



Pred televizorom, 1976., poliester, v. 143 cm / *In Front of the TV Set*, 1976, polyester, h. 143 cm

Gospodin, 1978., poliester, v. 163 cm / *Gentleman*, 1978, polyester, h. 163 cm

Gospođa, 1978., poliester, v. 164 cm / *Lady*, 1978, polyester, h. 164 cm

Model, 1978., poliester, v. 164 cm / *Model*, 1978, polyester, h. 164 cm

Vilim Z., 1979., poliester, v. 40 cm / *Vilim Z.*, 1979, polyester, h. 40 cm

Drago Z., 1980., poliester, v. 44 cm / *Drago Z.*, 1980, polyester, h. 44 cm

Rudolf Z., 1980., poliester, v. 44 cm / *Rudolf Z.*, 1980, polyester, h. 44 cm

Na ulici, 1975., poliester, 54 x 200 x 46 cm / *In the Street*, 1975, polyester, 54 x 200 x 46 cm

Stjepan Z., 1982., poliester, v. 60 cm / *Stjepan Z.*, 1982, polyester, h. 60 cm

Starica u crnom, 1985., poliester, v. 169 cm / *Old Woman in Black*, 1985, polyester, h. 169 cm

Slava Z., 1982., poliester, v. 64 cm / *Slava Z.*, 1982, polyester, h. 64 cm

Žena III, 1985., poliester, v. 172 cm / *Woman III*, 1985, polyester, h. 172 cm



ĐURĐA ZANOŠKI GUDLIN, kiparica (Prosenik kraj Tuhlja, 1950.). Završivši Školu primijenjenih umjetnosti u Zagrebu, upisuje se na Akademiju likovnih umjetnosti, gdje diplomira kiparstvo 1975. godine u klasi prof. V. Michielia. Članica je grupe *Biafra* od 1974. do 1978. godine; od 1975. godine članica je ULUH-a. Dosad je izlagala na dvadeset samostalnih i više od pedeset skupnih izložbi i likovnih kolonija. Kao samostalna umjetnica živi i radi u Zagrebu. Uz skulpture u poliesteru, drvu, terakoti i keramici, izvodi crteže i slike u akvarelu, temperi i ulju te se bavi izradom mozaika i unikatnog umjetničkog nakita. Njene skulpture postavljene su kao javna plastika u Krapini (*Bizon* u parku skulptura Forma prima) i Jakovlju (*Sklonište za troje* u Međunarodnom parku skulptura), a brojni mozaici u crkvenim prostorima u Hrvatskoj te Bosni i Hercegovini.

ĐURĐA ZANOŠKI GUDLIN, sculptress (born in 1950 in Prosenik near Tuhelj). Having graduated from Zagreb's School of Applied Arts, she enrolled in the Academy of Fine Arts at the University of Zagreb, Sculpture Department, graduating in 1975 in the class of Professor Valerije Michieli. A member of the Biafra art group from 1974 to 1978 and of the Croatian Association of Artists since 1975, she has exhibited her work in 20 solo exhibitions and over 50 group exhibitions and art colonies. Zanoški Gudlin is a freelance artist living in Zagreb. In addition to sculptures in polyester, wood, terra cotta, and ceramics, she also creates drawings; watercolour, tempera, and oil paintings, as well as mosaics and art jewellery. She has public sculptures displayed in Krapina (*Bison in Forma Prima* sculpture park) and in Jakovlje (*A Shelter for Three in the International Sculpture Park*), and a large number of mosaics in churches in Croatia and Bosnia-Herzegovina.

*Uz Mir za mir:
Oni gledaju, a ne vide –
vrijeme deklarativnog mira*

Program *Uz Mir za mir*, koji se u Galeriji provodi povodom Međunarodnog dana mira već sedamnaestu godinu zaredom, pokazao je tijekom godina da izložbe, poput seizmografa, registriraju potrese mira u svijetu. Umjetnici su u razdobljima bez većih globalnih sukoba generirali djela kojima su prenosili svoja promišljanja o miru, dok su u vremenima narušenog mira putem umjetnosti iznosili svoju kritiku. Godina 2026. obilježena je već postojećim, ali i novim globalnim ratnim sukobima te gotovo grotesknom retorikom deklarativnog mira koju emitiraju svjetski vođe.

Ovogodišnja izložba predstavlja skulpture kiparice Đurđe Zanoški Gudlin iz 1970-ih i 80-ih godina i razdoblja njezina djelovanja unutar, ali i izvan umjetničke skupine *Biafra*. Razdoblje vezano uz *Biafru* karakterizira izričaj koji se koristi groteskom i estetikom ružnog kako bi izrazio bunt prema tadašnjim estetskim normama. Skulpture Đurđe Zanoški Gudlin prikazuju stvarne ljude teških sudbina i tragičnih životnih priča prema kojima autorica osjeća sućut i pristupa im s empatijom. Način oblikovanja forme distorziran je od čiste stvarnosti: Zanoški Gudlin oblikuje figure onako kako ih ona vidi u svojim mislima.

Izložbom *Uz Mir za mir: Oni gledaju, a ne vide – vrijeme deklarativnog mira* skulpture postavljene u likovni dijalog s Augustinčićevim *Mirom* dobivaju nove uloge. Postavljene pred *Mir*, one egzistiraju kao žrtve i krivci, pasivni promatrači i zajedljivi komentatori, tihi i cinični sudionici danas prisutne dekadencije. Oni gledaju, a ne vide *Mir* koji prolazi. Njihove teške sudbine ogledalo su prošlosti, sadašnjosti, ali i budućnosti koja nas očekuje, ako ne otvorimo oči i ne okrenemo se prema miru.

Luka Veić

*With Peace for Peace: They Are
Looking, But They Do Not See –
A Time of Declarative Peace*

The program entitled *With Peace for Peace*, which has been organised on the occasion of the International Day of Peace for 17 years running, has shown over the years that, much like a seismograph, exhibitions register earthquakes in world peace. In the periods in which there are no major global conflicts artists generate works that convey their reflections on peace, while at times of disturbed peace their art presents the authors' criticism. The year 2026 has been marked by ongoing as well as new global wars alongside an almost grotesque rhetoric of declarative peace broadcast by world leaders.

This year's exhibition presents sculptures by Đurđa Zanoški Gudlin dating from the 1970s and the 1980s and the period of her activity within and outside *Biafra* group. Her *Biafra* period is characterised by a discourse that uses the grotesque and the aesthetics of ugliness to express revolt against the aesthetic norms of the time. Zanoški Gudlin's empathic sculptures portray real people with difficult fates and tragic life stories. The form is a distortion of reality: Zanoški Gudlin shapes her figures as she sees them in her mind.

In the exhibition entitled *With Peace for Peace: They Are Looking, But They Do Not See – A Time of Declarative Peace* the sculptures set up in a visual dialogue with Augustinčić's *Peace* take on new roles. Set before the *Peace*, they exist both as victims and as culprits, as passive observers and caustic commentators, silent and cynical participants in the present decadence. They are looking, but they cannot see the *Peace* passing by. Their difficult fates are a mirror of the past, the present, and the future that awaits if we fail to open our eyes and turn towards peace.

Luka Veić



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Đurđa Zanoški Gudlin

**VRIJEME
DEKLARATIVNOG MIRA**

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