



IVANA  
DRAŽIĆ  
SELMANI  
BELLA  
VISTA

  
DUBROVNIK  
GALERIJA  
UMJETNIČKA

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Umjetnička galerija Dubrovnik  
Museum of Modern and Contemporary Art

## S MIRISOM SOLI

Prvo samostalno predstavljanje Ivane Dražić Selmani u prostoru Umjetničke galerije Dubrovnik sažima i medijska istraživanja umjetnice (predstavlja se ambijentalnom instalacijom, slikama, crtežom i videoradovima) i učestale tematske preokupacije koje se, na ovaj ili onaj način, uvijek dotiču dubrovačkog ambijenta sa svom ljepotom, melankolijom i problematikom koju ta sredina nosi. Reagirajući na prostor izlaganja, umjetnica središnju i najveću izložbenu dvoranu Umjetničke galerije Dubrovnik ispunja solju u sloju od nekoliko centimetara stvarajući i vizualnu senzuciju i rad nabijen gustom simbolikom. Osim što je sol sama po sebi organska tvar snažnog simboličkog naboja, tvar koja je istodobno pročišćavajuća i zaštitna, ona ima i svoj lokalni kontekst, tj. potječe iz Stona, iz solane antičkih korijena čija je proizvodnja u prošlosti osiguravala znatne prilode Dubrovačkoj Republici. Sol raprostrta po galerijskom prostoru u dvorani u kojoj je prožimanje vanjskog i unutarnjeg prostora kroz staklenu opnu pročelja najintenzivnije u cijeloj građevini, svojom strukturom i bjelinom predstavlja podatni materijal za refleksiju najrazličitijih svjetlosnih senzacija, a mirisom i škriputavim zvukom koji, u ovakvom postavu, proizvodi, djeluje i na druga čula posjetitelja. Umjetnica jednostavnim postupkom<sup>1</sup> stvara svojevrsni «unutarnji pejzaž» omeđen zidovima, izravne suprotstavljenosti nekadašnjoj stambenoj funkciji građevine (Vile Banac), po začudnosti, odnosno izokretanju obzora očekivanja najbliži ambijentima koji se javljaju u snovima. Istodobno, omeđeni «pejzaž» je u prirodnoj komunikaciji s morem i otokom Lokrumom koji se otvaraju pogledu iz dvorane te funkcionira gotovo kao translocirani dio vanjskog, sveobuhvatnog morskog pejzaža. Za razliku od prijašnjih prostornih intervencija u kojima se umjetnica služi

nenametljivom gestom (primjerice na Pustijerni 2005. godine kada je bacanjem konfeta i kokica po ostacima urbanosti jednog zaboravljenog prostora «simulirala vraćanje života») ili gotovo hermetičnom simbolikom (prostorna instalacija u Kući Bukovac, 2006. godine gdje je problematizirala „imaginarni kut” odnosno nelinearnost vremena), umjetnica ambijentalnom instalacijom *Sol* progovara u većem mjerilu, neposrednije i intenzivnije. Komunikaciju s vanjskim pejzažom, odnosno morem i Lokrumom, Ivana Dražić Selmani ostvaruje i novonastalim ciklusom slika većih formata pod nazivom *Bella Vista* koji prikazuje prizore s kupanja (većina njih upravo na Lokrumu) rađene prema predlošcima sa starih obiteljskih crno-bijelih fotografija u periodu od tridesetih do pedesetih godina prošlog stoljeća. Slike hvataju trenutke dokolice, opuštenosti, harmonični suživot čovjeka s morem, a rađene su širokim potezima kistom, bijelom i kaselskom smeđom bojom koja daje mekaniji i topliji ton te uz prikazane starinske kupaće kostime funkcionira i kao signal vremenske odmaknutosti. Nižu se figure nasmijanih kupača, velike površine blještave bjeline koje sugeriraju ljetno sunce i stijene oblikovane manjim ili većim fasetama, a upravo se odmakom umjetnice od hiperrealističkog preciznog prenošenja s fotografije pojačava njihova arkadijska komponenta. Slikajući prizore iz ne tako davne prošlosti na mjestima koje i sama posjećuje, a u svezi sa samim mjestom izlaganja koje je u neposrednoj komunikaciji s ambijentom prikazanim na slikama, autorica istodobno istražuje memoriju mjesta, ali i kritički pozicionira samu sebe i svoj rad. Novonastalim radom *Prozor u dvorište*, koji se sastoji od dva videorada, projicirana na mjestima dvaju prozorskih osi koje su, zbog pregradnje zida,

vidljive samo na vanjskoj strani građevine, autorica opet reagira na prostor izlaganja i simbolički probija zidnu opnu. Gotovo isti kadar - Lokrum na razmeđu mora i neba, snimljen je s istočnog prozora u svitanje, a sa zapadnog prozora u smiraj dana te autorica, osim osvještavanja prostorne, nudi i vremensku dimenziju ovog specifičnog „prozora u dvorište”. Izložbeni prostor u svom ambijentalnom okruženju stvarna je tema rada, komplementarna ambijentalnoj instalaciji sa solju i prizorima s kupanja. Istraživanje osobne povijesti, cikličkog mediteranskog vremena i memorije mjesta, umjetnica provodi u radu *Na Dančama* (2013)<sup>2</sup>, seriji od šesnaest minucioznih, minijaturnih crteža (3 x 4 cm), rađenih po predlošku starih fotografija, koji prikazuju prizore kupanja na Dančama, jednom od najstarijih dubrovačkih kupališta. U tim crtežima malih formata i magličaste strukture zgusnuti su smjehovi, priče i rituali nekih prošlih generacija, pulsirajući životi koji se odvijaju u, danas gotovo nepromijenjenom, ambijentu Danča. Za razliku od sumarno oblikovanih prizora na slikama iz ciklusa *Bella vista*, autorica se u crtežima posvećuje detaljima, pažljivo im pristupajući i vrednujući ih, bilo da je riječ o naborima odjeće, biljci penjačici, kamenom zidu na putu prema Dančama s kojeg puca pogled na Lovrijenac i Lokrum, ili različitoj boji mora i osvjetljenja stijena s promjenom doba dana. Prašinasto-koprenasta struktura ugljena i maleni format nalik fotografskoj kontakt-kopiji izravno asociraju na mehanizme sjećanja i zaborava, pogled unutra dragocjeni je pogled iza vremenske opne, a fragilnost predočenih mikro-svjetova sukladna je fragilnosti samih vremenskih kategorija. Posredstvom djedovog pisma iz 1941. godine, koje je integralni dio rada i u kojem se svakodnevno kupanje na Dančama u neveseloj ratnoj svakodnevici apostrofira kao

najvažnija obiteljska aktivnost, autorica predstavlja i toplu ljudsku priču začinjenu dozom optimizma imanentnog većini njenih radova. Autor pisma, gospodar Jozo vrednuje svakodnevni odlazak na Danče na takav način da gotovo žali brata Frana što mu je to uživanje uskraćeno („Istina, grehota je da se ne možeš kupat u moru, ma i to se daje nadomjestiti vodom i lijepim društvom, – a tim slagje će ti biti kad budeš mogao na malo dulje vremena doći.”). Samostalna izložba Ivane Dražić Selmani samo je na prvi pogled hommage ljepoti i atraktivnosti prostorne dispozicije Umjetničke galerije Dubrovnik. Kroz sveobuhvatno vrednovanje izložbenog prostornog punkta autorica nam uz miris soli i najrazličitije medije, kroz prizore osobne povijesti nudi uvid u svoje problematsko bavljenje dubrovačkim/mediteranskim ambijentom, njegovim cikličkim i fluidnim vremenskim kategorijama, a ponajprije njegovim intenzivnim životnim pulsom.

Rozana Vojvoda

<sup>1</sup> Od suvremenih ambijentalnih instalacija, postupak umjetnice mogli bi usporediti s izložbom Ai Weiweia u Tate Modern (Turbine hall) «Sunflower Seeds», 2010. / 2011. gdje umjetnik ispunja cjelokupni prostor izrađenim porculanskim sjemenkama suncokreta.

<sup>2</sup> Rad je vlasništvo Muzeja suvremene umjetnosti iz Zagreba, nagrađen je drugom nagradom na izložbi T-HTnagrada@msu.hr, a nalazi se u stalnom postavu Muzeja Zbirke u pokretu. Integralno je objavljen kao „umjetnička knjiga” (artist's book) u nakladi Art radionice Lazareti iz Dubrovnika 2013. godine. Rad se ovom prilikom premijerno predstavlja u Dubrovniku.

## WITH THE FRAGRANCE OF SALT

The first solo presentation of Ivana Dražić Selmani in the premises of the Dubrovnik Museum of Modern and Contemporary Art epitomises this artist's explorations in media (she is showing an environmental installation, paintings, drawings and video works) as well as her frequent thematic preoccupations that, in this or that way, always have to do with the Dubrovnik setting, with its beauty, its melancholy and all the problems inherent in the setting. Reacting to the exhibition venue, the artist has covered the floor of the central and biggest exhibition room of the Museum with salt, in a layer several centimetres thick, creating both a visual sensation and a work packed with dense symbolism. Apart from salt being of itself a natural substance that has a powerful symbolic charge, a substance that is at once cleansing and protective, it also has its own local context. That is, it comes from Ston, from the salt pans of ancient origin, the production of which in the past brought considerable revenues to the Dubrovnik Republic. The salt scattered in the Museum's space, in the room in which there is the most intense interaction between outside and inside space in the whole building, through the glass membrane of the facade, in its structure and whiteness, is a material responsive to the reflection of very various sensations of light, and with its fragrance and the crunching noise that it produces in this kind of set-up also has an effect on the other senses of the visitor. By a simple procedure<sup>1</sup> the artist has created a kind of internal landscape, bounded by walls, in a direct opposition to the former residential purpose of the Villa Banac as it once was, because of its strangeness, that is, the inversion of the horizon of expectation, being closest to the settings that appear in dreams. At the same time, the internal landscape communicates naturally with the sea and the island of Lokrum, which are seen from the room, and it functions practically as

a translocated part of the external, all-embracing seascape. Unlike the previous spatial interventions in which the artist made use of an unobtrusive gesture (for example, at Pustjerna in 2005 when by throwing confetti and popcorn over the remains of the urbanity of a forgotten space she "simulated the restoration of life") or of almost hermetic symbolism (a spatial installation in the Bukovac House, in 2006, where she problematised an "imaginary corner", that is, the non-linearity of time), in the environmental installation *Salt* she speaks out on a greater scale, more directly and more vigorously. Ivana Dražić Selmani also achieves communication between the external landscape (the sea and Lokrum Island) and a newly created series of large format paintings entitled *Bella Vista*, which shows scenes from sea-bathing (most of them on Lokrum), done from originals that are old black and white family photographs, taken in the years from the 1930s to the 1950s. The pictures capture moments of leisure, relaxation, the harmonious coexistence of man and sea, and are done in broad brushstrokes, with white and Cassel brown, which provides a softer and warmer tone, and, along with the old fashioned swimming costumes depicted, acts as a signal of temporal distancing. One after another there are figures of smiling bathers, great areas of glaring whiteness suggesting the summer sun and rocks shaped in larger or smaller facets; because the artist has moved away from any hyperrealistically precise transfer from the photographs, their Arcadian component has actually been enhanced. Painting scenes from the not-so-distant past in places that she goes to herself, in connection with actual site of the display, which communicates directly with the setting shown in the pictures, she at one and the same time explores the memory of place, and critically positions both herself and her work. In the newly created work *Window into the Yard*, which consists of two video works, projected at the

sites of the two window verticals which are, because of the partition wall, visible only on the outside of the building, the artist is once again reacting to the exhibition space, symbolically breaking through the envelope of the walls. Almost the same frame – Lokrum at the borderline of sea and sky is shot from the eastern window at dawn and from the western window at dusk, and the author, as well as making us aware of the space, also offers a temporal dimension for this specific window into the courtyard. The real theme of the work is in fact the exhibition space in its environmental setting, complementary to the installation with salt and the beach scenes. The artist carries out research into her own personal history, of cyclical Mediterranean time and the memory of place in the work *At Danče* (2013)<sup>2</sup>, a series of meticulous miniature drawings (3 x 4 cm), done from old photographs, that show scenes of bathing at Danče, one of the oldest Dubrovnik bathing places. In these small format drawings, with their hazy structure, the laughter, stories and rituals of some past generations are condensed, pulsating lives that take place in the today almost unchanged setting of Danče. Unlike the summarily shaped scenes in the paintings in the *Bella Vista* series, the artist in her drawings devotes herself to details, approaching them with great care, and giving them full value, whether we are talking of the folds of the clothes, the climbing plants, the stone wall on the way to Danče from which the view opens up onto Lovrijenac and Lokrum, or the colours of sea and lit-up rock that vary with the changes in the time of day. The powdery-cobwebby structure of the charcoal and the small format, reminiscent of the photographic contact sheet, have direct associations with the mechanisms of memory and forgetting; the view inside is an invaluable view behind the envelope of time, and the fragility of the micro worlds shown is consistent with the fragility of temporal categories themselves. Through the

medium of a letter of her grandfather from 1941, an integral part of the work, in which the daily swimming at Danče in the gloomy everyday wartime life is addressed as the most important activity of the family, the artist shows a warm human story seasoned with the tincture of optimism immanent to most of her works. The author of the letter, Jozo, puts such a value on the everyday excursion to Danče that he feels almost sorry for his brother Frano who is deprived of the enjoyment ("The truth is, it is a shame that you can't swim in the sea, though this can be made up for with water and nice company – and it will be all the sweeter for you when you are able to come here for a bit longer time"). The solo exhibition of Ivana Dražić Selmani is at first glance a kind of homage to the beauty and attractiveness of the spatial disposition of the Dubrovnik Museum of Modern and Contemporary Art. But through a comprehensive evaluation of the exhibition space the artist offers us, with the scent of salt and the most diverse media, through scenes of personal history, an insight into the way she deals with the issues instinct in the Dubrovnik or Mediterranean environment, with its cyclical and fluid temporal categories, and above all with its vigorous pulse of life.

Rozana Vojvoda

<sup>1</sup> Of all contemporary environmental installations, the procedure of the artist here might most profitably be compared with the exhibition of Ai Weiwei in Tate Modern (Turbine Hall), *Sunflower Seeds*, 2010/2011, in which the artist filled the whole of the space with porcelain sunflower seeds.

<sup>2</sup> The work is owned by the Museum of Contemporary Art in Zagreb; it won second prize in the exhibition T-HTnagrada@msu.hr and is now in the permanent display of that Museum, *Collections in Motion*. It was integrally published as an artist's book by Art Workshop Lazareti, Dubrovnik, in 2013. On this occasion, the work is being shown in Dubrovnik for the first time. predstavlja u Dubrovniku.

## O BIVANJU IZVAN VREMENA ili BELLA VISTA

Suvremena umjetnost kao pojam svojim sadržajem hoće sabrati ono što zovemo recentnim pojavama u umjetnosti. Ona pritom nije nikakav mogući umjetnički smjer, već je to takva umjetnost koja ide „u korak s vremenom“ i različita je spram mogućih vidova nesuvremenih umjetnosti i umjetničkih „pravaca“. No, pritom se nešto uvijek već pred-postavlja; naime to da umjetnost unaprijed već ima nekakve veze s vremenom jer i kao su-vremena i ne-su-vremena, ona nekako treba vrijeme da bi uopće bila. Ova pred-postavka omogućuje svako moguće bavljenje tzv. poviješću umjetnosti jer tu su i vrijeme i umjetnost i njihov odnos prepleteni u jedinstvo. No, kako je to jedinstvo moguće, a da se prethodno uopće ne zna ni što je vrijeme ni što je umjetnost niti kakva je narav ovog odnosa, to nadilazi svaku povijest umjetnosti i nije joj primjerena zadaća. Izložba Ivane Dražić Selmani otvara nam jedno moguće propitivanje ove „poteškoće“. Duhovna situacija Dubrovnika koja odiše provincijskom nemoći da se ide „u korak s vremenom“ i da se uvijek nekako spram suvremenosti „kaska“, paradoksalno je kod nekih dubrovačkih autora uspjela otvoriti prostor jedne prostorno-vremenske latencije, prividnog mirovanja između uzroka i posljedice, u kojoj umjetnost bivstvuje slobodna od nužde vlastite suvremenosti,

ali i od „pada“ u nesuvremenost koja je *passé*. Ovu vitalnost da se bude s onu stranu vremena, umjetnici svakako duguju Gradu, a u slučaju Ivane Dražić Selmani toponimi su još preciznije određeni – to su Danče i Lokrum. Nasuprot ovakvoj vitalnosti, suvremeni se umjetnički svijet transformirao u svojevrsni umjetnički pogon koji umjetnost tek marljivo proizvodi, proizvodeći pritom i vlastitu suvremenost, kao i suvremene umjetnike koji si svojim radom mogu omogućiti sasvim pristojnu egzistencijsku bezbrižnost. Suočena s mjestima na kojima „vrijeme stoji“ Ivana u svojim radovima gotovo redovito susreće memorije vlastite obitelji, najčešće sačuvane na fotografijama malih formata. Obiteljske su veze snažne i premda nas sigurno definiraju na vremenskoj lenti kao one koji su tu bili prije i one koji su došli ili će jednom doći, to čvrsto ukorjenjivanje u siguran slijed uzročno-posljedičnog bivanja oduzima nam bitnu osnovu ljudskosti – otvorenost za izbor. U radovima *Na Dančama* i *Bella Vista* Ivana upravo problematizira ovu temu. Spomenutim nas radovima ponajprije nastoji osloboditi vezanosti za vrijeme na način da likove „oslobađa“ od njihove prepoznatljivosti i konkretnosti, ali pritom ih ipak ne prikazuje apstraktno, primjerice na razini simbola. Ovim naši dokoni kupaci nisu neki prošli, ni sadašnji, niti budući, čak nisu niti

oni mogući, oslobođeni su, naime, vlastitosti i toga da budu Netko, a opet nisu ni Nitko. Naši kupaci nemaju pretke i nitko nakon njih neće doći, nikad nisu bili rođeni i nikad neće umrijeti. Oslobodivši svoje pretke s fotografija čelične vremenske uzročno-posljedične nužde, Ivana oslobađa sebe, ali i nas. Danče i Lokrum stoga nisu mjesta koja se definiraju vremenskim sabiranjem vlastite prošlosti, sadašnjosti i budućnosti, već upravo suprotno, to su mjesta na kojima se upravo oslobađamo od prošlosti, sadašnjosti i budućnosti kao nečeg vlastitog, a time i smrtnog.

Pitagorin uvid da je sol rođena od najčišćih roditelja – sunca i mora, mogao bi nas otvoriti k jednom dubljem uvidu u narav soli u kojem bi čak i biblijska slika o tome da trebamo biti „sol zemlje“ mogla postati jasnija. Središnja saloča koja je prekrivena morskou solju ne može se mimoći. Sol je ono neizbježno, poput života koji ne možemo ne izabrati. Gaziti sol na neki je način naša sudbina, no ovo gaženje nije bez svrhe, jer upravo je „gaženje vlastita života“ neophodno kako bismo se prisjetili čistoće praroditelja života – sunca i mora. Kroz ovo prisjećanje, premda smo kao iskonski krivci „bačeni u život“, otvara nam se i smisao čistoće soli/života, a naše vinovništvo ili krivnja biva prevrednovana u nevinost. Svi su

ovi momenti vidljivi u autoričinom radu *Sol*. Naslov *Prozor u dvorište* asocira nas na poznati film redatelja Alfreda Hitchcocka u kojem glavni junak ne može odustati od situacije promatrača, a njegova nepokretnost pokreće čitav niz situacija u kojima on postaje neizbježan sudionik. Nasuprot činjenici da je netko zatvaranjem dvaju prozora koji su bili okrenuti prema moru i Lokrumu na neki način odustao od pogleda „u dvorište“, autorica nastoji ove prozore otvoriti i to na način da oni sabiru jedan dan, projicirajući na istočnom prozoru prizore jutra, a na zapadnom prozoru prizore večeri. No ono što je ovdje ključno jest da ovakav projiciran dan ne teče u vremenu. Možemo govoriti o bivanju jednog dana koji se ne događa. Time pojam „dvorišta“ počinje neodoljivo podsjećati na ono što se događa u svijetu virtualne stvarnosti, pa tako npr. prostor koji nam je dostupan putem interneta, koji je neko naše dvorište i u koji gledamo kroz prozor ili windowse, ne poznaje razliku između dana i noći, on čak nema ni neko svoje univerzalno satno vrijeme, pa nije jasno je li virtualan prostor uopće nešto u vremenu ili je zbir mogućih vremena. Ovim jeza zbog bezvremenskog zbivanja i gubitka univerzalnih koordinata postaje sve veća, dostojna najboljih Hitchcockovih ostvarenja.

Nikša Selmani

## ABOUT BEING OUT OF TIME or BELLA VISTA

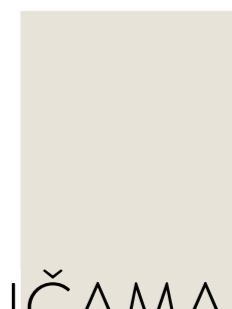
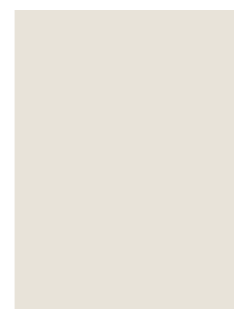
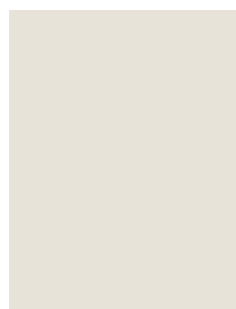
Contemporary art as concept wants in its substance to assemble what we call recent phenomena in the fine arts. But it is not itself any kind of possible artistic trend or tendency, rather, that kind of art that keeps in step with the time and is different from all possible forms of non-contemporary art and artistic directions. But there is always some presupposition: that this art has a priori some kind of connections with (the) time because as both contemporary and non-contemporary it somehow needs time in order to be at all. This presupposition enables all possible kinds of dealing with what is called the history of art, for there are here both time and art and their relationship entwined into a whole. But since unity is possible without any prior awareness of what art is or what time is or what the nature of the relationship is, it surpasses any history of art, and is not an appropriate task for it. The exhibition of Ivana Dražić Selmani opens up for us one possible way of testing this difficulty out. The spiritual situation of Dubrovnik, which breathes the provincial inability to keep in step with the time and that is always somehow trying to catch up with contemporaneity, has paradoxically in some Dubrovnik artists managed to open up the space of space-time latency, of ostensible quiescence twixt cause and consequence, in which art is free of the necessity of its own contemporaneity but also from any fall into a non-contemporaneity that is passé.

Artists certainly owe this vitality of being the far side of time to the City (Dubrovnik), and in the case of Ivana Dražić Selmani, the toponyms are given still more precisely – Danče and Lokrum. As against this kind of vitality, the contemporary art world has been transformed into an, as it were, artistic proving ground that just industriously produces art, producing the while its own contemporaneity, as well as the contemporary artists who with their work can make possible a very decent existential insouciance. Faced with places at which time stands still, Ivana in her works almost always meets memories of her own family, most often preserved in small format photos. The family links are powerful and although they certainly define us on the timeline like those who were before and those who have come or will come sometime, this firm rooting in a secure sequence of causal-consequential being takes from us an essential basis of being human – openness to choice. In the works *At Danče* and *Bella Vista* in fact Ivana problematises this position. She primarily attempts in these works to liberate us from connectedness with time, by liberating the figures from their identifiability and concreteness, without ever showing them abstractly or at the level of symbol. Thus our leisured bathers are neither some past nor some present nor some future, not even some possible, for they are freed of singularity and of being Someone and then again of not being

Anyone. Our bathers have no precursors, and no one shall come after them, they were never born and will never die. Liberating her forebears in the photographs from the iron necessity of causal and consequential necessity, Ivan liberates herself, and us too. Danče and Lokrum then are not places that are defined by the temporal assembly of one's own past, present and future, but just the opposite, they are places at which we get free of past, present and future, as being something of our own, and hence mortal too. The insight of Pythagoras that salt is born of the purest of parents, of sun and sea, could open us up to a deeper insight into the nature of salt in which even the biblical image of how we should be the salt of the earth might become clearer. The central room, the floor of which is covered with salt, cannot be circumvented. Salt is the inevitable, the life that we cannot even choose. Trampling on salt is in a sense our lot, but this trampling is not without a purpose, for trampling on our own life is actually essential for us to recall the purity of the primordial parents of life, the sun and the sea. Through this recollection, although we are as original sinners cast upon life, the sense of the purity of salt/life is opened to us, and our culpability or guilt is revalued into innocence. All these factors are to be seen in the artist's work *Salt*. The title *Window into the Courtyard* has associations

with the film of Hitchcock, in which the leading man cannot get out of being a spectator, his immobility deriving from a whole series of situations in which he becomes an unavoidable secret sharer. As against the fact that someone by closing two windows that were turned to the sea and to Lokrum has in some way renounced that look into the courtyard, the artist attempts to open up these windows and in such a way that they gather up a day, projecting scenes of morning on the eastern window, and scenes of evening on the western window. What is actually crucial here is that this kind of projected day does not flow in time. We can speak of the being of a day that does not happen. Hence the concept of courtyard starts irresistibly to recall that which happens in the world of virtual reality, and thus, for example, the space that we can access via the Internet, which is also the yard seen through our rear window, and that we look at through windows, knows not of the difference between day and darkness, it does not even have a universal clock time, and it is not obvious if the virtual space is something inside time or whether it is an aggregation of possible times. The horror at atemporal events and the loss of universal coordinates becomes ever greater, worthy of Hitchcock's finest works.

Nikša Selmani



# NA DANČAMA AT DANČE

crteži / drawings  
ugljen na papiru / charcoal on paper  
pismo / letter  
digitalni print na papiru / digital printout on paper  
22 x (19 x 21 cm)  
inv. br. / inv. no. MSU 6694 (1-22)





Drago mi je da tamo imaš lijepu kumpaniju, jer to je u tugjem svijetu velika stvar, -a vjeruj mi da ovdje osim obiteljskog života ništa drugoga nema, nego vazda oni viječiti isti "tram tram", -za kojim netreba tugovati.-

Istina grehota je da se nemožeš kupat u moru, ma i to se daje nadomjestiti vodom i lijepim društvom, -a tim slagje će ti biti kad budeš mogao na malo dulje vremena doći.-

I am glad you have nice company there, because in an alien world it's a big thing, and believe me that here apart from family life there's nothing else, but always that eternally the same brrm-brrm, which there's no need to regret.

The truth is, it is a shame that you can't swim in the sea, though this can be made up for with water and nice company - and it will be all the sweeter for you when you are able to come here for a bit longer time.





## BELLA VISTA

2016.  
ulje na platnu  
oil on canvas



**Maslinik / Olive Grove**, 2016.  
ulje na platnu / oil on canvas  
160 x 160 cm



**Portoč 1934.**, 2016.  
ulje na platnu / oil on canvas  
180 x 120 cm



**Bella vista**, 2016.  
ulje na platnu  
oil on canvas  
130 x 190 cm



**Portoč 1936.**, 2016.  
ulje na platnu  
oil on canvas  
130 x 190 cm



SOL  
SALT

ambijentalna instalacija  
environmental installation

2016.







PROZOR  
U DVORIŠTE  
WINDOW INTO  
THE YARD

dva videorada, 70'  
two video works, 70'  
2016.





## IVANA DRAŽIĆ SELMANI

Ivana Dražić Selmani rođena je 1972. rođena u Zagrebu, a osnovnu i srednju školu završila je u Dubrovniku. Diplomirala je slikarstvo na Akademiji likovnih umjetnosti u Zagrebu 1997. godine. Bavi se pedagoškim radom i član je HDLU-a Dubrovnik, Art radionice Lazareti i Kinookusa. Izlagala je samostalno, te na više od trideset skupnih izložbi u Hrvatskoj i inozemstvu. Živi i radi u Dubrovniku.

Ivana Dražić Selmani was born in 1972 in Zagreb, but went to elementary and secondary school in Dubrovnik. She took her BFA from the Academy of Fine Arts in Zagreb in 1997. She teaches art and is a member of the Dubrovnik section of HDLU, the Croatian Artists Association, of Lazareti Art Workshop and Kinookus. She has exhibited solo and at more than thirty collective exhibitions at home and abroad. She lives and works in Dubrovnik.

### SAMOSTALNE IZLOŽBE

- 2014. Ljetnikovac Bunić Kaboga, Zaklada Batahovina, Dubrovnik
- 2014. Galerija Greta, Zagreb
- 2007. Galerija Otok – ARL, Dubrovnik
- 2006. Kuća Bukovac, Cavtat
- 2005. Galerija Matice Hrvatske, Zagreb
- 1999. Galerija Gradska, Zagreb
- 1998. Veleučilište u Dubrovniku, Dubrovnik
- 1996. Galerija KOVAČKA 3, Klub Otok, Dubrovnik  
Foyer kazališta Marin Držić, Dubrovnik  
Galerija Cekao, Zagreb

### SOLO EXHIBITIONS

- 2014. Ljetnikovac Bunić Kaboga, Zaklada Batahovina, Dubrovnik
- 2014. Galerija Greta, Zagreb
- 2007. Galerija Otok – ARL, Dubrovnik
- 2006. Kuća Bukovac, Cavtat
- 2005. Galerija Matice Hrvatske, Zagreb
- 1999. Galerija Gradska, Zagreb
- 1998. Veleučilište u Dubrovniku, Dubrovnik
- 1996. Galerija KOVAČKA 3, Klub Otok, Dubrovnik  
Foyer kazališta Marin Držić, Dubrovnik  
Galerija Cekao, Zagreb

### SKUPNE IZLOŽBE – izbor

- 2015. Godišnja izložba članova HDLU Dubrovnik, Galerija mladih UŠLS, Dubrovnik
- 2015. Dubrovačke slikarke na Cetinju, Nacionalna biblioteka Crne Gore, „Đurđe Crnojević“
- 2015. Gradska galerija Kotor, Kotor

- 2014. Grad je mrtav. Živio grad!, Galerija Podroom, Beograd
- 2014. Otvorenje, Galerija Otok, ARL Dubrovnik
- 2014. T-HT nagrada@msu.hr (žirirana izložba), Muzej suvremene umjetnosti, Zagreb
- 2011. festival Kenova?, Kotor
- 2010. Domaći rad-Upoznajmo suvremenu umjetnost u Dubrovniku, Art radionica Lazareti, Dubrovnik
- 2005. Pustjerna, projekt Art radionice Lazareti, Dubrovnik
- 2004. Dubrovački likovni trenutak, Umjetnička galerija Dubrovnik, Dubrovnik
- 2001. Flip Croatia Los Angeles exchange, Los Angeles, Dubrovnik
- 1998. Otok II, međunarodna izložba, Dubrovnik

### COLLECTIVE EXHIBITIONS a selection

- 2015. Godišnja izložba članova HDLU Dubrovnik, Galerija mladih UŠLS, Dubrovnik
- 2015. Dubrovačke slikarke na Cetinju, Nacionalna biblioteka Crne Gore, „Đurđe Crnojević“
- 2015. Gradska galerija Kotor, Kotor
- 2014. Grad je mrtav. Živio grad!, Galerija Podroom, Beograd
- 2014. Otvorenje, Galerija Otok, ARL Dubrovnik
- 2014. T-HT nagrada@msu.hr (žirirana izložba), Muzej suvremene umjetnosti, Zagreb
- 2011. festival Kenova?, Kotor
- 2010. Domaći rad-Upoznajmo suvremenu umjetnost u Dubrovniku, Art radionica Lazareti, Dubrovnik
- 2005. Pustjerna, projekt Art radionice Lazareti, Dubrovnik

- 2004. Dubrovački likovni trenutak, Umjetnička galerija Dubrovnik, Dubrovnik
- 2001. Flip Croatia Los Angeles exchange, Los Angeles, Dubrovnik
- 1998. Otok II, međunarodna izložba, Dubrovnik

### PUBLIKACIJE

- 2014. ILUSTRARIJ – grafička mapa za djecu (izdavač Batahovina Foundation)
- 2014. NA DANČAMA – umjetnička knjiga (izdavač: Art radionica Lazareti)

### PUBLICATIONS

- 2014. ILLUSTRARY – a print portfolio for children (published by the Batahovina Foundation)
- 2014. AT DANČE – artist's book (published by Lazareti Art Workshop)

### NAGRADE

- 2014. 2. nagrada na natječaju T-HT nagrada@msu.hr za ciklus crteža Na Dančama.
- 1995. Dubrovnik, 2. Nagrada za idejno rješenje grba i zastave Dubrovačko-neretvanske županije (s Orsatom Frankovićem)

### PRIZES AND AWARDS

- 2014. 2<sup>nd</sup> Prize at the T-HT nagrada@msu.hr Competition for the At Danče cycle of drawings
- 1995. Dubrovnik, 2<sup>nd</sup> Prize for a preliminary design for a coat of arms and flag for the Dubrovačko-Neretvanska County (with Orsat Franković)

## POPIS RADOVA

### 1. **NA DANČAMA**, 2013.

ugljen / papir  
digitalni print / papir  
22 x (19 x 21 cm)  
inv. br. MSU 6694 (1-22)

### 2. **BELLA VISTA**, 2016.

Maslinik, ulje na platnu, 160 x 160 cm  
Portoč 1934., ulje na platnu, 180 x 120 cm  
Bella vista, ulje na platnu, 130 x 190 cm  
Portoč 1936., ulje na platnu, 130 x 190 cm

### 3. **SOL**, 2016.

ambijentalna instalacija

### 4. **PROZOR U DVORIŠTE**, 2016.

dva videorada  
trajanje: 70'

## THE EXHIBITS

### 1. **AT DANČE**, 2013.

charcoal / paper  
digital printout / paper  
22 x (19 x 21 cm)  
inv. no. MSU 6694 (1-22)

### 2. **BELLA VISTA**, 2016.

Olive Grove, oil on canvas, 160 x 160 cm  
Portoč 1934, oil on canvas, 180 x 120 cm  
Bella vista, oil on canvas, 130 x 190 cm  
Portoč 1936, oil on canvas, 130 x 190 cm

### 3. **SALT**, 2016.

environmental installation

### 4. **WINDOW INTO THE YARD**, 2016.

two video works  
duration: 1h 10 min

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