



DUBRAVKA BABIĆ

4. - 20. listopad 2001.



GALERIJA FORUM

DUBRAVKA BABIĆ

Dubravka Babić



4. - 20. listopad 2001.



centar za kulturu - čakovec

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Prolegomena o energiji i pokretu

jelokupan dosadašnji životni opus Dubravke Babić iskazuje upravo neukrotivu i praiskonsku moć. Moćna ekspresija njezinih umjetničkih radova proizlazi iz temperamenta, znanja, vještine i autentičnoga talenta. Bilo da crta olovkom ili ugljenom, bilo da stvara grafike u kombiniranim tehnikama dubokoga tiska, ili slika uljem i akrilikom na platnu, Dubravka Babić uvijek postiže onaj neodoljivi i nepokolebljivi izraz uvjerljivosti: uvjerljivosti snage prirode u ekstraktu. Ona crta i slika divljinu i instinkt prirode, najčešće prikazujući živopisan svijet raznolikih životinja i zvijeri. Opusom joj je prodefilirao gotovo cio životinjski svijet koji simbolizira nesavladivost, hrabrost, praiskonsku žestinu, i prije svega, život u apsolutnoj slobodi (koja čovjeku i nije baš uvijek sasvim imanentna). Tu su se u svojoj veličanstvenoj ljepoti pojavljivali konji, bikovi, lavovi, tigrovi, albatrosi i orlovi. Bikovi, lavovi i tigrovi značili su vladavinu snage na zemlji, albatrosi i orlovi vladavinu nebeskim prostranstvima, a konji nezaustavljivu prirodnu energiju u permanentnom pokretu.

Nekoliko posljednjih godina kao gotovo stalni tematski diskurs svojih djela Dubravka Babić uzima Španjolsku, zemlju koja je fascinira još od prvoga horavka u njoj, tamo prije desetak godina, a kao reminiscencija na doživljaje apsorbirane na koridi, tome mučilištu i stratištu životinja. Autorica se bavila proučavanjem svih vrsta koraka, oružja i načina uboda bika od strane *picadora*, *bandillerosa* i *torerosa*, dakle cijelom dramaturgijom i režijom ovoga najtradicionalnijeg i najšpanjolskijeg rituala. No, i prije nego je izvela niz radova na temu koride, Dubravka je samoga bika oduvijek smatrala svojom važnom temom, tako da se taj lik provlači cjelokupnim opusom, gotovo kao *conditio sine qua non*, poput neke vrste zaštitnoga znaka vlastitoga umjetničkoga djelovanja. Bikove stvara u svome elementarnom stanju, evocirajući siloviti zanos, neobuzdanost mužjaka u snažnome pokretu i zaletu, napetoga nišićja, otvorenih i zapjenjenih gubica, razrogačenih očiju.

Odavno se Dubravka Babić potvrdila kao vrhunska hrvatska suvremena grafičarka. U svojim je radovima njegovala iznimno sigurnu ruku, briljantan rukopis i visoku likovnu kulturu. Njezini su se radovi doimali kao uzbudljivi emotivni predlošci, koji namah uspostavljahu vrlo blizak i jak dojam na promatrače, ili, kako je to lijepo jednom zapisao uvaženi hrvatski književnik Nedjeljko Fabrio, Dubravkini se radovi *doživljavaju kao risacki simfonizam olujnih razmjera*. Nije stoga čudno da se s ranije obilate deskriptivnosti, u kojoj nije bio zanemaren niti najmanji detalj, postupno kretala prema redukciji deskripcije, što je radovima i svakom prizoru priskrblo sve istaknutiji bljeskoviti dojam pretvoren u gestu čiste energije. Tako su crteži ugljenom, grafike izvedene kombiniranim tehnikama dubokoga tiska, te slike na platnu s motivima bika ili bika u paru s torcadorom - u ciklusu koride - svedeni na punu sažetost s ekspresijom drame. Iz zaustavljenoga pokreta čovjeka i životinje prodire igra života na rubu score i stalno prijetuće smrti. U crtežima, akromatika u crnome i bijelom - nositeljicom je pojačanoga dojma drame, predočene i pretočene u brze i čvrste umjetničke poteze. Isti je *procédé* Dubravka primijenila u slikama, gdje varira i eksperimentira s crno-bijelom akromatikom, ali i s bojom. Kada koristi boju to će biti isključivo crvena i žuta, u kombinaciji s crnom linearnom armaturom, unutar koje crvena i žuta plošno egzistiraju, zadajući kompoziciji profinjen koloristički sklad. Ta su crvenila i žutila žarka i isijavajuća, u namazu jasno asocirajući na zgrušanu krv prolivenu po pijesku arene, te pijesak koji krv upija. Crvenom i žutom drama se napinje, pojačavajući ideju o agoniji i smrti, koja je podjednako upečatljiva i u crno-bijeloj varijanti.

Rukopis Dubravke Babić virtuozan je i u ranijim deskriptivnim figurativno-realističnim djelima, kao što je ostao virtuozan i u kasnijim, u opisu postupno reducirane forme, virtuozan do mjere kada postaje posve nevažno radi li na malome ili velikom formatu, radi li se o crtežu, grafici ili slici. Istovjetna ekspresivna moć kulja iz malih formata, a prerastanjem na sve veći format ne samo da ne gubi na snazi, već se ona u burnome *crescendu* dodatno pojačava. To je stoga što je autoričin potez identificiran i prožet s dubokom unutarnjom doživljajnošću, senzibilitetom i vehementnim emocijama.

Za toliko veliku količinu temperamenta i strasti koliko posjeduje biće Dubravke Babić, bilo je logično početi slikati na velikim formatima, koji pružaju šire polje ispražnjavanja golemih, upravo neiscrpni energetskih potencijala. U novim velikim slikama, dogodilo se također logično skretanje k sve izraženijem reduciranju forme, do granica gdje se linearni skelet posve poništio unutar vlastitih granica i pretvorio u konglomerate međusobno isprepletenih, ispretakanih i jukstaponiranih mrlja. Ako su djela s temom koride svojom ogoljelom govornjivošću predstavljala smrt i vječnost, onda evokacija zadaha smrti nikada nije bila izuzeta iz apoteoze života. Jer Dubravka Babić je autorica čija djela prepuna silnoga dinamizma



ŠPANJOLSKA II, 2000. akrilik, platno, 145 x 95 cm

zapravo proistječu iz njezine deklamativne afirmacije života: života koji grabi, u koji duboko i beskompromisno uranja, svjesna da u ovome jednom jedinome, dragocjenom životu treba uzimati sve bez ostatka. Zato u njezinim radovima nema i ne može biti prizora tihoga života koji bi šaputali na uho promatrača, već uvijek samo čudesne sile koje se manifestiraju bučno, u visokoj, grozničavoj temperaturi, zapljuskujući likovnim formama žestoko i iskreno. Duboko udisanje stvarnosti svijeta funkcionira radikalnim odmakom od asketski konotiranoga (likovnog) razgovora, ne bi li se ustoličio imperativ pune, sočne, blagotvorne supstancije življenja, posredovane efektinim crno-bijelim kontrastima prenapregnutih i napetih formi. Nizovi linija i mrlja u svojoj srži nose apsolutiziranu i maksimaliziranu predodžbu dinamike pokreta. No, niti u jednom trenutku autorica ne zaboravlja figuru, lik. Od najranijih umjetničkih pokušaja, zrelo se postavila prema svojim težnjama, njegujući pomno figuraciju, kojom je čuvala tradiciju, a opet bila *ekskluzivno* modernom umjetnicom, s prioritetom prispodobivim svojem biću - stvarati umjetnost kao predstavu prirodne energetske žestine. Ili, da ponovo citiram nadahnutoga štovatelja njezine umjetnosti Nedjeljka Fabrija: *Morali bismo, eto, uočiti da je u ovim posljednjim godinama dvadesetoga stoljeća u umjetnosti nas Hrvata Dubravka Babić ili posljednji potomak ili pak prvi suvremeni izdanak one struje koja je od artizma tražila afirmaciju snage, a sama hijela biti zdravost.*

Nije stoga čudno niti to što je posljednje velike akromatske slike ponovo napučila konjima u punome trku po (imaginarnim) trkaćim stazama, te ponekom golemom pticom raširenih krila u (imaginarnim) beskrajima nebeskih visina. Čista, iskristalizirana figuracija skoro je potpuno poništena, ali figurativni je trag ostao. Likovi se prepoznaju, bez obzira što je cijela kompozicijska struktura preplavljena čistom energijom što rezultira slojevima pikturne materičnosti, sočnim namazom i dinamizmom rasprsnutih mrlja silhueta pokrenutih životinja. Hrvatski jezik posjeduje jednu finu distinkciju između pokreta i kretanja. Možda je u slučaju dinamičnih silnica na slikama Dubravke Babić bolje govoriti o kretanju, a ne o pokretu. Pokret može biti i u mjestu, a kretanje je konkretna sila u prostoru. Jer, umjetničine se mase pretaču u kretanje, gromko iskazujući vibrantne, žitke, fluidne oblike, razbacanih silnica u prostornome okruženju kompozicijskoga kadra. Dakle, tema nisu više kao nekada likovi u svojem elementarnome energetske naponu, nego sada oni služe kao predtekst za predstavljanje najčišće dinamike silovitoga kretanja.

Ova sve izraženija fascinacija mogućnostima uprizorenja kretanja u polju slike do granica mogućega, približava na neki način Dubravkin rad težnjama futurista s početka dvadesetoga stoljeća. Ali u sasvim drugome kontekstu i s drugačijim premisama. Njezina djela ne nalikuju futurističkom, a niti bilo kojem drugom stilu, ona posjeduje vlastiti, autentični stil. Futuristima je blizu tek po svojoj fascinaciji brzinom kretanja koja maksimalno oslobađa energiju, kao što su i oni bili fascinirani snagom brzih, tada novih strojeva. Ali Dubravka Babić nikada nije napustila teme s elementima netaknute, divlje prirode u svojoj praiskonskoj silini. S formalnoga stanovišta, pomak prema apstraktnijim formama - od ranijih posve figurativnih - Dubravkine slike radije definiramo kao približavanje određenoj varijanti enformela. Istaknutija je pigmentalnost, katkada čak u reljefnim nakupinama na oslikanoj površini. No, i enformelni formalni izgled novih slika nije nastao htijenjem za eksperimentom u toj suvremenoj slikarskoj struji, već je on relikv nevjerojatno silne želje da se što jezgrovitije i što vehementnije iskaže apstrahirani energetski prasak kretanja, tektonski snažan poput vulkanske lave, potresa ili eksplozije zvijezde. Zato je novo, posljednje slikarstvo Dubravke Babić također i neka vrsta novoga *action - paintinga*, gestualne dinamike iskazane kroz radni proces. Ali s bitnim odmakom: umjetnica uvijek na umu ima predočavanje likova i figura, koliko god likovi sada bili rasprsnuti u bezbrojne nizove mrlja.

Sve promjene očite u novim slikama nisu nastale željom da se mijenja stil, rukopis, formalni karakter djela, pa ni tema, već su te promjene rezultat autoričina unutarnjega diktata, u daljnjemu iskoraku k iskazivanju sve jačih energetskih potencijala. Gdje je granica mogućnosti iskazivanja energije i ima li je uopće? Ne znam, a i ne treba znati, nego sa zanimanjem iščekivati nastavak Dubravkina "pucanja" po platnima. Sudeći prema svemu što je do sada stvorila, a poznavajući njezinu golemu radnu energiju, ne sumnjam da nas očekuju u budućnosti nova uzbuđenja i iznenađenja. Upravo zbog nepatvorenosti žestine koja pršti s djela Dubravke Babić, njezina je umjetnost bila i ostala tako samosvojna i punokrvna.

U Zagrebu, rujna mjeseca 2001.

Enes Quien



CRTEŽ II, 2001. pastel, 100 x 70 cm



Charles Bataie



str. 6/7: KORIDA (crno-bijela), 2001. akrilik, platno, 145 x 220 cm

KORIDA (crno-bijela), akrilik, platno (detali)

A Prolegomenon on Energy and Movement

The whole of Dubravka Babić's opus expresses a positively untamable and primordial force. The powerful expression of her art stems from her temperament, knowledge, and skill, as well as her authentic talent. Whether she draws in pencil or in charcoal, whether she uses the combined techniques of intaglio or oil and acrylic on canvas, Dubravka is always irresistibly and firmly convincing: as convincing as an essential force of nature. She draws and paints the savageness and the instinct of nature, most frequently represented by the colorful realm of various animals and beasts. Her works have portrayed the majority of animals that symbolize invincibility, courage, primeval strength, and, above all, absolute freedom (not always immanent to man). Horses, bulls, lions, tigers, albatrosses, and eagles have trooped through her works in all their magnificent beauty. The bulls, lions and tigers stood for the rule of force on land, the albatrosses and eagles for the rule over vast skies, and the horses represented the uncontainable natural energy in permanent movement.

Ever since her first, fascinating visit to Spain about ten years ago, it has become the artist's constant thematic discourse, primarily as a reminiscence of the events witnessed in the bull ring, the place of torture and execution of these animals. The artist has studied the steps, weapons, and the methods used by *picador*, *bandilleros* and *toreros* to stab the bull, i.e. the whole of dramatization and staging of this most traditional and most Spanish of rituals. However, even before her cycle of works on the theme of bullfighting, Dubravka Babić always considered the bull as her important theme. Consequently, the image is found throughout her opus, almost as a *conditio sine qua non*, a kind of artistic trademark. Her bulls are given in their elementary condition, evoking vehement rapture, the abandon of the male in forceful motion and rush, with muscles tense, foaming muzzles gaping, and eyes wide open. Dubravka Babić is a top-grade, contemporary Croatian graphic artist. In her works, she has been cultivating an exceptionally secure hand, brilliant handwriting, and a high visual culture. Her works strike us as exciting emotional paradigms that immediately and powerfully engage the observers. The honorable Croatian author Nedjeljko Fabrio once wrote that Dubravka's works are experienced as a *drawing symphonism of tempestuous proportions*. It is no wonder that the abundant descriptiveness of her earlier works, where she never disregarded even the minutest of details, has gradually been reduced to secure a strong blazing quality of appearance and to transform each scene into a gesture of pure energy. Her charcoal drawings, prints in combined intaglio techniques, and paintings on canvas with the motif of bull, or a bull and a torador - in the bullfight cycle - have been fully condensed to capture the dramatic essence of the scene. The frozen movements of man and animal evoke the game of life on the verge of imminent and threatening death. This drama is translated into drawings, completed by fast and powerful strokes and intensified by the simplicity of black and white. Dubravka Babić uses the same *procédé* in her paintings, where she experiments with both black and white and with color. When she uses color, she combines red and yellow planes with black linear armatures to give her compositions a sophisticated coloristic harmony. Those bright and radiating red and yellow tones of impasto clearly evoke curdled blood on the send of the bullring and the very sand that absorbs blood. Red and yellow tones intensify the drama and stress the idea of agony and death, which is equally impressive in black and white as well.

Dubravka Babić's descriptive, figurative-realistic works exhibit the handwriting of a virtuoso. The gradual reduction of descriptiveness in her more recent works has not influenced her masterful control of her medium. Her virtuosity shines through small and large formats, drawings, prints, and paintings, with a constant glow. Nothing of the expressive force that gushes forth from her small formats is lost in her larger works. Quite the contrary, since the artist's strokes are identified and imbued with a deep inner-intensity of feeling, sensitivity and vehement emotions, large formats intensify their expressive force in a stormy *crescendo*.

Dubravka Babić's temperament and tremendous passion logically lead her to large formats, which provide ample room for the discharge of her huge, practically inexhaustible energetic potentials. The new large paintings also bring us the logical turn towards a progressively pronounced reduction of form, to the point where the linear skeleton has practically vanished into conglomerates of interwoven, interpenetrating and juxtaposed smears.

If the works on the theme of bull fight eloquently and boldly speak about death and eternity, then we have to admit that smell of death has never been excluded from the apotheosis of life. The artist's tremendously dynamic works arise from her ardent affirmation of life. She grasps at it, dives into it deeply and without reserve, fully aware that we live only once and that each precious moment has to be lived to the fullest. Consequently, her art does not and cannot portray scenes from silent life that would whisper into the ear of the observer. Dubravka Babić is absorbed by wondrous forces that manifest themselves loudly in high, feverish temperatures, splashing us with art forms in a passionate and sincere manner. Deeply intoxicated by the reality that surrounds us, the artist radically removes herself from an ascetic (artistic) discourse. She inaugurates the imperative of the full, savory, and healing substance of life using tense forms and striking contrasts of black and white. Series of lines and smears create an absolute and maximal image of the dynamics of movement. Still, the artist never forgets the figure. Dubravka Babić has always dealt with her aspirations in a mature manner. Although she has carefully cultivated figuration in order to preserve tradition, she always presents as an exclusively modern artist, determined by a priority that harmonizes with her nature - to create art as a show of fiery natural energy. Nedjeljko Fabio, an inspired admirer of her art, put it in these words: *"We are bound to perceive that in the last years of the twentieth century Croatian art, Dubravka Babić appears either as the last descendant or the first contemporary offspring of the trend that wanted art to promote power, while it itself aimed to represent soundness."*

Consequently, it is no wonder that she has populated her latest large achromatic paintings with horses galloping over (imaginary) racing tracks, and occasional huge birds that spread their wings across the (imaginary) expanse of high skies. Crystal-clear figuration is nearly completely absent, but a trace of it remains. The figures can be made out although the whole of the composition is flooded by pure energy. As a result, we have layers of pictorial matter, earthy impastos and the dynamism of bursting stains-silhouettes of animals in movement. The Croatian language possesses a fine distinction between movement and motion. Perhaps it is better to speak about motion in the case of the dynamic lines of force of the paintings of Dubravka Babić. A movement can be made in place, whereas motion is a concrete force in space. In Dubravka's case, masses have become fluid. They thunderingly express vibrant, running, ruptured, flowing forms in the environment of the compositional frame. The theme of the artist's work is no longer figures expressing their elementary force and energy. Such figures are employed to represent the essence of the dynamics of violent motion.

Dubravka Babić is increasingly fascinated by the possibility to encompass extreme movement in the limited field of a painting. Her effort brings her close to the aspirations of Futurists from the beginning of the 20th century. However, she works in a different context and with different premisses. She has her own, authentic style and her works do not resemble Futurism or any other style. Only her fascination with the speed of movement that releases blasts of energy can be compared to their fascination with the speed of fast, new machines of their time. However, Dubravka Babić never abandons the themes that contain elements of untouched, wild nature in all of their primeval force. In terms of form, considering the shift from completely figurative toward more abstract forms, we prefer to define Dubravka Babić's paintings as close to a variant of informal painting. Pigments sometimes form little reliefs on the painted surface. Still, the informal appearance of the artist's new paintings is not a result of the desire to experiment in this contemporary artistic trend. It is a relict of the incredibly strong wish to express the abstracted explosion of energy released by motion, powerful as tectonic movements above volcanic lava, as an earthquake or the explosion of a star. The latest work by Dubravka Babić is consequently a kind of new *action-painting*, dynamics of gestures expressed through the working process. Again, there is a crucial difference: the artist is always focused on the representation of figures, no matter how scattered they are in innumerable series of smears.

The changes found in Dubravka Babić's latest paintings were not born of her desire to alter her style, handwriting, the formal character of her work, or even the theme. These changes came about by the artist's inner-dictate, as a next step toward expression of ever-stronger energy potentials. Where is the limit to the expression of energy? Is there a limit? I do not know, and I do not need to know. I simply look forward to Dubravka's future "salvoes" on canvas. Judging by her complete opus and knowing her enormous work energy, I have no doubt that the future brings new thrills and surprises. Her art remains so authentic and full-blooded exactly because of the sincere passion that pours out from her work.

Zagreb, September 2001

Enes Quien



CRTEŽ IV, 2001. pastel, 100 x 70 cm



KORIDA (crveno-crna), 2001. akrilik, platno, 145 x 220 cm



CRTEŽ III, 2001. pastel, 70 x 100 cm



ŠPANJOLSKA III, 2001. akrilik, platno, 140 x 100 cm

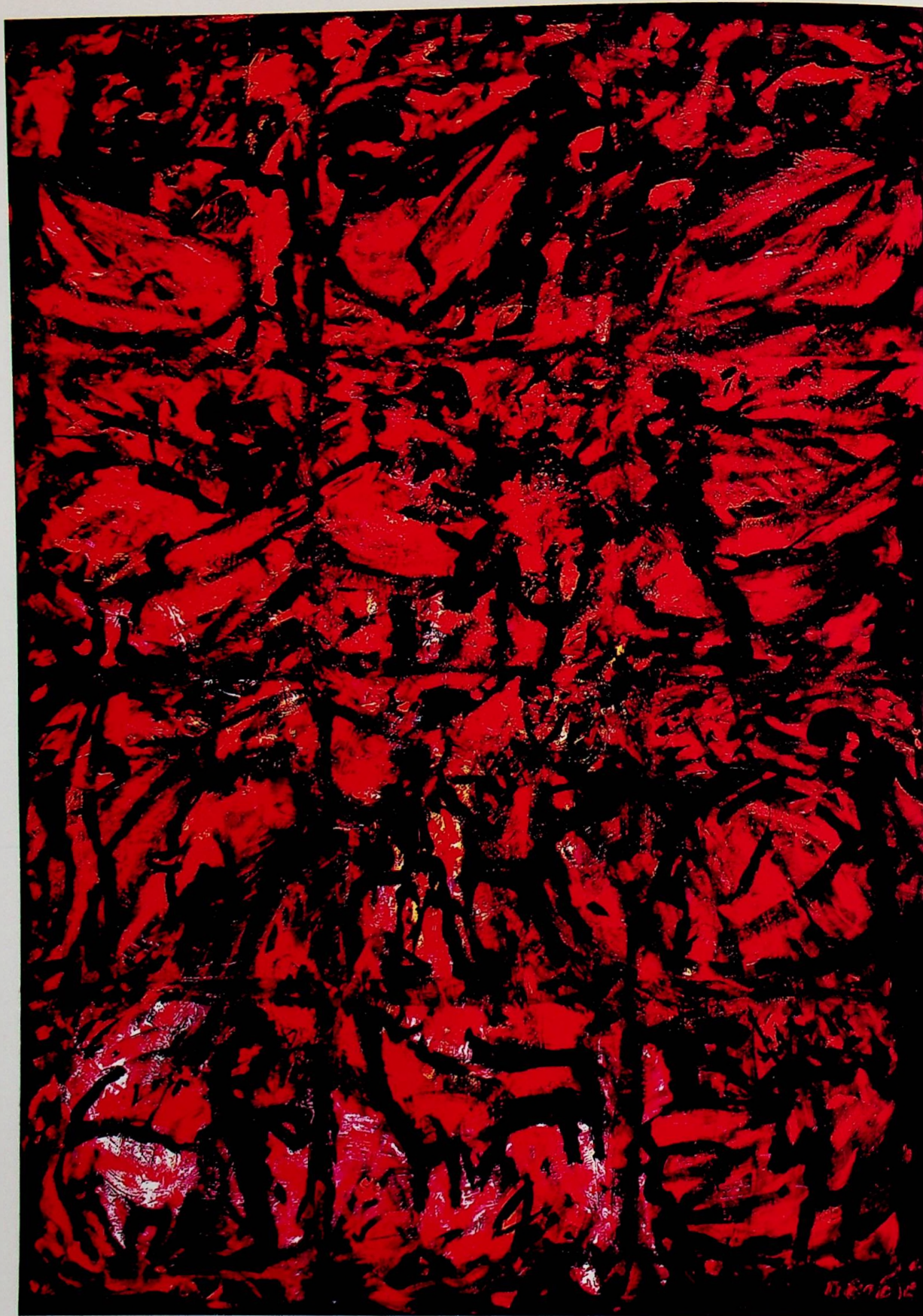
KORIDA I, 2001. akrilik, platno, 85 x 160 cm



KORIDA II, 2001. akrilik, platno, 85 x 160 cm



Dr. J. A. B. B. 1001



str. 18/19: U TRKU I, 2001. akrilik, platno, 145 x 235 cm



ŠPANJOLSKA I, 2000. ulje, platno, 140 x 100 cm

CRTEŽ I, 1997. pastel, 100 x 70 cm



U TRKU II, 2001. akrilik, platno, 145 x 220 cm



U TRKU I, akrilik, platno (detalj)

U TRKU II, akrilik, platno (detalj)



CRTEŽ V, 2001. pastel, 70 x 100 cm



PLAVA PTICA, 2001. akrylik, plátno, 160 x 111 cm

Životopis



Dubravka Babić rođena je 18. veljače 1951. u Zagrebu gdje pohađa osnovnu školu i gimnaziju. 1969. upisuje studij grafike na Grafičkom odsjeku Akademije likovnih umjetnosti u Zagrebu. 1974. diplomirala je grafiku na Akademiji likovnih umjetnosti u Zagrebu u klasi profesora Alberta Kinerta. 1976. završava poslijediplomski studij "Grafički izrazi" u klasi profesora Alberta Kinerta.

1984. i 1985. dobila je stipendiju francuske Vlade za specijalizaciju grafike u Parizu. Bila je na studijskim putovanjima u Italiji, Austriji, Engleskoj, Mađarskoj, Nizozemskoj, Francuskoj, Grčkoj, Španjolskoj, Egiptu, Jordanu, Izraelu, Kini, SAD-u.

Dubravka Babić izlaže od 1972. na tri stotine kolektivnih i stotinjak samostalnih izložbi u zemlji i inozemstvu (Zagreb, Split, Rijeka, Osijek, Karlovac, Dubrovnik, Vukovar, Slavonski Brod, Đakovo, Pula, Pazin, Labin, Rovinj, Poreč, Opatija, Čakovec, Samobor...; Paris, Strasbourg, Clermont-Ferrand, Liege, Barcelone, Cadaques, Couvin, Namur, Berlin, München, Mannheim, Stuttgart, Hamm, Wien, Gorizia, Seoul, Bruxelles, Pecs, Krakow, Moscow, Tbilisi, Menton, Ferrol, Amsterdam, Toronto, Vancouver, Calgary, Biella, Budapest, Ljubljana, Beograd, Sarajevo, Washington, Oderzo, Bern, Graz, London, Bonn, Michigan, Gotingen, Sapporo, Pordenone, Singen-Hegen, Győr, Gelsenkirchen, Atlanta, Heidelberg, Maracaibo, Peking, Sydney, Aleksandria, Pennsylvania, New York, Prag, Sofija itd.

Koautorica je osam bibliografskih grafičko-pjesničkih izdanja s poznatim pjesnicima i književnicima (Erica Jong "Voće i povrće" 1983., Dražen Katunarić "Pjeskolovka" 1985., Miroslav S. Mader "List uspona" 1987., Luko Paljetak "Patrio ore melos" 1989., Ivo Frangeš "Sjaj baštine" 1990., Dragutin Tadijanović "Dom tajnovitosti" 1993., kojima je većinom izdavač zbirka Biškupić, i kolegama grafičarima "Rajski vrt" 1993., "Samobor u srcu" 1994., "Kuna" 1994.).

1987. izlazi monografija "Dubravka Babić", autora Vladimira Malekovića, u izdanju Grafičkog zavoda Hrvatske.

Dobitnica je 15 nagrada za grafiku i crtež (1978. Zagreb, Nagrada za crtež na 10. salonu mladih; 1980. Split, Nagrada na 4. biennalu suvremene hrvatske grafike, 1981. Skopje, Nagrada za crtež na 7. izložbi SULUJ-a; 1983. Beograd, Zlatno pero Beograda; 1984. Pariz, 1. Nagrada na izložbi stipendista francuske vlade iz 30 zemalja; 1992. Zagreb, Premija HAZU na 17. Izložbi grafike, te niz otkupnih nagrada).

1996. odlikovana je Redom Danice hrvatske s likom Marka Marulića za osobite zasluge u kulturi; Redom hrvatskog pletera za osobit doprinos razvitku i ugledu Republike Hrvatske i dobrobit njezinih gradana; Spomenicom domovinske zahvalnosti za častu i uzornu službu za razdoblje od pet godina.

Od 1985. Dubravka Babić djeluje kao pedagog na Akademiji likovnih umjetnosti u Zagrebu.

Od 1995. do 1999. obnaša dužnost dekana Akademije. Redovito je profesor na Katedri grafike ALU.

Biography

Dubravka Babić was born on February 18, 1951 in Zagreb, Croatia. After completing her primary and secondary education, she entered the Department of Graphic Arts of Zagreb Academy of Fine Arts in 1969. In 1974, she graduated in graphic arts in the class of Professor Albert Kinert.

In 1976, she completed her postgraduate studies in forms of graphic expression under the same professor.

In both 1984 and 1985 Dubravka Babić was awarded the French Government scholarship for specialization in graphic arts in Paris. Her studies also took her to Italy, Austria, the United Kingdom, Hungary, the Netherlands, France, Greece, Spain, Egypt, Jordan, Israel and China.

Since 1972 Dubravka Babić has exhibited her work at over three hundred group and about hundred one-person shows in the country and abroad (Zagreb, Split, Rijeka, Osijek, Karlovac, Dubrovnik, Vukovar, Slavonski Brod, Dakovo, Pula, Pazin, Labin, Rovinj, Poreč, Opatija, Čakovec, Samobor...; Paris, Strasbourg, Clermont-Ferrand, Liege, Barcelone, Cadaques, Couvin, Namur, Berlin, München, Mannheim, Stuttgart, Hamm, Wien, Gorizia, Seoul, Bruxelles, Pecs, Krakow, Moscow, Tbilisi, Menton, Ferrol, Amsterdam, Toronto, Vancouver, Calgary, Biella, Budapest, Ljubljana, Beograd, Sarajevo, Washington, Oderzo, Bern, Graz, London, Bonn, Michigan, Gotingen, Sapporo, Pordenone, Singen-Hegen, Győr, Gelsenkirchen, Atlanta, Heidelberg, Maracaibo, Peking, Sydney, Aleksandria, Pennsylvania, New York, Prague, Sofija etc.) The works of Dubravka Babić can be found in many museums, galleries and private collections in Croatia and abroad.

Dubravka Babić is the co-author of eight graphics-and-poetry collectors' editions with famous poets and writers (Erica Jong *Voće i povrće* (Fruit and Vegetables) 1983, Dražen Katunarić



Pjeskolovka (Sandtrap) 1985, Miroslav S. Mader *List uspona* (A Sheet of Ascent) 1987, Luko Paljetak *Patrio ore melos* 1989, Ivo Frangeš *Sjaj baštine* (The Glory of Heritage) 1990, and Dragutin Tadijanović *Dom tajnovitosti* (The Home of the Mystical) 1993; for the most part published by The Biškupić Collection. She also co-authored three graphic albums with colleagues *Rajski vrt* (The Garden of Eden) 1993, *Samobor u srcu* (Samobor in my Heart) 1994, *Kuna* 1994.

A monograph study of her work (entitled Dubravka Babić by Vladimir Maleković was published by The Grafički zavod Hrvatske (Prisma Series) in 1987.

Dubravka Babić has received 15 awards for her prints and drawings (1978, Zagreb, Award for drawing, 10th Young Artists' Salon; 1980, Split, 4th Biannual of contemporary graphics; 1981, Skopje, Award for drawing, 7th Exhibition of SULUJ; 1983, Beograd, The Golden Pen of Belgrade; 1984, Paris, First Prize at the Exhibition of French government scholarship-holders from 30 countries; 1992, Zagreb, Croatian Academy of Science and Arts Prize at the 17th exhibition of graphic art; a number of purchase awards).

In 1996, Dubravka Babić received the following titles: the Order of Danica hrvatska with image of Marko Marulić for special merit in the field of culture, the Order of Croatian braid for special contribution to the development and reputation of the Republic of Croatia and the welfare of its citizens, and Commemorative medal of homeland gratitude for honorable and exemplary service over a period of five years.

Dubravka Babić has worked as a teacher at the Academy of Fine Arts since 1985.

From 1995 to 1999 she was the dean. Dubravka Babić is full professor at the Department of Graphic Arts of Zagreb Academy of Fine Arts.



KATALOG

1. KORIDA (crveno-crna), 2001. akrilik, platno, 145 x 220 cm
2. KORIDA (crno-bijela), 2001. akrilik, platno, 145 x 220 cm
3. U TRKU I, 2001. akrilik, platno, 145 x 235 cm
4. U TRKU II, 2001. akrilik, platno, 145 x 220 cm – 10.000 DM
5. ŠPANJOLSKA I, 2000. ulje, platno, 140 x 100 cm
6. ŠPANJOLSKA II, 2000. akrilik, platno, 145 x 95 cm
7. ŠPANJOLSKA III, 2001. akrilik, platno, 140 x 100 cm
8. KORIDA I, 2001. akrilik, platno, 85 x 160 cm
9. KORIDA II, 2001. akrilik, platno, 85 x 160 cm
10. PLAVA PTICA, 2001. akrilik, platno, 160 x 111 cm – 8.000 DM
11. MALA CRVENA KORIDA, 2000. ulje, platno, 80 x 100 cm
12. MALA BIJELA KORIDA, 2000. ulje, platno, 80 x 100 cm
13. CRTEŽ I, 1997. pastel, 100 x 70 cm
14. CRTEŽ II, 2001. pastel, 100 x 70 cm
15. CRTEŽ III, 2001. pastel, 70 x 100 cm
16. CRTEŽ IV, 2001. pastel, 100 x 70 cm
17. CRTEŽ V, 2001. pastel, 70 x 100 cm – 2.000 DM



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