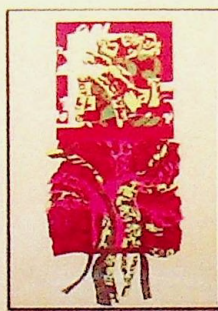
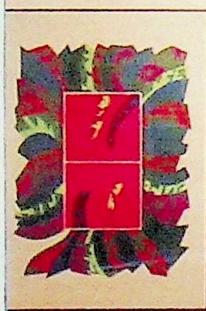


GF

galerija forum



GF45

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GF45 / individualne povijesti galerije forum:

ante kuduz

25. 11. — 6. 12. 2014.

GF45 / individualne povijesti galerije forum: ante kuduz

marko golub,
ivana mance

Izložbom posvećenom grafičaru, slikaru i grafičkom dizajneru Anti Kuduzu otvaramo seriju izložbi kojom će se u narednom razdoblju nastojati rekapitulirati djelovanja Galerije Forum od 1969. godine, kada je osnovana, do danas. Namjera priređivača izložbe bila je valorizirati povijesni značaj ove galerijske institucije, a pritom izbjeći formu prigodne, slavljeničke priredbe. Umjesto takve izložbe preglednog karaktera, odlučili smo se za fragmentarni pristup te pokušali višedesetljetnu povijest Galerije iskoristiti kao jedno od mogućih očista iz kojeg se možemo obazreti na opuse pojedinih umjetnika koji su u njoj od samog početka višekratno izlagali kao njeni osnivači. Galerija je, naime, okupila umjetnike različitih autorskih poetika te nije imala niti joj se naknadno može pripisati neki određeniji umjetnički program, osim stvaranja prostora za slobodno umjetničko djelovanje. U nastupnom iskazu povodom prve zajedničke izložbe 14. 7. 1969. tvrdi se da će „pokretač“ ovog prostora biti „konceptijska otvorenost za sve vrijednosti koje određuju našu likovnu sadašnjost i predviđaju budućnost“. Umjesto zastupanja jednog određenog um-

jetničkog usmjerenja, autori okupljeni oko Galerije Forum zahtijevali su prostor u kojem „sami umjetnici kreiraju politiku i u kojoj zajednički dijele sudbinu njenih akcija“. U takvom liberalnom okruženju obilježeno uvažavanjem mnoštva poetika, stilova, izraza i individualnih autorskih jezika bilo bi jednostavno promašeno tražiti zajednički nazivnik produkcije koja se ondje izlagala, no sasvim je sigurno moguće ići tragom pojedinačnih pripovijesti o svakom od tih umjetnika i umjetnica, koji su u određenim razdobljima svojih karijera upravo ovu galeriju koristili kao svoj kanal komunikacije. Kao prvog kandidata u zamišljenom nizu izložbi odabrali smo Antu Kuduza. Osim što je riječ o jednom od osnivača Galerije Forum i umjetniku koji je izlagao već na prvoj, nastupnoj izložbi njezinih članova, Kuduz je bio i autor brojnih plakata koje je Galerija redovito tiskala uz svoj program te dizajner njenog logotipa koji se, uz neznatne korekcije i jedan redizajn, koristi do danas. Pogled na Kuduzovu biografiju i biografiju ove galerije otkriva da je u njoj samostalno izlagao sedam puta te sudjelovao u još dvije skupne izložbe u intervalima koji pokrivaju gotovo

čitavu njegovu umjetničku karijeru, osim ranog, formativnog razdoblja. Većina Kuduzovih ključnih ciklusa u nekom je trenutku bila izlagana u Forumu, počevši od serije *Kadar*, preko *Prostora* i rijetko izlaganog ciklusa *Objekata*, pa do ciklusa nazvanih *Graf* i *Grad*. Ova izložba stoga funkcionira kao dvostruka, preklapljena retrospektiva – galerije na jednoj i umjetnika na drugoj strani. Slijedeći kronologiju Kuduzovog izlaganja u Forumu, na izložbi će biti predstavljen izbor iz njegovih pojedinih serija i ciklusa, kao i antologijski presjek kritičkoga čitanja njegove umjetnosti od strane autora koji su pisali za pojedinačne izložbe. Nadamo se da ćemo na takav način osvijestiti trajanje Galerije u vremenu te omogućiti selektivni monografski pogled na opus jednog iznimnog grafičara.



izložbe i ciklusi

ivana mance,
marko golub

Nakon prvog nastupa u Galeriji Forum 1969. godine u okviru zajedničke izložbe umjetnika Galerije, Ante Kuduz je u Forumu ubrzo imao i samostalnu izložbu, već 1970. godine. Na obje spomenute izložbe Kuduz se predstavio radovima iz ciklusa *Kadar*, i to serigrafijama koji više ne odaju baš nikakvih tragova informeltnih kvaliteta koje su obilježile početak njegovoga opusa. Upravo tijekom toga ciklusa, naime, Kuduz je definitivno napustio poetski program koji je isticao tvamost slikarske materije, a čije se napuštanje zbivalo paralelno s otkrićem novih poetskih načela utemeljenih na uzorkovanju motiva, geometrijski racionalnom strukturiranju kompozicije te logičnim prelaskom na serigrafijske tehnike (svilotisak, sitotisak). U momentu kada Kuduz pronalazi svoj novi stilski identitet, umjetnička je klima već odavno u znaku umjetnosti konstruktivnoga pristupa; kao pripadnik nove generacije umjetnika, Kuduz je zapravo već bio baštinik Novih tendencija, svjesno započinjući svoj umjetnički put izvan njihovoga okrilja. Ono što je moguće očitati u djelima koja će tih godina izložiti u Forumu stoga je i svojevrsan rezime povijesnih iskustava, kao i refleksi aktualnih mogućno-

sti; u njima nesumnjivo prepoznajemo načela konstruktivističkoga pristupa, ali ona odavno više ne služe idealima programirane, depersonalizirane umjetnosti. Jedinični oblik kadra ne skriva svoje podrijetlo u slobodnome slikarskom rukopisu, struktura kompozicije otvoreno pokazuje dvojnost između mehaničkoga adiranja i organskoga rasta, načelo slučajnog odabira prevladava koncept sistemskog variranja. Ta će se distanca od poetike konstruktivnog pristupa osobito očitovati u grafikama izloženim na samostalnoj izložbi 1970.; uvođenje boje, okrupnjavanje oblika, slobodna transformacija jediničnoga uzorka, ironiziranje početne ideje kadra – sve to doprinosi dojamu svojevrsne apstraktne pop-art estetike, dok su se ishodišta u neoavangardnom konstruktizmu gotovo sasvim izgubila. Iduća izložba u Forumu 1973. predstavila je novi ciklus crteža i serigrafija. Premda se nadovezuje na tekovine prethodnoga *Kadra*, nakon sedam godina ciklus je dobio ipak novo ime, *Prostor*. To ime govori o njegovoj temeljnoj stilsko-poetskoj novini: premda nastavlja rabiti jedinični uzorak *Kadra*, kao i raskošnu, otvorenu paletu boja iz posljednje etape toga ciklusa, bitna je razli-

ka u tome da uvodi iluzionističko shvaćanje prostora. Premda se ne radi, dakako, o predočavanju realnih prostornih ambijenata, odnosno stvarnih prostornih odnosa, dvodimenzionalna ravnina više nije ontološko ishodište slike, odnosno polazišna pretpostavka organizacije oblika. Ta naizgled bezazlena promjena u shvaćanju prostora slike govori o nepovratnoj promjeni povijesnih pozicija; modernistički imperativi plošnosti i doslovnosti više nisu na snazi; sada je moguće sasvim slobodno kretati se u prostoru slike koja dopušta iluzionističke efekte i anamorfoze, perspektivne dvosmislenosti i oblikovne permutacije kojima je teško iznaći logiku, pa čak i figurativne asocijacije. Nastavak koji je uslijedio nakon *Prostora* iluzionizam je razvio još jedan korak dalje. Ime idućega Kuduzova ciklusa bilo je *Grad*, a u Forumu je djela iz toga ciklusa izložio 1978. godine. Rešetke i trake iz prethodnih ciklusa sada su iskoristile puni potencijal iluzionističkog prostora da bi se organizirale u kutije i kubuse koji otvoreno asocijiraju na urbane mikro i makro strukture. Boja je privremeno nestala, uglavnom stoga da ne odvlači pažnju od složenih prostornih odnosa koji su u crno-bijelom registru čitljiviji. Dvo-

smislenost oblika koja dopušta različita tumačenja, dakako, postoji, ali asocijativnost je napokon oslobođena: nikakva mentalna barijera ne stoji na putu da apstraktnim oblicima pridodamo značenje arhitekture ili urbanih konglomeracija, stvaramih ili snovitih, pri čemu figurativno značenje nipošto ne iscrpljuje ludizam apstraktnih oblika. I opet: vesela koegzistencija apstrakcije i figuracije kao podjednako legitimnih likovnih jezika svjedoči o duhu vremena koji će rado osporavati povijesno dosegnute granice razumijevanja umjetnosti, tražeći izlaze iz svih varijanti modernističkoga pravovjerja.

U okviru istoimenog ciklusa Kuduz će, osim crteža i serigrafija, napraviti i nekolicinu objekata, koje je također pokazao na samostalnoj izložbi u Studiju Galerije Forum 1980. Posrijedi su svojevrsne make-te, žicom oprostoreni crteži koji sugeriraju arhitekturu, ali ih nije nužno kao takve doživljavati. Kao što strukture iz spomenutoga ciklusa *Grad* nikada u potpunosti ne podražavaju samostalne trodimenzionalne objekte, već su u svakom trenutku istovremeno i u funkciji iluzioniranja prostora i projekcije tog istog prostora natrag na ravnu plohu, tako i ovi monokromni *Objekti* nisu samo ekstenzija jednoga umjetnikova konceptualno zaokruženoga ciklusa u fizički prostor nego su i svojevrsni instrumenti generiranja beskonačnih novih varijacija crteža koje promatrač otkriva kretanjem. Znakovito nazvani „Objektima – skicama“, moguće je da su u nekoj dugoročnoj perspektivi zamišljeni i kao maketa za stvarne, „nastanjive“ geometrijske strukture, no ova-ko, nalik igračkama, dirljivo odaju Kuduzov zaigrani duh.

1984. u Forumu će Kuduz predstaviti ciklus tzv. *Krajolika*. Premda su radovi iz toga ci-

klusa na ovoj izložbi izostavljeni, posrijedi je ciklus u kojem će se apstraktna raster-ska struktura posve funkcionalizirati u svrhu dočaravanja pejzaža. Jasno odražavajući novu umjetničku svijest koja figurativnu imaginaciju na velika vrata još jednom pripušta u umjetnost, radovi iz ovoga ciklusa predstavljaju i u kontekstu Kuduzova opusa stanoviti odmak od uobičajene poetike, koja se sada po prvi puta ne temelji na asketskom, discipliniranom iscrpljivanju unaprijed zadanog oblikovnoga sustava.

Na izložbi 1993. Kuduz je u Forumu opet predstavio novu fazu stvaralaštva. U ciklusu pod nazivom *Graf* sabrao je iskustvo izleta u figuraciju te izlučio pravu mjeru organske forme koja više nije uvjetovana mimetičkom funkcijom. Veliki nepravilni oblici cmila koji ofenzivno prekrivaju fino satkane krpe rastera stvaraju anonimni likovni događaj u kojem je nepredvidljivost konačno nadglasala imperativ reda.

Kuduz će u Forumu imati još jednu izložbu, 2002., na kojoj će izložiti radove iz druge etape ciklusa *Graf* nastale nakon 2000. godine. Premda bi ti radovi pokazali Kuduzovu sposobnost reagiranja na promjene u suvremenoj umjetnosti koja je već uvelike zakoračila u eru digitalno generirane stvarnosti, umjesto njih smo se odlučili pokazati animirani film – jedini i kasni Kuduzov izlet izvan tradicionalnih slikarskog i grafičkog medija, koji, međutim, sažeto predstavlja sve ono što se zbivalo u dijelu opusa koji je nastao u novom tisućljeću. Koegzistencija analognog i digitalnog, organizirana u vremenu apstraktne filmske radnje, svjedoči o širini umjetnikove svijesti koja je oduvijek bila spremna reagirati na nove poticaje i hrabro im pronalaziti mjesto u orbiti vlastitog umjetničkog iskustva.

“ Ova inicijativa potekla je i kao posljedica uvjerenja da je našem gradu potrebna galerija komornog karaktera (i ne samo jedna) koja bi oko sebe okupljala umjetnike, prezentirala njihova ostvarenja domaćoj sredini i maksimalno ih otvorila svijetu. Dakle, galerija koja ne bi svoju funkciju iscrpljivala u izložbenoj aktivnosti nego živo radila na tome da postane posrednik između potreba javnosti i stvaralaštva, da kvalitetno umjetničko djelo pronađe ambijent svoga života i egzistiranja. Galerija, kojoj sami umjetnici kreiraju politiku i u kojoj zajednički dijele sudbinu njenih akcija, temelji se na pozitivnim tekovinama našeg samoupravljanja, započinjući na jednom sektoru kulture – na likovnom planu – integraciju u živi organizam našeg društvenog bića u kojem treba da se harmonično nadopunjuju sve njegove sfere. ”

Iz programskog teksta utemeljitelja Galerije Forum, 1969.

“ This initiative also derived from the conviction that our city needed a gallery on a chamber scale (and not just one of them), to gather artists around it, to present their works to the domestic milieu and display them to the world to the maximum. A gallery that would not be restricted to just exhibition activity, but would work actively on becoming a mediator between the needs of the public and of creativity, for high quality artworks to be able to find settings for their life and existence. A gallery the policy of which was created by the actual artists, in which they together shared the fate of its actions, based on the positive achievements of the self-management of this country, starting in one of the sectors of culture – at the level of the visual arts – integration into the living organism of our social being, in which all of its spheres need to complement each other in full harmony.”

From the manifesto of the founders of the Forum Gallery, 1969



“ Saša Smec mi je mnogo puta rekao: ‘Pa što radiš u onoj grupi Forumša?’ A ja sam u Forumu imao poziciju nedodirivosti. Oni se nisu mogli uplitati u ono što sam radio, jer je to njima bilo strano. Tako sam imao apsolutnu slobodu i mogao sam štošta raditi. Oni su samo definirali da sam ja talentirani mladi čovjek. Smec, Richter, cijeli taj exatovsko-konstruktivistički krug, osjećao me kao duhovnog pripadnika, ali ja sam bježao od njihove pravovjernosti, od pripadanja sekti. Ja sam želio biti sam. ”

Ante Kuduz u razgovoru s Marinom Viculin, 2007.



“ Saša Smec said to me lots of times: ‘But what are you up to in that group of Forumites?’ But I had a position of impregnability in the Forum. They could not interfere in what I was doing, that would have been alien to them. And so I had absolute freedom, could do all kinds of things. They themselves defined me as a talented young chap. Smec, Richter, the whole of that Exat-Constructivist circle, felt I belonged to them spiritually, but I ran from their orthodoxy, from belonging to any sect. I wanted to be alone. ”

Ante Kuduz, in conversation with Marina Viculin, 2007



GF45 / individual histories of the forum gallery: ante kuduz

marko golub,
ivana mance

With this exhibition dedicated to printmaker, painter and graphic designer Ante Kuduz we start off a series of exhibitions that in the coming period will endeavour to recapitulate the work of the Forum Gallery from 1969, when it was founded, until the present day. The intention behind the exhibition is to provide a fitting assessment of the historical importance of this gallery institution, without resorting to the form of some celebratory commemorative event. Instead of such a survey-style exhibition, we have decided on a fragmentary approach and tried to use the several-decades-long history of the gallery as one of the possible viewpoints from which to consider the oeuvres of the individual artists who both founded and exhibited in it numbers of times. The Gallery brought together the various poetics of different creative artists, and did not have, and cannot at a later date have attributed to it, any more defined artist programme except to create a space for free artistic activity. In the statement issued on the occasion of the first joint exhibition on July 14, 1969, it is averred that the "driving force" behind this space would be "conceptual openness for all values that

define our artistic present and look forward to the future". Instead of standing for any given artistic trend, the artists gathered around the Forum Gallery just required a space in which "the artists themselves create the policy and in which they share together the fate of its actions". In such a liberal setting marked by respect for many kinds of poetics, styles, expressions and individual artistic languages, it would be quite beside the point to look for a common denominator in the production that was exhibited there, but it is certainly possible to follow up the individual stories of each of these artists, who in given times of their careers used precisely this gallery for their channel of communication. We have chosen Ante Kuduz as the first candidate for exhibition in this notional series. He was one of the founders of the Forum Gallery and an artist who exhibited at the first, inaugural, exhibition of its members. In addition, he designed many of the posters that the Gallery regularly printed, and was the designer of its logo that, with slight adjustments and one re-design, is still being used. A look at his biography and the biography of this gallery shows that he ex-

hibited seven times in one man shows and took part in two collective exhibitions in intervals that cover almost the whole of his career, apart from the early, formative, periods. Most of this artist's key series were at one time or another exhibited in the Forum, starting from the series *Frame*, going on through *Space* and the rarely exhibited *Objects* series, on to the series named *Graph* and *City*. This current exhibition then is a double, overlapping retrospective – of the Gallery on one hand and the artist on the other. Following the chronology of Kuduz's exhibitions in the Forum, the exhibition will present a selection from the individual series as well as an anthology of critical readings of his art by the authors who wrote for the individual exhibitions. We hope that in this way we shall be able to raise the awareness about the work of the Gallery over time and enabled a selective and monographic view of the oeuvre of an exceptional printmaker.

on exhibitions and cycles

ivana mance,
marko golub

After his first appearance in the Forum Gallery in 1969 within the context of the collective show by artists of the Gallery, only a short time went by before Ante Kuduz had an individual exhibition there, in 1970. At both of these shows, Kuduz presented works from the cycle called *Kadar/Frame*, in silkscreen prints that no longer show any traces whatsoever of the Informal qualities that marked the beginnings of his work. It was actually during the work on this cycle that Kuduz left behind for good the poetics of the programme that foregrounds the substantiality of the painting material, his abandonment of it going on in parallel with the discovery of new poetic principles based on the sampling of motifs, a geometrically rational structuring of the composition and a logical move to the technique of silkscreen printing. At the moment Kuduz was finding his new stylistic identity, the artistic climate had already for some time been marked by art with a constructivist approach. As member of a new generation of artists, Kuduz was, essentially, an inheritor of the New Tendencies, deliberately setting out on his artistic path away from their aegis. What is manifested in the works that in those years he was to exhibit in the Forum, then, is a kind of summary of historical experienc-

es, and a reflection of current capacities; in them we can without doubt recognise Constructivist principles, but for some time they were no longer there for the sake of the ideals of programmed and depersonalised art. The unit shape of the frame did not conceal its origins in a free painterly style, the structure of the composition openly showed a dichotomy between mechanical addition and organic growth, the aleatory principle prevailing over the concept of systematic variation. This distance from the poetics of the Constructivist approach was particularly to be seen in the prints shown at the individual exhibition of 1970; bringing in colour, bulking up the shapes, free transformation of a unitary pattern, ironical treatment of the initial idea of the frame – all this contributed to the impression of a kind of abstract Pop Art aesthetic, while the origins in neo-avant-garde Constructivism had completely vanished.

The next Forum exhibition, in 1973, presented a new cycle of drawings and silkscreen prints. Although there is a connection with what had been accomplished in the preceding *Frame*, after seven years the cycle had after all acquired a new name, *Prostor* or *Space*. This name tells of the fundamental stylistic and poetic departure: although

he goes on to use the unitary pattern of *Frame*, and the opulent open palette of colours from the last phase of that cycle, the essential difference lies in his bringing in an illusionist understanding of space. Although this is not to do, of course, with any presentation of realistic spatial settings or of real spatial relations, the two-dimensional plane is no longer the ontological starting point of the picture, the originating premise for the organisation of form. This seemingly innocent change in the understanding of the space of the picture tells of an irreversible change of historical positions; the modernist imperatives of flatness and literalness were no longer in force; now it was possible to create with full freedom in the space of the picture, which permitted thus illusionist effects and anamorphosis, ambiguities of perspective and formal permutations the logic of which was hard to find, or even any figurative associations.

The sequel that came after *Space* took illusionism a step further. The name of the next cycle was *City*, and Kuduz showed part of that cycle in 1978. The grids and strips of the previous series now used the full potential of illusionist space, becoming organised in boxes and cubes that had open associations to urban micro and macro structures.



Colour temporarily disappeared, on the whole so as not to detract from the complex spatial relations that were more legible in the black and white register. The ambiguity of forms that allowed various interpretations did exist of course, but association was at last set free: there is no kind of mental barrier stopping us from adding to the abstract forms the significances of architecture or urban conglomerations, real or visionary, the figurative meaning however in no way exhausting the element of play in the abstract forms. And again: the happy coexistence of abstraction and figuration, equally legitimate artistic languages, tells of the spirit of the time that was happy to dispute the historically achieved borders of the understanding of art, seeking ways out from all variants of Modernist orthodoxy.

In the framework of the cycle of the same name Kuduz was to make not only drawings and silkscreen prints but several objects, also shown at an individual Forum Gallery exhibition in 1980. These are basically models, mock-ups, spatial drawings in wire that suggest architecture but need not absolutely be experienced in this way. The structures from the *City* cycle never totally mimic independent three-dimensional objects, but are at any moment at the same time there both to illusion the space and to project the same space back onto the flat plane. In the same way, these monochrome *Objects* are not just an extension of one of the artist's conceptually complete cycles into physical space, but also instruments, in their way, for the generation of infinite new versions of drawings that the viewer can discover by movement. Tellingly titled "Objects – Sketches", they might in some

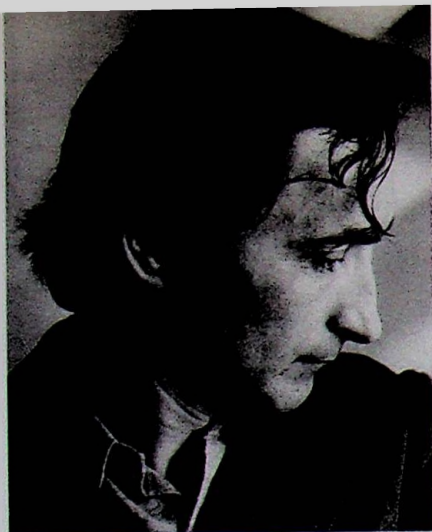
long-term perspective have been imagined as models for some real, inhabitable, geometric structures, but like this, like toys, they give off a touching sense of the exuberant spirit of Kuduz.

In the Forum in 1984, Kuduz presented a cycle of what were called *Landscapes*. Although the works from that show are not included in the present exhibition, it was nevertheless a cycle in which the abstract grid structure was made completely to subserve the evocation of landscape. Clearly reflecting the new artistic awareness that let the figurative imagination back in a big way into art, the works of this cycle constitute, in the individual context of the Kuduz oeuvre, a certain distancing from the usually poetics, which was now for the first time based on an ascetic, disciplined mining of a formal system set in advance.

At the 1993 exhibition in the Forum, Kuduz again showed a new phase of his work. In the cycle known as *Graph /Graf* he collected his experience of excursions into figurations and distinguished the true measure of organic form that was no longer dependent on the mimetic function. The big irregular shapes of black that predatorily covered up finely woven patches of grid create an anonymous visual event, in which unpredictability finally overrides the imperative of order. Kuduz had one more exhibition in the Forum, in 2002, at which he showed works from the second phase of the *Graph* cycle, created after 2000. Although these works showed his ability to react to changes in contemporary art that had already taken great strides into the era of digitally generated reality, instead of them we have decided to show an animated film – the only, late, Kuduz excur-

sion outside the traditional media of painting and printmaking, which does however concisely represent everything that was happening in the part of the work that was created in the new millennium. The coexistence of analogue and digital, organised in the time of abstract filmic action, tells of the scope and breadth of the artist's awareness, which was always ready to respond to new impulses and boldly making room for them in the orbit of his own artistic experience.





Ante Kudz, 1972.
snimio | photo by: B. Baković

biografija

Ante Kudz rođen je 13. lipnja 1935. u Podosoju pokraj Vriike. U Zagrebu je 1956. završio Školu primijenjene umjetnosti. Iste godine upisuje se na Akademiju likovnih umjetnosti - grafički smjer. Diplomirao je 1961. godine u klasi prof. Marijana Detonija. Kod istog profesora pohađao je specijalku za grafiku od 1962. do 1964. godine.

Izlaže prvi put 1961. na skupnoj izložbi u Zagrebu, a samostalno nastupa od 1965. godine. Godine 1969. jedan je od osnivača i članova Galerije Forum, u kojoj je za života ostvario sedam samostalnih izložbi. Autor je logotipa Galerije i brojnih plakata iz galerijskog programa. Od 1969. zaposlen je na Akademiji likovnih umjetnosti u Zagrebu u zvanju docenta, a od 1975. u zvanju izvanrednog profesora. Od 1980. redovni je profesor, a od 1981. do 1983. godine bio je dekan Akademije. Predavao je i na Studiju dizajna od njegovog osnutka 1989. godine.

Uz slikarstvo i grafiku bavio se i grafičkim oblikovanjem, opremom knjiga, časopisa i kataloga. Izlagao je na mnogobrojnim izložbama u zemlji i svijetu. Dobitnik je više nagrada i priznanja za svoj rad, uz ostalo i Premije Hrvatske akademije znanosti i umjetnosti 2000. godine.

Umiru u Zagrebu u siječnju 2011. godine.

biography

Ante Kudz was born on June 13, in Podosoje near Vrlika. In Zagreb he graduated from the Applied Art School. In the same year he enrolled in the Academy of Fine Arts - printmaking major. He took his degree in 1961 from the class of Marijan Detoni. And he did a post-graduate stint, in printmaking again, with the same teacher from 1962 to 1964.

He had his first outing before the public in 1961 at a collective exhibition in Zagreb, and his first one-man show in 1965. In 1969 he was one of the founders and members of the Forum Gallery, in which during his lifetime he had seven individual exhibitions. He designed the Gallery's logo and many of the posters used for the exhibition programmes. From 1969 he was employed in the Academy of Fine Arts in Zagreb as assistant professor, and from 1975 associate, and then from 1980 full professor. From 1981 to 1983 he was dean of the Academy. From its founding in 1989, he also lectured in the School of Design.

As well as with printmaking, he was also into graphic design, and with book, catalogue and periodical design. He exhibited at many exhibitions at home and abroad. He won numerous prizes and recognitions for his work, including the Prize of the Croatian Academy of Sciences and Arts in 2000.

Ante Kudz died in Zagreb in January, 2011.

izloženi radovi | exhibited works

Grafike iz ciklusa *Grad* / Prints from the *City* series

reljefni tisak / embossing

Grad 11, 1977., 57 x 76 cm

Grad 12, 1977., 57 x 76 cm

Grad 13, 1977., 57 x 76 cm

Grad 18, 1978., 57 x 76 cm

Grad 25, 1978., 57 x 76 cm

Grafike iz ciklusa *Prostor* / Prints from the *Space* series

sitotisak / silkscreen

Prostor - A, 1972., 80 x 60 cm

Prostor - B, 1972., 80 x 60 cm

Prostor - CC, 1972., 80 x 60 cm

Grafike iz ciklusa *Kadar* / Prints from the *Frame* series

sitotisak / silkscreen

Kadar - P, 1967., 60 x 100 cm

Kadar - E1, 1967., 72 x 71 cm

Zeleni kadar / *Green Frame*, 1967., 58 x 100 cm

Kadar - J, 1967., 45 x 90 cm

Kadar - O, 1967., 57 x 90 cm

Kadar - AK 15, 1970., 70 x 100 cm

Kadar - AK XV, 1970., 70 x 100 cm

Kadar - AK 18, 1971., 70 x 100 cm

Kadar - Ak 20, 1971., 70 x 100 cm

Skice-objekti / *Sketches-Objects*

obojena metalna žica / colored metal wire, 1979/80.

10 objekata, različite dimenzije / 10 objects, different dimensions

Grad / *City*

tuš / ink, 1980/81., 35 x 48,5 cm

Krajolik 1, 2 / *Landscape 1, 2*

tuš, tempera / ink, tempera, 1989/91.,

2 x (100 x 142 cm)

Loi Con

animirani film / animated film, 2007., 5'22"



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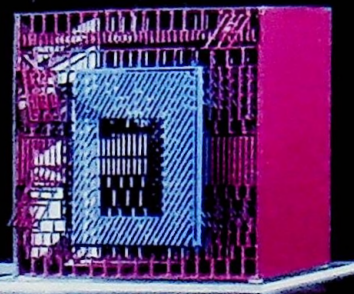
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