

The background of the image is a vibrant, abstract painting. It features a palette dominated by shades of blue, white, and light green, with occasional splashes of red, yellow, and purple. The brushwork is visible and textured, creating a sense of depth and movement. The composition is dynamic, with no single focal point, suggesting a complex and layered narrative.

Dom
Marina
Držića
Dubrovnik

NIKOLINA ŠIMUNOVIĆ
RAZGOVORI LJUVENI
LOVE CONVERSATION





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DOM MARINA DRŽIĆA, DUBROVNIK
1. 2. – 7. 4. 2019.

Anita Russo

RAZGOVORI LJUVENI

„a tko nî ljubio, jaoh, ne zna što 'e ljubav!“

(*Tirena*, II, 1, s. 502)¹

Ljubavna tematika koja je sveprisutna u Držićevu opusu najviše se upriličuje u njegovoј poeziji koju je prvi put objavio nakladnik Niccolò Bascarini 1551. u knjizi *Pjesni Marina Držića ujedno stavljene s mnozim drugim lijepim stvarmi*. A ipak, kada suvremeni umjetnici crpe *ljuvene teme* iz Držićeve književnosti najčešće se zadržavaju na dramskom Vidrinom djelu, ne posvećujući suviše pažnje Držiću pjesniku, kanconijeru.

Razgovori ljuveni, samostalna izložba dubrovačke umjetnice Nikoline Šimunović, koja živi i stvara u Zagrebu, obgrila je nekoliko arhetipskih neoplatonskih, petrarkističkih i pastoralnih „slatkih šaputanja“ među Držićevim ljubavnicima. Umjetnica se okuražila ući u Držićev svijet od *amora* i tako je nastala serija od četiri poveća platna (80 x 400 cm i 200 x 80 cm) i isto toliko skulptura. Prepoznatljivi rukopis Nikoline Šimunović sastavljen od različitih kombiniranih tehnika specifičnih po kolažiranju i prošivanju platna koncem zaokružio je nekoliko ljubavnih Držićevih trenutaka u jednu skladnu cjelinu.

Pjesni ljuvene objavljene u obljetničkoj 2017. godini u nakladi Doma Marina Držića ugledale su tada svjetlo dana i kao *Ljubavne pjesme* u prepjevu na standardni jezik akademika Luka Paljetka. Njih je Držić prvo bio uvrstio u svoju knjigu *Pjesni Marina Držića*. Upravo je novoobjavljeni kanconijer iz 2017. ukazao umjetnici na jedan

¹ Integralno Držićево djelo „Tirena“ dostupno je na poveznici: https://muzej-marindrzic.eu/wp-content/uploads/2017/04/drzicm_tirena.pdf.

zanimljiv element iz Držićeva života koji se odnosi na njegove vlastite emocije i potragu za ljubavlju. *Fjorin poljubac* posve je originalan prikaz Držića u zagrljaju nedosanjane Fjore Martinove Šumičić, kćeri Ivana Mažibradića i Nikolete Fiffa. Fjora je bila na glasu kao ljepotica: spominje ju Antun Sasin u pjesmi *U slavu i hvalu lijepijeh od grada gospoja*

„U tom kolu lijepa Fiora
Martinova prva igraše,
kojom većma lice sjaše,
negli sunce iza gora“

kao i Nikola Vitkov Gučetić u knjizi *Dijalog o ljepoti* (*Dialogo della bellezza*, 1581.), koji o njoj kaže: „U našem gradu o ljepoti Cvijete Šumičićeve čuh da kad bi je tkogod ugledao, postao bi leden i ognjen odjednom; i kako toliku ljepotu svijet ne bje dostojan imati, Bog je u njezinim mladim godinama uze k sebi na nebo.“

Inspirirajući se stihovima koje je Držić posvetio Fjori: *U smrt od Fjore Martinove Šumičić i Epitaphio*, Nikolina Šimunović naslikala je Držićev san u kojemu je autora združila u vječni poljubac s onom za kojom je čeznuo. Budući da je bio veliki priatelj s Fjorinim mužem Martinom Ivanovim Šumičićem, Držić je Fjoru mogao samo s uzdahom povremeno vidjeti na njezinoj *funjestri*

„hoteći [njen] bit uprav
(...) kad [joj] se prigodi“.

O čemu god da je sanjario i što god da je s Fjorom priželjkivao, Držiću se nije ostvarilo jer je Fjoru odnijela s ovoga svijeta prerana smrt. Umjetnica ih je zato naslikala kao arhetipove vječno mladih ljubavnika, uronjene u plavetnilo Rijeke dubrovačke i u šarenilo livada što su ju okruživale. Izduženi format slike pridonosi dojmu lebdenja ljubavnika između vječnosti neba i realnosti zemlje. Razgovor pretvoren u nježni i strastveni poljubac podsjeća nas na Držićevu ljudskost, prizemljavajući i identificirajući s običnim smrtnicima književnika kojeg pamte i slave generacije stoljećima.

Nasuprot Držića i Fjore umjetnica postavlja *Muzu u rijeci pokraj gore* čiji se horizontalni odraz nazire u vodenoj strukturi platna. Rijeka kraj gore prema tumačenju Franje Čale predstavlja Rijeku dubrovačku, „boravište muza dubrovačkih pjesnika“ koje se može usporediti s antičkim Helikonom. Poznato je koliko su Držića fascinirale vile i vilinski svijet koje je opjevalo u *Tireni, Grižuli i Pripovijes kako se Venere božica užeže u ljubav lijepoga Adona*



FJORIN POLJUBAC | FJORA'S KISS, 2018
kombinirana tehnika | mixed media, 80 x 400 cm



u komediju stavljeni, ali i u *Noveli od Stanca* dok u *Džuhu Krpeti* spominje sirene i nimfe. Bukoličko-idilički arkadijski prostor mjesto je susreta vidljivog i nevidljivog svijeta prepunog mitoloških bića. *Muza u rijeci pokraj gore* na neki način utjelovljuje sva Držićeva vilinska bića koja svojom ljepotom očaravaju svekolika druga bića.

Akvarelska prozračnost ovog prizora njegova je tehnički najvrjednija komponenta. Ova muza plovi bezvremenskim pučinama, izrazito mirno i nemetljivo, suobličena s vodom koja je njezino prirodno stanište u kojem, kao kakva voštana maska ostaje sačuvana od prolaznosti svijeta. Umjetnica uspijeva prikazati scenu u pokretu zarobljenu u trenutku vremena koje izgleda kao da istovremeno netremice i teče i stoji. Ta je stalnost istodobnog tijeka i stajanja čini gotovo meditativnom i izvanvremenskom. Njezin govor o ljubavi tih je i nečujan, upućen Držiću čija su osjetila izoštrena za impulse koje šalju raznolike njegove muze.

Bilo bi nemoguće govoriti o ljubavnim dijalozima, a ne spomenuti slavnu Lauru, kurtizanu iz *Dunda Maroja* koja u Nikolininoj interpretaciji stoji stameno i gotovo nezainteresirano na svom balkonu. Njezin je izraz lica pomalo sjetan, odaje donekle i dosadu, ali i zrnce odlučnosti, a možda i razočaranja. Neobičnim postupkom zalijevanja platna epoksi-smolom znatiželjna umjetnica uspijeva dobiti ornament pozadine koja se iza Laure cakli kao fini, gotovo filigranski izrađen vitraj. Nikolina voli eksperimentirati s tehnikama što je jasno iz njezine opsесије kolažom koji je nepredvidiv i otvara bezbrojne mogućnosti. Kolažiranje je njezin osnovni postupak na koji se onda „lijewe“ i našivaju različiti drugi likovni postupci.

S kim je razgovarala ili će razgovarati Nikolinina Laura? S Marom koji je dobar sve dok drži „tobelac otvoren“ i kupuje sve što ona poželi, ili s Ugom Tudešakom čije ljubavne osjećaje okrutno ignorira, što njemu zadaje bol koju izražava riječima: „Oh, okrutnice, ove suze ne ganuti twoje srce, srce kamen, ne srce“ i „Ja toliko voljeti ovu okrutnicu, a ona meni željeti toliko zlo“. Maro je *vele dinara* u nju *spendžao* i današnji dan *pendža* jer Laura, kao i sve kurtizane, prema riječima njezine služavke Popive „igra“ na sigurno: „Kortidžane, prije neg uzmu jednu taku pratiku, hoće znat tko ti je na krštenju bio, – što ti ne znaš, – a neg tko ti je otac i kako je i što može i ne može“. Kada Maro više nije mogao kupovati nakit i kada je posve propao, njegova ga ljubljena odbacuje, nazivajući ga *traditurom* i *assassinom*. Lauru je možda najbolje u ovom kontekstu promotriti kao damu koja čeka bolju ponudu ili veću ljubav. Ona je na svom balkonu udaljena od udvarača dovoljno da može s pristojne udaljenosti promotriti njihove nedostatke i vrline, ali im je i dovoljno blizu da im zavrти pamet i prepusti ih nemoćne njihovim jakim emocijama koje je s jasnom namjerom „užgala“.

Venera i Adon zaključuju Nikolininu slikarsku komponentu izložbe. Bijela tijela ljubavnika koja plutaju priljubljenih glava privlače pažnju naglašenom bjelinom kompozicije koja samo u donjem desnom i gornjem lijevom kutu prepušta dio platna plavim tonovima. Oni asociraju na rijeku koja ih nosi u blaženstvo. Držićeva mitološko-rustikalna drama u stihovima *Pripovijes kako se Venere božica užeže u ljubav lijepoga Adona u komediju stavljeni* prvi je put objavljena u spomenutoj knjizi *Pjesni Marina Držića*. Premda je božica, Veneru je *smamila* ljubav prema lijepom Adonu pa je ostavila bogove i pošla za lijepim mladićem koji joj na početku ne uzvraća ljubav.

„....a ja ču lugovi slidit moje blago, -
Adona dragoga, me slatko željenje,
Adona za koga obljudbih tuženje.
Ostavih vječni raj, ostavih bogove,
s Adonom na svit saj obljudbih lugove.“

Venera se stoga obraća svom sinu Kupidu koji joj obećava svezati Adona ljubavnom uzom. Nakon toga čina Adon u dijalogu s Venerom obećava da će joj biti vječni sužanj, a ona se zaklinje da će ga vječno ljubiti.

„Ako je sužanstvo ovako svezan it,
za moje kraljevstvo neću ga promijenit!
Vodi me, gospoje, vodi me tva lipos,
liposti vik tvoje slidit će mâ mlados;
dočime obraz taj anđeoski meni sja,
ne budem ini raj, gospoje, žudit ja.“²

U svijet raskošno razvedenih i razigranih skulptura umjetnica nas uvodi skulpturama koje je nazvala redom *Žuđenje*, *Vilinski ples*, *Slavuj i dubrava i Satiri*. Svi navedeni motivi povezuju se s ljubavnim razgovorima, „namuravanjem“ i zavodenjem. U Nikolininim trodimenzionalnim predmetima do samog kraja dolazi do izražaja različitost tehnika koje koristi. Na trenutak se doimaju kao mobili koji imaju neki mehanizam, na trenutak pak izgleda da je posve oslobodila dijete u sebi ne sputavajući ga ni na koji način. Ludističnost njihova izgleda priziva dječju iskrenost koja ne traži posebno tumačenje. Oko drvene baze: kvadratne, valjkaste ili nepravilne slažu se izrezani likovi i spajaju na neki novi način, kao slagalice koje nemaju posebne utore, već se mogu prilagoditi bilo kojoj situaciji, bilo kojem obliku oko sebe. Iz njih i oko njih strše žice kojima se forma razvodi kao tijelo koje iz debelog trupa prelazi u nespretno tanke udove. Šarenilo ovih figura u smislu njihove boje, ali i raznovrsnosti materijala i forma odgovara temi *ljuvenih* razgovora čiji se tonovi i značenja prelijevaju u nijansama svih godišnjih doba i svih mogućih raspoloženja.

² Integralno Držićovo djelo „Venere i Adon“ dostupno je na poveznici: https://muzej-marindrzic.eu/wp-content/uploads/2017/04/drzicm_venerae-adi.pdf.



MUZA U RIJECI KRAJ GORE | MUSE IN A RIVER NEXT TO A MOUNTAIN, 2018
kombinirana tehnika | mixed media, 80 x 400 cm



U mjesecu veljači, mjesecu slavlja ljubavi u kojem se ova izložba stavlja pred oči posjetitelja Doma Marina Držića, preostaje nam samo kroz nježne i razigrane likovne prikaze Nikoline Šimunović prisjetiti se onoga na što nas i Držić upozorava stihovima:

„O vi što ove pjesme ljubavne slušate,
Požalite, joj, mene, a sebe čuvajte
Od ljubavi što vlast joj, pod suncem koje sja,
Svaku vlast satire – tome sam svjedok ja
Što nekad podcjenjivah mlad ljubavne te strijele
Kad previše se uzdah, jao, u svoje snage...“³

³ Iz prepjeva akademika Luka Paljetka na standardni hrvatski jezik koji je objavljen povodom obilježavanja 450. godišnjice smrti Marina Držića. Izdanje „Pjesni ljuvene“ iz 2017. godine osim prepjeva na desnoj sadrži i original na lijevoj strani knjige. Pjesni Ljuvene Marina Držića / Ljubavne Pjesme Marina Držića, urednik Nikša Matić, Dom Marina Držića, 2017. str. 16.–17.

O koji ljuvene sej pjesni slišite,
Požal'te, jaoh, mene, a sebe čuva'te
Ljubavi ke oblas, pod suncem koje sja,
Satira svaku vlas – svjedok sam tomu ja,
Ki njekad ne scienjah ljuvene tej strile,
Odveće kad se uzdah u moje, jaoh, sile.



LAURA, 2018
kombinirana tehnika | mixed media, 200 x 80 cm

Anita Russo

LOVE CONVERSATIONS

“and who has not loved, alas, does not know what love is!”

(Tirena, II, 1, p. 502)¹

The theme of love is omnipresent in Držić's body of work, but it is most common in his poetry, which was published for the first time in 1551 by the publisher Niccolò Bascarini in a book entitled *Marin Držić's Poems along with Many Other Fine Things*. And yet, when contemporary artists draw *love themes* from Držić's literature they usually use his dramatic works without giving too much attention to Držić as a poet.

Love conversations, a solo exhibition by Nikolina Šimunović, Dubrovnik artist living and working in Zagreb, has encompassed several archetypal neoplatonic, Petrarchan and pastoral “sweet whispers” between Držić's lovers. The artist bravely entered Držić's world of *amor*, which resulted in a series of four larger canvases (80x400 cm and 200x80 cm) and four sculptures. Nikolina Šimunović's recognizable signature consisting of various versions of mixed media, including particularly collage and stitching the canvas, rounded off a couple of Držić's romantic moments into one harmonious unit.

Love Poems, which were published in the jubilee year (2017) by the House of Marin Držić, first saw the light of day in their modern version, as they were rendered to standard Croatian language by academician Luko Paljetak. Držić originally included them in his book called *Marin Držić's Poems*. It was in this recently published *canzoniere*

¹ Complete version of “Tirena” by Marin Držić available at: https://muzej-marindrzic.eu/wp-content/uploads/2017/04/drzicm_tirena.pdf

(songbook) from 2017 that the artist found an interesting element from Držić's life relating to his own emotions and his search for love. *Fjora's Kiss* is a perfectly natural depiction of Držić being embraced by the unattainable Fjora Martinova Šumičić, daughter of Ivan Mažibradić and Nikoleta Fiffa. Fjora was well known for her beauty: Antun Sasin mentions her in his poem *In praise and celebration of beautiful ladies in our city*

“Beautiful Fjora Martinova
dances in that circle,
her face brighter than
the sun behind the mountains”

and Nikola Vitkov Gučetić, in his book *A dialogue on beauty* (*Dialogo della bellezza*, 1581), said the following about her: “People in our city talk about the beauty of Cvijeta Šumičićeva, I heard that when somebody saw her, he would become frozen and heated at once; and since the world was not worthy of such a beauty, God took her to heaven at young age.”

Inspired by the verses that Držić dedicated to Fjora, namely *The death of Fjora Martinova Šumičić* and *Epitaphio*, Nikolina Šimunović painted Držić's dream in which she brought him together with the one he longed for, now joined in an eternal kiss. Since he was a close friend to Fjora's husband Martin Ivanov Šumičić, Držić could only see Fjora occasionally on her window

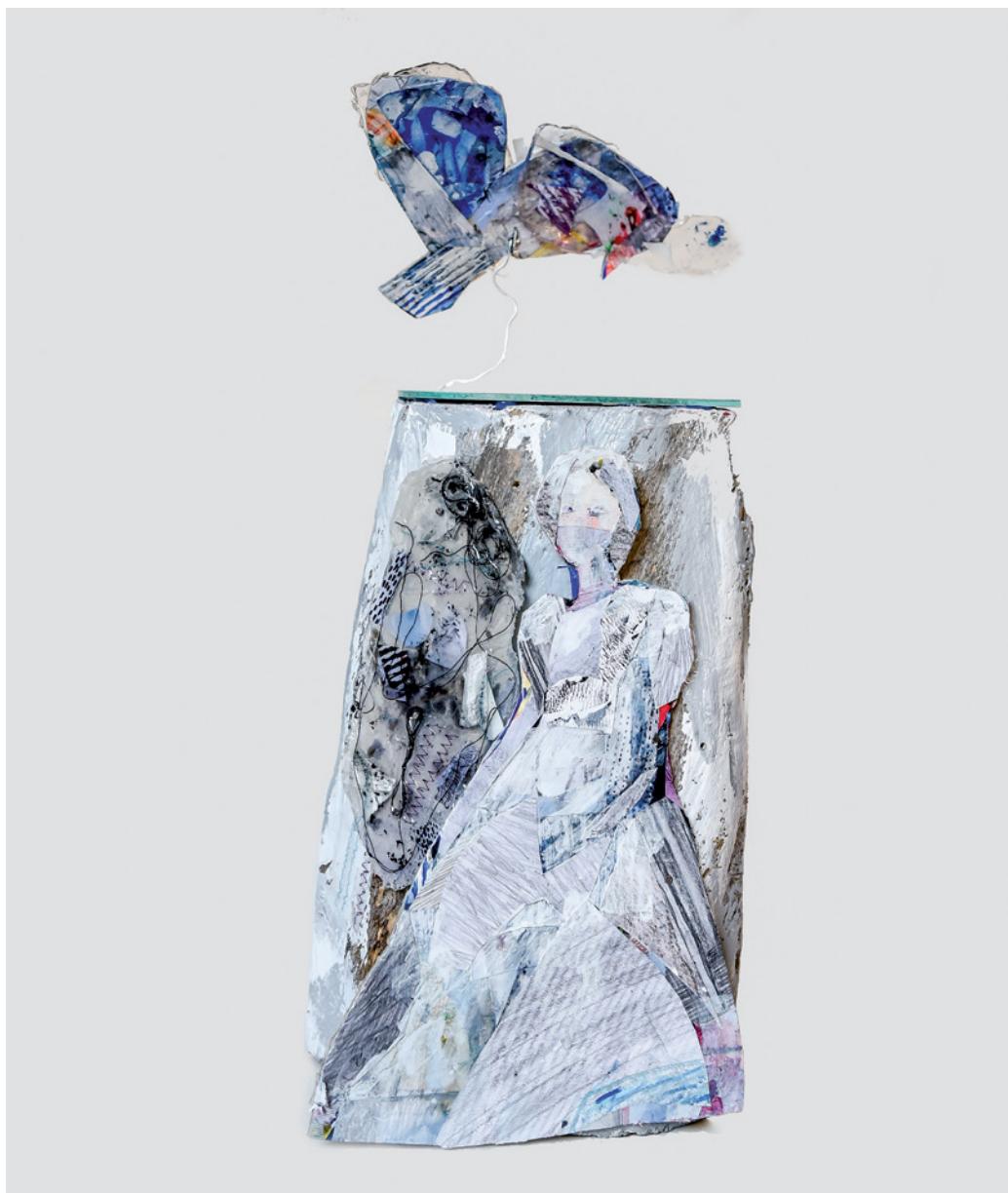
“I wanted to be [hers]
(...) when [she] wants it”.

Whatever it was that he was dreaming about and longing for in connection with Fjora, Držić did not see it happen, because Fjora was taken from this world far too early. The artist thus painted them as archetypes of eternally young lovers, immersed into the blue of Rijeka Dubrovačka Bay and colourful meadows that surrounded it. The elongated format of the painting contributes to the impression of lovers floating between the eternity of heaven and reality of the mundane world. A conversation turned into a gentle and passionate kiss reminds us of Držić's humanity as the writer, who is remembered and celebrated by generations for centuries, is compared to ordinary mortals.

In opposition to Držić and Fjora, the artist set a *Muse in a River next to a Mountain* whose horizontal reflection is looming in the watery structure of the canvas. According to Frano Čale's interpretation, “a river next to a



VENARA I ADON | VENUS AND ADONIS, 2018
kombinirana tehnika | mixed media, 200 x 80 cm



SLAVUJ I DUBRAVA | NIGHTINGALE AND THE FOREST, 2018
kombinirana tehnika | mixed media, visina | height: 44 cm, širina | width: 23 cm, dubina | depth: 17 cm

mountain” represents Rijeka Dubrovačka Bay, the “residence of Dubrovnik poets’ muses”, which is reminiscent of the ancient Helicon. It is well known that Držić was fascinated by fairies and the world of fairies, which he wrote about in *Tirena*, *Grizula* and *A Story of the Goddess Venus Falling in Love with Adonis the Fair*; as well as in *The Tale of Stanac*, while sirens and nymphs appear in *Džuhu Krpeta*. The idyllic Arcadian place is the meeting point of the visible and invisible world full of mythological creatures. To some extent, *Muse in a River next to a Mountain* embodies all Držić’s fairy creatures that mesmerize other various beings with their beauty.

The watercolour-like airiness of this scene is its most valuable technical component. This muse floats on timeless open seas, extremely quietly and unobtrusively, in harmony with water which is her natural habitat in which she is being preserved from the transience of the world like a waxen mask. The artist managed to capture a scene in motion stuck in a moment of time that seems to be passing and standing still at the same time. This stability of the simultaneous passing and standstill of time makes the scene seem almost meditative and timeless. Her speech about love is silent and soundless, addressed towards Držić whose senses are attuned to the impulses being sent by his diverse muses.

It would be impossible to talk about love dialogues and not to mention the famous Laura, a courtesan from *Uncle Maroye*, who—in Nikolina’s interpretation—stands at her balcony, still and almost indifferent. The expression of her face is somewhat solemn, betrays boredom to some extent, but also an ounce of determination, and perhaps disappointment. By using an unusual procedure of pouring epoxy resin over the canvas, this curious artist manages to obtain an ornament in the background which stands behind Laura, shining like an elegant, almost filigree stained glass. Nikolina likes to experiment with different techniques, which is rather obvious from her obsession with collage technique that is unpredictable and opens up countless opportunities. Collage is her basic medium, which is upgraded by “gluing” and stitching various other artistic procedures.

Nikolina’s Laura – who did she talk to or will talk to? With Maro, who is good for her as long as he is holding his “purse open” and buys everything she wants, or with Ugo the German whose romantic feelings she cruelly ignored, causing him pain he expressed in these words: “Ah, cruel one, these tears cannot move thy heart. Is a stone, not heart.” and “I love zis cruel lady so much, and she only wish me evil!” Maro spent a fortune on her and he still spends on her to this day because Laura, as observed by Maro’s servant Quaffer, “plays” safe like all courtesans: “Courtesans, before taking on a customer, want to know who attended your christening – something that even thou knowest not – let alone who thy father is and how he is and what he can or cannot do.” When Maro was no longer able to buy her jewellery and when went bankrupt, his loved one rejected him, calling him *traitor* and a *thief*. It would be best, perhaps, to look at Laura in this context as a lady waiting for a better offer or a bigger love. Standing on her balcony, she is on a safe distance from her suitors, far enough to look at their weaknesses and strengths, but close enough to becharm them and leave them powerless with their strong emotions that she “ignited” in them with an obvious purpose in mind.

Venus and Adonis is the final painting within Nikolina's exhibition. White bodies of these lovers, floating with their heads adhering to each other, attract attention due to the highlighted whiteness of the composition, allowing blue tones to penetrate only in the lower-right and upper-left corner of the canvas. They remind us of a river carrying them off to eternal bliss. Držić's mythological and rustic verse drama called *A Story of the Goddess Venus Falling in Love with Adonis the Fair* was first published in the previously mentioned book entitled *Marin Držić's Poems*. Although a goddess, Venus fell in love with beautiful Adonis and came down to earth to follow the handsome young man, who did not respond at the beginning.

“...and through the forests I will follow my treasure –
My Adonis dearest, my sweet desire,
Adonis, for whom I learned to love sadness.
I've left the eternal paradise, I've abandoned the gods,
for Adonis I learned to love forests in this world.”

Venus turned to her son Cupid, who promised her to throw his arrow at Adonis. After that, Adonis promised Venus to be her eternal prisoner, and she vowed to love him forever.

“If slavery means to be tied like this,
I wouldn't change it for my kingdom!
your beauty, ma'am, your beauty is what guides me,
my youth will always follow your beauty;
as long as this angel face keep shining on me,
I won't long for another heaven.”²

The artist introduces us to the world of richly textured and playful sculptures with sculptures called respectively *Lust*, *Fairy Dance*, *Nightingale and the Forest* and *Satyrs*. All these motives are connected to love conversations,

² Complete version of “Venus and Adonis” by Marin Držić available at: [https://muzej-marindrzic.eu/wp-content/uploads/2017/04/drzicm_vener-
iadon.pdf](https://muzej-marindrzic.eu/wp-content/uploads/2017/04/drzicm_vener-iadon.pdf)

the act of “falling in love” and seduction. The diversity of techniques Nikolina uses is most prominent in her three-dimensional objects. At one moment, they seem like mobiles that have a certain mechanism, and at the next moment, it seems that the author has completely released the child inside her, not restraining it in any way. Playfulness in their appearance evokes children’s candour that does not require any special interpretation. The wooden base (square, cylindrical or irregular) is decorated with cut-out figures which are combined in a completely new way, as pieces of a jigsaw puzzle that do not have any special slots, but can rather be adapted to any situation, to any form around themselves. Various wires are protruding from them and around them, resembling a body consisting of a powerful trunk which spreads to awkwardly thin limbs. The mixture of these figures in terms of their colour, but also in terms of variety of materials and forms, corresponds to the theme of *love* conversations whose tones and meanings encompass all the shades of all seasons and all possible moods.

Since this exhibition will be presented to the visitors of the House of Marin Držić in February, the month of celebration of love, we can only enjoy the gentle and playful artistic representations of Nikolina Šimunović and recall what Držić warned us in these verses:

“Oh, you who listen to these love poems,
Listen to my lament and protect yourselves from
Love whose power, under the sun that shines,
Destroys every power – as I have witnessed,
me, who in his youth belittled those love arrows
because I was too confident in my powers.”³

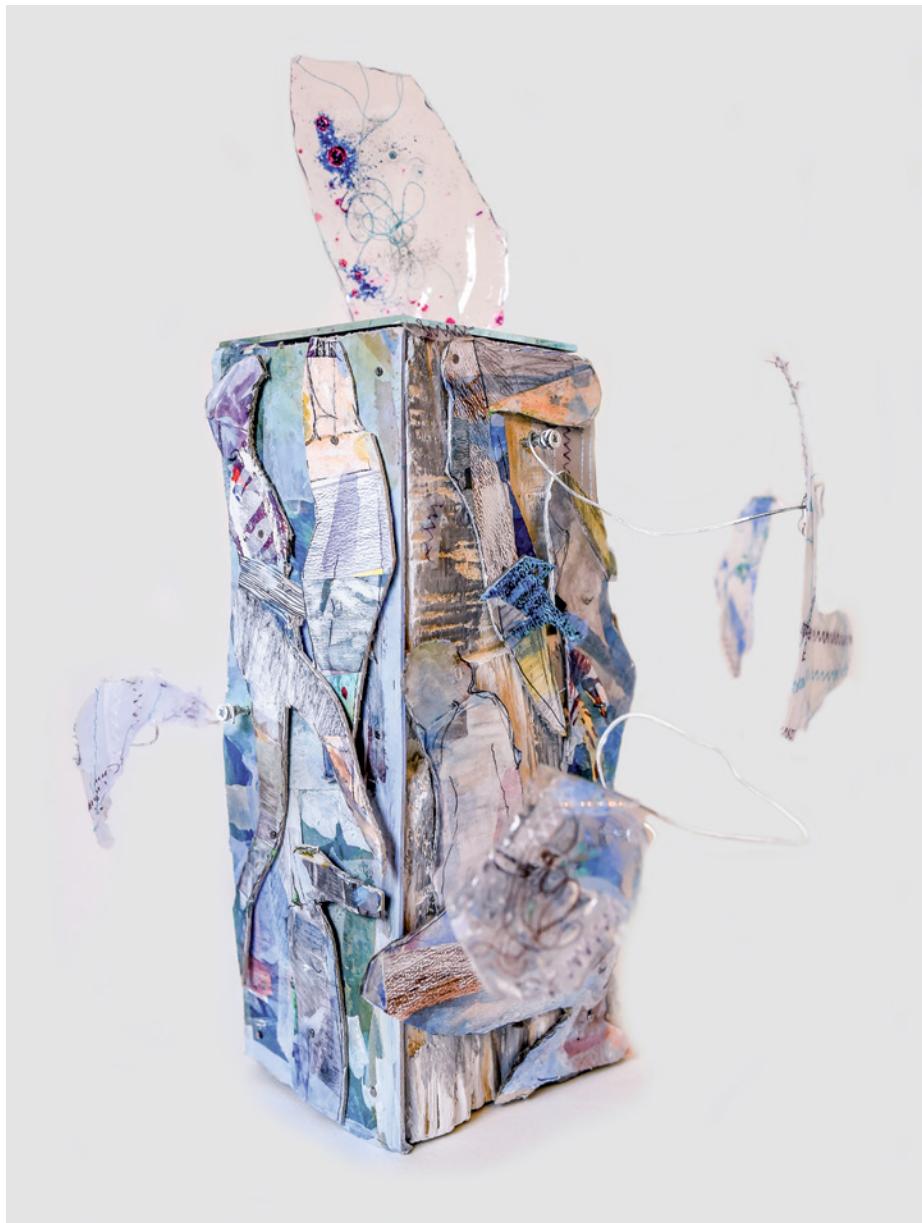
³ From the rendition into the standard Croatian language by academician Luko Paljetak, which was published on the occasion of the 450th anniversary of the death of Marin Držić. The 2017 edition of “Love Poems” contains rendered verses on the right side and the original verses on the left side of the book. Pjesni Ljuvene Marina Držića / Love Poems by Marin Držić, editor Nikša Matić, House of Marin Držić, 2017, pp. 16-17

Oh, you who listen to these love poems,
Listen to my lament and protect yourselves from
Love whose power, under the sun that shines,
Destroys every power – as I have witnessed,
me, who in his youth belittled those love arrows
because I was too confident in my powers.



SATIRI | SATYRS, 2018

kombinirana tehnika | mixed media, visina | height: 34 cm, širina | width: 32 cm, dubina | depth: 20 cm



VILINSKI PLES | FAIRY DANCE, 2018
kombinirana tehnika | mixed media, visina | height: 43 cm, širina | width: 45 cm, dubina | depth: 35 cm



ŽUĐENJE | LUST, 2018

kombinirana tehnika | mixed media, visina | height: 45 cm, širina | width: 39 cm, dubina | depth: 28 cm

ŽIVOTOPIS:

Nikolina Šimunović rođena je 9. rujna 1978. godine u Dubrovniku. Maturirala je 1997. u Umjetničkoj školi Luke Sorkočevića u Dubrovniku. 2003. diplomirala je na Akademiji likovnih umjetnosti u Zagrebu u klasi prof. Zlatka Kesera, smjer slikarstvo. Od 2004. članica je HDLU-a. Osim slikarstva, aktivno stvara u nizu ostalih likovnih područja, tehnika i medija i to na području ilustracija, interijera i likovnog oblikovanja raznih predmeta (skulpture, namještaja, rasvjetnih tijela i sl.). Pokrenula je umjetnički atelijerNiana koji se bavi uređenjem prostora, dizajniranjem i redizajnom namještaja i ostalih predmeta za dom s akademskom slikaricom Anom Barbić Katičić. Pedagoškim radom bavi se od 2005. godine kao profesorica likovne kulture u Osnovnoj školi grofa Janka Draškovića u Zagrebu. Od 2006. godine radi kao stručna suradnica u Centru za psihološko savjetovanje, edukaciju i istraživanjeSirius.

Kontakt:

Nikolina Šimunović, +385 91 513 3551

e-mail: nina.simunovic@gmail.com, <http://en.nikolinasimunovic.com/>

SAMOSTALNE IZLOŽBE:

- 1997. Zagreb, Slovenski dom
- 2002. Hvar, Loggia hotela Palace
- 2003. Zagreb, Galerija SC
- 2005. Dubrovnik, Galerija Klarisa
- 2006. Dubrovnik, Galerija Talir
- 2006. Zagreb, Galerija Pučkog otvorenog sveučilišta, Cekao
- 2007. Zagreb, Galerija Kristofora Stankovića
- 2007. Orebić, Pomorski muzej
- 2007. Prag, Galerija Oliva (Ančić, Chaloupek)
- 2007. Prag, Galerija Paleta
- 2008. Dubrovnik, Galerija Talir
- 2010. Zagreb, Medijateka Francuskog instituta (s Anom Barbić Katičić)
- 2011. Split, Sveučilišna galerija
- 2011. Blato, Galerija Brešan
- 2011. Milna, Galerija Brešan

CURRICULUM VITAE:

Nikolina Šimunović was born on 9 September 1978 in Dubrovnik. In 1997, she finished Luka Sorkočević Art School in Dubrovnik. She studied painting at the Academy of Fine Arts in Zagreb, from which she graduated in 2003 in the class of Professor Zlatko Keser. She has been a member of the Croatian Association of Artists since 2004. In addition to painting, she has also been using a number of other art forms, techniques, and media, and applying them in illustrations, interior design and constructing various objects (sculptures, furniture, lighting fixtures etc.) In collaboration with academically trained painter Ana Barbić Katičić, she has founded an art studio called Niana dedicated to interior design, designing and redesigning furniture and other home decor products. Since 2005, she has been working as an art teacher in Grof Janko Drašković elementary school in Zagreb. Since 2006, she has been working as an expert associate at Sirius, a center for psychological counseling, educational training and research.

Contact:

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e-mail: nina.simunovic@gmail.com, <http://en.nikolinasimunovic.com/>

SOLO EXHIBITIONS:

- 1997 Zagreb, Slovenski dom
- 2002 Hvar, Loggia of the Palace Hotel
- 2003 Zagreb, Gallery of the Student Centre
- 2005 Dubrovnik, Klarisa Gallery
- 2006 Dubrovnik, Talir Gallery
- 2006 Zagreb, Public Open University, Cekao Gallery
- 2007 Zagreb, Kristofor Stanković Gallery
- 2007 Orebić, Maritime Museum
- 2007 Prague, Oliva Gallery (Ančić, Chaloupek)
- 2007 Prague, Paleta Gallery
- 2008 Dubrovnik, Talir Gallery
- 2010 Zagreb, French Institute Mediatheque (Ana Barbić Katičić)
- 2011 Split, University Gallery
- 2011 Blato, Brešan Gallery
- 2011 Milna, Brešan Gallery

- 2011. Dubrovnik, Atrij Palače Sponza
- 2012. Dubrovnik, Hotel Rixos
- 2012. Mljet-Govedari, Galerija Stara Skula
- 2012. Novalja, Galerija Era
- 2012. Rijeka, Galerija Bruketa
- 2014. Šipan, Hotel Šipan
- 2014. Sisak, Gradska knjižnica
- 2016. Varaždin, Galerijski centar Varaždin
- 2017. Dubrovnik, Atrij Palače Sponza
- 2017. Studio Moderne galerije «Josip Račić»

SKUPNE IZLOŽBE:

- 2001. Zagreb, izložba studenata ALU, Galerija SC
- 2001. Zagreb, Moj doživljaj muke, studio Mimara
- 2001. Split, izložba studenata ALU, salon Galić
- 2003. Zagreb, Hrvatsko trijenale kiparstva
- 2003. Volosko, Međunarodna slikarska kolonija
- 2004. Dubrovnik, Umjetnička galerija Dubrovnik
- 2004. Zagreb, Pučko učilište
- 2005. Gospić, 40. izložba Ličkog likovnog anala
- 2008. Zagreb, Mimara, Pasionska baština
- 2008. Samobor, akvareli na skeli
- 2009. Dubrovnik, Umjetnička galerija Dubrovnik
- 2010. New York, Harvard Club
- 2011. San Francisco, Los Angeles i Las Vegas, izložba dubrovačkih slikara
- 2011. New York, Broadway gallery
- 2011. Firenza, Temporary Museum of Contemporary Art
- 2011. Ferrara, Castello di Estense
- 2014. Dubrovnik, Kazalište Marina Držića - Galerija Sebastian, Sveti Vlaho u suvremenoj umjetnosti
- 2014. Split, Galerija Brešan, FlorArt
- 2016. Ohrid, Centar za kulturu Grigor Prlićev
- 2016. Split, Stara gradska vijećnica, Dubrovački koloristi
- 2017. Dubrovnik, Umjetnička galerija Dubrovnik, Dubrovački likovni trenutak

- 2011 Dubrovnik, Sponza Palace Atrium
2012 Dubrovnik, Rixos Hotel
2012 Mljet-Govedđari, Stara Skula Gallery
2012 Novalja, Era Gallery
2012 Rijeka, Bruketa Gallery
2014 Šipan, Šipan Hotel
2014 Sisak, City Library
2016 Varaždin, Varaždin Gallery Centre
2017 Dubrovnik, Sponza Palace Atrium
2017 Zagreb, "Josip Račić" Studio of the Modern Gallery

GROUP EXHIBITIONS:

- 2001 Zagreb, Annual Student Exhibition (Academy of Fine Arts), Gallery of the Student Centre
2001 Zagreb, My Impression of Te Passion, Mimara Studio
2001 Split, Annual Student Exhibition (Academy of Fine Arts), Salon Galić Gallery
2003 Zagreb, Triennial of Croatian Sculpture
2003 Volosko, International Art Colony
2004 Dubrovnik, Museum of Modern Art Dubrovnik
2004 Zagreb, Public Open University
2005 Gospić, 40th Exhibition of Lika Art Annale
2008 Zagreb, Mimara, Pasionska baština association
2008 Samobor, watercolour on scaffolding
2009 Dubrovnik, Museum of Modern Art Dubrovnik
2010 New York, Harvard Club
2011 San Francisco, Los Angeles and Las Vegas, an exhibition by Dubrovnik painters
2011 New York, Broadway gallery
2011 Florence, Temporary Museum of Contemporary Art
2011 Ferrara, Castello di Estense
2014 Dubrovnik, Marin Držić Theatre – Sebastian Gallery, Saint Blaise in Contemporary Art
2014 Split, Brešan Gallery, FlorArt
2016 Ohrid, Grigor Parlichev Cultural Centre
2016 Split, Old City Hall, Dubrovnik Colourists
2017 Dubrovnik, Museum of Modern Art Dubrovnik, Dubrovnik Art Moment

- 2017. Pula, Skuc Pula
- 2017. Varaždin, Galerija Luv
- 2017. Daruvar, Galerija grada Daruvara
- 2017. Zabok, Gradska Galerija
- 2017. Sv. Ivan Zelina, Muzej sv. Ivan Zelina
- 2017. Sisak, Dom kulture-kristalna kocka vedrine
- 2017. Trakošćan, Dvorac Trakošćan
- 2017. Zadar, Kapetanova kula
- 2018. Zagreb, Školski muzej
- 2018. Split, Stara gradska vijećnica, Galerija Brešan

NAGRADE:

1999. Rektorova nagrada

POPIS IZLOŽENIH DJELA

FJORIN POLJUBAC, 2018.
Kombinirana tehnika, 80 x 400 cm

MUZA U RIJECI KRAJ GORE, 2018.
Kombinirana tehnika, 80 x 400 cm

LAURA, 2018.
Kombinirana tehnika, 200 x 80 cm

VENERA I ADON, 2018.
Kombinirana tehnika, 200 x 80cm

SLAVUJ I DUBRAVA, 2018.
Kombinirana tehnika
visina: 44 cm, širina: 23cm, dubina:17cm

SATIRI, 2018.
Kombinirana tehnika
visina: 34 cm, širina: 32 cm, dubina: 20cm

VILINSKI PLES, 2018.
Kombinirana tehnika
visina: 43cm, širina: 45cm, dubina: 35 cm

ŽUĐENJE, 2018.
Kombinirana tehnika
visina: 45 cm, širina: 39 cm, dubina: 28cm

- 2017 Pula, Skuc Pula
2017 Varaždin, Luv Gallery
2017 Daruvar, Daruvar City Gallery
2017 Zabok, City Gallery
2017 Sv. Ivan Zelina, Sv. Ivan Zelina Museum
2017 Sisak, "Kristalna kocka vedrine" House of Culture
2017 Trakošćan, Trakošćan castle
2017 Zadar, Kapetanova kula Gallery
2018 Zagreb, Croatian School Museum
2018 Split, Old City Hall, Brešan Gallery

AWARDS:

1999 Rector's Award

LIST OF EXHIBITS

FJORA'S KISS, 2018
Mixed media, 80 x 400 cm

MUSE IN A RIVER NEXT TO A MOUNTAIN,
2018
Mixed media, 80x400 cm

LAURA, 2018
Mixed media, 200 x 80 cm

VENUS AND ADONIS, 2018
Mixed media, 200 x 80 cm

NIGHTINGALE AND THE FOREST, 2018
Mixed media
height: 44 cm, width: 23 cm, depth: 17 cm

SATYRS, 2018
Mixed media
height: 34 cm, width: 32 cm, depth: 20 cm

FAIRY DANCE, 2018
Mixed media
height: 43 cm, width: 45cm, depth: 35 cm

LUST, 2018
Mixed media
height: 45 cm, width: 39 cm, depth: 28 cm

NOC MUZEJA '19



Orlando godina
The Year of Orlando
2019

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Široka ulica 7 | 20000 Dubrovnik | www.muzej-marindrzic.eu

Dom Marina Držića | dom_marina_drzica

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