

A man in profile, wearing a dark jacket, is looking towards a large, dark, textured sculpture. The sculpture appears to be a relief or a wall-mounted piece with intricate, somewhat abstract forms. The entire scene is bathed in a deep blue light, creating a monochromatic and dramatic atmosphere.

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VARIJACIJE**

**DOOR,
VARIATIONS**

**IZLOŽBA U POVODU
STOGODIŠNJICE ROĐENJA
BRANKA RUŽIĆA (1919. – 2019.)**

**AN EXHIBITION TO MARK THE
CENTENARY OF THE BIRTH OF
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Galerija umjetnina grada Slavonskog Broda
Likovni salon *Vladimir Becić*
Slavonski Brod, 12. rujna – 9. listopada 2019.

Gradski muzej Sisak
Sisak, 15. listopada – 7. studenoga 2019.

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Slavonski Brod Art Gallery
The Vladimir Becić Art Salon
Slavonski Brod, September 12 – October 9, 2019

Sisak Municipal Museum
Sisak, October 15 – November 7, 2019

VRATA, VARIJACIJE

DOOR, VARIATIONS

Romana Tekić,
ravnateljica Galerije umjetnina
grada Slavenskog Broda /
director of Slavonski Brod Art Gallery

Želeći ovom izložbom obilježiti stogodišnjicu rođenja Branka Ružića, ali i petnaest godina otkako je Galerija *Ružić* otvorila vrata svojim posjetiteljima, odajući pritom izborom izložaka počast Ružićevoj stvarateljskoj logici u kojoj je manje uvijek više, odabir je pao na seriju radova s temom *vrata*, kojom nastojimo likovnoj publici na (tek) desetak izložaka prikazati sve glavne odlike Ružićeve poetike.

Poticaj za izložbu sisački je reljef *Vrata* nastao 1984. godine u Koloniji likovnih umjetnika *Željezara Sisak*. Ružić je u deset dana, koliko je Kolonija trajala, izradio gotovo četiri metra visok reljef *Vrata*. Stručno povjerenstvo Kolonije dodijelilo mu je prvu nagradu, a njegovo kiparsko djelo proglasilo jednom od najvažnijih skulptura cjelokupnog fundusa Kolonije. Reljef izrađen od tankih čeličnih ploča, obojen u crno, postavljen je u Željezarinu radničkom naselju, na donjoj etaži Trga hrvatske državnosti (nekoć Lenjinov trg).

Upravo su Ružićeva *Vrata* među prvim skulpturama iz Parka skulptura *Željezare Sisak* odabrana za konzervatorsko-restauratorski zahvat radi njihova očuvanja. Istraživanje koja prethode konzervatorsko-restauratorskom zahvatu bila su povjerena Odsjeku za konzervaciju-restauraciju Umjetničke akademije Sveučilišta u Splitu, odnosno Sagiti Mirjam Sunari, docentici Odsjeka, koja je ujedno i koautorica ove izložbe.

Izložbom *Vrata, varijacije*, koja je nastala suradnjom triju ustanova – Galerije umjetnina grada Slavenskog Broda, Gradskog muzeja Sisak i

Our aim in this exhibition was to commemorate the centenary of the birth of Branko Ružić as well as the fifteenth anniversary of the opening of the Ružić Gallery. Selecting only ten works, all on the theme of the door, we have nevertheless endeavoured to present to art lovers the principal features and logic of Ružić's poetics.

The exhibition was prompted by the Sisak relief *Door*, created in the Sisak Steelworks Fine Artists Colony. In the just ten days that the Colony lasted in 1984, Ružić produced the almost four meter high relief. The expert commission of the Colony awarded him the first prize, and declared this piece one of the major sculptures of the entire collection of the Colony. The relief, made out of thin steel plates, painted black, is installed in the Steelworks housing estate, on the lower floor of Croatian Statehood Square (formerly Lenin Square).

Ružić's *Door* was among the first sculptures from the Sisak Steelworks Sculpture Park to be selected for conservation-restoration treatment. Research preceding the conservation-restoration intervention was entrusted to the Conservation-Restoration Department of the Arts Academy, University of Split, to Professor Sagita Mirjam Sunara, who has co-authored this exhibition.

The Door, Variations exhibition, which is the result of the collaboration of the three institutions – Slavonski Brod Art Gallery, Sisak Municipal Museum and the Arts Academy of the University of Split – also aims to point out the importance of conservation-restoration works for the purpose of

Umjetničke akademije Sveučilišta u Splitu – želimo stoga i upozoriti na važnost konzervatorsko-restauratorskih zahvata u cilju očuvanja vrijednih zbirki skulptura na otvorenome.

Prikazati svijet oko nas onako kako ga on doživljava, svojim unutarnjim okom, primijenivši pritom sažetu formu, prilagodivši se činjenici da najmanjim mogućim oblikovanjem postigne najveći doživljaj određene teme, način je kojim je Branko Ružić ostvario cijeli svoj umjetnički opus. Sažetost oblika i jednostavnost u pristupu likovnim temama bitna su značajka njegova djela, ono što ga čini prepoznatljivim i što u sebi nosi pečat Ružićeva stvaralačkog identiteta, baš kao i njegovo vječito propitivanje svojstava materijala i njegova odgovora zadanomu motivu.

U knjizi *Učiti umjetnost* Anđelke Dobrijević Ružić progovara o svojim umjetničkim mijenama i odnosu prema materiji raznih medija u kojima se okušao: „Počeo sam raditi moje novo kiparstvo dvanaest godina nakon završenog studija kiparstva na ALU i napravio sam prve skulpture određene za lijevanje u bronci. S vremenom sam osjetio potrebu da sve nekako pojednostavim. Kad sam već odbacio sve što ne mora biti, naišao sam na komad drveta koji mi je dao moj rođak, rušeći jedan veliki jasen. Probao sam *Glavu limara* koja je bila za bronzu napraviti u drvetu i tada sam vidio da drvo pomalo za mene misli. Pronašao sam da postoji materijal koji me prisiljava da obavim do te granice skidanje mase, dok u jednom času ne kažem: Sad više ne! Vidio sam da oduzimajući sjekirom i dljetima dolazim do glave onog

preserving valuable collections of outdoor sculptures.

Branko Ružić produced the whole of his oeuvre by presenting the world around us the way he himself experienced it with his inner eye, through formal reduction, conforming to the tenet that the greatest experience of a given subject could be achieved with the minimum of formal handling. Condensation of form and simplicity in the approach to the subjects of his art are essential features of his work, are what makes him identifiable; implicitly stamped in them Ružić's creative identity, as well as his eternal testing out of the properties of materials and his response to the given motif.

In the book *Učiti umjetnost / Learning Art* by Anđelka Dobrijević, Ružić talks about the changes in his art and his relationship with the materials in the various media in which he worked: “I started working on my new sculpture twelve years after completing my sculpture studies at the Academy of Fine Arts and I made the first sculptures designated for casting in bronze. Over time, I felt the need to somehow simplify everything. When I had already discarded everything that didn't have to be, I came across a piece of wood my cousin had given me, felling a large ash tree. I tried to make the *Tinsmith's Head*, which was intended for bronze, in wood and then I saw that the wood was thinking for me a bit. I found that there was material that forced me to carry out the removal of the stuff up to the limit when I said: No more! I saw that through subtraction by axe and chisel I was arriving at the head of that same *Tinsmith's Head*, that I

istog limara što sam je prije napravio dodavanjem. Sad su mi se otvorila vrata na koji način mogu doći do – koliko treba, a ne do – koliko bih još. Pronašao sam da drvo govori. To je tako veliko iznenađenje kao kad bi se netko probudio pa bi znao francuski. Pa taj bi samo cijeli dan govorio francuski. Tako sam ja odjedanput progovorio jedan jezik i tim sam jezikom pokušao obnoviti cijeli svoj svijet...”

Ove Ružičeve postulate možemo iščitati i u seriji radova zajedničke tematike vrata, koje ovdje i predstavljamo.

Mladen Pejaković, u monografiji *Branko Ružić*, ishodište za seriju radova *Vrata* nalazi u kiparskim djelima koja je Ružić izradio za crkvu Sv. Križa u Sarajevu. Franjevački provincijalat Bosne Srebrene uputio je 1981. godine Ružiću poziv da uredi navedenu crkvu. Ružić je imao umjetničku slobodu, bez ikakvih formalnih zahtjeva – djelo je tek moralo poslužiti potrebama vjere. Kako je crkva bila prilično neartikulirane prostornosti, sa zidovima od opeke, jake figuracije, bez previše mjesta za miran doživljaj na velikom zidu, Ružić, da bi naglasio svoju umjetničku misao, radi velike reljefe u tamnom drvu, s postajama križnog puta, prikazavši sažetim oblicima sadržaje pojedinih postaja.

Nadahnuti ovim radom, nastaju u sljedećim godinama reljefi nazvani *Vrata*, rađeni u različitim materijalima. Riječ je o kompozicijama najčešće osam ili deset odvojenih dijelova – reljefnih polja – koji tvore cjelinu vratnica (osim u brončanom reljefu *Vrata* iz 1988. i *Vratima IV* iz 1984.

had made earlier by addition. Now the door opened up for me how I could get to – how much was needed, and not to – how much more. I found the wood was speaking to me. It was such a big surprise as if one were to wake up and found one knew French. So that one would only speak French all day. So all of a sudden I made my first utterance in a language and tried to rebuild my whole world with that language...”

We can also read these postulates of Ružić in the series of works on the common theme of the door, which we present in the sequel.

Mladen Pejaković, in the monograph *Branko Ružić*, finds the origin for a series of works *Doors* in sculptural works that Ružić made for the Church of Holy Cross in Sarajevo. In 1981 the Franciscan Province of Bosnia Srebrena invited Ružić to decorate the church. Ružić was given artistic freedom, without any formal requirements – the work simply had to serve to the needs of the faith. The space of the church was fairly unarticulated, with strongly figured brick walls, no place for a peaceful experience on the big wall. To emphasize his artistic thought, Ružić created large reliefs in dark wood of Stations of the Way of the Cross, showing the individual stations in concise forms.

Inspired by this work, in the following years reliefs called *Door* were formed, made in different materials. These are usually compositions of eight or ten separate parts – relief fields – which form the whole of the doors (except in bronze relief *Door* of 1988 and *Door IV* of 1984 made with

godine rađenim koncem na platnu). U svima Ružić varira povremeno iste motive, mijenjajući njihov raspored u kompozicijskoj cjelini, dodajući ponegdje i neke nove motive. Na nekima prepoznavamo u oblikovanju motive postaja križnog puta, dok na nekima naziremo motiv njegovih samostalnih skulptura, primjerice *Trosisa* ili *Zagrljenih*.

Ružić je jedan od rijetkih naših umjetnika koji reljef nisu pojmlili kao primijenjenu umjetnost (na plaketi, medalji, kao ukras na pročelju građevine). Njemu je reljef bio zasebna umjetnička disciplina, pa mu se tijekom života često vraćao, radeći ga u svim materijalima u kojima se i inače izražavao: u drvu, bronci, kaširanom papiru, pa čak i iglom i koncem po platnu. U svakome materijalu dosljedan je samomu sebi i svojoj stvaralačkoj logici.

Radovi u drvu i obojenom drvu

Crna vrata iz 1982. godine (Galerija umjetnina grada Slavonskog Broda) rađena su u drvu. Sastoje se od osam reljefnih ploča koje, raspoređene u dva stupca s četiri ploče, zajedno tvore cjelinu vratnica. Sve su ploče jednake veličine, s tim da su gornje dvije blago zaobljene na gornjim vanjskim uglovima. Prikaz na pet ploča istovjetan je sisačkim *Vratima* (iako su ploče različito raspoređene u odnosu na cjelinu), dok se na ostalim trima pločama prikazi razlikuju.

Vrata III iz 1983. godine (Moderna galerija u Zagrebu) također su izrađena u drvu. Premda su oblikovanjem vrlo slična *Crnim vratima*, nijedno polje motivom im nije zajedničko. Zato su gornja dva

thread on canvas). In all these works Ružić from time to time varies the same motifs, changing their layout as a whole, adding in some new. In some we recognize, in the design, motifs of the Way of the Cross, while in others we see the motifs of his independent sculptures, like *Trosis* or *The Embraced*.

Ružić is one of the few Croatian artists who did not see the relief as a form of applied art (on a plaque, medal, as a decoration on the facade of a building). For him relief was a distinct artistic discipline, so he returned to it very often throughout his life, producing it in all the materials in which he expressed himself: wood, bronze, papier-mâché, and even needle and thread on canvas. In every material he is consistent with himself and his own creative logic.

Works in wood and painted wood

Black Door from 1982 (Slavonski Brod Art Gallery) is made in wood. The work consists of eight relief panels arranged in two columns of four panels each, forming together the whole of the door. All the panels are the same size; the upper two are slightly rounded at the upper outer corners. The display of five panels is identical to the *Door* in Sisak (although the panels are differently arranged in relation to the whole), while in the other three panels the motifs differ.

Door III from 1983 (Modern Gallery in Zagreb) is also made in wood. It is very similar in modelling to *Black Door* but none of the fields has a motif in common. That is why the upper two fields and the second

polja i drugo polje u lijevom stupcu, gledano odozdo, motivom jednaki trima poljima sisačkih *Vrata*, pa možemo zaključiti da su sisačka *Vrata* spoj motiva *Crnih vrata* i *Vrata III*.

Ikona iz 1986. godine (vlasnik nepoznat) drveni je reljef koji pripada seriji *Vrata*. Izgled ovog djela poznat nam je samo s fotografija jer nismo uspjeli otkriti gdje se nalazi, odnosno tko mu je vlasnik. Kompozicija je sastavljena od deset reljefnih ploča. Kao kod svih drvenih *Vrata*, dvije ploče u najvišem redu imaju zaobljene vanjske gornje uglove. Motivi ne pokazuju nikakvu sličnost *Crnim vratima* i *Vratima III*.

Vrata iz 1987. ili 1988. godine (vlasništvo Hede Rušec, Varaždin) nikada nisu bila predstavljena na izložbi niti je njihova fotografija dosad bila objavljena. Umjetnik ih je izradio nakon retrospektivne izložbe u Varaždinu 1986. godine prema narudžbi. Reljef je rađen u obojenom drvu, ima deset reljefnih ploča, a gornje dvije zaobljene su na vanjskim gornjim uglovima. Motivi četiriju reljefnih ploča istovjetni su ili vrlo slični motivima polja na *Ikoni*, ali reljefne ploče drukčije su raspoređene.

Vrata / Vrata u boji / Vrata V iz 1988. godine (vlasništvo Rajke Zlatarić, Zagreb; umjetnikova obiteljska zbirka) drveni su obojeni reljef sastavljen od deset reljefnih ploča. Gornje dvije ploče zaobljene su na vanjskim uglovima. Od deset ploča devet ih je motivom i rasporedom istovjetno drvenom reljefu *Ikona iz 1986. godine*.

field in the left column, viewed from below, are in motif identical to the three fields of *Door* from Sisak. It can therefore be concluded that the Sisak *Door* presents a combination of motifs from *Black Door* and *Door III*.

Icon from 1986 (owner unknown) is a wooden relief that belongs to the *Door* series. We know the appearance of this work only from photographs, because its whereabouts and ownership are unknown. The composition is composed of ten relief panels. As with all wooden *Doors*, two panels in the top row have rounded outer upper corners. The motifs show no resemblance to *Black Door* and *Door III*.

Door from 1987 or 1988 (owned by Heda Rušec, Varaždin) was never presented at an exhibition, nor has a photograph of it ever been published. Ružić produced it on commission after a retrospective exhibition in Varaždin in 1986. The relief is made in painted wood, and has ten relief panels. The upper two are rounded at the outer upper corners. Motifs of four relief plates are identical or very similar to the field motifs in *Icon*, but the relief plates are arranged differently.

Door / Painted Door / Door V from 1988 (owned by Rajka Zlatarić, Zagreb / the artist's family collection) is a painted wooden relief composed of ten relief panels. The upper two panels are rounded at the outer corners. Nine out of the ten panels are in their motif and arrangement identical to the wooden relief *Icon* of 1986.

Konac na platnu

Vrata IV iz 1984. godine (Galerija umjetnina grada Slavonskog Broda) malog su formata i gotovo su na granici dvodimenzionalne forme. Ipak, izmjena ispupčenih površina vezenih crnim koncem, u odnosu na ravnu bijelu površinu platna, dokaz je kontinuiteta Ružićeve stvaralačke logike i u životnim razdobljima kada zbog bolesti nije mogao raditi u svojim glavnim materijalima. I ova *Vrata* sastoje se od osam zasebnih polja jednake veličine, poredanih po četiri u dva stupca. Na nekim poljima nazire se sličnost motivima na pločama *Crnih vrata*, ali je prikaz ovdje stiliziran do te mjere da se ne može sa sigurnošću povezati s ostalim srodnim radovima.

Obojeni čelik

Kompoziciju **Vrata iz 1984. godine** (Grad Sisak / Gradski muzej Sisak), djela koje je Ružić izradio u likovnoj koloniji Željezare Sisak, čini osam reljefnih polja raspoređenih u četiri reda. Već je rečeno da je ovaj rad spoj motiva *Crnih vrata* iz 1982. i *Vrata III* iz 1983. godine.

Bronca i gips

Brončana **Vrata iz 1988. godine** (Galerija umjetnina grada Slavonskog Broda) lijevana su iz jednog komada iako su vizualno podijeljena u deset polja, po pet u dva stupca, a gornja polja zaobljena su na gornjim vanjskim uglovima. Reljef je prilično plošan, a prikazi pojednostavnjeni, pa je pretpostavka da su ova *Vrata* skica za neke veće formate koje je Ružić planirao izraditi u drugome materijalu. U prilog ovoj pretpostavci

Thread on canvas

Door IV from 1984 (Slavonski Brod Art Gallery) is small in size and almost at the boundary of two-dimensional form. Still, alteration of the bulging surfaces formed by black thread, relative to the white surface of the canvas, gives evidence of Ružić's creative logic, even in periods of life when, because of illness, he could not work in his primary materials. This *Door* also consists of eight separate fields of equal size, arranged in two columns of four. In some fields there is a resemblance to the motifs on the panels of *Black Door*, but the display here is stylized to such an extent that no parallel with other related works can be drawn with any certainty

Painted steel

Door from 1984 (City of Sisak / Sisak Municipal Museum), the work that Ružić produced in the Sisak Steelworks Fine Artists Colony, consists of eight relief panels arranged by four in two columns. It has already been said that this work is a combination of the motifs from the 1982 *Black Door* and the 1983 *Door III*.

Bronze and plaster

Bronze Door of 1988 (Slavonski Brod Art Gallery) was cast in one piece, although it is visually divided into ten fields (five in two columns each), and the upper fields are rounded at the outer corners. The relief is quite flat, and the displays are simplified, so this *Door* is assumed to be a sketch for a larger format that Ružić planned to execute in a different material. This assumption is supported by fact that Ružić often made sketches for his

ide činjenica da je Ružić često skice za svoje radove radio u bronci (u fundusu Galerije umjetnina grada Slavenskog Broda čuva se tridesetak skica odlivenih u bronci, a neke od njih poslužile su za izradu javnih spomenika, dok neke nikada nisu ostvarene u većem formatu). U Ružićevoj obiteljskoj zbirci čuva se gipsani model po kojemu je ovaj rad nastao. Brončana *Vrata* pokazuju veliku sličnost Ružićevu drvenom reljefu *Ikona* iz 1986. godine.

U obiteljskoj zbirci Branka Ružića, o kojoj se skrbi njegova kći Rajka Zlatarić, nalazi se i **devet gipsanih reljefa malog formata** na kojima kao motive prepoznajemo pojedina reljefna polja „velikih“ vrata. Na ovim skicama možemo prepoznati svih osam motiva s *Crnih vrata* što upućuje na zaključak da su one nastale najkasnije 1982. godine. U katalogu obiteljske zbirke gipsani su reljefi zavedeni pojedinačno, a ne kao cjelina/kompozicija. Nekima je dodijeljen naziv **Reljef – Križni put**, a neki se nazivaju jednostavno **Reljef**. Brončane odljeve četiriju reljefa na poklon je od Ružića dobila umjetnica i kolekcionarka Heda Rušec, a izložila ih je u horizontalnom nizu, pričvršćene za debelu hrastovu dasku.

Terakota

Vrata zemljana iz 1984. godine (Galerija umjetnina grada Slavenskog Broda) u monografiji *Branko Ružić* autora Mladena Pejakovića predstavljena su kao cjelina sastavljena od devet reljefnih ploča, dok je u stalnom postavu Galerije *Ružić* izloženo svih jedanaest ploča, koliko ih tvori cjelinu *Vrata zemljanih*.

works in bronze (the Slavonski Brod Art Gallery owns thirty sketches cast in bronze, and some of them were used for the realization of public monuments, while some were never produced in a larger format). The plaster model by which this work was created is preserved in the Ružić family collection. The bronze *Door* shows a great resemblance to Ružić's 1986 *Icon* wooden relief.

In the Branko Ružić family collection, which is being cared for by his daughter Rajka Zlatarić, there are **nine small-format plaster reliefs** in which we identify as motifs individual relief fields of “big” *Doors*. In these sketches we can identify all eight motifs from *Black Door*, which points to the conclusion that they were produced in or before 1982. In the catalogue of the family collection the plaster reliefs are recorded individually – not as a whole / a composition. Some have been entitled **Relief – The Way of the Cross**, and some are simply called **Relief**. The artist and collector Heda Rušec received as a gift from Ružić bronze casts of four reliefs. She displayed them in a horizontal sequence, attached to a thick oak board.

Terracotta

In Mladen Pejaković's monograph *Branko Ružić*, the **1984 Earthen Door** (Slavonski Brod Art Gallery) is presented as a composition of nine relief panels. In the permanent exhibition of the Ružić Gallery, however, eleven panels that make up the whole of *Earthen Door* are exhibited. It is not known why that is so. Interestingly, eight of the eleven

Zašto je tako, ne zna se, no zanimljivo je da je od jedanaest ploča njih osam prikazom motiva istovjetno pločama sisačkih *Vrata*. Dakle isti motivi ovdje su prikazani u terakoti, samo plošniji i pliće nego na sisačkim reljefima.

Obojeni papirmaše

Paleta iz 1989. godine (Galerija umjetnina grada Slavenskog Broda) djelo je iz serije radova rađenih u papirmaše. Iako ne nosi naziv *Vrata*, očita je srodnost s radovima iz te serije. Motivi prepoznatljivi u spomenutim primjerima i ovdje su prisutni, iako stiliziraniji i obojeni, što je svojstveno Ružićevim radovima u papirmaše. Rad se sastoji od osam ploča, poredanih po četiri u dva stupca.

Galerija umjetnina grada Slavenskog Broda posjeduje čak pet radova iz serije *Vrata*, kao i brončane makete križnog puta rađenog za crkvu Sv. Križa u Sarajevu. Svi će ti radovi biti prikazani na izložbi *Vrata, varijacije*. Ljubaznošću vlasnika na izložbi će biti izložena i troja *Vrata* koja nisu u vlasništvu Galerije umjetnina grada Slavenskog Broda – reljefi iz Moderne galerije u Zagrebu te iz privatnih zbirki. Treba napomenuti da su u katalogu izložbe reproducirani, a na izložbi neće biti prikazani, monumentalni reljef *Vrata* iz Parka skulptura Željezare Sisak te manji reljefi u gipsu i bronci iz privatnih zbirki Rušec i Zlatarić.

panels are identical in terms of motif to the Sisak *Door* panels. Here, the same motifs are produced in terracotta, only flatter and shallower than in the Sisak relief.

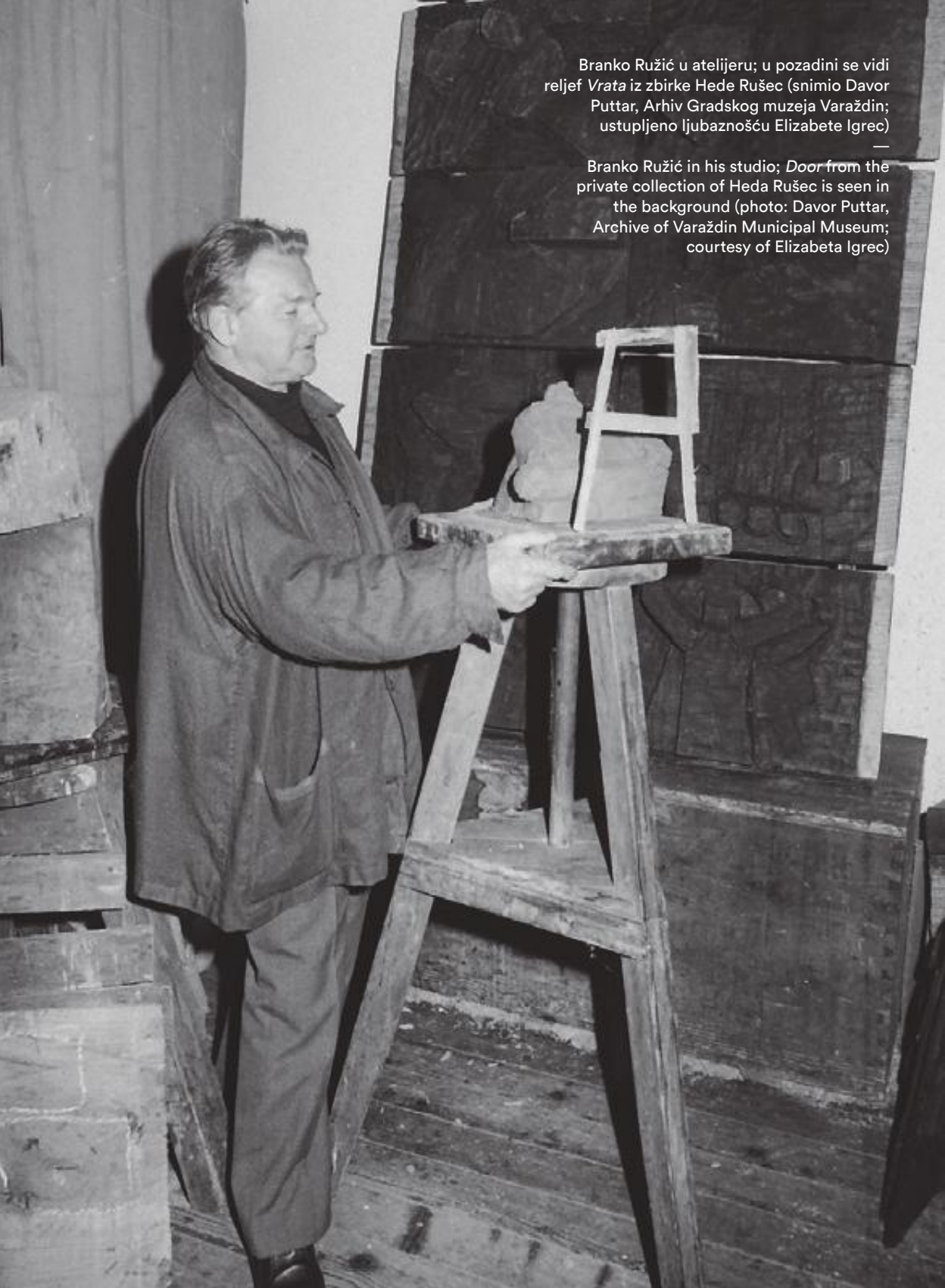
Painted papier-mâché

Palette of 1989 (Slavonski Brod Art Gallery) belongs to a series of works done in a papier-mâché. Although it does not bear the name *Door*, there is an obvious connection to the works in that series. Motifs recognizable in the mentioned examples are also present here, although more stylized and painted, which is characteristic of Ružić's works in papier-mâché. The work consists of eight panels, arranged in two columns of four.

Slavonski Brod Art Gallery has five works on the theme of the door in its collection, as well as the bronze sketches of Stations of the Way of the Cross from the Church of Holy Cross in Sarajevo. All these works will be shown at the *Door, variations* exhibition. By courtesy of the owners, three *Doors* that are not owned by the Slavonski Brod Art Gallery will also be shown; those from the Modern Gallery in Zagreb and from private collections. It should be noted that the monumental relief *Door*, from the Sisak Steelworks Sculpture Park, and several small reliefs in plaster and bronze, from the private Rušec and Zlatarić collections, are included in the exhibition catalogue, but not in the exhibition.

Branko Ružić u atelijeru; u pozadini se vidi reljef *Vrata* iz zbirke Hede Rušec (snimio Davor Puttar, Arhiv Gradskog muzeja Varaždin; ustupljeno ljubaznošću Elizabete Igrec)

Branko Ružić in his studio; *Door* from the private collection of Heda Rušec is seen in the background (photo: Davor Puttar, Archive of Varaždin Municipal Museum; courtesy of Elizabeta Igrec)



OČUVANJE SISAČKIH VRATA KAO POTICAJ ZA IZLOŽBU

PRESERVING THE SISAK *DOOR* AS AN INCENTIVE FOR THE EXHIBITION

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prodekanica Umjetničke akademije
Sveučilišta u Splitu /
Vice-Dean of the Arts Academy of
the University of Split

Poticaj za organizaciju izložbe posvećene motivu vrata u umjetničkom opusu Branka Ružića bio je planirani konzervatorsko-restauratorski zahvat na reljefu *Vrata* koji je Ružić izradio 1984. godine u Sisku. Sisačka *Vrata* pripadaju zbirci skulptura na otvorenome nastalih u okviru Kolonije likovnih umjetnika *Željezara Sisak*. Zbirka je danas poznata kao Park skulptura *Željezare Sisak*. Skulpture imaju status zaštićenoga kulturnog dobra, a o njima se skrbi Gradski muzej Sisak.

Znanstvena i stručna istraživanja koja prethode konzervatorsko-restauratorskim zahvatima na skulpturama iz parka povjerena su Odsjeku za konzervaciju-restauraciju Umjetničke akademije Sveučilišta u Splitu, odnosno autorici ovih redaka. Budući da u Hrvatskoj nema konzervatora-restauratora specijaliziranih za skulpture na otvorenome, osobito obojene skulpture iz 20. stoljeća, velike sam napore uložila u uspostavu suradnje s ustanovama u Hrvatskoj i inozemstvu koje se bave proučavanjem i konzerviranjem-restauriranjem takvih umjetničkih djela. Jedan je od predvodnika u tom području Gettyjev institut za konzervaciju-restauraciju iz Los Angelesa (engl. Getty Conservation Institute, GCI). Gettyjevi stručnjaci dr. sc. Tom Learner i dr. sc. Rachel Rivenc posjetili su Sisak u dva navrata i predložili da u okviru istraživačkog projekta *Outdoor Sculpture* u obliku studije slučaja obradimo jednu skulpturu iz parka.¹

1 Projekt *Outdoor Sculpture* (Skulptura na otvorenome) dio je *Inicijative za istraživanje djela moderne i suvremene umjetnosti* Gettyjeva instituta za konzervaciju-restauraciju. Više o projektu na https://www.getty.edu/conservation/our_projects/science/outdoor/.

The incentive to organize the exhibition dedicated to the door motif in Branko Ružić's oeuvre was given by the planned conservation-restoration of the relief *Door* that Ružić created in Sisak in 1984. The Sisak *Door* belongs to the collection of outdoor sculptures created within the Sisak Steelworks Fine Artists Colony. The collection is known today as the Sisak Steelworks Sculpture Park. Sculptures have the status of a protected cultural property, and they are taken care of by the Sisak Municipal Museum.

The scientific and conservation-restoration research preceding the conservation-restoration works on the sculptures from the Park was entrusted to the Conservation-Restoration Department of the Arts Academy of the University of Split, that is, to the author of this text. Since there are no conservators-restorers in Croatia who specialize in outdoor sculptures, especially painted outdoor sculptures from the 20th century, I made considerable efforts to establish cooperation with institutions in Croatia and abroad engaged in the study and treatment such works of art. One of the leaders in the area is the Getty Conservation Institute (GCI) from Los Angeles. The Getty's experts Dr. Tom Learner and Dr. Rachel Rivenc visited Sisak on two occasions and suggested that we include one artwork from the Park as a case study in the GCI research project *Outdoor Sculpture*.¹

1 The *Outdoor Sculpture* project is a part of the Getty Conservation Institute's Modern and Contemporary Art Research Initiative. For more information, see: https://www.getty.edu/conservation/our_projects/science/outdoor/.

Moj je prijedlog bio da to budu Ružičeva *Vrata*, skulptura koja se nalazi pri vrhu ljestvice prednosti za provođenje konzervatorsko-restauratorskih radova u Parku skulptura. Dogovoreno je da će Gettyjevi stručnjaci tijekom 2017. godine provesti sve potrebne analize, dok će moj tim biti zadužen za povijesnoumjetničko istraživanje i dokumentiranje stanja skulpture. Dogovoreno je također da ćemo zajedno izraditi prijedlog konzervatorsko-restauratorskog zahvata te da će se odabrani postupci i materijali primijeniti na jednom dijelu reljefa, kao svojevrsan pokusni projekt. Splitski studenti konzervacije-restauracije aktivno će sudjelovati u svim fazama projekta, pa će on, osim znanstvene i stručne, imati i obrazovnu vrijednost.

Rezultate suradnje s američkim partnerima planirala sam predstaviti na izložbi koja bi okupila sve Ružičeve radove s temom vrata, što bi omogućilo kontekstualizaciju i povijesnoumjetničko vrednovanje sisačkog reljefa. Dakako, sisačka bi *Vrata* zauzimala središnje mjesto na izložbi. Uz njih bila bi prikazana dva kratka videa: jedan o provedenim istraživanjima i konzervatorsko-restauratorskim radovima na reljefu, a drugi o izradi kopije jednoga reljefnog polja (tim bi se videom moglo koristiti kao didaktičkim materijalom u budućoj muzejskoj prezentaciji sisačke zbirke). Likovna i znanstveno-stručna sastavnica bile bi dakle podjednako zastupljene. Htjela sam da se izložba održi u godini u kojoj se obilježava stogodišnjica Ružičeva rođenja jer bismo tako mogli odaslati poruku da se primjereno skrbimo o njegovoj umjetničkoj ostavštini, ali i uputiti glasan apel za očuvanje skulptura na otvorenome – Ružičevih, sisačkih i svih ostalih.

I proposed that we include Ružić's *Door*, as that sculpture is at the top of the conservation-restoration priority list. It was agreed that the Getty's experts would conduct all the necessary analysis during 2017, while my team would be in charge of art-historical research and documenting the condition of the sculpture. It was also agreed that we would jointly draft a treatment proposal, and that the selected processes and materials would be applied to one relief panel, as a kind of pilot project. Conservation-restoration students from Split would actively participate in all stages of the project, so it would have not only scientific and professional but also an educational value.

I planned to present the results of the collaboration with US partners at an exhibition that would bring together all Ružić's artworks with the theme of door, as that would allow contextualization and art-historical valorization of the Sisak relief. Needless to say, the Sisak *Door* would be the centre of the exhibition. Two short videos would be shown alongside that artwork: one on the study and treatment of the relief, and the other on making a copy of one relief panel (this video could be used as didactic material in a future museum presentation of the Sisak collection). The artistic and scientific-practical components would be equally represented. I wanted the exhibition to take place in the year that marks the 100th anniversary of Ružić's birth, so that we could transmit the message that his artistic legacy is not being properly cared for and loudly plead for the preservation of outdoor sculptures – Ružić's, those from the

Nažalost, suradnja hrvatskih i američkih partnera nije se ostvarila zbog tromosti našega administrativnog aparata. Odsjek za konzervaciju-restauraciju samostalno je 2017. godine započeo s istraživanjem i dokumentiranjem stanja sisačkog reljefa. Skromna financijska sredstva diktirala su opseg i dinamiku izvođenja radova. Dobra je vijest da je Ministarstvo kulture 2019. godine *Programom zaštite i očuvanja nepokretnih kulturnih dobara* osiguralo Gradskomu muzeju Sisak sredstva za demontažu reljefa te izradu tehničko-grafičke dokumentacije i elaborata sa smjericama za provođenje konzervatorsko-restauratorskog zahvata.

Stotu godišnjicu rođenja Branka Ružića doista obilježavamo izložbom posvećenom njegovim vratima. Nažalost, sisačka *Vrata* nisu izložena; reljef je krajem svibnja demontiran i pohranjen u Gradske muzeju Sisak, gdje strpljivo čeka početak konzervatorsko-restauratorskih radova. Konzervatorska i konzervatorsko-restauratorska problematika sisačkog reljefa predstavljene su u dokumentarnom filmu *Vrijeme nije pomoglo* koji se na izložbi premijerno prikazuje. Film pruža uvid u znanstveno-stručna istraživanja koja prethode zahvatima na skulpturama na otvorenome.² Vrijedno je spomenuti

- 2 Problematiku sisačkih *Vrata* prvotno sam planirala predstaviti na izložbenim panoima i projekcijom videozapisa razgovora s osobama koje poznaju Ružićev umjetnički opus, a koje sam intervjuirala u sklopu istraživanja povijesti nastanka te skulpture. Ideju o snimanju dokumentarnog filma dala mi je Alma Trauber, ravnateljica Gradske galerije *Striegl*, na čemu joj ovim putem zahvaljujem.

Sisak Steelworks Sculpture Park and outdoor sculptures in general.

Unfortunately, the planned cooperation between Croatian and US partners came to nothing due to the inertia of our administrative apparatus. The Conservation-Restoration Department started to research and document the Sisak relief in 2017. Limited financial resources dictated the scope and dynamics of execution of works. The good news is that the Ministry of Culture in 2019, through the program of protection and preservation of immovable cultural property, provided Sisak Municipal Museum with funds for the dismantling of the relief, execution of technical-graphic documentation and production of a detailed study with guidelines for conservation-restoration works.

We shall indeed mark Branko Ružić's 100th birthday with an exhibition dedicated to his doors. Unfortunately, the Sisak relief is not included in the exhibition; it was dismantled at the end of May and stored in Sisak Municipal Museum, where it now patiently awaits conservation-restoration treatment. Dismantling the severely damaged sculpture and moving it indoors slowed down its deterioration. The conservation and conservation-restoration issues of the Sisak *Door* are presented through the documentary *Time Has Not Helped*, which premieres at the exhibition. The movie provides an insight into the scientific and practical research that has to precede any conservation-restoration works on outdoor sculptures.² It is

- 2 Originally, I planned to present the issue of the Sisak *Door* through exhibition boards and projection of video interviews with people who

da je film financiran sredstvima koja je Sveučilište u Splitu, odnosno Umjetnička akademija, dobilo za provedbu međunarodnoga razvojnog projekta *Conservation of Art in Public Spaces (CAPuS)*³ te da će se njime u budućnosti koristiti kao nastavnim materijalom za predmete iz konzervacije-restauracije umjetničkih djela u javnom prostoru koji će se izvoditi na nekoliko europskih sveučilišta.

Iako je središte izložbe pomaknuto s jednih *Vrata* na sva Ružićeva vrata, nadam se da će ona uspjeti skrenuti pozornost nadležnih ustanova na alarmantno stanje sisačkih skulptura i na nužnost izdvajanja financijskih sredstava za njihovo fizičko očuvanje. Nadam se da će potaknuti stručnu javnost i stanovnike radničkog naselja Željezara da se uključe u raspravu o budućoj prezentaciji Ružićeva reljefa, i s obzirom na lokaciju i s obzirom na tehničko ostvarenje postava.⁴ Nadam

3 Projekt *Conservation of Art in Public Spaces (CAPuS)* financira se sredstvima Europske komisije iz programa *Erasmus+: Udrruživanje znanja* (projekt br. 588082-EPP-A-2017-1-IT-EPPKA2-KA).

4 Čitatelje koje ova tema više zanima upućujem na članak *Problematika prezentacije Ružićevih Vrata iz Parka skulptura Željezare Sisak* koji će biti objavljen u idućem svesku časopisa *Anali Galerije Antuna Augustinčića*. Članak opisuje povijesne okolnosti nastanka sisačkog reljefa i njegovu konzervatorsku problematiku te donosi pregled svih Ružićevih radova s motivom vrata. Članak je temeljen na usmenom izlaganju koje su Sagita Mirjam Sunara i Romana Tekić održale na simpoziju *Skulptura u muzeju* (Klanjec, 24. – 26. listopada 2018.).

worth mentioning that the movie is produced by funds that the University of Split, i.e. the Arts Academy, received for the implementation of the international project *Conservation of Art in Public Spaces (CAPuS)*,³ and that in the future it will be used as teaching material for courses related to conservation-restoration of art in public space, which will be offered at several European universities.

Although the focus of the exhibition has shifted from one *Door* to all of Ružić's *Doors*, I hope that it will succeed in drawing the attention of the competent institutions to the alarming condition of the Sisak sculptures and the necessity of the allocation of financial resources for their physical preservation. I hope that it will encourage the professional public and the residents of the Steelworks housing estate to get involved in discussing the future presentation of Ružić's relief, both in terms of location, and the technical realization of the setup.⁴ I also hope

know Ružić's artistic oeuvre, which I interviewed as part of my research into the history of the creation of that sculpture. It was Alma Trauber, director of the Striegel Municipal Gallery, who gave me the idea of making a documentary, for which I would like to thank her.

3 *Conservation of Art in Public Spaces (CAPuS)* project is funded by the European Commission through the Erasmus+ Knowledge Alliances program (project number 588082-EPP-A-2017-1-IT-EPPKA2-KA).

4 I refer readers who are more deeply interested in this topic to the paper *Problems with the presentation*

se također da će (budući) konzervatorsko-restauratorski zahvat na *Vratima* potaknuti uređenje trga na kojemu je to umjetničko djelo dosad bilo izloženo, a na kojemu i uz koji nalazi se još nekoliko skulptura koje zazivaju konzervatorsko-restauratorske zahvate i čiji je postav također sporan. Konačno, nadam se da će izložba i dokumentarni film upozoriti na važnost multidisciplinarnih istraživanja za razumijevanje umjetničkog djela te na nužnost opreznoga i dobro promišljenog pristupa konzerviranju-restauriranju skulptura na otvorenome.

that the (future) conservation-restoration of Ružić's *Door* will prompt the renovation of the square in which the work has been exhibited so far, and in which, or in the vicinity of which, several other sculptures are installed, sculptures that are in need of conservation-restoration, and whose setting is also debatable. Finally, I hope that the exhibition and the documentary will highlight the importance of multidisciplinary research in the understanding of artworks, and the necessity of a cautious and well-thought-out approach to the conservation-restoration of outdoor sculptures.

of the Ružić Door from the Sisak Steelworks Sculpture Park, which will be published in the next volume of the Anale Galerije Antuna Augustinčića. The paper describes the context in which the Sisak relief was produced and its conservation issues, and provides an overview of all of Ružić's work with gate motif. The paper is based on a talk given by Sagita Mirjam Sunara and Romana Tekić at the Skulptura u muzeju symposium (Klanjec, 24-26th October 2018).

RUŽIĆEVI RADOVI S TEMOM VRATA

RUŽIĆ'S WORKS ON THE THEME OF THE DOOR



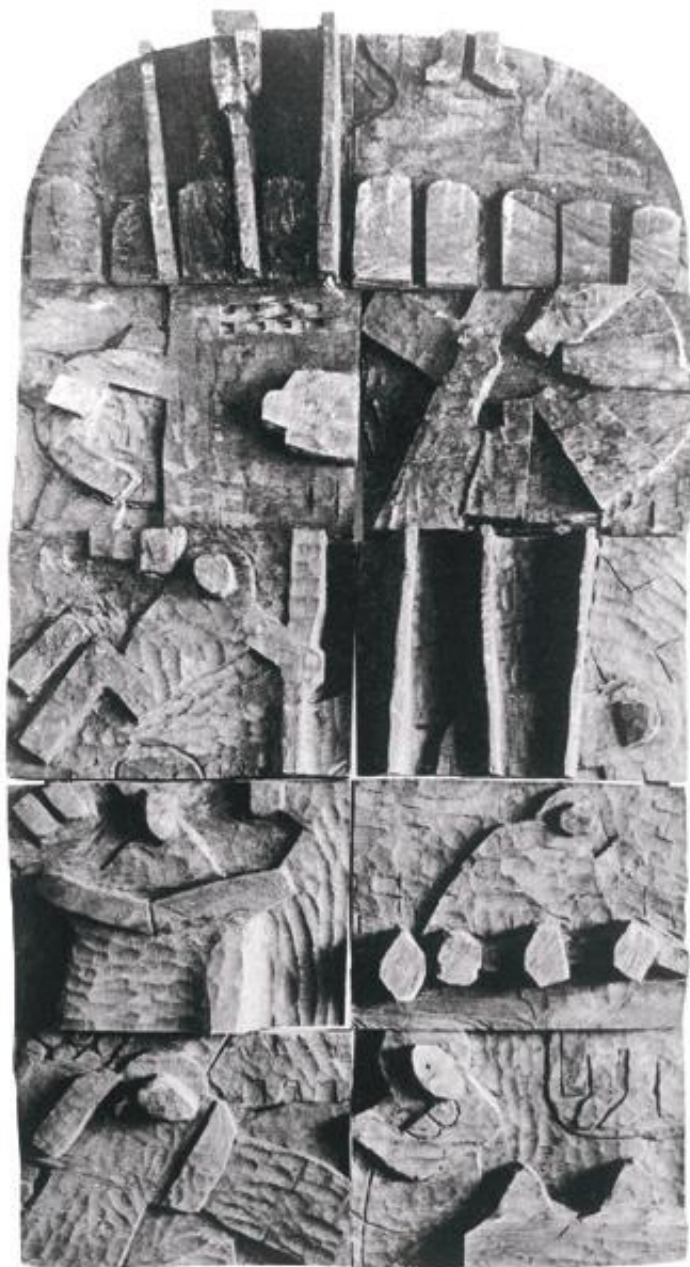
Branko Ružić, *Crna vrata*, drvo, 1982.
180 cm (v) x 120 cm (š) x 15 cm (d)
Galerija umjetnina grada Slavonskog Broda
snimio: Mario Boić

Branko Ružić, *Black Door*, wood, 1982
180 cm (h) x 120 cm (w) x 15 cm (d)
Slavonski Brod Art Gallery
photo: Mario Boić



Branko Ružić, *Vrata III*, drvo, 1983.
190 cm (v) x 123 cm (š) x 17 (d)
Moderna galerija u Zagrebu
snimio: Goran Vranić

Branko Ružić, *Door III*, wood, 1983
190 cm (h) x 123 cm (w) x 17 cm (d)
Modern Gallery, Zagreb
photo: Goran Vranić



Branko Ružić, *Ikona*, drvo, 1986.
205 cm (v) x 155 cm (š)
vlasnik nepoznat
fotografija preuzeta iz: Zdenko Rus
(ur.), *Postojanost figurativnog : kritička
retrospektiva : Umjetnički paviljon, Zagreb,*
*1. rujna do 30. rujna 1987. / 22. Zagrebački
salon, Zagreb, 1987., str. 59.*

Branko Ružić, *Icon*, wood, 1986
205 cm (h) x 155 cm (w)
owner unknown
image source: Zdenko Rus (ed.),
*Postojanost figurativnog : kritička
retrospektiva : Umjetnički paviljon, Zagreb,*
*1. rujna do 30. rujna 1987. / 22. Zagrebački
salon, Zagreb, 1987, p. 59.*



Branko Ružić, *Vrata*, obojeno drvo, 1987. ili 1988.
214 cm (v) x 128 cm (š) x 15 cm (d)
privatna zbirka (Heda Rušec, Varaždin)
snimio: Boris Cvjetanović

Branko Ružić, *Door*, painted wood, 1987 or 1988
214 cm (h) x 128 cm (w) x 15 cm (d)
private collection (Heda Rušec, Varaždin)
photo: Boris Cvjetanović



Branko Ružić, *Vrata / Vrata u boji / Vrata V*,
obojeno drvo, 1988.
198 cm (v) x 114 cm (š) x 17 cm (d)
umjetnikova obiteljska zbirka
(Rajka Zlatarić, Zagreb)
snimio: Boris Cvjetanović

Branko Ružić, *Door / Painted Door / Door V*,
painted wood, 1988
198 cm (h) x 114 cm (w) x 17 cm (d)
the artist's family collection
(Rajka Zlatarić, Zagreb)
photo: Boris Cvjetanović



Branko Ružić, *Vrata IV*, konac na platnu, 1984.
30 cm (v) x 25 cm (š)
Galerija umjetnina grada Slavonskog Broda
snimio: Mario Boić

Branko Ružić, *Door IV*, thread on canvas, 1984
30 cm (h) x 25 cm (w)
Slavonski Brod Art Gallery
photo: Mario Boić



Branko Ružić, *Vrata*, obojeni čelik, 1984.
370 cm (v) x 244,5 cm (š) x 40 cm (d)
Grad Sisak (o umjetničkom djelu skrbi se
Gradski muzej Sisak),
snimio: Boris Cvjetanović

Branko Ružić, *Door*, painted steel, 1984
370 cm (h) x 244.5 cm (w) x 40 cm (d)
City of Sisak (under the supervision of
Sisak Municipal Museum)
photo: Boris Cvjetanović



Branko Ružić, *Vrata*, bronca, 1988.
62 cm (v) x 32 cm (š) x 6 cm (d)
Galerija umjetnina grada Slavonskog Broda
snimio: Mario Boić

Branko Ružić, *Door*, bronze, 1988
62 cm (h) x 32 cm (w) x 6 cm (d)
Slavonski Brod Art Gallery
photo: Mario Boić



Branko Ružić, *Vrata*, gips,
godina nastanka nepoznata (prije 1988.)
62 cm (v) x 32 cm (š) x 6 cm (d)
umjetnikova obiteljska zbirka
(Rajka Zlatarić, Zagreb)
snimio: Boris Cvjetanović

Branko Ružić, *Door*, plaster,
date unknown (before 1988)
62 cm (h) x 32 cm (w) x 6 cm (d)
the artist's family collection
(Rajka Zlatarić, Zagreb)
photo: Boris Cvjetanović



Branko Ružić, devet reljefa (skice),
gips, godina nastanka nepoznata
(prije 1982.?)

dimenzije pojedinačnog reljefa:
15 cm (v) x 20 cm (š) x 6 cm (d)
umjetnikova obiteljska zbirka
(Rajka Zlatarić, Zagreb)
snimio: Boris Cvjetanović



Branko Ružić, nine reliefs
(sketches), plaster, date unknown
(before 1982?)

dimensions of each relief:
15 cm (h) x 20 cm (w) x 6 cm (d)
the artist's family collection
(Rajka Zlatarić, Zagreb)
photo: Boris Cvjetanović

Branko Ružić, četiri reljefa, bronca,
godina nastanka nepoznata
dimenzije pojedinačnog reljefa:
15 cm (v) x 20 cm (š) x 6 cm (d)
privatna zbirka (Heda Rušec, Varaždin)
snimio: Boris Cvjetanović

Branko Ružić, four reliefs, bronze,
unknown casting date
dimensions of each relief:
15 cm (h) x 20 cm (w) x 6 cm (d)
private collection (Heda Rušec, Varaždin)
photo: Boris Cvjetanović

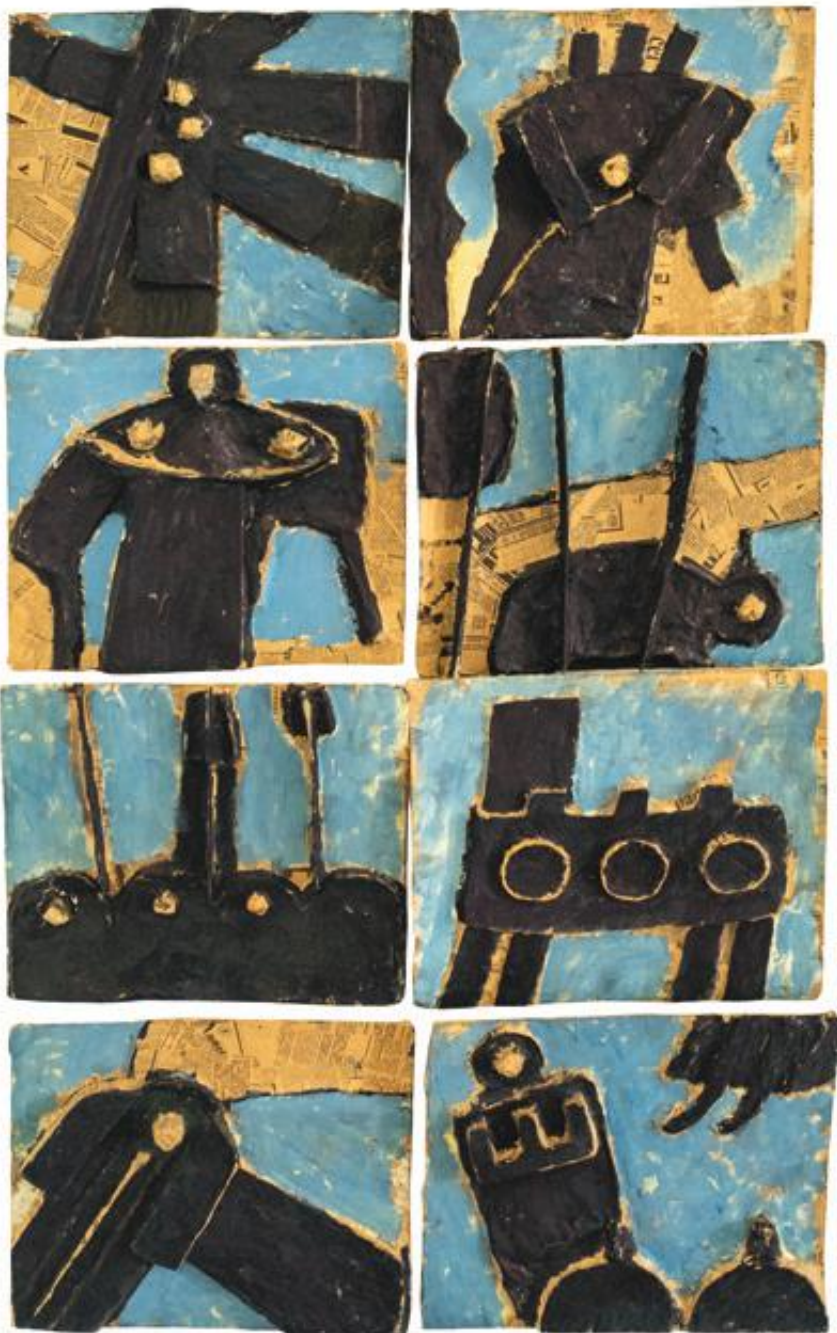






Branko Ružić, *Vrata zemljana*, terakota, 1984.
jedanaest reljefnih polja /
dimenzije pojedinačnog polja:
43 cm (v) x 54 cm (š) x 8 cm (d)
Galerija umjetnina grada Slavonskog Broda
snimio: Mario Boić

Branko Ružić, *Earthen Door*, terracotta, 1984
eleven relief panels /
dimensions of each relief panel:
43 cm (h) x 54 cm (w) x 8 cm (d)
Slavonski Brod Art Gallery
photo: Mario Boić



Branko Ružić, *Paleta*, obojeni papirmaše, 1989.
120 cm (v) x 74 cm (š)
Galerija umjetnina grada Slavonskog Broda
snimio: Mario Boić

Branko Ružić, *Palette*, painted papier-mâché, 1989
120 cm (h) x 74 cm (w)
Slavonski Brod Art Gallery
photo: Mario Boić

POPIS IZLOŽAKA

LIST OF EXHIBITS

1. *Crna vrata*, drvo, 1982.
2. *Vrata III*, drvo, 1983.
3. *Vrata*, obojeno drvo, 1987. ili 1988.
4. *Vrata / Vrata u boji / Vrata V*, obojeno drvo, 1988.
5. *Vrata IV*, konac na platnu, 1984.
6. *Vrata*, bronca, 1988.
7. *Vrata zemljana*, terakota, 1984.
8. *Paleta*, obojeni papirmaše, 1989.
9. *Križni put*, bronca, 1981.

DOKUMENTARNI FILM VRIJEME NIJE POMOGLO

Dokumentarni film *Vrijeme nije pomoglo* pruža uvid u posebnu problematiku skulpture *Vrata* koju je Branko Ružić izradio u Koloniji likovnih umjetnika Željezara Sisak 1984. godine. Pričom o *Vratima* film govori o istraživanjima koja prethode konzervatorsko-restauratorskim zahvatima na skulpturama na otvorenome.

Film je sniman u Sisku, Zagrebu, Slavanskom Brodu i Splitu. Sugovornici su (prema redu pojavljivanja): nekadašnji željezarac Đuro Tadić (direktor Sisak stana, tvrtke koja je jedan od sljednika dezintegrirane Željezare Sisak), povjesničar Vlatko Čakširan (ravnatelj Gradskog muzeja Sisak, ustanove koja se skrbi o zbirci skulptura na otvorenome nastalih u okviru Kolonije likovnih umjetnika *Željezara Sisak*), voditeljica istraživanja Ružićevih *Vrata* Sagita Mirjam Sunara (docentica na Odsjeku za konzervaciju-restauraciju Umjetničke akademije u Splitu), Ružićeva kći Rajka Zlatarić, umjetnik i sveučilišni profesor Ante Rašić (Ružićev student i prijatelj te jedan od sudionika Željezarine likovne kolonije iz 1984. godine), povjesničarka umjetnosti Romana Tekić (ravnateljica

1. *Black Door*, wood, 1982
2. *Door III*, wood, 1983
3. *Door*, painted wood, 1987 or 1988
4. *Door / Painted Door / Door V*, painted wood, 1988
5. *Door IV*, thread on canvas, 1984
6. *Door*, bronze, 1988
7. *Earthen Door*, terracotta, 1984
8. *Palette*, painted papier-mâché, 1989
9. *Way of the Cross*, bronze, 1981

DOCUMENTARY TIME HAS NOT HELPED

The documentary *Time Has Not Helped* provides insight into the specific issue of the *Door* sculpture produced by Branko Ružić at the Sisak Steelworks Fine Artists Colony in 1984. Through the story of the *Door*, the movie talks about the research that has to precede any conservation-restoration work on outdoor sculptures.

The movie was filmed in Sisak, Zagreb, Slavonski Brod and Split. Those with speaking parts are (in order of appearance): the former steelworker Đuro Tadić (director of Sisak Stan, a company that is one of the successor firms to the collapsed Željezara Sisak), the historian Vlatko Čakširan (director of Sisak Municipal Museum, the institution that cares for the collection of outdoor sculptures created within the Sisak Steelworks Fine Artists Colony), head of research into the Ružić *Door* Sagita Mirjam Sunara (Assistant Professor at the Conservation-Restoration Department of the Arts Academy in Split), Ružić's daughter Rajka Zlatarić, artist and university professor Ante Rašić (Ružić's student and friend, and one of the participants in the 1984 Sisak Steelworks Fine Artists Colony), art

Galerije umjetnina grada Slavenskog Broda), konzervator-restaurator Neven Peko (Gradski muzej Sisak) i stručnjak za obradu metala Mario Korzo (vlasnik obrta Obrada metala Korzo – Sisak).

U filmu su upotrijebljeni ulomci dviju kompozicija koje je, nadahnut Ružićevim *Vratima*, skladao mladi glazbenik i kompozitor Dominik Rušec. Dominikova baka Heda Rušec u svojoj zbirci ima jedan Ružićev drveni obojeni reljef *Vrata*.

Scenarij, režija i produkcija:

Sagita Mirjam Sunara

Kamera, ton, montaža

i postprodukcija:

Dragan Đokić (Studio *Baranda*)

historian Romana Tekić (director of the Slavonski Brod Art Gallery), conservator-restorer Neven Peko (Sisak Municipal Museum) and metalworker Mario Korzo (owner of Obrt Korzo – Sisak).

The movie uses fragments of two pieces of music inspired by Ružić's *Doors* composed by the young musician and composer Dominik Rušec. Dominic's grandmother Heda Rušec has one of Ružić's painted wooden *Door* reliefs in her collection.

Screenplay, direction

and production:

Sagita Mirjam Sunara

Camera, sound, editing

and post-production:

Dragan Đokić (Studio *Baranda*)



Vrijeme nije pomoglo, dokumentarni film, 2019.
trajanje: 40 minuta
scenarij, režija i produkcija:
Sagita Mirjam Sunara
kamera, ton, montaža i postprodukcija:
Dragan Đokić (Studio *Baranda*)

Time Has Not Helped, documentary, 2019
duration: 40 minutes
screenplay, direction and production:
Sagita Mirjam Sunara
camera, sound, editing and post-production:
Dragan Đokić (Studio *Baranda*)

Otvorenje retrospektivne izložbe Branka Ružića 1986. godine u Varaždinu (Arhiv Gradskog muzeja Varaždin; ustupljeno ljubaznošću Petre Marincec)

—
Opening of Branko Ružić's retrospective exhibition in Varaždin in 1986 (Archive of Varaždin Municipal Museum; courtesy of Petra Marincec)



Vrata zemljana na Ružičevoj retrospektivnoj
izložbi u Varaždinu 1986. godine (Arhiv
Gradskog muzeja Varaždin; ustupljeno
ljubaznošću Petre Marincel)

—
Earthen Door at Ružić's retrospective
exhibition in Varaždin in 1986
(Archive of Varaždin Municipal Museum;
courtesy of Petra Marincel)





POSUDITELJI IZLOŽAKA / LENDERS TO THE EXHIBITION

Muzejsko-galerijske ustanove / Museums and galleries

- Galerija umjetnina grada Slavanskog Broda
- Moderna galerija u Zagrebu

Privatne zbirke / Private collections

- Rajka Zlatarić, Zagreb
- Heda Rušec, Varaždin

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- Jelena Hudinčec
- Elizabeta Igrec
(Gradski muzej Varaždin)
- Tomislav Ivšić
(Glazbena škola Frana Lhotke)
- Marija Kalmeta
(Moderna galerija u Zagrebu)
- Dubravka Korzo
(Obrt Korzo – Sisak)
- Mario Korzo
(Obrt Korzo – Sisak)
- Mirela Jagodić
(Glazbena škola Slavonski Brod)
- Petra Marincel
(Gradski muzej Varaždin)
- Danijel Rušec
- Dominik Rušec
- Heda Rušec
- Alma Trauber
(Gradska galerija *Strieg!*)
- Rajka Zlatarić

IZLOŽBA / EXHIBITION

Organizatori / Organizers

Galerija umjetnina grada
Slavonskog Broda
Gradski muzej Sisak
Umjetnička akademija
Sveučilišta u Splitu

Koncepcija izložbe / Exhibition concept

Sagita Mirjam Sunara
Romana Tekić

Likovni postav / Exhibition set-up

Vedran Perkov

Izvedba autorskoga glazbenog djela na otvorenju izložbe / Performance of original music written for the exhibition at the exhibition opening

Danijel Rušec
Dominik Rušec
(skladatelj / composer)

Edukacijski program / Educational program

Marijan Bogatić

Izložbeni prostori / Exhibition venues

Galerija umjetnina grada
Slavonskog Broda
Likovni salon *Vladimir Becić*
Trg Ivane Brlić Mažuranić
Slavonski Brod

Gradski muzej Sisak
Ulica kralja Tomislava 10
Sisak

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