

DUBRAVKA LOŠIĆ

COMPELLED BY FRIGHT AND BEAUTY

CROATIA PAVILION

61ST INTERNATIONAL ART EXHIBITION

LA BIENNALE DI VENEZIA

THE EXHIBITION

At Palazzo Zorzi, in the exhibition *Compelled by Fright and Beauty*, Dubravka Lošić will present an assembly of works, in an ambient that invites the audience to a sober, vulnerable contemplation in a space between the frightening and the beautiful.

In different materials, from hard metals to soft wool, Lošić creates strict structures and then she opens up to impulses, deciding what to contain and protect, what to reveal and let flow out. Creating each work becomes a meditative, almost musical process, blending melancholy and hope, essential to her practice and resonating with this year's theme, *In Minor Keys*.

Lošić often exhibits in unconventional spaces: abandoned factories, shrapnel-scarred hotels, desacralised churches, and 15th-century fortresses. Each space is full of history and context that she respects and acknowledges, but does not provide explicit commentary to. Instead, Lošić creates places of contemplation and awareness. *In Minor Keys* also speaks of places for rest and deep listening. Accordingly, Palazzo Zorzi will become a place of refuge. It will not offer escapism, but calm and consolation, away from the crowds and the chaos within and without.

THE WORK

"Compelled by fright and beauty, I am making decisions about what to keep in and protect, and what to let flow out, to show, to let surface. In *Rains Paris* and *Alba Albula*, a row of black and a row of white bodies filled with colourful wool, I wrapped and contained moments of intimacy that occasionally flow out as wool threads. *Tondo* follows the same principles. In the middle I hid everything that should be visible to me only, and I shaped and tidied their circular edges, I cut off the leaks, to protect their vulnerability. *Imago Anima* are the portraits I painted layer upon layer until only the outline, the soul remained.

And just as I wonder what will be shown, what will stay hidden, I wonder what will be spoken, what will be left unspoken. *Sharks* are objects that contain a psyche, a soul that wants to speak, but cannot. Inside them are the portraits I painted in the 80s. *Libertas Bells* are bells that cannot ring. Their silence is a quiet rebellion against places that reject their own people, against the world that mistakes aggression for eloquence. They are a resistance by silence. *Rosary* is a deeply thoughtful cycle, like a bead on a rosary, a silent meditation. These are paintings that crumble into pieces, they fall apart into roses. They are the meditative destruction of the painting."

— Dubravka Lošić, from the *Artist Statement*







SHARKS

cycle, 1986 – 2013
linen cloth, cotton cloth, synthetic fabric, thread, jute and plastic rope, plastic thread, paper, acrylic, glues, cardboard
170 – 230 x 90 – 130 x 45 – 70 cm (x 5)







ROSARY

2026

bronze, steel

35 x Ø100 cm





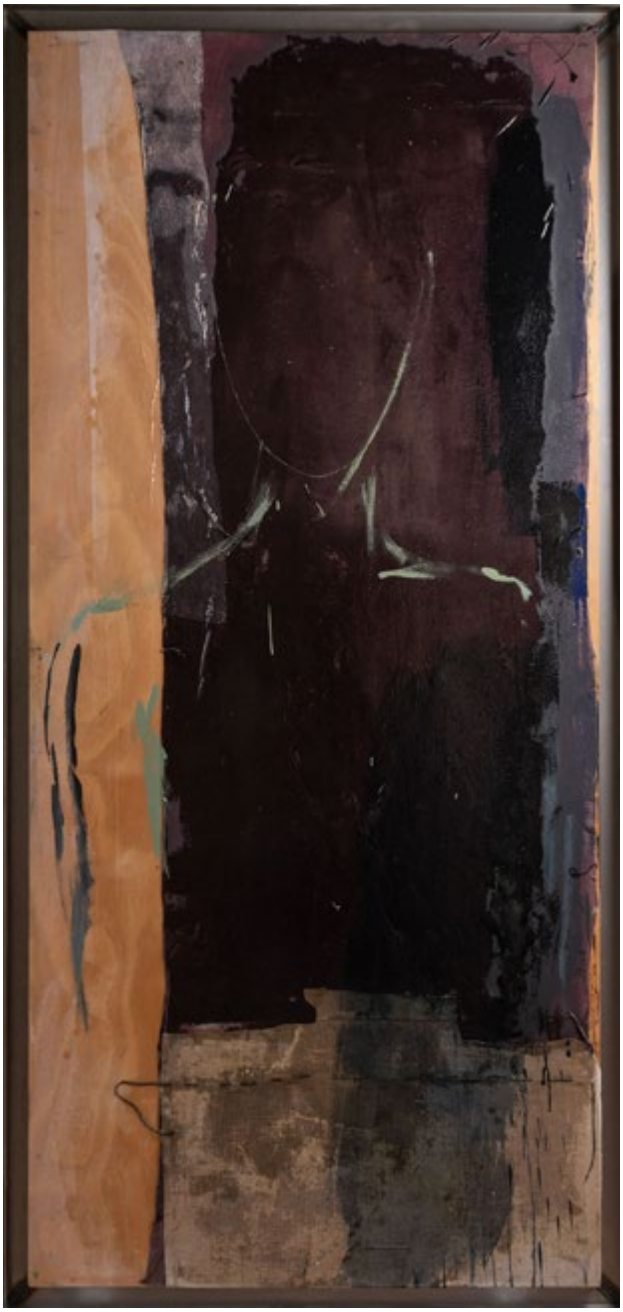


ROSARY

cycle, 1987 – 2026

adhesive, paper, canvas, thread, wire, acrylic, binder, pigment on canvas · on Okoume-plywood

178 x 138 cm (x 6)





IMAGO ANIMA

cycle, 2012 – 2013
Portrait N.,
Portrait B.,
Portrait U.,
Portrait L.,
Portrait P.,
Portrait T.,
Portrait J.
cotton canvas, linen canvas, glue, pigment, binder, resin, acrylic on Okoume-plywood
220 x 100 cm (x 7)







LIBERTAS BELLS

cycle, 2014 – 2026

iron structure and cladding of cold rolled black steel sheeting

410 x 320 x 255 cm (x 3)







RAINS PARIS, I–XX

cycle, 2018

acrylic, Indian ink, rice paper, glue, plastic mesh, cotton canvas, wool yarn, pigment on Okoume-plywood

250 x 100 x 10 cm (x 10)







ALBA ALBULA, I–XX

cycle, 2019
acrylic, Indian ink, rice paper, glue, plastic mesh, cotton canvas, wool yarn, pigment on Okoume-plywood
250 x 100 x 10 cm (x 10)







TONDO

cycle, 2020 – 2022
oil, acrylic, binder, wool yarn, canvas, pigment on wood
Ø 250 cm (x 3)





TONDO

cycle, 2020 – 2025
binder, wool yarn, canvas on wood
Ø 100 cm (x 2)



THE ARTIST

Dubravka Lošić is a Croatian contemporary artist who has exhibited continuously since the 1980s. Over the past four decades, she has developed a distinctive, uncompromising practice that merges painting and installation. Born into a tradition of craft, Lošić works with wool, metal, textiles, and industrial materials, transforming them into complex, tactile artworks.

Lošić's practice unfolds in cycles, in which recurring motifs and forms are revisited and transformed over time through different materials and scales. In each space, Lošić creates a unique ecosystem. At the 61st Venice Biennale, Lošić will present her work at Palazzo Zorzi, transforming it into a new, site-specific concept.

Lošić is a long-established figure on the Croatian contemporary art scene and a recipient of numerous awards. Most recently, she received the Croatian Society of Fine Artists (HDLU Zagreb) Award for the Best Solo Exhibition in Croatia (2024).



VISIT

Palazzo Zorzi, Venice
UNESCO Regional Bureau for Science and Culture in Europe

Official opening
Friday, 8 May 2026, 5 PM

Opening Hours
May – September · 11 AM - 7 PM
October – November · 10 AM - 6 PM
Closed on Mondays
except 11 May · 1 June · 7 September · 16 November

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Photos by Veronica Arevalo · Design by Dominic Horn

The exhibition is curated by Branko Franceschi, the director of the National Museum of Modern Art in Zagreb. The Pavilion is commissioned by the Ministry of Culture and Media of the Republic of Croatia.