

the will oporuka

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OPORUKA

*Through the rain and snow
Through the storm I go,
Along mountain ways
Through the mist and haze,
Without pause, without peace,
And never I cease.*

*Johann Wolfgang von Goethe: Odabrana poezija
(Mladi Goethe: 1770 - 1786)*

Cijeli život žene jedan je niz željezničkih stanica gdje se čini da je njena pozicija uvijek tek uhvaćeni trenutak u kojem ona sjedi s prtljagom na platformi mijenjajući vlakove u vječnoj potrazi za točnim brojem perona. Ona stoji na stanici istovremeno gledajući raspored vlakova i isprintanu kartu u ruci. Sadržaj prtljage skriva osobnu priču žene koja skriva motive svog putovanja tek sluteći moguću destinaciju ispisanu na voznoj karti. Ponekad su te žene osuđene na vječno čekanje na peronu, uvijek odgađajući svoj vlak i bojeći se kročiti u novi svijet koji će ih osloboditi nametnute, ili pak svojom voljom izabrane, statičnosti trenutka.

Nova serija radova ulja na platnu Ivone Šimunović priča je o putovanju, ovog puta izabranom i dugoočekivanom, osobnom putu s kojim se cijeli niz različitih žena može poistovjetiti.

Priča je to o preispitivanju vlastitog rada i nove konstrukcije vlastitog identiteta koji polako kroči iz slika zamagljujući granicu između subjekta i objekta stvaranja. U tek prividnom bijegu od banalnosti trenutaka kojima smo okruženi, umjetnica zapravo ponire u njih ulazeći u sfere propitivanja tih trenutaka i raščlanjujući ih do dubinskih odnosa između protagonista.

Propitivani odnosi među ljudima zrcale odnose među česticama koje stvaraju i definiraju količinu energije. Ta se energija iščitava na površinama radova Šimunović koji uspješno izbjegavaju igru statične jednodimenzionalnosti. Šimunović bojom oponaša iznenadna kretanja života koja ne možemo predvidjeti: njezin se vizualni kod pretvara u jezik ispreplitanja grubih pastoznih namaza s isprekidanim zarezivanjima u platno, kapanje boje koje dopušta gravitaciji da određuje njen smjer, koncentričnih polukrugova bez završene dodirne točke koja ih odvodi dalje od definicije savršenog kruga, horizontalnih linija koje se gube u beskonačnosti, letimičnih praznina koje se stvaraju unutar namaza jedne boje. Tehnika uljenih boja koje umjetnica koristi već po svojoj prirodi ne dopušta pripitomljavanje, već

umjetnika prkosno poziva na ruski rulet nadvlađivanja i nadmudrivanja.

Autorica u tom procesu neprestano pokušava istovremeno obuzdati, ukrotiti i usmjeriti energiju u jedan prostor, skrovište kojemu nastoji ocrtati granice. No te granice iščezavaju puštajući eksplozivni potencijal energije koji razara nametnute okvire.

U tim razmacima javlja se jedna suptilna nit energije žene koja istovremeno stoji na razmeđu tendencije statičnosti, ukroćivanja, obuhvata, stvaranja membranske zaštite, ali i tendencije ka rastu, širenju, eksploziji, pucanju membrane. U djelu simboličnog naziva *To the moon and back* kojim autorica upućuje na ženinu bezgraničnu ljubav u ulozi majke, jasno je vidljiva potreba obuhvaćanja prostora stvaranjem opne. Ta nategnuta membrana pokušava održati unutarnju stranu kruga koja se poput kože pregiba, rasteže, stišće, napinje, izvija, bubri i puca. Motiv kože ponavlja se i u radu *Palimpsest*, gdje je jasno podvučena paralela s metodom pisanja koja potječe još iz antičkog doba kada se koristila životinjska koža za pisanje. Zbog skupoće izrade kože za pisanje, tekstovi bi se nakon nekog vremena brisali i koža bi se ispunjavala uvijek novim ispisanim riječima. *Palimpsestna narav* kože otkriva skrivene slojeve koji izviru na rubovima rada poput lika Salema iz Rushdiejeva proslavljenog romana *Djeca ponoći*. Salem u novom postkolonijalnom svijetu gubi svoj identitet te ga nastoji pronaći u tek fragmentiranim sjećanjima svoje prošlosti nadajući se da će akumulacija tih trenutaka iznjedrili novi identitet: „Tko sam? Što sam? Odgovaram: ja sam cjelokupni zbroj svega što mi je prethodilo, svega onoga što bih vidio učinio, svega što su mi učinili, Ja sam sve ono što je na mene u životu utjecalo, sve na što sam utjecao. Ja sam sve ono što će biti kad mene više ne bude, a čega ne bi bilo da mene nije bilo.”

Radovi Šimunović nastavljaju tradiciju palimpsesta na platnu gdje uvijek novi osjećaji bivaju ispisani na površini, zamjenjujući pret hodno naslikane linije koje ipak u ovoj tehnici

THE WILL

*Through the rain and snow
Through the storm I go,
Along mountain ways
Through the mist and haze,
Without pause, without peace,
And never I cease.*

*Johann Wolfgang von Goethe: Selected Poetry
(The Younger Goethe: 1770 - 1786)*

The whole of the life of a woman is a string of railway stations in which it as her position is always the captured image of a woman seated with her baggage on a platform, changing trains, in an eternal search for the right platform. She stands at the station, looking at the same time at the timetable and the printed ticket in her hand. The contents of the luggage obscure the personal story of the woman who conceals the motives for her journey, only just sensing the possible destination printed out on her ticket. Sometimes these women are sentenced to endless waiting on the platform, always postponing their train, afraid to set out into the new world that will liberate them from the static nature of the moment, either forced upon them or chosen by their own will.

The new series of oil paintings on canvas by Ivona Šimunović is the story of a journey, this time, chosen and long-awaited, a personal path, one with which a whole string of different women can identify. A story about re-examining one's own work and about the new construction of one's own identity that slowly emerges from the images, blurring the boundary between the subject and the object of creation. In what is a merely seeming flight from the banality of the moments in which we are immersed, the artist in fact plunges deeper into them, entering into the spheres of the interrogation of these moments and analysing them down to the deep relationships among the protagonists. The questioned relations among people mirror the relations among the particles that create and define the quantity of energy. This energy is manifested on the surfaces of the works of Šimunović, which adroitly avoid any play of static uniformity. With colour she imitates the sudden and unpredictable movements of life. Her visual code turns into a language of thick impasto interwoven with intermittent slashes in the canvas, of dripping that allows gravity to determine the direction of the painting, of concentric semicircles without any closed point of contact, which leads them off further from

the definition of the perfect circle, of horizontal lines that get lost in at the vanishing point, of fleeting voids that are created within the application of a single pigment. The oil techniques that she uses by their very nature rebel against domestication, but definitely invite the artist to a Russian roulette, outmatching and outwitting.

In this process the author incessantly attempts at the same time to restrain, tame and direct the energy into a single space, a hideaway the borders of which she endeavours to contour. But these boundaries will fade and wane, releasing the explosive potential of an energy that destroys any imposed frameworks.

And in these gaps comes a subtle strand of the energy of a woman who is at once standing on the demarcation line between the tendency to stasis, subjugation, the creation of membranous protection and the tendency to growth, expansion, explosion, the rupture of the membrane. In a work symbolically entitled *To the Moon and Back*, in which the author refers to a woman's unconditional love in the role of mother, the need to embrace space by the creation of a membrane is clearly visible. This taut membrane attempts to maintain the internal side of the circle that like skin flexes, stretches, contracts, strains, twists, swells and bursts. The motif of skin is repeated in the work *Palimpsest* where there is a clearly drawn parallel between a method of writing that derives from ancient times, when parchment, or animal skin, would be used for writing. Because of the expense involved in processing hide for writing, after some time, texts would be scraped off and the skin would be filled in again with newly written words. The palimpsestuous nature of skin reveals hidden layers that peer out at the edges of the work like the character Salem from Rushdie's famed novel *Midnight's Children*. Salem in the new post-colonial world loses his identity, attempts to find it in the just fragmented memories of his past, hoping that the accumulation of such moments will engender a new identity. "Who



ne ostaju potpuno izbrisane, već njihov trag postaje novi sloj, dio novih kompozicija. Koža ovdje, poput ljubavi, ima mogućnost rastezanja do krajnjih granica. No na toj koži, kao i na ljubavi, ostaju tragovi. Površinska prividna hrapavost i otisci kretanja na koži rada kao da otkrivaju priču o protoku vremena nižući događaje poput godova u skrivenoj unutrašnjoj strani drva ili trudničkih strija skrivenog i čuvanog novog tijela unutar tijela.

U romanu *Zovem se crvena* nobelovac Orhan Pamuk provlači ideju o slici i njenoj autentičnosti koja se otkriva u onome što ona pripovijeda. Kada se liku Kari objašnjava smisao ilustracije, stavlja se naglasak na važnost pripovijedanja, neprestane naracije koju slika neminovno sadrži, misli da svaka slika priča priču: „Naše oči, umorne od čitanja priče, odmaraju se na ilustracijama. (...) Nitko ne može zamisliti sliku koja nema priču.“ Apstraktni radovi Šimunović lišeni su figurativnog prikaza na platnu, no ne i figurativnog zapisa koji nastaje kao asocijacija u našem mozgu. Njeni apstraktni oblici ne nastoje ogoliti zamišljenu figuru, već upravo iskonstruirati figuru u našim mislima i ispričati nam priču o njoj. Njena apstrakcija je čista, nevinna i tiha, poziva na meditaciju potihom skrivajući inspicijenta na kazališnoj sceni koji nam daje naznake čitanja teksta. Ona se tiho i neprimjetno otvara svijetu poput Camusova stranca koji polako „sebe otvara blagoj ravnodušnosti svijeta.“

Upravo broj 77 koji se skriva iza naziva rada u sebi ponovno nosi taj skriveni šapat usmjerenja ka meditaciji u svom simboličnom značenju povezivanja s vlastitim izvorom za postizanje jasnoće i jasnijeg čitanja svijeta. Onostranost je svojstvena i radovima pod skupnim nazivom *Snovi* koji podižu zastor svijesti i oslobađaju podsvijest iz hodnika mraka. Okupljeni poput tek fiksniranih analognih fotografija u mračnoj komori koji postupno otkrivaju uhvaćene detalje provedenih trenutaka, serija *Snovi* proteže se iz ciklusa u ciklus Ivone Šimunović. Autorica time naglašava jed-

nu konstantu koja je neprestano prisutna u vlastitom definiranju sebe gdje podsvijest igra važnu ulogu. Svijet podsvijesti, za razliku od stvarnosti, čuvamo za sebe interpretirajući snove kao isključivo našu vlastitu stvarnost koju ne moramo nužno dijeliti s drugima. Ova posesivnost snova zrcali se u odabiru manjih formata platna koje poput sličica u novčaniku neprestano nosimo sa sobom, no i u likovnom izrazu gdje autorica *Snove* prikazuje tek kao izdvojene fragmente bilo da se radi o uvećanom detalju iz likovne kompozicije ili izdvojenom šumu iz glazbene kompozicije.

Prožimanje stvarnosti kao sadašnjeg trenutka i potrebe za udaljavanjem iz tog okvira i sagledavanja situacije iz udaljenosti za shvaćanje relativnosti fizičkih definicija prostora i vremena očituje se u *Teleskop*, radu koji pokušava savršenost prirodnih geometrijskih oblika prenijeti u nesavršenu ljudsku percepciju oblika. Mantrički ponavljajući motiv kruga autorica stvara osjećaj razdaljine i uočavanja sebe kao jedinke koja, gledano iz svemira, ima tek jednu ulogu unutar mnoštva funkcija koje su potrebne za održavanje života.

Nepravilni krugovi prisutni su i u središnjem djelu izložbe, triptihu pod nazivom 125. Radovi su obavijeni velom simboličnosti običaja iz prošlosti poput odabira ljubičaste boje kao utjelovljenja kraljevske moći budući da se ljubičasti pigment stvarao tijekom skupog procesa u kojemu se boja dobivala iz ljuski morskih puževa, ali i crvenih nepravilnih krugova koji evociraju upotrebu kraljevskih žigova koji bi spriječili zloupotrebu otvaranja kuverti u kojima bi se često upravo nalazila i sama oporuka. Ambivalentnost ljubičaste boje u jednom drugom kontekstu ponovno upućuje na simboličku oporuku, prvenstveno na proces korote u ikonografiji kršćanstva gdje se često umjesto crne boje ili pak nakon određenog perioda nošenja crne boje uvodi ljubičasta boja koja priziva stanje tuge i potištenosti.

U ispisivanju osjećaja na platno, autorica pronalazi filter za sve periode utaženih poriva, doživljava i emotivnih naboja koje ona kao

what am I? My answer: I am the sum total of everything that went before me, of all I have been seen done, of everything done-to-me. I am everyone everything whose being-in-the-world affected was affected by mine. I am anything that happens after I've gone which would not have happened if I had not come.” The works of Ivona Šimunović continue on canvas the tradition of the palimpsest, feelings that are always new being written out on the surface, replacing the previously painted lines that nevertheless in this technique are not entirely erased, a trace of them becoming a new stratum, a component part of new compositions. This skin, like love, can be stretched to its ultimate limits. And on this skin, just as on love, traces will remain. An apparent roughness of surface and imprints of movement on the skin of the work seem to reveal a story of the passage of time sequencing events like tree rings in the hidden interior of the tree or the stretch marks of pregnancy, of the hidden, guarded, new body within the body.

In the novel *My Name is Red* of Orhan Pamuk, Nobel Prize winner, runs the thread of an idea about the picture and its authenticity that is revealed in what it tells. When the character Kara is explained the point of illustration, the emphasis is placed on the importance of narration, of incessant narration that the picture cannot help but contain, that every picture tells a story: “Our eyes, weary of reading a story, rest upon the illustrations. (...) No one can imagine an image that has no story.”

The abstract works of Šimunović are devoid of any figurative depiction on the canvas, but not of the figurative account that comes into being in our brain by way of association. Her abstract forms do not endeavour to lay bare an imagined figure rather to construct a figure in our thoughts and tell us the story about it. Her abstractionism is pure, chaste and still, invoking meditation, quietly hiding the prompter on the stage who gives us hints of how to read a text. It silently and unobtrusively opens up to the world like Camus' foreigner who gradu-

ally “opens [him]self to the gentle indifference of the world”.

Actually the number 77 which is hidden behind the name of the work once again bears within itself this hidden whisper of orientation towards mediation in its symbolic meaning of connecting with its own source, for the achievement of clarity and a clearer reading of the world.

Otherworldliness is characteristic of works jointly entitled *Dreams* that raise the curtain of consciousness and liberate the subconscious from the corridor of the dark. Gathered together like just recently fixed analogue photographs in the darkroom that bit by bit reveal the details of the moments captured, the *Dreams* series continues from cycle to cycle of Ivona Šimunović. The artist in so doing stresses a constant that is incessantly present in her own definition of the self, where the subconscious plays an important role.

The world of the subconscious, unlike that of reality, we keep for ourselves, interpreting our dreams as our own exclusive reality that we do not necessarily have to share with others. This possessiveness of dreams is mirrored in the selection of small canvas formats that are like the pictures in a wallet we carry always with us, but in the visual expressiveness too, whether the author shows the *Dreams* only as disjointed fragments, as large detail from a visual composition, or a separate strain from a musical composition.

The permeation of reality as current moment and the need to distance oneself from this framework and see the situation from a distance, for the sake of understanding the relativity of physical definitions of space and time is seen in *Telescope*, a work that attempts to transfer the perfection of natural geometrical shapes to the imperfect human perception of forms. Repeating as if in a mantra the motif of the circle, the artist creates a feeling of distance and of the observation of the self as an individual that, looked at from the universe, has just one role within a multitude of those

umjetnica, ali i kao žena mora proći. U platno su ugravirana sva ona all the things I should've said / That I never said / All the things we should've done / Though we never did / All the things I should've given / But I didn't iz stihova Kate Bush čiji je naziv pjesme This Woman's Work posuđen za jedan rad.

Novi ciklus radova Ivone Šimunović posvećen je upravo tim periodima žena, bilo da se radi o nužnim stankama na koje smo primorane pristati u svom osobnom ili profesionalnom životu ili periodima potpune slobode i rasta našeg unutarnjeg glasa. Ovaj ciklus svjedoči neobuzdanom rastu, neukroćenoj volji za stvaranjem koja je poput plamena tinjala uz pomoć naših unutarnjih Vesti. Ogoljena i ispisana ženska priča ostavlja ovim putem svoj vlastiti trag nastavljajući se na palimpsest priča žena čiji su glasovi izbrisani, koje nisu uspjele prenijeti svoju energiju u koži skrivenih potencijala. To su žene koje moraju šutjeti u društvu, žene čiji je rad podcijenjen i neopažen, žene koje su lišene obrazovanja, razmišljanja, zadovoljstva, suza radosnica, riječi. Žene koje uvijek žive u Platonovom svijetu ideja kojima je zabranjeno pojavljivanje u muškom fizičkom svijetu.

Sorrentinov papa bi zloglasno rekao Odsutnost je prisutnost, poznatu frazu koja se lako može primijeniti na obrazac života mnogih žena diljem svijeta čije samo postojanje svjedoči o potencijalu moći koja se akumulira u njihovim srcima i umovima. Odsutnost njihovih glasova ne bi nas trebala dopustiti da ih zaboravimo, već da ih osvijestimo i da se zapitamo "gdje su oni".

Ova serija radova umjetnice Ivone Šimunović predstavlja hommage, oporuku, kartu svim ženama koje još uvijek traže svoj vlak za ukrcaj. Žene čija se energija tek treba vidjeti, dirnuti, osjetiti, naslikati i doživjeti.

Žene koje čekaju.

Jelena Tamindžija Donnart

functions that are needful for the maintenance of life.

There are also irregularly shaped circles in the central part of the exhibition, a triptych entitled 125. The works are shrouded in a veil of the symbolism of customs of the past, such as the choice of purple, as embodiment of royal power, since the purple pigment was obtained by a long and expensive process involving marine mollusks. There are also irregular red circles, evoking the use of royal seals to prevent the covers in which the actual wills would quite often be contained from being opened surreptitiously. The ambivalence of purple in another context refers once again to the symbolism of the will, primarily to the process of mourning in the iconography of Christianity, in which quite often, instead of black or perhaps after a certain period in which black was worn, purple would be brought in to indicate a continuing state of sorrow and affliction.

In writing out her feelings on canvas, the artist finds a filter for all the periods of slaked urges, experiences and emotional charges through which as both artist and woman she has to pass. Incised on the canvas are all the things I should've said / That I never said / All the things we should've done / Though we never did / All the things I should've given / But I didn't from Kate Bush's song Woman's Worth, the title of which is borrowed for one of the works. The new cycle of Ivona Šimunović works is devoted precisely to those periods of women, whether they are necessary pauses to which we are forced to acquiesce in our personal or professional lives or periods of complete freedom and of the growth of our internal voice. This cycle tells of the irrepressible growth, the untamed will to create that like a flame has smouldered with the help of our internal Vestals. The pared down written-out female story leaves this time its own trace continuing on the palimpsest of stories of women whose voices have been wiped out

who never managed to transfer their energy to the skin of hidden potentials. Those are the women who are obliged to be silent in their society, women whose work is underestimated and unperceived, women who are deprived of education, of thinking, of pleasure, of tears of joy, of words. Women who always live in Plato's world of ideas forbidden to appear in the physical world of man.

Sorrentino's Pope would notoriously say Absence is presence, a famous phrase that can easily be applied to the pattern of lives of many women around the world, whose mere existence witnesses to the potential of the power that is being accumulated in their hearts and minds. The absence of their voices should not let us forget them, but rather make us aware of them and prompt us to ask where they are. This series of works by the artist Ivona Šimunović represents a tribute, a will, a ticket to all those women who are still looking for a train to board.

Women whose energy is yet to be seen, touched, felt, painted and experienced.

Women who wait.

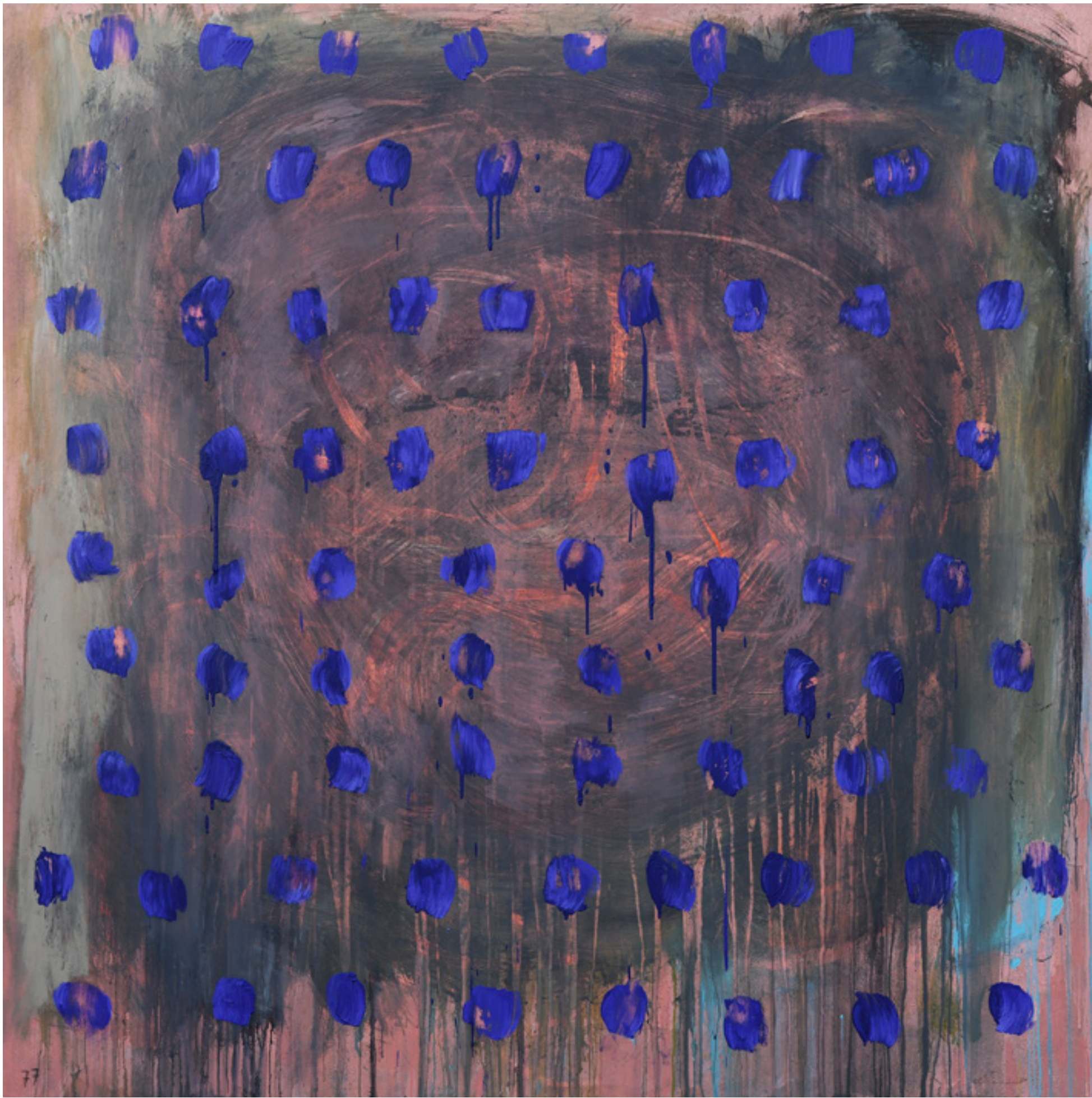
Jelena Tamindžija Donnart

To the Moon and Back, 200 x 200 cm
ulje na platnu / oil on canvas
2021.

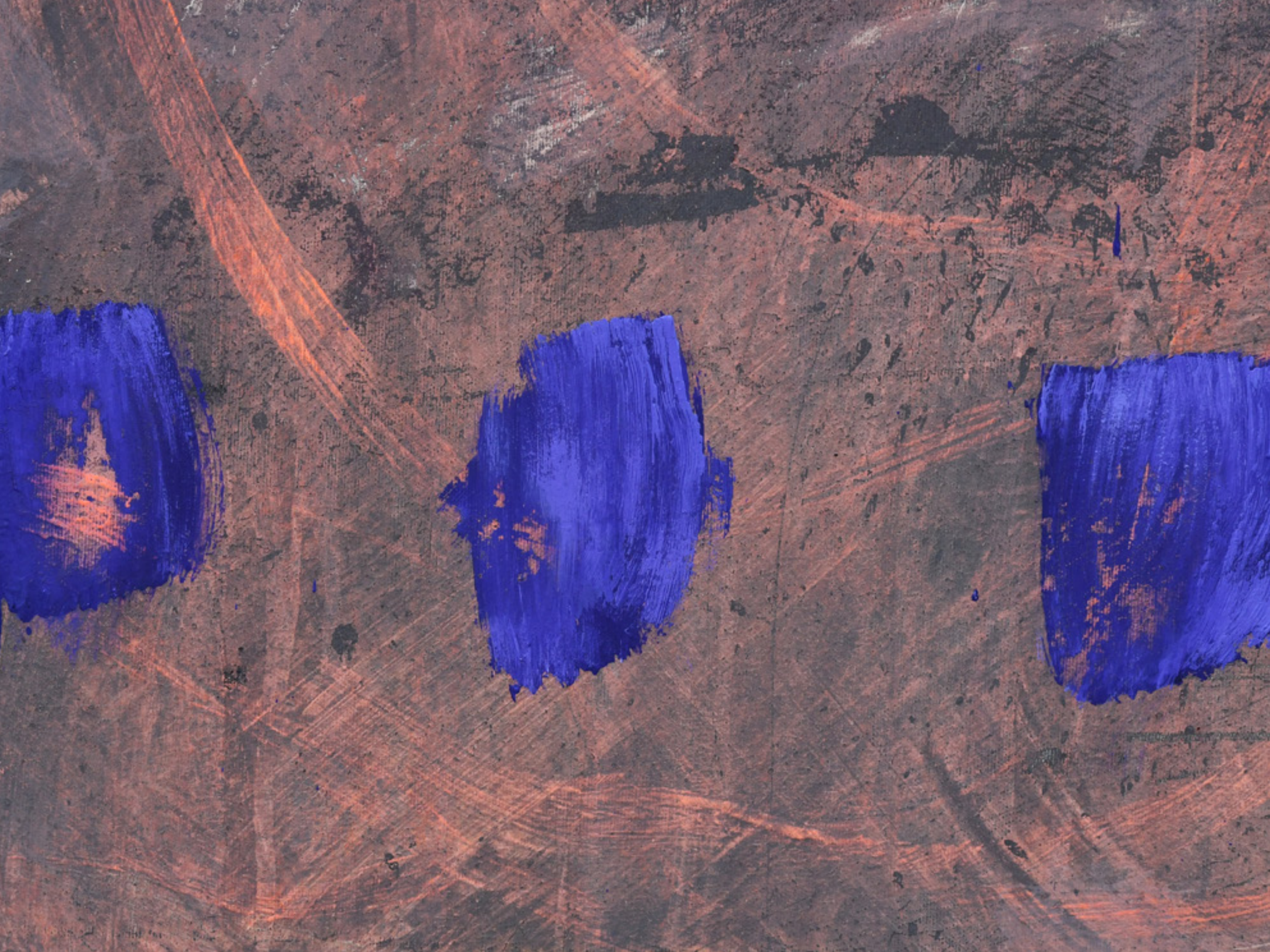




TO THE MOON AND BACK



77, 200 x 200 cm
ulje na platnu / oil on canvas
2021.



Testimony, 130 x 230 cm
ulje na platnu / oil on canvas
2021.





TESTIMONY

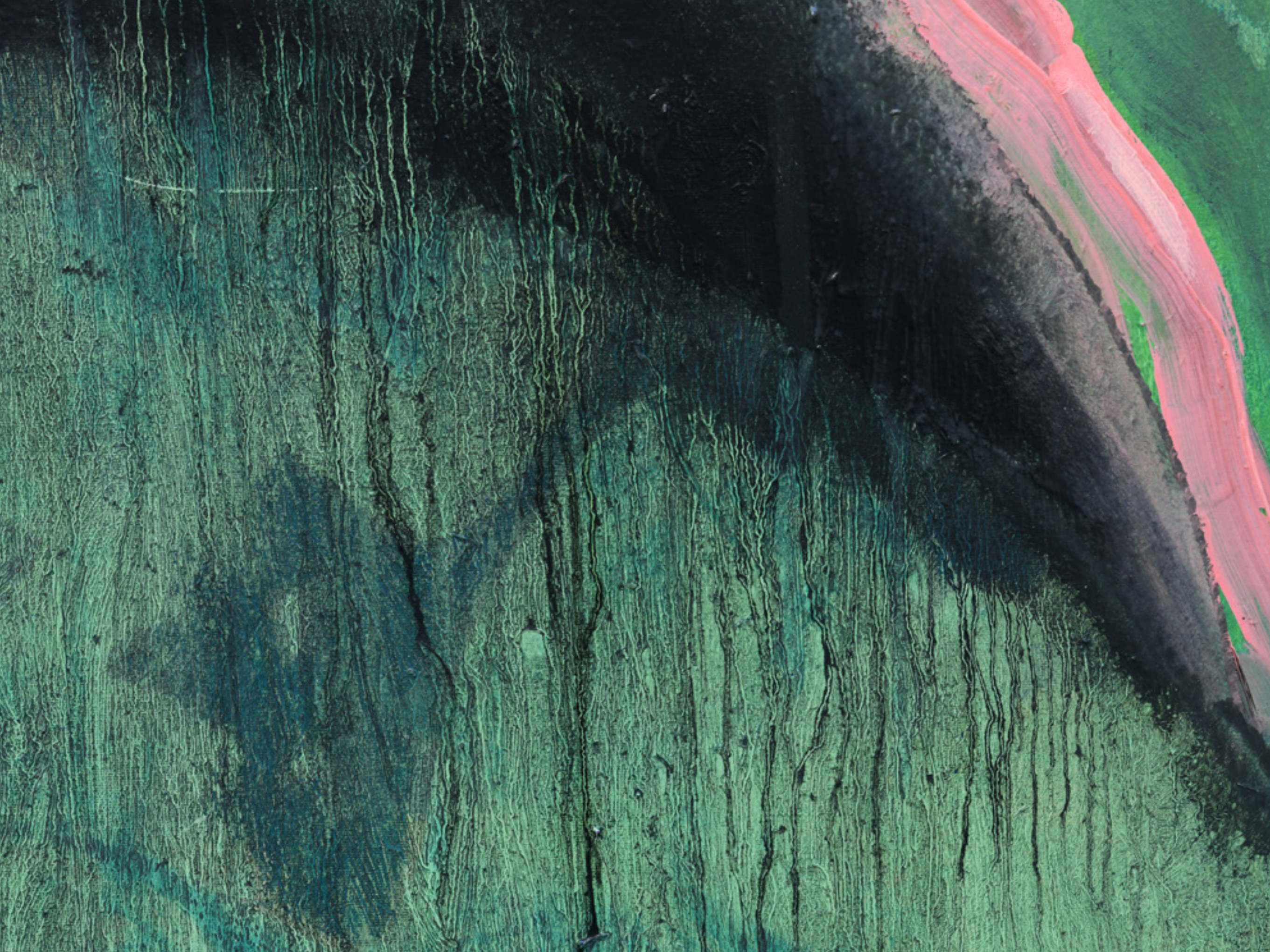


Teleskop / Telescope, 150 x 120 cm
ulje na platnu / oil on canvas
2021.



Bez naziva / Untitled, 20 x 20 cm
kombinirana tehnika na platnu
mix media on canvas
2018.





This Woman's Work, 150 x 120 cm
ulje na platnu / oil on canvas
2021.



Palimpsest, 150 x 120 cm,
ulje na platnu / oil on canvas
2021.





Iz serije snovi: San oko 3.35
From the series Dreams: A Dream at 3.35 am
40 x 40 cm, ulje na platnu / oil on canvas
2021.



Iz serije snovi: San oko 3.40
From the series Dreams: A Dream at 3.40 am
40 x 40 cm, ulje na platnu / oil on canvas
2021.







Oporuka / The Will, 200 x 200 cm
ulje na platnu / oil on canvas
2022.



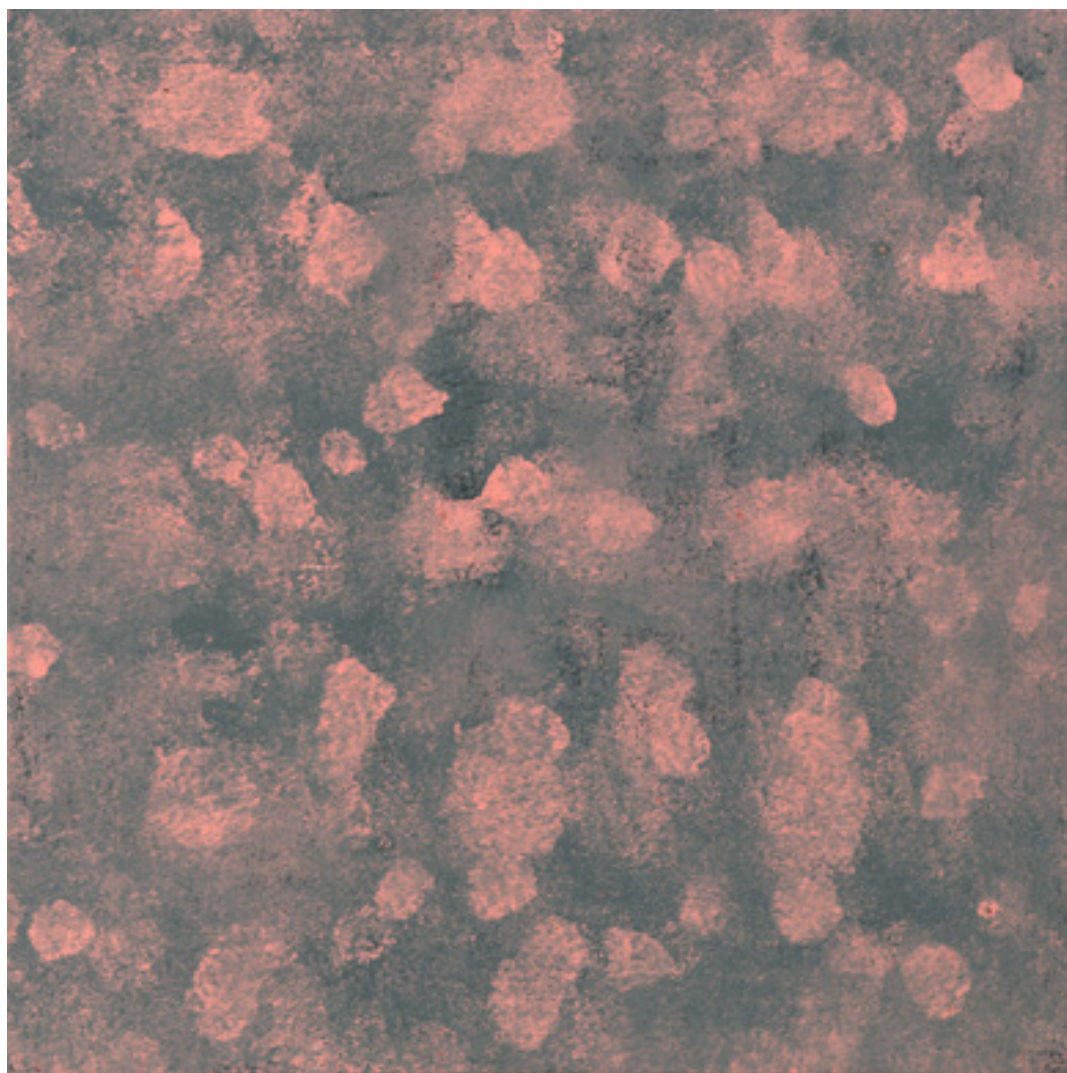
Samoća / Solitude, 20 x 20 cm
kombinirana tehnika na platnu
mix media on canvas
2018.



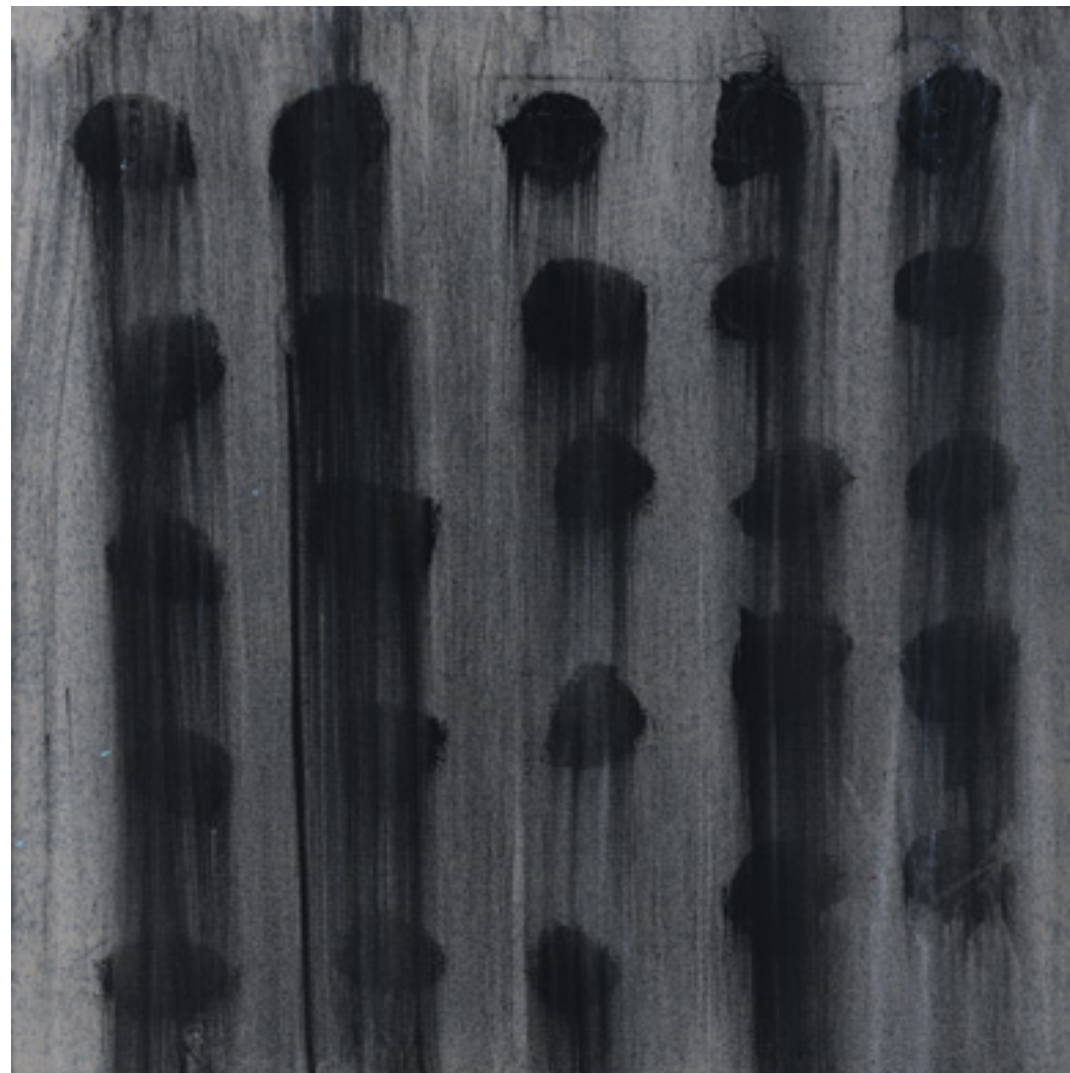
125, 230 x 120 cm x 3, triptih / triptych,
ulje na platnu / oil on canvas
2022.



Iz serije snovi: San oko 6.15
From the series Dreams: A Dream at 6.15 am
40 x 40 cm, ulje na platnu / oil on canvas
2021.



Iz serije snovi: San oko 00.15
From the series Dreams: A Dream at 12.15 am
40 x 40 cm, ulje na platnu / oil on canvas
2021.





Dužine III / Lengths III, 200 x 200 cm
akril na platnu / acrylic on canvas
2021.

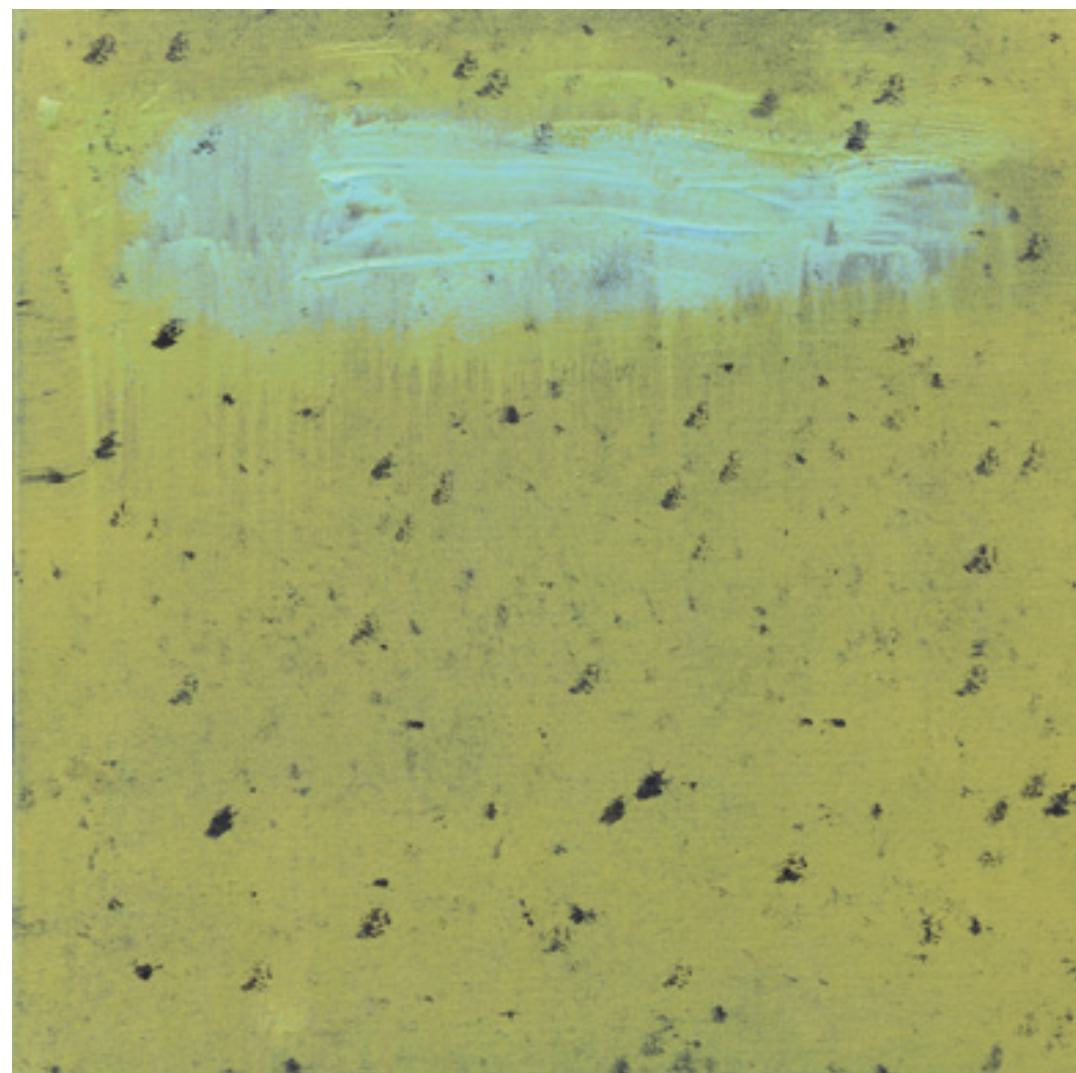
Dužine IV / Lengths IV, 200 x 200 cm
akril na platnu / acrylic on canvas
2021.



Iz serije snovi: San oko 5.15
From the series Dreams: A Dream at 5.15 am
40 x 40 cm, ulje na platnu / oil on canvas
2021.



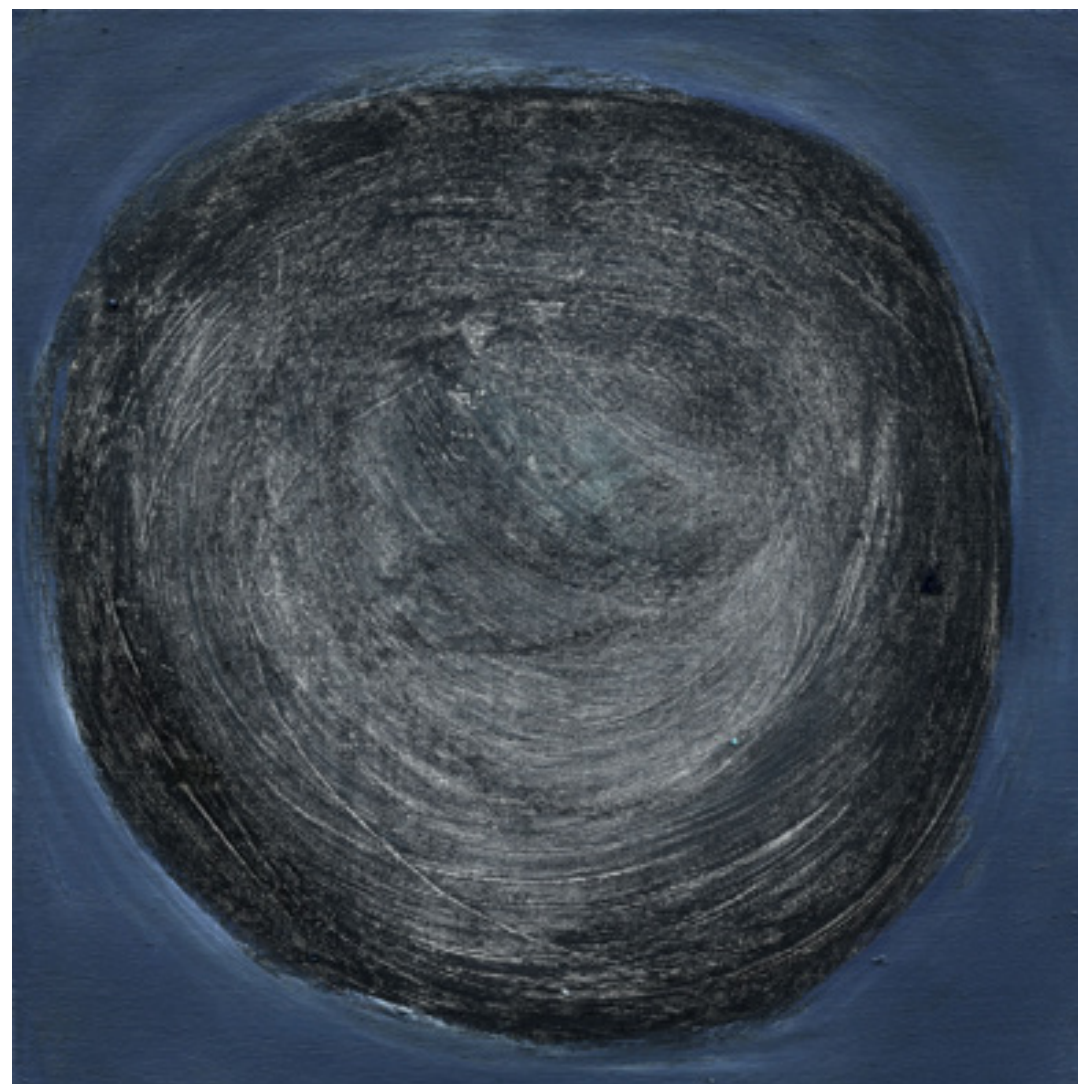
Iz serije snovi: San oko 5.20
From the series Dreams: A Dream at 5.20 am
40 x 40 cm, ulje na platnu / oil on canvas
2021.



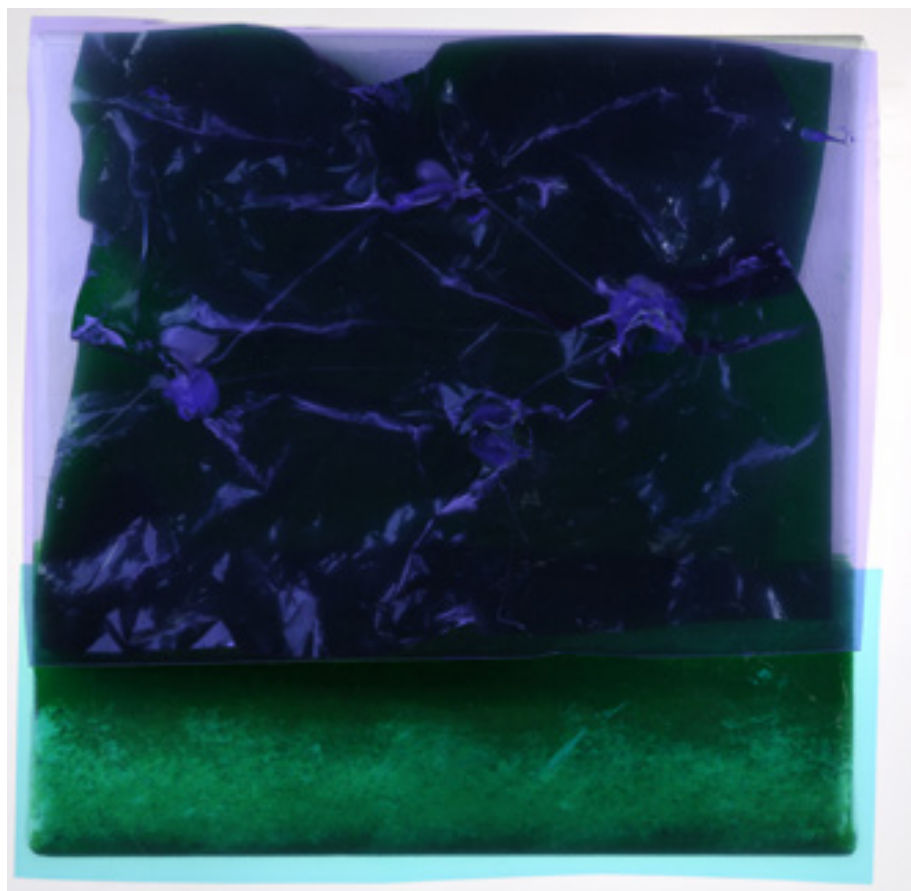
Iz serije snovi: San oko 1.45
From the series Dreams: A Dream at 1.45 am
40 x 40 cm, ulje na platnu / oil on canvas
2021.



Iz serije snovi: San oko 4.55
From the series Dreams: A Dream at 4.55 am
40 x 40 cm, ulje na platnu / oil on canvas
2021.



Bez naziva / Untitled, 20 x 20 cm
kombinirana tehnika na platnu
mix media on canvas
2018





Ivona Šimunović

Ivona Šimunović rođena je u Dubrovniku 1979. godine gdje je završila srednju Umjetničku školu Luke Sorkočevića, smjer slikarski dizajner. Diplomirala je slikarstvo na Akademiji likovnih umjetnosti u Zagrebu 2002. u klasi profesora Zlatka Kauzlarića Atača.

Članica je Hrvatskog društva likovnih umjetnika od 2006. Izlaže na samostalnim i grupnim izložbama.

Samostalne izložbe :

2009. Tragovi / Lopud

2010. Dodir stvarnog / Galerija Talir, Dubrovnik

2011. Dodir stvarnog / Galerija Kunkera, Pag

2020. Rascjepi stvarnosti / Galerija Dulčić Masle Punitika, Dubrovnik

Grupne izložbe :

2018. Pronađene slike / Vizura Aperta, Pelješac

2021. Pogled u kretanja / Djela iz zbirke Umjetničke galerije Dubrovnik / Umjetnička galerija Dubrovnik

Osim slikarskim, bavi se i pedagoškim radom. Nastavnica je likovne kulture te organizatorica i voditeljica brojnih likovnih radionica za djecu i odrasle. Od 2020. radi kao kustos pedagog u Umjetničkoj galeriji Dubrovnik gdje sudjeluje u osmišljavanju, organizaciji i realizaciji edukativnog programa Umjetničke galerije Dubrovnik. Živi i radi u Dubrovniku. Njezini se radovi mogu pronaći u privatnim kolekcijama u Hrvatskoj i inozemstvu.

Ivona Šimunović was born in Dubrovnik in 1979 where she graduated from Luka Sorkočević School of Arts, painter-designer major. She subsequently graduated from the Academy of Fine Arts in Zagreb in 2002, from the class of Zlatko Kauzlarić Atač.

She has been a member of the Croatian Artists' Association since 2006.

She exhibited at numerous collective shows.

Solo exhibitions:

2009 Traces / Lopud

2010 The Touch of the Real / Talir Gallery, Dubrovnik

2011 The Touch of the Real / Kunkera Gallery, Pag

2020 Rifts in Reality / Dulčić Masle Punitika Gallery, Dubrovnik

Group exhibitions:

2018 Found Paintings / Vizura Aperta, Pelješac

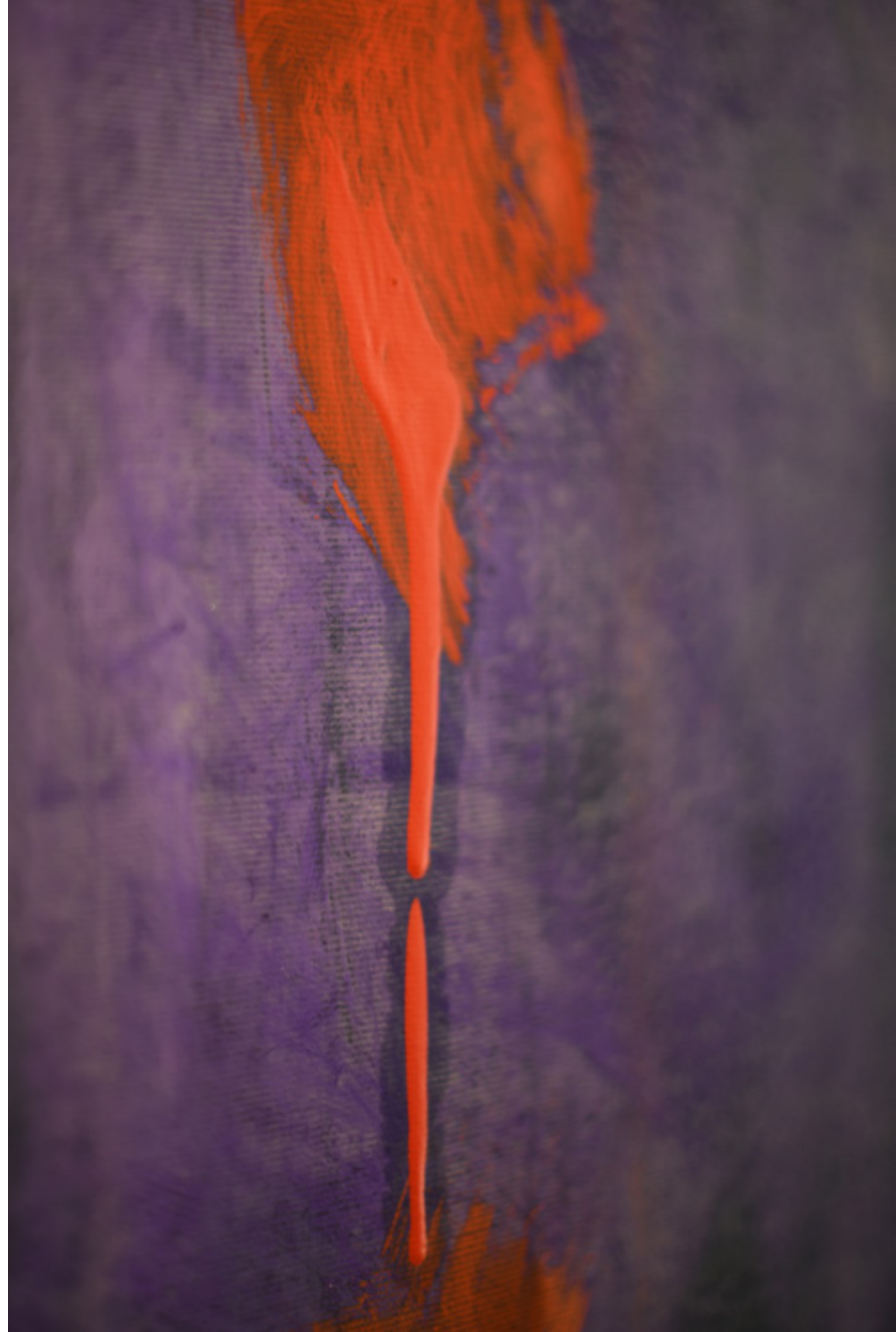
2021 An Insight into the Movements - Artworks from the Momad Collection, Museum of Modern Art Dubrovnik

In addition to her art, she is also involved in pedagogical work. She is an art teacher and the idea initiator as well as the organizer of numerous art workshops for children and adults.

Since 2020 she works as a curator pedagogue at the Dubrovnik Museum of Modern Art, where she participates in devising, organisation and production of the the museum education programme.

She lives and works in Dubrovnik.

Her works are to be found in private collections at home and abroad.



IZLOŽBA | EXHIBITION

IVONA ŠIMUNOVIĆ
Oporuka | Will

Palača Sponza, Dubrovnik
Sponza Pala-ce, Dubrovnik
3.5. - 17.5. 2022.

Galerija Forum, Sponza
Forum Gallery, Sponza
2.9. - 17.9.2022.

Kustosica izložbe | Exhibition Curator
Jelena Tamindžija Donnart

Postav izložbe | Exhibition Layout
Ivona Šimunović, Jelena Tamindžija
Donnart

Tehnički postav | Technical Set-Up
Kristijan Bebić i Toni Radetić

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Dubrovnik i Grad Zagreb.

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City of Zagreb.

KATALOG | CATALOGUE

IVONA ŠIMUNOVIĆ
Oporuka | Will

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