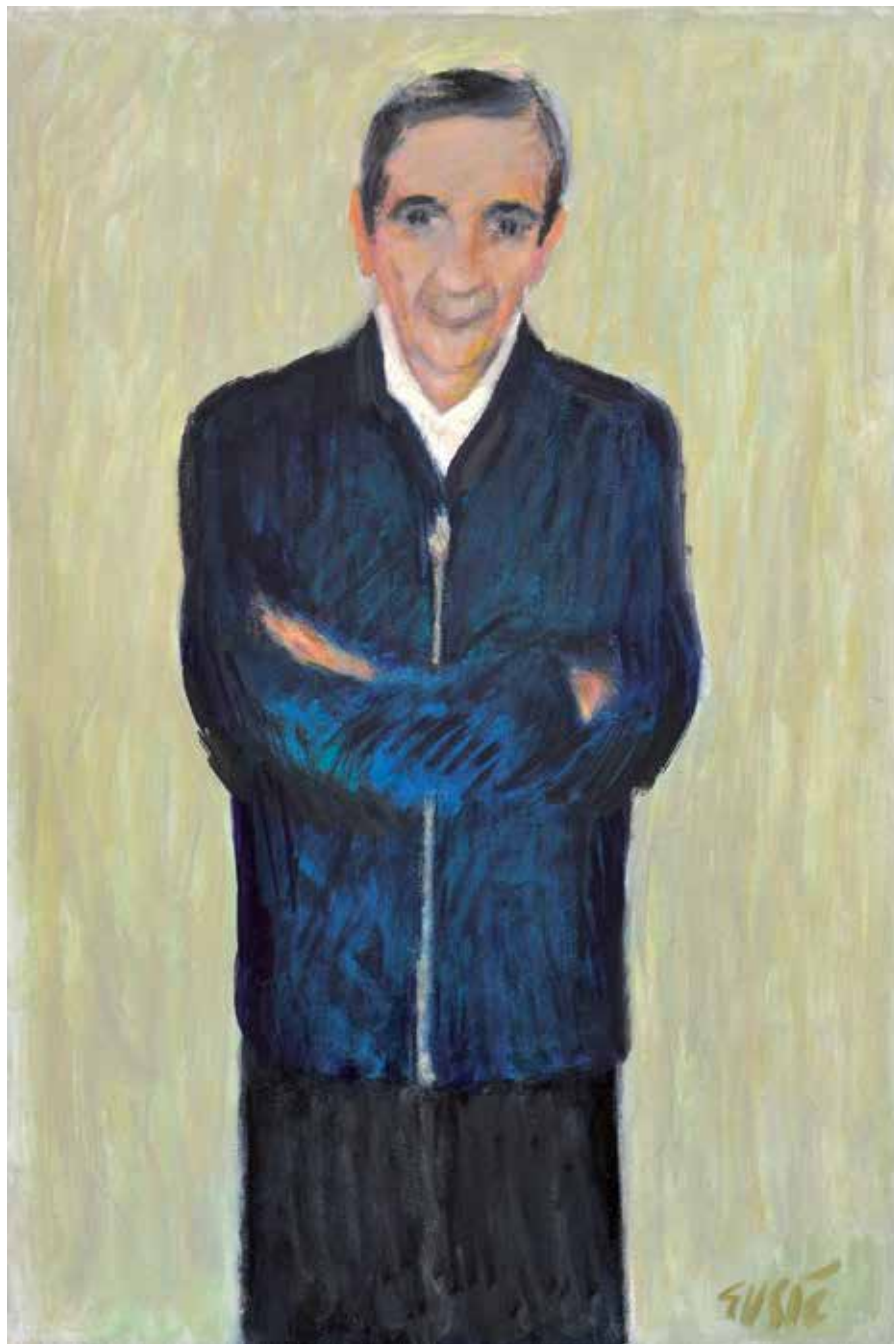
Tin Ujević, kombinirana tehnika, 32 x 27 cm  
 Tin Ujević, mixed media, 32 x 27 cm





**Ivo Grbić**

Luko Paljetak, tuš na papiru, 38 x 28 cm  
*Luko Paljetak, ink on paper, 38 x 28 cm*



**Tomo Gusić**

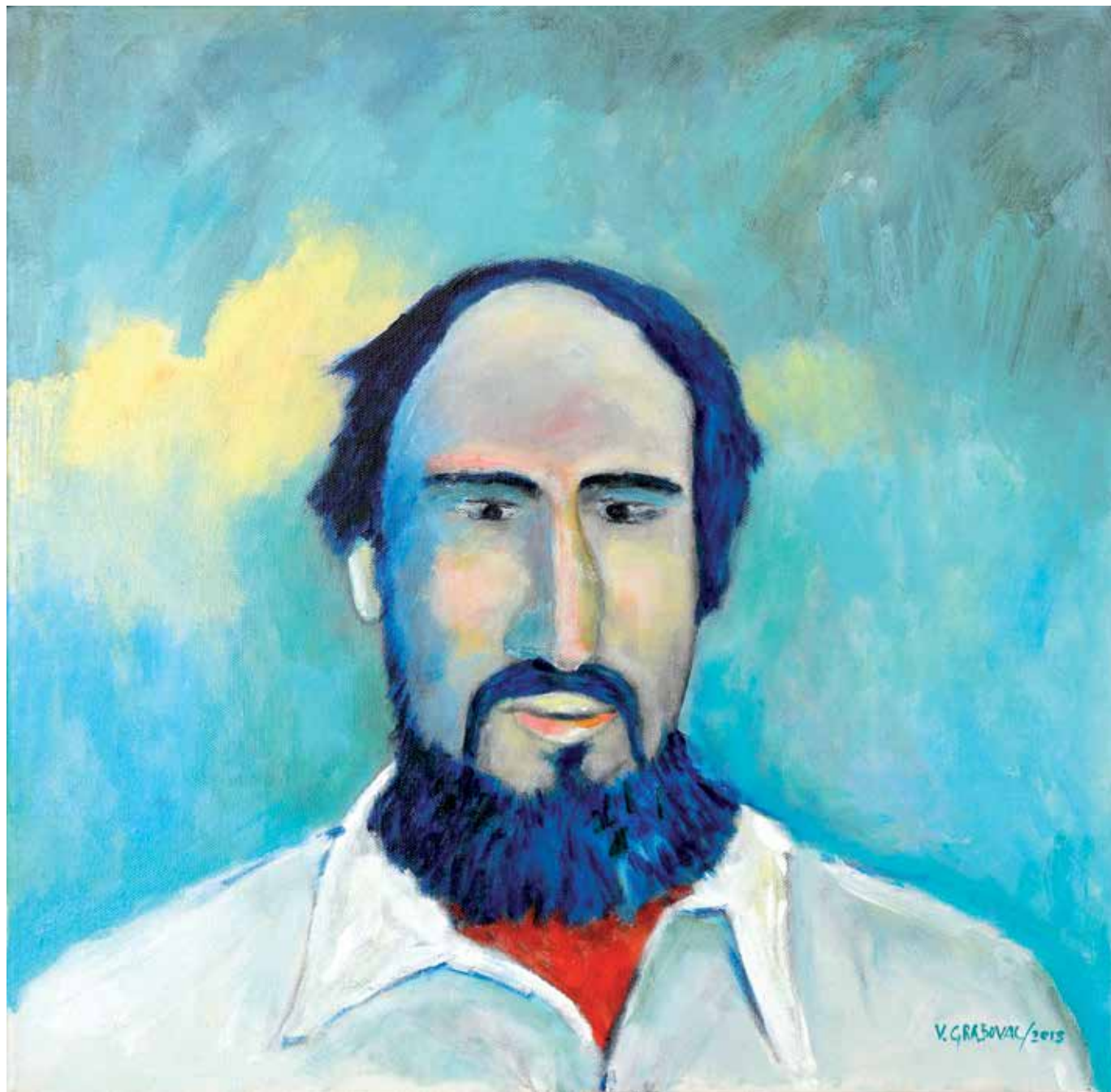
Danijel Dragojević, ulje na platnu, 79 x 54 cm  
*Danijel Dragojević, oil on canvas, 79 x 54 cm*



**Tomo Gusić**

Luko Paljetak, ulje na platnu, 65 x 49 cm  
*Luko Paljetak, oil on canvas, 65 x 49 cm*





**Vedran Grabovac**

Milan Milišić, akril na platnu, 50 x 50 cm  
*Milan Milišić, acrylic on canvas, 50 x 50 cm*



**Nada Zec Ivanović**

Mene pravo samo zvijezde paze (Tin Ujević), ulje na platnu, 100 x 80 cm  
*Only the stars are watching over me (Tin Ujević), oil on canvas, 100 x 80 cm*



**Josip Ivanović**

Antun Branko Šimić, plastična masa, patinirano, 69 x 63 x 34 cm  
*Antun Branko Šimić, plastic, patinated, 69 x 63 x 34 cm*





**Luka Ilić**

Virgilije Nevjestić, bronca, 35 x 19 x 25 cm  
*Virgilije Nevjestić, bronze. 35 x 19 x 25 cm*



**Miho Skvrce**

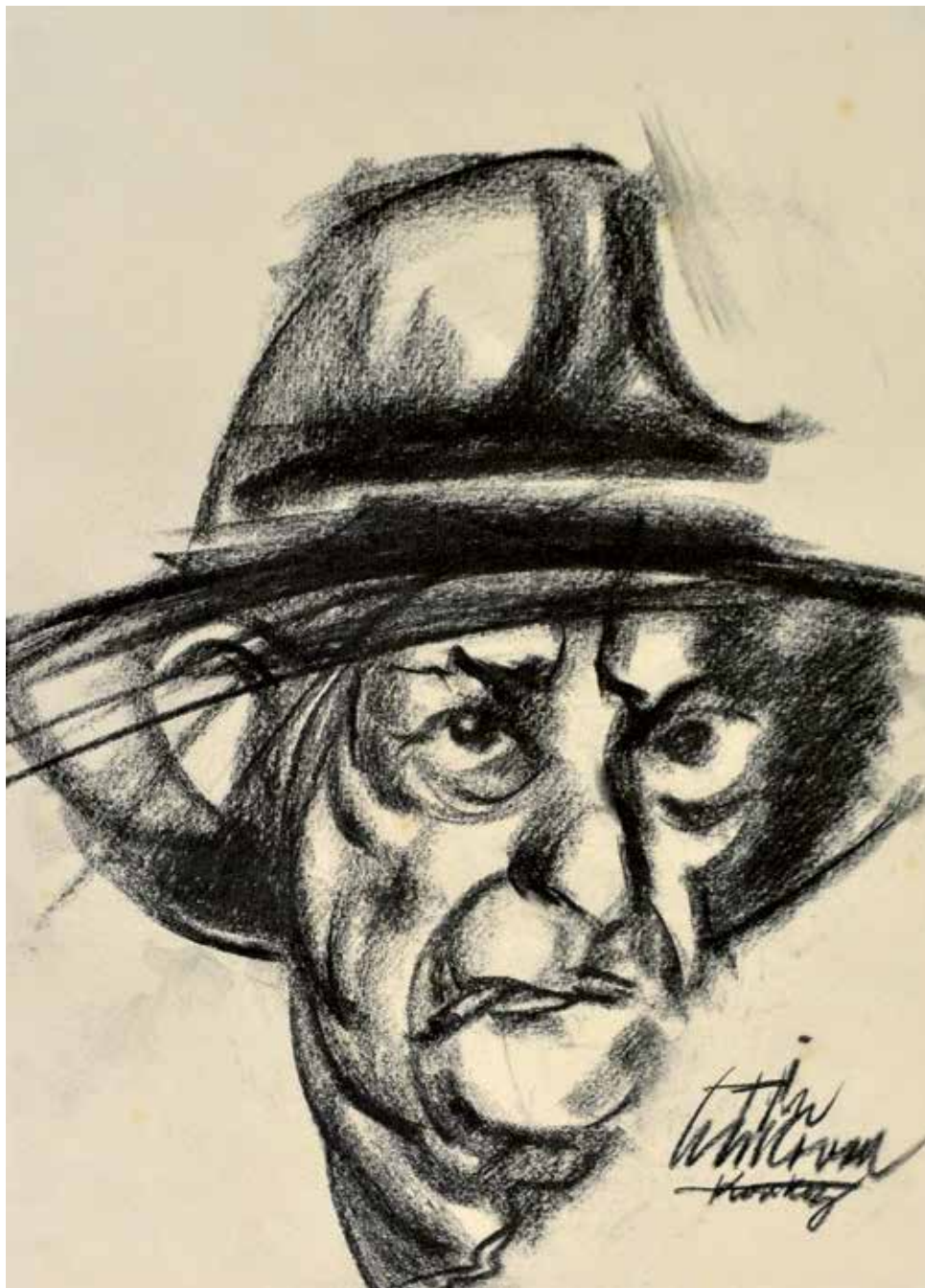
Mani Gotovac, fotografija, 74 x 107 cm  
*Mani Gotovac, photograph, 74 x 107 cm*



**Miho Skvrce**

Feda Šehović, fotografija, 69 x 49 cm  
*Feda Šehović, photograph, 69 x 49 cm*





**Milovan Stanić**

Tin Ujević, ugljen na papiru, 50 x 35 cm (natpis na crtežu, donji desni kut: Tin / Milovan / Kavkaz)  
Tin Ujević, charcoal on paper, 50 x 35 cm, (the inscription on the drawing in the lower right corner: Tin / Milovan / Kavkaz)



**Milovan Stanić**

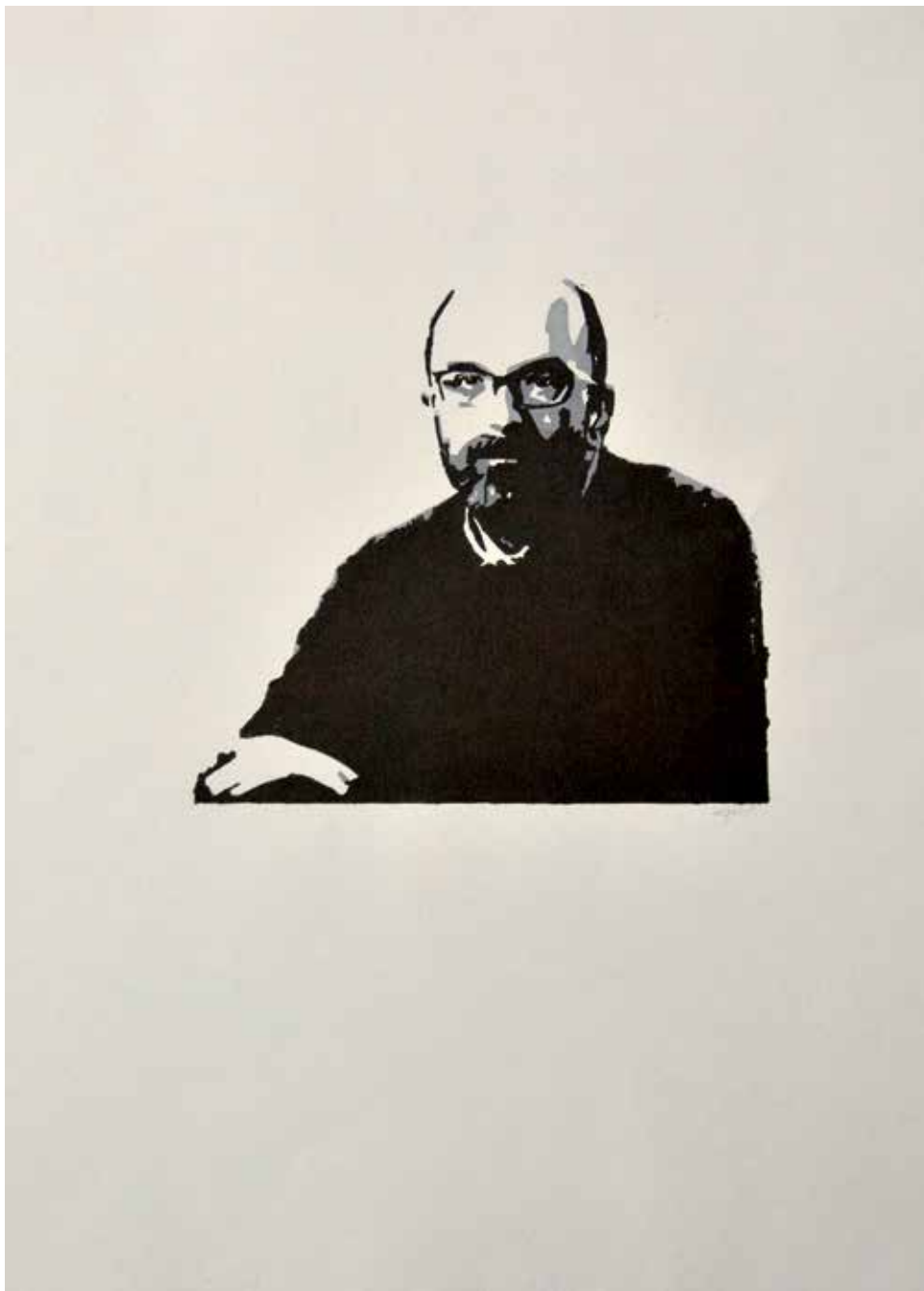
Miroslav Krleža, ugljen na papiru, 60 x 42 cm  
*Miroslav Krleža, charcoal on paper, 60 x 42 cm*



**Matko Trebotić**

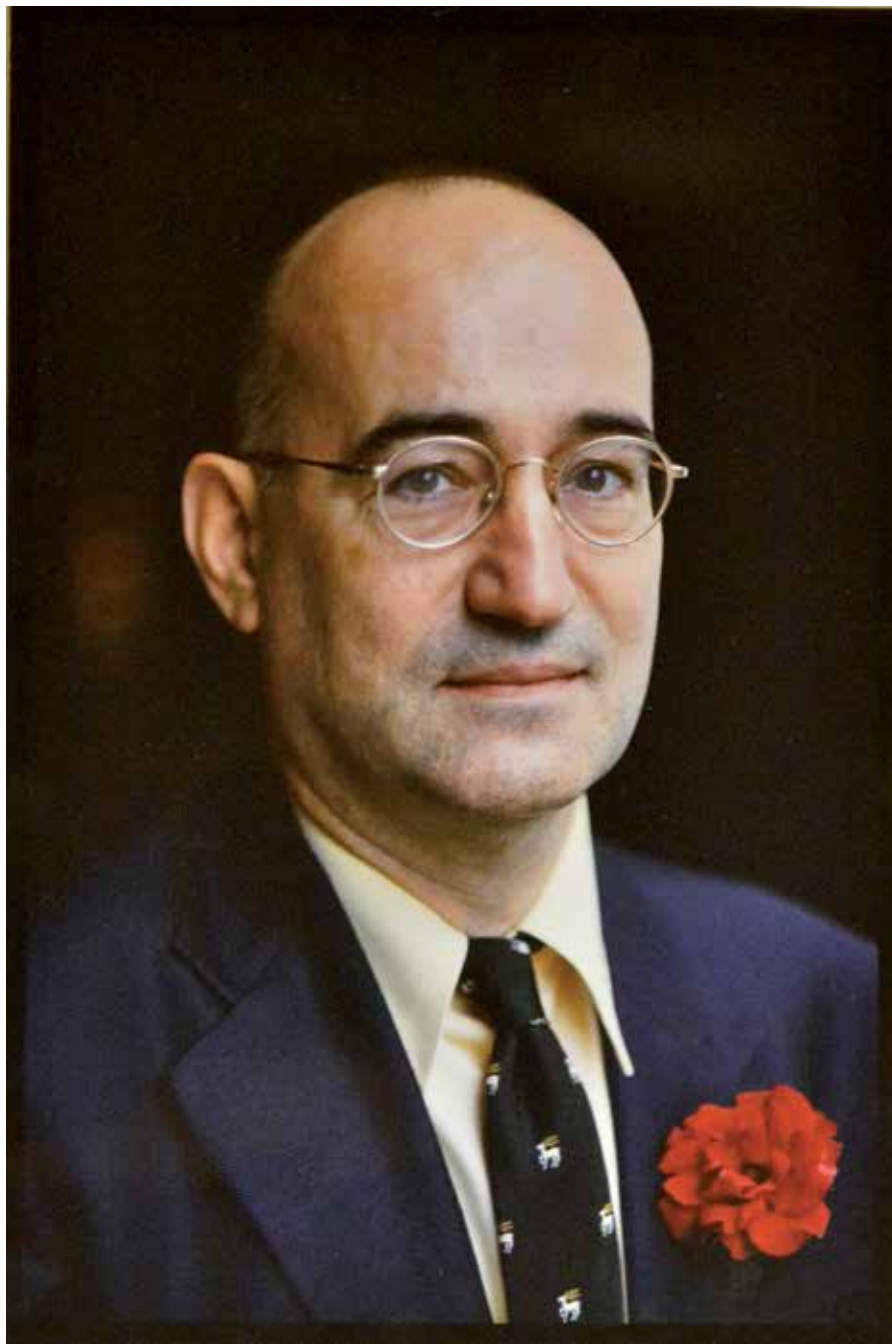
Poklonstvo Gradu: slika treća (Ivan Gundulić), kombinirana tehnika s plotanjem na platnu, 110 x 150 cm, 2006.  
*Homage to the City: the third image (Ivan Gundulić), plotting, mixed media on canvas, 110 x 150 cm, 2006*





**Martina Grlić**

Ivica Đikić, olovka na papiru, 42 x 29,7 cm  
*Ivica Đikić, pencil on paper, 42 x 29.7 cm*



**Milislav Mijo Vesović**

Drago Štambuk, fotografija, 30 x 20 cm  
*Drago Štambuk, photograph, 30 x 20 cm*



**Milislav Mijo Vesović**

Josip Vaništa, fotografija, 20 x 30 cm  
*Josip Vaništa, photograph, 20 x 30 cm*





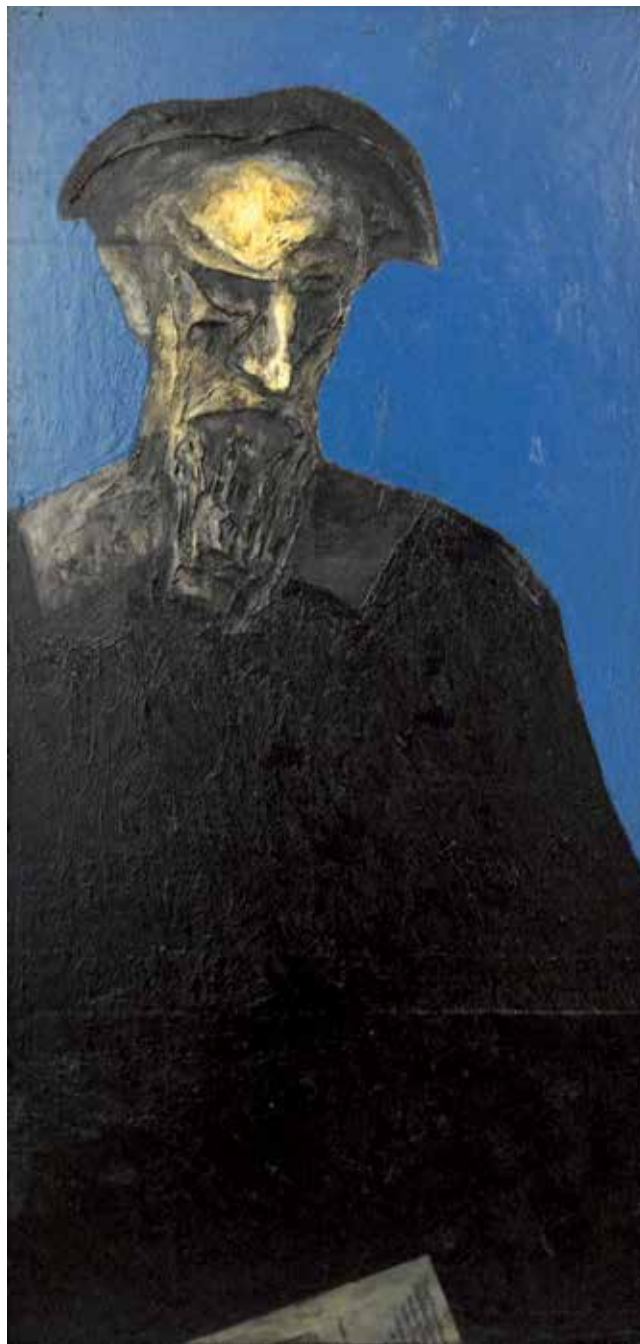
**Milislav Mijo Vesović**

Igor Zidić, fotografija, 35 x 35,2 cm  
*Igor Zidić, photograph, 35 x 35.2 cm*



**Milislav Mijo Vesović**

Boris Maruna, fotografija, 55 x 37 cm  
*Boris Maruna, photograph, 55 x 37 cm*



**Josip Mijić**

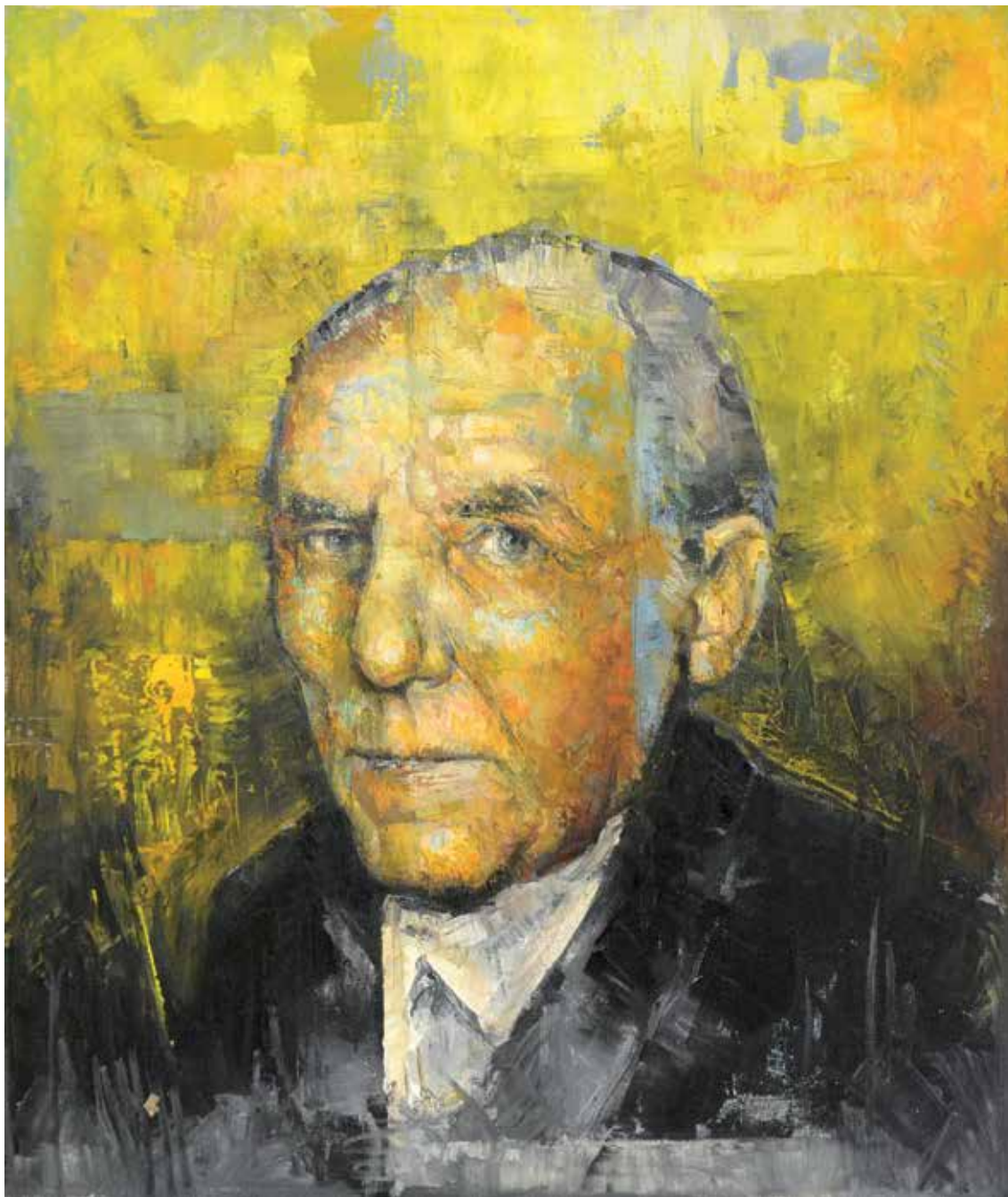
Marko Marulić, kombinirana tehnika na dasci, 94 x 44 cm  
*Marko Marulić, mixed media on panel, 94 x 44 cm*





**Irena Vasilj**

August Šenoa, ulje na lesonitu, 48 x 30 cm  
*August Šenoa, oil on hardboard, 48 x 30 cm*



**Matija Dražović**

Dobriša Cesarić, akril na dasci, 70 x 60 cm  
*Dobriša Cesarić, acrylic on panel, 70 x 60 cm*



**Nikola Vudrag**

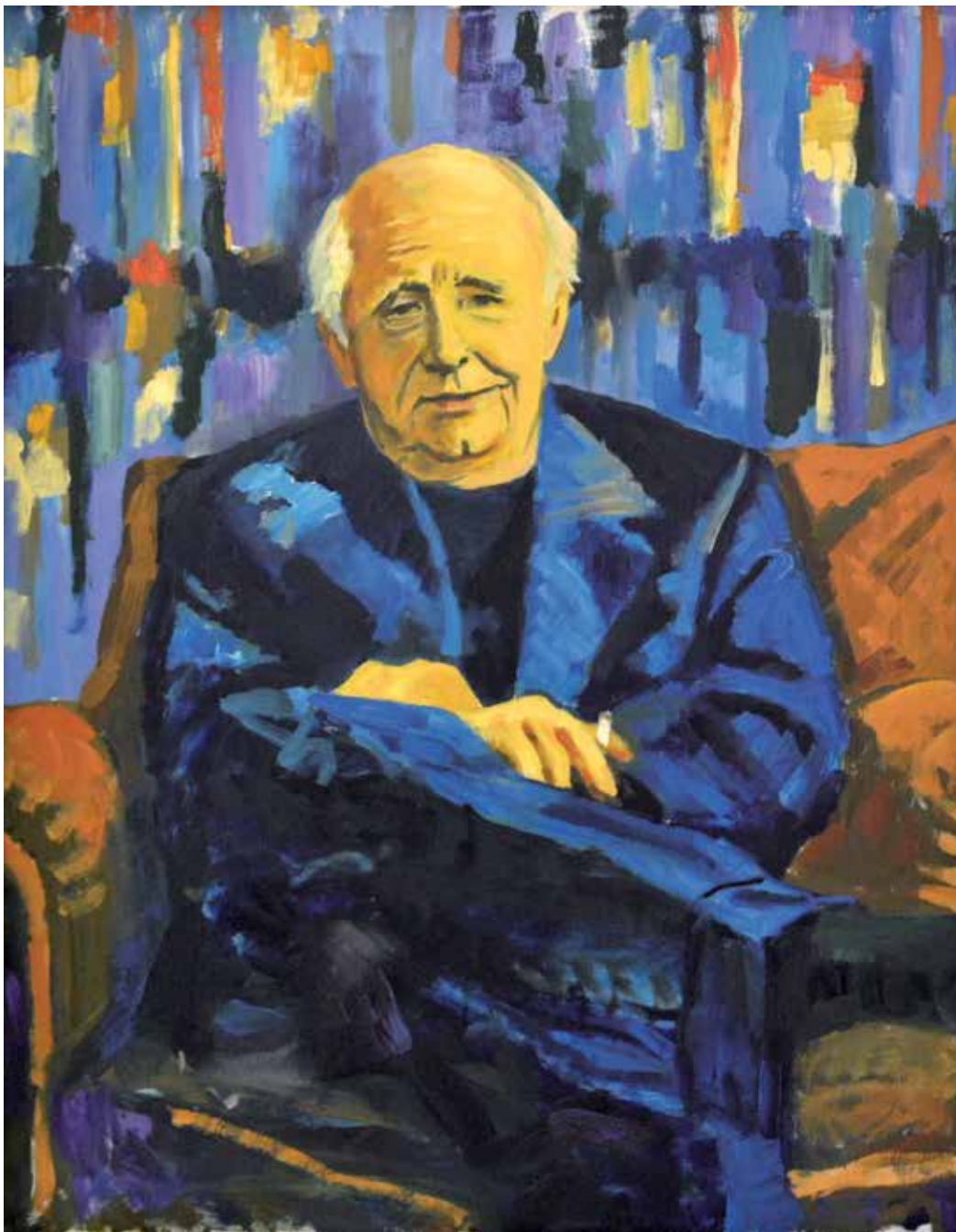
Kruno Quien, akrystal, 30 x 35 x 45 cm, 2014.  
*Kruno Quien, acrystal, 30 x 35 x 45 cm, 2014*





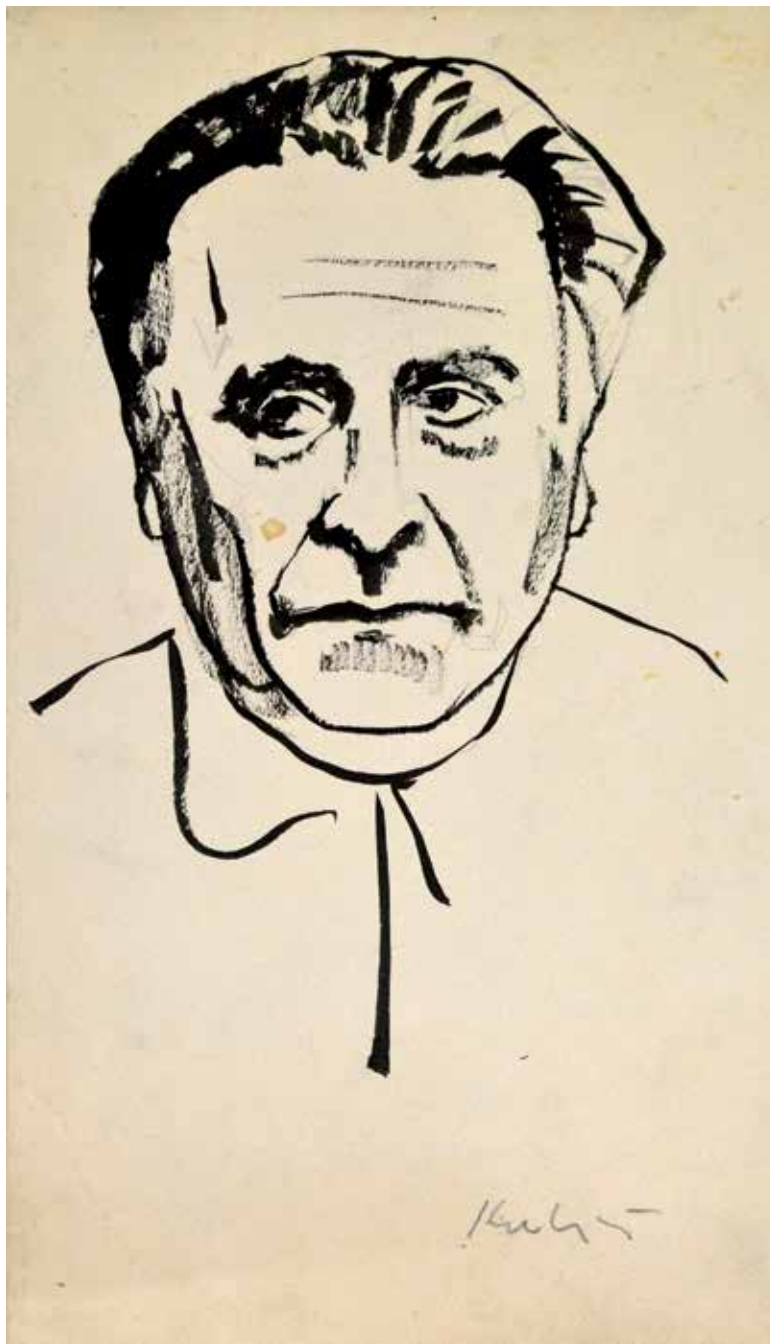
**Miro Vuco**

Kud' s glavom? (Miroslav Krleža), gips u plastičnoj kanti, 39 x 31 x 31 cm  
*Where to put the head? (Miroslav Krleža), plaster in a plastic bucket, 39 x 31 x 31 cm*



**Vatroslav Kuliš**

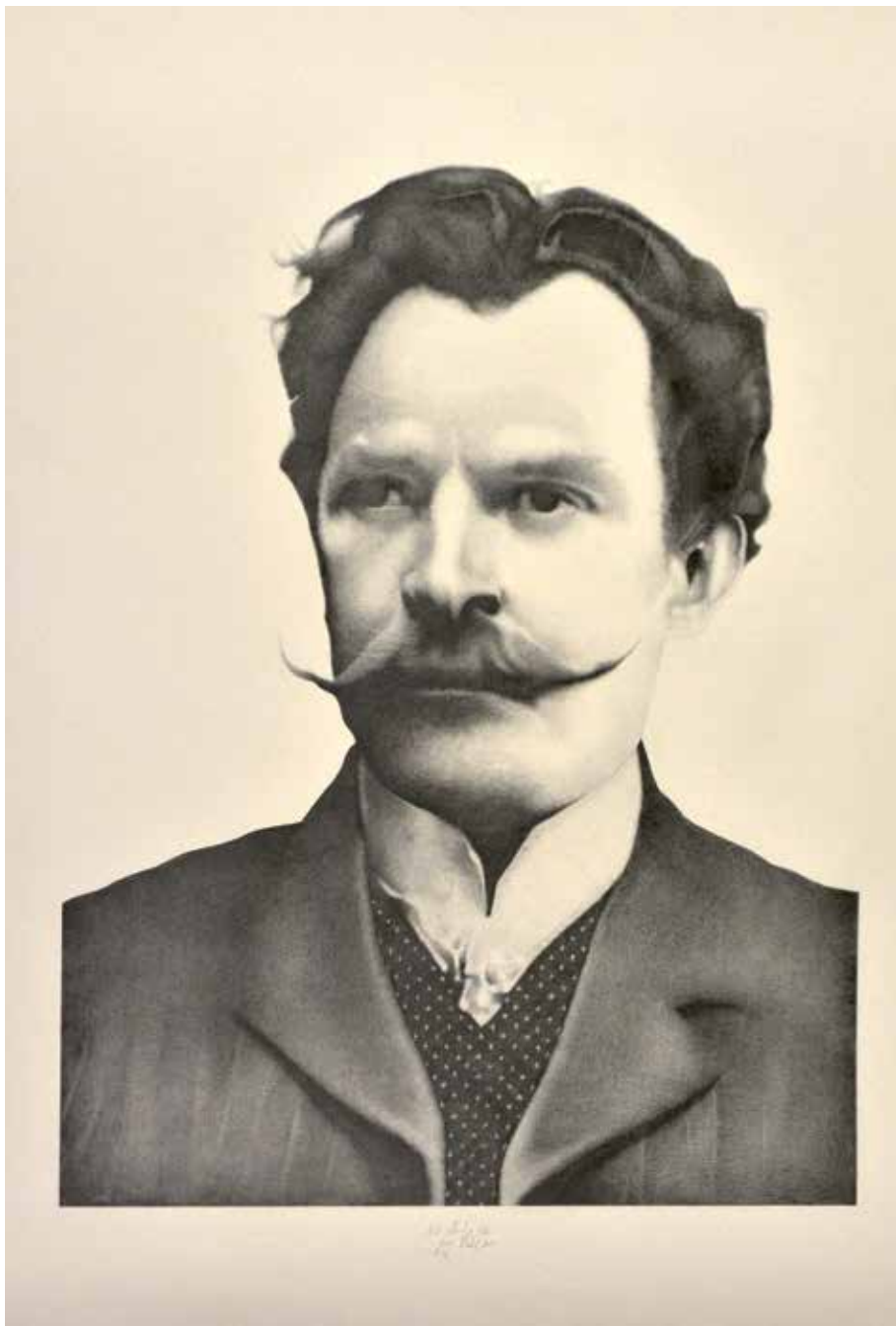
Miroslav Krleža, ulje na platnu, 89 x 69 cm, vlasništvo Leksikografskog zavoda Miroslav Krleža  
*Miroslav Krleža, oil on canvas, 89 x 69 cm, property of the Miroslav Krleža Institute of Lexicography*



**Vatroslav Kuliš**

Živko Jeličić, tuš na papiru, 40 x 23 cm  
Živko Jeličić, ink on paper, 40 x 23 cm





**Duje Medić**

Silvije Strahimir Kranjčević, olovka na papiru, 100 x 70 cm  
*Silvije Strahimir Kranjčević, pencil on paper, 100 x 70 cm*



**Stjepan Skoko**

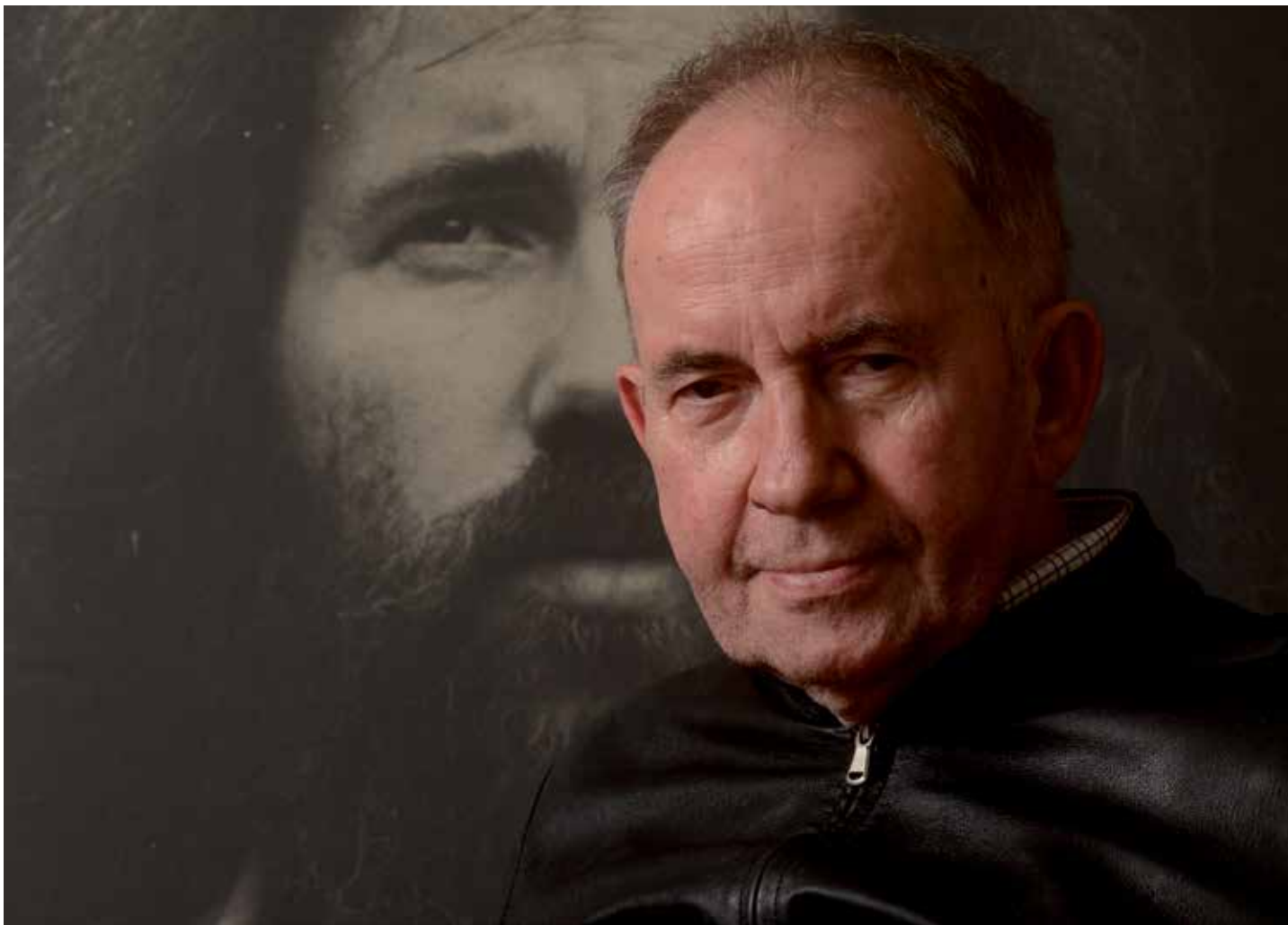
Veselko Koroman, gips, patinirano, 56 x 32 x 29 cm  
*Veselko Koroman, plaster, patinated, 56 x 32 x 29 cm*



**Antun Boris Švaljek**

Antun Gustav Matoš, ulje na platnu, 70 x 50 cm  
*Antun Gustav Matoš, oil on canvas, 70 x 50 cm*





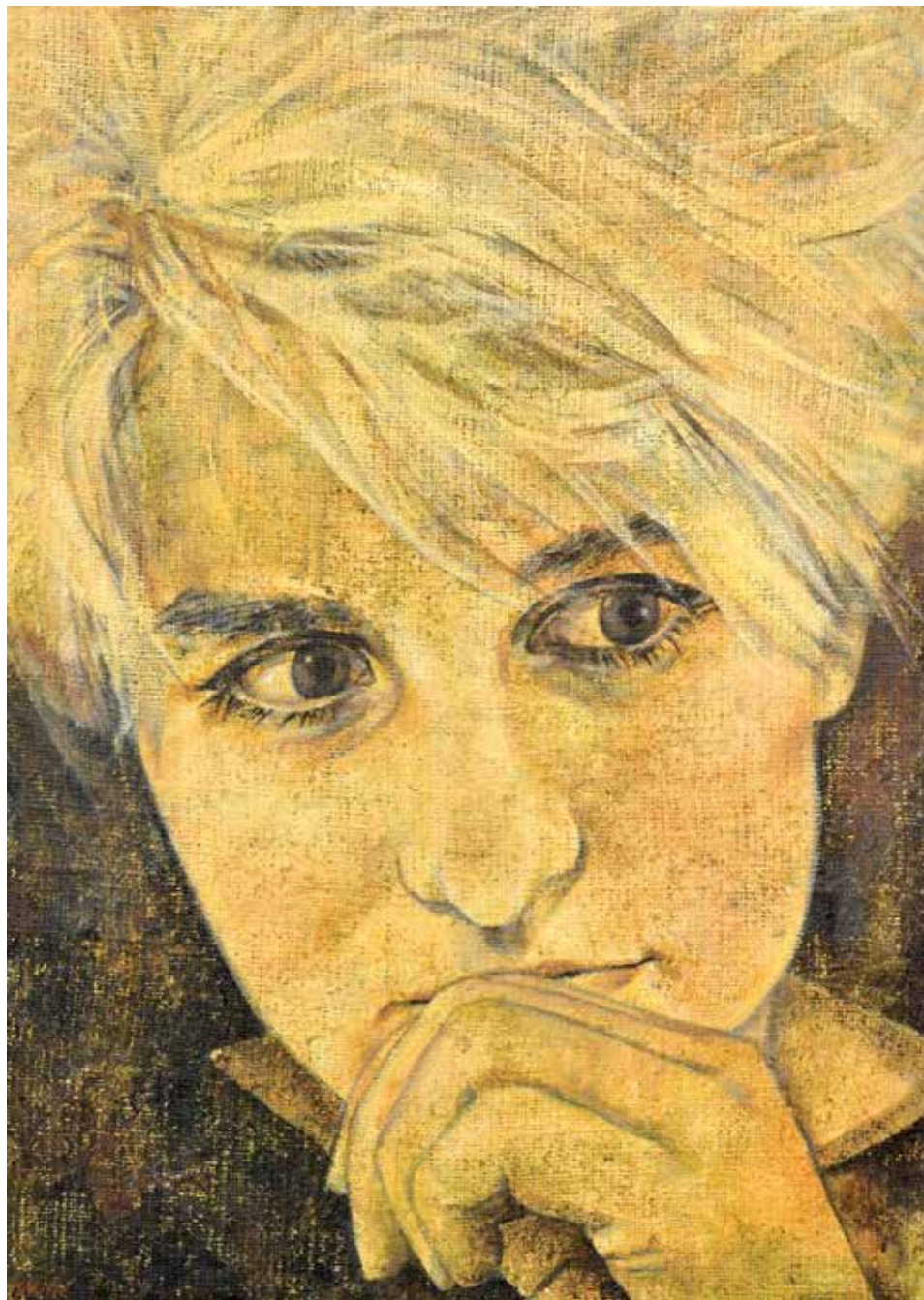
**Jovica Drobnjak**

Milko Valent, fotografija, 37 x 51 cm  
*Milko Valent, photograph, 37 x 51 cm*



**Jovica Drobnjak**

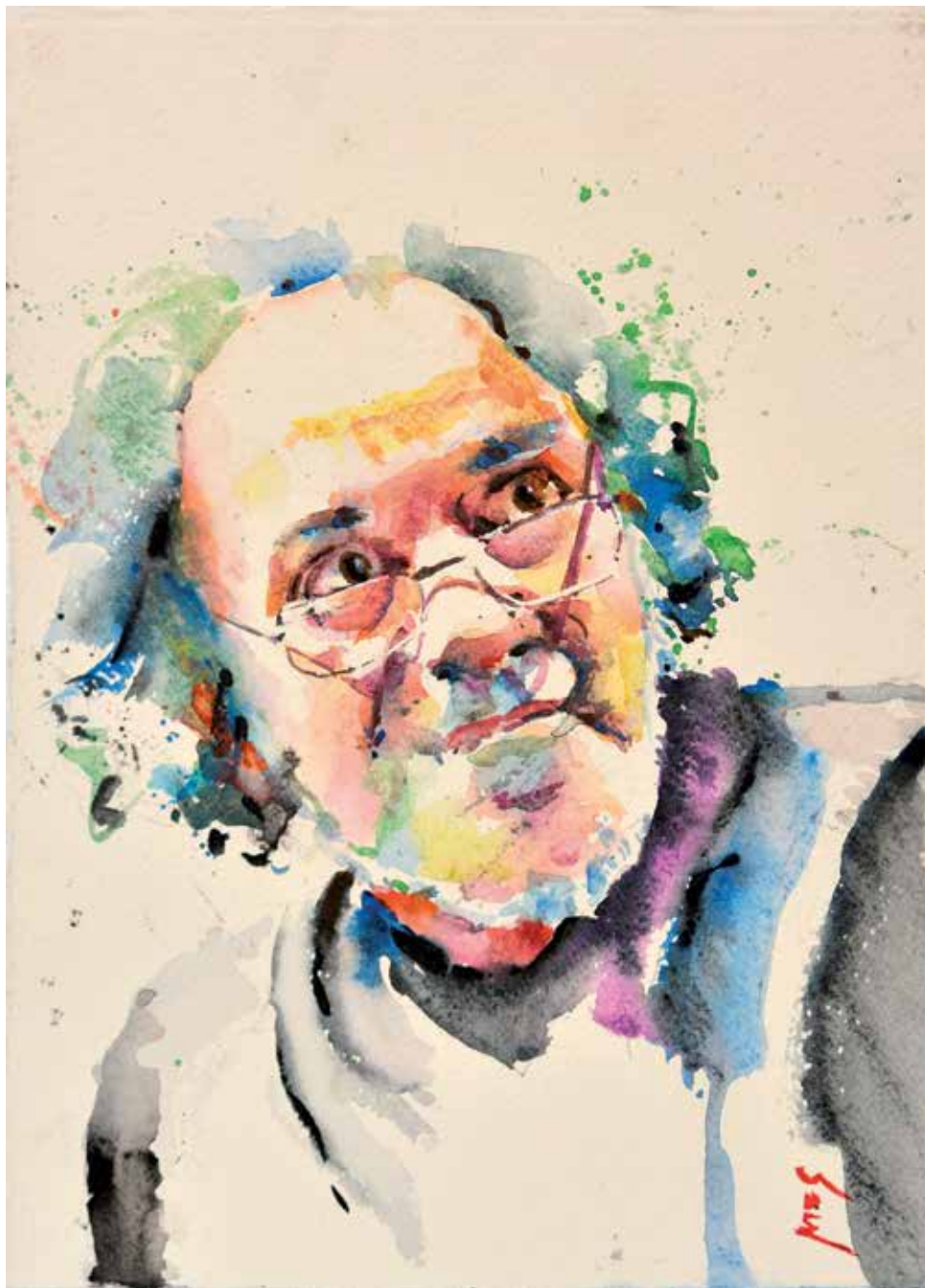
Predrag Matvejević, fotografija, 37 x 55 cm  
*Predrag Matvejević, photograph, 37 x 55 cm*



**Ivana Vulić**

Mani Gotovac, ulje na lanenom platnu, 70 x 50 cm  
*Mani Gotovac, oil on linen canvas, 70 x 50 cm*





**Miroslav Stamatović**

Luko Paljetak, akvarel na papiru, 39 x 28 cm  
*Luko Paljetak, watercolor on paper, 39 x 28 cm*



**Anabel Zanze**

Igor Zidić, olovka na papiru, 23 x 15 cm  
*Igor Zidić, pencil on paper, 23 x 15 cm*



**Antun Motika**

Drago Ivanišević, tuš na papiru, 27 x 19 cm, oko 1938., vlasništvo Igora Zidića, Zagreb  
*Drago Ivanišević, ink on paper, 27 x 19 cm, around 1938, property of Igor Zidić, Zagreb*



# 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.

Miro Gavran, akril na platnu  
Tin Ujević, akril na platnu

**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.

Tin Ujević, kombinirana tehnika

**Matija Dražović** rođen je u Zagrebu 1982. godine. Diplomirao je slikarstvo na Akademiji likovnih umjetnosti u Zagrebu. Izlagao je jednoj samostalnoj i većem broju skupnih izložbi. Sudjelovao je na četiri likovne kolonije. Član je HULULK-a. Autor je više ilustracija knjiga za djecu te multimedijalnih radova. Dobitnik je nagrade „Best exhibition in digital art“ 2011. godine, koju dodjeljuje The International Institute for Advanced Studies in Systems Research and Cybernetics iz Baden Badena u Njemačkoj.

Dobriša Cesarić, akril na dasci

**Jovica Drobnyak** rođen je 1966. godine u Gornjoj Ploči. Fotografijom se počeo baviti 1981. godine u fotogrupi zagrebačke osnovne škole „Većeslav Holjevac“. Četiri godine kasnije maturirao je na Odjelu fotografskih tehnika Škole primijenjenih umjetnosti u Zagrebu. Dvanaest godina bio je zaposlen kao fotograf u izdanjima EPH-a, a posljednjih sedam godina djeluje kao samostalni fotograf. Samostalno je izlagao 2012. godine u izložbenom salonu „Izidor Kršnjavi“ ciklus fotografija „ISTO... A RAZLIČITO“ i 2015. godine u Medijateki Francuskog instituta ciklus fotografija „ILE-GALNA ILUMINACIJA“.

Milko Valent, fotografija  
Predrag Matvejević, fotografija

**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 Milanu te 1972. u Vogheri i Sestrireu. Slikarsku edukaciju dobiva od dubrovačkog slikara Josipa Škerlja i povjesničara umjetnosti Koste Strajnića. Živi i radi u Dubrovniku.

Milan Milišić, akril na platnu

**Ivo Grbić** rođen je 25. listopada 1931. godine u Dubrovniku gdje je završio Učiteljsku školu. Na Grafičkom odsjeku Akademije likovnih umjetnosti u Zagrebu diplomirao je 1956. godine, a slikarsku majstorsku radionicu završio je kod prof. Antuna Mezdjića 1958. godine. Od 1960. do 1982. bio je profesor je na Grafičkom odsjeku Škole primijenjene umjetnosti u Zagrebu. Imao je nešto više od 30 samostalnih i sudjelovao na više od 150 skupnih izložbi u zemlji i inozemstvu. Autor je brojnih plakata, povelja, plaketa i drugih likovnih rješenja iz područja primijenjene umjetnosti. Djela mu se nalaze u brojnim privatnim zbirkama i galerijama u zemlji i inozemstvu. Dobitnik je Druge nagrade za plakat Dubrovačkih ljetnih igara 1954., Nagrade za plaketu Turističkog saveza Dubrovnik 1984., priznanja Turističkog društva Dubrovnik 1987., te Nagrade Dubrovnika za životno djelo 2002. godine.

Luko Paljetak, tuš na papiru

**Martina Grlić** rođena je 1982. godine u Zagrebu, gdje je 2009. godine diplomirala na Odsjeku za slikarstvo Akademije likovnih umjetnosti u klasi Zlatka Kesera i Duje Jurića. Samostalno izlaže od 2008. godine na nekoliko izložbi, te je sudjelovala na mnogim skupnim izložbama.

Ivica Đikić, flomaster na papiru

**Tomo Gusić** rođen je 1931. godine. Diplomirao je slikarstvo kod prof. Otona Postružnika na Likovnoj akademiji u Zagrebu 1957. godine, a specijalku je završio dvije godine kasnije. Nakon toga se vratio u Dubrovnik s namjerom da u njemu živi i radi, ali je nedugo potom otišao u Zagreb i tu ostao dvadeset godina, radeći kao grafički dizajner. Ilustrirao je brojne knjige i izradio neke od najpoznatijih grafičkih simbola u Dubrovniku – znak za Ljetne igre, znak galerije Sebastian, znak Atlasa. U Dubrovnik se vratio početkom 1980-ih godina i trajno se posvetio slikarstvu. I dalje u njemu živi i radi.

Danijel Dragojević, ulje na platnu  
Luko Paljetak, ulje na platnu

## 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.

Miro Gavran, acrylic on canvas

Tin Ujević, acrylic on canvas

**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.

Tin Ujević, mixed media

**Matija Dražović** was born in Zagreb in 1982. He graduated in painting from the Academy of Fine Arts in Zagreb. He has held one solo and numerous group exhibitions. He has participated in four art colonies. He is a member of the Croatian Association of Artists and Art Critics. He illustrated several children's books and designed various multimedia works. In 2011, he was presented with the "Best exhibition in digital art" award by The International Institute for Advanced Studies in Systems Research and Cybernetics in Baden-Baden, Germany.

Dobriša Cesarić, acrylic on panel

**Jovica Drobňjak** was born in 1966 in Gornja Ploča. He started exploring photography in 1981 in a photo group of Zagreb elementary school "Većeslav Holjevac". Four years later, he graduated from the Department of Photography Techniques of the School of Applied Arts in Zagreb. For twelve years he worked as a photographer at EPH media company, and for the last seven years he has been working as a freelance photographer. He held a solo exhibition in 2012 in the "Izidor Kršnjavi" showroom whereby he exhib-

ited a series of photographs titled "SAME... BUT DIFFERENT", and in 2015, at the Mediatheque of the French Institute, he exhibited a series of photographs called "ILLEGAL ILLUMINATION".

Milko Valent, photograph

Predrag Matvejević, photograph

**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.

Milan Milišić, acrylic on canvas

**Ivo Grbić** was born on 25 October 1931 in Dubrovnik, where he finished the School for teachers. He graduated from the Department of Graphics at the Academy of Fine Arts in Zagreb in 1956, and he finished the Master Class in painting in the class of Professor Antun Mezdžić in 1958. From 1960 to 1982, he was a professor at the Department of Graphics at the School of Applied Arts in Zagreb. He has held more than 30 solo exhibitions and he has participated in over 150 group exhibitions around the country and all over the world. He is the author of numerous posters, charters, plaques and other artistic interpretations in the field of applied arts. His works can be found in many private collections and galleries both in Croatia and abroad. He won the second prize for the Dubrovnik Summer Festival poster in 1954, the Award for the plaque of the Tourist Association of Dubrovnik in 1984, the honors of the Tourist Association of Dubrovnik in 1987, and the Dubrovnik's lifetime achievement award in 2002.

Luko Paljetak, ink on paper

**Martina Grlić** was born in 1982 in Zagreb, where she graduated from the Department of Painting at the Academy of Fine Arts in 2009 in the class of Zlatko Keser and Duje Jurić. She has held several solo exhibitions since 2008 and participated in numerous group exhibitions.

Ivica Đikić, pencil on paper

**Tomo Gusić** was born in 1931. He graduated in painting in the class of Professor Oton Postružnik at the Academy of Fine Arts in Zagreb in 1957, and finished his specialization two years later. After that, he returned to Dubrovnik with the intention to live and work

**Luka Ilić** rodio se 1935. godine u selu Pribeljka kod Jajca. Završio je Školu za primijenjenu umjetnost u Sarajevu 1957. godine, nakon čega je diplomirao na Akademiji likovnih umjetnosti u Zagrebu 1962. godine i završio poslijediplomski studij 1964. godine. Nakon toga se zaposlio kao profesor na Školi primijenjenih umjetnosti u Sarajevu.

Virgilije Nevjestić, bronca

**Josip Ivanović** rodio 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.

Antun Branko Šimić, plastična masa, patinirano

**Vatroslav Kuliš** rođen je 1951. u Vidošima. Zagrebačku Školu primijenjene umjetnosti završio je 1971. godine. Diplomirao je slikarstvo na Akademiji likovnih umjetnosti u Zagrebu 1976., u klasi prof. Šime Perića. Od 1978. do 2002. godine radio je u Leksikografskom zavodu Miroslav Krleža kao likovni urednik. Uz slikarstvo, bavio se grafičkim dizajnom i scenografijom. Autor je više grafičkih mapa. Boravio je na studijskim putovanjima u Parizu (Cite des Arts), Munchenu, New Yorku, Melbourneu i drugdje. Radovi mu se nalaze u muzejima i galerijama u Hrvatskoj te u mnogim privatnim zbirkama u Hrvatskoj i svijetu. Dobitnik je nekoliko nagrada i priznanja među kojima su odličje Red Danice Hrvatske s likom Marka Marulića 1997., Državna nagrada Vladimir Nazor za 2000. godinu, te godišnja nagrada Galerije Forum za 2003. godinu. Izlagao je na stotinjak samostalnih i više od 150 grupnih izložbi u zemlji i inozemstvu.

Miroslav Krleža, ulje na platnu, vlasništvo Leksikografskog zavoda Miroslav Krleža

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

Ivo Vojnović, ulje na lesonitu

Antun Gustav Matoš, ulje na lesonitu

**Duje Medić** rođen je 1986. godine u Makarskoj, a živio je u Brelima. Završio je jezičnu gimnaziju nakon čega je upisao Akademiju likovnih umjetnosti. Diplomirao je 2010. godine na grafičkom odsjeku u klasi prof. Nevenke Arbanas. Do sada je imao osam sa-

mostalnih i brojne skupne izložbe te je izdao jednu grafičku mapu. Član je HDLU-a. Živi i radi u Zagrebu.

Silvije Strahimir Kranjčević, olovka na papiru

**Josip Mijić** rođen je 1975. godine u Travniku. Na Akademiju likovnih umjetnosti na Širokom Brijegu diplomirao je 2002. godine na slikarskom odjelu u klasi prof. Ante Kajinića. Završio je poslijediplomski studij 2005. godine na ALU na Širokom Brijegu pod mentorstvom prof. Ante Kajinića. Od 2003. do 2012. predavao je Teoriju prostora. Od 2003. je na kolegiju Kompjutorska grafika, a od 2013. na kolegiju Mali akt 4. godina u statusu asistenta na Akademiji likovnih umjetnosti na Širokom Brijegu. Član je nekoliko stručnih udruženja. Sudjelovao je u međunarodnim projektima, a za svoj je rad nagrađen s nekoliko domaćih i međunarodnih nagrada.

Marko Marulić, kombinirana tehnika na dasci

**Antun Motika** rođen je 1902. u Puli. Godine 1921. započeo je studij kiparstva na zagrebačkoj Akademiji likovnih umjetnosti kod R. Valdeca, potom se odlučio za slikarstvo, koje je završio 1926. kod M. Vanke, V. Becića, T. Krizmana i Lj. Babića, kod kojega se usavršavao. Bio je profesor likovnog odgoja u Mostaru (1929–40.). Za njegov umjetnički razvoj bio je presudan studijski boravak u Parizu (1930–31.), kada se odlučio za osebujnu inačicu postimpresionističkog impresionizma, osobito lirizma P. Bonnard i kolorističke vibracije R. Dufyja. U Mostaru je stvarao djela specifična lirskog ugođaja, prepuna svjetla i zasićene tonske atmosfere. Od 1941. do umirovljenja 1961. radio je u Školi primijenjene umjetnosti u Zagrebu. Radio je kolaže, oblikovao keramiku i sitnu plastiku u željezu. Dobio je Nagradu „Vladimir Nazor“ za životno djelo (1969). Umro je 1992. u Zagrebu.

Drago Ivanišević, tuš na papiru, oko 1938., vlasništvo Igora Zidića, Zagreb

**Stjepan Skoko** rođen je 1959. godine u Grabu, Bosna i Hercegovina. Školu primijenjenih umjetnosti u Sarajevu završio je 1979. godine, a 1986. diplomirao kiparstvo na Akademiji likovnih umjetnosti u Zagreb, u klasi prof. Vjekoslava Rukljača. Sudjelovao je u osnivanju Akademije likovnih umjetnosti u Širokom Brijegu gdje je voditelj kipsarske klase u statusu redovitog profesora i dekan od 2013. godine. U članstvo Hrvatskog društva likovnih umjetnika u Zagrebu primljen je 1987. godine. Utemeljio je Umjetničku galeriju „TMT“ Ljubuški 1995. godine. Autor je nekoliko javnih spomeničkih skulptura i dobitnik nekoliko nagrada za svoj rad.

Veselko Koroman, gips, patinirano

**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



there, but shortly afterwards went back to Zagreb where he stayed for twenty years and worked as a graphic designer. He illustrated numerous books and created some of the most famous graphic symbols of Dubrovnik – a logo for the Summer Festival, a logo for the gallery Sebastian, a logo for Atlas. He returned to Dubrovnik at the beginning of the 1980s and permanently devoted himself to painting. He still lives and works in Dubrovnik.

Danijel Dragojević, oil on canvas

Luko Paljetak, oil on canvas

**Luka Ilić** was born in 1935 in the village of Pribeljka near Jajce. He graduated from the School of Applied Arts in Sarajevo in 1957, after which he graduated from the Academy of Fine Arts in Zagreb in 1962 and completed his postgraduate studies in 1964. After that, he worked as a professor at the School of Applied Arts in Sarajevo.

Virgilije Nevjestić, bronze

**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.

Antun Branko Šimić, plastic, patinated

**Vatroslav Kuliš** was born in 1951 in Vidoši. He graduated from the Zagreb School of Applied Arts in 1971. He graduated in painting from the Academy of Fine Arts in Zagreb in 1976 in the class of Professor Šime Perić. From 1978 to 2002 he worked at the Miroslav Krleža Institute of Lexicography as the art director. In addition to painting, he was engaged in graphic design and set design. He created several graphic maps. He went on study tours in Paris (Cité des Arts), Munich, New York, Melbourne and other cities. His works can be found in museums and galleries in Croatia as well as in many private collections in Croatia and abroad. He has received several awards and recognitions, including the Order of Danica Hrvatska for his contribution to culture in 1997, the Vladimir Nazor Award for 2000 and the Forum Gallery annual award for 2003. He has held around 100 solo exhibitions and more than 150 group exhibitions at home and abroad.

Miroslav Krleža, oil on canvas, property of the Miroslav Krleža Institute of Lexicography

**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.

Ivo Vojnović, oil on hardboard

Antun Gustav Matoš, oil on hardboard

**Duje Medić** was born in 1986 in Makarska, and he lived in Brela.

Having completed his high school education, he enrolled in the Academy of Fine Arts. He graduated in 2010 from the Department of Graphics in the class of Professor Nevenka Arbanas. So far he has held eight solo exhibitions and numerous group exhibitions and has published one graphic map. He is a member of the Croatian Association of Artists. He lives and works in Zagreb.

Silvije Strahimir Kranjčević, pencil on paper

**Josip Mijić** was born in 1975 in Travnik. He graduated from the Painting Department of the Academy of Fine Arts in Široki Brijeg in 2002 in the class of Professor Ante Kajinić. He completed his postgraduate studies in 2005 at the Academy of Fine Arts in Široki Brijeg in the class of Professor Ante Kajinić. From 2003 to 2012 he taught the Theory of Space. Since 2003 he has been working as an assistant professor at the Academy of Fine Arts in Široki Brijeg and teaching the course Computer Graphics, and since 2013 the course Little Nude on the fourth year. He is a member of several professional associations. He has participated in international projects and has been awarded several national and international awards for his work.

Marko Marulić, mixed media on panel

**Antun Motika** was born in 1902 in Pula. In 1921 he began to study sculpture at the Academy of Fine Arts in Zagreb in the class of R. Valdec, then switched to painting, from which he graduated in 1926 in the class of M. Vanka, V. Becić, T. Krizman and Lj. Babić, the last one providing him with professional training. He was an art teacher in Mostar (1929-40). His study years in Paris (1930-31) were crucial for his artistic development because then he decided to start using a peculiar version of post-impressionism impressionism, particularly the lyricism of P. Bonnard and coloristic vibrations of R. Dufy. While living in Mostar, he was creating works of particular lyrical atmosphere, full of light and saturated tonal atmosphere. From 1941 until his retirement in 1961 he worked at the School of Applied Arts in Zagreb. He designed collages and shaped ceramics and fine plastic in iron. He was honoured with the "Vladimir Nazor" award for lifetime achievement (1969). He died in 1992 in Zagreb.

Drago Ivanišević, ink on paper, around 1938, property of Igor Zidić, Zagreb

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.

Mani Gotovac, fotografija

Feda Šehović, fotografija

**Miroslav Stamatović** rođen je 1949. godine u Požegi. Osnovnu školu i gimnaziju završio je u Kraljevu. Godine 1970. došao je u Dubrovnik gdje je završio Višu turističku školu, te je aktivno sudjelovao u kulturnom životu Dubrovnika djelujući u studentskom listu „Laus“ i „Studentskom teatru Lero“. Otvorivši tiskaru, imao je priliku ostvariti ljubav prema grafici i vizualnom izražavanju uopće. Devedesetih godina počeo je slikati. Član je Dubrovačke udruge likovnih umjetnika i sudionik mnogih likovnih kolonija i skupnih izložbi.

Luko Paljetak, akvarel na papiru

**Milovan Stanić** rodio se u Omišu 1929. godine. Srednju pomorsku školu završio je u Dubrovniku 1950. godine, nakon čega je upisao studij slikarstva na Akademiji likovnih umjetnosti u Zagrebu. Budući da studij nije završio, vratio se u Dubrovnik te je prvo radio kao slikar u Kazalištu Marina Držića, nakon čega se posvetio samostalnom radu. Osim u Dubrovniku živio je i radio u Zagrebu, Rimu, Londonu i Santa Barbari. Veći dio njegovog opusa su portreti, pretežno dramskih umjetnika, ali i boema, političara i drugih, te vedute Dubrovnika. Do sada su mu priredene dvije retrospektivne izložbe (1999. i 2007.) te su o njegovom životu i radu snimljena dva dokumentarna filma. Umrlo je u Santa Barbari 1989. godine.

Tin Ujević, ugljen na papiru (natpis na crtežu, donji desni kut: Tin / Milovan / Kavkaz)

**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.

Autoportret, ulje na platnu

Momčilo Popadić, akril na platnu

Luko Paljetak, ulje na platnu, vlasništvo obitelji Paljetak, Dubrovnik

Luko Paljetak, ulje na dasci, vlasništvo obitelji Paljetak, Dubrovnik

**Antun Boris Švaljek** rođen je 1951. godine u Zagrebu. Pučku školu završio je u Petrinji, a gimnaziju u Varaždinu. Akademiju likovnih umjetnosti upisao je 1969. godine u Zagrebu gdje je diplomirao slikarstvo 1974. godine u klasi prof. Šime Perića. Od 1974. do 1977. godine bio je suradnik Majstorske radionice prof. Krste Hegedušića. Studijski je boravio u Kaliforniji 1979. godine. Izvanredni je profesor na ALU na Širokom Brijegu. Samostalno je izlagao stotinjak puta u Hrvatskoj i inozemstvu. O njegovom životu i radu je 2010. snimljen dokumentarni film, a 2009. izdana je monografija autora Ive Šimata Banova. Dobitnik je nekoliko nagrada, a 1996. godine je odlikovan Redom Danice hrvatske s likom Marka Marulića.

Antun Gustav Matoš, ulje na platnu

**Matko Trebotić** rođen je 1935. godine u Milni na Braču. Osnovnu školu i Klasičnu gimnaziju završio je u Splitu, a diplomirao je 1961. godine na beogradskom Arhitektonskom fakultetu. Tijekom 1971. i 1972. godine pohađao je poznatu Folkwangschule u Essenu kod profesora Hermanna Schardta kao Meisterschüler. Od 1970. intenzivno izlaže u Hrvatskoj i inozemstvu na više od stotinu samostalnih i tri stotine skupnih izložaba. O njegovom je djelu tiskano više monografija, a radovi mu se nalaze u mnogim domaćim i stranim zbirkama i muzejima. Za kazališta u Splitu, Dubrovniku, Rijeci i Šibeniku oslikao je svečane zastore kao jedinstveni projekt nazvan „Jadranski poliptih“.

Poklonstvo Gradu: slika treća (Ivan Gundulić), kombinirana tehnika s plotanjem na platnu, 110 x 150 cm, 2006.

**Irena Vasilj** rođena je u Zagrebu 1976. godine. Diplomirala je grafiku na Akademiji likovnih umjetnosti Sveučilišta u Mostaru. Izlagala je na dvije samostalne i većem broju skupnih izložbi. Sudjelovala je na šest likovnih kolonija. Članica je HDLU-a Zagreb, HULULK-a, ULS-a i School of Visual Arts, New York, SAD. Pohađala je rezidencijalni program School of Visual Arts, New York (2009. i 2010.). U značajne radove ubrajaju joj se „Stari most“ za tadašnjeg predsjednika RH Stjepana Mesića i „Portret pape Benedikta XVI.“ koji je nastao u sklopu rada u Internacionalnoj privatnoj gimnaziji u Mostaru te je poklonjen Papi kao protokolarni dar. August Šenoa, ulje na lesonitu

**Milislav Mijo Vesović** rođen je 1953. godine u Gornjoj Dobrinji. U Zagrebu je diplomirao filmsko snimanje na Akademiji za kazalište, film i televiziju (danas Akademija dramske umjetnosti). Počeo je raditi u zagrebačkom *Poletu* i *Studentskom listu*. Njegove fotografije nisu ogoljeli portreti, nego likovi koji „izranjaju iz ambijenta vlastitog djelovanja“, koji su u središtu kadra. Danas surađuje s novinama, umjetničkim časopisima i drugim publikacijama. Izlagao je samostalno i skupno od 1979. godine. Slike su mu izložene u nekoliko hrvatskih muzeja i galerija. Živi i radi u Zagrebu.

Drago Štambuk, fotografija, 30 x 20 cm

Josip Vaništa, fotografija, 20 x 30 cm

**Stjepan Skoko** was born in 1959 in Grab, Bosnia and Herzegovina. He graduated from the School of Applied Arts in Sarajevo in 1979, and he graduated in sculpture from the Academy of Fine Arts in Zagreb in 1986 in the class of Professor Vjekoslav Rukljač. He was a founding member of the Academy of Fine Arts in Široki Brijeg, where he is the head of the Sculpture Department as a full professor and the dean since 2013. He became a member of the Croatian Association of Artists in Zagreb in 1987. He founded the Art Gallery “TMT” Ljubuški in 1995. He is the author of several public monumental sculptures and was awarded several awards for his work.

Veselko Koroman, plastic, patinated

**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.

Mani Gotovac, photograph

Feđa Šehović, photograph

**Miroslav Stamatović** was born in 1949 in Požega. He finished elementary and secondary school in Kraljevo. In 1970 he came to Dubrovnik where he graduated at the College of tourism, and actively participated in the cultural life of Dubrovnik by working in the student newspaper “Laus” and “Lero Student Theater”. By opening a printing office, he got the opportunity to make his love of graphics and visual expression in general start living. He began to paint in the 90s. He is a member of the Association of Artists of Dubrovnik and has participated in numerous art colonies and group exhibitions.

Luko Paljetak, watercolor on paper

**Milovan Stanić** was born in Omiš in 1929. Having completed the Maritime High School in Dubrovnik in 1950, he went on to study painting at the Academy of Fine Arts in Zagreb. As he never finished his studies, he returned to Dubrovnik where he first worked as a painter at the Marin Držić Theater, after which he devoted himself to his solo career. In addition to Dubrovnik, he lived and worked in Zagreb, Rome, London and Santa Barbara. Most of his works are portraits, mainly of theater artists, but also of bohemians, politicians and others, as well as vedutas of Dubrovnik. So far his work was exhibited two times in a retrospective (1999 and

2007) and his life and work were the topic of two documentaries.

He died in Santa Barbara in 1989.

Tin Ujević, charcoal on paper (the inscription on the drawing in the lower right corner: Tin / Milovan / Kavkaz)

**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.

Self-portrait, oil on canvas

Momčilo Popadić, acrylic on canvas

Luko Paljetak, oil on canvas, property of the Paljetak family, Dubrovnik

Luko Paljetak, oil on panel, property of the Paljetak family, Dubrovnik

**Antun Boris Švaljek** was born in 1951 in Zagreb. He finished elementary school in Petrinja and completed his high school education in Varaždin. In 1969 he enrolled in the Academy of Fine Arts in Zagreb, where he graduated in painting in 1974 under Professor Šime Perić. From 1974 to 1977 he was an assistant in the Master Class of Prof. Krsto Hegedušić. As part of his studies, he also visited California in 1979. He is an associate professor at the Academy of Fine Arts in Široki Brijeg. He has held around hundred solo exhibitions in Croatia and abroad. His life and work were the topic of a 2010 documentary and a 2009 monograph by Ive Šimat Banov. He has received various awards, and in 1996 he was awarded the Order of Danica Hrvatska for his contribution to culture.

Antun Gustav Matoš, oil on canvas

**Matko Trebotić** was born in 1935 in Milna on the island of Brač. He finished elementary and secondary school in Split and graduated in 1961 from the Belgrade Faculty of Architecture. During 1971 and 1972 he attended the famous Folkwangschule, in Essen, as a “meisterschüler”, in professor Hermann Schardt’s class. Since 1970 he has held more than a hundred solo and three hundred group exhibitions in Croatia and abroad. His work is the topic of several published monographs, and his works are found in many national and international collections and museums. He painted magnificent festive stage curtains for the theaters in Split, Dubrovnik, Rijeka and Šibenik called “The Adriatic Polyptych”.

Homage to the City: the third image (Ivan Gundulić), plotting, mixed media on canvas, 110 x 150 cm, 2006

Igor Zidić, fotografija, 35 x 35,2 cm  
Boris Maruna, fotografija, 55 x 37 cm

**Nikola Vudrag** rođen je 1989. godine u Varaždinu. Nakon završene gimnazije u Varaždinu, 2006. godine upisao je Akademiju primijenjenih umjetnosti u Rijeci. Nakon tri godine studija, nastavio je studirati na Akademiji likovnih umjetnosti u Zagreb kod prof. Damira Mataušića, smjer Mala plastika i medaljerstvo, Odjel kiparstvo. Izlaže od 2005. godine u Hrvatskoj i inozemstvu. Autor je nekoliko javnih nagrada i javnog spomenika „Veli Jože“ u Berlinu/Lindstedt. Sudionik je mnogih likovnih radionica. Dobitnik je diplome Anhalt sveučilišta primijenjenih znanosti, pohvalnice ALU u Zagrebu i stipendije za nadarene studente Varaždinske županije. Živi i studira u Zagrebu.

Kruno Quien, akristal, 30 x 35 x 45 cm, 2014.

**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. emeritusa 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.

Mani Gotovac, ulje na platnu

**Miro Vuco** rođen je 1941. u Vojniću kraj Sinja. Studirao je u Zagrebu na Akademiji likovnih umjetnosti, gdje je završio i poslijediplomski studij 1969. godine. Poslije toga je surađivao u Majstorskoj radionici Antuna Augustinčića. Bio je jedan od osnivača grupe Biafra 1970. godine. Autor je spomenika Tinu Ujeviću u Zagrebu, Anti Starčeviću u Osijeku, Bademe Sokolović u Zagrebu, Piete u Sinju, Franje Tuđmana u Kninu i dr. Profesor je kiparstva na Akademiji likovnih umjetnosti u Zagrebu. Izlagao je na samostalnim i skupnim izložbama. Dobitnik je nagrade na 3. salonu mladih u Zagrebu, 9. zagrebačkog salona te nagrade SKOJ-a. O njegovom je stvaralaštvu 2015. godine objavljena monografija autora Ive Šimata Banova.

Kud s glavom? (Miroslav Krleža), gips u metalnoj kanti

**Anabel Zanze** rođena je 5. prosinca 1971. u Dubrovniku, gdje je pohađala osnovnu i srednju školu. Godine 1991. upisala se na Akademiju likovnih umjetnosti u Zagrebu (grafički odsjek) i diplomirala u klasi prof. Ante Kuduza 1996. godine. Između 1998. i 2004. radila je kao profesor likovne kulture u Osnovnoj školi „Marin Držić“ u Dubrovniku. Djela joj se nalaze u mnogim privatnim i javnim zbirkama u zemlji i inozemstvu (SAD, Velika Britanija, Kanada, Finska, Francuska, Njemačka, Rusija, Tajland, Slovenija), uključujući fundus Moderne galerije u Zagrebu, Gradskog muzeja u Karlovcu, Muzeja Široki brijeg - Franjevačka galerija. Od 2004. živi i radi u Zagrebu. Članica je HDLU-a i HZSU-a.

Igor Zidić, olovka na papiru

**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.

Mene pravo samo zvijezde paze (Tin Ujević), ulje na platnu



**Irena Vasilj** was born in Zagreb in 1976. She graduated in graphics from the Academy of Fine Arts in Mostar. She has held two solo and numerous group exhibitions. She has participated in six art colonies. She is a member of the Croatian Association of Artists of Zagreb, Croatian Association of Artists and Art Critics, Zaprešić Artists Association and the School of Visual Arts, New York, USA. She attended the residential program of the School of Visual Arts in New York (2009 and 2010). Her major works include the “Old Bridge” made for the then President of the Republic of Croatia, Stjepan Mesić, and the “Portrait of Pope Benedict XVI” which was created as part of work in the International private high school in Mostar and was donated to the Pope as a protocol gift.

August Šenoa, oil on hardboard

**Milislav Mijo Vesović** was born in 1953 in Gornja Dobrinja. He graduated in Cinematography from the Academy for Theater, Film and Television (today's Academy of Dramatic Art). He started working in *Polet* and *Studentski list* in Zagreb. His photographs are not naked portraits, but rather figures that “emerge from the environment of their own actions” and are at the center of the frame. Today he collaborates with newspapers, art magazines and other publications. He has been exhibiting solo and group exhibitions since 1979. His paintings have been exhibited in several Croatian museums and galleries. He lives and works in Zagreb.

Drago Štambuk, photograph, 30 x 20 cm

Josip Vaništa, photograph, 20 x 30 cm

Igor Zidić, photograph, 35 x 35.2 cm

Boris Maruna, photograph, 55 x 37 cm

**Nikola Vudrag** was born in 1989 in Varaždin. Having completed his high school education in Varaždin, he enrolled at the Academy of Applied Arts in Rijeka in 2006. After studying there for three years, he went on to study at the Academy of Fine Arts in Zagreb in the class of Professor Damir Mataušić, with a major in Fine Plastic and Medal Art at the Sculpture Department. Has has been exhibiting since 2005 in Croatia and abroad. He is the author of several public awards and the “Veli Jože” public monument in Berlin/Lindstedt. He has participated in numerous art workshops. He received the diploma from the Anhalt University of Applied Sciences, academic honors from the Academy of Fine Arts in Zagreb and a scholarship for talented students of the Varaždin County. He lives and studies in Zagreb.

Kruno Quien, acrylic, 30 x 35 x 45 cm, 2014

**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 Dujec 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.

Mani Gotovac, oil on canvas

**Miro Vuco** was born in 1941 in Vojnić near Sinj. He studied at the Academy of Fine Arts in Zagreb, where he completed his postgraduate studies in 1969. Afterwards, he participated in the Master Class of Antun Augustinčić. He was one of the founders of the *Biafra* group in 1970. He is the author of Tin Ujević in Zagreb, Ante Starčević in Osijek, Badema Sokolović in Zagreb, Pieta in Sinj, Franjo Tuđman in Knin and other monuments. He is a sculpture professor at the Academy of Fine Arts in Zagreb. He has presented his work in solo and group exhibitions. He was awarded at the 3rd Youth Salon in Zagreb and 9th Zagreb Salon, and also got an Award of the Young Communist League of Yugoslavia. His artwork was the topic of a 2015 monograph by Ive Simat Banov.

Where to put the head? (Miroslav Krleža), plaster in a plastic bucket

**Anabel Zanze** was born on 5 December 1971 in Dubrovnik, where she finished elementary and secondary school. In 1991 she enrolled at the Academy of Arts in Zagreb (Department of Graphics) and graduated in the class of Professor Ante Kuduz in 1996. From 1998 and 2004 she worked as an art teacher in “Marin Držić” primary school in Dubrovnik. Her works can be found in many private and public collections both in Croatia and abroad (USA, Great Britain, Canada, Finland, France, Germany, Russia, Thailand, Slovenia), including the holdings of the Modern Gallery in Zagreb, Karlovac City Museum and the Franciscan Gallery in Široki Brijeg. She has been living and working in Zagreb since 2004. She is a member of the Croatian Association of Artists and the Croatian Freelance Artists' Association.

Igor Zidić, pencil on paper

**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, costume and poster designs. She has been a member of the Croatian Association of Artists of Dubrovnik since 1988.

Only the stars are watching over me (Tin Ujević), oil on canvas

## Popis slika

### Sl. 1. – Tiziano Vecellio

Papa Pavao III. s unucima, ulje na platnu, 210 x 176 cm, 1545.

*Pope Paul III and His Grandsons, oil on canvas, 210 x 176 cm, 1545*

[https://upload.wikimedia.org/wikipedia/commons/a/ab/Titian\\_-\\_Pope\\_Paul\\_III\\_with\\_his\\_Grandsons\\_Alessandro\\_and\\_Ottavio\\_Farnese\\_-\\_WGA22985.jpg](https://upload.wikimedia.org/wikipedia/commons/a/ab/Titian_-_Pope_Paul_III_with_his_Grandsons_Alessandro_and_Ottavio_Farnese_-_WGA22985.jpg)

### Sl. 2. – Gustave Courbet

Portret očajnika (autoportret), ulje na platnu, 55 x 45 cm, 1844.

*The Desperate Man (Self-Portrait), oil on canvas, 55 x 45 cm, 1844*

[https://upload.wikimedia.org/wikipedia/commons/9/94/Gustave\\_Courbet\\_auto-retrato.jpg](https://upload.wikimedia.org/wikipedia/commons/9/94/Gustave_Courbet_auto-retrato.jpg)

### Sl. 3. – Cindy Sherman

Bez naslova br. 224, fotografija, 122 x 96,5 cm, 1990.

*Untitled #224, photography, 122 x 96.5 cm, 1990*

[http://40.media.tumblr.com/tumblr\\_m2j33k6eYY1rntkg5o1\\_1280.jpg](http://40.media.tumblr.com/tumblr_m2j33k6eYY1rntkg5o1_1280.jpg)

### Sl. 4. – Đuro Pulitika

Luko Paljetak, ulje na platnu, 110 x 66 cm, 1967.

*Luko Paljetak, oil on canvas, 110 x 66 cm, 1967*

Karaman, Antun. Đuro Pulitika. Dubrovnik : Umjetnička galerija Dubrovnik, 1998.

### Sl. 5. – Steve McCurry

Afganistanska djevojčica, fotografija, 1984.

*Afghan Girl, photography, 1984*

<http://cameraplex.com/wp-content/uploads/2015/08/Afghan-Girl-Nikon-Cameraplex.jpg>

Dom Marina Držića i autor izložbe zahvaljuju posuditeljima umjetnina: Leksikografskom zavodu Miroslav Krleža, nakladničkoj kući Fraktura, obitelji Paljetak i gospodinu Igoru Zidiću. Također zahvaljujemo gospodinu Feđi Gavriloviću na pomoći prilikom priređivanja ove izložbe.  
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