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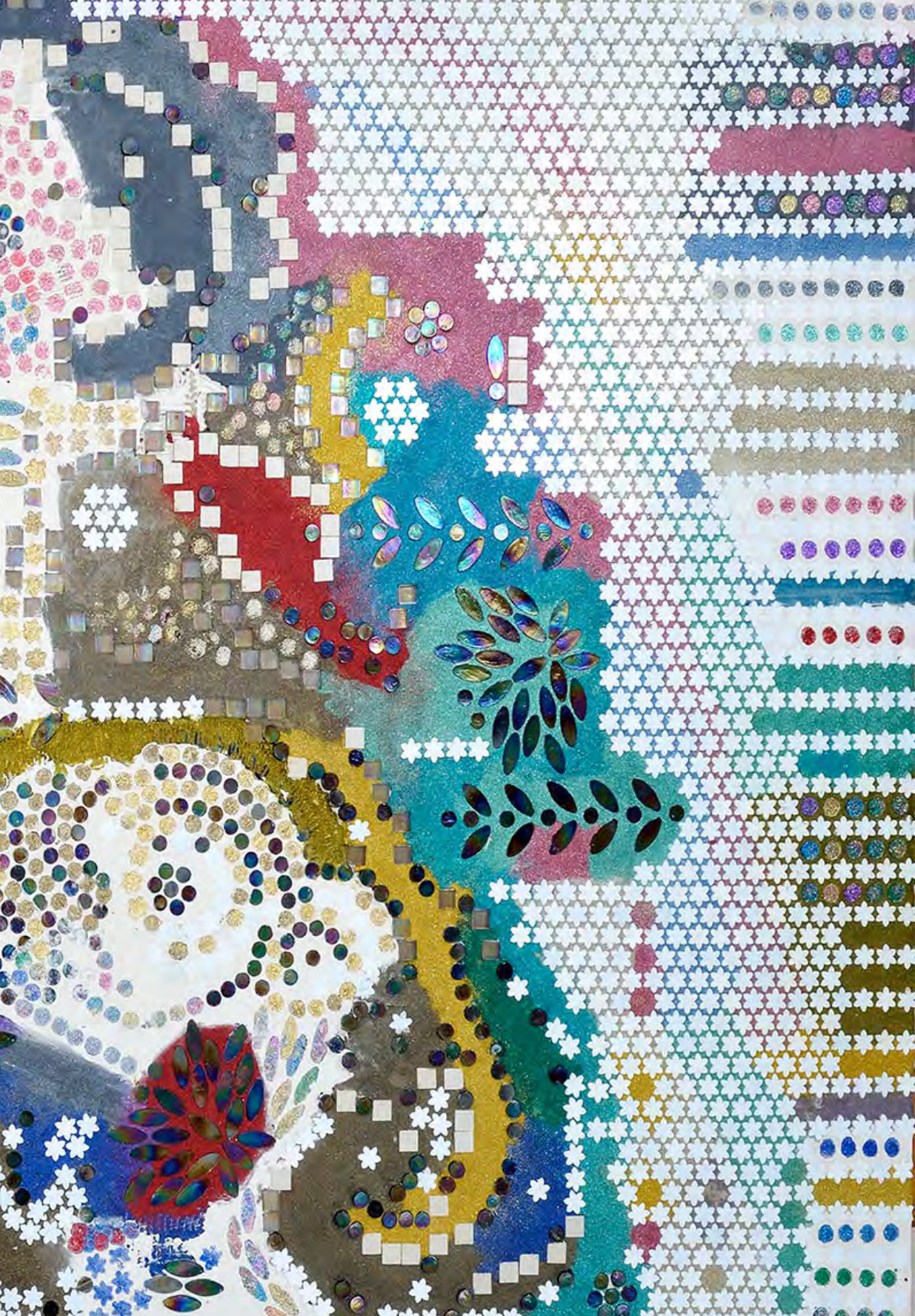
# Edit Szűr-Szabó

## Mediterranski trenutci Mediterranean moments

Stakleni mozaici i vitraji  
Glass mosaics and stained glass

Zadar 2021.





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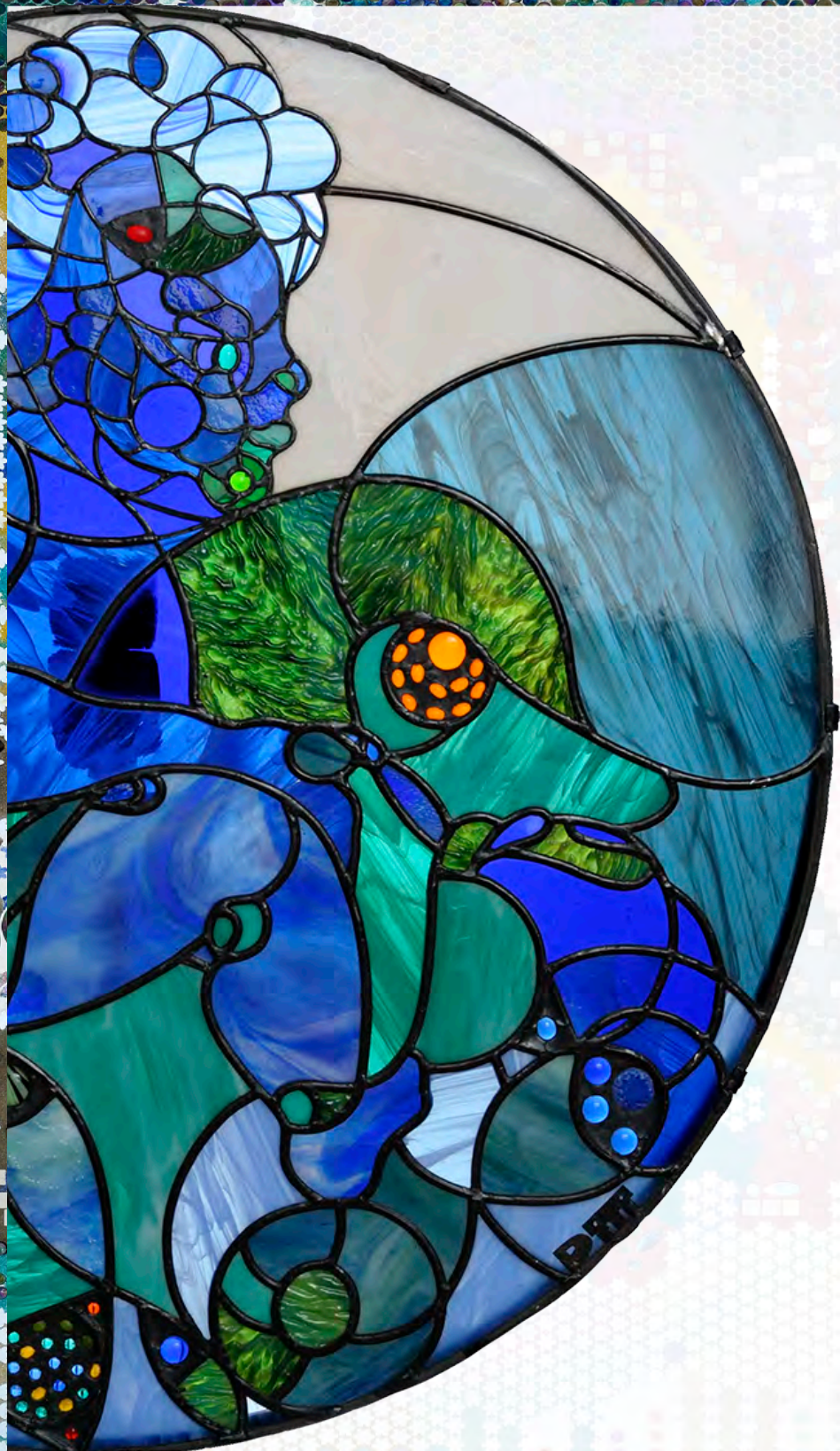
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JADRANKA BELEVSKI

## Susret s umjetnošću Edit Szűr-Szabó u Muzeju antičkog stakla u Zadru

### Meeting Edit Szűr-Szabó's art in the Museum of Ancient Glass in Zadar

Staklo kao čudesan izvor nadahnuća intenzivno živi u Zadru već punih 12 godina. Muzej antičkog stakla u Zadru donio je sasvim jedan novi svijet protkan staklom u svim svojim segmentima. Otkrivajući nekropolu antičkog *ladera* kao paralelnu dimenziju današnjem životu, arheolozi su oteli zaboravu staklo iz davnih života nekadašnjih stanovnika Zadra, pa čak ga na neki način posudili iz podzemnog svijeta, i darovali mu ponovni život. Ipak, ovaj put ne samo uporaban, nego prepun divljenja. Upravo je takav stalni postav Muzeja antičkog stakla u Zadru, bogat, zadivljujući i nadasve inspirativan. Bogatstvo oblika, namjena i tehnika privlači stručnjake, ali i brojne posjetitelje, koji u Muzeju svakodnevno prate i demonstracije izrade staklenih predmeta. Vječna vatra u srcu muzeja nikada se ne gasi. Peć za izradu staklenih predmeta u muzejskoj radionici za puhanje stakla održava visoku temperaturu rastaljene staklene mase, čineći je stalno spremnom da iz nje poteku

Glass as a constant source of inspiration has been living in Zadar for 12 years. The Museum of Ancient Glass in Zadar has brought a whole new world imbued with glass in all its segments. When archaeologists discovered the necropolis of ancient *lader* as a parallel dimension to modern life, they saved from oblivion glass that was once a part of life of the former residents of Zadar. We could say that these artifacts were borrowed from the underworld and brought back to life, this time not only to serve a purpose but to amaze and delight. That is exactly what the permanent display of the Museum of Ancient Glass is like: delightful, amazing and most of all inspirational. Richness of forms, functions and techniques attract experts, as well as numerous visitors that can also attend daily demonstrations of the glass making process. Eternal fire in the heart of the museum never goes out. Furnace for manufacturing glass in the glass-blowing museum workshop maintains high temperature of the molten glass, keeping it constantly ready to produce

Očev san, vitraj, ručno oslikano, obojeno staklo, 0,61 x 0,53 m  
My father's dream, stained glass, hand-painted,  
tinted glass, 0.61 x 0.53 m



brojne replike antičkog stakla. Na sličan se način oblikuju i replike staklenih perli na plamenicima, ali i brojni drugi nakitni predmeti koji koriste antiku kao inspiraciju uklapajući je u suvremeno doba.

Jedan od brojnih načina oživljavanja muzeja u današnje vrijeme jest iskorak iz statične prezentacijske uloge ponesne prošlosti u ponudu primjerenu trenutku te pravu interakciju s publikom. Velika čast za Muzej antičkog stakla u Zadru je interes hrvatskih i stranih umjetnika za suradnjom i izlaganjem svojih radova upravo u mediju stakla. Staklo kao suvremeni umjetnički medij

many replicas of ancient glass. Replicas of glass beads are shaped in a similar way on torches, as well as many other jewelry objects using antiquity as inspiration but at the same time blending it with contemporary moment.

Presently one of many ways of reviving the museum is leaving behind the static presentational role of haughty past and adjusting the offer to the present moment and to actual interaction with the public. The Museum of Ancient Glass is honored by the interest of the Croatian and foreign artists in cooperation and exhibitions of their works exactly in the medium of glass. Glass as

sve je više zastupljeno, ali što se tiče izlaganja, posebice u Hrvatskoj, ipak nedovoljno predstavljeno.

U Muzeju antičkog stakla u Zadru ta se suradnja nametnula gotovo prirodno, jer je sam koncept postojanja radionice za puhanje stakla, a potom i radionice za izradu staklenih predmeta tehnikom staklene fuzije i na plameniku, otvorio put od antičkog stakla do suvremene umjetničke interpretacije. U 12 godina rada kroz muzejske izložbene dvorane prošao je zavidan broj umjetnika, što na samostalnim što na skupnim izložbama. Zadar je otvaranjem Muzeja antičkog stakla dobio jedinstven predznak staklenog grada, koji osim impresivne kolekcije antičkog, sada već ima i respektabilnu kolekciju suvremenog umjetničkog stakla. Svakom novom izložbom ta Zbirka donacija raste, a svako novo predstavljanje umjetnika donosi novi pogled na umjetničko staklo, nove inspiracije, ali i ono što je podjednako važno – prikaz novih tehnika u radu sa staklom. Upravo iz tog razloga posebno je zadovoljstvo u Muzeju antičkog stakla predstaviti mađarsku umjetnicu i dizajnericu Edit Szűr-Szabó, koja na izložbi *Mediterranski trenutci* u Zadar donosi svoje nadahnuće morem i Mediteranom kroz izložbu staklenih mozaika i vitraja.

Edit Szűr-Szabó u Muzeju antičkog stakla u Zadru predstavlja svoj suvremeni umjetnički rad u starim tehnikama. Staklo kao najstarija ljudska tvorevina, umjetno stvorena prije gotovo 5000 godina, ima dug umjetnički i uporabni

a contemporary artistic medium has been gaining more and more prominence, but as for the exhibitions, it has been underrepresented, particularly in Croatia.

In the Museum of Ancient Glass this cooperation came almost naturally, since connection between ancient glass and contemporary artistic interpretation was realized through the very concept of the presence of a glass blowing workshop, and then also workshops for making glass objects in techniques of glass fusing and on a torch. In the 12 years of work a considerable number of artists had exhibitions in the museum halls, in solo or group exhibitions. After the Museum of Ancient Glass was opened, Zadar became a glass city, that in addition to an impressive collection of ancient glass, now has a respectable collection of contemporary art glass. This collection grows with each new donation, and every new introduction of an artist offers a new view of artistic glass, new inspirations, but also a presentation of new techniques in glass working which is just as important. Therefore we are more than pleased to present in the Museum of Ancient Glass Hungarian artist and designer Edit Szűr-Szabó, who in the exhibition *Mediterranean Moments* brings her marine and Mediterranean inspiration through an exhibition of glass mosaics and stained glass.

Edit Szűr-Szabó in the Museum of Ancient Glass in Zadar presents her contemporary artworks in old techniques. Glass as the oldest human creation, made artificially almost 5000 years

put do današnjih dana. Mozaik se kao tehnika javlja gotovo u isto vrijeme i na istom tom mezopotamskom prostoru kojem se i pripisuje izum stakla. Tehnika mozaika prešla je svoj put od umetanja mezopotamskih čunjića, grčkih oblutaka do pravokutnih tesera – oblikovanih kockica, u podne i zidne mozaike. Procvatom rimske umjetnosti mozaik se razvio do neslućenih visina ostavljajući i današnjim arheolozima u zadatak da pažljivo prate trag tih dragocjenih komadića koji vode do neotkrivenih remek-djela mozaične umjetnosti.

Mozaik je kao tehnika svoju punu raskoš dosegao u ranokršćanskoj i bizantskoj umjetnosti, razvijajući se kroz daljnja razdoblja, oplemenjujući crkve i palače, javne prostore sve do radova izuzetnih umjetničkih veličina poput Antonija Gaudija ili Gustava Klimta, do suvremenog doba i primjerice izuzetnog Friedensreicha Hundertwassera. Čudesan je razvoj te čvrste stare slikarske tehnike koja je prešla svoj put od postojanog ukrasa arhitekture do skulpturalnih ostvarenja i brojnih suvremenih umjetnika koji danas rade u ovoj tehnici. Istovremeno s razvojem tehnika, alata i metoda razvijao se i raspon materijala koji se koriste za izradu mozaika. Uz osnovne materijale kamen, staklo i keramiku, korištene su i školjke, poludrago kamenje, metali ili u današnje vrijeme i pleksiglas ili drugi sintetički materijali. Staklo je u mozaičnoj umjetnosti u povijesti korišteno za zidne i stropne mozaike, a izložbom *Mediteranski trenutci* umjetnica Edit Szűr-Szabó donosi ga u i svojim skulpturama.

ago, has undergone lengthy artistic and functional development to the present day. Mosaic as a technique appeared almost simultaneously in the same Mesopotamian area which is meant to be the cradle of the glass invention. The mosaic technique developed from inserting Mesopotamian cones, Greek pebbles and rectangular tesserae – modeled cubes into floor and wall mosaics. In the Roman art mosaic blossomed, leaving a task for modern archaeologist to trace these precious pieces that lead to undiscovered masterpieces of mosaic art.

Mosaic as a technique reached its full maturity in the Early Christian and Byzantine art, developing through later periods, ornamenting churches, palaces, and public spaces until the time of unique artistic geniuses such as Antoni Gaudi or Gustav Klimt, to the modern period and for instance, the works of exceptional Friedensreich Hundertwasser. Development of this *hard* old painting technique is amazing since it developed from architectural decoration to sculptural form and finally to numerous contemporary artists still working in this technique. The development of the techniques, tools and methods was accompanied by the growing range of materials used for mosaics. Basic materials such as stone, glass or ceramic were enriched by shells, semiprecious stones, metals, or recently plexiglass and other synthetic materials. Glass has been used in the mosaic art for wall and floor mosaics, and artist Edit Szűr-Szabó brings it in her sculptures in the exhibition *Mediterranean Moments*.

Edit Szűr-Szabó u svojim djelima otkriva brojna nadahnuća. Jedna od njezinih fascinacija je rimska umjetnost, pa joj je jedno od značajnih mozaičkih radova upravo grandiozni samostojeći stakleni mozaik *Karakalina morska božica* nadahnut posjetom Karakalinih termama u Rimu. Umjetnica je u ovoj tehnici ostvarila radove u brojnim interijerima, hotelima, kupalištima, privatnim objektima, ali i brojne skulpture, slike, klupe i ležaljke. Njezina fascinacija orijentalnom umjetnošću ide pod ruku s rimskom, bizantskom i mletačkom, fuzirajući njezine dječje preokupacije s brojnim putovanjima u koloristički dekorativna i razigrana djela, kako ih sama naziva, *mutantske*

Edit Szűr-Szabó reveals many inspirations through her works. Roman art is one of her fascinations, so one of her most important mosaic works is a grand freestanding glass mosaic *Caracalla's Sea Goddess* inspired by a visit to the Baths of Caracalla in Rome. The artist used this technique for works in a number of interiors, hotels, baths, private facilities, but also many sculptures, paintings, benches and deck chairs. Her fascination is not limited to oriental art only, but it also encompasses Roman, Byzantine and Venetian art, fusing her childhood preoccupations with many journeys into chromatically decorative and vivid works of "mutant art" as she herself refers to them. Lyric whirlpool of



*Kršćanstvo II*,  
vitraj, staklo u boji,  
0,645 x 0,60 m  
*Christianity II*,  
stained glass,  
coloured glass,  
0.645 x 0.60 m



*Meditranska poruka - Catwalk, serija skulptura u staklenom mozaiku*  
*Mediterranean message - Catwalk, series of glass mosaic sculptures*

*umjetnosti.* Lirski vrtlog kreativnosti, transformacije i dječjeg ushita otkriva se u svakom radu, otkrivajući pritom i njezine životne i umjetničke promjene. U tom neopterećenom hedonističkom konceptu s lakoćom se prepušta *igri staklenih kockica* oživljavajući dječja sjećanja, utiskujući s komadićima mozaika svoje emocije, asocijacije i veliku vještinu u svoje radove.

U Muzeju antičkog stakla u Zadru Edit Szűr-Szabó izlaže svoj ciklus skulptura izrađenih u staklenom mozaiku pod nazivom *Meditranska poruka* ili, kako ga još naziva, *Catwalk*, u kojem donosi 11 skulptura mačaka *na modnoj pisti* s pogledom na more u Zadru, neobičnih mačaka, koje su

creativity, transformation, child's delight are revealed in every work, discovering changes in her work and life along the way. In this relaxed, hedonistic concept, she easily indulges in the *game with glass cubes* reviving childhood memories, impressing with the mosaic pieces her emotions, associations and great skill into her works.

In the Museum of Ancient Glass Edit Szűr-Szabó exhibits her cycle of sculptures made in the glass mosaic entitled *Mediterranean Message* or *Catwalk*, where she presents 11 cats on a catwalk, looking at the sea in Zadar, unusual cats that are actually alter ego of the artist. These cats with mysterious smiles convey universal messages in

alter ego ove umjetnice. Mace zagonetnog smješka prenose univerzalne poruke u suvremeno doba, noseći imena društvenih mreža. Umjetnica im daje novi kontekst uz korištenje ove stare tehnike, usput koristeći simbol mačke kao drevne i svete životinje te simbola Mediterana. Šalje ih u novo okruženje i novo doba. Ove mačke kao svojevrsni kuriri starog u novo vrijeme posebno su aktualne u ovo pandemijsko doba predstavljajući umjetnički poriv autorice za slobodom i stvaranjem, ali istovremeno i čežnju za morem i putovanjem kao njezinom stalnom preokupacijom. U doslovnom smislu *lockdowna* zbog pandemije COVID-19, i nemogućnosti neopterećenog kretanja i predstavljanja umjetnosti i umjetnika, ove su mace poslane predstaviti ovu mađarsku umjetnicu u Zadru uz bok mediteranskoj poruci koje i drevno staklo Muzeja antičkog stakla odašilje. To je poruka nade, trajnosti i odolijevanja vremenu, sve ono što krhko staklo u svojoj čvrstoći predstavlja.

Vrijednost ove izložbe je predstavljanje umjetničkog izražaja Edit Szűr-Szabó u dvije tehnike u radu sa staklom, tako da *Meditranski trenutci* sa staklenih mozaika prelaze i u vitraje. I mozaik i vitraj prvenstveno su slikarske tehnike koje su vezane uz arhitekturu. Prvi se vitraji datiraju još u vrijeme predromanike, da bi svoje vrhunce ta tehnika doživjela u čuvenim općepoznatim gotičkim katedralama. Slično kao i mozaik, i ova je tehnika kroz sva daljnja povijesna razdoblja doživjela

contemporary time, bearing social media names. The artist gives them new context by using this old technique, and using by the way the symbol of a cat as an ancient and holy animal and symbol of the Mediterranean. She sends them into a new environment and new time. These cats as a sort of couriers of the old into the new are particularly actual in this new pandemic time representing an artistic impulse of the author to be free and create, but at the same time her yearning for the sea and journey as her constant preoccupation. In the literal sense of the lockdown due to COVID 19 pandemic and inability to move freely and represent art and artists, these cats are sent to represent the Hungarian artist in Zadar side by side with the Mediterranean message emanated from the ancient glass housed in the Museum of Ancient Glass. It is a message of hope, permanence and resisting time, all that fragile glass represents in its firmness.

The importance of this exhibition lies in presentation of the artistic expression of Edit Szűr-Szabó in two techniques of glasswork so that *Mediterranean Moments* transfer from glass mosaics to stained glass. Both mosaic and stained glass are primarily painting techniques associated with architecture. Earliest evidence of stained glass is dated to Pre-Romanesque period, reaching its apogee in famous and renowned Gothic cathedrals. Just like the mosaic, this technique saw interpretations by great artistic names in later historical periods, until the present day when it is still very much in vogue. In the display of the Museum

svoje interpretacije od strane velikih umjetničkih imena, pa sve do danas kada je još uvijek itekako aktualna. U postavu Muzeja antičkog stakla nalaze se primjerci rimskih prozorskih stakala koji anticipiraju razvoj staklarstva sve do iznimne vještine umetanja čudesno obojenog stakla u olovne okvire prozorskih vitraja. Stakleni mozaik i vitraj slikarske su tehnike sličnog koncepta u kojem komadi ove čudesne tvorevine grade stakleni put ka grandioznim ostvarenjima. Edit Szűr-Szabó kroz svoje radove propituje aktualnost vitraja kao tehnike u suvremenom dobu. Ona reinterpretira povijest u svom osobnom izričaju izazivajući svoj umjetnički impuls k oblikovanju novih radova, bilo u arhitekturi ili vitraja kao samostalnih slika. Tehničku vještinu i svoj minuciozan rad na ovoj izložbi predstavlja i originalnim obojenim crtežima, koji prethode samoj izradi vitraja.

Mediteran i more kao nadahnuće protežu se i na ove radove, posebno kroz fascinaciju bojama, čudesnim nijansama plave. Umjetnica često varira i cvjetne motive, motiv nara i alegorijske prikaze propitkujući i muško-ženske principe. Vitraje Edit Szűr-Szabó krasi bogato koloristički iznijansirani detalji, nekad i rukom oslikani. Na izložbi se posebno ističe nijansiranje plave boje na primjeru velikog vitraja iz *Pompidou Jazz serije 2000: Hommage á Matisse* ili *Morski dječak* na okruglom vitraju. Bogatstvo boja i detalja prvo je što privlači oko promatrača, a kada svjetlost dotakne kompoziciju cijela priča dobiva novo značenje.

of Ancient Glass one can find examples of the Roman windowpanes that anticipate development of glassmaking all the way to exceptional skill of inserting wondrously coloured glass into lead frames of stained glass windows. Glass mosaic and stained glass are painting techniques, similar in concept, with pieces of this amazing material building a glass path to grand achievements. Edit Szűr-Szabó uses her works to question topicality of stained glass as a contemporary technique. She reinterprets history in her personal expression challenging her artistic impulse towards modelling new works, whether in architecture or stained glass as an independent work. Technical skill and her meticulous work are also presented in this exhibition through original coloured drawings that precede the stained glass making.

Mediterranean and the sea as an inspiration spread to these works as well, through fascination with colours, wonderful nuances of blue. The artist often uses floral motifs, pomegranate motif and allegoric scenes, questioning also male and female principles. Stained glass by Edit Szűr-Szabó is characterized by rich nuances of details, sometimes hand painted. Nuances of blue are particularly distinct in the exhibition on the example of a big stained glass from series *Pompidou Jazz 2000 "Hommage á Matisse"* or round stained glass *Sea Boy*. Richness of colours and details is the first thing attracting the eye of the beholder, and once the light touches the composition, the entire story is given new

Svjetlost staklu daje novu dimenziju, mijenja ga i oplemenjuje, dodaje mu jednu skrivenu duhovnost.

Edit Szűr-Szabó donijela je svoju umjetnost u staklu u Muzej antičkog stakla u Zadru kroz staklene mozaike i vitraje. Umjetnica je to koja prihvaća svoju dječju zaigranost i otvorenost istovremeno je preplićući kroz ljubav prema redu i tehničkoj izvrsnosti, premisama neophodnim za rad u obje tehnike. Igrajući se staklenim kockicama, oblucima, pločicama, staklenim draguljima koje umeće ili u podlogu za mozaik ili u olovne okvire vitraja, Edit Szűr-Szabó donosi nam još jednu staklenu priču, priču koju se najbolje čita u Muzeju antičkog stakla u Zadru.

meaning. Light gives new dimension to glass, changing and ennobling it with hidden spirituality.

Edit Szűr-Szabó brought her art in glass to the Museum of Ancient Glass in Zadar through glass mosaic and stained glass. This artist accepts her childish playfulness and openness, interweaving it at the same time with love of order and technical excellence, premises necessary for working in both techniques. Through her play with glass cubes, pebbles, tiles, glass jewels that she inserts either in the mosaic base or into lead framework of stained glass, Edit Szűr-Szabó brings us another glass story, a story best read in the Museum of Ancient Glass in Zadar.





EDIT SZÜR-SZABÓ

## Mutantska umjetnost na razmeđi unutarnjeg i vanjskog

### Outdoor – indoor mutant art

U djetinjstvu sam bila fascinirana svim vrstama i oblicima materijala koji su se presijavali u zlatnoj boji. Jednom, dok sam završavala jedan geometrijski akvarel, posebno me se dojmila spora tekućina iz zlatne tube, poput posljednjeg koraka božanskog stvaranja. U osmoj godini života osjetila sam blisku povezanost sa svijetom pravokutnih oblika, a čak i više s mističnim svijetom u raznim oblicima.

Kao dijete more sam na svojim crtežima bojila u razne nijanse plave, ali nikad nisam mogla ni zamisliti kako će zapravo izgledati te plave i sive nijanse.

Ali ipak se dogodilo.

Priča datira u 1999. kad sam primila službeni poziv u Alžir.

Nisam mogla dočekati da vidim more izbliza, pa sam potrčala prema njemu po toplom pijesku. Udahnula sam karakterističan miris mora i uronila u zvuk i izgled opasno divljih valova.

Bilo je mutno sivo od mješavine uzburkanog blata duše i želja Alžira.

As a child, I was absolutely touched by all types and forms of materials shining in gold color. Once, as I finished one of my geometrical watercolors, I made a special ceremony impressed by the material slowly flowing from the gold tube, as the last step of divine creation. At the age of 8, I felt a close connection with the world of rectangular forms, and even more so with mysterious world in any form.

In my childhood I colored the sea on my drawings in different tones of blue. Never in my life have I imagined that it could be in different shades of blue and grey.

But still it happened.

The story dates to 1999 when I received an official invitation to Algiers.

I couldn't wait to see the sea up close so I started running towards it on the shore in lukewarm sand. I inhaled the typical scent of the sea and immersed myself in the noise and sight of the subversively wild waves.

It was turbid grey, a mixture of billowing mud from the soul and desires of Algiers.

Well next day I repeated the same movement. I was a little bit more excited as the sea must be blue, mustn't it?

Sljedeći sam dan ponovila isti pokret i bila sam još uzbuđenija jer more mora biti plavo, zar ne?

Kasnije sam shvatila da život dolazi u raznim bojama, a ne u onima koje sam mu ja namijenila.

Tako se dogodilo. Široko otvorenim očima upijala sam sve oko sebe i sve to sam skupila u seriji *Catwalk*.

Oduvijek sam gutala knjige, posebno one vrste kakve je pisao poznati mađarski pisca Gyula Germanus. Njegovi opisi orijentalnog svijeta pokazali su mi kakav veličanstven svijet postoji daleko od Europe.

Moj život bio je pun eksperimenata i avantura. Lako sam se kretala među kulturama, oblicima i bojama i bila fascinirana svijetom oko sebe.

**Pariz. Oaza Versajskih vrtova.** Među pozlaćenim fontanama moj je um na još jednom uzbudljivom izletu. Pratim skrivene ljubavne sastanke, treptim od pjesme ukrašenih glazbenih fontana, dok slušam koketni smijeh koji se skriva među zelenilom imaginacije Le Notrea... Ali ne, ipak ih čujem puno jasnije u venecijanskim palačama i njihovim vezenim brokatima, dok snažno vizualiziram pljuskanje gondola i pružam ruku kurtizanima inkarniranim u sfinge koje razmišljaju kako se domoći bilo kakvog zlata.

Kako vrijeme prolazi, moj umjetnički izraz nadahnjuje moju stvarnost.

Gravure iskustava u traganju za izgubljenim vremenom sažimaju se

As I grew older, I realized there are different colors of life and not the ones I decided they must be.

It happened like that. With eyes wide open I observed everything around me. I guess I summarized my impressions in *Catwalk* series.

I always had special hunger for books, especially such books as the ones by the famous Hungarian writer Gyula Germanus. His descriptions of the oriental world made me aware what a glorious universe exists far away from Europe.

All the time I enjoyed new loves, experiments and adventures wherever I went. I moved extensively through cultures, forms and colours. I was obsessed by absolutely everything around me.

**Paris. The oasis of Versailles gardens.** The gold plated fountains, my mind is on another exciting excursion again. I'm following hidden love dates, the song of the decorated music fountain makes me shudder. I am hearing the coquettish laughter hiding among the Le Notre's imagination greens. Oh no, rather I'm hearing them clearer in the Venetian palaces in the gold woven brocade. I'm visualizing the deep plash of gondola as giving a hand to step into the sphinx incarnated courtesans on their speculative ways of grabbing any type of gold.

As the time goes by, my art forms collect inspirations into my reality.

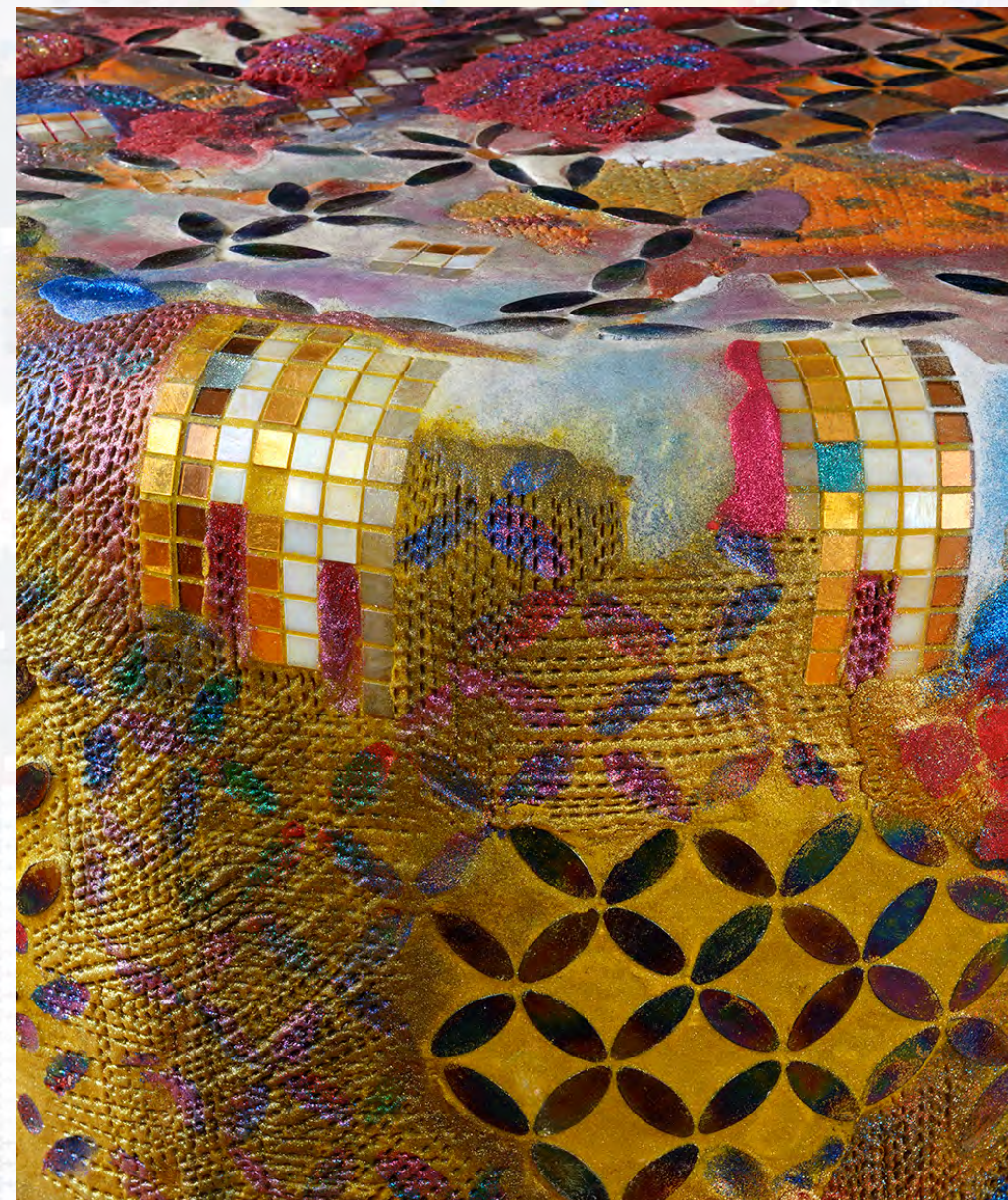
The gravures of experiences "a la recherche du temps perdu" summing up into

u nove kreacije, u moja dizajnerska umjetnička djela zlatnog sjaja.

Moj najsazetiji rad je predmet obložen mozaikom *Sofa Seagold*, pun mojih uspomena s puta u Alžir.

new creations, into my design artworks shining in gold.

Somehow the most summed up creation of mine is the mosaic plated object, *Sofa Seagold* full of memories of my trip to Algiers.



## SOFA SEAGOLD

Alžir, Venecija i Bizant vezu zlatni brokat bez kraja šapćući u naše uši: teče opsjena ljubavi.

Na površini *Sofe Seagold* neobični stakleni mozaik iz Ravenne naš je "bezvremenski vodič". Na mozaičnom predmetu cijela površina prekrivena je prilagođenim epoksidnim vezivom, ispisujući novo poglavlje u mojoj povijesti mozaika pod naslovom *fugart*.

## SOFA SEAGOLD

Algiers, Venice, Byzantium weave a golden brocade, borderless, whispering into our ears: the flow of the mirage of love.

On the surface of *Sofa Seagold* the unusual glass mosaic from Ravenna is our "timeless guide." On the mosaic object entire surface is covered by the "domesticated" epoxy grout, writing a new mosaic history in my vocabulary called: *fugart*.



*Sofa Seagold*, stakleni mozaik, epoksidna smola, keraflex ljepilo, sjajilo, 1,70 x 1 x 0,45 m  
*Sofa Seagold*, glass mosaic, epoxy, keraflex, glitter, 1,70 x 1 x 0.45 m



## MOLITVENI SAG

Carica Teodora s pogledom uperenim u daljinu, poklonstvo kraljeva, palme, janjad, srednjovjekovno nebo puno zvijezda – da, u mislima sam u San Vitaleu u Ravenni, na prijelaznoj točki između rimskog i bizantskog kršćanstva.

Ravenna – akropola europske kulture mozaika.

U suvremenoj kulturi mozaika vodeći proizvođač bez je sumnje SICIS – tvornica umjetničkih mozaika iz Ravene koja nudi staklene pločice za mozaik, pojedinačna umjetnička djela, kao i velik raspon kvalitetnih pločica, čak i pozlaćenih. Njihova serija *Neoglass* sastoji se od okruglih, eliptičnih, velikih pravokutno

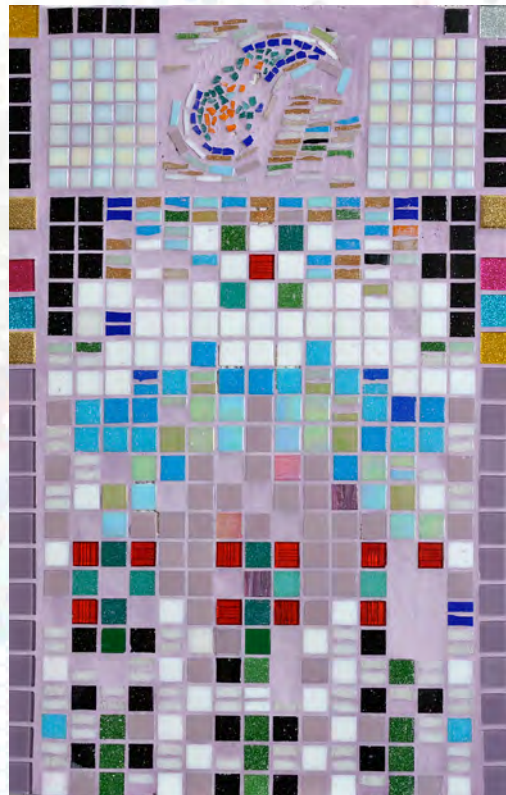


## PRAYER RUG

The Empress Theodora seemingly looking into the faraway distance, the adoration of three kings, palm trees, lambs, medieval sparkling night sky – yes, in my mind I'm in San Vitale in Ravenna, at the crossing point between the Roman and Byzantine Christianity.

Ravenna. The acropolis of the European mosaic culture.

Leading company in the contemporary mosaic culture life is definitely the Ravenna based SICIS: The Art Mosaic Factory producing glass mosaic tiles and individual artworks as well a range of high quality tiles even gold plated ones. Their *Neoglass* series consists of round, elliptic, big rectangular



*Molitveni sag*, 2 dijela, stakleni mozaik, epoksidna smola, keraflex ljepljivo, 0,45 x 0,35 m  
*Prayer rug*, 2 pieces, glass mosaic, epoxy, keraflex, 0.45 x 0.35 m

oblikovanih komadića mozaika. Moja omiljena serija sa svjetlucavim efektom jest *Petites Fleurs*, kao poseban dragulj njihove sofisticirane palete.

glass mosaic pieces. My favourite series is produced in sparkle variant: *Petites Fleurs* collection is one of the gems in their sophisticated huge palette.

## SASTANAK S PETITES FLEURS

Dok sam šetala uz Dunav 2008. godine, slučajno sam posjetila jedan kreativni studio. Ljubazno su me obavijestili da svake subote organiziraju kulinarska i kulturna druženja i pozvali me na predavanje o dizajnerskom sajmu *I Saloni* koji se održava u Milanu.

Tijekom predavanja moje su oči odlutale do štanda s pločicama mozaika i kao odraslo dijete shvatila sam da svijet koji sam zamislila u djetinjstvu postoji na ovoj planeti, sasvim blizu mene.

SICIS – tvornica umjetničkih mozaika ponudila mi je uz zagrljaj svoje proizvode za stvaranje „mog San Vitalea“ i ja sam imitirala ovaj „eliptični, okrugli, svjetlucavi zagrljaj“ i počivali smo u zajedništvu dugo vremena. Ovaj vječni zagrljaj oživio je u mom projektu *Patchwork Party Performance*.



*Patchwork Party Performance: Tabure*, stakleni mozaik, epoksidna smola, keraflex ljepilo, sjajilo, 0,46 x 0,45 m

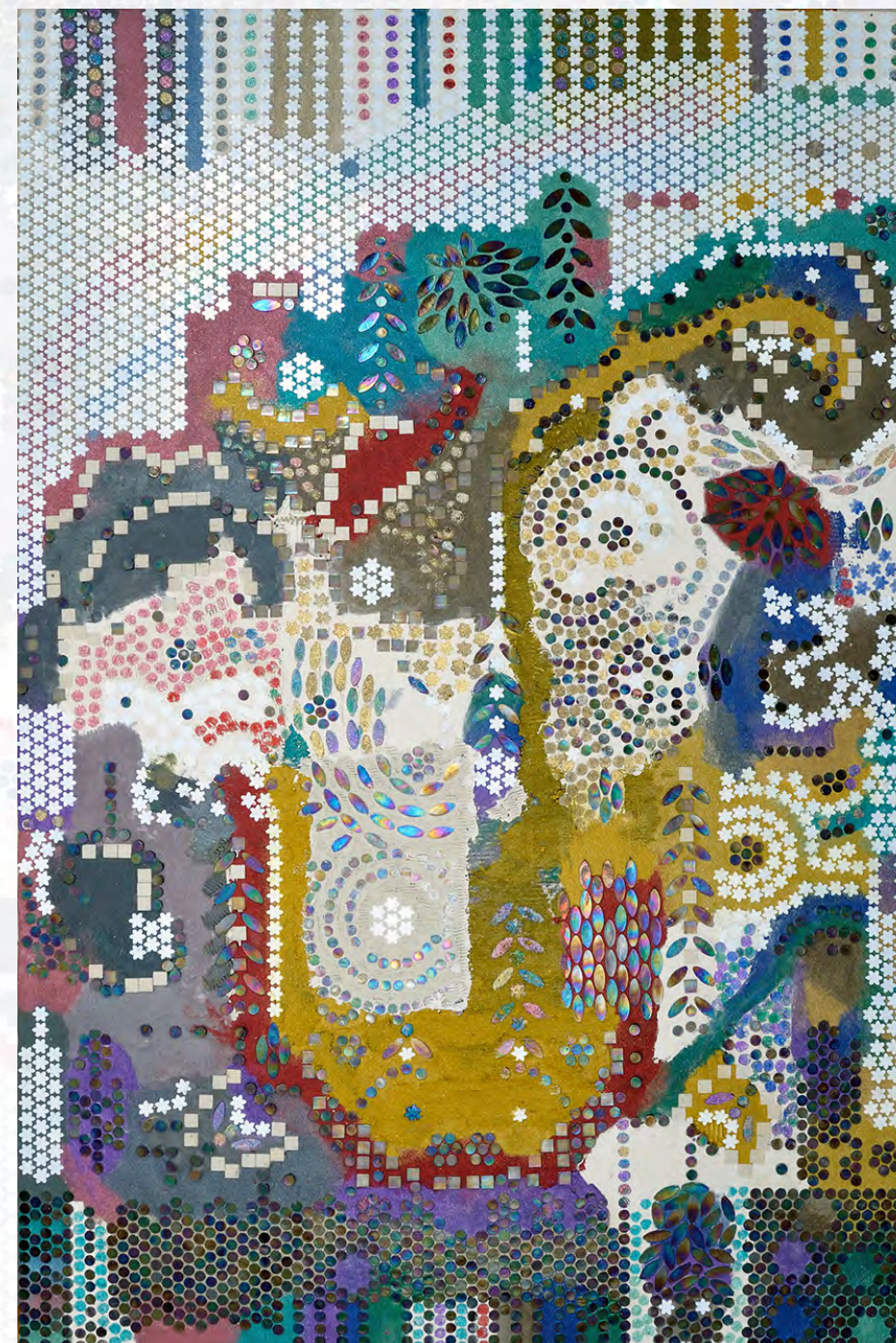
*Patchwork Party Performance: Pouffe*, glass mosaic, epoxy, keraflex, glitter, 0.46 x 0.45 m

## RENDEZ VOUS WITH PETITES FLEURS

In 2008 while I was walking along the Danube, I happened to visit a creative studio. They kindly informed me that every Saturday one can enjoy culinary and cultural events. They invited me to a lecture about *I Saloni*, Milan based professional design fair.

During the lecture, I was looking to the left, my eyes wandered to the demo stand of mosaic tiles, and as an “adult child” I realized that this world which I had visualized in my childhood existed somewhere on our planet close to my side.

The SICIS: The Art Mosaic Factory tiles offered themselves with a big hug, for the creation of “my San Vitale”. I imitated this “elliptic, round, sparkle hug” and we rested in togetherness for a long time. This eternal hug came into life in my project *Patchwork Party Performance*.



*Patchwork Party Performance: Molitveni sag*, stakleni mozaik, epoksidna smola, keraflex ljepilo, sjajilo, 1,50 x 2,33 x 0,06 m

*Patchwork Party Performance: Prayer carpet*, glass mosaic, epoxy, keraflex, glitter, 1.50 x 2.33 x 0.06 m



## PATCHWORK PARTY PERFORMANCE

Projekt *Patchwork Party Performance* sastoji se od sljedećih pet dijelova: molitveni sag, stol, tri taburea.

Bila sam počašćena pozivom za dizajnericu na sajmu *Construma* u Budimpešti u Mapei Kft, što je jedan od najpopularnijih takvih sajmova u području građevinskih materijala i inovacija. Za ovu priliku naručila sam seriju *Neoglass* tvornice SICIS i njihov mozaik pozlaćen 24-karatnim zlatom.

Što bih mogla napraviti od tako raznovrsnih pločica za mozaik? Što drugo negoli molitveni sag, između ostalog. Tema orijentalnog saga činila mi se kao savršen izbor. Mjesto za molitvu naznačeno je glatkom površinom bez uzorka, a ostatak kombinacijom epoksidnog veziva i raznovrsnim pločicama mozaika s motivima koje sam dizajnirala.

Shvatila sam da kroz ovakvu temu primijenjene umjetnosti mogu dobro predstaviti inovativnu upotrebu epoksidnog veziva i raznovrsnih pločica mozaika.

## PATCHWORK PARTY PERFORMANCE

The *Patchwork Party Performance* project consists of five parts: prayer rug, table, three pouffes.

I had the honour of being requested to be a designer at *Construma* in Budapest at Mapei Kft, one of the most popular fairs in Hungary in the field of construction innovation, and building materials. On this occasion I ordered the Ravenna based *Neoglass* series of SICIS: The Art Mosaic Factory, and their 24-karat gold plated mosaic as well.

What can I create from such a variable mosaic tiles? What else but a prayer rug. The theme of the imitation of oriental rug seemed like a perfect choice. I indicated on the mosaic artwork the place for prayer - as a smooth surface without pattern - with epoxy grout and the motifs of my design using diverse glass mosaics.

I realized through this applied art theme I can present well the fusing of the innovative epoxy grout and diverse glass mosaics.

Projekt *Patchwork Party Performance* na sajmu *Construma*, Budimpešta, 2010.  
The *Patchwork Party Performance* project at *Construma* fair, Budapest, 2010

## INTIM MEDITATION

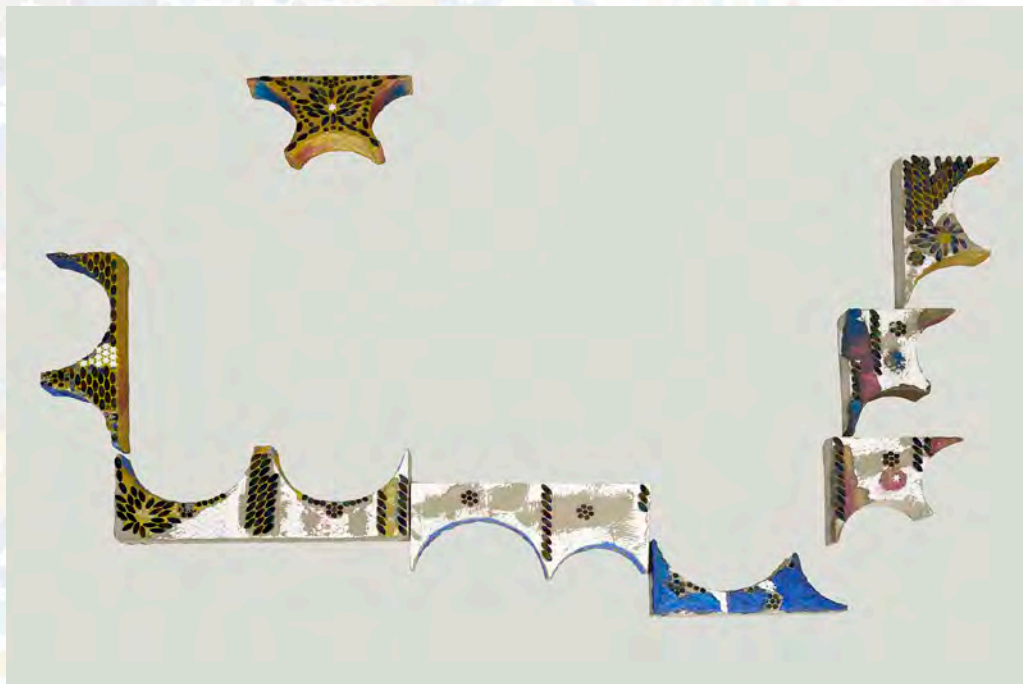
Instalacija *Intim Meditation wellness* krevet za opuštanje jedno je od mojih složenijih umjetničkih djela tipa „bezvremenskog putovanja“. Zapravo moja djela u mozaiku imaju vlastitu DNA spiralu kao što imaju i „evolucijski tijek“ zbog čega se pretvaraju u mutante. Mutant je jer od preostalih neinstaliranih komada stiropora povremeno stvaram nova umjetnička djela. Prvi takav predmet bio je *Intim Meditation* krevet za opuštanje od ostataka stiropora kompozicije *Patchwork Party Performance*.

Od ostataka projekta *Patchwork Performance* prvo je nastala *Gondola*.

## INTIM MEDITATION

*Intim Meditation wellness relax bed* installation, is one of my more complex “timeless trip” artworks. Actually my mosaic objects have their own “DNA helix” as they have “evolutional flow” resulting from transformation into a mutant. It is a mutant because I create a new object occasionally from the remaining pieces of the uninstalled styrofoam elements. For example, the first such object was *Intim Meditation relax bed* from the remaining styrofoam pieces of *Patchwork Party Performance*.

I installed new forms from the rest of *Patchwork Performance* project pieces. First the form of *Gondola* was born.



*Gondola*, detalj wellness kreveta *Intim Meditation*, stakleni mozaik, epoksidna smola, keraflex ljepilo, sjajilo  
*Gondola*, detail of wellness bed *Intim Meditation*, glass mosaic, epoxy, keraflex, glitter



Ovi elementi od stiropora aplicirani su na površinu *Intim Meditation* kreveta za opuštanje. Kreveti za opuštanje s mozaikom vrlo se jednostavno postavljaju u prostorima za wellness. Ove instalacije redizajnirane su na promišljeniji i uzbudljiviji način, što su ljubitelji wellnessa prihvatili s oduševljenjem.

Kreacija projekta *Intim Meditation* počela je 2010. godine, a konačni izgled postignut je 2018. Prvi, „ležerni“ izgled bio je nadahnut svakodnevnim životom u Veneciji. S vremena na vrijeme moja vizualizacija vraćala se jedinstvenom tajanstvenom svijetu. Bez obzira na to kojim sredstvom krenemo prema Trgu sv. Marka, zvoniku ili tornju sa satom, vidjet ćemo simbole Venecije – dva stupa s lavovima na vrhu.

These styrofoam elements each were applied on the surface of the *Intim Meditation relax bed*. Mosaic relax beds are very simply installed in wellness spaces. These wellness relax beds were redesigned in a more sustainable and exciting way to the pleasure of the wellness fans.

The *Intim Meditation* object created in 2010, reached its final look in 2018 after a long rest. Its first “casual” look in 2010 was inspired by everyday Venice. Time after time my visualization turned back to unique mysterious world. No matter which vehicle we take to reach San Marco Square, Campanile, Orologio, we will see the two columns topped with a lion, the symbol of Venice.

Gotičke arkade Duždeve palače, pozlaćene kupole katedrale sv. Marka, svaka znamenitost nas pozdravlja: „Benvenuto a Venezia!”

Odjeci svih „benvenuto” dolazaka vidljivi su na površini *Intim Meditation* iz 2010. godine.

Predmet je dobio svoj formalni izgled 2018. godine, a Itsliquid grupa izabrala je Izložbu suvremene umjetnosti u Veneciji, u crkvi Miseracordia della Abbazia, za njezino predstavljanje.

The Gothic arcades of the Doge's Palace, the gold plated domes of Basilica di San Marco, every sight hails: Benvenuto a Venezia!

These reflections of all “benvenuto” arrivals were born on the surface of *Intim Meditation* in 2010.

The object acquired its formal outlook in 2018, on the occasion that Itsliquid Group selected: *Venice Contemporary Exhibition*, in Miseracordia della Abbazia.



*Intim Meditation*, instalacija, wellness krevet, stakleni mozaik, epoksidna smola, keraflex ljepilo, sjajilo, 1,10 x 1,80 x 0,72 m  
*Intim Meditation*, wellness bed installation, glass mosaic, epoxy, keraflex, glitter, 1.10 x 1.80 x 0.72 m

Kroz stoljeća povijest crkve Miseracordia della Abbazia u Veneciji obilježena je tolikim promjenama originalne namjene kao i moje djelo od 2010. do 2018. Njegovo konačno izdanje je u vidu kreveta za odmaranje okrenutog na stranu, preobraženog u „nikad se ne zna” destinaciju 21. stoljeća, pistu moje serije *Catwalk*. Mačke u mozaiku s interesom gledaju u daljinu, sa svim mogućim mrežama i najnovijim vijestima – recentna sakralnost našeg stoljeća.

The history of Miseracordia della Abbazia in Venice changed its original function so many times over centuries, as my object did from 2010 to 2018. It got its final edition as the relax bed turning it to its side, transformed to a “one can never knows” destination of the 21<sup>st</sup> century, a runway of my *Catwalk* series, as the mosaic cats are looking into the distance, collecting all types of networks, breaking news - fresh sacredness of our century.



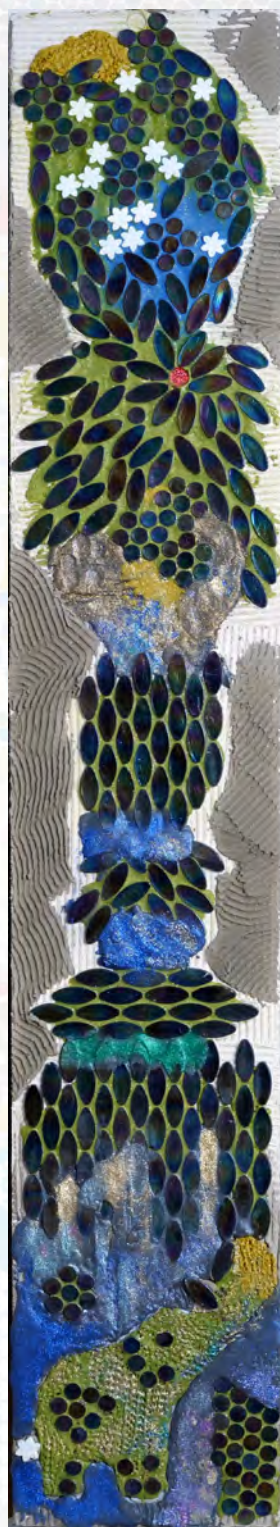
*Mediterranean message - Catwalk*, serija skulptura u staklenom mozaiku na wellness krevetu *Intim Meditation*  
*Mediterranean message - Catwalk*, series of glass mosaic sculptures on the wellness bed *Intim Meditation*

## SLON ZELENOG STABLA

Moja čudna svijest, pokositrena tonda umjetničke obitelji della Robbia, eozinsko posuđe iz radionice Zsolnay procvali su u mom zelenom drvu života, u odvažnom baldahinu i u sjajnom svemiru skrivenom bijelim svjetlucavim komadićima mozaika *Petites Fleurs*, novom svjetlarniku 21. stoljeća.

## GREEN TREE ELEPHANT

Truss of my strange mind, the tin glazed tondos of Robbias, the eosin wares of Zsolnay Manufacture blossomed to my green life tree, to the bold canopy, the glittered universe hidden by white sparkle mosaic pieces, my *Petites Fleurs*, a new skylight of the 21<sup>st</sup> century.



*Slon zelenog stabla*, stakleni mozaik, epoksidna smola, keraflex ljepilo, sjajilo, 1,72 x 0,30 x 0,05 m  
*Green tree elephant*, glass mosaic, epoxy, keraflex, glitter, 1.72 x 0.30 x 0.05 m

## KARAKALINE TERME I. BOGINJA

Terme simboliziraju zlatno doba Rimskog Carstva. Jedne takve terme u Rimu, one Karakaline, zavele su svaku stanicu mog bića. Bila sam u Rimu nekoliko puta i uvijek sam prvo išla u šetnju termama. Pjesma galebova u arkadama, među ruševinama, uvijek bi dotakla moj intelekt i senzibilitet na drukčiji način.

## DJEČJE IGRE I. LETI VIŠE

Lakomisleno, zaigrano ispuštanje pločica bez razmišljanja, s osmijehom, lako – to je čarobna privilegija djetinjstva, ali i odrasle dobi, što sam shvatila u svom umjetničkom radu.

Žigovanje bez razmišljanja i promišljanja, sa smijehom na usnama, savršeni je dječji put prema rastu i samostvarenju, korak po korak. Žigovanje u odrasloj dobi bilo je izvrsna šansa za promišljanje mojih dječjih emocija. U projektu *Patchwork Party Performance* imitirala sam eliptične, okrugle i velike pravokutne oblike pločica. Napravila sam oblike žigova od stiropora i odjednom su mi bili dostupni milijuni pločica mozaika.

## THERMAE OF CARACALLA I. GODDESS

The thermae symbolize the golden age of the Roman Empire. The Thermae of Caracalla in Rome as a monument of the Empire, seduced all my cells again. I visited Rome several times, and I would always first take a blissful walk in the thermae. The songs of the seagulls in the arcades of ruins always moved me in a different intellectual and spiritual way.

## CHILDHOOD GAMES I. FLY HIGHER

Flippantly, playfully dropping the tiles without any contemplation, laughingly, lightly: this is the magic privilege of childhood and the privilege of adult age as well, as I recalled it in my artwork.

Sure stamping one by one without any speculation, with laughter, nothing is closer to a child's perfect way to self-growth, moment by moment. Stamping in adult age was a great chance to rethink my emotions while I was a child. In my project *Patchwork Party Performance*, I imitated the elliptic, circular, big rectangular forms of tiles. I made forms of stamps from styrofoams and all of a sudden, millions of mosaic tiles were available for use on my objects.



*Karakalina morska božica, talijanski stakleni mozaik, vezivo na bazi vode, 1,82 x 1,26 x 0,16 m*  
*Caracalla Sea Goddess, Italian glass mosaic, water-based grout, 1,82 x 1,26 x 0,16 m*

## DJEČJE IGRE II.

### KLAUN

U opusu gotovo svakog umjetnika postoje obavezni elementi za stvaranje njegove/njezine klaunovske figure. Klaun je ogledalo umjetničkog postojanja.

Bez obzira na to radi li se o odrasloj osobi ili djetetu, lako ga/ju je voljeti, njegovo/njezino osnovno značenje uvijek je vječno.

Za mene nema razlike između odrasle dobi i djetinjstva, bila sam jednako oduševljena u oba razdoblja.

U dobi od devet godina crtala sam ga uljnim pastelama, a u 56. godini oblikovala sam ga pločicama mozaika sjećajući se djetinjstva.



*Klaun*, crtež u pastelu, 0,225 x 0,16 m

*Clown*, drawing in oil pastel, 0,225 x 0,16 m

## CHILDHOOD GAMES II.

### CLOWN

Almost in every artist's oeuvre must be an obligatory element - creating his/her own clown figure. Clown as a mirror of artistic existence.

No matter whether it is an adult or a child, he is a lovable figure, his main meaning is always eternal.

As for me, in adult age and as a child, it fascinated me in both life periods.

At the age of 9, I drew him with oil pastels, at the age of 56, I drafted him with mosaic tiles remembering my childhood.



*Klaun*, stakleni mozaik, kombinirana tehnika, 0,20 x 0,395 x 0,02 m

*Clown*, glass mosaic, mixed technique, 0,20 x 0,395 x 0,02 m



*Dječje igre*, stakleni mozaik, promjer 0,90 m  
*Childhood games*, glass mosaic, diameter 0.90 m



### DJEČJE IGRE III. SIVI AUTOPORTRET

Može li samo jedan komadić pozlaćene pločice pokriti svemir? Naravno, odgovor na ovo pitanje skriven je u našem djetinjstvu.

Kad sam imala devet godina, slikali su me u fotografskom ateljeu Mosoly. Na jednoj od ovih slika gledam gore, ni u što izgleda. Ovaj trenutak pretočila sam u umjetničko djelo.

Godinama kasnije, kad god bih vidjela ovu sliku pitala sam se u što sam gledala. Nisam gledala u nebo zbog uzvišenosti, već jer sam dobro znala kakav me težak, ali plemenit životni put čeka.

Naslikala sam epoksidnim vezivom moj portret iz djetinjstva na osnovi ove slike za izložbu naslovljenu *Na krilima mašte*. Leptir je jedan od uzoraka koje koristim i simbol ženske odlučnosti.

Uzela sam komad pozlaćene pločice, slomila ga u nekoliko manjih dijelova i stavila ih na različite dijelove umjetničkog djela s univerzalnom porukom:

***"Iako je ovo samo jedan komadić pozlaćene pločice u Europi, uvjerenam sam da će osvijetliti svijet mozaika u svakom dijelu našeg krhkog svijeta."***

*Sivi autoportret*, stakleni mozaik od talijanskih pločica pozlaćenih 24-karatnim zlatom, epoksidna smola, 0,41 x 0,63 x 0,08 m

*Gray self-portrait*, 24 k gold Italian glass mosaic, epoxy, 0.41 x 0.63 x 0.08 m

### CHILDHOOD GAMES III. GREY SELF-PORTRAIT

One piece of gold plated tile can cover the universe? Absolutely, the answer to this is hidden in our childhood.

In the photography atelier Mosoly a series of photographs was made when I was 9. On one of them I was looking up, seemingly up to nowhere. I used this moment on this artwork of mine.

Over the years, anytime this photo turned up, I was wondering: what was I looking at anyway? I was looking at the sky not because of haughtiness but knowing well what a hard but ennobling life path was ahead of me.

I painted with epoxy grout my childhood portrait on the base of this photo for the exhibition entitled: *On the wings of imagination*. Butterfly is one of the patterns and symbol of female determination.

I took one piece of gold plated tile, broke it into several parts, positioning them on different details of the artwork with a universal message:

***"Although this is only one piece of gold plated mosaic tile in Europe, I am convinced it will brighten the mosaic world in every part of our fragile world"***



EDIT SZŰR-SZABÓ

## Mediterranska poruka Mediterranean message

Vitraci i stakleni mozaici u raznim formama već stoljećima prenose posebnu poruku. Oni su jedan od osnovnih kulturnih simbola našeg svemira. Bog me obdario darom za stvaranje u oba medija. Danas je stvaranje u ovim starim umjetničkim tehnikama veliki izazov jer postoji ustaljeno shvaćanje umjetnosti vitraja i mozaika.

Imamo „ključne riječi u našim umovima“ i sve što odskake od tih ustaljenih shvaćanja predstavlja nešto neuobičajeno. Mijenjanje duboko uvriježenih shvaćanja je teško. Slanje novih poruka svemiru daleko je teže.

Trebamo pomoćnice koje nam mogu pomoći u ovom poslanju. Ja sam izabrala mačke. Kakve mačke? Vjerojatno se znatiželjno pitate. Moj jednostavan odgovor sadrži ikone društvenih mreža. Ove posebne mačke nose na svom krznu poruke našeg složenog svijeta. One su radoznale, zbunjene i složene kao i mi i jednako ih je lako voljeti. Predstavnice su Mediterana stoljećima i stoga su naše najprikladnije pomoćnice.

Ja im povjeravam interpretaciju mojih suvremenih arhitekturnih vitraja i one će sasvim sigurno prenijeti moju poruku čovječanstvu s posebnim, neodoljivim osmijehom.

For centuries stained glass windows and glass mosaic panels and objects have carried a special meaning. They are one of the essential cultural symbols of our universe. I am in the fortunate position that I can create in both techniques. God awarded me with this gift. Nowadays creating in this ancient artistic technique is a great challenge, as there is a widely accepted opinion about stained glass and mosaic art.

We have „keywords in our minds“, and any other word might mean something other than the ordinary. Renewing something which is graved in minds is hard. Sending new messages to universe is even harder.

We need some hostesses who can accompany us in this mission. As for me, I chose some cats. What kind of cats? You ask me curiously. My simple answer contains the social media icons. These special cats wear on their furs messages of our complex world. They are as curious, confused, complex and lovable as we are. They are representatives of the Mediterranean for centuries so they are our most appropriate hostesses.

As for me I entrust them with the interpretation of my contemporary architectural stained glass and for sure they will convey my messages to mankind with a special irresistible smile.



*Messenger mačka*, mozaik od talijanskog stakla, epoksidna smola, vezivo na bazi vode, 0,27 x 0,16 x 0,15 m  
*Messenger cat*, Italian glass mosaic, epoxy, water-based grout, 0.27 x 0.16 x 0.15 m



*Twitter mačka*, mozaik od talijanskog stakla, epoksidna smola, vezivo na bazi vode, 0,27 x 0,16 x 0,15 m  
*Twitter cat*, Italian glass mosaic, epoxy, water-based grout, 0.27 x 0.16 x 0.15 m



*Facebook mačka*, mozaik od talijanskog stakla, epoksidna smola, vezivo na bazi vode, 0,27 x 0,16 x 0,15 m  
*Facebook cat*, Italian glass mosaic, epoxy, water-based grout, 0.27 x 0.16 x 0.15 m



*Viber mačka*, mozaik od talijanskog stakla, epoksidna smola, vezivo na bazi vode, 0,27 x 0,16 x 0,15 m  
*Viber cat*, Italian glass mosaic, epoxy, water-based grout, 0.27 x 0.16 x 0.15 m



*WhatsApp mačka*, mozaik od talijanskog stakla, epoksidna smola, vezivo na bazi vode, 0,27 x 0,16 x 0,15 m  
*WhatsApp cat*, Italian glass mosaic, epoxy, water-based grout, 0.27 x 0.16 x 0.15 m



*Instagram mačka*, mozaik od talijanskog stakla, epoksidna smola, vezivo na bazi vode, 0,27 x 0,16 x 0,15 m  
*Instagram cat*, Italian glass mosaic, epoxy, water-based grout, 0.27 x 0.16 x 0.15 m



*Pinterest mačka*, mozaik od talijanskog stakla, epoksidna smola, vezivo na bazi vode, 0,27 x 0,16 x 0,15 m  
*Pinterest cat*, Italian glass mosaic, epoxy, water-based grout, 0,27 x 0,16 x 0,15 m



*Plava derviš mačka*, epoksidna smola, laserski rezani dijelovi od pleksiglasa, 0,27 x 0,16 x 0,15 m  
*Blue dervish cat*, epoxy, plexiglass laser cut elements, 0,27 x 0,16 x 0,15 m



*Crvena derviš mačka*, epoksidna smola, laserski rezani dijelovi od pleksiglasa, 0,27 x 0,16 x 0,15 m  
*Red dervish cat*, epoxy, plexiglass laser cut elements, 0,27 x 0,16 x 0,15 m



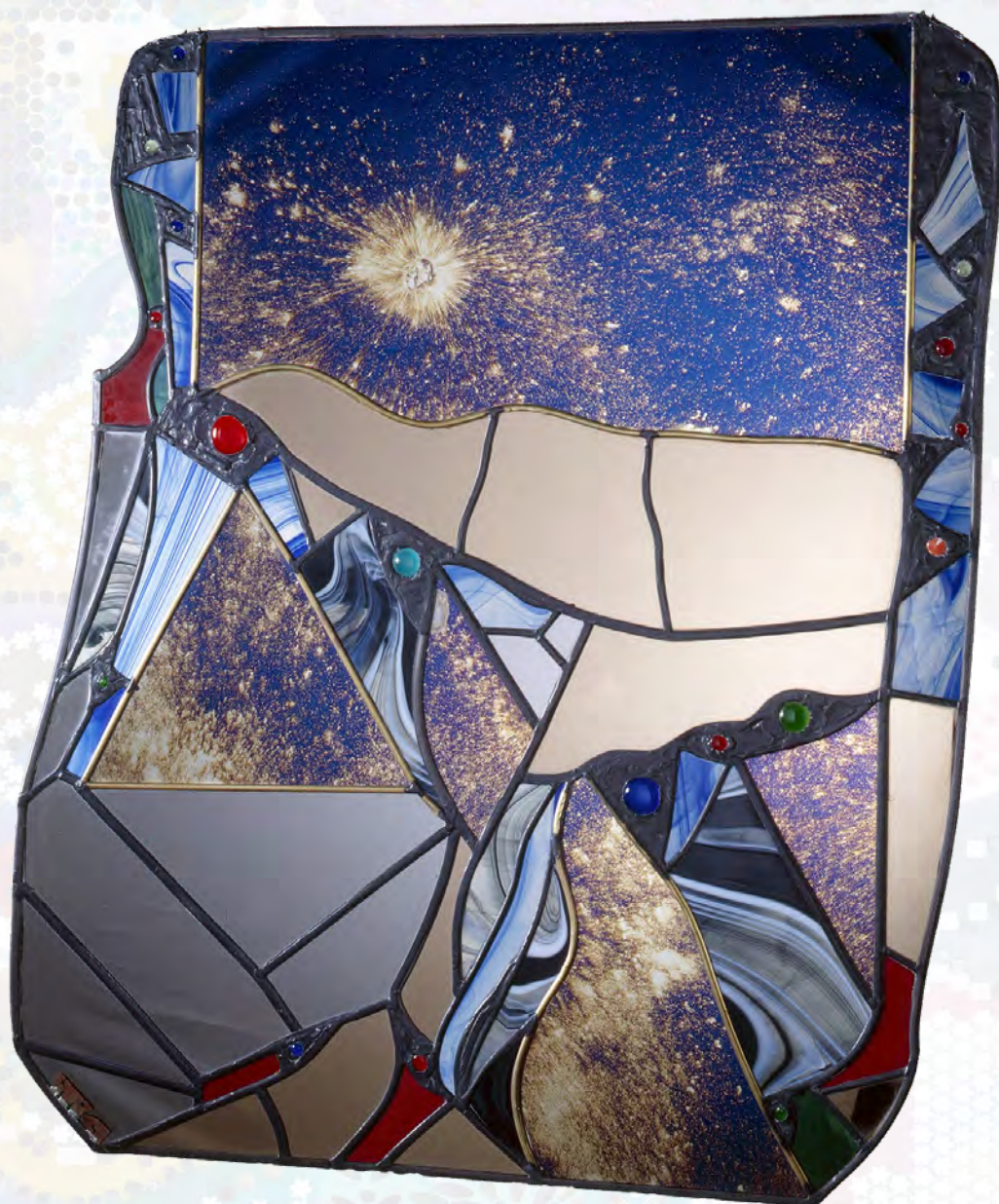
*Versailles mačka*, epoksidna smola, keraflex ljepilo, prijanjajuća žbuka na bazi cementa, biseri, gips, 0,27 x 0,16 x 0,15 m  
*Versailles cat*, epoxy, keraflex, cement based adhesive mortar, pearl, plaster, 0,27 x 0,16 x 0,15 m



*Umišljena mačka*, epoxy smola, sjajilo, 0,27 x 0,16 x 0,15 m  
*Trinny cat*, epoxy, glitter, 0,27 x 0,16 x 0,15 m

## O staklenim umjetničkim djelima

## About glass artworks



Tisuću i jedna noć, vitraj, obojeno staklo, 0,77 x 0,96 m  
 One Thousand and One Night, stained glass, tinted glass, 0.77 x 0.96 m

**ŽELJA**

Uzmimo za primjer analizu jednog od mojih djela u tehnici vitraja: *Želja*.

U religijskim temama nema mjesta emociji kao što je želja. Budući da je vrtlog ljudske želje valovita emocionalna krivulja, oblik vitraja je prati. Kako je ovaj oblik izabran, najbolje se može uočiti iz izbora tema u mojoj umjetničkoj radionici.

Nepravilni oblici mojih vitraja uglavnom se spontano formiraju jer većinom ne bojim staklene površine, nego koristim već obojeno staklo. Ovakva vrsta stvaranja vodi i mene i staklo na uzbudljivo putovanje, pa na kraju i umjetničko djelo u staklu poprima osebujan, ponekad neobičan izgled. Jedno je sigurno – u svim detaljima mojih djela krije se bezgranična želja za bezuvjetnom, vječnom ljubavlju.

**Zanimljivo je pitanje ima li mjesta za umjetnost u vitraju u 21. stoljeću. Može li vitraj biti suvremen?**

Kroz moj opus našla sam odgovore na ova pitanja. Može jedino ako se netko odvaži obnoviti ga. Ova izjava može zvučati iznenađujuće.

**DESIRE**

Let us analyze one of my stained glass masterpieces entitled *Desire*.

*Desire* does not exist as an emotion in religious themes. As the turbulence of human desire is an undulating emotional curve, the form of the stained glass artwork follows it. It can be well observed how the shape is chosen from the themes of choice in my art workshop.

The irregular forms of my stained glass artworks come to life spontaneously in most cases, as I usually don't paint the glass surface, I use colored glass. This kind of creation pushes us - both glass and me - into an unimaginable journey, and in the end of it the shape of the glass artwork takes an ultimate, sometimes unusual look. One thing is for sure: all details of my artworks reveal a boundless desire for eternal, unconditional love.

**It is an interesting question to raise: is there room for stained glass art in the 21<sup>st</sup> century? Can it be contemporary?**

My oeuvre has given me an exact answer to this: only if someone dares to renew it. Daring to renew it? You may be surprised at this statement.



Želja II, vitraj, obojeno staklo, 1,11 x 1,49 m  
Desire II, stained glass, tinted glass, 1,11 x 1,49 m

Što bi mogli biti osnovni elementi ovakve obnove? Prije svega, izabrane teme.

Proces izrade prati temu, ali i tema određuje koja će se tehnika izrade primijeniti.

Promatranje odnosa između muškaraca i žena umjetničko je polazište u svim mojim djelima. Vraćam mu se uvijek iznova i sagledavam ga iz različitih gledišta kako vrijeme prolazi.

Što sam naučila? Mogu samo reći da se radi o cjeloživotnom učenju.

### **GEOMETRIJSKA KOMPOZICIJA SA SIVIM NAROM**

Ponekad si postavim izazov kako napraviti kompoziciju koja je apsolutno geometrijska i tradicionalna, ali u isto vrijeme inovativna.

Ovaj rad odlično to ilustrira, čak i to kako sam postigla svoj cilj. Tajna je u korištenju bijele i sive koje se preklapaju, no ne linearno kao nekada u tehnici „überzug“. Na ovaj sam način uspjela uskladiti modernu tehniku s tradicionalnim načinom umjetnosti u staklu. Zašto koristim sivu i bijelu boju? Prvo je moj cilj bio približiti se ovoj tradicionalnoj tehnici, ali otkrila sam u njoj puno više mogućnosti kao što su njezino osvježavanje i približavanje modernom životu.

**Ponekad je more odvažno plavo?**

Naravno da je plavo, neki će brzo odgovoriti.

What could be the basic elements of renewing? Above all, the themes of choice.

The process of execution follows the theme, and the theme determines construction techniques.

In all my masterpieces the observation of the relations between the male and female is the basic point of my art activity. I return over and over to analyze it from different points of view as the time goes by.

What did I learn? Well, I can state it is lifelong learning.

### **GREY POMEGRANATE GEOMETRICAL COMPOSITION**

Sometimes I challenge myself to create an absolutely geometric and traditional composition that is at the same innovative.

This artwork of mine shows it perfectly, even how I achieved my goal. The secret is using white and grey colours overlapping, and not linearly as in the ancient times, in “überzug” technique. That is how I could blend modern technique with traditional glass art. Why do I use grey, white and black colours? At first my aim was to approach this traditional art only superficially, but there was far more potential in it. I tried to make it fresh and contemporary.

**Sometimes the sea is bold blue?**

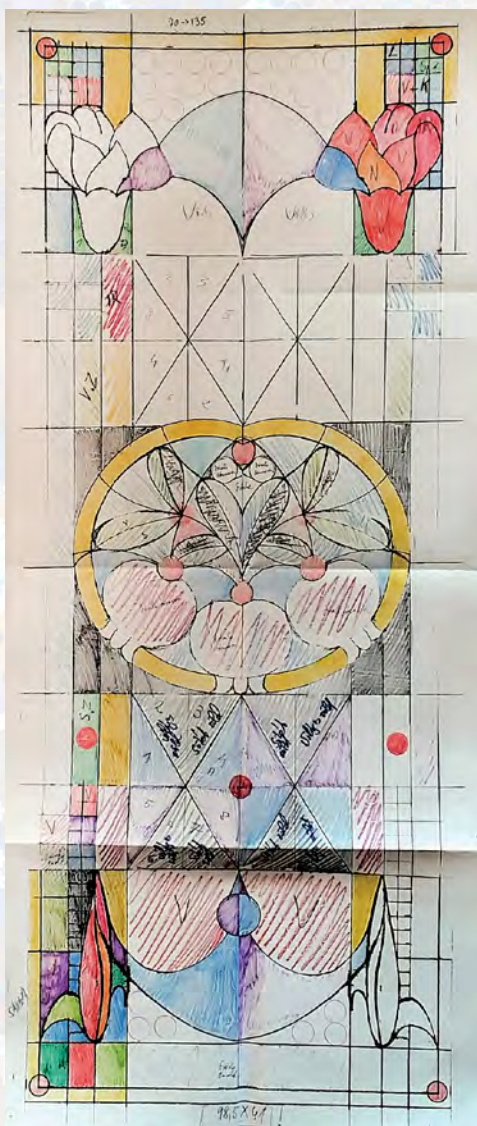
Sure it is blue! Some will answer quickly.



*Geometrijska kompozicija sa sivim narom, vitraj, obojeno staklo, 1,015 x 0,42 m*  
*Grey pomegranate geometrical composition, stained glass, tinted glass, 1.015 x 0.42 m*

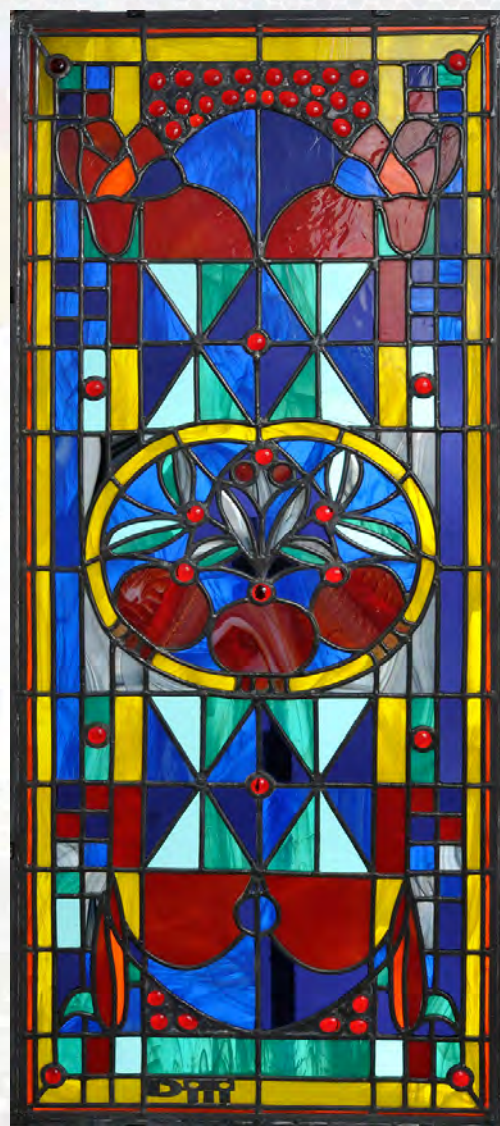


*Morski dječak, vitraj, obojeno staklo, promjer 0,83 m*  
*Sea boy, stained glass, tinted glass, diameter 0.83 m*



Tradicionalne nar ptice, crtež, olovka,  
1,015 x 0,42 m

Traditional pomegranate birds, drawing, pencil,  
1.015 x 0.42 m



Tradicionalne nar ptice, vitraj, obojeno staklo,  
1,015 x 0,42 m

Traditional pomegranate birds, stained glass,  
tinted glass, 1.015 x 0.42 m

Da, uglavnom je u različitim nijansa-  
sama plave.

Ali ne pričam o tome.

Bez obzira na kojoj plaži provodi-  
te svoje dragocjeno vrijeme, more se  
plavi kad ste zaljubljeni ili kad očeku-  
jete dijete.

Upravo to mi se dogodilo dok sam  
stvarala rad *Morski dječak* o mom tro-  
godišnjem sinu... Plavo na plavom,  
možete zamisliti moje najdublje osje-  
ćaje...

#### **MUŠKI PRINCIP S GLAVOM NARA**

Ponovo o motivu nara, koji sam  
još jednom primijenila u svom radu.  
Dogodilo se da sam pokušala sažeti  
muški princip pomoću morskih boja i  
motiva. Dobio je glavu u obliku zlat-  
nog zrcala – nara, koji simbolizira  
muški princip.

Kako Mediteransko more može  
nositi haljinu boje bugenvilije – alžir-  
skog morskog boga?

Dragi čitatelji, mislim da ste jedna-  
ko zainteresirani za ovo pitanje kao i  
moje mačke u mozaiku.

Podijelit ću s vama kako se to mo-  
glo dogoditi. Slučajno je to i uspome-  
na na moje putovanje u Alžir.

Prvi put u životu vidjela sam tako  
raskošnu bugenviliju.

Yes, mostly it is in different unimagina-  
ble shades of blue.

But that is not what I am trying to ex-  
press.

No matter at which seaside you spend  
your precious time, sea is blue when you  
are in love, sea is blue when you are going  
to have a baby.

That is what happened when I created  
my *Sea Boy* artwork about my three-year-  
old son... Blue on blue, you can imagine  
my deepest emotions....

#### **POMEGRANATE-HEADED MALE CODE**

Back to my pomegranate motif, there  
is another artwork of mine in which I used  
this motif. It happened that I tried to sum-  
marize the male for myself with the help of  
sea colours and motifs. It got a pomegran-  
ate gold mirror head which symbolizes  
male code.

How can Mediterranean Sea wear a  
bougainvillea coloured sea dress - Algerian  
based Sea God.

I think dear readers, you are interested  
in this question just like my mosaic cats.

I will share it with you how it could hap-  
pen. Coincidentally it is also a memory of  
my trip to Algeria.

It was the first time in my life that I saw  
such a proliferating bougainvillea.



*Boginja bugenvilija*, vitraj, obojeno staklo,  
promjer 0,83 m  
*Bougainvillea goddess*, stained glass, tinted  
glass, diameter 0.83 m



*Boginja bugenvilija, crtež, marker, 0,815 x 0,815 m*  
*Bougainvillea goddess, drawing, marker, 0,815 x 0,815 m*

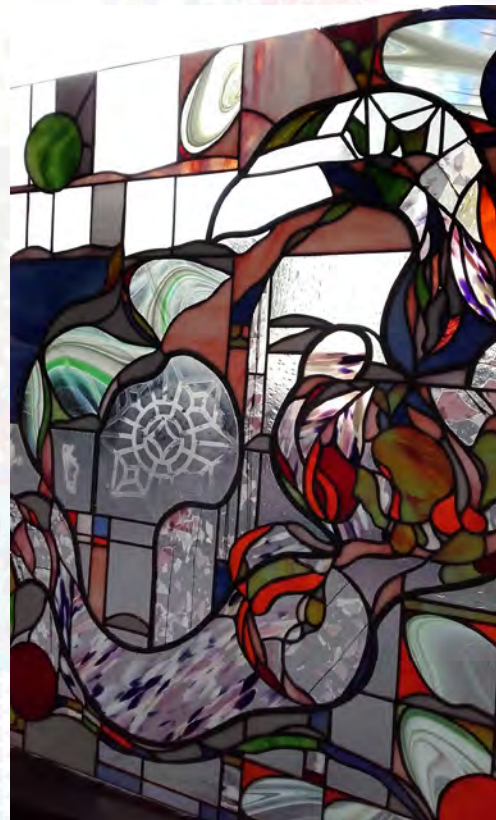


*Patke oko morske boginje, crtež u olovci i pastelu, 0,885 x 0,89 m*  
*Ducks playing around Sea Goddess, drawing in pencil and oil pastel, 0,885 x 0,89 m*



*Vrtloženje, crtež u pastelu, 0,873 x 0,795 m*  
*Whirling, drawing in oil pastel, 0,873 x 0,795 m*

*Vrtloženje, vitraj, obojeno staklo, 0,873 x 0,795 m, Budimpešta, privatni stan*  
*Whirling, stained glass, tinted glass, 0,873 x 0,795 m, Budapest, private flat*



*Dječak školjka po danu, crtež, kombinirana tehnika, 0,64 x 0,685 m*  
*Shell boy by day, drawing, mixed technique, 0,64 x 0,685 m*



*Dječak školjka po danu, vitraj, obojeno staklo, 0,67 x 0,725 m, Budimpešta, bazen u privatnoj kući*  
*Shell boy by day, stained glass, tinted glass, 0,67 x 0,725 m, Budapest, swimming pool in private house*



### **MORSKI BOG BUGENVILIJA**

Ovom sam prilikom sašila *haute couture* haljinu s ukrasom bugenvilija za mog morskog boga. Zamislila sam ga kako izlazi iz mora s isprepletenim morskim cvijećem na glavi kao elegantnim izrazom njegove muškosti.

### **POMPIDOU JAZZ SERIJA 2000 HOMMAGE A MATISSE**

Svi duboki mirisi bili su obojeni plavim u Parizu, kovitlac skulptura Niki de Saint Phalle u blizini Centra Pompidou, Versajski vrtovi. Nikada nisam zaboravila enormno velike plave likove Matissea, kako sam obožavala tajne šetnje u tajnovitim ulicama, sve se činilo kao opsjena oko nas.

### **POMPIDOU JAZZ SERIJA 2000 HEART/SRCE**

Dođe vrijeme za vraćanje. Razdoblja sivih trenutaka...

### **BOUGAINVILLEA SEA GOD**

On this occasion I sewed the "haute couture" bougainvillea decorated dress to my Sea God. I imagined when he rises from the sea, a bouquet woven of the sea flowers on his head will appear as an elegant imprint of his manhood.

### **POMPIDOU JAZZ SERIE 2000 HOMMAGE A MATISSE**

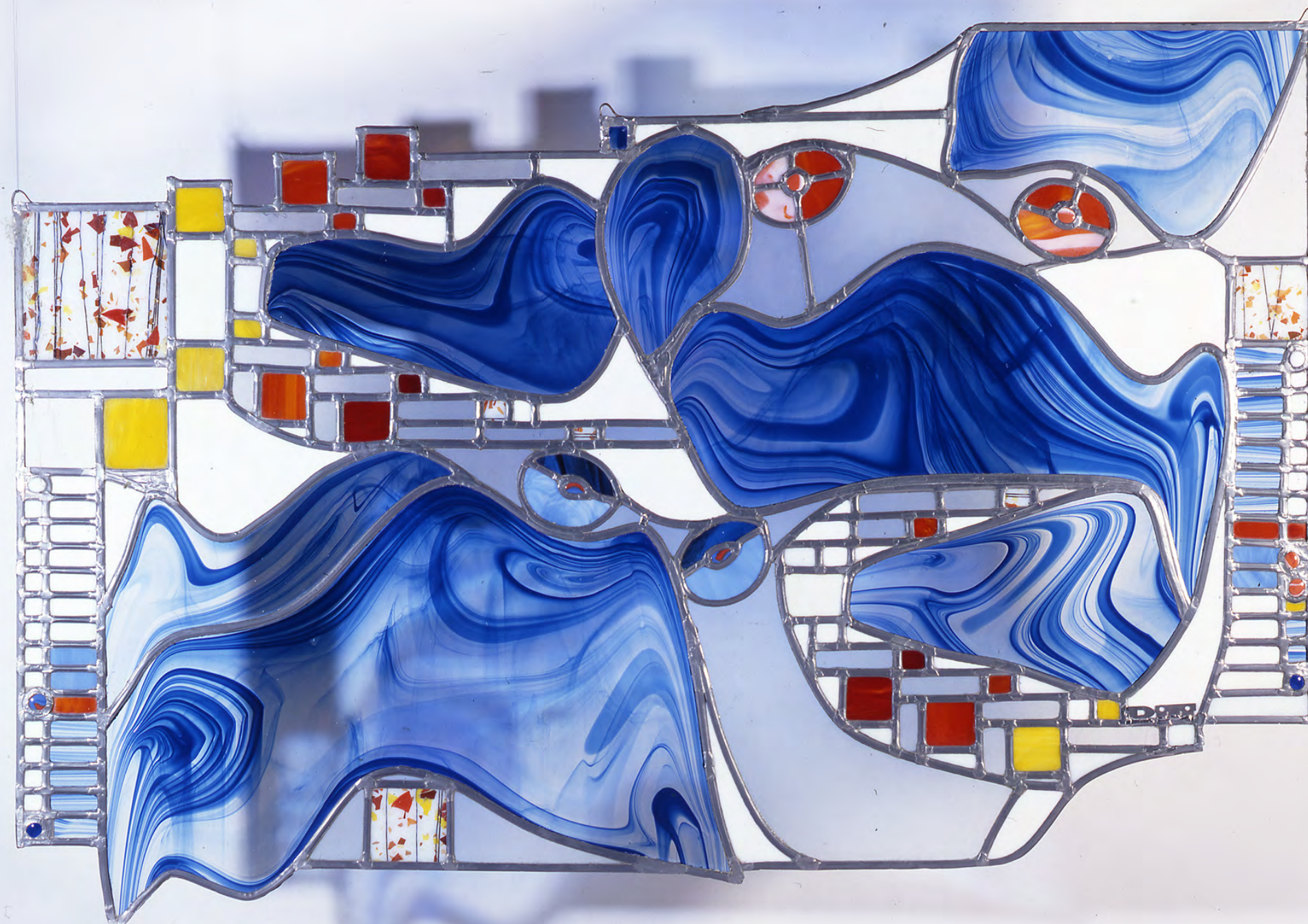
All deep smells were in blue in Paris, the swirling figures of the artwork of Niki de Saint Phalle near the Pompidou Center, the gardens in Versailles. I will never forget the enormous large blue figures of Matisse, how I adored them. Secret walks in secret streets, everything around us seemed as a mirage.

### **POMPIDOU JAZZ SERIE 2000 HEART**

Once it is time to turn back. Grey moments period.....

*Pompidou Jazz serija 2000: Srce, vitraj, obojeno staklo, 0,64 x 0,795 m*  
*Pompidou Jazz Series 2000: Heart, stained glass, tinted glass, 0.64 x 0.795 m*





Pompidou Jazz serija 2000: Hommage á Matisse, vitraj, obojeno staklo, 1,24 x 0,79 m  
Pompidou Jazz Series 2000: Hommage á Matisse, stained glass, tinted glass, 1,24 x 0.79 m



# Edit Szűr-Szabó

Budimpešta, Mađarska  
22. 1. 1961.

Budapest, Hungary,  
January 21st 1961

## Obrazovanje

Magisterij na Sveučilištu za umjetnost i dizajn Moholy-Nagyu, Mađarska, 1987.

## Postignuća i nagrade

2005. stipendija NKA  
1989-90. nagrada Moholy-Nagy  
1989. Hungaropack 89' prva nagrada  
2013. Who's Who  
2011. članstvo u AIMC (Međunarodna udruga umjetnika mozaika), Ravenna  
2006. Lexicon of Glass Art  
Google: [www.szurszaboedit.hu](http://www.szurszaboedit.hu)

## Samostalne izložbe

2016. Epoxicons, Berekai Art Studio, Budimpešta (počasni gost: Samir Sarkar)  
2012. MAPEI Showroom, Milano  
2012. Galerija namještaja Linger, Budimpešta  
2012. Design + week, počasni gost, 24 hours in Versailles Fugart Exterior Performance, Budimpešta  
2012. Construma, MAPEI booth, Budimpešta  
2012. SYMA Hall Four-handed Children's Cry Workshop and Presentation, Budimpešta  
2011. Na krilima mašte, Törökbálint  
2011 Four-handed Children's Cry Road Show, Törökbálint

## Studies

Master's degree in industrial design at Moholy-Nagy University of Art and Design, Hungary, 1987

## Achievements of Honour

2005 NKA scholarship  
1989-90 Award Moholy-Nagy  
1989 Hungaropack 89' first prize  
2013 Who's Who  
2011 Member of AIMC (Association Of International Mosaicists), Ravenna  
2006 Lexicon of Glass Art  
Google: [www.szurszaboedit.hu](http://www.szurszaboedit.hu)

## Solo exhibitions

2016 Epoxicons, Berekai Art Studio, Budapest (honour guest: Samir Sarkar)  
2012 MAPEI Showroom, Milano  
2012 Linger Furniture Galery, Budapest  
2012 Design + week, Honour Guest, 24 hours in Versailles Fugart Exterior Performance, Budapest  
2012 Construma, MAPEI booth, Budapest  
2012 SYMA Hall Four-handed Children's Cry Workshop and Presentation, Budapest  
2011 On The Wings Of Imagination, Törökbálint  
2011 Four-handed Children's Cry Road Show, Törökbálint

2011. Hotel Hilton Four-handed Children's Cry Performance, Budimpešta  
2011. Osnovna škola Budavári, Four-handed Children Performance, Budimpešta  
2011. Design + week, honour guest designer, Sofa Seagold Performance, Budimpešta  
2011. Construma, MAPEI booth, Budimpešta  
2010. I Saloni, Milano  
2010. Construma, MAPEI booth Patchwork Party Performance, Budimpešta  
2009. Udruga mađarskih bazena za plivanje, Budimpešta  
2006. Mađarsko veleposlanstvo, Berlin  
2004. West- end City Volvo Galery, Budimpešta  
2003. Udruga mađarskih arhitekata, Budimpešta  
2002. Ifjúsági és Szabadidő Központ, Miskolc  
2000. Algír studio exhibition, Alger  
2000. Crveno-plava kapela, Balatonboglár  
1998. Sveučilište Semmelweis, Budimpešta  
1998. Mađarsko veleposlanstvo, Bonn  
1997. ZMO galerija, Mainz  
1997. Autó Ford Piramyd, Budimpešta  
1996. Mađarski institut, Pariz

## Grupne izložbe

2019. LONDON CONTEMPORARY INTERNATIONAL ART SHOW – MERCATO METROPOLITANO u organizaciji ITSLIQUID GROUP  
2018. VENICE CONTEMPORARY INTERNATIONAL ART SHOW – ARCHIVI DELLA MISERACORDIA u organizaciji ITSLIQUID GROUP  
2017. Art of Hall, Budimpešta

2011 Hotel Hilton Four-handed Children's Cry Performance, Budapest  
2011 Budavári Elementary School, Four-handed Children Performance, Budapest  
2011 Design + week, honour guest designer, Sofa SeaGold Performance, Budapest  
2011 Construma, MAPEI booth, Budapest  
2010 I Saloni, Milan  
2010 Construma, MAPEI booth Patchwork Party Performance, Budapest  
2009 Association of Hungarian Swimming Pools, Budapest  
2006 Hungarian Embassy, Berlin  
2004 West- end City Volvo Galery, Budapest  
2003 Association of Hungarian Architects, Budapest  
2002 Ifjúsági és Szabadidő Központ, Miskolc  
2000 Algír studio exhibition, Alger  
2000 Red and Blue Chapel, Balatonboglár  
1998 Semmelweis University, Budapest  
1998 Bonni Hungarian Embassy, Bonn  
1997 ZMO Galery, Mainz  
1997 Autó Ford Piramyd, Budapest  
1996 Hungarian Institute, Paris

## Group exhibitions

2019 LONDON CONTEMPORARY INTERNATIONAL ART SHOW – MERCATO METROPOLITANO in the organisation of ITSLIQUID GROUP  
2018 VENICE CONTEMPORARY INTERNATIONAL ART SHOW – ARCHIVI DELLA MISERACORDIA in the organisation of ITSLIQUID GROUP  
2017 Art of Hall, Budapest  
2015 Café Budapest Contemporary Art Festival: Kiskép Gallery, Budapest  
2014 Art of Hall, Budapest  
2011 Culture Houses day and night, Törökbálint

2015. Café Budapest, Festival suvremene umjetnosti: Kiskép galerija, Budimpešta  
 2014. Art of Hall, Budimpešta  
 2011. Culture Houses day and night, Törökbálint  
 2009. Muzej poljoprivrede, Budimpešta  
 2006. Contemporary Arts and Crafts Highlights Design Artworks, Muzej primijenjenih umjetnosti, Budimpešta  
 1998. Budimpešta / Toledo Studio / Budimpešta  
 1997. Hotel de Ville Le Mans  
 1996. Gödöllő / Kraljevska palača, Izložba Cry, Gödöllő  
 1993. Izložbena dvorana u Budimpešti, Udruga mladih umjetnika  
 1993. Castle Hill, Mirovi i ratovi, Udruga mladih dizajnera, Magdolna Tower, Budimpešta  
 1990. Izložba nagrađenih studenata iz Moholy-Nagya, Galerija Budimpešta, Budimpešta

#### Umjetnička djela u javnim prostorima

2014. Terme Lukács, Budimpešta  
 2003. Fasada Udruge mađarskih arhitekata, Budimpešta  
 2000. SaniterHeizung und Klima Entree, St. Augustin, Bon  
 1997. Sveučilište Semmelweis, Budimpešta

2009 Museum of Agriculture, Budapest  
 2006 Contemporary Arts and Crafts Highlights Design Artworks Museum of Applied Arts, Budapest  
 1998 Budapest / Toledo Studio / Budapest  
 1997 Hotel de Ville Le Mans  
 1996 Gödöllő / Palace of Kings Cry Exhibition, Gödöllő  
 1993 Budapest Exhibition Hall, Association of Young Designers  
 1993 Castle Hill, Peaces and Wars, Association of Young Designers, Magdolna Tower, Budapest  
 1990 Exhibition of Moholy-Nagy awarded students Budapest Gallery, Budapest

#### Artworks in public places

2014 Lukács Bath, Budapest  
 2003 Facade of Association of Hungarian Architects, Budapest  
 2000 SaniterHeizung und Klima Entree, St. Augustin, Bonn  
 1997 University of Semmelweis, Budapest

## POPIS IZLOŽENIH RADOVA LIST OF EXHIBITED WORKS

1. *Sivi autoportret*, stakleni mozaik od talijanskih pločica pozlaćenih 24-karatnim zlatom, epoksidna smola, 0,41 x 0,63 x 0,08 m  
*Gray self-portrait*, 24 k gold Italian glass mosaic, epoxy, 0.41 x 0.63 x 0.08 m
2. *Dječje igre*, stakleni mozaik, promjer 0,90 m  
*Childhood games*, glass mosaic, diameter 0.90 m
3. *Messenger mačka*, mozaik od talijanskog stakla, epoksidna smola, vezivo na bazi vode, 0,27 x 0,16 x 0,15 m  
*Messenger cat*, Italian glass mosaic, epoxy, water-based grout, 0.27 x 0.16 x 0.15 m
4. *Twitter mačka*, mozaik od talijanskog stakla, epoksidna smola, vezivo na bazi vode, 0,27 x 0,16 x 0,15 m  
*Twitter cat*, Italian glass mosaic, epoxy, water-based grout, 0.27 x 0.16 x 0.15 m
5. *Facebook mačka*, mozaik od talijanskog stakla, epoksidna smola, vezivo na bazi vode, 0,27 x 0,16 x 0,15 m  
*Facebook cat*, Italian glass mosaic, epoxy, water-based grout, 0.27 x 0.16 x 0.15 m
6. *Viber mačka*, mozaik od talijanskog stakla, epoksidna smola, vezivo na bazi vode, 0,27 x 0,16 x 0,15 m  
*Viber cat*, Italian glass mosaic, epoxy, water-based grout, 0.27 x 0.16 x 0.15 m
7. *WhatsApp mačka*, mozaik od talijanskog stakla, epoksidna smola, vezivo na bazi vode, 0,27 x 0,16 x 0,15 m  
*WhatsApp cat*, Italian glass mosaic, epoxy, water-based grout, 0.27 x 0.16 x 0.15 m
8. *Instagram mačka*, mozaik od talijanskog stakla, epoksidna smola, vezivo na bazi vode, 0,27 x 0,16 x 0,15 m  
*Instagram cat*, Italian glass mosaic, epoxy, water-based grout, 0.27 x 0.16 x 0.15 m
9. *Pinterest mačka*, mozaik od talijanskog stakla, epoksidna smola, vezivo na bazi vode, 0,27 x 0,16 x 0,15 m  
*Pinterest cat*, Italian glass mosaic, epoxy, water-based grout, 0.27 x 0.16 x 0.15 m
10. *Plava derviš mačka*, epoksidna smola, laserski rezani dijelovi od pleksiglasa, 0,27 x 0,16 x 0,15 m  
*Blue dervish cat*, epoxy, plexiglass laser cut elements, 0.27 x 0.16 x 0.15 m
11. *Crvena derviš mačka*, epoksidna smola, laserski rezani dijelovi od pleksiglasa, 0,27 x 0,16 x 0,15 m  
*Red dervish cat*, epoxy, plexiglass laser cut elements, 0.27 x 0.16 x 0.15 m
12. *Umišljena mačka*, epoxy smola, sjajilo, 0,27 x 0,16 x 0,15 m  
*Trinny cat*, epoxy, glitter, 0.27 x 0.16 x 0.15 m

13. *Versailles mačka*, epoksidna smola, keraflex ljepilo, prijanjajuća žbuka na bazi cementa, biseri, gips, 0,27 x 0,16 x 0,15 m  
*Versailles cat*, epoxy, keraflex, cement based adhesive mortar, pearl, plaster, 0,27 x 0,16 x 0,15 m
14. *Pompidou Jazz serija 2000: Srce*, vitraj, obojeno staklo, 0,64 x 0,795 m  
*Pompidou Jazz Series 2000: Heart*, stained glass, tinted glass, 0,64 x 0,795 m
15. *Pompidou Jazz serija 2000: Hommage á Matisse*, vitraj, obojeno staklo, 1,24 x 0,79 m  
*Pompidou Jazz Series 2000: Hommage á Matisse*, stained glass, tinted glass, 1,24 x 0,79 m
16. *Tisuću i jedna noć*, vitraj, obojeno staklo, 0,77 x 0,96 m  
*One Thousand and One Night*, stained glass, tinted glass, 0,77 x 0,96 m
17. *Tradicionalne nar ptice*, vitraj, obojeno staklo, 1,015 x 0,42 m  
*Traditional pomegranate birds*, stained glass, tinted glass, 1,015 x 0,42 m
18. *Morski dječak*, vitraj, obojeno staklo, promjer 0,83 m  
*Sea boy*, stained glass, tinted glass, diameter 0,83 m
19. *Boginja bugenvilija*, vitraj, obojeno staklo, promjer 0,83 m  
*Bougainvillea goddess*, stained glass, tinted glass, diameter 0,83 m
20. *Kršćanstvo II*, vitraj, staklo u boji, 0,645 x 0,60 m  
*Christianity II*, stained glass, coloured glass, 0,645 x 0,60 m
21. *Očev san*, vitraj, ručno oslikano, obojeno staklo, 0,61 x 0,53 m  
*My father's dream*, stained glass, hand-painted, tinted glass, 0,61 x 0,53 m
22. *Patke oko morske boginje*, crtež u olovci i pastelu, 0,885 x 0,89 m  
*Ducks playing around Sea Goddess*, drawing in pencil and oil pastel, 0,885 x 0,89 m
23. *Boginja bugenvilija*, crtež, marker, 0,815 x 0,815 m  
*Bougainvillea goddess*, drawing, marker, 0,815 x 0,815 m
24. *Vrtloženje*, crtež u pastelu, 0,873 x 0,795 m  
*Whirling*, drawing in oil pastel, 0,873 x 0,795 m
25. *Tradicionalne nar ptice*, crtež, olovka, 1,015 x 0,42 m  
*Traditional pomegranate birds*, drawing, pencil, 1,015 x 0,42 m
26. *Dječak školjka po danu*, crtež, kombinirana tehnika, 0,64 x 0,685 m  
*Shell boy by day*, drawing, mixed technique, 0,64 x 0,685 m

## IZLOŽBA / EXHIBITION

Edit Szúr-Szabó: *Mediteranski trenutci / Mediterranean moments*

Muzej antičkog stakla u Zadru / *Museum of Ancient Glass in Zadar*  
5. svibnja – 15. rujna 2021. / *May 5th - September 15th 2021*

Izložba je organizirana povodom obilježavanja 12. godišnjice i Dana Muzeja antičkog stakla u Zadru  
*The exhibition is organised on the occasion of celebrating 12th anniversary and the Day of the Museum of Ancient Glass in Zadar*

Organizator izložbe / *Exhibition organizer*  
Muzej antičkog stakla u Zadru / *Museum of Ancient Glass in Zadar*

Autor izloženih djela / *Author of the exhibits*  
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