

dmd Dom Marija Držića

# DUŠKO ŠIBL

MOJ SVIJET DUNDA MAROJA  
DUNDO MAROJE'S WORLD THROUGH MY EYES



# DUŠKO ŠIBL

MOJ SVIJET DUNDA MAROJA  
DUNDO MAROJE'S WORLD THROUGH MY EYES

DOM MARINA DRŽIĆA, DUBROVNIK  
26. 1. – 1. 4. 2018.

# DUŠKO

## MOJ SVIJET DUNDA MAROJA

Iva Körbler

U prošloj, obljetničkoj godini 450. godišnjice smrti najvećeg hrvatskog komediografa i renesansnog pisca Marina Držića (1567.-2017.), istaknuti hrvatski akademski slikar Duško Šibl spontano je napravio seriju slika i crteža posvećenih likovima iz Držićeve komedije Dundo Maroje, kao poseban *hommage* velikom piscu, ali i aktualan umjetničko-društveni, metaforičko-alegorijski komentar suvremenog svijeta. Drugim riječima, nije se radilo o umjetničkoj narudžbi za ovu obljetnicu, već o vrlo snažnoj individualnoj potrebi jednog umjetnika da u današnjem društveno-povjesnom trenutku likovno poveže i komentira dvije vrlo slične epohе te ukaže na trajne konstante ljudskog karaktera i duha na koje se referira Marin Držić u svojem djelu.

# ŠIBL

## DUNDO MAROJE'S WORLD THROUGH MY EYES

Iva Körbler

Last year, when we marked the 450<sup>th</sup> anniversary of the death of Marin Držić (1567–2017), the greatest Croatian comedy playwright and Renaissance writer, a renowned Croatian academy-trained painter Duško Šibl spontaneously created a series of paintings and drawings dedicated to the characters from Dundo Maroje, a comedy written by Držić, as a special homage to this great writer, but also as a current artistic and social, metaphorical and allegorical commentary of the contemporary world. In other words, it was not a case of an art commission made for this anniversary, but rather a strong individual need of an artist in today's socio-historical moment to artistically connect and give a commentary on two particularly similar time periods, as well as to point out the enduring constants of human character and spirit that Marin Držić refers to in his work.

Dundo Maroje najpoznatija je i najčešće izvođena Držićeva komedija od pet činova i dva prologa, koja je prvi put izvedena 1551. godine u dubrovačkoj Vijećnici, a prikazala ju je amaterska Pomet-družina. Peti čin ostao je nedovršen, ali ga je vrsno dopunio Mihovil Kombol (1955.) te kasnije Ranko Marinković (1967.) i Antun Šoljan (1981.).

Teoretičari renesansnog kazališta zahtijevali su da komedija oponaša smiješne događaje iz građanskog ili obiteljskog života, da ima zanimljivu i zapletenu fabulu i da na pozornicu i u središte zbivanja dovede običan puk, uključujući najniže slojeve društva. Zadatak komedije kroz sva tisućljeća do danas, ostao je u tomu da zabavljujući podučava, odnosno, da kroz komične i satirično-ironične situacije prikaže različite društvene negativnosti i ljudske mane. Zato likovi renesansnih komedija nisu do kraja individualizirani, iako likovi / protagonisti nose individualna imena, stoga govorimo o tipovima, a ne o karakterima. Najčešće se javlja škrти starac, otužno smiješan u svojoj pohlepi za novcem, sin prikazan kao suprotnost svojem ocu – rasipan i često lakomislen, kurtizana sklona ljubavnim pu-stolovinama, vrlo spretna u složenim društvenim spletkama, i kao najvažniji – lik sluge. Sluge su temelj svake komedije i upravo oni vode, zapliću i raspliću radnju: svojom su inteligencijom, lukavošću i snalažljivošću olicanje renesansnog čovjeka iz puka. Niti Marin Držić nije skrivao kako su njegove komedije temeljene na opusu rimskog komediografa Plauta (254.-184. pr. n.e), čije su komedije, ponovno otkrivene baš u renesansi, zrcalile duh renesansnog čovjeka i postale uzorom koji bi u pisanju trebalo imitirati. S druge strane, renesansna komedija odražava stvarni život pa tako i Držić u Dundi Maroju obrađuje suvremenii sadržaj, težeći vjernom

*Dundo Maroje* is the most famous and most frequently performed comedy by Držić, with five acts and two prologues, first performed in 1551 in the Town Hall of Dubrovnik by an amateur company called Pomet-troupe. The fifth act remained unfinished, but was skilfully updated by Mihovil Kombol (1955), and later on by Ranko Marinković (1967) and Antun Šoljan (1981).

Renaissance theatre theorists insisted that a comedy should imitate amusing events from civic or family life, have an interesting and twisted plot, and bring to the stage and into the centre of attention the common people, including the lowest strata of society. Through the millenniums and to this day the main task of a comedy remained the same - to educate by entertaining, or to portray different negative aspects of society, as well as human flaws through comical, satirical and ironic situations. Because of that the characters of Renaissance comedies are not entirely individualized, although the characters / protagonists have specific names, thus we speak of types, and not personalities.

The most common ones are a stingy old man, pathetically ridiculous in his greed for money, a son portrayed as his father's opposite, prodigal and often frivolous, a courtesan prone to amorous adventures and very nimble in complex social intrigues, and, as the most important character, the servant. Servants are the base of every comedy and they are the ones that lead, complicate and resolve the plot. With their intelligence, cunningness and gumption they are the embodiment of the Renaissance man among the common people. Marin Držić himself did not hide the fact that his comedies were based on the work of the Roman comedy

PETRUNJELA, akril na platnu, 100 x 80 cm, 2017.

*PETRUNJELA, acrylic on canvas, 100 x 80 cm, 2017*



reproduciranju istinitih životnih situacija bez obzira na tipove: u drugom prologu komedije upozorava publiku da se „ovjezijeh komedija njekoliko arecitalo nazbilj“ u njihovu gradu Dubrovniku. U tom se detalju i danas očituje majstorstvo Držićeva pisanja jer iako prepoznajemo uhodanu schemu podjele stalnih tipova antičko-renesansne eruditne komedije, Držić stvara likove kojima je bremenita i naša sadašnjost, pogotovo nakon raznih novovjekovnih brzih bogaćenja, gospodarskih pretvorbi i iznikle kaste „nouveaux riches“ hrvatskog društva. Uz izvrsno ocrtani lokalni koloret društva 16. stoljeća, Držić opisuje osebujni mentalitet „našijenaca“ koji nam niti danas ne nedostaje u društveno-političkoj sferi, i izvorom su brojnih recentnih društveno-političkih satira, od Feral Tribune- a, Matakovićevog *Prot pikčersa*, Srećka Puntarića Felixa, Stiva cinika, Pretjerivacha, Dnevne doze prosječnog Dalmatinca, i drugih istaknutih satiričara u različitim pisanim i ilustriranim oblicima.

No, nije sve u satiri; Marin Držić u svojim komedijama prezentira ne samo vlastiti umjetnički prosedé, već svoje autentične filozofske i društvene nazore, upuštajući se u dijalog sa svojim suvremenicima. To će posebno biti uočljivo u prvom prologu Dundu Maroju, kojeg govori Negromant Dugi Nos. Taj, po brojnim značajnim teoretičarima i kritičarima književnosti, najbolji prozni tekst hrvatske renesansne književnosti krije u sebi poticaje nastanka i ključ za ispravno razumijevanje Dunda Maroja. U mitološkim jezikom ispričanoj alegorijskoj priči iz Starih Indija, Dugi Nos govori o dvjema vrstama ljudi, „ljudima nazbilj“, pravim ljudima, koji su „blazi, tiki, mudri i razumni“ te nasuprot njima o „ljudima navaho“ ili lažnim ljudima, koji su „sjene tugaljive pod mojemunskijeh obraza i ljudi

playwright Plautus (254–184 BC) whose comedies, in fact rediscovered during the Renaissance, reflected the spirit of the Renaissance man and became a model to imitate in writing. On the other hand, the Renaissance comedy reflects real life and Držić in *Dundo Maroje* discusses contemporary topics, striving for a faithful reproduction of true life situations regardless of types - in the second prologue of the comedy he warns his audience that “several such comedies took place” in their city of Dubrovnik. In this detail we can still see the craftsmanship of his writing because, even though we recognize the well-established outline of the division of permanent types from the antique-renaissance erudite comedy, Držić creates characters who are burdened with our own present, especially after various quick modern times’ enrichments, economic conversions and the emergence of a new caste, the “nouveaux riches” of the Croatian society. With excellently portrayed local imagery of the 16<sup>th</sup> century society, Držić describes the flamboyant mentality of “našijenci” or local people that is very much present even in today’s socio-political sphere, and is the root of numerous more recent socio-political satires like Feral Tribune, *Prot pikcers* by Mataković, Srećko Puntarić Felix, Stiv cinik, Pretjerivač, Dnevna doza prosječnog Dalmatinca and other prominent satirists in different written and drawn forms.

However, it’s not all about satire; in his comedies Marin Držić presents not only his own artistic prosédé, but also his authentic philosophical and social views, engaging in a dialogue with his contemporaries. That will especially be noticeable in the first prologue to *Dundo Maroje*, narrated by the magician Long Nose. This is the best prose text of the Croatian Renaissance literature, according to numerous significant theorists and

NEGROMANT DUGI NOS, akril na papiru, 50 x 37 cm, 2017.  
*MAGICIAN LONG NOSE, acrylic on paper, 50 x 37 cm, 2017*



od ništa, od trimjedi“. U starijoj se kritici hrvatske književnosti tom tekstu pristupalo u kontekstu primarnog odjeka društvene utopije Thomasa Mora, međutim, noviji kritički pristupi polaze od toga kako se te dvije kategorije „ljudi nazbilj“ i „ljudi navaho“ projiciraju na same likove komedije, kroz ideju pisca da se temeljna značenja treba tražiti u dualnosti inteligencije i gluposti, sukobu životne mudrosti pametnih i nesposobnosti glupih, u karakternoj snazi vrline odlučnih da savladaju i premoste čudljivost i nestalnost promjenljive sreće, kao i da „ishod njezina razvoja treba shvatiti kao *exemplum*, simboličnu sliku drugačije perspektive svijeta“ (Frano Čale).

Kao glasnogovornika Marina Držića i njegovih ideja pisac odabire lik sluge Pometu Trpeza, u čijem je punom imenu sadržan renesansni hedonizam („mete bokune sa trpeze“). Pomet sam sebe naziva „kralj od ljudi“, „doktor i filozof“, a u svojim meditacijama o Fortuni, vrlini i umijeću upravljanja ljudima iznosi temelj praktične filozofije, čije izvore književni kritičar Frano Čale nalazi u Machiavellijevoj knjizi „Vladar“ (*Il Principe*). Naime, Pomet je jedini čovjek *nazbilj* pozvan da svojom vještinom usmjerava tuđe sudbine i u svijet ponovno vrati sklad i prirodni poredak. Štoviše, budući da je sposoban, mudar i odlučan, koji svojim karakterom može i hoće savladati čud prevrtljive i zavodljive Fortune, Pomet na kraju komedije - kao ideal individualne vrline prema filozofskim i etičkim principima svojeg vremena, kao „čovjek nazbilj“ – trijumfira nad nesposobnim, razularenim, pohlepnim, opakim i zapravo ludim „ljudima navaho“, i čak se izdiže nad svojim društvenim staležom, u čemuочitavamo Držićevu kritiku vlastele onog vremena, ali i kastinsku podjelu na puk i vlastelu.

literary critics, and it hides the motives for the creation and the key for a correct understanding of *Dundo Maroje*. With an allegorical story from the Great Indies told in a mythological language, Long Nose speaks of two types of men, “the true people”, who are kind, quiet, wise and reasonable, and on the other side “the would-be people” who are worthless sad shadows of men. In older criticism of Croatian literature this text was discussed in the context of the primary reverberation of the social utopia of Thomas More. More recent critical approaches, however, take on a theory that these two categories, “true people” and “would-be people”, project on the very characters of the comedy. This is done through the idea of the writer that the fundamental meanings need to be searched for in the duality of intelligence and nonsense, the conflict of the wisdom of the smart and the incompetence of the foolish, in the strength of character by virtue of those determined to overcome the capriciousness and inconsistency of the changeable fortune. It is also considered that “the outcome of its development should be understood as an *exemplum*, a symbolic image of a different perspective of the world” (Frano Čale).

As the spokesperson of Marin Držić and his ideas, the writer chooses the character of the servant Pomet Trpeza, whose full name contains a hint to the Renaissance hedonism (“sweeps piles of food from the table like a broom”). Pomet calls himself “the king of people”, “a doctor and philosopher”, and in his meditations about Fortune, virtue and the art of handling people expresses the foundation of a practical philosophy, sources of which literary critic Frano Čale finds in the book *Il Principe* by Machiavelli. In fact, Pomet is the only member of the *true people* invited to use his skill to guide the destinies of others and to restore harmony and natural order to

SADI, akril na papiru, 50 x 37 cm, 2017.

*SADI, acrylic on paper, 50 x 37 cm, 2017*



سیده

Ta ideja, da je pučanima dozvoljeno imati vrline, a da se prečesto u vlastele i u plemstva viđa premalo vrlina – koje oni sebi automatski pripisuju – prema mnogim interpretima Držićeva djela skriva motiv društveno-idejnih razloga Držićeva pokušaja urote, upravo kroz najavu pisama Cosimu Mediciju, kada je Držić 1566. tražio pomoć stranog vladara kako bi mu pomogao srušiti tadašnju dubrovačku plemičku oligarhiju.

\* \* \*

Sve ove složene društveno-političke razine koje možemo dešifrirati u Dundu Maroju bile su Dušku Šiblu značajan, dapače, presudan poticaj da se u 2017. godini inspirirano prihvati slikarskog segmenta posvećenog Marinu Držiću. Naime, Šibl je umjetnik koji u svojem opusu delikatno provlači ne samo složene emocije individualnih portreta ljudi i parova, koje često *oblači* u ruho općeg i univerzalnog, već je iznimno, sveobuhvatno educirani umjetnik, intelektualac koji je poznat po vrlo hrabrim javno izrečenim stavovima o suvremenom društvu, kulturi i političkim zbivanjima na našoj društvenoj pozornici. On je vrstan poznavatelj suvremenog hrvatskog kazališta, drame, satire i baleta. Šiblova se umjetnička sposobnost ne završava i ne iscrpljuje u studijama i analizama ljudske figure, stiliziranim ciklusima ljudskih tijela, u nekoj osobnoj umjetnikovoj utopiji u koju bježi da bi se odmaknuo od ovog groznog svijeta. On nije sklon onom modernističkom pokliču Mauricea Barrësa: „Izmučio sam se u ovom prostačkom čovječanstvu. Bježimo, vratimo se u umjetnost!“. Stotinu, Šibl je decentan, ali svjestan i pronicljivo uključen, pažljivi promatrač

the world. Moreover, since he is capable, wise and determined, the one who can and will use his character to master the nature of the fickle and seductive Fortune, in the end of the comedy Pomet, as the ideal of the individual virtue according to the philosophical and ethical principles of his time, as a “true man”, triumphs over the incompetent, wild, greedy, vicious and actually insane “would-be people” and even rises above his own social class, the fact interpreted as Držić’s criticism of the landed gentry of that period, as well as the caste division into the common people and the gentry. According to many analysts of the works of Držić, the idea that the members of the common folk are allowed to have virtues and that too often the gentry and the aristocracy don’t have enough of them – and they by default assign themselves with them – hides the socio-ideological reasons for Držić’s attempt of conspiracy, precisely through the announcement of his letters to Cosimo Medici, when in 1566 Držić sought out the help of a foreign ruler to overthrow the oligarchy of the Dubrovnik aristocracy of the day.

\* \* \*

All these complex socio-political levels we can decipher in *Dundo Mistroje* were a significant, or indeed a decisive incentive for the inspired Duško Šibl to take on painting a segment dedicated to Marin Držić in 2017. Šibl is an artist who delicately incorporates in his work complex emotions of the individual portraits of people and couples, who he often *dresses* in the guise of the general and universal, and is also an exceptionally and comprehensively educated artist, an intellectual who is known for his especially brave and publicly pronounced views on the contemporary

ĐIVO, akril na papiru, 50 x 37 cm, 2017.

*ĐIVO, acrylic on paper, 50 x 37 cm, 2017*



naših društvenih i umjetničkih elitâ, stoga se na njegovim portretima može prepoznati veliki dijapazon ljudskih emocija i strasti; robovanja tim istim strastima ili neostvarenim, komplikiranim ljubavima.

Iako ga se u morfološko-stilskom kontekstu gotovo po inerciji povezuje s tradicijom tzv. drugog vala europskog ekspresionizma – posebice nemačkih slikara – koja se u kontinuitetu proteže cijelo 20. stoljeće i aktualna je sve do danas, slikarstvo Duška Šibla je još u devedesetim godinama prošlog stoljeća pronicljivo detektirao Tonko Maroević kao prostor blizak manirističkim ishodištima, povezujući umjetnikove morfološke modele tijela i pokreta s manirističkim tendencijama 16. stoljeća. U nekoliko ciklusa crteža inspiriranih ljudskim pokretom i plesom, Šibla nije samo zanimalo „plastički dinamizam i dinamička senzacija“ (Guido Quein), već je u simultanom slijedu bilježenja pokreta i plesa stvarnih plesača na pozornici, umjetnik prenio energiju pokreta koja je po kompozicijskim rješenjima, uvođenju tzv. ubrzane perspektive i perspektivnim skraćenjima pojedinih dijelova tijela asocirala na brojne manirističke predloške.

Da je blizak želji za prikazom iskustva trodimenzionalne kazališne scenografije, a ne samo temi pokreta u crtežu i slikarstvu, Duško Šibl pokazao je u mnogim ranijim djelima, gdje je težio rušenju granice između dvodimenzionalne plohe platna / papira, bijele ili zatamnjene dubine imaginarnog prostora unutar slike i vanjskog prostora ispred slike, odnosno, prostora u kojem se nalazi promatrač. Upravo prema tim parametrima isprepletenosti i pokrenutosti prostora i volumena izvan granice klasične dvodimenzionalne (štafelajne) slike, Duško Šibl ostvario je neke od

society, culture and political events on our social scene. He is an exceptional connoisseur of the contemporary Croatian theatre, drama, satire and ballet. His artistic ability does not end and is not exhausted in the studies and analyses of the human figure, the stylized cycles of human bodies, or in some personal utopia of the artist to which he flees in order to move away from this terrible world. He is not inclined to that modernist exclamation of Maurice Barrèse: "I am exhausted by this vulgar humanity. Let's run away, let's get back to art!" Moreover, Šibl is subtle, but aware and insightfully involved, a careful observer of our social and artistic elites. That is why one can recognize a great range of human emotions and passions in his portraits, as well as the enslavement to these same passions or unfulfilled, complicated loves.

Although in the morphological-stylistic context the art of Duško Šibl is almost by inertia associated with the tradition of the so-called second wave of European Expressionism, particularly that of German painters, that extends throughout the 20<sup>th</sup> century and is still present, it was shrewdly discovered in the 1990s by Tonko Maroević as a place close to the mannerist origins, linking the artist's morphological models of body and movement with the mannerist tendencies of the 16<sup>th</sup> century. In several series of drawings inspired by human movement and dance, Šibl was not only interested in "the plastic dynamism and dynamic sensation" (Guido Quein), but in a simultaneous sequence of recording motion and dance of real dancers on stage, the artist conveyed the energy of movement that, considering the compositional solutions, the introduction of the so-called accelerated perspective and shortening of the individual parts of the body, reminds of numerous mannerist templates.



MARO, akril na platnu, 100 x 80 cm, 2017.

*MARO, acrylic on canvas, 100 x 80 cm, 2017*



najboljih studija ljudskog pokreta u recentnoj hrvatskoj umjetnosti. To moramo imati na umu kada pristupamo njegovom djelu, posebice u kontekstu prikaza ili *hommagea* Marinu Držiću i Dundu Maroju.

„Uporabom topografskih termina i verbalnim preseljenjem scene iz Dubrovnika u Rim, kao i uvodnim opisom Negromantova povratka s putovanja u Velike Indije, Držić pridaje pozornici mobilnost, a tekstu omogućuje aluzivnost. Takve preobrazbe scenskog prostora, njegovo preoblikovanje i verbalno prenošenje radnje u druge gradove, bile su među važnjim dramaturškim inovacijama renesanse“ (Slobodan Prosperov Novak). Držić u *Dundu Maroju* to povjerava magičnim sposobnostima Negromanta, koji u svojem proznom prologu poput renesansnog scenografa određuje prostor gledanja i prostor igre te preseljava dubrovačku pozornicu u Rim. Publiku kao da raspolavljuje na dio koji je oputovao s glumcima na proštenje i dio koji je ostao u Vijećnici u Dubrovniku da sve to gleda. „Prostornu zamjenu realizira najviše zato da omogući Negromantu da u jasnim slikama i postavkama izloži svoju aluzivnu teoriju o zlatnom dobu kao prostornoj, ali i povijesnoj kategoriji, da ispriča Dubrovčanima priču o sukobu *ljudi nazbilj s ljudima nahvao* i da izravnu aluzivnost smjesti u najudaljeniju zemlju svijeta, u Velike Indije. Držić na više mesta u komediji najavljuje reorganizaciju pozornice i raskidanje mogućnosti simultanih gledanja i igranja“ (Slobodan Prosperov Novak).

Duško Šibl to u Držićevom djelu prepoznaje, vidi i uvažava, i upravo će tim mijenama urbanog tkiva radnji doskočiti tako što će svi protagonisti koje je naslikao biti smješteni na apstraktnu, sivo-zelenkastu ili bijelu

The fact that he is interested in representing the experience of a three-dimensional stage and not just the topic of movement in drawing and painting, has been demonstrated by Duško Šibl in many of his earlier works, where he tried to break down the boundary between the two-dimensional surface of a cloth or paper, white or darkened depth of an imaginary space within the image and the outer space in front of it, that is, the space in which the observer is located. Precisely according to these parameters of intertwinement and movement of space and volume beyond the boundaries of a classical two-dimensional (easel) painting, Duško Šibl has created some of the best studies of human movement in recent Croatian art. This must be borne in mind when we approach his work, especially in the context of the presentation or homage to Marin Držić and *Dundo Maroje*.

“By using topographic terms and verbally relocating the scene from Dubrovnik to Rome, as well as by using the introductory description of the Magician’s return from a trip to the Great Indies, Držić gives mobility to the stage, and allows the text to be allusive. Such transformations of the stage, his modification and verbal transference of the plot to other cities were among the most important dramaturgic innovations of the Renaissance” (Slobodan Prosperov Novak). Držić in *Dundo Maroje* entrusts this to the magical abilities of the Magician, who, acting like a Renaissance scenographer in his prose prologue, determines the viewing space and the space to play and moves the stage from Dubrovnik to Rome. It is as if he divides the audience to a part that travelled with the actors to the festivities and a part that remained in the Dubrovnik Town Hall to observe it all. “The spatial replacement is carried out in order to enable the Magician

NEGROMANT DUGI NOS, akril na platnu, 100 x 80 cm, 2017.  
*MAGICIAN LONG NOSE, acrylic on canvas, 100 x 80 cm, 2017*



pozadinu slike, na kojoj se ne raspoznaju elementi arhitekture Dubrovnika ili Rima. Jednim dijelom takvu praksu prikazivanja možemo pronaći u ranijim Šiblovim djelima, gdje se u nekim slikama javlja „heraldička preglednost klasično upadljivih kompozicijskih shema“ (Darko Glavan), ali jednako tako jača „antitetički odnos dviju kontrastnih boja uz heraldičku ukočenost i vitalizam tjelesnosti, vodeći prema iznimno aktraktivnim i upečatljivim plastičkim znakovima“ (D. Glavan). Nadalje, Šibla kompleksno zanimaju likovi komedije, što ih iznutra pokreće na djelovanje, *karakter kao sudbina*, i što se slikarskim sredstvima jače postiže s reflektorski usmjerenim centriranjem pažnje na lice, mimiku, geste, i odjeću lika, gdje pozadina i dekor slike ne odvraćaju našu pažnju. Tako ćemo kod svih likova prema simboličkom položaju njihovih ruku na slici mnogo moći reći o njihovom karakteru, temperamentu, društvenom položaju, ali prikivenim namjerama. U današnjem se svijetu izgubila važnost komunikacije rukama, gestama ruku i položajem određenih prstiju na ruci, i ta su znanja još sačuvana samo u uskom krugu nekih profesija i ezoterijsko-okultnoj tradiciji Europe.

Ako jednakost tako stavimo slikarsko-crtački senzibilitet i svjetonazor Duška Šibla u kontekst teze kako je „*Dundo Maroje* dramaturška studija o neslušanju i o nesporazumima među ljudima, tekst u kojem se čuju i sudaraju stotine različitih glasova“ (S. Prosperov Novak), primjetit ćemo kako su svi Šiblovi likovi iz komedije naslikani s vrlo izraženim emocijama na licu i u držanju tijela. To nisu mrtve i statične maske, iako su i Držić i Šibl skloni tomu da ljudima skidaju maske i da ih prikazuju u njihovim pravim, nepatvorenim strastima: ne samo onima koje su plemenite i koje

to present in clear images and settings his allusive theory of the golden age as a spatial and historical category, to tell the people of Dubrovnik the story of a conflict between *true people* and *would-be people*, and to place the direct allusiveness to the farthest country of the world, in the Great Indies. Držić announces in several parts of the comedy the reorganization of the stage and the elimination of the possibilities of simultaneously viewing and playing" (Slobodan Prosperov Novak).

Duško Šibl recognizes, sees and acknowledges this in Držić's work, and it is precisely these changes of the urban fabric he will circumvent by placing all the protagonists he painted on an abstract, greyish green or white background on which one does not recognize elements of the architecture of neither Dubrovnik nor Rome. Such presentation practices can partly be found in earlier works by Šibl, where some paintings show "a heraldic insight into typically noticeable compositional schemes" (Darko Glavan), but equally strengthen "the antithetic relationship of two contrasting colours with a heraldic rigidity and a vitality of body, leading towards extremely attractive and striking plastic signs" (D. Glavan). In addition, Šibl is complexly interested in the characters of a comedy, what inspires them to action, *personality as destiny*, and what is more intensely achieved with artistic resources such as a reflector-like focus placed on the face, mimicry, gestures and clothing of the character, where the background and the decorum of the painting do not distract our attention. That is why, according to the symbolic position of the hands of all the characters in the painting, we will be able to say a lot about their personality, temperament, social status, but also hidden intentions. In today's world, the importance of communicating with hands, hand gestures and

A completely blank white page with no visible content or markings.

BOKČILO, akril na platnu, 100 x 80 cm, 2017.  
*BOKČILO, acrylic on canvas, 100 x 80 cm, 2017*



Size 17

uzdižu i bruse naš duh, već i onima radi kojih se valjamo u metaforičkim moralnim kaljužama, koje nas slabe i vode u degeneraciju duha i tijela. „Držićevoj se publici nije predstavljao samo neki obrnuti Dubrovnik, nego je Rim osim toga bio i topos Babilona, grada koji je *caput mundi* i koji je najnemirnije i najuzrujanije mjesto svijeta, prostor u kojem se energija kaosa najudobnije osjećala. Kao većini ljudi iz renesanse i Držićevim bi likovima život bez onoga što se nazivalo *moria*, dakle bez ludosti, postao nepodnošljiv“ (S. Prosperov Novak).

Zastanimo ovdje na trenutak.

Koliko su se u ondašnjem i današnjem društvu i vremenu preklapali pojmovi *moria* i *follia* (ludilo), i koliko je koje ludilo društveno prihvaćeno, benigno ili nas tjera u istinski gubitak časti, položaja i razuma? I *moria* i *follia* su zapravo tzv. zabavna i lijepa ludila, koja su dopuštena višim slojevima društva, umjetnicima, znanstvenicima, plemićima i vlasteli, a drugima ostaju na izbor *pazzia* ili *mania*, iako se *mania* upotrebljava u kontekstu umjetnika koji je „saturnski melankoličar“. To se već osjeća u renesansi, dolazi na svoj poseban pijedestal u manirističkoj umjetnosti, kazalištu i arhitekturi, a zar je danas možda drugačije? Danas zapravo u društvu ima mnogo više stvarnog ludila i kaosa, osjećaja stvarnog egzistencijalnog ništavila i rušenja sigurnosti pojedinca, radi kojega se ljudska psiha cijepa na nekoliko dijelova ličnosti ili bježi u izmišljene osobe i identitete. Duško Šibl sve te fenomene promatra tehnikom unutrašnjeg oka, zapaža prve poremećaje renesansnog društva Držićevog doba i povezuje ih s današnjim društvom. U ljepšoj varijanti, i danas jednako živimo Pontormov

the position of certain fingers on the hand has been lost, with this knowledge still preserved only in the narrow circle of some professions and the esoteric-occult tradition of Europe.

If we place the sensibility for painting and drawing of Duško Šibl, as well as his world view in the context of the thesis that “*Dundo Maroje* is a dramaturgic study of disobedience and misunderstanding among people, a text in which hundreds of different voices are heard and clash” (S. Prosperov Novak), we will notice how all Šibl’s characters from the comedy are painted with very pronounced emotions expressed on both their face and their posture. These are not dead and static masks, though both Držić and Šibl are inclined to remove masks from people and display them in their true, genuine passions: not only those that are noble and raise and nourish our spirit, but also those that make us wallow in metaphorical moral cess-pits, that weaken us and lead towards the degeneration of the mind and body. “Držić’s audience was not just shown an inverted Dubrovnik, but Rome was also the symbol of Babylon, a city that is *caput mundi*, the most restless and most agitated place in the world, a place where the energy of chaos felt most comfortable. To Držić’s characters, like to most Renaissance people, life without that what was called *moria*, or rather without insanity, would become unbearable” (S. Prosperov Novak).

Let’s stop here for a moment.

How much did the notions of *moria* and *follia* (madness) overlap in the society of that time and still do in today’s society, and how much is each of these insanities socially accepted, benign or leads us to a true loss of honour, status and reason? Both *moria* and *follia* are actually

A completely blank white page with no visible content or markings.

POMET, akril na platnu, 100 x 80 cm, 2017.

*POMET, acrylic on canvas, 100 x 80 cm, 2017*



*temperamento lunatico*, slavnu tzv. Saturnsku melankoliju, koju je Jacopo Pontormo u svojem dnevniku opisao između 1554.-56. godine. Možda su zato neki Šiblovi portreti Držićevih likova pomalo teški, mračni, svedeni na sivo-crno-bijeli tonski registar, sus pregnute raskoši, koju vidimo tek u fragmentima bestežinskih renesansnih kostima. Pa i to divno prenemaganje s brojnim slojevima voluminozne odjeće / kostima, zar to ne vodi prema metafori višestrukih identiteta likova, njihovih skrivenih i javno obznanjenih namjera i ambicija? Nije li to metamorfoza ljudske prirode koja ukazuje na egzistencijalne prevare, nestalnost, mijenu, pokvarenost, dvo-smislenost?

Iako se kod Držića radi o renesansnoj komediji s elementima drame, Šibl kao i Držić u svoje vrijeme osjeća kako se današnji svijet raspada. Zato su maniristički elementi u Šiblovom opusu i interpretaciji likova Dunda Maroja više nego dobrodošli. Šibl zna kako se s pojmom slikarstva Francesco Mazzole-Parmigianina (1503.-1540.) statička forma raspada, a prostor slike produžuje tzv. dubinskim osovinama. Fragmenti tijela postaju predugački, izvan renesansnih proporcija, neproporcionalnost se forsira i postaje alegorijski značajna. Stoga i u Šiblovom slikarstvu neki likovi namjerno lebde, oni se nalaze u simboličko-metaforičkom vakuumu jer teorijsko-filozofska ukazuju na početak dubine rascjepa jedne cijele humanističke paradigmе Europe. To je spoznalo europsko 16. stoljeće, a to nakon svih mogućih užasa i krvavih cirkusa 20. stoljeća živimo i danas. Renesansno i manirističko slikarstvo i kazalište poznaju cijelu galeriju „problematičnih priroda koje pate zbog materijalne, društvene, erotičke, političke i religijske zbilje, i ta psihologistička komponenta te umjetnosti čini ju

considered fun and lovely insanities, permitted to the higher strata of society, artists, scientists, aristocrats and the landed gentry, while others are left with a choice of *pazzia* or *mania*, even though *mania* is used in the context of an artist who is a “saturnine melancholic”. This is already felt in the Renaissance; it comes to its special pedestal in mannerist art, theatre and architecture, and is it perhaps any different today? In reality, there is a lot more real madness and chaos in today’s society, a sense of real existential nothingness, and the collapse of safety of the individual that causes the human psyche to split into several fragments of personality or to escape into fictitious persons and identities. Duško Šibl observes all these phenomena with the technique of the inner eye, noticing the first disturbances of the Renaissance society in the period of Držić and connecting them with today’s society. In the prettier version, today we equally live Pontormo’s *temperamento lunatico*, the famed saturnine melancholy Jacopo Pontormo described in his diary between 1554 and 1556. Perhaps that is why some Šibl’s portraits of Držić’s characters are somewhat heavy, dark, reduced to the grey-black-and-white tonal register, with a restrained splendour that we see only in the fragments of the weightless Renaissance costumes. Doesn’t this wonderful exaggeration with numerous layers of voluminous clothing / costumes, also lead to the metaphor of multiple identities of the characters, their hidden and publicly disclosed intentions and ambitions? Isn’t this a metamorphosis of human nature that points to existential deceptions, instability, change, corruption, ambiguity?

Even though Držić’s work is a Renaissance comedy with elements of a drama, Šibl, as does Držić in his own time, feels that today’s world is falling apart. That is why mannerist elements are more than welcome in the

A completely blank white page with no visible content or markings.

SADI, akril na platnu, 100 x 80 cm, 2017.

*SADI, acrylic on canvas, 100 x 80 cm, 2017*



bliskom našem vremenu, što prepoznajemo kao duhovnu ambivalentnost“ (Gustav René Hocke).

Ta se ambivalentnost proteže kod Držića i Šibla na mnogo razina: kao što se Marova zaručnica Pera preodijeva u momka na putu za Rim gdje će tragati za svojim zaručnikom, tako su i u Šiblovom djelu česti androgini oblici, erotički više značni, koji svoju genezu kriju u panseksualnosti manirističkog neoplatonizma. Zaručnica Pera „muški“, prema jungovskom principu, postaje aktivan pokretač radnje, i time mijenja svoje vanjsko obilježje žene. S druge strane, Laura je ženstvena i predivna žena, ali seksualno sasvim živi svoju mušku, predatorsku, osvajačku prirodu. U tomu pretjeruje, čime vrlina metamorfozira u manu i degeneraciju ljepote i ljupnosti, a Šibl to svojim slikarskim pristupom idealno ističe. Laura je prikazana kao muškarac ekshibicionist, čiji je kaput zamijenjen haljinom. Ovdje su na djelu vanjske i unutrašnje maske, prikrivanja radi nekih drugih motiva, odnosno, sve je u funkciji virtuozne renesansne spletke, hedonizma koji završava u rasapu i lakomislenosti koja ukazuje na ludost. Rim jednako tako više nije *andeoska tvrđava*, ali Držić nam ukazuje da to više nije niti Dubrovnik.

I onda, kao i danas, živimo u nekom prijelaznom vremenu, koje je dvo-smisленo, bizarno, nestabilno. Kao što je napisao jedan od najpoznatijih teoretičara manirizma, Baltasar Gracián: „Cijeli je svijet sastavljen od proturječnosti, ali se sklad u njemu temelji na neskladu“ ili „Sve stvari ovog svijeta valja promatrati izokrenute kako bi ih se pravilno vidjelo“. Ostavit ćemo na slobodnu volju svakomu hoće li u tim riječima prepoznati Parmigianinovo, Graciánovo ili Bretonovo ili Držićeve čudesno zrcalo.

work of Šibl and the interpretation of the characters of *Dundo Maroje*. Šibl knows that with the emergence of the art of Francesco Mazzola-Parmigianino (1503-1540), the static form disintegrates, and the space of the painting is extended with deep axes. Fragments of the body become overextended and go beyond the Renaissance proportions; the disproportionality is forced and becomes allegorically significant. Therefore, in Šibl's paintings, some characters intentionally hover; they are in a symbolic-metaphorical vacuum because they theoretically and philosophically point to the beginning of a deep rupture of an entire humanist paradigm of Europe. The European 16<sup>th</sup> century came to this realization, and after all the possible horrors and bloody circuses of the 20<sup>th</sup> century we still live it today. Renaissance and mannerist painting and theatre are familiar with an entire gallery of "problematic natures that suffer from a materialistic, social, erotic, political and religious reality, and this psychological component of that art makes it close to our time as we recognize it as spiritual ambivalence" (Gustav René Hocke).

This ambivalence extends through many levels with both Držić and Šibl: just like Maro's fiancée Pera dresses up as a boy on her the way to Rome, where she will search for her fiancé, androgynous forms are common in Šibl's work, erotically multifaceted and with their genesis hidden in the pan sexuality of the mannerist Neo-Platonism. The fiancée Pera, according to the Jungian principle, becomes an active driving force of the plot "like a real man", and thus changes her external features of a woman. On the other hand, Laura is a feminine and beautiful woman, but sexually she lives her manly, predatory, conquering nature. She exaggerates in this, making the virtue metamorphose into a flaw and a degeneration of beauty

SLUGAM VAM SE!, akril na platnu, 100 x 80 cm, 2017.  
*AT YOUR SERVICE!, acrylic on canvas, 100 x 80 cm, 2017*



\* \* \*

Šibl će likove Dunda Maroja, Laure, Dundovog sina Mara, Dundovog sluge Bokčila, Dugog Nosa / Negromanta, rimskog trgovca Sadija, njemačkog plemića Uga, Laurine služavke Petrunjele, Ugovog sluge Pometa i Perina rođaka Džive prikazati karakterno vrlo vješto, akcentirajući ne samo njihov karakter, već i raspoloženje. Oni u potpunosti odražavaju modele prema kojima ih je dramatski i komediografski osmislio Držić. Ništa ne ukazuje na slikama na njihov širi, društveni kontekst pa i na društveni stalež, iako se neki elementi mogu prepoznati u stilizaciji njihove odjeće. Oni, doduše, postaju vlastitim karikaturama, što je posebno upечatljivo kod prikaza Laure, Dugog Nosa, Uga, i univerzalnog motiva „Slugam Vam se!“, lika koji personificira sve sluge iz Dunda Maroja. Uvijek sluganski *sagnuti* mentalitet danas je dosta prisutan i u našem društvu, koji ne bismo u potpunosti smjeli poistovjetiti s tzv. malim, običnim, nezaštićenim čovjekom. Razularena Laura može biti rimska kurtizana, ali i raskalašena plemkinja, što se na kraju i otkriva. Problem je što vrlo često dobri, naivni i pošteni mladići iz „dobrih obitelji“ progutaju spretno postavljenu *ješku* takvih žena – kako u Držićeve vrijeme, tako i danas. Šibl iznimno vješto prikazuje jeftinu i lako dostupnu fizičku ljepotu takvih žena, naglašavajući tonovima i potezima njihov perverzan i dekadentan duh. Crvena Laurina haljina označava dvostruko kôdirano crveno: crvenu boju ljubavi i strasti, ali i paklenih muka koje nosi takva (ko)egzistencija. Dundo Maroje i Sadi nekako su melankolično, tvrdo zagledani ispred sebe, otupjelih emotcija, no kao da im umjetnik opršta njihovu krutost i usmjerenošć na materijalno: takva je naša stvarnost, usmjerena na

and grace, a process that Šibl with his artistic approach perfectly emphasizes. Laura is depicted as a man, an exhibitionist whose coat is replaced by a dress. There are outer and inner masks in place, concealments for some other reasons, and all is in the function of a virtuoso Renaissance intrigue, a hedonism ending in a downfall and frivolity indicating insanity. Rome is also no longer an *angelic fortress*, but Držić points out to us that neither is Dubrovnik.

Like then, today we also live in some transitional times, ambiguous, bizarre, unstable. As Baltasar Gracián, one of the most famous theoreticians of mannerism, wrote: “The whole world is composed of contradictions, but harmony in it is based on discord” or “All things in this world must be observed inverted to be properly seen.” We shall leave it to everyone’s free will whether they will recognize Parmigianino’s, Gracián’s, Breton’s or Držić’s miraculous mirror in those words.

\* \* \*

Šibl will very cleverly show the characters of Dundo Maroje, Laura, Dundo’s son Maro, Dundo’s servant Bokčilo, Long Nose / Magician, Roman merchant Sadi, German nobleman Ugo, Laura’s maid Petrunjela, Ugo’s servant Pomet and Pera’s cousin Dživo, accentuating not only their personalities, but also their mood. They entirely reflect the models Držić used to devise their dramatic and comedic qualities. In the paintings nothing points to their wider, social context or even social status, although some elements can be recognized in the stylization of their clothing. They, however, become their own caricatures, which is particularly notable in the

An abstract painting titled "LAURA" is shown against a white background. The painting consists of several overlapping, semi-transparent layers of light blue, teal, and pale yellow. These colors create a soft, hazy atmosphere with subtle variations in tone and texture across the surface.

LAURA, akril na platnu, 100 x 80 cm, 2017.

*LAURA, acrylic on canvas, 100 x 80 cm, 2017*



materiju, i ljudima njihovog položaja nikada nije dano da sretno i spokojno uživaju u stečenom bogatstvu. Sadi nas čak u profilu podsjeća na egipatskog faraona, na onu alegoriju o prokletstvu materijalne stvarnosti koja je vezana uz pljačku drugih. Na liku Mara odmah zapažamo lakomisljenost, pogrešnu postavku teze kako je život beskrajna igra, ali i intelektualnu ograničenost i površnost. To nije samo dječačka zanesenost hedonizmom i zaljubljeničcu, već karakterna osobina koja bi mogla uništiti budućnost obitelji. Jednako je tako ostavljeno otvoreno pitanje u kojoj je mjeri i Maro tzv. muška udavača, u trenutku kada sazna da je njegova zaručnica Pera u Dubrovniku naslijedila veliki imetak.

Iz perspektive današnjeg društva, Šiblova likovna interpretacija *Dunda Maroja* aktualizira ne samo pojedine tipove ljudi, već ukazuje kako stoljeća i društvene okolnosti, političke paradigme ili ratno-gospodarski prevratiti ne mijenjaju ljudsku narav u određenim okolnostima. Možda nije slučajno da nam se čini kako je umjetniku gotovo najteže bilo prikazati upravo lik Pomete, jer on nije nimalo klasični dramski negativac, već nosi u sebi elemente suvremenih ekraniziranih heroja iz akcijskih filmova. U današnjem svijetu bio bi savršeni operativac i *profiler* neke službe. On je zaista pojedinac koji je intelektualno superioran drugima, koji živi u sebi nepomirljive suprotnosti, i koji je sâm svoj gospodar. On iz ponuđenih karata sudbine izvlači maksimum, ali ipak ne oštećuje druge oko sebe. Njegove virtuozne spletke nisu opasne po tuđe živote. Simbol je društvenog sloja kojeg današnji političari svih boja i zastava nadmeno i nimalo humanistički i kršćanski nazivaju tzv. malim i običnim ljudima. No, zaboravljuju da svi ti „*Slugam Vam se!*“ superiorni pojedinci mogu biti

depiction of Laura, Long Nose, Ugo, and the universal motif “At your service!”, a figure that personifies all the servants from *Dundo Maroje*. This always servile and *bent over* mentality is still fairly present in our society, which we should not completely identify with the so-called small, ordinary, unprotected man. Wild Laura can be a Roman courtesan, but also a dissolute noblewoman, which is eventually revealed to be the case. The problem is that very often good, naive and honest young men from “good families” swallow the skilfully set *ješka* or bait of such women - both at Držić’s time and today. Šibl is exceptionally skilled in displaying the cheap and easily accessible physical beauty of such women, emphasizing their perverted and decadent spirit with tones and strokes. Laura’s red dress denotes double-coded red: the red colour of love and passion, but also of the hellish pangs caused by such (co)existence. Dundo Maroje and Sadi somewhat melancholically, rigidly stare in front of themselves, with numbed emotions, but it seems as if the artist forgives them for their rigidity and focus of the materialistic: such is our reality, directed towards the matter, and people of their position are never given an opportunity to happily and peacefully enjoy the acquired wealth. With his profile Sadi even reminds us of an Egyptian pharaoh and the allegory of the curse of the materialistic reality that is connected to the plundering of others. In the figure of Maro we immediately notice the recklessness, the erroneous thesis that life is an endless game, but also the intellectual limitations and superficiality. It is not just a boyish rapture with hedonism and falling in love, but a character trait that could ruin the future of the family. There was also a question left open on how much is Maro a “male bride”, in the moment when he learns that his fiancée Pera had inherited significant wealth in Dubrovnik.

DUNDO MAROJE, akril na platnu, 100 x 80 cm, 2017.  
*UNCLE MAROJE, acrylic on canvas, 100 x 80 cm, 2017*



predvodnici novog društvenog bunda i poretka, i da nisu svi vječni Baldrick i Edmund.

Duško Šibl udahnuo je likovima iz Dunda Maroja novi život u ciklusu slika koji nije tek respektabilni prinos značajnoj piščevoj obljetnici. Štoviše, još je jednom pokazao kako u Držićevom genijalnom komediografskom laboratoriju čovjek može postati vlastitom karikaturom, ali i bezvremenom „karikaturom univerzuma“ (Werner Hoffmann).

From the perspective of today's society, Šibl's visual interpretation of *Dundo Maroje* not only actualizes certain types of people, but also points out that centuries and social circumstances, political paradigms, or wartime-economic upheavals do not change the human nature under certain circumstances. Perhaps it's not by accident that it seems the artist found it almost the most difficult to represent the character of Pomet, because he is not a classic drama villain, but carries within him the elements of contemporary heroes from action films. In today's world he would be a perfect operative and a profiler of some service. He is indeed an individual who is intellectually superior to others, who lives with irreconcilable oppositions within himself, and who is his own master. He makes the most out of the cards destiny offers him but does not harm others around him. His virtuous intrigues are not dangerous for the lives of others. He is a symbol of the social class that today's politicians of all colours and flags arrogantly and without any humanistic and Christian notions refer to as small and ordinary people. But they forget that all of those "at your service" superior individuals can be the leaders of the new social revolt and order, and that not all of them are eternal Baldrick and Edmund.

Duško Šibl gave new life to the characters from *Dundo Maroje* in his series of paintings, which is not just a respectable contribution to a significant anniversary of the writer. Moreover, he has once again demonstrated that in Držić's genius comedic laboratory a man can become his own caricature, but also a timeless "caricature of the universe" (Werner Hoffmann).

UGO TUDEŠKO, akril na platnu, 100 x 80 cm, 2017.  
*UGO TUDEŠKO, acrylic on canvas, 100 x 80 cm, 2017*



# DUŠKO ŠIBL



## BIOGRAFIJA

Rođen je 1951. godine u Zagrebu, Hrvatska. Godine 1977. diplomirao je na Filozofskom fakultetu u Zagrebu komparativnu književnost i povijest umjetnosti. U Londonu završava studij slikarstva na Byam Shaw School of Art 1982. g., a 1986. g. magistrira na glasovitom Royal College of Art. Živeći i radeći na tri ključne lokacije u Zagrebu, Londonu i Dubrovniku, Šibl od 1982. g. izlaže i sudjeluje na važnim skupnim i samostalnim izložbama u domovini i Europi. Martyn Walsh izabire ga kao suradnika na glasovitom Pirellijevom kalendaru, a iste godine zapažen mu je i nastup na internacionalnom sajmu suvremene umjetnosti u londonskoj Olympia Exhibition Hall te prva monografska izložba u Zagrebu. Njegov stvaralački potencijal iznjedrio je mnogobrojne crtačke i slikarske cikluse koji se prostorno nadopunjavaju i stapaju u veliki nekonvencionalni ciklus. Od 1982.g. do danas priredio je šezdeset samostalnih i više od dvadeset velikih skupnih izložaba u svijetu. Na izložbi - performansu u Liverpoolu, gradu kulture za 2008.g. imao je čast prirediti svoju izložbu performans uz pratnju glazbe i plesača. Član je HDLU i HZSU. Živi i radi u Zagrebu, Londonu i Dubrovniku.

## **BIOGRAPHY**

He was born in 1951 in Zagreb, Croatia. In 1977 he graduated in Comparative Literature and Art History at the Faculty of Humanities and Social Sciences in Zagreb. He graduated in painting from the Byam Shaw School of Art in London in 1982, and in 1986 he obtained a Master's Degree at the famous Royal College of Art. Since 1982 Šibl has been living and working on three key locations, in Zagreb, London and Dubrovnik, and has presented his work in many important group and solo exhibitions at home and around Europe. Martyn Walsh chose him to be an associate at the famous Pirelli calendar, and that same year he participated at the international modern and contemporary art fair at the Olympia Exhibition Hall in London and had his first monographic exhibition in Zagreb. His has created numerous drawing and painting cycles that complement each other in terms of space and merge into a large unconventional cycle. Since 1982 to date he has held sixty solo and participated in more than twenty large group exhibitions around the world. At the exhibition-performance held in Liverpool, the capital of culture in 2008, he was given the great opportunity to present his exhibition-performance accompanied by music and dancers. He is a member of the Croatian Association of Artists (HDLU) and the Croatian Freelance Artists' Association (HZSU). He lives and works in Zagreb, London and Dubrovnik.

## POPIS IZLOŽENIH DJELA | LIST OF EXHIBITS

DUNDO MAROJE,  
akril na platnu, 100 x 80 cm, 2017.

LAURA,  
akril na platnu, 100 x 80 cm, 2017.

MARO,  
akril na platnu, 100 x 80 cm, 2017.

BOKČILO,  
akril na platnu, 100 x 80 cm, 2017.

NEGROMANT DUGI NOS,  
akril na platnu, 100 x 80 cm, 2017.

SADI,  
akril na platnu, 100 x 80 cm, 2017.

UGO TUDEŠKO,  
akril na platnu, 100 x 80 cm, 2017.

PETRUNJELA,  
akril na platnu, 100 x 80 cm, 2017.

POMET,  
akril na platnu, 100 x 80 cm, 2017.

SLUGAM VAM SE!,  
akril na platnu, 100 x 80 cm, 2017.

ĐIVO,  
akril na papiru, 50 x 37 cm, 2017.

SADI,  
akril na papiru, 50 x 37 cm, 2017.

NEGROMANT DUGI NOS,  
akril na papiru, 50 x 37 cm, 2017.

UNCLE MAROJE,  
*acrylic on canvas, 100 x 80 cm, 2017*

LAURA,  
*acrylic on canvas, 100 x 80 cm, 2017*

MARO,  
*acrylic on canvas, 100 x 80 cm, 2017*

BOKČILO,  
*acrylic on canvas, 100 x 80 cm, 2017*

MAGICIAN LONG NOSE,  
*acrylic on canvas, 100 x 80 cm, 2017*

SADI,  
*acrylic on canvas, 100 x 80 cm, 2017*

UGO TUDEŠKO,  
*acrylic on canvas, 100 x 80 cm, 2017*

PETRUNJELA,  
*acrylic on canvas, 100 x 80 cm, 2017*

POMET,  
*acrylic on canvas, 100 x 80 cm, 2017*

AT YOUR SERVICE!,  
*acrylic on canvas, 100 x 80 cm, 2017*

ĐIVO,  
*acrylic on paper, 50 x 37 cm, 2017*

SADI,  
*acrylic on paper, 50 x 37 cm, 2017*

MAGICIAN LONG NOSE,  
*acrylic on paper, 50 x 37 cm, 2017*

## SAMOSTALNE IZLOŽBE (izbor) | SOLO EXHIBITIONS (SELECTION)

- |       |   |      |  |
|-------|---|------|--|
| 1982. | Zagreb, Studio Galerije Forum.  | 1982 | Zagreb, Forum Gallery Studio.  |
| 1986. | London, Exhibition Hall Olympia,<br>Drugi Međunarodni Sajam<br>Suvremene Umjetnosti.<br>Zagreb, Galerija Forum.         | 1986 | London, Exhibition Hall Olympia,<br>Second International Fair Of<br>Contemporary Art.<br>Zagreb, Forum Gallery.      |
| 1987. | London, Gallery Vortex.<br>Zagreb, Galerija Buljat.<br>Zadar , Galerija Pedišić.  | 1987 | London, Gallery Vortex.<br>Zagreb, Buljat Gallery.<br>Zadar, Pedišić Gallery.  |
| 1988. | London, Gallery Sue Williams.<br>Umag, Galerija Dante.<br>Dubrovnik, Galerija Dubrava.<br>Krapina, Galerija Hušnjakovo. | 1988 | London, Gallery Sue Williams.<br>Umag, Dante Gallery.<br>Dubrovnik, Dubrava Gallery.<br>Krapina, Hušnjakovo Gallery. |
| 1989. | Sarajevo, Collegium Artisticum.<br>Split, Galerija Štambuk.<br>Zabok, Dvorana Elektre.                                  | 1989 | Sarajevo, Collegium Artisticum.<br>Split, Štambuk Gallery.<br>Zabok, Elektra Hall.                                   |
| 1990. | Zagreb, Salon Galerije Karas.<br>Omišalj, Galerija Pri Keštelom Mgc<br>Krk.   | 1990 | Zagreb, Karas Gallery Salon.<br>Omišalj, Pri Keštelom Mgc Krk<br>Gallery.  |
| 1991. | Dubrovnik, Luža Art Centar.   | 1991 | Dubrovnik, Luža Art Center.  |
| 1992. | London, Gallery Sue Williams.   | 1992 | London, Gallery Sue Williams.  |
| 1993. | Zagreb, Galerija Mala.<br>Dubrovnik, Galerija Talir.  | 1993 | Zagreb, Mala Gallery.<br>Dubrovnik, Talir Gallery.   |
| 1994. | Zagreb, Galerija Miroslav Kraljević.<br>Dubrovnik, Galerija Talir.  | 1994 | Zagreb, Miroslav Kraljević Gallery.<br>Dubrovnik, Talir Gallery.   |
| 1995. | Dubrovnik, Galerija Talir.  | 1995 | Dubrovnik, Talir Gallery.  |
| 1996. | Zagreb, Galerija Forum.<br>Dubrovnik, Galerija Sebastian.<br>Šibenik, Galerija Sebastian.                               | 1996 | Zagreb, Forum Gallery.<br>Dubrovnik, Sebastian Gallery.<br>Šibenik, Sebastian Gallery.                               |

- |   |   |
|---|---|
| <p>1997. Zagreb, Galerija Studio D.</p> <p>2000. Šibenik, Galerija Svetog Krševana.<br/>Parede, Centro Cultural De Parede.<br/>Zagreb, Galerija Klovićevi Dvori -<br/>Gradec.<br/>Dubrovnik, Galerija Talir.</p> <p>2001. Zagreb, Galerija Mala.</p> <p>2002. Čakovec, Muzej Međimurja.<br/>London, The Croatian Cultural<br/>Centre.<br/>Zagreb, Agm Art Point Centar.</p> <p>2003. Zagreb, Galerija Studio D. Brighton,<br/>George Street Gallery.<br/>Dubrovnik, Galerija Talir Ii.<br/>Zagreb, Muzej Mimara.</p> <p>2004. Varaždin, Galerja Dora Art.<br/>Petrinja, Galerija Krsto Hegedušić.</p> <p>2005. Zagreb, Galerija Stančić.<br/>Dubrovnik, Galerija Talir Ii.<br/>Dubrovnik, Galerija Stradun.</p> <p>2006. Dubrovnik, Galerija Artur.<br/>Trogir, Galerija Cate Dujšin-Ribar.<br/>Zagreb, Francuska Medijateka.</p> <p>2007. Zagreb, Galerija Vladimir Filakovac.<br/>Slavonski Brod, Galerija Vladimir<br/>Becić.</p> <p>2008. Liverpool, Unity Theatre, The<br/>Quarter Gallery, 3345 Parr Street<br/>Gallery.<br/>Zagreb, Galerija Porezne Uprave.</p> | <p>1997 Zagreb, Studio D Gallery.</p> <p>2000 Šibenik, Saint Krševan Gallery.<br/>Parede, Centro Cultural De Parede.<br/>Zagreb, Klovićevi Dvori Gallery -<br/>Gradec.<br/>Dubrovnik, Talir Gallery.</p> <p>2001 Zagreb, Mala Gallery.</p> <p>2002 Čakovec, Museum Of Međimurje.<br/>London, The Croatian Cultural<br/>Centre.<br/>Zagreb, Agm Art Point Center.</p> <p>2003 Zagreb, Studio D Gallery.<br/>Brighton, George Street Gallery.<br/>Dubrovnik, Talir Ii Gallery.<br/>Zagreb, Mimara Museum.</p> <p>2004 Varaždin, Dora Art Gallery.<br/>Petrinja, Krsto Hegedušić Gallery.</p> <p>2005 Zagreb, Stančić Gallery.<br/>Dubrovnik, Talir Ii Gallery.<br/>Dubrovnik, Stradun Gallery.</p> <p>2006 Dubrovnik, Artur Gallery.<br/>Trogir, Cata Dujšin-Ribar Gallery.<br/>Zagreb, French Cultural Institute<br/>Mediatheque.</p> <p>2007 Zagreb, Vladimir Filakovac Gallery.<br/>Slavonski Brod, Vladimir Becić<br/>Gallery.</p> <p>2008 Liverpool, Unity Theatre, The<br/>Quarter Gallery, 3345 Parr Street<br/>Gallery.<br/>Zagreb, Tax Administration Gallery.</p> |
|---|---|

- |       |  |      |  |
|-------|--|------|--|
| 2009. | Dubrovnik, Galerija Sebastian – Bijela Sala.<br>Zagreb, Muzej Mimara.  | 2009 | Dubrovnik, Sebastian Gallery – White Hall.<br>Zagreb, Mimara Museum.   |
| 2010. | Split, Galerija Kula.  | 2010 | Split, Kula Gallery.   |
| 2011. | Zagreb, Studio Moderne Galerije „Josip Račić“.<br>Pula, Galerija Cvajner.  | 2011 | Zagreb, “Josip Račić” Studio Of The Modern Gallery.<br>Pula, Cvajner Gallery.  |
| 2012. | Zagreb, Galerija Ulrich.<br>Labin, Narodni Muzej.  | 2012 | Zagreb, Ulrich Gallery.<br>Labin, National Museum.   |
| 2013. | Dubrovnik, Palaca Sponza, U Okviru 64. Dubrovačkih Ljetnih Igara.<br>Pečuh, Galerija Csopor – Horda, Hrvatski Kulturni Centar. | 2013 | Dubrovnik, Sponza Palace, 64Th Dubrovnik Summer Festival.<br>Pecs, Csopor Gallery – Horda, Croatian Cultural Center. |
| 2014. | Pozega, Gradski Muzej.<br>Zagreb, Galerija Fadil Hadzic  | 2014 | Požega, City Museum.<br>Zagreb, Fadil Hadžić Gallery.  |
| 2015. | Zagreb, Galerija Laval Nungent.<br>Dubrovnik, Galerija Sebastian   | 2015 | Zagreb, Laval Nungent Gallery.<br>Dubrovnik, Sebastian Gallery.  |
| 2016. | Beograd, Kulturni Centar Guarnerius  | 2016 | Belgrade, Guarnerius Art Center.   |
| 2017. | Zagreb, Galerija Mala.<br>Zagreb, Galerija Pikto.<br>Zadar, Gradska Loža.<br>Zagreb, Galerija Kranjčar                         | 2017 | Zagreb, Mala Gallery.<br>Zagreb, Pikto Gallery.<br>Zadar, City Loggia.<br>Zagreb, Kranjčar Gallery.                  |

## SKUPNE IZLOŽBE (izbor) | GROUP EXHIBITIONS (SELECTION)

- |       |   |      |   |
|-------|---|------|---|
| 1985. | London, Roger Francis Gallery,<br>Nine Painters.  | 1985 | London, Roger Francis Gallery,<br>Nine Painters.  |
| 1986. | London, The Barbican, Fresh Art.  | 1986 | London, The Barbican, Fresh Art.  |
| 1989. | Zagreb, Kabinet Grafike, XII.<br>Zagrebačka Izložba Jugoslavenskog<br>Crteža.   | 1989 | Zagreb, Department Of Prints And<br>Drawings, XII Zagreb Exhibition of<br>Yugoslav Drawing.   |
| 1990. | Neully, Theatre De Neully, Des<br>Artistes Pour Des Artistes.   | 1990 | Neully, Theatre De Neully, Des<br>Artistes Pour Des Artistes.   |
| 1991. | Zagreb, Kabinet Grafike, XIII.<br>Zagrebačka Izložba Jugoslavenskog<br>Crteža.  | 1991 | Zagreb, Department of Prints and<br>Drawings, XII Zagreb Exhibition of<br>Yugoslav Drawing.   |
| 1992. | London, Gallery Studio D, Group<br>Exhibition Bonn- Bad<br>Godesberg,Kammerspiele Bonn<br>(Umjetnici za Dubrovnik ).<br><br>London, Mall Galleries, Art From<br>Contemporary Croatia. | 1992 | London, Gallery Studio D, Group<br>Exhibition Bonn – Bad Godesberg,<br>Kammerspiele Bonn (Artists For<br>Dubrovnik).<br><br>London, Mall Galleries, Art From<br>Contemporary Croatia. |
| 1993. | Zagreb, Kabinet Grafike, XIV.<br>Zagrebačka Izložba Crteža.<br><br>Zagreb, Galerija Židovske Općine.  | 1993 | Zagreb, Department of Prints and<br>Drawings, XIV Zagreb Exhibition of<br>Drawing,  |
| 1994. | London, Bonhams, Contemporary<br>British Art (In Aid Of The   |      | Zagreb, Jewish Community of<br>Zagreb.  |

- International Trust For Croatian Monuments).
- London, Gallery 47, Duško Šibl & Marina Tudjina Badurina.
1995. Vinkovci, Gradski Muzej I Dubrovnik, Kazalište Marin Držić, Erotika.
1996. Zagreb, Kabinet Grafike, 1. Hrvatski Trijenale Crteža.
1997. Dubrovnik, Predvorje Kazališta Marin Držić, Dubrovnik kao inspiracija slikarima, Mgc - Klovićevi Dvori, Hrvatski Obzori.
1998. Zagreb, Galerija Modić, Vitalnost figurativnog u suvremenom hrvatskom slikarstvu.
2000. Lisbon, Padrao Dos Descobrimentos, Damir Fabijanić - Duško Šibl.
2001. Split, Galerija Umjetnina, Splitski Salon 2001.
2008. Zagreb, Galerija Vladimir Filakovac- 40 godina postojanja.
- Zagreb, Galerija Zvonimir - Škart je art?
- London, The Italian Cultural Institute, Mediterraneo - A Sea That Unites.
- 1994 London, Bonhams, Contemporary British Art (In Aid Of The International Trust For Croatian Monuments),
- London, Gallery 47, Duško Šibl & Marina Tudjina Badurina.
- 1995 Vinkovci, City Museum and Dubrovnik, Marin Držić Theater, Erotism.
- 1996 Zagreb, Department of Prints and Drawings, 1st Croatian Drawings Triennial.
- 1997 Dubrovnik, Lobby of the Marin Držić Theater, Dubrovnik as an Inspiration For Painters, Mgc - Klovićevi Dvori, Croatian Horizons.
- 1998 Zagreb, Modić Gallery, Vitality of Figurative Art in Contemporary Croatian Painting.
- 2000 Lisbon, Padrao Dos Descobrimentos, Damir Fabijanić - Duško Šibl.
- 2001 Split, Museum of Fine Arts, Split Salon 2001.
- 2008 Zagreb, Vladimir Filakovac Gallery - 40 Years Of Existence.
- Zagreb, Zvonimir Gallery - Trash Is Art?

2009. Rab, Galerija Paradizo, Deseta Obljetnica Umjetničke Kolonije Paradizo.
2010. Zagreb, Dom Hdlu, 45. Zagrebački Salon.  
Karlovac, Slavonski Brod, Zagreb, Hrvatski triennale akvarela.  
Split, Hazu Palača Milesi, Mediteran 2010.
- 2009 London, The Italian Cultural Institute, Mediterraneo – A Sea That Unites.
- 2009 Rab, Paradiso Gallery, Tenth Anniversary of the Paradiso Art Colony.
- 2010 Zagreb, Home of the Croatian Association of Artists, 45<sup>th</sup> Zagreb Salon.  
Karlovac, Slavonski Brod, Zagreb, Croatian Watercolour Triennial  
Split, Milesi Palace, Croatian Academy of Science and Art, Mediteran 2010.





dmd Dom Marija Držića

Široka ulica 7 | 20000 Dubrovnik | [www.muzej-marindrzic.eu](http://www.muzej-marindrzic.eu)

Izdavač | Publisher: Dom Marina Držića | House of Marin Držić

Za izdavača | For the Publisher: Nikša Matić

Koncepcija izložbe i tekst kataloga | Exhibition concept and catalogue text: Iva Körbler

Prijevod na engleski jezik | English translation: Kristina Juričić

Likovno oblikovanje | Design & Layout: Nedim Meco - Mec dizajn Dubrovnik

Fotografije | Photographs: Miho Skvrce

Postav izložbe | Exhibition layout: Iva Körbler

Tehnička realizacija | Technical support: Marita Dužević

Tisak | Printed by: Alfa-2, Dubrovnik

ISBN 978-953-7905-14-9

CIP zapis dostupan u računalnom Skupnom katalogu hrvatskih knjižnica pod brojem 580065055

Dubrovnik, siječanj 2018.