

ANITA KONTREC

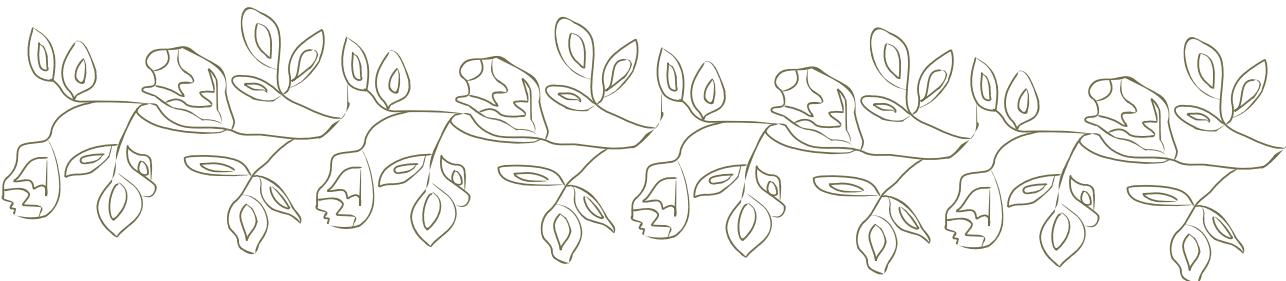
nevidljiva ruža

invisible rose

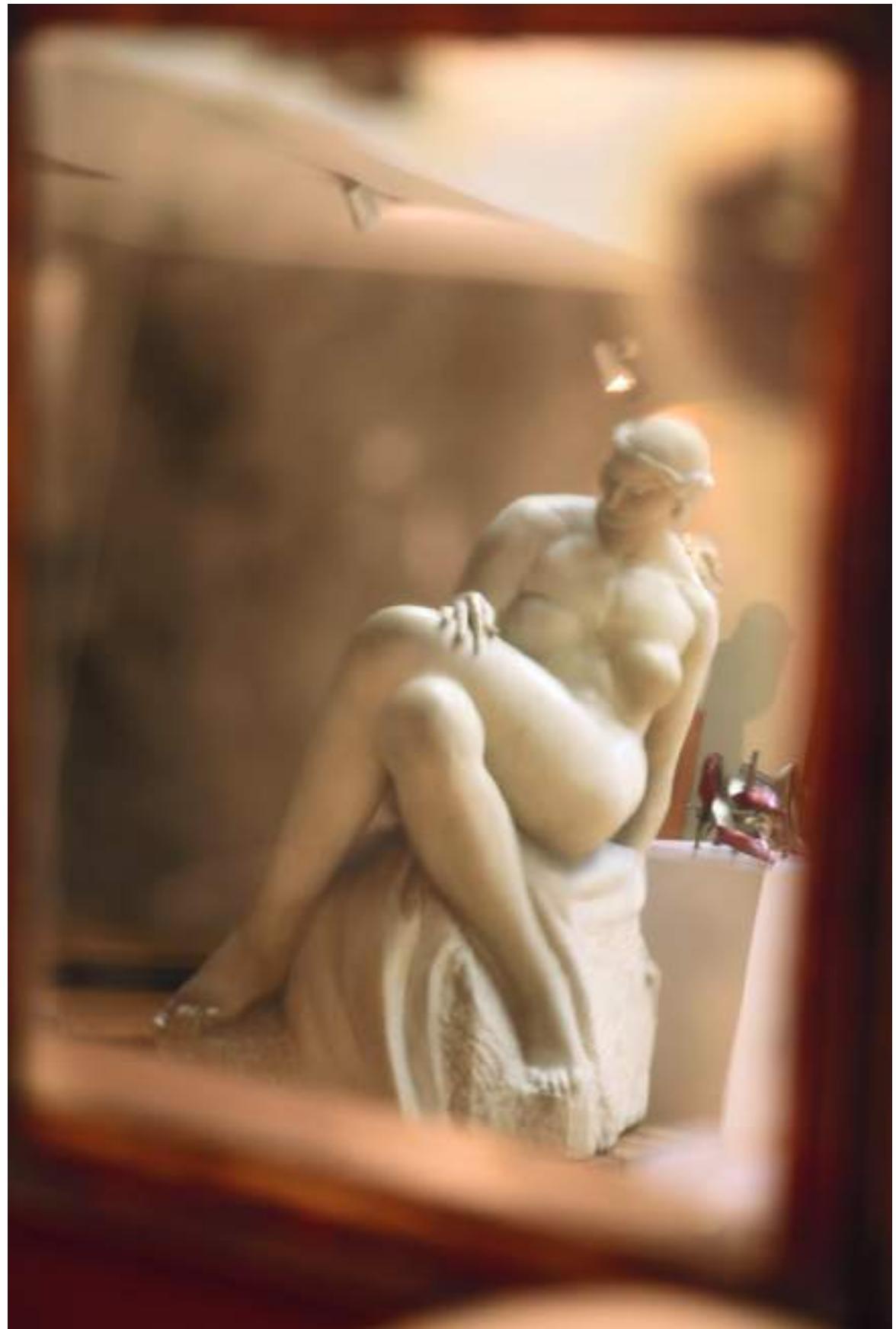


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nevidljiva ruža
invisible rose



MUZEJI IVANA MEŠTROVIĆA
ATELIJER MEŠTROVIĆ
ZAGREB
21. 10 - 28. 11. 2010.



PROSTOR MEMORIJE I MEMORIJA PROSTORA

Atelijer Meštrović u Zagrebu umjetnički je muzej s elementima memorijalnoga i sa stalnom izložbom radova hrvatskoga i svjetskog kipara Ivana Meštrovića (Vrpolje, 1883. – South Bend, IN., SAD, 1962.). Smješten je u dijelu kompleksa što ga je Ivan Meštrović kupio i dogradio za potrebe stanovanja i rada početkom 1920-ih godina i u kojem je živio i stvarao od 1922. do 1942.godine.¹ Ambijentalni postav u autentičnom prostoru nekadašnjega umjetnikova doma i atelijera², te spomenički status same muzejske zgrade posebnosti su tog izložbenog prostora, ali istodobno i ograničavajući činitelj u kontekstu osuvremenjivanja muzejske djelatnosti i uključivanja u aktualne društvene i umjetničke tokove. Zahtjevnost intervencija u prostor i muzejski postav, bilo da je riječ o studijskim izložbama vezanima za Meštrovićev opus ili pak o interpolacijama radova drugih autora u interakciji s Meštrovićevima, neupitna je ponajprije u tehničkom smislu, ali, dakako, i u sadržajnome i estetskome. Ono što jest upitno odnosno što mora biti predmetom propitivanja jest razložnost, namjera i svrha takvih projekata, razina do koje u konačnici korespondiraju s temeljnom misijom muzeja.

1 Darovnim ugovorom iz 1952. g. Ivan Meštrović je kuću s atelijerom poklonio Republici Hrvatskoj, a 1969. g. novouređeni je izložbeni prostor u cijelosti otvoren za javnost. Muzejska je grada zbog svoje arhitektonske i urbanističke vrijednosti te memorijalnog značenja stavljena pod zaštitu Zakona o zaštiti spomenika prirodne i kulturne baštine.

2 Izložbenu koncepciju potpisuju Vesna Barbić, povjesničarka umjetnosti, kustosica i voditeljica Atelijera Meštrović od 1960. do 1988. g., Edo Kovačević, akad. slikar i Vojtjeh Delfin, dipl. ing. arh.

Suvremena kiparska intervencija

Izložba *Nevidljiva Ruža* autorice Anite Kontrec uklapa se u širi kontekst obrade života i djela Ivana Meštrovića. Tematski, izložba se referira na Ružu Meštrović rođenu Klein, prvu suprugu Ivana Meštrovića, jednu od ključnih osoba u njegovom životnom i stvaralačkom "hodogramu". Obrazovana, a i sama umjetnički darovita, bila mu je vjerna potpora i dobrodošla pratilja u europskim umjetničkim i intelektualnim krugovima tijekom prva dva desetljeća 20. stoljeća, kada Meštrović gradi karijeru i umjetnički se profilira. Istodobno mu je bila i emocionalno uporište i nadahnucuće u umjetničkom radu. U mnogim njegovim skulpturama s temom žene prepoznajemo lik Ruže, od kojih je dovoljno spomenuti remek-djelo u mramoru *Sjećanje* (1908.).

U fokusu zanimanja Anite Kontrec jest njihov emotivni i stvaralački (su)odnos i prostor današnjeg muzeja kao konkretni životni prostor s memorijom.

U muzeološkom smislu izložba je suvremena kiparska intervencija u muzejski postav u relaciji prema Meštrovićevu djelu i prema karakteru samog prostora. Autorica istodobno prezentira svoje osobno umjetničko stajalište i izričaj i proputuje granice "rastezljivosti" prostora muzeja u njegovoj zadanosti.

Ruža – (ne)vidljiva pratilja

Rosa Elizabeth Klein (1883. – 1942.) rođena je u Višnjici kod Varaždina, u dobrostojećoj trgovačkoj židovskoj obitelji, koja potkraj 19. stoljeća seli u Beč. Ivana Meštrovića, siromašnoga i talentiranog studenta na bečkoj Akademiji likovnih umjetnosti, Ruža upoznaje u Beču 1904. Vrlo brzo započinju zajednički život unatoč velikim materijalnim teškoćama



i protivljenju obitelji. Vjenčali su se 1907. godine. Idućih godina putuju i borave u Parizu, Rimu, Cannesu, Londonu... Bile su to godine svjetske afirmacije Meštrovića kao kipara, ali i godine rata, iscrpljujuće borbe za opstanak i emotivnih kriza supružnika.³ Nakon završetka Prvoga svjetskog rata vraćaju se u Zagreb. U Meštrovićev život ulazi Olga Kesterčanek, kao posljednja kušnja koju brak Ruže i Ivana nije izdržao. Službeno se rastaju 1925. godine, ali njihov odnos nikada neće biti dokraja razriješen.⁴ Ruža je i nakon rastave, sve do smrti, živjela u kompleksu u Mletačkoj, na broju 10, istodobno kad je Meštrović sa svojom novom obitelji, suprugom Olgom i četvero djece, živio u Mletačkoj 8. Igrom sudsbine, Ružina smrt koïncidira s Meštrovićevim definitivnim odlaskom iz Hrvatske 1942. godine.

Iako je život u Mletačkoj značio preokret i svojevrsni novi početak, kako za Meštrovića, zbog vrlo plodonosnoga stvaralačkog rada i, osobito, zbog iskustva roditeljstva, tako i za Ružu, koja se intenzivnije počinje baviti svojim umjetničkim radom⁵, u pozadini svega tinja nelagoda i bol života u svojevrsnom trokutu. Sve to prati i egzistencijalna tjeskoba koju donose nove političke (ne)prilike i, konačno, rat.

Biografija kao ikonografija

Anita Kontrec ulazi u prostor muzeja pod dojmom odnosa Meštrovića i Ruže te, osobito, njihova suživota u istom prostoru, i projicira svoje subjektivno viđenje i emocionalni doživljaj iz perspektive žene i umjetnice. Zadatak nipošto lak – transponirati nematerijalno i nelikovno u konkretnu likovnu formu i integrirati se u postojeće muzeološke parametre i koncepciju stalnog postava.

Biografskom faktografijom Ruže i njene veze s Ivanom Meštrovićem autorica se koristi samo kao “armaturom” za ikonografsko iščitavanje složenosti tog odnosa na osobnoj i intimnoj te općoj, kulturnoškoj razini, a prostor muzeja “transformira” u svojevrsnu scenu na kojoj se zbiva (ne)vidljiva priča. Interpolacijom objekata, asamblaža, instalacija, faksimila rukopisa, autorica gradi (i)racionalne konstrukcije nizanjem predmeta/asocijacije na granici stvarnoga i “spekulativnoga”, ilustrativnoga i simboličkoga, dekorativnoga i provokativnoga i, de facto, kreira novi ambijent. Značenjski segmenti i slojevi u interpretaciji zacrtane teme nižu se u rasponu od suptilnih poetskih deskripcija (predmeti svakodnevne uporabe, modni detalji), kojima stvara atmosferu i “priziva” duh nekoga drugog života i vremena, do više značnih akcenata snažne ekspresivnosti (bodljikava žica, instalacija *Ružina djeca*), vezanih za intimnu dramu protagonista.

Kreativni izazov autorice izložbe, Anite Kontrec jest primarno komunikacija s Meštrovićevim tradicionalnim kiparskim oblicima i konotacijama koje ih prate, a uspostavlja je kontrapostiranjem drugečije poetike i “alata”. Uvođenjem novih umjetničkih medija, materijala i metodologije, Anita Kontrec nudi suvremenu

3 Meštrović, Ivan: *Vatra i opeklime*, Zagreb, 1998.

4 Katalog izložbe *Ivan Meštrović: Gospa od Andela – Mauzolej obitelji Račić, Cavtat 1920. – 1922.*, Glipoteka HAZU, Zagreb, 2008., str. 38-42

5 Katalog izložbe *Ruža Klein Meštrović – nepoznata umjetnica*, Moderna galerija – Studio Josip Račić, Zagreb, 2009.

THE SPACE OF MEMORY AND THE MEMORY OF SPACE

interpretaciju i ostvaruje autonomno stvaralačko upletanje u "prezervirano" muzejsko tkanje. Istodobno se, s istančanim osjećajem za mjeru i kiparski promišljeno, prilagodiće prostoru koji potvrđuje kao prostor memorije.

DANICA PLAZIBAT

The Meštrović Atelier in Zagreb is an art museum with a distinct memorial character, housing a permanent display of the works of Ivan Meštrović (Vrpolje, Croatia, 1883 – South Bend, Indiana, USA, 1962). It is located in a part of the complex which Meštrović purchased and adapted during the 1920's, and in which he lived and created his works of art between 1922 and 1942.¹ The integrity of the collection, the housing compound itself² and the monumental status of the museum building are all special features of the Meštrović Atelier. However, they are also limiting factors to be taken into account within the context of contemporary museum activities and the museum's active participation in current social and artistic trends. Intervening in the museum space and exhibition is extremely demanding - whether it involves study exhibitions linked to Meštrović's opus or the interpolation of works by other artists in interaction with Meštrović's - primarily due to technical factors, but also for reasons of content and aesthetics. All such projects must be thoroughly examined in terms of their purpose and goals, as well as the extent to which they ultimately correspond with the basic mission of the museum.

1 Meštrović bequeathed the building to the Republic of Croatia in 1952, and in 1969, the newly restored integral exhibition space was opened to the public. The museum building was granted state protection as a cultural monument, due to its architectural and urban value, along with its memorial character, and is protected by the Act on the Preservation of Monuments of Natural and Cultural Heritage.

2 The exhibition concept was designed by Vesna Barbić, art historian, curator and director of the Meštrović Atelier from 1960 to 1988, Edo Kovačević, academic painter, and Vojteh Delfin, architect.

Contemporary Sculptural Intervention

The exhibition *Invisible Rose*, by Anita Kontrec, is integrated into the broader context of the life and work of Ivan Meštrović. The theme of the exhibition highlights Ruža Meštrović, née Klein, Ivan Meštrović's first wife and one of the key persons in his life and creative journey. An educated woman and talented artist herself, she offered faithful support and was a welcome companion in European artistic and intellectual circles during the first two decades of the 20th century, at a time when Meštrović was building his career and artistic profile. Moreover, she was his emotional anchor and a main source of creative inspiration. Ruža is recognisable in many of his sculptures representing women, of which it suffices to mention his masterpiece in marble, *Remembrance* (1908). The focal point of Anita Kontrec's interest is the emotional and creative (co) relationship between Ruža and Ivan Meštrović and the setting of today's museum, as a specific living space imbued with memories. The exhibition is a contemporary sculptural intervention in the museum setting linked to Meštrović's *œuvre* and the specific character of the museum. The author presents her own personal artistic views while testing the possibilities of parallel analysis.

Ruža – (In)visible Companionship

Rosa Elizabeth Klein (1883-1942) was born in Višnjica, near Varaždan, in a well-to-do Jewish family involved in commerce. At the end of the 19th century, the family moved to Vienna. When Ruža met Ivan Meštrović in 1904, he was an impoverished but talented student at the Vienna Fine Arts Academy. Despite considerable financial difficulties and family opposition, they soon started living together and were married

in 1907. Thereafter they travelled and lived in Paris, Rome, Cannes and London... These years culminated in Meštrović's international affirmation as a sculptor, but were also marred by war, exhausting the couple in its struggle for survival and ultimately resulting in emotional crisis.³ At the end of World War I they returned to Zagreb. At this point, Olga Kesterčanek entered into Meštrović's life, the final trial which Ivan and Ruža's marriage could not withstand. They were divorced officially in 1925, but their relationship was never fully resolved.⁴ After the divorce, Ruža continued to live at 10 Mletačka Street until her death, while Meštrović and his new family, his wife Olga and their four children lived at number 8. Ruža's death, as fate would have it, coincided with Meštrović's final departure from Croatia in 1942.

Life in Mletačka Street marked a turning point and new beginning not only for Meštrović by ushering in an extremely creative period in his life, particularly under the influence of his experience of fatherhood, but also for Ruža who began to pursue her artistic work more intensively.⁵ All of this took place amidst the ever-present suffering and pain of life in a "triangle" in the background, accompanied by existential anxiety as a result of new political upheaval and finally war.

3 Meštrović, Ivan. *Fire and Wounds*, Zagreb, 1998.

4 The catalogue of the exhibition *Ivan Meštrović: Our Lady of Angels-the Mausoleum of the Račić Family in Cavtat 1920-1922*, Gliptoteka HAZU, Zagreb, 2008.

5 The catalogue of the exhibition *Ruža Klein Meštrović – an unknown artist*, Modern Gallery-Josip Račić Studio, Zagreb, 2009

Biography as Iconography

Anita Kontrec's approach to the museum space is inspired by the relationship between Ruža and Ivan Meštrović, and particularly by their life together in the same space. To this she adds her own subjective vision and emotional experience from the perspective of a woman and an artist. Her task has not been an easy one – to transpose the immaterial and the unformed into a specific visual form, integrated within the existing parameters of the museum and the concept of the permanent exhibition.

The author uses the biographical facts about Ruža and her connection to Ivan Meštrović only as an “armature” for the iconographic evaluation of the complexity of this relationship in its personal, intimate and general cultural level. Using the interpolation of objects, assembly, installation and facsimiles of manuscripts, Anita Kontrec has built an (ir)ational construction, creating a series of objects and associations that border on the real and the speculative, the illustrative and the symbolic, the decorative and the provocative. Thus she has created a new environment, characterised by meaningful segments and layers in the act of interpreting given themes ranging from the subtly poetic (everyday objects, fashion accessories) with which she creates atmosphere and reincarnates the spirit of another time and place, to multi-levelled accents of forceful expression (barbed wire, installation entitled *Ruža's children*), all of which are linked to the intimate drama of the protagonists.

The most challenging task for Anita Kontrec is creating a dialogue between Meštrović's traditional sculptures and the connotations emanating from them by the contraposition of various poetics and “tools”. By introducing new artistic

media, materials and methodology, Anita Kontrec provides a contemporary interpretation, adding her own individual, creative embroidery to the “preserved” fabric of the museum. With her strong sense for proportion and sculptural sensitivity, she adapts to the museum space, commemorating it as a place of memories.

DANICA PLAZIBAT

POPIS RADOVA
LIST OF EXHIBITS

Izložba **Nevidljiva Ruža** ambijentalna je instalacija u razizemlju Atelijera Meštrović u Zagrebu. Ta *site-specific* intervencija u muzejski postav sastoji se od 25 radova – asamblaža, instalacija i skulptura izloženih u *atriju*, bivšem *atelijeru* Ivana Meštrovića i *dvorишtu*, na ukupnoj površini od cca 500 m².

The exhibition **Invisible Rose** is an ambiental installation on the groundfloor of Museum Atelier Meštrović in Zagreb. This *site-specific* intervention in the museum setting consists of 25 works of art – assemblages, installations and sculptures exhibited in the *atrium*, the former Ivan Meštrović *studio* and in the *courtyard* covering a total space of cca 500 square meters.

I ATRIJ / ATRIUM

1. Zaustavljeni ples / Arrested Dance
2. Ručni rad / Handiwork
3. Tišina I / Silence I
4. Tišina II / Silence II
5. Zdjela dobrih proporcija I / A Bowl of Good Proportions I
6. Zdjela dobrih proporcija II / A Bowl of Good Proportions II

II ATELIJER / STUDIO

7. Home, sweet Home – Jutarnja kavica / Morning Coffee
8. Kovčević uspomena – (Dis) Located Home / A Suitcase Full of Memories
9. Zdjela uspomena / A Bowl Full of Memories
10. O-grlice / Necklaces
11. Hrvatska A. D. 1942: Bolio sam dom svoj, bolio / Croatia A. D. 1942 : I Loved My Home Painfully
12. Ružina oporuka Ruže: Ruža je Eros je Tajna / Ruža's Testimony: A Rose is Eros is a Secret
13. Titan uvježbava ravnotežu I / A Titan Excercizes Balance I

14. Iskušenje / Temptation

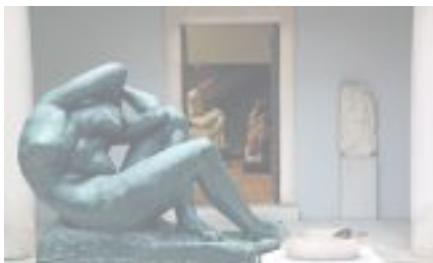
15. Atelier Party
16. Mali kućni klistir: Kvačice za vaše rane / Little Home Clyster: Pegs for Your Wounds
17. Rose is a Rose is a Rose (G. Stein)
18. Vrijeme sjećanja, vrijeme čekanja / Time of Remembrance, Time of Waiting
19. Neočekivani posjet: fatalna kavica / Unexpected Visit: Fatal Coffee Drinking
20. Eva u atelijeru / Eva in the Studio
21. Titan vježba ravnotežu II / A Titan Excercizes Balance II
22. Instalacija na stropu: Nevidljive niti / Ceiling Installation: Invisible Threads

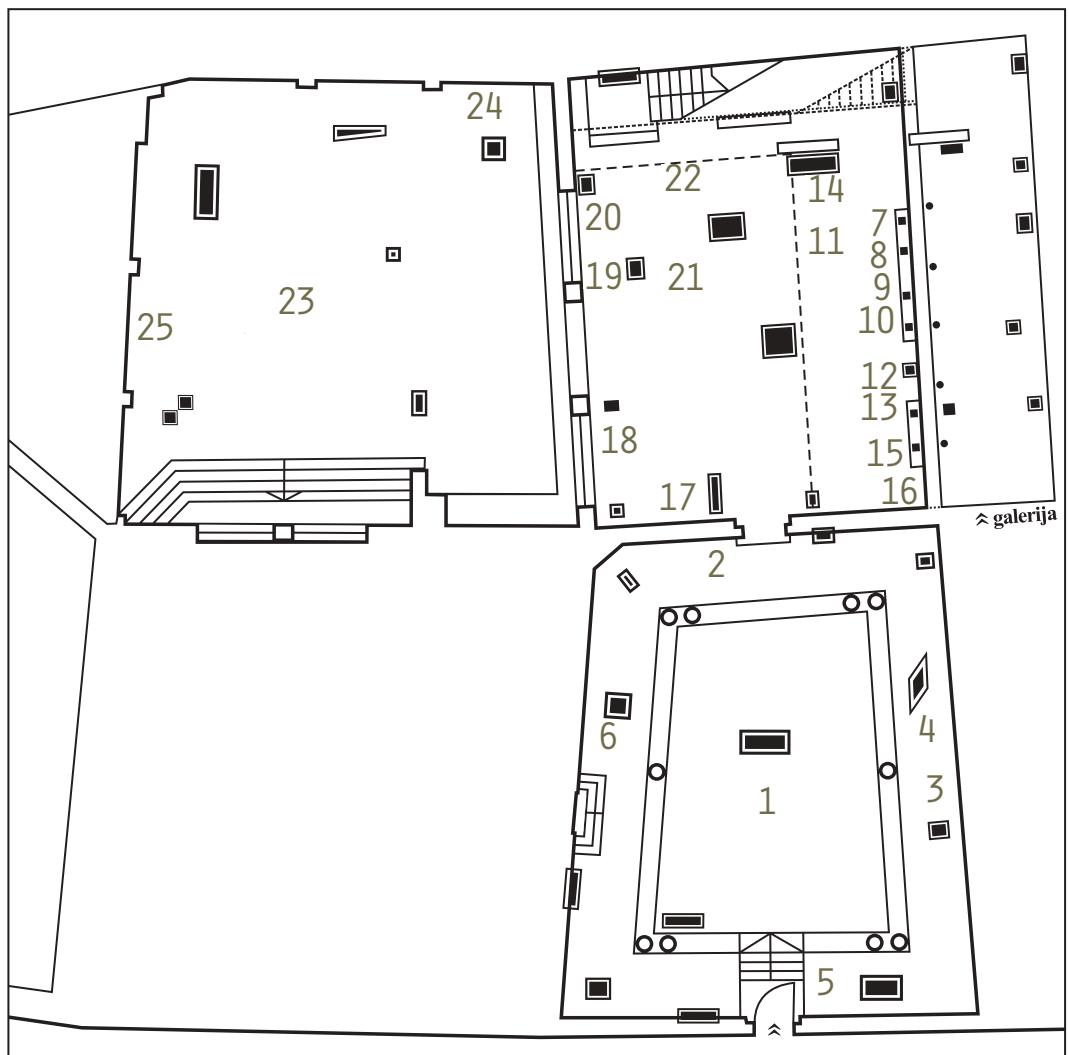
III DVORIŠTE / COURTYARD

23. Draga mama / Dear Mum
24. Ružina djeca / Ruža's Children
25. Život iza zavjese / Life Behind a Curtain

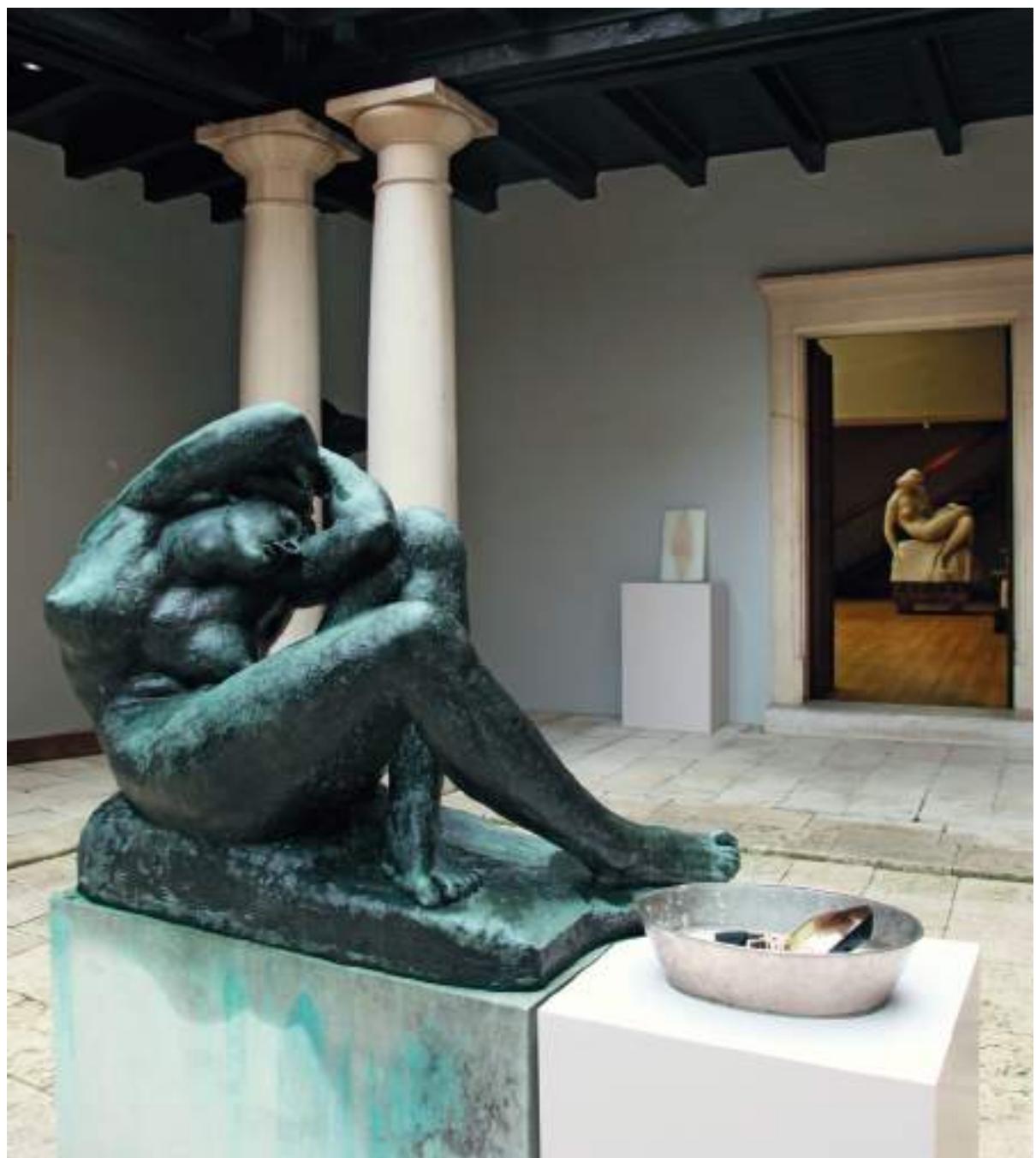
Svi su radovi iz 2010. godine; kombinirani medij, promjenjive dimenzije.

All art works made in 2010; mixed media, changeable dimensions.





I ATRIJ / ATRIUM





1.

HOME



home sweet home

Home is where your story is



HOME, SWEET HOME ILI ŽIVOT IZA ZAVJESE

HOME IS WHERE YOUR STORY BEGINS

Gdje počinje priča o Ruži i Ivanu Meštrović i gdje je zapravo bio njihov dom?

Mjesto održavanja izložbe *Nevidljiva Ruža* – Atelijer Meštrović u Mletačkoj 10 u Zagrebu – samo je jedna od mnogobrojnih adresa na kojoj su živjeli Ruža i Ivan Meštrović. U njihovu se privatnom, kao i umjetničkom radu zrcali i prelama ne samo cijeli kompleks njihovih osobnih proturječnosti već i cijela drama društvenih i političkih previranja prve polovice 20. stoljeća. Izložba *Nevidljiva Ruža* tematizira posljednje godine života Ruže Meštrović, koja je umrla 1942. godine, u vrijeme kada se Ivan Meštrović nalazio u kućnom pritvoru, a Ruža, u svakodnevnom strahu od deportacije, umirala od raka.

U kontekstu izložbe zanimalo me likovno ispitivanje granica privatnoga/intimnoga i radnoga/stvaralačkoga u tom autentičnom prostoru. Te su se granice, naime, gotovo izbrisale, kao što su se zamagile i kondenzirale vremenske i prostorne granice između Meštrovićeva života s prvom ženom Ružom i njegovom novom obitelji.

Prepoznavanje govora predmeta

Biografija umjetničkoga i bračnog para Ruže i Ivana Meštrović ishodišta je točka istraživanja *ikonografije* odnosa između muškaraca i žena u kontekstu umjetničkog stvaralaštva. Zanimalo me koje bi to slike/ predmeti/ riječi mogle dočarati atmosferu života u tom konkretnom prostoru, a istodobno funkcioniraju i neovisno o njemu i dotiču univerzalnost te problematike. Činjenica da su se Ruža i Ivan Meštrović upoznali, a kasnije i vjenčali, u Beču, tadašnjoj prijestolnici Austro-Ugarske Monarhije, ali i kolijevci psihanalize, potaknula me na psiholo-

analitički pristup i ikonografiju arhetipa. Zbog toga se kao *leitmotiv* izložbe pojavljuju cipele, zrcala, kutije, ključevi, odjeća. To su predmeti svakodnevne upotrebe, svjedoci prolaznosti, ali i nositelji neizbrisivog traga, energetskog pečata njihovih korisnika. Moje se instalacije najčešćim dijelom sastoje od prikupljenih i pronađenih predmeta koji su me po nekom unutarnjem ključu asocirali na priču o Ruži i Ivanu Meštrović u Mletačkoj 8 i 10. To je, doduše, bila samo jedna od postaja njihovog života, no za Ružu je to bila njena posljednja postaja.

Život iza zavjese – (ne)vidljivo postojanje

Iako je Ruža živjela u zasebnoj kući (ali sa zajedničkim dvorištem – i, navodno, vratima između dviju kuća), njezina je nevidljiva prisutnost u Meštrovićevu prostoru za mene, kao umjetnicu i ženu, vrlo opipljiva. Izložbom *Nevidljiva Ruža* pokušavam tu nevidljivu prisutnost učiniti vidljivom, pri čemu je ključno pitanje kojim umjetničkim postupkom (koji ujedno poštuje sve zadanosti izlaganja u autentičnom životnom prostoru što je pretvoren u muzej) nevidljivost pretvoriti u vidljivu nazočnost.

Izložbu sam koncipirala kao likovnu priču s tri glavna poglavlja koja slijede tri arhitektonske životne i radne cijeline: atrij, atelijer i zajedničko dvorište.

Ključna skulptura stalnog postava Atelijera Meštrović jest Žena u grču, koja se nalazi u **atriju**. Žena u grču intimni je Meštrovićev zapis, ali i kulturno-istorijski fenomen/činjenica tadašnjega, a uvelike i sadašnjeg vremena. Moj arhetipski korelat Meštrovićevoj skulpturi jest rad "Zau stavljeni ples", par ženskih cipela, salonki zavzanih bisernom ogrlicom.

Nasuprot nagosti i zgrčenosti brončane skulpture, postavljam inscenaciju jednoga družačijeg tipa zgrčenosti – zgrčenosti na razini socijalne konvencije i (prividno) slobodne salonske kulture koja je bila kolijevka europske avangarde prvih desetljeća 20.stoljeća. Riječ je o tipu civilizacijske zgrčenosti, o čemu je pisao Freud, i u to vrijeme revolucionirao poglede na (potisnutu) seksualnost. Zbog toga se u instalacijama u tom dijelu izložbe koristim salonkama i ostalim rekvizitima salonske kulture i tadašnjeg "chata" u tim rasadnicima intelektualne i umjetničke elite tog doba.

Ispod stropa **atelijera** pričvršćena je mreža satkana od prozirnih najlonskih niti. Ta je mreža naznaka mreže asocijacije, svojevrsnog oblaka misli, sjećanja, osjećaja, žudnje neka vrsta nevidljive, ali opipljive aure koja okružuje umjetnika dok radi u atelijeru i od te nevidljive "mase" stvara svoja trodimenzionalna djela. U svom (autobiografskom) romanu Vatra i opeklime Ivan Meštrović piše:

"Tko će ga znati nema li toliko nepoznatih misterija koje s nama vladaju i pomiču nas svojom nevidljivom rukom koja je jača od svega vidljivoga. Te nevidljive nitti komuniciraju, prenose naše želje, misli, osjećaje, čak i one koje prebivaju u našoj podsvijesti. Što bi prema tome bila naša volja, naša tobožnja snaga doli tek iluzija hranjena nedotupavim načinom našega živovanja sa svojim propisima" (Vatra i opeklime, str. 135., Zagreb, 1998.).

Lako je zamisliti kako se bit komunikacije između Ruže i Ivana u tom razdoblju njihova zajedničkoga i istodobno odvojenog života ostvarivala upravo na toj razini nevidljive mreže, jer iako su kao bračni par bili rastavljeni, kao umjetnici su i nakon razvoda bili čvrsto pove-

zani. U konkretnom prostoru Mletačke 8 mene je inspiriralo upravo to preklapanje svakodnevice i stvaralaštva – prolaznoga i "vječnoga", vidljivoga i nevidljivoga umjetničkog "materijala". Atelijer je u tom smislu radionica u kojoj se alkemijskim postupkom stvaralaštva transformiraju brojne prividne oprečnosti. Tako je i Meštrović svojim skulpturama objedinjavao dualizam mitologije i svakodnevice, patetičnoga i poetičnoga, epskoga i lirskoga, javnoga i intimnoga.

Meštrovićevim se skulpturama gotovo ništa ne može (i ne mora) oduzeti ili dodati, ali se stavljanjem u neki novi kontekst mogu vidjeti u drugačijem svjetlu. Upravo je to osnovna intencija ove izložbe – pomak u percepciji prividno "običnih", "svakodnevnih" predmeta. Instalacijama želim sugerirati kako se stvaralaštvo sastoji u iščitavanju novih značenjskih razina predmeta svakodnevne uporabe i o postupku njihova očuđavanja. Energija odabranih predmeta očituje se stavljanjem u novi kontekst, jer zapravo kontekst određuje njihovo značenje i funkciju. U trenutku svjesne percepcije nekog objekta ili pojave dolazi od transformacije – kako promatranog predmeta, tako i promatrača. Nastaje nova interakcija – pomak u svijesti. Kao umjetnicu najviše me zanima upravo taj pomak svijesti, mijenjanje percepcije i stvaranje novih korelacija između promatrača i promatranog svijeta stvari i pojava. Riječ je o slobodnoj igri asocijacija koja, unatoč tome, ipak ima svoja pravila: Što je igra lepršavija, to su dublje njezine rezonancije. *Svije(s)t je u oku promatrača* – on je taj koji kreira igru, a igra je, kao što znamo, ozbiljna stvar. Bez igre nema života, to djeca najbolje znaju: zaustaviti djecu u igri znači oduzeti im dinamiku života. Instalacija

HOME, SWEET HOME, OR LIFE BEHIND THE CURTAIN

HOME IS WHERE YOUR STORY BEGINS

u dvorištu *Ružina djeca* slika je upravo takve zaustavljenosti rasta.

Ružin život zaustavio se 1942. godine u Mletačkoj 8, a njezin se umjetnički opus tek počinje ozbiljnije istraživati. Njezina (ne)vidljiva prisutnost nije inspirirala samo Ivana Meštrovića, i to od samih početaka njegovog međunarodnog umjetničkog uspona u Beču pa sve do Ružine smrti, već i sve one koje zanima taj tajnoviti vječni eros stvaralaštva, ta alkemija svakodnevnoga i vječnoga, banalnoga i fatalnoga, poetičnoga i patetičnoga – ukratko, govor duše – sve što nas nadahnjuje, zbujuje, oduševljava, rastuže, čini znatiželjnima. Što nas čini živima. Jednom riječju – umjetnost.

ANITA KONTREC

Where does the story of Ruža and Ivan Meštrović begin? Where in fact is their home?

The location of the exhibition *Invisible Rose* in the Meštrović Atelier in Mletačka Street in Zagreb, is only one of the many addresses at which Ruža and Ivan Meštrović lived. In their private lives and artistic work, the entire complex of their personal contradictions was mirrored and reflected alongside the drama of social and political turmoil during the first part of the 20th century. This exhibition, *Invisible Rose*, deals with the last years of Ruža Meštrović's life, up to her death from cancer in 1942, when Ivan Meštrović was under house arrest, and she herself was living in daily anticipation of being deported.

In the context of the exhibition *Invisible Rose*, I was interested in exploring artistically the borders between private, intimate life and work and creativity, in an original setting. These borders seem almost to fade away, just as the time and space borders are blurred between Meštrović's life with Ruža, his first wife, and his new family.

Recognising the Language of Objects

The biography of this artistic married couple, Ruža and Ivan Meštrović, represents the starting point for researching the iconography of the relationship between men and women, in the context of artistic creativity. I was interested to discover which pictures, objects or words would recall the atmosphere of life in this specific setting, while at the same time functioning independently, touching the universality of this phenomenon.

The fact that Ruža and Ivan Meštrović met and were later married in Vienna, the then capital of the Austro-Hungarian Empire, but also the cradle of psychoanalysis, led me to adopt a psycho-

analytical approach to the iconography of archetypes. Thus, the items which recur as *leitmotivs* in the exhibition are shoes, mirrors, boxes, keys and items of clothing. These are items of everyday use, witnesses to the transitory nature of life, yet bearing ineradicable traces, imbued by the energy of their owners. My installation is composed mostly of items which I have collected or found, and which according to some inner code, I associate with the story of Ruža and Ivan Meštrović and their life at 8/10 Mletačka Street. True, this was only one of the places in which they lived, but for Ruža, it was the last.

Life Behind the Curtain – (In)visible Existence

Although Ruža lived in a separate house (albeit with a shared courtyard and, allegedly, a door joining the two houses), to me, as an artist and a woman, she was an invisible, yet tangible presence in Meštrović's house. This exhibition, *Invisible Rose*, is my attempt to make her invisible presence visible. In doing so, the key question is, "What kind of artistic approach (which will respect all the tenets of mounting an exhibition in an original setting, a home which has been turned into a museum) can transform invisibility into visible presence?

I conceived the idea for the exhibition *Invisible Rose* as an artistic story composed of three chapters, each of which traces an architectural unit in terms of life and work: the atrium, the studio and the common courtyard.

The key sculpture in the **atrium** of the Meštrović Atelier is the *Woman in Agony*, an intimate record by the artist, but is also a culturological phenomenon, a fact of its time, and to a great extent, of ours. My archetypal correlation to this sculpture is my work entitled *Arrested Dance*, a

pair of elegant ladies' shoes, bound with a string of pearls. In contrast to the nakedness and anguish of the bronze sculpture, I have placed a tableau of a different type of discomfort, which takes place at the level of social convention and (supposedly) liberal *salon* culture, which was the cradle of the European avant-garde in the early decades of the 20th century. This is the kind of "civilisational malaise" about which Freud wrote, at a time when he was taking a revolutionary look at (suppressed) sexuality. That is why I have chosen to use elegant shoes and other objects associated with the *salon* culture, hothouses or "chatrooms" of the intellectual and artistic élite of that period.

From the atrium, the exhibition leads to Meštrović's former **studio**. There is a net made of transparent nylon fibres hanging from the ceiling of the studio. It symbolises a network of associations, a sort of cloud of thoughts, memories, emotions, longings... a kind of invisible, yet tangible aura, which surrounds the artist as he works in his studio, creating three-dimensional works from an invisible body of material. Ivan Meštrović has written in his autobiographical novel: "Who knows whether there are not many unknown mysteries which govern us and move us by an invisible hand, stronger than anything we can see? These invisible threads communicate, transfer our desires, thoughts and feelings, even those residing in our subconscious. What is our will, our supposed strength, in contrast to them, but a mere illusion, fed by the mindless way in which we live, with our rules?" (*Fire and Wounds*, p. 135, Zagreb, 1998).

It is easy to imagine how the essence of the communication between Ruža and Ivan at this period of their life, when they were together and apart at the same time, would have taken place

at the level of this invisible network. Although they were separated as a couple, as artists they remained firmly linked, even after their divorce. For me, as an artist, the inspiring aspect of 8 Mletačka Street is the overlapping of everyday life and the creative energy of the studio – the blending of the ephemeral and the eternal, the visible and the invisible artistic “material”. The studio is in this sense a workshop in which, through the processes of alchemic creativity, apparent contradictions are being transformed. So Meštrović, in his sculptures, unites (or overcomes) the dualism of the mythological and the everyday, the pathetic and the poetic, the epic and the lyric, the public and the private.

Almost nothing can (or should) be added to or subtracted from Meštrović's sculptures, but they can be placed in a new context and thus seen in a different light. This is in fact the basic intention of this exhibition, which deals with a shift in the perception of apparently “ordinary”, “everyday” objects. Through these installations, I wish to suggest that creativity consists in reading new levels of significance into items of everyday use, and in the process of their *Verfremdung*. The energy of the items selected is manifested by placing them in a new context, because it is the context which defines their meaning and function. In the moment of conscious perception of an object or phenomenon, a transformation occurs both in the object observed and in the observer. A new interaction takes place – a shift in consciousness. Being an artist, I am primarily concerned with this shift in consciousness, this change in perception and the creation of new correlations between the observer and the world of perceived objects and phenomena. This is a game of free association, which nonetheless has its own rules: the more playful the game, the

deeper are its resonances. *Consciousness is in the eye of the beholder*, and he or she is the creator of the game. As we know, play is a serious affair. There is no life without play, as children well know – if we attempt to stop children playing, we deny them the dynamics of life. The installation in the **courtyard**, entitled *Ruža's children*, is a picture of arrested growth.

Ruža's life ended in the house at 8 Mletačka Street in 1942, yet her artistic opus is only now beginning to be explored. Her (in)visible presence did not only inspire Ivan Meštrović, from the earliest period of his international artistic ascent in Vienna in 1907, to her death, but also inspired all who are fascinated by the mysterious, eternal eros of creativity, this alchemy of the everyday and the eternal, the banal and the fatal, the poetic and the pathetic. In a word – the speech of the soul, inspiring, confounding, delighting and grieving, yet awaking our curiosity. Everything which makes us alive. In a word: art.

ANITA KONTREC

II ATELIER / STUDIO









13.



PERSPEKTIVA PROMATRANJA

Strategija odabira i asambliranja predmeta Anite Kontrec dovedena je u neposredan odnos s tradicionalnom metodologijom nastanka djela Ivana Meštrovića koja je podrazumijevala modeliranje, lijevanje, klesanje ili drvorezbarjenje. Potpuno je afirmirano polje divergencije umjetničkih strategija u kojemu se, s jedne se strane, valoriziraju manualni prosede dok se, s druge, podupire odabir predmeta specifičnih asocijativnih svojstava. Ikonografsko čitanje koje predlaže Anita Kontrec drugačije je naravi od estetskih normi Meštrovićeva opusa, te upućuje na drugačiji život predmeta i njihov doživljaj u promijenjenom fizičkom i semantičkom okružju. Takve, naizgled sukobljene kiparske strategije postaju zanimljivije ako se istakne kako je nekolicina izloženih djela Ivana Meštrovića nastala u vremenu pojave prvih *ready-made* radova Marcela Duchampa, koji su potresli umjetnički *establishment*, ili, u terminima Petera Bürgera "umjetničku instituciju", izazivajući velike prijelome u pristupu umjetničkom djelu i njegovu autoru, odnosno rezultirajući perturbacijom njihova više značnog odnosa.¹

Pojava svakodnevnog predmeta u instituciji umjetnosti i značenje te pojave svakako su zaokupljali, i još uvijek zaokupljaju pozornost mnogih interpreta. Izložbeni je prostor po pravilu obilježen koordinatama koje se reflektiraju na diskurs što se u njemu artikulira. Te koordinate mogu biti vrlo restriktivne naravi, osobito ako je prostor prilagođen i dijelom izgrađen za potrebe života i rada jednog umjetnika, a nije samo mjesto u kojemu se u retrospektivi promatra njegov umjetnički hod. Valja se, stoga, zapitati kakva su obilježja tog prostora i kakva je "patina" prošlosti u njemu sadržana?

1 Bürger, Peter: *Teorija avangarde*, Zagreb, 2007.

O tome ponajbolje pripovijedaju suvremene intervencije; svejedno jeli riječ o umjetničkim ili kustoskim praksama. Stalni postav djela Ivana Meštrovića u Atelijeru Meštrović rezultat je rada i interpretacijskih vještina kustosa i njihovih suradnika. Neuobičajena pojava intervencije suvremenog umjetnika u prostoru izlaganja Meštrovićevih djela naizgled trasira ideju "viška nad potrebnim". Negativna se konotacija riječi 'višak' rabi kako bi se naglasila strategija ostvarivanja vidljivosti skrivene komponente povijesti toga "Meštrovićeva" mjesta. Upravo su poradi takve vidljivosti združene umjetnine Ivana Meštrovića, u stručnom aranžmanu kustoskih promišljanja, i asamblaži Anite Kontrec.

U razgovoru o suvremenim intervencijama, u prostoru danas označenom muzeološkim razmišljanjima, važno je uputiti na zanimljivu dihotomiju Borisa Groysa, koja se osobito referira na kustoska i umjetnička transponiranja svakodnevnih predmeta u prostore muzeja: ikonoklazam-ikonofilijska.² Groys isprva konstatira kako je samo umjetnik onaj koji posjeduje sposobnost podariti predmetu status umjetničkog djela jer mu daje povlašteno svojstvo koje dotada nije imao. Kustos, pak, devalvira vrijednost predmeta oduzimajući mu integritet smještanjem u artifijelni prostor muzejske pripovijesti. No, Groys na kraju oslabljuje značenja ikonoklastičke i ikonofilijske strategije i njihove stroge definicije dje-lovanja, predlažući obrat: podržava posvemašnju interferenciju kustoskih i umjetničkih strateških pozicija. Posljedica je to krajnje demokratizacije autorstva u području umjetničkog iskaza kakva postoji veći dio prošlog stoljeća. Upravo surađu-

2 Groys, Boris: *The Curator as Iconoclast*, u: *Cautious Tales: Critical Curating* (ur.: Rand, Steven; Kouris, Heather), Apexart 2007.



jući u prostoru određenome, među ostalim, i kustoskim narativima, Anita Kontrec, orkestracijom fragmentima svakodnevnoga rastvara "uobičajenu" situaciju muzejskog postava stvarajući prepostavke čitljivosti "zakrivenе" priče'.

U prostoru Atelijera Meštrović, uistinu su sadržani mnogi narativi, i kustoski i umjetnički.

Kako su biografija Ivana Meštrovića i njegovo umjetničko djelo bitno šifrirali prostor, načelo indiferentne "bijele kocke" namijenjene izlaganju ovdje bi valjalo posve zanemariti. Anita Kontrec nalazi u specifičan prostor, zasićen različitim pripovijestima, te se svojim umjetničkim intervencijama fokusira na višežnačan odnos između Ruže i Ivana Meštrovića, napose na Ružin entitet. Počesto se Ružino ime vezalo za ulogu prve supruge svjetski poznatog kipara, no malo se pisalo o njezinu likovnom angažmanu. Zanimljivo je da će kritičari, poput Kinetona Parkesa, Ružu identificirati s naslovom kiparice. Kreativno je izražavanje zasigurno bila dodatna spona među bračnim partnerima. Općenito je pojavu Ruže Meštrović u umjetnosti nacionalnog konteksta moguće promatrati iz rakursa rodne pozicije koja je značila marginalnu poziciju žene u njezinim pregledima. Ne treba zanemariti ni iznimno patrijarhalni svjetonazor tadašnjeg vremena koje je bili skloni prepoznavati umjetničku djelatnost žena u subordiniranom odnosu naspram djelatnosti muškaraca. Nakon razvoja s Meštrovićem Ruža započinje intenzivniju izložbenu aktivnost organiziravši niz izložaba Ivanovih i svojih djela diljem svijeta. To se ne navodi uzgredno jer je važno iščitati relacije što se mogu prepoznati iz izložbenih pripovijesti koje je "konstruirala" sama Ruža. Suegzistencija radova rastavljenih partnera odražavala je međusobnu prožetost na životnoj i umjetničkoj putanji te nemogućnost njihove potpune razdvo-

jenosti. Taj Ružin "kustoski" posao svakako je bio i svojevrstan odmak od nimalo ugodne Meštrovićeve blizine u Mletačkoj ulici. Tu je neugodu svakodnevice i svojevrsnu sputanost svojim umjetničkim intervencijama naglasila i Anita Kontrec, mapirajući zapravo mnoge "postaje" Ružinih tjeskoba.

Nadalje, u diskursu o naravi prikaza žena u opusu Ivana Meštrovića valjalo bi adoptirati inverziju Mieke Bal koja, na primjeru Rembrandta odnosno pojedinih djela njegova opusa inspiriranih ženom, profilira autora kao kulturnu konstrukciju te, na temelju institucije suvremenog promatračeva pogleda ističe značenje interferencije prošlosti i sadašnjosti.³ Upravo svojim instalacijama i njihovim susretom s Meštrovićevim djelima, operirajući pritom s biografskom faktografijom i umjetničkom intuicijom, Anita Kontrec razrađuje sličnu problematiku. Odabirom odbačenih i zaboravljenih predmeta svakodnevice, koji mahom pripadaju vremenu između dva rata, umjetnica moderira skrivenim značenjima složenoga odnosa Ruže i Ivana u specifičnom vremenskom i kulturološkom kontekstu, ali kroz komentar današnjice. Nije riječ o pukim biografskim slaganjima već o propitivanju opće sposobnosti empatije posredovanjem predmeta, te njihove ikonografije i patine prošlosti, koji upućuju na osebujan odnos rastavljenih, ali ipak bliskih supružnika.

DALIBOR PRANČEVIĆ

³ Bal, Mieke: *Women's Rembrandt*, u: Museums After Modernism – Strategies of Engagement (ur. Pollock, Griselda; Zemans, Joyce), Blackwell Publishing, 2007.

VIEWING PERSPECTIVE

Anita Kontrec's strategy of 'selecting' and assembling objects is placed directly in relation to the traditional methodology by which Ivan Meštrović created his work, that is, modelling, casting, chiselling, or woodcarving. By valuing the manual creative procedure on the one hand and supporting the selection of objects with specific associative qualities on the other, the field of divergent artistic strategies is fully affirmed. The iconographic reading suggested by Anita Kontrec is different in nature from the aesthetic norms of Meštrović's work, and points to a different life of objects and how they are perceived in an altered physical and semantic environment. These seemingly 'conflicted' sculptural strategies gain in interest if it is emphasized that several of Ivan Meštrović's exhibited works were created during the period when the first *ready-mades* by Marcel Duchamp were appearing, causing shock waves in the artistic *establishment*, or, in Peter Bürger's terms, the 'institution of art', and provoking great turbulence in the approach to works of art and their authors, i.e. the perturbation of their polysemantic relationship.¹ The appearance of everyday objects in the institution of art and its significance have undoubtedly occupied and still occupy the attention of many interpreters. An exhibition space is usually marked by coordinates which reflect the discourse articulated within it. These coordinates may be of a highly restrictive nature, especially if the space is arranged and constructed partly to satisfy the artist's needs in terms of life and work, and is not just a place in which his artistic 'tread' is viewed in retrospect. We should there-

¹ Bürger, Peter: *Theory of the Avant-Garde*, Zagreb 2007.

fore ask what the characteristics of this space are and what kind of historical ‘patina’ it contains.

Contemporary interventions are the best narrators; whether we are dealing with artistic or curatorial practices. The permanent exhibition of Ivan Meštrović’s work in the Meštrović Atelier is the result of the activities and interpretative ability of its curators and their colleagues. The unusual circumstance of intervention by a contemporary artist in an exhibition space dedicated to Meštrović’s work apparently traces the idea of ‘excess over necessity’. The negative connotation of the term ‘excess’ is used in order to underline the strategy of making visible the hidden historical component of ‘Meštrović’s space. In order to achieve precisely this visibility, Ivan Meštrović’s works are juxtaposed, in an expert arrangement of curatorial deliberation, with assemblages by Anita Kontrec.

In the discussion on contemporary interventions, in an area marked today by museological thinking, it is important to highlight Boris Groys’ interesting dichotomy, which refers especially to the curatorial and artistic transposition of everyday objects in museums: iconoclasm – iconophilia.² Groys begins by stating that only the artist possesses the ability to grant an object the status of a work of art, since he bestows upon it a privileged character which it did not possess before. The curator, on the other hand, diminishes the value of the object, by removing its integrity and placing it in the artificial space of a museum’s narrative. However, in the end, Groys diminishes the meaning of iconoclastic and iconophile strategies and their strict defini-

tion of action by suggesting a reversal: he supports the complete interaction of curatorial and artistic strategic positions. This is a consequence of the ultimate democratization of authorship in the area of artistic expression, as present throughout most of the last century. It is precisely by collaborating in the space defined by curatorial narratives, among other things, that Anita Kontrec orchestrates fragments of everyday life, thus opening wide the ‘conventional’ setting of a museum exhibit, by creating a premise for reading its ‘hidden story’.

The Meštrović Atelier contains many narratives indeed, both curatorial and artistic. Since Ivan Meštrović’s biography and his opus have intrinsically codified the space, we should completely disregard the principle of an indifferent ‘white cube’ intended for an exhibition. Anita Kontrec delves into a specific space, saturated with different stories, and through her artistic interventions focuses on the ambiguous relationship between Ruža and Ivan Meštrović, especially the entity of Ruža. Ruža’s name was frequently mentioned, as the first wife of the world-renowned sculptor; however, her artistic engagement was seldom written about. It is interesting that critics like Kineton Parkes identified Ruža as a sculptor. Creative expression certainly formed an additional connection between the couple. In general, the presence of Ruža Meštrović in art in the national context was viewed from the position of gender, which meant she was marginalised. Neither should we disregard the patriarchal worldview of the time, which tended to consider the artistic activity of women as subordinate to that of men. After her divorce from Meštrović, Ruža initiated a more intense exhibition narrative, by organizing several exhibitions of Ivan’s work and her own around the world. This is not mentioned

² Groys, Boris: *The Curator as Iconoclast*, in: Cautious Tales: Critical Curating (edited by: Rand, Steven; Kouris, Heather), Apexart 2007.

incidentally, because it is important to interpret the relationships visible in exhibition narratives ‘constructed’ by Ruža herself. The co-existence of works by the divorced partners reflected their interconnectedness in life and on their artistic trajectories, and therefore the impossibility of their being permanently separated. Ruža’s ‘curatorial’ work also undoubtedly served to maintain a certain distance from the uncomfortable position of being so close to Meštrović in Mletačka Street. Anita Kontrec highlights this everyday discomfort and a certain inhibition, by mapping numerous ‘sojourns’ on the route of Ruža’s anguish.

Furthermore, in the discourse on the nature of representing women in Ivan Meštrović’s work, we should adopt Mieke Bal’s inversion, who uses the example of Rembrandt, i.e. different parts of his work inspired by women, to profile the author as a cultural construction, and points out the significance of interaction between the past and present through the institution of the contemporary observer’s perspective.³

Through her installations and their encounter with Meštrović’s work, Anita Kontrec makes use of biographical factography and artistic intuition, thus elaborating similar issues. By selecting rejected and forgotten everyday objects, mostly belonging to the period between the two world wars, the artist moderates the hidden meanings of the complex relationship between Ruža and Ivan in a specific temporal and cultural context, yet by means of a contemporary commentary. We are not talking about purely biographical

juxtapositions, but an examination of the general ability to empathize through the medium of objects, their iconography and historical patina, which indicate the peculiar relationship between these divorced, yet close partners.

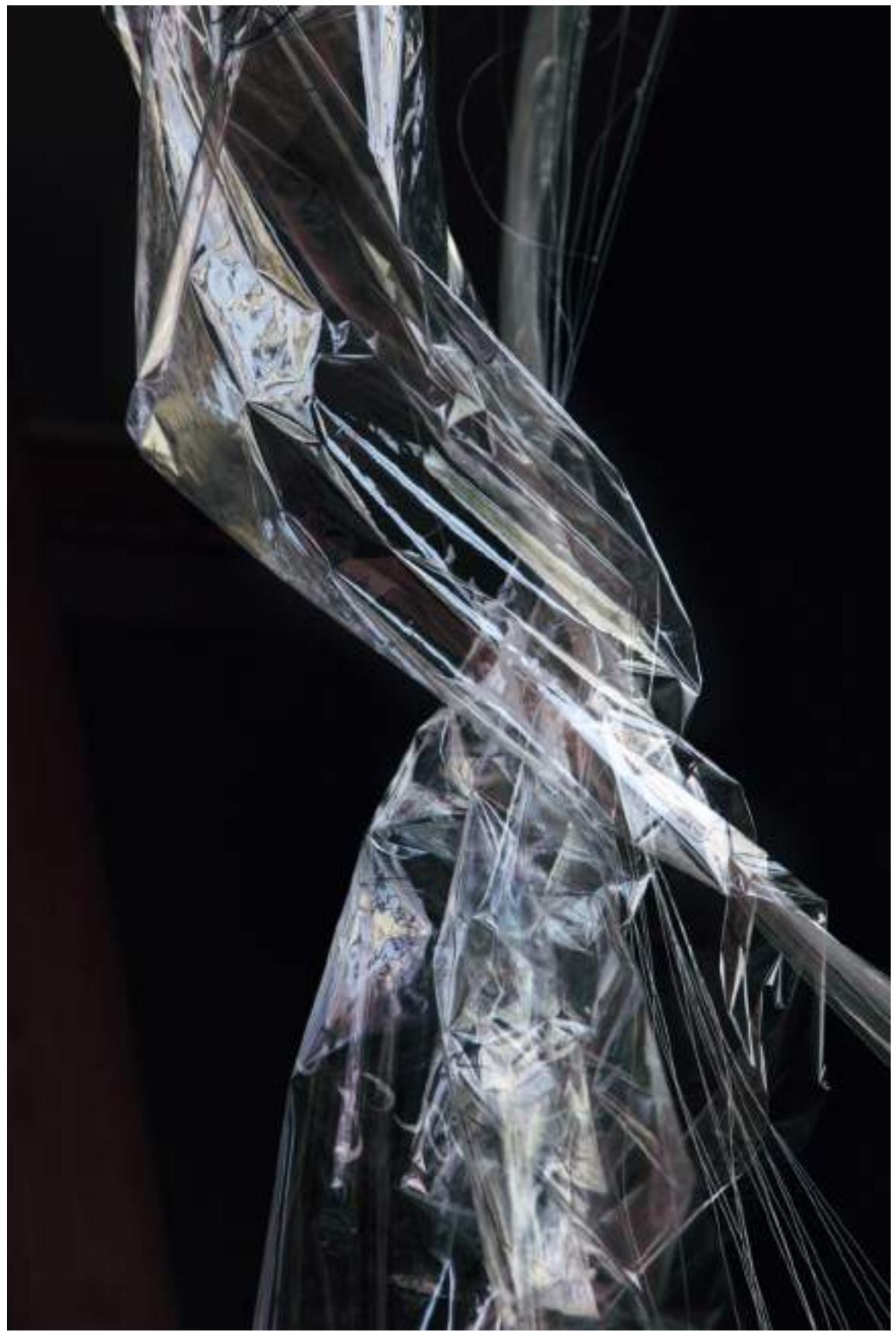
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3 Bal, Mieke: *Women’s Rembrandt*, in: Museums After Modernism – Strategies of Engagement (edited by: Pollock, Griselda; Zemans, Joyce), Blackwell Publishing, 2007.







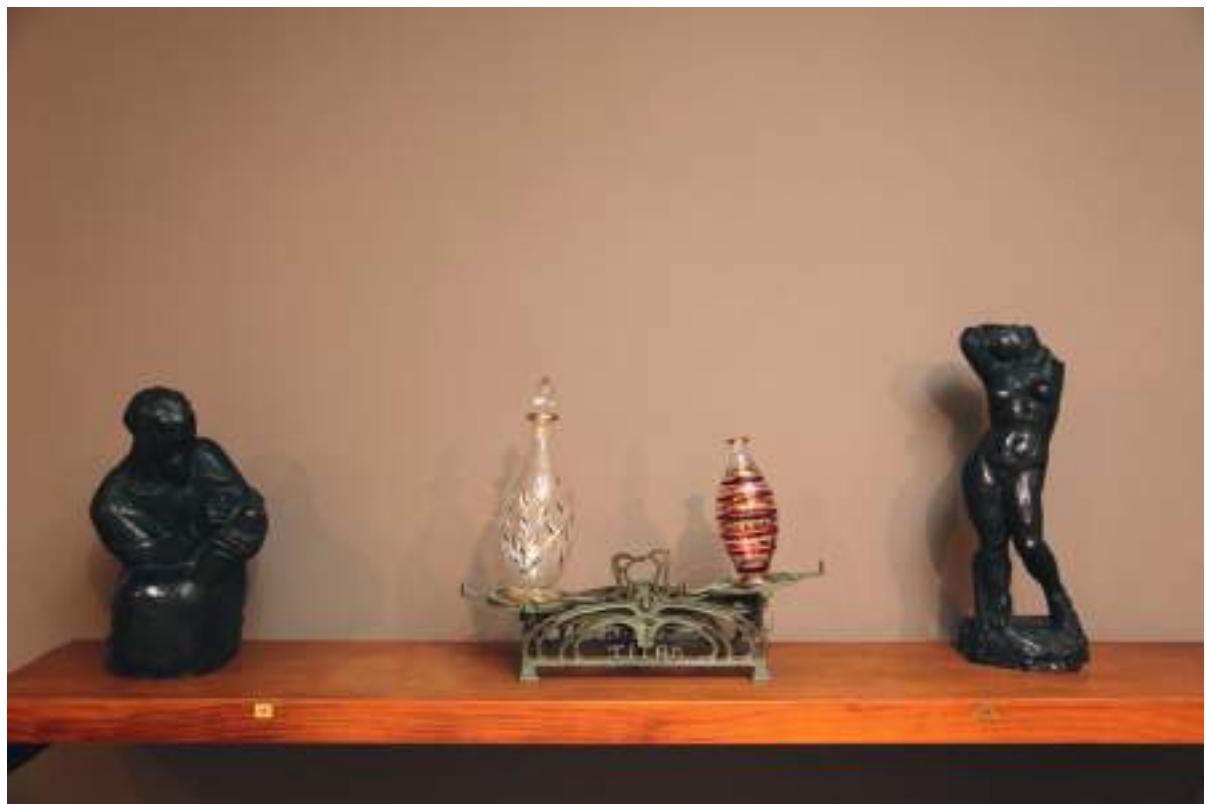




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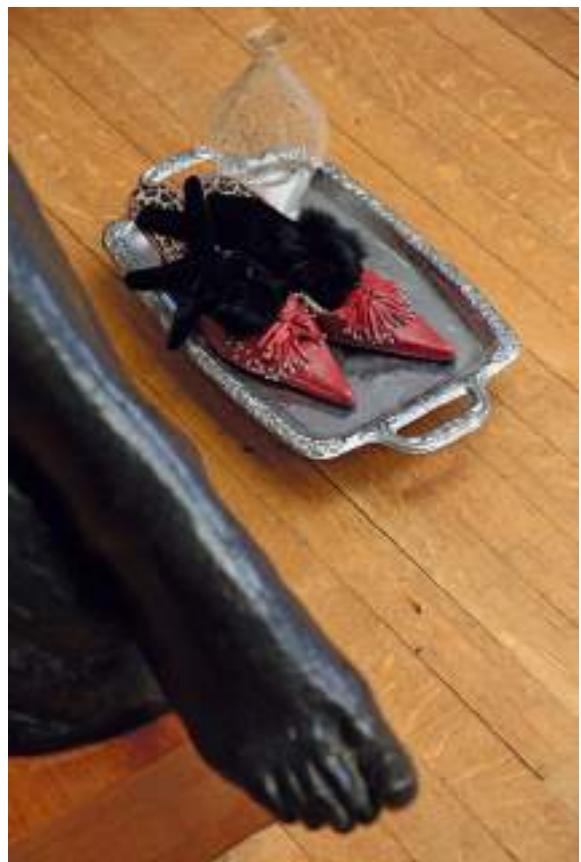
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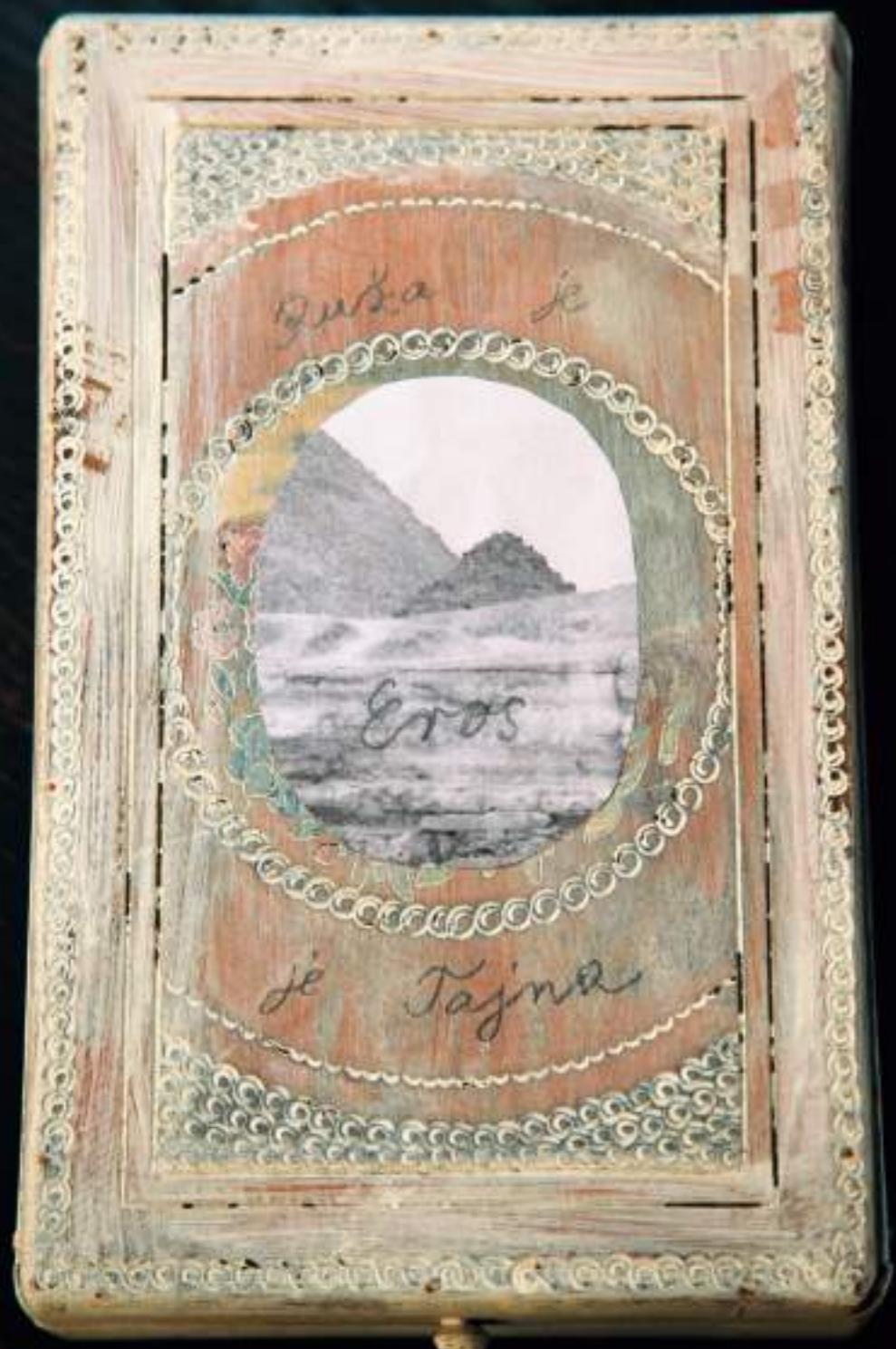


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III DVORIŠTE / COURTYARD

















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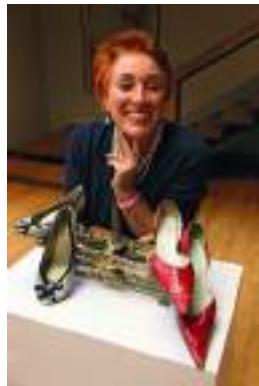


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BIOGRAFIJA

BIOGRAPHY



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Anita Kontrec rođena je 1954. godine u Zagrebu, gdje je na Filozofskom fakultetu diplomirala englesku književnost, sociologiju i etnologiju, a na Akademiji likovne umjetnosti pohađala kiparsku klasu profesora Ivana Sabolića. Prvu samostalnu izložbu skulptura i instalacija održala je 1986. godine u Galeriji DDT u Zagrebu. Od tada je imala niz zaštićenih samostalnih izložbi u Hrvatskoj, Njemačkoj i Austriji, te sudjelovala na brojnim žiriranim skupnim izložbama i međunarodnim sajmovima umjetnosti.

Za slikaricu i kiparicu Anitu Kontrec karakteristična je raznovrsnost materijala, tehnika i medija kojima se služi. Nakon što se prvi desetak godina za svoje skulpture pretežno koristila šamotnom glinom, nakon odlaska u Köln 1989. godine otvara se i prema nizu ostalih kiparskih materijala kao što su drvo, gips, bronca, papir, filc, sapun, vosak. Od 2004. godine intenzivno se bavi proučavanjem djelovanja boje u prostoru i za svoje slike-objekte, u kojima ispituje dodirne točke slikarstva i kiparstva, najčešće upotrebljava sintetičku smolu /poliester. Korijeni likovnog izraza Anite Kontrec leže u konceptualnoj umjetnosti i književnosti, stoga se u svojim instalacijama i ambijentima često služi i različitim tekstovima.

Za izložbu *Nevidljiva Ruža* u Atelijeru Meštrović u Zagrebu prvi put sustavno radi s odabranim go-tovim predmetima / *ready-mades, object trouvés*, od kojih radi instalacije, ensemblage i ambijente u autentičnom prostoru u kojemu je živio i radio Ivan Meštrović.

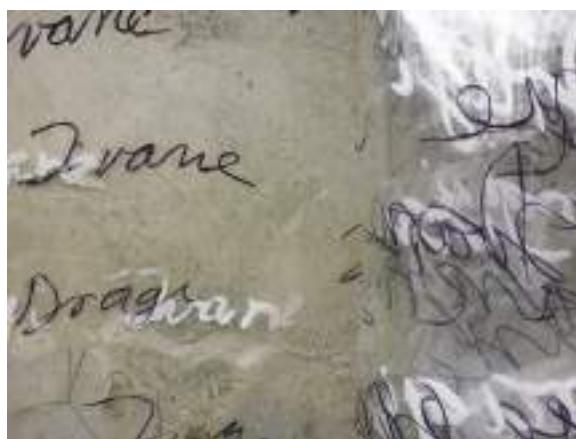
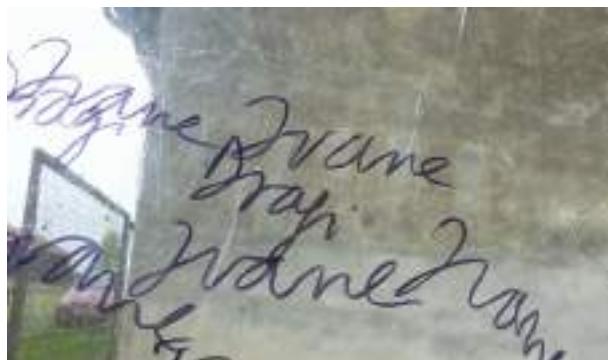
Anita Kontrec was born in Zagreb in 1954. She graduated from the Philosophical Faculty of the University of Zagreb in English Literature, Sociology and Ethnology and went on to the Academy of Fine Arts, where she studied sculpture under Ivan Sabolić. She held her first independent exhibition of sculptures and installations in 1986 in the DDT Gallery in Zagreb. Since then, she has staged a series of prominent independent exhibitions in Croatia, Germany and Austria, and has participated in many well-endorsed exhibitions and international art fairs.

Anita Kontrec's work as an artist and sculptor is characterised by the diversity of materials, techniques and media she uses. During her first ten years as a sculptor, she worked mostly in fire-clay, but after moving to Cologne in 1989, she ventured into the use of other sculpting materials, such as wood, plaster, bronze, paper, felt, soap and wax. Since 2004, she has been working intensively on studying the action of colour in a space, and for her paintings/objects, in which she explores the meeting-points of painting and sculpture, she most often works in synthetic resin/polyester. The roots of Anita Kontrec's artistic expression lie in conceptual art and literature, so she often incorporates a variety of texts in her installations and settings.

For the *Invisible Rose* exhibition at the Meštrović Atelier in Zagreb, she has chosen to work systematically for the first time with ready-mades, or objets trouvés, from which she creates installations, assemblages and settings in the original space in which Ivan Meštrović lived and worked.







IZLOŽBE (IZBOR)
EXHIBITIONS (SELECTION)

Samostalne izložbe / izbor / Personal Exhibitions / Selection

2008. "Schriftlandschaften" / Scripts and Landscapes ; Galerie Art Depot, Innsbruck, Austria
2006. RECALL ATLANTIS; Galerija Karas, Zagreb, Croatia
2004. "Bildobjekte und Skulpturen", Alexa. Jansen. Galerie, Cologne, Germany
"Skulptur Draussen" , Cologne, Germany
1992. "Wars and Ashes", Town Hall, Cologne, Germany
1990. "Earth and Sound", Eurozentrum, Cologne, Germany
1989. "Fortresses", Galerija PM, Zagreb, Croatia
"Landscapes", Galerija Zagreb, Zagreb, Croatia
1988. "Zeitraum", Galerie am Baseler Tor, Karlsruhe, Germany
1986. "Shapes of Memory", Galerija DDT, Zagreb, Croatia

Izabrane grupne izložbe / projekti / sajmovi umjetnosti / Selected Group Exhibitions / Projects / Art Fairs:

2009. Art Innsbruck, Galerie Art Depot, Austria
2006. art.fair, Alexa.Jansen.Galerie, Cologne, Germany
2005. art.fair, Alexa.Jansen.Galerie, Cologne, Germany
art frankfurt 2005, Alexa.Jansen.Galerie, Cologne, Germany
"flora(l) _ neu ", Alexa.Jansen.Galerie, Cologne, Germany
2004. "Querblick", Stadtmuseum Cologne, Germany

Gallery Art Felchlin, Zürich – Skulpturenpark, Schwyz

2003. Sculpture project, Alexa.Jansen. Galerie, Cologne, Germany
Schloßhotel Lerbach, Germany
"Water - Symposium", KKL, Lucerne, Switzerland
2002. Sculpture-Garden Sürth, Cologne, Germany
Sculpture exhibition, Dorn Garden, Elm
2001. "Water - Symposium", Lucerne, Switzerland
1998. "DAS MEER – THE SEA in contemporary Croatian art", DW, Cologne, Germany
1996. "DEA SYRIA", Frauenmuseum, Bonn, Germany
1993. Original idea and concept for the project
RECALL BYBLOS, a cooperative project by artists
and academics from Zagreb and Cologne, Aachen, Ludwig Forum für Internationale Kunst; Co-edited the art book RECALL BYBLOS
1993. RECALL BYBLOS II, Museum and Gallery Center MGC, Zagreb, Croatia
1991. "Kunst, Europa" ("Art, Europe"), Siegen, Germany
IV. Triennial of Croatian sculpture, Gliptoteka HAZU, Zagreb, Croatia
1988. III. Triennial of Croatian sculpture, Gliptoteka HAZU, Zagreb, Croatia

Javne zbirke / Public collections

1. Stadtsparkasse, Köln - Bonn, Germany
2. Prüfungsverband der Deutschen Banken, Köln, Germany

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Ružina oporuka: Ruža je eros je tajna (detalj)
Ruža's Testimony: Ruža is Eros is a Secret (detail)

