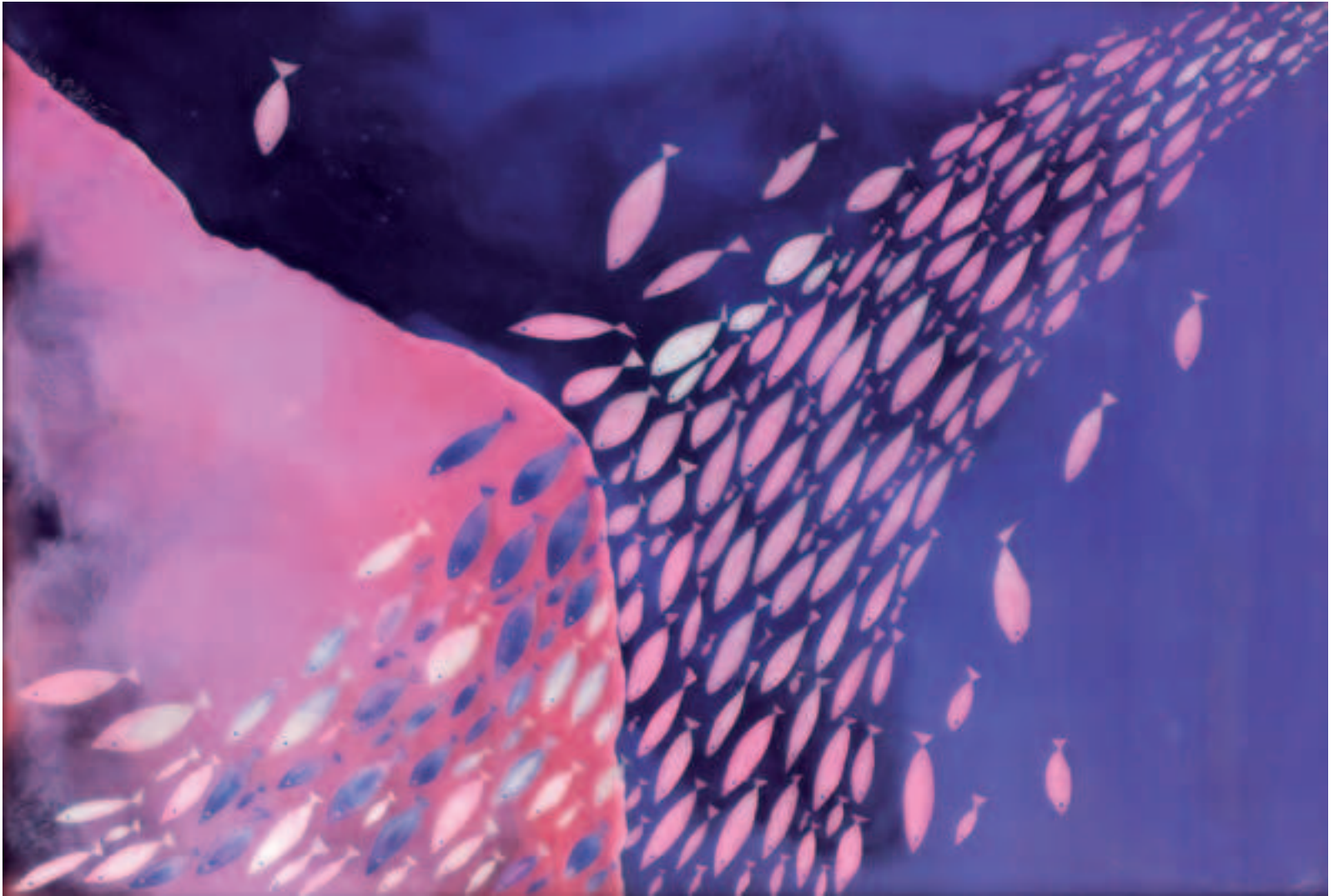


# IVANA PULJIĆ

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REPUBLIKA HRVATSKA  
MINISTARSTVO FINANCIJA  
POREZNA UPRAVA

IZLOŽBENI PROSTOR POREZNE UPRAVE  
ZAGREB, AVENIJA DUBROVNIK 32

CIP zapis dostupan u računalnome katalogu Nacionalne i sveučilišne knjižnice u Zagrebu pod brojem 808775  
ISBN 978-953-7869-03-8

SLIKA NA NASLOVNOJ STRANI: RIBE, 2011.

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IVANA PULJIĆ

FRAGMENTI ZAUSTAVLJENOG VREMENA  
FRAGMENTS OF STOPPED TIME

ZAGREB, 20. VI. – 3. IX. 2012.

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## FRAGMENTI ZAUSTAVLJENOG VREMENA

Kreativna igra, maštovitost rješenja, intrigantnost kadriranja značajke su slikarskog pristupa Ivane Puljić. Pejzaži, vedute, figurativne kompozicije, motivske odrednice opusa doneseni su i s potrebnom mjerom opisnosti i stilizacijom likova i predmetnog. U organizaciji prizora prevladava vertikalitet gradnje, adiranje sadržajnih sastavnica, suodnos stvarnog i izmašanog prostora. Oblikovne nakupine zbira činjeničnog suprotstavljene su bjelini površine, aktivnoj i neutralnoj plohi, na kojoj su koloristički atraktivne forme nositelji priča. Simpatične zgode koje fasciniraju jednostavnošću, a time i bogatstvom izmjenjuju se s uzbudljivošću krajolika i spomeničkim ambijenatima gradova, označenih blistavošću ljepote, ostvarene i kroz ugođaj uprizorenja, ozračje vedrine, bliske Ivaninom temperamentu. Mediteranska razigranost utkana je svjetlom i rasponima palete u detalje i ukupnost scene, u specifičnu atmosferu juga, kojoj Ivana neprekidno podiže temperaturu. Doživljaj prenosi u događanje, imaginaciju u konstantu izgleda, s paradoksalnošću dojma – zaustavljenog vremena i stalne mijene zbivanja. Ivana Puljić sjajno osjeća trenutak, pamt i stanja prohujalog vremena, težeći i slici smiraja i blagog pulsiranja. Promatrala je i promatra život oko sebe, dokida tjeskobu, a na pijedestal silnicama boje uzdiže radost svakodnevnoga. Njezina Dalmacija uz plavetnilo mora i neba prihvaća i druge kromatske akcente, manje ili veće likovne epicentre, koji određenoj literarizaciji slike daju, uz repertoar i dijalog oblika, notu humornog. Ivana otkriva i s ljubavlju preobražava situacije i teme pitoresknog juga, osmišljavajući ih okvirom vlastite poetizacije, a sukladno tome i stilistikom lirske prozračnosti, s duhovitošću u tematskom sloju, a duhovnošću u približavanju samom pojmu darovane ljepote. U tvorbi slika Ivana se odlučila za neobičan postupak i materijal, koji određuje i sam karakter djela. Podatnost voska u “agregatnim stanjima” žitkosti i krutosti bitna je za epidermu slike, njezinu teksturu, za sjaj i muklost fragmenata. Ivana se za drukčiju tvornost površine odlučila za studija u Italiji, prateći njoj privlačne umjetnike i pojave, postigavši eksperimentom na tehnološkoj razini uvjerljivost i autentičnost u ostvarenjima klasične estetike, itekako označenih suvremenim senzibilitetom kojim su vrata za inovativno bila otvorena. U kombinatorici sredstava, sa slikarskim i crtačkim partijama, s lelujavim, paralelnim, ritmički odmjereno postavljenim nitima konca, jedinkama gradivne strukture pojedinih slika, s kolažiranjem novinskih izrezaka i iznad svega naplavinama voska, materijala putenog taktiliteta. Reljefna slika sugerira stiješnjeni prostor u objektivno jasnoj arhitektoničnosti prizora. Ivana Puljić sklona je i variranju pojedine teme, dijalogu srodnog kroz parove sličnih koordinatnih sustava i aktera zaokupljenih (igra nije isključena) istim pitanjima, ali i drukčijih, ali svih obojenih emotivnim zanosom. Vidljivim i kada šeće gradom, penje se brežuljcima, prepušta se daljini pučine, razgovara s ljudima. A za bilježenje pulsiranja i života i prirode služi se i lakoćom i neposrednošću krokija (bar segmentarno) i punom slikarskom doradenošću, pokazujući da su linije i plohe voska znak kretanja u vitalitetu slike. Linije kao fitilj vosku, iskre energije u mogućnosti materijala svjetla i boje.

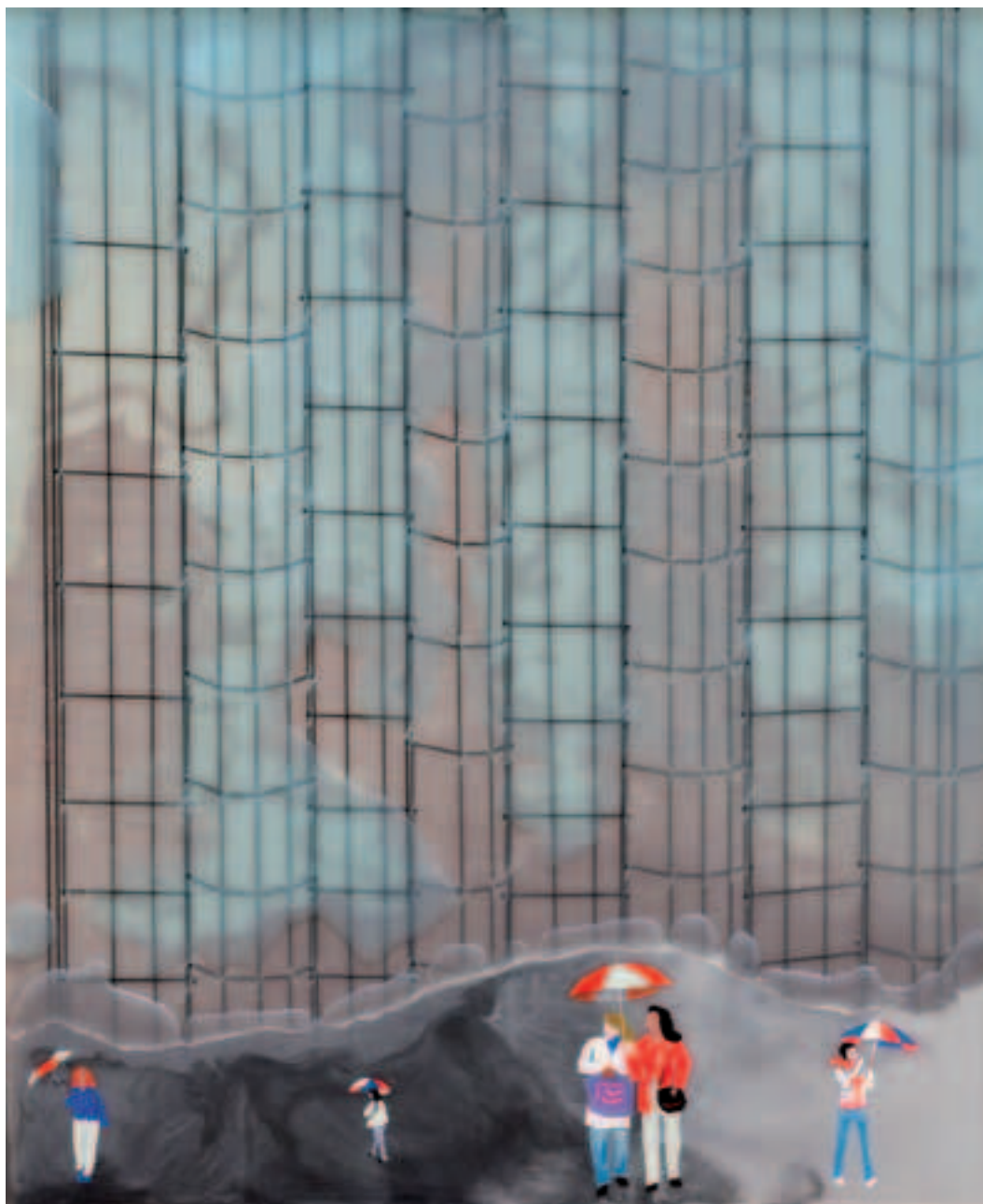
Stanko Špoljarić

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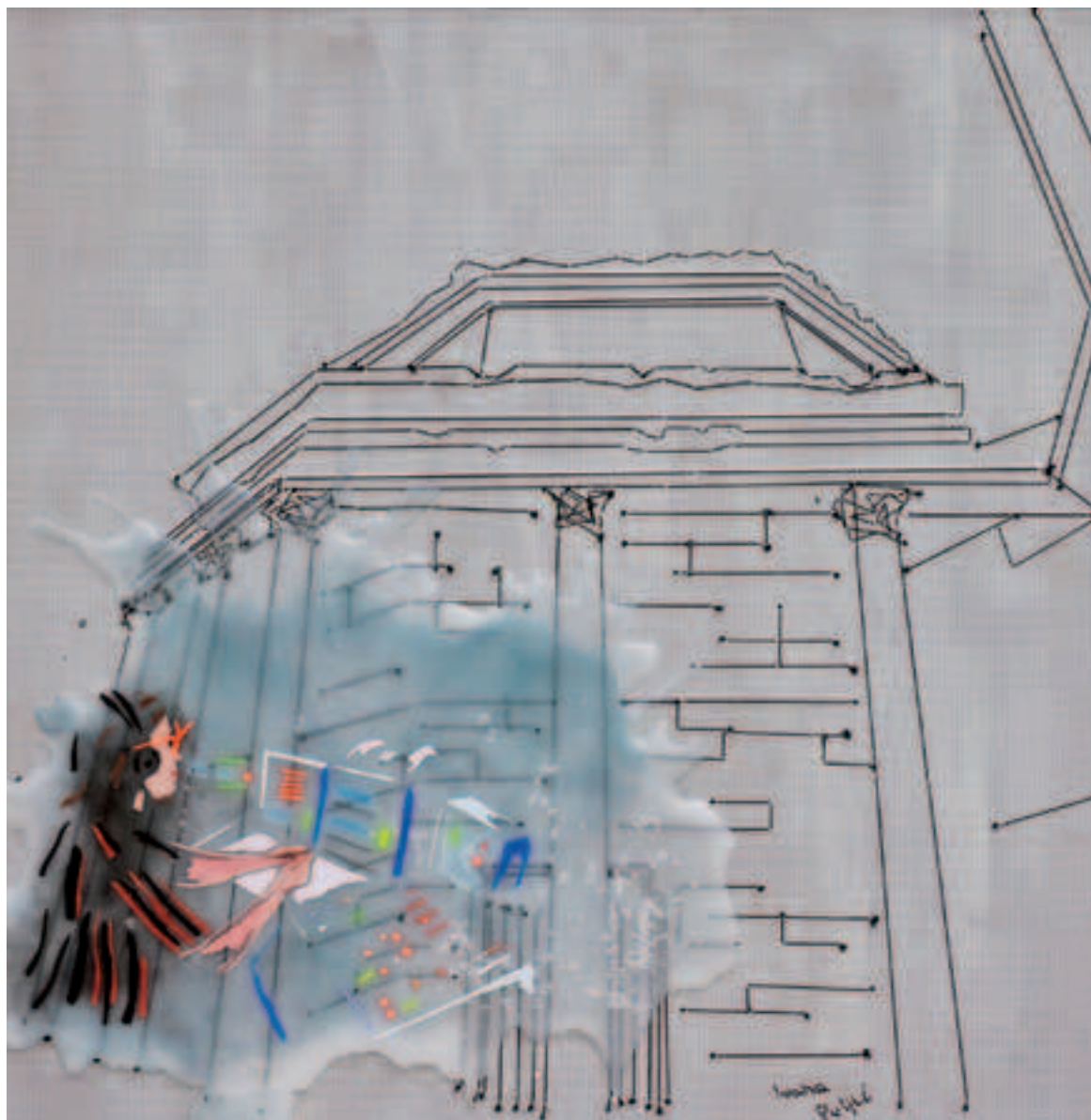
## FRAGMENTS OF STOPPED TIME

Creative plays, imaginative solutions and intriguing scenes are all characteristics of Ivana Puljić's painting approach. Landscapes, vedute, figurative compositions and the determining motifs of different opuses have been brought about with a required amount of descriptiveness and stylisation of characters and of that which is external. Space organisation reflects the verticality of construction, adding the elements of the content, a correlation between the real and imaginary space. The formed clusters of the factual are contrasted against the whiteness of the surface, an active and neutral sheet, where the story tellers are attractive coloured forms. The stories are funny and they fascinate the observer with their simplicity, and therefore with the plentiful of different and exciting landscapes and city landmarks, marked by the brilliance of their beauty, as realised through the atmosphere of a given scene, the brightness, which is close to Ivana's own temperament. Mediterranean playfulness has also been woven into her works of art, by using light and the colours of the palette which can be seen in details and the whole scene, the specific atmosphere of the south whose temperature is constantly being raised by the author. Ivana transmits experience into a happening, imagination into a constant of appearance, with a paradox in the impression – stopped time and a constant change of events. Ivana Puljić can feel the moment wonderfully; she remembers the states of the time gone by, at the same time striving for a picture of both calmness and mild pulsation. She used to observe and she does observe life around her, abolishes anxiousness, and on the pedestal of the main lines of colour she elevates the joy of everyday living. Her Dalmatia, with the blue sea and sky accepts other chromatic accents, larger or smaller painting epicentres which to a certain lateralisation of the image give, besides the repertoire and the dialogue of the shape, a touch of humour. With love, Ivana reveals and transforms situations and themes of the picturesque south, developing them in the frames of her own poesy, and in accordance with that the style of lyrical translucency, with humour in the thematic layer, and with spirituality when approaching the very concept of the presented beauty. In creating paintings Ivana has opted for the use of an unusual method and materials, which define the character of the work itself. The suppleness of wax in "aggregate states" of fluidity and solidity is essential for a painting's epidermis, its texture, gloss and the huskiness of fragments. Ivana has decided to use a different surface material while studying in Italy, where she followed artists and appearances she found attractive, thus reaching for an experiment on a technological level of credibility and authenticity in realisations of classical aesthetics, very much marked by contemporary sensitivity to which the door of innovation has been ajar. Furthermore, in the combinatorics of means, with painting and drawing parties, with winding, parallel, rhythmically balanced fibre threads, constructive units of certain paintings, with a collage of newspaper cuttings and, above all, depositions of wax, the material of tactile sensuality. Relief painting suggests narrow space in objectively clear architectonics of the scene. Ivana Puljić is prone to variations of a certain scene, to dialogue related by pairs of similar coordinated systems and actors occupied (play is not excluded) with the same questions, but different ones too, however, all of them coloured in emotional enthusiasm. This can be seen when she walks in the park, climbs hills, gives over to the distance of the open sea, when she talks to people. Moreover, in order to express the pulse of life and nature she uses the lightness and the immediacy of croquis (at least in segments) and a full painting finish, thus showing that the lines and surfaces of wax are a sign of movement in a painting's vitality. The lines are like a wick to the wax, sparks of energy among possibilities of the material of light and colour.

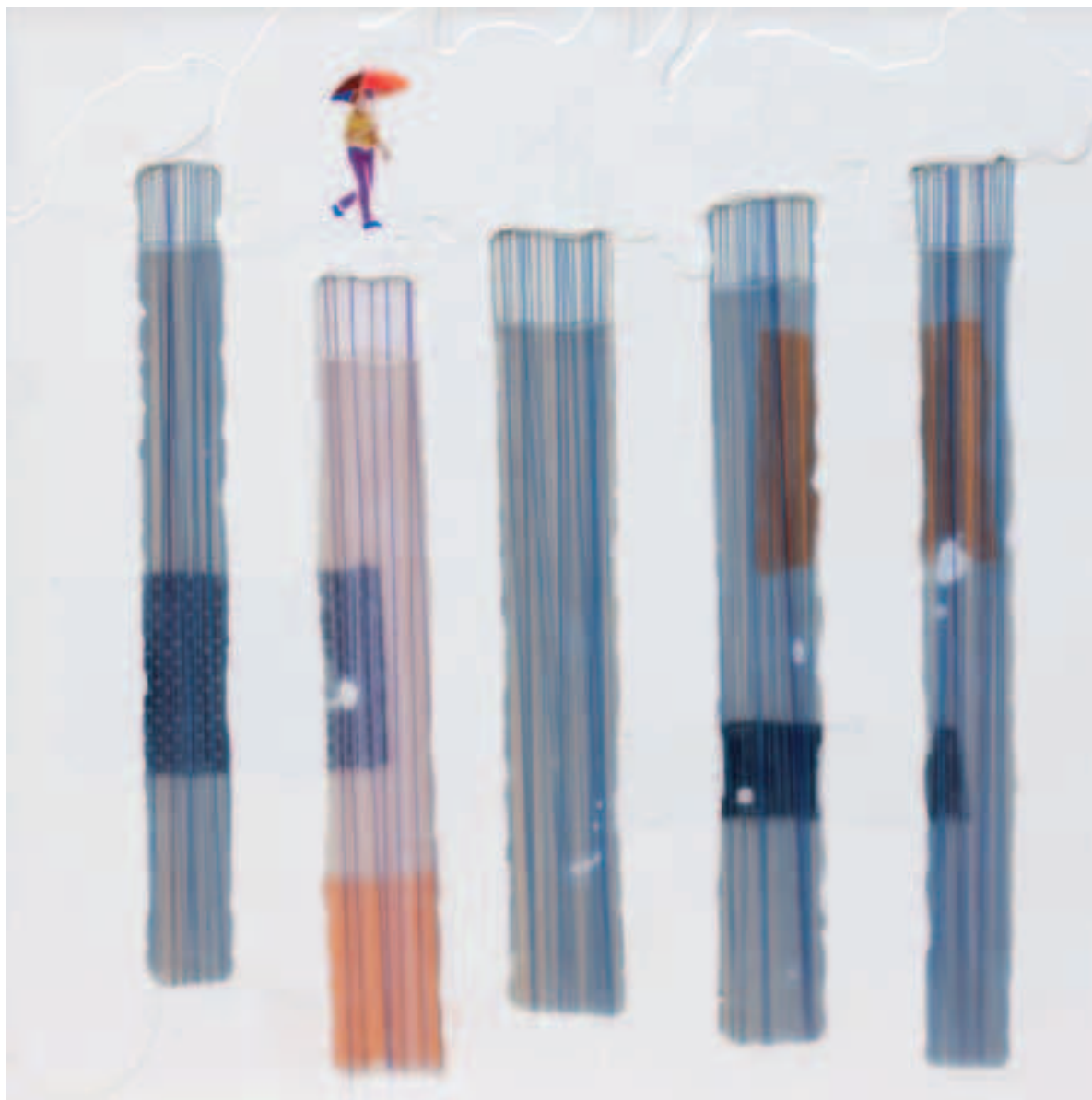
Stanko Špoljarić



U ZAGREBU, 2012.  
IN ZAGREB, 2012



NETKO NAS PROMATRA, 2009.  
SOMEONE IS WATCHING US, 2009

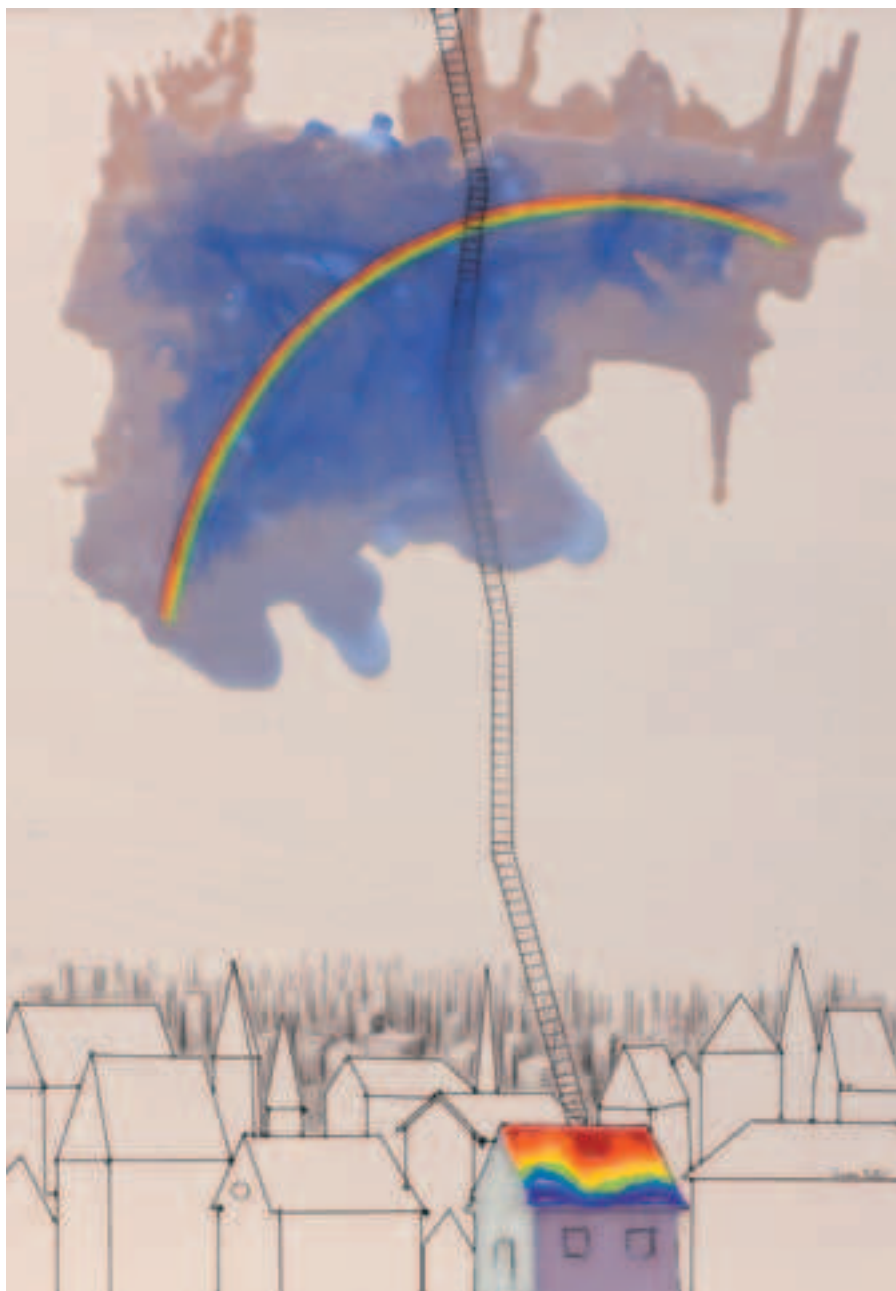


HOD PO TANKOJ ŽICI I., 2010.  
WALK ON A THIN WIRE I, 2010



PRIČA CRVENOG KIŠOBRANA II., 2012.  
THE STORY OF A RED UMBRELLA II, 2012

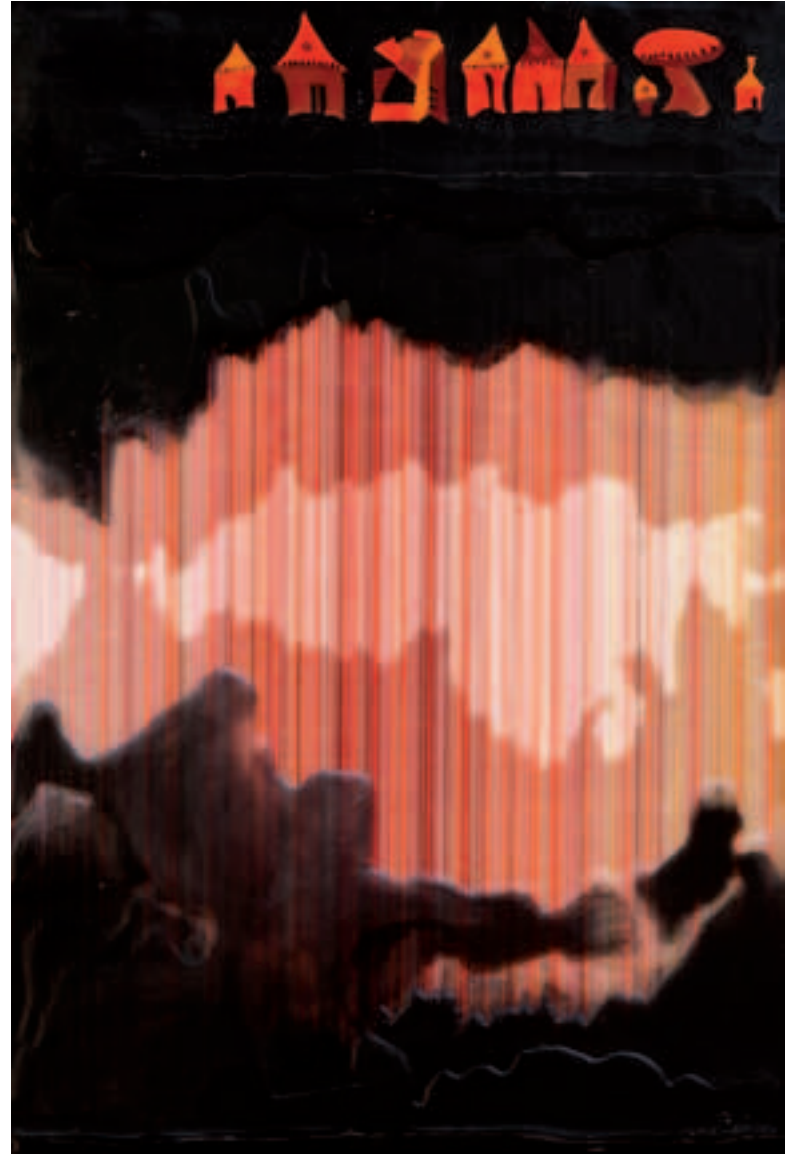




TKO JE UKRAO DUGU,  
2010.  
WHO STOLE  
THE RAINBOW,  
2010



DUGINA KIŠA II., 2011.  
RAINBOW'S RAIN II, 2011



DUGINA KIŠA III., 2011.  
RAINBOW'S RAIN III, 2011



PEJZAŽ SA SIJENOM, 2012.  
HAY LANDSCAPE, 2012



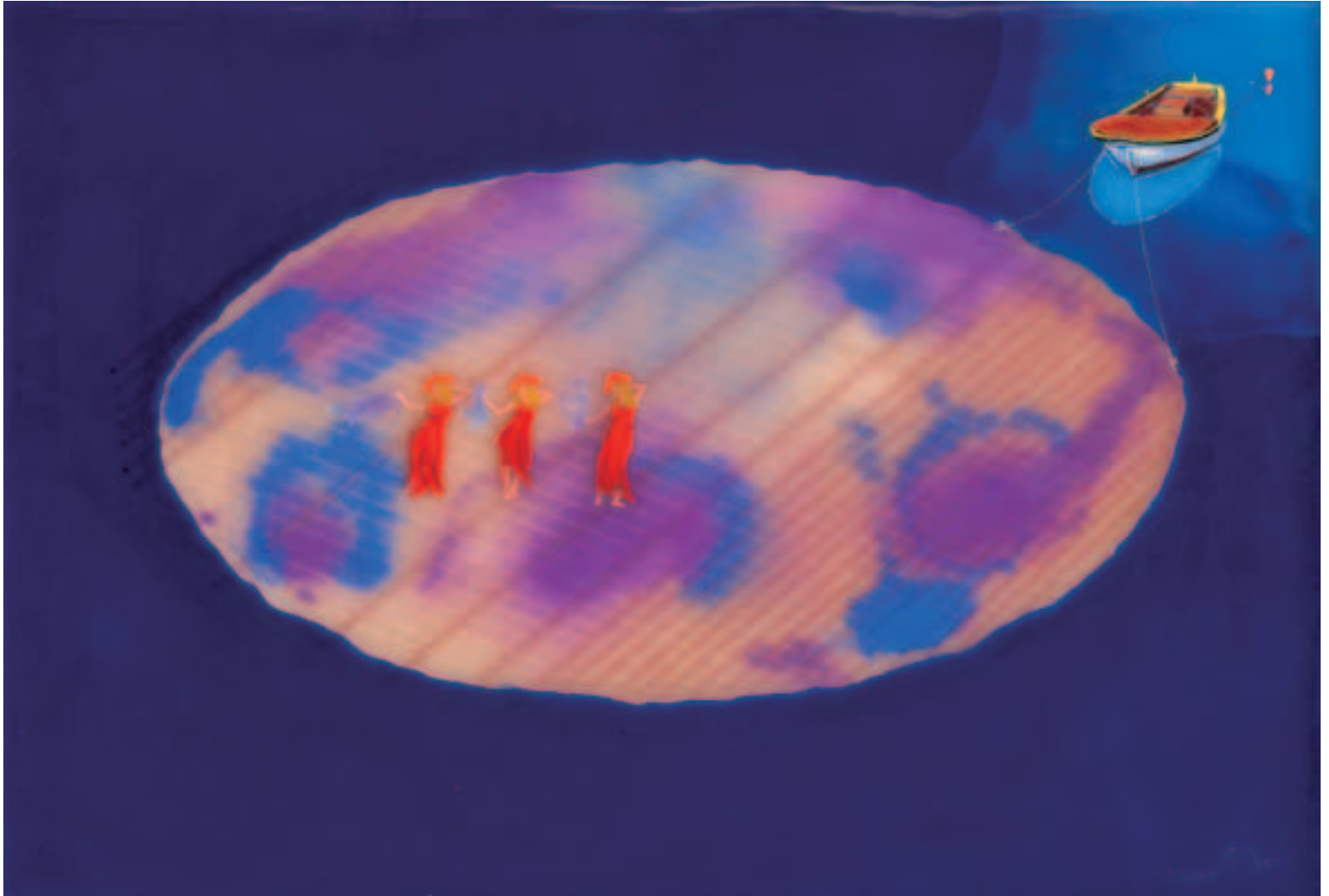
KUĆICA U POLJU LAVANDE, 2012.  
A LITTLE HOUSE IN A FIELD OF  
LAVENDER, 2012



REGATA, 2011.  
REGATTA, 2011



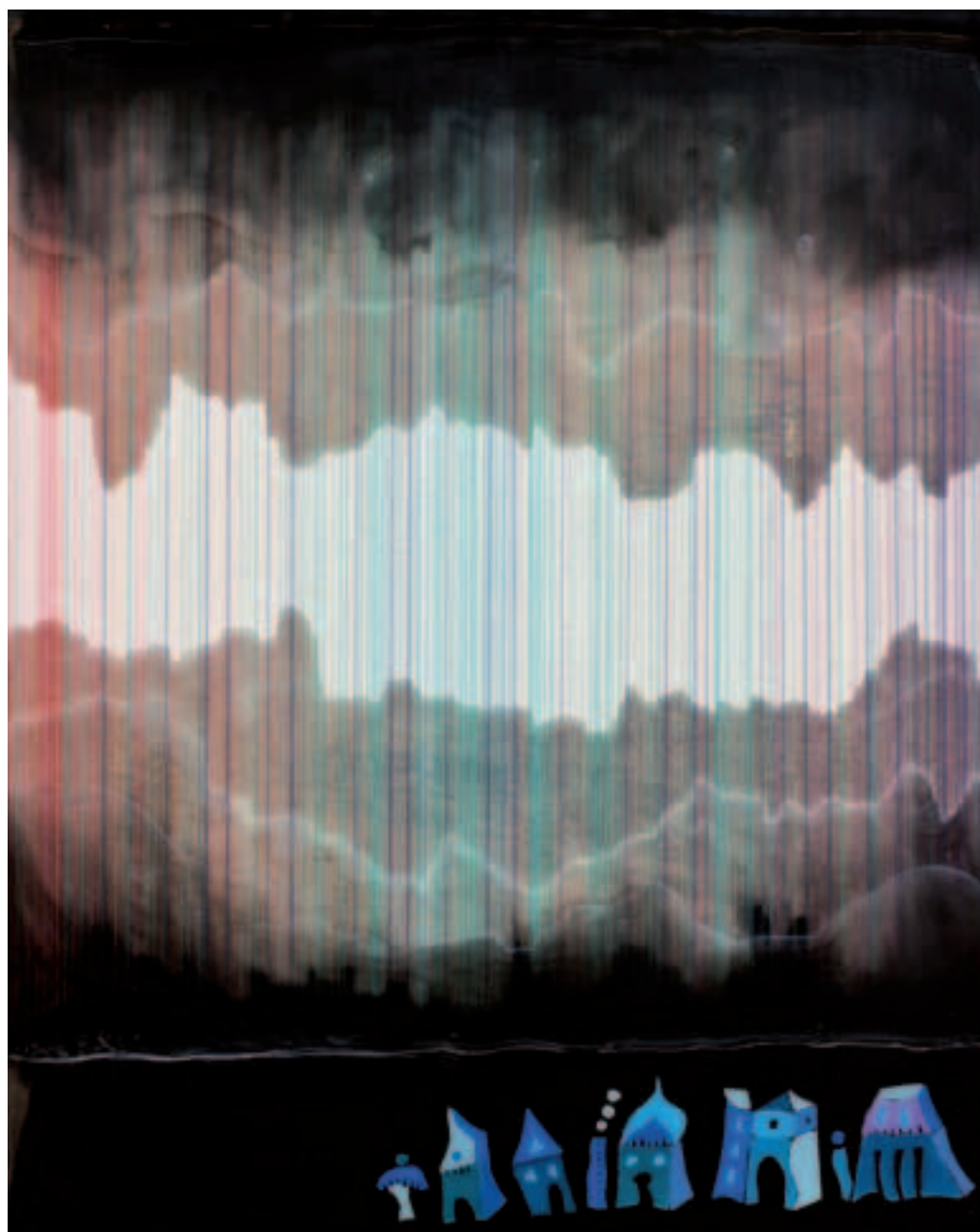
GRADIĆ, 2010.  
A SMALL TOWN, 2010

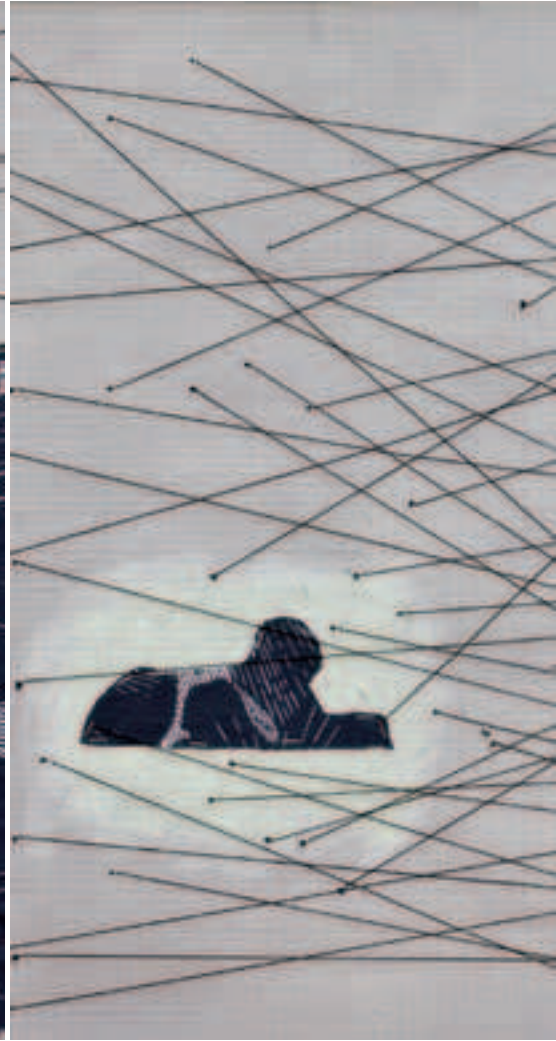
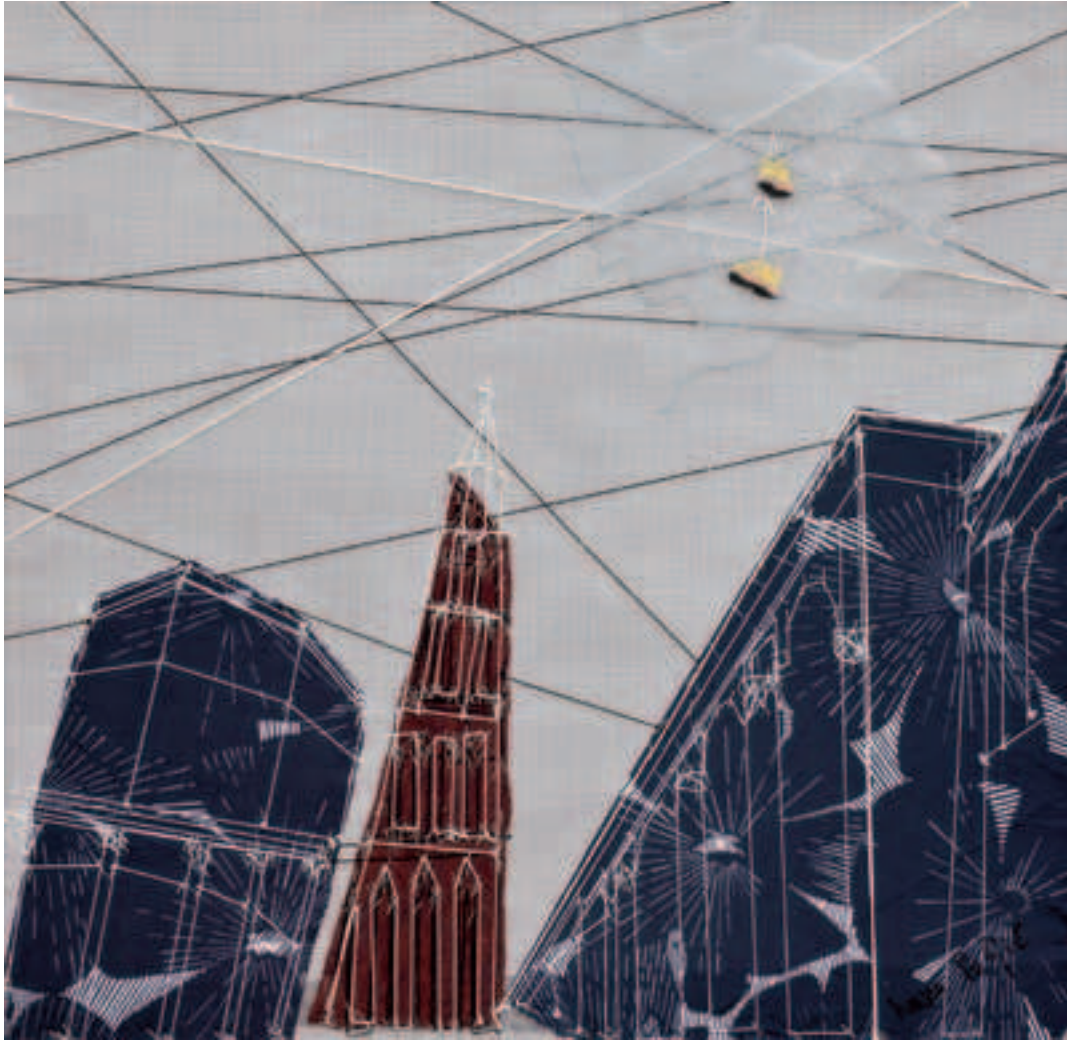


POZDRAV SUNCU II., 2012.  
SUN SALUTATION II, 2012

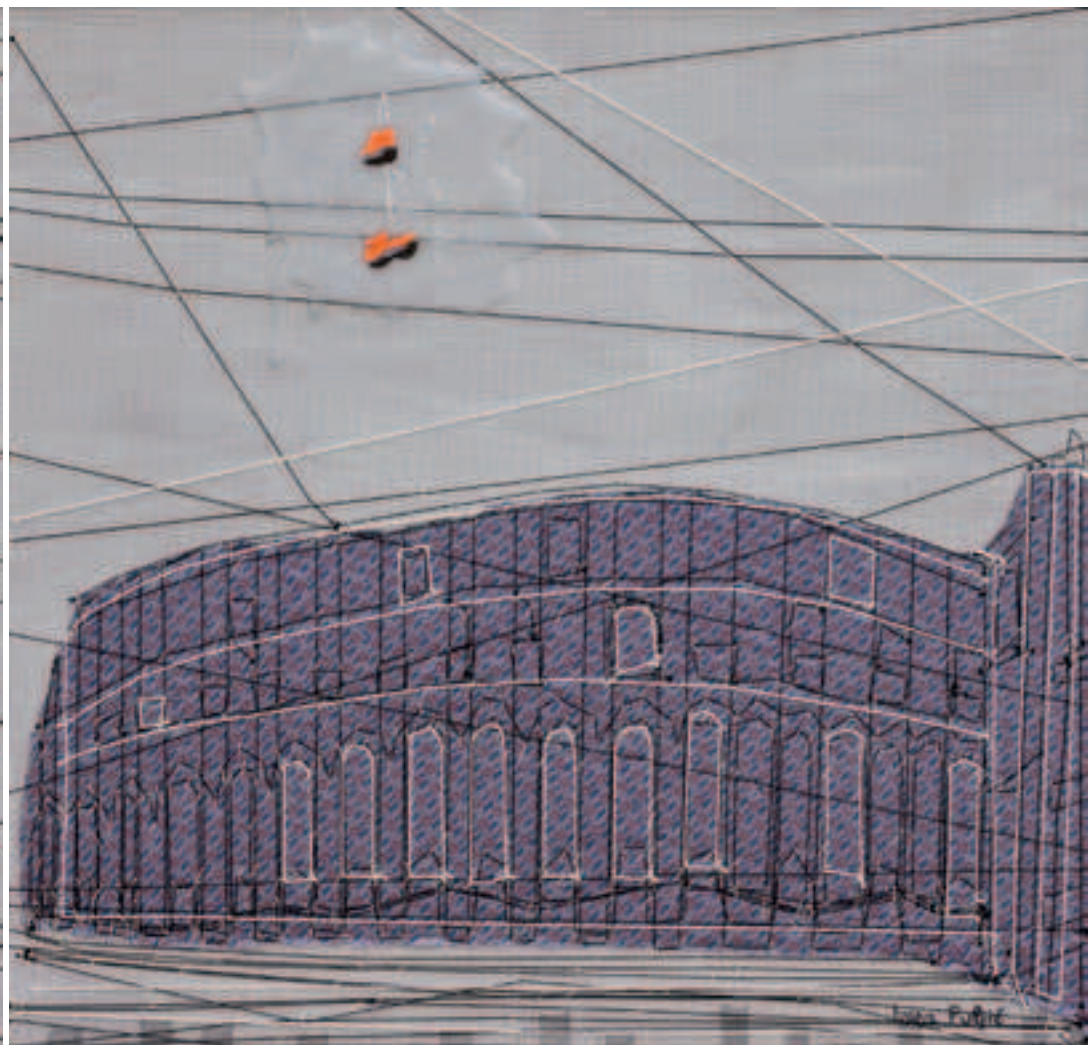


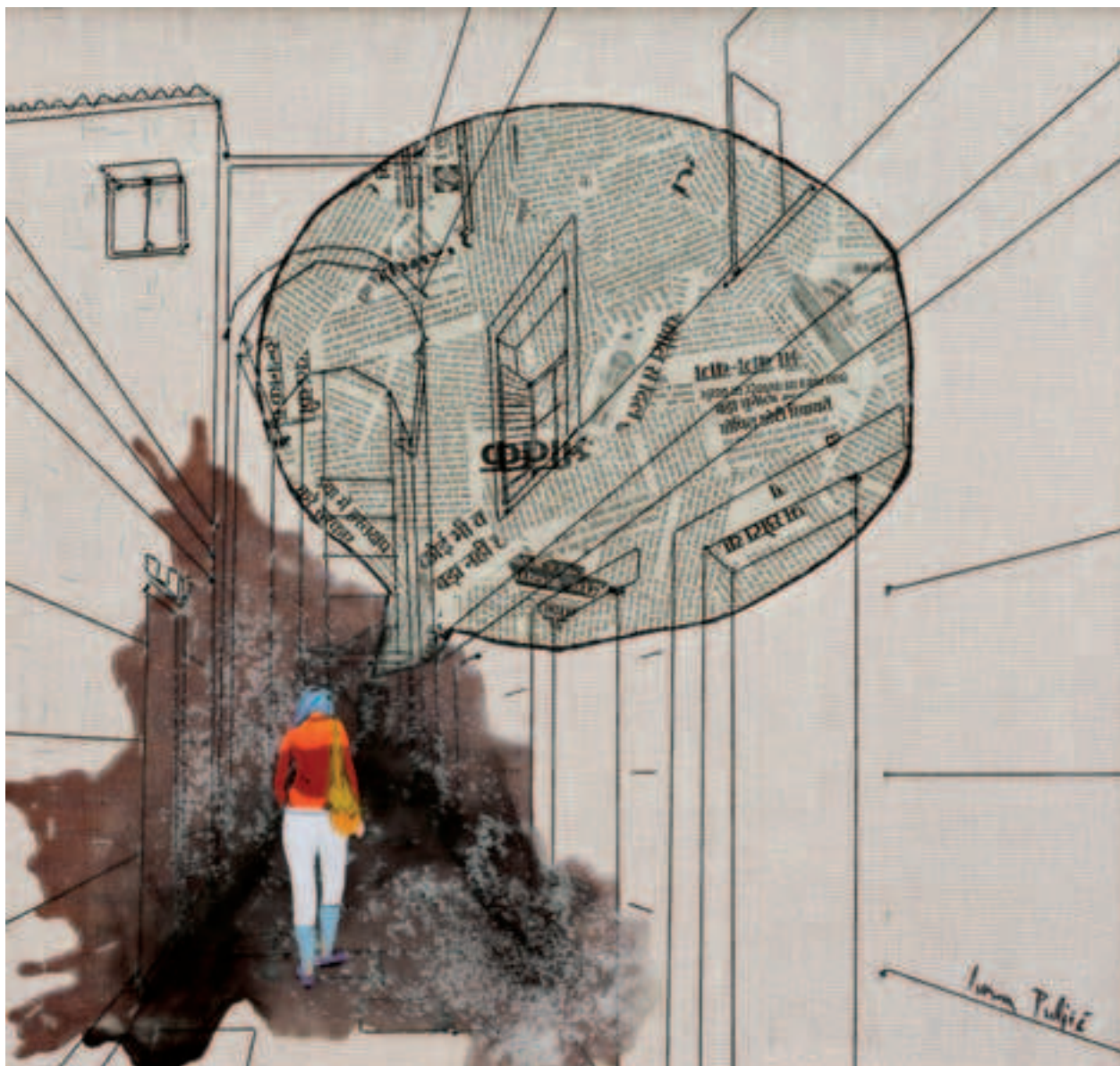
DUGINA KIŠA IV.,  
2011.  
RAINBOW'S RAIN IV,  
2011





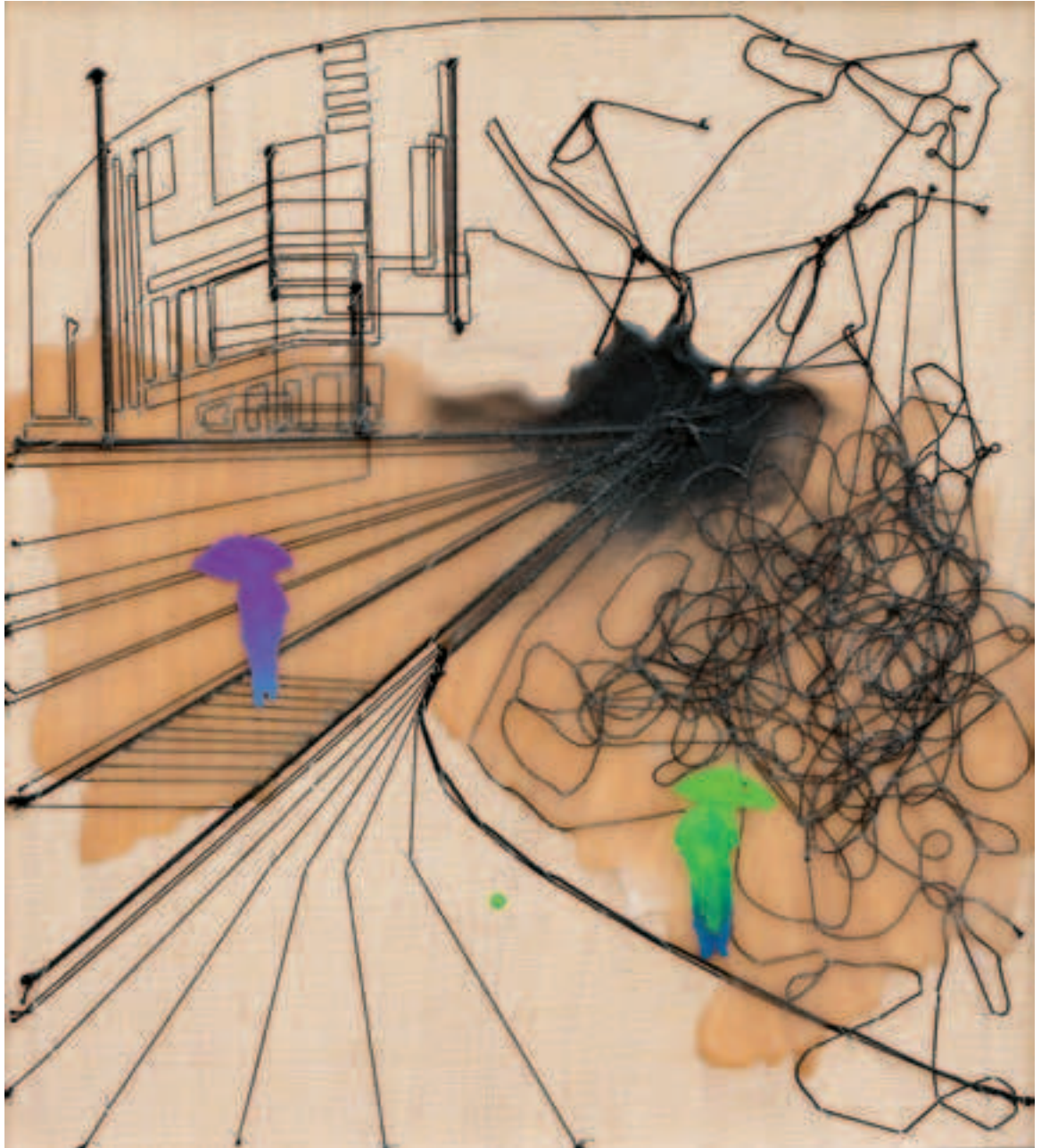
SPLIT-ROMA, triptih, 2009.  
SPLIT-ROMA, triptych, 2009





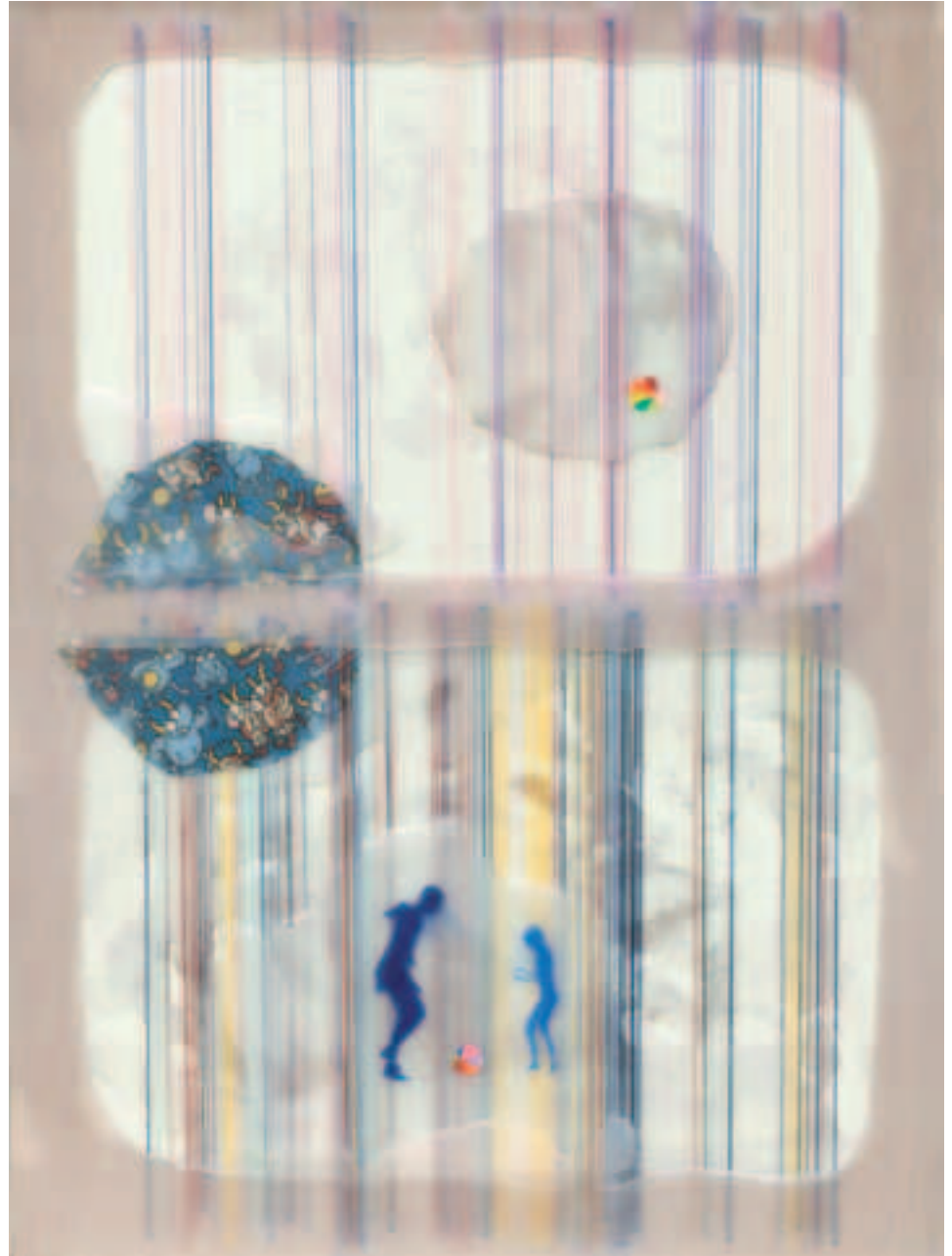
... (TRI TOČKICE), 2009.  
... (DOT DOT DOT), 2009

ORDINE E CONFUSIONE, 2009.  
ORDINE E CONFUSIONE, 2009





PIJANIST, 2012.  
PIANIST, 2012



IGRA, 2011.  
PLAY, 2011



PIKNIK NA DNU MORA, 2011.  
PICNIC ON THE BOTTOM OF THE SEA, 2011

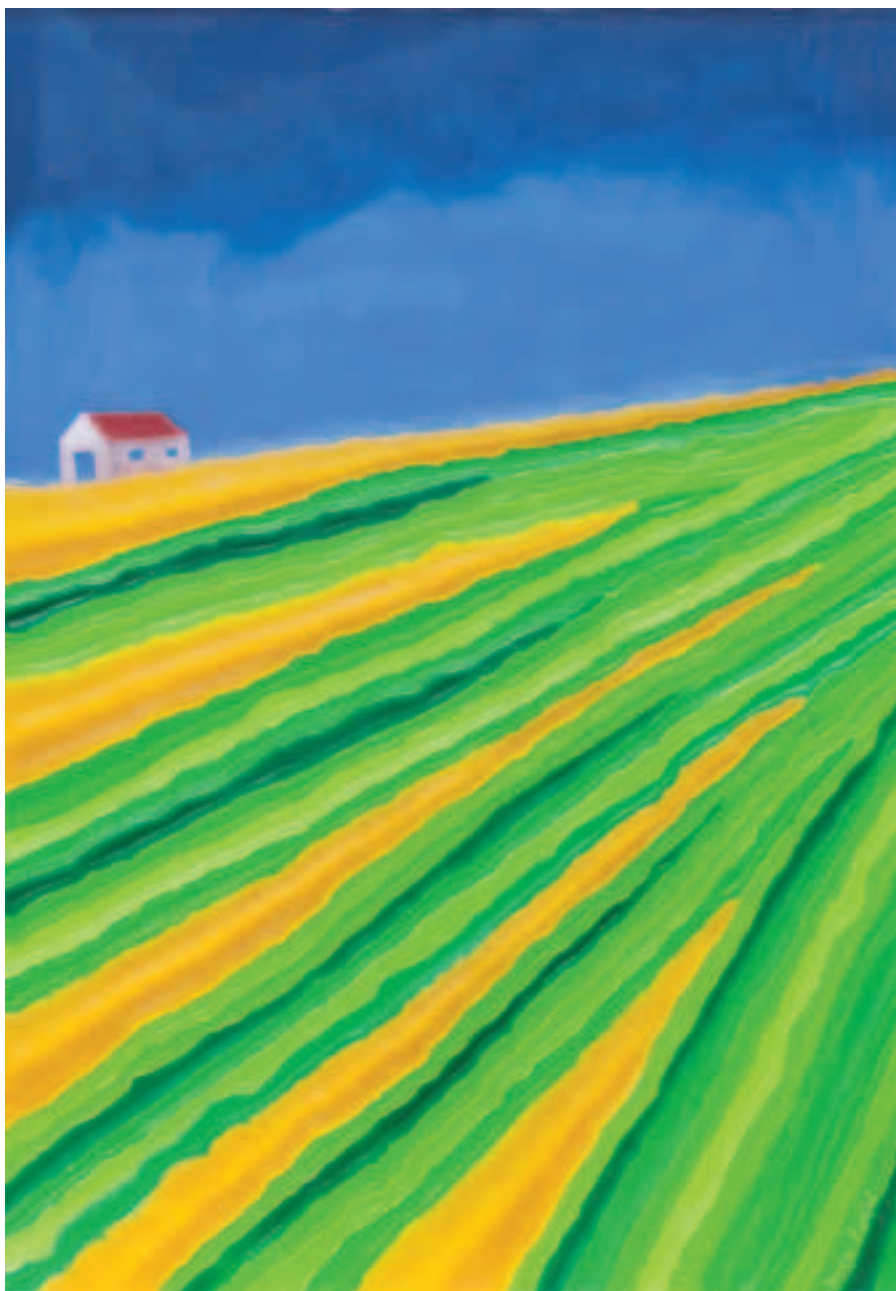




BIG BLUE, 2010.  
BIG BLUE, 2010



KUĆICA NA ZELENOJ LIVADI, 2012.  
A LITTLE HOUSE ON A GREEN MEADOW, 2012



ZELENA POLJA, 2012.  
FIELDS OF GREEN, 2012

## ŽIVOTOPIS

Ivana Puljić rođena je u Splitu 1974. Splitski ambijent povijesnih kulturnih spomenika, od Dioklecijana pa do Meštrovića, od Marulića do današnjih dana, kao neiscrpan izvor nadahnjivao je svojom stoljetnom kulturom naraštaje mladih Splićana i Splićanki da svoj životni put vežu uz kulturu, znanost i umjetnost. Tako i mlada Ivana Puljić, nakon završene osnovne i srednje škole, 1993. upisuje povijest umjetnosti na Filozofskom fakultetu u Splitu. U sljedeće dvije godine, uz studij na fakultetu, intenzivno crta, slika, bavi se grafikom i kiparstvom, posjećuje atelijere, galerije i likovne izložbe, s namjerom daljnjeg usavršavanja na Akademiji likovnih umjetnosti u Zagrebu. Nakon odbijenice na prijamnom ispitu u Zagrebu, Ivana hrabro, puna samopouzdanja, odlazi u svjetsku prijestolnicu kulture, u Rim, u Italiju, gdje 1995. upisuje studij slikarstva na Accademia di Belle Arti u Rimu, kod profesora Itala Scelza Palumba. Razdoblje privikavanja na drugu kulturu i drugi način življenja trajalo je relativno kratko. Ivana dolazi iz sredine gdje je netom završio Domovinski rat pa je njezin optimizam zračio novom energijom, kojom je ispunjavala svakodnevne obveze. Na Akademiji u Rimu vladala je kreativna atmosfera, u kojoj su profesori nastojali poticati studente na istraživanje novih tehnika u radu, kako bi što uspješnije oblikovali svoj vlastiti likovni izraz s temama i materijalima koji im najviše odgovaraju u njihovim istraživanjima. Rim, kao grad bogate kulturne baštine, s brojnim trgovima i spomenicima, fontanama, galerijama i crkvama, zapravo je veliki grad muzej na otvorenom i neiscrpana inspiracija za sve umjetnike koji u njemu žive. Znatna utjecaj u promišljanju i sazrijevanju Ivane Puljić imali su slikar Alberto Burri i Lucio Fontana, dvojica afirmiranih suvremenih talijanskih umjetnika, koji su u Rimu, u vrijeme njezina studiranja, bili jedni od predvodnika neformalnog stila u likovnom izrazu. Njihovi radovi, uz profesora Palumba, presudno su utjecali na njezin smjer istraživanja i eksperimentiranja s novim materijalima i neformalnom pristupu u svojoj likovnosti. Nakon faze iscertavanja i oslikavanja ambalažnih kartona, Ivanu fasciniraju haljine i marame oslikane u tehnici batika, pa je ta suptilna i nadasve kreativna tehnika, u kojoj se za oslikavanje tekstila, posebno svile, koristi vosak, postala temeljem njezinih istraživanja, kao njezina osobna instinktivna integracija u tokove suvremene likovne umjetnosti. Diplomira je 2000. na Accademia di Belle Arti u Rimu, u klasi prof. Itala Scelza Palumba. Nakon završene Akademije pa do danas priredila je više od 30 samostalnih i više od 40 skupnih konceptijskih i pozivnih izložaba u priznatim galerijama i muzejima u Hrvatskoj, Italiji, Sloveniji i Francuskoj. Uz izložbenu aktivnost prisutna je i na teorijskom planu, sudjelujući na Simpoziju slikarstva u Samoboru 1995. i u Trogiru 2008. te kao suradnica sa scenskim studijem "Spazio Scenico" u realizaciji scenografije za operu "Boris Godunov" i kao suradnica sa Studio Artistico u restauratorskim radovima na ikonama, slikama i freskama. Članica je splitskog HDLU-a od 2001., zagrebačkog HDLU-a. od 2008. i HZSU-a od 2010. u statusu slobodne profesionalne umjetnice. U njezinu eksperimentiranju, primjenjujući voštanu fluidnost, ujedinjuje slikarstvo, kiparstvo i grafiku, s inovativnim mogućnostima u kojima je ostvarila osobni lirski novi realizam, ispunjen mladenačkom radoznalošću, ali i dubokim smislom za tematiku i egzistencijalne izazove s kojima je suočen suvremeni čovjek. U predgovoru za šibensku samostalnu izložbu u Galeriji Sv. Krševana 2008. likovni kritičar Tonči Šitin zvršava svoj tekst riječima: "Istraživanje prostora i zaokupljenost metierskim problemima, razni slojevi voska na drvenim pločama s novim umetanjima metalnih krhotina sa začudnim vizualnim učincima, nisu kod Ivane tek baština jedne sredine, već i vlastito traganje, ona u svojoj viziji toplinom osjećaja želi pomiriti svjetove, uzletom mašte želi dodirnuti čovjekove duhovne pejzaže."

Živi i radi u Rimu i Splitu.

e-mail [ivamineo@yahoo.it](mailto:ivamineo@yahoo.it), [www.ivanapuljic.com](http://www.ivanapuljic.com)

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## BIOGRAPHY

Ivana Puljić was born in Split in 1974. Split ambience of historic monuments from Diocletian to Meštrović, from Marulić to this day has been an inexhaustible source of inspiration for young people in Split with its centuries-old heritage, so as to lead them into a life connected with culture, science and arts. So, after finishing primary and secondary school, young Ivana Puljić started studying art history at the University of Philosophy in Split in 1993. During the following two years, while studying, she was intensively drawing, painting and creating graphics and sculptures; she was visiting studios, galleries and painting exhibitions, with the aim of further education at the Academy of Fine Arts in Zagreb. After being rejected at the Academy in Zagreb Ivana did not lose courage and, fully confident, she went to the world's centre of art – Rome, where in 1995 she started studying painting at the Accademia di Belle Arti, the class of Professor Italo Scelzo Palumbo. The period of adaptation to another culture and another way of life was relatively short; Ivana had left Croatia in the aftermath of the War of Independence, so her optimism radiated a new energy which gave her the strength to fulfil her everyday duties. The academy in Rome was ruled by creative energy, where professors tried to encourage their students to explore new techniques in their work in order to be as successful as possible in creating their own painting expression with themes and materials which suit them best. Rome, a city of rich cultural heritage, with its many squares and monuments, fountains, galleries and churches, actually a large open museum city and an inexhaustible inspiration for all artists who live there. A considerable influence on Ivana Puljić's thought and development came from artist Alberto Burri and Lucio Fontana, two renowned contemporary Italian artists, who were during her studies the only forerunners of the informal style in painting in Rome. Their work, in combination with Professor Palumbo, has had a crucial influence on her research direction and experimenting with new materials and her informal approach to art. After the phase of drawing and painting on cardboard boxes, Ivana became fascinated with dresses and scarves in the batik technique, so that subtle and, above all, creative technique, where textile painting, especially silk, which uses wax, became the basis of her research, as her personal instinctive integration into the trends of contemporary fine arts. Ivana Puljić graduated from Accademia di Belle Arti in 2000 in Rome, in the class of Professor Italo Scelzo Palumbo. After graduating from the Academy and until today she has had more than 30 solo and more than 40 group conceptual and invitation exhibitions in well-known galleries and museums around Croatia, Italy, Slovenia and France. She is also active in theory through participating in the Symposium of Painting in Samobor in 1995 and Trogir in 2008, as well as collaborating with the theatre studio "Spazio Scenico" in creating props for the opera "Boris Godunov" and with "Studio Artistico" for restoration work on icons, paintings and frescoes. She has been a member of HDLU Split since 2001, HDLU Zagreb since 2008 and HZSU from 2010 as an independent professional artist. Her experimenting with wax fluidity unites painting, sculpture and graphics, with innovative possibilities in which she realised her personal lyrical new realism, filled with youthful curiosity but also with a deep understanding of existential issues facing the modern people. In the preface to the Šibenik solo exhibition at the Gallery of St Grisogono in 2008, art critic Tonči Šitin ended his text with the following words: "Study of space and preoccupation with metier problems, various layers of wax on wooden boards with new insertions of metal fragments with amazing visual effects are in Ivana's case not just heritage of one environment but also a personal search where in her vision she strives to reconcile worlds with the warmth of feeling, where with a surge of imagination she wishes to touch people's spiritual landscapes." She lives and works in Rome and Split.  
email: ivamineo@yahoo.it, www.ivanapuljic.com.

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## SAMOSTALNE IZLOŽBE – IZBOR / SOLO EXHIBITIONS – SELECTION

1998. SPLIT, Pinakoteka Franjevačkog samostana,  
*Tragovi bitka*
2000. RIM, Ass. Culturale Extra, *Otherside*
2005. LJUBLJANA, Galerija Loterije Slovenije, *Portreti*
2007. CAPRAROLA, Galerija Cosmo Arte, *La città dentro una stanza*  
SPLIT, Mala galerija Muzeja grada Splita,  
*Interijeri*  
MAKARSKA, Gradska galerija Antuna Gojaka,  
*Vremensko Trojstvo*
2008. SPLIT, Salon Galić, *Skriveni lirski impulsi grada*  
ŠIBENIK, Galerija Sv. Krševana, *Istraživanje intime i prostora*  
BOL, Galerija “Branislav Dešković”, *Usporedni svijet*  
SARAJEVO, Galerija Novi hram, *Usporedni svijet*
2009. RIM, Galerija 196, *Sei gradi. Un Istante*
- ZAGREB, Hrvatska poštanska banka  
CASSINO, Biblioteca comunale, *Letterature dal fronte*
2010. SPLIT, Galerija Kula, *Kroz san*  
KARLOVAC, Galerija “Vjekoslav Karas”  
MOSTAR, Galerija Aluminiij  
TIVAT, Galerija ljetnikovca Buća-Luković, *Igra voskom*  
SPLIT, Hrvatsko-francuska udruga/Alliance Française de Split, *Dva godišnja doba*
2011. LJUBLJANA, Galerija Hest, *Voštani blues*  
ZAGREB, Galerija Idealni grad, *Imaginarni svijet*  
SPLIT, Hrvatsko-francuska udruga/Alliance Française de Split, *La mer*
2012. ZAGREB, Ministarstvo financija, izložbeni prostor Porezne uprave Zagreb, *Fragmentsi zaustavljenog vremena*

## SKUPNE IZLOŽBE – IZBOR / GROUP EXHIBITIONS – SELECTION

2000. RIM, Galerija Spazio Visivo, *Apstrakcija i konceptualizam*  
BOLONJA, Villa Serena, *Izgubljeni i pronađeni pejzaž*  
RIM, Talijanska teniska federacija, *Zlatni reket*  
MILANO, Galerija Sassetti, *Sassetti Cultura*
2002. CANNES, Palais des festivals, Art Cannes – *Internacionalni salon slikarstva i kiparstva*  
RIM, Ambasada Arapske Republike Egipat, *Egipatske i talijanske umjetnice*
2004. RIM, Teatro dei Satiri, II. natječaj za slikarstvo, fotografiju i kazalište, *Identitet metropole*  
BARLETTA, Galerija Artissima 35, *Incipit*
2005. RIM, Punto it, *Oblik i boja u pokretu*  
ALBISSOLA MARINA, Gradski muzej, *European Arteam Prize, Suvremene umjetnosti*  
RIM, Nacionalni muzej umjetnosti i narodnih običaja
2006. RIM, Galerija Il Narciso, *Fantasia Pop*  
RIM, *Simfonia Urbana*

- CAPRAROLA, Galerija Cosmo Arte, *Slike malog formata*
2007. TORINO, Galerija Allegretti Contemporanea, *Il presente è un segreto*  
RIM, Galerija Il Narciso, *Ancora Pop*  
RIM, Galerija il Narciso, *Arcobaleno e pentagramma*  
CAPRAROLA, Galerija Cosmo Arte, *Opere in piccolo formato*
2008. RIM, Palazzo Valentini, *Colori sulla città*  
TROGIR, Muzej grada Trogira – Galerija Cate Duišin Ribar, *Internacionalni bijenale slikara i kipara – Mediteran 2008.*
- SPLIT, Zgrada HAZU – Palača Milesi, *Internacionalni bijenale slikara i kipara – Mediteran 2008.*
2009. SPLIT, Galerija Konzervatorskog odjela, *Jedra*  
BOLOGNA, Torre Prendiparte, *Filo d'Arianna*  
NARNI, Rocca Albornoziata, *Filo d'Arianna*  
RIM, Palazzo Congressi, *Art'Ambiente insieme 2009–2010.*  
RIM, Galerija Ercoli Contemporanea, *Cioè*  
RIM, Galerija 196, *Muro di Berlino*
2011. ZAGREB, Dom hrvatskih likovnih umjetnika, *Godišnja izložba članova HDLU-a*

## LIKOVNE AKCIJE / ARTISTIC INVOLVEMENT

1995. SAMOBOR, Simpozij slikarstva
1998. RIM, Suradnja sa scenskim studijem “Spazio Scenico” u realizaciji scenografije za operu “Boris Godunov”, koja se scenski prikazivala u Teatro dell’ Opera
2000. SAVONA, Suradnja sa ‘Consorzio RE,CO’, restauratori, rad na fasadi Ville Rose, *Altare Savona*
2001. RIM, Suradnja sa “Studio Artistico di Restauro”, restaurirala ikone, slike i freske
2002. RIM, Izrada scenografije interijera korištenih za razne televizijske serije (npr. “Nono Libero”)
2008. TROGIR, Medena, Simpozij slikarstva

## NAGRADE I PRIZNANJA / AWARDS AND RECOGNITION

2004. RIM, Teatro dei Satiri, Prva nagrada za slikarstvo Espressioni (II. natječaj za slikarstvo, fotografiju i kazalište), *Identitet metropole*
2005. Nacionalni muzej umjetnosti i narodnih običaja, 3° Premio del “culturalweb.it”, kurator Pizzuto, *Boje Lacija*

## POPIS IZLOŽENIH DJELA / LIST OF EXHIBITED WORKS

1. BIG BLUE, 2010.,  
vosak na drvenoj ploči, 123×83 cm  
BIG BLUE, 2010,  
wax on wooden board, 123×83 cm
2. BLUE, 2010.,  
vosak na drvenoj ploči, 85×62 cm  
BLUE, 2010,  
wax on wooden board, 85×62 cm
3. ORANGE, 2010.,  
vosak na drvenoj ploči, 85×62 cm  
ORANGE, 2010,  
wax on wooden board, 85×62 cm
4. ČUDESNI GRAD, 2010.,  
vosak na drvenoj ploči, 100×40 cm  
ENCHANTED CITY, 2010,  
wax on wooden board, 100×40 cm
5. PIKNIK NA DNU MORA, 2011.,  
vosak na drvenoj ploči, 96×135 cm  
PICNIC ON THE BOTTOM OF THE SEA, 2011,  
wax on wooden board, 96×135 cm
6. RIBE, 2011.,  
vosak na drvenoj ploči, 123×83 cm  
FISH, 2011,  
wax on wooden board, 123×83 cm
7. RIBAR, 2011.,  
vosak na drvenoj ploči, 85×60 cm  
FISHERMAN, 2011,  
wax on wooden board, 85×60 cm
8. SKRIVENI GRAD, 2011.,  
vosak na drvenoj ploči, 70×50 cm  
HIDDEN CITY, 2011,  
wax on wooden board, 70×50 cm
9. REGATA, 2011.,  
vosak na drvenoj ploči, 86×140 cm  
REGATTA, 2011,  
wax on wooden board, 86×140 cm
10. ZADAR, 2012.,  
vosak na drvenoj ploči, 70×100 cm  
ZADAR, 2012,  
wax on wooden board, 70×100 cm
11. MOSTARSKA LASTA, 2010.,  
vosak na drvenoj ploči, 100×60 cm  
MOSTAR SWALLOW, 2010,  
wax on wooden board, 100×60 cm
12. PLES VENECIJANSKIH GONDOLA, 2009.,  
vosak na drvenoj ploči, 65×185 cm  
DANCE OF VENETIAN GONDOLAS, 2009,  
wax on wooden board, 65×185 cm
- 12b. PLES VENECIJANSKIH GONDOLA  
DANCE OF VENETIAN GONDOLAS
13. PLES PJEŠAČKOG PRIJELAZA, 2009.,  
vosak na drvenoj ploči, 80×80 cm  
DANCE OF A PEDESTRIAN CROSSING, 2009,  
wax on wooden board, 80×80 cm
14. CRNA KRALJICA NA B4, 2009.,  
vosak na drvenoj ploči, 80×80 cm  
BLACK QUEEN ON B4, 2009,  
wax on wooden board, 80×80 cm
15. ZAGREBAČKA KATEDRALA, 2012.,  
vosak na drvenoj ploči, 125×85 cm  
ZAGREB'S CATHEDRAL, 2012,  
wax on wooden board, 125×85 cm
16. BIJELI GRAD, 2009.,  
vosak na drvenoj ploči, 80×80 cm  
WHITE CITY, 2009,  
wax on wooden board, 80×80 cm
17. MALINKONIA, 2008.,  
vosak na drvenoj ploči, 80×80 cm  
MALINKONIA, 2008,  
wax on wooden board, 80×80 cm
18. NOĆNA RAPSODIJA, 2008.,  
vosak na drvenoj ploči, 80×80 cm



- NIGHT RHAPSODY, 2008,  
wax on wooden board, 80 × 80 cm
19. ORDINE E CONFUSIONE, 2009.,  
vosak na drvenoj ploči, 56 × 50 cm  
ORDINE E CONFUSIONE, 2009,  
wax on wooden board, 56 × 50 cm
20. IGRA, 2011.,  
vosak na drvenoj ploči, 85 × 60 cm  
PLAY, 2011,  
wax on wooden board, 85 × 60 cm
21. GEISHA, 2009.,  
vosak na drvenoj ploči, 80 × 80 cm  
GEISHA, 2009,  
wax on wooden board, 80 × 80 cm
22. DUGINA KIŠA I., 2011.,  
vosak na drvenoj ploči, 62 × 50 cm  
RAINBOW'S RAIN I, 2011,  
wax on wooden board, 62 × 50 cm
23. DUGINA KIŠA II., 2011.,  
vosak na drvenoj ploči, 62 × 42 cm  
RAINBOW'S RAIN II, 2011,  
wax on wooden board, 62 × 42 cm
24. DUGINA KIŠA III., 2011.,  
vosak na drvenoj ploči, 62 × 42 cm  
RAINBOW'S RAIN III, 2011,  
wax on wooden board, 62 × 42 cm
25. DUGINA KIŠA IV., 2011.,  
vosak na drvenoj ploči, 62 × 50 cm  
RAINBOW'S RAIN IV, 2011,  
wax on wooden board, 62 × 50 cm
26. HOD PO TANKOJ ŽICI I., 2010.,  
vosak na drvenoj ploči, 95 × 75 cm  
WALK ON A THIN WIRE I, 2010,  
wax on wooden board, 95 × 75 cm
27. HOD PO TANKOJ ŽICI II., 2010.,  
vosak na drvenoj ploči, 95 × 75 cm  
WALK ON A THIN WIRE II, 2010,  
wax on wooden board, 95 × 75 cm
28. KIŠA, 2011.,  
vosak na drvenoj ploči, 125 × 60 cm
- RAIN, 2011,  
wax on wooden board, 125 × 60 cm
29. KONCERT BEZ PIJANISTA, 2010.,  
vosak na drvenoj ploči, 56 × 53 cm  
A CONCERT WITHOUT THE PIANIST, 2010,  
wax on wooden board, 56 × 53 cm
30. ŠETNJA NA UZICI, 2010.,  
vosak na drvenoj ploči, 56 × 53 cm  
A WALK ON A LINE, 2010,  
wax on wooden board, 56 × 53 cm
31. KIŠNI KABARÉ, 2010.,  
vosak na drvenoj ploči, 82 × 61 cm  
RAIN CABARET, 2010,  
wax on wooden board, 82 × 61 cm
32. TRANSCENDENCIJA, 2007.,  
vosak na drvenoj ploči, 80 × 80 cm  
TRANSCENDENCE, 2007,  
wax on wooden board, 80 × 80 cm
33. SVATKO SVOJIM PUTEM, 2010.,  
vosak na drvenoj ploči, 70 × 98 cm  
EACH THEIR OWN WAY, 2010,  
wax on wooden board, 70 × 98 cm
34. U ZAGREBU, 2012.,  
vosak na drvenoj ploči, 60 × 50 cm  
IN ZAGREB, 2012,  
wax on wooden board, 60 × 50 cm
35. ... (TRI TOČKICE), 2009.,  
vosak na drvenoj ploči, 59 × 62 cm  
... (DOT DOT DOT), 2009,  
wax on wooden board, 59 × 62 cm
36. NETKO NAS PROMATRA, 2009.,  
vosak na drvenoj ploči, 62 × 60 cm  
SOMEONE IS WATCHING US, 2009,  
wax on wooden board, 62 × 60 cm
37. SPLIT-ROMA, triptih I., 2009.,  
vosak na drvenoj ploči, 62 × 60 cm  
SPLIT-ROMA, triptych I, 2009,  
wax on wooden board, 62 × 60 cm
38. SPLIT-ROMA, triptih II., 2009.,  
vosak na drvenoj ploči, 62 × 60 cm

- SPLIT-ROMA, triptych II, 2009,  
wax on wooden board, 62 × 60 cm
39. SPLIT-ROMA, triptih III., 2009.,  
vosak na drvenoj ploči, 62 × 60 cm
- SPLIT-ROMA, triptych III, 2009,  
wax on wooden board, 62 × 60 cm
40. UTORKOM, 2011.,  
vosak na drvenoj ploči, 85 × 60 cm
- ON TUESDAYS, 2011,  
wax on wooden board, 85 × 60 cm
41. VLASNIK SVIJETA, 2009.,  
vosak na drvenoj ploči, 80 × 80 cm
- THE OWNER OF THE WORLD, 2009,  
wax on wooden board, 80 × 80 cm
42. TKO JE UKRAO DUGU, 2010.,  
vosak na drvenoj ploči, 100 × 70 cm
- WHO STOLE THE RAINBOW, 2010,  
wax on wooden board, 100 × 70 cm
43. PIJANIST, 2012.,  
vosak na drvenoj ploči, 61 × 41 cm
- PIANIST, 2012,  
wax on wooden board, 61 × 41 cm
44. PRIČA CRVENOG KIŠOBRANA I., 2012.,  
vosak na drvenoj ploči, 60 × 50 cm
- THE STORY OF A RED UMBRELLA I, 2012,  
wax on wooden board, 60 × 50 cm
45. PRIČA CRVENOG KIŠOBRANA II., 2012.,  
vosak na drvenoj ploči, 60 × 50 cm
- THE STORY OF A RED UMBRELLA II., 2012,  
wax on wooden board, 60 × 50 cm
46. POZDRAV SUNCU I., 2012.,  
vosak na drvenoj ploči, 41 × 60 cm
- SUN SALUTATION I, 2012,  
wax on wooden board, 41 × 60 cm
47. POZDRAV SUNCU II., 2012.,  
vosak na drvenoj ploči, 41 × 60 cm
- SUN SALUTATION II, 2012,  
wax on wooden board, 41 × 60 cm
48. GRADIĆ, 2010.,  
vosak na drvenoj ploči, 85 × 60 cm
- A SMALL TOWN, 2010,  
wax on wooden board, 85 × 60 cm
49. KUĆICA NA ZELENOJ LIVADI, 2012.,  
vosak na drvenoj ploči, 85 × 62 cm
- A LITTLE HOUSE ON A GREEN MEADOW,  
2012,  
wax on wooden board, 85 × 62 cm
50. KUĆICA NA BREŽULJKU MAKOVA, 2012.,  
vosak na drvenoj ploči, 85 × 62 cm
- A LITTLE HOUSE ON A POPPY HILL, 2012,  
wax on wooden board, 85 × 62 cm
51. POLJA LAVANDE, 2012.,  
vosak na drvenoj ploči, 80 × 56 cm
- LAVENDER FIELDS, 2012,  
wax on wooden board, 80 × 56 cm
52. ZELENA POLJA, 2012.,  
vosak na drvenoj ploči, 80 × 56 cm
- FIELDS OF GREEN, 2012,  
wax on wooden board, 80 × 56 cm
53. KUĆICA U POLJU ŽITA, 2012.,  
vosak na drvenoj ploči, 125 × 85 cm
- A LITTLE HOUSE IN A FIELD OF RYE, 2012,  
wax on wooden board, 125 × 85 cm
54. KUĆICA U POLJU LAVANDE, 2012.,  
vosak na drvenoj ploči, 125 × 85 cm
- A LITTLE HOUSE IN A FIELD OF LAVENDER,  
2012,  
wax on wooden board, 125 × 85 cm
55. PEJZAŽ SA SIJENOM, 2012.,  
vosak na drvenoj ploči, 85 × 110 cm
- HAY LANDSCAPE, 2012,  
wax on wooden board, 85 × 110 cm
56. LITO, 2011.,  
vosak na drvenoj ploči, 96 × 135 cm
- SUMMERTIME, 2011,  
wax on wooden board, 96 × 135 cm

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REPUBLIKA HRVATSKA  
MINISTARSTVO FINANCIJA  
POREZNA UPRAVA, ZAGREB

**Za izdavača**

NADA ČAVLOVIĆ SMILJANEC, dipl. iur.,  
pomoćnica ministra – ravnateljica Porezne uprave

**Odgovorni urednik**

ŽELJKO GLAVAŠ

**Urednik kataloga**

SREČKO PLANINIĆ

**Koncepcija izložbe**

IVANA PULJIĆ  
STANKO ŠPOLJARIĆ  
SREČKO PLANINIĆ

**Autor predgovora**

STANKO ŠPOLJARIĆ

**Autor životopisa**

SREČKO PLANINIĆ

**Lektorica i korektorica**

KATA MAJDANDŽIĆ-STUPAC

**Prijevod na engleski jezik**

SANJA PEHNEC

**Oblikovanje pozivnice, kataloga i plakata**

SREČKO PLANINIĆ

**Likovni postav**

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MARIJA GRUBIŠIĆ

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SINIŠA UŠTULICA

**Priprema za tisak**

ART STUDIO AZINOVIĆ

**Tisak**

ART STUDIO AZINOVIĆ

**Naklada**

600 primjeraka

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U IZLOŽBENOM PROSTORU POREZNE UPRAVE  
ZAGREB, AVENIJA DUBROVNIK 32

DOSAD SU IZLAGALI:

**GODINE 1999.**

VESNA SOKOLIĆ, VINKO FIŠTER, RUŽICA DEŠKOVIĆ, DANIEL BUTALA,  
BORIS DEMUR, JURE LABAŠ, BORIS BUČAN, IVAN TUNA JAKIĆ

**GODINE 2000.**

GORAN PETRAČ, KREŠIMIR NIKŠIĆ, FRANE RADAČ, VLADIMIR MEGLIĆ,  
LATICA IVANIŠEVIĆ, ALBINA JAKIĆ, ŽELJKO KROPF, EUGEN KOKOT

**GODINE 2001.**

MARKO ŽIVKOVIĆ, ŽELJKO UREMOVIĆ, JOSIP ŠKERLJ, MIRJANA KAROLINA KOREN,  
MARIJAN RICHTER, SANJA GAŠPARAC, KARINA SLADOVIĆ, VLADIMIR VRLJIĆ-ANKIN

**GODINE 2002.**

ŽELJKO MUCKO, ZLATKO KOKANOVIĆ, JOŠKO ETEROVIĆ,  
PREDRAG LEŠIĆ, ŽELJKO HEGEDUŠIĆ, VESNA PAVLAKOVIĆ, ZDRAVKO ČOSIĆ

**GODINE 2003.**

MATO LOVRIĆ, MLADEN VEŽA, BRANKO BAZINA, ALBERT KINERT,  
TONI FRANOVIĆ, ANTON CETIŃ, ZVJEZDANA MARGUŠ-PROHASKA

**GODINE 2004.**

IVAN LOVRENČIĆ, MATO JURKOVIĆ, JAGOR BUČAN, TOMISLAV BUNTAK,  
KIRO VINOKIĆ-VIKI, ZLATKO KAUZLARIĆ ATAČ, VASKO LIPOVAC

**GODINE 2005.**

ZDENKO BUŽEK, ROKO ŠTOKIĆ, ANA GUBERINA, IVAN ANDRIJANIĆ,  
MILE SKRAČIĆ, MAJA ARČANIN, SREČKO PLANINIĆ

**GODINE 2006.**

JURICA PUHALOVIĆ, KRUNISLAV STOJANOVSKI, ANTE KUDUZ, LJUBOMIR PERČINLIĆ,  
IVAN LOČAR – ŽAN, NEVENKA ARBANAS, STIPE GOLAC

**GODINA 2007.**

MARCELA MUNGER, INGRID RUNTIĆ, MAURO STIPANOV, FLORIAN LANG,  
SŪLEYMAN GŪNDŪZ, GORAN ŠTIMAC, DAFNE PERKOVIĆ

**GODINA 2008.**

ROBERT PAULETTA, SANELA ĐURINEC, DANKO FRIŠČIĆ, PAULINA JAZVIĆ,  
TOMISLAV OSTOJA, DUŠKO ŠIBL, IVAN OBSIEGER

**GODINA 2009.**

JOSIP ŠARIĆ, DANIJEL ŽABČIĆ, DANIELA PAL BUČAN, BOJAN ŠUMONJA,  
fra PETAR PERICA VIDIĆ, FADIL HADŽIĆ, IVO ŠEBALJ

**GODINA 2010.**

STIPE NOBILO, MARC PIO MAXIMILIEN SALVELLI, SANJA IPŠIĆ RANDIĆ, DUŠANKA JABLANOVIĆ,  
MIROSLAV NEMETH, ĐENA ĐONLAGIĆ, IVANA MILOGLAV

**GODINA 2011.**

STJEPAN ĐUKIĆ-PIŠTA, DAVOR VUKOVIĆ, DUBRAVKO MOKROVIĆ, HRVOJE MITROV,  
STJEPAN ŠANDRK, NENAD VORIH, IVAN KATIĆ

**GODINA 2012.**

JOSIP BOTTERI DINI, TOMISLAV OSTRMAN, IVANA PULJIĆ