



dmd | Dom Marina Držića

Josip Škerlj, Vedran Grabovac

**SLATKO BRIJEME
OD PROLITJA**
SWEET SPRINGTIME

OBLJETNICA SMRTI
MARINA DRŽIČA
**ANNIVERSARY OF
MARIN DRŽIĆ'S DEATH**

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DOM MARINA DRŽIĆA, DUBROVNIK
7. 4. – 23. 4. 2017.

SLATKO BRIJEME OD PROLITJA

Izložba Josipa Škerlja i Vedrana Grabovca

Sa svakom novom izložbom koju postavlja Dom Marina Držića na temu vrsnog renesansnog komediografa postajemo svjesni jedne nove modernističke interpretacije Držićevih dramskih situacija i kazališnih fenomena nastalih unutar nataložene povijesti i tradicije koju dubrovački suvremeni identitet teško otpušta, ali nam isto tako njegova bogata tekstualna podloga pruža široki raspon vizualnih mogućnosti i raznolikost kreativnog izražavanja u umjetničkim krugovima. Pojedine ideje koje je Marin Držić usadio u svoja kazališna uprizorenja originalne su i univerzalne, poglavito one o društveno kontrastnim osobinama između *ljudi nahvao* i *ljudi nazbilj* jer upravo je Držićeva doba jedno od najturbulentnijih razdoblja u povijesti zapadnog svijeta – to je vrijeme rađanja modernog čovjeka koji je stekao svijest o vlastitom identitetu. Iako djelomično skučen dubrovačkim prilikama i pučkim podrijetlom, Marin Držić svjestan je vlastitih misli i osjećaja „umotanih“ u dinamičnu sliku egzistencijalnog pulsiranja kao i svoje kreativne moći kojom ponire duboko u podsvijest stvarajući sliku svijeta i shvaćanja života. Za razliku od drugih pisaca

svoga doba – bilo dubrovačkih ili europskih, Držić je na vlastitoj koži osjetio „nemire“ epohe: i prevrtljivost sreće i ponore što dijele društvene slojeve, a zašao je i u labirint politike. Kako god da se uzme u obzir, svatko tko u likovnom suvremenom *métieru* pokušava oživjeti vrijednosti i simboličke značajke Držića i njegova djela mora imati na umu da je riječ o kompleksnom području egzistencijalne i metafizičke prirode – odnos istine i laži, dobra i zla, borbe pametnih i ludih, umnih i umišljenih, zbog čega su figuracija i ikonografska interpretacija temelji u likovnim prizorima Držićevih tema.

Marin Držić i njegova književna kao i kazališna ostvarenja svakako su izazovna tema svakom umjetniku koji ga nastoji osuvremeniti u likovnosti. Tim više što mu se djela nakon smrti rijetko ili nikako ne izvode, a kroz gotovo čitavo XIX. st. Držića praktički nema nigdje. Prekretnicu u tom pogledu označio je događaj iz 1938. godine kada je Marko Fotez u Zagrebu postavio svoju preradbu *Dunda Maroja* nakon čega je vrijednost velikog komediografa XVI. st. definitivno prepoznata. Držićeva djela, njegovi li-

*Ja, Jugi Nos, negromanat od velikijeh Indija
nazivam dobar olan, miru noc'...*

SWEET SPRINGTIME

An Exhibition by Josip Škerlj and Vedran Grabovac

With each new exhibition organized by the House of Marin Držić that deals with the topic of this distinguished Renaissance playwright we become more aware of a new modernist interpretation of Držić's dramatic situations and theatrical phenomena developed within the frame of accumulated history and tradition that Dubrovnik contemporary identity is reluctant to dismiss, but his rich textual background provides also a broad range of visual possibilities and the diversity of creative expression in artistic circles. Certain ideas that Marin Držić incorporated in his theatrical productions are original and universal, particularly those concerning socially opposed characteristics between *the would-be people* and *the true people* because it is precisely Držić's period that is one of the most turbulent periods in the history of the Western world – that was the time of birth of modern man who became aware of his own identity. Although somewhat restricted by the circumstances in Dubrovnik and by his folk origins, Marin Držić is well aware of his own thoughts and feelings “wrapped” in a dynamic picture of existential pulsation as well as of his creative power that allows him to plunge deep into the subconscious, creating an image of the world and the way of understanding life. Unlike other writers of his time – either from Dubrovnik or Europe in general – Marin Držić really experienced the “anxiety” of the era: both the fickleness of fortune and chasms separating the social classes; and he entered the

maze of politics as well. Regardless of the approach taken, anyone who, in the modern art *métier*, tries to revive the values and symbolic features of Držić and his work should bear in mind that he/she is dealing with a complex area of existential and metaphysical nature – the relationship between truth and falsehood, good and evil, fights between smart and foolish, wise and pretentious people, which is why the figuration and the iconographic interpretation are the basis in the visual scenes of Držić's themes.

Marin Držić and his literary and theatrical works are most definitely a challenging topic for every artist who is trying to modernize him in the visual art. This is all the more so taking into consideration that after his death his works have been rarely performed or not performed at all, and that Držić had virtually disappeared for almost the entire 19th century. In this respect, the turning point was the event that took place in Zagreb in 1938 when Marko Fotez put his version of *Uncle Maroje* on the stage, after which the value of this grand 16th-century playwright was definitely acknowledged. The works by Marin Držić, his characters and events from individual comedies have become part of the general knowledge within the context of Croatian literature, and especially in Dubrovnik. In addition to becoming a major pillar of the Dubrovnik Summer Festival, his comedies have been translated and performed across Europe and worldwide. It is therefore not surprising that the House of Marin Držić, situated in the heart of the

kovi i događaji iz pojedinih komedija postali su dijelom opće kulture u hrvatskoj književnosti, a napose u Dubrovniku. Osim što je postao stalnim osloncem Dubrovačkih ljetnih igara, njegove komedije prevedene su i izvođene širom Europe i svijeta. Zbog toga ne čudi što je upravo Dom Marina Držića u okrilju Staroga grada najistaknutije mjesto upriličenja izložbi držićeve tematike, tim više što se ove godine obilježava 450 godina smrti najvećeg hrvatskog renesansnog komediografa u čiju se čast priredila izložba dubrovačkih umjetnika Josipa Škerlja i Vedrana Grabovca koji kontinuirano iznalaze nove načine da odbleske niza novih spoznaja o Držićevim idejama oblikuju slikom i skulpturom.

Odnos između fikcije i zbilje Držić vidi kao nešto problematično, ali ujedno i privlačno – često je u njegovim tekstovima riječ o tome kako fikcija nalikuje na zbilju, a zbilja na fikciju i kako se to dvoje može pomiješati. Taj motiv nije svojstven samo Držiću, već su mu priklonjeni neki od velikana svjetske književnosti druge polovice XVI. st. Odnos fikcije i zbilje zaista jest glavna tema Cervantesova *Don Quixotea*, Calderonove drame *Život je san* i niza drugih, jer je očito riječ o temi kojom je cijela epoha bila zaokupljena. No, ono što je bitno jest to da je Držić bio prvi koji se uhvatio u koštac s tom temom namijenivši svojim tekstovima ulogu da promijene i književnost i zbilju. Upravo se tim odnosom (literarne) fikcije i zbilje vodi i Josip Škerlj čiji je ciklus *Reminiscencije* izrastao iz pokušaja interpretacije Držićevih tekstova.

Promišljenim iščitavanjem Držićeva opusa i oslikavanjem pojedinih likova, simbola i pojmova, Josip Škerlj oblikovao je ciklus od osam crteža tehnikom tuša i tempere na papiru, kroz koje je sintetizirao najvažnije postulate renesansne filozofije o čovjeku i njegovim karakternim osobinama ostvarivši visoku razinu interpretacije kombinirajući izravnost motiva s metaforama ideja i koncepata. Naime, sve ih povezuje isti krug glavnih tema i temeljnih interesa: odnos fikcije i zbilje, odnos dobra i zla, te proturječnosti na kojima je zasnovana ljudska egzistencija kao i smiješno u tragičnome i tragično u smiješnome. Škrtoš i pohlepnost vječno su prisutne osobine ličnosti koje su svoj krajnji modul dobile u Držićevom *Skupu*, dok je čovjekova gramzi-

vost za bogatstvom i materijalnim dobrima razvidna iz priče Dugog Nosa o tome kako su nastali *ljudi nahvao*. Vodeći se prologom iz *Dunda Maroja*, Škerlj u *Reminiscenciji I* spaja osobna iskustva s vlastitim fascinacijama Držićevog dramskog opusa iscrtavajući ljudske figure pretočene u linearne strukture kojima odgonetava smisao postojanja dobra i zla, ludih i mudrih, škrtih i darežljivih. Dugi Nos, negromant govori: „Ja Dugi Nos, negromant od velicijeh Indija, nazivam dobar dan, mirnu noć (...) A ljudi koji te strane uživaju srce nose prid očima, da svak vidi njih dobre misli; i, za dugijem mojijem besjedenjem ne domorit vam, ljudi su koji se zovu ljudi nazbilj (...) i, za u kraće rijet, ljudi nahvao, počese se plodit i miješat s ženami nazbilj po taki način, er se ljudi nahvao toliko počese umnažat, er poče veće broja bit od ljudi nahvao neg ljudi nazbilj.“ I crtež *Reminiscencije III*, na istom je tragu, naime, kao simbol *ljudi nahvao* i *ljudi nazbilj*. Grabovčevu skulpturu *Sadi* – rimskog lihvara i židovskog trgovca karakterizira uvijeni nos i lagani, podrugljivi smiješak te stisnute šake kojima čvrsto drži vreću sa zlatom – simbol velike vrijednosti, ali i zla na što nas upućuje prethodno citirani prolog iz *Dunda Maroja*. Iako zlato, ne mora nužno značiti zlo, njegovo posjedovanje podrazumijeva i društvenu moć, a samim time sve njegove pozitivne i negativne inkarnacije.

Iz crteža tušem Josipa Škerlja isijavaju snoviti prizori držićeve tematike, prepuni kontradikcije, nadrealnosti i naracije. Morfološki gledano, njegove figure su reducirane na osnovne elemente tijela – glavu, trup i udove. Maniristički crtež kojim Škerlj gradi Držićeva dramska uprizorenja podsjećaju na pretežno grafička ostvarenja Lovrenčića, Lackovića i Šercara čiji se arhetip prepoznaje kroz jednostavnost linije i bazičnost ljudskog lika uz prisutnost nadrealnog intimizma. Njegove figure donekle se mogu percipirati kao Le Corbusierovi modulatori – kao općenito ljudsko obličje neopterećeno ekspresivnošću njihovih lica i kolorističkim registrima, već pukom jednostavnošću iz koje proizlazi doza fantastičnog, nostalgičnog, divljeg i nježnog. Kompozicija slika ima jasan fokus u središtu, a svi elementi koji je tvore nisu oblikovani s ciljem stvaranja voluminoznosti, već kao plošna polja u prostoru dokinute perspektive. Linearne strukture sve su gušće, a čitava njegova slikarska konstitucija bazirana je na nadrealnim dosjetkama koje je

mil' moj dalek stoj.
neću tvoj, imam svoj...
nut napasti, pomo to si ti...

Old Town, is the most prominent place for organizing the exhibitions on Marin Držić, especially considering this year is the 450th anniversary of the death of the greatest Croatian Renaissance playwright, which is marked by this exhibition of Dubrovnik artists Josip Škerlj and Vedran Grabovac who have never ceased to find new ways to shape the reflections of numerous new insights into Držić's ideas by means of paintings and sculptures.

Držić considered the relationship between fiction and reality as something problematic, but at the same time attractive – his texts often indicate how the fiction resembles reality, and reality resembles fiction, and how the two can be mixed. The motive is not typical of Držić only, it is rather inherent to some of the giants of world literature from the second half of the 16th century. The relationship between fiction and reality actually is the main theme of Cervantes' *Don Quixote*, Calderón's *Life is a Dream* and many others, because it was obviously a topic that was the main preoccupation of the whole era. But what is important is that Držić was the first to come to grips with this topic by giving his texts the role of changing both the literature and reality. It is precisely this relationship between (literary) fiction and reality that was the guiding principle behind Josip Škerlj's cycle *Reminiscences* that grew out of attempts to interpret Držić's texts.

By thoughtful interpretation of Držić's works and by painting individual characters, symbols and concepts, Josip Škerlj has created a cycle of eight drawings using the technique of ink and tempera on paper, in which he has synthesized the most important postulates of Renaissance philos-

ophy concerning the man and his character traits thus achieving a high level of interpretation by combining the directness of motives and metaphors of ideas and concepts. In fact, what all the drawings have in common is the same circle of the main themes and fundamental interests: the relationship between the fiction and reality, good and evil, and contradictions inherent to human existence, as well as the funny in the tragic and vice versa. Avarice and greed are the ever-present personality traits that got their final module in Držić's *Miser*, while the man's covetousness of wealth and material goods is clearly shown in the Long Nose's story of how *the would-be people* were created. Inspired by the prologue from *Uncle Maroje*, in his *Reminiscences I* Josip Škerlj combines personal experiences with his own great interest in Držić's dramatic work by drawing the human figures turned into linear structures which he uses to decipher the meaning of the existence of good and evil, of the foolish and wise, avaricious and generous people. Long Nose, the magician, says: "I, Long Nose, the magician from the Great Indies, bid a good day, a peaceful night (...) The people inhabiting that land (...) do not mask their hearts but mirror them in their eyes that all should see their thoughts; and, that I may not tire you with my telling, these people are those we may call true people (...) and, in short these would-be people, began to multiply and went among the women of the true people, from which there came to be a greater number of would-be people than of true people". The drawing *Reminiscences III* continues in the same style, namely as a symbol of *the would-be people* and *the true people*. Grabovac's sculpture of *Sadi*, Roman loan shark and Jewish merchant, is characterized by a curved nose, a slight,

Pjesni fuvene
m, d.
o koji fuvene se^x pjesni^x slisate,
... ER sve što svijt fubi^x
u vjetar jole ...

umjetnik pretvorio u svoj autentičan znak. Vođen nepresušnom intuicijom i sklonošću prema igri, Josip Škerlj je i u ovom ciklusu ostao dosljedan vlastitoj slikarskoj poetici – u ovom slučaju držićevskim humorističnim dosjetkama, gotovo dječjoj zaigranosti i poeziji koju udahnuje u likovna uprizorenja Držićevih komedija.

O tome koliko je Držić zaista suvremen i koliko se umjetnici trude barem na trenutak „oživjeti“ pojedine likove njegovih komediografskih uspješnica svjedoče skulpture dubrovačkog slikara Vedrana Grabovca koji je radeći s malo materijala na svjetlo dana iznjedrio likove koji nas (ponovno) podsjećaju na kazališne situacije iz Držićeve komedije *Dundo Maroje*. Minimalistički obrađene s ponekom nježnom linijskom strukturom, živahne i duhovite, skulpture ne odaju mnogo na razini naracije već zahtijevaju puko uživanje u njihovoj igri. Karakteristični uvinuti nos *Bokčila*, pero u ruci *Dum Marina* te *Sadijeva* vreća sa zlatom važna su obilježja zbog kojih upravo ove figure posjeduju ikoničko – portretnu posebnost i prepoznatljivost Držićevih likova. Grabovčeva *Laura*, najistaknutija Držićeva djeva ujedno je i najromantičniji lik čitavog opusa čija je suvremenost pojačana naglašavanjem tjelesnosti koja u sebi nosi jasna metaforičko – simbolička značenja. Senzualnost, nagost,

erotizam okosnica su Škerljevih crteža što se osjeti gotovo na svim njegovim figurama, a osobito na *Reminiscenciji VIII*, gdje lik pjevačice utjelovljuje idealizirani, suvremeni prikaz ženske figure baš kao što je Grabovac postigao sa svojom *Laurom*. Tijelo kao antropozofni fenomen manje je važno jer zapravo duša je ta koja u njemu obitava i koja „čini“ čovjeka. Ako je vjerovati starim renesansnim neoplatonistima, ono je tek puka ljuštura duha i duše.

Odgovarajući na temu Držića, umjetnici dubrovačkog slikarskog kruga, Josip Škerlj i Vedran Grabovac uspjeli su proniknuti i na trenutak zakoračiti u držićevski složeni svijet ideja i osuvremeniti misaonu i životnu viziju Držićevih sanjarskih pogleda na čovjeka i svijet koji ga okružuje kroz likovnu slikarsku i skulpturalnu interpretaciju. U svakom slučaju, ova izložba sadržava vizualnu i intelektualnu atraktivnost te duhovnu puninu šireg kulturnog konteksta i kao takva izuzetan je doprinos Marinu Držiću kao neiscrpoj temi naše kulture, a napose Dubrovniku kao kolijevci nastanka suvremenih filozofskih ideja proizašlih iz uma najvećeg dubrovačkog komediografa.

Andrea Batinić Ivanković

mocking smile and clenched fists that hold the bag with gold – a symbol of great value, but also of the evil, as pointed in the above cited prologue from *Uncle Maroje*. Although gold does not necessarily mean something bad, owning it implies social power, and consequently all its positive and negative incarnations.

Ink drawings by Josip Škerlj show dreamy scenes containing Držić's motifs, full of contradictions, surrealism and narration. Morphologically speaking, his figures are reduced to basic elements of the body – head, torso and limbs. Mannerist drawings by which Josip Škerlj builds Držić's dramatic scenes are reminiscent of the predominantly graphic works by Lovrenčić, Lacković and Šercar whose archetype can be recognized by the simplicity of lines and the basic features of the human figure along with the presence of surreal intimacy. His figures can to some extent be perceived as Le Corbusier's modulators – as a general human form unburdened by the expressiveness of their faces and colorful registers, but having the sheer simplicity resulting in something that is fantastic, nostalgic, wild and gentle at the same time. The composition of the paintings has a clear focus in the center, and all the constituting elements are not designed to create voluminosity, but rather they are flat fields in a space of reduced perspective. Linear structures are more and more dense, and his entire artistic constitution is based on surreal quirks which the artist turned into his authentic artistic feature. Guided by the endless intuition and inclination towards games, Josip Škerlj in this cycle still remains true to his own artistic poetics – in this case to Držić's humorous quirks, to the child's playfulness and poetry that he breathes into the artistic presentations of Držić's comedies.

The extent to which Držić really is modern and to which artists try to "revive", just for a moment, the individual characters of his successful comedies is testified by the sculptures of Vedran Grabovac, painter from Dubrovnik, who, by using very little material, brought to light the characters that are reminiscent (once again) of the theater scenes from *Dundo Maroje*. Minimalistic in their form, with few delicate line structures, lively and humorous, the sculptures do not reveal much at the level of narrative; they

only require to enjoy their game. A characteristic curved nose of *Bokčilo*, a quill pen in hand of *Dum Marin* and *Sadi*'s bag with gold are important features due to which these figures have the very iconic-portrait particularity and distinctiveness of Držić's characters. Grabovac's *Laura*, the most prominent Držić's maiden, is also the most romantic figure of all the works whose modernity is emphasized by the physicality which carries clear metaphorical and symbolic meanings. Sensuality, nudity and eroticism are the backbone of Škerlj's drawings which can be discerned in almost all his figures, and particularly in the *Reminiscence VIII* where the character of a singer is embodied by the idealized, contemporary depiction of a female figure – the same thing Vedran Grabovac managed to achieve with his *Laura*. The body as anthroposophic phenomenon is less important because the soul is the one that lives in it and "represents" a man. According to the old Renaissance Neoplatonists, it is a mere shell of the spirit and soul.

In response to the theme of Marin Držić, the artists of Dubrovnik circle, Josip Škerlj and Vedran Grabovac, managed to fathom and briefly step into Držić's complex world of ideas and to modernize the mental and life vision of Držić's dreamy views of man and the world around him by interpreting it through paintings and sculptures. In any event, this exhibition includes visual and intellectual attractiveness and spiritual fullness of a wider cultural context and as such represents an extraordinary contribution to Marin Držić as an inexhaustible topic of our culture, and especially of Dubrovnik as the cradle of modern philosophical ideas arising from the mind of the greatest Dubrovnik playwright.

Andrea Batinić Ivanković



VEDRAN GRABOVAC

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



VEDRAN GRABOVAC

Bokčilo, drvo, 34 x 26 x 22 cm, 2015.
Bokčilo, wood, 34 x 26 x 22 cm, 2015



VEDRAN GRABOVAC

Laura, drvo, 121 x 40 x 35 cm, 2017.

Laura, wood, 121 x 40 x 35 cm, 2017



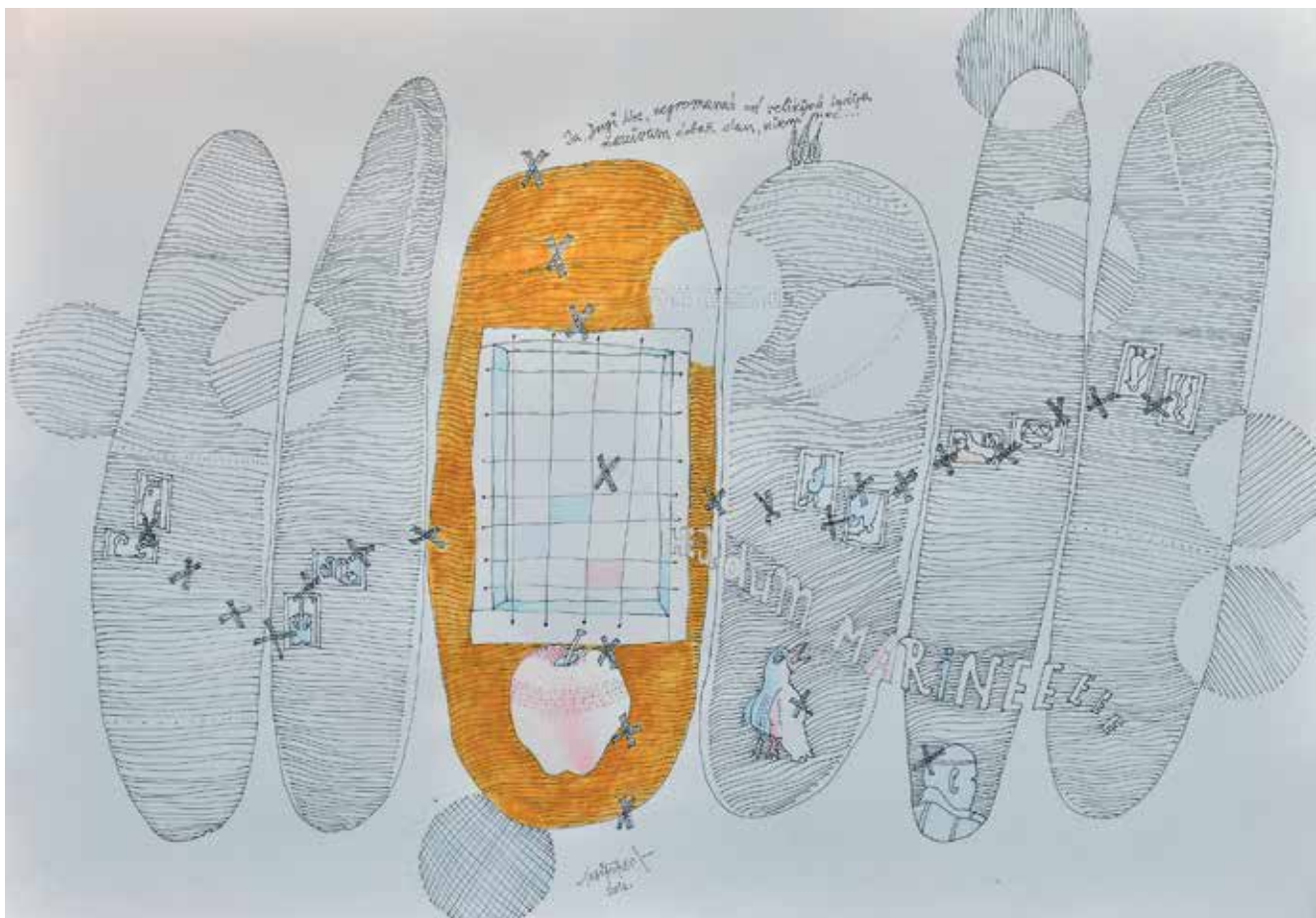
VEDRAN GRABOVAC

Sadi, drvo, 83 x 31 x 13 cm, 2017.
Sadi, wood, 83 x 31 x 13 cm, 2017



VEDRAN GRABOVAC

Dum Marin, drvo, 118 x 32 x 16 cm, 2017.
Dum Marin, wood, 118 x 32 x 16 cm, 2017



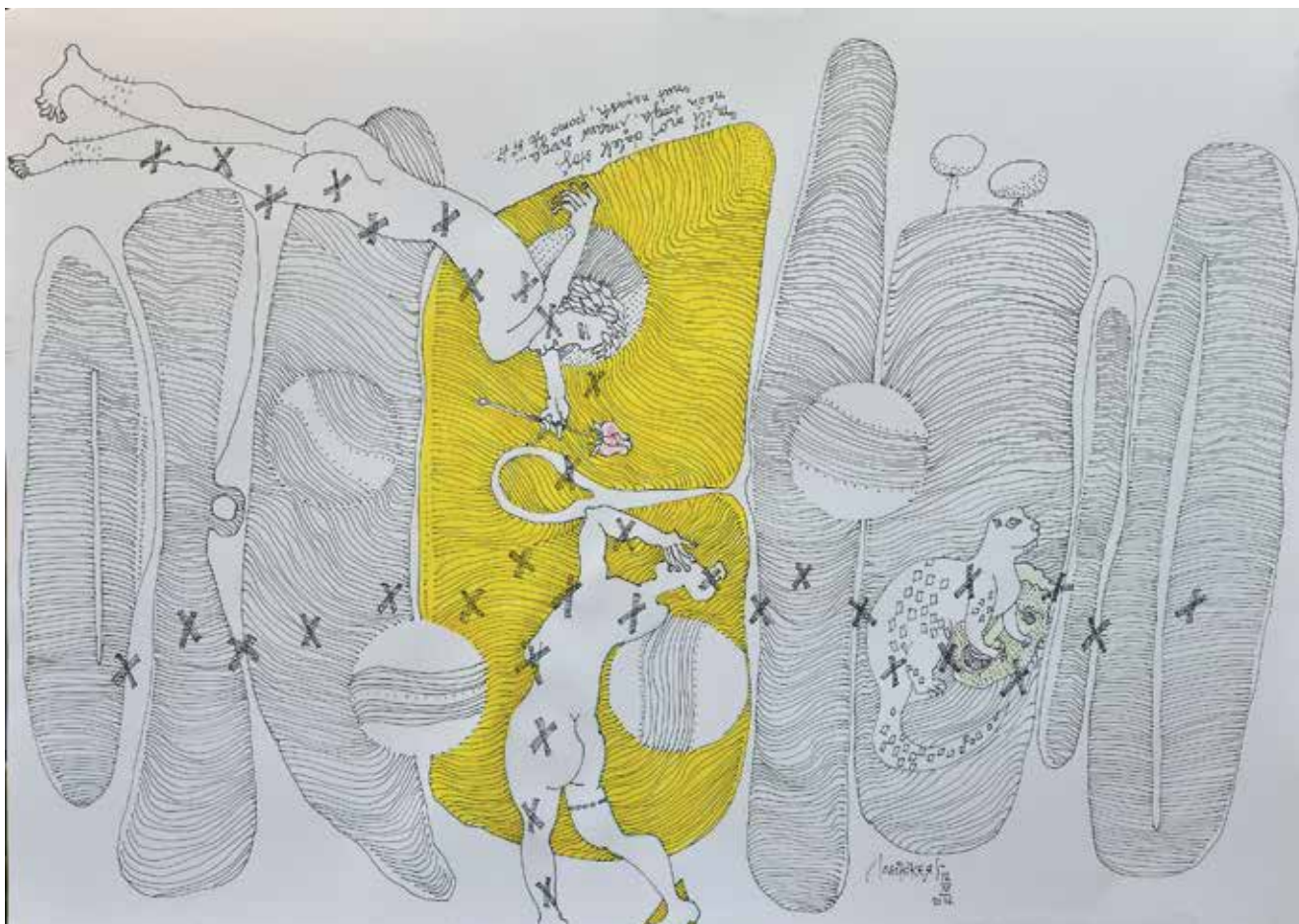
JOSIP ŠKERLJ

Reminiscencije I., tuš i tempera na papiru, 70 x 100 cm, 2016.
Reminiscences I, ink and tempera on paper, 70 x 100 cm, 2016



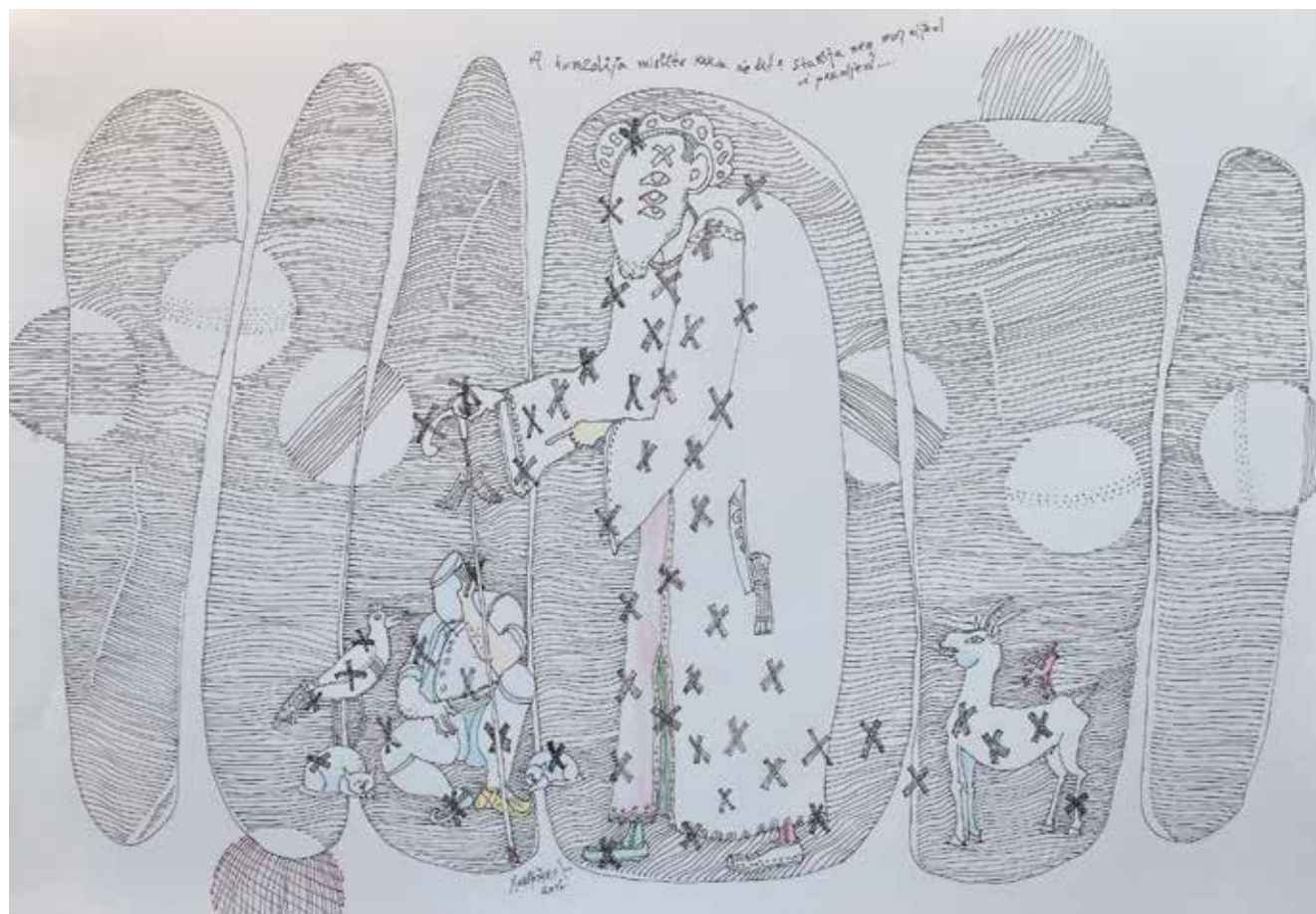
JOSIP ŠKERLJ

Reminiscencije III., tuš i tempera na papiru, 70 x 100 cm, 2016.
Reminiscences III, ink and tempera on paper, 70 x 100 cm, 2016



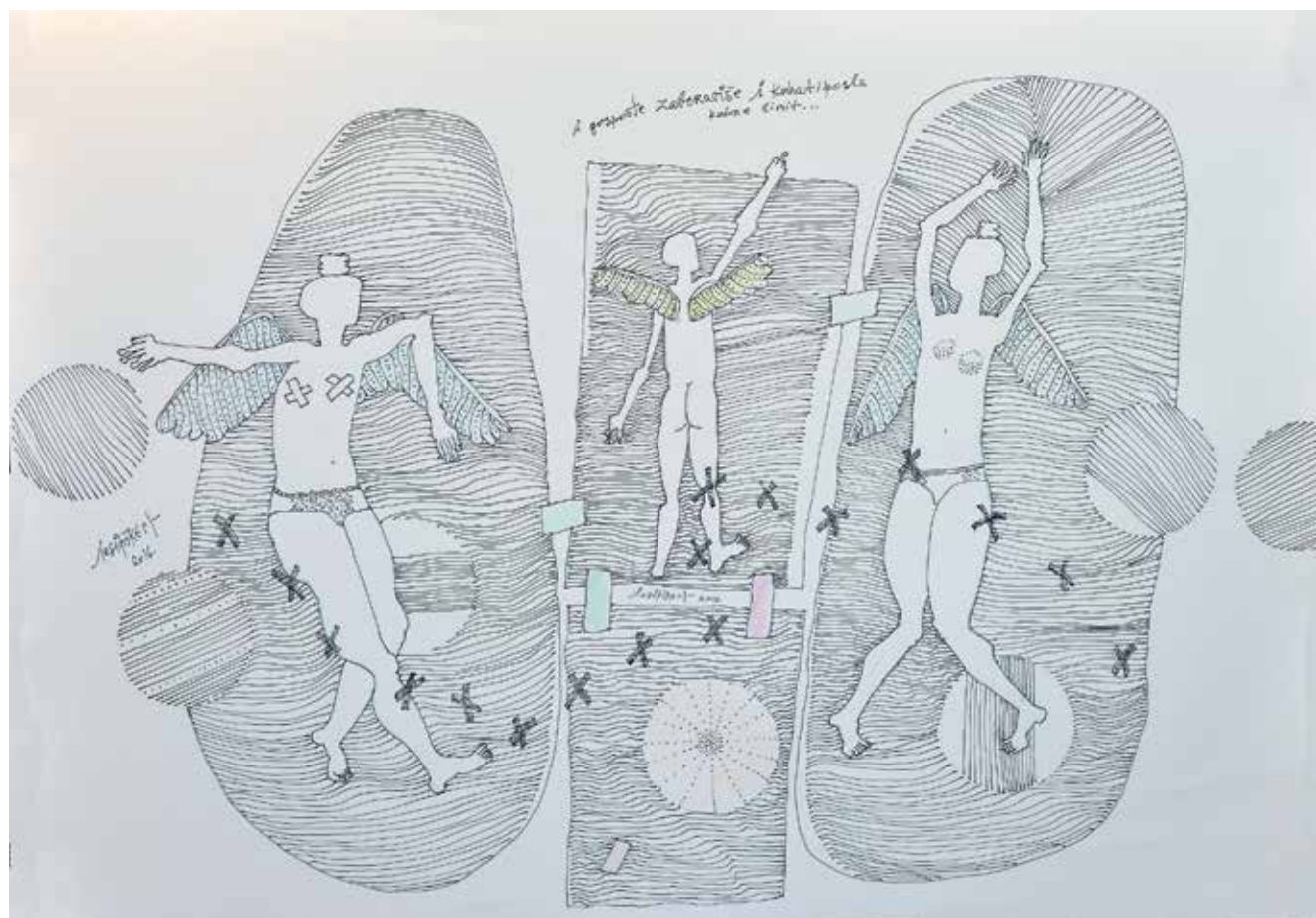
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Reminiscence IV, tuš i tempera na papiru, 70 x 100 cm, 2016.
Reminiscences IV, ink and tempera on paper, 70 x 100 cm, 2016



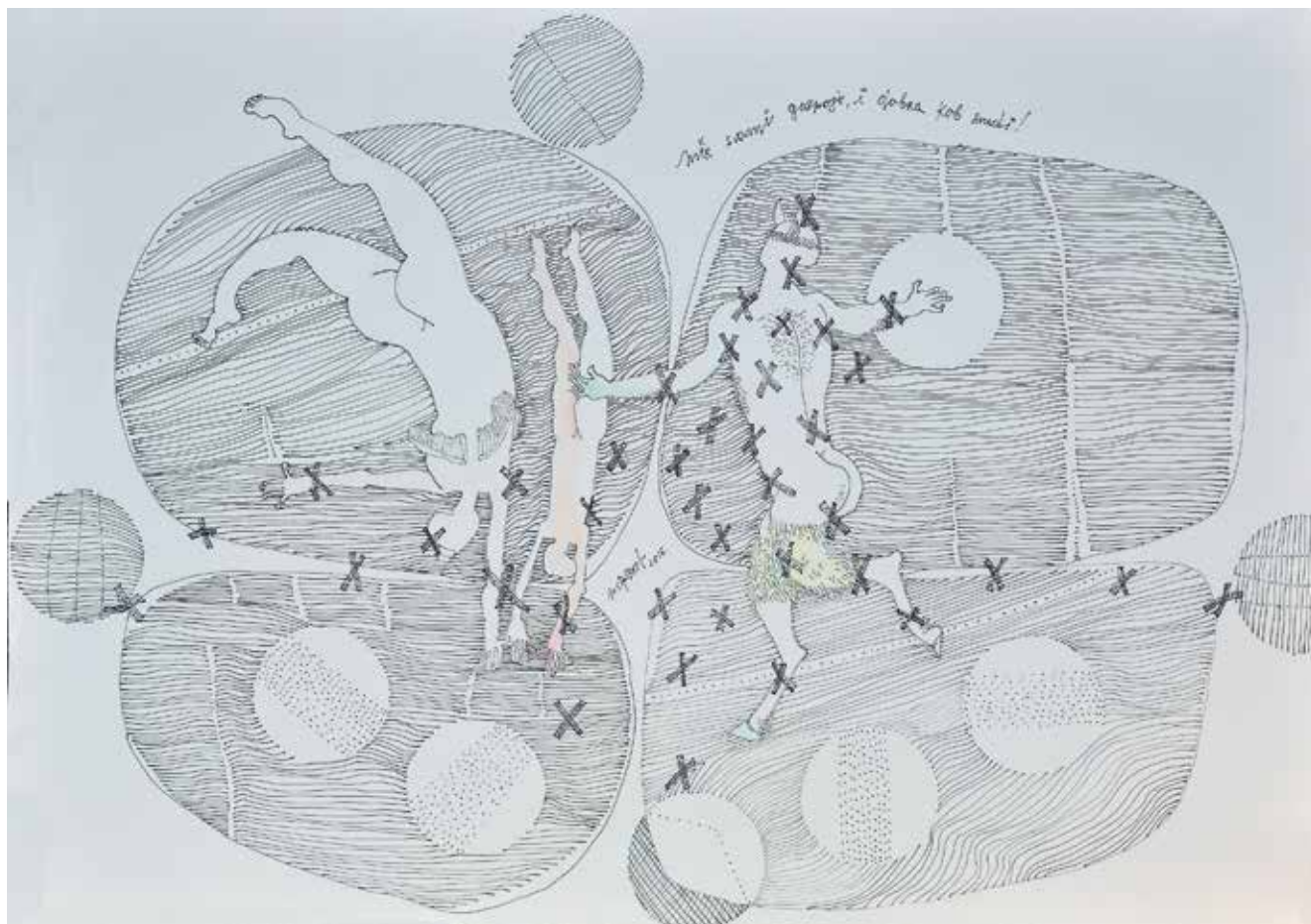
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Reminiscence V., tuš i tempera na papiru, 70 x 100 cm, 2016.
Reminiscences V, ink and tempera on paper, 70 x 100 cm, 2016



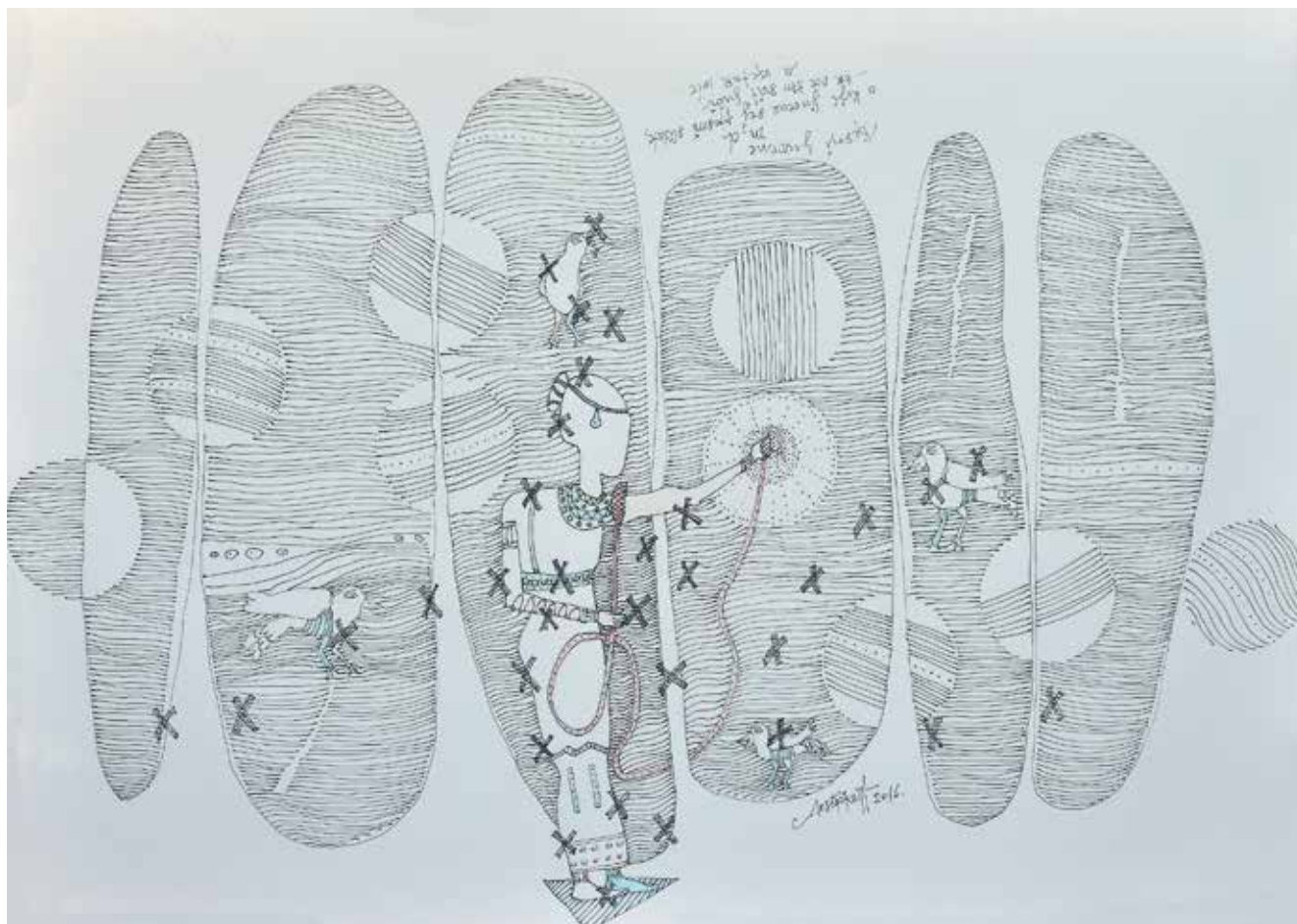
JOSIP ŠKERLJ

Reminiscencije VI., tuš i tempera na papiru, 70 x 100 cm, 2016.
Reminiscences VI, ink and tempera on paper, 70 x 100 cm, 2016



JOSIP ŠKERLJ

Reminiscencije VII., tuš i tempera na papiru, 70 x 100 cm, 2016.
Reminiscences VII, ink and tempera on paper, 70 x 100 cm, 2016



JOSIP ŠKERLJ

Reminiscencije VIII., tuš i tempera na papiru, 70 x 100 cm, 2016.
Reminiscences VIII, ink and tempera on paper, 70 x 100 cm, 2016

VEDRAN GRABOVAC

Vedran Grabovac rođen je 1950. godine u Dubrovniku. Slikarstvom se bavi od mladosti i edukaciju dobiva od dubrovačkog slikara Josipa Škerlja te od Koste Strajnića. Počinje izlagati na samostalnim i skupnim izložbama od 1967. godine do danas, u zemlji i inozemstvu. Živi i radi u Dubrovniku.

Vedran Grabovac was born in 1950 in Dubrovnik. He has been into painting from his youth and was trained by the Dubrovnik painter Josip Škerlj and by Kosta Strajnić. He has exhibited at individual and collective exhibitions since 1967, at home and abroad. He lives and works in Dubrovnik.

JOSIP ŠKERLJ

Josip Škerlj rođen je u Dubrovniku 1941. godine gdje je završio osnovnu i srednju školu i gdje je od Koste Strajnića dobio prve poduke o slikarstvu. Na Akademiju likovnih umjetnosti Sveučilišta u Zagrebu upisao se 1961. godine. Diplomirao je u klasi Otona Postružnika 1965. godine. Po završetku studija vratio se u Dubrovnik i zaposlio se kao nastavnik likovnog odgoja. Uz slikanje bavi se pisanjem proze i poezije. Izlagao je na mnogobrojnim samostalnim i skupnim izložbama u zemlji i inozemstvu. Živi i radi u Dubrovniku.

Josip Škerlj was born in Dubrovnik in 1941, and there he went to primary and secondary school, also having his first lessons in art from Kosta Strajnić. He enrolled in the Academy of Fine Arts of Zagreb University in 1961, and graduated in the class of Oton Postružnik in 1965. After his academy days, he returned to Dubrovnik and found a job as an art teacher in school. As well as painting, he is into writing, prose and poetry. He has exhibited at many individual and collective exhibitions at home and abroad. He lives and works in Dubrovnik.

VEDRAN GRABOVAC

DUNDO MAROJE | *UNCLE MAROJE*
drvo | wood, 93 x 24 x 26 cm, 2015.

BOKČILO
drvo | wood, 34 x 26 x 22 cm, 2015.

LAURA
drvo | wood, 121 x 40 x 35 cm, 2017.

SADI
drvo | wood, 83 x 31 x 13 cm, 2017.

DUM MARIN
drvo | wood, 118 x 32 x 16 cm, 2017.

JOSIP ŠKERLJ

REMINISCENCIJE I. | *REMINISCENCES I*

REMINISCENCIJE II. | *REMINISCENCES II*

REMINISCENCIJE III. | *REMINISCENCES III*

REMINISCENCIJE IV. | *REMINISCENCES IV*

REMINISCENCIJE V. | *REMINISCENCES V*

REMINISCENCIJE VI. | *REMINISCENCES VI*

REMINISCENCIJE VII. | *REMINISCENCES VII*

REMINISCENCIJE VIII. | *REMINISCENCES VIII*

tuš i tempera na papiru | ink and tempera on paper
70 x 100 cm, 2016.



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