

**DANIELA CIKATIĆ JAVORČIĆ**

**PRIVATNA EKOLOGIJA**

KAŠTEL VITTURI/MUZEJ GRADA KAŠTELA/SVIBANJ 2025 – LIPANJ 2025  
VITTURI CASTLE/MUSEUM OF THE TOWN OF KAŠTELA/MAY 2025 – JUNE 2025

## **PRIVATNA EKOLOGIJA (2023. – 2025.)**

*PRIVATNA EKOLOGIJA*

crteži

*FASADE*

crteži

*KUĆE OD PIJESKA*

crteži

*SIGURNA MJESTA*

frotaži

*HVATANJE CRTEŽA*

fotoinstalacija

## **PRIVATE ECOLOGY (2023. – 2025.)**

*PRIVATE ECOLOGY*

drawings

*FACADES*

drawings

*HOUSES MADE OF SAND*

drawings

*SAFE PLACES*

frottages

*CAPTURING THE DRAWING*

photo installation

# DANIELINA PRIVATNA EKOLOGIJA

Umjetnička narav grafičarke Daniele Cikatić Javorčić balansira između racionalnih projekcija kojima stvara svoje cikluse i nepredvidivog pulsiranja smisla i značenja koji nastaje imaginacijskim i tehničkim prosedeom. Zazire od narativa i uvijek se zadržava ili zaustavlja na formalnom opisu i prepušta nas vlastitim utiscima. Refleksivna je, „literarna“, ironijska, interpretacijski uslojenih značenja i nikad nije daleko od konceptualnog, premda u neprekidnom traganju za odgovorima u intuiciji.

Diplomirala je grafiku u klasi profesora Miroslava Šuteja i kao grafičarka promišlja svoj rad u ciklusima, serijama, nizovima u kojima vibriranjem grafičkog rukopisa i ikonikom razvija ambivalencije u značenju i obliku iz jednoga postajući nešto drugo, ono priželjkivano u umjetničkom koje se oslobađa kontrole i izmiče od osnovne ideje umnožavajući značenja. Disertacija koju je obranila 2014. godine na Akademiji likovnih umjetnosti Sveučilišta u Zagrebu imala je naslov „Umjetnička tematizacija ženskog identiteta u reklamnom oglašavanju“. Propitivanje ženskog konstrukta postalo je za nju svojevrsni otponac za nastanak piktografskih serija grafika, poruka, manifesta; poigravajući se i arhetipskim figurama.

U eksplicitnoj rodnoj tematici autografija vlastitim tijelom postaje medijem osobne i univerzalne rodne poruke. Sklona je prostornom mapiranju u postavima izložaba s grafičkim instalacijama, gomilanjima i zasićivanjima, ali i čistim kliničkim nizanjima. Uz tradicionalni medij, većma u linorezima, digitalna fotografija postaje njezin paralelni medij reproduciranja i dokumentiranja performativnog koncepta. U svemu je Daniela dotakla suvremene strategije znaka s crtom aktivizma, autobiografičnosti i autorefleksije koje potječu iz postmoderne osobne mitologije, ali dotakla je i metaforički i alegorijski jezik metamoderne figuralike povezane arhetipskim izvorima.

## PREKRASNI DANIELINI CRTEŽI

Na izložbi u Galeriji Vitturi, izazovnom prostoru s pogledom na morski horizont, Daniela izlaže cikluse svojih recentnih crteža iz 2023. i 2024. godine. Na sebi svojstven način ulazi u galeriju, mapira prostor, razdvajajući svoje cikluse različitih formata i morfologija na zidovima, a osvaja i posvaja prostor njihovom brojnošću. Na stol polaže fotografiju „Hvatanje crteža“, krošnje bezlisnih grana na stolu kao svojevrsnu crtačku kartografiju prirode koja je animistička i u kojoj lako prepoznamo vlastita stanja, i u poetskom smislu predmnijeva stanje u skladu s prirodom. Dojam „različitog u istome“ u prirodi i umjetnosti, kao i u Danielinoj izložbenoj instalaciji, istodobno je maksimalističko i minimalističko. Korespondira s prostorom istodobno ravnodušno i aktivno.

Nazivi: *Privatna ekologija, Sigurna mjesta, Fasade, Kuće od pijeska, Hvatanje crteža (fotografija)* intrigiraju rezonancijama simboličkih značenja. Nesklona interpretacijama, sažeta i kontrolirana, govori o eksperimentiranju crtežima i o propitivanju mogućnosti i pomaka u tom najneposrednijem, najistinitijem, najiskrenijem i najintimnijem umjetničkom mediju. „Otkriva“ mi ključne riječi čitavog koncepta izložbe ili njihov ključ. Kuća/

## DANIELA'S PRIVATE ECOLOGY

The artistic nature of the graphic artist Daniela Cikatić Javorčić balances the rational projections that guide the creation of her series with the unpredictable pulsations of meaning and significance that emerge through her imaginative and technical process. Shunning narrative, she always lingers or stops at formal descriptions and leaves the viewer to their own impressions. She is reflective, “literary,” ironic, presenting interpretatively layered meanings, and never far from conceptual, yet continually seeking answers through intuition.

Daniela Cikatić Javorčić graduated with a degree in graphic arts under Professor Miroslav Šutej and, as a graphic artist, approaches her work through cycles, series, and sequences. Through her vibrating graphic handwriting and iconography within these series, she develops ambivalences of meaning and form, where one transforms into something else—something sought after in art—as it breaks free from control and escapes the original idea by multiplying meanings. The dissertation she defended in 2014 at the Academy of Fine Arts in Zagreb was titled “Artistic Thematization of Female Identity in Advertising”. Questioning the construct of femininity thus became a kind of trigger for her to create pictographic series of graphics, messages, and manifestos, in which she also plays with archetypal figures.

In works with explicit gender themes, transfer lithography with her own body becomes a medium for conveying both personal and universal messages about gender. In her exhibition setups, she is inclined towards spatial mapping through print-based installations, accumulating and saturating, which is counterbalanced by clean, clinical sequencing. Alongside traditional media, primarily linocuts, she also reproduces and documents performative concepts through digital photography. In all of this, Daniela employs contemporary semiotic strategies with a streak of activism, autobiography, and self-reflection rooted in postmodern personal mythology, as well as the metaphorical and allegorical language of metamodern figurative art linked to archetypal sources.

## DANIELA'S BEAUTIFUL DRAWINGS

At her exhibition at the Museum of the Town of Kaštela, in the challenging space of Vitturi Castle overlooking the sea, Daniela presents series of her recent drawings from 2023 and 2024. She enters the gallery in her own distinctive way, mapping the space by distributing her series of varying formats and morphologies across the walls, conquering, and claiming the space through their sheer abundance. The photograph “Capturing the Drawing” occupies the table with its canopy of leafless branches, forming a kind of cartographic drawing of nature—animistic in character, where we easily recognize our own emotional states, and which, in a poetic sense, suggests a state of harmony with nature. The impression of “difference within sameness” in nature and art, as well as in Daniela’s installation, is both maximalist and minimalist, corresponding with the space both indifferently and actively.

The titles: *Private Ecology*, *Safe Places*, *Facades*, *Houses Made of Sand*, *Capturing the Drawing* (photography) resonate with symbolic meaning. Averse to interpretations, concise and controlled, Daniela speaks about

Iz ciklusa KUĆE OD PIJESKA  
From the HOUSES MADE OF SAND series



BEZ NAZIVA, 2024.  
UNTITLED, 2024.

Jastvo // Kuća/tlocrt/distanca // Kuća/fasade // Jezgra // Sigurno mjesto // Kuća/Priroda/Pročišćenje/ Ekologija. Šalje mi onu razinu interpretacije koja odaje rodnost i koja se nalazi u grčkom *etimonu* pojma ekologije eko/grč. *oḗkoç*, kuća i dom; domena u kojoj vlada ženstvo hraniteljice, utočišta i zaštite. Kuća je ženski simbol, a u psihoanalizi vanjskim oplošjem označava *imago* (sliku kojom se predstavljamo svijetu), a njena unutrašnjost, kojom se silazi i uspinje, prisposobljuje se u najnižim razinama, nesvjesnim i podsvesnim do razine svjesnog i jasnog gornjih katova.

U zadanom redosljedu ponavljajućih znakova, simbola i figura gradi kompoziciju. Sučeljava organsko i život s dominantnom linijom geometrijskog lika (tlocrta ili okvira) koji se razlama u perspektivama. Nema usporenih crtačkih gesta, sve je dinamično, ponavljajuće i mutirajuće, varijacije beskonačne su u obrisima, sfumaturama, gustoćama, razrjeđivanjima u tekućim i krutim medijima, koji unatoč kontroliranoj gesti i metodi nikad nisu i ne mogu biti jednaki. Nižu se u inačicama, označavaju prisustvo i emitiraju značenje. U „Sigurnim mjestima“ najbliža je brzom crtačkom automatizmu, u „Fasadama“ najbliža je usporavanju, u „Privatnoj ekologiji“ nalazi se u prelijevanju i zasićivanju. Ali uvijek se kreće i mijenja.

Nalazeći se u mediju crteža, nalazi se i u trenutku osvrtnja prema sebi, oko sebe, od sebe, od prošlosti, prema prošlosti i prema rasutom smislu i esenciji svijeta da bi je okupila zaštitila i udomila u zaštićeni i ekološki prostor crteža. Danielini su crteži usađeni duboko u psihi i pamćenju i iz njega se pojavljuju kroz imaginaciju tehnike, imaginaciju kombinatorike zadanih elemenata, imaginaciju ruke i linije i mrlje; dva osnovna i jedina tvorbena elementa crteža koji stvaraju i izvlače njegov „događaj“ na površinu papira. Crtežom se prenosi u vidljivo, nešto što dotada nije imalo oblik, a poteklo je iz duhovnog i emocionalnog stanja, iz žudnje oslobađanja i davanja oblika onome što je u subjektu duboko, skrito i neiskazivo, a mora izaći i prijeći prag u vidljivi oblik koji oslobađa. Tako nastaju *prekrasni* i zakučasti Danielini crteži u zavidnoj artistskoj vještini koji se dekodiraju po danim nam „ključevima“, a prisvajaju se pogledom i empatijom vlastitog psihizma.

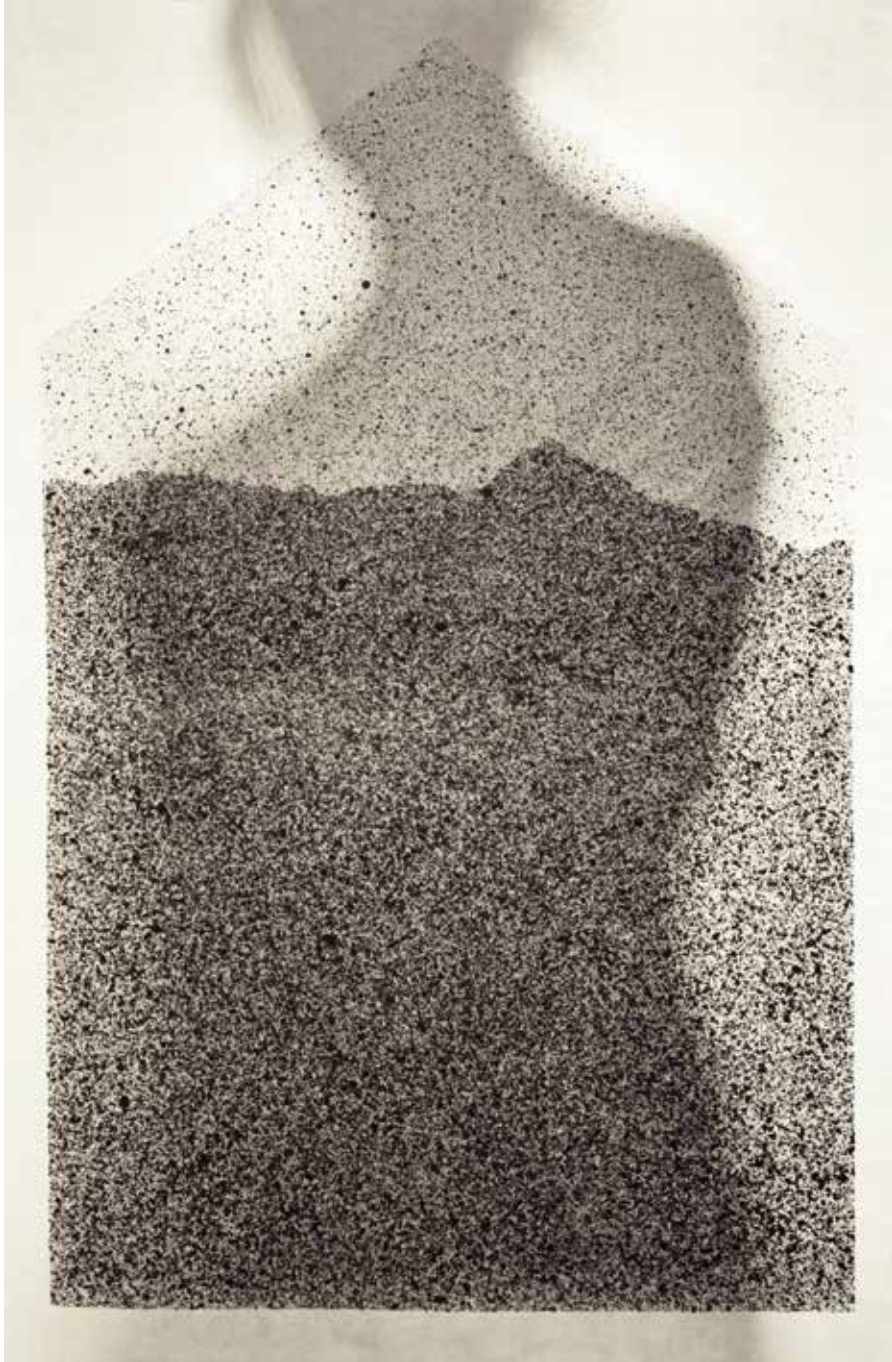
I za kraj jedna sačuvana bilješka iz razgovora s Nives Kavurić Kurtović 2013. godine, ustvari posveta crtežu i crtanju koja približava autorice različitih umjetničkih svjetova i crtačkih rukopisa i udaljenih vremenskih orbita.

„Crtanje je kao disanje, dišem i crtam, dok crtež ne preuzme i samo disanje i dok ruka ne preuzme crtež a ja postanem samo ruka“.

(Nives Kavurić Kurtović, 2013.)

Margarita Šimat

Iz ciklusa KUĆE OD PIJESKA  
From the HOUSES MADE OF SAND series



BEZ NAZIVA, 2024.  
UNTITLED, 2024.

experimenting with drawings and questioning the possibilities and shifts in this most immediate, truest, most sincere, and most intimate artistic medium. She “reveals” to me the key words of the entire exhibition concept—its key. House/Self // House/floor plan/distance // House/facades // Core // Safe place // House/Nature/Purification/Ecology. This directs me toward a level of interpretation centered on gender, one rooted in the Greek etymology of the word ecology: eco (Greek οἶκος), house and home; a domain governed by the femininity of the nurturer, refuge, and protection. The house is a feminine symbol, and, in psychoanalysis, its outer shell represents the *imago* (the image we present to the world) while its interior, which one descends into and ascends through, is metaphorically associated with the lowest levels of the unconscious and sub-conscious, rising to the consciousness and lucidity found in the upper floors.

In these works, the artist builds a composition in a predetermined sequence of repeating signs, symbols, and figures, juxtaposing the organic and living with a dominant geometric line (a floor plan or a frame) that fractures into multiple perspectives. There are no slow drawing gestures; everything is dynamic, repetitive, and mutating. Variations are infinite, visible in contours, sfumato, densities, and dilutions across fluid and rigid media which, despite controlled gestures and methods, are never, and cannot be, identical. They unfold in variants, marking their presence and emitting meaning. In “Safe Places” she works with rapid, automatic drawing gestures; in “Facades” she slows down the process; in “Private Ecology” she explores blending and saturation. But it is always moving and changing.

Finding herself in the medium of drawing, she simultaneously turns inward, around, outward, away from and towards the past, and towards the scattered meaning and essence of the world, seeking to gather, protect, and shelter it within the safeguarded, ecological space of the drawing. Daniela’s drawings are deeply embedded in both the psyche and memory and emerge from them through the imagination of technique, the imagination of combining predetermined elements, and that of the hand, as well as the line and the blot—two basic and sole formative elements of drawing that create and bring forth its “event” onto the paper’s surface. Through drawing, something that was, until then, devoid of shape is transferred into the visible; born from a certain spiritual and emotional state; from a longing to liberate and give form to what is deep, hidden, and inexpressible within the subject; something that must emerge and cross the threshold into a visible form that frees it. This is how Daniela’s *beautiful* and intricate drawings, marked by enviable artistic skill, come to life. They are decoded by the “keys” given to us and internalized through the gaze and the empathy of one’s own psychic world.

Ultimately, a preserved note from a 2013 conversation with Nives Kavurić Kurtović serves as an homage to drawing that connects artists from different artistic worlds, drawing styles, and distant temporal orbits.

“Drawing is like breathing, I breathe and draw until the drawing takes hold of the breathing itself and until the hand takes over the drawing, and I become nothing but the hand.”

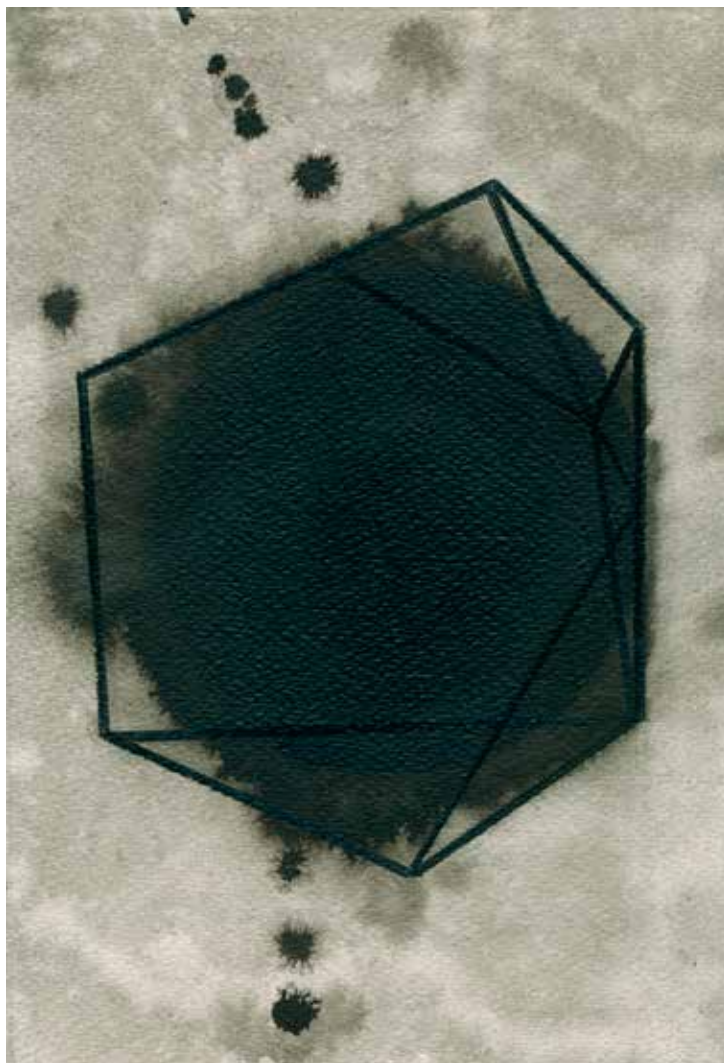
(Nives Kavurić Kurtović, 2013)

Margarita Šimat

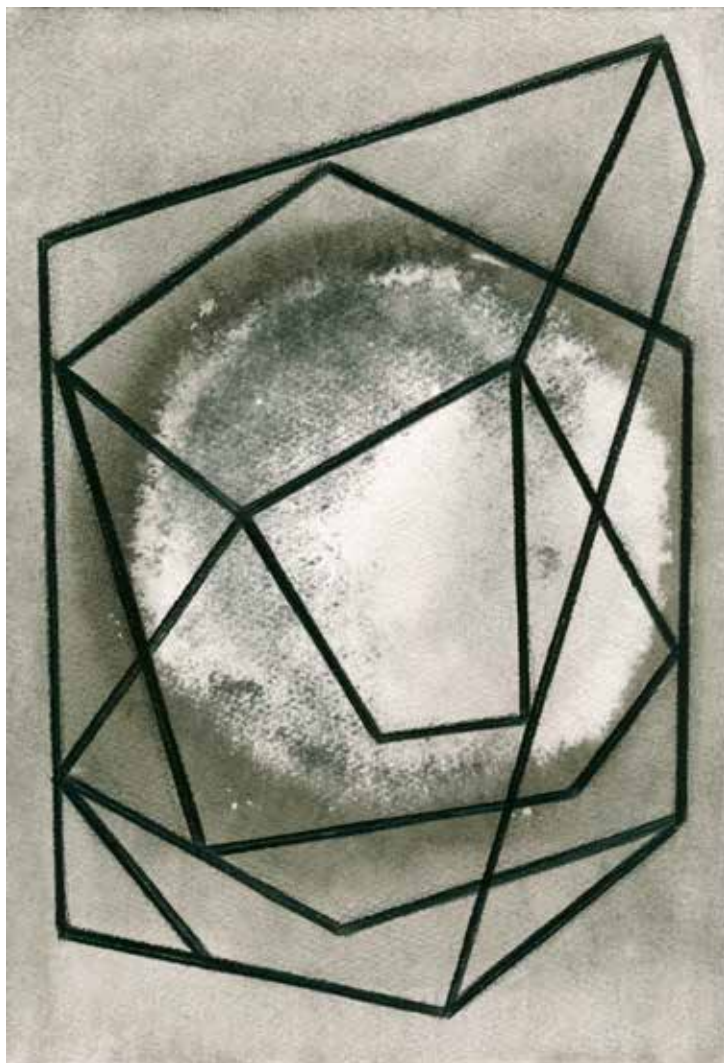
Iz ciklusa PRIVATNA EKOLOGIJA  
From the PRIVATE ECOLOGY series



BEZ NAZIVA, 2024.  
UNTITLED, 2024.



BEZ NAZIVA, 2024.  
UNTITLED, 2024.



BEZ NAZIVA, 2024.  
UNTITLED, 2024.





- ◁ PRIVATNA EKOLOGIJA, detalj postava
- ◁ PRIVATE ECOLOGY, exhibition detail



BEZ NAZIVA, 2024.  
UNTITLED, 2024.





## LIST OF EXHIBITS

1. From the *PRIVATE ECOLOGY* series, 2023–2024  
Drawings: ink, brush, colored pencil on paper of various dimensions  
(from the series *Eco-Eros*, *Inside the Line*, *Mutants*, *Mimicry*, *Water*, *Hidden Parts*, *House*)
2. From the *FACADES* series, 2024  
Drawings: ink, brush on paper (Fabriano Academia, 220 gsm)  
420×590 mm
3. From the *HOUSES MADE OF SAND* series, 2024  
Drawings: ink, brush on paper (Kawasa, 35 gsm)  
640×1000 mm
4. From the *SAFE PLACES* series, 2024  
Frottages: colored pencil over masonry mesh on paper (Fabriano Rosaspina, 285 gsm)  
310×420 mm
5. *CAPTURING THE DRAWING*, 2025  
Photo installation  
242×172×175 cm

## POPIS IZLOŽAKA

1. Iz ciklusa *PRIVATNA EKOLOGIJA*, 2023. - 2024.  
Crteži: tuš, kist, olovka u boji na papiru različitih dimenzija  
(iz ciklusa *Eko-eros*, *Unutar linije*, *Mutanti*, *Mimikrija*, *Voda*, *Skriveni dijelovi*, *Kuća*)
2. Iz ciklusa *FASADE*, 2024.  
Crteži: tuš, kist na papiru (Fabriano Academia, 220 g/m<sup>2</sup>)  
420x590 mm
3. Iz ciklusa *KUĆE OD PIJESKA*, 2024.  
Crteži: tuš, kist na papiru (Kawasa, 35 g/m<sup>2</sup>)  
640x1000 mm
4. Iz ciklusa *SIGURNA MJESTA*, 2024.  
Frotaži: drvena bojica preko zidarske mrežice na papiru (Fabriano Rosaspina, 285 g/m<sup>2</sup>)  
310x420 mm
5. *HVATANJE CRTEŽA*, 2025.  
Fotoinstalacija  
242x172x175 cm

## BIOGRAPHY

Daniela Cikatić Javorčić was born on November 3, 1969, in Split, where she attended the Center for Culture and Education "Natko Nodilo" secondary school. After completing two years of the Visual Culture and Fine Arts program at the Faculty of Humanities and Social Sciences in Split, she enrolled in the Graphic Arts Department at the Academy of Fine Arts in Zagreb. She graduated in 1996 in the class of Professor Miroslav Šutej. In November 2014, she defended her doctoral dissertation at the Academy of Fine Arts in Zagreb, titled "Artistic Thematization of Female Identity in Advertising".

Since 1997, she has been working as an art therapist at the Center for Autism in Split. She has conceived, edited, and mentored five books/picture books created by her students. The picture book *Hello, I Am Drawing!* featuring drawings by Ivan Žižić (21) received a Grigor Vitez Award Commendation for promoting inclusion and affirmation of autistic people (2009). *Bans in Croatia*, illustrated by Gabi Jonjić (16), received a Special Recognition for Art from Slobodna Dalmacija (2012). *Life Is Beautiful?*, illustrated by Ivan Žižić (24), won the Children's Jury Award for Best Croatian Picture Book "Sheep in a Box" (2013). *Thought, Stop. You Cannot Do Me Any Harm!* illustrated by Josip Cvitanović (13) was published in 2015, while *No One's Man*, also illustrated by Cvitanović (then 16), followed in 2019.

Daniela has organized numerous solo exhibitions, participated in many group shows, and led several print-making workshops. In 2007, she represented Croatia at the Alexandria Biennale for Mediterranean Countries, alongside Renata Ladović and Gordana Kovačić, where she was awarded an Author's Work Plaque.

## ŽIVOTOPIS

Daniela Cikatić Javorčić rođena je 3. studenoga 1969. godine u Splitu gdje je pohađala srednjoškolski Centar u kulturi i obrazovanju „Natko Nodilo“. Nakon položene dvije godine studijskog programa za nastavnika likovne kulture na splitskom Filozofskom fakultetu upisala je Smjer grafike na Akademiji likovnih umjetnosti u Zagrebu. Diplomirala je u klasi prof. Miroslava Šuteja 1996. godine. U studenom 2014. godine na Akademiji likovnih umjetnosti Sveučilišta u Zagrebu obranila je doktorski rad naslova „Umjetnička tematizacija ženskog identiteta u reklamnom oglašavanju“.

Od 1997. godine zaposlena je kao likovna terapeutkinja u Centru za autizam u Splitu. Osmislila je, uredila i kao mentor vodila pet knjiga/slikovnica svojih učenika. Slikovnica *Dobar dan, crtam!* autora crteža Ivana Žižića (21) dobila je Pohvalnicu Nagrade Grigor Vitez za promicanje inkluzije i afirmaciju osoba s autizmom (2009.). *Zabrane u Hrvatskoj* autorice crteža Gabi Jonjić (16) dobila je Posebno priznanje Slobodne Dalmacije za umjetnost (2012.). *Život je lijep?* autora crteža Ivana Žižića (24) dobila je Nagradu dječjeg žirija za najbolju hrvatsku slikovnicu „Ovca u kutiji“ (2013.). *Stop misli. Ne možete mi ništa!* autora crteža Josipa Cvitanovića (13) objavljena je 2015., a *Nikoji čovik* autora crteža Josipa Cvitanovića (16) 2019. godine.

Priredila je niz samostalnih izložaba, izlagala je na brojnim skupnim izložbama te organizirala i vodila nekoliko grafičkih radionica. Predstavljala je Hrvatsku, uz Renatu Ladović i Gordanu Kovačić, na Biennalu Mediterana u Aleksandriji 2007. godine kada je nagrađena Plaketom za autorski rad.

## SAMOSTALNE IZLOŽBE

2002. Split, izložbeni prostor Galerije umjetnina, *Meke slike*
2008. Solin, Galerija Zvonimir, *Grafike*
2008. Zagreb, Galerija Vladimir Bužančić; *Fraktalne introspekcije*
2011. Split, Muzej grada Splita, *Brinem o sebi*
2015. Split, Galerija Sveučilišne knjižnice, *Happy Time*
2016. Zagreb, Galerija CEKAO, *Happy Time*
2018. Zagreb, Galerija Vladimir Bužančić, *Zagreb / Split / Botinec* (koautorstvo s Renatom Ladović Meštović i Mariom Javorčićem)
2019. Split, Galerija E. Vidović, *Piktografije* (izložba i predavanje)
2021. Bol, Galerija Branislav Dešković, *Čovjek je čovjeku znak*

## SKUPNE IZLOŽBE /izbor/

1991. Zagreb, Galerija Karas; *Likovna mladež za Hrvatsku*
1992. Zagreb, MGC Gradec; *Rat u Hrvatskoj*
1996. Zagreb, Kabinet grafike HAZU; *1. hrvatski trijenale crteža*
1997. Split, Dom mladeži; *Mladi zagrebački autori*
2000. Zagreb, Kabinet grafike HAZU; *2. Trijenale grafike*
2007. Zagreb, Galerija Vladimir Filakovac; *Uskrs 2007.*
2007. Aleksandrija, Muzej lijepih umjetnosti; *Biennale Mediterana*
2010. Zagreb, Galerija Bernardo Bernardi; *Bez diktata jednoličnosti*

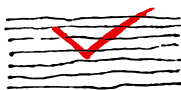
## SOLO EXHIBITIONS

2002. Split, exhibition space of the Museum of Fine Arts; *Soft Images*
2008. Solin, Zvonimir Gallery; *Graphics*
2008. Zagreb, Vladimir Bužančić Gallery; *Fractal Introspections*
2011. Split, Split City Museum; *I Take Care of Myself*
2015. Split, University Art Gallery; *Happy Time*
2016. Zagreb, CEKAO Gallery; *Happy Time*
2018. Zagreb, Vladimir Bužančić Gallery; *Zagreb/ Split/Botinec* (in co-authorship with Renata Ladović Meštović and Mario Javorčić)
2019. Split, Emanuel Vidović Gallery; *Pictographs*, exhibition and a lecture
2021. Bol, Branislav Dešković Gallery; *Man Is a Sign to Man*

## GROUP EXHIBITIONS /selection/

1991. Zagreb, Karas Gallery; *Young Visual Artists for Croatia*
1992. Zagreb, MGC Gradec; *War in Croatia*
1996. Zagreb, Department of Prints and Drawings at the Croatian Academy of Sciences and Arts (HAZU); *1st Croatian Drawings Triennial*
1997. Split, Youth Center; *Young Zagreb Authors*
2000. Zagreb, Department of Prints and Drawings at the Croatian Academy of Sciences and Arts (HAZU); *2nd Croatian Prints Triennial*
2007. Zagreb, Vladimir Filakovac Gallery; *Easter 2007*
2007. Alexandria, Museum of Fine Arts; *Biennale Mediterana*

2010. Zagreb, Galerija Izidor Kršnjavi; *Bol-međunarodna izložba digitalne fotografije*
2012. Lăzarea, Romania Cultural and Arts Center; *2. International Graphic Art Biennial*
2012. Zagreb, Kabinet grafike HAZU; *6. Trijenale grafike*
2015. Split, Salon Galić; *Splitski salon: Prikazi podijeljenosti*
2016. Split, Prostor Prime-grad, 3 kat; *Izložba plakata Kulturna strategija Grada Splita*
2016. Zagreb, Kabinet grafike HAZU; *7. hrvatski trijenale grafike*
2017. Samobor, Galerija Prica; *4. Hrvatski međunarodni trijenale autoportreta: Pojam o sebi*
2018. Zagreb, Kabinet grafike HAZU; *5. hrvatski trijenale crteža*
2019. Zagreb, Kabinet grafike HAZU; *8. hrvatski trijenale grafike*
2021. Split, Galerija MKC; *Email Art: Unutrašnja pokretljivost*
2021. Rijeka, Relativna galerija; *Točke*
2021. Pula, Galerija HDLU-a Istre; *Znak*
2024. Pula, Galerija HDLU-a Istre; *Tragom geste*
2024. Bangkok, MI3print Studio; *Studio International Smallprinting 2024 In Thailand*
2024. Zagreb, Kabinet grafike HAZU (Galerija Klovićevi dvori); *9. hrvatski trijenale grafike*
2010. Zagreb, Bernardo Bernardi Gallery; *Without the Dictate of Uniformity*
2010. Zagreb, Izidor Kršnjavi Gallery; *Pain – International Digital Photography Exhibition*
2012. Lăzarea, Romania Cultural and Arts Center; *2nd International Graphic Art Biennial*
2012. Zagreb, Department of Prints and Drawings at the Croatian Academy of Sciences and Arts (HAZU); *6th Croatian Prints Triennial*
2015. Split, Salon Galić; *Split Salon: Depictions of Division*
2016. Split, the space of Prima – Grad, 3rd floor; *Exhibition of Posters: Cultural Strategy of the City of Split*
2016. Zagreb, Department of Prints and Drawings at the Croatian Academy of Sciences and Arts (HAZU); *7th Croatian Prints Triennial*
2017. Samobor, Prica Gallery; *4th International Self-Portrait Triennial: A Sense of Self*
2018. Zagreb, Department of Prints and Drawings at the Croatian Academy of Sciences and Arts (HAZU); *5th Croatian Prints Triennial*
2019. Zagreb, Department of Prints and Drawings at the Croatian Academy of Sciences and Arts (HAZU); *8th Croatian Prints Triennial*
2021. Split, MKC Gallery; *Email Art: Internal Mobility*
2021. Rijeka, Relative Gallery; *Dots*
2021. Pula, Gallery of Croatian Association of Artists (HDLU) Istria; *Sign*
2024. Pula, Gallery of Croatian Association of Artists (HDLU) Istria; *Following the Gesture*
2024. Bangkok, MI3print Studio; *Studio International Smallprinting 2024 in Thailand*
2024. Zagreb, Department of Prints and Drawings at the Croatian Academy of Sciences and Arts (HAZU) (Klovićevi Dvori Gallery); *9th Croatian Prints Triennial*



MUZEJ GRADA KAŠTELA

DANIELA CIKATIĆ JAVORČIĆ – PRIVATNA EKOLOGIJA  
DANIELA CIKATIĆ JAVORČIĆ – PRIVATE ECOLOGY

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