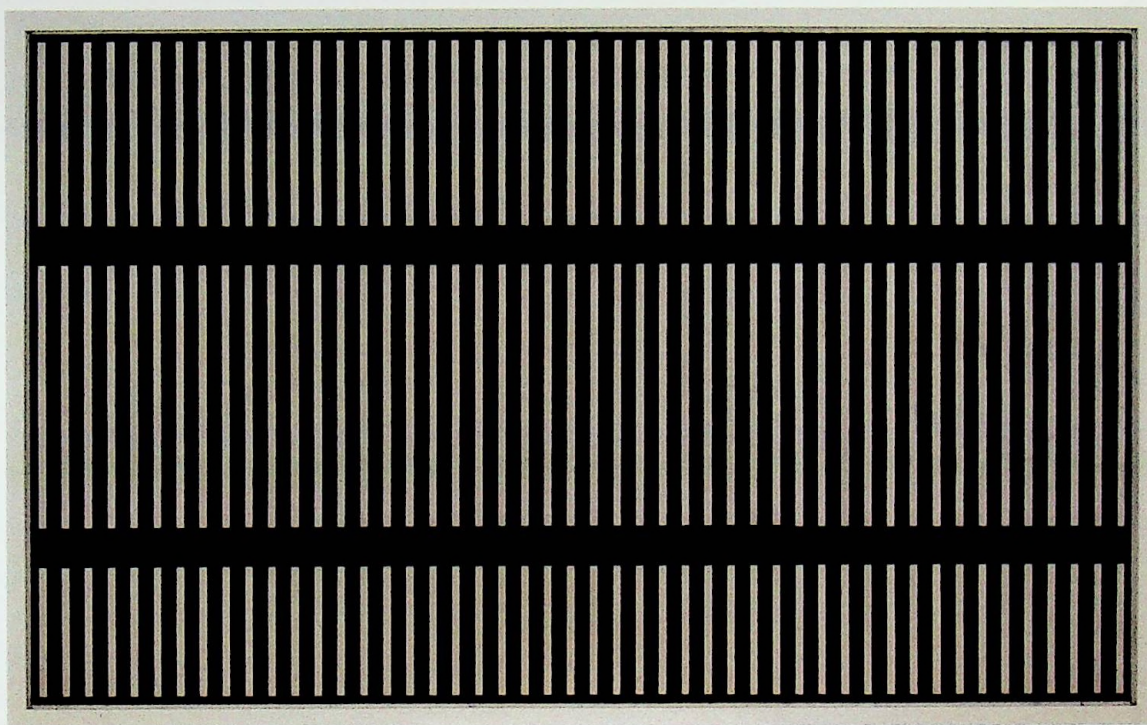
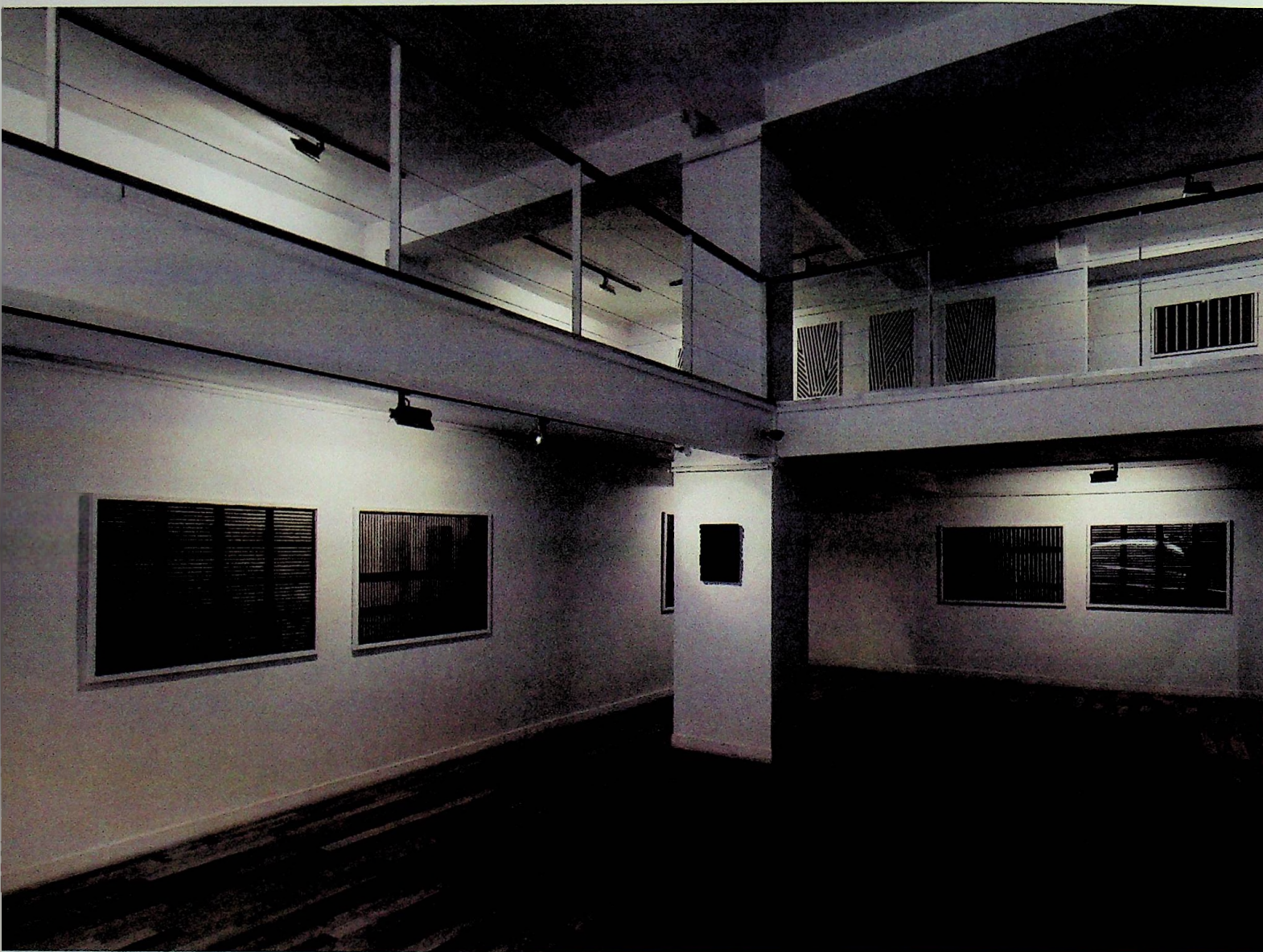




branko vlahović

crteži, reljefi (1965. – 1967.)

28. 1. – 11. 2. 2017.



naslovna strana | cover

Bez naziva | Untitled, 1965/1967.

ugljen | coal

104 x 170 cm

antun maračić

sadržajnost radikalne redukcije

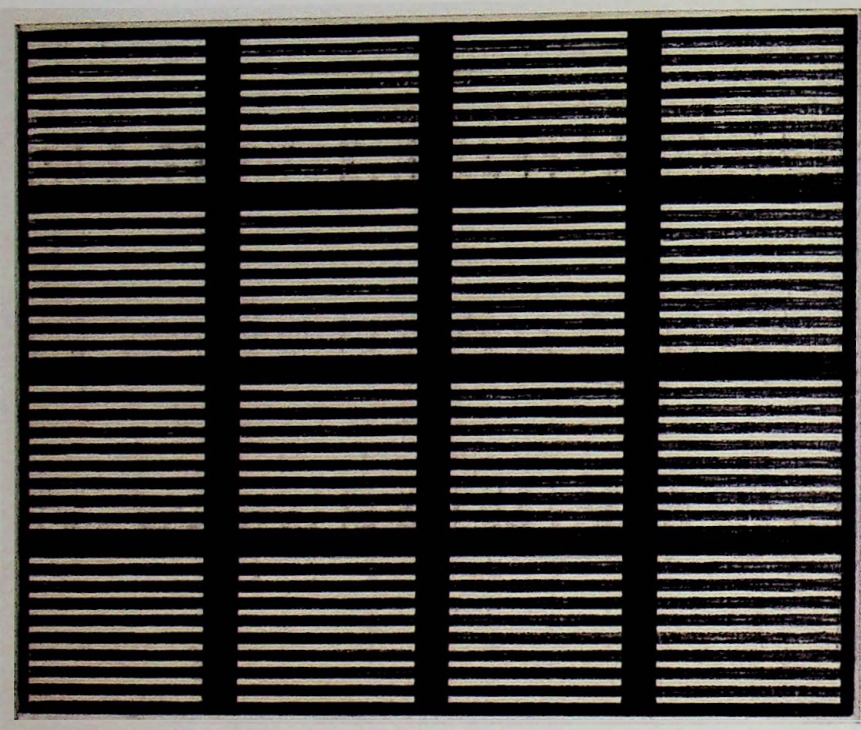
Branko Vlahović bez sumnje je jedan od najvažnijih domaćih predstavnika apstraktno - geometrijskih, konstruktivističkih, odnosno minimalističkih umjetničkih opredjeljenja i načina izražavanja. Sustavnim redukcijama i pročišćavanjima svojih ranih figurativno-asocijativnih oblika organske površine i osobnog duktusa, Vlahović dosljedno napušta ekspresivni patos i dolazi do čistih depersonaliziranih geometrijskih oblika. Kako točno tumači jedan od njegovih monografa, Guido Quien – *Branko Vlahović pripada, najšire govoreći, u krug problematičara forme, onih umjetnika koji su šezdesetih godina na različite načine smjerali apstraktnom, neprikazivačkom oblikovanju, negirali motivske, semantičke i subjektivne primjese, afirmirajući primarne oblike, te njima izvedene strukture, a slijedom tih premisa, djelatne postupke. Njihove su odlike oblikovna jednostavnost i sklonost suvremenim shvaćanjima arhitekture i dizajna. Vlahović je dakle pripadao djelokrugu oblika apstrakcije, imenovan konstruktivistom, a svoje*

potvrđeno izrazno stanište dobio je, taj samozatajni umjetnik, u kontekstu minimalizma šezdesetih i sedamdesetih godina dvadesetog stoljeća.

Umjetnik sublimnog plastičkog izraza, autor posnih geometrijskih formi i čistih odnosa, crtač i kipar do kraja dosljedan u formalnim ograničenjima koje si je sam zadao, bio je i izuzetno inventivan u kombinatorici tog krajnje reduciranog registra elemenata.

No iako je stvarao u razdoblju kada je njegova poetika bila aktualna, kako na domaćem tako i na međunarodnom planu, Vlahović je djelovao kao osamljeni individualac te je tako, bez kolektivne potpore istomišljenika, ostao u sjeni, a njegov rad zasigurno, već i zbog malog broja samostalnih nastupa za života, nije valoriziran primjereno svojoj stvarnoj težini.

Tako godine 1989. - izuzmemo li noticu u Hrvatskom leksikonu iz 1997. - bilježimo posljednju bibliografsku jedinicu o njegovu radu, a nakon toga, sve do opsežnih stručnih tekstova Guide Quiena i Darka Schneidera u monografiji objavljenoj 2012., o



Bez naziva | Untitled, 1965/1967.
ugljen | coal
72 x 95 cm

njemu više nema pisanih tragova u javnosti. Nakon Vlahovićeve nenadane smrti u prometnoj nesreći 1979., veći je broj skulptura nestao, a dio ih je uništen zbog smještaja u neprikladnim prostorima. Prije sedam godina kipareva pranećakinja, dizajnerica Ana Labudović, pokrenula je projekt očuvanja umjetnikova naslijeđa. Projekt je obuhvatio istraživanje, restauriranje, produkciju monografije te veliku retrospektivnu izložbu 2012. u zagrebačkom Tehničkom muzeju.

Uspjeh te izložbe odveo je Vlahovićeve radove i izvan zemlje, u New York na izložbu *Other Primary Structures*, prošle godine i na međunarodni sajam *Art Basel* u Švicarskoj, a u pripremi su i neke druge inozemne prezentacije toga autora.

Postavom crteža koji dosad najvećim dijelom nisu bili izlagani, uz nekoliko kompatibilnih trodimenzionalnih radova, Galerija Forum pridružuje se ovoj kompleksnoj akciji revalorizacije opusa vrijednoga hrvatskog kipara. Izloženi crteži, mahom većeg formata, u tehnici ugljena i flomastera, nisu tek predlošci za skulpture, nego su, naprotiv, autonomni radovi koji jednako uvjerljivo kao i objekti s iskorakom u treću dimenziju svjedoče ozbiljnost i utemeljenost autorovih polazišta i poetike.

U rasterima najčešće vodoravnih i okomitih linija-traka, s diskretno variranim odnosima i ritmovima, očita vama neočekivano, tiho bogatstvo mogućnosti zasnovano na premisama krajnje askeze. Iza pojavne egzaktnosti, impersonalnosti i hladnoće krije se ustrajna strast kreacije i kontemplacije minimalnih, no smisleno dubokih plastičkih događaja. Čitljivi tragovi manualne izvedbe, u neku ruku kontradiktorno svojstvo tih crteža - kao otklon od ideala savršene

(strojne) izvedbe - svjedočeći o autorovoj nepokolebljivo fizičkoj, ljudskoj prisutnosti, zapravo dodatno pridonose spomenutom dojamu. Pratimo tako razvoj misli čiji se rezultati povremeno doimaju poput partitura neke minimalističke glazbe. Štoviše, dok okom i tijelom promičemo pokraj tih crteža i reljefa, u našem perceptivnom aparatu ta glazba kao da je već prisutna. Dodatna sretna okolnost u aktualnom prijemu Vlahovićevih radova jest i sukladnost tih izložaka samom prostoru Galerije čija arhitektura također datira iz druge polovice šezdesetih godina prošlog stoljeća. Pa tako okomite, vodoravne i kose linije crteža, njihove debljine, gustoće, tj. međudnosi i ritmovi unutar njih samih, korespondiraju s elementima geometrije Richterovalog interijera: s vertikalama i horizontalama zidova, stupova i spuštenih stropnih greda; s ogradom, odnosno s repeticijom njezinih plošnih metalnih stupića te linija tankih, bijelih, vodoravno provučenih žica - kako na katu, tako i duž kosine stepenica, s njihovom masivnom nosećom gredom, daskama i bijelim, bočno postavljenim metalnim nosačima-štitnicima.

Zahvaljujući tim vizualnim asonancama, konkretni izlošci i prostor međusobno se objašnjavaju, ističu i



Reljef III | Relief III, 1965.
drvo | wood
33 x 46 x 4,5 cm

potvrđuju, što uz ostalo upućuje na pomisao da se njihov susret trebao dogoditi davno prije, prije gotovo pola stoljeća. No istodobno nas veseli činjenica da se, iako s velikim zakašnjenjem, ova sjajna izložba ipak dogodila.

the content-richness of radical reduction

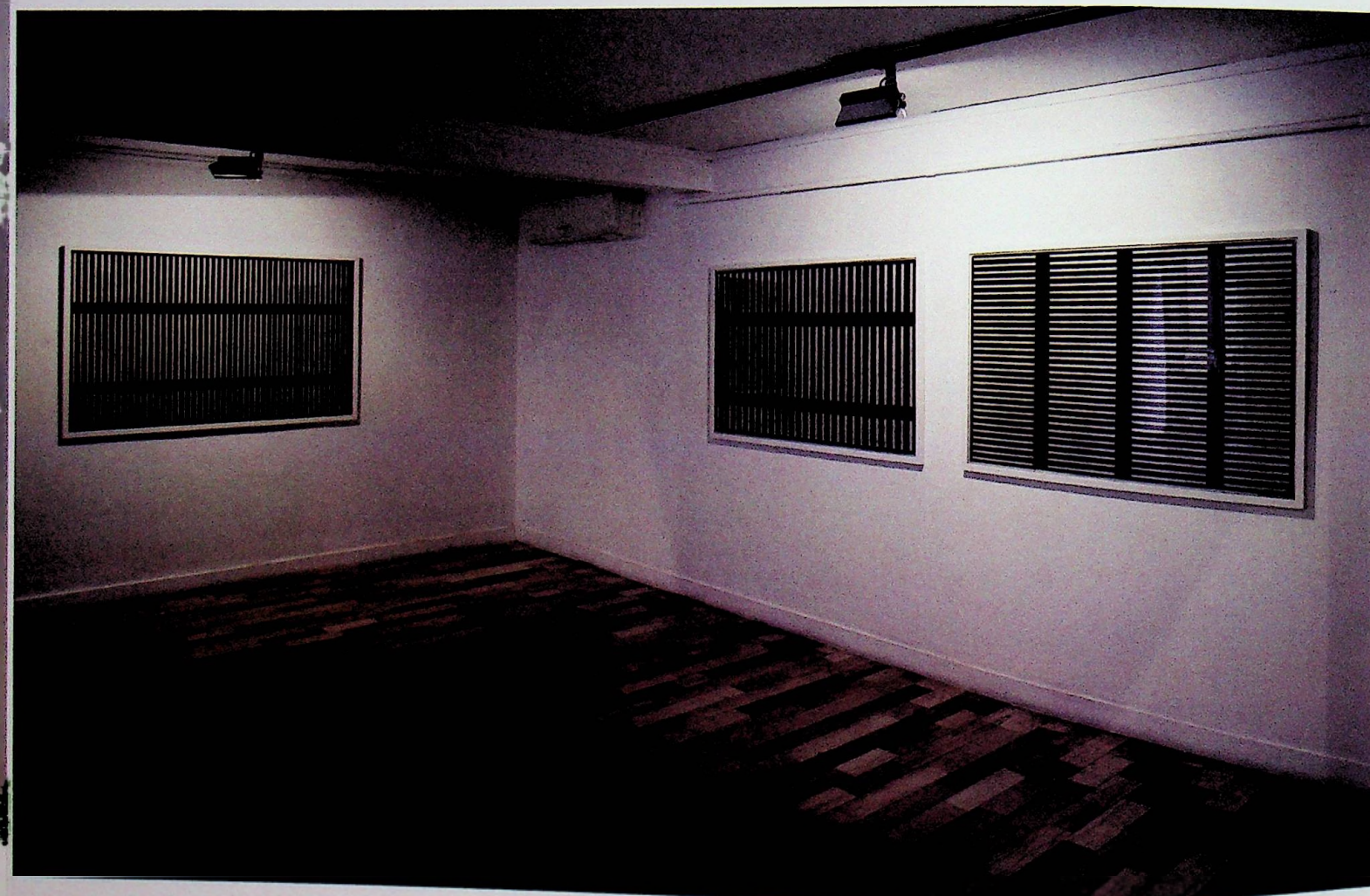
Without doubt, Branko Vlahović is one of the most important Croatian representatives of the abstract/geometrical, constructivist, or minimalist, artistic options and manners of expression. Through systematic reductions and refinements of his early forms with their associations of figures, organic in their surfaces and bearing a personal ductus, Vlahović consistently got further and further away from expressive emotionalism and arrived at clean, depersonalised geometrical forms.

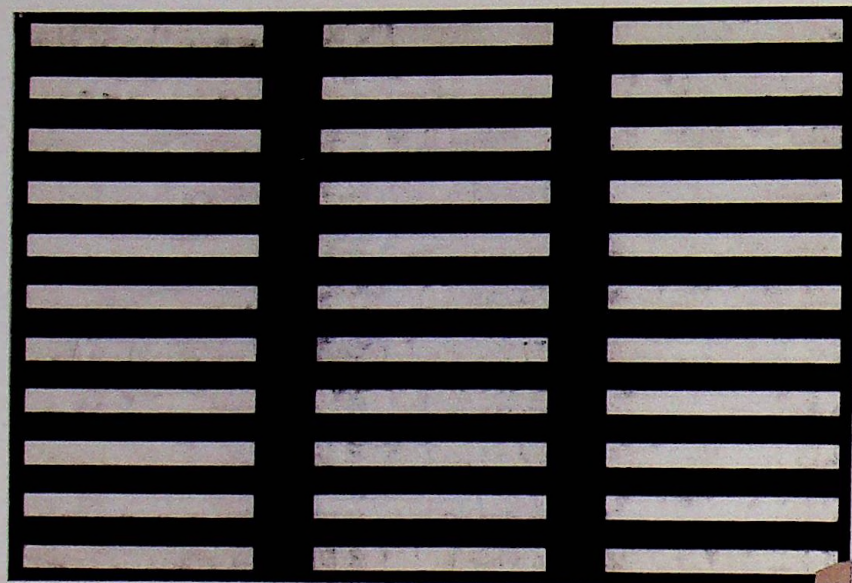
As one of his monographers, Guido Quen, correctly observes – *Branko Vlahović belongs, speaking very widely, in the sphere of those who problematise form, those artists who in the sixties in various ways aimed at an abstract, non-representative form, negated any traces of motif, semantics and subjectivity, endorsing primary forms and the structures produced with them, and in consequence of these premises, effective procedures. Their characteristics are formal simplicity and the propensity for*

contemporary understandings of architecture and design. Vlahović thus belonged within the purview of forms of abstraction and was named a constructivist; this retiring artist reached his confirmed expressive habitat in the context of the minimalism of the 1960s and 1970s.

Artist of a sublime three-dimensional expression, the author of spare geometrical forms and pure relationships, draughtsman and sculptor consistent to the very end within the formal constraints that he set himself, he was exceptionally inventive in the way he combined the elements in this pared-down register.

But although he was active creatively in a period when his poetics was current on both local and international levels, Vlahović worked as an isolated individual and thus, without the collective support of fellow thinkers, remained in the shadows, and he and his work certainly never had that value attached to them that they really deserved. Thus the last bibliographic record of his work, if we except the entry





Bez naziva | Untitled, 1965/1967.
ugljen | coal
87 x 129 cm

in the Croatian Lexicon of 1997, came in 1989, and after that, until the monograph published in 2012, nothing had appeared about him in writing in the public sphere. After his sudden death in a traffic accident in 1979, a large number of his sculptures vanished, and some of them were ruined by being stored in inappropriate premises. Seven years ago, the sculptor's great-niece, Ana Labudović, started a project to look after the artist's heritage. This consisted of several phases: research, restoration, the production of a monograph and a big retrospective in 2012 in the Zagreb Technical Museum.

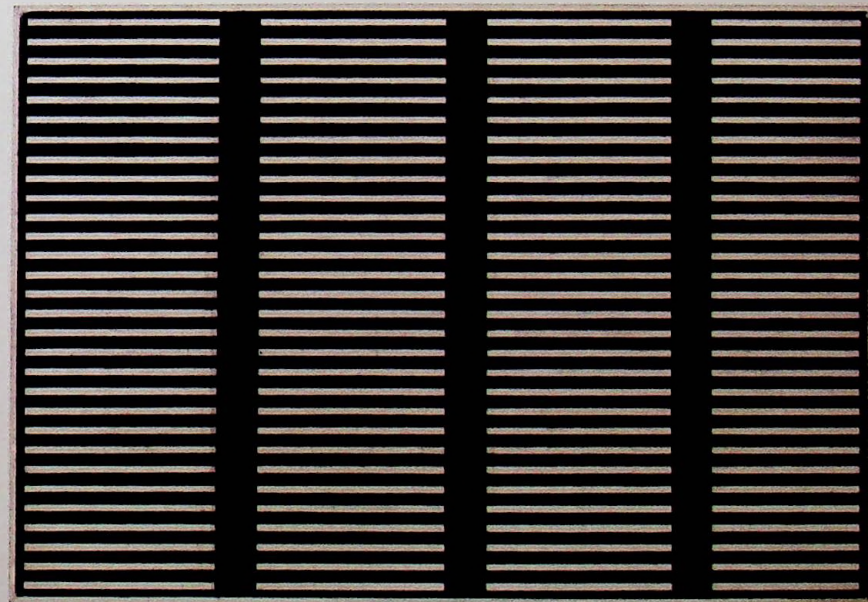
The success of this exhibition took Vlahović's works outside the country too, to New York, for example, to the exhibition *Other Primary Structures* and last year to the international art fair *Art Basel* in Switzerland. Several other foreign presentations of this artist are also currently being prepared. In this display of drawings that for the most part have never been shown before, along with several compatible three-dimensional pieces, the Forum Gallery is joining in this complex action for the re-evaluation of the oeuvre of a valuable Croatian sculptor. The drawings on show, mainly large sized, are not just preliminary sketches for the sculptures, but are autonomous works, telling equally as convincingly as the objects that have set out into the third dimension of the seriousness and well-foundedness of the author's premises and poetics. In the grids of mostly horizontal and vertical lines, with discreetly varied relationships and rhythms, we can see a quiet wealth of possibilities founded on the postulates of extreme asceticism. But concealed behind the appearance of exactitude, impersonality and coldness there lie a persistent passion of creation and the contemplation of minimal but purposefully profound plastic events.

Legible traces of manual execution, in a sense a contradictory property of these drawings - as departure from the ideal of perfect (mechanical) performance - telling of the author's unwavering physical, human presence, actually additionally contribute to this very impression. Thus we can follow the development of the thought, the results of which occasionally give the impression of being the scores of some kind of minimalist music. What is more, while we are moving, body and eye, by and alongside these drawings and reliefs, this music is, as it were, already present in our perceptive faculties.

An additional fortunate circumstance in the current reception of Vlahović's works is the consonance of the exhibits and the very premises of the Forum Gallery, the architecture of which also dates from the mid-1960s. Thus the vertical, horizontal and oblique lines of the drawings, their thickness and density, i.e. their interrelations and the rhythms among them, correspond with the elements of the geometry of Richter's interior: with the verticals and horizontals of the walls, columns and lowered ceiling beams; with the railing, or the repetition of its flat metal stanchions and the line of slender white horizontally

stretched wires - on both the first floor and along the diagonal of the staircase, with their solid load-bearing beam, the boards and the white laterally placed metal bearers - protectors. Thanks to such visual assonance the concrete exhibits and the space explain each other, bring out and endorse each other; this gives rise, among other things, to the idea that the encounter should have happened long ago, almost half a century ago. But we can also take pleasure in the fact that, even if with great delay, this brilliant exhibition is, after all, taking place.

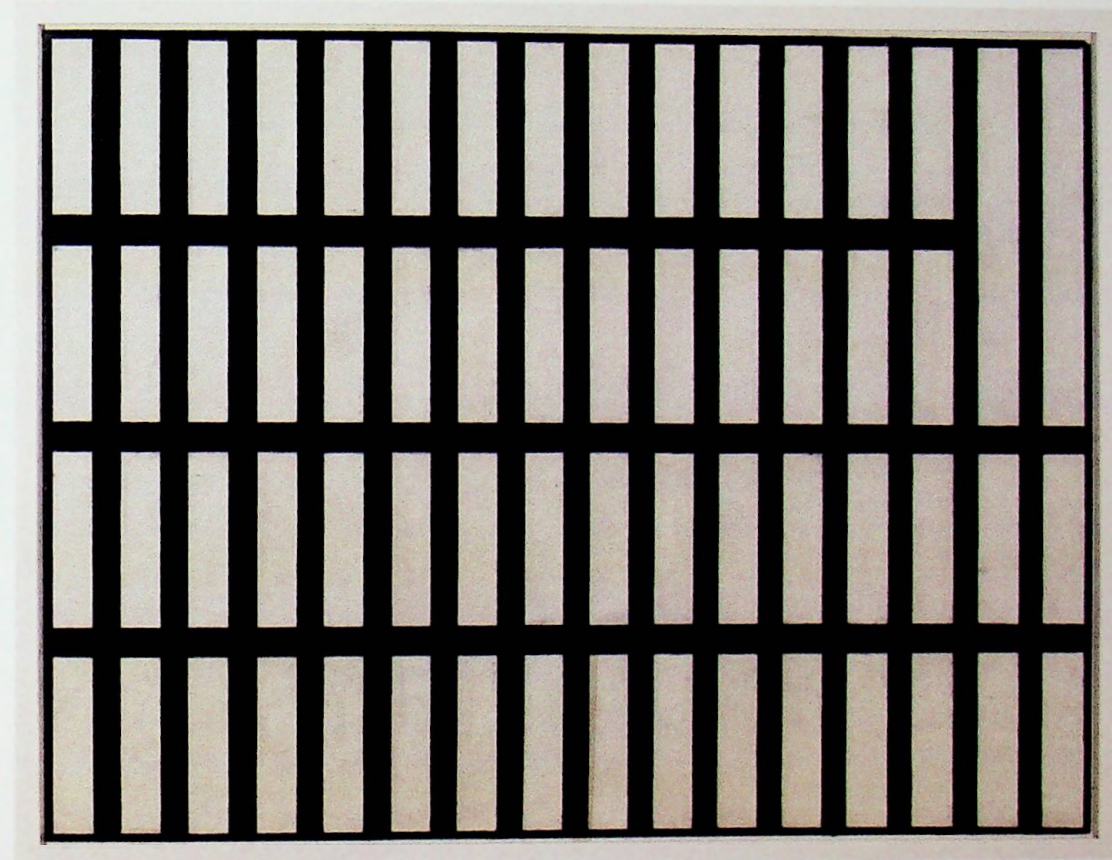
Bez naziva | Untitled, 1965/1967.
ugljen | coal
95 x 135 cm



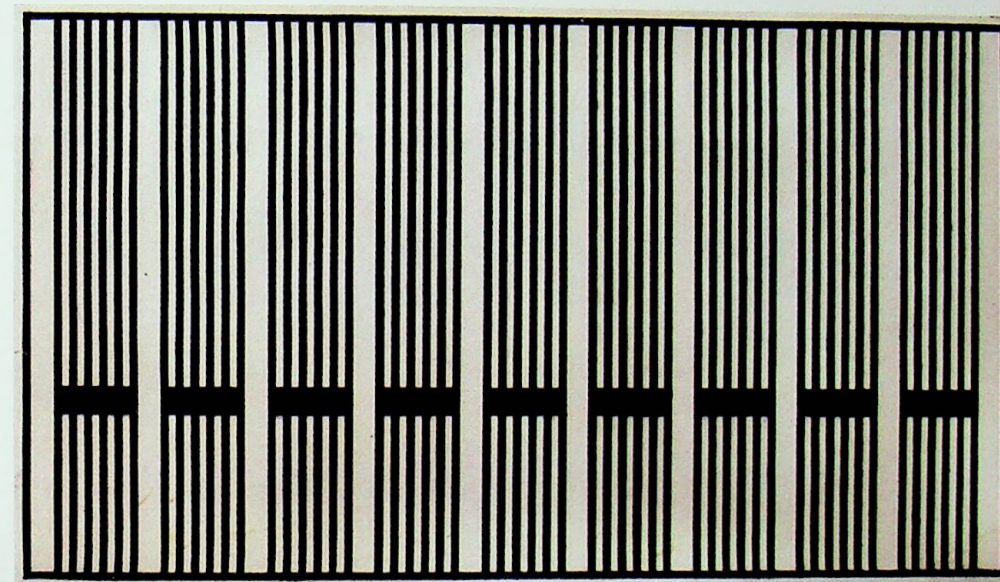


Bez naziva | Untitled, 1965/1967.
 flomaster | felt pen
 63,5 x 99,5 cm

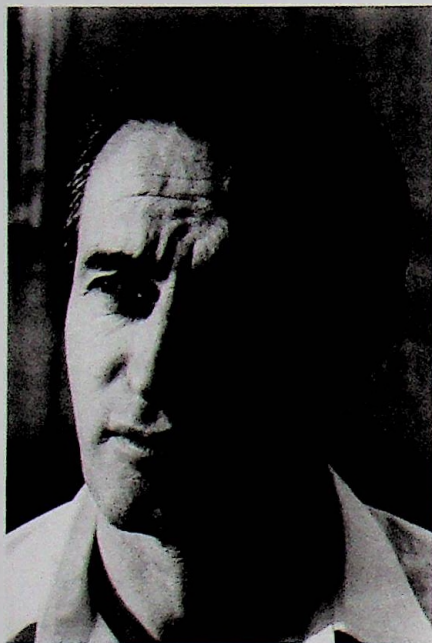




Bez naziva | Untitled, 1965/1967.
 ugljen | coal
 104 x 136 cm



Bez naziva | Untitled, 1965/1967.
 ugljen | coal
 72 x 95 cm



biografija

Branko Vlahović rođen je 1. rujna 1924. u Bjelovaru.

Obrtnu školu u Zagrebu upisuje 1939. Godine 1945. upisuje studij kiparstva na Akademiji likovnih umjetnosti u Zagrebu. Profesori su mu Grga Antunac, Vjekoslav Rukljač i Vanja Radauš.

Akademiju završava 1951., a potom do 1953. pohađa specijalku kod prof. Frane Kršinića.

Iste godine odlazi na tromjesečni studijski boravak u Pariz.

Godine 1955. radi kao nastavnik likovnog odgoja u osmogodišnjoj školi u Zagrebu, a zatim u Karlovcu.

Nakon dugogodišnje bolesti, godine 1971. operira srce na Vojno-medicinskoj akademiji u Beogradu.

Godine 1979. na dvomjesečnom je studijskom boravku u Parizu.

Iste godine, 10. studenoga, smrtno je stradao u prometnoj nesreći u Zagrebu. Za života izlagao je na pet samostalnih i četrdesetak skupnih izložbi u zemlji i inozemstvu te ostvario dvije javne skulpture.

biography

Branko Vlahović was born on September 1, 1924, in Bjelovar.

He enrolled in the Zagreb Trades and Crafts School in 1939.

In 1945 he entered the sculpture course at the Academy of Fine Arts in Zagreb; he was taught by Grga Antunac, Vjekoslav Rukljač and Vanja Radauš.

He graduated from the Academy in 1951, subsequently having a post-graduate period under the eye of Frano Kršinić.

In the same year he left for a three-month period of study in Paris.

In 1955 he was working as a visual culture teacher in an elementary school in Zagreb, subsequently in Karlovac.

After a long illness, in 1971 he had a heart operation in the Military Medicine Academy in Belgrade.

In 1979 he had a two-month period of study in Paris. In the same year, on November 10, he was killed in a car accident in Zagreb.

During his lifetime he showed his work at five solo and forty or so collective exhibitions at home and abroad and produced two sculptures in public places.

samostalne izložbe | solo exhibitions

- 1967. Zagreb, Likovni studio Moderne galerije JAZU-a
- 1970. Zagreb, Galerija Inex
- 1975. Zagreb, Tehnički muzej, *Skulpture i crteži 1960 – 1975*, monografska izložba
- 1978. Zagreb, Galerija Karas, *Skulpture i crteži*
- 1981. Zagreb, Gliptoteka JAZU-a, *Skulpture i crteži (1924–1979)*, retrospektiva
- 2012. Zagreb, Tehnički muzej, retrospektiva
- 2017. Zagreb, Galerija Forum, *Crteži i reljefi (1965. – 1967.)*

javne skulpture | public sculptures

- 1960. Zagreb, *Ikaros*, Park skulptura Zagrebačkog velesajma
- 1963. Karlovac, *Nimfa*, Park Hotela Korana

izloženi radovi | works on display

Bez naziva / Untitled, 1965. – 1967.
(18 crteža / 18 drawings)
ugljen, flomaster / charcoal, felt pen
od / from 72 x 95 cm
(najmanji format / smallest size);
do / to 104 x 170 cm
(najveći format, biggest size)

Reljef I / Relief I, 1965.
drvo / wood
44 x 33,5 x 4,5 cm

Reljef III / Relief III, 1965.
drvo / wood
46 x 33,5 x 4,5 cm

Reljef IV / Relief IV, 1965.
drvo / wood
91 x 63,5 x 9,5 cm



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Antun Maračić, Ana Labudović

tehnički postav
Hrvoje Lončar, Alan Suk

fotografije | photographs
Boris Cvjetanović

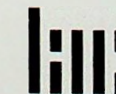
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