

Dom
Marina
Držića
Dubrovnik



Petar Dolić

PROCESIJA | PROCESSION



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DOM MARINA DRŽIĆA, DUBROVNIK
28. 8. 2019. – 19. 1. 2020.



DRŽIĆEV PORTRET | PORTRAIT OF DRŽIĆ
lijevana bronca | bronze, cast, 30 x 16 x 10 cm, 2019

PROCESIJA SVETOG VLAHA

Anita Russo

Razumijevanje ceremonijala neke države primarni je uvjet za ispravno shvaćanje nekog društva i njegovog političkog uređenja. Upravo je procesiju kao znameniti dubrovački ceremonijal kipar Petar Dolić uzeo za polazišni koncept istoimene izložbe. Dubrovački je urbani i kulturni pejzaž nedjeljiv od procesije svetoga Vlaha koja je od 2009. godine uvrštena na popis nematerijalne UNESCO-ove baštine. Poznato je da se prije 1667. godine procesija formirala u katedrali gdje su u riznici bile čuvane moći svetoga Vlaha te se kretala prema crkvi dubrovačkog sveca zaštitnika. Međutim, kroz povijest se mijenjala ruta kojom je procesija prolazila. Kada je, nakon požara 1708. izgrađena nova crkva svetoga Vlaha, procesija se iz katedrale kretala Ulicom od Puča te se kroz Široku (a kasnije i uz Veliku Onofrijevu česmu) usmjeravala na Stradun odakle je išla prema ulici Pred Dvorom te nakon svečane Svetе mise u parčevoj crkvi završavala na početnom mjestu – u katedrali Gospe Velike. Manje poznata procesija je ona posvećena svećevoj lijevoj ruci. Naime, nakon potresa 1667. relikvijar s relikvijama lijeve svećeve ruke odnesen je u Genovu gdje je zadržan do 5. srpnja 1675. kada je napokon vraćen u Dubrovnik nakon brojnih pisanih molbi koje je dubrovačka vlast slala đenoveškoj.

Petar Dolić nije, međutim, ovu izložbu promatrao isključivo kroz prizmu društveno-povijesnog značaja fenomena dubrovačke procesije koja neprekidno traje od 972. godine do danas. Umjetnik koji oblikuje drvo, kleše kamen, modelira glinu i brusi staklo o procesiji je promišljao kao o fiktivnom mjestu koje okuplja sve građane Dubrovnika. Njegova procesija u staklu zamišljena je kao polazišni repertoar iz kojeg je i Držić mogao crpiti svoje likove. Procesija u kojoj su mogli sudjelovati i svi prekršitelji, kažnjenici i prognanici zahvaljujući takozvanoj „Sloboštini Sv. Vlaha“ koja je označavala razdoblje slobodnog kretanja za sve stanovnike dva dana prije i dva dana poslije blagdana (sloboština se kasnije proširila na 7 dana prije i 7 dana poslije blagdana), predstavlja nevjerojatnu lepezu najrazličitijih likova: od onih oholih i taštih osobnjaka do poniznih i bogobojaznih ljudi koji prvima čine ravnotežu kao što ljudi *nazbilj* čine ljudima *nahvao*.



MASK | MASK
brušeno staklo | cut glass, 28 x 24 x 14 cm, 2018



Ova jednostavna, a tako rječita analogija Dolića je potaknula da izradi Procesiju – niz od 22 figure postavljene na zajednički, dugački postament u nepravilnom nizu koje promatramo zaledene u trenutku pokreta. Baš onako kao što se ljudi kreću u procesiji – sporo, gegajući se s noge na nogu, prateći lagani ritam mase koja napreduje svečano i sporo – prikazao je Dolić svoje likove kao arhetipove za kojima je posezao i Marin Držić u svojim dramama. Postavljajući grupnu skulpturu u trenutak u kojem počinje nevidljiva kiša Dolić joj ugrađuje spontanost, kao i tihu dramatičnost. Taj trenutak iznenadne padaline koja svakoga jednakom iznenadjuje i svakoga jednakom može učiniti pokislim, trenutak je koji potvrđuje našu jednakost pod kapom nebeskom. Krupni, sitni, debeljuškasti ili žgoljavi, pogrbljeni i oni uspravni – svi su oni fino izbrušeni, gotovo bismo mogli reći da su isklesani kao mramor, uglancani do visokog stupnja sjaja ili matirane mekoće. Ta je elegantna glatkoća bez dvojbe karakterističnija za mramor negoli za staklo.

Već dulje vrijeme Dolić nas intrigira svojom fascinacijom raznoraznim ličnostima, posebice onima iz polja kulture i umjetnosti. Prvi je u našim krajevima i prostorima počeo izrađivati veliki broj portreta u istom plavičasto-zelen-kastom staklu koje je koristio za izradu skulptura njegove dubrovačke Procesije. Od Ljube Ivančića, Branka Ružića, Đure Sedera do Dubrovčana – Luka Paljetka, Iva Dulčića i Marina Držića, Petru Doliću polazi za rukom predočiti u staklu nevjerojatno istaćane portrete karakteristike. Ono što u slikarstvu znaju postići vrsni crtači sa samo nekoliko linija, Dolić postiže kipareći staklo minimalističkim postupcima kojima stvara čvrste, fine i taktilne forme. Od četiri portreta Marina Držića koji čine postav izložbe, tri je načinio u staklu, a jednoga u bronci. Taj posljednji rađen je u glini te izliven u bronci kao bista prema Dulčićevom portretu Držića koji se nalazi u stalnom postavu Doma Marina Držića.

Masivna zaobljena, horizontalno položena polukružna forma podsjeća na oblik barke koji u nizu asocijaciju može dovesti i do venecijanske gondole. Na nju je vertikalno postavljen trokutasti istak koji priziva jarbol. Riječ je o zanimljivom Držićevom portretu nastalom prema zbiru različitih referenci koje su umjetnika opsjedale dok je promišljao o velikanu nepoznata izgleda. U opisanom portretu „Marin Držić u Veneciji“ istaknuta je Držićeva poveznica s Venecijom u kojoj je živio od 1562. do smrti 1567. i u kojoj je našao svoje posljednje počivalište (zajednička grobnica u bazilici sv. Ivana i Pavla). Jedno zatvoreno, a drugo otvoreno oko asocijacija su na oprez, lukavost, budnost i mudrost koje vežemo uz snalažljivog Vidru dok je naglašeni nos *hommage* detalju kukastog nosa koji u našim danima čini sve popularnijom Meštrovićevu skulpturu Držića postavljenu uz Knežev Dvor u Gradu. „Držić u Veneciji“ tako vrlo jasno pokazuje jednu od osebujnih karakteristika Dolićeva opusa u staklu: umjetnik čini značajan raskorak između jednostavnosti oblika i raskoši referenci koje iz njih proizlaze. Stoga krilatica „manje je više“ najbolje odgovara njegovom pristupu staklu. Drugi je Držićev portret Dolić izbrusio kao bistu reduciranu na jako izraženu liniju nosa koja teče od tjemena dok je treći portret, također u maniri biste poput prvog naglašen jakim nosom, koji ulazi duboko u prostor izvan skulpture.

Premda u svim spomenutim skulpturama Dolić prozirnost stakla koristi kako bi naglasio odnos pozitiva i negativa pojedinih oblika, taj se odnos najbolje uočava na skulpturi „Maska“. Brušena je dvostrano tako da kao medalja ima lice i naličje, lice komedije i naličje tragedije koje se u dubini materijala prožimaju kroz igru iluzije svjetla i stakla tako da udubljeni nos jedne postaje isturen nos druge. U trenutku kada ovaj svestrani kipar posve ovladava materijalom, počinje njegova zanimacija za srž samog oblika. Ono što kamen, drvo i metali nemaju jest prozirnost i prozivnost koju staklo ima. Baš je ta prozirnost postala Dolićev izazov iz kojeg proizlaze nove forme i oblici zatočeni u srce skulpture koja sada ogoljuje jednak svoju unutrašnjost kao i vanjštinu. Tajni život iz unutrašnjosti skulptura postaje vidljiv kroz suptilnu igru svjetla, sjene i transparentnosti koju je Dolić priglio i učinio dostupnom promatraču.

Pomirujući različite odnose unutarnjih i vanjskih formi Dolić je dao svoj odgovor na mogućnost hvatanja i odražavanja svjetla. Tim je postupkom izrazio maksimum ovog zahtjevnog materijala koji tako znalački obrađuje. Premda je Dolić jako puno klesao u kamenu (od zapažene javne spomeničke plastike do manjih formata), na ovoj izložbi kamen je prisutan samo u bazi koju kleše kao materiju iz koje izrastaju čempresi u staklu. Ovaj poetičan spoj rafinirane nježnosti čempresa i reljefne neobrađenosti kamen Dolić je nazvao „Držićev zavičaj“.

Urbani krajolik tog zavičaja Dolić je prikazao i na nizu sliko-reljefa na drvu, e da bi dao potpuniju sliku svog promišljanja o mjestu iz kojega je poniknuo Držić. Motivi su to dubrovačkih zidina, bastiona i kula prikazani u odrazu mora u nježnim sutonsko-plavim tonovima. Njihove se čvrste linije tope u magličastoj atmosferi koja podjednako odgovara večerima kasnoga ljeta kao i južini rane jeseni ili zime. Grebući po njihovoj površini Dolić slikarskom mediju pristupa kao kipar te izrađuje sliko-reljefe na kojima prevladavaju pojednostavljeni gradski motivi postavljeni u gotovo dechiricovski pust, blago nostalgičan i statican ambijent.

Petar Dolić nevjerljivo je produktivan i jednako toliko znatiželjan istraživač formi čiji rad u staklu možemo kategorizirati kao specifičan i jedinstven opus koji nastaje na tragu hrvatskog pionira staklenih skulptura Raoula Goldonija. Jednostavnošću i čistinom oblikovnog pristupa on je podjednako valorizirao estetske prednosti kao i izražajnost medija stakla. Upuštajući se u promišljanje o najvećem hrvatskom komediografu, Marinu Držiću, Dolić je stvorio svoj vlastiti imaginarij koji nam Držića čini ponovo bliskim i to kroz glatkoću i prozirnost stakla koje nas transportira u bezvremenske i bezprostorne dimenzije.



MARIN DRŽIĆ U VENECIJI | MARIN DRŽIĆ IN VENICE
brušeno staklo | cut glass, 45 x 43 x 30 cm, 2019





DRŽIĆEV ZAVIČAJ | DRŽIĆ'S HOMELAND
kamen i brušeno staklo | stone and cut glass, 61 x 35 x 24 cm, 2019

PROCESSION OF SAINT BLAISE

Anita Ruso

A grasp of the ceremonies of some state is a prime condition for a correct understanding of some society and its political system. It is actually a procession, a celebrated Dubrovnik ceremony, that sculptor Petar Dolić has taken as his conceptual point of departure for the exhibition of the same name. The Dubrovnik urban and cultural landscape is inseparable from the Procession of St Blaise, which in 2009 was put on the UNESCO list of the world's intangible cultural heritage. It is known that before 1667 the procession was formed in the cathedral, in the treasury of which the relics of St Blaise were held, and then moved off towards the church of the Dubrovnik patron saint. However, through history, the route the procession passed along changed. When after a fire in 1708 a new St Blaise's church was built, the procession moved from the cathedral along Ulica of Puča, and then, through Široka (later alongside the Large Onofrio Fountain), headed for Stradun, whence it went towards Ulica Pred Dryorom. After mass celebrated in the church dedicated to the patron, it ended up at the starting point, the Cathedral of the Assumption. A less well-known procession is that devoted to the saint's left arm. After the earthquake of 1667 the reliquary containing the relics of the saint's left arm were taken to Genoa, where they stayed until July 5, 1675, when they were finally restored to Dubrovnik, after numerous written requests that the Dubrovnik government sent to that of Genoa.

Petar Dolić, however, has not looked at this exhibition only through the prism of the social and historical importance of the phenomenon of the Dubrovnik procession, which has endured without interrupted since 972. An artist who works in wood, carves stone, models in clay and cuts glass has pondered the procession as a fictional place that brings all the citizens of Dubrovnik together. His procession in glass is imagined as an initial repertoire from which Držić might have drawn his characters. The procession, in which all the offenders, convicts and exiles might have taken part, thanks to what was called the Freedom of St Blaise, which meant a period of free movement for all inhabitants two days before and two days after the feast (the freedom was later extended to seven days before and seven days after the festivity), is an incredible array of the most diverse characters: arrogant and vain eccentrics to humble and god-fearing people who created a balance to the first, as people *of good* do to people *of ill*.



M. DRŽIĆ | M. DRŽIĆ
brušeno staklo | cut glass, 33 x 29 x 13 cm, 2016



This simple and very eloquent analogue encouraged Dolić to do his “Procession” – a series of figures placed on a long shared base in an irregular series whom we seen frozen in a moment of movement. Just as people do move in a procession, slowly, waddling from foot to foot, following the slow rhythm of the mass that is advancing solemnly and slowly – Dolić has presented his figures as the archetypes that Marin Držić looked for in his dramas. Setting up his group sculpture at a moment when an invisible rain was starting, Dolić builds into it both spontaneity and a calm sense of drama. This moment of unexpected downpour that surprises everyone the same and can drench them all equally, is a moment that confirms our equality under the heavenly vault. Big or little, tubby or skinny, hunched or upright – all are finely cut, we might say that they are as if carved like marble, polished to a high degree of shine or matte softness. This elegant smoothness is without a doubt more characteristic of marble than glass.

For some time now Dolić has intrigued us with his fascination with heterogeneous personalities, particularly with those from the fields of art and culture. He was the first in our regions and spaces to begin to do a large number of portraits in the same bluey-green glass that he used for the making of the sculptures of his Dubrovnik “Procession”. In renderings of Ljubo Ivančić, Branko Ružić, Đuro Seder and from Dubrovnik Luko Paljetak, Ivo Dulčić and Marin Držić, Petar Dolić has managed to convey in glass some incredibly refined portrait characteristics. What accomplished draughtsmen can do in painting with just a few lines, Dolić achieves sculpting in glass in minimalist procedures with which he creates strong, fine and tactile forms. He did three of the four portraits of Marin Držić that comprise the set up of the exhibition in glass, and one in bronze. The last was made in clay and cast in bronze, a bust after the Dulčić portrait of Držić that is part of the permanent display of the Marin Držić House.

The massive, rounded, horizontally placed form recalls the shape of a boat that through a chain of associations can lead us to a Venetian gondola. Placed on it vertically is a triangular prominence that suggests a mast. This is an interesting portrait of Držić created after a collection of various references that obsessed the artist while he was thinking of a great figure of an unknown appearance. In the described portrait of “Marin Držić in Venice” it is Držić’s link with Venice, in which he lived from 1562 to his death in 1567, that is foregrounded; in Venice he found his last resting place (a common grave in the Basilica of SS John and Paul). One closed eye, and one open, suggest the caution, cunning, vigilance and wisdom that we connect with the adroit *Otter* (Držić’s nickname), while the emphasised nose is a tribute to the detail of the hooked nose that in our days has made Meštrović’s sculpture of Držić placed alongside the Rector’s Palace in the city increasingly popular. “Držić in Venice” also very clearly shows one of the distinctive characteristics of Dolić’s glass oeuvre: the artist handles the significant discrepancy between the simplicity of forms and the lavishness of the references deriving from them. The watchword “less is more” best corresponds to his approach to glass. He has cut and polished a second Držić portrait down to a bust reduced to a powerfully expressed line of the nose, which runs from the top of the head, while a third portrait, also in the manner of a bust, like the first is picked out with a strong nose that extends deep into the space outside the sculpture.

Although in all these sculptures Dolić uses the transparency of glass in order to emphasise the relation of positives and negatives of individual forms, this relationship is best seen in the sculpture "Mask". It is cut on two sides, so that like a medal it has obverse and reverse, the face of comedy, the reverse of tragedy, which in the depth of the material fuse through the play of illusion, of light and glass, so that the concave nose of one becomes the protuberant nose of the other. As soon as this all-round sculptor had completely mastered his material, his interest in the heart of the actual shape started. What stone, wood and metal do not have is the transparency and limpidity that glass does. It is this actual transparency that became the Dolić challenge, from which new forms, and shapes, held in the heart of the sculpture derive, sculpture that now bares both its interior and its exterior. The secret life of the interior of the sculpture becomes visible through the subtle play of light and shadow and transparency that Dolić has embraced and made accessible to the observer.

Reconciling the different relations of interior and exterior forms, Dolić has given his own answer to the possibility of capturing and reflecting the world. In this procedure he has expressed the maximum of this demanding material, which he works with so much skill. Although Dolić has carved a great deal in stone (well-received public monuments as well as smaller formats), at this exhibition stone is present only in the base that he carves as material from which cypresses in glass arise. Dolić has named this poetic combination of the refined tenderness of the cypress tree and the relief rawness of the stone "Držić's Homeland".

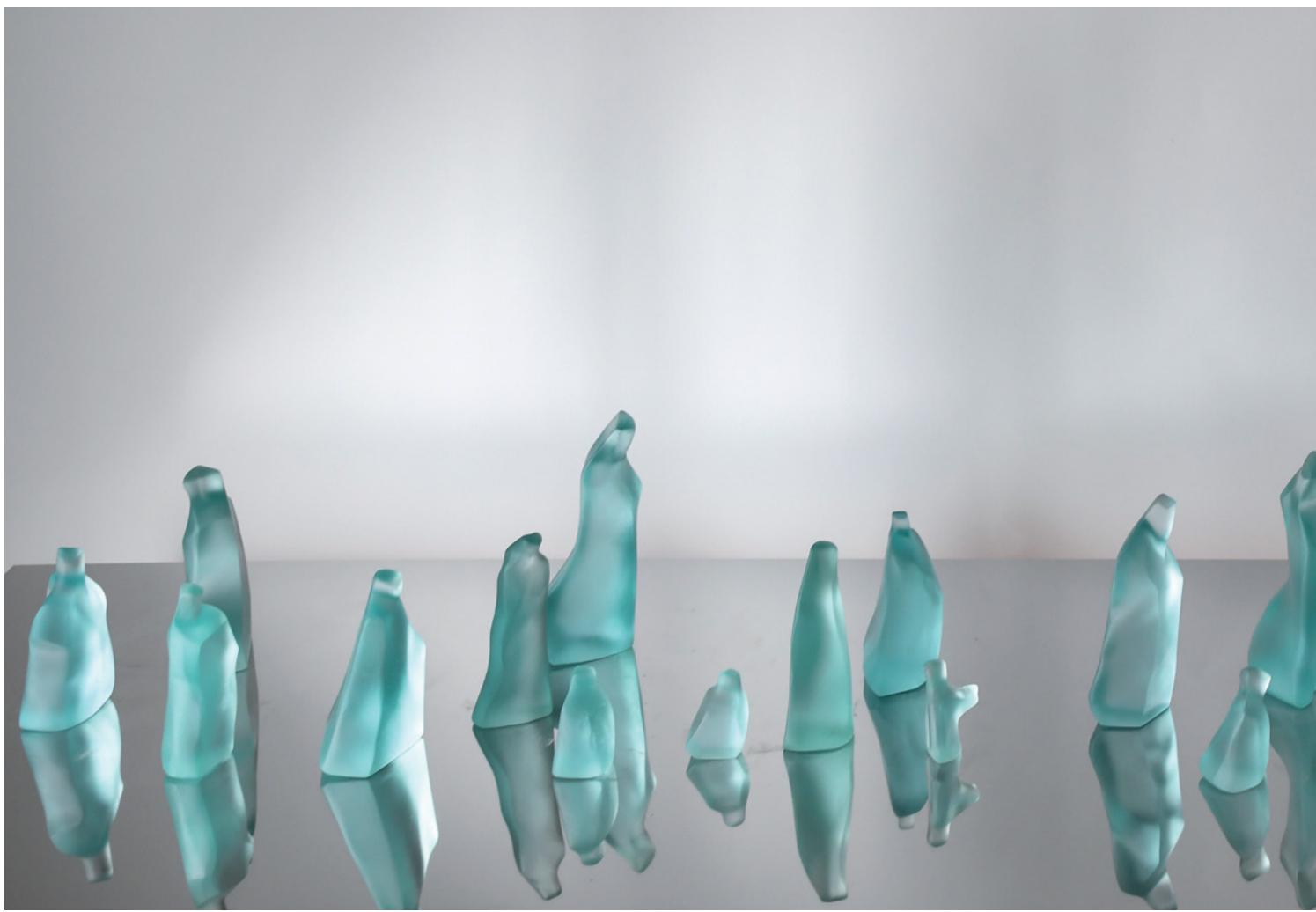
Dolić has depicted the urban landscape of this setting in a number of picture-reliefs in wood, in order to be able to give as full as possible an image of his thinking about the place from which Držić sprang. These are motifs of Dubrovnik walls, bastions and towers, shown in the reflection of the sea in gentle dusky blue tones. Their firm lines melt in the hazy atmosphere that suits the evenings of late summer and the sirocco laden days of early autumn or winter. Scratching over their surface, Dolić approaches the painting medium as a sculpture, making picture-reliefs on which simplified city motifs prevail, placed in a practically De Chirico-style empty, slightly nostalgic and static ambience.

Petar Dolić is an incredibly productive and equally inquisitive explorer of forms, whose work in glass can be categorised as a specific and unique oeuvre, created along the lines drawn by the pioneer in Croatia of sculptures in glass, Raoul Goldoni. With the simplicity and purity of his formal approach, he has given equal value to aesthetic advantages of as well as to the expressiveness of the glass medium. Embarking on a consideration of and reflection on the greatest Croatian comedy writer, Marin Držić, Dolić has created an imaginary of his own, which makes Držić close to us once again, through the smooth transparency of glass, transporting us to dimensions without time or space.

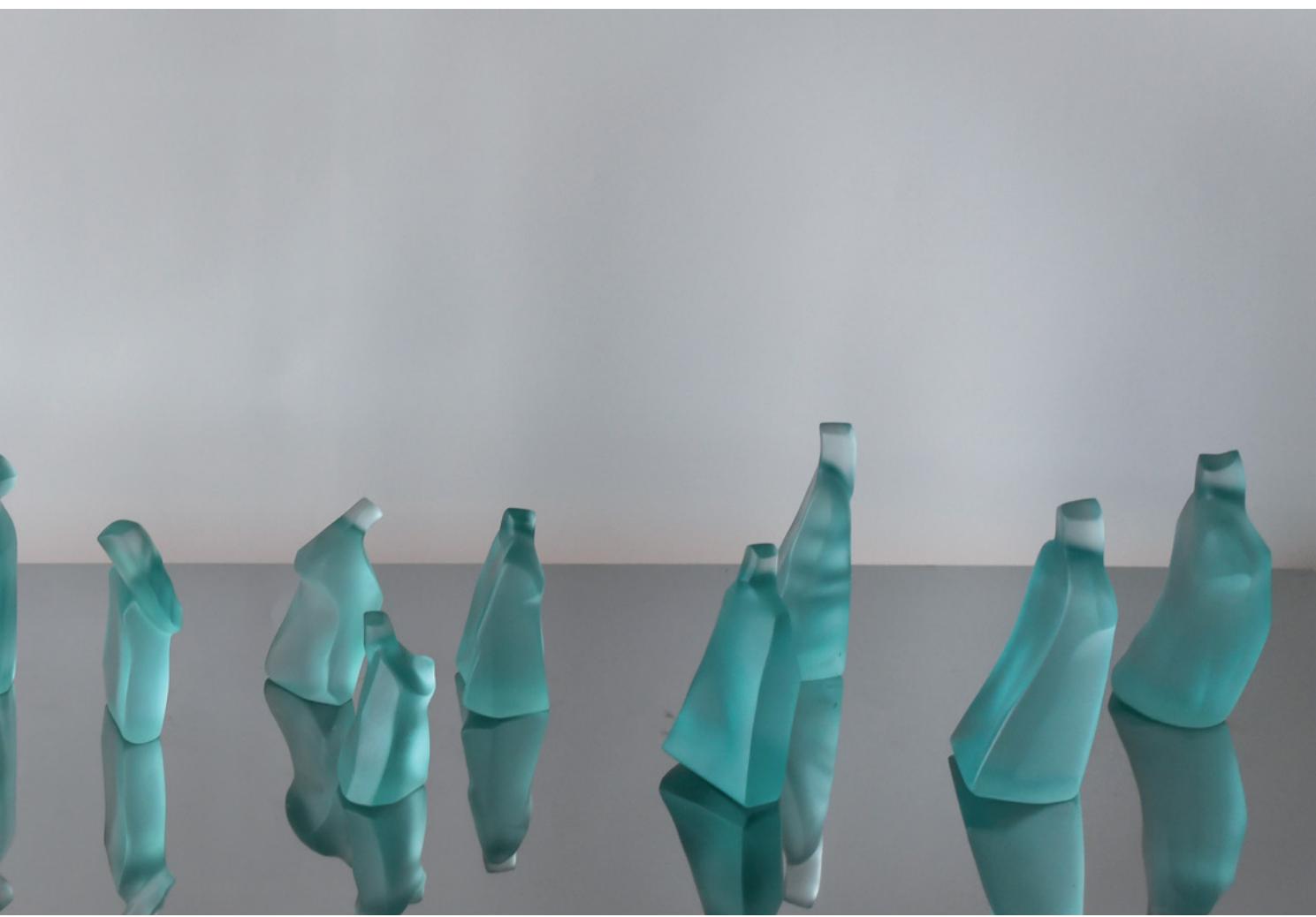


MARIN DRŽIĆ | MARIN DRŽIĆ
brušeno staklo | cut glass, 40 x 36 x 30 cm, 2019.





KIŠNA PROCESIJA SV. VLAHA | kompozicija 22 figure na postamentu, brušeno staklo, medijapan i inoks, 200 x 50 x 25 cm, 2018.
THE ST BLAISE PROCESSION IN THE RAIN | composition of 22 figures on a base, cut glass, MDF and stainless steel, 200 x 50 x 25 cm, 2018





20 SLIKO-RELJEFA IZ CIKLUSA *DRŽIĆEV GRAD* | MDF ploče i akril, 50 x 50 x 4 cm, 2018.

20 PICTURE RELIEFS FROM THE SERIES *DRŽIĆ'S CITY* | MDF board and acrylic, 50 x 50 x 4 cm, 2018









































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BIOGRAFIJA

Rođen je 1975. godine u Travniku. Diplomirao je kiparstvo 1999. godine na Akademiji likovnih umjetnosti u Zagrebu, u klasi prof. Šime Vulasa, a kao izbornu nastavu pohađao je kolegij *Medaljarstvo i mala plastika*, u klasi prof. Damira Mataušića. Dosad je izlagao na 64 samostalne i 75 skupnih izložbi.

Autor je brojnih skulptura na javnim prostorima (*Tri sunca* – uvala Vela Lozna, Postira; *Podmornica* – Zagrebački velesajam; *Brod na suhom* – Njemački park pokraj Boćarskog doma u Zagrebu; *Spomenik poginulim braniteljima* u Labinu, u sklopu Mediteranskoga kiparskog simpozija; *Spomenik Oluja 95* u Kninu; *Spomenik pomorcu i pomorstvu* u Rijeci; *Spomenik poginuloj djeci u Domovinskom ratu*, Slavonski Brod; *Spomenik Tvrtkov biljeg*, Prozor u Rami, BiH; *Spomenik Rumbočki križ*, Rumboci, BiH). Dobitnik je brojnih nagrada (Nagrada Sveučilišta u Zagrebu, Prva nagrada na Trijenalu hrvatskoga akvarela, Nagrada Galerije Forum). Član je HDLU-a i ZUHA-e. Mnoga djela mu se nalaze u stalnim postavima muzeja te privatnim kolekcijama u Hrvatskoj i u inozemstvu. Živi i radi kao samostalni umjetnik u Zagrebu.

BIOGRAPHY

Petar Dolić was born in 1975 in Travnik; he graduated in sculpture in 1999 at the Academy of Fine Art in Zagreb, class of Šime Vučas, and as an elective attended the medal-making and small-scale sculpture course in the class of Damir Mataušić. To date he has exhibited in 64 solo and 75 collective exhibitions.

He has created many sculptures put up in public spaces. Some of these are the *Three Suns* in Vela Lozna Bay, Postira; *Submarine*, Zagreb Fair; *Ship on Dry Land* – German Park by the Bowling Home in Zagreb; *Monument to Fallen Defenders* in Labin, part of the Mediterranean Sculpture Symposium; *Monument to Storm 95* in Knin; *Monument to the Sailor and Seafaring* in Rijeka; *Monument to Children Who Lost their Lives in the Homeland War*, Slavonski Brod; *Tvrtko's Mark Monument*, Prozor, Bosnia and Herzegovina; *Rumboci Cross Monument*, Rumboci, Bosnia and Herzegovina. He has won numerous prizes, such as the Zagreb University Prize, the First Prize at the Croatian Watercolour Triennial; the Forum Gallery Prize. He is a member of the artists' associations HDLU and ZUHA. Many of his works are in the permanent displays of museums and in private collections in Croatian and abroad. A freelance artist, he lives and works in Zagreb.

IZDVOJENE NAGRADE

- 1999. Zagreb, Rektorova nagrada Sveučilišta u Zagrebu
- 2000. Perušić, prva nagrada za Spomenik palim hrvatskim braniteljima Općine Perušić (izvedbeni rad)
- 2007. Slavonski Brod, Galerija umjetnina, 4. hrvatski trijenale akvarela – prva nagrada
- 2009. Knin, prva izvedbena nagrada za spomenik pobjedi Oluja 95. s arh. Tonkom Zaninovićem
- 2011. Knin, nagrada Grb grada Knina, Udbina, druga nagrada za uređenje interijera Crkve hrvatskih mučenika s arh. Tonkom Zaninovićem
- 2012. Zagreb, nagrada galerije Forum
- 2014. Rijeka, prva nagrada na natječaju za spomenik pomorcu i pomorstvu u Rijeci
- 2015. Slavonski Brod, prva nagrada za spomenik poginuloj djeci u Domovinskom ratu Prekinuto djetinjstvo s arh. Petrom Lipofčak

PRIZES (A SELECTION)

- 1999 University of Zagreb Rector's Prize
- 2000 Perušić, First Prize for the Monument to Fallen Croatian Defenders of the Municipality of Perušić (implemented work)
- 2007 Slavonski Brod, Fine Art Gallery, 4th Croatian Triennial of Watercolours, first prize
- 2009 Knin, First Prize for a monument to the victory of Storm 95, together with the architect Tonko Zaninović
- 2011 Knin, prize of the Coat of Arms of the City of Knin, second prize for the interior decoration of the Church of Croatian Martyrs with architect Tonko Zaninović
- 2012 Zagreb, Forum Gallery Prize
- 2014 Rijeka, first prize for a competition to the Rijeka sailor and seafaring
- 2015 Slavonski Brod, first prize for a monument to children who lost their lives in the Homeland War, *Interrupted Childhood*, with architect Petra Lipofčak

IZDVOJENE MEDALJE, SKULPTURE I JAVNA PLASTIKA

- 1999. Zagreb, Dječji park Boćarskog doma, javna skulptura, „Brod na suhom“
- 2000. Zagreb, Večernji list, skulptura za nagradu „Najbolji sportaš stoljeća“
- 2001. Zagreb, Park zagrebačkog velesajma, javna skulptura „Podmornica“
- 2003. Mostar, javna skulptura „Sv. Ivan Krstitelj“
- 2004. Lovinac, javna skulptura "Spomenik hrvatskim braniteljima"

SELECTED MEDALS, SCULPTURES AND PUBLIC SCULPTURE

- 1999 Zagreb, German Park of the Bowling Home, public sculpture Ship on Dry Land
- 2000 Zagreb, Večernji list, sculpture for the Best Sportsperson of the Century prize
- 2001 Zagreb, Park of the Zagreb Fair, public sculpture Submarine
- 2003 Mostar, public sculpture St John the Baptist
- 2004 Lovinac, public sculpture Monument to Croatian Defenders

2006.	Čitluk – Gradnići (BiH), skulptura fra Didaka Buntića	2006	Čitluk – Gradnići (Bosnia and Herzegovina) sculpture of Fra Didak Buntić
2007.	Bibinje, javna skulptura "Dr. Franjo Tuđman"	2007	Bibinje, public sculpture Dr Franjo Tuđman
2008.	Bibinje, javna skulptura „Ako zaspem, probudi me more“	2008	Bibinje, public sculpture If I fall asleep, wake me up sea
2009.	Sv. Filip i Jakov, svetohranište u crkvi Sv. Roka, Gospic, „Nikola Tesla“, portret (reljef svjetleći objekt) u atriju veleučilišta Nikola Tesla	2009	Sv. Filip i Jakov, Church of St Roch, tabernacle Gospic, Nikola Tesla, portrait (luminous object relief) in the atrium of the Nikola Tesla Polytechnic
2010.	Gospic, „Papa Ivan Pavao II“, park skulptura Kolokovica	2010	Gospic, Pope John Paul II in the Kolokovica Sculpture Park
2011.	Gospic, bista dr. Franje Tuđmana, Knin, „Spomenik hrvatske pobjede Oluja 95“ (arh. T. Zaninović)	2011	Gospic, bust of Dr Franjo Tuđman Knin, Monument to the Croatian victory Storm 95 with architect T. Zaninović
2013.	Lištane Ostrovičke, spomenik poginulim braniteljima općine Lištane Ostrovičke	2013	Lištane Ostrovičke, monument to the fallen defenders of the municipality of Lištane Ostrovičke
2016.	Slavonski Brod, spomen obilježje poginuloj djeci u Domovinskom ratu, (arh. Petar Lipofčak) New York – Astorija, figura blaženog Ivana Merza u crkvi Predragocjene krvi Kristove, Hrvatska katolička misija bl. Ivana Merza Zadar, relikvijar blaženog Alojzija Stepinca, crkva sv. Ivana Krstitelja franjevci trećoredci i glagoljaši	2016	Slavonski Brod, memorial emblem to children who lost their lives in the Homeland War (with architect Petra Lipofčak) New York – Astoria, figure of the Blessed Ivan Merz in the Church of the Precious Blood of Christ of the Croatian Catholic Mission of the Bl. Ivan Merz Zadar, reliquary of the blessed Alojzije Stepinac, Church of John the Baptist, Third Order Franciscans and Glagolites
2017.	Prozor, BiH, javna skulptura Tvrtkov biljeg Dubrovnik, oltar, ambon, drvo, staklo i bronca, Crkva Sv. Duha u Komolcu	2017	Prozor, Bosnia and Herzegovina, Tvrko's Mark public sculpture Dubrovnik, altar, pulpit, wood, glass and bronze, Church of the Holy Ghost in Komolac
2018.	Zagreb, javna skulptura „Val“	2018	Zagreb, public sculpture Wave
2019.	Rumboci, BiH, skulptura križ u kapeli	2019	Rumboci, Bosnia and Herzegovina, sculpture, cross in chapel
2012. – 2019.	Zagreb, skulptura koja se dodjeljuje kao nagrada za Animafest	2012 – 2019	Zagreb, sculpture given as a prize at Animafest

POPIS RADOVA

1. DRŽIĆEV ZAVIČAJ, 2019.
kamen i brušeno staklo, 61 x 35 x 24 cm
2. MASKA, 2018.
brušeno staklo, 28 x 24 x 14 cm
3. MARIN DRŽIĆ U VENECIJI, 2019.
brušeno staklo, 45 x 43 x 30 cm
4. M. DRŽIĆ, 2016.
brušeno staklo, 33 x 29 x 13 cm
5. MARIN DRŽIĆ, 2019.
brušeno staklo, 40 x 36 x 30 cm
6. DRŽIĆEV PORTRET, 2019.
lijevana bronca, 30 x 16 x 10 cm
7. KIŠNA PROCESIJA SV. VLAHA, 2018.
kompozicija 22 figure na postamentu, brušeno staklo,
medijapan i inoks, 200 x 50 x 25 cm
8. 20 sliko-reljefa iz ciklusa DRŽIĆEV GRAD, 2018.
MDF ploče i akril, 50 x 50 x 4 cm

THE EXHIBITS

1. DRŽIĆ'S HOMELAND, 2019
stone and cut glass, 61 x 35 x 24 cm
2. MASK, 2018
cut glass, 28 x 24 x 14 cm
3. MARIN DRŽIĆ IN VENICE, 2019
cut glass, 45 x 43 x 30 cm
4. M. DRŽIĆ, 2016
cut glass, 33 x 29 x 13 cm
5. MARIN DRŽIĆ, 2019
cut glass, 40 x 36 x 30 cm
6. PORTRAIT OF DRŽIĆ, 2019
bronze, cast, 30 x 16 x 10 cm
7. THE ST BLAISE PROCESSION IN THE RAIN, 2018
composition of 22 figures on a base, cut glass, MDF and
stainless steel, 200 x 50 x 25 cm
8. 20 picture reliefs from the series DRŽIĆ'S CITY, 2018
MDF board and acrylic, 50 x 50 x 4 cm

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