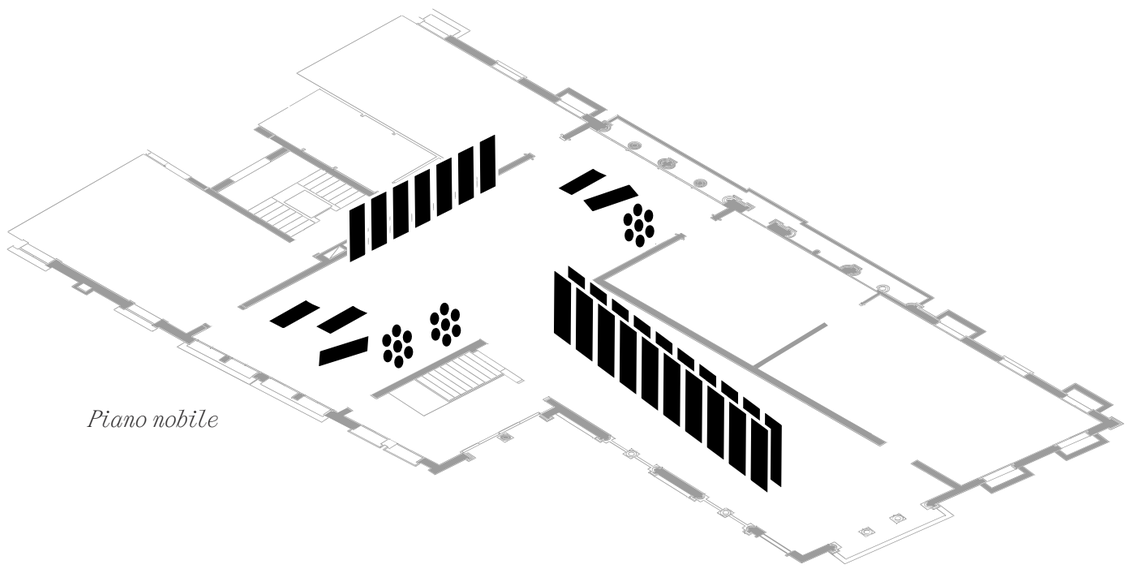
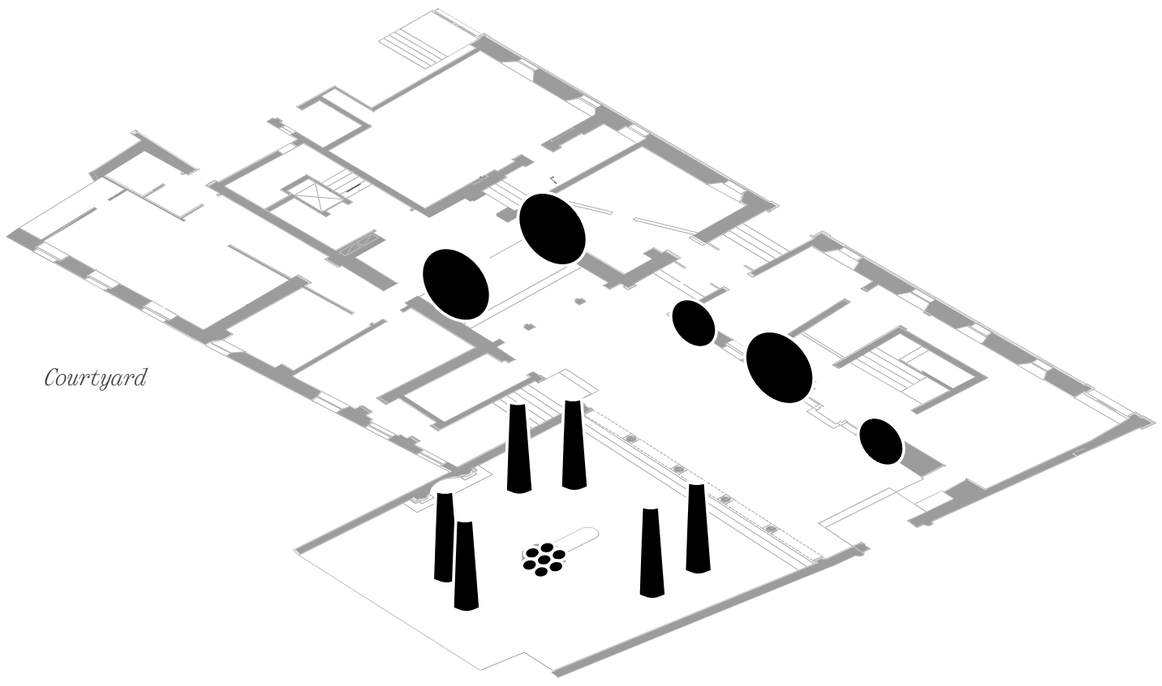
EXHIBITION

Compelled by Fright and Beauty, a site-specific installation by Dubravka Lošić at Palazzo Zorzi, presents updated cycles developed throughout the artist's four-decade career, now conceptually and spatially adapted to the exhibition site. Lošić conceives, exhibits, and produces her cycles as systems open to development, formal expansion, and experimentation. Her exhibition methodology is grounded in the interaction between the formal and conceptual properties of individual cycles and the semantic and spatial connotations of the exhibition space, resulting in installations that evolve from one context to another.
The setup at Palazzo Zorzi begins in the courtyard as a dynamic interaction of the cycles *Libertas Bells* (2014 - 2026), *Rosary* (2026) and *Tondo* (2020 – 2025), juxtaposing sculptural forms in corroded iron and bronze with object-paintings made of coloured wood and textile. In Codussi Hall on the palazzo's *piano nobile*, the cycles *Alba Albula* (2019), *Rains Paris* (2018), *Imago Anima* (2012 – 2013), *Rosary* (1987 – 2026) and *Sharks* (1986 – 2026), complement Venetian splendour with the raw expressiveness of gesture, paint, fabric, and form, articulating an altogether unique creative vision. The installation thus becomes an orchestration of the artist's oeuvre, carefully adapted to the spatial and conceptual specifics of the exhibition site, with a pronounced sense of theatrical aestheticization characteristic of both Venice and the artist's native Dubrovnik.
Lošić traces bold forms in which modernist, postmodern, neo-avant-garde, local, and traditional creative paradigms converge and reinforce one another. Her artistic language is simultaneously universal, subjective, and local, opening a space for improvisation at the formal boundaries through which the emotional, visual, sensory, and affective role of art becomes accessible to all.
Lošić's visual language, universal in its expression of a dramatic sense of existence, draws on subliminal references to personal, familial, local, and global realities, evoking tectonic shifts occurring beneath the visible surface. These processes appear as tensions in surfaces, flows of material and colour, and corrosive transformations in which matter itself becomes the subject.

IMAGO ANIMA
1995–1997; 2012–2013

The work of Dubravka Lošić is shaped by a persistent preoccupation with painting as a place where matter, memory, and inner experience converge. It is within this context that the *Imago Anima* series marks a phase in which the artist's painterly practice reaches towards the execution of a compact, unified whole, one in which the distinction between figure and ground dissolves.
These portraits, rendered in mixed media of acrylic, pigment, and resin on okoumé plywood panels, reach back to the ancient Egyptian origins of easel painting and to the tradition of encaustic, with a particular emphasis on the tactile qualities of the surface. Tall, upright formats and frontally positioned figures accentuate both their presence and a sense of distance. Figure is reduced to the essential contours of head, neck, and shoulders. Individual characteristics are distilled into a sign, identity condensed to initials, and composition devoted entirely to the articulation of interior states.
The cycle develops across two temporally distinct periods, yet is bound by a shared conceptual logic. The first phase establishes the cycle's core concerns, whilst the subsequent reactivation of the cycle, exhibited at Palazzo Zorzi, develops these foundations further.


Piano nobile


Courtyard

ROSARY
1987–2026

It was in the late 1980s that Dubravka Lošić began the *Rosary* cycle, the longest-running and most publicly recognisable segment of her oeuvre. *Rosary* begins as a radical transgression of the boundary separating painting from object. In this transition, the rose emerges as the fundamental morpheme of the cycle, a modelled, haptic form that repeats and structures the surface into a tangible relief presence.
This shift is inseparable from the context of Croatian art in the 1980s, and from the experience of New Image Painting. In her hands, this framework opens painting outwards, towards relief, object, and tactile construction. Between 1987 and 1993, the works increased in scale and colouristic tension grew more pronounced. From the mid-1990s onwards, the cycle evolved through variations, showing that the rose remains an open form.
In the Venetian presentation, the rosary appears in two registers: in the courtyard of Palazzo Zorzi as a sculptural group in bronze, and on the piano nobile as a series of relief compositions. The *Rosary* remains a cycle in which Dubravka Lošić's preoccupation with the transformation of painting, the discipline of repetition, and the material tenacity of form is most clearly manifested. Over nearly four decades, it has evolved as an open system in which meaning is generated through the interplay of material, rhythm, and structure.

LIBERTAS BELLS
2014–2026

The *Libertas Bells*, developed since 2014, stands as one of the most momentous expressions of Dubravka Lošić's preoccupation with form as a repository of historical, personal, and material charge. Beginning from the archetypal form of the bell, the artist distils the shape into a purified volume, a mass held in taut relation to space and gravity.
In the context of Dubrovnik, where the notion of libertas is deeply inscribed in the city's urban and cultural identity, a bell is never a neutral object. Liberty is presented here not as a declarative sign, but tested within the material itself, in the heft of metal and in its exposure to time. The bells are silent, yet that silence is not emptiness. It is sound held in a state of potential.
The work finds its origin in the 2014 sculpture *Bell*, two black steel cones installed in the public space of Dubrovnik. When they were unlawfully removed and returned damaged, the artist resolved not to reinstate them in their original form, but made a new and more monumental pair, conceived as an extension of the earlier work. In the Venice presentation, old and new bells appear together, distinguished not by form but by condition.

Commissioned by the Ministry of Culture and Media of the Republic of Croatia

Organised by the National Museum of Modern Art

ARTIST & CURATOR

Dubravka Lošić was born in Dubrovnik in 1964. She studied at the School of Applied Arts and at the Academy of Fine Arts in Zagreb. Since 1983, Lošić has exhibited extensively in Croatia and internationally. Alongside painting, installation, and object-based work, she is active in set and costume design. Her works are held in public collections, as well as in numerous private collections worldwide. She lives and works between Dubrovnik and Zagreb.

The Croatian Pavilion at the 61st International Art Exhibition – La Biennale di Venezia – is commissioned by the Ministry of Culture and Media of the Republic of Croatia. The exhibition is curated by Branko Franceschi, art historian, and the director of the National Museum of Modern Art in Zagreb.

RAINS PARIS AND ALBA ALBULA
2018; 2019

Although executed in succession, *Rains Paris* and *Alba Albula* form a conceptually and formally connected pair within Dubravka Lošić's body of work. Rendered in opposing achromatic registers, black first, then white, both cycles derive from an identical working methodology and are underpinned by the same governing idea: the artwork as a site of arrested transformation and quiet tension between what lies hidden and what faintly surfaces from beneath. Both series draw on a method developed through variations of the *Rosary* cycle. Rolls of wool and yarn are fixed onto wooden supports and covered with taut canvas, so that the buried material strains against the surface and at times breaks the monochrome unity of the covering. Derived in part from yarn left over after the close of the family manufacturing business, the works carry the layered character of a self-referential palimpsest.
In *Rains Paris*, black appears as a dense condition marked by weight, moisture and restraint. In Alba Albula, white is layered, turbid and physical, with a softness that remains fragile. Together, the two cycles function as polarities, darkness and light, night and day, yet in both the governing idea remains that of covering and withheld transformation.

SHARKS
1986–1989; 2013

One of the defining threads in Dubravka Lošić's work is her treatment of her own practice as an open and mutable system. Within such a continuum, the *Sharks* series marks a significant turning point, a move towards conceiving the work as a process of storage, stratification, and reactivation. Its origins are practical: the need to manage the storage and repeated relocation of the studio and its contents. In time, necessity is sublimated into method: storage becomes form, and displacement a mode of transformation. These are objects fashioned in fabric, often taking on forms reminiscent of bodies, relics, or archival bundles. Textile operates as a protective layer and as an active vehicle of meaning. The material retains within itself the traces of previous states, compressing time and experience into a dense yet active whole.
Sharks transcend the notion of a cycle, operating instead as a self-referential system through which the artist's own body of work is continuously recycled and reshaped. The result is an engagement with time and memory, in which the past remains perpetually present, compressed within matter, ever available for reinterpretation.

TONDO
2020–2025

The *Tondo* cycle comprises circular works of varying dimensions that may be understood as the culmination of a prolonged exploration of traditional painting towards the painting-object, and simultaneously as a step towards an ambient and spatial experience. The circle does not appear as a decorative or symbolic motif in any narrow sense, but as a fundamental structure through which space, time, and matter are conceived.
Dubravka Lošić's execution process remains faithful to the methodology established in *Alba Albula* and *Rains Paris*. Beneath the surface, layered wool and yarn swell and strain, imparting a sense of latent energy and contained movement. The result is simultaneously compact and vulnerable, while the surface remains closed yet far from still.
In the *Tondo* cycle, the circle calls to mind both the macro and the microcosmic, planetary systems on the one hand, and the body's interior processes on the other. The tondos may be hung on the wall or positioned on free-standing supports, further eroding the boundary between painting and sculpture. For all their formal monumentality, these are reticent, almost meditative works, in which colour, matter, and form convey restraint, gravity, and impermanence.

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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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La Biennale di Venezia

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CROATIA

DUBRAVKA LOŠIĆ

COMPELLED BY FRIGHT AND BEAUTY