



Mira Klobučar: Kampanule, 1955.



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DONATOR I DONACIJA

Ususret muzeju hrvatskih slikarica
rođenih u 19. stoljeću

M G Z
MUZEJ GRADA ZAGREBA
OPATIČKA 20

27. travanj – 3. rujna 2017.
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Vera Nikolić Podrinska: Kesten, 1961.

Doniranje zbirki Gradu Zagrebu kulturna je aktivnost koju pratimo od 1946. do danas. Na taj je način baština Zagreba obogaćena s trideset privatnih zbirki i memorija. Kako bi se za njih osigurala profesionalna briga i upravljanje, daju se na skrb pojedinim muzejima. Muzej grada Zagreba, jedinstvena muzejska ustanova kojoj je zadaća reprezentirati povijest i identitete Grada, brine za njih osam.

Zbirku djela hrvatskih slikarica rođenih u 19. stoljeću (1073 umjetnine) profesor književnosti i kolekcionar dr. sc. Josip Kovačić donirao je Gradu još 1988. godine, s tim da on njome upravlja sve do svoje smrti. Godine 2009. u tom mu je počeo pomagati i Muzej grada Zagreba. U očekivanju konačnog rješenja smještaja i izlaganja ove donacije te kao hommage donatoru koji nas je nedavno napustio priredili smo ovu izložbu.

Izložba se sastoji od sedam osnovnih dionica. Uvodna započinje ispred ulaza u potkrovnii izložbeni prostor. U njoj smo progovorili o aktivnosti doniranja Gradu te o kolekcionaru Josipu Kovačiću (1935. – 2017.). U tome su nam pomogle i crno-bijele fotografije iz kolekcionarova života. Krajnja točka uvoda su portret kolekcionara i slika *Kampanule* Mire Klobučar, koju treba smatrati prvim nabavljenim djelom kolekcije.

Trajnom nastojanju Josipa Kovačića da prikupi što je više moguće autoportreta



Nasta Roj: Autoportret u bijeloj košulji, oko 1925.

Donating collections to the City of Zagreb is a cultural activity that we have been following since 1946. In this way, the Zagreb heritage has been enriched by thirty private collections and memories. In order to provide professional care and management for them, they are given to the care of certain museums. The Museum of the City of Zagreb, a unique museum institution whose task is to represent the history and identity of the City, takes care of eight of them.

The collection of the Croatian painters born in the 19th century (1,073 works of art) has been donated by a literature professor and collector dr. sc. Josip Kovačić to the City in 1988, provided that he manages it until he dies. In 2009, the Museum of the City of Zagreb started to help him. In anticipation of a final settlement for accommodation and exhibition of this donation as well as an homage to the donator who has recently left us, we have prepared this exhibition.

The exhibition consists of seven basic sections.

The introductory section starts in front of the entrance into the attic exhibition space. It speaks about the activities regarding the donation to the City and about the collector Josip Kovačić (1935-2017). We were helped here also by the black-and-white photos from the collector's life. The end point of the



Nevenka Đorđević Tomašević: Antička glava u košu

hrvatskih slikarica posvećena je druga tematska jedinica. Autoportreti su za njega bili ne samo umjetnička djela, nego i oblici pamćenja izgleda i likovni izrazi unutarnjeg stanja umjetnica. Gdje je bilo moguće, pridružili smo im i portrete drugih članova obitelji ili izgled kućnog okruženja. Istraživanje školovanja umjetnica kolekcionaru je bilo uvijek važno. Poznato je kako su one tijekom povijesti u tome doživljavale brojne poteškoće. U Hrvatskoj su ih sredinom 19. stoljeća podučavali putujući slikari, ali su i same organizirale tečaj u Zagrebu (*Škola Kod dvije Karoline*). Godine 1907. osnovana je Akademija likovnih umjetnosti, no umjetnice su i dalje odlazile obrazovati se na obrtne škole, akademije i tečajeve u inozemstvu. Obrazac školovanja podrazumijevao je dugo vrijeme učenja, prekide te mijenjanje institucija.

Likovnim tehnikama posvetili smo treću dionicu. J. Kovačić istraživao je materijalnost svakoga pojedinog umjetničkog djela iz svoje zbirke do najmanjih detalja. Time je dolazio i do važnih podataka o načinu rada pojedinih umjetnica. Prikupljao je skice, bilježnice za crtanje, nedovršena umjetnička djela itd. Sabirao je i pomagala za rad umjetnica – štafelaje, kutije za boje, palete itd. Umjetnička djela uvijek je vidio u kontekstu njihova stvaranja.



Anka Krizmanić: Ljubavnici, 1926.

introduction is the collector's portrait and the painting *Bells* by Mira Klobučar that needs to be considered as the first purchased work of the collection.

The constant tendency of J. Kovačić to collect as many self-portraits of the Croatian painters as possible is covered by the second thematic unit. For him, the self-portraits were not only the works of art, but also a manner of remembering the looks and fine art expressions of the inner states of the women artists. Wherever possible, we combined them with the portraits of other members of the family or the layout of the home surrounding.

The collector found it always important to study the education process of the women artists. It is well-known that throughout history they experienced a lot of difficulties. In Croatia, in the mid 19th century they were taught by the travelling painters, but also they themselves organised a course in Zagreb (School at Two Karolinas). In 1907, the Academy of Fine Arts was founded, but the women artists continued to attend education at the craft schools, academies, and courses abroad. The model of education meant a long time of learning, interruptions, and changing of institutions.

The third section is dedicated to the painting techniques. J. Kovačić studied the materiality

of each single work of art from his collection to the tiniest detail. Thus, he came across important data about the working methods of the women artists. He collected sketches, notebooks for drawing, unfinished works of art, etc. He collected the working aids of the women artists – easels, boxes for colours, palettes, etc. He saw the works of art always in the context of their creation.

Women artists were often perceived as masters of applied arts. This was along the lines of thinking of the critic Kosta Strajnić *that women are much more independent in applied arts, crafts and interior design* (1916). However, the truth was different – education for applied art provided women employment. By designing utilitarian objects, drawing for the faculties and museums, and designing scenographies, they could provide for themselves without getting married. The sixth section was created according to the wish of the donator to make an attempt at telling a brief history of the Croatian art until the middle of the 20 century through the exhibited works of the women artists. By this, as is usual for the collectors of the works of art, the collector wanted to increase the historical and artistic value of his collection. The Gallery exhibition starts with the examples of Biedermeier portrait painting and ends with the works by V. Nikolić and N. Đorđević who had the strength to deal with the avantgarde tendencies in the mid 1950s. The last section of the exhibition is placed in the northern two-storey room. It is dedicated to a special sub-collection – the works of Slava Raškaj (1877-1906). Josip Kovačić studied passionately for a long time the biographic data and the opus of this well-known Croatian aquarellist. This resulted not only in the creation of a sub-collection of her works but also in a unique manuscript – *Dead Ends in the Life of Slava pl. Raškaj*. Based on this manuscript we designed the presentation in this room.

dr. sc. Žarka Vujić



Slava Raškaj: Kod stare volte u Ozlju, 1898/9.

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