

ANTE TOPIĆ MIMARA

Obljetnice su uvijek povod da obnovimo sjećanja na djelo i životni put značajnih ličnosti. U povijesti hrvatske kulture takvu pažnju nepobitno zaslužuje Ante Topić Mimara, kolekcionar, restaurator i slikar. Prikupljanje umjetničkih djela i stvaranje muzejske zbirke bio je njegov životni izbor. Želju da prikupljeno blago predstavi javnosti ostvario je otvaranjem muzeja u Zagrebu. Namijenio ga je, kako je sam znao reći, *hrvatskom narodu i svojoj domovini*. U zbirkama njegova muzeja izložena su djela europskih starih majstora, orijentalni tepisi, staklo, keramika i metalni predmeti koji svjedoče o vrijednostima europske umjetnosti i izvaneuropskih drevnih kultura. Raznolikošću svojih izložaka Muzej je znatno proširio našu spomeničku baštinu i time trajno obogatio hrvatsku kulturu.

Odluka Ante Topića Mimara o osnivanju muzeja bila je potaknuta sjećanjem na J. J. Strossmayera, koji je s istim namjerama, ali stotinjak godina prije njega, u svome povijesnom poslanju izgradnje moderne hrvatske nacije, također darovao zbirku starih majstora Hrvatskoj akademiji znanosti i umjetnosti. Mimara je iskazao poštovanje prema Strossmayerovu djelu obogativši njegovu Akademiji darovanu zbirku - već znatno prije osnivanja Muzeja Mimara - s 80-ak slika i skulptura europskih starih majstora.

Umjetnine iz Mimarine donacije izložene su u stalnom postavu Strossmayerove galerije starih majstora ne samo zbog njihove umjetničke vrijednosti nego i zbog poštovanja i zahvalnosti što ih donatoru Anti Topiću Mimari želimo izraziti još jedanput - u povodu 120. obljetnice njegova rođenja.

ANTE TOPIĆ MIMARA

Anniversaries have always served as an occasion to renew our memories of the work and life journeys of significant figures. In the history of Croatian culture Ante Topić Mimara, collector, restorer and painter, is without a doubt deserving of such attention. Collecting art and creating his museum collection was his life calling. His wish to present his treasures to the public was fulfilled by the opening of Zagreb museum. As he used to say, he dedicated this museum to *Croatian people and his country*. His Museum's collection comprises pieces of European old masters, oriental rugs, glass, ceramics and metal objects, which bear witness to the value of European art as well as non-European ancient cultures. With the variety of its exhibits the Museum has made a significant contribution to our cultural heritage and it continues to enrich Croatian culture.

Decision of Ante Topić Mimara to found the Museum had been encouraged by the memory of J. J. Strossmayer who had the same intentions some hundred years before him and had in his historical mission of building modern Croatian nation, also donated his collection of old masters to the Croatian Academy of Sciences and Arts. Mimara paid respect to Strossmayer's work – way before the establishment of the Mimara Museum – when he donated to Strossmayer's Academy collection and enriched it with some 80 paintings and sculptures of European old masters.

Artwork from Mimara's donation has been exhibited in the permanent collection of the Strossmayer Gallery of Old Masters not just due to its artistic merit but also as a sign of respect and gratitude that we wish once again to express to the donor Ante Topić Mimara, this time on the occasion of his 120th birth anniversary.

ANTE TOPIĆ MIMARA – DONATOR

Ante Topić Mimara (Korušce, 7. travnja 1898. – Zagreb, 30. siječnja 1987.), slikar, restaurator i kolekcionar, upio je umjetnost u bit svoje osobnosti prigrblivši je kao jasnu, opojnu vodilju na svim stazama svojega dugog životnog puta. Već kao dječak počeo je uočavati i spoznavati njezino sudbinsko značenje na ulicama staroga Splita i, uz riječi don Frane Bulića, u tajnama iskopina Salone. Opčinjen je njome pri susretima s prebogatim *thesaurusima* Rima, gdje živi nakon 1918., baš kao i u idućim godinama međuraća, koje oplemenjuje stalnim posjetima izložbama, antikvarijatima, kontaktima s uglednim stručnjacima za boravka u Parizu, Berlinu... tkajući postupno pojedine važne segmente svoje zbirke.

Čovjek začudne inteligencije, u svakom trenutku svjestan svoga jedinstvenoga i ispunjenog života, okolnosti u kojima živi i ljudi koji ga okružuju, samo rijetko spreman na kompromise, Ante Topić Mimara desetljećima je stvarao veličanstvenu zbirku, očuvanje i darovanje koje mu bijaše ciljem i poslanjem. U Zagrebu se svojim djelima pridružio istinskim velikanima – Strossmayeru, Vitezoviću i dr., koji su svojim znanjem i postupcima oplemenili živote mnogih generacija. Odmah nakon Drugoga svjetskog rata darovao je Strossmayerovoj galeriji starih majstora HAZU zbirku slika i skulptura, njih 84 (donacija je potvrđena ugovorom iz 1967.). Ugovorom o darovanju iz 1973. postavlja temelje Muzeja Mimara, a 1986. donaciju proširuje s još tisuću djela. Nakon godina priprema Muzej Mimara otvoren je 17. srpnja 1987. na Rooseveltovu trgu 5 u Zagrebu. Tijekom protekla tri desetljeća djelovanja Muzeja fundus od 3750 djela prezentiran je kako stalnim postavom, tako i popratnim izložbama i publikacijama, potvrđujući se kao sjajno izvorište znanstvenih istraživanja i edukacije.

Obilježavajući 120. obljetnicu rođenja donatora Ante Topića Mimare izložbom 25 djela odabranih iz donacije Strossmayerovoj galeriji starih majstora u izložbenom prostoru Muzeja Mimara, ostvarujemo i jednu od temeljnih donatorovih poruka o potrebi suradnje i međusobnog poštovanja kao temelja naših života. Realizirana suradnjom naših dviju ustanova, izložba je i sjajna potvrda jednoga impozantnog života obilježenoga upornošću i znanjem koje svoj smisao nalazi upravo u ovakvome kreativnom ozračju. Ova je izložba ujedno i poticaj za ostvarivanje novih projekata suradnje te, osobito, potvrda uistinu cjeloživotne kolekcionarske strasti donatora Ante Topića Mimare.

ANTE TOPIĆ MIMARA – THE DONOR

Ante Topić Mimara (Korušce, April 7, 1898 – Zagreb, January 30, 1987), painter, restorer and collector absorbed art into the very essence of his personality and embraced it as a distinct and exhilarating guiding principle on all of the paths he traveled in his long life journey. He began to notice and comprehend the fateful significance art would have on his life in the words of don Frane Bulić and in the secrets hidden in the relics of Salona when he was still just a boy wandering the streets of old town Split. He was further enchanted by it on his encounters with the opulent *thesauri* of Rome where he lived after 1918 and in the post-war period while he was a regular at exhibitions and in antique shops and while he socialized with prominent experts during his visits to Paris, Berlin ... weaving some important threads into what was to become his collection.

As a man of fascinating intelligence, constantly mindful of his fulfilled life, circumstances and people surrounding him, hardly ever open to compromise, Ante Topić Mimara spent decades putting together a magnificent collection which turned into his life purpose and the aim of all his efforts. In Zagreb he joined the ranks of true giants – Strossmayer, Vitezović and others whose actions and knowledge have enriched the lives of many generations. Immediately after the Second World War, he gifted a collection of 84 paintings and sculptures to the Strossmayer Gallery of Old Masters HAZU (this donation was confirmed by an agreement from 1967). The Deed of gift signed in 1973 set the foundations for what was to become Mimara Museum. In 1986 the donation was expanded by another 1,000 art pieces and the following year, on July 17, 1987 after many years of preparation the Mimara Museum opened to public at the address Roosevelt Square 5. During the past three decades museum holdings of 3,750 works of art were presented in permanent collection exhibitions as well as accompanying exhibitions and publications, which established the Museum as a marvelous source for scientific research and education.

We mark the 120th birth anniversary of the donor Ante Topić Mimara by hosting an exhibition of the 25 works selected from his donation to the Strossmayer Gallery of Old Masters, and in doing so we reinforce one of the fundamental messages of his legacy: the need to build our lives on the basis of cooperation and mutual respect. This exhibition affirms the cooperation of our two institutions and serves as testimony to a magnificent life distinguished by perseverance and knowledge, one that reached its full potential in exactly this kind of an ongoing collaborative and creative atmosphere. This exhibition is both an encouragement to the inception of new joint projects as well as a confirmation of the lifelong collecting passion of the donor Ante Topić Mimara.

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DONACIJA ANTE TOPIĆA MIMARE STROSSMAYEROVOJ GALERIJI STARIH MAJSTORA HAZU

Svaka je donacija unutar fundusa Strossmayerove galerije zanimljiva već i zbog osobnosti samih donatora, njihovih životnih priča, motiva skupljanja umjetničkih djela, kao i njihova kolekcionarskog ukusa. To se podjednako odnosi na sve donacije, počevši od inicijalne donacije biskupa Strossmayera i njegova kompleksnoga programatskog sustava nabave umjetnina putem svojih posrednika, do zbirke umjetnina našega proslavljenog violinista Zlatka Balokovića, koje odražavaju njegov kozmopolitski način življenja, kao i donacije markiza Eugènea de Piennesa, francuskog diplomata osebujnoga životopisa čija donacija evocira duh francuskoga Drugog carstva. Među te vrijedne, opsegom umjetnina veće donacije, svakako pripada i donacija Ante Topića Mimare (1898. – 1987.). Avanturizam kojim odiše njegov životni put od dalmatinskog kamenjara preko europskih metropola i marokanskog Tangera do dvorca Neuhaus nedaleko od Salzburga te tajnom obavijene okolnosti nabave umjetnina u turbulentnim vremenima neposredno nakon Drugoga svjetskog rata pridonijeli su intrigantnim medijskim spekulacijama te sumnjama u vrijednost umjetnina darovanih Strossmayerovoj galeriji.

Kao i svi donatori Galerije, i Mimara je kao osnivač svoje zbirke za boravka u Berlinu 1948. iskazao nakanu da svoje umjetnine daruje hrvatskom narodu. Kako je pokazalo vrijeme, ta je prvotna darovnica bila samo „usmena“. Trebalo je proći punih devetnaest godina prije nego što je veći dio zbirke Mimarinih umjetnina 1968. zaprimljen u Strossmayerovoj galeriji. Prvi cjelovitiji prikaz te donacije realiziran je godinu dana nakon toga, na izložbi u prostorima Strossmayerove galerije starih majstora. Neka su djela potom postupno uvrštavana u stalni postav Galerije. Raznorodna građa – od romaničke plastike iz XIII. stoljeća, slika iz gotičkog, renesansnog i baroknog razdoblja te ostvarenja iz XVIII. – XX. stoljeća gotovo svih europskih slikarskih škola – uvelike je dopunila stilske i prostorno-vremenske praznine unutar stalnog postava Strossmayerove galerije.

Cijela donacija predstavljena je, uz selektivni odabir ostalih donacija, i na izložbi *Sto godina Strossmayerove galerije*, održanoj 1984. u Muzejskom prostoru u Zagrebu, a nekoliko godina poslije na izložbi u Strossmayerovoj galeriji prikazan je segment francuskog slikarstva iz Mimarine donacije. Pojedina su djela tijekom svih ovih godina izlagana u sklopu raznih tematskih izložaba.

Od trenutka ulaska umjetnina u fundus Galerije njezini su se djelatnici suočili s nekim atribucijskim dvojabama pojedinih umjetničkih predmeta, posebice slika, no one su, koliko su to mogućnosti i onodobna stručna pomagala u radu kustosa dopuštali, postupno rješavana. Rad na Mimarinoj donaciji Strossmayerovoj galeriji isključivao je pitanje podrijetla umjetnina, čime se stručni djelatnici Galerije nisu bavili jer to nije pripadalo djelokrugu povjesničara umjetnosti. To stajalište Galerija je zadržala do nedavno, iako bi u „potrazi za istinom“ i podatci o nabavi djela svakako mogli pridonijeti rješavanju pitanja autorstva pojedine umjetnine. No i bez donatorovih očitovanja o podrijetlu darovanih umjetnina, za većinu njih postoje tragovi o prijašnjim vlasnicima, od naljepnica antikvarnih

DONATION OF ANTE TOPIĆ MIMARA TO THE STROSSMAYER GALLERY OF OLD MASTERS OF THE CROATIAN ACADEMY OF SCIENCES AND ARTS

Each donation in the holdings of the Strossmayer Gallery is interesting if only for the personalities and life stories of their donors, motivations behind their art collecting passions as well as their collecting tastes. This is equally true for all donations, starting with the initial donation of bishop Strossmayer and his complex and programmatic system of art acquisition through his agents, leading to the art collection of our famous violinist Zlatko Baloković, which reflects his cosmopolitan lifestyle, as well as donation of marquis Eugène de Piennes, French diplomat of a distinctive biography whose donation evokes the spirit of the French Second Empire. Donation of Ante Topić Mimara (1898 – 1987) also belongs to this group of valuable donations of a greater volume. His adventurous life journey that began in the rocky Dalmatian terrain and then spanned across European capitals and Moroccan Tangier all the way to the Neuhaus castle not far from Salzburg, along with art acquisitions shrouded in secrecy of the turbulent times after World War II, have all contributed to media speculations and suspicions concerning the value of the art he donated to the Strossmayer Gallery.

As was the case with all other donors to the Gallery, Mimara too had stated – already during his stay in Berlin – his intention to donate his collection to the Croatian people. So at first the donation had only been expressed as an oral pledge. Nineteen years needed to pass before most of Mimara's collection arrived to the Strossmayer Gallery in May 20, 1967. Two years later the first nearly integrated exhibition of this collection was displayed in the Strossmayer Gallery of Old Masters. Some works have afterwards gradually entered into the permanent display of the Gallery. Diverse body of work – from the 13th century Romanesque sculpture, *trecento* and *quattrocento* period paintings to Baroque works and pieces from the 18th to 20th centuries of almost all European painting schools – has filled in the stylistic and space-time gaps in the permanent display of the Strossmayer gallery in no small way.

At the exhibition *Hundred Years of the Strossmayer Gallery* held in 1984 at the Zagreb Museum Space (today Klovićevi dvori Gallery) almost entire Mimara's donation was displayed, along with the selection of works from other donations. A few years later, a segment of French Painting from Mimara's collection was also shown, this time at the Strossmayer Gallery. During all these years some works have been displayed in various thematic exhibitions.

From the moment the artwork was included into the holdings of the Gallery its employees were faced by some attributive uncertainties concerning certain pieces, particularly paintings. These have gradually been resolved as far as the circumstances and expert tools of the time allowed. The research conducted into Mimara's donation to the Strossmayer Gallery excluded the matter of artworks' provenance as this kind of investigation did not belong to the scope of work of art historians at the time. The Gallery has kept the same stance until recently although information recovered "in the search for truth" would

ili aukcijskih kuća ili radionica okvira do zapisa koji upućuju na autora, a pridonose spoznajama o povijesti slike i vrijedan su dokument pri utvrđivanju njezine provenijencije i određivanja atribucije.

Na ovoj izložbi u povodu 120. obljetnice rođenja Ante Topića Mimare predstavljeno je 25 slika iz njegove donacije Strossmayerovoj galeriji. Pronalaženje novoga komparativnog materijala, proučavanje djela pojedinih slikara u europskim galerijama, rad u arhivima u Rimu, Berlinu, Beču, Beogradu i Zagrebu, proučavanje recentne stručne literature te konzultacije sa stručnjacima iz inozemstva – sve je to rezultiralo novim atribucijskim rješenjima i pomacima vezanima za ta djela iz Mimarine donacije. To, dakako, nije umanjilo značaj umjetnina. Naprotiv, novo vrednovanje i različiti stupnjevi atribucijskih aspekata više govore u prilog autentičnosti djela od isključivog određivanja autorstva, kada za to ne postoje odgovarajuće reference.

Konačno, istraživanja i izučavanja akvizicija biskupa Strossmayera pokazala su tijekom vremena kako atribucije pojedinih djela nisu bile sasvim precizne, premda njihova meterska i likovna vrijednost nije bila upitna.

Tako su u ovom recentnom znanstveno i stručno obrađenom segmentu donacije Ante Topića Mimare Strossmayerovoj galeriji starih majstora za radove talijanskih, nizozemskih, i francuskih majstora te majstora drugih škola utvrđene nove činjenice, što, dakako, nije dovršen proces jer će rad na umjetninama iz donacije i u daljnjim istraživanjima, poglavito u sklopu međunarodnog projekta Transfer of Cultural Objects in the Alpe Adria Region in the 20th Century (TransCultAA, www.transculataa.eu), koji je dijelom posvećen i istraživanju Mimarine zbirke, zasigurno rezultirati novim dodatnim značenjima.

certainly have contributed to the resolution of doubts concerning the authorship of some works. However, even without the donor's disclosure on the provenance of donated art, on most of the pieces clues have been present as to their previous owners. These range from the labels of the antiquarian or auction houses to picture framer workshops labels' and all contribute to the findings on the paintings' history and are a valuable document in the establishment of their provenance and attribution.

This exhibition marking the 120th birth anniversary of Ante Topić Mimara presents 25 paintings from his donation to the Strossmayer Gallery. Finding new comparative material, studying the work of specific painters in European galleries, archival work in Rome, Berlin, Vienna, Belgrade and Zagreb, keeping up with the latest professional literature, consultations with international experts – all of this has resulted in some new attributive solutions and advances concerning the works from Mimara's donation. This has not in any way lessened the significance of these art pieces. On the contrary, new evaluation and different degrees of attributive aspects speak much more in favor of the authenticity of the work than does the explicit designation of authorship, when appropriate references for the latter are lacking.

After all, research conducted into the acquisitions of bishop Strossmayer has shown that attributions of some works were not entirely precise but this never brought into question their *métier* and aesthetic value.

In this recent scientific and expert analysis of a segment of the donation from Ante Topić Mimara to the Strossmayer Gallery of Old Masters, new facts have been established for the work of Italian, Dutch and French masters as well as masters of other schools. This of course is not the end of a process since further research into the artwork from the donation would definitely result in new and additional findings, especially research conducted as part of the European scientific project Transfer of Cultural Objects in the Alpe Adria Region in the 20th Century (TransCultAA, www.transculaa.eu) to a large extent dedicated to research into Mimara's collection.

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