

MUZEJ
MIMARA



NADA ZEC IVANOVIĆ

Pod kapom lude

Slijepac vodi slijepca
/ Hommage Pieteru Bruegelu Starijem

Under the Jester's Hat

The Blind Leading the Blind
/ Hommage to Pieter Bruegel the Elder

MUZEJ MIMARA

Rooseveltova trg 5, Zagreb

2. 10. - 27. 10. 2019.

MILAN BEŠLIĆ

LUDIČKO, NADREALNO I GROTESKNO U SLIKARSTVU NADE ZEC IVANOVIĆ

Već smo i u ranijim slikarskim ciklusima Nade Zec Ivanović mogli iščitavati elemente grotesknog te napose i one izrazito ludičke koji su učestalije i dominantnije markirali osnovna obilježja njezina likovnog izraza. Te sastavnice, gdjekad izravnije i intenzivnije ili tek fragmentarne i u naznakama ipak su, i tada, upućivale na zaključak kojega iznosimo, naime, da su se ta slikaričina stilska obilježja jasno prepoznavala i u toj stvaralačkoj fazi. Stoga možemo konstatirati da množina i bujnost kojom sada izbijaju te sastavnice na površini novih slika, bilo onih manjih ili velikih dimenzija, imaju svoju duboku ukorijenjenost u slikarskom djelu Nade Zec Ivanović kojega sada produbljuje ovim ciklusom.

MILAN BEŠLIĆ

PLAYFUL, SURREAL
AND GROTESQUE
ASPECTS OF NADA
ZEC IVANOVIĆ'S
PAINTING

Even in her earlier painting cycles, Nada Zec Ivanović had been using various elements of grotesque and, particularly, extremely playful elements, which have more frequently and dominantly marked the basic features of her artistic expression. These components, occasionally more directly and intensely, or only partially and as indication, referred then as well to the conclusion that we have made, namely that those stylistic features of the painter could be clearly recognized in that creative stage as well. Therefore, we can conclude that the multitude and the abundance of these components that are emerging on the surface of new paintings, the latter being both of smaller or larger dimensions, have their deep roots in the artwork of Nada Zec Ivanović, which is now being intensified in this very cycle.

Pod kapom lude, ulje na platnu,
160 x 200 cm, 2017.
| *Under the Jester's Hat*, oil on canvas,
160 x 200 cm, 2017





Preobražaj, ulje na platnu, 160 x 200 cm, 2017.
| *Metamorphosis, oil on canvas, 160 x 200 cm, 2017*



Već smo i u ranijim slikarskim ciklusima Nade Zec Ivanović mogli iščitavati elemente grotesknog te napose i one izrazito ludičke koji su učestalije i dominantnije markirali osnovna obilježja njezina likovnog izraza. Te sastavnice, gdjekad izravnije i intenzivnije ili tek fragmentarne i u naznakama ipak su, i tada, upućivale na zaključak kojega iznosimo, naime, da su se ta slikaričina stil-ska obilježja jasno prepoznavala i u toj stvaralačkoj fazi. Stoga možemo konstatirati da množina i bujnost kojom sada izbijaju te sastavnice na površini novih slika, bilo onih manjih ili velikih dimenzija, imaju svoju duboku ukorijenjenost u slikarskom djelu Nade Zec Ivanović kojega sada produbljuje ovim ciklusom.

Na ovu njezinu značajku nastojimo ukazati kako bismo učvrstili tezu kontinuiteta u problematiziranju teme elaborirane u ovoj seriji slika. Ovu je odrednicu slikarica podvukla činjenicom da je svoju tematsku preokupaciju sažimala u jednu cjelinu što je naglasila nazivom „Pod kapom lude“ i time uskladila motivsku raznovrsnost u problemskoj okosnici ovog ciklusa. A ta se okosnica iščitava upravo u onoj tematskoj matrici na kojoj slikarica gradi ovu seriju slika, dakle, na problematiziranju ljudskog postojanja u kontekstu društvenih i socijalnih, etičkih i moralnih vrijednosti, na dekodiranju standardiziranih konvencija i propisanih normi te, napose, na iskrivljenim ljudskim odnosima prepoznatljivim u licemjerju i prijetvornosti, u devastiranim obrascima ćudoređa i, najposlije, na gubljenju humanih obilježja i unižavanju ljudskih svojstava u samom čovjeku.

Even in her earlier painting cycles, Nada Zec Ivanović had been using various elements of grotesque and, particularly, extremely playful elements, which have more frequently and dominantly marked the basic features of her artistic expression. These components, occasionally more directly and intensely, or only partially and as indication, referred then as well to the conclusion that we have made, namely that those stylistic features of the painter could be clearly recognized in that creative stage as well. Therefore, we can conclude that the multitude and the abundance of these components that are emerging on the surface of new paintings, the latter being both of smaller or larger dimensions, have their deep roots in the artwork of Nada Zec Ivanović, which is now being intensified in this very cycle.

We are trying to point out this particular feature of hers in order to strengthen the thesis of continuity in interpreting the topic elaborated in this series of paintings. The painter has underscored that feature by the fact that her thematic preoccupation was summarized in a whole, which she additionally emphasized by the title „Under the Jester’s Hat“ and thus balanced the variety of motifs in the problematic foundation of this cycle. This foundation can be seen in the very thematic matrix on which the painter constructed this series of paintings, namely, on interpreting human existence in the context of social, ethical and moral values, on decoding standardized conventions and prescribed norms, and, in particular, on distorted human relationships that can be recognized in hypocrisy and pretense, in devastated patterns of morality and, at last, on the loss of human traits and the degradation of human qualities in the man himself.

U ovako naznačenom tematskom okviru razvidno je slikaričino primarno humanističko stajalište kojim propituje, ako možemo to paradoksom izraziti, njegovo postojanje u ljudskom nepostojanju, odnosno, njegovo nepostojanje u ljudskom postojanju. Svojim nastojanjem da raskrinka krinke neljudskosti ljudskog postojanja, Nada Zec Ivanović analitičkim postupkom rastvara tematsku podlogu u one sastavnice od kojih su sazđani ovi kauzalni odnosi. Zacijelo je najsugestivnije postupkom raščlambe slikarica otvorila ovu temu suvremene ljudske egzistencije u onom njezinom aspektu u kojemu se zrcali slika ljudske otuđenosti od vlastite ljudskosti i izopačenosti u drugoj, gotovo neljudskoj naravi čovjeka i u drukčijem i izokrenutom egzistencijalnom kontekstu.

Eksplicitnim diskursom Nada Zec Ivanović otvara golemi prostor u slici „Izbori“ upravo takvim prizorima, naime, dobro znanim političkim izborima na kojima se stranačke suprotnosti najčešće međusobno ne suprotstavljaju akademskom polemikom, korektnim nadmetanjem programskih sadržaja i rivalstvom načela i projekata, već opsjenarskim metodama obećanja i neodgovornih izjava, beskompromisnih smicalica i intriga. U čvrsto građenoj kompoziciji Nada Zec Ivanović konceptijski problematizira ovu složenu tematiku bez sarkazma i cinizma već prije rafiniranom ironijom i komikom prožetom tragizmom klaunovske provenijencije. Upravo tragikomična komponenta „dvorske“ lude prožima prostor slike tragizmom i apsurdom otkrivajući ljudsku bešćutnost i izopačenost kao bitne odrednice ovih (i svakih drugih!) „izbora“.

The aforementioned thematic framework points out the painter's primary humanistic viewpoint which she uses to question, if we can express it paradoxically, its existence in human non-existence, that is, its non-existence in human existence. In her endeavor to unmask the inhumanity of human existence, Nada Zec Ivanović uses an analytical procedure to dissolve the thematic basis into the components which generate these causal relations. The painter used probably the most suggestive way, the process of analysis, to open this topic of contemporary human existence in its aspect where we can see the image of human alienation from their own humanity and of perversion mirroring in another, almost inhuman nature of a man and in a different and extravagant existential context.

The explicit discourse by Nada Zec Ivanović opens an enormous space in the painting entitled „Elections“ by using precisely such scenes, namely, familiar context of political elections where opposite parties usually do not contradict each other by means of academic debates, fair competition between their programs' content and rivalry of principles and projects, but rather by deceitful methods including promises and irresponsible statements, uncompromising tricks and intrigues. In a solidly constructed composition, Nada Zec Ivanović conceptualizes this complex topic without sarcasm and cynicism, but rather with refined irony and comedy imbued with elements of tragedy of clownish provenance. It is the tragic-and-comic component of the „court“ jester that pervades the space of the painting through tragic elements and absurdity, thus revealing human indifference and perversion as the essential determinants of these (and any other!) „elections“.

Ptica rata, ulje na platnu, 160 x 200 cm, 2019.
| *Bird of War*, oil on canvas, 160 x 200 cm, 2019





Izbori: Slijepac vodi slijepca, ulje na platnu, poliptih, 200 x 640 cm, 2017.

| *Elections: The Blind Leading the Blind, oil on canvas, polyptych, 200 x 640 cm, 2017*

Slikarica na njih ukazuje groteskom bliskoj onom Kerempuhovom sjetnom diskursu koji tako snažno prožet melankolijom velike slikarske tradicije one maestralne linije koju je povukao Pieter Bruegel i veliki flamanski, njemački (i drugi) slikari europskoga sjevera. Tu živu slikarsku liniju Nada Zec Ivanović baštini kao svoje ishodište i stvaralačko uporište na tragu klasika hrvatskog slikarstva 20. stoljeća poput Boureka, Lesiaka, Šercera... i u dosljednijim nastavljačima te velike tradicije u djelima suvremenih slikara kao što su Jure i Rudolf Labaš, Boris i Josip Švaljek, Prstec i drugi, ostavljajući prepoznatljive likovne otiske s autorskim potpisom. Iste značajke iščitavamo i u drugim slikama iz ove serije, primjerice „Libertas“ gdje se elementi grotesknog i ironijskog isprepliću i s onim nadrealnima, prožimajući veliku temu stilskom ujednačenošću i osebujnom likovnom izražajnošću.



The painter indicates them by a grotesque which is very similar to that of Kerempuh's solemn discourse, which is so deeply imbued with melancholy of the great painting tradition of that extraordinary line that was drawn by Pieter Bruegel and the great Flemish, German (and other) painters from the north of Europe. Nada Zec Ivanović has been using this live painting line as a source of inspiration stemming from various eminent 20th-century Croatian painters such as Bourek, Lesiak and Šercar and passing on to dignified adherents of this great tradition, contemporary artists such as Jure and Rudolf Labaš, Boris and Josip Švaljek, Prstec and others, thus creating recognizable artwork with an original signature. The same features can be found in other paintings from this series as well, for example, in "Libertas" where the elements of grotesque and irony intertwine with the surreal, thus pervading this significant topic with stylistic uniformity and unique artistic expression.





Libertas?, ulje na platnu,
160 x 200 cm, 2017.
| *Libertas?*, oil on canvas,
160 x 200 cm, 2017





Izbori: Slijepac vodi slijepca,
ulje na platnu, poliptih, 200 x 640 cm (detalj), 2017.
| *Elections: The Blind Leading the Blind,*
oil on canvas, polyptych, 200 x 640 cm (detail), 2017



Nedvojbeno je vrijedna pozornosti i poetska sastavnica u slikaričinu izrazu jer ga prožima specifičnim ozračjem koji nam otkriva iracionalno i podsvjesno, tajanstveno i zagonetno kao stvarne prostore ljudskoga bića, odnosno, nove prostore ovoga slikarstva u njihovoj likovnoj slojevitosti. Upravo tu poetsku sastavnicu čitamo kao dragocjenu prinosnicu koja obogaćuje slikaričin diskurs s autorskim značajkama. Ovome nam valja još dometnuti da ova poetska sastavnica implicira stilsku odrednicu koju najcjelovitije pokrивamo s pojmom nadrealnog i njegovim estetskim vrijednostima koje razaznajemo u Nadinom slikarstvu. Shodno tome možemo ustvrditi da je ta nadrealna sastavnica, jednako kao i ona ludička i groteskna, konstanta stvaralačkog procesa Nade Zec Ivanović jer ga istim likovnim nabojima prožima i determinira te, povrh toga, i pokreće u otkrivanju novih spoznaja o ljudskoj egzistenciji u vremenu i prostoru i traženju novih likovnih vrijednosti u svojem slikarstvu.

Undoubtedly, the poetic component in the artist's expression is surely worthy of attention, because it imbues it with a specific atmosphere that reveals to us irrational and subconscious, mysterious and secretive as the real spaces of human being, that is, new spaces of this painting in their artistic layers. It is this poetic component that we read as a precious offering that enriches the painter's discourse with its authorial features. We should further note that this poetic component implies a stylistic determinant that we most fully cover with the notion of the surreal and its aesthetic values that we recognize in Nada's painting. Accordingly, we can say that this surreal component, as well as the ludic and grotesque, is a constant of the creative process of Nada Zec Ivanović because it imbues and determines the same artistic charges and, in addition, drives it to discover new insights about human existence in time and space, and the search for new artistic values in her painting.

NADA ZEC IVANOVIĆ

POD KAPOM LUDE

Slijepac vodi slijepca / Hommage Pieteru Bruegelu Starijem

Ja sam kugla – kaže Zemlja.

Zaokružena i blaga.

Bodete me svojom šiljatošću, svojim trokutima.

Živite u svijetu gramatičkih i geometrijskih likova i formi, uni-formi.

Procjenjujete, propisujete, naređujete, osuđujete, podsmjehujete se, ucjenjujete, HARP-irate, mijenjate klimu, igrate se neigrivim, progonite, ratujete, mučite, zarobljavate...

Ta vaša stalna zaokupljenost bijegom putem senzacija bez sadržaja, farsičnim slavljima od kojih su neka kupljena kusurom od izdaja ljudskosti, teoretiziranjem nad ničim, naglušnost za drugog, samopripadnost, samosvojnost, samodostatnost... samo, samo sebi - tako pogoduje demon-ludi što vješto fragmentira, odvaja vas od cjeline i kao majstor temporalne prilike, dok se premišljate i umujete, nastavlja vas dalje cjepkati u sve sitnije trokutiće.

NADA ZEC IVANOVIĆ

UNDER THE JESTER'S HAT

The Blind Leading the Blind / Homage to Pieter Bruegel the Elder

I'm a globe - says the Earth.

Round and gentle.

You're stabbing me with your spikiness, your triangles.

You live in the world of grammatical and geometric shapes and forms, in a uni-form.

You evaluate, prescribe, order, condemn, ridicule, blackmail, HARP, change the climate, play with what is forbidden, persecute, fight, torture, encamp...

Your constant preoccupation with the escape through sensations without content, with farce of celebrations, some of which were bought from the change left of betrayal of humanity, with theorizing over nothing, not listening to other people's needs, with independence, selfishness, self-sufficiency... self, self ... to yourself; it is beneficial to the demon-jester who fragmentizes cleverly, separates you from the whole, and as a master of temporal opportunity, while you are rethinking and speculating, it continues to split you up into tinier and tinier triangles.

Slikar, ulje na platnu,
160 x 200 cm, 2017.
| *Painter, oil on canvas,*
160 x 200 cm, 2017





Zvono zvoní za tobom, ulje na platnu, 160 x 200 cm, 2019.
| *The Bell Tolls for Thee*, oil on canvas, 160 x 200 cm, 2019



Zbog strasti trenja mozgom, odmjera i izmjera, zaboraviste da strast duše nema mjeru: ona je ljubav i vodi je.

Mislite li da je istina Univerzuma skrojena prema vašem egu?

Nema jedinstva s Univerzumom za kraljevstvo ičije taštine.

Pogledajte dijete. Ne zna ništa. Ono „znati“ ne treba. Vođeno dušom nad „svesmislom“, puže, hodi i korača prema osmijehu, prema titraju svjetla i topline onim što mu je dano. S iskrom u očima.

Vidim ljude što su kao mala, svjetleća zrnca. Znaju se smiješiti. Ne propituju granice apsolutnog jer ono granica nema. Ono što jest, takvim je oduvijek i zauvijek, izvan dosega Trokuta, izvan vremena, izvan htijenja i umišljaja. Zrnca zna da sasvim sitnim je i hoće za ovog trajanja udahnuti od čiste ljepote. Čista ljepota maske nema. Istine su male i jednostavne.

Due to the passion you find in the use of brain, observations and measurements, you forgot that the passion of the soul has no measure: it is the love and it leads.

Do you think the truth of the Universe can be tailored in accordance with your ego?

There is no unity with the Universe for anyone's kingdom of vanity.

Look at a child. He or she does not know a thing. They do not have the need to "know". Driven by the soul rather than the sense, they crawl, walk, and go towards a smile, towards a flickering light and warmth by using what is given to them. With a spark in their eyes.

I sometimes see people that look like small bright beads. They know how to smile. They do not question the boundaries of the absolute because those boundaries do not exist. That what exists has been existing like that since forever, and forever, beyond the reach of the Triangle, beyond time, beyond will and intent. A bean knows that it is tiny and it wants to breathe in pure beauty during its lifetime. Pure beauty has no mask. The truths are small and simple.

Preobražaj, ulje na platnu, 160 x 200 cm (detalj), 2017.
| *Metamorphosis, oil on canvas, 160 x 200 cm (detail), 2017*

Oni drugi Trokuti, pak, stijene su bez vlastita svjetla. Imaju ga samo dok se svjetlo Zrnaca na njima reflektira. Zrnca oni ne vide od sjene ega. Jaki kad su ulančani u gorja kopija, imitacija, neosjeta i u „svelaži“ da je čovjek sam stvorio život, da je velik i veći od Univerzuma i vlasnik njegove sudbine.

Tko je redatelj teatra u kojem odraz skupog automobila mijenja radost čistog pogleda? Tko i kako pod božićna/životna drvca podlaže kapice groteske?

However, the other ones, the Triangles, are rocks without their own light. They only have light while the Beads' light reflects on them. The shadow of their ego prevents them from seeing the beads. They are strong when chained in mountains of copies, imitations, absence of sensation and in the general lie that the man himself has created the life, that he is big and bigger than the Universe, and the owner of his destiny.

Who is the director of the theater in which the reflection of an expensive car changes the joy that brings a pure glance? Who and how puts the grotesque under the Christmas / life tree?





Sat sudnjeg dana, ulje na platnu, 160 x 200 cm, 2017.
| *The Hour of Judgment Day, oil on canvas, 160 x 200 cm, 2017*

Stvoreni ste obli, čistom djecom, ali farsa i groteska uzimaju danak. Ako je ne želite vidjeti u sebi i drugima, ne činite je manjom. Naprotiv, umnožavate je u planinu tvrdu, hladnu i bodljikavu što stoji poput ulančanog procjepa i tamnog rascjepa na kapi „Lude“.

Laž ne vodi do istine. Nikakav lak ne može imitirati boju dječjih prstiju.

You are created in a spherical shape, as clean children, but the farce and grotesque take their toll. If you do not want to see them in yourself and others, do not make them smaller. On the contrary, keep multiplying it until you obtain a hard, cold and spiky mountain, which stands like a chained and dark crack on the "Jester's" hat.

The lie does not lead to the truth. No paint can imitate the color of children's fingers.

Lutkina kuća, ulje na platnu, 200 x 160 cm, 2019.
| *A Doll's House, oil on canvas, 200 x 160 cm, 2019*

POPIS IZLOŽENIH DJELA | LIST OF EXHIBITS

1. Pod kapom lude, ulje na platnu, 160 x 200 cm, 2017.
| *Under the Jester's Hat, oil on canvas, 160 x 200 cm, 2017*
2. Izbori (poliptih), ulje na platnu, 640 x 200 cm, 2017.
| *Elections (one painting in four pieces), oil on canvas, 640 x 200 cm, 2017*
3. Libertas?, ulje na platnu, 160 x 200 cm, 2017.
| *Libertas, oil on canvas, 160 x 200 cm, 2017*
4. Preobražaj, ulje na platnu, 160 x 200 cm, 2017.
| *Metamorphosis, oil on canvas, 160 x 200 cm, 2017*
5. Slikar, ulje na platnu, 160 x 200 cm, 2017.
| *Painter, oil on canvas, 160 x 200 cm, 2017*
6. Sat sudnjeg dana, ulje na platnu, 160 x 200 cm, 2017.
| *The Hour of Judgment Day, oil on canvas, 160 x 200 cm, 2017*
7. Ptica rata, ulje na platnu, 160 x 200 cm, 2019.
| *Bird of War, oil on canvas, 160 x 200 cm, 2019*
8. Zvono zvonu za tobom, ulje na platnu, 160 x 200 cm, 2019.
| *The Bell Tolls for Thee, oil on canvas, 160 x 200 cm, 2019*
9. Lutkina kuća, ulje na platnu, 200 x 160 cm, 2019.
| *A Doll's House, oil on canvas, 200 x 160 cm, 2019*





BIOGRAFIJA

Nada Zec Ivanović rođena je u Dubrovniku 1965. godine. Slikarstvo je diplomirala na Akademiji likovnih umjetnosti u Sarajevu 1988. godine. Uz slikanje je tijekom cijelog studija izučavala i grafiku koja joj je postala jednako važno područjem interesa i rada. S grafičkim radovima sudjelovala je na međunarodnim grafičkim žiriranim izložbama u Cadaquesu, Barceloni, Wingfieldi, Sofiji, Bagesu. Prije ciklusa „Pod kapom lude“, realizirala je još pet slikarskih ciklusa: „Ishodišta“, „Letači“, „Friendship“, „Krajolici“ i „65 pogleda na Grad“ te veliki broj slika zasebne tematike, akvarela, crteža. Izlagala je na preko osamdeset izložbi u zemlji i inozemstvu (Palm Beach, Bonn, Mostar, Graz, Kotor, Cetinje, Salzburg) od kojih je priredila četrnaest samostalnih. Okušala se i u drugim vidovima likovnosti, dizajnu plakata i kazališnoj kostimografiji, a dvadeset godina se bavila i pedagoškim radom. O njenom je radu 2013. godine snimljen dvadesetominutni dokumentarni film u produkciji Dubrovačke televizije, a o njenom su slikarstvu pisali povjesničari umjetnosti i likovni kritičari Milan Bešlić, Feđa Gavrilović, Marin Ivanović, Iva Körbler, prof. dr. sc. Antun Karaman, mr. sc. Nikša Spremić, Igor Brešan i drugi. Članica je Hrvatskog društva likovnih umjetnika Dubrovnik i Hrvatske zajednice samostalnih umjetnika.

Kontakt | *Contact info*

A: Nikole Tesle 12, 20000 Dubrovnik, Hrvatska (ateljé | *studio*)

M: +385 (0)98 943 8470

E: n.zecivanovic@gmail.com

CURRICULUM VITAE

Nada Zec Ivanović was born in Dubrovnik in 1965. She graduated in painting from the Academy of Fine Arts in Sarajevo in 1988. Along with painting, she also studied graphics, which have become a significant part of her work and an important area of interest. Her graphic works have been exhibited at international graphic exhibitions in Cadaques, Barcelona, Wingfield, Sofia, Bages. Before the "Under the Jester's Hat" cycle, she created five more series of paintings: "Origins", "Flyers", "Friendship", "Landscapes" and "65 views of the City" and a great number of paintings (addressing specific topics), watercolors and drawings. She has exhibited at over eighty exhibitions at home and abroad (Palm Beach, Bonn, Mostar, Graz, Kotor, Cetinje, Salzburg), of which fourteen were solo exhibitions. She has also engaged in other aspects of visual art, poster design and theater costume design, and for twenty years she worked as a teacher. In 2013, a twenty-minute documentary about her artwork was produced by the Dubrovnik Television, and her painting has been of great interest to many art historians and art critics as follows Milan Bešlić, Feđa Gavrilović, Iva Körbler, Marin Ivanović, Antun Karaman, PhD, Nikša Spremić (M. Phil. Oxon.), Igor Brešan and others. She is a member of the Croatian Association of Artists in Dubrovnik and the Croatian Freelance Artists Association.

Izložba | Exhibition

Nada Zec Ivanović

Pod kapom lude | Under the Jester's Hat

Muzej Mimara | The Mimara Museum

2. listopada - 27. listopada 2019. / October 2nd - October 27nd, 2019

Kustos izložbe | Exhibition Curator

Milan Bešlić

Suradnici na izložbi | Exhibition Collaborators

mr. sc. Lada Ratković Bukovčan

Bruno Šeper

Marin Ivanović

Postav izložbe | Exhibition Layout

mr. sc. Lada Ratković Bukovčan

Milan Bešlić

Nada Zec Ivanović

Tehnički postav | Technical Set-up

Tehnička služba Muzeja Mimara | The Mimara Museum Technical Staff

Marketing | Marketing

Siniša Pušonjić

Nikša Vodanović

Odnosi s javnošću | Public Relations

Ana Hoić

Edukativni program | Educational Program

Danijela Šoštarić Brna

Ostvarenje izložbe i tisak kataloga omogućili su Grad Dubrovnik, Grad Zagreb i Ministarstvo kulture Republike Hrvatske, sponzori i Muzej Mimara.

| The realisation of this exhibition and the publication of the catalog was made possible by the City of Dubrovnik, City of Zagreb and Ministry of Culture of the Republic of Croatia, sponsors and The Mimara Museum.



Turistička zajednica
grada Dubrovnika
Dubrovnik
Tourist Board

