



ZLATKO ŠIMUNOVIĆ

GALERIJA
FORUM

KULTURNO-INFORMATIVNI
CENTAR ZAGREB
TESLINA 16, tel. 421-144

21. 9. – 14. 10. 1989.

Izdavač
Published by
GALERIJA FORUM
KULTURNO
INFORMATIVNI
CENTAR ZAGREB
Teslina 16, tel. 421-144

Za izdavača
For the publisher
BRASLAV KARLIĆ

Urednik kataloga
Catalogue editor
VIŠNJA KNEZOCI

Predgovor
Preface
MARKO GRČIĆ

Grafički urednik
Graphical supervision
IVICA STANČIN

Prijevod na engleski
Translation into English
ANITA KONTREC

Fotografija
Photographies
FEDOR LIČINA

Likovna postava
Arrangement of exhibits
ZLATKO ŠIMUNOVIĆ
VIŠNJA KNEZOCI

Plakat
Poster design
IVICA STANČIN

Tisak plakata
Printing of posters
ŽELIMIR BAKOVIĆ

Tehnička postava izložbe
Technical layout
ŽELIMIR MARTINJAK

Tisak
Printed
VJESNIK – AGENCIJA ZA MARKETING

Naklada
Edition
500 komada

POKRETNE SLIKE

Jedno je od izvornih svojstava imaginacije da stvara simbole, ili pak da se njima služi kao temeljnim organizacijskim načelom. Ponekad su oni neka vrsta tako sveobuhvatnih arhetipa da se doima kao besmisleno pitanje o vrijednosti bilo kojega pojedinog djela koje je njima obilježeno. Njihova osnovna šifra kao da obuhvaća, i važnošću premašuje, samu realizaciju, ili, još apstraktnije, njihovo je svojstvo da su važnije *potentialiter* nego *actualiter*. Ovo se posebno odnosi na stanovite struje u sklopu tzv. konstruktivističke orijentacije u modernoj umjetnosti. Zlatko Šimunović ostao je do danas vjeran svojem prvobitnom bavljenju mobilnim konstrukcijama, objektnim ili plošnim, koje je stvarao još ranih šezdesetih kao jedan od prvih u nas, ni jednoga trenutka ne posumnjavši da se do estetskih očitovanja može doći i s pomoću nadahnuta uma, a ne samo buđenjem iracionalnih potencijala. Kako su se, po naravi stvari, problemi iscrpljivali u samom svojem postavljanju, davno prije nego što bi uopće bili realizirani kao djela, takva ga je orijentacija vodila u stanovitu askezu, čak šutnju: kao da mu je bilo svejedno da li će ili neće napustiti pomalo konceptualističke pozicije i prijeći na područje djelovanja, iz likovne šutnje u likovno govorenje. Svi koji su mu osobno bliski znaju koliko je on, koji je iracionalno protjeravao iz svojih djela, bio tako često u svakidašnjem ponašanju nošen ponekad upravo neobuzdanim provalama zapretnih energija; koliko je on, koji do nepopustljivosti slijedi svoju kombinatoričku stvaralačku inteligenciju, proračunavajući slučaj, sposoban u svakodnevnosti proizvesti situacije prepune opuštenosti i neodoljiva humora. Mogao bi netko reći da nije, možda, uspio integrirati tako različite aspekte svoje ličnosti, ali je, vjerojatno, bliže istini da je on shvatio umjetnost kao jednu vrstu projekta koji mu pomaže da zadovolji svoje konstruktivističke interese, pri čemu su mu jednako važni estetska obrada objekta kao i okvir u kojem će se naći. U povodu izložbe 1986. napisao sam: »U najnovijim ostvarenjima, tj. transformobilima, načelo preobrazbe, transformacije, provodi gotovo do krajnjih konsekvencija. Moglo bi se reći da se dokida i pojam umjetničkog *djela*, a na njegovo mjesto dolazi umjetničko *djelovanje*, toliko bogato matematičkim varijacijama da je gotovo besmisleno bilo kojoj davati vrijednosnu prednost, zato što na promatrača neusporedivo jače djeluje ideja mogućnosti nego bilo koji konkretni izgled transformobila.«

Najnoviji objekti, premda nimalo ne odstupaju od temeljnog Šimunovićeve svjetonazora, ipak su tretirani tako da se nešto više nego dosad izlazi u susret estetskim očekivanjima. U nekim se crtežima, izvedenim zračnim kistom, unatoč njihovu geometrijskom podrijetlu, osjeća čak težnja prema iluzionizmu, npr. da se od kružnih formi stvaraju kugle. Ali, to ne narušava težnju da se na programiran način, striktnim planiranjem, pomicanjem obojenih traka, stvaraju slike, koje idu od osnovnih, nultih, stanja maksimalne organiziranosti pa sve do potpune nasumičnosti, kad površina slike vibrira od nepredvidljivih udara boje. Očita je namjera da jedan te isti objekt bude poprište veoma mnogih mogućnosti, pri čemu je i kaos plod strogoga proračuna, ili konstrukcije. U osnovi je tih ostvarenja da su ona tretirana kao *pokretne slike* (*movie pictures*) i da je samo jedan korak pa da se prijede na čistu animaciju, ali slijedom koji odabere sam promatrač. Šteta je što je ova umjetnost ostala tako izolirana od publike, pa i od kritike, jer bi se, zahvaljujući svojoj kvaliteti, pa i svom podrijetlu, mogla zakonito smjestiti u onaj široki i veoma razvijeni svijet hrvatske konstruktivističke tradicije, u najmanju ruku od Exata do tzv. novih tendencija šezdesetih godina, kad su pretpostavke za ovaj opus i nastajale. Premda očigledno vuku podrijetlo iz stanovitih rubnih područja znanosti, ove objekte doista obilježava snažna *ludička* vizija, eminentno umjetnička mentalna djelatnost koja istodobno teži za samoorganizacijom i gotovo se bez ograda odaje radosti *igre*. Baš ta dva naoko suprotstavljena načela, plansko i kombinatoričko, tvore jedinstvo ovoga likovnog fenomena. Dodatnu ozbiljnost ovim djelima daje njihova gotovo savršena izvedba, koja je hotimična čak i onda kad se na pojedinim objektima ostavlja neizgladenom sirovost, elementarnost boje. Ali je najvažnije to da je ovdje na djelu potpuno dosljedno odbacivanje svega anegdotalnoga i mimetičnoga i neograničeno povjerenje u sasvim apstraktna sredstva da bi se izrazila konkretnost likovne vizije.

Taj optimizam, kao što znamo, danas je prilično rijedak u likovnim umjetnostima, koje panično tragaju za utočistima od historijskoga determinizma pribjegavajući čak njegovim krhotinama. Šimunoviću kao da je stran tako radikalni gubitak vjere. Čini se da on osjeća da je njegov likovni svijet neusporedivo usklađeniji s apstraktnošću, gotovo neuhvatljivošću, obrazaca moderne civilizacije nego opusi nekih njegovih suvremenika. Uzbudljivost je njegova svjetonazora što je on promišljeno dalek svakom ograničenju što ga nameće »osobni« stila: radikalni raskid s tradicionalnom ličnošću čini ga, na zagonetan način, još umjetnički ličnijim i zanimljivijim. Ješa Denegri, u svojoj knjizi *Apstraktna umjetnost u Hrvatskoj* (Logos, Split, 1985), izvanredno sumira cijeli ovaj problem: »Umjetnost utemeljena u geometrijskim oblicima nije svojstvo samo jedne kulturne sredine; više nego umjetnost 'svoga ambijenta' to je umjetnost 'svoga vremena', ponajviše internacionalističkog mentaliteta među svim modernim umjetničkim jezicima. Danas u osamdesetim godinama, kad je pojam internacionalnog u umjetnosti postavljen u pitanje i kada se i u velikim sredinama revindiraju 'lokalne' značajke, taj bi pojam mogao poprimiti negativne konotacije.« Očito je da je veliki entuzijazam šezdesetih, sagrađen na enormnom poletu scijentifikacije i, čak, brisanju svih razlika između estetskoga i znanstvenoga stvaralaštva, došao, možda, kraju, i da se s te strane više ne očekuje moralna obnova (karakterističan je povratak tradicionalnim religioznim koncepcijama, iracionalizmu, čak opskurantizmu i otvorenom mračnjaštvu neostaljinizma i fašizma). Pa ipak, premda se doima kao proplamsaj posljednjih plamenova jednoga već davnog projekta, ovo djelo možda izražava vjeru u prefinjenosti racionalne kontemplacije koje nam, unatoč svemu, mogu biti milije od zovova tla i krvi.

MARKO GRČIĆ

MOVING PICTURES

One of the original features of imagination is to create symbols or even to use symbols as a basic principle of organization. Sometimes they are such wide-ranging archetypes that questioning the value of any of their particular materializations seems to be pointless. The basic archetype code appears to cover and, by its significance, surpass the materialization of the symbol itself; or, to put it more abstractly, the quality of symbols is of greater significance *potentialiter* than *actualiter*. This is particularly true of various directions within the constructivist orientation in modern art. Zlatko Šimunović has remained faithful to his original interest in mobile constructions, objects and surfaces, which he was creating in early sixties, being among the very first artists in that vein. He has never doubted that aesthetic achievements can be reached by inspired mind and not only by stirred irrational potentials. Since the problems were, naturally, exhausted in themselves in their very actualization long before they were realized at all, such organization led him to a kind of asceticism, even silence — as if he did not care whether he would or would not abandon conceptual positions and enter the field of action, whether he

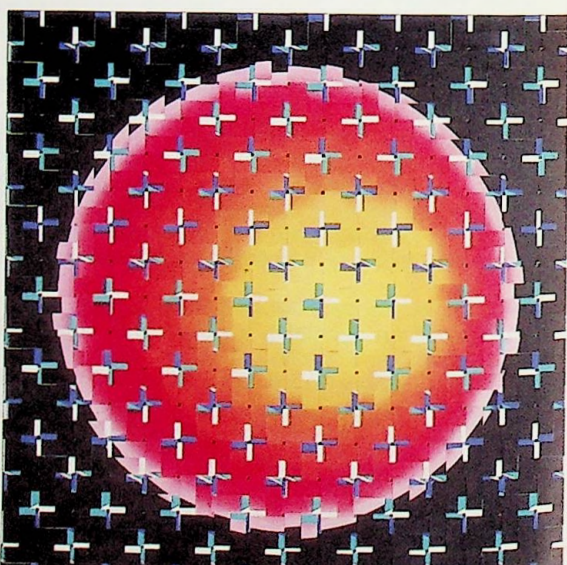
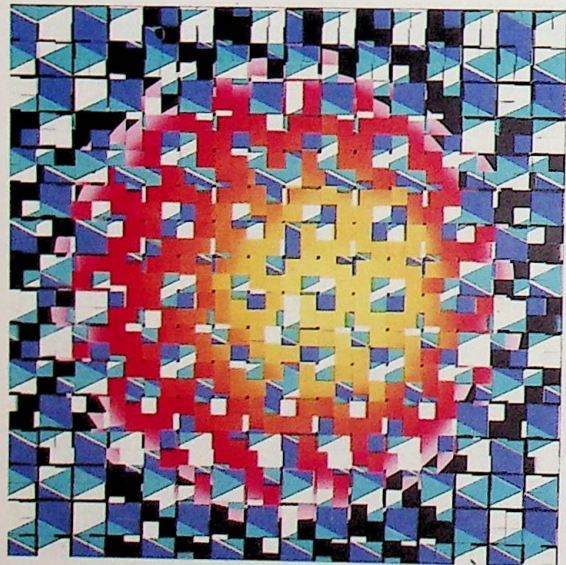
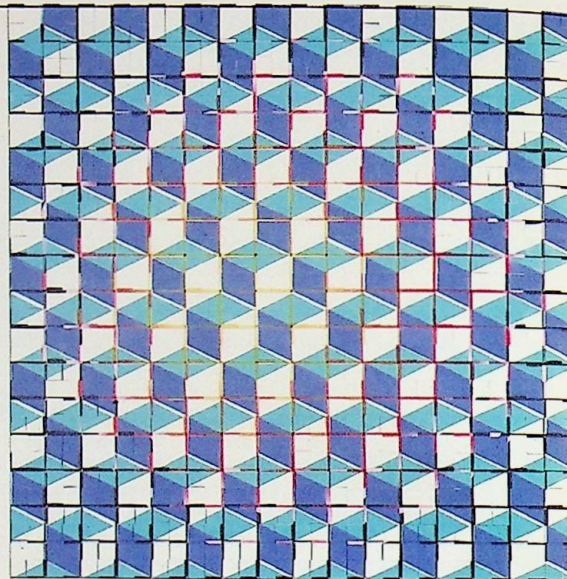
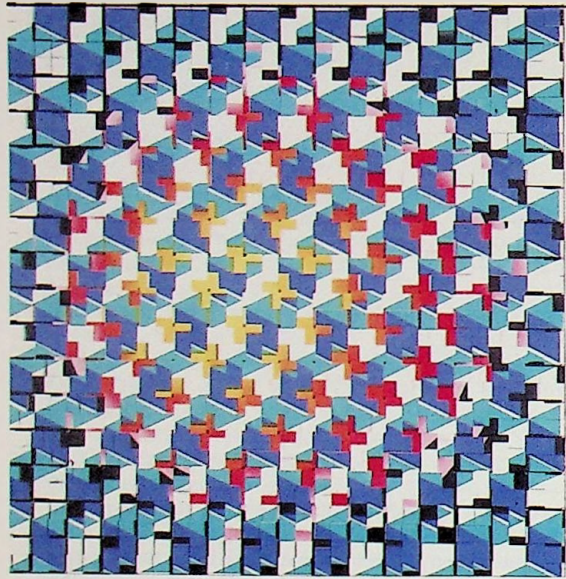
will use art in silence or art speaking. All who know him personally know that he, who has rid himself of irrational elements in his work, in everyday life has often been carried away by uncontrollable outbursts of bottled-up energies. Or that he, who stubbornly sticks to his combinatory creative energy, calculating even haphazard events, can be relaxed and full of irresistible humour. One might say that he did not manage to integrate such different aspects of his personality; it is more likely that he understands art as a project which meets his constructivist interests; aesthetic treatment of an object is as important to him as its broader framework.

On the occasion of his exhibition in 1986 I wrote: »In his most recent works, the transformobiles, the principle of transformation is taken to its ultimate consequences. One might say that the notion of work of art itself is abolished and is replaced by artistic activity, so rich in mathematical variations that it is almost impossible to value one of them more than another because observers are more impressed by the idea of possibilities rather than the concrete materialization of transformobiles.« Šimunović's recent works, still reflecting his original views, nevertheless meet aesthetic expectations more than before. In some of his air brush drawings, in spite of their geometric origins, one feels the tendency toward illusionism — for instance, round forms tending to become spheres. But it does not contradict the aim to create pictures by strictly programming and shifting the colored strips. The colored strips move from basic, zero states of maximal organization to complete randomness; at that point the picture surface vibrates from the unpredictable hits of color. The aim that one and the same place be the meeting place of numerous possibilities is obvious; the chaos there is also a consequence of strict calculation or construction. The basic feature of these works is that they are treated as moving pictures and only one step further would lead to animation except that observer is the one who chooses the sequence. It is a pity that (t)his art has been neglected by the public as well as by critics, because, owing to its quality and its origins, it deserves its place in the versatile constructivist tradition in Croatia, at least from the time from Exat to the new tendencies in the 60's, whence it has its origins. Though they obviously stem from some marginal areas of science, these objects are marked by a powerful ludic vision, eminently artistic mental activity which simultaneously aims at self-organization and unrestrictedly indulges in the joy of playing. These two opposite principles, combinatorics and playing, constitute the unity of this visual art phenomenon. Additional seriousness in these works is attained by the almost perfect materialization which is present even in the case of objects with unpolished raw surfaces and elementary color. But the most important feature of Šimunović's work is the completely consequent rejection of anecdotal and mimetic elements in his work, as well as his unlimited trust in the abstract means to express the concreteness of his artistic vision. As we all know, this kind of optimism is quite rare in visual arts nowadays when artists search for shelters in historical determinism and its debris. Such a loss of faith is alien to Šimunović. He seems to feel that his world is more in harmony with the abstract and almost ungraspable patterns of modern civilization than the work of some of his contemporaries. His Weltanschauung is exciting since it is deliberately remote from any restrictions of »personal« style: this radical break with traditional personality makes him in a strange way even more artistically personal and interesting.

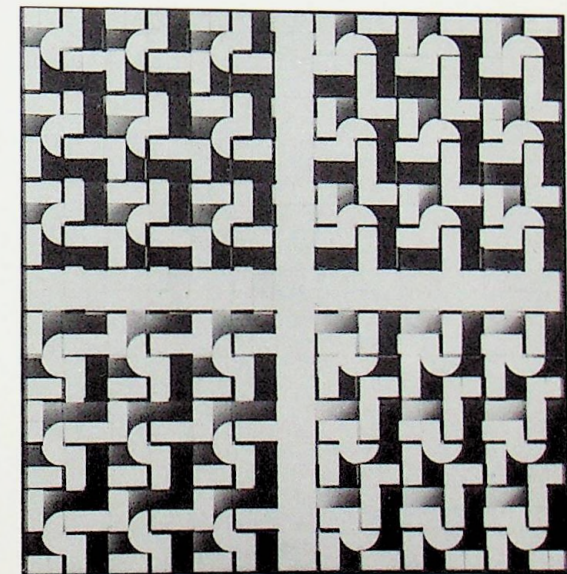
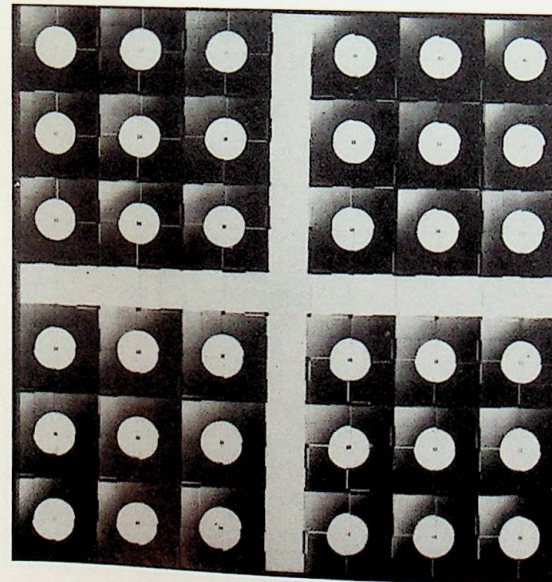
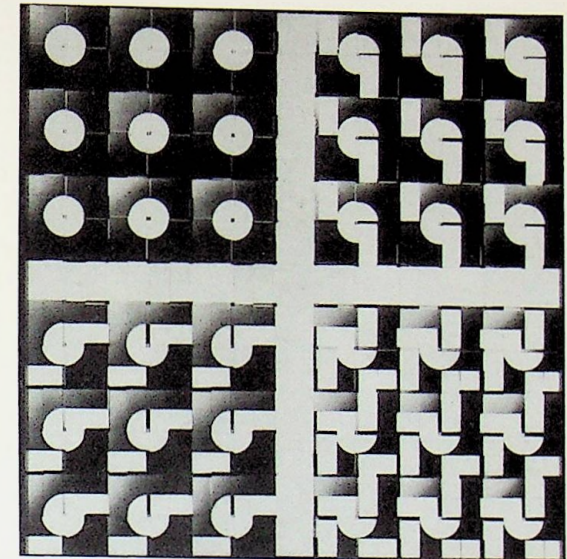
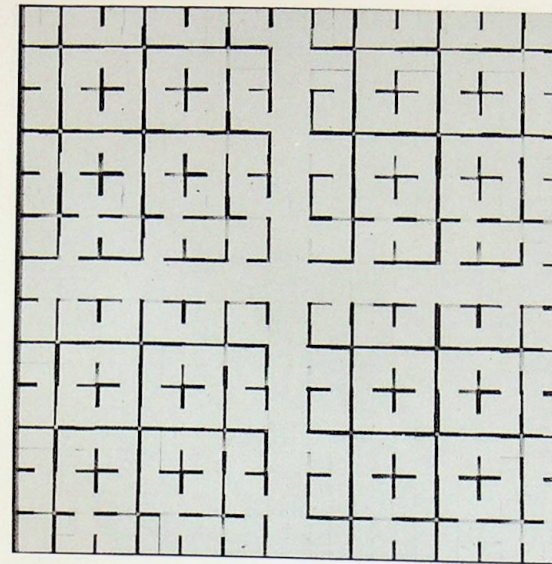
In his book *Abstract Art in Croatia* (Logos, Split, 1985) Ješa Denegri sums up this problem superbly: »Art based on geometric shapes is not characteristic of one culture milieu only; more than the art of 'its ambience', it is the art of 'its time', above all of the internationalistic mentality among modern languages. Today, in the 80's, when the idea of international is somewhat questioned and when even the »great centers of culture« revindicate their »local colors«, this term could have some negative connotations.« Evidently the great enthusiasm of the 60's, based on the elan of the scientific outlook and even on abolishing the border between aesthetic and scientific creation, has come to its end and is no longer expected to offer a moral regeneration (characterised by a return to traditional religion concepts, irrationalism and even to outspoken darkness of neo-Stalinism and fascism). Nevertheless, Although Šimunović's work may look like the last flames of a project conceived some time ago, his work apparently expresses a faith in refined contemplation which can, in spite of all, be more appealing than the call of soil and blood.

MARKO GRČIĆ

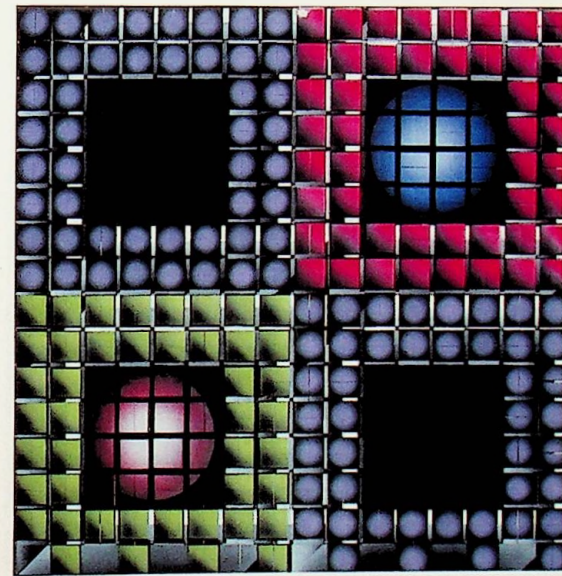
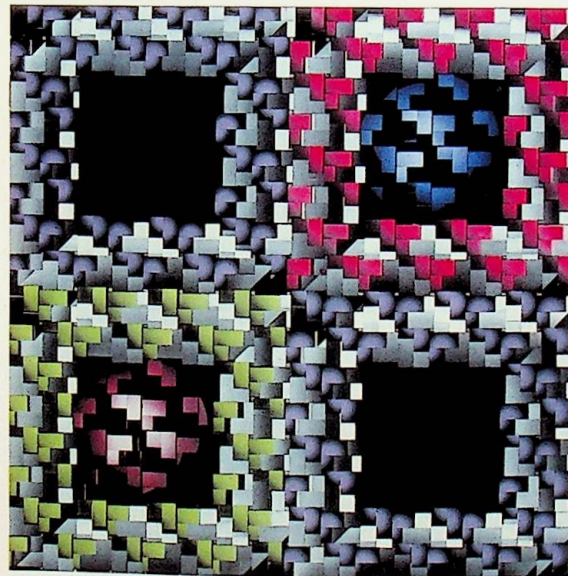
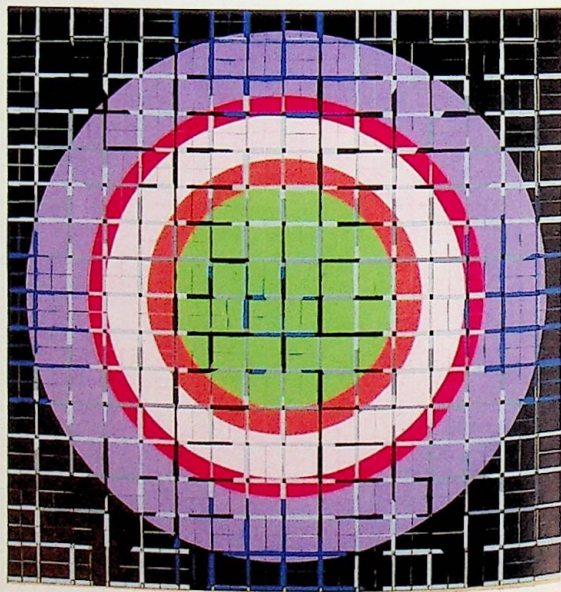
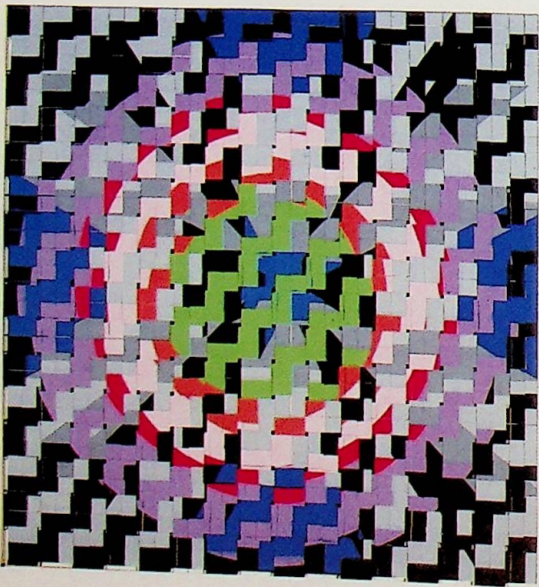
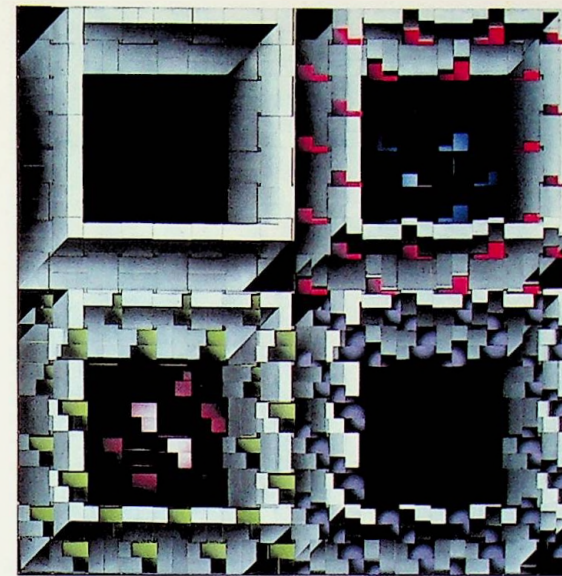
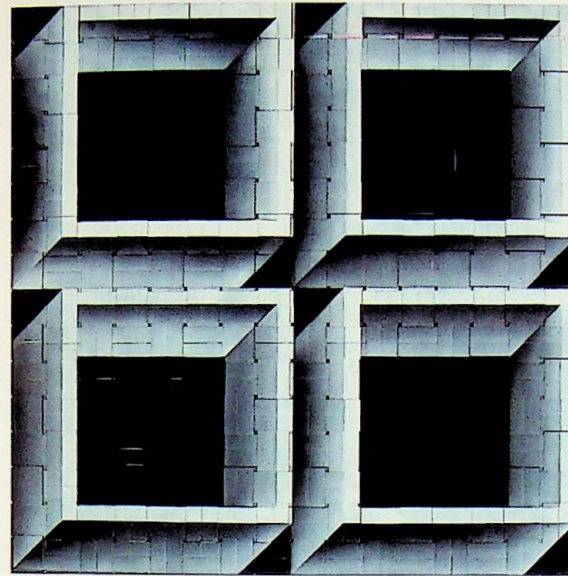
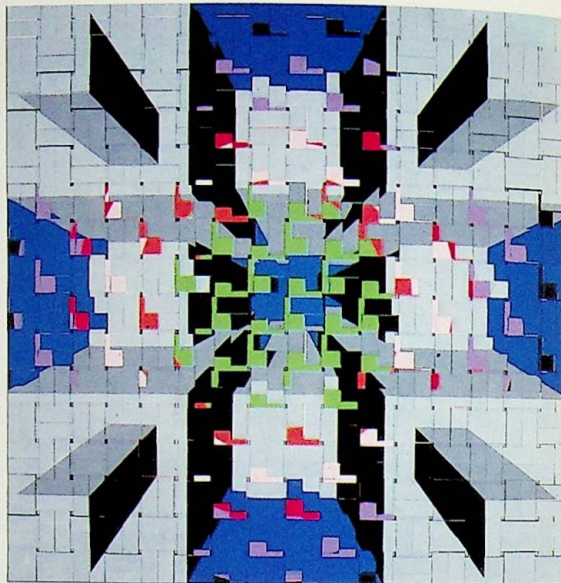
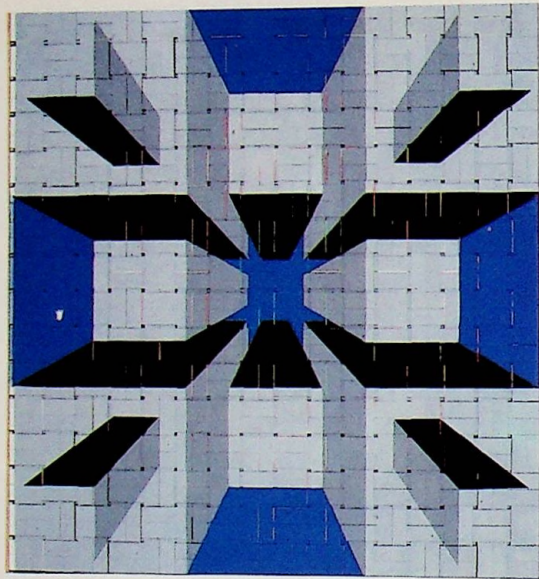
English translation by Anita Kontrec



Transformobil 512 B

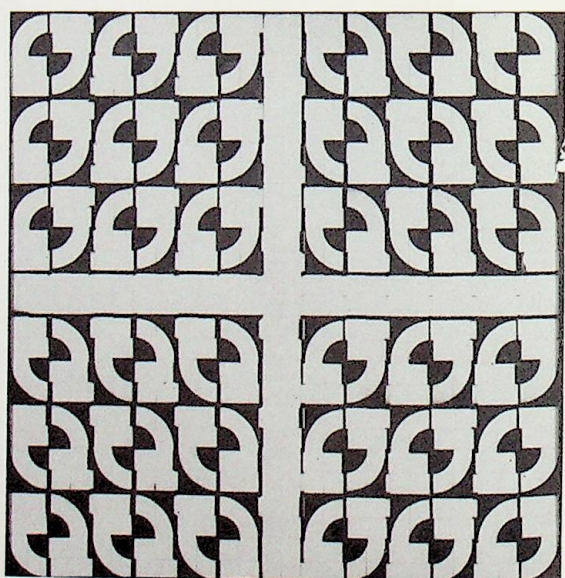
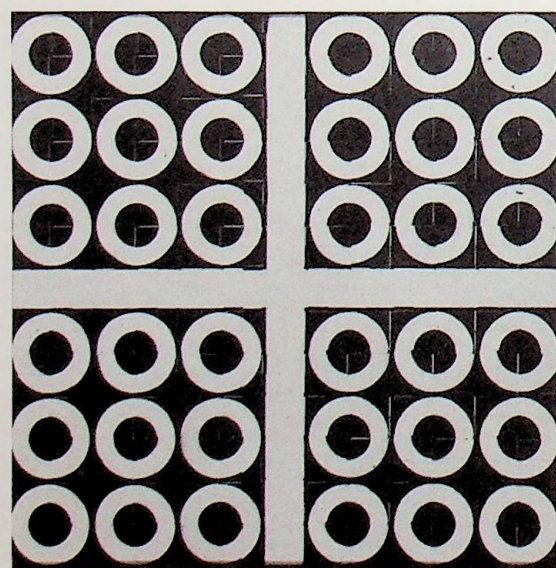
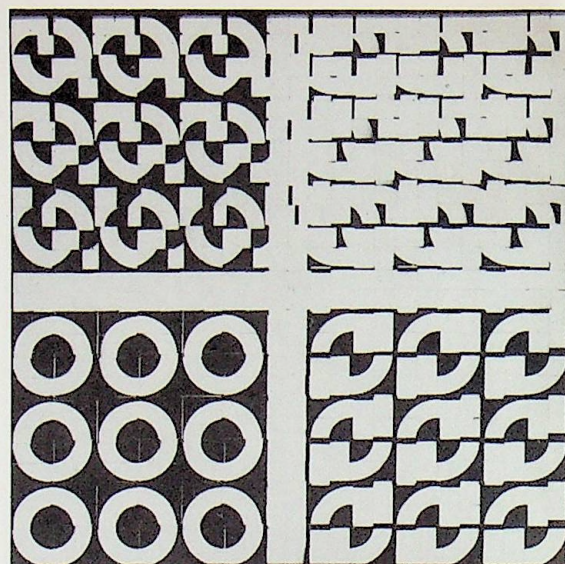
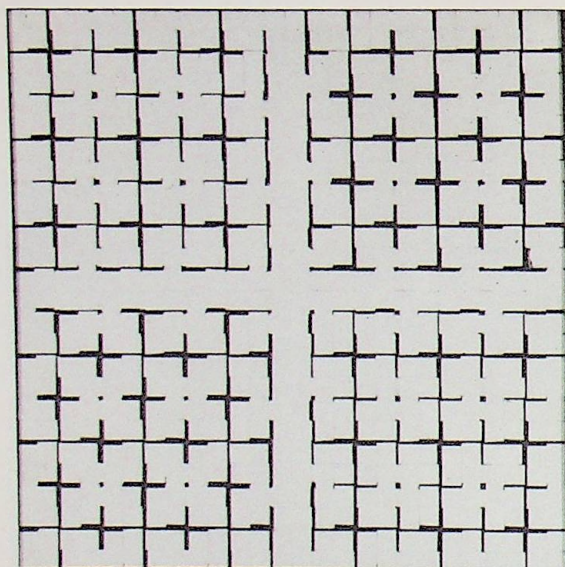


Transformobil 338 A C. B.

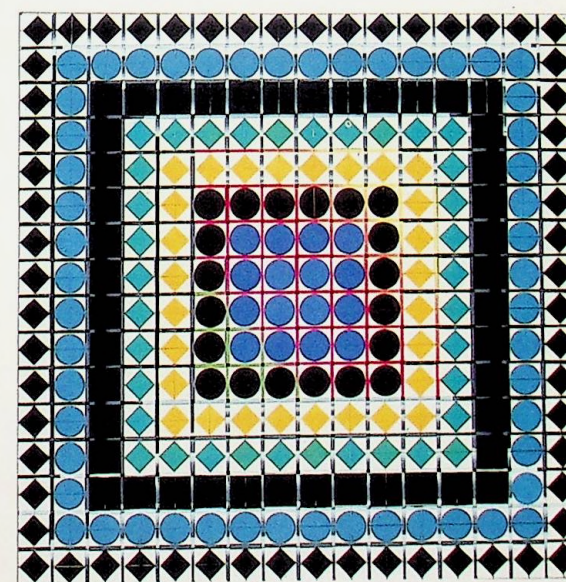
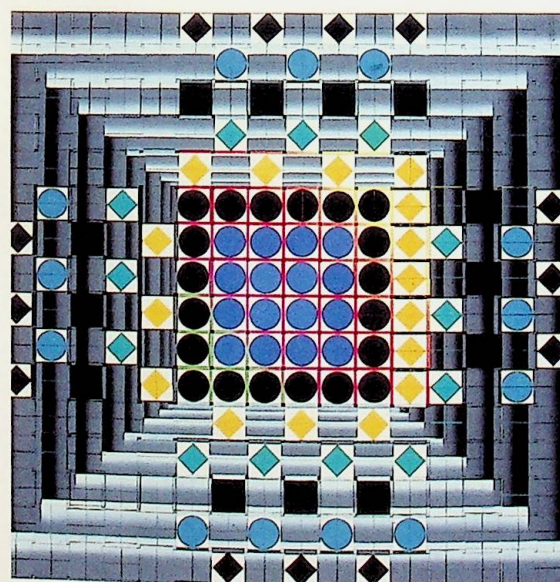
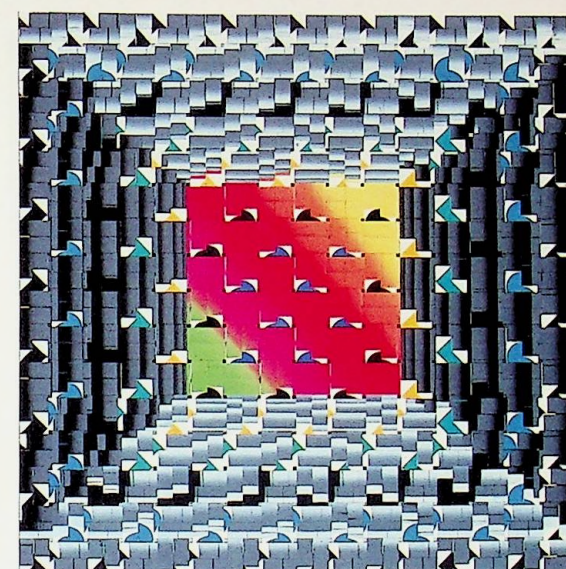
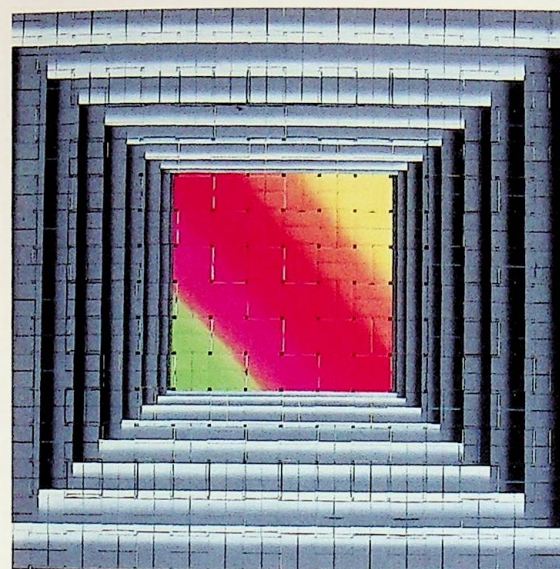


Transformobil 512 G

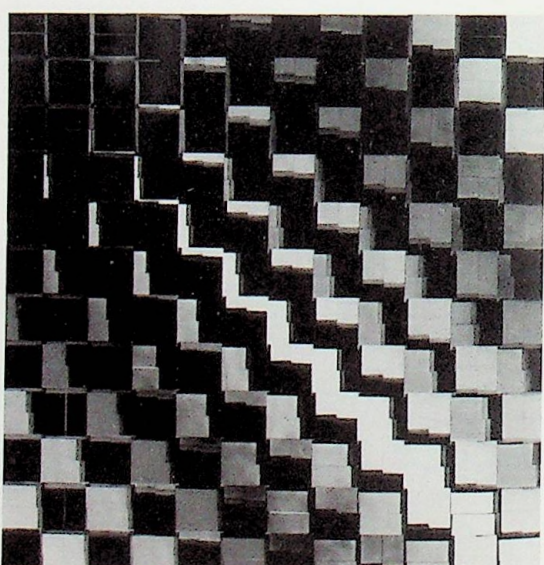
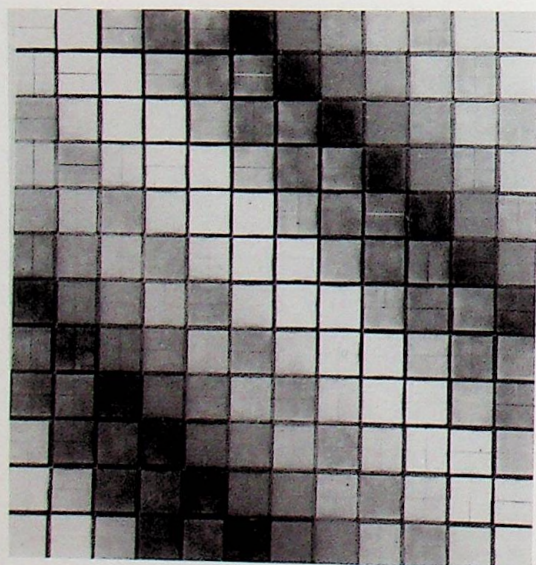
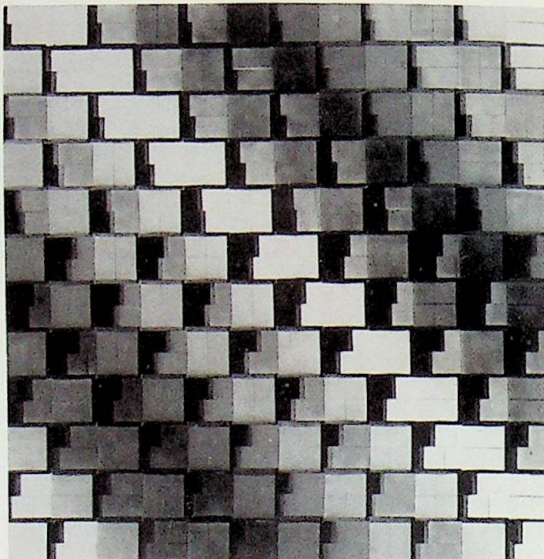
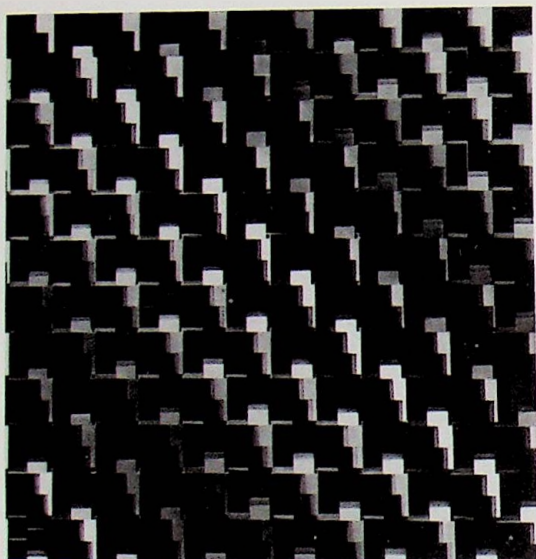
Transformobil 512 E



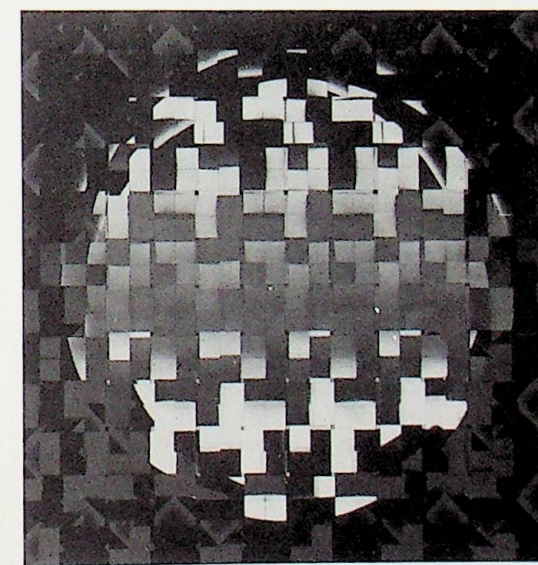
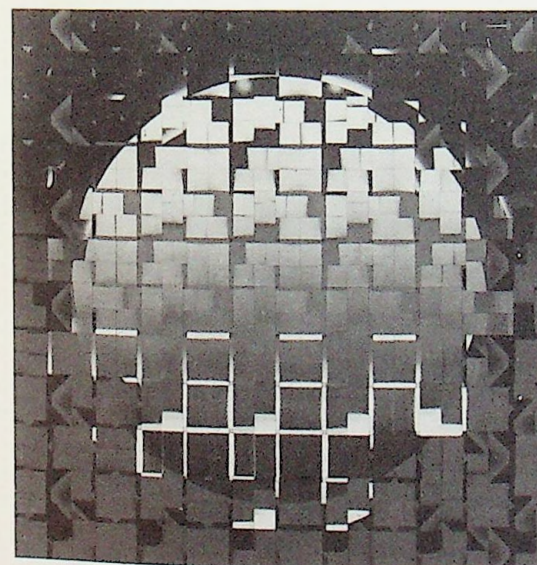
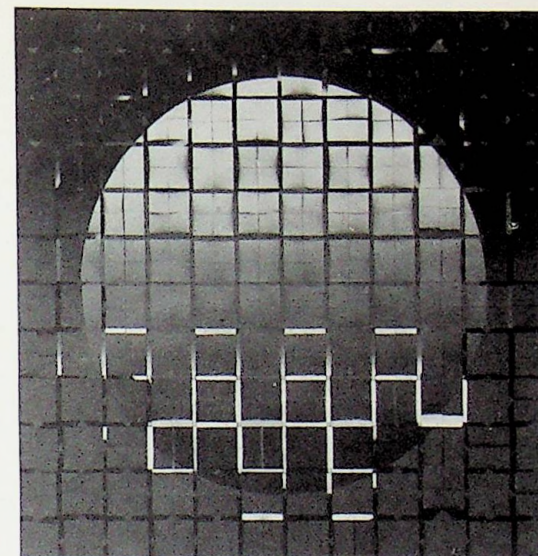
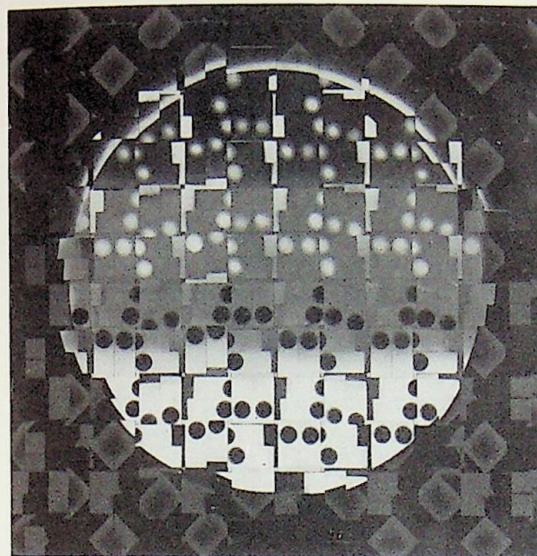
Transformobil 338 B C. B.



Transformobil 512 H



Transformobil 288 A



Transformobil 288 B



BIOGRAFIJA

Zlatko Šimunović rođen je 14. XI 1936. u Otočcu. Diplomirao je 1962. na Akademiji likovnih umjetnosti u Zagrebu u klasi prof. Marina Tartaglie. Te iste godine postaje suradnik Majstorske radionice profesora Krste Hegedušića, u kojoj boravi do 1967.

Studijska putovanja: Italija, Francuska, SSSR, SAD.

Sudjelovao na mnogim skupnim izložbama u zemlji i inozemstvu.

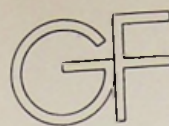
Živi i radi u Zagrebu kao samostalni umjetnik, atelier Medulićeva 12, tel. 437-056.

SAMOSTALNE IZLOŽBE

1967. Zagreb, Klub književnika (s Nives Kavurić-Kurtović i Tomislavom Hruškovcem)
1978. Zagreb, Studio galerije Forum, Mobilne skulpture i kolaži
1979. Novi Sad, Mali likovni salon, Mobilne skulpture i kolaži
1979. New York, 28th Street Gallery, Mobile Art
1981. Dubrovnik, Kulturno-zabavni centar Bakus – Lazareti, Mobilne skulpture i kolaži
1982. Zagreb, Salon galerije Karas, Skulpture i slike
1986. Samobor – Zagreb, Galerija Matijaš, Transformobili i objekti
1989. Zagreb, Galerija FORUM, Transformobili

POPIS RADOVA ZA SAMOSTALNU IZLOŽBU U ZAGREBU

1. Transformobil 200 A 1989. airbrush 613 x 616 mm
2. Transformobil 200 B 1989. airbrush 613 x 616 mm
3. Transformobil 200 C 1989. airbrush 613 x 616 mm
4. Transformobil 200 D 1989. airbrush 613 x 616 mm
5. Transformobil 338 A C. B. 1989. airbrush 743 x 743 mm
6. Transformobil 338 B C. B. 1989. airbrush 743 x 743 mm
7. Transformobil 512 A 1989. airbrush 917 x 917 mm
8. Transformobil 512 B 1989. airbrush 917 x 917 mm
9. Transformobil 512 C 1989. airbrush 917 x 917 mm
10. Transformobil 512 DA 1989. airbrush 917 x 917 mm
11. Transformobil 288 A 1989. airbrush 702 x 702 mm
12. Transformobil 288 A 1989. airbrush 702 x 702 mm
13. Transformobil 512 E 1989. airbrush 952 x 952 mm
14. Transformobil 512 F 1989. airbrush 952 x 952 mm
15. Transformobil 512 G 1989. airbrush 952 x 952 mm
16. Transformobil 512 H 1989. airbrush 952 x 952 mm
17. Transformobil 648 A 1989. airbrush 1002 x 1002 mm
»Hommage à Piet Mondrian«
18. Transformobil 648 B 1989. airbrush 1002 x 1002 mm
19. Transformobil 200 E 1989. airbrush 638 x 638 mm
20. Transformobil 200 F 1989. airbrush 638 x 638 mm
21. Transformobil 242 1989. airbrush 663 x 663 mm



ČLANOVI GALERIJE FORUM MEMBERS OF THE FORUM GALLERY

KOSTA ANGELI RADOVANI
BELIZAR BAHORIĆ
JOSIP DIMINIĆ
IVO FRIŠČIĆ
RAUL GOLDONI (1919–1983)
STANKO JANČIĆ
NIVES KAVURIĆ-KURTOVIĆ
ZLATKO KESER
EUGEN KOKOT
ANTE KUDUZ
FERDINAND KULMER
IVAN LOVRENCIĆ
EDO MURTIĆ
DALIBOR PARAĆ
ŠIME PERIĆ
OTON POSTRUŽNIK (1900–1978)
ZLATKO PRICA
NIKOLA REISER
MARIJA UJEVIĆ-GALETIĆ
GORANKA VRUS-MURTIĆ

U GALERIJI FORUM IZLAGALI SU EXHIBITIONS IN THE FORUM GALLERY

FERDINAND KULMER
GIUSEPPE ZIGANA
LAZAR VOZAREVIĆ
JOAN MIRO
NIKOLA REISER
EDO MURTIĆ
IVAN LOVRENCIĆ
ZLATKO PRICA
IVO ŠEBALJ
VASKO LIPOVAC
ANTE KUDUZ
ŠIME PERIĆ
ACHILLE PERILLI
OTON POSTRUŽNIK
EMILIO VEDOVA
FRANO ŠIMUNOVIĆ
KSENIJA KANTOCI
STEVO BINIČKI
NIVES KAVURIĆ-KURTOVIĆ
RICHARD MORTENSEN
IVO FRIŠČIĆ
VIRGILIJE NEVJESTIĆ
MILIVOJE NIKOLAJEVIĆ
LOJZE SPACAL
TONI BENETTON
BOŠKO PETROVIĆ
LJUBOMIR PERČINLIĆ
GORANKA VRUS-MURTIĆ
JOSIP DIMINIĆ
ANTE JAKIĆ
NIKOLA KOYDL
RAUL GOLDONI
PREDRAG NEŠKOVIĆ
DALIBOR PARAĆ
PETAR HADŽI BOŠKOV
BOGDAN BOGDANOVIĆ
ALBERT KINERT
MILE SKRAČIĆ
SPASE KUNOVSKI
BORO MITRIČESKI
FADIL VEJZOVIĆ
PIERO TARTICHIO
VLADIMIR STRAŽA
BELIZAR BAHORIĆ
BRANKO RUŽIĆ
GRAFIČARI IZ HAMBURGA
SUVERENI UMJETNICI IZ
SR MAKEDONIJE
MERSAD BERBER
MIODRAG B. PROTIĆ
STANKO JANČIĆ
ANTE KAŠTELANČIĆ
ROBERT RAUSCHENBERG
KOSTA ANGELI RADOVANI
OTO LOGO
MILAN KONJOVIĆ
PETAR MAZEVIĆ
GUALTIERO MOCENNI
LJUBOMIR KARINA
RATKO JANJIĆ-JOBO
STOJAN ČELIĆ
ISMAR MUJEZINOVIĆ
EUGEN KOKOT
ŽIVA KRAUS
MARIJA UJEVIĆ-GALETIĆ
MAJA DOLENCIĆ-MALESEVIĆ

DRAGO TRŠAR
ANDREJ JEMEC
ELIZABETH FRANZHEIM
SUVERENA UMJETNOST
KOSOVA
JEAN MESSAGIER
TADEUSZ LAPINSKI
IVO KALINA
MATKO TREBOTIĆ
GRUPA MLADIH AUTORA IZ
ZAGREBA
ANTE MARINOVIĆ
MUSLIM MULLIQI
AGIM CAVDARBASHA
OLGA JANČIĆ
ZLATKO KESER
ĐURO PULITIKA
SLAVKO KOPAC
SHYQRI NIMANI
LUKŠA PEKO
BORIS DOGAN
DORA KOVAČEVIĆ
SOFIJA NALETILIĆ-PENAVUŠA
GLIGOR ČEMERSKI
JOSIP BIFFEL
KUZMA KOVAČIĆ
STANKO POSAVEC
ENGJELL BERISHA-BEFRE
DUŠKO ŠIBL
LJUBOMIR STAHOV
ĐURO SEDER
ŠIME VULAS
JASNA MARETIĆ
ŠPANJOLSKO KIPARSTVO MULTIPLA
TRINAEST SOVJETSKIH GRAFIČARA
MIRO VUCO
RODOLJUB ANASTASOV
CARLO CIUSSI
KAŽIMIR HRASTE
KLAVDIJ TUTTA
GIORGIO BORDINI
ZLATKO KAUZLARIĆ-ATAĆ
VATROSLAV KULIŠ
STEVAN LUKETIĆ
IVAN LESIAK
JAPANSKA GRAFIKA
ZLATKO ŠIMUNOVIĆ