

Symbol[®]

art & culture magazine

časopis za kulturu i umjetnost

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HRVATSKA

broj / issue 1

your personal copy

listopad / october 2023

KULTURA / CULTURE

Iva Hraste Sočo

Madlena Zepter

(Opera Madlenianum)

Dagmar Meneghello

UMJETNOST / ART

Arne Quinze

Braco Dimitrijević

Dagmar Meneghello

Barbara Čeferin

Nasljeđe Čede Komljenovića

**The Legacy of
Čedo Komljenović**

GASTRO **Vodnjanka**

ENO Vislander

KNJIGE / BOOKS

Silvije Degen

TEHNOLOGIJA /

TECHNOLOGY

Kata Pavlović

(Zepter Hrvatska)

GLAZBA / MUSIC

Želimir Babogredac

(Croatia Records)

MODA / FASHION

Aleksandra

Dojčinović

Welcome to **CHALET SOFIJA**

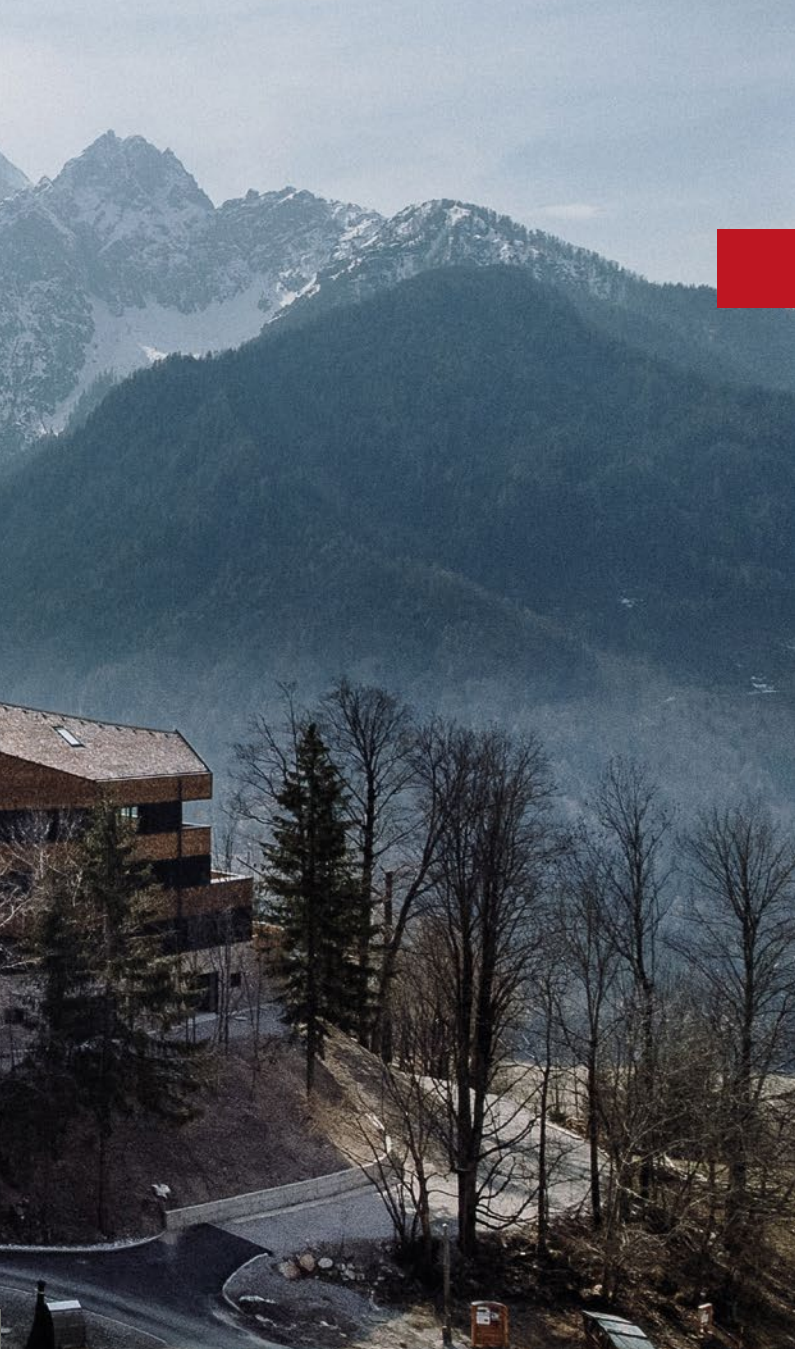
Pope Raspopovič, long-time owner of Ljubljana's As Restaurant, is opening the doors to a luxury villa, which he designed as his own home, also inviting everyone who appreciates untamed nature. Welcome to a home surrounded by mountains and defined by luxury, a home that offers an unforgettable experience. Pamper yourselves in a forest villa and indulge the Alpine air and incredible flavours with a touch of locality.

www.chaletsofija.com
welcome@chaletsofija.com
+386 41 930 597

PAMPER YOURSELVES IN A FOREST VILLA

Chalet Sofija is located just above the settlement of Gozd Martuljek, with all the suites having a view of the magnificent Špik mountain, while the terrace on the other side offers a fairy-tale view of the Kranjska Gora ski resort. This idyllic holiday home is particularly beautiful in the early mornings, when the rising sun lets you admire the surrounding nature in peace. Explore the hidden corners of the surroundings and enjoy the gentle murmur of the Martulj waterfalls, while enjoying the comfort of an exceptional interior space, furnished with furniture and accessories from the prestigious Roche Bobois brand.





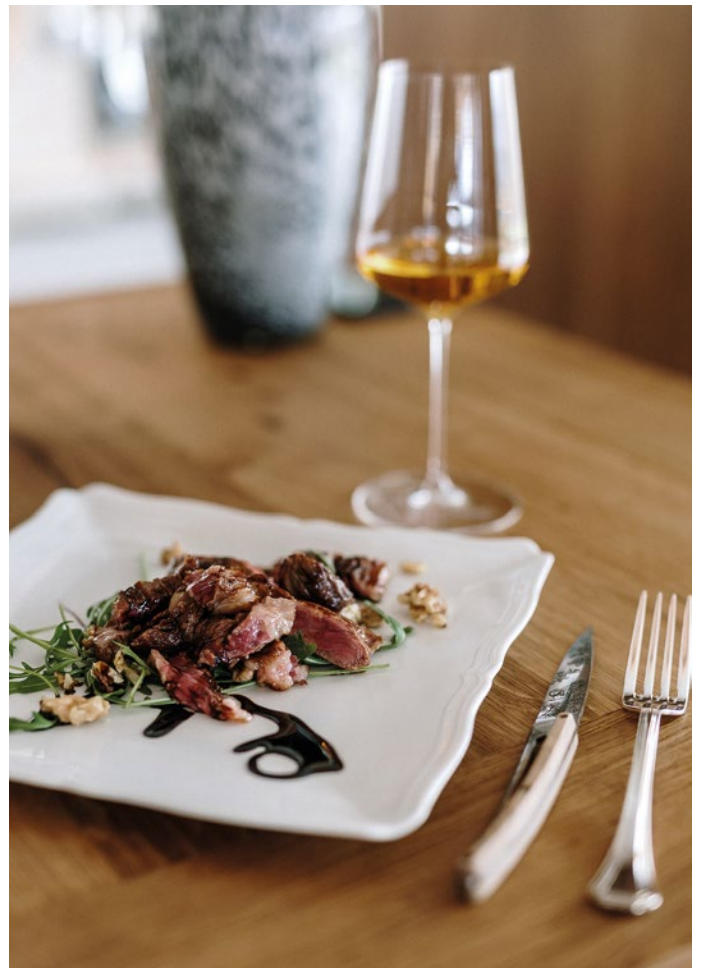
EXPERIENCE A SPA WITH A VIEW OF THE JULIAN ALPS

In our spa centre, you will be relaxing in a Finnish sauna while enjoying the beautiful view of a sunset above Kranjska Gora. You can also visit the Turkish bath, made for couples' pampering. You can unwind in our relaxation corner, enjoying a glass of sparkling wine and refreshing your thoughts with a view of the mighty Julian Alps.



CULINARY KNOW-HOW FROM THE VALLEY IN THE EMBRACE OF THE MOUNTAINS

The story of Ljubljana's most famous restaurant - As - is continuing. Pope Raspopović took his culinary experience from the capital and brought it to the mountains, where you'll be greeted with flavours that combine local ingredients and modern culinary techniques. Enjoy your breakfast in the embrace of the mountains and a warm sunrise, completely trusting in your senses.



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Ivan Meštrović: Retrospektiva
Ivan Meštrović: Retrospective

Sofisticirano uređenje, visoki gastronomski standardi, latinska kuhinja, kombinacija restorana i bara te ugodna atmosfera aduti su i glavni recept za uspjeh definitivno it mjesta u gradu.

A sophisticated interior, high gastronomic standards, Latin cuisine, a 2-in-1 restaurant and bar and a cosy atmosphere are the main draws and the recipe for success of the latest ultimate "it" place in town.



LATIN CUISINE CONCEPT

Prilagođena domaćim okusima i ukusima, kuhinja se temelji na čistoći i posebnosti namirnica karakterističnih za Argentinu, Peru, Čile i Urugvaj poput kvinoje, batata, crnog graha, crne divlje riže i juke. S obzirom na latinski gastro koncept El Tora, predjela se baziraju na zanimljivom i pristupačnom sharing konceptu gdje svi za stolom probaju sve.

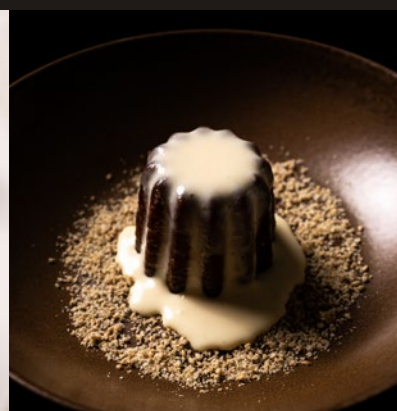
Tailored to local flavours and tastes, the food is based on clean and distinctive ingredients emblematic of Argentina, Peru, Chile and Uruguay, such as quinoa, sweet potato, black beans, black wild rice and yuca. In line with El Toro's Latin gastro concept, the starters are based on interesting and approachable sharing where everyone at the table gets to try everything.

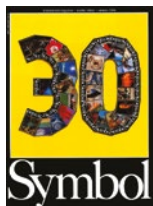
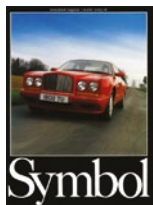
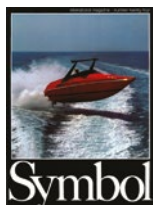
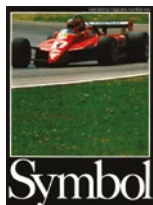
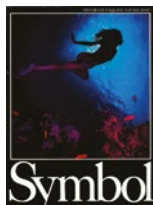
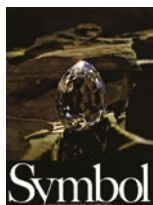
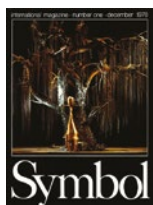


EL TORO

MICHELIN
2023

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Nasljeđe Čede Komljenovića

*Odvjetnik Silvije Hraste koji je bio blizak prijatelj s **Čedom Komljenovićem** i kome je Čedo ostavio prava da nastavi izdavati Symbol, odlučio je ne iznevjeriti ga. Zajedno sa svojim suradnicima odlučio je oživjeti Symbol i eto – prvi primjerak sada je u vašim rukama*

👤 MLADEN PLEŠE

📁 BORIS ŠTAJDUHAR & PRIVATNA ARHIVA / PERSONAL ARCHIVE

The Legacy of Čedo Komljenović

Silvije Hraste, a lawyer who was a close friend of **Čedo Komljenović** and to whom Čedo left the rights to all future issues of the Symbol magazine, has made it his mission not to let his belated friend down. Together with his associates, he decided to bring Symbol back to life and here you have it – the first copy of the latest edition lies before your very eyes



M Među brojnim projektima koje je realizirao Čedo Komljenović, alias Monty Shadow, posebno se ističe časopis Symbol na kojeg je bio posebno ponosan. Taj raskošni mjesečnik velikog formata, tiskan na najfinijem papiru, pratio je najnovije trendove u svijetu mode, luksuznih automobila, satova, nakita, dizajna, sporta, umjetnosti... U njemu su predstavljani najuspješniji svjetski biznismeni, vrhunski sportaši, najpopularnije zvijezde estrade i najugledniji svjetski umjetnici.

Da bi se pojavio oglas u tom prestižnom mediju, kompanije su bile spremne platiti enorman novac. Redoviti oglašivači bili su Ferrari, Mercedes, BMW, Armani, Richemont, Valentino... Symbol je postao komunikacijska platforma za luksuzne brendove kao što su Rolls-Royce, IWC, Cartier, Pirelli, Lamborghini, Mont Blanc, Montegrappa... Čedo Komljenović (1939.- 2021.) bio je i vlasnik luksuznog magazina Sun International, kao i još nekoliko časopisa.

Odvjetnik Silvije Hraste koji je bio blizak prijatelj s Komljenovićem i komu je Čedo ostavio prava da nastavi izdavati Symbol, odlučio je ne iznevjeriti ga. Zajedno sa svojim suradnicima odlučio je oživjeti Symbol i eto - prvi primjerak sada je u vašim rukama.

A upravo je Symbol bio ishodište dvije, od mnogih genijalnih ideja Čede Komljenovića. Na jednu je upozorio Johann Rupert, vlasnik Richemonta, kompanije koja je treća na svijetu po proizvodnji luksuznih brendova, nakita, dijamanta, satova, ko-

nih proizvoda... Među njima najpoznatiji su satovi IWC Schaffhausen, Vacheron Constantin, Officine Panerai, kulturni proizvođači nakita Cartier, Van Cleef & Arpels.... Rupertovo bogatstvo procjenjuje se na nekoliko milijardi dolara, a Čedu je imenovao svojim savjetnikom za industriju satova.

Čedina strast bile su luksuzne stvari - od satova do automobila, dizajnerskih odijela, cipela i namještaja, sve što je vrhunski izrađeno, što ima priču i tradiciju

Čedo had a thing for luxury items - from watches to cars, designer suits, shoes and furniture - basically anything superbly crafted, with a good backstory and a long tradition

Among the countless projects realised by Čedo Komljenović, aka Monty Shadow, the one that stands out the most is the Symbol magazine, his pride and glory. This deluxe broadsheet periodical, printed on the finest paper, kept up with the latest trends in the world of fashion, luxury cars, watches, jewellery, design, sports, art... It featured the world's most successful businessmen, top athletes, the most prominent pop stars and world-class artists.

In order to have their ad published in this prestigious magazine, companies were willing to pay an exorbitant amount of money. Regular advertisers were Ferrari, Mercedes, BMW, Armani, Richemont, Valentino... Symbol turned into a communication platform for luxury brands such as Rolls-Royce, IWC, Cartier, Pirelli, Lamborghini, Mont Blanc, Montegrappa... Čedo Komljenović (1939-2021) was also the owner of the luxury magazine called Sun International, as well as several other magazines.

Silvije Hraste, a lawyer who was a close friend of Čedo Komljenović and to whom Čedo left the rights to all future issues of the Symbol magazine, has made it his mission not to let his beloved friend down. Together with his associates, he decided to bring Symbol back to life and here you have it - the first copy of the latest edition lies before your very eyes.

And it was namely Symbol that was the springboard for two of the many ingenious ideas of Čedo Komljenović. Johann Rupert, the owner of Richemont, the world's third-leading manufacturer of luxury apparel, jewellery, diamonds, watches and leather products, pointed out the importance of one of these two ideas... It is worth noting that Richemont is behind IWC Schaffhausen, Vacheron Constantin and Officine Panerai watches, as well as iconic jewellery manufacturers such as Cartier, Van Cleef & Arpels.... Rupert's fortune is estimated at several billion dollars, and he had appointed Čedo as his watch industry advisor.

At a grand reception in Geneva, Rupert revealed that it was none other than Čedo who deserved the most credit for establishing The Laureus World Sports Awards, an annual award ceremony honouring the best athletes in the world. "One day at lunch, Monty told me that the world of sports is severely lacking in ceremonies such as The Academy Awards or Nobel Prize, and that it would be a good idea to set up a foundation for awarding prizes to sportsmen. Together with Mercedes and Deutsche Bank, we founded a company that started awarding prizes to the best athletes in the world," Rupert said





at the time. Čedo Komljenović thus became a 25 % shareholder of this highly esteemed and extremely profitable organisation.

Komljenović's second million dollar idea, which occurred to him thanks to his involvement in Symbol, was the establishment of St. Moritz Art Masters, a unique expo of fine and musical arts. Over the years, the expo has featured more than 400 artists from around the world, including our sculptor Dušan Džamonja. Every year St. Moritz welcomed numerous jetsetters from all over the world – it became a matter of prestige to appear at such a famed art festival. The main sponsors were Cartier, Mercedes Benz, Julius Baer bank, Maybach, Lufthansa, tableware manufacturer called Meissen, aircraft manufacturing company Bombardier and the city of St. Moritz itself.

It is hard to keep count of the many similar business ventures by Monty Shadow that followed. Although he started out as a photographer, Čedo Komljenović organised various entertainment events early on in his career: among other things, he set up a fashion show for the Belgian-British textile company Scabal in Croatia at the Croatian National Theatre in Zagreb, much to the dismay of many people. He was a representative of the Italian textile group Cerruti, and within the scope of his endeavours at the Svijet magazine he staged the first fashion shows under the name of Eurofashion. It was the golden age of show business in our country, filled with fashion shows and music and film festivals...

One of his greatest achievements was bringing Bob Guccione, the owner and publisher of the Penthouse magazine – a proper publishing sensation at the time – to Haludovo on the island of Krk. Guccione opened a casino at the namesake hotel, and the grand opening was, of course, attended by many dignitaries. The special treat were the legendary Penthouse Ladies who worked as waitresses...

Journalist Pero Zlatar wrote the bestselling book "Šarmeri bez pokrića" (engl. "Jetsetters: All Hat and no Cattle"), in which one can find many details about Komljenović's rollercoaster of a life. Among other things, Komljenović supplied the then-Yugoslavian ski team with equipment and clothing from the world's most famous companies (Fila, Ellese, Sergio Tacchini...), which he duly promoted. He was also tight with the key players in the world of sports, especially those in Formula 1. There he made friends with Bernie Ecclestone, Flavio Briatore, and drivers like Nelson Pique and Michael Schumacher.... His close bond to Formula 1 lasted for a long time,



KOMLJENOVIĆ U DRUŠTVU POZNATIH: GLUMAČKA ZVIJEZDA SYLVESTER STALONE ©, BIVŠI ŠPANSKI KRALJ JUAN CARLOS ©, AMERIČKA ATLETIČARKA MARION JONES ©, VELIKANI FORMULE 1 – AYRTON SENNA ©, NELSON PIQUET © I MICHAEL SCHUMACHER ©
KOMLJENOVIĆ IN THE COMPANY OF THE CELEBRITIES: MOVIE STAR SYLVESTER STALONE ©, FORMER SPANISH KING JUAN CARLOS ©, AMERICAN ATHLETE MARION JONES ©, FORMULA 1 GIANTS – AYRTON SENNA ©, NELSON PIQUET © AND MICHAEL SCHUMACHER ©



Radio je s velikim manekenskim zvijezdama, supermodelima kao što su Cindy Crawford, Naomi Campbell, Christie Brinkley, Christy Turlington, Stephanie Seymour, Linda Evangelista...

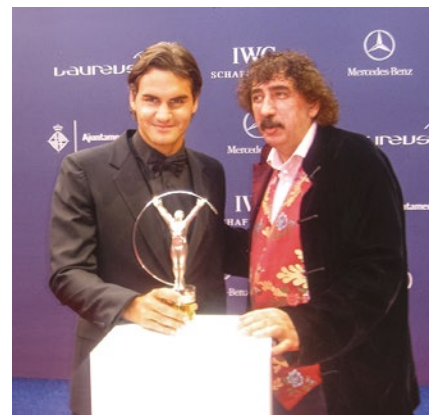
He worked with renowned supermodels such as Cindy Crawford, Naomi Campbell, Christie Brinkley, Christy Turlington, Stephanie Seymour, Linda Evangelista...

MICHAEL DOUGLAS & CATHERINE ZETA JONES

Na velikom prijemu u Ženevi, Rupert je otkrio da je upravo Čedo najzaslužniji za osnivanje The Laureus World Sports Awards, nagrade za najbolje sportaše svijeta. "Za jednim ručkom Monty mi je rekao kako svjetski sport nema svog Oscara niti Nobela te da bi bilo dobro da utemeljimo jednu takvu nagradu. Zajedno s Mercedesom i Deutsche Bankom osnovali smo kompaniju koja je počela dodjeljivati nagrade najboljim sportašima svijeta", ispričao je svojedobno Rupert. Čedo Komljenović bio je vlasnik 25 posto dionica te danas iznimno cijenjene i super profitabilne organizacije.

Druga Komljenovićeva ideja, kojomu se nametnula kroz izdavanje Symbola, bila je osnivanje Art Mastera St. Moritz, jedinstvene smotre likovne i glazbene umjetnosti. Na njoj je nastupilo više od 400 umjetnika iz cijelog svijeta, a među njima je bio i naš kipar Dušan Džamonja. Svake godine u St. Moritz dolazili su pripadnici svjetskog jet seta jer je bila stvar prestiža pojaviti se na tako uglednoj smotri umjetnosti. Glavni pokrovitelji bili su Cartier, Mercedes Benz, banka Julius Baer, Maybach, Lufthansa, proizvođač posuda Meissen, proizvođač zrakoplova Bombardier te grad St. Moritz.

Sličnih poslovnih pothvata Montyja Shadowa bilo je toliko da ih je teško i nabrojiti. Premda je počeo kao fotograf, Čedo Komljenović se zarana počeo baviti organiziranjem raznih zabavnih događanja, pa je, među ostalim, u Hrvatskoj organizirao modnu reviju belgijsko-britanske tekstilne kompanije Scabal. I to na zgražanje



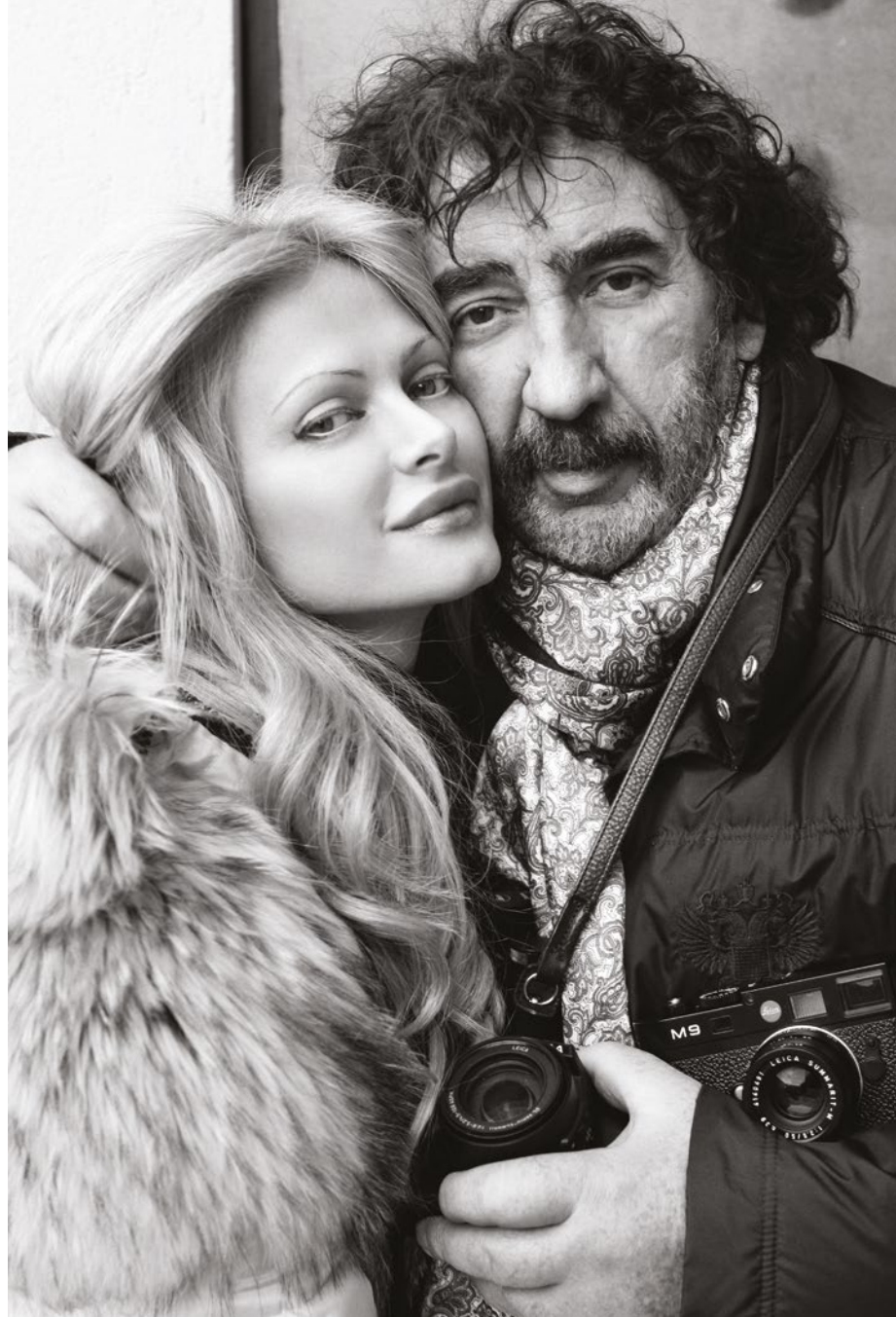
ROGER FEDERER (LAUREUS WORLD SPORTS AWARDS)

just as he was friends with the top manager of Milan – Ariedo Braida – for many years.

Johann Rupert gave credit to Monty for the miraculous global market penetration of Italian Panerai watches. These watches have a long history; originally designed as divers' watches for the Italian Navy, they were later used by the Italians during World War I. Čedo gave these watches to the actor Sylvester Stallone and several Formula 1 drivers as a present. However, things really took off after he gave one to Rupert. Rupert asked him the next day if he could buy it. Komljenović replied that he no longer had any more of these watches since he had given him the last one the previous day. "I meant buying the company, not just one watch. Do something about it", Rupert said. Richemont became the owner of that mega popular brand in less than 48 hours.

While trying to explain the phenomenon called Čedo Komljenović, the publisher Nino Pavić kept pointing out that Monty Shadow did what no other man from these parts had done before. "Čedo met, befriended, hung out and did business with some of the biggest names from the world of business, film, sport, entertainment, and fashion. It's kind of pointless to talk about it here because everyone is convinced that Čedo was making it up, deeming it impossible for a kid from Karlovac to work his way to the top of the business and fashion worlds..."

Truth be told, it really is incredible that Čedo, who came from a modest, working-class family, managed to rise to the top of the corporate and fashion ladders. Encouraged by Pero Zlatar, he started working as a photojournalist for the Karlovac weekly. Soon enough, he set up an exhibition of his photos. As early as that, he demonstrated excep-



tional dexterity, even impudence. When Kwame Nkrumah, the president of Ghana, was already getting into the limousine to drive away, Čedo walked past the bodyguard, tapped on the window and urged him out of the car to take his picture. Everyone was taken aback, but the president actually came out of the car and Čedo photographed him. That was when he realised, as he would go on to say, that he could basically get to whomever he wanted with the help of a camera. On top of that, when he started working at Vjesnik, he photographed Josip Broz Tito on the Brijuni Islands.

The late journalist Vlado Bojkić said that, for a time, Monty worked in England and Sweden picking strawberries, and then he got engaged to a Swedish woman. Ratomir Petković, a journalist from Karlovac, shared an anecdote about Čedo: in order to sweep a girl off her feet, Čedo borrowed a record player from the store owner. He then gave it to the girl, but the following day he went back to her house and told her mother that he had to take the record player in for repair. Then he returned it to the store. That's how the rumours about Čedo started spreading...

The people of Karlovac remembered this version of Čedo, so it does not come as a surprise that they had a hard time believing how far their fellow citizen had come. However, after twenty years of experience in photography, Komljenović realised that he could try his hand at other jobs as well.

Selimir Ognjenović, one of the big-shots of Croatian tourism and the owner of the tour operator Riva Tours, was more than surprised when Čedo Komljenović called him one evening and said, "I'm in Munich and I'm taking the president of the Daimler-Benz corporation, Jürgen Schrempp, to dinner. I want to treat him to some our wine and prosciutto, so please be a darling and bring some to the restaurant of chef Joseph Sepp Kratz. We're waiting for you."

Ognjenović picked out several bottles of Istrian wines and some Dalmatian prosciutto. When he arrived at the spot and said who he was meeting, he was led to a VIP room where Schrempp and Čedo were waiting for him. Schrempp immediately tore into the prosciutto and wine, and the deal was sealed within a few hours: Schrempp rented Riva's boat, which he used to cruise the Adriatic with his family that summer, away from prying eyes...

"I can't tell a single German person about it because they would think I'm lying or that I've gone nuts saying I had dinner with Schrempp, one of the most important people in the German business world", Ognjenović lamented the next morning.

mnogih, u HNK-u u Zagrebu. Bio je zastupnik talijanskog tekstilnog koncerna Cerruti, a s revijom Svijet pokreće prve modne revije pod nazivom Eurofashion. Bile su to zlatne godine show biznisa u nas, modnih revija, glazbenih i filmskih festivala...

Jedan od njegovih većih pothvata bilo je dovođenje Boba Guccionea, vlasnika i izdavača tada svjetske izdavačke senzacije, magazina Penthouse, u Haludovo na otoku Krku. Guccione je u istoimenom hotelu otvorio kasino, a na otvorenju je, naravno, bilo mnoštvo uglednih osoba. Posebna atrakcija bile su čuvene Penthouseove dame koje su radile kao konobarice...

Novinar Pero Zlatar napisao je bestseller knjigu „Šarmeri bez pokrića“, a u njoj se mogu naći mnogi detalji iz burnog Komljenovićevog života. Među ostalim, Komljenović je godinama opskrbljivao tadašnju jugoslavensku skijašku reprezentaciju opremom i odjećom tada najpoznatijih svjet-

FRANCESCA TRITTO, ČEDINA PARTNERICA I PRIJATELJICA
FRANCESCA TRITTO, ČEDO'S PARTNER AND FRIEND

skih tvrtki (Fila, Ellese, Sergio Tacchini...) za čiju se promociju brinuo. Intenzivno se također družio s vodećim ljudima svjetskog sporta, posebno onima iz formule 1. Tu se sprijateljio s Bernijem Ecclestoneom, Flavijom Briatoreom, vozačima poput Nelsona Piqueta, Michaela Schumachera... Ta njegova vezanost uz formulu 1 trajala je godinama, baš kao što je dugi niz godina prijateljevao s Ariedom Braidom, glavnim menadžerom Milana.

Johann Rupert objasnio je kako je Monty najzaslužniji i za čudesan prodor talijanskih satova Panerai na svjetsko tržište. Sat ima dugu povijest, bio je originalno



ronilački sat talijanske mornarice, a Talijani su ga koristili tijekom Prvog svjetskog rata. Čedo je poklonio taj sat glumcu Sylvesteru Stalloneu te nekolicini vozača formule 1. Ali, pravi je *boom* počeo nakon što je sat darovao Rupertu. Sljedeći dan Rupert ga je upitao može li mu kupiti taj sat. Komljenović je odgovorio da nema više takvih satova, da mu je zadnjeg jučer darovao. Tada mu je Rupert rekao: „Mislim na kompaniju, ne na jedan sat. Kreni u akciju.” Za samo 48 sati, Richemont je postao vlasnik tog mega popularnog brenda...

Objašnjavajući fenomen Čede Komljenovića, izdavač Nino Pavić stalno je isticao kako je Monty Shadow učinio ono što nije napravio niti jedan čovjek s ovih prostora. „Čedo je upoznao, prijateljevao, družio se i poslovao s najvećim imenima iz svijeta biznisa, filma, sporta, zabave, modne industrije. Samo o tome je na neki način besmisleno govoriti u nas, jer su svi uvjereni da to Čedo izmišlja, smatrajući da je nemoguće da se klinac iz Karlovca probije u poslovni i modni svjetski vrh”.

I doista, nevjerojatno je da se Čedo, koji je potekao iz skromne, radničke obitelji, uspio vinuti u sam vrh svjetske mode i biznisa. Na poticaj Pere Zlatara, počeo je raditi kao fotoreporter u Karlovačkom tjedniku. Uskoro je priredio i izložbu svojih slika. Već je tada pokazao iznimnu spretnost, pa i drskost. Kad je Kwame Nkrumah, predsjednik Gane, već sjeo u limuzinu da ode dalje, Čedo je prošao pokraj tjelohra-

UZ ZAGREBAČKOG FOTOGRAFA BORISA ŠTAJDUHARA VEZALO GA JE ISKRENO PRIJATELJSTVO I MEĐUSOBNO PROFESIONALNO POŠTOVANJE. OVA FOTOGRAFIJA NASTALA JE 2014. GODINE U NJEGOVOM FOTO STUDIJU U SAN NAZZARO. HE AND ZAGREB PHOTOGRAPHER BORIS ŠTAJDUHAR SHARED A SINCERE FRIENDSHIP AND MUTUAL PROFESSIONAL RESPECT. THIS PHOTO WAS TAKEN IN HIS PHOTO STUDIO IN SAN NAZZARO

nitelja, pokušao na prozorsko staklo i rukom mahnuo da izađe iz automobila kako bi ga snimio. Svi su ostali zatečeni, a ovaj je uistinu izašao i Čedo ga je uslikao. Tada je, kazat će kasnije, shvatio da uz pomoć fotografskog aparata praktički može doći do koga god hoće. Među ostalim, kad je prešao u Vjesnik, fotografirao je i Josipa Broza Tita na Brijunima.

Pokojni novinar Vlado Bojković ispričao je da je Monty bio u Engleskoj i Švedskoj gdje je brao jagode, a potom se zaručio za Švedanku. Karlovački novinar Ratomir Petković ispričao je pak kako je Čedo, da bi impresionirao jednu djevojku, posudio od gazde u jednoj trgovini gramofon. Potom ga je darovao djevojci, ali je dan kasnije otišao kod nje kući te njezinoj majci kazao da gramofon mora odnijeti na popravak. Zatim ga je vratio u trgovinu. Tako se legenda o Čedi počela širiti...

The outstanding late journalist and editor Sead Saračević reasoned in a similar vein. He was at St. Moritz, where Čedo organized the presentation of new Rolls-Royce models. Three Rolls-Royces were landed on the frozen lake by helicopters, and Čedo then threw a gala event in the theatre with the then-super popular Hot Gospel group. At the end of the show, the entire audience gave a standing ovation and started chanting “Monty, Monty!” “It’s such a shame,” Saračević said, “that I can’t tell anyone about it – because no one would believe me.”

Since the mid-seventies, Čedo lived in Biandrate, 45 kilometres from Milan. He purchased a part of the abbey dating back to 1040 and turned it into an actual castle. The 300-square-meter living room was filled with stylish furniture, the ceiling and walls were decorated with magnificent old beams, there were countless souvenirs there, small works of art, huge old paintings, precious figurines, candelabras, books, magazines, computers, TVs... Čedo also had Ayrton Senna’s helmet, Boris Becker’s tennis racket and the ball Maradona played with.

Čedo had a thing for luxury items – from watches to cars, designer suits, shoes, and furniture – basically anything superbly crafted, with a good backstory and a long tradition, so no wonder he was hailed as “the guru of luxury”.

Čedo was at full throttle twenty hours a day. The phones were ringing non-stop, and businessmen, bankers, investors, managers, and pretty ladies lined up at his door. Čedo would always agree to see them all and lend them an ear amidst the chaos. He welcomed thousands of people into his home, including model and actress Kelly LeBrook, actor Clint Eastwood, Formula 1 drivers Nelson Piquet, Rene Arnoux, Riccardo Patrese, as well as Princesses of Monaco, Caroline and Stephanie, and tennis players Boris Becker, Bjorn Borg and the like.

While acting as an advisor to the President of the Schrempp Management Board, Komljenović formed a partnership between Mercedes and the Richemont group, so from that moment on most cars were equipped with IWC watches. He built a special collaboration and friendship with Benedikt Taschen, the major publisher of prestigious books and monographs, and Taschen sailed the Adriatic with his family as his guest for two years in a row. Čedo’s frequent companions were the legendary Russian conductor Valery Gergiev, the Italian football coach Fabio Capello, the businessman Filip Zepter, Bernie Ecclestone, and golfer Tom Watson...

***Tjednik Fotografica
napisao je da je
Monty simbol za
lifestyle, dizajn, šarm,
automobilizam,
avanturu...***

*Photografica weekly
proclaimed Monty a
symbol of lifestyle,
design, charm,
motoring, adventure...*





ČEDO & ANA RUGNER (ST. MORITZ)

Takvog su Čedu Karlovčani pamtili iz mladih dana, pa nije ni čudo da su teško povjerovali dokle je dogurao njihov sugrađanin. No, nakon dvadesetak godina fotografskog iskustva Komljenović je shvatio da se može okušati i u drugim poslovima.

Selimir Ognjenović jedan od najznačajnijih hrvatskih turističkih djelatnika i vlasnik turoperatora Riva Tours, nemalo se iznenadio kad ga je jednu večer nazvao Čedo Komljenović: „U Münchenu sam, vodim na večeru predsjednika korporacije Daimler-Benz, Jürgena Schremppa. Želim ga počastiti našim vinom i pršutom, pa ih brzo donesi u restoran *chefa* Josepha Seppa Kratza. Čekamo te”.

Ognjenović je uzeo nekoliko boca istarskih vina i dalmatinski pršut. Kad je došao i na ulazu rekao koga treba, odveli su ga u posebnu prostoriju za VIP goste, gdje su bili Schrempp i Čedo. Schrempp se odmah bacio na pršut i vino, a nakon nekoliko sati sklopljen je i posao: Schrempp je iznajmio Rivin brod kojim je s obitelji, tog ljeta nekognito krstarilo Jadranom...

Drugo jutro Ognjenović se požalio: „To ne mogu ispričati ni jednom Nijemcu jer bi taj pomislio da lažem ili da sam poludio kad govorim da sam večerao i družio se sa Schremppom, jednim od najvažnijih ljudi njemačkog biznisa”.

Na sličan način rezonirao je i pokojni veliki novinar i urednik Sead Saračević. On je bio u St. Moritzu gdje je Čedo organizirao predstavljanje novih Rolls-Royce modela. Prvo su helikopteri spustili tri Rolls-Roycea na zaleđeno jezero, a nakon toga je Čedo u kazalištu priredio gala priredbu s tada super popularnom grupom Hot Gospel. Po završetku showa cijelo kazalište skočilo je

na noge i skandiralo „Monty, Monty!”. „Jedina je šteta,” kazao je Saračević, „što to ne mogu nikome ispričati, jer mi nitko ne bi povjerovao.”

Čedo je od sredine sedamdesetih godina živio u mjestu Biandrate, udaljenom 45 kilometra od Milana. Kupio je dio opatije iz 1040. godine i pretvorio je u pravi dvorac. Dnevni boravak od 300 kvadratnih metara bio je prepun stilskog namještaja, strop i zidove krasile su prekrasne stare grede; bilo je tu nebrojeno suvenira, malih umjetničkih djela, golemih starih slika, vrijednih figurica, svijećnjaka, knjiga, časopisa, kompjutera, televizora...Bila je tu i kaciga Ayrtona Senne, teniski reket Borisa Beckera, lopta kojom je igrao Maradona.

Čedina strast bile su luksuzne stvari - od satova do automobila, dizajnerskih odijela, cipela i namještaja, sve što je vrhunski izrađeno, što ima priču i tradiciju, pa nije čudo što su ga nazivali guruom luksuza.

Tu se živjelo dvadeset sati dnevno. Isto toliko dugo zvonili su telefoni, dolazili su biznismeni, bankari, investitori, menadžeri, ljepotice. Sve ih je Čedo primao, i u tom kaosu strpljivo slušao. Tu je ugostio tisuće ljudi, među njima manekenku i glumicu Kelly LeBrock, glumca Clint Eastwooda, vozače formule 1 Nelsona Piqueta, Rene Arnouxa, Riccarda Patrese, ali i princeze od Monaka Caroline i Stephanie, tenisače Borisa Beckera, Bjorna Borga...

Dok je Komljenović bio savjetnik predsjednika Uprave Schremppa, povezo je Mercedes i Richemont grupu, pa su od

He made calendars for the ministries of tourism of Seychelles and Mauritius for years on end. He also spent some time devising advertising materials for the promotion of tourism in South Africa, during which time he became great friends with Sol Kerzner, the founder of Sun City and the owner of the company Atlantis and some three hundred hotels.

When it comes to bizarre stories surrounding his persona, one is tough to gloss over. The famous owner of Formula 1, Bernie Ecclestone, invited Čedo, yours truly and several millionaires and billionaires to join him for dinner at the famous La Briciola Mare restaurant in Milan. At the end of the evening, Čedo covered a whopper bill. When we were leaving the restaurant, Bernie grabbed my arm and said, without the slightest remorse, “Look at that Čedo fella. He’s spending money like a drunken sailor. I would never have anything if I ever spent that much money in my life.”

Perhaps this very anecdote best depicts the lifestyle and character of Čedo Komljenović. He never ate lunch or dinner alone; he was always in company, often a larger one. And he was virtually always the one to pay for the meals! All the parking lot attendants in Milan knew him, and they would always get him a spot because he was more than generous to all of them.

The Croatian public perceived Komljenović primarily as a photographer of naked women. He launched the careers of dozens of girls who had posed for the magazine Start at the time. They all made a name of themselves in the fashion industry, but Bernarda Marovt achieved the greatest success, all thanks to Čedo. She went on to become one of the highest-paid models in Europe. He also introduced Slavica Radić to Bernie Ecclestone, and the rest is history...

Hundreds of beauties from all over the world passed through his studio, but they never had a single bad thing to say about him. We all know how uncommon that is in the world of fashion and movies.

He worked with the greatest faces of fashion, such as Cindy Crawford, Naomi Campbell, Christie Brinkley, Christy Turlington, Stephanie Seymour and Linda Evangelista. That was back in the supermodel era, the time when Komljenović made his biggest photographic and editorial breakthrough. He brought the famous South African actress Charlize Theron to Milan, along with another South African woman, Tanja Purrie. They both became huge stars.

He made calendars for the Magnetti company, as well as Tullio Abatte’s Riva Boats, Ducati, Stefano Ricci, Con-tax, Hasselblad and Leica. One year he



tada u većini automobila bili IWC satovi. Posebnu suradnju i prijateljstvo razvio je s Benediktom Taschenom, najvećim izdavačem luksuznih knjiga i monografija, a dvije godine za redom Taschen je s obitelji, kao njegov gost, plovio Jadranom. Među ljudima s kojima se Čedo češće družio, svakako valja spomenuti velikog ruskog nogometnog trenera Valerija Gergijeva, talijanskog nogometnog trenera Fabija Capella, biznismena Filipa Zeptera, Bernieja Ecclestonea, igrača golfa Toma Watsona...

Godinama je radio kalendare za ministarstva turizma Sejšela i Mauricijusa. Jedno vrijeme kreirao je propagandne materijale za turističku promociju Južne Afrike, i od tada seže njegovo veliko prijateljstvo sa Sol Kerznerom, osnivačem Sun Cityja i vlasnikom kompanije Atlantis i tristotinjak hotela.

Među bizarnim pričama jednu je gotovo nemoguće preskočiti. Slavni vlasnik formule 1, Bernie Ecclestone pozvao je Čedu i potpisnika ovih redaka te nekoliko milijunaša i milijardera na večeru u poznati restoran La Briciola Mare u Milanu. Na kraju je Čedo podmirio račun koji je bio enorman. Kad smo izlazili iz restorana, Bernie me primio pod ruku i bez imalo grižnje savjesti rekao: „Vidiš ti tog Čedu. Njemu novac curi kroz prste kao da je pijesak. Da sam ja toliko trošio u životu, nikada ne bih ništa imao”.

I upravo ta anegdota možda ponajbolje ocrtava način života i karakter Čede Komljenovića. Nikada nije išao sam na ručak i večeru, uvijek s društvom, često i povećim. I redovito bi on plaćao račune! U Milanu su ga poznavali svi čuvari glavnih parkirališta koji bi mu, bez iznimke, pronalazili slobodno mjesto, jer je prema svima njima bio više nego darežljiv.

Javnost je u Hrvatskoj percipirala Komljenovića ponajprije kao fotografa nagih djevojaka. Lansirao je u svijet mode desetak djevojaka koje su pozirale za tadašnji magazin Start. Sve su napravile ozbiljne karijere, no najveći uspjeh, Čedinom zaslugom, postigla je Bernarda Marovt, koja je postala jedna od najskupljih manekenki Europe. Slavicu Radić upoznao je s Bernijem Ecclestoneom, a sve je ostalo povijest...

Kroz njegov atelje prodefiliralo je stotinu ljepotica iz cijelog svijeta, no one se nikada nisu potužile na Čedu niti su za nje imale i jednu ružnu riječ. Što je prava rijetkost u svijetu mode i filma..

Radio je s velikim manekenskim zvezdama kao što su Cindy Crawford, Naomi Campbell, Christie Brinkley, Christy Turlington, Stephanie Seymour, Linda Evangelista. One pripadaju eri supermodela, vremenu kad je Komljenović napravio najveći fotografski i urednički prodor. Slavnu glumicu Charlize Theron doveo je



iz Južne Afrike u Milano, baš kao i drugu Južnoafrikanku, Tanju Purrie. Obje su postale velike zvijezde.

Radio je kalendare za kompaniju Magnet, za brze čamce Riva Boats Tullia Abattea, za Ducati, za Stefana Riccija, za fotoaparate Contax, Hasselblad, Leica. Jedne godine dobio je nagradu Zlatni Contax za najbolju fotografiju učinjenu s tim aparatom.

Tjednik Fotografica napisao je da je Monty simbol za *lifestyle*, dizajn, šarm, automobilizam, avanturu, drugi su ga proglasili najboljim PR menadžerom. U Milanu je imao nekoliko tvrtki i ureda.

Svojedobno se u jednom društvu razgovaralo o tomu da bi Čedo, s obzirom na sva poznanstva koja je imao, trebao napisati knjigu. Čuvši to Bernie Ecclestone je ustao, okrenuo se prema Čedi te rekao: „Imam bolju ideju. Ne trebaš napisati knjigu, samo najavi da je planiraš objaviti, i stotine ljudi će ti platiti velike honorare da to nikada ne učiniš”. ©

received the Golden Contax award for the best photo taken with their camera.

Photografica weekly proclaimed Monty a symbol of lifestyle, design, charm, motoring, and adventure, while others declared him the best PR manager ever. He had several companies and offices in Milan.

On one occasion, people were talking and urging Čedo to write a book, considering all his interesting acquaintances. When Bernie Ecclestone heard this, he got up from the table, turned to Čedo and said, “I have a better idea. You don’t need to write a book; just announce that you intend to publish one, and hundreds of people will send huge checks your way just to stop you from ever doing it.” ©

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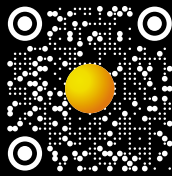
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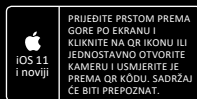
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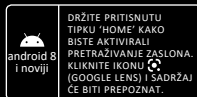
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Zagrebački HNK na novom putu

*Uvođenjem reda u kazalište godinama razdirano podjelama, **Iva Hraste Sočo** u samo godinu dana postigla je da HNK u Zagrebu sada funkcionira kao besprijekorno ugođen mehanizam u čijem su središtu tri prvoklasna umjetnička ansambla – Drame, Opere i Baleta*

☞ GEA VLAHOVIĆ

📷 MATEJ GRGIĆ

New Chapter for the Croatian National Theatre in Zagreb

By bringing a theatre that had been torn by divisions for years back to order, **Iva Hraste Sočo** completely changed the course of the Croatian National Theatre in Zagreb in but a year. It now operates as a perfectly tuned mechanism centred on three first-class artistic ensembles: Drama, Opera and Ballet





Prije nešto više od godinu dana, 1. rujna 2022., Hrvatsko narodno kazalište u Zagrebu dobilo je intendanticu koja dolazi iz svijeta glazbenog kazališta: upravljačku poziciju središnjeg nacionalnog teatra preuzela je Iva Hraste Sočo, sveučilišna profesorica koja iza sebe ima karijeru nagrađivane operne umjetnice i državne dužnosnice s višegodišnjim diplomatskim iskustvom te desetogodišnjim radom u Ministarstvu kulture i medija, gdje je, uz ostale dužnosti, bila pomoćnica ministrice za međunarodnu kulturnu suradnju i razvoj kulture i umjetnosti.

Sve to pomoglo joj je u uvođenju reda u kazalište godinama razdirano podjelama oko upravljačke politike kuće, pa se tako, samo godinu dana kasnije, sa sigurnošću može reći da HNK u Zagrebu funkcionira kao besprijekorno ugođen mehanizam u čijem su središtu tri prvoklasna umjetnička ansambla – Drame, Opere i Baleta.

Dolazak nove intendantice obilježio je i prvu sezonu nakon proglašenog kraja pandemije koronavirusa, u kojoj je HNK u Zagrebu ostvario posjećenost svojih programa od 94 posto te rast pretplatnika na gotovo 5 tisuća, ali i nastavio širiti svoje obzore: uz repertoar temeljen na sinergiji klasičnog i suvremenog te interakciji eminentnih međunarodnih i domaćih umjetnika i ansambala, ali uz davanje prilike mladim nadama, ostvaren je niz posebnih programa i suradnji, dogovorena brojna gostovanja, prošireni su ansambli, a proširen je i model pretplata.

Sve to, zajedno s usmjerenošću HNK u Zagrebu na koprodukcije s europskim i hrvatskim kazalištima, međunarodna gostovanja i aktivno sudjelovanje u europskim asocijacijama kao što su Opera Europa, European Theatre Convention, Fedora, Operavision i drugi, čini savršenu podlogu za jačanje uloge toga teatra kao jedne od najvažnijih domaćih kulturnih institucija, ali i za povećanje vidljivosti središnje hrvatske nacionalne kuće u europskom kazališnom prostoru.

S doktoricom znanosti Ivom Hraste Sočo razgovaramo o uspješnom prevladavanju izazova kroz kontinuiranu usmjerenost na izvrsnost i nastavak duge tradicije HNK-a Zagreb kao središnje i najstarije kazališne institucije u Hrvatskoj, ne zamarajući pritom njegovo mjesto u suvremenom kontekstu, a tom prilikom, intendantica je otkrila i kada se može očekivati otvaranje druge scene HNK-a u Adžijinoj, ali i najavila obnovu zgrade na Trgu Republike Hrvatske.

Razgovaramo točno godinu dana otkako ste stali na čelo središnjeg hrvatskog nacionalnog teatra. Koje su bile prve i najvažnije odluke koje ste donijeli, a koje su prema vašem mišljenju doista “napravile razliku”?

Prva sezona je doslovno proletjela. Toliko je toga trebalo ustrojiti – od zatekle promjene na čelu računovodstva do javne nabave čije je čelno mjesto bilo prazno, i sličnih procesa koji se izvana ne vide ali su iznimno važni za dobro funkcioniranje ovako velike kazališne institucije. Od puno odluka koje sam donijela, bilo upravljačke ili umjetničke naravi, smatram da je konstantan dijalog sa zaposlenicima – kako s umjetnicima, tako i administracijom i tehnikom – te osluškivanje njihovih potreba i sugestija, rezultiralo radnom atmosferom u kojoj su se ansambli i zaposlenici mogli posvetiti svom poslu.

Čini se da smo uspjeli udaljiti iz kazališta nepotrebne trzavice te smo HNK u Zagrebu vratili u središte isključivo umjetničkog interesa publike i javnosti u cjelini. **Prije vašeg dolaska, u prethodnom je mandatu intendanta – odnosno, intendantica – bio sinonim za zagrebački HNK, i obratno. Ne mogu ne primijetiti da se to sad promijenilo...**

Drago mi je da ste to primijetili, uistinu sam se trudila da se navedeno promijeni. Od početka svog mandata ističem važnost umjetnika i njihovih dostignuća kao i dugogodišnju povijest HNK u Zagrebu – upravo započinjemo 163. sezonu! – a na intendantu i najbližim suradnicima je da omoguće

„Duboko sam uvjeren da publiku ne zanima tko je intendant nego kakve su predstave, te tako nastojim obavljati ovu dužnost“

“I’m quite sure that the audience isn’t interested in the persona of the intendant, but rather in the plays they put on, and I’ll bear that in mind as long as I perform this duty”

Just over a year ago, on September 1, 2022, the Croatian National Theatre in Zagreb got a new intendant from the world of musical theatre: the management position of the main national theatre was taken over by Iva Hraste Sočo, a university professor, award-winning opera artist, and civil servant boasting many years of diplomatic experience and ten years of employment at the Ministry of Culture and Media. Among other duties she performed at the Ministry, she was assistant to the Minister for International Cultural Cooperation and Development of Culture and Art.

All of this made her qualified and skilled enough to bring the theatre to order, one that had been torn by divisions for years on end. One thing is for certain: Iva Hraste Sočo completely changed the course of the Croatian National Theatre in Zagreb in but a year. It now operates as a perfectly tuned mechanism centred on three first-class artistic ensembles: Drama, Opera and Ballet.

The arrival of the new intendant also marked the first season after the coronavirus pandemic was declared over, during which the Croatian National Theatre in Zagreb recorded a 94-percent attendance rate and an increase in subscribers to almost 5,000, and also continued to broaden its horizons through a repertoire based on the synergy of classical and contemporary content and the involvement of eminent international and local artists and ensembles, as well as taking a chance on rising stars. A number of special programs and collaborations has been realised, there have been numerous guest appearances, the ensembles have been extended, and the subscription model has been expanded.

All of this, combined with the Theatre's focus on co-productions with European and other Croatian theatres, international guest appearances, and active participation in European associations such as Opera Europa, European Theatre Convention, Fedora, Operavision and others, has laid a perfect foundation for not only strengthening the role of the Theatre as one of the most important national cultural institutions, but also increasing the visibility of the central Croatian national institution in the European world of theatre.

We sat down and had a talk with Iva Hraste Sočo, PhD, interested in what she had to say about successfully overcoming challenges while maintaining a focus on excellence and preserving the long tradition of the Croatian National Theatre in Zagreb as the central and oldest theatrical institution in Croatia, without losing sight of its place in the modern context. On this occasion, the intendant announced the opening



of the second venue of the Theatre in Adžija Street, as well as the renovation of the building on the Republic of Croatia Square.

We're here exactly one year since you've been put in charge of the central Croatian national theatre. What were the first and most important decisions you made that you believe really made a difference?

Artists tend to be on the margins of society, so it's not that big of a deal to be eccentric and say what I did about my influence on the world of art. In saying that, I actually meant that certain museum exhibitions – as many curators and museum directors point out – wouldn't have been possible if it hadn't been for my art installations, which defy the linear concept of time in the sense that my exhibitions can include works whose elements are many centuries apart.

The first season whizzed by: there were so many things I had to take care of – from the unexpected shift in the management of the accounting unit to public procurement, where the top position was vacant. There were many similar “backstage” processes that might not be visible at surface level but are nonetheless extremely important for the smooth operation of a theatre of this size. Of the many decisions I made over the past year, be they managerial or artistic in nature, I believe that the constant dialogue with the employees – both the artists and the administration and technicians – as well as listening to their needs and suggestions resulted in a working atmosphere in which ensembles and employees can truly devote themselves to their work and strive for excellence.

It seems that we have managed to get rid of unnecessary tension and bring the Theatre's focus back on the artistic interests of the audience and the public as a whole.

Before you took over, the previous intendant was practically synonymous with the Croatian National Theatre in Zagreb, and vice versa. One cannot help but notice that things have changed now...

I'm glad you noticed; I really did my best to change that. From the beginning of my mandate, I have emphasised the importance of artists and their achievements, as well as the long history of the Croatian National Theatre in Zagreb – I mean, we're on the brink of our 163rd season! It's up to the intendant and their closest associates to ensure that theatre's employees can work smoothly, because that is when their talents and achievements can best come to light.

I'm quite sure that the audience isn't interested in the persona of the intendant, but rather in the plays they put on,

djelatnicima kazališta nesmetan rad jer upravo tad njihovi talenti i dostignuća mogu najbolje doći do izražaja.

Duboko sam uvjerena da publiku ne zanima tko je intendant nego kakve su predstave, te tako nastojim obavljati ovu dužnost.

Što je najbitnije za funkcioniranje jedne tako važne kulturne institucije? Je li to vizija, unutarnji ustroj, umjetnički ansambl, repertoar, odnos s publikom?

Zapravo, kad postoji sinergijsko funkcioniranje među faktorima koje ste nabrojili, može se reći kako središnja nacionalna kazališna kuća ispunjava svoju misiju, kako kulturnu tako i društvenu. Osjećamo povećanje interesa za naše programe kroz 94

posto popunjenosti naših programa i predstava, rast od gotovo 5000 pretplatnika, ali i obraćanje sponzora koji žele ostvariti partnerski odnos s kazalištem.

Također, zamjetan broj uglednih institucija i organizacija želi obilježavati svoje obljetnice i organizirati događanja upravo u našem kazalištu, što uvelike doprinosi našem društvenom položaju, ali i vlastitom prihodu.

Naveli ste prilično lijepe brojke posjećenosti i pretplatnika u sezoni 2022./2023.

Što nam te brojke govore? Koliko se realno može ići dalje i bolje od toga?

Sretni smo da je publika očigledno prepoznala naš repertoarni smjer i naše sjajne umjetnike koji ga provode. Sva tri



umjetnička ansambla iznimno su kapacitirana; od naših glumaca preko zbora i orkestra te opernih solista – kojima se početkom prošle sezone pridružilo i petero novih – do Baleta, koji se nalazi u trenutku smjene generacija kad je dio naših plesača ostvario mogućnost zasluženog odlaska u mirovinu, i mladih plesača koji se pridružuju ansamblu.

Jedan od zadataka u narednom razdoblju nam je, svakako, rad na razvoju publike jer je neophodno privući mladu publiku u kazalište. Iako sam tijekom prošle sezone bila ugodno iznenađena razmjerno primjetnim brojem mladih na nekim našim repriznim predstavama, i HNK u Zagrebu, kao i većina europskih kazališta, ulaže napore kreirajući i posebne programe i pretplate kako bi mladi dolazili na naše predstave u još većem broju te se publika diversificirala.

S obzirom na broj baletnih umjetnika koji su se javili na audiciju u ožujku, reklo bi se da je Balet HNK-a vrlo konkurentan poslodavac!

Apsolutno! Čak 1200 baletnih umjetnika prijavilo se na baletnu audiciju. To je 1200 snimki koje su ravnatelj Baleta i baletni majstori trebali pogledati s ciljem izbora plesača u uži krug, čija je selekcija tri dana trajala u Zagrebu. Bio je to enormni posao, ali i dokaz da je zagrebački Balet međunarodno zanimljiv.

Mladi plesači prijavljivali su se iz cijelog svijeta – od Europe, Australije i Amerike, pa sve do Azije. Nema dijela svijeta koji nije bio

zainteresiran za naš Balet, što ukazuje na velik interes i ugled koji zagrebački Balet uživa. Ono što je nama važno, to je sačuvati hrvatski korpus unutar ansambla, a kada znamo da se na 1200 plesača prijavilo samo šest Hrvata, onda smo svjesni da će to biti itekako izazovno.

Koliko na planove za budućnost može utjecati dugo očekivana druga scena? Što se događa s tim projektom, kada možemo očekivati prve produkcije u Adžijinoj ulici? Ljudi s ulice ne vide koliki je to posao iza te željezne ograde. Završili smo konstrukcijsku obnovu koja se financirala iz Fonda solidarnosti EU-a, a do kraja godine nastavlja se radovi za koje smo već potpisali i ugovor. Pred kraj ove ili početkom 2024. godine trebala bi se početi graditi druga scena. Moraju se provesti natječaji, i nadamo se da ćemo u sezoni 2024./25. imati gotovu scenu u Adžijinoj, što će doista biti povijesni trenutak.

Dobit ćemo novu scenu koja će veličinom biti jednaka onoj u velikoj zgradi, samo s manjim gledalištem, te će se tamo moći igrati i predstave, ali i održavati probe. **U planu je i obnova zgrade na Trgu Republike Hrvatske... To će sasvim sigurno biti izazovno?**

Tako je, zgrada nije cjelovito obnavljana od 1969., i zapravo je već odavno bilo vrijeme za neku opsežniju obnovu. Dokumentacija cjelovite obnove kao što su konzervatorsko-restauracijski elaborat, studija prostornih mogućnosti, istražni radovi nosive konstrukcije te studija izvodljivosti scenske

and I'll bear that in mind as long as I perform this duty.

What's the most important thing for the seamless operation of such an important cultural institution? Is it the vision, internal organisation, artistic ensembles, repertoire, or perhaps the relationship with the audience?

Well, when there's synergy between all the factors you listed, it can be said that the central national theatrical institution truly fulfils its mission, both with regard to its cultural and social aspects. We see a burgeoning interest in our programs in the 94-percent attendance rate and an increase of almost 5,000 subscribers, but also the eagerness of sponsors to work with the Theatre.

On top of that, a considerable number of reputable institutions and organisations want to celebrate their anniversaries and hold events right here in our theatre, which is great for our social standing, as well as our income.

You've presented quite impressive attendance and subscription figures for the season of 2022/2023. What do these figures tell us? To what extent could things get even better?

We're happy that the audience clearly recognised what we're striving for with our repertoire and our brilliant performers. All three of our artistic ensembles are composed of splendid individuals, from our actors, through the choir and orchestra, all the way to the opera soloists – who were joined by five new ones at the beginning of the last season – and the Ballet, which is at the point of generational renewal, as some of our dancers have the opportunity to go to well-deserved retirement, and young dancers are joining the ensemble.

One of our goals for the upcoming period will undoubtedly be to concentrate on audience development as it is necessary to draw more young people to the theatre. But I must confess that during the last season, I was pleasantly surprised by the relatively considerable number of young people at some of our reruns. The Croatian National Theatre in Zagreb, like most European theatres, is making every effort to appeal to young people by creating special programs and subscriptions, so that they attend our performances in even greater numbers and the audience becomes diversified.

Considering the number of ballet performers who auditioned in March, one might say that your Ballet section is a very competitive employer!

Absolutely! 1,200 ballet dancers auditioned to join our ensemble. That's a total of 1,200 recordings that the Ballet director and ballet masters had to watch in order to shortlist the dancers, a process that took three days here in Zagreb. It was a Herculean task, but it also served



tehnike, financirana je iz Fonda solidarnosti, tako da paralelno s izgradnjom druge scene u Adžijinoj ulici radimo i na planiranju te realizaciji obnove glavne zgrade.

Načelni je plan da se u veliku obnovu uđe u punom opsegu kad bude dovršena druga scena kako bismo imali izvedbeni prostor za naše predstave i ne bismo morali zaustaviti izvođenje programa.

HNK Zagreb središnja je i najstarija kazališna institucija u Hrvatskoj čija je povijest bogata prekretnicama za hrvatsku kulturu - od praizvedbi drama dotad neprihvaćenog Miroslava Krležę, do praizvedbe Ere s onoga svijeta Jakova Gotovca. Jesu li i danas moguće prekretnice takve vrste?

Kako današnji HNK "kotira" na ljestvici vlastite povijesti?

Danas, kao središnje nacionalno kazalište, Hrvatsko narodno kazalište u Zagrebu njeguje raznovrstan program te, uz uprizorenja djela domaćih autora, izvodi djela klasičnog, modernog i suvremenoga svjetskoga repertoara. Znamo da HNK u Zagrebu svojom organizacijskom strukturom – koja se sastoji od tri velika ansambla – pripada u organizacijsku shemu repertoarnih kazališta, čiji je svakodnevni rad izazovno planirati i provoditi.

Repertoarna odrednica HNK u Zagrebu jest uprizorenje djela koja čine kanon svjetske i nacionalne književnosti i glazbene

as proof that the Zagreb Ballet peaks interest worldwide.

There were applicants from all over the world – Europe, Australia, America, and Asia. Not a single corner of the world remained indifferent toward our Ballet, which indicates great interest and reputation that the Zagreb Ballet enjoys. What's important to us is preserving the Croatian corpus within the ensemble, and when we saw that out of 1,200 dancers only six Croats signed up, we knew it would be very challenging.

How big of an impact can the long-awaited second venue have on the plans for the future? How far along is that project and when might we expect the first shows in Adžija Street?

People passing by on the street can't even imagine how much work is going on behind that iron fence. The structural renovation, which was subsidised by the EU Solidarity Fund, is complete, and the contracted works will go on until the end of the year. Construction of the second venue should start by the end of this year or the beginning of 2024. We have yet to hold the tender, but we expect that the venue in Adžija Street will be open for business by the start of season 2024/2025, which will truly be a historic moment.

We'll get a new stage the same size as the one in the big building, but with a smaller auditorium, and we'll be able to put on plays and hold rehearsals there.

The renovation of the building on the Republic of Croatia Square is also in store... Surely that will be challenging?

That's right. The building hasn't been renovated in full since 1969, and it's high time for an extensive renovation. The Solidarity Fund is subsidising all necessary documentation for the restoration, such as the conservation-restoration study, spatial analysis, superstructure investigative work and feasibility study of the stage equipment apparatus, so that we can work on the planning and execution of the renovation work at the main building alongside the construction of the second venue in Adžija Street.

The general plan is to fully commit to the major renovation once the second stage is completed, so that we may have a performance space available while the main stage is being renovated – after all, the show must go on...

The Croatian National Theatre in Zagreb is the central and oldest theatrical institution in Croatia, with a history rich in milestones for Croatian culture ranging from the premieres of previously unappreciated plays by Miroslav Krleža to the premiere of Ero s onoga svijeta by Jakov Gotovac. Can such milestones still come to pass in this day and age? How does the Theatre "rank" on the scale of its own history at the moment?

baštine – od antike do 20. stoljeća, a koja su transponirana u današnje vrijeme aktualnim scenskim čitanjima, uz predstavljanje suvremenih djela.

Što se tiče repertoarnih, kako kažete, prekretnica, i u protekloj sezoni predstavili smo publici nova djela u sve tri umjetničke cjeline, npr. operu Lennon, suvremenu hrvatsku dramu Plodna voda, nova koreografska čitanja u baletnoj umjetnosti kao što su Spartak ili Večer tri baleta.

S takvim repertoarnim potezima nastaviti ćemo i u sljedećim sezonama, čime ćemo nastojati obogatiti suvremeni umjetnički izričaj. Smatramo da je, uz prikazivanje novih premijernih naslova, repriznih izvedbi i posebnih programa postojećoj i novoj publici, potrebno još jače osnažiti poziciju HNK-a u Zagrebu u međunarodnom kontekstu, poglavito kada je riječ o umjetničkoj izvrsnosti i prepoznatljivosti.

No, u nacionalnom okviru, HNK u Zagrebu svakako jest brend, naše predstave na gostovanjima u drugim sredinama mamac su za publiku budući da naše kazalište garantira izvedbenu kvalitetu, te ćemo u tom smjeru nastaviti profilirati svoj potencijal.

Rekla bih da je svime navedenim današnji HNK na liniji težnje suvremenoga teatra, a to je stvaranje kazališta koje je šire od žanra. Kako dovesti u ravnotežu potrebu za odmakom od tradicionalnosti i hermetičnosti i odgovornost nacionalnog teatra prema klasiци, prema (vlastitoj) povijesti? Jeste li već pronašli recept?

Upravo inovativnost u pristupu te suvremena čitanja svjetskih i hrvatskih klasika generiraju dojam suvremenosti u klasičnoj literaturi. To se odnosi kako na dramske tako i na operne naslove, posebno u redateljskom aspektu. I u baletnom programu posežemo za autorima koji na temelju kanonskog teksta kreiraju suvremeno baletno djelo, kao što je, primjerice, u ovoj sezoni Hamlet, kojeg će koreografirati Leo Mujić. **Gledajući unatrag na prošlu sezonu, je li ipak bilo i nekih loših repertoarnih odluka?**

Imali smo petnaest premijera i najnormalnija je stvar u kazalištu da neće svaka premijera biti jednako uspješna. Budući smjer razvoja kazališta bazira se na našim ansamblima koji su jako dobri u sve tri umjetničke cjeline, te će promišljanje repertoara i u budućim sezonama biti tako postavljeno. U protekloj sezoni imali smo velike uspješnice, po mišljenju kritike i publike, kao što su Peer Gynt, Nabucco, Šišmiš, Don Juan... Velika popunjenost kazališta pokazuje da je publika bila vrlo zadovoljna našim programom, često se za predstave tražila karta više.

„Paralelno s izgradnjom druge scene u Adžijinoj ulici radimo i na planiranju te realizaciji obnove glavne zgrade koja nije cjelovito obnavljana još od 1969.“

“In concert with the construction of the second venue on Adžija Street, we’re working on the planning and execution of the renovation work at the main building, which hasn’t been renovated in full since 1969.”

Vraćam se na vaše pitanje - kazalište ima i edukativnu i prosvjetiteljsku ulogu, tako da usmjerenost prema umjetničkim istraživanjima i propitivanje nekih pojava u društvu, makar one bile i pomalo neuralgične, upravo jest imanentno kazališnoj umjetnosti. Generalno mogu reći da sam vrlo zadovoljna prošlom sezonom i zahvaljujem svim umjetnicima i djelatnicima HNK u Zagrebu na njihovom doprinosu.

Kako se na tu sezonu 2022./23. nadovezuje ova aktualna - jeste li se odlučili za neke veće iskorake; koje ste važne novine uveli?

Važno nam je ustrajati u omogućavanju interakcije naših ansambala sa svjetski poznatim imenima. Tako će u ovoj sezoni u zagrebačkom HNK-u raditi strani koreografi McGregor i Clug, naš šef dirigent Pier Giorgio Morandi, redatelj Mario Pontiggia, gost sezone bit će svjetski bariton Željko Lučić, nastupit će tenor Stefan Popp, Matteo Lippi i ostali.

Nowadays, as the principal national theatre, the Croatian National Theatre in Zagreb fosters a diverse program, including plays by local authors as well as shows from the classical, modern, and contemporary world repertoire. We are aware that the organisational structure of our Theatre, which consists of three large ensembles, falls into the category of repertory theatres, whose daily work is to perpetually plan and produce shows with an air of allure.

The repertoire of the Croatian National Theatre in Zagreb consists of staging of works that make up the canon of world and national literature and musical heritage – from Classical Antiquity to the 20th century – which have been transposed to this age through current stage readings as well as the presentation of contemporary works.

As for repertory milestones, as you call it, last season we also presented the audience with new works in all three artistic domains, for example the Lennon opera, the contemporary Croatian drama Plodna voda, new choreographies in ballet art such as Spartacus or Večer tri baleta.

We will continue in the same repertoire direction in the following seasons, in which we will strive to enrich the contemporary artistic expression. We believe that, in addition to staging new premieres, reruns and special programs for existing and new audiences, it is necessary to further strengthen the international standing of the Croatian National Theatre in Zagreb, particularly in terms of artistic excellence and recognition.

However, on the national level, the Croatian National Theatre in Zagreb is undeniably a brand: our guest performances in other places consistently draw large crowds since our theatre guarantees performance quality, and we will continue to tap into our potential in this manner.

I’d argue that – taking all of the above into account – the Croatian National Theatre in Zagreb as it is today is on the line of a contemporary theatre, aspiring to become a cultural institution that is broader than genre. How do you reconcile the desire to break away from traditionalism and hermeticism with the responsibility of the national theatre towards the classics, towards (its own) history? Have you found the recipe for success in that area yet?

It is precisely the innovative approach and contemporary readings of world and Croatian classics that generate the impression of modernity in classical literature. This applies to both theatre and opera productions, especially from the perspective of a director. When it comes to the ballet program, we also rely on authors who create contem-



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Naravno, kazalište će biti otvoreno i hrvatskim umjetnicima kao što su Maša Kolar, Dora Ruždjak Podolski, Marina Pejnović, Ivan Plazibat i drugi. Uz maestra Morandija, direkcija Opere nastavit će rad na obnovi ansambala, kako solističkog tako i Orkestra i Zbora.

U Baletu, ravnatelj Massimiliano Volpini nakon uspješnog rada u protekloj sezoni ima veliki zadatak uspostavljanja balansa između postojećeg ansambla i novih plesača koji nam se pridružuju.

Za ovu sezonu u dramskom dijelu programa ostajemo na tragu ovogodišnjeg modela – ravnateljica Drame Nenni Delmestre predložila je hrvatski i svjetski klasik te hrvatsko i svjetsko suvremeno djelo, plus dva eksperimentalna djela koja ćemo igrati u Tonskoj dvorani. Okrenut ćemo se hrvatskim redateljima. Također, ravnateljica je u podjeli uloga obuhvatila gotovo cijeli ansambl Drame.

Što ste zaključili, je li moguće napraviti izvrsnu produkciju i s manje novaca?

porary ballet pieces based on canonical literature, such as, for example, this season's Hamlet, which will be choreographed by Leo Mujić.

Looking back on last season, could you say there were any bad decisions made in terms of the repertoire?

We had fifteen premieres in total and it's understandable that not all of them were equally successful. The future development of the theatre is in the hands of our three ensembles, which are more than capable, and the repertoire for seasons to come will also be selected with them in mind. We had some big hits last season, according to both the critics and the audience, such as Peer Gynt, Nabucco, Šišmiš, Don Juan... We were virtually always sold out, which just goes to show that the audience was very satisfied with our program, often asking for extra tickets for the shows.

But let's circle back to your question – the theatre has both an educational and an enlightening role, so the focus on artistic exploration and questioning of certain social phenomena, even though they might hit a nerve more often than not, is actually inherent in the art of theatre. I can say that I'm overall very pleased with how the previous season went, and I would like to thank all of the artists and employees of the Croatian National Theatre in Zagreb for their contribution.

How do you think this season builds on the previous one – have you decided to take some bigger steps forward? What important novelties have you introduced?

It's important for us to continue enabling the interaction of our ensembles with world-class artists. To this end, foreign choreographers such as McGregor and Clug will work at the Theatre side by side with our chief conductor Pier Giorgio Morandi and director Mario Pontiggia. We are proud to announce guest performances by the renowned baritone Željko Lučić, tenor Stefan Popp, Matteo Lippi, and others.

Sure enough, the Theatre's repertoire will also include Croatian artists, such as Maša Kolar, Dora Ruždjak Podolski, Marina Pejnović, Ivan Plazibat and others. Together with maestro Morandi, the Opera's management will continue to work on the renewal of the ensemble, both when it comes to soloists and the Orchestra and Choir.

Following the tremendous success of the previous season, Ballet section director Massimiliano Volpini has the gargantuan task of establishing a balance between the existing ensemble and new dancers.

The upcoming season's drama program will stay on the trail of this year's model – Program Director Nenni

Kako u kojoj umjetničkoj disciplini. U drami je moguće zbog produkcijskih zadatosti ponekad napraviti izvrsnu umjetničku produkciju bez većih financijskih ulaganja, dok u operi i baletu, već i zbog velikog broja interpretata – što brojčano utječe na izradu kostima – i nije tako jednostavno. S druge strane, HNK u Zagrebu u svojoj misiji ima produkciju velikih ansambl predstava s puno izvođača, što generira i financijske troškove. Smanjenje produkcijskih troškova moguće je i kroz koprodukcijski model, koji ćemo nastaviti koristiti i u sljedećoj sezoni.

Budući da smo mi javno dotirano kazalište važno je pronaći balans između financiranja iz proračuna, državnog i gradskog, i sponzorstava koja nam omogućuju nastupe velikih svjetskih zvijezda. Smatramo to važnim za našu publiku, ali i ansamble, što unosi kako repertoarnu tako i umjetničku živost.

Vi ste prvenstveno operna umjetnica, netko s dugogodišnjim iskustvom pozornice. Možete li se prisjetiti svojeg prvog susreta s nacionalnim kazalištem? Tada vjerojatno niste mogli ni zamisliti da ćete danas biti intendanticom...

Naravno, u to vrijeme mi to nije niti padalo na pamet, bavila sam se svojom opernom karijerom. Iako, kad pogledam unatrag, bilo mi je to neprocjenjivo iskustvo koje mi itekako koristi u sadašnjem intendantskom poslu.

Koja vam je vaša uloga bila najdraža, u kojoj ste najviše uživali?

Pjevala sam uloge sopranskog repertoara, njih 27, od Adine u Ljubavnom napitku G. Donizettija, Susanne u Figarovu piru i Fiordiligi u Cosi fan tutte W.A. Mozarta, preko Mimi u La Boheme, ali i zahtjevne uloge wagnerijskog repertoara u Die Walküre i Rajninom zlatu. Uz to sam imala bogatu koncertnu aktivnost. Svaka uloga donijela mi je neko novo iskustvo koje je vodilo prema sljedećoj, tako da sam uživala pjevajući. **Ipak, relativno ste se brzo – sa samo 37 godina i nakon vrlo visoko podignute ljestvice očekivanja i kritike i publike – odlučili na potpunu promjenu karijere, otišavši u diplomaciju. Kako danas gledate na tu svoju odluku? Jeste li ikada požalili što niste nastavili s pjevanjem?**

Budući da sam profesionalnu karijeru započela vrlo mlada - debitirala sam s 19 godina, a u stalni angažman u HNK u Zagrebu ušla još kao studentica s 21 godinom - mogu reći da sam se u tih petnaestak godina intenzivnog bavljenja opernom umjetnošću ostvarila kao umjetnica, dosegnuvši svoj maksimum u rezultatima. Za naše podneblje možda nije uobičajeno promijeniti karijeru, što je u zapadnoj Europi, a pogotovo u SAD-u,

posve uobičajena pojava. Paralelno sam se često bavila raznim stvarima – usporedno s Muzičkom akademijom studirala sam i jugoslavistiku, tako da mi nije bilo neza-mislivo promijeniti karijerni put.

Nisam požalila zbog te svoje odluke jer smatram kako su mi iskustva koja sam stekla kroz diplomatsko djelovanje, doktorat i akademsku karijeru pomogla proširiti vidike i interese. U konačnici, uvijek sam djelovala u području kulture, koje je stvarno vrlo široko.

Drago mi je da i svojim studentima na Muzičkoj akademiji i Akademiji dramske umjetnosti Sveučilišta u Zagrebu mogu komunicirati neka svoja životna iskustva koja će im, nadam se, koristiti u njihovom profesionalnom djelovanju.

Rođeni ste u uglednoj obitelji intelektualaca i akademika. Koliko vas je to obilježilo?

Sigurno me obilježilo i postavilo neke životne standarde. Moja mi je obitelj uvijek bila kako inspiracija tako i potpora, u bilo kojoj životnoj etapi. Osim poticanja moje ambicije za napredovanjem u svakom području djelovanja, obitelj mi je ugradila i načela radne etike i važnosti discipliniranog rada kao predispozicije uspjeha.

„Na intendantu i najbližim suradnicima je da omogućće djelatnicima kazališta nesmetan rad jer upravo tad njihovi talenti i dostignuća mogu najbolje doći do izražaja”

“It’s up to the intendant and their closest associates to ensure that theatre’s employees can work smoothly, because that is when their talents and achievements can best come to light”

Delmestre proposed we stage one Croatian and one world classic, as well as two contemporary plays along the same lines, plus two experimental pieces that we’ll show at Tonska dvorana. We will definitely start paying more attention to Croatian directors. Also, when it comes to casting, the Program Director has taken almost every member of the Drama ensemble into consideration.

Is it possible to put on an excellent show which doesn’t cost a pretty penny?

Depends on the artistic discipline. Due to the nature of theatrical production, it’s possible to stage an excellent play without major financial investments, whereas opera and ballet require a large number of performers – which involves paying for many costumes – so it’s not so easy. The Croatian National Theatre in Zagreb, on the other hand, is on a mission to stage big ensemble shows with many performers, which comes at a literal cost. Production expenses could also be reduced through the co-production model, which we will continue to implement in the coming season.

Since our theatre is publicly subsidised, it’s crucial to strike a balance between state and city funding and sponsorships that allow us to showcase world-class performers. We consider it important not only for the sake of our audience, but also for the ensembles that breathe life into our repertoire and artistic vision.

First and foremost, you’re an opera artist with an extensive stage experience. Can you recall your first encounter with the National Theatre? Back then, you probably couldn’t even imagine that one day you’d be its intendant...

Of course, it didn’t even occur to me at the time – I was preoccupied with my career in opera. However, looking back, it was an invaluable experience that has served me well in my current position.

What was your favourite role; which one did you enjoy the most?

I mostly did soprano roles, 27 in total, ranging from Adina in G. Donizetti’s The Elixir of Love, Susanne in The Marriage of Figaro and Fiordiliga in Mozart’s Cosi fan tutte to Mimi in La Boheme, but also some more demanding roles of the Wagnerian repertoire in Die Walküre and The Rhine Gold. I also had many concerts. Each role brought me a fresh experience that led to the next, so I really enjoyed singing.

Nonetheless, at the age of 37 and at the peak of your career, you decided to pursue a completely new path: diplomacy. How do you perceive your decision today? Have you ever regretted not pursuing singing anymore?



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Deset ste godina radili u Ministarstvu kulture. Dakle, imali ste priliku biti s obje strane "stola". Po vašem mišljenju, ima li politika u Hrvatskoj doista sluha za kulturu? Na temelju iskustva koje ste prikupili prvo kao umjetnica, pa kao državna službenica i dužnosnica, sveučilišna profesorica, a sada i kao čelna osoba najvećeg hrvatskog kazališta, čini li vam se da postoji neki bolji model od sadašnjeg?

Kulturna politika uvijek je dijelom javnih politika neke države. Tako i u Hrvatskoj, kulturna politika ima zadatak kreirati okruženje u kojem će umjetnici moći optimalno djelovati, a kultura cijele zemlje napredovati u globalnim okvirima. Ako pogledamo proračun Ministarstva kulture i postotak koji se u sklopu državnog proračuna izdvaja za kulturu, vidljiv je napredak. Mislim da je važno poštivati model koji uključuje tran-

Since I began my professional career at a young age – I made my debut at the age of 19 and joined the Croatian National Theatre in Zagreb as a student at the age of 21 – I can say that over those fifteen years of intensive practice in opera, I attained my full potential as an artist. Career changes are not as common in Croatia as they are in Western Europe and the US in particular. I had always dabbled in more things at once: in parallel with the Music Academy, I also studied Yugoslavistics, so changing my career path was not that weird for me.

I have never regretted my decision since I believe that the experiences I gained through diplomatic engagements, PhD studies and academic career helped broaden my horizons and expand my interests. At the end of the day, I have always worked in the cultural field, which really is very broad.

I'm grateful for the opportunity to share some of my life experiences with my students at the University of Zagreb's Music Academy and the Academy of Dramatic Arts, and I hope it helps them in their professional endeavours.

You were born into a respectable family of intellectuals and academics. To what extent did that shape you?

It certainly had an effect on me and my desired standard of living. Throughout my life, my family has always been a source of inspiration and support for me. In addition to encouraging my passion to succeed in everything I did, my family also instilled me with a strong work ethic and taught me the value of discipline as a precondition for success. **You worked at the Ministry of Culture for ten years so you had the opportunity to be on both sides of the "table". Is there enough room for culture in Croatian politics, in your opinion? Do you believe there is a better model than the existing one based on your experience as an artist, a civil servant and government official, a university professor, and now as the intendant of the largest Croatian theatre?**

Cultural policy is always part of the public policies of a country. This holds true for Croatia as well: the goal of cultural policy is to create an atmosphere in which artists can work to their full potential, allowing the culture of the entire country to advance within the global framework. There's visible progress when we take a look at the budget of the Ministry of Culture and the percentage allocated to the cultural sector. I think it's important to hold up to a model that involves not only transparency in decision-making, but also the participation of many stakeholders in the cultural sector in the process.

As an opera singer, diplomat, and official at the Ministry of Culture, you had



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sparentnost u odlučivanju, ali i involviranost velikog dijela dionika u kulturnom sektoru u procesima.

Kao operna umjetnica i kasnije u diplomatskoj ulozi, te funkcijama koje ste imali u Ministarstvu kulture, putovali ste svijetom, dolazili u dodir s različitim kulturama. Koja vas je najviše zadivila? Svaka kultura s kojom sam došla u dodir na neki je način obogatila i proširila moje vidike te utjecala na moj rad u aktualnom trenutku, ali i u budućnosti. Ipak, rekla bih kako je možda najveći utjecaj imala austrijska kultura i modaliteti njenog pozicioniranja u svjetskim okvirima.

Austrija nije velika zemlja ali se nametnula svojim kulturnim i umjetničkim dostignućima te postala pravi kulturni brend. Austrijanci sebe i svoju državu poimaju nacijom kulture što, dakako, postiže rezultate i u globalnim okvirima. Upravo život u austrijskom kulturnom okruženju za vrijeme mog diplomatskog mandata u svojstvu savjetnice za kulturu u Veleposlanstvu RH u Beču bio mi je inspiracija za upis na doktorski studij koji je rezultirao disertacijom i knjigom „Hrvatska – nacija kulture“, jer smatram da i Hrvatska ima bogat potencijal i atribute postanka istinskim kulturnim brendom.

Godinama ste aktivno radili na jačanju međunarodne poznatljivosti hrvat-

ske kulture u svijetu. Kao posljedica europskih integracija i globalizacije, nacionalne kulture gube unutarnju dominaciju prihvaćajući i integrirajući “doseljeničke” kulture. Kako zamišljate hrvatsku kulturu budućnosti u takvom okruženju? Vidite li u tome priliku ili prijetnju?

Svaki nacionalni identitet, posebno njegov kulturni segment, podložan je modifikaciji uzrokovanoj promjenama u kulturnom, političkom i gospodarskom aspektu. Smatram to prilikom, jer u tom procesu dolazi do obogaćivanja kulturnog identiteta i njegovog rasta.

Kako općenito razmišljate o budućnosti? Kako se vidite za pet ili deset godina? Svakako ću nastaviti sveučilišnu karijeru koju nisam zapustila niti sada za vrijeme intendantskog mandata. Rad sa studentima jest, zapravo, dvosmjerna ulica – kako nas profesora koji im prenosimo svoja znanja, dok oni nama komuniciraju svoj svjež pogled na svijet, što je posebno važno u umjetničkom području.

A što se ostalih profesionalnih izazova tiče, nikad ne planiram previše unaprijed. Mislim da je važno biti otvoren za nove prilike i prihvaćati ih kako bismo mogli napredovati kao osobe, ali i pokušati svojim djelovanjem pridonijeti boljitku nekog segmenta društva. ©

the opportunity to travel the world and interact with people from other cultures. Which one made the biggest impression on you?

Each culture I encountered enriched my way of thinking, broadened my horizons, and inspired my work not just at the time, but also for years to come. However, I'd say that perhaps the one that stood out the most was Austrian culture and the modalities of its positioning within the global framework.

Austria is not a big country, but it acquired renown for its cultural and artistic achievements, thus becoming a proper cultural brand. Austrians view themselves and their country as a nation of culture, which, of course, has worldwide implications. It was precisely my time in the Austrian cultural environment during my diplomatic mandate as People and Culture Advisor at the Embassy of the Republic of Croatia in Vienna that inspired me to enrol in doctoral studies, which resulted in my dissertation and book titled *Hrvatska – nacija kulture*¹, because I believe that Croatia, too, has vast potential and prerequisites for becoming a proper cultural brand.

You've actively worked on international profile raising of Croatian culture for years. As a consequence of European integration and globalisation, national cultures have lost some control over their narratives by adopting and integrating so-called immigrant cultures. What do you think Croatian culture will come to be in the future in such an environment? Do you perceive this as an opportunity or a threat?

Every national identity, particularly its cultural segment, is prone to change as a result of changes in cultural, political, and economic factors. I see it as an opportunity because this process allows for the enhancement and expansion of cultural identity.

How do you think about the future in general? Where do you see yourself in five or ten years?

I will certainly continue my university career, which I haven't lost sight of even now, during my mandate as an intendant. Working with students is, in fact, a two-way street – as teachers, we pass on our knowledge to them, and they, in turn, offer a fresh perspective of the world, which is especially important in the artistic realm.

As for other professional challenges, I never plan too far in advance. I think it's important to be open to new opportunities and to give them a shot, so that we can become better as individuals, but also try and make a difference in society. ©

¹ "Croatia – a Nation of Culture"



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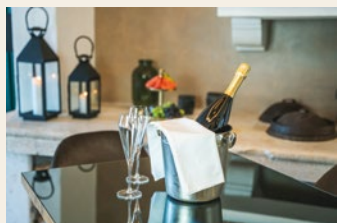
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*„Kultura je
temelj razvoja i
boljeg života”*



*Prije nešto više od četvrt stoljeća, **Madlena Zepter**, istinska zaljubljenica u kazalište i glazbu, u umjetnike i sve one koji umjetnost cijene, u Zemunu je otvorila opernu kuću **Madlenianum***

☞ SONJA STANIČIĆ 📷 DUŠKO FILIPOVIĆ

„Culture is the Cornerstone of Progress and a Better Life”

A little more than a quarter of a century ago, **Madlena Zepter**, a serious devotee of theatre and music, as well as artists and all those who appreciate art, opened the **Madlenianum** opera house in Zemun

Prije nekoliko godina medije je obišla vijest kako je jedan od najboljih tenisača današnjice Novak Đoković putem svoje fondacije donirao osam milijuna dinara (oko 70 000 eura) za rekonstrukciju gledališta „Pinokija”, jednog od lutkarskih kazališta u Beogradu.

Čitajući inozemne medijske napise ili biografije o imućnima i slavnima, vlasnicima poslovnih carstava, kraljevskim obiteljima i njihovim nasljednicima, lako se stječe dojam da su mnogi od njih spremni pozamašan dio svojih finansijskih sredstava donirati ili uložiti u „više dobro”, u humanitarne projekte, u kulturnu baštinu, u umjetnine i – umjetnost.

Na našim se, međutim, prostorima znatno rjeđe može naići na osobu koja je do te mjere posvećena potpomaganju kulture i umjetnosti da se uz njezino ime već automatski veže epitet „mecena”. Jedna od takvih rijetkih osoba svakako je **Madlena Zepter**, istinska zaljubljenica u kazalište i glazbu, u umjetnike i sve one koji umjetnost cijene, te ujedno supruga poduzetnika Filipa Zeptera, vlasnika istoimenog svima znanog brenda, koji ju u tome svesrdno podržava.

Vratimo se u 1997. godinu: vremena su politički nesigurna, obilježena ratnim sukobima, gospodarskim krizama, a uskoro će uslijediti i bombardiranje Beograda. Gospođa Zepter upravo u tom trenutku odlučuje uložiti svoja finansijska sredstva, volju, energiju i strast te otvoriti – opernu kuću!

– Bile su to godine sumorne psihoze. Na ulicama nije bilo smijeha, na društvenoj sceni vrlo malo radosti, tek su kazališta bila svojevrsno utočište za nezadovoljne i razočarane. Ljudima je trebalo ponuditi malo svježeg daha, ponešto veselja. A kultura je u tom smislu posebno dragocjena jer životu daje smisao i draž koje mu svakodnevica često uskraćuje – izjavila je svojedobno.

I tako je nastala prva privatna operna kuća u ovom dijelu Europe poslije Drugog svjetskog rata – Opera i teatar Madlenianum!

Idealan prostor za realizaciju svoje ideje pronašla je u tada derutnoj zgradi u samom središtu Zemuna, općine u sklopu Beograda poznate po svojoj slikovitoj prirodi, atraktivnim barovima i ribljim restoranima smještenim uz romantičnu šetnicu na obali Dunava.

Zgrada je nekad pripadala Narodnom pozorištu iz Beograda, a u tom trenutku bila joj je potrebna kompletna renovacija. Zepterovi su u nju uložili čak 12 milijuna eura vlastitih sredstava.

– Od trenutka kada je zgradu preuzeo Madlenianum, započela je temeljita rekonstrukcija interijera i eksterijera. Svoj repertoar započeli smo s manjim opernim i baletnim djelima, da bismo u travnju 2005. godine, nakon završetka kompletne rekonstrukcije, na novoj sceni počeli izvoditi i dramske komade – prisjeća se **Tatjana Rapp**, voditeljica marketinga, prodaje i odnosa s javnošću u Madlenianumu.

Danas velika dvorana ovog imponantnog i raskošnog zdanja prima 500 kazališnih gledatelja. Odlikuje ju iznimna funkcionalnost i stil, a istodobno je i jedna od najakustičnijih u Beogradu, s najsveobuhvatnijim tehničkim sustavom. Na drugom katu nalazi se i Mala scena sa 150 mjesta, predviđena za manje umjetničke produkcije i studijska izvođenja, radionice i seminare.

Samo neki od impresivnih detalja interijera svakako su velika željezna tapiserija koju je izradio Dušan Džamonja, te veličanstveni luster, posebno naručen i načinjen od 1000 dijelova bojanog kristalnog Bohemia stakla, rad češkog dizajnera i arhitekta Boreka Šipeka, koji osvjetljava prostor foajea.

Cijele ove godine Madlenianum obilježava četvrt stoljeća svog postojanja, tijekom kojega je uspio postići status

„Mjuzikl ‘Jadnici’ sada je već svojevrsni brend Madlenianuma i mnogi koji su ga gledali u našoj i stranim produkcijama, tvrde kako je naša izvedba najbolja!”

“The musical Les Misérables has become synonymous with the Madlenianum brand, and many who have seen it in both our and foreign productions agree that ours is by far the best!”

A few years ago, the media was buzzing with a news story about one of the top tennis players of our time. Novak Đoković generously donated eight million dinars (about 70,000 euros) through his foundation for the reconstruction of the Pinokio auditorium, one of the puppet theatres in Belgrade.

Reading international media articles or biographies about the rich and famous, owners of business empires, royal families, and their heirs, it is easy to get the impression that many of them are eager to donate or invest a substantial portion of their financial resources in the “greater good”, i.e. humanitarian projects, cultural heritage, works of art, and art itself.

In these lands, however, it is much less common to come across individuals who are so devoted to supporting culture and art that they earn the prestigious title of “patron”. One of the rare persons who truly deserves the title is Madlena Zepter, a serious devotee of theatre and music, as well as artists and all those who appreciate art, and at the same time the wife of entrepreneur Filip Zepter, owner of the eponymous renowned brand, who wholeheartedly supports her in her endeavours.

Let’s go back to 1997: the times are uncertain, marked by war conflicts, economic crises, and the bombing of Belgrade will soon follow. At that precise moment, Mrs. Zepter makes the decision to invest her financial resources, will, energy and passion into opening an opera house!

– Those were the years of dismal psychosis. Laughter was absent from the streets, and there was very little joy on the social scene – only the theatres were a sort of refuge for the disgruntled and disappointed. People were in dire need of a breath of fresh air, a little joy – culture is extremely valuable in this sense because it gives life meaning and appeal that everyday life often denies it – she once said.

And that is how the first private opera house in this part of Europe after World War II came to be – the Opera & Theatre Madlenianum!

She found an ideal location for bringing her idea to life in a then dilapidated building situated at the very heart of Zemun. Zemun is a municipality within the city of Belgrade, renowned for its charming natural surroundings and a delightful promenade along the Danube River, lined with attractive bars and fish restaurants.

The building formerly belonged to the National Theatre in Belgrade and was in dire need of restoration at the time. The Zepters invested as much as 12 million euros of their own funds in it.



respektabilnog i atraktivnog teatra, osvojiti naklonost publike te postati važna točka na kulturnoj mapi Srbije i Europe.

– Mi smo jedino beogradsko kazalište s druge strane rijeke Save primjereno za sve uzraste. Repertoar kreiramo s velikom pažnjom, prateći svjetsku dramaturgiju, pomažući mlade stvaraoce i angažirajući vrhunske umjetnike iz naše zemlje i inozemstva. Na repertoaru zastupljene su i opere za djecu i mlade, svjetski mjuzikli, komedije i drame po suvremenim tekstovima, vrhunski baleti, operete i klasična operna ostvarenja u modernoj režiji. Poznati smo po adaptacijama romana svjetske literature i dramatiizacijama biografija velikana povijesti – govori gospođa Rapp.

Poseban fokus stavljen je na operu, tu raskošnu umjetnost koju se zbog njezine produkcijske i financijske zahtjevnosti nerijetko smatra jednom od najskupljih i najmanje isplativih kazališnih formi. Odgovarajući nedavno na tu temu za riječki „Novi list”, a uzevši u obzir da se Madlenianum financira isključivo od vlastitih sredstava (u što se ubraja i gotovo pa simboličan prihod od prodaje ulaznica), njezina osnivačica Madlena Zepter kazala je:

– Opera je u predjelu mojih strasti još od rane mladosti. Kad sam se otisnula u vode ambiciozno koncipiranog teatra, moj kompas nije bio što je skuplje, a što jeftinije, hoću li više izgubiti ili više zaraditi. Općenito, na umjetnost ne gledam kroz merkantilnu prizmu očekujući da se nešto „isplati”. Za mene kazalište nije biznis, već – ljubav. Netko je davno prije mene rekao da

PREMIJERA PREDSTAVE „PARIŠKI ŽIVOT”
THE PREMIERE OF „THE PARISIAN LIFE”

■ ZORAN ŠKRBIĆ

je za osnivanje i vođenje teatra potreban izvjestan stupanj neuračunljivosti.

A kako danas operna umjetnost kotira kod mladih generacija? I jesu li zadovoljni brojem opernih poklonika koji se do danas zadržao?

– Svojim programima za mlade od samih početaka uvodimo ih u ovu najkompleksniju od svih umjetnosti i veseli nas što smo u ova dva i pol desetljeća uspjeli stvoriti zainteresiranu mladu opernu publiku koja nas redovito posjećuje. Gledatelje privlačimo i odabirom atraktivnih naslova, ali i angažiranjem vrsnih redatelja – kaže nam gđa. Rapp, navodeći primjer aktualne opere „Turandot”, koju su postavili u koprodukciji s Narodnim pozorištem u Beogradu, a čiji je redatelj mladi i vrlo perspektivni član obitelji Del Monaco – Mario Pavle.

Redovito surađuju i s umjetnicima iz Hrvatske, pa je tako na njihovoj sceni dirigirao maeatro Vladimir Kranjčević, koreografirali Ronald Savković i Staša Zurovac, a organizirali su i festival Mire Gavrana. Kako ističe, glumca i redatelja Roberta Boškovića, nakon četvrte njegove produkcije u Madlenianumu, već gotovo smatraju „svojim”, a jednako tako i njegov tim – Igora Weidlicha, Dušku Nešić i Vesnu Režić.

– After the Madlenianum took over the building, we immediately began with a thorough reconstruction of both the interior and exterior. In the beginning, our repertoire consisted of shorter opera and ballet pieces. Come April 2005, following the completion of the restoration, we began putting on plays on the new stage – recalls Tatjana Rapp, head of marketing, sales and public relations at Madlenianum.

Today, the grand hall of this impressive and lavish building can accommodate up to 500 theatre enthusiasts. It is widely known for its exceptional functionality and superb style. Additionally, the venue boasts superior acoustics compared to the majority of halls in Belgrade, thanks to its state-of-the-art technical system. The second floor also features a small stage with 150 seats, intended for smaller artistic productions and studio performances, workshops, and seminars.

There are many remarkable interior details at the opera house, such as the large iron tapestry made by Dušan Džamonja and the magnificent chandelier, custom-ordered and made of 1,000 pieces of tinted crystal Bohemian glass (the work of the Czech designer and architect Borek Šipek) which illuminates the foyer – to name a few.

The Madlenianum is celebrating its 25th anniversary this year. Throughout its existence, it has established itself as a respectable and popular theatre, winning the favour of the audience and becoming a significant cultural landmark in Serbia and Europe.

– We are the only Belgrade theatre on the other side of the Sava River, catering to audiences of all ages. We take great care in creating our repertoire, keeping up with global trends in dramaturgy, helping young creators and commissioning top artists from our country and abroad. The repertoire features operas written specifically for children and young people, world-famous musicals, comedies, and dramas based on contemporary texts, superb ballets, operettas, and modern versions of classical operas. We are also known for theatrical adaptations of world literature novels and biographies of great historical figures – says Mrs. Rapp.

There is a particular focus on opera, that flamboyant form of art which is often regarded as one of the most expensive and least profitable theatrical forms due to its high production costs. While talking about this topic in a recent interview for Rijeka's *Novi list*, and taking into account that the Madlenianum is financed exclusively from its own resources (which includes the almost symbolic revenue generated from ticket sales), its founder Madlena Zepter said:

– Glumci Lucija Šerbedžija i Janko Popović Volarić igrali su komade na našoj sceni, a baletni umjetnik Ognjen Vučinić bio je član ansambla baleta „Grand Hotel”. Od hrvatskih gostujućih opernih pjevača nastupali su Ivana Medić, Irma Dragičević, Lidija Horvat Dunjko, Antonia Dunjko, Blanka Tkalčić, Ronald Braus i Marko Špehar-Piebler – nastavlja naša sugovornica niz.

Madlenianum nema svoj ansambl, nego umjetnike angažira po projektima. Priznaju kako nije uvijek jednostavan zadatak okupiti i iskoordinirati toliki broj gostujućih glumaca, glazbenika i izvođača.

– S jedne strane ovakav način funkcioniranja teatra – *staggione* – pruža nam mogućnost da angažiramo najbolje u svojoj branši, ali da, moramo pričekati termine u njihovim matičnim kućama kako bismo sastavili raspored. Ovaj problem znatno nam olakšava dugogodišnja dobra suradnja s menadžmentom ostalih kazališnih kuća.

Posjećuju ih brojna slavna, uvažena imena iz cijele Europe. U gledalištu se tako redovno može naići na članove porodice Karadžorđević, a predstavama je proteklih godina prisustvovao i francusko-američki glumac Jean-Marc Barr (koji je nekoliko sezona i igrao dramu „Kreutzerova sonata” na sceni Madlenianuma), talijanska glumica Ornella Muti, članovi europskog plemstva Silvia i Amadeo de Savoia-Aosta, Marta Marzotto i Vitoria Capelli, te predsjednik švicarske konfederacije Johann Schneider-Amman.

– Slavni operni pjevači Ioan Holender i Nicholas Payne bili su kod nas u stručnim posjetama, a naši su gosti i čuvene talijanske operne zvijezde Daniela Dessì i Fabio Armiliato, kao i Nicoletta Mantovani, udovica Luciana Pavarottija, koja je

„Kultura nas čini boljima, kroti u nama niske porive. Kultura jedne nacije pripada svim drugim nacijama i obratno”

“Culture makes us better by toning down our base impulses. The culture of one nation belongs to all other nations, and vice versa”

na našoj sceni organizirala koncert u čast svog supruga. Princ Mihailo od Jugoslavije je u Madlenianumu postavio svoju prvu izložbu fotografija u Srbiji. Ne libe nas se posjetiti ni neka druga poznata imena poput, primjerice, Frane Lasića i Severine – dodaje Rapp.

Govoreći o produkcijama koje su izazvale značajnu pažnju javnosti i uspjeh kod publike, u prvom redu ističe mjuzikl „Jadnici”, svjetski hit koji se na njihovom repertoaru održao punih 16 godina: od premijere 2007. godine do danas.

– Mjuzikl „Jadnici” sada je već svojevrsni brend Madlenianuma i mnogi koji su ga gledali u našoj i stranim produkcijama, tvrde kako je naša najbolja! Ne čudi stoga

– Opera has been a passion of mine since my early youth. When I set out on the journey to open an ambitiously conceived theatre, my guiding principle was not one of give and take. In general, I do not view works of art through a mercantile lens, with the hope that they would “pay off” in some way. For me, theatre is not business – it’s a form of love. Someone long before me said that founding and running a theatre requires a certain degree of insanity.

And how does the art of opera rank among the younger generations of today? Are there enough opera fans in this day and age?

– From the very beginning, we have used our repertoire that is targeted for young people to introduce them to this most complex of all arts, and we are delighted that we have been able to amass an audience of young opera enthusiasts who have been attending our performances over the past two and a half decades. We also attract audiences through our selection of appealing titles and by hiring excellent directors – says Mrs. Rapp, citing the example of the now playing Turandot opera, which they co-produced with the National Theatre in Belgrade, and whose director, Mario Pavle, is a young and very promising member of the Del Monaco family.

In addition, they frequently collaborate with artists from Croatia. Maestro Vladimir Kranjčević has conducted on their stage, Ronald Savković and Staša Zurovac have contributed choreography, and they have also organised the Miro Gavran festival. After the actor and director Robert Bošković’s fourth production at the Madlenianum, she explains, they have already started “considering him their own”, which also applies to his crew – Igor Weidlich, Duška Nešić and Vesna Režić.

– We’ve hosted actors such as Lucija Šerbedžija and Janko Popović Volarić, and ballet artist Ognjen Vučinić was a member of the Grand Hotel ballet ensemble. When it comes to Croatian opera singers, Ivana Medić, Irma Dragičević, Lidija Horvat Dunjko, Antonia Dunjko, Blanka Tkalčić, Ronald Braus and Marko Špehar-Piebler all made guest appearances – our interviewee recounts.

Madlenianum does not have its own ensemble; instead, it commissions artists on a project-by-project basis. They admit that bringing together and coordinating such a large number of guest actors, musicians and performers is no easy feat.

– On the one hand, this theatre practice known as *staggione* provides us with the opportunity to work with the *crème de la crème* of our industry. However, it does require us to wait till





MADLENA ZEPTER

njegova dugotrajnost i popularnost. Ponosni smo i na dramu „Frida Kahlo”, redateljice Ivane Vujić, koju u kontinuitetu izvodimo već gotovo 20 godina. Za predstavu „Miris kiše na Balkanu” u režiji Ane Radivojević Zdravković, prema romanu Gordane Kuić, uvijek se tražila karta više. Od opera bih istaknula našu jedinstvenu „Traviatu”, u režiji uvek inovativnog Jurija Aleksandrova, kao i „Hoffmanove priče”, opernu fantaziju s čarobnom scenografijom Miljena Kljakovića Kreke. Operetom „Vesela udovica” ovaj se glazbeni žanr na velika vrata ponovno vratio u Beograd, a predstava ima brojne poklonike diljem regije. Baletne pak predstave „Triptih”

(koreograf Ramon Ulje), „Amadeo” (koreograf Renato Zanella), „Sjeverna bajka” (koreograf Staša Zurovac) i „Hazarski rječnik” (redateljica Livija Pandur, koreograf Ronald Savković) bili su pravi dragulji na našoj sceni – otkriva nam.

I dok Madlenianum nastavlja puniti dvorane i oduševljivati publiku svojim kazališnim produkcijama, gospođa Madlena paralelno nastavlja neumorno raditi i potpomagati umjetnost. Osim teatra, osnivačica je i Zepter muzeja, izdavačke kuće Zepter Book World, aukcijske kuće Madl'Art te mnogih fondacija i zaklada.

Njezino ime nosi i izdašna europska književna nagrada koja se dodjeljuje auto-

they announce their availability at their respective resident theatres before we can finalise our schedule. However, our fruitful long-term cooperation with the management of other theatre companies really comes in handy here.

The Madlenianum is a renowned venue that attracts many prominent individuals from all over Europe. In the auditorium, you may frequently encounter the members of the Karađorđević family, as well as the French American actor Jean-Marc Barr (who has performed in the drama *Kreutzer's Sonata* at the Madlenianum for several seasons), the Italian actress Ornella Muti, members of European nobility, such as Silvia and Amadeo de Savoia-Aosta, Marta Marzotto and Vitoria Capelli, and the president of the Swiss confederation, Johann Schneider-Amman.

– We had the pleasure of hosting renowned opera singers Ioan Holender and Nicholas Payne for peer visits. Additionally, we were honoured to welcome famous Italian opera stars Daniela Dessi and Fabio Armiliato, as well as Nicoletta Mantovani, the widow of Luciano Pavarotti, who organised a concert on our stage in honour of her late husband. Prince Mihailo of Yugoslavia set up his first photo exhibition in Serbia at the Madlenianum. Other celebrities, such as Frano Lasić and Severina, are also no strangers to our opera house – adds Rapp.

Speaking of productions that have caught the public eye and turned out to be a hit with the audience, one musical that truly stands out is *Les Misérables*. This global hit has been part of the repertoire for an impressive 16 years: from its premiere in 2007 until today.

– The musical *Les Misérables* has become synonymous with the Madlenianum brand, and many who have seen it in both our and foreign productions agree that ours is by far the best! So it's no wonder that we've staged it so many times and with such amazing success. We are also proud of the drama titled *Frida Kahlo*, directed by Ivana Vujić, which we have also staged for almost 20 years. The play *The Scent of Rain* in the Balkans directed by Ana Radivojević Zdravković and based on the novel by Gordana Kuić, is virtually always sold out. When it comes to opera, I would like to highlight our signature *Traviata*, directed by the ever innovative Jurij Aleksandrov, as well as *The Tales of Hoffmann*, an opéra fantastique with a downright magical scenography by Miljen Kljaković Kreka. With the operetta *The Merry Widow*, this musical genre came back to Belgrade with a bang, and the show has garnered many fans across the region. Ballets such as *Triptych* (choreographed by Ramon



rima romana pisanih na francuskom jeziku ili prevedenih na francuski, a sponzorira i književnu nagradu „Žensko pero”.

Prošle je godine na beogradskom Dedinju svečano otvorena Palača umjetnosti „Madlena”, novi hram kulture za sve vrste umjetnosti, koju je, zahvaljujući poslovnom uspjehu kompanije svog supruga Filipa, darovala Srbiji.

Tom je prilikom, na pitanje novinara zašto uopće ulaže u kulturu kad se desetljećima unatrag na kulturu gleda kao na djelatnost koja predstavlja bacanje državnih novaca, rezolutno zaključila:

– Ulaganje u kulturu može biti bilo što, ali nipošto „bacanje para”, državnih ili bilo

čijih. Kultura je temelj razvoja i boljeg života. Nekulturni ljudi guše se u mraku i neznanju, nemoćni su da odgovore na pitanja koja ih muče, hodaju unatraske, a taj put vodi u ambis nečovječnosti i kolektivne nesreće. Kultura nas čini boljima, kroti u nama niske porive. Kultura jedne nacije pripada svim drugim nacijama i obratno. Naravno, moji napori da doprinesem općoj kulturi ograničenog su efekta. Ali svatko treba učiniti koliko može. Uska znanja, svedenost života na mobitel i kompjuter, prijete poništavanjem duhovnosti, mašte, uživanja u ljepoti i siromaštvom psihe u neizvjesnom vremenu koje protječe. ☺



Ulje), Amadeo (choreographed by Renato Zanella), *A Fairytale from the North* (choreographed by Staša Zurovac) and *The Dictionary of the Khazars* (directed by Livija Pandur, choreographed by Ronald Savković) happened to be true gems of our scene – she reveals.

And while the Madlenianum keeps packing the halls and enchanting audiences with its theatre productions, Mrs. Madlena continues to work tirelessly and promote the arts. In addition to the theatre, she founded the Zepter Museum, the Zepter Book World publishing house, the Madl'Art auction house, as well as many other foundations.

She also has a prestigious European literary award named after her, which is given to authors of novels written in French or translated into French and she sponsors the Žensko pero literary award as well.

During last year's Dedinje Fest in Belgrade, they opened the Palace of Arts called Madlena, a new temple of culture for all types of art, which, thanks to the business success of her husband Filip's company, she donated to the Republic of Serbia.

On that occasion, when asked by a journalist why she invests in culture since it has been perceived for decades as a waste of state funds, she confidently responded:

– Investing in culture may be many things, but it most certainly isn't a "waste of money", be it state's or anyone else's funds. Culture serves as the foundation for progress and a higher quality of life. Uncultured people are trapped in darkness and ignorance; unable to find answers to the questions that perplex them, they keep going backwards, and that path leads to the abyss of inhumanity and collective misfortune. Culture makes us better by toning down our base impulses. The culture of one nation belongs to all other nations, and vice versa. My efforts to contribute to culture in general are, of course, limited. But everyone should do as much as they can. In these uncertain times, the narrowing of knowledge and excessive reliance on screens pose a threat to spirituality, imagination, appreciating beauty and expanding the mind. ☺

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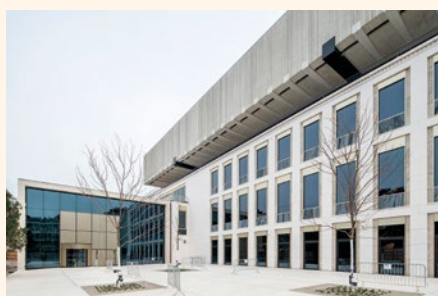
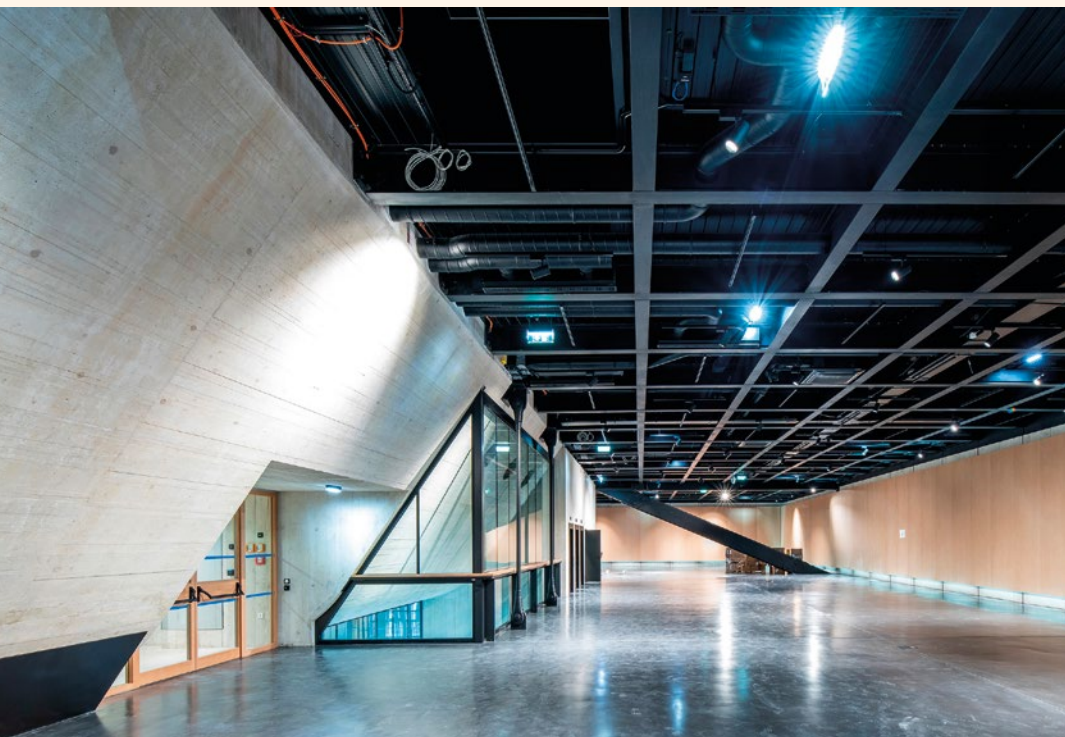
Od nas uvijek možete očekivati i nepcu ugodna iznenađenja pa je tako odnedavno dio naše ponude i Maredo Sushi Bar koji ama baš nikoga ne ostavlja ravnodušnim.



Whether it's a business lunch or a night out, you can enjoy the mesmerising combination of a refined ambience, adventurous aromas, and urban rhythms. At Maredo, business is enriched by friendship, morsels by fun, while nights out are accompanied by emotions. The title of one of the best restaurants in Zagreb and a leader in the modern grill scene is something we pride ourselves on, while constantly pushing the boundaries through attention to every detail – from an immaculate service and creative menu to the first-class wine and cocktail selection, as well as ensured parking.

You can always count on us to pleasantly surprise your palate. In that regard, we have recently expanded our offer with the inclusion of Maredo Sushi Bar, an addition that provokes excitement in everybody.





BEČ / AUSTRIJA

Wien Museum Neu u novom ruhu

NAKON GOTOVO ČETIRI GODINE obnove, Wien Museum Neu na bečkome Karlsplatzu ponovno će u prosincu otvoriti svoja vrata. Gradski muzej Beča ne samo da je temeljito renoviran, već je i značajno proširen, pa se posjetitelji mogu veseliti novom „plutajućem“ podu, javnoj terasi koja oduzima dah, gastronomskoj ponudi i još mnogo čemu.

Otvoren 1959. kao Povijesni muzej grada Beča na Karlsplatzu, zgrada koju je projektirao poznati bečki arhitekt Oswald Haerdtl bila je prva i dugo vremena jedina nova bečka kulturna građevina poslijeratnog razdoblja. Međutim, tijekom godina odgovorni su se borili s nedostatkom prostora i hitnom potrebom za obnovom. Umjesto

nove zgrade, 2013. godine donesena je odluka o obnovi i proširenju postojećeg muzeja.

Radovi su započeli 2019., a službena ceremonija polaganja kamena temeljca za prenamjenu održana je sredinom 2020. Haerdtl je zgradu opsežno obnovio, uključujući i vanjsku fasadu, uz pomoć austrijske ekipe arhitekata Certov, Winkler + Ruck (pobijedili su na natječaju u kojem je sudjelovalo 273 arhitektonskih ureda iz 26 zemalja).

Ubuduće će se potpuno redizajnirani stalni postav protezati na tri etaže povijesne zgrade, a dokumentirat će povijest Beča od dna (rimsko doba) do vrha (danas). Tu je i nešto novo – gornji kat sada „lebdi“ iznad ove stare zgrade; u nadograđenoj kocki od

WIEN / AUSTRIA

The Wien Museum's New Groove

AFTER NEARLY FOUR YEARS of renovation works, the Wien Museum Neu on Vienna's Karlsplatz square will open its doors again this December. The Vienna Museum has not only been thoroughly renovated, but also significantly expanded, so visitors can look forward to a new “floating” floor, a breathtaking public terrace, splendid cuisine, and much more.

Opened in 1959 as the Vienna Museum of History on Karlsplatz square, the building designed by the famous Viennese architect Oswald Haerdtl was the first and for a long time only new cultural building in Vienna after World War II. However, over the years, those in charge have struggled with a lack of space and an urgent need for renovation. Instead of constructing a new building, a decision was made in 2013 to restore and expand the existing museum.

Renovation works commenced in 2019, and the official foundation stone-laying ceremony for renovation took place in mid-2020. Haerdtl renovated the building from the ground up, including the façade, with the help of the Austrian architect team called Certov, Winkler + Ruck (they won a tender outperforming 273 architectural offices from 26 countries).

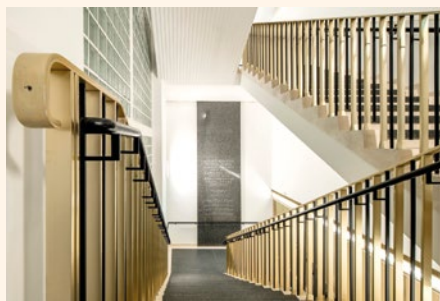
In the years to come, the completely redesigned permanent display will span three floors of the historic building, documenting Vienna's history from the



glatkog betona ubuduće će se postavljati posebne izložbe.

Poseban naglasak je spojni element na otvorenom prostoru između starog dijela zgrade i kubusa – slobodno pristupačna terasasta etaža s pogledom iz snova na Karlskirche i okolicu. Osim panorame, ova zajednička etaža nudi i prostor za kafić, centar za događanja i medijacijske studije.

Cilj projekta bio je i obuhvatiti okolni prostor. Ulaznom dijelom dograđen je prostorni stakleni paviljon. Trg ispred muzeja i restoran u prizemlju okrenut prema Karlsplatzu s vrtom za goste (operator GMS Gourmet obećava modernu bečku kuhinju), osiguravaju snažnu lokalnu prisutnost. Muzej je sada dizajniran u obliku spirale radi bolje orijentacije, a nekadašnji atrij pretvoren je u središnju dvoranu visoku 25 metara.



Tu će ubuduće biti smješteni veliki objekti: praterski kit „Poldi“, deset metara duga figura kita teška 1,7 tona iz legendarne nekadašnje praterske gostionice Zum Walfisch, kao i veličanstvena gradonačelnička kočija iz 19. stoljeća, maketa katedrale sv. Stjepana i originalne skulpture Donnerbrunnena (znamenita fontana na Neuer Marktu).

Neto korisna površina muzeja gotovo se udvostručila – sa 6900 na 12 000 četvornih metara. Za stalni postav predviđeno je 3000 kvadrata (umjesto dosadašnjih 2000), a za posebne izložbe 1200 četvornih metara.

Energetska učinkovitost također je značajno povećana. Zahvaljujući geotermalnoj energiji za grijanje i hlađenje, fotonaponu i odgovarajućoj izolaciji, zgrada je gotovo energetski samodostatna.

Odbrojanje do planiranog ponovnog otvaranja 6. prosinca 2023. je u tijeku. Do tada će biti postavljen novi stalni postav koji bi trebao biti fokus ponovnog otvaranja. Od 1. veljače 2024. prva velika posebna izložba bit će posvećena legendarnom baroknom graditelju Johannu Bernhardu Fischeru von Erlachu, koji je između ostalog projektirao i susjednu Karlskirche. Od 22. svibnja 2024. posebna će izložba osvijetliti pokrete secesije u Beču, Berlinu i Münchenu oko 1900. godine.

Za projekt Wien Museum Neu namijenjeno je 108 milijuna eura, koje je prikupio Grad Beč. ©

bottom (Roman times) to the top (now). There is also something entirely new – the upper floor now “floats” above the old building; in the future, special exhibitions will be held in the upgraded smooth concrete cube.

A special highlight is the connecting element in the open space between the old part of the building and the cube – a freely accessible terraced floor with a dreamlike view of the Karlskirche and the surrounding area. Aside from the panoramic view, this common floor also houses a cafe, an event centre, and a mediation studies centre.

Another aim of the project was to embellish the surrounding area. The entrance area was expanded with a spacious glass pavilion. The square in front of the museum and the restaurant on the ground floor facing Karlsplatz square with a garden for guests (operator GMS Gourmet serves modern Viennese cuisine) ensure a strong local presence. In the order to provide visitors with a better sense of direction, the museum, as it is now, is designed in the shape of a spiral, and the original atrium has been transformed into a 25-meter high central hall.

The Prater Whale “Poldi”, a ten-meter-long whale statue weighing 1.7 tons from the former legendary Prater inn called Zum Walfisch, as well as the magnificent Imperial Carriage from the 19th century, a model of St. Stephen’s Cathedral, and the original statues of Donnerbrunn (the historic fountain on the Neuer Markt), are among the large exhibits that are meant to be displayed here.

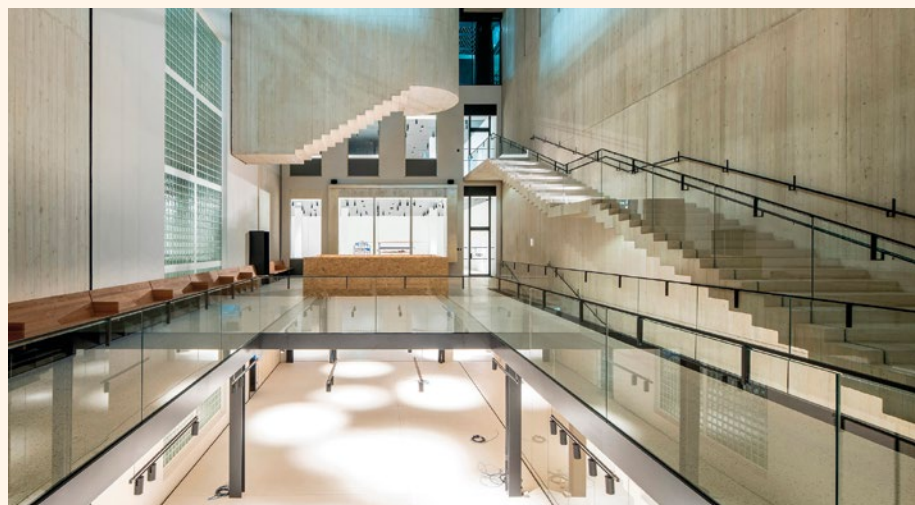
The net usable area of the museum has nearly doubled – from 6,900 to 12,000 square meters. 3,000 square meters will be dedicated to permanent displays (instead of the previous 2,000), and 1,200 square meters are intended for special exhibitions.

Energy efficiency has also been significantly increased. Thanks to geothermal energy for heating and cooling, photovoltaics and adequate insulation, the building is almost self-sufficient in terms of its energy requirements.

The countdown to the reopening scheduled for December 6, 2023, has begun. A new permanent display shall be in place before then, and it should be the focal point of the reopening.

Starting February 1, 2024, the first major special exhibition will be dedicated to the legendary Baroque architect and sculptor Johann Bernhard Fischer von Erlach, who designed the neighbouring Karlskirche among other things. May 22, 2024, will mark the opening of a special exhibition that will shed light on the Art Nouveau movements in Vienna, Berlin, and Munich around 1900.

The City of Vienna has raised 108 million euros in funding to support the Wien Museum New project. ©





Umjetnik *koji želi svijetu vratiti boju*



Belgijanac **Arne Quinze** umjetnik je svjetskoga glasa čije su skulpture i instalacije u javnim prostorima trajno promijenile urbane pejzaže gradova kao što su Pariz, Šangaj, Bejrut, Washington, Bruxelles, Mumbai i Sao Paulo

✉ GEA VLAHOVIĆ

📷 MATEJ PALUH

Artist Who Strives to Give Colour Back to the World

Arne Quinze is a world-renowned Belgian artist whose public sculptures and installations have permanently altered the cityscapes of places such as Paris, Shanghai, Beirut, Washington, Brussels, Mumbai, and Sao Paulo

Umjetnost, luksuz i priroda u savršenoj harmoniji – tako se kratko može opisati vrt skulptura istarske Stancije Meneghetti, svečano inauguriran potkraj lipnja otvorenjem izložbe belgijskog suvremenog umjetnika **Arnea Quinzea**, svjetski poznatog slikara i kipara čijih je šest monumentalnih skulptura elitnome turizmu luksuznoga imanja nedaleko Bala pridodalo dimenziju vrhunske umjetnosti, u ocharavajućoj fuziji suvremene skulpture i ruralne prirode kojom se Meneghetti Wine Hotel & Winery trajno upisao na kulturnu mapu Hrvatske, Europe i svijeta.

Arne Quinze umjetnik je svjetskoga glasa čije su skulpture i instalacije u javnim prostorima trajno promijenile urbane pejzaže gradova kao što su Pariz, Šangaj, Bejrut, Washington, Bruxelles, Mumbai i Sao Paulo.

Rođen 1971. u Belgiji, karijeru je započeo u 1980-ima u Bruxellesu kao grafiti umjetnik. Inspiriran prirodom, njezinom (ne)savršenom ljepotom i bojama, Quinze svojim umjetničkim intervencijama već više od 30 godina nastoji "vratiti" prirodu u gradove, izazvati napukline u zidovima unutar kojih živimo, te potaknuti širu javnost na preispitivanje svoje okoline i svojeg mjesta u njoj.

Umjetnik koji "želi svijetu vratiti boju" razvio je bogat opus u rasponu od malih

crteža i slika, do velikih skulptura i golemih instalacija. Danas živi i radi u Sint-Martens-Latemu nedaleko Genta, gdje uzgaja vrt s preko 150 tisuća različitih biljaka.

Vrt skulptura Meneghetti čini šest monumentalnih skulptura iz njegove serije "Lupine", inspirirane lupinom ili vučikom, kako se još naziva ovaj cvijet tipičan za južnu Istru. Simbolizirajući ciklus života, Quinzeove maštovite instalacije od aluminija savršeno uspijevaju uhvatiti krhkost nježnoga cvijeta, pozivajući posjetitelje na preispitivanje dihotomija – snage i nježnosti, fragilnosti i brutalnosti prirode, dvaju polova između kojih se odvija sav život na Zemlji. Quinze je u trajnoj misiji povratka čovjeka prirodi.

Izložbu kao prvu u nizu planiranih, kuštosti potpisuje berlinski umjetnički konzultant Reiner Opoku, a bit će postavljena sve do listopada 2024.

Arne Quinze osobno je nazočio otvorenju, gdje je između treninga za alpski polumaraton, formalnih obaveza vezanih uz izložbu i opuštanja u prekrasnom ambijentu vrhanskog luksuza Stancije Meneghetti, našao vremena za ovaj iznimno zanimljiv razgovor za Symbol, u kojemu se otkriva kao izvanredno inspirativan sugovornik i fascinantna umjetnička osoba, čiji idealizam i posvećenost odbijaju svaku definiciju – Arne Quinze autentično je jedinstven. Stoga počinjemo od pitanja koje se samo nameće.

Za početak, možete li nam nešto reći o sebi i svojoj životnoj filozofiji?

Ja sam jedna jako znatiželjna osoba. Silno sam znatiželjan, sve me zanima. Neprestano sam u potrazi za otkrićima, vječno na putovanju. Volim kušati svijet, istraživati. To sam tipični ja. Istodobno, ja sam i vrtlar, netko tko svakoga dana iznova uranja u svoj vrt; to je mjesto koje osjećam domom. Priroda. Ne bojim se sudariti sa zidom, ne plašim se neuspjeha. Zato stalno poduzimam rizike, samo kako bih istraživao dalje. Isto činim i sa samim sobom.

Što vam daje alate za istraživanje i introspekciju, odakle pletete svoje mreže referenci, crpate svoje estetske kriterije?

Ako me pitate što me inspirira, to je uvijek priroda i samo priroda. Ovakvo ja gledam na stvari: prije 300 000 godina raj na Zemlji prekinuo je meteor koji je sa sobom donio ljudski DNK. Mi smo na ovom planetu

Art, luxury and nature in perfect harmony – there is no better way to sum up the sculpture garden at the Meneghetti Estate in Istria, officially inaugurated at the end of June, with the opening of the exhibition featuring the works of the Belgian contemporary artist called Arne Quinze, a world-renowned painter and sculptor whose six monumental sculptures have added an air of exquisite virtuosity to the realm of elite tourism at the luxury estate near Bale, leading to an enchanting fusion of contemporary sculpture and rural landscapes, thanks to which the Meneghetti Wine Hotel & Winery landed a permanent spot on the cultural map of Croatia, Europe and the world in general.

Arne Quinze is a world-renowned Belgian artist whose public sculptures and installations have permanently altered the cityscapes of places such as Paris, Shanghai, Beirut, Washington, Brussels, Mumbai, and Sao Paulo.

Born in Belgium in 1971, Quinze cut his artistic teeth on graffiti in the 1980s in Brussels. Inspired by nature, its (im)perfect beauty and colours, he has been trying to "bring nature back" to cities with his public art interventions for over 30 years now, creating cracks in the walls within which we live and encouraging the general public to question their environment and their place in it.

The artist who "strives to give colour back to the world" has produced a rich oeuvre ranging from sketches and paintings to large sculptures and huge installations. Nowadays, he lives and works in Sint-Martens-Latem, near Ghent, where he also grows a garden with over 150 thousand different plant species.

The Meneghetti sculpture garden features six monumental sculptures from his series titled "Lupines", drawing inspiration from lupines, a flower species native to southern Istria. Symbolizing the circle of life, Quinze's ingenious aluminium installations manage to capture the fragility of a delicate flower to a T, invoking visitors to reconsider nature's dichotomies – strength and tenderness, fragility and brutality – the two polar opposites in the thick of which all life on Earth takes place: Quinze is on an ongoing mission to return man to nature.

This expo is the first in a series of scheduled exhibitions and it is curated by a Berlin-based art consultant, Reiner Opoku. It will be on display until October 2024.

Arne Quinze, the man himself, took time out of his training for the Alpine Half-Marathon, devoirs associated with the exhibition, and relaxing in the wonderful setting of the ultimate luxury of the Meneghetti Estate to attend the opening, and he also granted us the privilege of conducting this extremely



ARNE QUINZE, REINER OPOKU I RADE ŠERBEDŽIJA U MENEGETTI WINE HOTEL & WINERY ARNE QUINZE, REINER OPOKU & RADE ŠERBEDŽIJA AT MENEGETTI WINE HOTEL & WINERY



izvanzemaljci, došli smo kao stranci i sa sobom donijeli svoju posebnu religiju, a ta se religija zove "četiri zida". Ta četiri zida možete pronaći svugdje – oni su sve suprotno od svega onoga što nam nudi priroda.

Kada se rodimo, naš prvi doticaj sa svijetom događa se unutar četiri sterilna zida rađaonice. Potom idemo u školu, gdje smo unutar četiri zida od cigle. Onda počnemo raditi, pa smo ponovno unutar četiri betonska zida, a kad umremo, polože nas unutar četiri zida mrtvačkoga sanduka. Te zidove nosimo i u sebi – neprekidno sami sebe ograničavamo na sve moguće načine. To ja zovem našom religijom donesenom odnekud iz svemira.

A što čine izvanzemaljci, barem u filmovima? Dolaze na Zemlju i pokušavaju je osvojiti. Isto to radimo i mi. Kad vidimo šumu, što nam prvo padne na pamet? Posjeći šumu i zaliti je betonom, kako bismo mogli na tome mjestu sagraditi svoja četiri zida. Živio sam posvuda i tako je svugdje. U jednom sam trenutku shvatio da želim pobjeći od svega toga i vratiti se prirodi. Rođen sam na selu, odrastao sam u prirodi, do moje desete godine života, moj se vrt protezao u beskonačnost – preko polja, do horizonta. Sva je priroda bila moj dom. Jednoga dana, proučavajući rad francuskoga slikara Pierrea

Bonnarda, jedan njegov grm me katapultirao natrag u rano djetinjstvo i mladost, u vrijeme kad sam još bio dijete – taj grm je za mene predstavljao dom, mjesto na kojemu se mogu osjećati doista kod kuće, okružen prijateljima – leptirima, pticama...

To je bio okidač mojega bijega, povratka prirodi. Posadio sam u vrtu svoje kuće više od 150 000 različitih biljaka, samo kako bih mogao živjeti u svom vlastitom raji na Zemlji proučavajući svoj svijet.

Svoje bih stanje opisao kao trajnu dvojnost: s jedne strane, i ja sam isto tako izvanzemaljac ovdje, ali s druge strane nastojim biti u skladu s prirodom. To je jedna neprestana borba.

Gdje se nalazi taj vrt?

Nedaleko Ghenta, u selu Sint-Martens-Latem, gdje ulice uglavnom još uvijek nisu asfaltirane.

Može li se čovjek uklopiti u prirodu, ili je osuđen na to da bude trajna anomalija koja će ju u konačnici uništiti? Kako predlažete da redefiniramo svoj odnos prema prirodi?

Svatko tko dođe u moj studio sa željom da kupi neku moju skulpturu prvo mora izaći u moj vrt i zajedno sa mnom kleknuti na zemlju i ponovo se povezati s prirodom, promatrajući je iz te, nove perspektive. Mi uvijek promatramo svijet odozgo, poku-

interesting interview for the Symbol. The interview gave us an insight into this extraordinarily inspiring interlocutor and a fascinating artistic persona, whose idealism and passion defy every categorisation – Arne Quinze is unapologetically unique. Therefore, we start off with the first question that comes to mind.

For starters, could you tell us something about yourself and your view on life?

I'm this very curious person. I'm a proper nosey parker, interested in everything. I'm constantly on the lookout for new discoveries, always on the road to cognition. I like to taste the world, to explore it. That's just who I am. At the same time, I'm a gardener, someone who immerses himself in his garden anew every day; it's where I feel most at home. Nature. I'm not afraid of hitting a brick wall, nor do I fear failure. That's why I keep taking risks, all in order to continue exploring. I'm equally devoted to introspection.

What provides you with tools for research and introspection, what is the connecting thread of your webs of reference, and the guiding principle in establishing your aesthetic criteria?

If you're asking me what inspires me, it's always nature and nothing but nature. Here's how I see it: 300,000 years

šavajući ga kontrolirati, pa čim se u našem vrtu počne događati nešto što naš mozak izvanzemaljca vidi kao problem, mi to onda jednostavno posijemo, iskorijenimo. Ali priroda je savršeno uravnotežena, samo mi moramo promijeniti kut gledanja na nju.

Promatrajući je iz dijametralno suprotne perspektive, gledajući odozgo prema gore, učimo se ponovo gledati. Jer to smo zaboravili, zaboravili smo da ljepota nije samo cvijet koji cvate, da je on jednako prelijep i kada vene. Stremimo vječnoj mladosti, plastičnoj ljepoti, ali lijepo je i biti star i uvenuo. To je ono što moramo naučiti ponovno vidjeti.

Kako se sve to odražava u vašoj umjetnosti? Svojim radovima pokušavam otvoriti prozor u svoj svijet, pokrenuti dijalog, uhvatiti snagu krhkosti i obrnuto. Bavim se krhkošću u snazi, u čemu i jest tajna prirode – pogledajte oko sebe, kako li je priroda čarobna, kako je istodobno i krhka i jaka u savršenoj harmoniji.

Neprestano se vraćate na prirodu, na inspiraciju koju u njoj pronalazite, za život, za umjetnost. Što ste naučili godinama pažljivo prateći metamorfoze prirode?

Naučio sam da je to jedan proces učenja koji nikada ne završava. Svakog me dana beskrajno zapanji nešto novo; svaki sam dan u čudu kad vidim koliko smo do sada malo vidjeli i koliko je toga još ostalo za otkriti, samo moramo uroniti u svijet i ploviti od jedne priče do druge.

Ja sam na ovom svijetu poput djeteta u trgovini slatkišima, probudim se i prva stvar koju pomislim je kakvo je svijet čudo.

Šest monumentalnih skulptura elitnome turizmu luksuznoga imanja nedaleko Bala pridodalo je dimenziju vrhunske umjetnosti, u ocharavajućoj fuziji suvremene skulpture i ruralne prirode kojom se Meneghetti Wine Hotel & Winery trajno upisao na kulturnu mapu Hrvatske, Europe i svijeta

Six monumental sculptures have added an air of exquisite virtuosity to the realm of elite tourism at the luxury estate near Bale, leading to an enchanting fusion of contemporary sculpture and rural landscapes, thanks to which the Meneghetti Wine Hotel & Winery landed a permanent spot on the cultural map of Croatia, Europe, and the world in general

ago, heaven on Earth was shattered by a meteor that brought human DNA with it. We are aliens on this planet, we came here as outlanders and brought our special religion with us, a religion I like to call "the four walls". You can find those four walls everywhere – they are the polar opposite of everything that nature provides. When we are born, our first interaction with the world occurs within the four sterile walls of the delivery room. Then it's off to school, where we're once again confined by our four brick walls. Later on, we start working, again within four concrete walls, and when we die, they lay us within the four walls of the coffin. We also carry these walls within us – we constantly limit ourselves in every possible way. That's what I mean when I speak of our religion brought from somewhere out there in the universe.

And what do aliens do, at least in the movies? They come to Earth and attempt to conquer it. We've done the same. When we see a forest, what is the first thing that comes to our minds? Cut it down and cover it with concrete so we can build our four walls on the spot. I've lived in many places and it's like that everywhere. At one point, I realised that I wanted to get away from all that and return to nature. I was born in the countryside and grew up surrounded by nature: until I was ten years old, my garden stretched on into infinity – across the fields, all the way to the horizon. The whole nature was my home. One day, while studying the work of the French painter Pierre Bonnard, one of his bushes catapulted me back to my early childhood and youth, to a time when I was still a kid – for me, that bush represented a place where I could truly feel at home, surrounded by my friends – butterflies, birds, and the like.

That was the trigger for my escape, my return to nature. I planted more than 150,000 different plants in the garden in front of my house just so I could live in my own heaven on Earth, studying my world.

I would describe my condition as that of permanent duality: on the one hand, I'm an alien here as well, but on the other, I strive to be in harmony with nature. It's a constant struggle.

Where is your garden located?

Not far from Ghent, in the village of Sint-Martens-Latem, where the roads are mostly still unpaved.

Is man condemned to be a permanent anomaly that will ultimately destroy nature or can he ever truly fit in? How do you suggest we redefine our relationship to nature?

Everyone who comes to my studio with the intention of buying one of my sculptures must first visit my garden, kneel on the ground with me, and reconnect with





Neprestano sam egzaltiran. Kad nisam u svojem studiju, skriven sam negdje u svojem vrtu, on je moj svakodnevni Netflix. Roniti tim svijetom za mene je poput Ratova zvijezda, hramova čistoće posijanih u mom vrtu.

Mora da je predivno živjeti u Raju, i pritom se uspijevati oduprijeti ostatku svijeta...

Moram reći da to uopće nije lak zadatak. Nije moguće živjeti a ne ostavljati nekakav svoj otisak, a sa svakim našim korakom nešto je uništeno. Najteže je pokušati dati nešto zauzvat. Mislim da je to ključno pitanje koje si svatko mora postaviti: što mogu vratiti mjestu na kojemu živim? To je pitanje naša budućnost – na koji način možemo sudjelovati, ponovo uspostaviti ravnotežu, ne samo sa samim sobom već i sa svojim okolišem. A to je nešto što možemo naučiti od prirode – ona nudi sva rješenja.

Svoje radove izlažete diljem svijeta. Kako je došlo do ove suradnje s Meneghettijem?

Je li vam ovo prvi put da izlažete u Hrvatskoj?

Ovo je prvi put da imam izložbu u Hrvatskoj, ali nije prvi put da sam u ovoj zemlji. Prvi sam je put posjetio još u doba Jugoslavije, prije više od 40 godina, a onda ponovo prije nekih 20-ak. Za mene je ova zemlja jedna od najbolje čuvanih tajni Europe. Toliko netaknute prirode!

Ispričajte mi nešto o simbolici naziva izložbe, „Lupine“...

Lupina je biljka, biljka koju smo mi u svojoj zapadnoeuropskoj monokulturi učinkovito zatrli. Shvatio sam to putujući iz Pekinga do Pariza u oldtajneru iz 1927. S tim sam autom mogao postići maksimalnu brzinu od 80 kilometara na sat, dakle vozio sam se prilično sporo, i gotovo isključivo sporednim cestama. Prešao sam tako u tom autu otvorena krova pustinju Gobi, Sibir, Kazahstan. Trebalo mi je pet tjedana. Što sam se više približavao Europi, postajao sam sve svjesniji postupnog nestajanja

nature, experiencing it from this new perspective. We're so used to observing the world from above and attempting to control it, so that as soon as our alien brain detects a problem in our garden, we simply nip it in the bud, eradicate it. Nature, on the other hand, is in perfect balance; we just need to look at it from a different angle.

By observing it from a diametrically opposite perspective, by looking at it from the bottom up, we learn to see again. You see, we've forgotten that beauty is not only a flower in full bloom, but also a withering one. We strive for eternal youth and plastic beauty, but it's also nice to be old and seasoned. This is what we must learn to see again.

How is all this reflected in your art?

In all my artistic pursuits, I do my best to open a window into my world, initiate a dialogue, convey the strength of fragility, and vice versa. I work with fragility in strength, which is the very secret of nature – look around you and notice how amazing nature is, how it's both fragile and strong in perfect harmony.

You keep coming back to nature, to the inspiration you find in it, be it for life or art. What have you learned by paying close attention to the metamorphoses of nature over the years?

I've come to realise that it is a never-ending learning process. Something new takes my breath away each and every day. I'm baffled when I see how little we have seen so far and how much more there is to discover: we just need to immerse ourselves in the world and sail from one story to the next.

I'm like a kid in a candy store when it comes to this world; I wake up and my first thought is what a wonder the world is. I'm constantly exalted. When I'm not in my studio, I'm out and about in my garden – it's like getting my daily dose of Netflix. Exploring that world is like Star Wars to me: temples of purity sown in my garden.

Must be nice living in Paradise and standing the test of modern times...

I have to admit, it's no easy feat. It's not possible to exist without leaving some kind of footprint; and with every step we take, we destroy something. The hardest part is trying to give something in return. I think that's the key question that everyone must ask themselves: what can I give back to my environment? This question represents our future – how we may contribute, re-establish balance... not only within ourselves, but also in relation to our surroundings. And this is something we can learn from nature – it offers all the solutions.

You exhibit your works all over the world. How did this collaboration with Meneghetti come about? Is this your first expo in Croatia?



**Quinze živi i radi
u Sint-Martens-
Latemu nedaleko
Genta, gdje uzgaja
vrt s preko 150
tisuća različitih
biljaka**

*Quinze lives and
works in Sint-
Martens-Latem,
near Ghent, and
grows a garden with
over 150 thousand
different plant
species*

prirodnih raznolikosti. Kako sam išao zapadnije, primijetio sam da je divlju lupinu sve teže uočiti, a nadomak njemačke granice nije je više uopće bilo – i ne samo lupine, nego ni mnogih drugih biljnih vrsta.

To me šokiralo. U samo pet tjedana svjedočio sam tako golemoj razlici zahvaljujući tome što sam imao dovoljno vremena primijetiti tu promjenu za koju smo sami zaslužni. Tako je lupina postala simbol mojeg istraživanja našeg učinka na prirodu, simbol s kojim nastojim suočiti druge, pokazati im: pogledajte, ovo je naše djelo.

Da se razumijemo, ja nisam nikakav ekološki aktivist na barikadama, iako itekako poštujem ljude koji to jesu jer su nam prilično potrebni. Ja samo nastojim na pozitivan način, kroz svoj rad, ukazati na to da bismo mogli samo malo promijeniti svoje navike, i da bi – kad bismo umjesto da kosimo na vlas svugdje isto, pustili travu neka samo raste – naš vrt u samo nekoliko mjeseci oživio, i svi bi se leptiri, ptice i insekti doselili k nama. **Ove mi se skulpture čine doista izazovni- ma za napraviti... Kako uspijevate uhvatiti fragilnost cvijeta u nečemu tako masivnom, napravljenom od grubog materijala? Kako inženjering i priroda idu skupa?**

Prije gotovo 30 godina pogledao sam film Mikrokozmos, dokumentarac snimljen iz perspektive insekata koji mi je otvorio vrata mikrosvijetu prirode, svoj toj golemoj snazi koju mi ljudi uvijek promatramo svisoka. Svojim instalacijama pokušavam okrenuti svijet naglavačke, da mi ljudi budemo mali i promatrani svisoka.

This is my first exhibition in Croatia, but not my first visit to the country. I first came here more than 40 years ago, when it was still part of Yugoslavia, and then again about 20 years ago. For me, this country is one of Europe's best kept secrets. So much pristine nature!

Tell us something about the symbolism behind the title of the exhibition, "Lupine"...

Lupine is a plant, one that we have effectively destroyed in our Western European monoculture. This occurred to me while driving from Beijing to Paris in a 1927 vintage car. When driving that car, I could only reach a maximum speed of 80 kilometres per hour, so I drove quite slowly, and almost exclusively on side roads. I drove over the Gobi Desert, Siberia, and Kazakhstan in that convertible. It took me five weeks. The closer I got to Europe, the more aware I became of the gradual disappearance of natural diversity. As I went further west, I noticed that wild lupine was getting harder and harder to spot, and by the time I arrived at the German border, I saw there were none left. Not only was this part of the world devoid of lupine, but also of many other plant species.

That shocked me to my core. In just five weeks, I had witnessed such a huge difference thanks to having had enough time to notice this change, for which we will be held accountable. So the lupine became a symbol of my research on our impact on nature, a symbol with which I try to confront others, to open their eyes and say: look, this is our doing.

Let's be clear, I'm no environmental activist on the barricades, although I admire those who are, because we desperately need them. I'm just trying to make a positive statement through my work, point out that we could just change our habits a bit, and that – if we were to let the grass grow instead of mowing every single blade of grass all around – our garden would come to life in just a few months, and all the butterflies, birds, and bugs would come closer to us.

These sculptures appear to be really challenging to make... How do you manage to capture the fragility of a flower in something so huge and made of coarse material? How do engineering and nature go together?

Almost 30 years ago, I saw Microcosmos, a documentary shot from the perspective of insects that opens the door to the microworld of nature, all of that enormous power on which we humans always look down. Using my installations, I aim to turn the world upside down, so that us people are the ones that are small and viewed from above.

Aluminium is a solid material, hard to the touch, so it's tough to even imagine how to approach shaping it. I tame it



Reiner Opoku Kustos koji je „kriv” za sve

Glavni “krivac” za izložbu Arnea Quinzea u Meneghetti Wine hotelu i vinariji renomirani je njemački kustos i umjetnički agent **Reiner Opoku**. On već neko vrijeme zajedno s obitelji živi u Fažani, dijeleći svoje vrijeme između Istre i Berlina, gdje mu se nalazi ured.

Vlasnik Meneghettija Miroslav Plišo postao mu je blizak prijatelj te se tako rodila ideja o suradnji koja prepoznaje golemi potencijal ovoga imanja da, pored vinarije i hotela za elitni turizam, postane i važno kulturno odredište. Spremnost vlasnika da stanciju otvori za suvremenu umjetnost, nagnala je Opokua da osmisli program izložbi, predstavljanja umjetnika i različitih projekata vezanih uz suvremenu umjetnost čija je okosnica ovaj fantastičan hotel.

Za inauguracijsku je izložbu odabrao Quinzea, s kojim surađuje već 15 godina, a čije su djelovanje i rad usko povezani i inspirirani prirodom, te nude novu, svježiju perspektivu na umjetnost u javnim prostorima. Quinze kontinuirano traži nove načine ispunjavanja urbanih krajobrazu umjetnošću, njegov je izričaj izrazito organski i potpuno suvremen, te se nametnuo kao savršen odabir za ovo mjesto.

Odlična stvar u vezi ove izložbe je to što će se Quinzeove skulpture u Stanciji Meneghetti nalaziti više od godine dana, do listopada 2024., te će kao takve postati integralni dio hotela, koji će pak, pored gastronomskog i turističkog, postati atraktivno kulturno odredište za umjetničke sladokusce.

Reiner Opoku The Curator Behind It All

The main “culprit” for Arne Quinze’s exhibition at the Meneghetti Wine Hotel and Winery is the renowned German curator and art dealer called **Reiner Opoku**. He has lived with his family in Fažana for quite a while now, splitting his time between Istria and Berlin, where his office is located.

He became close friends with the owner of Meneghetti, Miroslav Plišo, which led to a cooperation that acknowledged the enormous potential of this estate to become, in addition to being an elite winery and hotel, an important cultural destination. The owner’s willingness to open the estate to contemporary art prompted Opoku to devise a cultural programme including events such as exhibitions, presentations of artists and various projects related to contemporary art, the backbone of which is this fantastic hotel.

He gave the grand opening slot to Quinze, an artist with whom he had collaborated for 15 years and whose endeavours and work are closely connected to and inspired by nature, offering a new, fresh perspective on art in public spaces. Quinze is continuously seeking for new ways to cover cityscapes in art; his expression is extremely authentic and modern, and he was the obvious choice for this place.

The wonderful thing about this exhibition is that Quinze’s sculptures will be on display at Meneghetti for more than a year, until October 2024, and as such will become an integral part of the hotel, which, in addition to its gastronomic and tourist attractions, will become an attractive cultural destination for art connoisseurs.



with the help of large cranes to show the brutality of nature, which is very poetic and terribly fragile at the same time. I’m attempting to create a dialogue between the alien and nature.

Do you always use aluminium?

I spent years making installations from wood harvested from forests planted for the production of furniture, paper, etc. These installations were conceived as a kind of transit zone, a transitional phase, to be removed after five or six years. I placed them in cities, where children were growing up oblivious to the seasons or wilderness, hoping to provide them with an authentic experience, so that after their removal, a void would emerge, a void that was also part of the art installation, as a reminder of that which is no longer there.

However, I came to realise that I don’t want to be an artist who creates voids. I desired to fill that space. I looked for a material that could be recycled and one that could last forever.

And that’s where I came across aluminium.

In your artistic work, you question the role of cities. But you started your career on the streets, as a graffiti artist nonetheless! To what extent has that experience influenced your outlook towards cities?

I got my first taste of city life when I was ten years old. That was back in 1980, and I was looking forward to seeing my capital city and being able to see Star Wars in the cinema. But my arrival in Brussels turned out to be a huge disappointment. I found myself facing walls for the first time in my life – up until then I had lived in nature. I missed the colours. That’s when I first realized that I needed to do something to bring colours back into my life.

I was a teenager at the time, so I didn’t really have much of a choice, and the only thing I could do was restore the colour to the walls, so I started drawing graffiti wherever I could.

That was my starting point, the beginning of my art, which has always, in a way, been connected to public spaces. That was the fuse of the dynamite of my soul: my youthful rebellion fuelled my artistic spirit.

In that sense, does your art make any political statements? Is it necessary for art to be politically engaged to be good? Where do you draw the line between the political and the personal?

Politics must be present in art to the same extent as humour or sarcasm – all of this adds another depth to our perceptions of the world. At the same time, I don’t think that art must necessarily always be political.

And how political is my art? On the one hand, it is very apolitical – I try to



Aluminij je krut materijal, tvrd na dodir, teško je uopće zamisliti kako mu pristupiti da bi ga se oblikovalo. Krotim ga uz pomoć velikih kranova, kako bih prikazao brutalnost prirode koja je istodobno vrlo poetična i vrlo krhka. Pokušavam stvoriti dijalog, dijalog izvanzemaljca i prirode.

Radite li uvijek s aluminijem?

Godinama sam radio s drvom, instalacije od građe iz šuma posađenih za proizvodnju namještaja, papira itd. Te su instalacije bile zamišljene kao nekakva tranzitna zona, prijelazna faza – nakon pet, šest godina, odlazile su dalje u proces. Postavljao sam ih u gradovima – gdje djeca odrastaju ne znajući više ni za godišnja doba ni za divlju prirodu – s idejom da ponude organsko

iskustvo i da, kad budu uklonjene, nastane praznina, i da ta praznina također bude dio umjetničke instalacije, kao podsjetnik na ono čega više nema.

Međutim, shvatio sam da ne želim biti umjetnik koji stvara prazninu. Želio sam ispuniti taj prostor. Tražio sam materijal koji je moguće reciklirati, a koji bi mogao isto tako i trajati zauvijek.

I tako sam došao do aluminija.

Svojim umjetničkim djelovanjem propitujete ulogu gradova. Ali karijeru ste počeli na ulici, crtajući grafite! Koliko je to iskustvo utjecalo na vaš odnos prema gradovima?

S gradom sam se prvi puta susreo kad sam imao deset godina. Bila je 1980. godina i

stay as far away from politics as possible. On the other hand, however, I am currently dealing with the most important issue on the planet: nature. Climate change is the biggest and most pressing political issue of today, one that state policies are either oblivious to or fearful of confronting. Although some little progress is being achieved, it's all terribly slow; in fact, 90 percent of all efforts are being directed towards goals that are completely opposite to what climate activists are fighting for.

Our children and grandchildren will regard us villains because of this.

Has your art ever gotten you into trouble?

It most certainly has! To begin with, back when I was a graffiti artist, I learned to run really fast.

Guess that's why you ended up running marathons...

Yep, I'm running marathons now (*laughter*)...

You were extremely persistent and took a lot of risks at certain points in life, right?

When I started doing my monumental works about twenty years ago, I was always short of money. I'd have a budget of 100 thousand euros, when in reality I needed 300 or 400 thousand. But I was determined to go all the way and I'd usually rack up a debt of 200 or 300 thousand euros in three weeks. It was a very difficult period for me, a hard struggle. I always had to figure out how to make up for the shortfall. So, for the first 10 or 15 years, I literally had to invent food to survive. But I never, ever gave up.

And that is also something I learned on the streets. I basically grew up on the streets: I started fending for myself from the age of 14 and learned how to survive, how to not be afraid of life and my own mistakes and failings. You see, you can learn a lot from your mistakes, and that's how you become stronger. That makes you tougher. Thanks to that, I didn't experience fear later on: I wasn't afraid to take risks, simply because I had nothing to lose.

Of course, things are completely different now, and I'm living a different life. But back then, I was barely making ends meet. If I hadn't had that experience of living on the streets, I would never have had so much courage.

Every work of art is first and foremost a visual experience. We are interested in your attitude towards beauty – what is beauty to you?

Beauty is life. For me, beauty unravels as soon as I open my eyes, with the first glimpse of the sky. Be it's clouded, rainy, sunny or teeming with snowflakes, it always fills me with a sense of happiness. I am happy every second of every day. Even the smallest of things make me as



veselio sam se što ću vidjeti svoj glavni grad, što ću moći u kinu pogledati Ratove zvijezda. Ali dolazak u Bruxelles se pokazao kao strašno razočaranje. Prvi puta našao sam se suočen sa zidovima – do tada sam živio u prirodi. Nedostajale su mi boje. Tada sam prvi put pomislio da moram nešto poduzeti kako bih vratio boju u svoj život.

Bio sam tinejdžer, nisam baš imao puno izbora, i jedino što sam tada mogao, bilo je vratiti tu boju na zidove, pa sam počeo crtati grafite, gdje god sam mogao.

To je bilo moje ishodište, početak moje umjetnosti, koja je od tada uvijek na neki način povezana s javnim prostorima. To je bio fitilj dinamita moje duše, tako sam počeo, tom mladalačkom pobunom.

Ima li u tom smislu vaša umjetnost i neku političku poruku? Mora li umjetnost biti politički angažirana da bi bila dobra? Gdje je za vas granica između političkog i osobnog?

Političnost u umjetnosti mora postojati jednako kao što u njoj mora postojati i humor, ili sarkazam, sve to daje dodatnu dimenziju našim pogledima na svijet. Pritom ne mislim da umjetnost mora nužno uvijek biti politična.

Akoliko je moja umjetnost politična? S jedne strane, vrlo je apolitična – nastojim se držati najdalje moguće od politike. S druge strane, međutim, bavim se trenutno najvažnijom temom na planetu: prirodom. Klimatske promjene najveći su i najvažniji politički problem današnjice, na što su državne politike još uvijek slijepce, ili se plaše suočiti s njime i, iako se događaju neki manji pomaci, sve je to strašno sporo. Dapače, 90 posto svih borbi vodi se u

MENEGHETTI WINE HOTEL & WINERY (BALE)

smjeru suprotnom od onoga za što se bore klimatski aktivisti.

Naša djeca i unuci zbog toga će nas smatrati zločincima.

Je li vas vaša umjetnost ikada uvalila u nevolju?

O da, o da, o da! Za početak, crtajući grafite, naučio sam brzo trčati.

Zato valjda danas i trčite maratone...

Da, danas trčim maratone (smijeh)...

U nekim situacijama u životu bili ste i iznimno uporni te puno riskirali, zar ne?

Kad sam prije dvadesetak godina počeo raditi svoja monumentalna djela, uvijek mi je nedostajalo novaca. Imao bih budžet od 100 tisuća eura, a trebalo bi mi 300 ili 400 tisuća. Ali ja sam bio odlučan ići do kraja i uglavnom se događalo da bih u roku od tri tjedna nagomilao dug od 200 ili 300 tisuća eura. Bilo je to za mene jako teško razdoblje, teška borba. Neprekidno sam morao smišljati kako namaknuti taj manjak. Tako da sam u početku, tih prvih 10-ak, 15-ak godina stvarno morao izmišljati hranu da bih preživio. Ali nikada nisam odustao, nikada.

A to je nešto što sam također naučio na ulici – jer ja sam odrastao na ulici, od svoje 14. godine počeo sam se sam snalaziti i naučio sam kako preživjeti, naučio sam ne plašiti se života, ne plašiti se vlastitih zabluda i neuspjeha. Jer iz grešaka možete puno naučiti, tako postajete snažniji. To vas ojača. Upravo zahvaljujući tome, nikada me kasnije u životu nije bilo strah, nisam se plašio riskirati, jednostavno zato jer nisam imao što izgubiti.

joyous as the big ones. I'm an optimist through and through.

Aren't you ever sad? Does nothing make you depressed?

Of course I get depressed. I can weep like a child when I see certain things that are going on. But you have to strike back with hope. In that sense, art is a reflection of civilization, of everything we do in this world, and for me, it's a never-ending struggle – because when you decide to face it, you're in for a rocky ride.

Is there such a thing as the ethics of a work of art?

My art is very abstract, and it gives people the opportunity to incorporate their own ideas, visions, and imagination into it. Some people are able to do so, while some aren't: it all depends on the beholder. I want to allow as much room for interpretation as possible so that whoever observes my work can enter my story and assume a role in it.

This openness is my ethics, which contrasts with the brutality with which I approach the material.

How do people react to your art? Do reactions differ in different parts of the world?

Since my works are so abstract, I can take them anywhere, penetrate any culture. I have, in fact, been almost everywhere; I've been to every continent except Antarctica, which I plan to visit in two years (I hope that won't be too late and that there'll still be some ice left). What I've learned is that there's only one race in the whole world – the human race. And that all people around the globe are the same. Every culture has the same social ladder, which runs from the gutters to the top one percent. Also, wherever you go, you'll always run into the same people: likable, unlikable, smart, stupid, thin, fat...

I had assumed that people in India, for example, would react differently to my art than those in China, the United States or Europe. But the reactions have always been exactly the same: either they like it, or they don't. Because art is not here to please everyone – that is not its purpose. The purpose of art is to spark a conversation, and it's always the same conversations that take place all over the world, regardless of culture, age, or nationality.

What are you currently working on?

The list goes on for miles. I'm currently working on a large sculpture that will be permanently installed in London, which makes me very happy. I'm also working on a major public artwork in the south of France. Then I'm off to Brazil, Sao Paulo, where I'm scheduled to do a 90-meter-high sculpture for which we are currently in the process of obtaining permits. When you make huge interventions in public locations, you are bound to run



Danas je naravno situacija potpuno drugačija, sada imam drugačiji život, ali tada sam doslovce živio od ni od čega i, da nisam imao to iskustvo života na ulici, nikada ne bih imao toliko hrabrosti.

Svako umjetničko djelo u prvome je redu vizualno iskustvo. Zanima me vaš odnos prema ljepoti – što je ljepota za vas?

Ljepota je život. Ljepota za mene počinje čim se probudim, čim ugledam nebo. I kada

je sivo, kišovito, i kada pada snijeg i kad je sunčano, uvijek me ispunjava osjećajem sreće. Sretan sam svake sekunde. I najmanje stvari čine me jednako sretnim kao i velike. Veliki sam optimist.

Zar baš nikada niste nesretni? Ništa vas ne deprimira?

Naravno da me deprimira. U stanju sam plakati kao malo dijete kad vidim neke stvari koje se događaju. Ali morate na to

into politics – you have to obtain permits, win over the local community, etc.

The road from idea to realisation is always long. Sometimes it takes but a year, while at times it may take five, seven, and, on occasion, even ten years.

How are these sculptures created; what does your creative process look like?

The process begins with being immersed in nature. I study structures, contemplate harmony, and draw sketches. Then, based on these sketches, I create paper models that I send to my team of engineers, who then do the math. Based on their estimations, I develop a construction project with a team of architects. All of this involves a lot of communication across several echelons and among many partakers before reaching a final solution, especially when it comes to enormous, monumental sculptures.

The finished project then goes to the manufacturing department – since we make our own sculptures– and the cherry on top is placing the sculpture somewhere in the world.

That involves a lot of machinery and people... How do you come to the decision that your work is the real deal; how do you know that the sculpture is finished?

I just feel it in my gut. I approach painting the same way. I paint with that feeling in my stomach, abstractly, from all angles. Paintings are windows into my inner being. Everything I do, every piece of art I create, represents a journey on the road to cognition; each one is a research study. That's why all of them are different – because art is constantly opening new doors. And behind every door, there is another door.

Okay, so how would you like us to see and perceive the sculptures at Meneghetti?

They seem fragile from afar, but when you get close to them, when you touch them, you'll be startled by their rigidity and firmness. In most cases, the first reaction to that is pondering, and I like that; I love it when people start asking questions. It doesn't matter whether they understand what they see, or how they understand it: what matters is that it engages them in a dialogue, an exchange between the work of art and the beholder.

Oftentimes I sneak up and listen to what people are saying about my work, and it's always an extremely pleasant experience. It's very interesting to listen to these conversations, to hear how different people perceive my work, how they supplement that tale, my story, which is also their story.

The moment I exhibit my sculpture in public, it belongs to everyone – it's no longer just mine. ☺

odgovoriti s nadom. Umjetnost je u tom smislu zrcalo civilizacije, svega onoga što mi radimo na ovome svijetu, a to je za mene jedna borba koja nikada ne prestaje, jer kad se odlučite s time suočiti, čeka vas prilično grbav put.

Postoji li nešto kao etika umjetničkog djela?

Moj je rad jako apstraktan i daje ljudima priliku da ga sami dopune vlastitim idejama, vizijama, maštom. Netko to može, netko ne, ovisi o promatraču. Želim ostaviti interpretaciju maksimalno otvorenom kako bi onaj tko promatra moje djelo mogao ući u moju priču, postati igrač u njoj.

Ta otvorenost je moja etika, nasuprot koje stoji brutalnost u načinu na koji pristupam materijalu.

Kako ljudi reagiraju na vašu umjetnost? Razlikuju li se reakcije u različitim krajevima svijeta?

Budući da su moji radovi tako apstraktni, mogu s njima otići bilo kamo, ući u bilo koju kulturu. Doista sam bio svugdje, obišao sam sve kontinente osim Antarktike, kamo planiram ići za dvije godine (nadam se da neće biti prekasno, da će ostati još koji komadić leda!), i ono što sam naučio je da u cijelom svijetu postoji samo jedna rasa - ljudi. I da su svi ljudi, svugdje, isti. U svim kulturama postoji ista društvena ljestvica koja se kreće od socijalnog dna do njegova najbogatijeg vrha i, gdje god došli, uvijek ćete susresti iste ljude: simpatične, nesimpatične, pametne, glupe, mršave, debele...

Mislio sam da će, na primjer, u Indiji ljudi drugačije reagirati na moju umjetnost nego ljudi u Kini ili Sjedinjenim Državama ili Europi. Ali reakcije su uvijek potpuno iste: ili im se sviđa, ili im se ne sviđa. Jer umjetnost ne postoji da bi svakome udovoljila - to nije uloga umjetnosti. Uloga umjetnosti je pokrenuti razgovor, a diljem svijeta vode se uvijek isti razgovori, neovisno o kulturi, godinama, nacionalnostima.

Na čemu trenutno radite?

Popis je dosta dugačak. Upravo radim na velikoj skulpturi koja će biti trajno postavljena u Londonu, što me jako veseli. Radim i na jednoj velikoj instalaciji u javnom prostoru na jugu Francuske. Zatim, u Brazilu, u Sao Paulu, radim na skulpturi visokoj 90 metara za koju smo trenutno u fazi prikupljanja dozvola. Kad radite goleme intervencije u prostoru nužno morate doći u dodir s politikom - morate pribaviti dozvole, uvjeriti lokalnu zajednicu itd.

Uvijek je dug put od ideje do realizacije. Za neke skulpture dovoljna je godina dana, a za neke vam treba i pet, sedam, nekad čak i deset godina.

Kako nastaju te skulpture, kako izgleda vaš kreativni proces?

Proces počinje uranjanjem u prirodu. Promatram strukture, proučavam harmoniju, radim skice. Zatim prema tim skicama izrađujem modele od papira koje potom šaljem svojem timu inženjera, koji radi kalkulacije. Na temelju tih studija s timom arhitekata razvijam projekt izgradnje. Sve to uključuje jako puno komunikacije u svim smjerovima, među svima uključenima, prije nego dođemo do konačnog rješenja, osobito kad je riječ o velikim monumentalnim skulpturama.

Gotov projekt ide u ruke odjelu proizvodnje - jer mi sami proizvodimo svoje skulpture - a kruna svega je postavljanje skulpture na neko mjesto u svijetu.

Riječ je o prilično velikoj mašineriji, s jako puno ljudi uključenih... Kako odlučujete da je to - to, kako znate da je neka skulptura gotova?

Intuitivno znam. Jednostavno osjetim. Na isti način pristupam i slikanju. Slikam s tim nekim osjećajem u želucu, apstraktno, iz svih smjerova. Slike u prozor u moje unutarne biće. Sve što radim, svako je moje umjetničko djelo putovanje cestom otkrića, svako je istraživanje, i zato je svako različito - jer umjetnost neprekidno otvara neka nova vrata. A iza svakih vrata, postoje druga vrata.

Kako biste, onda, voljeli da gledamo i doživimo skulpture u Stanciji Meneghetti?

One se izdaleka čine krhkima ali, kad im se približite, kad ih dotaknete, iznenadit će vas njihova krutost, čvrstoća. Često je prva reakcija na to propitivanje, a to mi se sviđa; volim kad ljudi počnu postavljati pitanja. Nije bitno razumiju li to što vide, niti kako to razumiju, dovoljno je to što ih uvlači u dijalog, što između umjetničkog djela i promatrača postoji razmjena.

Često se znam prišuljati i prisluški-vati što ljudi govore o mojim radovima, i to je uvijek jako lijepo iskustvo. Silno je zanimljivo slušati te razgovore, čuti kako različiti ljudi doživljavaju moje djelo, na koji način nadopunjuju tu priču, moju priču, koja je i njihova priča.

Onoga časa kada izložim svoju skulpturu u javnosti, ona pripada svima, nije više samo moja. ⑤

„Svojim radovima pokušavam otvoriti prozor u svoj svijet, pokrenuti dijalog, uhvatiti snagu krhkosti i obrnuto”

“In all my artistic pursuits, I do my best to open a window into my world, initiate a dialogue, convey the strength of fragility, and vice versa”



Bez kompromisa do Olimpa svjetske umjetnosti

Jedan od najznačajnijih svjetskih suvremenih umjetnika **Braco Dimitrijević**, u svojoj nedavno objavljenoj autobiografiji „Louvre je moj atelje, ulica moj muzej“, čitatelja vodi na nevjerojatno umjetničko i životno putovanje preko pet kontinenata, na koje je krenuo noseći sa sobom dijelove svojih zavičaja, Sarajeva i Dubrovnika

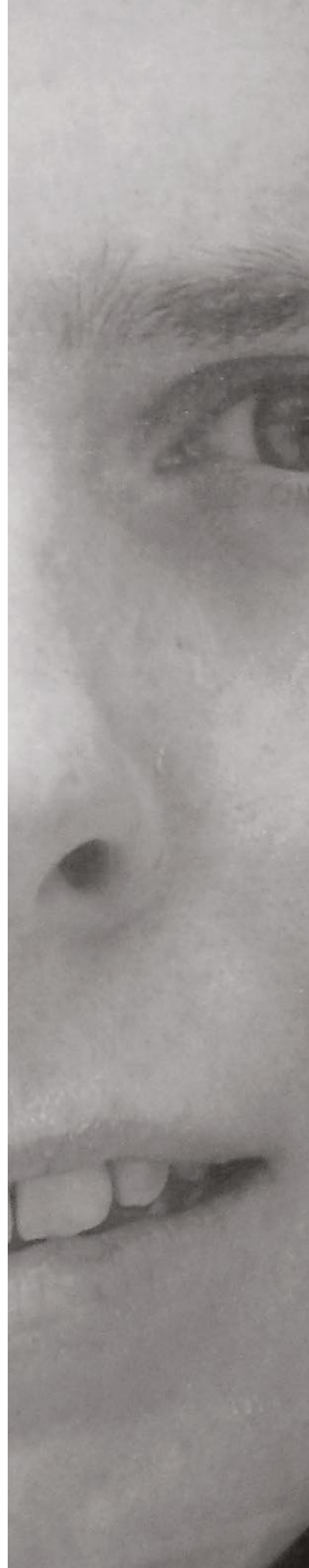
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Unbending Way to the Top of the Olympus of World Art

Braco Dimitrijević, one of the world's most influential and seminal contemporary artists, uses his recently published autobiography titled *Louvre je moj atelje, ulica moj muzej*¹ to take the reader on an incredible artistic journey of a lifetime across five continents, on which he embarked carrying parts of his native Sarajevo and Dubrovnik in his heart

¹ "The Louvre Is My Studio, the Streets Are My Museum"





BRACO DIMITRIJEVIĆ, PHILADELPHIA 2008
SLOUGHT FOUNDATION  AARON LEVY

Slobodan Braco Dimitrijević jedan je od najznačajnijih svjetskih suvremenih umjetnika, pionir konceptualne umjetnosti koji svojim radom – od prve izložbe koju je imao kao 10-godišnjak u rodnom Sarajevu, do onih ostvarenih u najvećim svjetskim muzejima i galerijama – beskompromisno otvara nove poglede na umjetnost, uvijek se oslanjajući na tradiciju koju iščitava drugačije, neopterećen predrasudama.

Sin sarajevskog slikara Voje Dimitrijevića, jednog od najvažnijih jugoslavenskih avangardnih umjetnika i partizanskog ratnog heroja; odrastao i obrazovan u okruženju socijalističke intelektualne elite koja svoje korijene vuče iz predratne napredne inteligencije; od djetinjstva smatran “čudom od djeteta”, oduvijek neopterećen stereotipima, ovaj jedinstveni čovjek i izvanredno nekonvencionalan umjetnik svojim je progresivnim idejama zauvijek promijenio globalni umjetnički krajobraz, trajno se upisavši među besmrtnike Olimpa svjetske povijesti umjetnosti.

No, tko je zapravo Braco Dimitrijević i što je to što ga je oblikovalo? Kako je doista izgledao njegov život, od rođenja, najranije dječje dobi, preko školovanja, mladalaštva, umjetničkog odrastanja, početaka formiranja i postupnog formiranja čovjeka i umjetnika kakvoga danas poznajemo?

Tko su bili ljudi među kojima se kretao, od kojih je učio, čiji ga je utjecaj oblikovao? Otkuda je došao i kako je nastao – Braco Dimitrijević?

Odgovore na ta pitanja dao je u svojoj nedavno objavljenoj autobiografiji “Louvre je moj atelje, ulica moj muzej” (Fraktura, 2023.), u kojoj na više od tisuću gustih, pitko pisanih stranica, čitatelja vodi na nevjerojatno umjetničko i životno putovanje preko pet kontinenata, na koje je krenuo noseći sa sobom dijelove svojih zavičaja, Sarajeva i Dubrovnika, nasljeđa svoga oca i svijeta koji ga je oblikovao, bez zadržke otkrivajući brojne intimne detalje svojega bogatoga života, koji se u ovoj knjizi čita poput najzbudljivijeg romana.

Slikar čiji su radovi dijelom trajnih postava najvažnijih svjetskih muzeja, od njujorške MoMA-e, preko pariškoga Louvrea do londonske galerije Tate Modern, nakon ljeta provedenog u Dubrovniku u kući koju su njegovi roditelji sagradili još u 1960-ima, i na početku još jedne radne sezone u kojoj otvara izložbe u Madridu, Milanu i Londonu, Braco Dimitrijević našao je vremena i za ovaj vrlo zanimljiv razgovor za Symbol.

Jedan ste od najutjecajnijih umjetnika suvremene likovne scene. Kao što i sami kažete na samom početku svoje autobiografije – nakon vašega prolaska, svijet koji ste zatekli na početku svoje umjetničke karijere, neće ostati isti. Ali jedno je to reći ili ustvrditi, a drugo biti ta osoba. Kakav je to

SAMOSTALNA IZLOŽBA (TATE GALLERY, LONDON, 1985.) SOLO EXHIBITION (TATE GALLERY, LONDON, 1985)

Slobodan Braco Dimitrijević is one of the world's most relevant contemporary artists, a true pioneer of conceptual art – from his first exhibition as a 10-year-old in his hometown Sarajevo to those held in the world's greatest museums and galleries – he has uncompromisingly opened up new perspectives on art, albeit always relying on tradition, which he apprehends in a unique manner, free of prejudice.

As the son of Sarajevo painter Vojo Dimitrijević, one of the most important Yugoslav avant-garde artists and a Partisan war hero, he grew up surrounded by the socialist intellectual elite, which traces its roots back to the pre-war intelligentsia. Considered a “child prodigy” since his early years, never encumbered by stereotypes, this unique man and extraordinarily unconventional artist has irreversibly reshaped the global artistic landscape with his progressive ideas, immortalising himself on the Olympus of world art.

Now, who exactly is Braco Dimitrijević and what made him into the man, the myth, the legend he is today? What was his life like from birth and early childhood, through education, youth, artistic development, all the way to the gradual formation of the man and artist we know today?

Who were these people who surrounded him, instilled knowledge in him, and whose influence moulded him? Where did Braco Dimitrijević come from and how did he come to be?

The answers to these questions can be found in his recently published autobiography titled *Louvre je moj atelje, ulica moj muzej* (Fraktura, 2023), in which he takes the reader on an incredible artistic journey of a lifetime across five continents, on which he embarked carrying parts of his native Sarajevo and Dubrovnik, his father's legacy and the world that shaped him in his heart, without holding back to reveal numerous intimate details of his abundant life, which reads like the most exciting novel comprising more than a thousand closely and masterfully written pages.

Braco Dimitrijević, a painter whose works are part of the permanent exhibitions of the world's greatest museums, such as New York's MoMA, Paris's Louvre, and London's Tate Modern gallery, took out time from his stay at his parents' 1960s house in Dubrovnik and the beginning of another season of exhibitions in Madrid, Milan, and London, for this very interesting interview for Symbol.

You are one of the most influential artists of the contemporary art scene. As you yourself point out just a couple of pages into your autobiography – after your artistic endeavours, the world you





osjećaj? Čini mi se to istodobno i zadržljivim i zastrašujućim. Kako je to – isticati se među mnoštvom?

Umjetnici su uvijek nešto malo dalje od centra, tako da nije strašno biti ekscentričan i imati tu vrstu konstatacije kao opasku na moj prolazak kroz svijet umjetnosti. Time sam zapravo želio reći da neki muzejski postavi – što ističu i mnogi kustosi i ravnatelji muzeja – ne bi bili mogući da nije bilo mojih instalacija u kojima je linearni protok vremena negiran, u smislu da kod mene u jednoj izložbi mogu stajati radovi čiji su elementi udaljeni više stoljeća.

Recimo, na mojoj samostalnoj izložbi u Tateu bili su izloženi radovi Georgea Stubbsa iz 18. stoljeća i bio je jedan suprematistički rad Maleviča. Moji posthistorijski triptisi omogućili su sasvim jedan drugi pristup i postavima u muzejima i pristupu različitim zbirkama, gdje se mogu stvari

SLUČAJNI PROLAZNIK KOJEG SAM SREO U 15:41 I 15:47, VENECIJA, 1976. (COLLECTION TATE GALLERY LONDON) CASUAL PASSER-BY I MET AT 3.41 AND 3.47 PM, VENICE, 1976 (COLLECTION TATE GALLERY LONDON)

sada postavljati i tematski, a ne u nekom kronološkom nizu.

To je formalno objašnjenje, ali vaša se tvrdnja može interpretirati i filozofski. Kako je to biti Braco Dimitrijević?

Meni je to svakodnevna pojava!

Vaša knjiga nije samo biografija jednoga čovjeka već i povijest jednoga vremena koja zahvaća mnoge važne dionike i događaje, a čita se kao da ju je pisao budući kralj, netko tko je oduvijek imao osjećaj da je predodređen za velike stvari. Čega se najradije prisjećate iz djetinjstva? Jeste li nostalgici?

encountered at the beginning of your career will never be the same again. But it's one thing to say that, and quite another to be a person of impact. How does that feel? I find it both fascinating and terrifying at the same time. What's it like to stand out from the crowd?

Artists tend to be on the margins of society, so it's not that big of a deal to be eccentric and say what I did about my influence on the world of art. In saying that, I actually meant that certain museum exhibitions – as many curators and museum directors point out – wouldn't have been possible if it hadn't been for my art installations, which defy the linear concept of time in the sense that my exhibitions can include works whose elements are many centuries apart.

For example, at my solo exhibition at the Tate, there were 18th-century works by George Stubbs and one Suprematist composition by Malevich. My post-historical triptychs made way for an entirely new approach to both museum displays and different collections, where exhibits can now be installed thematically, rather than chronologically.

That's the formal explanation, but your statement can also be interpreted philosophically. What's it like to be Braco Dimitrijević?

To me, it's an everyday occurrence!

Your book is not only a biography of one man, but also a history of a time that encompasses many key players and events, and it reads as if it were written by a future king, someone who always felt that he was destined for greatness. What is your fondest childhood memory? Are you feeling nostalgic?

I'm not a nostalgic person per se, yet when I think back on my childhood, there's a lot to remember. Naturally, there are the early recollections from my father's studio, then that parental broad-mindedness that contributed to my attitude towards art, which has always been extremely open and experimental. Then there's my skiing phase, competitions... all of that holds a special place in my heart. There's plenty to remember and look back on.

You've mentioned your father, the famous painter Vojo Dimitrijević. Have you ever had a feeling that you were growing up in the shadow of a "superb" father?

I didn't have that problem, but that truly is a burden, and it doesn't make life easier in every context. One feels a certain responsibility towards that legacy, and it's no easy feat trying to prove that you are worthy all the time, especially when you're a young artist, and when there's no external validation of what you know you are.

That's where my wonderful, proper upbringing comes in handy. I wasn't

Ne vjerujem da sam nostalgičan, ali činjenica je da kad pomislim na djetinjstvo, imam se čega sjećati. Naravno, tu su prve uspomene iz očevoog ateljea, zatim ta roditeljska otvorenost koja je pridonijela tom stavu prema umjetnosti koji je bio krajnje otvoren i eksperimentatorski. Pa onda i moj skijaški period, natjecanja, sve to bilo mi je izuzetno važno. Ima tu materije za sjećanje. **Spomenuli ste oca, slavnog slikara Voju Dimitrijevića. Jeste li ikada imali problem nositi se s teretom „velikoga“ oca?**

Taj problem nisam imao, ali činjenica je da to jest teret, i da to ne olakšava život u svakome kontekstu. Čovjek osjeća i određenu odgovornost prema tome, a nije ni lako u svakoj situaciji dokazivati da ste vi – vi. Pogotovo kad ste mlad umjetnik, i kad nemate potvrde za to što vi znate da jeste.

Zato je jako bitna ta jedna ispravna vrsta odgoja koju sam ja imao. Nisam bio ni svjestan koliko su odgovornosti na jedan lijep i diskretan način moji roditelji unijeli u moje odgajanje.

Kad ste toga postali svjesni?

Tek kasnije, kad sam napravio to što sam htio napraviti u životu.

Potječete iz ugledne, imućne građanske obitelji umjetnika i intelektualaca. Mislite li da biste ipak neke stvari teže postigli da niste bili taj koji jeste? I sami kažete da ste rano shvatili da vaš ambijent nije fizički prostor već kulturno nasljeđe.

Odrastanje u tom ambijentu definitivno mi je donijelo jedan bonus u kreiranju onoga što sam napravio, donijelo mi je određenu svijest. To je jedna pozitivna stvar, ali za praktični život nije nimalo olakotna okolnost.

Neke stvari možda bi vam bile lakše ostvarive da ste ipak bili “običan” čovjek, netko anoniman rođenjem?

Da, apsolutno.

Zanimljivo je da ste se, kao netko tko je odrastao u takvom okruženju, uvijek protivili stereotipima.

Taj višak povijesti je mene kao nekoga tko razmišlja dijalektički tjerao da gledam i u suprotnom pravcu, da obraćam pažnju i na nešto što nije u tom istom spektru poznatog i povijesno priznatog. To je bila jedna, da tako kažem, kontra odrednica tog *Weltanschauung*.

Živate u Parizu, djelujete diljem svijeta. Gdje se najbolje osjećate, kamo pripadate? Najbolje se osjećam u avionu. Zato što je to uvijek neka naznaka promjene konteksta, odlazak u neku drugu situaciju.

Znači, ni nakon toliko aktivnih godina, nikad se ne umorite? Bude li vam nekad dosta umjetnosti, stvaranja? Možete li zamisliti da se potpuno povučete?

Mogu, ali to bi samo značilo da sam našao

„Najuzbudljivija je opasnost za ovaj svijet od prevelikog oslanjanja na umjetnu inteligenciju. Nadam se da nisam konzervativan, ali mislim da se i to treba glasno reći”

“The most thrilling danger to this world comes from over-reliance on artificial intelligence. I hope I don’t come off as too conservative, but I think this should be stated loud and clear”

nešto treće, što me više zanima, a za sada nema naznaka da će se tako nešto dogoditi. Zapravo sam neprekidno u strašnom deficitu s vremenom, meni je žao što dan ne traje 35 sati umjesto 24. Takav sam bio i kao dijete; djeca se obično užasno dosađuju, što nije bio moj slučaj. I dandanas imam stalno osjećaj da mi fali vremena.

Budući da opet spominjete djetinjstvo, da se malo vratimo na vaš rodni grad; rodni grad je ipak samo jedan, a taj grad, kako volite naglasiti, ne bi bio isti da nije bilo utjecaja vašega oca. Je li ostalo išta od toga, od vašeg Sarajeva?

Ostalo je ono najvažnije, a to je mentalitet, ljudi koji su duhoviti, vispreni, dobromjerni. Veliko je bogatstvo i sreća odrastati među takvim ljudima. U Sarajevo redovito idem nekoliko puta godišnje, obično negdje oko Nove godine, pa onda eventualno uhvatim i malo skijanja i vidim prijatelje.

Već ste ranije spomenuli skijanje; kao mladić uspješno ste se bavili tim sportom. Skijanje je za vas predstavljalo i neki oblik samodokazivanja. Kako sport i umjetnost idu skupa? Idu li?

Na prvi pogled ne idu, ali meni je sport uvijek bio ne samo jedna lijepa eskpada nego i nešto što je vezano uz prostor i vrijeme, dakle, ima dvije odrednice iste kao umjetnost. Tako da je bavljenje sportom za mene

even aware of how much responsibility my parents instilled in me as a child in such a wonderful and subtle way.

When did you become aware of that?

Not until after I did what I wanted to do with my life.

You come from a reputable, affluent bourgeois family of artists and intellectuals. Do you think that you would’ve had a harder time achieving certain things in your life if you came from a different background? You said that you realised early on that your environment was not a physical space, but rather a cultural heritage.

Growing up in that milieu certainly gave me a head start for creating what I did; it provided me with a certain awareness. That’s definitely a plus, but when it comes to everyday life, it’s not a mitigating circumstance at all.

Perhaps some things might’ve been easier for you to achieve if you were an “ordinary” person, someone from an anonymous family?

Yes, absolutely.

I find it interesting that, as someone who grew up in such a milieu, you have always opposed stereotypes.

This surplus of history compelled a dialectical thinker like me to look in the opposite direction, to pay attention to things outside the spectrum of the familiar and the historically recognised. That was, so to speak, a counterdeterminant of that *Weltanschauung*.

You live in Paris, while you work all around the world. Where do you feel at your best, where do you feel like you belong?

I feel at my best when on a plane – because flying always signals a change of perspective, a transition to a new setting. **So even after so many years in action, you never get tired? Do you ever feel like you’ve had enough of art and creation in general? Can you see yourself retiring completely?**

I can, but that would only mean that I discovered something more interesting to me, which does not appear to be the case right now. In fact, I’m constantly short on time; I wish the day would last 35 hours instead of the 24 we get. I felt this way even as a child; children are usually terribly bored, which was not the case for me. Even today, I constantly feel as though I’m running out of time.

Since you’ve mentioned your childhood again, let’s revisit your hometown; you only get one in your lifetime, and as you like to say, your hometown wouldn’t be the same without your father’s influence. Is there anything left of the Sarajevo you know?

What remains is by far the most significant aspect of my hometown: the mindset, people who are witty, ingenious, and benevolent. It’s a great fortune to have



grown up among such people. I visit Sarajevo regularly, several times a year, usually around New Year's, to ski and catch up with my friends.

You brought up skiing earlier; as a young man, you seem to have been quite good at it. Skiing was also a form of self-expression. How do sports and art go together? As a matter of fact, do they even?

Not at first glance; but to me, sports have always been more than just a fun pastime, something that is also related to space and time, the same two determinants that define art. So, for me, playing sports was, to a certain extent, similar to creating art; that's the way I saw it.

Do you still ski?

Every once in a while, I manage to go skiing for 10 days or so...

How come you've decided to write an autobiography?

Already by the time I was ten, I think I knew that I would write an autobiography one day. Even back then, I felt that I should share the things I knew with others. That was my biggest desire. And the main impetus for my book came from one of my lectures at the Royal College of Art in London, where I related an anecdote about Joseph Beuys, after which people asked me if it could be found in writing somewhere. That's when it hit me – since it wasn't the first time that this had happened – that it was high time I wrote it. I urged myself to start writing that very night. And so I did; that was ten years ago.

What did the writing process look like; what was your biggest challenge?

The hardest thing for me was when I deleted several pages that I had typed that day by some weird mistake.

Your book consists of more than a thousand pages – if you had to boil yourself and your life down to one short paragraph, what would you single out? Who is Braco Dimitrijević?

That's a very difficult question, especially when you consider my oeuvre, which comprises five or six very distinguished cycles – so I think it's impossible to single out anything in particular. When you ask me about myself, I'd like to make it clear that I'm not afraid of anything – perhaps that's your answer. Nothing is difficult for me and I laugh in the face of all fears.

What do you think is the most important ingredient of the recipe for being successful in the world of art? Is it passion, talent, or perseverance? How important is good luck?

There's no denying the importance of good luck. When it comes to my work, I think my lucky card was the *Zeitgeist*. If I had started ten years later, when classical conservative painting was all the rage, my ideas wouldn't have been met

bilo djelomično bavljenje i umjetnošću; to sam na taj način vidio.

Skijate li još uvijek?

Tu i tamo stignem uhvatiti nekih desetak dana...

Kako to da ste odlučili napisati autobiografiju?

Mislím da sam već s deset godina znao da ću jednoga dana napisati autobiografiju, jer sam još tada osjetio da bi stvari koje znam trebalo podijeliti s drugima. To je bio glavni razlog. A izravni je povod bilo jedno moje predavanje na Royal College of Art u Londonu, gdje sam ispričao jednu anegdotu u vezi Josepha Beuysa pa su me ljudi nakon predavanja pitali da li se to da negdje naći i pročitati. Tada sam shvatio – budući da to nije bilo prvi put – da je krajnje vrijeme

AUTOPORET S JAJETOM I LEONARDOVOM MADONOM (LOUVRE 1995.) A SELF-PORTRAIT WITH AN EGG AND LEONARDO'S MADONNA (LOUVRE, 1995) © ANTOINE LESIEUR

da ju napišem. Rekao sam si, evo večeras počijem. I tako sam počeo, prije desetak godina.

Kako je tekao proces pisanja, što vam je bilo najteže?

Najteže mi je bilo kad sam nekom pogrešnom manipulacijom na kompjuteru izbrišao nekoliko stranica koje sam bio taj dan napisao.

Riječ je o golemoj knjizi na preko tisuću stranica; kad biste morali sebe i svoj život sažeti u jedan kratak pasus, što biste izdvojili? Tko je Braco Dimitrijević?



TRIPTYCHOS POST HISTORICUS S VAN GOGHOM (MUSEE D'ORSAY PARIZ, 2005.)
 TRIPTYCHOS POST HISTORICUS WITH VAN GOGH (MUSEE D'ORSAY, PARIS, 2005)



TRIPTYCHOS POST HISTORICUS S MODIGLIANIJE (THE TATE GALLERY, LONDON 1978.-85. COLLECTION) TRIPTYCHOS POST HISTORICUS WITH MODIGLIANI (THE TATE GALLERY, LONDON 1978.-85. COLLECTION)



TRIPTYCHOS POST HISTORICUS S BOTTICELLIJE (LOUVRE, PARIZ, 1996.)
 TRIPTYCHOS POST HISTORICUS WITH BOTTICELLI (THE LOUVRE, PARIZ, 1996)
 © ANTOINE LESSIEUR

To je jako teško pitanje, osobito kad se ima u vidu moj opus, koji ima pet-šest vrlo definiranih ciklusa, tako da mislim da je nemoć nešto izdvojiti. Kad me pitate o meni, meni je najvažnije da me nije ničega strah, to je jedan možda dobar pristup odgovoru na to pitanje. Meni jednostavno ništa nije teško i ničega me nije strah.
Što je po vama najvažnije da bi se postalo velikim umjetnikom? Je li to strast, talent, upornost? Koliko je važna sreća?

Sreća je svakako važna. Ja bih kao element sreće u svom radu spomenuo *Zeitgeist* u kome sam radio. Da sam počeo deset godina kasnije, kada je prevladavalo klasično konzervativno slikarstvo, moje ideje ne bi naišle ni na kakav prijem. Dakle, sreća je u mom slučaju bio duh vremena u kojem sam počinjao. Zatim, tu su upornost, hrabrost, energija, vjerovanje. Čovjek ne može napraviti određene stvari ako ne vjeruje u njih.

with approval. So I basically owe it all to the *Zeitgeist*. Of course, perseverance, courage, effort, and faith all played a role. Nothing can be accomplished if one doesn't believe in it.

What is the most important lesson your art has taught you?

That everything is possible. I used to have to clarify that my post-historical triptychs were original paintings because people couldn't fathom that they were actual works from museum displays. Artists must hold the belief that everything is possible.

Your full name is Slobodan² Braco Dimitrijević, as a homage to the freedom of your war-hero father. What does freedom represent to you; are you capable of allowing yourself to be completely free? When was the last time you felt absolute freedom?

It is dependent on the temporal context. Recently, a young curator from the National Gallery in Berlin told me that my works wouldn't bode well in this day and age, implying that he and his contemporaries would never allow for them to be displayed, unlike the curators of the previous generation, whom I managed to win over after six months of reasoning, philosophical discussions and explaining why my works are valuable and worth exhibiting.

I think the appropriate timing is paramount in order to "slide into" a specific period and location.

Was that era better for art in general?

Absolutely. People were not as narrow-minded as they are today and art wasn't reduced to historical figures' portraits on dollar bills. There were signs that we were heading in that direction, but materialism had not yet taken hold of the world.

You started your career in communist Yugoslavia, where there was no art market. You've always "believed in the spirituality of art" – the commercial aspect was somewhat foreign to you. As you said, nowadays high-brow art has become synonymous with money, with commerce. Does that bother you? Is the definition of art changing in a commercially oriented world?

I recall a pretty extreme statement made by a man from the Italian artistic milieu, who claimed that the most expensive paintings are always the greatest. Everyone made fun of that sentence during that time, when artists, curators, and art dealers were actively engaged in the art discourse. However, it appears that 90 percent of people nowadays agree with it. There's not much room for spirituality and eccentricity anymore.

² Slobodan means "free" in Croatian



Što ste najvažnije naučili od svoje umjetnosti?

Da je sve moguće. Nekad, kad bih govorio o svojim posthistorijskim triptisima, morao bih nekoliko puta naglasiti i ponavljati istu rečenicu, da su to originalne slike, jer ljudi nisu mogli vjerovati da je riječ o originalnim djelima iz muzejskih zbirki. Umjetnici moraju vjerovati da je sve moguće.

Vaše puno ime je Slobodan Braco Dimitrijević, kao hommage slobodi oca ratnog heroja. Koji je vaš ideal slobode, uspijevate li biti baš potpuno slobodni? Kad ste se posljednji puta osjećali apsolutno slobodnim?

To ovisi o vremenskom kontekstu. Nedavno mi je jedan mlađi kustos iz Nacionalne galerije u Berlinu rekao da moji radovi danas ne bi bili mogući – htio je reći da ih on i njegova generacija kustosa ne bi nikada dopustili, za razliku od kustosa iz prethodne generacije koje sam nakon šest mjeseci obrazlaganja, filozofiranja i objašnjavanja zašto je dobro da se tako nešto dogodi, uspio nagovoriti.

Mislim da je jako bitno imati taj neki tajming za uklizavanje u određeno vrijeme, određeni prostor.

Jesu li tada bila bolja vremena za umjetnost?

Apsolutno jesu. Nije bilo ovog današnjeg primitivizma, poistovjećivanja novca s umjetnošću. Postojale su naznake da se ide prema tome, ali toga nije bilo.

Vaši su počeci u komunističkoj Jugoslaviji, gdje nije postojalo umjetničko tržište. Oduvijek ste “vjerovali u duhovnost umjetnosti” – komercijalni aspekt bio vam je pomalo stran. Kao što ste rekli, danas je visoka umjetnost postala sinonim za

SLUČAJNI PROLAZNIK KOJEG SAM SREO U 15:41 I 15:47, PARIZ 1999. CASUAL PASSER-BY I MET AT 3.41 AND 3.47 PM, PARIS, 1999

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novac, za trgovinu. Smeta li vas to? Mijenja li se definicija umjetnosti u svijetu koji ide na komercijalni pogon?

Sjećam se jedne ekstremne izjave jednog čovjeka iz talijanskog umjetničkog miljea, koji je rekao da su najskuplje slike uvijek i najbolje. U ono vrijeme, kada se među umjetnicima, kustosima i galeristima puno razgovaralo o umjetnosti, to je bila rečenica koju su svi ismijavali. Međutim, danas je izgleda došlo vrijeme da se s time slaže go posto ljudi. Tu za duhovnost i ekscentričnost nema puno prostora.

Pribojavate li se za budućnost umjetnosti?

Pribojavam se, da. Jedna užasna činjenica u vezi današnjice je da umjetnu inteligenciju zagovaraju ljudi koji očigledno nemaju dovoljno prirodne inteligencije. To je obeshrabrujuće.

Prema čemu osjećate najveće poštovanje, može li vas nešto danas doista izbaciti iz cipela?

Ne može... Teško... Najveće poštovanje osjećam prema svojim kolegama čiji rad cijestim. To je oduvijek bio motiv nekog mojeg pristupa kreativnim ljudima, tako da je to neka konstanta.

Ima li netko među mladim umjetnicima koga posebno cijenite?

Ima, naravno. Ali takve osobe su rijetke. Postoji jedan mlađi umjetnik u Parizu alžirskog porijekla, Abdel Abdessemed. On mi je recimo dobar umjetnik. Zapadni svijet se malo potrošio na razini inovacija u umjetnosti.

Do you feel anxious about the future of art?

I do indeed. One horrible truth of this modern era is that artificial intelligence is being advocated by people who are clearly lacking in actual intelligence. It's disheartening.

What do you hold in the highest regard; can anything really knock you off your feet today?

Not really... Hardly... What I hold in the highest regard are the colleagues whose work I value. This has always been the driving force behind my approach to creative individuals, so it's a constant of sorts.

Are there any younger artists that you particularly respect?

Sure there are. But such persons are rare. There's this young artist of Algerian origin living in Paris, Abdel Abdessemed. I truly appreciate his art. When it comes to creating new forms of expression, the Western world is falling short.

Be that as it may, is there anything that you find exciting today, perhaps something that us here may not know anything about yet?

The most thrilling danger to this world comes from over-reliance on artificial intelligence. I hope I don't come off as too conservative, but I think this should be stated loud and clear.

Do you believe that artificial intelligence will change some paradigms within art itself, in the way it's created – perhaps also in the way it's valued?

I sincerely doubt it can affect the way art is created, despite the fact that there have already been several attempts at so-called artwork created by artificial intelligence. Unfortunately, these pieces are being sold on the market, and they



Postoji li ipak negdje nešto što vam je danas uzbudljivo, a o čemu mi ovdje možda još ne znamo ništa?

Najuzbudljivija je opasnost za ovaj svijet od prevelikog oslanjanja na umjetnu inteligenciju. Nadam se da nisam konzervativan, ali mislim da se i to treba glasno reći.

Mislite li da će umjetna inteligencija promijeniti neke paradigme unutar same umjetnosti, u načinu na koji se stvara, možda i u načinu na koji se vrednuje?

Ne mislim da može nešto promijeniti u načinu na koji se umjetnost stvara, iako su postojali već razni pokušaji nekih takozvanih umjetničkih djela koja su nastala putem umjetne inteligencije. Nažalost, ta se djela i prodaju na tržištu, a ne ispunjavaju osnovne kriterije po kojima bih ih ja smatrao umjetničkih djelima.

Jednostavno, ne odgovaraju definiciji umjetničkog djela. To su "proizvodi", a

U SVOM PARIŠKOM STANU IN HIS APARTMENT IN PARIS 📍 MATT DILLON

proizvodi sa sobom ne nose seriju upitnika. Umjetnost mora biti kognitivna, ona mora postavljati puno pitanja, a proizvodi te vrste koje smo dosad vidjeli nisu bili takvi.

Vi se u pristupu umjetnosti vodite nekom svojom unutarnjom logikom i estetikom, u potrazi za savršenom harmonijom. Kako biste definirali nekakav svoj vlastiti zlatni rez – u kojem trenutku ste zadovoljni napravljenim?

Umjetnost uvijek kreće od neke ideje. Kad tu ideju uobličite u nešto materijalno, ako vidite da su one pretpostavke koje su prije bile apstraktne i samo konceptualne uspjele i kao vizualni i materijalni predložak, znate da je onda to – to.

don't even meet the basic standards for what I consider to be a work of art.

They simply don't fit the definition of a work of art. These are "products", and products never go hand in hand with pondering. Art must be cognitive, it must provoke many questions, and the products of the kind we've seen so far haven't been like that.

In your approach to art, you're guided by some sort of inner logic and aesthetics of your own, in search of perfect harmony. How would you define your personal golden ratio – at what point are you satisfied with what you've made?

Art always starts with an idea. When you mould that idea into something tangible, when you see that the concepts that were previously abstract have been successfully transmitted into a visible and material template, you know you've done right.

It's fascinating that your oeuvre amounts to 7.9 billion dollars' worth of material. Your works adorn about 90 collections, including those of the world's greatest museums. Do you have any idea how many there are in Croatia?

Around three works in six or seven respective museums; I'd say about 20 works in total.

As you yourself point out, you've been surrounded by exceptional people and experiences ever since you were born. The closing credits of your performance, *Kratka subjektivna povijest umjetnosti u 1.200 sekundi*³, staged at the Museum of Contemporary Art in Zagreb, included about five hundred names of people you've come across in your life, ranging from ordinary people to heads of state. Whom do you consider the most important person you've ever met?

That would be my father. He's the one who set me on this path of exploring with an open mind, free of prejudices and inhibitions, and that's what shaped my outlook on life.

Which of the people you've met so far left an everlasting impression on you?

Many people, but two in particular. The first one is Joseph Beuys, and the other is Malcolm McLaren, the father of punk. These two erudite individuals turned out to be incredibly talented, and spending time with them was a delight.

Has everything always gone smoothly or have there been some doubts and failings? What happens when you come to a halt? How do you deal with lapses in judgment and dead ends, if you deal with them at all?

³ "A Short Subjective History of Art in 1.200 Seconds"



Fascinantan je podatak da je vaš opus napravljen od materijala vrijednog 7,9 milijardi dolara. Vaša se djela nalaze u 90-ak zbirki, među kojima su i one najvažnijih svjetskih muzeja. Zna li koliko ih je u Hrvatskoj?

Po otprilike tri rada u jedno šest-sedam muzeja, rekao bih ukupno nekih 20-ak radova. Vaš se život, otkako ste se rodili, kao što i sami ističete, odvijao u okruženju u kojemu je sve bilo nekako posebno. U jednom performansu održanom u MSU-u pod nazivom "Kratka subjektivna povijest umjetnosti u 1200 sekundi" vrtjelo se petstotinjak imena ljudi koje ste sreli u životu – od običnih ljudi do šefova država. Tko je vama osobno najvažnija osoba koju ste ikada upoznali?

Rekao bih da je to moj otac. On je taj koji me je stavio na taj kolosijek istraživanja i potpuno otvorenog pogleda, bez predrasuda i bez nekih ograničenja, i to je ono što je uvjetovalo moj kompletan pogled na svijet. Tko vas se najviše dojmio?

Mnogi, ali dvojica posebno. Jedan je Joseph Beuys, a drugi Malcolm McLaren, tvorac punka. To su bili ljudi nevjerojatnog talenta, erudicije, i bilo je jako ugodno provoditi vrijeme s njima.

Je li se baš uvijek sve podrazumijevalo i išlo lako, ili je bilo i sumnji, neuspjeha? Što kad zapnete? Kako se nosite s krivim procjenama, ulicama za koje se pokaže da nikuda ne vode? Je li bilo i toga?

Toga na svu sreću nije bilo, ili bar to ja nisam tako doživljavao. Normalno, bilo je poteškoća, ali ih ja nisam doživljavao kao nepremostive.

U svijet ste otišli, kako kažete na jednom mjestu u svojoj autobiografiji, noseći sa

PRAŠINA LOUVREA I MAGLE AMAZONA S PICASSOM (WADDINGTON GALLERY, LONDON, 1981.) DUST OF LOUVRE AND MIST OF AMAZON WITH PICASSO (WADDINGTON GALLERY, LONDON, 1981)

sobom prašinu povijesti na cipelama. Kakav je danas vaš odnos prema toj prašini na cipelama? Jeste li je se uspjeli otresti, jeste li to željeli?

Nisam to ni pokušavao niti sam to želio, jer je ta prašina za mene uvijek bila vrlo stimulirajuća. Ja vjerujem u to da ljudi koji ne znaju otkud su, nisu niotkuda, a ja vrlo dobro znam otkud sam i zašto sam takav kakav jesam.

Danas kada se nacionalne povijesti preispituju i često arbitrarno mijenjaju, kad se sve što smo mislili da znamo o sebi dovodi u pitanje, nameće se pitanje što je uopće povijest i kako bismo trebali na nju gledati. Vi ste povijest počeli propitivati još 1969. svojom izjavom da "nema grešaka u povijesti, cijela povijest je greška", što je ideja koju ste kasnije razradili i u knjizi iz 1976. *Tractatus Post Historicus*. Je li naše vrijeme post-istina taj koncept post-povijesti pretvorilo u nešto stvarno?

Post-istina i post-povijest su dvije različite stvari. Post-povijest podrazumijeva pluralitet istina, a post-istina je po meni jedna vrlo glupa formulacija, jer nije moguće negirati stvari koje realno postoje oko nas. Tako da je to možda samo još jedan pokušaj opravdanja za ukidanje raznih sloboda, tu je riječ o jednoj opasnoj definiciji koja ne donosi ništa dobro.

Koja je uloga umjetnosti u povijesti? Ima li umjetnost odgovornost prema povijesti?

Fortunately, it never came to that, or at least I didn't see it that way. Naturally, there were challenges, but I didn't perceive them as insurmountable.

As you've stated in your autobiography, you set out into the world dragging the dust of history on your soles. What is your current attitude towards that dust today? Have you been able to shake it off; did you even want to?

The dust never bothered me because it was always very stimulating. I hold a belief that people who don't know where they're from have no roots, and I, for one, know very well where I come from and why I am the way I am.

This modern era, in which national histories are being reconsidered and often arbitrarily changed, and everything we thought we knew about ourselves is being called into question, begs the question of what history even is and how we should interpret it.

You started questioning history as early as 1969 with the phrase that "there are no errors in history; the entire history is a but an error", which you expanded on in your 1976 book titled *Tractatus Post Historicus*. Is our post-truth era making the concept of post-history a reality?

Post-truth and post-history are two very different matters. Post-history suggests a plurality of truths, which, in my opinion is a ridiculous concept because it is impossible to deny what is actually around us. So perhaps that's just another attempt to rationalise the abolition of various freedoms: it's a dangerous definition that doesn't lead to anything good.

What's the role of art in history? Does art have a responsibility towards history?

Art has always been determined by current social circumstances. In the entire history of art, rare are the artists who have managed to retain their distance from their social setting and turn a blind (critical) eye to the state of circumstances in their day, such as, for example, Henri Matisse. Art has always come hand in hand with enormous responsibility.

Then how do you perceive your position as an artist?

My work has always demonstrated a strong commitment to social issues and effectively conveyed substantial messages. An artist must be a responsible individual.

Artists are often misunderstood outcasts: art, by definition, involves contradictions in that it would not exist without the artist – the individual, and their need to be liked, that is, to please the observer in some way. How do you handle this dichotomy?

I was always on the lookout for people who would join me on my journey, a journey led by my aspiration to change both



Umjetnost se uvijek određivala prema aktualnim društvenim okolnostima. Rijetki su umjetnici u povijesti umjetnosti koji su uspjeli – poput recimo Henrija Matissea – ostati distancirani od kritičkog pogleda na trenutak u kojemu žive. Umjetnost je uvijek sadržavala ogromnu dozu odgovornosti.

Kako, onda, vi vidite svoju poziciju umjetnika?

Moji su radovi uvijek bili angažirani i uvijek su govorili o nečemu konkretnom. Umjetnik mora biti odgovorno biće.

Umjetnici su često neshvaćeni – umjetnost po definiciji u sebi nosi suprotnosti u tome da ne bi postojala bez umjetnika – pojedinca, individualca, i potrebe da se sviđa, dakle, da na neki način podilazi promatraču. Kako se vi nosite s tom dihotomijom?

Ja sam uvijek tražio ljude koji će mi se pridružiti na mojem putu, putu koji je imao težnju promjene i svijeta i umjetnosti, tako

BLIZU VISA, 2011. OFF THE COAST OF VIS, 2011

da kod mene umjetnost nikad nije bila dio nečeg kompromisnog; sva moja djela su beskompromisna, bez obzira da li se radi o djelima u urbanom prostoru ili o djelima koja su nastala u javnom prostoru drugog tipa, kao što je muzej.

Umjetnik mora biti beskompromisan. Svi najbolji primjeri iz recentne povijesti ili povijesti 20. stoljeća su upravo ti beskompromisni tipovi koji idu na izlaganje svoje istine, koja tako postaje jedan od modela, i umjetničkih i društvenih.

Zar baš nikada, čak ni na svojim počecima kad ste još bili mlad umjetnik, niste bili opterećeni potrebom da se svidite, da se vaša djela svide drugima?

the world and art, so my art was never subject to compromise; all my works are uncompromising, regardless of whether they were intended for urban spaces or public spaces of another type, such as museums.

An artist must not succumb to compromise. All the best artists from recent history or the history of the 20th century are namely those uncompromising individuals who aim at exposing their truth, which thus becomes one of the artistic and social standards.

Have you never ever, even as an up-and-coming artist, felt the need to be liked, the need for others to approve of your work?

The only thing that mattered to me was how the ladies would react and I couldn't care less if my works appealed to one person or 50 people. But stupidity in itself is more aerodynamic than a complex thought, so the permeability of a simple idea into the social fabric is much greater than the ability to grasp a complex idea or theory.

This also applies to artwork, so it's good to keep in mind that aerodynamic aspect of stupidity.

You've previously stated that your art would not work out in this day and age – under the dominion of the Internet and influencers, where no one's anonymous anymore, where the definition of "ordinary" has changed, and no one even questions various anonymous "celebrities". Your Casual Passers-by collection just wouldn't hit the same today. If you were to do that project again from scratch right now, how would you approach it and what message would that work convey?

I was never interested in celebrating a specific person by having them appear as the subject of my monuments to random passers-by or large photographs. The idea behind this work was to lead the observer to a false conclusion, such as assuming that the subject was a public figure or someone who was important in, say, Hollywood, and then provide further information to let them know it was actually a randomly selected person, that is, a passer-by, thereby putting a stop to that automatic jumping to conclusions.

In other words, my aim was not to make people famous, but to get the audience to critically reflect on what they see.

That just seems to add to the relevance of the Casual Passers-by today... But let's get back to your autobiography. In this book you dive deep, writing openly about your marriage, adventures... Weren't you afraid to expose yourself like that?

No, because I felt compelled to write about it all. Of course, as it usually

Bilo mi je važno samo kako će djevojke reagirati, ali bilo mi je potpuno svejedno hoće li moji radovi privući jednu ili 50 osoba. Ali glupost je sama po sebi aerodinamičnija od neke kompleksne misli, tako da je i propusnost jednostavne ideje u društveno tkivo puno veća nego prihvaćanje neke kompleksne ideje ili teorije.

To se odnosi i na umjetničko djelo, pa nije loše imati u vidu tu dimenziju aerodinamike gluposti.

Rekli ste ranije da danas vaša umjetnost ne bi bila moguća; u svijetu interneta, influencera, kad više nitko nije anonim, kada se definicija "običnosti" promijenila, kad više nitko ne propituje razne anonimne "slavne", ni vaši slučajni prolaznici više ne bi bili mogući na isti način. Da ih danas radite, kako biste im pristupili, koju bi poruku nosio taj rad?

Mene nikada nije zanimalo proslaviti određenu osobu koja se pojavljuje kao subjekt mojih spomenika slučajnim prolaznicima ili velikih fotografija, nego je ideja toga rada na izvjestan način bila navesti promatrača u neki krivi zaključak, da on pretpostavlja da se tu radi o nekoj javnoj osobi ili nekome tko je važan u primjerice Hollywoodu, pa onda kroz davanje informacije da je zapravo riječ o slučajno odabranoj osobi, odnosno, slučajnom prolazniku, izvršiti korekciju tog automatizma na krivi kolosijek razmišljanja.

Tako da, taj je rad imao za ideju ne stvarati poznate osobe, nego učiniti da osobe iz publike imaju kritički pogled na stvari koje gledaju.

Tim više se danas slučajni prolaznici čine aktualnijima nego ikada... Ali vratimo se na vašu autobiografiju. U ovoj knjizi zadirete duboko, pišući otvoreno i o svojem braku, avanturama... Nije vas bilo strah tako se ogoliti?

Nije, jer sam imao potrebu pisati o svemu tome. Naravno, kako to obično biva, onoga časa kad je knjiga otišla u tisk, počele su me moriti sumnje da sam možda neke stvari previše otvoreno iznio. Međutim, po dosadašnjim reakcijama mojih prijatelja koji su već pročitali knjigu, vidim da je to ipak bilo potrebno. Tako da to nazovimo razglašavanje nije imalo neki negativni efekt.

Znači, nije bilo nezadovoljnika, nitko se nije požalio na način kako ste ga opisali ili možda zato što ga uopće niste spomenuli? Ne, za sada ne!

U 75 godina vašega života, svijet se promijenio, vremena su se promijenila, zemlja u kojoj ste se rodili odavno ne postoji. Jeste li zadovoljni načinom na koji se svijet promijenio?

Nisam. Ali odgovor na to pitanje ovisi o tome s koje strane gledate i što mislite kad

„Moji su radovi uvijek bili angažirani i uvijek su govorili o nečemu konkretnom. Umjetnik mora biti odgovorno biće”

“My work has always demonstrated a strong commitment to social issues and effectively conveyed substantial messages. An artist must be a responsible individual”

me to pitate. Jer danas postoje dvije grupe ljudi – jedni koji govore da se nikada nije gore živjelo, i drugi, koji tvrde da se nikada nije bolje živjelo.

Ja svakako mislim da nikako nije dobra ta dehumanizacija svega, a koja se neosporno događa. Čovjek još uvijek hoda zemljom, a svijet se ne može beskonačno dehumanizirati.

Na čemu trenutno radite, koji su vam planovi, što će biti vaš sljedeći projekt?

Trenutno radim na tome da što bolje i sa što više koncentracije počnem kartati sa svojim prijateljima, ribarima iz sela. Te sitne ljudske strasti vam govore koliko su bitne one velike ljudske strasti, koje neće biti moguće zamijeniti umjetnom inteligencijom.

Na kraju, kad pogledate unatrag, kako gledate na sebe, svoj život, svoju umjetnost?

Biste li išta napravili drugačije?

Ne vjerujem. Kad bih se ponovo našao u istim situacijama, vjerojatno bih postupio isto. Nekako, čovjek ne može iz svoje kože. Jako sam sretan što sam mogao napraviti te stvari, koje su doista nekako jedinstvene. Prije nekoliko dana javio mi se prijatelj koji je bio direktor Nacionalnog muzeja u Parizu, da mi kaže da me jedan afrički umjetnik spominje u svojem tekstu. To je, recimo, velika sreća – kad vas cijene kolege, pogotovo iz drugih kultura i s drugih kontinenata.

To onda znači da ste uspjeli dotaknuti esenciju života, filozofije, same ljudske egzistencije. ⑤

happens, the moment the book went to press, I started having doubts that I might have spoken some things too openly. However, based on the reactions of my friends who have already read the book, I can see that it was necessary after all. So that so-called exposing myself has had no negative consequences.

Does that mean there was no backlash? Has anyone complained about the way you portrayed them or maybe aired their grievances because you didn't mention them at all?

No, at least not yet!

Over the course of your 75 years of life, the world has changed, times have changed, and the country in which you were born has long since ceased to exist. Are you happy with the way in which the world has changed?

I'm not. But the answer to that question depends on how you look at it and what you mean when you ask me that. Because today there are two groups of people – those who believe that life has never been worse, and those who believe that it has never been better.

This dehumanisation of everything, in my opinion, is very bad news. Man still walks the earth, and the world cannot be dehumanised in perpetuity.

What are you currently working on, what are your plans, what is the next project you have in store?

I'm currently honing on my card skills in order to impress my village fishing buddies at game nights. These small human pleasures show just how important the grand human passions are, which can never be replaced by artificial intelligence.

To conclude, how do you see yourself, your life, and your art when you look back? Would you do anything differently?

I seriously doubt it. If I were to find myself in the same circumstances again, I would probably do everything exactly the same. You know, there's no escaping who you are. I'm overjoyed that I was able to accomplish all of these things, which are really kind of unique. A few days ago, a friend of mine who was the director of the National Museum in Paris, called to tell me that an African artist had included me in his text – it brings me great honour and joy to be acknowledged by my colleagues, especially the ones from other cultures and continents.

That means that I have managed to get to the very heart of life, philosophy, and human existence itself. ⑤



RHODE ISLAND / SAD

Bemelmans u Ocean Houseu

KAKO BI OBLJEŽILI 125. godišnjicu rođenja Ludwiga Bemelmansa (1898.–1962.), slavnog američkog pisca i ilustratora, hotel Ocean House na Rhode Islandu otvorio je posebnu izložbu i apartman.

Danas, šezdesetak godina nakon njegove smrti, Bemelmans je još uvijek poznato ime. I dok su obožavatelji njegovih slikovnica, posebno „Madeline“ (priča o samouvjerenoj, crvenokosoj pariškoj djevojčici), kao i mnogi Njujorčani vjerojatno upoznati s njegovim muralima u hotelu Carlyle na Upper East Sideu na Manhattanu (u istoimenom Bemelmans Baru), bilo je malo prilika da se šira javnost upozna s njegovim djelom.



Mogla je to tek 2014., kada je New York Historical Society, povodom 75. obljetnice objavljivanja „Madeline“, postavio izložbu s mnoštvom Bemelmansovih ilustracija, pisama i slika te time pružio uvid u njegov život kao austrijskog emigranta u New Yorku



RHODE ISLAND / USA

Bemelmans at Ocean House

TO COMMEMORATE the 125th anniversary of the birth of Ludwig Bemelmans (1898–1962), the renowned American writer and illustrator, the Ocean House Hotel in Rhode Island unveiled a remarkable exhibition and suite.

Today, around sixty years after his death, Bemelmans is still a household name. And, while fans of his picture books, especially *Madeline* (the story of a self-confident, red-haired Parisian girl), and many New Yorkers are likely familiar with his murals at the Carlyle Hotel on Manhattan's Upper East Side (in the eponymous Bemelmans Bar), there have been few opportunities for the general public to become acquainted with his work.

The opportunity for them to do so finally arose in 2014, when the New-York Historical Society, on the occasion of the 75th anniversary of the publication of *Madeline*, set up an exhibition with many of Bemelmans' illustrations, letters and paintings, thereby providing an insight into his life as an Austrian emigrant in New York and shedding light on his intimate relationship with the city and its flashiest hotels.

The murals in the aforementioned Bemelmans Bar are actually the only works of the illustrator that are permanently on display for the public. At least that was the case until last spring, when a new exhibition with nearly 100 Bemel-



i osvijetlio njegov intiman odnos s gradom i njegovim najblještavijim hotelima.

Murali u spomenutom Bemelmans Baru zapravo su jedina ilustratorova djela koja su trajno izložena javnosti. Točnije, tako je to bilo sve do ovoga proljeća, kada je nov postav s gotovo 100 komada Bemelmansovih djela, uključujući i 15 sa spomenute izložbe Njujorškog povijesnog društva, otvoren za javnost u Ocean Houseu, legendarnom *grand dame* hotelu u Watch Hillu na Rhode Islandu.

Riječ je o najvećoj privatnoj zbirci Bemelmansove umjetnosti, a sve zahvaljujući vlasnicima Ocean Housea i Bemelmansovim kolekcionarima Charlesu i Deborah Royce.

I dok hotelski apartman Bemelmans ima vlastitu privatnu galeriju na zidovima, zapravo ne morate biti gost u Ocean Houseu (cijene soba počinju od 925 dolara) da biste vidjeli hotelsku zbirku. Naime, postav u donjem predvorju hotela uključuje 21 ilustraciju iz Bemelmansovog članka za magazin *Town & Country* naslovljen „Zbogom, Ritz“, koji je napisao kada je hotel u New Yorku zatvorio svoja vrata ranih 50-ih.

Čitatelji njegove knjige „Hotel Splendide“ iz 1941. prepoznat će likove prikazane na tim ilustracijama. Zbirka se također može pohvaliti s dva originalna Bemelmansova panela izrađena za jahtu Aristotela Onassisa, skicama za murale izvedene za bistro La Colombe u Parizu, skicama arhitektonskih narudžbi, crtežima iz reklamnih kampanja različitih proizvoda i, naravno, živopisne stranice iz knjiga o Madeline, uključujući dvije originalne slike iz „Madeline i zli šeršir“, crno-bijele crteže iz „Madeline i cigani“ i skice crteža za „Madeline u Londonu“. ⑤

Zakulisni život poznatih hotela

Hotelsko okruženje za ovaj postav čini se sasvim prikladnim. Bemelmans je zapravo bio pod dubokim utjecajem svojih raznih poslova u hotelima, u institucijama kao što su Hotel McAlpin, Hotel Astor i Ritz te je i pisao o zakulisnom životu poznatih hotela. Odrastao je u njima, šegrujući kao dijete u jednom austrijskom hotelu kojim je upravljao njegov otac, a onda i kao mladi tinejdžer u hotelu kojim je upravljao njegov ujak. Već sa 16 godina, Bemelmans je emigrirao u Sjedinjene Države, gdje je dobio posao u njujorškom hotelijerstvu. Njegov boravak u Ritzu, najprije u ulozi pripravnika, a zatim pomoćnika voditelja odjela za bankete, najviše je utjecao na njegove ilustracije.



mans' pieces, including 15 works from the aforementioned New-York Historical Society display, was opened to the public at Ocean House, the legendary grand dame hotel in Watch Hill, Rhode Island.

This is the largest private collection of Bemelmans' art, courtesy of Ocean House owners and Bemelmans collectors – Charles and Deborah Royce.

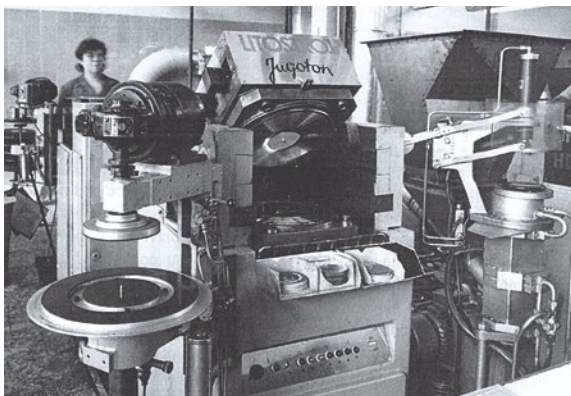
And while the Bemelmans Suite has its own private gallery on the walls, you do not actually have to be a guest at Ocean House (room prices start at \$925) to see the hotel's collection. The display in the hotel lobby, you see, comprises 21 illustrations from Bemelmans' article titled “Goodbye, Ritz,” which he penned for *Town & Country* magazine when the New York hotel closed its doors in the early 1950s.

Everyone who has read his book titled *Hotel Splendide* from 1941 will recognise the characters depicted in these illustrations. The collection also boasts two original Bemelmans' panels made for Aristotle Onassis' yacht, sketches for murals made for the La Colombe bistro in Paris, commission sketches, drawings from advertising campaigns for various products and, of course, colourful pages from the *Madeline* saga, including two original paintings from *Madeline and the Bad Hat*, black and white drawings from *Madeline and the Gypsies* and sketch drawings for *Madeline in London*. ⑤



Behind-the-scenes of famous hotels

The choice of a hotel setting seems quite appropriate for this exhibition. Bemelmans was in fact profoundly affected by his various jobs at hotels, in institutions such as Hotel McAlpin, Hotel Astor and Ritz, and he also wrote about the life behind the scenes of famous hotels. He basically grew up in them; as a child, he was an apprentice at an Austrian hotel run by his father, and then he went on to work at a hotel run by his uncle in his early teens. Bemelmans was only 16 when he emigrated to the United States, where he got a job in the New York hotel industry. His time at the Ritz, first as an apprentice and then as assistant to the banquet manager, had the greatest influence on his illustrations.





Glazbeni div iz Dubrave

Budućnost „diva iz Dubrave“ koji kreira zabavu, ali i umjetnost i kulturu, od davne 1947. pa do današnjih dana (44 godine kao Jugoton i 33 kao Croatia Records), očito je zagantirana

🗨 EDO FRANIĆ

📷 ARHIVA / ARCHIVE

Musical Giant from Dubrava

The future of the “Giant from Dubrava”, making history in entertainment, but also art and culture since 1947 (44 years as Jugoton and 33 as Croatia Records), is more than secure



Ako 70 godina danas u ljudskom vijeku i nije bogzna što, za tvrtku je takvo trajanje samo po sebi vrijedno svakog poštovanja. Ako pri tomu takva tvrtka zauzima istaknuto mjesto u kulturnom i uopće društvenom životu jedne države do te mjere da njeno ime postane simbolom čitave djelatnosti; ako u svom arhivu čuva dio kulturnog – poglavito glazbenoga – nasljeđa čak šest država, a riječ je o gotovo devedeset tisuća snimaka razmještenih na više od osamnaest tisuća artefakata; ako je i u ovom trenutku najveći hrvatski diskografski izdavač, unatoč tomu – ili upravo zbog toga – što svojom aktualnom programskom politikom njeguje isključivo domaći repertoar, onda možemo govoriti ne samo o poštovanju nego i o štovanju tvrtke koja je izrasla u društveno-kulturnu ikonu.... – piše tako Siniša Škarica, dugogodišnji urednik u kućama Jugoton i Croatia Records, u knjizi „Tvornica glazbe: priče iz Dubrave“, izdane povodom obilježavanja 70. obljetnice diskografske kuće Croatia Records.

U međuvremenu ta je kultna domaća robna marka lani proslavila i 75. godišnjicu postojanja, a eto teče joj već i 77., čime se ubrzano primiče i respektabilnom trajanju ljudskoga života, koji će, vrlo je izgledno, uvelike nadmašiti.

Jugoton, odnosno današnji Croatia Records, bio je div na ovim prostorima kada je riječ o industriji glazbe. Treba samo spomenuti da je nekad proizvodio 12-13 milijuna izdanja, o čemu novovjeku domaći diskografi, a i mnogi izvan granica ne mogu čak niti sanjati.

– Izgrađen u zagrebačkom kvartu Dubrava, Jugoton je bila zaista impresivna tvornica glazbe koja se prostirala na 50 000 četvornih metara površine na kojima je bilo izgrađeno osam objekata. Velika upravna zgrada s prizemljem i katom unutar koje je bio izgrađen zimski vrt, veliko skladište, prešaona ploča, glazbeni studiji... Jugoton je započeo proizvodnju vinila 1963. godine i proizvodio je i do 15 milijuna ploča. Nije onda čudno što je takva tvornica prozvana divom – kaže nam **Želimir Babogredac**, današnji direktor Croatia Recordsa.

Jugoton je bila prva i najveća diskografska kuća na prostorima bivše Jugoslavije, a osnovana je 10. srpnja 1947. godine u Zagrebu kao sljednik tvrtke Elektrotron nastale još 1938.

Prva ploča s logotipom koji će ubrzo postati široko prepoznatljiv, izdana je još iste godine. Radilo se o singl ploči pod kataloškim brojem J-1001, na kojoj se nalaze dvije dalmatinske skladbe – „Ti tvoji zubići“

i „Jedan mali brodić“ u izvedbi Zagreb Male Quinteta.

Zanimljivo je da je Jugoton u to vrijeme proizvodio i galanteriju i kozmetičku ambalažu, a puni naziv tvrtke bio je „Tvornica gramofonskih ploča i pribora, te galanterije iz plastičnih masa“.

Impresivno zvuči podatak da je Jugoton već prve godine proizveo 33 000 gramofonskih ploča. Devet godina po nastanku, kuća je započela proizvodnju gramofonskih ploča od vinila (25 centimetarski LP) te krenula s izdavanjem ploča s narodnim glazbenim sadržajem. Posebno mjesto te godine zauzima i prva solistička ploča zabavne glazbe, pod naslovom „Pjeva vam Ivo Robić“.

Desetu godišnjicu postojanja Jugoton je obilježio izdavanjem singl ploča (45 okretaja u minuti) i EP-a (33 okretaja, s više mjesta na ploči za dulje skladbe), dok je već naredne 1958. otišao i dalje – izdao više od 500 000 ploča i prvu ploču sa stereo zvukom – „Tam kjer murke cveto“ slovenskoga kvinteta Avsenik.

– Jugoton, a poslije ni Croatia Records nikada nije zanemarivao niti jedan segment glazbe. Oduvijek su postojale redakcije ozbiljne, dječje, folk, zabavne i pop i rock redakcije. Od sjajnih urednika poput Ljerke Ramušćak, Ivanke Butković, Siniše Škarice, Ljerke Gotovac te Pere Gotovca i Dubravka Majnarića koji su bili na mjestu

„Većina regionalnih zvijezda želi suradnju s nama – Dino Merlin, Vlatko Stefanovski, Bajaga, Zoran Predin, Zdravko Čolić, Amira Medunjanin i mnogi drugi“

“Most regional celebrities, including Dino Merlin, Vlatko Stefanovski, Bajaga, Zoran Predin, Zdravko Čolić, Amira Medunjanin, and many others, are eager to work with us”

Although 70 years of existence is hardly a long time in terms of human life, it is definitely a significant milestone for a record label. Especially if that record label has such a prominent place in the cultural and overall social life of a country to the extent that its name has become a symbol of the entire industry; secondly, if the said company preserves a part of the cultural – mainly musical – heritage of as many as six countries, with about ninety thousand records on over eighteen thousand artifacts; and finally, if it is recognised as the major Croatian record label at the moment, despite – or precisely because of – the fact that its current programme policy promotes solely domestic repertoire – then we can talk not only about respect but also awe of a company that has become a socio-cultural icon... – these are the words of Siniša Škarica, a long-time label manager at Jugoton and Croatia Records, taken from his book called *Tvornica muzike: priče iz Dubrave*¹, published on the occasion of the 70th anniversary of the Croatia Records record label.

In the meantime, this iconic domestic brand marked its 75th anniversary last year, and it is rapidly approaching its 77th year of existence, a solid life span of a human that it will likely exceed by a long shot.

Jugoton, or Croatia Records as it is now known, is a true giant of this region's music industry. Suffice it to say that it once produced 12-13 million releases, something that modern-day domestic (and international) labels can only dream of.

– Built in the Dubrava neighbourhood of Zagreb, Jugoton was a truly impressive music factory that comprised over 50,000 square meters and eight buildings. It had a large, two-storey administrative building with a conservatory, a huge warehouse, vinyl pressing plant, and music studios... Jugoton began producing vinyl records in 1963 and has produced up to 15 million recordings. It doesn't come as a surprise that such a factory was dubbed a “giant” – says Želimir Babogredac, the executive director of Croatia Records.

Jugoton was the first and largest record label in the former Yugoslavia. It was founded on July 10, 1947, in Zagreb as the successor company to Elektrotron, which was established way back in 1938.

The first record with a logo that would soon become widely recognisable was released that very year. It was a single with the catalogue number J-1001 that featured the Zagreb Male Quintet performing two Dalmatian pieces – *Ti tvoji zubići*² and *Jedan mali brodić*³.

It is worth noting that Jugoton also produced haberdashery, leatherware, and cosmetic containers during the period, and

¹ “Music Factory: Stories from Dubrava”

² “Those Little Teeth of Yours”

³ “A Teeny Tiny Boat”



glavnih urednika, pa do danas kad imamo urednike koji su projekt menadžeri, trudimo se pokriti sve glazbene žanrove od jaza do hip hopa. Za vrijeme trećeg i posljednjeg direktora Jugotona, odnosno prvog direktora Croatia Recordsa, Mirka Bošnjaka, naša diskografska kuća redovito je proizvodila platinaste i dijamantske naklade albuma pa se i razdoblje od početka 80-ih pa do početka 90-ih često naziva i zlatnim dobom diskografije – pojašnjava Babogredac.

Rast tvrtke u sljedećim je godinama bilježio nove rekorde. Broj od gotovo milijun i pol ploča proizveo je 1960., što se vjerojatno ima zahvaliti i činjenici da je zagrebački RIZ (Radio Industrija Zagreb) proizveo 100 000 gramofona, da bi se sve te ploče mogle i šire slušati.

Uspjeh je tvrtka morala pratiti i povećanjem proizvodnih kapaciteta, pa je 23. listopada 1963. na lokaciji u zagrebačkoj Dubravi, gdje se tvrtka nalazi i danas, već točno šest desetljeća, s radom započeo novi Jugotonov pogon. Pogon je već u prvoj godini rada proizveo 10 000 000 gramofonskih ploča, što se nastavilo iz godine u godinu.

Novi iskorak Jugoton je napravio potpisivanjem i prvih licencnih ugovora s inozemnim diskografskim kućama – američkom RCA, njemačkom Polydor i britanskom

Decca, čime je počeo sustavno objavljivati ploče Elvise Presleya, The Beatlesa, The Rolling Stonesa i drugih pop i rock velikana, te poslije Madonne, U2, Davida Bowieja, Eurythmics, Kate Bush, Kraftwerka, Queena, Deep Purplea, Pink Floyd, Iron Maiden i mnogih drugih. Time je i domaće tržište imalo prilike upoznati se s inozemnom popularnom kulturom, koja je, pak, inspirirala i domaće snage.

Prvi domaći rock album (LP), „Naši dani“ zagrebačkog sastava Grupa 220 Jugoton je objavio u studenom 1968. Iako koncem 60-ih produkcija domaćih albuma nije bila značajna, sve se promijenilo početkom 70-ih kada izlaze solo albumi Drage Mlinarca te legendarni debi albumi sastava YU grupa (1972.) i Time (1972.).

U to doba najprodavaniji solist bio je Mišo Kovač, a najprodavaniji sastav Novi fosili. Primjerice, eurovizijski singl „Džuli“ (Julie) Daniela Popovića imao je tiražu od oko 700 tisuća, dok su Mišo Kovač i Novi fosili prodavali između 150 i 300 tisuća primjeraka svojih albuma. Velike tiraže su onda omogućile da se financiraju i novi zanimljivi i vrijedni sastavi za koje se nije znalo hoće li biti komercijalni.

– Potpisati ugovor s Jugotonom značilo je da ste prepoznati, da vaša glazba vrijedi i da ste, uz podršku izdavača, na putu

that the company's full name was “Factory of gramophone records, equipment, and plastic haberdashery”.

Jugoton produced 33,000 gramophone records in its very first year of operation, which is fairly outstanding. Nine years after its inception, the record label began making vinyl records (25-cm LP) and releasing folk music albums. That year also marked the release of the first solo pop record titled *Pjeva vam Ivo Robić*⁴.

Jugoton celebrated its tenth anniversary by releasing single records (45 rpm) and EPs (33 rpm, with more space on the record for longer compositions), and in the 1958 it went even further by releasing over 500,000 records, including the first stereophonic record – *Tam kjer murke cveto* by the Slovenian quintet known as Avsenik.

– Jugoton, and later on Croatia Records as well, never glossed over any genre of music. There have always been serious, children's, folk, parlour music, and pop and rock releases. Label managers such as Ljerka Ramušćak, Ivanka Butković, Siniša Škarica, Ljerka Gotovac, Pero Gotovac and Dubravko Majnarić, as well as our current managers, have always done their best to include all musical genres – from jazz to hip hop. Under the guidance of the third and last executive director of Jugoton,

⁴ “Ivo Robić Sings for You”



„Posebno smo ponosni i na „75 for 75 – 75 najboljih albuma klasične glazbe povodom 75 godina Croatia Recordsa“, luksuzni box set kojim smo obilježili svoju veliku godišnjicu postojanja

“We are especially proud of our 75 for 75 – the collection of 75 best classic music albums commemorating the 75th anniversary of Croatia Records, a deluxe box set with which we marked how far we’ve come”

k uspjehu. Kada se govori o izvođačima najzaslužnijim za uspjeh Jugotona, ima ih zaista mnogo – od Ive Robića, Miše Kovača, novovalnih grupa, folk zvijezda, pa do danas – Parnog valjka, Crvene jabuke ili mladih koji su na njihovom putu poput Marka Kutlića, Lu Jakelić, Vojka V i drugih. Bogata arhiva svjedoči o tome koliko se kulturnih albuma i onih koji su zapisani velikim slovima u diskografiji ovih prostora snimilo, a naša je dužnost da ne ostanu zaboravljeni i da nove generaciju upoznajemo s njima. U ovih 76 godina, tisuće znanih, talentiranih i uspješnih autora, izvođača, producenata i aranžera, potpomognuti savjesnim djelatnicima u nekadašnjem Jugotonu, današnjem Croatia Recordsu, vrijedno i nesebično stvorili su više od 100 000 fonogramskih zapisa ili pjesama otisnutih na pločama, kasetama i CD-ima – govori Babogredac.

Posebno poglavlje Jugoton je ispisao u drugoj polovici 70-ih i prvoj polovici 80-ih, kada je objavljivao albume najpopularnijih sastava s područja bivše Jugoslavije – Bijelog dugmeta, Azre, Električnog orgazma, Idola, Haustora, Leb i sol, a najznačajniju ulogu odigrao je tijekom razdoblja novog vala, jedinog trenutka u povijesti kada je domaća pop-rock glazba ravnopravno stajala uz bok one britanske i američke.

– Oni koji su voljeli glazbu i živjeli je, pratili su i strane trendove, a naši glazbenici su stalno pokušavali ići u korak s njom i uspijevali u tome. Novi val i novovalne grupe i danas zauzimaju važno mjesto u diskografiji, a fascinacija tom glazbom i danas pokazuje koliko su naši glazbenici tada bili u korak s vremenom – kaže Želimir Babogredac.

i.e. the first executive director of Croatia Records, Mirko Bošnjak, our record label regularly produced platinum and diamond editions of albums, so the period from the beginning of the 1980s to the beginning of the 1990s is often referred to as the golden age of discography – explains Babogredac.

The company's ascent in the years that followed was distinguished by shattering records. In 1960, nearly one and a half million records were released, owing to the fact that Zagreb's RIZ (Radio Industrija Zagreb) manufactured 100,000 gramophones, allowing all of these records to be heard more widely.

The company needed to boost manufacturing capacity to keep up with its own success, thus on October 23, 1963, the new Jugoton facility opened in Dubrava, Zagreb, where the company is still located to this day. During its first year of operation, the plant produced 10,000,000 vinyl records, setting the production course for years to come.

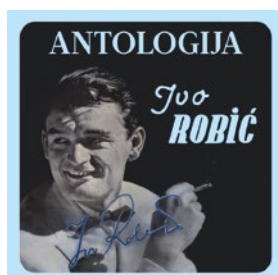
Jugoton went even further by signing the first licensing agreements with international record labels, including the US RCA, German Polydor, and British Decca, after which it began regularly releasing records by Elvis Presley, The Beatles, The Rolling Stones and other pop and rock legends, later joined by Madonna, U2, David Bowie, Eurythmics, Kate Bush, Kraftwerk, Queen, Deep Purple, Pink Floyd, Iron Maiden, and many others. This allowed the domestic market to become acquainted with worldwide pop culture, which, in turn, inspired local greats.

In November 1968, Jugoton released the first domestic rock album (LP), *Naši dani*⁵ by the Zagreb band Grupa 220. Although the production of albums by local musicians didn't really gain momentum in the late 1960s, things changed in the early 1970s with the release of Drago Mlinarec's solo albums and the legendary debut albums of the YU grupa (1972) and Time (1972).

Back then, the best-selling solo artist was Mišo Kovač, while the chart-topping band was Novi fosili. For example, the Eurovision single *Džuli* ("Julie") by Daniel Popović sold in around 700 thousand copies, while Mišo Kovač and Novi fosili sold between 150 and 300 thousand copies of their albums, respectively. This huge number of albums sold made it possible to bankroll new promising performers before anyone could tell with certainty if they would go commercial.

– Getting signed to Jugoton meant that you were recognised, that your music was worth something, and that you were on your way to success – with the help of the record company. Jugoton's success may be attributed to a variety of performers, from Ivo Robić, Mišo Kovač, new wave bands, folk stars, all the way to contem-

⁵ "Days of Our Lives"



Premda su se u bivšoj državi u međuvremenu pojavile i druge diskografske kuće, Jugoton nije imao premca u industriji zabave. Naime, iako je za vrijeme socijalizma glavina većih pogona bila u vlasništvu države, koja ih je na životu održavala subvencijama, Jugoton je svojim tržišnim uspjesima bio solventan, odnosno financijski dovoljan sam sebi.

Nakon demokratskih promjena 1990. Jugoton je promijenio ime u Croatia Records, a od 2000. godine vode ga ljudi iz struke okupljeni pod imenom Autor d.o.o. Kako stoji na internetskoj stranici tvrtke „poslovni cilj Croatia Recordsa je okupljanje najvažnijih umjetnika, skladatelja, producenata i izvođača te daljnji razvitak distributivne mreže“.

Uloženi napor rezultirao je vodećim mjestom u hrvatskoj diskografiji, a u prilog

tome ide i podatak da se udio proizvodnje nosača zvuka Croatia Recordsa i njegovih podetiketa na domaćem tržištu u svim segmentima glazbenog stvaralaštva – od ozbiljne glazbe, jazz, instrumentalne, pop, rock, zabavne, etno i narodne glazbe – kreće oko fascinirajućih 70%.

Nova poslovna filozofija Croatia Recordsa na čijem čelu je Želimir Babogredac, ne samo da je dovela do povećanja broja reizdanja i kompilacija, već i do brojnih novih ugovora s najvećim imenima hrvatske glazbene scene i mladim talentiranim glazbenicima.

– Naša poslovna filozofija oduvijek je bila okupiti jake autore, zadržati velike zvijezde, povezati se s mladim nadarenim glazbenicima, obnoviti kultne albume, složiti sjajne kompilacije i napraviti reizdanja kojima ćemo udahnuti duh modernog

porary artists such as Parni valjak, Crvena jabuka, and up-and-coming vocalists like Marko Kutlić, Lu Jakelić, Vojko V, and others. The rich archive testifies to the large number of legendary albums produced in these areas, and it is up to us not to let them fall into oblivion and to show them to the next generation. Over the course of these 76 years, thousands of famous, talented, and successful composers, performers, producers, and merchandisers, assisted by conscientious employees of the former Jugoton, nowadays known as Croatia Records, diligently and selflessly produced more than 100,000 phonogram records or vinyl records, cassettes, and CDs – says Babogredac.

Jugoton wrote a special chapter in music history in the second half of the 1970s and the first half of the 1980s when it released albums by the most popular dugme from the former Yugoslavia – Bijelo dugme, Azra, Električni orgazam, Idol, Haustor, Leb i sol – and it played a key role during the new wave era, the only time in history when local pop-rock music enjoyed equal status as British and US music.

– Those who lived for music also followed international trends; our musicians continuously strived – and succeeded – in keeping up with them. The new wave bands continue to hold a significant place in the discography today, and the fascination with that music, lasting to this day, demonstrates how in tune our musicians were with the times back then – says Želimir Babogredac.

Although other record companies emerged in the meantime, none of them could compete with Jugoton and its status in the entertainment industry. Despite the fact that most of the larger record companies were owned by the state, which kept them in business through subsidies, Jugoton remained solvent due to its market success, that is, it was financially self-sufficient.

After the democratic changes in 1990, Jugoton's name was changed to Croatia Records, and since 2000, it has been run by professionals gathered under the name of Autor d.o.o. According to the company's website, "Croatia Records' business objective is to bring together the most relevant artists, composers, producers, and performers, as well as to further develop the distribution network."

The record label's efforts have propelled it to the very top of Croatian discography, as evidenced by the fact that Croatia Records and its sub-labels account for the fascinating 70% of sound recording media production on the domestic market in all segments of musical creation, including serious music, jazz, instrumental, pop, rock, parlour music, ethnic and folk music.

The new business philosophy of Croatia Records, under the guidance of Želimir Babogredac, resulted in a surge of reissues



vremena. Osmislili smo brojne edicije, a najprodavanije ultimativne i platinaste edicije govore o tome koliko smo pogodili želje i potrebe kupaca. Većina regionalnih zvijezda želi suradnju s nama – Dino Merlin, Vlatko Stefanovski, Bajaga, Zoran Predin, Zdravko Čolić, Amira Medunjanin i mnogi drugi. Držim da je jedan od glavnih razloga za to medijska moć naših televizija CMC TV i Jugoton TV, ali i urednici i PR djelatnici koji na moderan način komuniciraju s radijima, televizijama i tiskanim medijima pa tako zajednički ostvaruju planove koje si zacrtamo za pojedino izdanje – tumači nam Babogredac.

Živimo u digitalnom dobu, pa su svi fonogrami Croatia Recordsa dostupni na digitalnim platformama. Obnavljanjem velikog dijela izdanja i na vinilu, tvrtka osluškuje tržište i svakom kupcu nudi odabir na kojem mediju želi slušati glazbu. Osim toga, snima se i veliki broj koncerata, koji se objavljuju u DVD-u i Blu ray formatima.

– Bez obzira na pad prodaje CD-a, doskočili smo tom problemu tako da objavljujemo luksuzne box setove, obogaćene dosad neobjavljenim fotografijama i popratnim knjižicama. Tako smo 2014. godine u legendarnom Abbey Road studiju u Londonu, napravili važan diskografski pothvat – remasterirani su svi albumi grupe Bijelo dugme pod vodstvom ton majstora Seana Mageeja, dobitnika nagrade Grammy, a luksuzno vinilno izdanje “Bijelo dugme – Box set deluxe” objavljeno je u limitiranoj nakladi.

Posebno smo ponosni i na „75 for 75 – 75 najboljih albuma klasične glazbe povod-

NA PREDSTAVLJANJU “BIJELO DUGME – BOX SET DELUXE”: SINIŠA ŠKARIĆA, ŽELJKO BEBEK I ŽELIMIR BABOGREDAC AT THE PRESENTATION OF THE „BIJELO DUGME – BOX SET DELUXE“: SINIŠA ŠKARIĆA, ŽELJKO BEBEK AND ŽELIMIR BABOGREDAC

dom 75 godina Croatia Recordsa“, luksuzni box set kojim smo obilježili svoju veliku godišnjicu postojanja. Također, u pripremi je i veliki luksuzni *box set* opere Lennon, skladatelja Ive Josipovića koji će, vjerujem, oduševiti kupce. Uz veliku gledanost naših programa CMC TV, Jugoton TV, Klape i tambure te slušanost internetskog radija, možemo se pohvaliti i jednim od najbolje opremljenih audio vizualnih studija koji smo otvorili 2016. godine. Ulaganje i prepoznavanje trendova te briga o arhivi ključ su našeg poslovanja – zaključuje Babogredac.

Po svemu sudeći, budućnost „diva iz Dubrave“ koji kreira zabavu, ali i umjetnost i kulturu od davne 1947. pa do današnjih dana (44 godine kao Jugoton i 33 kao Croatia Records), očito je – zagarantirana. ☺



and compilations, as well as numerous new deals with the biggest names in the Croatian music scene and young, talented musicians.

– Our business philosophy has always revolved around bringing great composers together, keeping major stars, connecting with fresh, brilliant musicians, rereleasing legendary albums, putting together outstanding compilations, and breathing new life into old releases. We have devised numerous editions, and the best-selling ultimate and platinum editions showcase our ability to cater to the needs and desires of our customers. Most regional celebrities including Dino Merlin, Vlatko Stefanovski, Bajaga, Zoran Predin, Zdravko Čolić, Amira Medunjanin, and many others, are eager to work with us. I believe that one of the main reasons for this is the great media influence of our television stations, CMC TV and Jugoton TV, as well as our label managers and PR experts, who stay in touch with radio, television, and print media, thus jointly realising the plans we set for each release – Babogredac tells us.

Because we live in the digital age, all Croatia Records phonograms are also available on digital platforms. By rereleasing a huge number of albums on vinyl as well, the record company shows audiences that their requests have been heard and provides every customer with a choice between various media for playing their favourite music. In addition, we record a large number of concerts and offer them on DVD and Blu ray.

– Regardless of the drop in CD sales, we’ve tackled the issue by releasing deluxe box sets, jazzed up with previously unpublished photos and accompanying booklets. On that note, we made an important discographic undertaking in the legendary Abbey Road studio in London in 2014 – all the albums of the Bijelo dugme band were remastered under the supervision of Grammy Award-winning sound engineer Sean Magee, thanks to whom the limited edition titled *Bijelo dugme – Box Set Deluxe* saw the light of day. We are especially proud of our 75 for 75 – the collection of 75 best classic albums commemorating the 75th anniversary of Croatia Records, a deluxe box set with which we marked how far we’ve come. Also, a large deluxe box set of the Lennon opera, composed by Ivo Josipović, is in the making, which, I believe, will delight our customers. In addition to commanding large television audiences thanks to our stations CMC TV, Jugoton TV and Klape i tambure, as well as the popularity of our web radio, we can also boast one of the best-equipped audio visual studios, which we opened in 2016. Investing, identifying trends, and taking care of our archive are the cornerstones of our business – Babogredac concludes.

By all accounts, the future of the “Giant from Dubrava”, making history in entertainment, but also art and culture all the way since 1947 (44 years as Jugoton and 33 as Croatia Records), is more than secure. ☺

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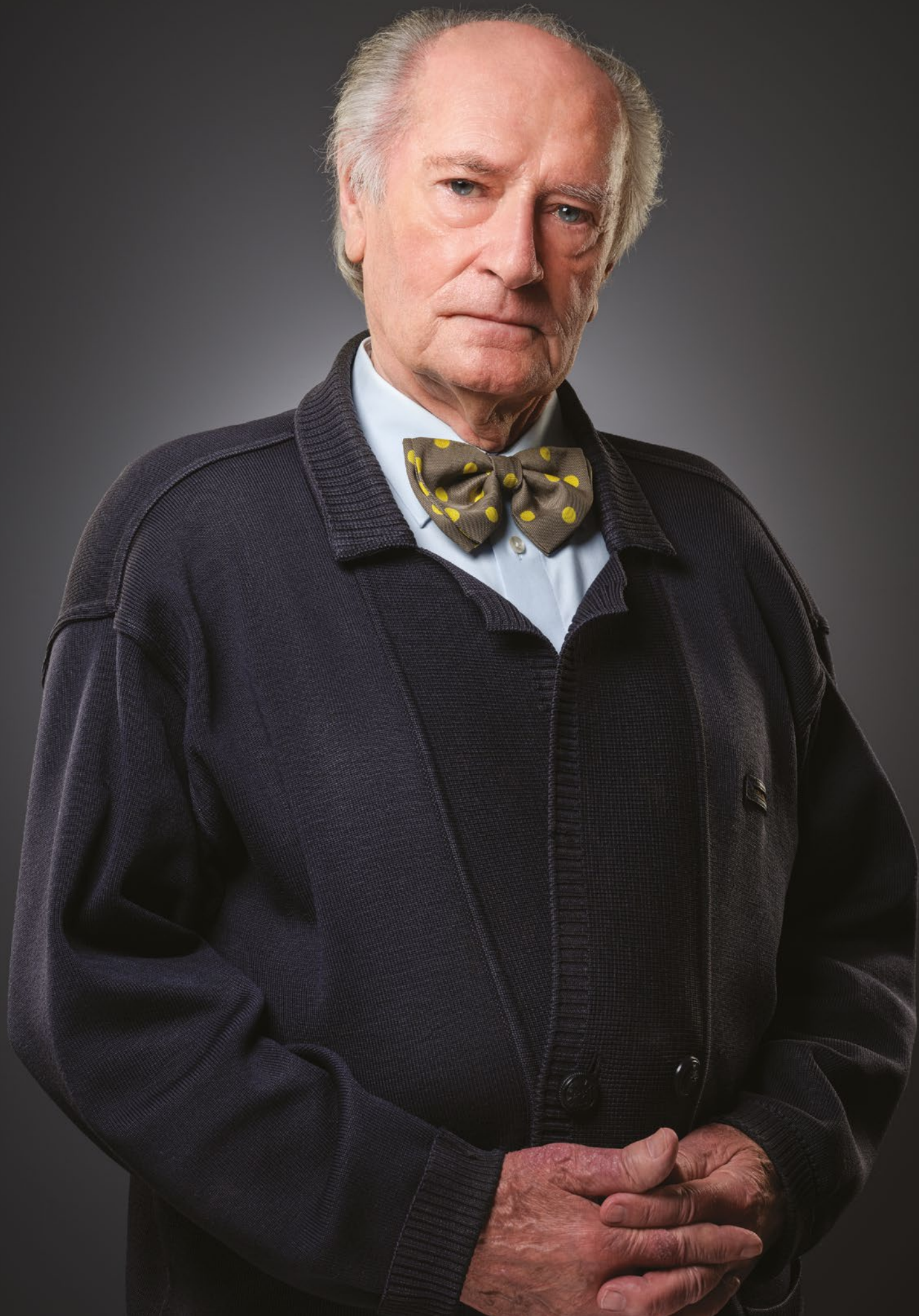
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Briljantna karijera Silvije Degen

Nedavno objavljena knjiga „Odvjetnik svjedok vremena“, ugledala je svjetlo dana poglavito zahvaljujući Degenovom kolegi odvjetniku Silviju Hrasti te autorici Rosie Kugli

➤ MLADEN PLEŠE 📷 BRANIMIR KRALJ

The Brilliant Career of Silvije Degen

The recently published book titled *Odvjetnik svjedok vremena*¹ saw the light of day mainly thanks to Degen's colleague, a lawyer called Silvije Hraste, and author Rosie Kugli

¹ "Lawyer: A Witness of Time"

Odvjetnik Silvije Degen zasigurno je rekorder među hrvatskim odvjetnicima: u svojoj pedesetogodišnjoj karijeri zastupao je svoje klijente u više od 13 000 sudskih predmeta. Stoga ne čudi što je njegova knjiga „Odvjetnik svjedok vremena“, dočeka u javnosti s iznimno velikim zanimanjem.

Degen je branio puno javnih i poznatih osoba - generala, liječnika, nogometaša, biznismena, estradnih umjetnika, tajkuna, prevaranata, ubojica, zločinaca, međunarodnih kriminalaca, ali i brojne skromne ljude, nesretnike, gubitnike, prevarante...

Među ostalim, Degen je zastupao i strojovođe koji su upravljali vlakovima koji su se sudarili s autobusima na željezničkim prijelazima u Pojatnom i Remetincu gdje je bilo mnogo mrtvih, a branio je i kontrolore leta u Zagrebu, zbog sudara dva zrakoplova iznad Vrbovca 1976. godine.

– Bio je to jedinstven slučaj u kaznenom pravu. Dva su se aviona sudarila na 11 000 metara visine. Da naciljaš raketom ne bi pogodio – govori Degen.

Premda su na prvostupanjskom sudu proglašeni krivim, na kraju su prvooptuženi kontrolor leta i ostali oslobođeni krivnje...

Bio je odvjetnik studentima na političkim procesima 1971., a branio je i grupu u kojoj je bio i Đuro Perica, koja je bila optužena da je, prije dolaska Tita u Zagreb, postavila eksplozivnu napravu pred Zagrebačkom bankom u blizini dvorane Lisinski.

U Sarajevu je pred Vojnim sudom bio branitelj Splicićanina koji je bio u skupini demonstranata koji su se pred zgradom Banovine 1991. godine sukobili s pripadnicima JNA, pri čemu je poginuo jedan makedonski vojnik.

Među brojnim slučajevima, Degen posebno ističe obranu generala Martina Špegelja i njegovih Virovitičana pred Vojnim sudom u Zagrebu; profesora Asima Kurjaka, a bio je i u braniteljskom timu ratnog zločinca Andrije Artukovića. Zastupao je i zloglasnog srpskog ubojicu i kriminalca Željka Ražnatovića Arkana dok je još bio maloljetnik, a branio je i Jehovina sljedbenika Ivana Čečka koji je zbog prigovora savjesti u Jugoslaviji odbio služiti vojni rok i nositi pušku.

Svi su ti ozbiljni politički procesi priskrbili Degenu status jednog od najvažnijih odvjetnika na prostoru bivše Jugoslavije. No, najširu popularnost stekao je braneći brojne ubojice i druge zločince.

Najviše ga je živciralo, priča, pitanje kako može braniti ubojicu.

– Nakon nekog vremena nisam više imao volje dulje objašnjavati, već sam svima odgovarao kontra pitanjem – a kako liječnici mogu liječiti ubojice?

Kakvih je sve grozних ubojstava bilo pokazuje i slučaj Dragomira Bajčete i Višnje Pavlović. Oni su iz bezobzirne osvete ubili 10-godišnjeg dječaka Brunu Čalića. Razlog: otac malog Brune bio je neizravni krivac za smrt posinka Višnje Pavlović, pa je ona unajmila Bajčetu te su zajedno ubili dječaka. Osuđeni su na smrt i streljani su u Sarajevu 1973.

Kad je u Grazu u pljački ubijen Ernst Lanz, bogati numizmatičar i trgovac vrijednim novčićima, u Zagrebu je, na zahtjev Interpola uhićen Zlatko Kralj. No, na sudnju je oslobođen optužbi zbog nedostatka dokaza. Unatoč tomu, Austrijanci su raspisali potjernicu za njim pa je uhićen u Švicarskoj. Ali, na austrijskom sudu Degen ga je, uz pomoć odvjetnika Ante Nobila i Ljube Pavašovića, uspio osloboditi optužbi.

Branio je i dvije maloljetne djevojčice od 16 i 17 godina koje su hladnokrvno iz pištolja ubile zagrebačkog taksista. Učinile su to, priznale su na sudu, jer im je trebao novac za kupnju droge. Taj ga je slučaj, priča Degen, posebno pogodio:

Mnogi ozbiljni politički procesi priskrbili su mu status jednog od najvažnijih odvjetnika na prostoru bivše Jugoslavije. No, najširu popularnost stekao je braneći brojne ubojice i druge zločince...

Many paramount political trials earned him the status of one of the most important lawyers from the territory of the former Yugoslavia. He came into the spotlight, however, by defending a number of murderers and other criminals...

Silvije Degen is undoubtedly a record holder among Croatian lawyers: over the course of his fifty-year career, he represented his clients in more than 13,000 court proceedings. Therefore, it does not come as a surprise that his book *Odvjetnik svjedok vremena* aroused so much interest.

Degen defended a lot of public figures, including generals, doctors, football players, businessmen, entertainers, tycoons, con men, murderers, criminals, international criminals, but also many common people, unfortunate souls, underdogs, people who were set up...

Degen, for example, defended the train drivers who operated the trains that collided with a couple of buses at the railway crossings in Pojatno and Remetinec, resulting in many deaths, and he also defended the air traffic control specialists in Zagreb following the collision of two planes over Vrbovec in 1976.

– It was a one-of-a-kind criminal case. Two planes collided at an altitude of 11,000 metres. A missile wouldn't have been so precise – says Degen.

Despite being found guilty by a court of first instance, the first defendant and others were eventually acquitted...

He represented the students at the political trials in 1971, and he also defended a faction whose member was – inter alia – Đuro Perica, which was accused of planting an explosive device in front of the Zagrebačka banka bank near the Lisinski Hall, just before Tito's arrival in Zagreb.

He also defended a man from Split before the Court-Martial in Sarajevo. The defendant was part of a group of protesters who clashed with members of the Yugoslav People's Army in front of the Banovina building in 1991, resulting in the death of one Macedonian soldier.

Degen is eager to mention the defence of General Martin Špegelj and his men from Virovitica before the Court-Martial in Zagreb, as well as that of Professor Asim Kurjak. He also mentions being part of the defence team of the war criminal called Andrija Artuković. Moreover, he represented the infamous Serbian murderer and criminal, Željko Ražnatović Arkan, while he was still a minor, and he acted as attorney to the Jehovah's witness called Ivan Čeček, who refused to perform military service and bear arms for the Yugoslav army on grounds of conscientious objection.

All these paramount political trials earned him the status of one of the most important lawyers from the territory of the former Yugoslavia. He came into the spotlight, however, by defending a number of murderers and other criminals

The thing that always ticked him off, he adds, was people asking him, "How can you defend a murderer???"

– After a while, I no longer bothered to explain myself, but instead turned the ta-



SILVIJE DEGEN & ROSIE KUGLI

– Kako uopće objasniti počinjeno djelo? Pođemo li od žrtve, radi se o još jednom ubojstvu nesretnog i nezaštićenog taksista kojemu su život oduzele dvije djevojčice. Takvi slučajevi rijetki su i u svjetskoj kriminalistici. Nakon izdržane kazne djevojke su pronašle novi život, jedna se udala i rodila dijete...

Slučaj ubojstva medicinske sestre Sonje Nöthig, dobio je neslućenu pozornost javnosti i donio je Degenu do tada neviđenu popularnost. Mediji su, naime, mjesecima pisali o tom suđenju, budući da je Sonja Nöthig bila supruga poznatog ginekologa Vladimira Nöthiga koji je zaradio golem novac radeći ilegalne abortusa. K njemu su masovno dolazile i žene iz inozemstva.

Sonja Nöthig bila je pak u dugogodišnjoj ljubavnoj vezi s vodoinstalaterom Milanom Borjanom koji je u jednom trenutku odlučio pomoći se njenog bogatstva. U pomoć je pozvao Izidora Novogradačca, načelnika Odjela za krvne delikte zagrebačkog SUP-a.

Zajedno su povezli Sonju Nöthig u Njemačku s novcem kojeg je dobila od prodaje stana. Borjan i Novogradec su je na putu ubili, a tijelo bacili u Dravu te prekrili betonskim blokovima. No, u vrijeme sniženog vodostaja Drave tijelo se pojavilo na površini. Degen je pokušao dokazati da Borjan nije ubojica, ali je na kraju ipak osuđen na 20 godina, a milicijac Novogradec na sedam.

Među svojim najneugodnijim iskustvima, Degen je spomenuo i slučaj Tihomira Mesarova, koji je zbog neuzvraćene ljubavi ubio svoju nesuđenu ljubav, a njezinog oca i sestru te još troje ljudi teško ranio. Osuđen je na smrt, a kazna mu je kasnije promijenjena u doživotni zatvor. Kad mu je Degen u zatvoru priopćio vijest da neće biti streljan, Mesarov se toliko uzrujao da je umro od infarkta...

Branio je i nekoliko psihopata, ljudi koji ne osjećaju krivnju ni kajanje zbog vlastitih postupaka. Među njima je bio posebno težak slučaj 17-godišnjeg Srđana Mladana,

bles by asking: “How can doctors provide treatment to murderers?”

The case of Dragomir Bajčeta and Višnja Pavlović speaks volumes of the horrible murders that occurred on this territory. They killed a 10-year-old boy called Bruno Čalić out of cold-blooded vengeance. Their reasoning: little Bruno’s father was indirectly responsible for the death of Višnja Pavlović’s stepson, so she hired Bajčeta and they killed the boy together. They were sentenced to death and executed in Sarajevo in 1973.

When Ernst Lanz, a wealthy numismatist and coin dealer, was killed in a robbery in Graz, Zlatko Kralj was apprehended in Zagreb at the request of Interpol. However, he was acquitted at trial due to a lack of evidence. Despite this, the Austrians issued a warrant for his arrest, so he was detained in Switzerland. However, with the assistance of lawyers Ante Nobilo and Ljubo Pavasović, Degen managed to exonerate him before the Austrian court.

He also defended two minor girls, ages 16 and 17, who used a firearm to kill a taxi driver from Zagreb in cold blood. They confessed to murder before the court, stating they did it because they needed money to buy drugs. That case, says Degen, had a profound impact on him:

– How does one even begin to explain the crime in question? From the victim’s perspective, this is yet another murder of an unfortunate and defenceless taxi driver whose life was taken by two girls. Such cases are rare even on a worldwide scale. After serving their sentence, the girls got a new chance at life: one of them got married and gave birth to a child...

The homicide of nurse Sonja Nothig garnered unprecedented public attention and brought Degen popularity like no case before. Namely, the media covered the trial for months because Sonja Nothig was the wife of a well-known gynaecologist called Vladimir Nothig, who made a fortune performing illegal abortions. Women from abroad came to him en masse.

Sonja Nothig had a long-term affair with a plumber named Milan Borjan, who decided to get his hands on her fortune at one point. He sought assistance from Izidor Novogradec, the head of the Homicide Bureau of the Zagreb Police Department. They were to take her to Germany and help her start over with the money she received from selling her apartment. Borjan and Novogradec murdered her on the way, dumped her body into the Drava river and covered it with concrete blocks. However, the river withdrew, exposing Sonja’s cadaver. Degen attempted to prove that Borjan was not the murderer, but in the end he was sentenced to 20 years, while Novogradec the police officer got seven years in prison.

When recalling his most unpleasant experiences, Degen also brought up the case of Tihomir Mesarov, who killed the object



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„Cijeli represivni sistem i penologija u nas su grozni. Kad neki kriminalac završi u zatvoru, on će postati školovani kriminalac i biti još gori“

“The entire penitentiary system and criminal justice in our country are beyond terrible. When a small-time criminal ends up in prison, they basically become a skilled criminal and grow even worse after years behind bars”

S PROMOCIJE KNJIGE: SILVIJE HRASTE, ROSIE KUGLI I SILVIJE DEGEN BOOK LAUNCH: SILVIJE HRASTE, ROSIE KUGLI AND SILVIJE DEGEN

koji je prvo bez ikakva povoda ubio iz automatske puške 16-godišnju Elizabetu Šubić, a potom na isti način i Petra Jančića iz Siska. Mlađan nikoga od njih nije poznao. Na sudu je objasnio da ih je ubio „jer mu se ubijalo“. Kad je u zatvoru dobio pravo na slobodni vikend, čim je izašao, ubio je policajca Milenka Vranjkovića Kinga. Potom je uzeo taoce i sakrio se u jednu kuću. Pozvao je medije vjerujući da će to spriječiti miliciju da ga ubije. Tijekom suđenja fizički je napao svoju sestričnu i policajci su ga savladali na jedvite jade.

Degen kaže kako je najteže braniti ubojice koji su psihopatske strukturirane ličnosti.

– Mlađan nikad nije priznao da je lud, a takvi tipovi sami sebi najviše vjeruju i sigurni su da je samo njihova istina prava istina.

Premda je Mlađan bio višestruki ubojica koji je tvrdio da je svoj život posvetio kriminalu, u zatvor su mu pristizala brojna pisma obožavatelja koji su tvrdili da im je idol. Čak se i oženio s jednom djevojkom s kojom se dopisivao!

Za manje od dvije godine, 2025. u 44 godini života, Mlađan će izaći iz zatvora. Degen kaže kako je uvijek bio fasciniran mračnom stranom čovjekove prirode, ali nakon slučaja Mlađan pokušava dokučiti kakvi su to ljudi koji se zaljubljuju u monstrume, ubojice, psihopate.

Priča o zabranjenoj ljubavi Evice Krešić i svećenika Josipa Rafaja punila je medije zbog svoje bizarnosti. Naime, kako njihova dugogodišnja veza nije imala perspektivu, Evica je počela hodati sa Srećkom Uzelcom kojemu je priznala vezu sa svećenikom. On ju je ogorčen počeo maltretirati te je na

of his affections due to unrequited love, murdering her father and sister in the process, as well as inflicting serious injuries to three other people. He was sentenced to death, but it was eventually commuted to life in prison. When Degen came to see him in prison and told him he was going to live after all, Mesarov got so upset that he died of a heart attack...

He also defended a number of psychopaths, people who feel no guilt or remorse for their actions. There was the particularly difficult case of the 17-year-old Srđan Mlađan, who first murdered the 16-year-old Elizabeta Šubić with an assault rifle for no apparent reason, and then went on to murder Petar Jančić from Sisak in the same fashion. Mlađan had never met any of them before. He stated in court that he killed them “because he felt like it”. When he was released on parole one weekend, he killed a police officer called Milenko Vranjković King as soon as he got out. Then he took hostages and took cover in a house. He contacted the media believing that this would prevent the police from killing him. During the trial, he assaulted his cousin, and the police subdued him by the skin of their teeth.

Degen says that defending psychopathic murderers is most difficult of all.

– Mlađan never admitted to being insane. These people regard themselves as the ultimate authority there is and are certain that their truth is the only real truth.

Mlađan, a serial killer claiming to have committed his life to crime, received countless letters in prison from fans who stated he was their idol. He even married a girl with whom he exchanged letters!

Mlađan will be released from prison in less than two years, in 2025, at the age of 44. Degen says that he has always been captivated by the dark side of human nature, but since Mlađan’s case, he has been attempting to figure out what makes people fall in love with monsters, murderers, and psychopaths.

The story of the forbidden love between Evica Krešić and a priest called Josip Rafaj made the papers because it was so bizarre. Namely, as their long-term relationship had no prospects, Evica started dating Srećko Uzelac, to whom she told about her involvement with the priest. Having succumbed to despair, he started abusing her and he eventually killed the priest with three shots. He was sentenced to 14 years in prison...

Talking about the murders in Zagorje, Degen explains how the people of Zagorje used to drink rotgut wines, “Noah and tart,” and even ethyl alcohol. This was, the story goes, the reason for a large number of murders and various other crimes.

– Back then, I could count on a new murder and new client every week. As a result, the running joke in the courts at the time was that any Tom, Dick and Harry



MARIO DRAUSNIK

kraju ubio svećenika s tri metka. Dobio je 14 godina zatvora...

Pričajući o ubojstvima u Zagorju, Degen objašnjava kako su Zagorci nekoć pili loša vina „direktore i delance“, pa čak i etilni alkohol. To je bio, priča, povod velikog broja ubojstava i raznih drugih zločina.

– Znal se dogoditi da svaki tjedan imam jedno ubojstvo i novog klijenta. Zbog toga se po sudovima pričalo kako je Štef došao kući s krvavim nožem, sjeo za stol i rekao Barici: „Daj mi čašu vina i zovi Degen!“

U to doba promijenila se i mantra „žaliti ću se do Maršala“, pa se umjesto toga govorilo – „ako me nećete zaštititi, idem kod doktora Degen.“

Od ostalih odvjetnika Degen se razlikovao i po odijevanju. Nije se, naime, odvajao od leptir kravate koja je postala dio njegovog vizualnog identiteta. Bivši predsjednik Stjepan Mesić podsjetio je kako je Degen svojedobno Milanu Bandiću, s kojim se nadmetao za titulu gradonačelnika, poručio: „Ja imam Klub Zagrepčana, a ti imaš svoje zemljake, koji su, nažalost, i ideološki i građanski i ljudski, suprotnost identitetu građanske kulture i poštenja.“

Silvije Degen je bio jedan od prvih i najžešćih protivnika smrtne kazne. Tom njegovom uvjerenju pridonijelo je i to što je kao mladi odvjetnik nazočio izvršenju smrtne kazne u Rijeci.

– Bilo je to užasno iskustvo. Osuđeniku su na prsa stavili metu i šestorica izvršitelja dobila su šest pravih i šest lažnih metaka. Nakon plotuna vidjelo se da je većina namjerno promašila. Pogodila su ga samo dva metka – jedan u vrat i jedan u rame. Na kraju je dobio i takozvani metak iz milosrđa. Jezivo, bez ikakva smisla i društvene koristi – kaže.

Degen je u intervjuima tijekom 1991. tvrdio da je smrtna kazna ubojstvo u pri-

PREDSTAVLJANJU KNJIGE NAZOČILI SU I BIVŠI HRVATSKI PREDSEDNICI STJEPAN MESIĆ I IVO JOSIPOVIĆ. U SREDINI PROFESORICA ZLATA ĐURĐEVIĆ (PRAVNI FAKULTET U ZAGREBU) FORMER CROATIAN PRESIDENTS STJEPAN MESIĆ AND IVO JOSIPOVIĆ WERE ALSO IN ATTENDANCE AT THE BOOK LAUNCH. PROF. ZLATA ĐURĐEVIĆ (FACULTY OF LAW IN ZAGREB) IN THE MIDDLE

sustvu države te objašnjavao kako je ona nehumana, neosnovana i nesvrshodna, pa je napokon te godine smrtna kazna i ukinuta.

Premda je prošao tešku operaciju presađivanja jetre te je zbog raznih nuspojava, kako sam opisuje, stalno kod liječnika, nije ga napustio njegov smisao za humor: i dalje sipa šale i viceve.

Prisjetio se tako i jedne zaista bizarne anegdote.

– Profesor Asim Kurjak dao mi je da odnesem u laboratorij nekoliko bijelih miševa. Na putu sam svratio u kafić Lažni svjedok, u kojem su se okupljali odvjetnici i suci. Nekoliko njih već je dosta popilo, pa sam kriomice stavio plastičnu kutiju s bijelim miševima na šank. Tada je konobarica počela vrištati, dok su se svi ostali, premda su ugledali miševе, jednostavno pravili da ih ne vide. Počeli su samo mirno izlaziti iz kafića; nitko od njih nije spominjao miševе, ali vidjelo se kako su zgromljeni mogućnošću da su im se pod utjecajem alkohola počeli prividati bijeli miševi – smije se Degen.

Branio je i Slavišu Žungula, iznimno talentiranog napadača splitskog Hajduka, koji je protivno volje kluba otišao u SAD te postao prava malonogometna zvijezda. Budući da nije navršio 28 godina, po tadašnjim domaćim nogometnim pravilnicima, nije imao pravo odlaska iz Jugoslavije u inozemni klub, pa je Hajduk tužio Žungula sudu u New Yorku koji ga je odmah suspendirao.

who returned home holding a bloody knife, sat down at the table, and said to his wife, “Pour me a glass of wine and give Degen a ring!”

At that time, the old mantra “I’ll take this to the authorities!” was rephrased as: “if you don’t protect me, I’ll take it to Dr Degen.”

Degen also stood out from other lawyers in terms of style. He never left the house without his signature bow tie. Former president Stjepan Mesić recalls Degen telling Milan Bandić, whom he ran against for the title of mayor, “I got my Klub Zagrepčana, and you have your compatriots, who are sadly the polar opposite of civic culture and honesty.”

Silvije Degen was among the first and fiercest opponents of the death penalty. The fact that he witnessed an execution in Rijeka as a young lawyer also contributed to his conviction.

– It was a horrible experience. They put a target on the convict’s chest and the six executioners received six actual bullets and six blanks. After the volley, it was evident that the majority of them had missed on purpose. Only two bullets hit him – one in the neck and one in the shoulder. He eventually got the so-called mercy shot. Abominable; there was no sense to it, and it didn’t contribute to society in any way – he says.

In his interviews in 1991, Degen claimed that the death penalty was plain murder in the presence of the state; he stated that it was inhumane, unjustified, and pointless, so the death penalty was finally abolished that year.

Despite having undergone a difficult liver transplant and being regularly at the doctor’s office due to various side effects, he never lost his sense of humour: he still cracks jokes all the time.

Along these lines, he recalled a truly bizarre anecdote.

– Professor Asim Kurjak asked me to take some white mice to the laboratory for him. On the way, I dropped by the Lažni svjedok cafe, a mecca for lawyers and judges at the time. A few of them were already hammered, so I sneaked the plastic box with white mice on the bar. The waitress started screaming, but everyone, despite seeing the mice, simply pretended not to notice them. They merely started strolling out of the café; none of them even mentioned the mice, but it was clear that they were taken aback by the prospect of seeing white mice under the influence of alcohol – Degen chuckles.

He also represented Slaviša Žungul, an extremely talented striker of Hajduk Split who left to the USA against the club’s wishes and became a true indoor soccer star. Since he had not yet reached the age of 28, he did not have the right to leave Yugoslavia for a foreign club (according to the national football regulations at the



© MARIO DRAUSNIK

Tada je Degen, zajedno s čuvenim novinarom Perom Zlatarom, organizirao više Žungulovih izlazaka s tada megapopularnom glumicom i pjevačicom Oliviom Newton-John.

– Ona je bila na vrhuncu slave zahvaljujući filmu *Briljantini*, a mi smo organizirali da se sastaju u čuvenom klubu Studio 54. Mediji su pisali o njihovoj idili i siguran sam da je to pomoglo da kod suca izborim odluku o poništenju suspenzije.

Uz bavljenje sportom, Degen je kao svestrani mladić pisao za omladinske novine, bio je demonstrator na Pravnom fakultetu, sudjelovao je na tri radne akcije, vodio je popularnu tribinu „Pet minuta poslije 8“ u Studentskom centru, glumio je u kazalištu kao statist, dvije godine radio je po cijeloj Jugoslaviji kao simultani prevoditelj za njemački te je predavao na Medicinskom fakultetu u Zagrebu.

Kasnije je bio osnivač i predsjednik Kluba Zagrepčana, a nakon 1990. sudjelovao je u osnivanju stranke Akcije socijaldemokrata, gdje bio zamjenik predsjednika Mike Tripala, a potom i predsjednik stranke. Za predsjednika Republike kandidirao se 1992. te je osvojio čak 100 000 glasova.

U svojoj karijeri Degen je, kako kaže, imao više od 1000 takozvanih zatvorskih predmeta.

– To su slučajevi kad su klijenti u zatvoru, pa sam ja tako svaki tjedan proveo po nekoliko sati u zatvoru. Zahvaljujući tomu dobro sam upoznao zatvorski sustav. I to je i danas čisti užas. Cijeli represivni sistem i penologija su u nas grozni. Kad neki kriminalac završi u zatvoru, on će postati školovani kriminalac i biti još gori. Nije čudno da se samo šest posto takvih po izlasku iz zatvora vrati normalnom životu.

Zahvaljujući dugogodišnjem prijateljstvu s profesorom Asimom Kurjakom, Degen se kao odvjetnik gotovo 40 godina bavio pravom u medicini, razmatrao je pravne aspekte prava na prekid trudnoće, bavio se problemima malformiranog fetusa. Osim što je predavao na Medicinskom fakultetu, pisao je i o abortusu i eutanaziji, bio je uključen u pravno-medicinske rasprave i dvojbe o operativnim zahvatima raznih vrsta. Razmatrao je i pravnu problematiku umjetne oplodnje i presađivanja jajnih stanica te transplantacije svih drugih organa. Koautor je knjige „Pravo na život, pravo na smrt“ kao i niza drugih knjiga. ©

time), so Hajduk took Žungul to court in New York, which instantly suspended him.

Degen teamed up with the famous journalist Pero Zlatar, and they organised numerous Žungul's outings with the then mega-popular actress and singer Olivia Newton-John.

– She was at the height of her fame thanks to the *Grease* movie, and we arranged for them to meet at the legendary Studio 54 club. The media wrote about their idyllic love story and I'm sure that helped me win the judge's favour later on in court, which resulted in his decision to lift the suspension.

In addition to playing sports, as a versatile young man Degen wrote for a youth magazine, was a demonstrator at the Faculty of Law, took part in three labour actions, led the popular forum *Pet minuta poslije 8²* at the Student Centre, acted in the theatre as an extra, spent two years working all over Yugoslavia as a simultaneous interpreter for German and taught at the School of Medicine in Zagreb.

He went on to become the founder and president of the Klub Zagrepčana, and after 1990 he participated in the founding of the Social Democrat Action party, first as deputy leader under Miko Tripalo and eventually as party leader. He ran for president of the Republic of Croatia in 1992 and won as many as 100,000 votes.

Over the course of his career, Degen, as he says himself, had more than 1,000 so-called prison cases.

– Because these cases involved people who were already incarcerated, I'd spent several hours in prison every week. Thanks to that, I got to know the prison system well. And it remains sheer terror to this day. The entire penitentiary system and criminal justice in our country are beyond terrible. When a small-time criminal ends up in prison, they basically become a skilled criminal and grow even worse after years behind bars. Therefore, it is not surprising that only six percent of former offenders return to a normal life after being released from prison.

Thanks to his long-standing friendship with Professor Asim Kurjak, Degen also practiced medical law for nearly 40 years, pondered the legal aspects of the right to terminate a pregnancy, and dealt with the ethical dilemma of malformed fetuses. In addition to teaching at the School of Medicine, he wrote papers on abortion and euthanasia, took part in legal and medical debates and discussions about surgical interventions of various types. He also investigated the legal concerns surrounding artificial insemination, ovarian transplantation, and transplantation in general. He is the co-author of the book titled *Pravo na život, pravo na smrt³*, as well as a number of other books. ©

² "Five Minutes After Eight"

³ "The Right to Live and the Right to Die"



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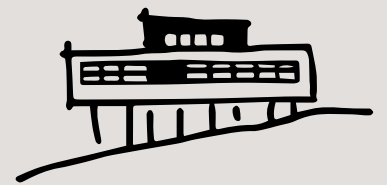
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Zato jer vjerujemo u transformativnu moć dobre arhitekture, budućim stanarima Markuševečkih bregova želimo pružiti dom kakav je uvijek trebao biti: umjesto tipičnog – autentičan, umjesto nenadahnutog – inovativan i održiv, umjesto prosječnog - kvalitetan.

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LAUSANNE / ŠVICARSKA

Tradicija noćobdija u Lausanni

U ŠVICARSKOJ LAUSANNI nastavlja se srednjovjekovna tradicija noćobdija. Naime, tamošnji Renato Häusler jedan je od rijetkih preostalih noćnih čuvara u Europi, čiji je zadatak noću nadzirati svoje gradove i zvoniti svakog sata. Na taj način ti profesionalci nastavljaju tradiciju staru više od 600 godina.

Renato Häusler nosi šešir od filca širokog oboda dok korača prema ogradi zvonika. Grad je tih i miran do 22 sata kada počinje zvoniti zvono katedrale u Lausanni. Häusler odlaže fenjer, a nakon što zvonjava prestane, on kroz dlanove položene uz rubove usta, tako da pojačaju njegov glas, viče „*C'est le guet! Il a sonné dix! Il a sonné dix!*“, obznanjujući da je zvono upravo odzvonilo deset sati. Zatim čeka da stigne sljedeći sat...

Häusler je jedan od posljednjih gradskih noćobdija. Posljednih 35 godina pazi na grad

Lausanne, i to od 22 sata do 2 ujutro, svih 365 dana u godini. On ili jedan od njegovih sedam zamjenika, objavljuje vrijeme stanovnicima grada sa zvonika gotičke katedrale stare 747 godina.

Noćna straža tu je službeno uspostavljena 1405., a Lausanne je jedan od samo nekolicine europskih gradova koji kontinuirano održavaju srednjovjekovnu tradiciju. Ostali su u Njemačkoj, Poljskoj, Švedskoj i Engleskoj, a rituali se u njima međusobno razlikuju.

U kolovozu 2021., po prvi put u povijesti, postavi noćne straže Lausanne pridružila se i jedna žena. Cassandre Berdoz (29) cijeli je život živjela u Lausanni, gdje je kao tinejdžerica redovito dovodila u posjet prijatelje i članove obitelji iz drugih krajeva kako bi doživjeli tradiciju noćne straže. Sama kaže da joj je bio san od djetinjstva postati osoba koja stoji na zvoniku katedrale.

LAUSANNE / SWITZERLAND

Medieval tradition of Night Watch in Lausanne

THE MEDIEVAL TRADITION of night watch in Lausanne, Switzerland, carries on. Renato Häusler, for example, is one of the few remaining night watchmen in Europe, whose job is to keep watch over his city at night and ring the bell every hour. In this way, these professionals carry on a tradition that is more than 600 years old.

Renato Häusler is wearing a broad-brimmed fedora as he walks towards the belfry. The city is quiet and peaceful until 10 pm, when the bell of the Lausanne Cathedral begins to ring. Häusler sets the lantern down, and when the ringing stops, he cups his hands about his lips and shouts, "*C'est le guet! Il a sonné dix! Il a sonné dix!*", announcing that the bell has just rung ten o'clock. Then he waits for the next hour to arrive...

Häusler is one of the city's last night watchmen. For the past 35 years, he has kept watch over the city of Lausanne every day from 10 pm to 2 am, 365 days a year. He or one of his seven deputies announces the time to the residents of the city from the bell tower of the 747-year-old Gothic cathedral.



The night watch of Lausanne was officially established in 1405, and it is one of the few European cities that carry on this medieval tradition. The others are in Germany, Poland, Sweden and England, and the rituals differ from place to place.

August 2021 marked the first time in history that a woman joined the Lausanne night watch. Cassandre Berdoz (29) has lived in Lausanne all her life; as a teenager, she regularly brought friends and family members from other places to visit the city and witness the night watch tradition. She herself says that it has been her dream ever since she was a little girl to become the person standing on the top of the cathedral's bell tower.

– I admire it so much because it's an intangible tradition... unlike a building or a monument. This is the essence of the city's charm – Cassandre claims.

The opportunity to fulfil her long-standing wish arose after the national women's strike for equality held in 2019. After that, the city authorities announced that someone who identifies as a woman could also get the job at the night watch. First night on the job, her family and friends standing at the foot of the cathedral, Berdoz said to herself, "I will shout for every woman who cannot."

Night watchmen used to be the unsung heroes of European cities. The roles of guardians (one in the cathedral and another on the ground) were established in Lausanne after a series of fires killed hundreds of people. Originally, the night watchmen's duty was to keep an eye out for smoke and sound the alarm if necessary, as well as to ring the bell at the top of each hour and announce the time.

Nowadays, of course, the role is strictly ceremonial. Even when they introduced an electric clock in the 1950s, the city fathers agreed that the night vigil was something special, something they wanted to keep as a tradition.

And so Häusler (or one of his deputies) climbs the 153 stone steps to the belfry every night to announce the time to the sleeping residents, "night owls" leaving bars and tourists gazing at the living legacy in this Swiss city on the northern shore of Lake Geneva. ©

– Divim se tome jer je to nematerijalna tradicija..., nije poput zgrade ili spomenika. To je nešto što čini šarm grada – tvrdi Cassandre.

Prilika da ispuni davnašnju želju ukazala joj se nakon nacionalnog štrajka žena za ravnopravnost spolova, održanog 2019. Nakon toga su gradske vlasti najavile da će posao noćobdije dobiti i netko tko se identificira kao žena. Prve noći, s obitelji i prijateljima koji su stajali u podnožju katedrale, Berdoz je rekla samoj sebi – vikat ću za žene koje to ne mogu.

Noćobdije su nekada bili spasitelji gradova diljem Europe. Uloge čuvara (jedan u katedrali, plus drugi na terenu), uspostavljene su u Lausanni nakon niza požara u

kojima su poginule stotine ljudi. Prvotno je dužnost noćobdije bila paziti na dim i oglasiti alarm ako je potrebno, ali i zvoniti na svaki puni sat te javljati vrijeme.

Danas je posao, naravno, ceremonijalan. I kad je 50-ih godina prošlog stoljeća sat elektrificiran, gradski su oci zaključili da je noćobdija nešto posebno, nešto što žele zadržati kao tradiciju.

I tako se Häusler (ili netko od njegovih zamjenika) svake večeri penje uz 153 kamene stube do zvonika i obznanjuje vrijeme usnulim stanovnicima, „noćnim pticama“ koji napuštaju barove i turistima koji promatraju živuću ostavštinu u ovom švicarskom gradu smještenom na sjevernoj obali Ženevskog jezera. ©





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Kata Pavlović, direktorica Zeptera u Hrvatskoj, a
odnedavno i direktorica tržišta za Ujedinjene Arapske
Emirate, u Zepterovom je timu više od 10 godina,
a njezin entuzijazam, energičnost, posvećenost i
lojalnost i dalje su na vrhuncu

☛ SONJA STANIČIĆ

Embodiment of Premium Quality and Advanced Technology

Kata Pavlović, executive director of Zepter Croatia, and as
of recently head of marketing for the United Arab Emirates
region, has been a part of Zepter's team for over a decade; her
enthusiasm, zeal, dedication, and integrity are at an all-time peak

Kada bismo vas upitali da nam kažete svoju prvu asocijaciju na spomen kuhinjskog posuđa vrhunske kvalitete, napredne tehnologije, svjetske popularnosti i gotovo doživotne garancije, vaš odgovor bi zasigurno bio – Zepter.

Započevši svoju priču još prije tri i pol desetljeća, 1986. godine, sa sjedištem u Linzu u Austriji, Zepterovi proizvodi za pripremu hrane u munjevitom su roku postali dio svakodnevice milijuna kućanstava.

U međuvremenu, Zepter je znatno proširio svoju djelatnost izlaskom na tržište niza inovativnih medicinskih aparata, ulažući u proizvodne pogone i istraživanja te uvodeći nove linije ekskluzivnih, visokokvalitetnih proizvoda za unapređenje zdravlja i ljepote.

Danas je Zepter International multinacionalna kompanija koja djeluje na 5 kontinenta, u više od 60 zemalja, i može se pohvaliti s više od 80 milijuna zadovoljnih korisnika.

No, kako često ističu, ovaj kontinuirani uspjeh velikim dijelom mogu zahvaliti i svojim vrhunski educiranim i visoko motiviranim zaposlenicima i suradnicima.

Jedna od njih svakako je naša sugovornica **Kata Pavlović**, direktorica Zeptera u Hrvatskoj, a odnedavno i direktorica tržišta za Ujedinjene Arapske Emirate. U Zepterovom timu više je od 10 godina obnašajući razne funkcije, a njezin entuzi-

jizam, energičnost, posvećenost i lojalnost i dalje su na vrhuncu.

Svoje znanje i vrijedna iskustva vezana uz Zepterove proizvode s velikim žarom prenosi na zaposlenike, suradnike, ali i sve one koji žele unaprijediti kvalitetu svog života.

S gospođom Pavlović razgovarali smo o njezinom poslovnom putu, dokazanim brojnim blagodatima Zepterovih proizvoda te filozofiji usmjerenoj na održavanje zdravlja sadašnjih i budućih generacija.

Već preko 10 godina dio ste Zepter tima, gdje obnašate dužnost generalne direktorice za Hrvatsku. Kako izgleda vaš prosječni radni dan? Koje vas aktivnosti i segmenti posla najviše ispunjavaju i motiviraju?

Moj radni dan poprilično je dinamičan. Već od osam ujutro sam u firmi, obavljam sve tekuće stvari i izlazim iz ureda tek kasno poslijepodne. Mnogo toga rješavam u hodu, a poslovne aktivnosti razlikuju se od dana do dana...

U svojoj dugogodišnjoj karijeri u Zepteru prošla sam niz poslova – od prodaje, direktora prodaje, sve do ove trenutne

ALEKSANDER ZVEREV, SLAVNI NJEMAČKI TENISAČ RUSKIH KORIJENA, POSTAO JE AMBASADOR ZEPTER HYPERLIGHT EYEWEAR NAOČALA; NA SLICI S PHILIPOM ZEPTEROM ALEXANDER ZVEREV – A FAMOUS GERMAN TENNIS PLAYER OF RUSSIAN DESCENT – BECAME THE AMBASSADOR FOR ZEPTER HYPERLIGHT EYEWEAR; PHOTO WITH PHILIP ZEPTER

If we were to ask you to name the first thing that comes to mind when you think of premium quality kitchenware, advanced technology, worldwide popularity, and an almost lifetime warranty, your answer would surely be – Zepter.

Dating all the way back to 1986, with the headquarters in Linz, Austria, Zepter's products have become part of the everyday life of millions of households in no time.

Over the years, Zepter has significantly expanded its production programme by placing a range of innovative medical devices on the market, investing in manufacturing facilities and research, as well as introducing new lines of exclusive, high-quality products for health and beauty promotion.

Zepter International is now a multinational corporation which operates on 5 continents, in more than 60 countries, and boasts over 80 million satisfied customers.

However, as Zepter reps like to point out, this sustained success would never be possible without their exceptionally well-trained and highly motivated staff and partners.

One of them is no other than our interviewee Kata Pavlović, the director of Zepter Croatia, and as of recently head of marketing for the United Arab Emirates region. She has been a part of Zepter's team for over a decade, holding various functions, and her enthusiasm, zeal, dedication, and integrity are at an all-time peak.

She passes on her knowledge and valuable experiences related to Zepter products with great enthusiasm to her staff, associates, and all those who want to improve the quality of their life.

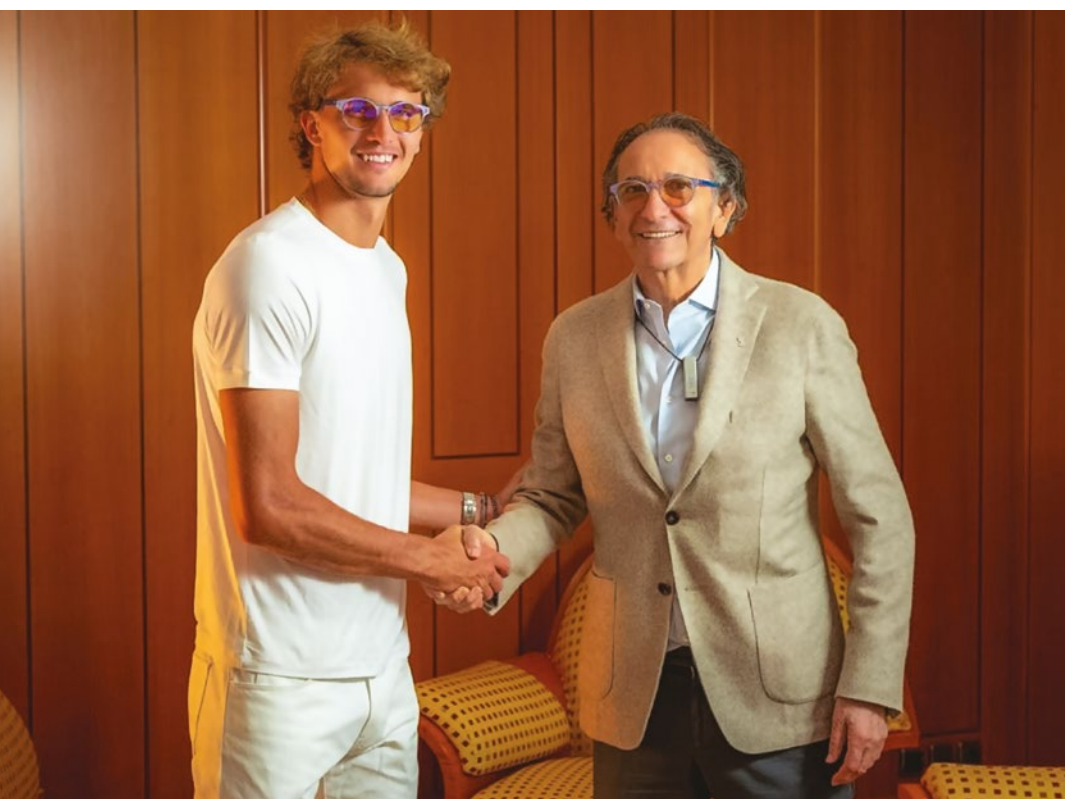
We spoke with Ms. Pavlović about her career path, the various proved benefits of Zepter products, and her philosophy geared at preserving the health of present and future generations.

You've been part of the Zepter team for over a decade now, and you're currently acting as their chief executive director here in Croatia. How would you describe your typical working day? Which activities and aspects of your job fulfil and motivate you the most?

My typical working day is quite dynamic. I come at the office at eight in the morning, I check off every item on the agenda, and don't leave the office until late in the afternoon. I do a lot on the fly, and my professional responsibilities vary from day to day...

Over the course of my extensive career with Zepter, I did a lot of different jobs, beginning as a salesperson, progressing to sales manager, and then ascending to the position of chief executive director. It was only logical since I'm familiar with all facets of the job, as well as its pros and cons.

The driving force behind all my efforts is the desire to convey the values and philosophy of Zepter through my work, with





a particular emphasis on the fact that our products are not a luxury, but a means for better living.

You've recently been put in charge of the operations on the United Arab Emirates' market. What is it like to work across two time zones? Is there a positive feedback for Zepter's products in that market as well?

We have only recently launched our products in the United Arab Emirates, which I am particularly proud of, because I believe that Dubai is an ideal market for our products, as evidenced by successful business results. As far as the work routine itself is concerned, I mainly deal with issues related to Croatia in the morning and do business for the Dubai market in the afternoon.

You often bring up Zepter's numerous employees as the key to its success, in addition to its top products. How would you describe your approach to managing such a huge team?

Our national team has a total of 220 external associates and managers. We face challenges at every turn, but our outstanding results are the best proof of the importance of teamwork.

When working with clients and employees, it's crucial to know how to deal with different personality types, what motivates each individual member and how to adjust your management tactics to them.

Our employees have recognised the value of a balanced lifestyle, which further motivates them to contribute to the collective and its overall success with their effort and commitment.

Zepter's portfolio includes a wide range of new products aimed at enhancing overall health and well-being. What are the benefits of using Zepter's products compared to other similar products on the market?

All our products are based on high-quality standards, original design, and state-of-the-art technology. Ever since the beginnings of Zepter, special emphasis has been placed on investing in innovation and advanced technology, and numerous awards and recognitions, as well as millions of satisfied customers around the world, are the best sign that Zepter has achieved what it set out to do.

Among the many innovative Zepter products, the ones that perhaps stand out the most are the Bioptron devices based on light therapy. In which areas have they proven to be most effective?

Bioptron medical devices using the innovative technology of light therapy have a broad range of applications and enable the achievement of outstanding results in numerous medical fields.

They're extremely useful in hospitals, specialist institutions, beauty parlours, and sports centres, as well as at home.

pozicije generalnog direktora. Ispostavilo se da je to jedini logičan slijed i najbolji put jer sam upoznata sa svim segmentima posla, ali i svim njegovim manama i vrlinama.

Najviše me motivira svojim radom prenositi temelje i filozofiju Zeptera, s posebnim naglaskom na to da su naši proizvodi uistinu stil života, a ne luksuz.

Odnedavno ste postali i direktorica za područje Ujedinjenih Arapskih Emirata. Kako izgleda rad u dvije vremenske zone? Reagira li i njihovo tržište pozitivno na Zepterove proizvode?

Ujedinjene Arapske Emirate tek smo nedavno otvorili na što sam posebno ponosna jer smatram da je Dubai idealno tržište za naše proizvode, o čemu već svjedoče uspješni poslovni rezultati. Što se samog rasporeda posla tiče, ujutro se uglavnom bavim pitanjima vezanim uz Hrvatsku, a popodne obavljam poslove za Dubai.

Često ističete kako su za Zepterov uspjeh, osim vrhunskih proizvoda, zaslužni i njegovi brojni zaposlenici. Kako biste opisali svoj način upravljanja ovim velikim timom?

Naš nacionalni tim broji ukupno 220 vanjskih suradnika i menadžera. Neprestano se susrećemo s brojnim izazovima, no uspješni rezultati najbolji su pokazatelj važnosti timskog rada.

U radu s ljudima i zaposlenicima ključno je znati kako se nositi s različitim osobnostima, shvatiti što pokreće svakog pojedinog člana i prilagoditi mu svoje upravljanje.

Naši su zaposlenici prepoznali vrijednost ispravnog načina života, što ih dodatno motivira da svojim radom i zalaganjem doprinose kolektivu i generalnom uspjehu.

Medicinski Bioptron uređaji sa inovativnom tehnologijom svjetlosne terapije imaju sveobuhvatno područje primjene i omogućavaju postizanje izvanrednih rezultata na brojnim medicinskim područjima

Bioptron medical devices using the innovative light therapy technology have a broad range of applications and enable the achievement of outstanding results in numerous medical fields

Zepterov portfelj obuhvaća cijeli niz novih proizvoda za poboljšanje zdravlja. Koje su prednosti korištenja Zepterovih proizvoda u usporedbi s drugim sličnim proizvodima na tržištu?

Svi se naši proizvodi baziraju na vrhunskoj kvaliteti, originalnom dizajnu i naprednoj tehnologiji. Od osnivanja Zeptera pa do danas, poseban je naglasak stavljen na ulaganje u inovacije i naprednu tehnologiju, a

brojne nagrade i priznanja te milijuni zadovoljnih korisnika diljem svijeta najbolji su pokazatelj uspješnosti naše misije.

Od brojnih inovativnih Zepterovih uređaja svakako valja spomenuti Bioptron uređaje bazirane na svjetlosnoj terapiji. Za koja poboljšanja su se pokazali najučinkovitijim? Medicinski Bioptron uređaji s inovativnom tehnologijom svjetlosne terapije imaju sveobuhvatno područje primjene i omogućavaju postizanje izvanrednih rezultata na brojnim medicinskim područjima.

Koriste se u profesionalnim uvjetima u bolnicama, specijalističkim ustanovama, kozmetičkim salonima, sportskim centrima, ali i u kućnom okruženju.

Tretmani su kratki i bezbolni, bez nuspojava, a visoko kvalitetna tehnologija, inovativan dizajn te vrlo jednostavna upotreba čine Bioptron svjetlosnu terapiju vrlo učinkovitom.

Koristite li i vi osobno u svom domu Bioptron uređaje?

Dakako! Kad me nešto zaboli, obavezno uključujem Bioptron terapiju svjetlom, tri puta dnevno po 10 minuta. Ona radi na principu sunčeve svjetlosti, ali bez štetnih UV zraka, pa je stoga potpuno sigurna za korištenje. Već nakon prvog korištenja vidim rezultate i osjećam znatno olakšanje.

Većinu svog vremena provodimo u zatvorenim prostorima u kojima je prema nekim istraživanjima zrak čak do pet puta zagađeniji nego na otvorenom. Za tu svrhu Zepter je osmislio Therapy iON uređaje za interijere. Na koji se način oni primjenjuju?

Therapy iON vodeći je inovativan uređaj za pročišćavanje zraka koji se odlikuje visokom učinkovitošću i jednostavnošću upotrebe. Temelji se na revolucionarnoj tehnologiji koja održava prostore vrlo čistima i sigurnima. Pomoću njega kontroliramo prašinu, temperaturu i vlažnost u domu ili uredu te uklanjamo niz onečišćivača zraka.

Njegovu učinkovitost potvrdilo je i ispitivanje provedeno u Nastavnom zavodu za javno zdravstvo dr. Andrija Štampar, koji je potom dao preporuku za korištenje Therapy Air iON u zatvorenim prostorima. Nadalje, već sedam godina za redom proglašen je najboljim pročišćivačem zraka prema nezavisnom istraživanju njemačkih stručnjaka.

Vjerujete li da će vrlo skoro pročišćivači zraka postati neizostavan dio naših domova i svojevrsni standard u kućanstvu? Stručnjaci sve više ističu važnost zdravog i čistog zraka kojeg udišemo. Stoga je odabir pročišćivača postalo aktualnije no ikada, posebno tijekom jeseni i zime, u doba kada je javljaju prehlada i gripa. Pritom je iznimno važno odabrati najbolji, a upravo



KATA PAVLOVIĆ SVOJE ZNANJE I VRIJEDNA ISKUSTVA VEZANA UZ ZEPTEROVE PROIZVODE S VELIKIM ŽAROM PRENOSI NA ZAPOSLENIKE, SURADNIKE, ALI I SVE ONE KOJI ŽELE UNAPRIJEDITI KVALITETU SVOG ŽIVOTA
KATA PAVLOVIĆ PASSES ON HER KNOWLEDGE AND VALUABLE EXPERIENCES RELATED TO ZEPTER PRODUCTS WITH GREAT ENTHUSIASM TO HER STAFF, ASSOCIATES, AND ALL THOSE WHO WANT TO IMPROVE THE QUALITY OF THEIR LIFE

s Therapy Air iON možemo najefikasnije očistiti i obogatiti zrak koji udišemo.

Certifikat Allergy-Friendly product potvrđuje da se Therapy Air iON posebno preporučuje osobama s alergijama i astmom, kako odraslima tako i djeci i mladima jer otklanja sve organske i neorganske alergene. **Osim za čistoću zraka kojeg udišemo, Zepter vodi računa i o čistoći vode koju pijemo...**

Tako je, a za to je zaslužan Zepter Edel Wasser, inteligentan uređaj koji uklanja nečistoće iz vode koristeći sustav rezervne osmoze, dizajniran za postizanje visokih standarda kvalitete. Jednostavan je za ugradnju, izgleda odlično i u svakoj kuhinji, uredu, studiju ili na recepciji. Vrhunska kvaliteta napraviti će sav prljav posao umjesto vas i održati vašu vodu čistom i zdravom.

Posebnu pažnju na tržištu izazvale su Zepterove posebno dizajnirane, multifunkcionalne naočale. Koje su njihove odlike i po čemu se razlikuju od standardnih sunčanih naočala?

Zepter Hyperlight Eyewear naočale s ugrađenom inovativnom tehnologijom poboljšavaju koncentraciju, pažnju, pamćenje, san, produktivnost i oštrinu vida, a

The treatments are quick and painless, with no side effects whatsoever, and the state-of-the-art technology, innovative design and easy application make Bioptron light therapy extremely effective.

Do you yourself use Bioptron devices at home?

Of course! Whenever I'm in pain, I make sure to turn on the Bioptron light therapy three times a day for 10 minutes each. It uses solar energy, but does not emit harmful UV rays, so it's completely safe. I can see the benefits and experience immense relief from the very first application.

We spend most of our time indoors, and some studies show that the air in closed spaces is up to five times more polluted than the air outside. Having this in mind, Zepter designed Therapy iON devices for indoor use. How are they applied?

Therapy iON is the leading innovative air purifier, characterised by its great efficiency and ease of use. It's built on breakthrough technology that keeps the premises very clean and safe. It helps control dust, temperature, and humidity levels at home or at the office and get rid of a number of air pollutants.

Its effectiveness has also been confirmed by a study conducted at the Teaching Institute for Public Health "Dr. Andrija Štampar", following which the researchers approved the use of Therapy Air iON in closed spaces. Furthermore, it has been declared the best air purifier for seven years in a row according to independent research conducted by German experts.

Do you believe that air purifiers will become an indispensable part of our homes and a sort of household standard in the near future?

More and more researchers emphasise the importance of healthy, fresh, and clean air. Therefore, choosing the right purifier has become more relevant than ever, especially during the autumn and winter months, when colds and flu are rampant. It really is of utmost importance to choose the best one there is, and Therapy Air iON is the most efficient when it comes to cleaning and enriching the air we breathe.

The Asthma and Allergy Friendly Product certificate serves as proof that Therapy Air iON is especially suitable for people with allergies and asthma, both seniors and younger population, because it eliminates all organic and inorganic allergens. **Apart from ensuring that the air we breathe is clean, Zepter also makes sure that the water we drink is up to standard...**

That's right, and we can thank Zepter Edel Wasser for it. It's a smart device that eliminates impurities from water using a reverse osmosis system, designed to produce water of the highest quality. It's easy to install and it looks fantastic in any kitchen, workplace, studio, or front desk. This top-notch device will do all your dirty work



and keep your water clean and healthy. **Zepter's specifically designed, multi-functional glasses captured a lot of attention on the market. What are their features and what makes them different from regular sunglasses?**

Zepter Hyperlight Eyewear glasses with integrated breakthrough technology boost concentration, attention, memory, sleep, productivity, and visual acuity while alleviating depression and fatigue symptoms and enhancing cognitive capacities. They provide protection against both internal exposure to radiation from artificial light sources and harmful radiation from natural sunlight.

When wearing these glasses, you'll see, think, act, and feel better on a daily basis, which is why they're more than deserving of the leading position they hold on the market, as evidenced by numerous satisfied customers.

There's a large number of models available, and each and every one is special thanks to the modern and elegant design.

When choosing sunglasses, it's important to find the ones that will best complement the individual's fashion statement. But quality and sun protection are by far the most important considerations.

Where could potential customers from Croatia purchase Zepter products?


Zepter products can be purchased from our sales representatives or online at www.zepter.hr.

Could you single out a few of your favourite Zepter items that you find indispensable in your everyday life?

Our products help me restore my energy and balance. In addition to the previously mentioned Biopton light therapy, I also use Edel Wasser for water purification at home, Therapy Air iON (I can't imagine my life without it) and, sure enough, our Hyperlight glasses with fullerene C60, which protect my eyes from radiation and make me feel more at ease – and thus more productive.

You once stated that you couldn't fathom working anywhere other than Zepter. What would you say are the core values of Zepter, the ones that make you so loyal and inspired day after day?

Zepter International is proud of its work and grateful for all the wonderful words and tremendous gratitude that its loyal customers, associates and various social institutions express on a regular basis, as well as numerous acknowledgements with regard to its leadership in global trade, technological improvements, and health promotion.

Zepter has enhanced the standard of living; it provides support to hospitals and the needy, and its products have won numerous awards for their high quality, superior design, and promotion of human well-being. 

ublažavaju simptome depresije i umora te poboljšavaju kognitivne sposobnosti. Štite od unutarnjeg zračenja izazvanog umjetnim izvorima svjetlosti, kao i od štetnog zračenja prirodnog sunčevog svjetla.

S ovim naočalama vidite, mislite, djelujete i osjećate se bolje u svakodnevnom životu, zbog čega zasluženo zauzimaju leadersku poziciju na tržištu, a o čemu svjedoče brojni zadovoljni korisnici.

U ponudi je, vidimo, velik broj modela, od kojih se svaki ističe svojim modernim i elegantnim dizajnom.

Pri odabiru sunčanih naočala važno je pronaći one koje će najbolje istaknuti modni izričaj pojedinca. No, prije svega važna je njihova kvaliteta i zaštita našeg zdravlja.

Na koji način potencijalni kupci u Hrvatskoj mogu doći do Zepterovih proizvoda?

Zepterovi proizvodi mogu se kupiti preko naših prodajnih predstavnika i putem web shopa www.zepter.hr.

Možete li izdvojiti neke vama omiljene Zepterove proizvode koji čine neizostavni dio vaše svakodnevice?


Energiju i balans vraćam kroz naše proizvode. Osim već spomenute Biopton terapije svjetlom, kod kuće također koristim Edel Wasser za pročišćavanje vode, Therapy Air iON bez kojega je život nezamisliv i naravno naše Hyperlight naočale s fullerenom c60 koje štite od lošeg svjetla, a koje mi pomažu da se osjećam bolje i da budem produktivnija.

Izjavili ste svojedobno kako se ne možete zamisliti nigdje drugdje nego u Zepteru. Što biste istaknuli kao ključne Zepterove vrijednosti koje pridonose vašoj lojalnosti i inspiriraju vas u svakodnevnom radu?

Therapy iON vodeći je inovativan uređaj za pročišćavanje zraka koji se odlikuje visokom učinkovitošću i jednostavnošću upotrebe

Therapy iON is the leading innovative air purifier, characterized by its great efficiency and ease of use

Zepter International ponosi se mnogobrojnim zahvalama koje kontinuirano prima od odanih kupaca, suradnika i raznih društvenih institucija te višestrukim priznanjima za vodstvo u globalnoj trgovini, za tehnološka unaprijeđenja, za pouzdanost i za promoviranje zdravlja.

Svojim proizvodima doprinosi prosperitetu ljudi, daje podršku bolnicama i potrebitima, a njegovi su proizvodi nekoliko puta nagrađivani zahvaljujući svojoj visokoj kvaliteti i superiornom dizajnu te promoviranju ljudske dobrobiti. 



BMW iX1 xDRIVE30

Prvi potpuno električni BMW u premium kompaktnoj klasi

BMW iX1 xDRIVE30, najtraženiji je prvi potpuno električni BMW Sports Activity Vehicle u premium kompaktnoj klasi. Maksimalne snage od 230 kW/313 KS i dometa do 440 kilometara, za samo 5,6 sekundi postiže brzinu od 0 do 100 kilometara na sat. Najveća brzina elektronski je ograničena na 180 km/h.

Dva električna motora, jedan na prednjoj i drugi na stražnjoj osovini te električni

ni sustav pogona na sve kotače, osigurava vrhunsku trakciju i stabilnost u svim situacijama.

Tehnologija BMW eDrive pete generacije dodatno uključuje visokoučinkovitu tehnologiju punjenja automobila, uključujući poboljšani softver za punjenje koji se također nalazi u BMW-u i7, i visokonaponsku bateriju postavljenu unutar podvozja vozila.

BMW iX1 xDRIVE30

First Pure Electric Premium Compact BMW

THE BMW iX1 xDRIVE30, the first pure electric premium compact BMW Sports Activity Vehicle, is all the rage right now. With a maximum output power of 230 kW/313 hp and a range of up to 440 kilometres, it can reach from 0 to 100 kilometres per hour in just 5.6 seconds. The maximum speed is electronically limited to 180 km/h.

Two electric motors, one on the front and the other on the rear axle, combined with an electric all-wheel drive system, guarantee superior traction and stability of the vehicle in any situation.

The fifth-generation BMW eDrive technology additionally includes the car's high-efficiency charging system, including the improved charging software also found in the BMW i7, as well as a high-voltage battery in the undercarriage.

The car is 4.5 metres long, and one of the features of the highly digitised interior of the BMW iX1 is the modern, driv-



Duljine je 4,50 metara, a jedan od vrhunaca visokodigitalizirane unutrašnjosti BMW-a iX1 je moderan, vozaču orijentiran BMW Curved Display. Standardne značajke

digitalnog sustava BMW Live Cockpit Plus uključuju navigaciju i najnoviju generaciju softvera BMW Operating System 8. Nova, sofisticirana konfiguracija zaslona uključuje ploču s instrumentima od 26 centimetara i kontrolni zaslon od 26 centimetara. Vozači mogu upravljati svim funkcijama vozila putem središnjeg upravljačkog zaslona osjetljivog na dodir, tipki na upravljaču ili glasovno upravljano Inteligent Personal Assistanta.

Kompaktan, pouzdan i potpuno električan BMW iX1 dostupan je u poslovnica-ma Tomić & Co., generalnog zastupnika za BMW za Republiku Hrvatsku. Za kupnju električnog BMW-a iX1, kao i ostalih električnih BMW automobila, Tomić & Co. nudi brojne pogodnosti. ⑤

er-oriented BMW Curved Display. Standard features of the BMW Live Cockpit Plus digital system include navigation and the latest-generation BMW Operating System 8 software. The new, sophisticated display configuration includes a 26-centimeter instrument panel and a 26-centimeter infotainment system. Drivers can control all vehicle functions using the central touchscreen dashboard, buttons on the steering wheel or the voice-operated Intelligent Personal Assistant.

The compact and reliable pure electric BMW iX1 is available at the Tomić & Co. car dealerships, i.e. BMW's general agent in the Republic of Croatia. If you wish to buy the electric BMW iX1, as well as other electric BMW cars, Tomić & Co. offers numerous benefits. ⑤





Zagreb – Palmižana – Zagreb –

*Ne treba se uopće začuditi ako vrijeme pokaže da je **Dagmar Meneghello** ušla u povijest hrvatske likovne umjetnosti kao jedan od nekolicine najvažnijih, a svakako najosebujnijih hrvatskih kolekcionara umjetnosti*

🗨️ DARKO VLAHOVIĆ 📷 PRIVATNA ARHIVA / PERSONAL ARCHIVE

It should not come as a surprise if **Dagmar Meneghello** goes down in history of Croatian fine arts as one of the few most important, and certainly most peculiar, Croatian art collectors

2002. NA PALMIŽANI
(LIJEVO) PALMIŽANA,
2002 (LEFT)

📷 IVO PERVAN

2016. ZAGREB (DESNO)
ZAGREB, 2016 (RIGHT)

📷 VIŠNJA SERDAR





Početkom pedesetih godina prošlog stoljeća, u vrijeme kad je Tito-va Jugoslavija počela svoje stidljivo otvaranje prema Zapadu, u ulalu Palmižanu na otočiću Sv. Klementu u hvarskom arhipelagu uplovio je Jacques Cousteau sa svojim legendarnim brodom Calypsom.

Slavni francuski istraživač mora i autor dokumentarnih filmova došao je na taj jadranski škoj jer je do njega dopro glas da tamo živi Juraj Toto Meneghello, „najveći lovac na kirnje u tom dijelu svijeta“, i pionir jugoslavenskog elitnog turizma. Oduševljen Palmižanom, Totom i njegovim gostima – tamo je između ostalih sreo i britanskog podtajnika za vanjske poslove Ernesta

FOTOGRAFIJA PALMIŽANSKOG DVORCA - LJETNIKOVCA (VIDLJIV NA GRAFIKAMA LOYD AUSTRIACA S POČETKA 19. STOLJEĆA) PHOTO OF THE PALMIŽANA CASTLE - SUMMER HOUSE (LLOYD AUSTRIACO, BEGINNING OF THE 19TH CT.)

Daviesa koji se s obitelji odmarao nakon napornih razgovora s Titom – legendarni Francuz svoj je boravak opisao najljepšim riječima i Palmižanu predstavio svijetu u knjizi „La chasse sous-marine“ koju je 1954. objavio njegov suradnik Gilbert Doukan.

VILLA JACOMINA - OBNOVLJENI STARI OBITELJSKI LJETNIKOVAC IZ 1820. VILLA JACOMINA - RENOVATED OLD FAMILY SUMMER HOUSE FROM 1820



In the early 1950s, at the time when Tito's Yugoslavia slowly started opening up to the influence of the West, Jacques Cousteau sailed into the bay of Palmižana on the islet of Sveti Klement in the Paklinski islands with his legendary ship called Calypso.

The famous French explorer of the sea and author of various documentaries came to this Adriatic island because word reached him that Juraj Toto Meneghello, "the greatest grouper fisherman from these lands" and the pioneer of Yugoslavian elite tourism, lived there. Blown away by Palmižana, as well as Toto and his guests – among whom was the British Under-Secretary of State for Foreign Affairs, Ernest Davies, who was taking time off after strenuous talks with Tito to enjoy the island with his family – the legendary Frenchman raved about his stay at Palmižana and introduced this island to the world in the book titled *La chasse sous-marine* published in 1954 by his associate Gilbert Doukan.

Around ten years after Cousteau's visit, a young woman from Zagreb called Dagmar Gebauer came to Palmižana. She, on the other hand, arrived at the island to write an article about it, but ended up living there: she fell in love with this fabled Dalmatian bay, but even more so with the charming Toto Meneghello. She soon became his wife...

In the decades that followed, the Meneghellos created a truly exclusive heaven for tourists in the bay, and Dagmar brought her love for art to life by turning Palmižana into a sort of summer retreat for artists and an open-air gallery, amassing a valuable art collection along the way.

Dagmar Meneghello, an art collector, gallerist, donor, and former journalist, is now 80 years old. After having spent more than five decades on Palmižana, she returned to Zagreb a few years ago.

– When I realised I had nothing more to offer to the island, that is, when I saw that I was too old to stay there, I returned – she tells me as we are sitting in her Zagreb apartment, on the ground floor of the most famous house on Tuškanac, where Bela and Miroslav Krleža used to live for decades.

She settled into her new home after a long apartment hunt, but as soon as she came to Gvozd, she knew she was at the right place.

– This apartment is stunning; it simply took my breath away. There are five rooms that are quite large, and I also got a basement and a garage where I can store my paintings – she remarked with a smile.

Villa Rein, a two-story house located at the very end of Krleža's Gvozd – built in 1928 according to the plans of the



DEAN DUBOKOVIĆ

Desetak godina nakon Cousteaua, u Palmižanu je došla mlada Zagrepčanka Dagmar Gebauer. Ona je pak na otok stigla po jednokratnom novinarskom zadatku, no Palmižanu nikada nije napustila: zaljubila se u bajkovitu dalmatinsku valu, ali još više u karizmatičnog Tota Meneghella. Uskoro je postala njegova supruga...

Sljedećih desetljeća, bračni par Meneghello u uvali je razvio doista ekskluzivan turistički raj, a Dagmar je svoju ljubav prema umjetnosti materijalizirala pretvarajući Palmižanu u svojevrsnu ljetnu rezidenciju umjetnika i galeriju na otvorenome, te usput sakupila dragocjenu umjetničku zbirku.

Kolekcionarka, galleristica i donatorica, bivša novinarka Dagmar Meneghello danas je 80-godišnjakinja koja se – nakon više od pet desetljeća provedenih u Palmižani – prije nekoliko godina vratila u Zagreb.

– Kad otok više od mene nije imao što uzeti, odnosno kad sam vidjela da sam prestara da na otoku boravim, vratila sam se – govori mi dok sjedimo u njezinom

„Uvijek sam bila ljuta kad bi me nazivali ‘hrvatskom Peggy Guggenheim’. Za razliku od nje, ja sam poznavala svakog umjetnika iz svoje kolekcije”

“It always infuriated me when people called me the ‘Croatian Peggy Guggenheim’. Unlike her, I knew every single artist whose work enriched my collection”

architect called Rudolf Lubynski – is a remarkable building in itself, but the ground-floor apartment that opens onto the forest park is particularly impressive. The only problem seems to be the 60+ steps one has to take to get from the street down to the house.

– But I said to myself, if Krleža could live a floor above mine, then I can live here as well – Mrs. Meneghello says, laughing.

The ceilings of her new home feature mouldings of discreet charm, overlooking the finger block parquet flooring, and the spacious room in which we are sitting, as well as three other equally impressive rooms, are filled with works of art from her collection.

The walls are adorned with works by Ivan Lesiak, Anja Ševčik, Željko Jerman, Ivica Malčić and Željko Hegedušić. Statues by seminal Croatian sculptors such as Belizir Bahorić, Raul Goldoni and Milena Lah may be seen at every turn – all this as part of the exhibition called *Na rubu*¹, dedicated to the artists who have been unfairly ignored.

The exhibition was organised in cooperation with the Zagreb Tourist Board as part of the Artupunktura project, and it represents a new practice of occasional opening of a private apartment to art lovers. Dagmar Meneghello is also the pioneer of this approach to events in Croatia.

Life on a secluded island is hard as it is, even for young people, but in addition to her need for better access to healthcare and other privileges of the 21st century, Dagmar was also driven to Zagreb by her desire to complete her artistic mission and find a permanent home for her collection, which contains nearly 4,000 paintings, drawings, sketches, statues, ceramics, and various other works of art by the most influential Croatian artists of the second half of the 20th century. – Over the course of 60 years, the collection has become an integral part of Croatian art, featuring very valuable early works by now renowned and well-known artists. The collection includes the works of 26 academics, five Croatian Academy of Sciences and Arts award winners, and many other nationally and internationally renowned artists – she tells us.

In order to keep the collection intact and accessible to the public and with the consent of her family, she brought the collection to the Dagmar Meneghello Foundation.

The collection is her “fourth child”, as she says, emphasising that it is the collector’s responsibility to the artists to display their works.

¹ “On the Edge”



U STANU NIVES KAVURIĆ KURTOVIĆ S NAJMLAĐOM KĆERI TARIN (GORE), SA SUPRUGOM TOTOM (LIJEVO) IN THE APARTMENT OF NIVES KAVURIĆ KURTOVIĆ WITH HER YOUNGEST DAUGHTER (UP), WITH HER HUSBAND TOTO (LEFT)

zagrebačkom stanu, prizemnoj etaži najpoznatije kuće na Tuškancu u kojoj su na prvom katu desetljećima živjeli Bela i Miroslav Krleža.

Svoj novi dom pronašla je nakon što je pogledala niz stanova koji se nude po raznim oglasnicima, no čim je došla na Gvozd znala je da je na pravom mjestu.

– Ovaj stan je prekrasan, jednostavno sam ostala bez daha. Tu je pet soba koje su prilično velike, uz to sam dobila podrum i garažu gdje mogu držati svoje slike – zadovoljno će.

Vila Rein, dvokatnica smještena na samom kraju Krležina Gvozda – sagrađena 1928. po nacrtima arhitekta Rudolfa Lubynskog – sama je po sebi dojmljiva građevina, no prizemni stan koji se otvara prema park šumi posebno je atraktivan. Čini se da je jedini problem više od 60 stepenica kojima se treba spustiti s ulice do kuće.

– No, rekla sam si, ako je Krleža mogao živjeti još jedan kat iznad, onda mogu i ja živjeti ovdje – smije se gospođa Meneghello.

Stropovi njezinog novog doma ukrašeni su diskretnim štukaturama, dok se na podovima nalazi originalni stilski parket, a prostrana soba u kojoj sjedimo – kao i još tri jednako impresivne prostorije – prepuna je umjetničkih djela iz njezine zbirke.

Na zidovima se nalaze djela Ivana Lešića, Anje Ševčik, Željka Jermana, Ivica Malčića i Željka Hegedušića, posvuda su skulpture važnih hrvatskih kipara i kiparica poput Belizara Bahorića, Raula Goldonija i Milene Lah – sve to u sklopu izložbe „Na rubu” posvećene nepravedno zaboravlje-

nim, osebnim likovnim stvaraocima.

Izložba je organizirana u suradnji s Turističkom zajednicom grada Zagreba u sklopu projekta Artupunktura, a predstavlja za nas novu praksu povremenog otvaranja privatnog stana ljubiteljima umjetnosti – Dagmar Meneghello je i u tome pionirka među Hrvatima.

Život na izoliranom otočiću dovoljno je naporan i za mlade ljude, no osim boljeg pristupa zdravstvenoj skrbi i drugim tekovinama 21. stoljeća, Dagmar je u Zagreb dovela i želja da dovrši svoju umjetničku misiju i pronađe trajni dom za svoju zbirku, u kojoj se nalazi gotovo 4000 slika, crteža, skica, skulptura, keramike i raznih drugih umjetničkih predmeta najznačajnijih hrvatskih umjetnika druge polovice 20. stoljeća.

– Zbirka je tijekom 60 godina postala ozbiljan dio hrvatske likovnosti, s vrlo vrijednim mladalačkim ostvarenjima sada priznatih i poznatih umjetnika. U zbirci se nalaze radovi 26 akademika, pet dobitnika nagrade HAZU-a, te radovi dobitnika mnogih drugih domaćih i međunarodnih nagrada – kaže nam.

Kako bi ostala cjelovita i otvorena javnosti zbirku je, uz suglasnost svoje obitelji, unijela u Zakladu Dagmar Meneghello.

Zbirka je moje „četvrto dijete”, kaže, naglašavajući da je kolekcionarska dužnost prema umjetnicima prikazati njihove radove.

– Ako voliš nekog umjetnika, onda je na tebi da tog umjetnika pokazuješ javnosti, dakle da pokažeš da si mu zahvalan, da

– If you like an artist, then it's up to you to introduce them to the public, that is, to show that you are grateful for them, that you appreciate their work, and that you want other people to appreciate it as well – she continues, before moving on to her next point:

– Right now, I'm in the midst of a bustling search for a permanent home for my collection. Despite my preference for Zagreb, the collection almost ended up in Samobor. I wanted to save a lovely manor in Samobor from ruin, a house that has fallen into disrepair after years of unsuccessful attempts at a sale and turn it into a rich museum of contemporary paintings and sculptures by seminal artists. I was up for financial cooperation, but the Municipality of Samobor wasn't interested... – says Meneghello.

She emphasizes that none of this would have been possible without her late husband Toto Meneghello, of whom she still speaks with utmost respect and affection more than three decades after his death.

– Toto would have celebrated his hundredth birthday this year. I owe that man everything I have. I fell head over heels for him as a young woman, so I was more than willing to leave everything behind!

While living in Zagreb, which began to open up to the world in the late 1950s, she was a successful young journalist. She started working at Studentski list, a student publication, when she was 16, then moved on to work at Večernji list, and made a name for herself in journalistic circles in the years that followed. The whole world was her oyster.

– At the time, Zagreb was experiencing a renaissance. The borders were opened and the whole of Europe flocked to this city. The greatest actors, ballet dancers and world-class singers came to Zagreb; people gathered to listen to jazz... the entire world wanted to witness what life was like behind the Iron Curtain – Meneghello recounts.



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cijeniš njegov rad i da želiš da ga i drugi ljudi cijene – govori, pa odmah nastavlja:

– Sada užurbano tražim stalni dom za svoju kolekciju. Premda bih ju najradije smjestila u Zagreb, zbirka je zamalo završila u Samoboru. Htjela sam spasiti jednu prekrasnu samoborsku kuriju koja se godinama neuspješno prodaje i propada, napraviti bogati muzej recentnih slika i skulptura značajnih autora. Nudila sam i svoju financijsku suradnju, ali samoborska općina nije bila zainteresirana... – veli Meneghello.

Naglašava da ničega od toga ne bi bilo bez njezina supruga Tota Meneghella, o kojemu više od tri desetljeća nakon njegove smrti govori s najvećim poštovanjem i ljubavlju.

– Ove godine Toto bi proslavio stoti rođendan. Taj je čovjek za sve zaslužan. U njega sam se kao mlada tako zaljubila da sam ostavila sve!

U Zagrebu, koji se krajem pedesetih godina počeo otvarati prema svijetu, ona je bila mlada uspješna novinarka. Od svoje 16. godine počela je raditi u Studentskom listu, kasnije u Večernjem listu, i sljedećih je godina stekla ime u novinarskim krugovima; čitav svijet bio joj je na dlanu.

– Zagreb se u to vrijeme potpuno preporodio. Otvorene su granice i cijela je Europa hrlila u taj Zagreb. Dolazili su nam najveći glumci, najveći baletani, pjevači svjetske klase, slušao se jazz ... cijeli je svijet htio vidjeti što znači taj život iza željezne zavjese – priča nam Meneghello.

Sve to ostavila je – zbog ljubavi.

– Čujte, mladi ljudi su puni entuzijazma, ne možeš im objasniti neke stvari. Danas dobro razumijem svoju majku, koja mi je

„Kad sam ju 1965. prvi put vidjela, nije mi bila lijepa. Bila je horor – divlja i zapuštena. To je bilo ogromno dobro za koje je trebalo puno ruku“

“Back in 1965, when I saw it for the first time, I didn’t find it beautiful in the slightest. It was a mess – savage and derelict. It was a diamond in the rough that needed proper attention”

rekla da će se objesiti na Trgu bana Jelačića ako se udam na taj otok – govori kroz smijeh.

A osim ljubavi, na tom ju je otoku dočeka kao „Mediteran kakav je nekad bio“...

– Do tamo ste jedva mogli doći, nije bilo ni struje, ni vode, niti bilo kakvih tekovina civilizacije, a jedino svjetlo bile su plinske lampe za ribolov – prisjeća se.

Yet she left all of that behind in the name of love.

– You see, young people are so full of enthusiasm that they won’t even hear of certain serious matters. Now I’ve come to understand my mother very well: she warned me that she would hang herself at Ban Jelačić Square if I married Toto and moved to that island for him – she says, laughing.

Aside from falling in love, she discovered the “Mediterranean way it used to be” there.

– Just getting there was an uphill battle, and there was no electricity, running water or any other amenities; the only light came from gas lanterns used for fishing – she recalls.

She would spend the entire winter bathing in the sea because it was warmer than the water from the tanker, and she often fantasised about running away, back to Zagreb.

– It was just dreadful. Even the lighthouse keepers didn’t have to live like that. You see, they were under the wing of the state to a certain extent, and we were completely on our own, a thorn in the side of the authorities – she says.

When Dagmar came to Palmižana in the mid-sixties, Toto Meneghello’s efforts to run an elite tourist facility on the island did not exactly sit well with the local and national party officials. Originally from Venice, his family acquired 320 hectares of land on Sveti Klement in the early 19th century, accounting for almost three quarters of the island.

In 1906, Toto’s father Eugen started tourism activities in Palmižana: he opened a hotel and a restaurant and planted an arboretum with over a thousand species of plants from all continents, mostly from Mexico and South America.

– Toto’s father Eugen, who used to be a professor at the Dubrovnik Maritime Academy back in the day, received plants from all over the world as gifts from his former students who went on to become master mariners. Meanwhile, the prickly pears in Palmižana have gone wild and grown into trees, some up to seven meters high. We used to wall them off with bricks to protect them, and now we’re the ones who have to brick up to protect ourselves from them – Dagmar laughs.

World War II cut short the lucrative tourism activities in Palmižana, and the new communist regime seized most of the Meneghello family’s land after the war. Eugen was literally driven to his grave by the new communist big guns from Hvar, and Toto – who was barely 22 years old at the time – carried on the family tourist tradition together with his mother, Ina.

In lieu of the exclusive summer resort called the Palmižana Castle, they were granted permission to open a restaurant, i.e. a “tavern”; however, at the same time



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Dagmar je svoju ljubav prema umjetnosti materijalizirala pretvarajući Palmižanu u svojevrsnu ljetnu rezidenciju umjetnika i galeriju na otvorenome

Dagmar brought her love for art to life by turning Palmižana into a sort of summer retreat for artists and an open-air gallery

Cijelu zimu kupala se u moru jer je bilo toplije od vode iz cisterne, pa je nerijetko pomišljala i da pobjegne natrag u Zagreb.

– Bilo je to jednostavno surovo. Tako nisu živjeli ni svjetioničari. Oni su ipak djelomično bili pod brigom države, a mi nismo bili ni pod čijom brigom nego smo bili trn u oku države – kaže.

Kad je sredinom šezdesetih došla u Palmižanu, nastojanja Tota Meneghella da na otoku vodi elitni turistički objekt nisu baš nailazila na odobravanje lokalnih i republičkih partijskih čelnika. Porijeklom iz

Venecije, njegova je obitelj još početkom 19. stoljeća stekla 320 hektara zemljišta na Svetom Klementu, odnosno približno tri četvrtine otoka.

Totov otac Eugen pokrenuo je 1906. u Palmižani turističku djelatnost: otvorio je hotel i restoran, te zasadio arboretum s više od tisuću vrsta biljaka sa svih kontinenata, ponajviše iz Meksika i Južne Amerike.

– Totovom ocu Eugenu, koji je bio profesor na nautičkoj akademiji u Dubrovniku, njegovi bivši učenici, kapetani duge plovidbe, slali su biljke iz čitavog svijeta. Sada u Palmižani postoje opuncije koje su podivljale i postale stabla, neka visoka i do sedam metara. Prije smo mi njih ograđivali zidovima da ih čuvamo, a sada se mi moramo ograđivati od njih – smije se Dagmar.

Uspješnu turističku djelatnost u Palmižani prekinuo je Drugi svjetski rat, a novi je komunistički režim nakon rata obitelji Meneghello oduzeo najveći dio zemljišta. Eugena su novi hvarski komunistički moćnici direktno otjerali u smrt, a Toto – s jedva napunjene 22 godine – zajedno sa svojom majkom Inom nastavio je obiteljsku turističku tradiciju.

Umjesto ekskluzivnog ljetovališta „Palmižanskog dvorca“, dobili su dozvolu za otvaranje restorana, odnosno „krčme“, no istodobno su nastavljeni pritisci komunističkih vlasti na obitelj da proda preostali dio posjeda.

– Novi moćnici smatrali su da će lako natjerati ostatak osiromašene obitelji na predaju i povlačenje s devastiranog i velikim dijelom oduzetog posjeda – govori Meneghello.

the communist authorities continued to pressure the family to sell the remaining portion of their property.

– The new dignitaries were under the impression that they could easily force the remaining members of the impoverished family to surrender and withdraw from the devastated and largely confiscated property – says Meneghello.

However, Toto openly stood up to the seemingly omnipotent Vladimir Bakarić and successfully defended his home.

– I believe it was Toto's extraordinary willpower and strength to fight for his beliefs and oppose the men in power that made me unable to resist him – she emphasises.

Despite various obstacles along the way, tourists started coming back to Palmižana as time passed.

– They came to this little island ready for big adventures. Toto would pick them up with his sailboat, take them diving and fishing, and encourage them to indulge in the finest of the magnificent local cuisine. He made friends with them and they'd end up coming back for years to come – she says.

The evenings were reserved for sophisticated discussions on various topics, and Toto's mother would play the piano by candlelight.

Along with many other well-known and lesser-known guests, in the fifties and sixties they welcomed Orson Welles, Lavoslav Ružička, Boris Papandopulo, Jagoda Buić and many others, who'd spent their summers in Palmižana. Even the Austrian Minister of Foreign Affairs, Lujo Tončić-Sorinj, who held the position of Secretary General of the Council of Europe from 1969 to 1974, returned to Palmižana with his family for twenty years.

They all knew that they could count on unforgettable experiences on the island, all thanks to the unforgettable Toto Meneghello.

– Toto took care of the summer residents of Palmižana during the summer, and in the winter, he studied and graduated in forestry and agriculture with the aim of preserving his centuries-old property – says his wife.

He maintained the entire facility almost single-handedly over many years, with just his mother's help, because private owners were prohibited from employing labour. He spoke five languages, but also fed pigs, sheep and goats. He made his own wine, extracted honey, grew vegetables and fruits, maintained the facilities and the magnificent arboretum. Up until his untimely death in 1985, Toto Meneghello was living his dream in his island paradise.

And when Dagmar first visited Palmižana in the mid-1960s, it did not strike her as an island paradise at all. Quite the contrary.

– Back in 1965, when I saw it for the first time, I didn't find it beautiful in the slightest.

DAGMAR U OČIMA UMJETNIKA DAGMAR THROUGH THE EYES OF ARTISTS



LEILA MICHELII-VOJVODA



ŽELJKO HEGEDUŠIĆ



NIVES KAVURIĆ KURTOVIĆ



AMRA ZULFIKARPAŠIĆ



VOJO RADOČIĆ



NIKOLINA IVEZIĆ



PETAR DOLIĆ



IVO ŠEBALJ



TONI FRANOVIĆ

No, Toto se javno suprotstavio čak i svemoćnom Vladimiru Bakariću i uspio je obraniti svoj dom.

– Mene je vjerojatno moj muž fascinirao upravo tom ogromnom snagom da se bori za svoje ideje i odupre moćnicima – naglašava.

Unatoč raznim opstrukcijama, s vremenom su se u Palmižanu vratili turisti.

– Oni su na otočić dolazili kao da idu u neki avanturistički film. Toto bi po njih

dolazio jedrilicom, vodio bi ih na ronjenje, u ribolov, nudio vrhunsku domaću hranu. Pretvarao ih je u prijatelje i oni su dolazili godinama – govori.

Navečer bi se vodili sofisticirani tematski razgovori, a Totova majka bi uz svjetlost svijeća svirala klavir.

Uz brojne druge poznate i manje poznate goste, pedesetih i šezdesetih godina u Palmižani su, između ostalih, ljetovali Orson

It was a mess – savage and derelict. It was a diamond in the rough that needed proper attention. I had to get used to working really hard because we weren't allowed to have any workforce at all in the beginning– she recalls.

However, she adds that this was not even the biggest issue for her: she craved cultural events and art more than anything else in the world.

IZ IMPRESIVNE ZBRIKE FROM HER IMPRESSIVE COLLECTION



VATROSLAV KULIŠ



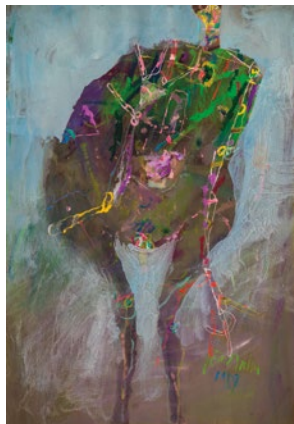
BANE MILENKOVIĆ



TONI FRANOVIĆ



IVAN LESIAK



JOŽE CIUHA

Welles, Lavoslav Ružička, Boris Papandopulo, Jagoda Buić, a dvadeset godina s obitelji je u Palmižanu dolazio i austrijski ministar vanjskih poslova Lujo Tončić-Sorinj, koji je od 1969. do 1974. obnašao dužnost glavnog tajnika Vijeća Europe.

Svi su oni znali da ih na otoku očekuje nezaboravno iskustvo iza kojega je stajala nezaboravna ličnost Tota Meneghella.

– Ljeti se Toto brinuo za palmižanske ljetne stanovnike, a zimi je studirao i diplomirao šumarstvo i agronomiju kako bi očuvao stoljetni posjed – govori njegova supruga.

Dugi niz godina održavao je gotovo sam samcat – uz pomoć samo svoje majke – čitav

pogon jer je privatnicima bilo zabranjeno zapošljavati radnu snagu. Govorio je pet jezika, ali je i hranio svinje, ovce i koze. Radio je vino, vrcao je med, uzgajao je povrće i voće, održavao je objekte i veličanstveni arboretum. Sve do svoje prerane smrti 1985. godine, Toto Meneghella živio je svoj san u svom otočnom raju.

A kad je Dagmar sredinom šezdesetih tamo prvi puta došla, Palmižana joj se uopće nije činila kao nekakav otočni raj. Naprotiv.

– Kad sam ju 1965. prvi put vidjela, nije mi bila lijepa. Bila je horor – divlja i zapuštena. To je bilo ogromno dobro za koje je

– All in all, it didn't take long for me to grasp hard work is far simpler to deal with than a deep longing of the soul.

Dagmar fell in love with painting at an early age. She kept begging her mother to buy her a painting, and somehow she managed to get two replicas – Modigliani's "Abstract Female Head" and Degas' "Little Dancer of Fourteen Years".

– I have no clue how she got her hands on those, but I remember it took her four months to pay them off those because we were barely scraping by at the time.

Dagmar, on the other hand, was not very pleased with the replicas and made up her mind to start buying "real" works of art once she had the money for it.

– I actually hated those replicas; I wanted to have something original. As soon as I started making money as a young journalist, I'd go and buy a few paintings here and there, especially from emerging artists. The first paintings I bought were three beautiful nudes by Ordan Petlevski – she tells us.

However, when she moved to Palmižana, her sole interaction with culture came down to reading books by candlelight. To overcome the cultural isolation of the island, she decided to open her home to young painters, sculptors, and other artists.

– I wanted to fight that isolation with art. One simply cannot stand the reclusion and the constant grind – living like that can drive a person mad. If you feed your body, but not your soul, your life becomes barbaric. That's what distinguishes us from animals. This need for growth, chasing our illusions, dreams, fantasies... it's a basic human necessity: it's what keeps us alive – she says with determination in her voice.

She managed to spread her passion to hundreds of artists and thousands of art lovers who visited Palmižana over the decades.

– Sure enough, we didn't have many famous visitors in the beginning. Who in their right mind would come to an island without electricity and running water?

So I gathered young people who were just starting out and who could work there – she says.

Many of the unknown Croatian artists of that time now play in the big leagues of our art scene: the list of guests at Palmižana could serve as a "who's who" of the Croatian art scene of the second half of the 20th century.

The list of artists that visited the island and put on exhibitions includes Boris Bučan, Miroslav Šutej, Kosta Anđeli Radovani, Vatroslav Kuliš, Bane Milenković, Ivo Šebalj, Boris Demur, Toni Franović, Nives Kavurić Kurtović, Raul Goldoni, Ivan Lesiak, Kuzma Kovačić, Željko Hegedušić, Belizar Bahorić, Milena Lah, Anja Ševčik, Peruško Bogdanić,



VASKO LIPOVAC



FERDINAND KULMER



BORIS BUČAN

trebalo puno ruku. Morala sam se naviknuti na užasno težak rad jer u početku nismo smjeli uopće imati radne snage – prisjeća se.

Dodaje da joj to ipak nije bio najveći problem: još više nedostajala su joj kulturna događanja i – umjetnost.

– U svakom slučaju, brzo sam shvatila da možeš podnijeti taj strašan rad, ali ne možeš podnijeti glad duše.

Dagmar se još u ranoj mladosti zaljubila u slikarstvo. Neprestano je svoju majku molila da joj kupi neku sliku, a ona je nekako uspjela nabaviti dvije reprodukcije – Modiglianijevu „Žensku glavu” i Degasovu „Plesačicu”.

– Ne znam kako je to nabavila, ali sjećam se da četiri mjeseca nije mogla platiti te dvije rame jer smo tada živjeli jako siromašno.

No, Dagmar s reprodukcijama nije bila baš presretna i odlučila je početi kupovati „prave” slike kad za to bude imala novaca.

– Mrzila sam zapravo te reprodukcije, željela sam imati nešto originalno. Čim sam kao mlada novinarka počela zarađivati, počela sam kupovati tu i tamo pokoju sliku, naročito od mladih umjetnika. Prve slike

koje sam kupila bila su tri prekrasna akta Ordana Petlevskog – kaže nam.

Međutim, kad se preselila u Palmižanu, jedini doticaj s kulturom bilo joj je čitanje knjiga uz svijeeće.

Kako bi prevladala otočnu kulturnu izolaciju, odlučila je otvoriti svoj dom mladim slikarima, kiparima i drugim umjetnicima.

– Htjela sam tu izoliranost prebroditi umjetnošću. Jednostavno, ne možeš podnijeti izoliranost, ne možeš podnijeti sirovi rad, jer ćeš poludjeti. Ako tvoja duša kao i tvoje tijelo ne dobiva hranu, tvoj život postaje neljudski, po tome se i razlikujemo od životinja. Ta nadogradnja, ta utrka za iluzijama, za snovima, za fantazijama, za onime o čemu maštaš, to je jednostavno neophodno, to nas održava na životu – decidirana je.

Svojom je strašću uspjela zaraziti stotine umjetnika i tisuće ljubitelja umjetnosti koji su tijekom desetljeća pohodili Palmižanu.

– Naravno da u početku nisu dolazili poznati umjetnici; tko bi tamo došao, na otok bez struje i vode? Skupljala sam mlade

Ivica Malčić, Željko Jerman and many, many others.

For Dagmar Meneghello, the most important thing was the “artistic research” she embarked on hand in hand with the artists with whom she shared “a burning passion for art”.

In addition to the stimulating artistic environment, overall freedom and pristine nature, young artists were also eager to come to Palmižana because of the possibility of exhibiting paintings on the walls of the restaurant and statues among the trees of the arboretum, while yachts with hundreds of guests from all over the world docked in the Palmižana bay day after day.

– Needless to say, if you host young artists, you have to be aware of the fact that they’re dead broke. So they came to Palmižana for work, and I’d buy as much of their art as I could. That’s how my collection started to grow – she says in a voice full of emotion.

She goes on to say:

– My children would sometimes get angry with me, but you know, all collectors are kind of kooky. They’re more than willing to endure financial hardships in order to get their hands on something they like later on.

When asked to describe her peculiar art collection, Meneghello answers without hesitation:

– The Mediterranean is the major theme of my collection. It is the cradle of art, with its unique play of light, vivid colours, and a different way of life. The sea bewails the wild blue yonder...

Most of the artwork in her collection was created in Palmižana, and the artists who are most represented are predominantly from Continental Croatia, specifically Zagreb.

– Even abstract artists would end up changing their artistic visions. When they came to the Mediterranean, it would simply flood them with inspiration; they were intoxicated by its lights, colours, fervour... I’ve always had the utmost respect for the individuality of the artist, but I could never bring myself to approve of rigorous geometry for it doesn’t suit either the Mediterranean or me – Meneghello tells us, emphasising that her collection is unique with regard to yet another aspect.

– I know exactly when, where, and how 80 percent of the works from my collection were created – she claims.

Dagmar Meneghello learned about art from the very best. As a very young girl living in Zagreb, she met Tonko Maroević and often went to the legendary Forum gallery at Vlado Bužančić’s.

– I was friends with Tonko for 50 years, and Bužančić and Kruno Prijatelj frequently came to the island and offered me advice, or at the very least

ljude na početku profesionalnog života koji su tamo mogli raditi – govori.

Na otok su dolazili brojni neafirmirani hrvatski umjetnici koji su danas slavna ime na likovne scene. Popis gostiju Palmižane mogao bi se čitati kao „who is who” hrvatske likovne umjetnosti druge polovice 20. stoljeća.

Između ostalih, na otoku su boravili, stvarali i izlagali Boris Bučan, Miroslav Šutej, Kosta Angeli Radovani, Vatroslav Kuliš, Bane Milenković, Ivo Šebalj, Boris Demur, Toni Franović, Nives Kavurić Kurtović, Raul Goldoni, Ivan Lesiak, Kuzma Kovačić, Željko Hegeđušić, Belizar Bahorić, Milena Lah, Anja Ševčik, Peruško Bogdanić, Ivica Malčić, Željko Jerman i mnogi, mnogi drugi. Za Dagmar Meneghello najvažnije je bilo „umjetničko istraživanje” u koje je kretala zajedno s umjetnicima, „obostrana strast koju su dijelili prema umjetnosti”.

Osim poticajnog umjetničkog okruženja, sveopće slobode i veličanstvene prirode, mlade je umjetnike u Palmižanu privlačila i mogućnost izlaganja slika i kipova na zidovima restorana i među stablima arboretuma, dok su u palmižansku uvalu svakodneвно pristajale jahte sa stotinama gostiju iz čitavoga svijeta.

– Naravno, ako vam dolaze mladi umjetnici, onda znate da su oni bez novaca. Oni su tamo radili, a ja sam onda, koliko god sam mogla, otkupljivala njihove radove. Tako je moja zbirka počela rasti – emocionalno nam objašnjava.

Pa nastavlja:

– Moja djeca su neki put bila i ljuta na mene, ali znate, svi su kolekcionari bolesni. Radije će nekad biti gladni, goli i bosii kako bi došli do nečega što im se sviđa.

Na pitanje kako bi opisala svoju osobnu zbirku, Meneghello odgovara bez oklijevanja:

– Glavna značajka moje kolekcije je Mediteran. Tamo je kolijevka umjetnosti, tamo je drugačije svjetlo, tamo su drugačije boje, drugačiji način života. To more koje oplakuje beskrajno plavetnilo...

Njezina je zbirka velikim dijelom nastala u Palmižani, a umjetnici koji su najzastupljeniji pretežno su s kontinenta, odnosno iz Zagreba.

– Čak i apstraktni umjetnici mijenjali su svoje vizije. Kad su ti kontinentalci dolazili na Mediteran, on ih je jednostavno gutao, opila ih je njegova svjetlost, boje, žar... Jako sam poštivala individualnost umjetnika, ali nisam prihvaćala srcu strogu geometriju jer to ne odgovara ni Mediteranu ni meni – govori nam Meneghello, naglašavajući da je njezina zbirka još po nečemu osobita.

– Točno znam kada je, gdje i kako nastalo 80 posto djela iz moje kolekcije – tvrdi.

O umjetnosti je Dagmar Meneghello učila od najboljih. Još kao vrlo mlada djevojka u Zagrebu je upoznala Tonka Maroevića i odlazila u legendarnu galeriju Forum kod Vlade Bužančića.

– S Tonkom sam bila prijateljica 50 godina, a na otok su između ostalih dolazili Bužančić i Kruno Prijatelj koji su mi pomagali savjetima, ili su me barem poticali uvjeravajući me da je to što radim dobro, kako se ne bih osjećala kompletno izoliranom od svega – kaže.

Naglašava da je na otoku imala likovne kolonije „umjetnika od Kanade do Kine”, postavila je na desetke izložbi i „prisustvovala tisućama performansa”, te organizirala brojne koncerte klasičnih glazbenika iz čitavog svijeta, zahvaljujući entuzijastici Dobrili Berković Magdalenić koja je kao predsjednica hrvatskog ogranka ESTA-e osnovala međunarodnu ljetnu glazbenu školu UPBEAT.

Svake je godine preko 500 mladih glazbenika sudjelovalo u raznim radionicama pod vodstvom poznatih glazbenih pedagoga i izvođača iz čitavog svijeta. Tako su na Hvaru i u Palmižani besplatno svirali glazbenici svjetskog glasa za koje se u metropolama ulaznica čekala mjesecima...

Uza sve to, Meneghello je uvijek puno čitala.

– Možda i nije slučajno da sam završila u kući u kojoj je živio Krleža. Čitala sam ga s osamnaest godina, a i sada ga čitam, ali na potpuno drugačiji način. Kao što kaže Borges, svaka se dobra knjiga može čitati na različite načine – smije se Meneghello.

No, najvažnije umjetničke i životne lekcije možda je ipak naučila od samih umjetnika.

– Ferdinand Kulmer me naučio da, iako su njegovoj obitelji sve oduzeli, treba uvijek vjerovati u slikarstvo. Ivo Šebalj, koji je sve radio u jednoj maloj sobi, rekao mi je da možeš biti izoliran, a opet puno toga napraviti, a od Nives Kavurić Kurtović, koja mi je bila najbolja prijateljica i najdraža gošća Palmižane, naučila sam da čovjek svoju patnju može pretvoriti u umjetnost.

Jako je voljela i cijenila i nedavno preminulog velikana Borisa Bučana.

– On je bio visoko intelektualan čovjek. Morali ste biti na oprezu kad ste s njim razgovarali. Iako sam bila starija od njega nekoliko godina, uvijek sam se osjećala kao učenica pred profesorom. On je stvarno sve znao – kaže.

Stoga je ponosna što je na Krležinom Gvozdu napravila njegovu posljednju izložbu za života, kao i na izložbu njegovih najnovijih plakata 2022., te onu koju je postavila na Palmižani daleke 1983. godine.

– Te smo godine Bučanovih deset plakata zalijepili na šperploče i postavili po šumi.

encouraged me by assuring me that what I was doing was good: it helped me feel less isolated – she says.

She points out that she had art colonies on the island with “artists all the way from Canada to China”, put on dozens of exhibitions and “attended thousands of performances”, as well as organised numerous concerts with classical musicians from all over the world thanks to the music enthusiast Dobrila Berković Magdalenić, who founded the international summer music school UPBEAT as president of the Croatian branch of ESTA.

Every year, over 500 young musicians gathered to participate in various workshops led by renowned music teachers and performers from across the world. She was able to convince world-class musicians, whose concerts cost a pretty penny in state capitals all over the world, to perform for free on Hvar and Palmižana.

Aside from that, Meneghello has always been an avid reader.

– Perhaps it's no coincidence that I ended up in the exact same house where Krleža lived. I used to read his books when I was eighteen, and I still read them now, but from an entirely different perspective. As Borges says, all good books are open to different interpretations – Meneghello chuckles.

However, she believes that she has probably learned the most important artistic and life lessons from the artists themselves.

– Ferdinand Kulmer showed me that, despite having lost everything, one may always find peace in painting. Ivo Šebalj, who did all of his work in a small room, taught me that you can be isolated and still accomplish a lot, and Nives Kavurić Kurtović, who was my best friend and favourite guest at Palmižana, taught me that you can transcend your suffering by turning it into art.

She also loved and admired the late and great Boris Bučan.

– He was a true intellectual. You had to tread carefully when speaking with him. Although I was a few years older than him, he always made me feel like I was a student and he the professor. He really knew everything there was to know – she says.

Therefore, she is more than proud to have put on his last exhibition at Krleža's Gvozd, as well as the expo of his latest posters in 2022, in addition to the one she set up in Palmižana back in 1983.

– That year, we affixed ten of Bučan's posters on plywood and placed them all around the forest. People who visited the island, which wasn't even on the maps, would come across these posters in the forest – she recalls.



© IVO PERVAN

Ljudi koji su dolazili na taj otok, koji takoreći nije bio na zemljopisnim kartama, odjednom bi u šumi naletjeli na te plakate – prisjeća se.

Tada su se ti radovi smatrali uspješnim plakatima, a danas se smatraju vrhunskim umjetničkim djelima.

– Neke se stvari ipak iskristaliziraju kroz vrijeme. Vrijeme vam je najveći kritičar – naglašava ova fascinantna žena.

Ne treba se uopće začuditi ako vrijeme pokaže da je Dagmar Meneghello ušla u povijest hrvatske likovne umjetnosti kao jedan od nekolicine najvažnijih, a svakako najosebujnijih hrvatskih kolekcionara umjetnosti.

Meneghello međutim nije sretna kad je mediji uspoređuju sa slavnom američkom nasljednicom i kolekcionarkom Peggy Guggenheim.

– Kako možeš uspoređivati nekoga tko ima toliko novaca da može kupiti bilo što, i nekoga tko se krvavo morao boriti za svaku sliku? – pita se naglas Meneghello.

Znalo joj se ponekad događati da nađe neku dobru sliku, ali da nema dovoljno novaca da je kupi.

– Tada bih se morala povući i slika bi završila kod nekoga tko je ne cijeni toliko kao ja, i zato sam uvijek bila ljuta kad bi me nazivali „hrvatskom Peggy Guggenheim“, Za razliku od nje, ja sam poznavala svakog umjetnika iz svoje kolekcije.

Na otoku su često održavani akcijski umjetnički događaji, a brojna umjetnička djela postavljena u palmižanskom arboretumu zauvijek su nestala, uništena djelovanjem prirode.

– Jako sam puno umjetnosti izgubila jer su moji umjetnici željeli raditi nešto u prirodi. Recimo, Ivana Popović je napravila

„Sad mi je najvažnije da konačno sredim svoju kolekciju i da joj pronađem trajni dom“

“The most important thing for me now is to finally sort out my collection and find a permanent home for it”

žene i anđele od žice i postavila ih po borovima. Rekla sam joj da ih treba skinuti, ali ona je tvrdila da te skulpture moraju dobiti svoju patinu, malo paučine, malo smole od borova. Naravno, to je trajalo tri godine. Bilo je divno, ali je sada sve uništeno – kaže.

Nikada nije razmišljala o eventualnim muzejskim vrijednostima koje bi ta djela jednoga dana mogla imati, kao što o tome ne razmišlja ni danas.

– Koja je vrijednost moje kolekcije? Kao ni Palmižana, ona nema cijenu jer je ne namjeravam prodati. Vrijednost imaju samo stvari koje *de facto* želiš prodati – smatra Dagmar Meneghello, ta iznimna žena koju je kroz dugogodišnju umjetničko-kolekcionarsku životnu avanturu pratio nepresušni optimizam.

– Nikada nisam bila depresivna. Da sam bila depresivna nikada ne bih preživjela svoj život kakav sam imala. Sad mi je najvažnije da konačno sredim svoju kolekciju i da joj pronađem trajni dom... ©

These works were considered outstanding posters at the time, and they are today considered high-quality pieces of art.

– You see, some things become clear with time. Time is our harshest critic – emphasises this fascinating woman.

It should not come as a surprise if Dagmar Meneghello goes down in history of Croatian fine arts as one of the few most important, and certainly most peculiar, Croatian art collectors.

Meneghello, on the other hand, is not exactly pleased when the media compares her to the famous American heiress and collector Peggy Guggenheim.

– How can they compare someone so filthy rich that they could buy anything they wanted to someone who had to fight tooth and claw for every painting? – Meneghello wonders aloud.

She occasionally came upon a painting she liked but could not afford to buy.

– Then I would have to step back, and the painting would end up in the hands of someone who didn't even appreciate it as much as I did, so it always infuriated me when people referred to me as the 'Croatian Peggy Guggenheim'. Unlike her, I knew every single artist whose work enriched my collection.

We often held art fairs on the island, and many works of art staged at the Palmižana arboretum have vanished forever, destroyed by natural forces.

– I lost a lot of artworks due to my artists' proclivity to use nature as a studio. Ivana Popović, for example, fashioned miniature female and angel figurines from wire and hung them from pine trees. I told her to take them down, but she insisted that these figurines should acquire their own patina with the aid of some gossamer and pine resin. Of course, they only lasted three years. It was wonderful, but now it's all ruined – she says.

She has never considered the potential museum worth that these works might have one day, and the concept never really crosses her mind to this day.

– How much is my art collection worth? Just like Palmižana, it doesn't have a price tag because I don't intend on selling it. The only objects that need to be valued are those you actually want to sell – believes Dagmar Meneghello, this exceptional woman who was accompanied by unbridled optimism throughout her many adventurous years as an art collector.

– I've never been depressed. Had I been depressed, I would never have survived the life I chose. The most important thing for me now is to finally sort out my collection and find a permanent home for it. ©

Ljubljanska Galerija Fotografija

*Prije 20 godina, na Petkovškovem nabrežju u samom središtu Ljubljane, **Barbara Čeferin** otvorila je Galeriju Fotografija posvećenu isključivo umjetničkoj fotografiji*

☞ DARKO VLAHOVIĆ 📷 MIRAN JURŠIČ

Galerija Fotografija Art Gallery, Ljubljana

20 years ago, **Barbara Čeferin** opened the Galerija Fotografija art gallery on the Petkovškovo nabrežje at the very heart of Ljubljana, dedicated exclusively to fine art photography.



SA SUPRUGOM
ALEKSANDEROM
WITH HER HUSBAND,
ALEXANDER



ODPRTO / OPEN

torok - petek 10h - 19h
tuesday - friday

sabota 10h - 14h
saturday

nedelje in prazniki zaprta
sundays and holidays closed

RINI

Prije točno dvadeset godina, poznata slovenska fotografinja Barbara Čeferin odlučila se na neuobičajen i hrabar potez: otvorila je prvu privatnu galeriju u Sloveniji posvećenu isključivo umjetničkoj fotografiji. Ta se odluka pokazala ispravnom - Galerija Fotografija smještena na Petkovškovem nabrežju u samom središtu Ljubljane uspješno radi i danas.

Posljednjih je godina Barbara u fokusu javnosti došla i zbog jedne sasvim druge životne okolnosti. Naime, njezin je suprug Aleksander u rujnu 2016. postao predsjednik Europskog nogometnog saveza (UEFA).

U razgovoru za Symbol, Barbara nam je ljubazno pristala otkriti otkud je krenula njezina ljubav prema fotografiji, zašto je odlučila otvoriti privatnu galeriju, tko su joj fotografski uzori, što za nju danas predstavlja Jugoslavija, te kako je to biti u braku s predsjednikom jedne od najmoćnijih sportskih organizacija.

Rođena 1968. godine u Celju gdje joj je stric bio liječnik, Barbara je prva tri mjeseca života provela s majkom kod bake u Laškem, a onda se preselila u Ljubljanu gdje je imala bezbrižno i sretno djetinjstvo.

– S roditeljima sam živjela u ljubljanskoj četvrti Kodeljevo, gdje je bilo puno sportskih terena. Puno sam se bavila sportom, a tamo je bio klub Slovan u kojemu sam trenirala košarku - govori Barbara.

Prema fotografiji ju je pak usmjerio njezin šest godina stariji brat Matej.

– Zapravo njemu mogu zahvaliti na svojoj ljubavi prema fotografiji. On je u našoj kupaonici napravio tamnu komoru. Još i danas pamtim tu magiju iščekivanja što će se pojaviti na fotografskom papiru. Tada je počela ta ljubav koja me nije napustila ni danas - smije se.

Ozbiljnije je počela fotografirati u srednjoj školi nakon što joj je otac posudio fotoaparat istočnonjemačke proizvodnje Vera II.

– Tada to nisam znala, ali taj je fotoaparat imao leće Carl Zeiss. Imao je jako dobru optiku i na njemu sam dobila osjećaj za intenzitet svjetlosti, za udaljenost, naučila sam kako postaviti blendu ... to mi je bila jako dobra škola na početku.

Prvu profesionalnu poduku dobila je na srednjoškolskoj praksi u fotolaboratoriju uglednog dnevnog lista Delo, gdje je učila od najpoznatijih slovenskih fotografa.

– Tada je tamo šef bio Joco Žnidaršič, on je bio moj prvi učitelj, da tako kažem, a tamo su radili i Miško Kranjec, Janez Pukšič, Igor Zaplatil, Franci Virant, Dragan Arrigler, dakle značajna imena slovenske fotografije.

Nakon srednje škole upisala je španjolski i etnologiju na Filozofskom fakultetu

u Ljubljani, ali je i dalje bila zaljubljena u fotografiju. Prisjeća se kako je 1988. godine samoinicijativno odlučila fotografirati neke studentske demonstracije u Ljubljani, a te su joj fotografije najvjerojatnije odredile kasniji životni put.

– Odnijela sam svoje fotografije u časopis Mladina, koji je tada bio avangardan i politički jako popularan. Te fotografije mi nisu objavili, ali su me kasnije nazvali da radim nešto za njih i tako sam dobila svoj prvi reporterski zadatak - kaže Barbara.

Sljedećih nekoliko godina - obilježenih promjenom političkog sustava, raspadom bivše države i osamostaljenjem Slovenije - radila je kao fotoreporterka u Mladini. Tamo je dočekala i kratkotrajni rat u Sloveniji; štoviše, bila je prva koja je u redakciju donijela vijest o njegovu početku.

– Novinar Marcel Štefančič kasnije je napisao da sam ja, u Mladini, počela rat - smije se, prisjećajući se događaja koji uopće nisu bili tako bezazleni kao što možda sada izgledaju.

– Večer prije bila je proslava osamostaljenja i ja sam fotografirala jednog od naših političara u nekoj zanimljivoj pozi. Kad je to moj urednik vidio htio je to imati na naslovnici - prisjeća se.

Kasno navečer otišla je u laboratorij napraviti fotografiju, a pritom je na radiju čula da tenkovi JNA izlaze iz kasarni na ulice slovenskih gradova. Odlučila je usred noći prošetati se po Ljubljani da vidi što se događa. Usput je sreća Tomaža Skalea, kolegu fotoreportera novina Dnevnik, kojemu je ispričala što je čula.

„Bratu mogu zahvaliti na svojoj ljubavi prema fotografiji. On je u našoj kupaonici napravio tamnu komoru. Još i danas pamtim tu magiju iščekivanja...“

“It was my brother who instilled in me a love of photography. He set up a darkroom in our bathroom. I still remember that magical feeling of suspense...”

Exactly twenty years ago, the famous Slovenian photographer Barbara Čeferin made an unprecedented and daring move: she opened the first private gallery in Slovenia dedicated exclusively to fine art photography. That decision proved to be the right one, as the Galerija Fotografija art gallery, located on Petkovškovo nabrežje at the very heart of Ljubljana, is still successfully operating today.

In recent years, Barbara has been in the spotlight for a completely different reason: her husband Aleksander became president of the Union of European Football Associations (UEFA) in September 2016.

During the interview for Symbol, Barbara kindly agreed to reveal to us where her love for photography came from, why she decided to open a private gallery, who her role models are, what Yugoslavia means for her in this day and age, and what it is like to be married to the president of one of the most powerful sports organisations.

Born in 1968 in Celje, where her uncle worked as a doctor, Barbara spent the first three months of her life with her mother at her grandmother's in Laško before moving to Ljubljana, where she enjoyed a carefree and happy childhood.

– I lived with my parents in the Kodeljevo district of Ljubljana, where there were many sports courts. So I got into the full swing of sports at an early age, and practiced basketball at the famous nearby Slovan club - says Barbara.

Her brother Matej, who was six years older than her, piqued her interest in photography.

– It was my brother who instilled in me a love of photography. He set up a darkroom in our bathroom. I still remember that magical feeling of suspense, counting down the seconds to see what would appear on that photographic paper. That was the start of my love affair with photography, and the spark - that is, the flash - is still alive - she adds with a chuckle.

She started taking photography more seriously in high school after her father lent her his Vera II camera made in Eastern Germany.

– I had no idea at the time, but that camera had Carl Zeiss lenses. It had very good optics and it gave me a sense of light intensity and distance; I also learned how to adjust the aperture... it was a very good starting point.

She had her first professional training at a secondary school internship at the photographic laboratory of the prestigious daily newspaper Delo, where she had the opportunity to learn first-hand from the most prominent Slovenian photographers.



MITING ZA BOSNU, SIJEČANJ 1993. RALLY FOR BOSNIA, JANUARY 1993 © BARBARA ČEFERIN

– Odmah mi je rekao - uzet ćemo auto i idemo pogledati što se događa na aerodromu Brnik.

Pošto su jedva izašli iz grada u kojemu su već bile postavljene barikade, došli su do ljubljanske zračne luke koju su već počeli okruživati pripadnici JNA. Ušli su u gotovo praznu zgradu u kojoj su se nalazili slabo naoružani pripadnici slovenske teritorijalne obrane.

– Ovi naši su stvarno bili jadni, bez ikakvog oružja, tako da su bili jako nervozni. Odjednom je jedan tenk prešao cestu, a mi smo - uistinu baš glupo - u autu krenuli za njim kako bismo ga lijepo fotografirali. Bili smo jako neiskusni i mislili smo da nam se kao novinarima ništa ne može dogoditi.

Mlada, tada 23-godišnja Barbara, od-

lučila je izaći iz automobila i krenuti kroz žitno polje kako bi mogla napraviti bolju fotografiju tenka.

– Trčala sam po tom polju, a onda sam se sjetila da me se baš puno i ne vidi, i da bi me mogli upucati iz tenka, a da bi s druge strane na mene mogli pucati i ovi naši... Bilo je to tako glupo i nezrelo, ne znam kako sam uopće došla na tu ideju...

Kad se ipak sretno izvukla, nazvala je svog urednika Toneta Stojka i rekla mu da je rat počeo.

– To je govorio neki glas iz mene. Nisam mogla vjerovati što govorim - sjeća se Barbara Čeferin.

Sljedećih dana nije išla na front već je fotografirala pozadinu rata po Ljubljani.

– Joco Žnidaršič was in charge of the newspaper at the time – he was my first teacher, so to speak. He worked alongside Miško Kranjec, Janez Pukšič, Igor Zaplatil, Franci Virant, Dragan Arrigler – all big names of Slovenian photography.

After graduating from high school, she enrolled in Spanish Language and Literature and Ethnology studies at the Faculty of Arts in Ljubljana, but her heart still belonged to photography. In 1988, she decided to take photographs of some student demonstrations in Ljubljana on her own initiative, and these photographs most likely defined the trajectory of her future career.

– I took my photos to the Mladina magazine, which was avant-garde and politically very popular at the time. They didn't publish them, but they later called me to do another job for them, and that's how I got my first reporter assignment – Barbara explains.

In the years that followed – marked by the regime change, the disintegration of the old state and the subsequent independence of Slovenia – she worked as a photojournalist for Mladina. While working there, she also witnessed the short war in Slovenia; in fact, she was the first to spread the word about its outbreak to the newsroom!

– A journalist from Mladina named Marcel Štefancič later wrote that I started the war – she laughs, recalling the events that were not nearly as innocuous as they may seem now.

– The evening before, we had a celebration of independence, and I photographed one of our politicians in an interesting pose. My editor wanted to put it on the cover when he saw it – she recalls.

Later that night, she went to the photo lab to develop the photo, and then she heard an announcement on the radio saying that the Yugoslav People's Army tanks were pouring out of the barracks into the streets of Slovenian cities. She decided to go for a stroll around Ljubljana in the dead of night to see what was going on. Along the way, she crossed paths with Tomaž Skale, a photojournalist from the Dnevnik newspaper, and told him what she had heard.

– He immediately told me, "Let's hop into the car and go see what's happening at the Brnik airport."

After they barely made it out of the city, where barricades had already been up, they reached the Ljubljana airport, which had already been surrounded by the Yugoslav People's Army. They walked into an almost empty building and spotted the outnumbered members of the Slovenian Territorial Defence.

– Our soldiers were a dismal sight: barely holding any weapons and extremely nervous. Suddenly, a tank crossed the road, and we tagged along



PREDSJEDNIK MILAN KUČAN 1991. PRESIDENT MILAN KUČAN, 1991 © BARBARA ČEFERIN



KOMEMORACIJA ZA ŽRTVE DACHAU NA GROBLJU ŽALE U LJUBLJANI 1989. COMMEMORATION FOR THE VICTIMS OF DACHAU AT THE ŽALE CEMETERY IN LJUBLJANA IN 1989 © BARBARA ČEFERIN

– Bila sam baš mlada i naivna, a sve je bilo kao u nekom filmu. Sve se tako brzo događalo, počevši od onog jako naivnog osjećaja da se novinarima ništa ne može dogoditi. A već sljedećeg dana smrtno su stradala dvojica austrijskih novinara. Kasnije je poginuo i naš kolega Ivo Štandeker u Sarajevu. To je bilo jako bolno i kad to doživiš, onda rat dobije neku drugu dimenziju. Jer to se više ne događa negdje daleko, što vidiš samo na televiziji, nego pogađa ljude koje poznaješ - govori.

Radila je uglavnom za Mladinu, ali fotografije je objavljivala i u brojnim drugim slovenskim i jugoslavenskim novinama i časopisima. Od 1996. je bila urednica fotografije u časopisu Jana i njegovim izdanjima,

a 2003. je otvorila prvu privatnu galeriju u Sloveniji posvećenu umjetničkoj fotografiji.

– Rodila sam drugo dijete i kad sam se s porodiljnom vratila na posao - tada sam bila urednica fotografije u Jani, to je nešto kao Glorija u Hrvatskoj - počela sam razmišljati o tome da opet odem na teren fotografirati.

Nije više željela biti u uredu i raditi urednički posao, te je odlučila dati otkaz i postati *freelance* fotografinja.

– Bilo je proljeće i u tih nekoliko mjeseci došla sam na ideju o prostoru koji bi bio namijenjen samo fotografima i fotografiji. Zapravo mogu reći da je to bio kao neki poziv, jer nisam imala baš nikakvog iskustva ni u kuratorstvu, ni u menadžmentu, ali imala

in our car, which I confess was foolish, in order to capture a nice photo of it. We were very inexperienced and assumed that nothing bad could happen to us since we were only journalists.

Barbara, then 23, decided to get out of the car and go through the wheat field so that she could take a better shot of the tank.

– I was sprinting across that field when it hit me that I was but a dot on the horizon: they could've easily shot me by mistake from the enemy lines, as well as ours... it was so foolish and immature; I have no idea what came over me...

When she finally made it out alive, she immediately called her editor, Tone Stojko, and informed him that the war had begun.

– It was like an out-of-body-experience. I couldn't believe what I was saying – Barbara Čeferin recalls.

In the days that followed, she steered clear of the front and instead documented the toll the war had on Ljubljana.

– I was very young and naive, and it all seemed like something out of a movie to me. Everything happened so quickly, starting with my extremely naive belief that no harm could come to journalists. The very next day, two Austrian journalists were killed. Even one of our colleagues, Ivo Štandeker, met his demise in Sarajevo soon after that. It was extremely painful and when you experience something like that, the war takes on another dimension. Because it's no longer happening somewhere far away, to some anonymous people you watch on TV, but it affects those closest to you – she says.

She mostly worked for Mladina, although she also had photographs published in numerous other Slovenian and Yugoslav newspapers and magazines. She became picture editor for the Jana magazine and its publication in 1996, and in 2003 she launched Slovenia's first private gallery dedicated to fine art photography.

– I had my second child, and when I returned to work from maternity leave – I was picture editor of Jana back then; that's like an equivalent of the Gloria magazine in Croatia – I started entertaining the idea of going back to the field.

She no longer wanted to work in an office and do editorial work, so she decided to quit her job and become a freelance photographer.

– It was spring, and during those few months of blooming creativity, I came up with the idea of a space that would be dedicated exclusively to photographers and photography. I'd even go so far as to say that it was like a calling, because I had absolutely no experience in curation or management, but I had a very clear picture of what I wanted to achieve.



I started off with no theoretical or practical knowledge whatsoever but was driven by a great desire – she recalls as if it were yesterday.

In the autumn of 2003, she opened the Galerija Fotografija art gallery. She staged the first exhibition in January of the following year, and the gallery is still going strong two decades later.

– I can honestly claim that I learned a lot during those 20 years. I've come a long way when it comes to my knowledge and expertise, so none of it was in vain.

She claims, however, that 20 years is hardly a long time for an art gallery. She gave an interview for a professional Swiss magazine a few years ago, and they labelled her gallery as “fledgling”, to which she replied, “What do you mean by ‘fledgling’? We've been around for almost 20 years.”

Journalists, however, informed her that in Switzerland, even 50-year-old galleries were considered fledgling.

– In the international context, galleries with a history of more than 50 or even 100 years are common...

Barbara hopes that her gallery will continue to operate long after she is no longer able to oversee its work.

– My wish is to find a team that I can trust to handle my gallery before I retire. Perhaps even Galerija Fotografija will one day get to celebrate its 50th anniversary, and then its 100th – she says, laughing.

She notes that much has changed over the course of two decades, and that fine art photography had to make room for documentary photography on the gallery walls.

– All of the boundaries have somehow blurred, everything is connected, and I like that. I always put quality ahead of category. I devised the programme along these lines from the start. I didn't limit myself to one style, but rather displayed photographs of different styles at the gallery. Quality, on the other hand, has always been important to me.

Last year, she staged an exhibition of photographs of refugees who began arriving in Slovenia after the onset of war in Bosnia and Herzegovina in 1992. Thirty years have gone, but little appears to have changed.

– During the exhibition, Ukrainian refugees began to arrive in Slovenia, so it was a wonderful chance to compare Slovenian practices towards Bosnian refugees and Ukrainian refugees today.

She believes that back then, Slovenian authorities had no clue what to do with Bosnian refugees, and it was the civil society that helped them find their place. They lacked the right to work and could only survive from day to day. And wait.

sam stvarno jasnu ideju o tome što želim postići. Počela sam bez ikakvog teoretskog ili praktičnog znanja o tome, ali s velikom željom – dobro pamti.

Na jesen 2003. godine Galerija Fotografija je otvorena, u siječnju sljedeće godine imala je prvu izložbu, a uspješno, eto, dje-luje i dva desetljeća kasnije.

– Mogu reći da sam u tih 20 godina jako puno naučila. Sada znam puno više stvari, dakle, nije sve to bilo badava.

Premda, kako kaže, 20 godina i nije baš tako puno za jednu umjetničku galeriju. Prije nekoliko godina davala je intervju za jedan švicarski stručni časopis i na komentar da je njezina galerija “mlada”, odgovorila je: “Kako to mislite mlada? Pa mi postojimo gotovo 20 godina.”

Novinari su joj međutim kazali da se u Švicarskoj čak i 50 godina stare galerije smatraju mladima.

– U nekom međunarodnom prostoru normalno je da postoje galerije stare 50, pa i 100 godina...

Barbara se nada da će njezina galerija nastaviti raditi i kad ona to više ne bude mogla.

– Moja je želja da prije nego što prestanem raditi pronađem ekipu koja će nastaviti voditi galeriju. Možda će i ta moja Galerija Fotografija jednoga dana slaviti 50, a onda i sto godina - smije se.

Naglašava da se tijekom dva desetljeća puno toga promijenilo i da je sada uz takozvanu umjetničku fotografiju u galerijske prostore ušla i fotoreporterska odnosno dokumentarna fotografija.

– Sve su granice nekako pale, sve je povezano jedno s drugim, a meni se to sviđa. Važna mi je kvaliteta, odnosno kvalitetan sadržaj, a ne toliko neka kategorija. U tom sam smislu i sama formirala program već na

samom početku. Nisam se ograničavala na jedan stil nego sam u galeriji na izložbama pokazivala različite stilove. Ali bitno mi je bilo da je sadržaj kvalitetan.

Prošle je godine u galeriji organizirala izložbu fotografija izbjeglica koje su počele dolaziti u Sloveniju nakon izbijanja rata u Bosni i Hercegovini 1992. godine. Od tada je prošlo trideset godina, no čini se da se malo toga promijenilo.

– Baš u to vrijeme prošle godine u Sloveniju su počele dolaziti i izbjeglice iz Ukrajine, pa se moglo usporediti kakav je bio odnos tadašnje slovenske politike prema bosanskim izbjeglicama i kakav je njezin odnos danas prema ukrajinskim izbjeglicama.

Misli da slovenska politika nije znala što bi s bosanskim izbjeglicama i zapravo je civilno društvo bilo to koje im je pomoglo da se snađu. Oni nisu imali pravo na rad i samo su mogli živjeti iz dana u dan. I čekati.

– Čekati na što? Tako da smo mi u Mladini puno o tome pisali i objavili puno tužnih priča. Sada smo napravili izbor tih fotografija koje svjedoče o tome kroz što su sve morali proći ti ljudi. Bilo je jako zanimljivo vratiti se u ono vrijeme i promatrati reakcije današnjih posjetitelja – govori nam.

Ta je izložba prva od otvaranja galerije na kojoj je Čeferin prikazala i svoje vlastite fotografije.

– Mnogi su me nagovarali da napravim i svoju izložbu, ali do sada nisam imala želju za tim.

Uvijek je svoj fotografski rad stavljala u drugi plan, ali sada se napokon osjetila spremnom da prikaže i svoje fotografije.

– To je bila svojevrsna premijera i naravno da mi je bilo jako toplo pri srcu kad sam vidjela reakcije ljudi na te moje radove.

Svoje je formativne godine, kao i prve godine svoje profesionalne karijere, živjela u državi koja se zvala Jugoslavija.

– Moje uspomene na djetinjstvo i na mladost zapravo su vezane za jugoslavenski prostor. Imala sam puno, i još uvijek imam puno prijatelja sa svih tih prostora – kaže.

Nedostaje li joj jugoslavenski kulturni prostor? Je li imalo jugonostalgična?

– Ne znam, možda je to ta neka energija koja nas privlači. Susrećem dosta ljudi koji su jugonostalgični, a ako sam ja imalo jugonostalgična, to se odnosi samo na one pozitivne stvari.

Jer, kako kaže, sve na ovom svijetu ima dvije strane, pozitivnu i negativnu.

– Živjeli smo u vrijeme kad je u našoj zajedničkoj državi bilo puno dobrih stvari. Bila je to zemlja jako bogata različitim kulturama, zemlja s krasnom umjetnošću, s vrlo dobrim sportom. Bila je to važna i jaka država, a sad je na njezinom mjestu neko-

„Trčala sam po tom polju, a onda sam se sjetila da me se baš puno i ne vidi, i da bi me mogli upucati iz tenka, a da bi s druge strane na mene mogli pucati i ovi naši“

“I was sprinting across that field when it hit me that I was but a dot on the horizon: they could’ve easily shot me by mistake from the enemy lines, as well as ours”

liko malih država koje su zapravo potpuno nebitne – govori, te dodaje da nijedna od tih država nije ostvarila san zbog kojega je htjela postati nezavisna.

– Mogla bih napraviti jednu usporedbu: to je kao da malom djetetu date u ruke kulašnikov, tako je to izgledalo na tim našim prostorima – kaže.

Prije nekoliko mjeseci pročitala je autobiografiju pokojne hrvatske glumice Mire Furlan koja ju je oduvijek fascinirala.

– Čitala sam knjigu na hrvatskom i uopće je nisam mogla ispustiti iz ruku. Gledala sam je u svim tim filmovima i bila mi je fascinantna osoba, ali nisam znala sve te detalje o njezinom životu, sve te njezine priče sa Zagrebom i odnosom prema njoj kad je počeo rat.

Knjiga Mire Furlan natjerala ju je da se ponovno prisjeti događaja od prije tridesetak godina.

– Baš me se jako dojmila i vratila me u neka razmišljanja o tim godinama i tom vremenu. Kako smo zapravo brzo sve to zaboravili...

Kad danas komunicira s kolegama iz zapadne Europe čudi ju što gotovo ništa ne znaju o tome.

– Za njih smo mi bili negdje između Sovjetskog Saveza i Mađarske ili što ja znam: njima je ionako od Trsta prema istoku ili jugu sve nešto nepoznato. Mogu reći da me ta ignorancija ljuti i živcira!

– Wait for what? We at Mladina wrote many articles about it and published a lot of sad stories. We have now made a selection of photographs that bear witness to what these people had to go through. It was fascinating to go back in time and observe the reactions of today’s gallery visitors – she tells us.

This was the first exhibition since the gallery’s inception in which Čeferin displayed her own photographs.

– Many people urged me to set up my own exhibition, but I had no inclination to do so until today.

She always put her photographs on the back burner, but now she finally felt she was ready to show them off.

– It was a premiere of sorts and people’s reactions to my works absolutely touched my heart.

She spent her formative years, as well as the early years of her professional career, in a country called Yugoslavia.

– Recollections of my childhood and youth are all connected to the former Yugoslav area. I’ve always had a lot of friends from all over that country – she says.

Does she miss the Yugoslav cultural area? Does she ever feel Yugonostalgia?

– I don’t know... Perhaps it’s that energy pulling us in. I know a lot of people with a severe case of Yugonostalgia; and if I ever have that feeling, I only miss the positive aspects of it.

She goes on to say that everything in this world has two aspects: positive and negative.

– We lived in a time when there were many good things in our federal state. It was a country rich in many cultures, magnificent art, and outstanding athletic feats. It was an important and powerful country, and now it has been reduced to several small countries that are actually completely insignificant – she claims, adding that none of these countries have fulfilled the dream that drove them to seek independence.

– A comparison comes to mind: it’s like handing a Kalashnikov to a small child – that’s how it looked like in these areas at the time – she says.

A few months ago, she read the autobiography of the late Croatian actress Mira Furlan, who had always fascinated her.

– I read the book in Croatian and I couldn’t put it down. I saw her in all those movies, and she always seemed like a fascinating person, but I didn’t know all those details about her life, her stories about Zagreb, and how people felt about her when the war started.

Mira Furlan’s book made her once again revisit the events of thirty years ago.

– It made a huge impression on me and brought me back to those years and



BOSANSKI PROGNAJCI U SLOVENIJI BOSNIAN REFUGEES IN SLOVENIA © BARBARA ČEFERIN

Smatra da ljudi s ovih prostora previše “žude za Zapadom”. Umjetnici i galerije s kojima surađuje čine sve kako bi ih prihvatio Zapad i kako bi ušli u kolekcije na Zapadu.

– Nisam sigurna da nam to baš toliko treba. Puno bogatije mi se čine kulture na istoku i jugu, a Zapad je sam sebi dovoljan - govori.

A kako bi ona opisala svoju fotografsku estetiku i svoj stil? Što ju najviše zanima kod fotografije?

– Zanimaju me svi aspekti fotografije. Zanima me kako se fotografija povezuje s literaturom, s modom, s arhitekturom, s dizajnom, s drugim vizualnim umjetnostima. To je taj neki put kojim smo sada krenuli i koji ćemo u dolazećim godinama slijediti.

U galeriji surađuje s puno mladih slovenskih umjetnika od kojih je puno naučila o suvremenim pristupima fotografiji.

– Strašno mi je zanimljivo vidjeti na koji

način oni koriste fotografski jezik u kombinaciji s drugim medijima kako bi ispričali svoju priču.

Barbari ipak nije strano pričanje priča kroz fotografiju: još od kraja osamdesetih počela je fotografirati za razna slovenska kazališta, a time se bavi i danas.

– Meni je osobno najbliža dokumentarna fotografija. Taj isti pristup imam i u kazalištu, koje je za mene ona druga strana života, interpretacija realnog života. U teatru postoje te emocije, ta energija koja teče.

Kad snima jednu predstavu od početka do kraja, Čeferin pokušava uhvatiti taj neuhvatljivi osjećaj nepredvidljivosti teatra.

– Čak i ako nikad nisam pogledala neku predstavu i ne znam o čemu se radi, čim počnem fotografirati postavim se u taj neki *feeling* predstave i pokušavam ga slijediti – tumači nam.

that time. Oh, how quickly we forget...

She is amazed that her Western European colleagues know absolutely little about it when she talks to them today.

– In their eyes, we were somewhere between the Soviet Union and Hungary, or what not: the whole area south and east of Trieste is a mystery to them. This ignorance, I must admit, truly grinds my gears!

She argues that people from these areas “long for the West” too much. The artists and galleries she collaborates with are doing everything they can to gain recognition in the West and have their works staged there.

– I’m not sure there’s really a need for that. The cultures of the East and South appear to me to be much richer, while the West appears to be self-sufficient – she explains.

And how would she describe the aesthetics and style of her photography? What aspect of photography is she most interested in?

– I’m interested in all aspects of photography. I’ve always explored the connections between photography and literature, fashion, architecture, design, and other visual arts. This is the path we’re on today and will continue to take in the years to come.

As part of her work at the gallery, she collaborates with numerous young Slovenian artists, from whom she has learned quite a lot about contemporary approaches to photography.

– It’s fascinating to see how they use the narratives of photography in combination with other media to tell their story.

Barbara herself is no stranger to using photography to tell stories: she started taking photographs for various Slovenian theatres in the late 1980s and continues to do so today.

– Documentary photography will always be my personal favourite. I use the same approach to theatre, which I see as a reflection of life, an interpretation of the real world. Theatre elicits these intense emotions and ignites a sense of flowing energy.

When documenting a play from beginning to end, Čeferin strives to capture that elusive sense of the theatre’s inherent unpredictability.

– Even if I’ve never seen a certain play and have no idea what it’s about, as soon as I start snapping pictures, I tune into its vibe and go with the flow – she explains.

Over the course of her career, she has worked with a wide range of people. Are there any photographers or artists who have had an impact on her artistic poetics? Are there any photographers she admires?

– Well, there are all those world-class masters of photography, from Bresson,



PREDSTAVA "IZUMITELJ NA ZEMLJI", ANTON PODBEVŠEK TEATER, NOVO MESTO, 2018. PLAY "INVENTOR ON EARTH", ANTON PODBEVŠEK THEATRE, NOVO MESTO, 2018 © BARBARA ČEFERIN



PREDSTAVA "ZAMAKNJENOST", ANTON PODBEVŠEK TEATER, NOVO MESTO, 2023. (SNIMILA BARBARA ČEFERIN) PLAY "THE RAVISHING", ANTON PODBEVŠEK THEATRE, NOVO MESTO, 2023 © BARBARA ČEFERIN

Tijekom karijere radila je s puno različitih ljudi. Postoje li određeni fotografi ili umjetnici koji su utjecali na njezinu umjetničku poetiku? Postoje li neki fotografi kojima se divi?

– Tu su svi ti majstori svjetske fotografije, od Bressona za čiji je dokumentarni pristup najvažniji pravi trenutak, zatim Josef Koudelka čija mi je poetika također jako bliska. Radili smo i sa sjajnim fotografom Paulom Ickovicem koji je nažalost prije nekoliko mjeseci preminuo. On je bio svojevrsni *enfant terrible*, ali je bio zaista sjajan fotograf i nadam se da će uskoro dobiti neko priznanje u obliku retrospektive u nekoj od službenih međunarodnih institucija – govori Čeferin.

Ona međutim ipak nije imala neki poseban fotografski uzor u životu, osim svog starijeg brata. Otkad je prije puno godina u njegovoj tamnoj komori razvijala svoje prve fotografije, Barbara nije prestala biti zaljubljena u analognu fotografiju i nije sasvim prihvatila digitalnu fotografsku revoluciju.

– Ja sam analognu biće, volim analogni svijet i stoga najviše volim i analognu fotografiju – ističe.

Fotografija dakako nije njezina jedina ljubav. Već više od dva desetljeća u braku je s Aleksandrom Čeferinom koji je prije sedam godina izabran za čelnika europske nogometne federacije, a nedavno je ponovno izabran u svom već trećem mandatu.

whose documentary approach is all about capturing the right moment, to Josef Koudelka, whose poetics is also very close to mine. We've also worked with this great photographer called Paul Ickovic, who unfortunately passed away a few months ago. He was a sort of *enfant terrible*, but he was a truly excellent photographer, and I hope that he will soon be recognised in the form of a retrospective in one of the official international institutions – says Čeferin.

However, she did not have a specific role model growing up, except for her older brother. Barbara has been madly in love with analogue photography ever since she developed her first photos in his darkroom many years ago and has never fully embraced the digital photography revolution.

– I am an analogue being, I love the analogue world, and therefore I love analogue photography most of all – she points out.

Sure enough, she's not in a monogamous relationship with photography. She has been married to Aleksandar Čeferin for over two decades. He was elected president of the Union of European Football Associations seven years ago and was just re-elected for a third term.

– When Aleksander became UEFA president in 2016, none of us had a clue just how much it would affect our lives – she says.

The Čeferin family – Barbara, Aleksander and their three daughters – did not relocate to Switzerland, the UEFA residence, but instead remained in Grosuplje, near Ljubljana.

– Aleksander is very attached to his beloved Grosuplje and Slovenia. His father and other family members live in Grosuplje, and his law office is also here... in a way, he needs that reset: to come home almost every week rather than two or three times a year. Despite his frequent travels, we feel as if he lives here all the time – she says.

Barbara believes that her husband was born for such a challenging role, as can be seen through his work so far. But what exactly is his secret? How did a small-country lawyer rise to the helm of such a powerful European organisation?

– Nothing is too difficult for him. And his role really does require a significant amount of energy and sacrifice. Aleksander stays at the top of his game by working out and playing sports every day. He is incredibly disciplined, which helps him get through all those challenging situations he has to deal with. Aleksander, in addition to being disciplined, has an adventurous spirit: he is known for having crossed the Sahara desert four times by car and once by motorcycle.



PREDSTAVA "ZAMAKNJENOST", ANTON PODBEVŠEK TEATER, NOVO MESTO, 2023. PLAY "THE RAVISHING", ANTON PODBEVŠEK THEATRE, NOVO MESTO, 2023 © BARBARA ČEFERIN

– Kad je Aleksander 2016. postao predsjednik UEFA-e zapravo nitko od nas nije ni znao koliko će to utjecati na naš život - kaže.

Obitelj Čeferin - Barbara, Aleksander i njihove tri kćeri - nije se selila u Švicarsku gdje je sjedište organizacije već je ostala živjeti u Grosuplju pokraj Ljubljane.

– Aleksander je jako vezan za svoje Grosuplje i svoju Sloveniju. Tu je njegov otac i drugi članovi obitelji, njegova odvjetnička kancelarija... na neki način potreban mu je taj *reset*, da ne dolazi kući dva-tri puta godišnje nego da se vraća kući gotovo svaki tjedan. Unatoč njegovim čestim putovanjima osjećamo se kao da stalno živi ovdje – kaže.

Barbara smatra da je njezin suprug upravo rođen za takav izazov u životu, kao što se i vidi kroz njegov dosadašnji rad. Ali koja je njegova tajna? Kako je odvjetnik iz jedne male zemlje postao čelnik tako važne europske organizacije?

– Njemu ništa nije teško. A ta funkcija doista traži jako puno energije i odricanja. Aleksander postiže to s mnogo bavljenja sportom svakoga dana. On je izuzetno discipliniran i to mu pomaže da prođe kroz sve te teške situacije koje mora rješavati. Osim što je discipliniran, Aleksander je također i avanturističkog duha: poznat je po tome što

je četiri puta prešao Saharu automobilom i jednom motorom.

– Aleksander jako voli Afriku i stalno se vraća tamo. Također je rekao da želi jedrilicom prijeći Atlantik i sigurna sam da će to jednom i napraviti. Mislim da ja neću ići s njim nego ću ga čekati na drugoj strani. Tu smo malo različiti, ali ipak i ja kroz njega, na sigurnom, proživljavam te njegove avanture – smije se Barbara.

Ona ipak najvećim uspjehom svoje obitelji smatra činjenicu da su svi njezini članovi "ostali normalni" unatoč svim tim promjenama koje su došle s Aleksandrovom funkcijom.

– Jako sam sretna jer smo uspjeli zadržati svoj način života i svoje stavove prema životu – tvrdi.

Aleksander je već na početku svog prvog mandata rekao djeci da se ne umisle i da budu svjesna da će ih svi pozivati i nuditi im nešto samo dok traje njegov mandat u UEFA-i.

– Sve to uzimamo samo kao privremenu epizodu u našem životu, iako sam sigurna da će nekoliko ljudi koje smo u tim godinama upoznali, i s kojima smo postali dobri prijatelji, ostati u našim životima i nakon završetka Aleksandrove funkcije - zaključuje Barbara Čeferin. ©

– Aleksander is in love with Africa and keeps returning there. He also said that he wants to sail across the Atlantic, which I am confident he will do one day. I doubt I'll accompany him, but I'll be on the other side of the ocean waiting for him. We're a tad different when it comes to traveling, but I live vicariously through him from the safety of our home – Barbara giggles.

Her family's greatest triumph, she believes, is that all of its members "kept their heads" despite all of the changes that came with Alexander's position.

– I'm very pleased to say that we've managed to retain our way of life and keep our attitudes towards life intact – she claims.

At the beginning of his first term, Aleksander was keen to warn the children not to become full of themselves and to tell them that they'd be invited everywhere and given free stuff only as long as his term at UEFA lasts. .

– We see it all as something temporary, however I'm confident that some people we met over these last couple of years and with whom we became good friends, will remain in our lives even after the end of Alexander's term – Barbara Čeferin concludes. ©



LONDON / VELIKA BRITANIJA

Spektakularni Van Gogh u Londonu

VRLO VRIJEDNA i iznimno zanimljiva izložba Van Goghovih djela pod naslovom „Van Gogh: pjesnici i ljubavnici” bit će postavljena 2024. u Nacionalnoj galeriji u Londonu. Izložba će biti tematska i pratit će priču o Van Goghovu boravku u Provansi, što znači da će se fokusirati na umjetnikovo najznačajnije razdoblje.

Nacionalna galerija izložbu hrabro opisuje kao „najspektakularniju ikad“, a kako je najavljeno, trebala bi trajati od listopada 2024. do siječnja 2025. i predstavljat će vrhunac proslave obilježavanja 200. rođendana galerije.

Izložba će, konkretno, pokrivati Van Goghova djela s juga Francuske, gdje je umjetnik živio i radio - u Arlesu (veljača 1888. - svibanj 1889.) i u azilu na periferiji Saint-Rémy-de-Provence (svibanj 1889. - svibanj 1890.). Upravo je na ta dva mjesta stvorio svoja najznačajnija djela, slike koje pršte bojama i dinamičnim potezima kista.

Ono što bi moglo biti najveće iznenađenje je privremeni podnaslov izložbe – „Pjesnici i ljubavnici“. Naime, dvojne teme pjesnika i ljubavnika bit će predstavljene na početku izložbe, nizom slika i crteža javnog vrta u Arlesu. Nalazio se točno ispred

Žute kuće koju je Van Gogh iznajmio na trgu Lamartine.

Ti radovi uglavnom datiraju iz rane jeseni 1888., neposredno prije dolaska Paula Gauguina. U istoj skupini radova nalazi se i „Ulaz u javni vrt u Arlesu“ (listopad 1888.), koji će doći na posudbu iz Phillipsove zbirke u Washingtonu. Istaknuta figura čovjeka koji stoji i čita



LONDON / GREAT BRITAIN

Spectacular Van Gogh in London

A VERY VALUABLE and extremely interesting exhibition of Van Gogh's works titled "Van Gogh: Poets and Lovers" will be staged in 2024 at the National Gallery in London. The exhibition will be thematic, and it will follow the story of Van Gogh's time in Provence, meaning it will focus on the artist's most significant creative period.

The National Gallery boldly pitches the exhibition as "the most spectacular Van Gogh exhibition ever", and as announced, it will be on display from October 2024 to January 2025 and serve as the highlight of the gallery's 200th anniversary celebrations.

To be specific, the exhibition will feature Van Gogh's works from the south of France, where the artist lived and worked – first in Arles (February 1888 - May 1889) and later in an asylum on the outskirts of Saint-Rémy-de-Provence (May 1889 - May 1890). It was in these two places that he produced his most significant works: paintings bursting with colour and fervent brushstrokes.

The biggest surprise might turn out to be the provisional title of the exhibition: "Poets and Lovers". Namely, the twin motifs of poets and lovers will be presented at the beginning of the exhibition through a series of paintings and sketches of the public gardens in Arles. The gardens were just in front of the iconic Yellow House on the Lamartine Square that Van Gogh rented.

These pieces mostly date back to the early autumn of 1888, right before the appearance of Paul Gauguin. This group of works also includes "The Entrance to the Public Gardens in Arles" (October 1888), which is normally part of



the Phillips Collection in Washington. The prominent figure of a man standing and reading newspaper, wearing his favourite straw hat, could represent the artist.

Van Gogh began referring to this urban haven as a "poetic garden" early on, associating it with writers. As an avid reader, he admired the early Italian Renaissance poets Petrarca (who worked in nearby Avignon), Boccaccio and Dante. When it came to writers of his time, he was a big fan of Alphonse Daudet, a poet and novelist who also spent part of his life in Provence.

Vincent even considered some of his fellow painters to be "poets", using the term in a broader sense in order to convey the artistic temperament. He gave the same recognition to Gauguin, describing him as a "new poet" in one of his letters.

But why is it that lovers appear in Van Gogh's paintings? We can only speculate, but he might have been longing for a female companion and felt a pang of jealousy when he saw couples holding hands while promenading around Arles. Couples thus appear as idealised characters in some of his landscape paintings.

The exhibition will feature six chronological themes, mostly consisting of landscape paintings from Arles and Saint-Rémy, plus one floral still life (centred around sunflowers).

The National Gallery's exhibition is curated by its 19th-century expert Chris Riopelle and an independent scholar specialising in the work of Van Gogh, Cornelia Homburg. As we have already mentioned, a gallery spokesman labelled the exhibition as "the most spectacular Van Gogh exhibition ever."

In any case, the curators swear that they have selected only the best of his works, which should make the exhibition worthy of the National Gallery's 200th anniversary. ⑤

novine mogla bi predstavljati umjetnika koji nosi svoj omiljeni slamnati šešir.

Van Gogh je ovu urbanu oazu ubrzo počeo nazivati "pjesničkim vrtom", povezujući je s piscima. Poznavajući književnost, divio se ranim talijanskim renesansnim pjesnicima Petrarki (koji je djelovao u obližnjem Avignonu), Boccacciu i Danteu. Od pisaca svog vremena volio je Alphonsea Daudeta, pjesnika i romanopisca koji je dio života proveo u Provansi.

Vincent je čak i neke svoje kolege umjetnike držao „pjesnicima“, rabeći tu riječ u širem smislu za prenošenje umjetničkog temperamenta. Isto priznanje dodijelio je i Gauguinu, opisujući ga u jednom svom pismu kao „novog pjesnika“.

No, zašto se ljubavnici pojavljuju na Van Goghovim slikama? Možemo samo nagađati, ali možda je bio u potrazi za ženskim

društvom i osjetio zavist kad bi u Arlesu vidio parove kako šetaju. Parovi se stoga u nekim njegovim pejzažima pojavljuju kao idealizirani likovi.

Izložba će sadržavati šest kronoloških tema, s grupama uglavnom pejzažnih djela iz Arlesa i Saint-Rémyja, plus jedna s cvjetnim mrtvim prirodama (centrirana oko suncokreta).

Izložbu Nacionalne galerije vodi njezin stručnjak za 19. stoljeće Chris Riopelle i neovisna znanstvenica specijalizirana za rad Van Gogha, Cornelia Homburg. Glasnogovornik galerije označio je izložbu kao, spomenuli smo već, „najspektakularniju Van Goghovu izložbu ikada“.

U svakom slučaju, kustosi obećavaju da su odabrali samo najbolja djela, što bi izložbu trebalo učiniti dostojnom proslave 200. rođendana Nacionalne galerije. ⑤



Plesač *nenadmašne emocije*

*Prvak baleta zagrebačkog Hrvatskog narodnog kazališta **Takuya Sumitomo**, plesač je kojega obožavaju i koreografi i publika. Baletne su produkcije bez njegove kreacije gotovo pa nezamislive*

ANTE PERIČIĆ

TOMISLAV MARIĆ

Ballet Dancer Whose Zeal Is the Real Deal

Takuya Sumitomo, the principal dancer of the Croatian National Theatre in Zagreb, is adored by both choreographers and audiences alike. The ballet productions of this theatre would be nearly unimaginable without his creative contribution.



Od rodne Tokushime preko Osake u kojoj je završio baletnu školu, pa sve do Kraljevske baletne škole u Antwerpenu – obrazovna je to putanja koja se krije iza imena **Takuye Sumitome**, prvaka baleta zagrebačkog Hrvatskog narodnog kazališta.

Profesionalnu plesačku karijeru započeo je odmah po završetku studija 2008. i to kao solist Baleta kazališta Venemuine u estonskom Tartuu, da bi tri godine kasnije bio angažiran kao prvi solist Baleta novosadskog Srpskog narodnog pozorišta. U angažman Baleta HNK-a u Zagrebu dolazi 2015. kao baletni solist te je već godinama stup baletnog repertoara naše najveće kazališne kuće, a baletne su produkcije bez njegovih kreacije gotovo pa nezamislive.

U Zagrebu je upoznao i svoju sunarodnjakinju Rieku Suzuki, također baletnu prvakinju HNK-a, u nju se zaljubio te je, u više navrata, priznao da je najsretniji upravo kada s njom dijeli pozornicu. Na scenu je, u ovih osam godina zagrebačke karijere, stao mnogo puta – od kojih često u koreografiji i režiji proslavljenog Lea Mujića. Njihova suradnja nastavlja se u Hamletu Williama Shakespearea čija nas premijera očekuje u studenom, a na jednoj od probi uhvatili smo ga kako bismo porazgovarali o predstavi koja nas očekuje, Mujiću, Japanu i Hrvatskoj, minuloj sezoni, ali i ovoj u tijeku.

Ljetni mjeseci i godišnji odmori su iza nas. Kako baletni umjetnici provode svoje slobodne vrijeme?

Sve ovisi o plesaču. U mom slučaju, sve ljetne praznike vraćam se u Japan i gostujem u baletnim produkcijama, tako da ne mogu to nazvati odmorom u pravom smislu te riječi. Ipak, ovaj put sam išao samo kako bih se vidio sa svojom obitelji. Za mene je taj godišnji odmor iznimno važna stvar.

Zagrebački balet poznat je po raznolikim i inovativnim izvedbama, pa imamo razloga vjerovati da će takav biti i Hamlet u koreografiji i režiji Lea Mujića s kojim ste surađivali u više navrata.

Zajedno smo prvi put radili na Ani Karenjinoj. I da puno ne duljim – odmah sam ostao očaran njegovim umjetničkim izričajem. Takvo što nisam dotad doživio...

Kako biste opisali taj njegov izričaj i način stvaranja?

Način na koji on kreira komade je predivan, a prije svega inspirativan. Riječ je o sjajnim idejama, sjajnim pokretima koji izlaze iz njega doslovno svake minute, a još je više zadivljujuće na koji način se sve savršeno uklapa s glazbom i emocionalnom pričom.

I sam sam počeo koreografirati vlastite komade, a Mujić mi je velika inspiracija. Koristim svaku priliku da od njega, kao izvanrednog koreografa, nešto novo naučim jer nitko ne zna tako dobro prenijeti emociju u pokret kao što to on umije.

Probe za Hamleta su u tijeku, naveliko se spremamo za premijeru. Velik je to događaj za Hrvatsko narodno kazalište i baš nekako osjećam leptiriće u trbuhu čim pomislim na taj 17. studenoga. Uvjeran sam da će naša kemija zagrijati srca svakoga u gledalištu.

Možete li ukratko prokomentirati minulu kazališnu sezonu?

Prošla sezona bila je vrlo uspješna. Stigao nam je novi ravnatelj baleta i zapuhali su neki novi vjetrovi; baletni ansambl doživio je u prethodnoj sezoni brojne promjene. Da bismo uspjeli napraviti odličnu predstavu, svi moramo disati kao jedan, zaista moramo biti ujedinjeni. Upravo iz tog razloga sve ove mjeseci iza nas, intenzivno radimo na izgradnji novog timskog duha. Uz to, iznimno sam sretan što su nam se, u baletnom ansamblu, pridružili novi japanski baletni umjetnici.

Kada ste se već dotakli audicije i pomladivanja baletnog ansambla, kakva energija zapravo vlada među plesačicama i plesačima?

„Baš nekako osjećam leptiriće u trbuhu čim pomislim na 17. studenoga i dan premijere Hamleta. Uvjeran sam da će naša kemija zagrijati srca svakoga u gledalištu”

“I feel butterflies in my stomach whenever I think of November 17th, the day of the premiere of Hamlet. I am convinced that our chemistry will touch the hearts of everyone in the audience”

Takuya Sumitomo danced his way from his native Tokushima to Osaka, where he graduated from ballet school, and on to the Royal Ballet School in Antwerp, performing all over Europe before becoming a principal dancer of the Croatian National Theatre in Zagreb.

His professional ballet career took off immediately after he completed his studies in 2008. He got a gig as a soloist of the Venemuine Theatre Ballet in Tartu, Estonia. Three years later, he was recruited as the first soloist for the Serbian National Theatre Ballet in Novi Sad. In 2015, he joined the Croatian National Theatre in Zagreb as a ballet soloist and, since then, he has been a pillar of the ballet repertoire of our largest theatre company. The ballet productions of this theatre would be nearly unimaginable without his creative contribution.

In Zagreb, he also met his compatriot Rieka Suzuki, a colleague principal dancer with the Croatian National Theatre, and they fell in love at first dance. On several occasions, he revealed that he is at his happiest when he shares the stage with her. During his eight years as a dancer in Zagreb, he has appeared on stage many times – most of these productions were choreographed and directed by the well-known Leo Mujić. Another stellar product(ion) of their collaboration is going to be the adaptation of William Shakespeare’s Hamlet, which will premiere in November, and we snatched him away from one of his rehearsals to talk about the play, Mujić, Japan and Croatia, the previous season, but also the current one.

Summer has come to an end and it’s time to switch off vacation mode. How do ballet dancers spend their free time?

It all depends on the dancer. In my case, every summer I go back to Japan and make guest appearances in ballet productions, so I wouldn’t exactly describe what I do as vacationing in the strictest sense of the word. However, this year I just went to see my family and hang out with them. Having time off is an extremely important to me.

The Zagreb Ballet is known for its diverse and innovative performances. Given your previous collaborations with choreographer and director Leo Mujić, we have every reason to believe that this production of Hamlet will not fall short in this regard.

We worked together for the first time on Anna Karenina. Without further ado – his artistic expression took my breath away then and there. I’d never seen anything like it...

How would you describe his artistic expression and creative process?

The way he puts everything together is nothing short of wonderful, and above all, inspiring. His ideas are brilliant –



he comes up with a great new dance move every minute. What's even more amazing is how perfectly everything blends with the music and the emotional backdrop of the story. I also started choreographing my own pieces inspired by Mujić. I take advantage of any opportunity to learn something new from him – he's an outstanding choreographer and no one knows how to portray emotion through movement like he does.

The rehearsals for Hamlet are in full swing, and we're getting ready for the premiere. It's a big event for the Croatian National Theatre and I feel butterflies in my stomach whenever I think of November 17th, the day of the premiere of Hamlet. I am convinced that our chemistry will touch the hearts of everyone in the audience.

Could you please provide a brief commentary on the previous theatre season?

The previous season was incredibly successful. We have a new ballet director and there is some new wind blowing. The previous season brought about several changes within the ballet ensemble. To put on a great show, we all must come together; we really have to become one. That is precisely the reason why we have been working hard on building a new team spirit. In addition, I'm extremely happy that some new Japanese ballet artists have joined our ballet ensemble.

Now that you've mentioned the auditions and new, aspiring artists in the ballet ensemble, could you tell us more about group dynamics between the dancers?

New, young ballet artists bring new energy and a joy of sorts. They learn from us, and we learn from them, making it a perfect combination. With the emergence of new trends in the theatre, the Ballet of the Croatian National Theatre in Zagreb is striving for an even higher artistic level.

Where lies the difference between the ballet scene in Croatia and in Japan?

Japan nurtures a special approach to ballet culture, at least from my perspective. Compared to the European scene, contemporary ballet or modern dances are not that common.

As a ballet dancer at the Croatian National Theatre in Zagreb, you've portrayed many major roles precisely by playing in pieces inspired by classic dramas, such as the extremely popular Messrs. Glemabay and Death in Venice. To what extent do such innovative takes on ballet differ from classical choreographies, or classical ballet expression?

Ballets, such as the ones you've mentioned, are also rooted in classical ballet movements. Respecting certain criteria is essential in the art of ballet. However, these dramatic ballet performances also include some positions that may not be traditionally considered beautiful or, so

Novi, mladi baletni umjetnici donose novu energiju i svojevrsnu radost. Oni uče ponešto od nas, a mi učimo od njih i to je onda savršena kombinacija. S dolaskom novih tendencija u kazalište, Balet HNK-a inzistira i inzistirat će na još višoj artističkoj razini. **Gdje se krije razlika između baletne scene u Hrvatskoj i u Japanu?**

Japan doista njeguje posebni stil baletne kulture, bar iz mog gledišta. Suvremeni balet ili moderni plesovi nisu toliko česti u usporedbi s europskom scenom.

U zagrebačkom HNK-u ostvarili ste mnoge uspješne uloge upravo igrajući u komadima inspirirani klasičnim dramskim djelima, spomenimo samo iznimno gledane Glembajeve i Smrt u Veneciji. Koliko se takve baletne inovacije razlikuju od klasičnih koreografija, odnosno klasičnog baletnog izričaja?

Ti baletni komadi, poput ova dva koja ste naveli, svoj temelj također pronalaze u klasičnim baletnim koracima. U našoj umjetnosti uvijek postoje kriteriji koje moramo ispoštovati. Ipak, u tim dramskim baletnim komadima, postoje i neki položaji koji nisu lijepi ili nisu, nazovimo to tako, ispravni u klasičnom baletu, ali upravo ti netipični položaji daju priliku plesačici ili plesaču da ostave dublji glumački i emocionalniji dojam.

Stignete li pratiti kazališnu, konkretnije plesnu scenu u Zagrebu? Znamo da obožavate Zagreb; postoje li mjesta ili događaji koji su vam posebno prirasli k srcu?

Nažalost, velik obim posla koji me zaokuplja u mom matičnom kazalištu ne ostavlja mi puno vremena da bih bolje istražio ostatak kulturne scene u Zagrebu. Ali, kao veliki obožavatelj hamburgera, moram pohvaliti Burger festival!



Balet je zahtjevna umjetnost, kako fizički, tako i emocionalno. Kako se pripremate za uloge te kako održavate kondiciju?

Apsolutno ste u pravu – moramo biti fizički stabilni, a posebno u emotivnim dijelovima. Kada emocija postane izuzetno intenzivna i snažna, odnosno kada se uzburka, fizička se stabilnost vrlo lako gubi. Zato i vježbamo toliko i zato tijekom svake probe dajemo sebe maksimalno.

Okosnica ste baletnog ansambla HNK-a u Zagrebu. Koja vam je uloga promijenila život te gdje se vidite u budućnosti? Imate li neke posebne ciljeve koje nastojite postići? Otkako sam se 2015. pridružio baletnom ansamblu HNK-a, otplesao sam mnoge uloge. Prva velika bila je ona Princa u Orašaru u koreografiji Dereka Deanea. Potom sam upoznao komade Lea Mujića i jednostavno sam se zaljubio u njegovu umjetnost. Igrao sam Leona u Gospodi Glembajevima upravo u njegovoj koreografiji i ta je izvedba promijenila moje poimanje umjetnosti i moj umjetnički senzibilitet. Nezaboravna produkcija, barem što se moje baletne karijere tiče...

Kada govorimo o mojoj budućnosti, mogu samo reći da planiram postati suvremeni plesni koreograf i prenijeti svoj umjetnički senzibilitet u samo koreografiranje. Istina, vidjet ćemo hoće li to biti u Europi ili u Japanu.

Mladi ljudi koji u Hrvatskoj sanjaju o baletnoj karijeri često su demotivirani iz poslovnih ili financijskih razloga. Koji biste im savjet dali?

Bez obzira na sve, važno je prepoznati svoj jedinstveni talent, otkriti ga, njegovati i iskoristiti.

I za kraj – imate li neki profesionalni san? Bilo bi lijepo kada bih jednoga dana stvorio vlastito djelo u HNK-u!

„Igrao sam Leona u Gospodi Glembajevima upravo u Mujićevoj koreografiji i ta je izvedba promijenila moje poimanje umjetnosti i moj umjetnički senzibilitet”

“I played Leon in Messrs. Glembay, which was also choreographed by Mujić, and that particular performance changed my perception of art and my own artistic sensibility”



ALEKSANDAR SAŠA NOVKOVIĆ

ALEKSANDAR SAŠA NOVKOVIĆ

to speak, proper in classical ballet. However, it is precisely these unconventional positions that allow the dancer to leave a deeper impression when it comes to acting and transmitting emotion.

Do you have time to watch other plays and ballets in Zagreb? We know you love Zagreb; are there any places or events that have captured your heart and grown on you?

Unfortunately, my heavy workload at my company keeps me so busy that I don't have much time to explore the rest of the cultural scene in Zagreb, as much as I'd like that. However, as a huge fan of burgers, I have to give the Zagreb Burger Festival a thumbs up!

Ballet is a demanding form of art, both physically and emotionally. How do you prepare for your roles and how do you keep in shape?

You've got that right – we have to remain physically stable, especially during emotional scenes. When the emotion becomes extremely intense and strong, that is, when it overwhelms you, it's very easy to lose balance. That's why we practise so hard and give it our all at each and every rehearsal.

You are the backbone of the ballet ensemble of the Croatian National Theatre in Zagreb. Which role changed your life, and where do you see yourself in the future? Do you have any specific goals you are trying to achieve?

I have played many roles since I joined the ballet ensemble of the Croatian National Theatre in Zagreb in 2015. My big break was performing the Prince in the Nutcracker, choreographed by Derek Deane. Then I starred in Leo Mujić's productions and I just fell in love with his approach to art. I played Leon in Messrs. Glembay, and that particular performance changed my perception of art and my own artistic sensibility. It was an unforgettable production, at least as far as my ballet career is concerned...

When it comes to my future, I can only say that I plan to become a contemporary dance choreographer and transfer my artistic sensibility to choreographing itself. But I have yet to see if this will happen in Europe or Japan.

Young people from Croatia who aspire to pursue a career in ballet are frequently discouraged due to business or financial constraints. What advice would you give them?

No matter what, it's important to recognise your own unique talent, bring it to the surface, nurture it, and use it to your benefit.

And finally – do you have any professional ambitions?

It would be great if I could one day stage my own work in the Croatian National Theatre in Zagreb!





VODNJAN

Ambasadori *istarske gastromnije*



ZAGREB

Poznati obiteljski restoran **Vodnjanka**, gurmanska je meka koja ove godine slavi 45. obljetnicu postojanja. Istoimeni zagrebački lokal obilježava pak petu obljetnicu...

☞ VELIMIR CINDRIĆ 📍 MARKO MIHALJEVIĆ & ĐORĐE STOŠIĆ

Ambassadors of Istrian Cuisine

The famous family restaurant called **Vodnjanka** is a foodie mecca celebrating its 45th anniversary this year. The Zagreb establishment of the same name, on the other hand, marks its fifth anniversary...

Vodnjan, slikoviti gradić u jugo-zapadnom dijelu Istre, poznat je po nekoliko stvari, od kojih je na prvome mjestu fenomen nazvan – „čudo u Vodnjanu“.

Naime, u župnoj crkvi sv. Blaža, na glavnome mjesnom trgu, čuva se jedinstvena zbirka, jedna od najvrjednijih u svijetu, koju sačinjava 370 svetačkih relikvija, odnosno dijelova tijela 250 svetaca.

No, osim te hodočasničke i, danas, turističke atrakcije, Vodnjan se može pohvaliti i s još nekoliko, netko će reći nimalo manje značajnih, čuda – maslinarskim, vinarskim i kulinarskim, jer baš u tome kraju nastaju mnoga od ponajboljih hrvatskih maslinovih ulja, ne samo u Hrvatskoj nego i u svijetu, zatim odlična vina i lokalna autohtona kuhinja s velikom tradicijom.

Upravo na području ovog posljednjeg caruje poznati obiteljski restoran Vodnjanka, gurmanska meka koja ove godine slavi 45. obljetnicu postojanja, a u čijoj kuhinji stoluje **Svjetlana Celija**, dobitnica mnogih kulinarskih nagrada, među kojima je i ona Turističke zajednice Istarske županije kao „osobi s više od 50 godina iskustva rada“ (radila je u obiteljskome restoranu i prije negoli ga je preuzela), a koja danas obnaša i dužnost predsjednice Odbora za majstorske ispite kuhara.

RESTORAN U VODNJANU NAŠAO SE U VIŠE MEĐUNARODNIH GASTRONOMSKIH VODIČA
THE RESTAURANT IN VODNJAN HAS MADE ITS WAY INTO SEVERAL INTERNATIONAL GASTRONOMIC GUIDES

Nije stoga pretjerano reći da je Svjetlana svojevrsni ambasador istarske kulture, kuhinje i ugostiteljstva, kao što nije čudno ni to da se restoran našao u više međunarodnih gastronomskih vodiča.

Da stvar bude još zanimljivija, ove godine petu obljetnicu slavi i ispostava tog „vodnjanskog čuda“ u Zagrebu, slasna kopija smještena u središtu grada, u Gundulićevoj ulici, a o kojoj se brine Svjetlanina kći Ivana, koja je u Zagrebu već gotovo četvrt stoljeća.

– U Zagreb sam došla na studij i tu ostala. Budući da sam odrasla u našem obiteljskom restoranu, igrala se u kuhinji kao dijete, radila uz mamu još kao tinejdžerica i studentica, razmišljala sam o prenošenju svijeta Vodnjanke u Zagreb. I onda sam prije šest



Vodnjan, a charming town in the southwestern part of Istria, is famous for various things, the most notable of which being the “Vodnjan Miracle”. Namely, its parish church of Saint Blaise on the main town square holds a unique collection, one of the most valuable in the world, consisting of 370 saints’ relics, i.e. body parts of 250 saints.

However, in addition to being a pilgrimage site and a recently discovered tourist attraction, Vodnjan also boasts several other – some might argue just as important – wonders: its olive oils, wines and culinary delicacies. Many of the best Croatian olive oils are produced in this very region, popular not only in Croatia but also all over the world, along with excellent wines and regional specialties.

When it comes to the latter, the well-known family restaurant called Vodnjanka is an unprecedented foodie mecca that is celebrating its 45th anniversary this year. Svjetlana Celija, the restaurant’s owner and chef de cuisine, has won numerous of culinary awards, including one from the Istria Tourist Board for “the person with more than 50 years of experience in the field” (she had worked in the family restaurant long before taking over), and is also the president of the Master Chef Exam Committee.

Therefore, it is not an exaggeration to say that Svjetlana is a sort of ambassador for Istrian culture, cuisine and catering, just as it does not come as a surprise that the restaurant has made its way into several international gastronomic guides.

To make matters even more interesting, the Zagreb establishment of this other Vodnjan miracle is marking its fifth anniversary this year. This charming replica is located in the city centre, in Gundulićeva Street, and it is run by Svjetlana’s daughter Ivana, who has lived in Zagreb for nearly a quarter of a century now.

– I came to Zagreb for university and ended up staying. I thought about introducing the world of Vodnjan to Zagreb because I grew up in our family restaurant, playing in the kitchens as a child and working alongside my mom as a teenager and student. Six years ago, I suggested to my mom that we open a restaurant in Zagreb and expand beyond the borders of Istria. That’s where it all started. I found myself in the role of restaurant manager, which is both my hobby and my passion – says Ivana.

They started slowly, first appearing at the Zagreb Christmas Market two years in a row, with a small stand in Tomićeva Street, where they promoted their family restaurant in Vodnjan and offered several of its signature dishes – Istrian prosciutto and cheese, minestrone, fuži



godina mami predložila da otvorimo restoran i u Zagrebu i izađemo iz okvira Istre. I tako je krenulo. Ja sam se tu našla u ulozu voditelja restorana, nešto što mi je i hobi i strast – priča nam Ivana.

Počeli su oprezno dvije godine zaredom na Zagrebačkom adventu, s kućicom u Tomićevoj ulici, gdje su promovirali obiteljski restoran u Vodnjanu i nudili nekoliko njegovih tipičnih jela – istarski pršut i sir, maneštru, fuže s tartufima, kobasice s kupusom na istarski način i pohani bakalar.

– Ljudi su to jako lijepo prihvatili, pa se rodila ideja za otvaranje restorana u Zagrebu. Zamislili smo ga baš ovako kakav on danas i jest. Moj susret s ovim prostorom bio je ljubav na prvi pogled. Odmah sam nazvala mamu i rekla joj da sam našla idealno mjesto. Željeli smo mali restoran s 30-ak mjesta, u kojem se ljudi osjećaju kao da su kod kuće i u kome vlada domaći ugođaj – pojašnjava Ivana.

Svi koji putuju i vole jesti znaju da jela koja su kušali na nekom autentičnom mjestu spravljena kod kuće, pa čak i od namirnica koje su donijeli sa sobom, ipak imaju drukčiji okus. Ta psihološki podložena činjenica pokazuje koliko je teško

U vodnjanskoj kuhinji stoluje vlasnica Svjetlana Celija, inače i dobitnica mnogih kulinarskih nagrada, dok njezina kći Ivana vodi restoran u Zagrebu

Svjetlana Celija, winner of many culinary awards, is the owner and chef de cuisine in the establishment in Vodnjan, while her daughter Ivana runs the restaurant in Zagreb

(home-made twirly pasta) with truffles, Istrian sausages with sauerkraut, and breaded cod.

– People warmed up to our dishes pretty quickly, so the idea of opening a restaurant in Zagreb started to take shape. We envisioned it exactly as it is today. My first encounter with this space can only be described as love at first sight. I called my mom right away and told her that I had found the perfect spot. We aimed for a small restaurant with roughly 30 chairs where customers could feel at home – explains Ivana.

People who enjoy travelling and eating generally argue that the foods they enjoyed at specific authentic places taste differently when prepared at home, even if the original ingredients are used. This psychological reality demonstrates how difficult it is to transmit a good culinary story to another place, outside of its natural setting.

– That's true. However, we strive to recreate the ambience of our original restaurant, making sure that all ingredients are sourced from Istria and that the menu, wine list, and service of our guests, are identical – and this actually does the trick. For example, our Istrian prosciutto, which we buy from local farms in Istria, cannot be purchased anywhere else. Besides, mom doesn't allow changes to the original flavours. Our Zagreb establishment is run by two chefs who were trained in the kitchens in Vodnjan, so their approach to the meals is the same – we can state with confidence that we have provided our guests with an authentic gourmet experience. And the outcome couldn't have been any different because we simply transferred everything from Vodnjan to Zagreb – claims Ivana.

On top of all that, the hosts do their best to achieve the seemingly impossible – simulate the pace of a small town in a big city. And they manage admirably: from the moment customers walk through the door of the restaurant, as if by some magic, they enter an oasis of serenity, instantly disconnecting from the hustle and bustle of city life and the stress that comes with it. The secret, it seems, lies in many years of experience.

To elaborate, the original Vodnjanka restaurant was established way back in 1965 by Ivana's grandmother Ana. It began as a modest tavern, where wine was served with prosciutto, cheese, and fuži with žgvacet, i.e. chicken goulash-like dish. When Ana's daughter Svjetlana earned her degree in tourism in Opatija, she began assisting her mother at the restaurant and eventually took over the operations. At first, she stuck to the more basic offer, only to gradually transform it into what has become typical of Vodnjanka today.



JELOVNICI DVAJU RESTORANA SU IDENTIČNI
THE MENUS OF THE TWO RESTAURANTS ARE IDENTICAL



jednu uspješnu kulinarsku priču preseliti na drugo mjesto, ono izvan njezina prirodnog okružja.

– To je točno. Ali, budući da nastojimo dočarati ugođaj našeg originalnog restorana, da sve namirnice nabavljamo u Istri, da su jelovnik i ponuda vina identični, a odnos prema gostu isti – mi to uspijevamo. Recimo, naš istarski pršut, koji kupujemo od seoskih domaćinstava, ne može se nabaviti nigdje drugdje. Osim toga, mama ne dozvoljava da se mijenjaju izvorni okusi. U Zagrebu kuhaju dva kuhara koji su prošli obuku u Vodnjanku, odnos prema kuhinji i hrani su isti, pa možemo reći da smo osigurali autentični gurmanski doživljaj gosta. I ne može biti drukčije, jer smo sve iz Vodnjana jednostavno prenijeli u Zagreb – tvrdi Ivana.

Uza sve to, domaćini daju sve od sebe kako bi ostvarili i ono na prvi pogled nemoguće – ritam maloga mjesta dočarati u velikome gradu. I apsolutno u tome uspijevaju: gost ulaskom u restoran kao čarolijom stupa u oazu mira i u trenutku se isključuje iz ubrzanog gradskog života i stresa koji on sa sobom donosi. Tajna je, izgleda, u dugogodišnjem iskustvu.

Naime, originalnu Vodnjanku otvorila je Ivanina baka Ana još davne 1965. U po-

četku se radilo o jednostavnoj gostionici, gdje su se uz vino nudili pršut, sir i fuži sa žgvacetom, odnosno šugom od kokoši. Kad je Anina kći Svjetlana završila studij turizma u Opatiji, počela je raditi s majkom i postupno preuzela lokal. I ona je nastavila s jednostavnijom ponudom, da bi ju polako pretvorila u ono što je postalo karakteristično za klasičnu Vodnjanku.

Obitelj je proširila i preuredila prostor te započela novu priču koja se temeljila na specifičnoj Aninoj kuhinji i čitavoj gastronomskoj tradiciji domaćica Vodnjana.

– U Vodnjanku je bilo dosta imućnih ljudi, pogotovo Talijana, i kuhalo se drukčije nego na selu. I u Vodnjanki se oduvijek kuhalo na temelju tih domaćih recepata boljih domaćinstava, a poslije i na malo moderniji način. Naime, odlučili smo se za tradicionalna, domaća jela autentičnih okusa, ali poslužena na moderniji način. Dakle, teži se nekom obliku *fine dininga*, ali bez da se udaljava od izvornih okusa koji su glavna snaga naše kuhinje. Tako je u Vodnjanku, tako je i u Zagrebu – govori nam Ivana.

Budući da obiteljski restoran u Vodnjanku ima mnogo stalnih gostiju iz Zagreba, a Svjetlana je poznata u svijetu istarske gastronomije, i to znatno šire od Istre,

The family expanded and redesigned the space, ushering in a new story based on Ana's distinctive cuisine and the entire gourmet history of the Vodnjankans.

– There were a lot of wealthy people in Vodnjanku, mainly Italians, and cooking was different there than in the countryside. Vodnjanku, too, has always been inspired by the local recipes of better-off households, taking on a slightly more modern form later on. To be more specific, we set our sights on traditional,



home-cooked dishes with authentic flavours but served in a more modern way. One might say we strive for some form of fine dining, yet without straying from the traditional flavours that are the backbone of our cuisine. It's the same in Vodnjanka and Zagreb – says Ivana.

Vodnjanka's appearance in Zagreb did not go unnoticed and was preceded by its strong reputation as the family restaurant in Vodnjan has many regular customers from Zagreb, and Svjetlana is well-known in the world of Istrian cuisine and beyond.

In any case, a true connoisseur of the original restaurant will immediately recognise the table settings and distinctive touches, such as rosemary bouquets and laurel branches. In addition, as we have already said, the menus of the two restaurants are identical.

The customers are welcomed with several types of olive oil from well-known producers, as well as the Celija family oil, to be tasted with bread or polenta with olives, *mišanca* (wild edible herbs) or arugula, which is always on the house.

Because the menu is entirely seasonal, there are always sausages and boneless pork chops known as *ombolo* available in the winter. Aside from cheeses, prosciutto, and frittatas, the hosts are especially proud of their home-made, fresh pasta – ravioli, *pljukanci*, *fuži* and *gnocchi*, which are served with seasonal sauces, such as the ones from asparagus and porcini. *Boškarin* (Indigenous Istrian cattle breed) gravy-like sauce is available all year round.

Main courses featuring *boškarin* meat are particularly popular, but they are somewhat less common in Zagreb. The dishes made from the meat of this Istrian cattle include *carpaccio*, *flambé* and *tagliata*, as well as sausages made from mixed *Boškarin* and donkey meat. Then there is *capello del prete*, a side of slow-roasted beef with a powerful flavour and creamy texture, beef *tagliata*..., an on Fridays, three different cod dishes are available.

Nowadays, the star of the show is *Bumbarška torta*, a Vodnjan specialty made from almonds, sugar and eggs, without the addition of flour. It was named after *Bumbari*, the local moniker for Italians living in Vodnjan. Those wealthy residents always had a great supply of high-quality almonds on hand and used them to make all their sweets. We recommend this simple, yet irresistibly delicious cake to everyone who visits Vodnjanka, because it is the only restaurant where this specialty can be tasted.

Prices in Vodnjanka, Istria, are not much different from those in Zagreb, even if they are slightly higher in Zagreb



OVE GODINE PETU OBLJETNICU SLAVI I ISPOSTAVA TOG „VODNJANSKOG ČUDA“ U ZAGREBU
THE ZAGREB ESTABLISHMENT IS MARKING ITS FIFTH ANNIVERSARY THIS YEAR

Vodnjanka u metroplolu nije stigla anonimno, već sa značajnom reputacijom.

U svakom slučaju, dobar poznavatelj originalnog restorana odmah će prepoznati postavu stolova i karakterističnih detalja, poput buketa od ružmarina i lovorovih grana. K tome, rekli smo već, i jelovnici dvaju restorana su identični.

Gosta na stolu dočekuje više vrsta maslinova ulja poznatih proizvođača te ulje obitelji Celija koja se kuša s kruhom ili uz palentu s maslinama, mišancom ili rukolom, koja stiže kao pozdrav iz kuhinje.

Ponuda hrane isključivo je sezonska, pa zimi ima neizostavnih kobasica i ombola, a uz sireve, pršut i fritaje, domaćini su posebno ponosni na domaće, svježe napravljene tjestenine – raviole, pljukance, fuže i njoke, koji se služe sa sezonskim umacima, poput onih od šparoga i vrganja te, tijekom čitave godine, sa šugom od boškarina.

Od glavnih jela izdvajaju se ona od mesa boškarina, koja su u Zagrebu nešto rjeđe prisutna. Od mesa tog istarskog goveda nude *carpaccio*, *flam* i *tagliatu* te kobasice od miješanog mesa boškarina i magarca. Zatim



Posebnu atrakciju predstavlja Bumbarska torta, vodnjanski specijalitet na temelju badema, šećera i jaja, bez brašna

Their main draw is Bumbarska torta, a Vodnjan specialty prepared from almonds, sugar, and eggs, without the addition of flour



PONUĐA HRANE ISKLJUČIVO JE SEZONSKA
THE MENU IS ENTIRELY SEASONAL

je tu *capello del prete* (hrv. zlatna pločica), komad dugo pečene govedine, snažna okusa i kremaste teksture, tagliata od govedine..., dok se petkom nudi bakalar na tri načina.

Posebnu atrakciju predstavlja Bumbarska torta, vodnjanski specijalitet na temelju badema, šećera i jaja, bez brašna. Ime je dobila po Bumbarima, što je lokalni naziv za Talijane koji žive u Vodnjanu. Ti imućni stanovnici imali su velike količine kvalitetnih badema i sve su svoje slastice radili na njihovu temelju. Tu jednostavnu, ali neodoljivo slasnu tortu, preporučujemo

svima koji posjećuju Vodnjanku, jer je to jedini restoran u kojem se taj specijalitet može kušati.

Cijene Vodnjanke u Istri i Zagrebu ne razlikuju se značajno, nešto su malo više u Zagrebu zbog većih davanja i troškova dopreme namirnica iz Istre. No, tu se vrlo lijep obrok od tri slijeda s pokojom čašom vina može pojesti već za 50 eura po osobi.

Budući da je Istra važna hrvatska vinarska regija, ponuda vina u Vodnjanki temelji se isključivo na najboljim i najzanimljivijim istarskim etiketama, vinima najprimjere-

due to higher taxes and the costs of food delivery from Istria. Be that as it may, a three-course meal with a glass of wine may be had for as little as 50 euros per person.

Since Istria is a renowned Croatian wine region, the selection of wines in Vodnjan is exclusively comprised of the best and most exceptional Istrian brands, wines that pair perfectly with Istrian cuisine. It is only natural, given that this province boasts a vast array of wines, both in terms of variety and style, to supply the perfect wine for each and every one of the many dishes.

Vodnjanka in Zagreb has more than piqued the interest of tourists during the last five years.

– Foreign visitors to Zagreb who do not plan to visit Istria are happy to visit our restaurant. You see, most tourists visiting Croatia are aware that Istria is the most fascinating culinary region in Croatia, with tourist guides often comparing it to Tuscany. Therefore, Vodnjanka in Gundulićeva is their favourite spot – says Ivana and continues:

– We want both our Vodnjanka restaurants to grow in tandem. Zagreb is a very competitive market so this restaurant is very important to us. Of course, this doesn't mean that we don't give enough weight to the old family restaurant, because our story begins and ends in Vodnjan. Our ingredients and recipes all originate there, and they'll always be the driving force behind our restaurant. One thing is certain: regardless of what the



SVJETLANA S UŽITKOM NASTAVLJA AUTENTIČNU I ISKRENU PRIČU SVOJE MAJKE, SVOJE BAKE I MNOGIH DRUGIH VODNJANSKIH DOMAĆICA; KROZ SVOJU KUHINJU PRIČA TRADICIONALNU I AUTOHTONU ISTARSKU GASTRONOMIJU

SVJETLANA CONTINUES TO WILLINGLY ADD FRESH CHAPTERS TO THE AUTHENTIC AND GENUINE STORY OF HER MOTHER, HER GRANDMOTHER, AND MANY OTHER MATRONS OF VODNJAN – THE STORY OF TRADITIONAL AND INDIGENOUS ISTRIAN CUISINE

nijim uz istarsku kuhinju. Sasvim logično, jer ta pokrajina ima ogromnu ponudu vina, široku u sortimentu i stilovima, tako da lako može pokriti i najširu lepezu jela.

U proteklih pet godina u zagrebačkoj Vodnjanki uspjeli su i te kako privući pozornost turista.

– Stranci koji dolaze u Zagreb, a čiji itinerer ne uključuje Istru, rado posjećuju naš restoran. Naime, većina turista koji dolaze u Hrvatsku znaju da je Istra kulinarski najzanimljivija regija u Hrvatskoj, koju turistički vodiči često uspoređuju s Toskanom. Stoga im je Vodnjanka u Gundulićevoj omiljeno mjesto – kaže Ivana i nastavlja:

– Želimo da nam se obje Vodnjanke i dalje zajedno razvijaju. Zagreb je jako tržište s velikom konkurencijom, pa nam je ovaj restoran iznimno važan. To naravno ne znači da smo zanemarili stari obiteljski restoran, jer je početak i kraj naše priče ipak u Vodnjani. Od tamo potječu naše namirnice i recepti, a upravo se u njima krije duša naših



restorana. Ono što je sigurno jest da ćemo u oba lokala, uz sve promjene koje budućnost može donijeti, ostati vjerni izvornoj kuhinji i okusima.

I za sam kraj:

– Moja mama s užitkom nastavlja autentičnu i iskrenu priču svoje majke, svoje bake i mnogih drugih vodnjanskih domaćica; kroz svoju kuhinju priča tradicionalnu i autohtonu istarsku gastronomiju, pritom nikako ne zaboravljajući na obitelj koja je sve to pokrenula. Ovih 45 godina Vodnjanke na najbolji način potvrđuje da posao koji se radi sa silnom količinom ljubavi ostaje, osvaja i – napreduje. ⑤

future holds, we will remain committed to the original cuisine and flavours at both of our restaurants.

In conclusion:

– My mom continues to willingly add fresh chapters to the authentic and genuine story of her mother, her grandmother, and many other matrons of Vodnjana – the story of traditional and indigenous Istrian cuisine that lives on via our recipes – never, ever forgetting the family that started it all. These 45 years of Vodnjanka are living proof that if you put your heart and soul into what you do, the rewards are plentiful and ever-growing. ⑤



Vino za život

*Poštovanje prema povijesti i terroiru ono je što višku vinariju **Vislander**, koja djeluje pod sloganom „Vino za život“, čini drukčijom od ostalih*

☞ VELIMIR CINDRIĆ 📷 DAMIL KALOGJERA

Wine for Life

Appreciation for history and terroir is the very thing that makes the **Vislander** winery on the island of Vis stand out – a fine wine business operating under its motto “Wine for Life”.



Godina je 1944. i hrvatski pučinski otok Vis skriva britansku zrakoplovnu bazu, dok svuda oko njega bjesni Drugi svjetski rat. Talijanska okupacija je završila, ali oko malenog otoka usred Jadranskoga mora kruže britanski razarači i topovnjače, njemački brodovi i podmornice, magnetske mine i zrakoplovi. Ne smije se „u ribe“, doručkuje se blitva, ručaju priljepci i ježinci, a večera krumpir. S dolaskom zime, uskoro svega nestaje. Kopno je daleko, a Višanima nedostaje hrane...

No, još od doba Dionizija Sirakuškog imali su nešto drugo. Naime, kad su stari Grci 397. pr. K. na Visu osnovali polis Issu na području Velog polja, posadili su i prvu vinovu lozu u našim krajevima. Tako su stanovnici Visa i u doba mira i u doba rata uzgajali lozu i proizvodili vino za koje je još Agarthid u 2. st. pr. K. tvrdio da je najbolje.

Stoljećima poslije, te već spomenute 1944., Višani nona Franka i dida Jure natočili su svoj plavac u bocun i krenuli u susret britanskim vojnicima – Englezima, Škotima, Velšanima, mladićima s dalekog otoka u Atlantiku koji su na Visu štitili tajnu savezničku zrakoplovnu bazu i čeznuli za mirnodopskim užicima.

Nona Frona i dida Jure s vojnicima s britanskoga otočja tako su sklopili još jedan savez – razmjenjivali su vino za hranu, plavac za suhi vojni obrok. Bocun vina vrijedio je kao konzerva mesnog doručka, bomboni u sjajnom celofanu, vrećica kakaa ili paket suhih keksa. Oko cijene se tvrdo pregovaralo, a najvještiji je bio dida Jure. On je na

ratištima Prvog svjetskog rata, u Karpatima i Galiciji, savladao uvijek korisnu vještinu pregovaranja i pokoju stranu riječ. Razmjernom je tako kakao dospio u kozje mlijeko. Taj je egzotični prah bio prva mrva čokolade koju su djeca none Frone ikad kušala. A vojnici, mladići iz Manchestera, Leicestera, Uista, Cardiffa..., iznureni ratom i okruženi krvlju, napokon su malo predahnuli.

Plavac mali s pješćanih terena Milne, Vošćica, Ljubišća i Tihobraća polja smirio je strah i podsjetio ih na sve lijepo i dobro, na ono za što se bore. Bila je to pobjeda nad glađu i beznadem. Velika pobjeda na malenom otoku usred Jadrana. Zvuči kao iznimno zanimljiva priča i potencijalni sinopsis za film, ali za **Marka Vojkovića** to je itekako stvarna obiteljska priča.

– To je naša obiteljska povijest. Dolaskom na Vis sredinom 17. stoljeća naši su preci započeli s obradom vinograda i proizvodnjom vina, a time su se bavile generacije, sve do mojega oca koji je prvi završio školovanje u drugoj struci i nije živio od vina. I ja sam studirao elektrotehniku i odmaknuo se od vina, ali s vremenom sam shvatio da je ono naša vrijedna obiteljska tradicija, pa sam ju želio sačuvati i unaprijediti koliko

DANAS BEZ MODERNE VINARIJE NIJE MOGUĆE OSIGURATI VISOKU KVALITETU VINA KAKVU TRŽIŠTE OČEKUJE, TAKO DA JE INVESTICIJA U NOVI POGON BILA NUŽNOST IT'S NOT POSSIBLE TO ENSURE HIGH QUALITY OF WINE THAT THE MARKET DEMANDS, SO THEY HAD TO INVEST IN A NEW MANUFACTURING FACILITY

It is 1944 and the Croatian island of Vis is home to a British air force base, while World War II is raging all around it. Although the Italian occupation has ended, this small island in the middle of the Adriatic Sea is still surrounded by British destroyers and gunboats, German warships and submarines, magnetic mines, and aircraft. One cannot go fishing; breakfast is reduced to some mangold, lunch to barnacles and sea urchins, and dinner to potatoes. As winter approaches, there are fewer and fewer options for food. The mainland is far away, and the people of Vis are running low on food supplies...

Be that as it may, these people have always had something else to fall back on since the reign of Dionysius I of Syracuse. You see, when the ancient Greeks founded the polis Issa in the area of Velo polje on Vis in 397 BC, they planted the first vines in our region. Hence the inhabitants of Vis have grown vines both in times of peace and times of war, producing such splendid wine which even Agatharchides of Cnidus praised as the best he had ever tasted all the way back in the 2nd century BC.

Centuries later, in the aforementioned year of 1944, *nonna* Franka and *nonno* Jura of Vis poured their Plavac into bottles and set out to meet the British soldiers from England, Scotland and Wales, young men from a distant Atlantic island who were guarding a secret allied air base on Vis and yearned for the pleasures of better, peaceful days.

Nonna Franka and *nonno* Jure thus forged an alliance of their own with the soldiers from the British Isles, exchanging wine for food, i.e. Plavac for dry military rations. A bottle of wine was worth a can of luncheon meat, a couple of candies in shiny wrappers, a bag of cocoa, or a packet of dry biscuits. Both sides drove a hard bargain, but *nonno* Jure was the most skilled negotiator. Back on the battlefields of World War I, in the Carpathian Mountains and Galicia, he had mastered the ever useful art of negotiating and had picked up a few foreign words. Thanks to this transaction, the cocoa ended up in goat milk. This exotic powder was the first form of chocolate that *nonna* Franka's children had ever tasted. And the troops – young men from Manchester, Leicester, Uist, Cardiff and the like – exhausted out by the war and surrounded by carnage, finally had a chance to take a break from all that horror.

Plavac mali from the sandy terrains of Milna, Vošćice, Ljubišće and Tihobraće polje took the edge off, assuaged the fears and reminded the soldiers of all things nice and good, of what they were fighting for. It was a victory over hunger and despair. A huge victory on a small island in the middle of the Adriatic. It seems like an intriguing plot and a potential





možu, zajedno s mojim bratićem. Tako smo osnovali vinariju Vislander. Krenuli smo od obiteljskog nasljeđa, koje smo proširili i modernizirali. Znači, danas bez moderne vinarije nije moguće osigurati visoku kvalitetu vina kakvu tržište očekuje, tako da je investicija u novi pogon bila nužnost. Krenuli smo polako i postupno se razvijali. Proizvodnju smo iz starih konoba, gdje smo do tada proizvodili po tradicionalnim metodama, 2018. preselili u novu vinariju. Inače, stara kuća s konobom datira iz druge polovice 17. stoljeća i svojevrsni je simbol obiteljske tradicije u vinarstvu, na koju smo posebno ponosni – opisuje početke posla 52-godišnji Vojković, zajedno s bratićem Damirom Radicom vlasnik i direktor vinarije Vislander.

Čini se da ponos ima itekako dobre temelje. Sami domaćini ističu da njihovo vino priča izvornu priču o teškim vremenima na otoku Visu i monetarnoj vrijednosti plavca koji su otočani razmjenjivali za hranu. S druge strane, današnje jednakovrijedno poštovanje prema povijesti i *terroiru* ono je što vinariju Vislander, koja djeluje pod sloganom „Vino za život“, čini drukčijom od ostalih.

Vinarija djeluje po trima principima – autentičnost (vino iz prve ruke prenosi doživljaj prošlih vremena, kad je plavac Višanima bio sredstvo preživljavanja), jednostavnost (vino koje poziva na uživanje u dobrom društvu, hrani i piću) te vrijednost (posvećenost svakome grozdu, jer plavac simbolizira njihov život, jedino što je obitelj imala u teškim vremenima).

Vinarija djeluje po trima principima – autentičnost, jednostavnost i vrijednost uz posvećenost svakome grozdu, jer plavac simbolizira njihov život, jedino što je obitelj imala u teškim vremenima

The winery's work is guided by three main principles: authenticity, simplicity, and value. This implies dedication to each and every grape – the Plavac wine symbolises the family's life since it was the one thing they could rely on during difficult times

script, but for Marko Vojković, it is a very real family experience.

– That is our family history. After arriving to Vis in the middle of the 17th century, our ancestors started cultivating vineyards and producing wine, which was passed down through generations. My father was the first in the family to not follow in the footsteps of his ancestors, and he committed his life to another area of expertise. I too studied electrical engineering and strayed from our vine roots, but over time, I realised that it's a valuable family tradition that I wanted to preserve and improve it as much as I could, together with my cousin. That's how we ended up opening the Vislander winery. We tapped into our family heritage, then expanded on it by modernising existing practices. You know, in this day and age, if your winery is not up to speed, it's not possible to ensure high quality of wine that the market demands, so we had to invest in a new manufacturing facility. We started small and built up gradually. In 2018, we switched from conventional wine cellars to a modern winery. By the way, the old house with the wine cellar dates from the second half of the 17th century and represents a sort of symbol of the family winemaking tradition, of which we are particularly proud – 52-year-old Vojković describes how he and his cousin Damir Radica, the owner and director of the Vislander winery, started the business.

Pride is a well-founded driving force behind these endeavours. The hosts themselves emphasise that their wine tells the original story of the hard times on the island of Vis and the monetary worth of Plavac, which the locals used to exchange for food. On the other hand, it is worth noting that the continued respect for history and terroir is what distinguishes the Vislander winery from the competition, as the winery's tagline "Wine for life" suggests.

The winery's work is guided by three main principles: authenticity (the wine conveys first-hand experience of the past, when Plavac was a means of survival for the people of Vis), simplicity (wine that calls for good company, food, and drink) and value (fervent dedication to each grape, because Plavac wine symbolises the family's life since it was the one thing they could count on in difficult times).

Vislander's wines are sourced from the previously mentioned vineyards of Milna, Vošćice, Ljubišće and Tihobraće, as well as the most recent vineyard in Dračevo polje, all of which are blessed with a Mediterranean climate with less than 700 mm of precipitation per year and more than 2,700 hours of sunshine. The vineyards are cultivated traditionally, without the use of mineral fertilizers or



Vislanderova vina potječu iz već spomenutih vinograda Milne, Voščica, Ljubišća i Tihobraća, kojima je dodan i vinograd Dračevo polje, sve odreda položaji koje miluje mediteranska klima s manje od 700 mm oborina godišnje te više od 2700 sunčanih sati. Vinogradi se obrađuju tradicionalno, bez uporabe mineralnih gnojiva i sintetičkih pesticida, maksimalno poštujući održivi život tla, loze i životinjskog svijeta.

– Osnovni vinogradi plavca su obiteljsko naslijeđe i radi se o najkvalitetnijim položajima za tu sortu na otoku, prvenstveno Tihobraće polje i Milna, kao i Ljubišće i Voščice. Krenuli smo od toga i poslije dio terena kupili te uzeli u koncesiju, tako da sada obrađujemo 30-ak hektara vinograda i imamo osam stalno zaposlenih, naravno uz značajan angažman sezonske radne snage – pojašnjava Marko.

Vinarija Vislander razvijala je svoju paletu proizvoda postupno. Naravno, počeli su s tradicionalnim plavcima, koje su onda primjenom pristupa *single vineyard* diferencirali u četiri linije, dakle prema položajima na kojima imaju vinograde s tom sortom. Nakon toga dodali su rosé od plavca u dvije verzije – laganijoj i punijoj, a zatim dodali i vugavu, autohtonu otočku bijelu sortu i, tvrde domaćini, zasigurno jednu od najpotentnijih bijelih visokokvalitetnih sorti.

Vina te sorte razvijaju u dvije linije – *classique* i *antique*, od kojih je potonja bliža tradicionalnom, jačem i punijem vinu od prve koja je svježija i laganija. Naposljetku su ponudi dodali i pjenušce te utemeljili i destileriju s paletom rakija, *limoncella* i

OSNOVNI VINOGRADI PLAVCA SU OBITELJSKO NASLIJEĐE I RADI SE O NAJKVALITETNIJIM POLOŽAJIMA ZA TU SORTU NA OTOKU
THE MAIN VINEYARDS FOR PRODUCING PLAVAC ARE A FAMILY HEIRLOOM WITH THE MOST FAVOURABLE CONDITIONS FOR GROWING THAT VARIETY ON THE ISLAND

džinova, na koju su također vrlo ponosni. – Činjenica značajnih razlika u karakteru vina iste sorte ali s različitim položajima, utjecala je na našu odluku da plavce radimo u *single vineyard* varijanti kako bismo to pokazali i mislim da smo time, barem prema reakciji kupaca, i pogodili. Naime, sva su naša vina visokokvalitetna, ali pokazuju tu suptilnu raznolikost koju nosi mikrolokacija – objašnjava Vojković.

Tako plavac mali od grožđa iz vinograda Milna (etiketa Nona Franka) ima tamnu rubinsku boju s ljubičastim odsjajem, prepoznatljive voćne arome plavca malog i karakteristični miris koji podsjeća na crni ribiz i suhu šljivu, te s notama mediteranskoga bilja.

Idealan je uz više specijalitete poput pogače od slane ribe, maništre fažol na bujet, janjetine na gradelama, tune ili gofa na gradelama, srdele na ražnju, jela od divljači (fazani i zec), janjetine pod pekom, paštica de te uz drniški pršut i zreli paški sir.

Iako ima jednake mirisne karakteristike i sjajno odgovara uz ista jela, plavac mali od grožđa iz vinograda Tihobraće polje (etiketa Dida Jure) krase tamna rubinska boja s ljubičasto-smeđim odsjajem te snažna struktura okusa i izraženih tanina, a u ustima ostavlja

synthetic pesticides, and with the utmost regard for the sustainable life of the soil, vines, and animals.

– The main vineyards for producing Plavac are a family heirloom with the most favourable conditions for growing that variety on the entire island, particularly Tihobraće polje and Milna, as well as Ljubišće and Voščice. We started there and bought more land later on, so now we cultivate about 30 hectares of vineyards and have eight full-time employees, with a significant increase in seasonal workforce, of course - explains Marko.

The Vislander winery's product line has grown gradually over time. They started with the traditional Plavac wine, of course, which they further diversified into four ranges by using the single vineyard approach according to the localities of certain varieties. Following that, they launched two editions of Plavac rosé – light-bodied and full-bodied - and then added Vugava, an autochthonous island white wine and, according to the hosts, unquestionably one of the most potent high-quality white grape varieties.

They make wines of that variety in two ranges – *classique* and *antique*, the latter of which is more conventional, stronger, and more full-bodied than the former, which is fresher and lighter. Finally, they really poured it on with the new sparkling wine and established a distillery with a range of rakija, limoncello and gin sorts, all of which they are quite proud of.

– The significant differences in wines of the same variety but from different locations influenced our decision to produce all Plavac ranges using the single vineyard approach, and I believe that we hit the nail on the head, at least according to customer feedback. You see, all our wines are of high quality, but there's subtle diversity brought about by attention to micro-location – Vojković clarifies.

Thus, Plavac mali made from grapes from the Milna vineyard (Nona Franka label) has a dark ruby colour with a purple tinge, distinctive fruity aromas of Plavac mali and a characteristic scent evocative of black currants and prunes, with notes of Mediterranean herbs.

It pairs exceptionally well with traditional meals from Vis, such as the baked bread pie filled with salty fish, fish, pasta and bean stew, grilled lamb, tuna or greater amberjack, skewered sardines, game dishes (pheasant and rabbit), lamb under the bell, *paštica* (stewed beef dish), as well as with Drniš prosciutto and mature Pag cheese.

Although it has the same aroma and pairs well with the same dishes, Plavac mali made from grapes sourced from the Tihobraće polje vineyard (Dida Jure label) is distinguished by a dark ruby colour with a purple-brown hue and a rich tannic structure. Additionally, it has a long,

dugotrajan skladan okus sorte uz lagano dimljenu začinsku notu.

Vinograd Ljubišće daje pak plavac mali (etiketa Dida Bartol), koje razlikuje zavidljujući miris što kombinira profinjene nježne arome šumskog voća i začinskog bilja, uz blagi miris kože i dima dobivenih odležavanjem u drvenim bačvama. Okus mu je živahan i slastan, sa zavodljivim blago oporastim završetkom.

Idealan je uz višku pogaču od slane ribe, riži na brujet od srdela, prženu ribu, maništru na pomidore, srdele na ražnju, pašticađe s njokima, kozletinu i janjetinu pod pekom, spuža na brujet, škampe na gradele, pršut te zrele ovčje i kozje sireve s bademima i pistacijama.

Uz ista jela izvrsno odgovara i plavac mali od grožđa iz vinograda Vošćice (etiketa Dida Andrija), ali ga od ostalih plavaca izdvaja nježna rubinska boja, živahni voćni miris u kojem dominira trešnjaja, uz note suhog lišća, te srednje jako tijelo, osvježavajućeg okusa s blago taničnim završetkom u kojem se osjeća diskretno ukomponirana dimljena nota.

Položaj Milna, osim grožđa za plavac mali, daje i ono za rosé (etiketa Nona Jelica). Vino je to intenzivno žive boje crvenog zlata koje mami na kušanje te mirisa ispunjena cvijetom šipka, brusnice i maline u pozadini. U ustima se mogu osjetiti razigrane kiseline koje daju zanimljivu ravnotežu punokrvnog južnjačkog roséa. Radi se o slojevitom vinu koje se pamti i pruža užitak uz riblje juhe, ribu na lešo, rižota od morskih plodova, sirovih ježinaca i lupara, salate od hobotnice s krumpirom, brudet

Bugava je ljepotica koja zaslužuje punu pozornost, koju joj u Vislanderu i daju, pa svatko tko kuša to vino brzo shvati njegov potencijal

Bugava is a stunning wine that requires and deserves full attention, which it duly receives at Vislander, and everyone who tastes it soon recognises its potential

od rakova, brudet od vinogradarskih puževa, fritaje s divljim šparogama i pršutom te srednje zrele ovčje i kozje sireve sa svježim smokvama i groždem.

Vinogradi s položaja Dračevo polje (etiketa Nona Jelenka) daju bugavu i pjenušavo vino. Bugava ili, po starinski, viška vugava bijela je autohtona sorta karakteristična za otok Vis. Riječ je o povijesno slavnoj, a danas gotovo zaboravljenoj sorti, ljepotici koja zaslužuje punu pozornost, koju joj u Vislanderu i daju, pa svatko tko kuša to vino brzo shvati njegov potencijal.

harmonious finish, characteristic of the variety, with a slightly smoky, spicy note on the palate.

The Ljubišće vineyard, on the other hand, produces Plavac mali (Dida Bartol label). This particular wine has an entrancing bouquet that combines the refined delicate notes of forest fruits and herbs with a hint of leather and smoke after a stage in wooden barrels. Its flavour is lively and delicious, topped by a seductive, slightly harsh tasting.

It goes perfectly with the baked bread pie filled with salty fish (viška pogača), sardine *brodetto* with rice, fried fish, pasta with tomato sauce, skewered sardines, *pašticađa* with gnocchi, goatmeat and lamb under the bell, *escargot brodetto*, grilled shrimp, prosciutto and mature sheep and goat cheeses with almonds and pistachio.

The medium-bodied Plavac mali made from grapes from the Vošćice vineyard (Dida Andrija label) is also a good match for these dishes, but it is set apart from the others in the range by its delicate ruby colour, perky fruity aroma, and a strong cherry flavour on top, as well as notes of dry leaves and a refreshing tang with a velvety tannic finish and smoky hints.

In addition to being a breeding ground for Plavac mali, the Milna vineyard also provides the grapes for rosé (Nona Jelica label). This wine is adorned with an intensely vivid red-gold colour that entices you to taste it, and its scent is brimming with rosehip, cranberry and raspberry. With each sip you take, you can feel playful acids that give an interesting balance to this full-blooded southern rosé. It is a complex wine that will stick on your palate and in your mind, and it pairs wonderfully with fish soups, pouched fish, seafood risotto, raw sea urchins and barnacles, octopus salad with potatoes, crab *brodetto*, *escargot brodetto*, frittata with wild asparagus and prosciutto, and semi-ripened sheep and goat cheeses with fresh figs and grapes.

The vineyards at Dračevo polje (Nona Jelenka label) produce Bugava and sparkling wine. Bugava or, traditionally, *viška vugava* is an indigenous white wine characteristic of the island of Vis. It basked in its intoxicating glory throughout many a century, but it almost vanished into obscurity with the more recent times. This stunning wine indeed deserves full attention, which it duly receives at Vislander, and everyone who tastes this wine quickly realises its potential.

Its colour is sunny yellow with a golden hue, and its scent is extremely complex, brimming with aromas of stone fruit such as peach and ripe apricot, which transcend into a slightly smoky note of Mediterranean herbs and thyme. This wine is perfect in combination with fried





Boja mu je sunčano žuta sa zlatnim odsjajem, a miris izrazito kompleksan, pun aroma košunjičavog voća breskve i zrele marelice, koje prelaze u lagano dimljenu začinsku notu mediteranskog bilja i timijana. To je vino idealno uz prženu i ribu na lešo, rižota od morskih plodova, sirovih ježinaca i lupara, boba i artičoke, salate od hobotnice s krumpirom, brudete, gregade, orzo (ječam) sa sipom, fritaje s divljim šparogama i pršutom te srednje zrelih ovčjim i kozjim sirevima sa svježim smokvama i grožđem.

Na kraju, tu je i pjenušavo vino, u bijeloj i rosé varijanti, za čiju je temeljnu sortu odabrana sorta kuč (trbljan bijeli), koja daje svježa, laganija vina izraženijih kiselina, što je idealna baza za pjenušce.

– Danas su pjenušci sve popularniji i u Dalmaciji. S njima eksperimentira veliki broj vinara, jer naravno da na ovim prostorima ne postoji neka tradicija proizvodnje takvih vina. Mi smo se za pjenušac odlučili jer imamo jedan vinograd kuća koji se ne uklapa u proizvodnju visokokvalitetnih vina ali je, zbog nižih alkohola i više kiseline, idealna sorta za pjenušce. S malim dodatkom vugave za bijeli pjenušac ili plavca za rosé, dobili smo naše dvije „bonde“ – komišku i višku.

Vinariji Vislander 2019., odmah po preseljenju u novu vinariju, dodana je i destilerija, što je bio svojevrsan nastavak otočke tradicije proizvodnje rakija temeljenih na vinovoj lozi.

– Odlučili smo se za travaricu, za koju sami beremo i sušimo otočke trave, lozovaču odležanu u *barrigue* bačvicama, rogačicu, za koju rogač maceriramo u lozovači, zatim orahovac, od zelenog oraha također maceriranog u lozovači i *limoncello* od kore komiških limuna.



Tu su još i naši džinovni, piće koje naravno nije tradicionalno na Visu, ali je naš osvrt na kratkotrajno upravljanje Visom od strane Britanskog carstva početkom 19. stoljeća. Klasični London Dry Sir Wiliam Host, nazvan prema zapovjedniku britanske flote u viškoj bitci 1811., oplemenili smo u još dvije verzije koje džin dodatno povezuju s Visom. A to je Issa Citrus Gin, s dodatkom kore viškog limuna i gorke naranče i 24 Carob Gold Gin s dodatkom rogača – pojašnjava Marko.

U sklopu vinarije nalazi se i kušaonica koja nudi degustaciju svih proizvoda Vislandera, naravno uz odgovarajuću hranu temeljenu isključivo na proizvodima iz obiteljskog povrtnjaka, dok riblji dio ponude uglavnom počiva na srdeli i inčunu, uz vino povijesne namirnice otoka Visa.

Pa ako se zateknete na otoku, provjerite što zapravo znači „vino za život“.

and poached fish, seafood risotto, raw sea urchins and barnacles, broad beans and artichokes, octopus salad with potatoes, *brodetto*s, *gregadas* (simple fish and potato stew), orzo (barley) stew with cuttlefish, frittata with wild asparagus and prosciutto, as well as semi-ripened sheep and goat cheeses with fresh figs and grapes.

Last but not least, there is sparkling wine – in white and rosé editions – whose basic variety is Kuc (Trbljan white), which produces fresh, lighter wines with more pronounced acids – truly an ideal base for sparkling wines.

– Sparkling wines are growing more popular by the day, even here in Dalmatia. A large number of winemakers are still experimenting with their production, because there is no tradition of producing such wines in these areas. We decided on sparkling wine because we had one Kuc vineyard that does not fit into the production of high-quality wines but it is a perfect basic variety for sparkling wine due to its lower alcohol content and more pronounced acidity. By adding a bit of Vugava for white sparkling wine or Plavac for rosé, we created our two varieties: Komiža and Vis sparkling wines.

In 2019, shortly following the relocation to the new manufacturing facility, a distillery was added to the Vislander winery. In a way, this represents a continuation of the island's tradition of producing grape-based rakija.

– We've decided on *travarica*, for which we harvest and cold press the island aromatic herbs ourselves, lozovača aged in *barrigue* barrels, rogačica, for which we macerate carob in lozovača, then orahovac, made from green walnuts and also macerated in lozovača, and limoncello made from lemon wedges found at Komiža.

We also make several varieties of gin. Even though this drink is not a traditional drink on Vis, we make it to commemorate the British Empire's brief rule of Vis at the beginning of the 19th century. We have refined the classic London Dry Sir William Host, named after the commander of the British fleet in the Battle of Lissa in 1811, into two more versions that further connect the gin to Vis, namely Issa Citrus Gin, with the addition of Vis lemon wedges and bitter orange, and 24 Carob Gold Gin, with the addition of carob – Marko explains.

The winery also has a tasting room for all Vislander products and offers a selection of suitable foods based exclusively on items from the family vegetable garden, as well as sardines and anchovies – the mouth-watering landmarks of the island of Vis, along with wine.

So, if you ever find yourself on this island, check out what “wine for life” truly means.

Kada su u pitanju prava iz područja intelektualnog vlasništva - odaberite vodećeg regionalnog stručnjaka i zaštitite svoja prava

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Strastveni modni svijet Aleksandre Dojčinović

Malo tko ne zna za haljine i modne dodatke Lei Lou, no kako je zaista počela, što je na tom putu prošla te kako je postala osoba kakva je danas, Alex nam je ispričala s osmijehom na licu i iskrenom strasti u glasu

☞ MIRTA KUŠTAN

📷 MATEA SMOLČIĆ

The Passionate Fashion World of Aleksandra Dojčinović

You would have to be living under a rock to not know about Lei Lou dresses and fashion accessories, but we are here to tell you the story of how the mastermind and masterhand behind the brand got her start in the industry, what she went through along the way and how she became the person she is today – a story Alex herself told us with a smile on her face and genuine passion in her voice

Inakon petnaest godina postojanja poznatog domaćeg branda Lei Lou, Aleksandra Dojčinović nastavlja pomicati granice i širiti svoje uspješno poslovno carstvo. Malo je onih koji ne znaju za haljine i modne dodatke Lei Lou, no kako je zaista počela, što je na tom putu prošla te kako je postala osoba kakva je danas, Alex nam je ispričala s osmijehom na licu i iskrenom strasti u glasu, onakvom kakvu u sebi nose (i razumiju) samo oni koji istinski vole svoj posao.

Već kao djevojčica bila je potpuno opčinjena modom i to ne samo u smislu razvoja osobnog stila odijevanja; znala je da je baš to njen karijerni i životni put. Radosno se prisjeća tih trenutaka, a otkrila nam je i simpatični nadimak iz djetinjstva koji su joj nadjenuli najbliži – Mala Žuži, po našoj slavnoj stilistici i spisateljici.

– Ta mala i dandanas živi u meni i jako je važno nikada ne zatamiti dijete u sebi, svoje sitne i velike snove – kaže Alex i dodaje da svatko treba sam sebi biti najveća podrška, naročito na početku kada se treba dokazati i pokazati. Svoju priču započela je od nule te je mnogo vremena i pregršt energije uložila u to da uspije u toliko željenom poslu.

Poteškoće ne priznaje, fokusirana je isključivo na ciljeve, silnom upornošću snove pretvara u stvarnost. No, s dvije noge uvijek čvrsto stoji na zemlji: stroga i dosljedna sebi, Alex svoj uspjeh ne smatra nekim iznimnim postignućem. Ipak, misli da vlastite potencijale iskorištava u potpunosti, trudeći se da nikad ne završi dan i ode na spavanje s osjećajem da je nešto propustila učiniti.

Kao svoj najveći uspjeh ističe kako je od kreativne djevojke koja „leti“ i ne upravlja svojim vremenom, postala disciplinirana, fokusirana, ona koja izvrsno zamjećuje, koja zna kako blago upravljati sobom, ali i usmjeriti druge.

Malo tko zna da je tvrtka Lei Lou svoje „krštenje“ doživjela u SAD-u, s naglaskom na izradu i prodaju isključivo uniformi i odjeće za *evente*. Dolaskom krize 2008. godine, Alex brend seli u Hrvatsku te tako zapravo i započinje ova uspješna poduzetnička priča.

Petnaest godina kasnije Aleksandri je i dalje najdraži stvaralački rad s timom u četiri zida:

– Imam zaista izvanredne žene oko sebe, uredi i šivaonica moje su sretno mjesto – govori.

Kolekcije osmišljava i zapisuje u hodu, a na pitanje odakle uopće vuče inspiraciju sve ove godine, spremno nam odgovara kako se inspiracija ne može izvlačiti, već prvenstveno mora biti urođena. Najdraži

komadi su joj rastezljive bazične haljine koje radi već godinama, a sve što stvara, kaže, ima oslonac u njezinom osobnom stilu. Lijepe poslovne priče dogodile su joj se i u Londonu, SAD-u, Njemačkoj... Tako u Stuttgartu modna podružnica postoji već godinama.

Naglašava kako su neplanska i neopterećena putovanja u mladoj dobi jednostavno prekrasna i uz ostalo donose veliko samopouzdanje. S godinama je skupila iskustvo, dokazala što sve može, pa joj danas ta vrsta adrenalina više nije potrebna:

– Kada sazriješ, doživljaj uspjeha je nešto potpuno drugačije, više se raduješ nekim malim stvarima. Nekoć sam na svaki svoj uspjeh gledala kao na nešto kolosalno. Ruku na srce, to je i normalno u mladosti, iako sam uvijek bila sasvim realna i zahvalna na svemu.

Danas, kad je prešla četrdesetu, najviše voli biti kod kuće. Nakon potresa vratila se u centar Zagreba želeći potaknuti i druge da ne klonu duhom i da naprave isto s ciljem napretka, bez osvrtnja i traženja opravdanja u stvarima na koje se ne može utjecati.

Sada se njena prodavaonica prostire na čak 850 kvadrata u najužem gradskom središtu, u Ilici 15, a Lei Lou su se priključile i dvije sestrinske tvrtke – Optica La Vie i Le Concept. Optica postoji nešto više od godinu dana, a Aleksandrina želja je klijenticama pružiti posebne, pomno birane kolekcije, gotovo limitirane za svaku od njih posebno, s obzirom na to da su to redom žene profinjenog ukusa i razvijenog stila.

Rijetki znaju da je tvrtka Lei Lou svoje „krštenje“ doživjela u SAD-u, s naglaskom na izradu i prodaju isključivo uniformi i odjeće za evente

Few people know that the Lei Lou company's "baptism by fire" hotspot was the USA: it all started with the manufacturing and sale of uniforms and clothing for events

Even after fifteen years of running the famous domestic brand Lei Lou, Aleksandra Dojčinović continues to push the boundaries and expand her successful business empire. You would have to be living under a rock to not know about Lei Lou dresses and fashion accessories; but we are here to tell you the story of how the mastermind and masterhand behind the brand got her start in the industry, what she went through along the way and how she became the person she is today – a story Alex herself told us with a smile on her face and genuine passion in her voice, the kind of passion you only see in people who really know and love what they do.

Ever since she was a little girl, she was madly in love with fashion – not only in terms of having a personal style of clothing – she was certain that this was her career and life path. She recalls those moments with fondness, adding that relatives and friends called her Mala Žuža, after a prominent Croatian stylist and writer.

– That kiddo still lives inside me to this day: it's very important to never neglect your inner child, your small and big dreams – says Alex, adding that everyone should be their own biggest supporter, especially at the beginning of their career, when one has to prove themselves and show just what they've got.

She started her career from scratch and invested plenty of time and energy into achieving success in her much-desired job. The word "difficulty" does not exist in her vocabulary; she is focused exclusively on her goals, and she works tirelessly to turn her dreams into reality. However, with her feet always on the ground, hard on herself and true to her principles, Alex does not consider her success an exceptional achievement. She does, however, believe that she is using her potential to the fullest, never going to bed feeling as if she had failed to do something.

She considers her biggest success to be her transition from a creative scatterbrain always running around to a disciplined, focused and observant woman who is able to gently manage herself, but also guide others.

Few people know that the Lei Lou company's "baptism by fire" hotspot was the USA: it all started with the manufacturing and sale of uniforms and clothing for events. With the global crisis knocking at the door in 2008, Alex saw a window of opportunity for her brand in Croatia, and that's how this successful entrepreneurial story actually began.

Fifteen years later, Aleksandra still prefers the intimate moments where she gets to work with her creative team:

– I'm surrounded by truly extraordinary women. My workplace is my happy place – she states.

She does sketches for her collections on the fly, and when asked where she draws her inspiration from, she does not hesitate



to say that inspiration cannot be drawn, but must rather be innate. Her favourite pieces are the stretch basic dresses that she has been making for years, and she says that everything she creates is based on her personal style. She recounts many successful business endeavours in London, the USA, Germany... She even runs a successful branch in Stuttgart.

She highlights the beauty and importance of taking casual, spontaneous trips while one is young, claiming that it greatly contributes to self-confidence. Over the years, she has gained experience and proved what she can do, so she is no longer in need of that sort of adrenaline now:

– When you reach a certain age, your perception of success changes drastically and you learn to take pleasure in the little things more and more. My previous self would consider any achievement of mine to be monumental. To be honest, that's only natural when you're young, however I must admit I've always been quite realistic and grateful for everything.

Now, when she is over forty, she prefers to stay at home. After the earthquake, she returned to her apartment in the centre of Zagreb in the spirit of encouraging others not to lose heart and to do the same in favour of progress, without looking back or making excuses based on things that cannot be controlled.

Her fashion store encompasses 850 square meters in the heart of the city (Ilica 15), and Lei Lo got two new sister compa-

Svaka ambiciozna žena koja prati trendove i njeguje klasiku, naočalima će naglasiti najbolje na svom licu, ali i svojim *outfitima* dati dodatni *chic* pečat. Sada to može učiniti i bez bojazni da će baš svoje naočale ugledati na licima drugih.

Novost na ranije spomenutoj adresi je i Le Concept, vjenčana oaza u kojoj će svaka mlada u ugodnoj atmosferi, uz pomoć stilista i drugog educiranog osoblja, moći izabrati vjenčanicu vrhunske kvalitete

svjetski poznatih brendova po realnim cijenama. Aleksandra i njen tim godinama su skupljali iskustvo i Le Concept je savršena nadogradnja onog što svojim klijenticama već godinama pružaju kroz Lei Lou. Iako će neki reći da je cijeli taj pothvat prevelik zalogaj za ovo tržište, Alex se s tim ne slaže:

– Zagrebu je bilo potrebno jedno ovakvo mjesto, čak ne samo Zagrebu, već i regionalnom tržištu općenito. Ta vrsta personalizirane usluge poput onih u najljepšim



i najluksuznijim dućanima svijeta, gdje se haljina iz snova i sve popratno bira uz šalicu mirisnog espressa, pjenušac, vodu, s ljubaznim i educiranim osobljem koje je u vašem terminu tu samo za vas. Napokon na jednom mjestu, vrata do vrata, u srecu Zagreba, imam sve što sam oduvijek sanjala da želim ponuditi svojim klijenticama – govori nam Aleksandra.

I mi se moramo složiti s njom. Široka ponuda svjetskih imena kao što su Vera Wang, Blumarine, Alberto Palatchi i Dovita Milano uz mogućnost izbora nakita, cipela i svih drugih modnih dodataka, pa čak i cvijeća i darova, u iznimno opuštenom ambijentu, čini Le Concept najpoželjnijim one stop shopom za pripremu vjenčanja.

Za kraj smo je upitali što bi poručila mladim dizajnericama i dizajnerima koji tek dolaze:

– Stvarajte si svoj svijet jer ja, recimo, nikada nisam promatrala što drugi rade ili u njima tražila neka opravdanja. Kvalitetni savjeti su dobrodošli, međutim previše savjeta izaziva konfuziju i čovjek jednostavno treba najprije imati zacrtano ono što zaista želi, mora biti realan u očekivanjima, znati proslaviti uspjehe, ali i priznati poraze. I to je to. Kada gradiš svoj život, svoju poslovnu karijeru, važno je gledati samo prema naprijed i onda to ide jako brzo. A kada se osvrćeš i promatraš druge, usporevaš, kašniš i gubiš fokus – zaključuje Aleksandra Dojčinović. ©

Aleksandra i njen tim godinama su skupljali iskustvo i Le Concept je savršena nadogradnja onog što svojim klijenticama već godinama pružaju kroz Lei Lou

Aleksandra and her team of professionals have accumulated experience for years on end and Le Concept is a perfect upgrade to what they have provided their clientele with through Lei Lou for years

nies – Optica La Vie and Le Concept. Optica has been in business for a little over a year now, and Aleksandra's desire is to provide her clients with unique, handpicked collections, almost tailor-made for each one of them: after all, they are all women with refined taste and developed style. Every ambitious woman who follows trends and cherishes the classics will be able to highlight her best features with glasses, but also add an extra chic touch to her outfits. Thanks to Alex, she can do it without fear of seeing other women wearing the same glasses.

Le Concept, on the other hand, is a wedding oasis where every bride-to-be will get the chance to choose a designer wedding dress at its real selling price in a pleasant atmosphere, with the assistance of stylists and other qualified staff. Aleksandra and her team of professionals have accumulated experience for years on end and Le Concept is a perfect upgrade to what they have provided their clientele with through Lei Lou for years. Although some will argue that this whole venture is too much for this market, Alex disagrees:

– Zagreb needed a place like this; not only Zagreb, but also the regional market in general. That kind of personalised service you get in the most beautiful upscale stores in the world, where you get to choose your dream dress and all the accessories while sipping on espresso, sparkling wine, or water, aided by the helping hands of friendly and trained staff who are all yours during your appointment. At long last, I have everything I've always dreamed of offering to my clients in one place, right in the heart of Zagreb – Aleksandra tells us.

And we would be foolish not to agree with her. A wide range of world-class brands such as Vera Wang, Blumarine, Alberto Palatchi and Dovita Milano and the possibility to pick out jewellery, shoes, and all other fashion accessories, as well as flowers and gifts, in an extremely relaxed environment, makes Le Concept the most desirable one-stop shop for weddings preparations.

Finally, we asked her what advice she would give to young and up-and-coming designers:

– Create your own world because I, for one, have never observed what others were doing or sought their validation. Good advice is always welcome; however, too much advice can lead to confusion – and a person should first map out their path, set realistic expectations, know when to celebrate achievements and when to confess defeat. And that's it. When you're building your life and your business career, it's important to keep your eyes on the prize – then it all falls into place very quickly. But if you keep looking back and watching what others are doing, it slows you down; you fall behind and lose focus – Aleksandra Dojčinović concludes. ©





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Ivan Meštrović: Retrospektiva

GALERIJA KLOVIĆEVI DVORI i Muzeji Ivana Meštrovića s ponosom najavljuju izložbu Ivana Meštrovića (Vrpolje, 1883. – South Bend, Ind., SAD, 1962.) kojom će se obilježiti 140. godišnjica rođenja najznačajnijeg hrvatskog umjetnika 20. stoljeća te ujedno zaključiti obilježavanje 40 godina djelovanja Galerije Klovićevi dvori.

Ova će retrospektiva s djelima prikupljenima iz zemlje i svijeta biti najveća umjetnička prezentacija Meštrovićeva opusa u posljednjih 40 godina, kakvu generacije ljubitelja umjetnosti nisu imale prilike vidjeti.

Izložba će obuhvatiti sve faze stvaralaštva Meštrovićeva opusa, koje će na način velikih izložbenih prezentacija pratiti bogato opisan životopis dostojan napetog filmskog scenarija. Rijetko izlaganim umjetninama iz hrvatskih i inozemnih muzeja i institucija te privatnih zbirki, ukazat će se na aktualnost Meštrovićeva opusa u europskim i svjetskim razmjerima, kao i upoznati mlade generacije sa važnošću ovoga umjetnika i vrijednosti njegove umjetnosti.

Dominantne teme poput akta, spomeničke plastike, portreta, herojskih ciklusa i sakralnih motiva, apostrofirat će nemjerljiv utjecaj kipara na generacije autorica i autora. Cilj izložbe je podsjetiti na vodeću poziciju Ivana Meštrovića koji je svojim klasičnim, mediteranskim identitetom, širokim spektrom motiva, stilskih involviranosti i upućenosti na raznorodne materijale i medije, redefinirao značenje i smjer figurativne umjetnosti.

Autorice izložbe dr. sc. Petra Vugrinec (muzejska savjetnica Galerije Klovićevi dvori) i dr. sc. Barbara Vujanović (muzejska savjetnica Atelijera Meštrović) odabrale su reprezentativna, manje poznata i posve nepoznata djela iz hrvatskih i europskih muzejskih i privatnih zbirki.

Izložbeni narativ i inventivni postav koji će maksimalno poštivati estetiku i simboličku djela, pružit će novu valorizaciju opusa koja će podjednako biti zanimljiva domaćoj i stranoj širokoj i stručnoj publici.

Izložba Ivana Meštrovića otvorit će se u studenom 2023. i trajati do ožujka 2024. ©

Ivan Meštrović: Retrospective

THE KLOVIĆEVI DVORI GALLERY and the Ivan Meštrović Museums are proud to announce the upcoming exhibition featuring the works of Ivan Meštrović (Vrpolje, 1883 – South Bend, Indiana, USA, 1962) which will commemorate the 140th anniversary of the birth of the greatest Croatian artist of the 20th century, at the same time marking the 40th anniversary of the Klovićevi Dvori Gallery.

Boasting an impressive collection of works from all over the country and the world, this retrospective will be the most grandiose art presentation of Meštrović's oeuvre in the last 40 years, unlike any other the previous generations of art lovers had witnessed.

The exhibition will showcase Meštrović's works from all his creative phases, accompanied by a point-by-point biography worthy of a movie adaptation, in the form of large exhibition displays. Rarely exhibited works of art from Croatian and international museums and institutions, along with private collections, will call attention to the relevance of Meštrović's oeuvre on a European and global scale, as well as introduce younger generations to the importance of this artist and the value of his art.

Dominant themes such as nudes, monumental art, portraits, heroic cycles, and religious motifs will highlight the sculptor's immense influence on generations of authors. The main intention of the exhibition is to remind people of the prominent position of Ivan Meštrović, who redefined the meaning and course of figurative art with his classic, Mediterranean identity, wide range of motifs, stylistic involvements, and familiarity with various materials and media.

The masterminds behind the exhibition, Petra Vugrinec, PhD (curator at the Klovićevi Dvori Gallery), and Barbara Vujanović, PhD (curator at Atelier Meštrović), selected exemplary, lesser-known and previously unknown works from Croatian and European museum and private collections.

The exhibition narrative and its inventive display, which will honour the aesthetics and symbolism of the exhibits to the maximum, will provide a new valorisation of the oeuvre, which will be equally appealing to broad and professional audiences in Croatia and abroad.

The Ivan Meštrović exhibition will open in November 2023 and run until March 2024. ©

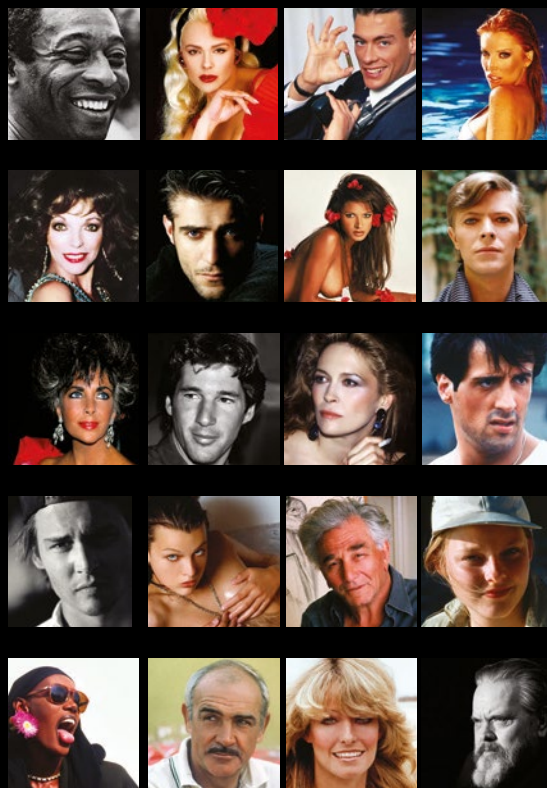
Jadran Lazic

OD SPLITA DO HOLLYWOODA I DALJE

Dva toma fotomonografije Jadrana Lazića obuhvaćaju opus nastao u pedeset godina intenzivnog, dinamičnog, kreativnog, propulzivnog i upornog rada na terenu i snimanja svih onih glumaca, političara, pjevača, književnika, nogometaša, košarkaša, starleta i drugih čiji su životi, njihovo djelovanje u javnosti i njihovi likovi stekli masovnu popularnost kroz svjetske časopise koji su, među inim, objavljivali fotografije Jadrana Lazića. Jadran Lazić sudjelovao je, dakle, u oblikovanju kolektivne memorije zapadnih zemalja i njegovih masmedijskih interesa za praćenjem društvenih tokova. Time je ova fotomonografija s preko 1000 fotografija pregled poslijeratne povijesti 20. stoljeća do naših dana. Iako fotografska aktivnost Jadrana Lazića nije prestala, štoviše vlasnik je fotografske agencije u Los Angelesu gdje živi od 1987., ovaj monumentalni fotografski projekt kruna je njegovog prijednog puta. Put je to onih hrabrih, koji svjesni svoga talenta, pozvani jakim unutrašnjim zovom, odlaze u svijet bez ikakve garancije za uspjeh s jedinom spoznajom da je taj put – pravi.

Fotomonografija razvrstana kronološki u dva toma ujedno je i autobiografija Jadrana Lazića. U prvoj knjizi sam piše o svom golemom iskustvu koje je stjecao kroz pedeset proteklih godina, dok je drugoj knjizi koautor Lazićev biograf Renato Baretić, kojeg dobro poznajemo po hit knjizi i filmu 'Osmi povjerenik'. Fotografije Jadrana Lazića tog plodnog i prodornog autora već su odavno vrednovali strogi ali uvaženi urednici časopisa s milijunskim nakladama, a sve to u izuzetno jakoj međunarodnoj konkurenciji fotoreportera. Prateća izložba samo je maleni izbor iz golemog i atraktivnog opusa.

Jadran Lazić rođen je u Splitu 1952. gdje već kao srednjoškolac počinje raditi u splitskom dopisništvu kao gradski fotoreporter, a potom kao fotograf tadašnjih estradnih, glumačkih i sportskih zvijezda. Uskoro odlazi u Pariz u potpunu neizvjesnost, ali je vrlo brzo uspio osigurati angažman u uglednoj agenciji Sipa Press. Od paparazza, Lazić je vrlo brzo prerastao u profesionalnog fotografa kojem su svi rado pozirali. Od 1974. Jadran Lazić je već u samom vrhu fotografa i fotoizvjestitelja važnih događaja i celebritija. Njegove fotografije objavljuju elitni magazini poput Times-a, Newsweek-a, Paris Match-a, Hello, Gala, Sterna, People and Style-a. Čak dvaput osvojio je Newsweekov naslov Fotografije godine, san svakog fotografa (Brežnjev na odru i palestinski oslobodilački lider)! Tijekom osamdesetih postao je fotografski izvjestitelj s ratišta Irana i Iraka. Nakon što je izmicao mecima i izbjegao smrt odlučio se uputiti u Hollywood i usmjeriti svoju pouzdanu kameru na zvijezde. Sada je na preko 300 naslovnica magazina koje su mu bile povjerene, potvrdio naziv jednog od najboljih svjetskih celebriti fotografa. Fotografije Jadrana Lazića su žive i iskrene te prenose duh portretiranih i atmosferu njihovih uzbudljivog života (Marlon Brando, Faye Dunaway, Robert de Niro, Richard Gere, Jodie Foster, Jonny Depp i brojnih drugih) transformirajući njihove žive slike, svojim KLIKOM, u istinski umjetnički rad.



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Posjedovati ove izvanredne knjige u luksuznom izdanju (koje stoje 4000 kn) ili one jednostavnije (2000 kn) ili naručiti originalne i potpisane fotografije prema svom izboru (u cijeni od 4000 – 10000 kn) postaje izazov i privilegij koji si treba priuštiti obzirom na unikatnu nakladu i veličanstveni doživljaj. Nakladnik je HRVATSKA AUTORSKA AGENCIJA (info@haa.hr; tel. 385 1 4828060)

Jadran Lazic

FROM SPLIT TO HOLLYWOOD AND WIDER

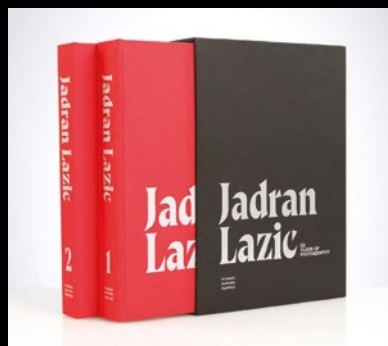
Jadran Lazic's two-volume monograph is the result of fifty years of intensive, dynamic, creative, propulsive, and persistent fieldwork, taking photographs of actors, politicians, singers, writers, footballers, basketball players, starlets, and others whose lives and careers have been popularized by international magazines. Lazic, and his photographs, featured in these same magazines, have taken part in shaping the Western world's collective memory and its mass media's focus on social developments. With over 1000 photos, monograph is a retrospective of the postwar 20th century to the present day. Although Jadran Lazic still takes pictures – he owns a photo agency in Los Angeles, where he lives from 1987 – this monumental project is the crown of his journey paved with courage and driven by talent and impulse, with no guarantees of success but with a conviction that it is the only true path.

From a chronological perspective, one can view these two volumes as Jadran Lazic's autobiography. The first volume showcases fifty years of experience as told by Lazic himself. The second volume includes Renato Baretic – known for his award-winning bestseller *The Eighth Commissioner* – as Lazic's biographer and co-author. In a sea of fierce international competition, photographs of Jadran Lazic were recognized by stringent, acclaimed editors of magazines selling in millions of copies.

Jadran Lazic was born in Split, Croatia in 1952 where he is as a high school student started working in the Split bureau of Vjesnik Publishing House – first as a city desk photojournalist and then as a photographer of national pop-music, film, TV and sports celebrities. That stage soon became too small for him, so he set out to Paris to face the uncertain fate awaiting him there. But in a few months upon arriving to Paris he was hired by the renowned Sipa Press photo agency. From a paparazzo fishing for a chance to photograph a celebrity in an intimate situation, he soon evolved into a professional photographer to whom everyone gladly posed. Since 1974, Jadran Lazic becomes one of the world's top news and celebrity photographers. His photos have been syndicated internationally to elite magazines such as Time, Newsweek, Paris Match, Hello, Gala, Stern, People and In Style. Even twice his photos Newsweek proclaimed the World Photograph of the Year, the dream of every photojournalist. The first such episode took place in 1982: He was the only one in the world who managed to photograph Leonid Brezhnev lying in state (Newsweek declared it the World Photograph of the Year). The second sensational episode took place three years later, when he made a series of portraits of Abu Abbas, the leader of PLF and the most wanted man in the world. During 1980's Jadran Lazic put himself into line of fire while covering the war between Iran and Iraq. After dodging bullets and skirting death, Lazic decided to make his mark in Hollywood, aiming his trusty camera at the stars. And now, with over 300 covers to his credit, Lazic has earned the honor of being one of the world's finest celebrity photographers. The famous stars that have posed for him are Marlon Brando, Faye Dunaway, Robert De Niro, Richard Gere, Sean Penn, Jodie Foster and Johnny Depp, among others. The timeless photos have revealed a depth of soul and spirit from these actors, transforming the shoots into true works of art.



LUXURY EDITION



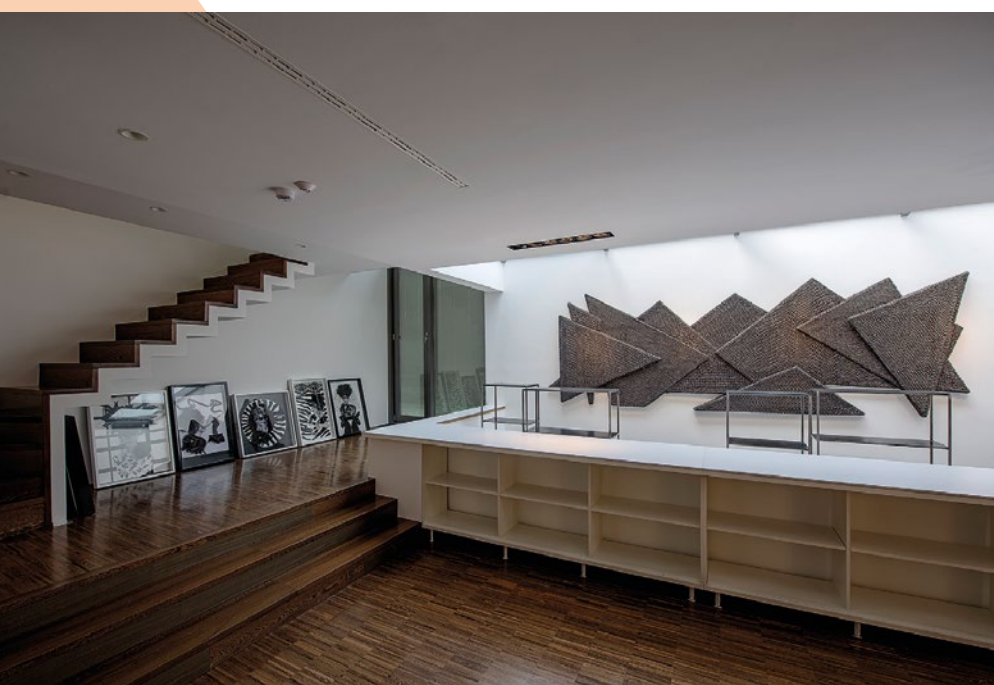
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