



**Toni Meštrović (Split)**  
**Riiko Sakkinen (Helsinki)**  
**Irene Rossi (Biella)**



Osnovana 1991. godine, Fundacija Ivana Meštrovića muzejska je ustanova koja objedinjuje ostavštinu Ivana Meštrovića, poklonjenu hrvatskom narodu 1952. godine: Galeriju Ivana Meštrovića i Kaštelet/Crikvine u Splitu, Atelijer Meštrović u Zagrebu te Crkvu Presvetog Otkupitelja – grobnicu obitelji Meštrović kod Otavica, s pripadajući im umjetninama. Osnovna zadaća Fundacije zaštita je i očuvanje objekata i djela Ivana Meštrovića, uz stručnu obradu fundusa, te njegovog primjerenog predstavljanja javnosti.

Galerija I. Meštrovića, građena od 1931. do 1939. godine po idejnim projektima Ivana Meštrovića, zamišljena je kao splitska rezidencija umjetnika i njegove obitelji, kao mjesto rada i djelomično izlaganja. Otvorivši vrata posjetiteljima 1952. godine, Galerija je započela djelovati isključivo kao prostor stalnog izlaganja Meštrovićevih djela. Novim stalnim postavom iz 1998. godine, temeljenim na sintezi suvremenog muzeološkog koncepta i arhitektonskog dizajna, Galerija I. Meštrovića na nov način predstavlja likovna ostvarenja tog velikog hrvatskog umjetnika.

Established in 1991, Ivan Mestrovic Foundation is a museum institution which combines into a united whole the legacy Ivan Mestrovic bequeathed to Croatian people in 1952: Ivan Mestrovic Gallery and Kaptelet/Crikvine in Split, Mestrovic Studio in Zagreb and the church of Holy Redeemer - the mausoleum of the Mestrovic family in Otavice, with the belonging works of art.

The Foundation's primary mission is to protect and preserve the objects and Ivan Mestrovic's works of art, interpret them and appropriately present them to the public.

The building of Ivan Mestrovic Gallery, constructed from 1931 until 1939 after the general design by Ivan Mestrovic, was conceived as the residence of the artist and his family in Split, as well as his work place and partially a gallery. By opening its doors to the public in 1952, the Gallery started to function exclusively as the exhibition gallery for Mestrovic's works of art. By its new permanent exhibition of 1998, based on a syntheses of the contemporary museological concept and of the architectonic design, Ivan Mestrovic Gallery presents in a new manner the works of art by the great Croatian artist.

# Split

## Galerija Ivana Meštrovića

Novim stalnim postavom Galerije Meštrović, otvorenim 1998. godine, znatno se proširio prostor namijenjen predstavljanju djela Ivana Meštrovića. Jedini prostor koji još uvijek čuva memoriju na negdašnje stanovanje Ivana Meštrovića i njegove obitelji reprezentativna je blagovaonica sa salonom. Namještaj koji je u njoj izložen, umjetnik je dao izraditi isključivo da bi krasio njen prostor. Posebna pažnja prilikom projektiranja ovog dijela vile posvećena je mjestu kamina. Karijatide su po Meštrovićevom napatku klesane iz posebnog kamena s obližnjeg otoka Brača.

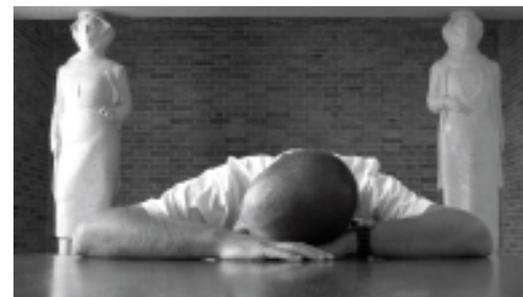
In the new permanent exhibition of Gallery Meštrović, opened in 1998, the room for the exhibition of the presentation of the work of Ivan Meštrović was considerably extended. The only rooms still reminding of the residence of Ivan Meštrović and his family in the villa remain the representative dining room and drawing room. The artist had the furnishings made exclusively to grace these rooms. In the design of this part of the villa special attention was paid to the fireplace. Its caryatids were chiseled out of special stone from the nearby island of Brač under the direction of the artist himself.



*Blagovaonica i salon Ivana Meštrovića  
Dining Room and Drawing Room of Ivan Meštrović*

## Toni Meštrović

rođen u Splitu 1973, živi i radi u Splitu  
born in Split 1973, he lives and works in Split



Relating the two artists of the same surname always has been extremely provocative. Such coincidence can in fact amuse the viewer, but it is not devoid of meaning within the experience of the younger artist - since the questions about possible relation between the two artists have been very frequent. It is not incidental that Toni's presentation goes on in the dining room of the former Ivan's villa. In the room still maintaining the memory of the residence of the great sculptor and his family Toni Meštrović introduces a part of his experience of his own family history. The artist invokes the presence of the sleeping father, leaning on the table, at the time when he took intensive care of his minor children. The saturation of the relationships between Toni the viewer and the sleeping father left the mark to which the artist returns after many years. The space of memory precisely becomes the referential spot of interpretative process. Further on, the static of Toni's black and white photographs positions itself against the static of Ivan's sculpture. Through his photographs Toni introduces the movement by computer manipulation. It is very explicit when the viewer watches the work for a long time, that is, when he gazes at it. However, dynamic as a property of the sculpture by Ivan Meštrović may be elaborated in many ways. Thus an interpretative thread of sorts - as analogous, may be integrated in the process of experiencing the work of the contemporary artist and the work of the traditional artist.

*Dalibor Prančević*

Krajnje je provokativno relacioniranje umjetnika istovjetnih prezimena. Takva koincidencija, zapravo, može zabavljati promatrača, no ona nije bez značaja unutar iskustva mlađeg umjetnika - budući da su pitanja o mogućim vezama između dvojice umjetnika bila, i još uvijek jesu, vrlo učestala. Nije puka slučajnost da se Tonijevo predstavljanje odvija u prostoru blagovaonice negdašnje Ivanove vile. U prostor koji i danas zadržava memoriju na stanovanje velikog kipara i njegove obitelji, Toni Meštrović uvodi dio iskustva iz vlastite obiteljske povijesti. Umjetnik zaziva prisutnost usnulog oca, naslonjenog na stol, u vrijeme kada je vodio intenzivnu brigu o svojoj malodobnoj djeci. Zasićenost prostora odnosa između Tonija promatrača i usnulog oca ostavila je traga kojemu se umjetnik nakon mnogo godina nanovo vraća. Upravo prostor memorije postaje referentnim mjestom interpretativnog procesa. Nadalje, statika Tonijevih crno-bijelih fotografija pozicionira se naspram statike Ivanovih skulptura. Svojim fotografijama Toni uvodi pokret kompjuterskom manipulacijom. On je veoma izražen kada promatrač dugo gleda u djelo, odnosno kada ga fiksira pogledom. Međutim, dinamiku kao svojstvo skulptura Ivana Meštrovića moguće je razraditi na velik broj načina. Svojevrsnu interpretativnu nit - kao analognu, možemo dakle uvrstiti u proces doživljaja djela suvremenog i djela tradicioanlnog umjetnika.

*Toni Meštrović  
Untitled (Meštrović vs. Meštrović)  
2005, Video, loop, DVD-PAL, Anamorphic 16:9, B/W, Silent*