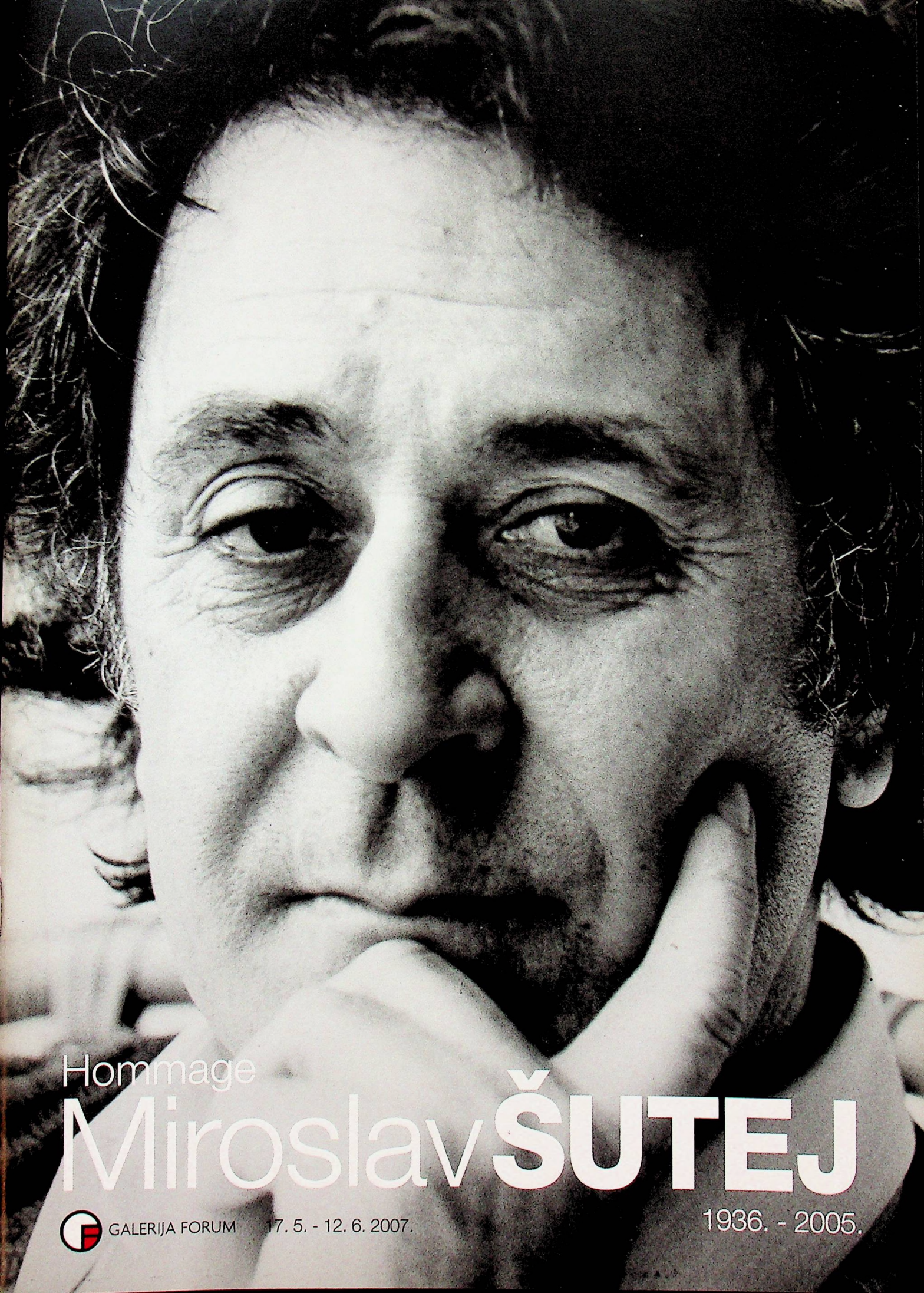




Hommage

Miroslav ŠUTEJ



GALERIJA FORUM

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ŠUTEJEVA ŠUTNJA

Gotovo pola stoljeća Miroslav Šutej se oglašavao uvijek novim i zanimljivim radovima, iz desetljeća u desetljeće je dokazivao vitalnost i nepresušivost svoje imaginacije. Zacrtao je vrlo rano svoj put prema čistim oblikovnim vrijednostima, na neki način i prema izrazitim optičkim senzacijama, nije se pritom libio niti zakoračiti u stranu, te u međuvremenu iskušati različite registre tehnike i izraza. Kao da se ni nije mogao izgubiti u bilo kojem smjeru da je krenuo, jer je u svim mogućim varijacijama i modifikacijama imao prepoznatljiv otisak individualnog dara.

Razumije se da je svojega Kairosa uhvatio za čuperak već početkom šezdesetih godina, u trenutku kad se njegov osobni stil poklopio s dominantnim tendencijama razdoblja, koje je izišavši iz enformelističke inkubacije tražilo drugačiju, strožu morfologiju, makar i uz podjednako elastičnu sintaksu. S "Bombardiranjem očnog živca", sa "Sunčevim križem", s "Modelom frekvencije" naš je umjetnik odmah uhvatio priključak na ludičko - parascijentističku orijentaciju, na stvaralaštvo uokvireno čvrstim formalnim premisama unutar kojih je tek trebalo realizirati prostor slobode, naći pukotinu kroz koju će frnuti iskra autentične maštovitosti.

Za razliku od dogmatičara tehnike ili poslužitelja likovne ideologije, Miro Šutej je ušao u igru s geometrijom i fizikom ne odričući se prava krivine i neravnine, ne odustajući od rukopisnih svojstava i svojeglave konstruktivnosti. Od samoga starta, dobro prihvaćenog i u međunarodnim razmjerima, sačuvao je i mjeru blage podsmješljivosti, ako ne baš autoironije a ono suverene ležernosti i naizgledne nepretencioznosti, s time da se sva zahtjevnost sastojala jedino i samo u originalnosti, neponovljivosti, začudnosti. Drugačije rečeno, pripadao je svojevršnim problematičarima oblikovanja, ali se nije svrstao među tvrde zagovornike trenda, među krute provoditelje programa, da ne kažemo "slijepe" sljedbenike negdje drugdje postavljenih zakonitosti.

Usudujemo se ustvrditi kako je stanovita organičnost uvijek hranila Šutejevo mišljenje i zamišljanje. Dapače, svako toliko se vraćao antropomorfnim omjerima, biofilnim protegama, erotskim asocijacijama i aluzijama. Kad bi iscrpio problemsku nit ili razradio postavljeni zadatak, umio bi započinjati gotovo sa suprotnih polazišta, tako da nikad nije upao u zamke monotonije (ali, što je posebno teško i značajno, niti iznevjerio dominantu živih reakcija, nezajajžljive znatiželje, istraživačkog nagona). Od redukcije do zasićenosti i od punine do sažimanja na znak ili strukturu, slikar-grafičar-plastičar lako i rado prelazio, te svugdje ostavljao pečat iznimne vizualno-haptičke vitalnosti.

Nakon zatvaranja njegova kreativnog ciklusa, obraćamo se zaključenom opusu s dužnim poštovanjem, ali i s participacijom

ŠUTEJ'S SILENCE

For almost half a century Miroslav Šutej kept producing works that were always new and interesting, from decade to decade he kept proving his vitality and inexhaustibility of his imagination. He very early traced his path towards pure formative values and in some way towards obvious optical sensations. He didn't refrain from stepping aside and trying out different registers of technique and expression.

It is as though he couldn't get lost regardless of the path he took because he had a recognizable print of his individual gift in all possible variations and modifications.

It is understandable that he took his Kairos (god of good fortune) by the lock in the early 1960ies, at the very moment when his individual style coincided with the dominating tendencies of the period, which, having come out of the enformel incubation, demanded a different, stricter morphology, even with the equally flexible syntax. With his 'Bombarding of the optic nerve', with 'Solar cross', with his 'Frequency model' our artist immediately got connected to the ludic- parascientistic orientation, work framed by strict formal premises.

Within those premises he was yet to realize the space of freedom, find a crack through which the spark of authentic imagination can fly off.

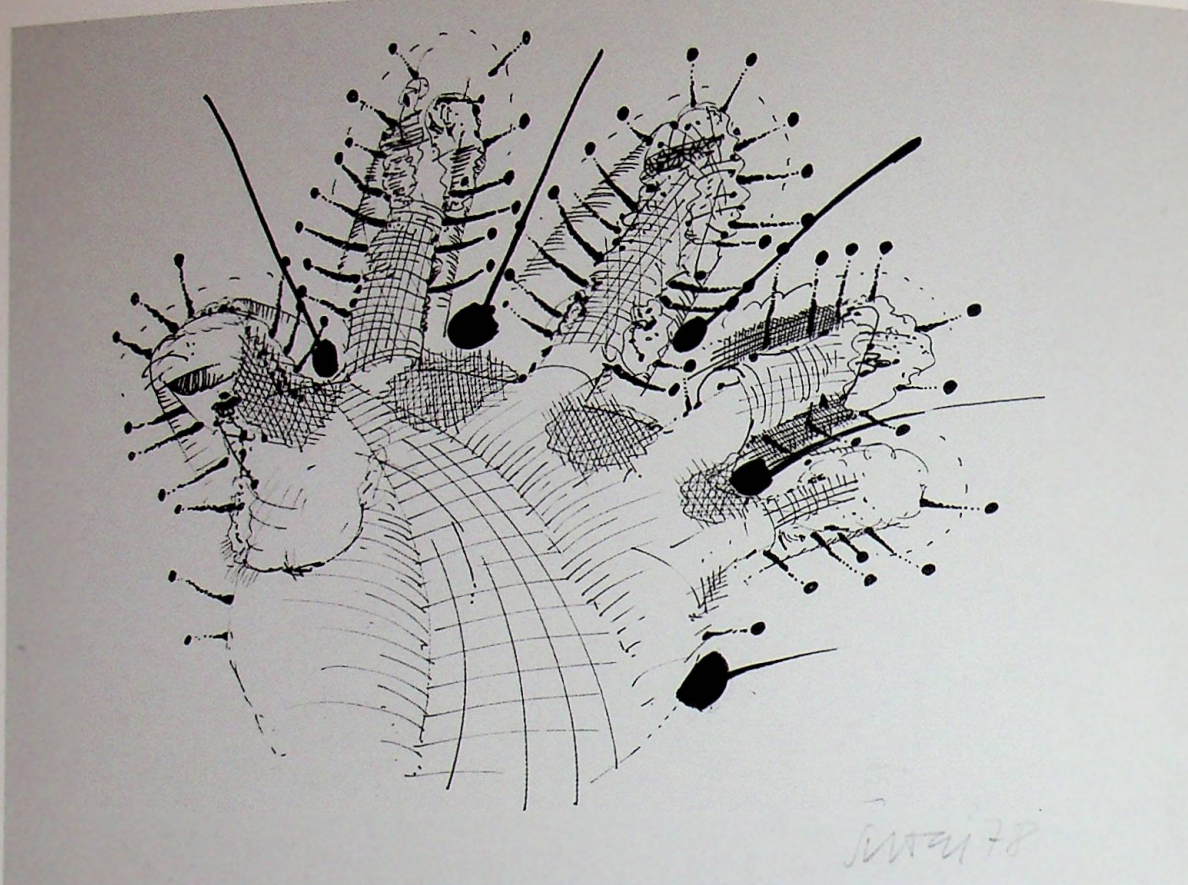
Differently from the dogmatists of the technique or servers of the art ideology, Miro Šutej got in the game with geometry and physics. Not giving up the right of curves and uneven areas, not giving up his typical characteristics and his stubborn constructiveness. From the very beginning, which was well accepted even by international standards, he kept his sense of mild sneering, if not auto irony then supreme relaxed manner and apparent unpretentiousness. All that was demanding consisted only of originality, inimitability and extraordinary quality.

In other words, he belonged to certain problem- solvers of design, but he never became a rigid trend supporter, he never became one of those who strictly implement programmes, who blindly follow the rules that were established somewhere else. We dare say that a certain organic quality always fed Šutej's thoughts and imagination. On the contrary, he every once in a while, went back to anthropomorphic proportions, erotic associations and allusions.

Whenever he exhausted a particular problem or elaborated a given task, he knew how to start again from a different starting point so that he could never be trapped by monotony. He, and this is particularly difficult and important, never betrayed, the dominant trait of living reactions, insatiable curiosity, exploratory instinct. From reduction to saturation, from fullness to contrac-



Ruke (crtež) / Hands (drawing), 1958.



Ruke (crtež) / Hands (drawing), 1978.

koja svjedoči nesmanjenu poticajnost Šutejevih djela. Ostavio nam je tako bogatu skalu realizacija, da možda tek sada možemo sabrano odmjeriti učinak cjeline, vrednovati ulog u suvremenosti i odmak prema trajnijim orijentirima. Jer nema dvojbe da njegove faze ne duguju prolaznim modama koliko afirmiraju svježinu osobnih reakcija i ljepotu skladnih kombinacija. Kao što je umio pripitomiti kaos isto tako je uspio dinamizirati ideju kozmosa, kao što je sudio čestice kromatski polariziranih polja jednako je pokrenuo silnice poziciono kontrastiranih elemenata...

Rad je u Šutejevu ateljeu prestao, ali nimalo nije prestalo zračenje njegovih amblematičnih ostvarenja. Ne samo da nam očni živci i dalje prenose njihove dobre vibracije, nego i naš duh najpozitivnije reagira na izazove šutejevskih kadrova i objekata, s veseljem se prepušta dosjetljivoj igri, doradenoj kompoziciji, domišljenoj organizaciji. Šutnja što ju je sudbina nametnula vedrom demijurgu nije umanjila bujnu rječnost njegovih ostvarenja.

Tonko Maroević

tion to a sign or structure, painter-graphic artist-sculptor went easily and eagerly leaving his mark of exceptional visual- haptic vitality.

After the closing of his creative cycle, we address his work with due respect, but also with participation that testifies to the undiminished stimulating quality of his works.

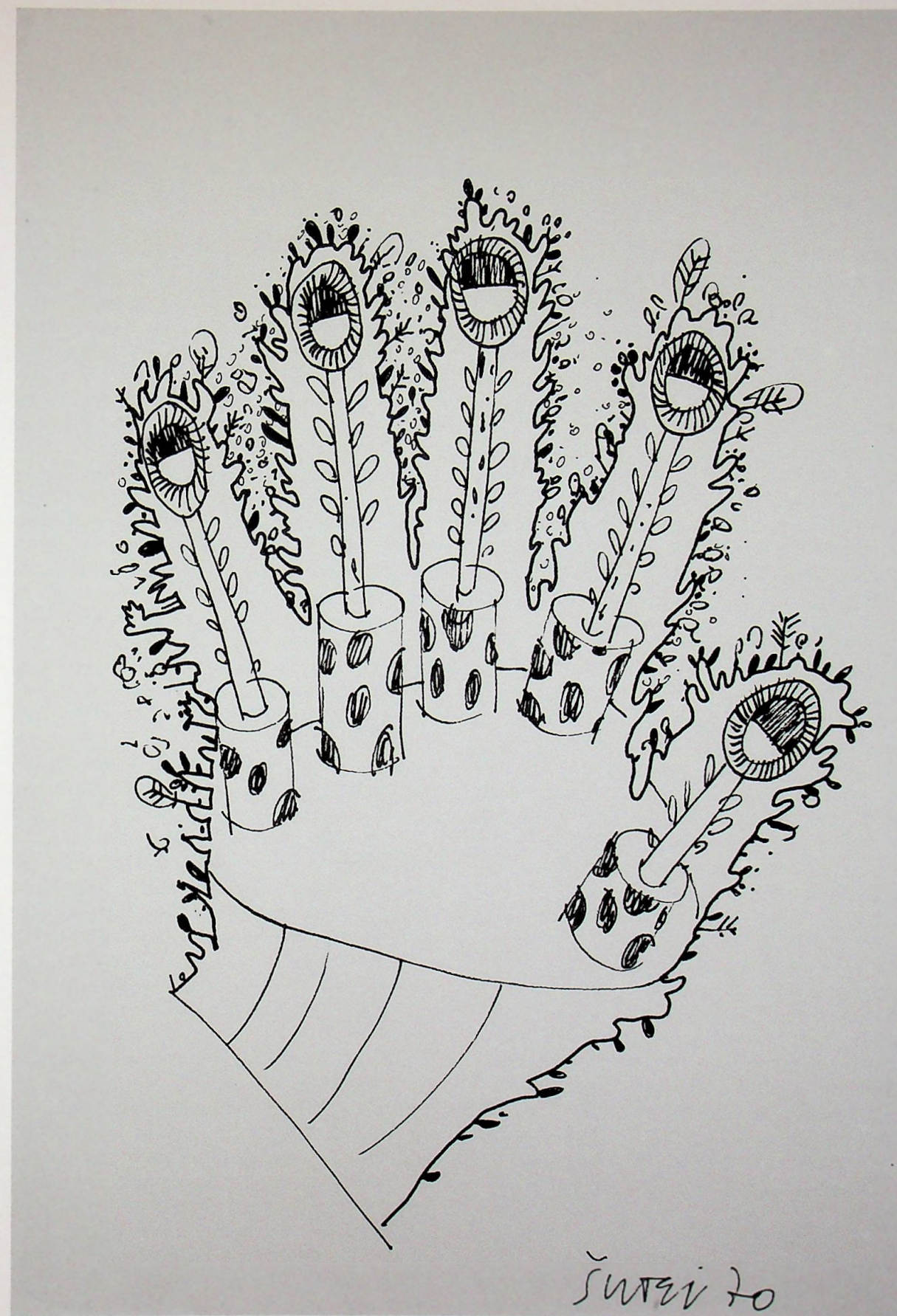
He left us such a rich scale of realizations that we can only now calmly measure the effect of the whole; evaluate its part in the contemporary world and its shift towards more permanent visual clues. His phases, without any doubt, owe less to the ever- changing fashion, but they affirm the freshness of personal reactions and the beauty of harmonious combinations.

As he could tame chaos, he also managed to dynamize the idea of cosmos. As he sorted out the particles of chromatically polarized fields, he also moved the lines of force of the positionally contrasted elements...

Work in Šutej's atelier has stopped, but the radiation of his emblematic creations hasn't. Our optic nerves still transmit their good vibrations and our spirit reacts in the most positive manner to all the challenges of Šutej's cadres and objects. It joyfully surrenders to the imaginative game, finished composition, thought out organization.

The silence that destiny imposed on the joyful demiurge didn't diminish the exuberant eloquence of his creations.

Tonko Maroević



Ruke (crtež) / Hands (drawing), 1970.

ŠUTEJ

Zajedničko dječastvo. Kad nekog poznaješ kao klinca, poznaješ ga do kraja, sve ti ostaje živo pred očima. Šutej se tamo, u staroj Dugoj Resi, prirodno bio nametnuo kao vođa skupine nešto mlađih klinaca iz susjedstva, ali fantastično: s ljubavlju, sa simpatijom, nije se življavao zapovijedima nego je širio naše znanje, nikom se nije nametao, svi smo ga voljeli. Svi mi s Mrežnice bili smo već kao djeca sjajni plivači, to sam još i danas, ali Miro me naučio kako plivati sa "stilom". Naučio me plivati. Divio sam se. Naučio me kako ubrati pravu šibu s lijeske i napraviti luk i strijelu. Naučio me kako od "šaša", dugačke zelene trstike napraviti splav, svezati je špagom, sjesti na nju i veslati na njoj po rijeci. Svi smo tada kao ljudi čitali Karla Maya. Klapa se ubrzo raspodijelila na uloge: on je bio aposlutno Winnetou, mene fizički slabšnog zapala je uloga Old Shatterhanda. S lukovima i strijelama šuljali smo se po okolnim šumama, penjali se po napuštenim kamenolomima, tajno se sastajali po noći, iskušavali svoje sitno tijelo, sve je bilo dječjački mit. Ali, krenimo po redu. Imao sam stanoviti spontani dar zapažanja, pa što je, s obzirom na Miru Šuteja, od toga ostalo?

Omanji dečko niskog stasa, bio je nevjerojatno fizički skladen. To nitko od nas nije bio. On je bio građen kao mali antički kip, a mi drugi samo nezgrapni "krumpiri zemlje"; Miro je imao posebnu tjelesnu eleganciju, imao je onaj fini sklad između pameti i pokreta ruku, slogu između tijela i duha i izraza lica, to danas tek znam definirati: lijepe male uske ruke i prste, nevjerojatno spretne, darovite, bilo da je riječ o nožićima koje smo sa sobom nosili u šumu, bilo da je riječ o plivanju, bilo da je riječ o crtanju, ali o tome kasnije. Ukratko, bio je tjelesno neopisivo spretan, skladan i sposoban; hitar i duhovit, u svemu "imao je mota", što bi rekli naši Dalmatinci, bio je odmah iznimka, drugačiji, od Boga talentiran.

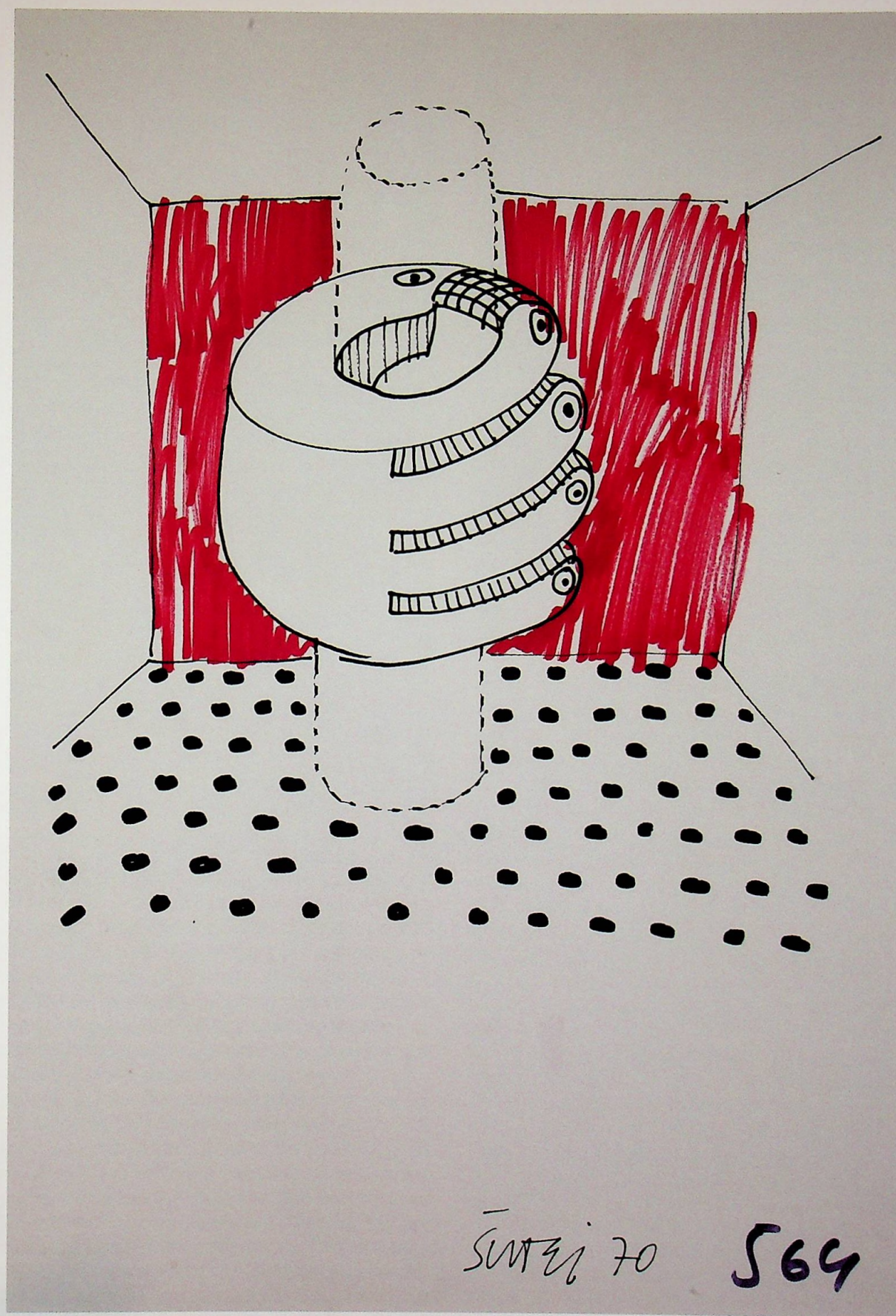
Ljetna dječjačka kupanja na Mrežnici, svakog divnog dana. Plivali smo, mi ostali kojekako, kao cucky ili kao žabe. Šutej je, pak, plivao poput Tarzana iz dugareškog kina (tako smo se i dozivali pod prozorima, s Tarzanovim krikom): ronio je i plivao prirodno poput neke vesele vidre, ama baš kao Johnny Weissmüller... Naučio me plivati prsnim stilom pravilno, naučio me s visine od tri metra skočiti u nezamislivu dubinu "s pregibom", naučio me skakati "lastavicu", naučio me roniti, što raditi s nogama i rukama pod vodom. (Bilo je to kao da imamo peraje, o kojima tada nitko nije imao ni pojma...) Kad danas moram s dubine od pet metara iščupati sidro svoje barke, koje je pod jakim maestralom zapelo u nekoj škarpi, na cavtajskom Mrkanu, recimo, ja sam onaj isti klinac kojega je Miro Šutej na Mrežnici naučio kako se roni. Nije samo to: osim Karla Maya, a citali smo tada sve zajedno, pojavili su se potkraj četrdesetih godina, prvi hrvatski prijevodi Toma Sawyera i Huckleberry Finna. Meni je moj dida to bio kupio za

ŠUTEJ

Shared childhood. When you know someone as a kid, you know him till the end; everything remains alive before your eyes. Šutej asserted himself, there in old Duga Resa, as a natural leader of the group of younger kids from the neighbourhood, but fantastically, with love, with sympathy, he didn't torture us with orders. He broadened our knowledge, he didn't impose himself on anybody, and we all loved him. We, kids from the banks of the river of Mrežnica, were all great swimmers and I still am, but Miro taught me how to swim with style. He taught me to swim. I admired him. He taught me how to pick the right branch from the hazel tree and make a bow and arrow. He taught me how to make a raft out of a bulrush, long green cane, tie it with a piece of string, sit on it and row it on the river. All of us read Karl May obsessively. Our gang was soon divided according to roles: he was absolutely Winnetou whereas I, being physically weak got the role of Old Shatterhand. With our bows and arrows we sneaked through the neighbouring woods, climbed the abandoned quarries, met clandestinely in the night, tried our weak bodies. Everything was a boyish myth. But, first thing first. I had a certain spontaneous gift of perception. What remained of it all concerning Miro Šutej?

Rather small and short, he was incredibly well proportioned. None of us were. He was built as a small antique statue, the rest of us were only ungainly 'potatoes of the soil'. Miro had a special physical elegance, that fine harmony between the mind and the arm movement, concord between body and spirit and facial expressions. I couldn't define it before; beautiful little hands and fingers, unbelievably skilful, gifted with little knives we brought with us into the woods as well as in swimming or drawing, but I will talk about that later. In short, he was physically nimble, harmonious and fit; quick and witty, he always had a motto, as Dalmatians would put it. He was an immediate exception, different, gifted by God.

Boyish summer swims in the river of Mrežnica, every wonderful day. We swam, the rest of us, like dogs and frogs. Šutej, however, swam like Tarzan from the cinema in Duga Resa (that's how we kept calling each other under the windows, with Tarzan's scream): he dived and swam naturally like some merry otter, just like Johnny Weissmüller... He taught me how to do a breast-stroke properly, how to jump into an imaginable depth with a bend, how to do a swallow-dive, how to dive and what to do with my arms and legs under the water. (It was just like having rubber foot fins but nobody knew anything about that). Today when I have to pull out the anchor of my boat from the depth of five meters, which got stuck in some escarpment because of a strong landward breeze,



Ruke (crtež) / Hands (drawing), 1970.

rođendan: smijesta sam to dao Šuteju na čitanje. Identifikacija je bila potpuna, između Mrežnice i Mississippija nije bilo razlike, *you Huck - me Tom*, on je bio i ostao moj Pero Kvržica, moj *Huckleberry friend*. . . kaj ima još dečkih kojima je to nekakvi uzor? A onda, jednog dana, Miro me bio pozvao u svoju drvarnicu u tvorničkom radničkom naselju na dugareškom "Inzlu": pokazao savršeno vjerno bile precrtane stranice Neugebauerovog "Patuljka Noska" iz tada objavljivano "Horizontovog zabavnika" (gledam danas kopiste po svjetskim galerijama kako kopiraju Rembrandta. . .). Ostao sam razapnjenih usta: fantastično je kako se Šutejev zaigrani dar bio prvo očitovao u precrtavanju opće popularnih stripova koje smo svi čitali. A potom, dogodilo se još nešto veće: iz svog tajnog skrovišta u toj drvarnici, izvukao je odjednom, kao veliko blago, predratno izdanje "Trojice u mraku" Andrije Maurovića, a upravo smo u tom istom Horizontovom zabavniku pratili i upijali Maurovićevog "Meksikanca", po noveli Jacka Londona. . . likovni kritičari, gospodo, nemojte zaboraviti da su Šutejevom prirodnom likovnom talentu prve stvare poticaje dale i te dvije stvari. . . Kako smo samo drhtali nad Starim Mačkom i Pjesnikom Lutalicom! Kad je nama kao studentima Vera Horvat Pintarić stala pričati o Maurovićevom filmskom "kadriranju", pomislio sam: pa sve to Miro i ja već znamo! Kad danas, pak, mislim o Šuteju kao slikaru, nameće mi se, njegova neprestano radosna moć invencije, za koju imam samo jednu riječ: mozartovska! Šutej je imao Mozartov tip invencije, pa neka misli tko što hoće.

A onda, jednoga lijepog dana, Miro je otišao u Zagreb, na ŠPU. Ja sam još neko vrijeme ostao u Dugoj Resi, čekajući da odem za njim, konačno nakon rata, svojoj "udovici majci": obojica smo, iz raznih razloga, bili "dečki bez tate". Šutej bi se tih dana iz Zagreba, naravno, redovito vraćao doma mami, u Dugu Resu, ali sad je bio drugačiji, promijenio se izgledom: već "umjetnik", s blokom pod rukom, s malom torbicom preko ramena u kojoj bi nosio tuševe, pera, olovke, gumice, crtači pribor. Neprestano je nekog vraga crtao. Kupali smo se, plivali opet i vriskali zajedno, ali nešto, sve, bilo se već promijenilo. Klapa se pomalo osula, razdvojila na one koji će početi nekim svojim putem i na one koji će ostati raditi u tvornici, "plesti kotac ko i otac" i dogurati eventualno do "formajstora", ostati bez pola prstiju od nekog stroja ili se oženiti, propiti pa ostati bez posla. Šutej i ja nagoni smo se razumijevali preko onoga što nas je obojicu odredilo, preko nekakvog shvaćanja umjetnosti, nekako sam znao što on radi. "Jako mi je gala u Zagrebu", rekao je, "u školi crtamo i maljamo cijeli dan, lijepo se oblačimo, zezamo se s curama, navečer sjedimo na Zdencu života". Jedva sam čekao da odem za njim u Zagreb, bilo nam je to suđeno. Imao je tada na sebi uske crne hlače i crne sandale, a njegova nova crna košulja bez ovratnika i s tri gumba, od tankog platna s tankim zlatnim crtama, neobično me se dojmila. Bila je krojena kao "kimono", nisam to nikada vidio. Pitao sam ga gdje je to kupio (takvih stvari, u nas, tada nije nigdje bilo). "To sam ja sam skrojio, a mama mi je sašila". Sve je sam oblikovao, čak i svoju košulju; ta potreba da sve oko sebe neprestano preoblikuje, ostaje mi kao neka njegova trajna ljudska značajka. . .

at Cavtat's Mrkan for example, I am the same kid whom he taught to dive on the river of Mrežnica. It's not just that: besides Karl May, and we read everything together back then, in the late 1940ies the first Croatian translations of Tom Sawyer and Huckleberry Finn appeared. My granddad bought me that for my birthday and at once I gave it to Šutej to read. The identification was complete, there wasn't any difference between Mrežnica and Mississippi, you Huck- me Tom, he was and he remained my Pero Kvržica, my Huckleberry friend... are there still any boys left who have the same role model?

And then, one day, Miro invited me to his wood- shed in the workers' settlement on Duga Resa 'Inzl': he showed to me two A4 pages that contained perfectly faithfully in coloured Indian ink the copies of Neugebauer's ' Dwarf Nosko' which was at that time being published in ' Horizontov zabavnik' (nowadays I keep watching artists copying Rembrandt....). I was left with my mouth ajar: it is fantastic how Šutej's playful gift first showed itself in copying of popular comics that we all loved. And then something bigger transpired: he pulled out of his secret hiding place in that shed, as a great treasure, the pre-war edition of 'The three in the dark' by Andrija Maurović. In that very same ' Horizontov zabavnik' we followed and absorbed Maurović's 'Mexican' inspired by the short story by Jack London... Art critics, gentleman, don't forget that Šutej's natural talent for art also received encouragement from these two things... How we shivered over Stari Mačak and Pjesnik Lutalica (Old Cat and the Wandering Poet- characters from the comics of Andrija Maurović)! When we were young students and Vera Horvat Pintarić started talking to us about Maurović's framing, I thought: Miro and I already know that! When I think today about Šutej, when I think of him as a painter, his constant joyful power of invention keeps imposing itself on me and I have just one word to describe it: Mozartesque!

Šutej had the Mozart's kind of inventiveness, no matter what anybody thinks.

And then, one fine day, Miro went to Zagreb, to ŠPU. I stayed in Duga Resa for some time, waiting to go after him, finally, after the war was over, to my widowed mother; we were both, for different reasons boys without dads. Šutej would, of course, always come back from Zagreb to his mother in Duga Resa, but he was different now, his appearance has changed: already an artist he had a sketching block under his arm and a little bag on his shoulder where he kept his Indian ink, pens, pencils, erasers, stationery. He was always drawing something. We bathed, swam again and screamed together, but something, everything changed. Our gang started falling apart, some of us went our separate ways and the others stayed and worked in the factory thus following in their fathers' footsteps, eventually becoming skilled workers. They would probably lose half of their fingers while working on some machine or get married, start drinking and lose their jobs. Šutej and I instinctively understood each other because of the very things that determined the both of us; because of the way we understood art. I somehow knew what he was doing. 'It is so cool in Zagreb' he told me, 'we draw and paint all day, we dress fine, joke with girls, sit at the Well of life (Zdenac života) in the evenings'. I could hardly wait to follow him to Zagreb,

Otvorio je, već gospon Zagrepčan, svoju torbicu s crtačim priborom i rekao uz psovku: "Jesemti, zaboravil sam doma pera". Istog časa izvadio je iz torbice mali perorez, otišao do prvog grma, te s istom vještinom s kojom nas je učio da pravimo indijanska koplja, lukove i strijele ("u divljaka luk i strijela", kako smo pjevali u školi), ubrao je tri ravna stapića, ogulio im koru i rekao: "Sjedni tu pod taj grm". Iz torbice je potom izvadio i bočicu običnog crnog školskog tuša, umočio u nju jedan od tih netom oguljenih stapića i u tridesetak sekundi, ne prekidajući potez, učinio moj "portret" i potpisao ga: MŠ. Gle, bio sam to doista ja. . . Taj apsolutni matisseovski crtež nepogriješivih linija, desetljećima je visio nad radnim stolom moje majke, u njenoj sobi u laboratoriju Ginekološke klinike u Petrovoj ulici u Zagrebu, a u jednoj selidbi nepovratno se izgubio: nikada ga više nismo našli.

A poslije, u Zagrebu? Staino sam ga pratio. Od "Razlogove" antologije za koju je bio izradio naslovnicu, pa preko svih Bijenala, pariških, tokijskih i venecijanskih: od njegovih prostornih i pomičnih obojenih drvenih instalacija (tko je ikad napravio tako radosno božićno drveće kao kad je Miro Šutej krenuo svoje crteže pretvarati u prostor? Paul Klee, možda?), pa do njegovih pomičnih slika. S pravom je stekao međunarodni glas, pripada mu u cijelosti. Bio sam tako ponosan na njega, kao da sam i sam dobio sve njegove svjetske nagrade. . . Zadnja njegova izložba koju sam vidio bile su, ne tako davno, "Barbike" u toj istoj Galeriji Forum, također "pomični" likovni predmeti i simboli, s ironijom u kojoj sam shvatio i njegovu socijalnu kritičnost i podrugljivost naspram vlastite civilizacije i vlastite umjetnosti: odjednom mi je došlo da o tim njegovim lutkama-fantomima, koje su zapravo otmjena pomografija za djecu koja se namješta po volji, dakle kič, napišem cijeli esej: a onda se, posve prerano i naglo, pojavila ona naša neumitna ljubavnica i Gospodarica, upravo kao i Mozartu. . . O Šuteju mislim uvijek s tako velikom uzbudljivošću i veseljem; bacam pogled na prvi otisak njegove prve serigrafije u boji, na njegov "bum-bum", koji sam mu doslovce "oteo" na ulici iz ruke i koji mi visi na zidu i nikako da mi povene. Zna, postoje radosti koje se ne znaju ugasi.

Nikica Petrak

it was our destiny. He was wearing tight black trousers and black sandals and I was strangely impressed by his new black shirt. It had no collar and three buttons. It was made of thin black linen with golden stripes. It had the shape of kimono. I have never seen anything like it before. I asked him where he had bought it because you couldn't buy such things then in our country. 'I cut it out and my mum sewed it. 'He designed everything, even his shirt. I will always remember his need to shape everything around him. This was his permanent characteristic.

He opened, having already become a genuine gentleman from Zagreb, his bag with his stationery, and cursed: 'O, shit, I left my pens at home'

He took a small knife out of his bag, went to the first bush and, with the same skill with which he taught us to make Indian spears, bows and arrows ('savages have bows and arrows' translation of the song that we used to sing in school) he picked three straight sticks, peeled them and said: ' Sit here under this bush!'. Then he took out of his bag a bottle of Indian ink, dipped one of the sticks into it and finished my portrait in thirty seconds, in just one stroke. He signed it ' M.Š. '

Look, it really was me.... That absolutely Matisse-like drawing of infallible lines has been hanging for decades over my mother's desk, in her room in the laboratory of the Women's clinic in Petrova Street. During one of our changes of residence it was irretrievably lost and we never found it again.

And later, in Zagreb? I followed him all the time. From 'Razlog' (Reason) anthology for which he designed the covers, biennales in Paris, Tokyo and Venice: from his spatial and mobile coloured wooden installations (who has ever managed to create such a joyful Christmas tree like Miro Šutej did when he started to transform his paintings into space? Paul Klee, maybe?). We should also mention his mobile pictures. He rightfully acquired international fame. It was completely deserved.

I was so proud of him, as if I won all the prizes myself....

The last of his exhibitions that I have seen was called 'Barbike ' (Barbie dolls) and it took place in the Forum gallery. The exhibition consisted of 'mobile' visual objects and symbols with the irony in which I understood his social criticality as well as the mocking attitude towards his own civilization and his own art. I suddenly felt like writing a whole essay on his phantom dolls, which are in fact fancy pornography for kids and can be adjusted at will, in fact they are trash.

And then, too early and suddenly, our unavoidable lover and Mistress appeared, just like in Mozart's case.... I always think of Šutej with great excitement and joy; I glance at the first print of his first coloured serigraph, at his 'boom boom', which I literally snatched from him in the street. It is still hanging on my wall and it can never fade. There are certain joys, you know, that can't be extinguished.

Nikica Petrak

ŠUTEJEV „RUKOPIS“

Već je prvom samostalnom izložbom Miroslav Šutej svoju osebnju umjetničku individualnost promovirao na ludičkim premisama sažimajući vještom rukom crtača prostore imaginativnog u likovni jezik goleme izražajnosti. A da je tu seriju crteža, (datiranih u 1962. godinu) perom i tušem na papiru, radio stvaralac demijurskim zamahom oblikujući ih u čvrsto pletivo crtovlja, dostatno je, vjerujemo, ovom prigodom podsjetiti na jedan među njima, primjerice, na kulturni crtež „Bombardiranje očnog živca“. Od te prve izložbe u Galeriji Studentskog centra, iz razdoblja umjetnikove mladosti, pa sve do one posljednje u Umjetničkom paviljonu („Prekrivene oči“, 2004./5. godine) nastale u njegovim muževnim godinama, (koicidencija s očima u nazivima djela tek je puka slučajnost?) pratimo u tom dugom vremenskom luku kroz brojne metamorfoze kao jedinstvenu putanju u promjenjivom stvaralačkom procesu.

Tragovi tih preobrazbi iščitavaju se i u retrospektivnom snimku, kroz opus prožet onim istim značajkama čiji su se jasni obrisi nazirali na prvoj izložbi, i to kao znakovi kreativnosti nagovještavajući gotovo manifestnom snagom svoj veliki stvaralački potencijal. A riječ je, dakako, o djelu determiniranom snažnom imaginativnom komponentom i neospornim crtačkim umijećem, odnosno, u potonjim, a drugačijim fazama i u znalačkom korištenju drugih likovnih tehnika, bilo onih klasičnih, kao i smionih istraživanja posve novih postupaka te nadasve, eksperimentiranja u raznovrsnim materijalima. Kad govorimo o Šutejevim preobrazbama tematiziranim u brojnim ciklusima, tad podsjećamo na tu temeljnu značajku u kojoj se, puninom svoje prirode potvrđuju njegove izrazito duhovne predilekcije rastvarajući se u brojnim inačicama. Također, nepobitna je i činjenica da je u više navrata naglašavan autorov izrazito ludički zanos, kojim je kradući vatru bozima prometejskom hrabrošću otkrivao nove predjele duhovnosti u fantastičnim i maštovitim. Gotovo bismo mogli reći da, kroz cjelokupno Šutejevo djelo, izbija u radosnim ushitima, stvaralačka vedrina šireći se u prostoru neiscrpnim varijacijama. Međutim, ma koliko god se povećavao udio iracionalnog i rase dionice konceptualnog, likovna matrica izraza, i kad mijenja sredstva i tehnike, i kad traži drugačije materijale i postupke, neće zatamiti svoju iskonsku prirodu. Popis, rekli bismo, Šutejevih tematskih polja, nije do sada u cijelosti napravljen, pa shodno tome, nije to impozantno djelo u cijelosti ni sagledano.

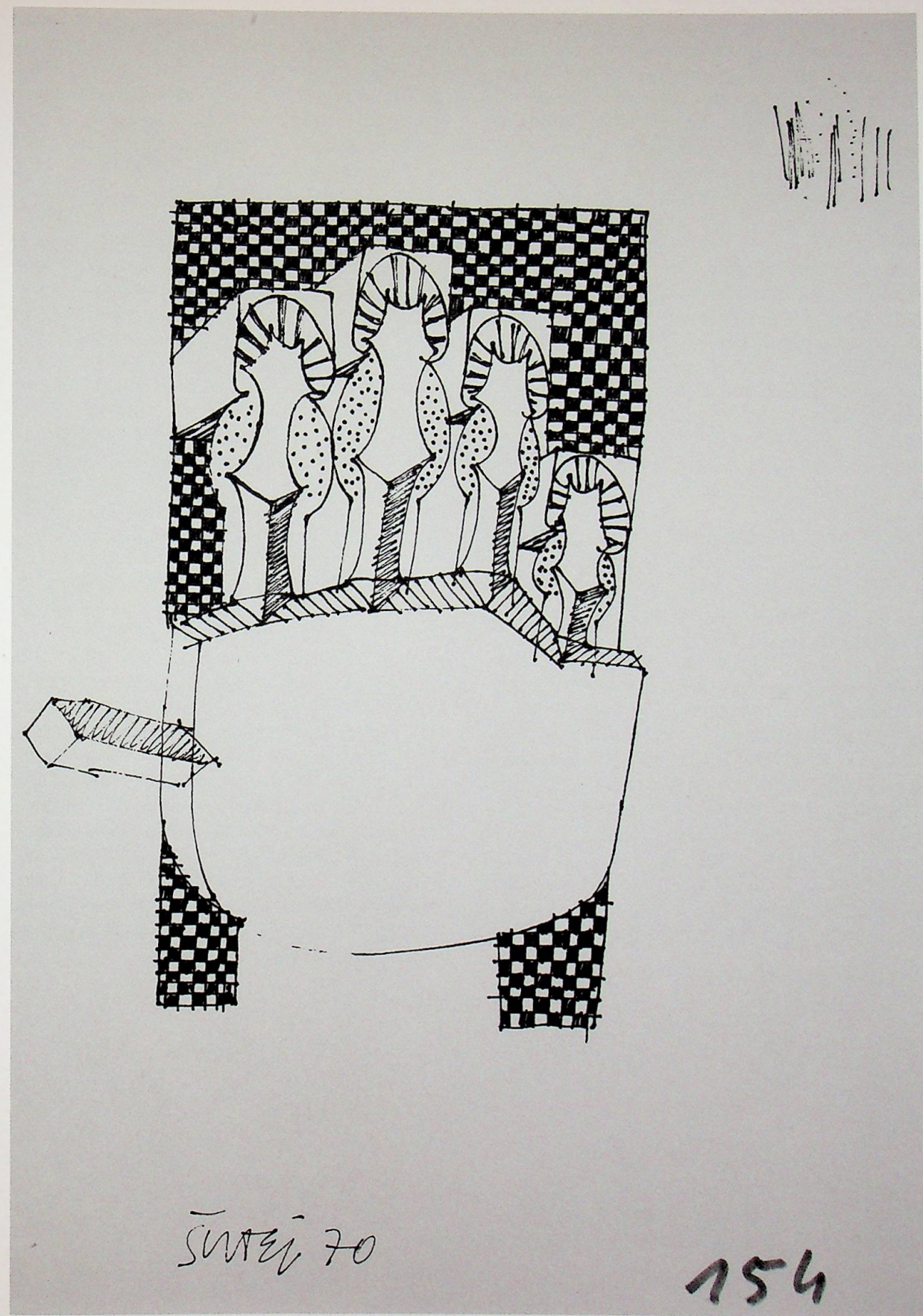
Ali su pojedina, pa i veća tematska „poglavlja“, ipak kritički interpretirana, analizirajući poticaje njegove imaginacije, morfološka ishodišta i duhovna uporišta, precizirajući djelo u suvremenom kontekstu. A neke se, među različitim i brojnim

ŠUTEJ'S HANDWRITING

With the first one-man exhibition, Miroslav Šutej promoted his distinctive artistic individuality on ingenious premises condensing imaginative spaces, with a skilful hand of a drawer, into a visual language of immense expression. This series of drawings (dated 1962) in pen and ink on paper, was done by a creator with a masterly stroke who formed them into a strong stave network and on this occasion it is sufficient to recall one drawing amongst them, the cult drawing *Bombing of the optic nerve*. Since that first exhibition in the gallery of the Student Centre, from the period of the artist's youth, all until the last exhibition in the Art Pavilion (*Covered eyes*, 2004/5) created in his manly years (the case of the eyes in the title of the works is just mere coincidence?) we follow, in that long time arch through numerous metamorphosis, a unique path in the changeable creative process.

Traces of these transformations are interpreted also in the retrospective views, through the opus permeated with those same characteristics whose clear contours were discerned at the first exhibition, already as the first signs of creativity announcing almost with a manifest force his large creative potential. The subject under discussion is of course a work determined by a strong imaginative component and indisputable drawing skill, i.e. the latter, but different phase, and in the masterly usage of other visual art techniques, whether classical or daring explorations of entirely new processes and above all, experiments with varied materials. When we speak of Šutej's transformations that were themes in numerous cycles, then we remind of the basic characteristic in which his pronouncedly spiritual predilections are confirmed, with the fullness of its nature opening wide to many synonyms. Also, another irrefutable fact is that on several occasions the author's pronounced ingenious enthusiasm has been pointed out, with which he, stealing fire from the gods with the courage of Prometheus, discovered new areas of spirituality in the fantastic and the imaginative. We can almost say that through entire Šutej's work, a creative joyfulness is projecting in merry raptures spreading throughout space with inexhaustible variations. However, no matter how much the ratio of the irrational and sections of the conceptual are growing, the expression matrix of the visual art, even when he is switching means and techniques and searching for various materials and processes, will not suppress its primeval nature. A list, we would say, of Šutej's thematic fields has not entirely been created until now, so accordingly, this grandiose work has not been looked at in its entirety.

But certain, even larger thematic "chapters" have been critically interpreted, analysing the incentives of his imagination, the



Ruke (crtež) / Hands (drawing), 1970.

tematskim cjelinama, ipak pokazuju od većega autorova interesa. Dakako, jednako kao i tehnike kojima se koristio, neke češće i više, a druge manje, ili tek povremeno, kao što je znao posegnuti za eksperimentom, što bi se iz svega moglo zaključiti, da je mijenjajući tehnike i postupke relativizirao razlike stvarajući svoj stvaralački princip za iznimno plodan i svestran rad. A on se pak u tom širokom rasponu tehnika i materijala otkrivao u umjetnikovu djelu kao njegova pokretačka energija kojom je zalački asimilirao raznovrsnost i različitost u svojem izrazu kao jednu od njegovih temeljnih vrijednosti.

Tako, kao što je također dobro znano, rado i često koristi običnu ili kemijsku olovku, flomaster, crta perom i kistom, uzima, po svojoj mjeri, drvene, pastelne, uljene i akrilne boje, jednako tako oblikuje škarama kao i drugim pomagalicama, reže raznobojne papire i metale, plastiku i žicu, aluminij i drvo, špagu, platno, spužvu, staklo... ili će posegnuti, s jednakim zanosom, za fotoaparatom kao i fotokopirnim strojem, računalom, ... i ... još za...

Međutim, u pojedinim tehnikama, primjerice u crtežu, kontinuitet neće biti narušen ili prekinut što potvrđuje (i kronologijski) veliki opus, kao nedvojbeno i brojna i iznimno značajna djela rađena u crtežu.

Također, a već je i zamijećeno, da su Šutejeve mijene u ciklusima česte, a promjene gdjekad radikalne, kao što je evidentno, da je u pojedinim temama radio vrlo intenzivno i da su djela nastajala gotovo u jednom dahu, a drugima se i kroz duže vremensko razdoblje nanovo vraćao, istraživao, varirao, produbljivao...

Upravo je u ciklusu „Ruke“, makar i u skromnom izboru za ovu izložbu, razvidan taj snažan i specifičan umjetnikov interes za jednu temu, koji mijenjajući intenzitet, materijale i tehnike, i u velikom vremenskom rasponu od 1958. do 1992. godine, nije izgubio na privlačnosti. A u tim se brojnim i raznolikim varijacijama iščitava i ta neiscrpna imaginacija koja arhetipskom snagom oblikuje likovne elemente u prepoznatljivi „rukopis“ - u Šutejev idiom jedinstvene vizualne izražajnosti.

Milan Bešlić

morphological origins and pinpointing the work in a contemporary context. But some, amongst the different and numerous thematic units seem to be more interesting to the author than others. Certainly, just like the techniques that he used, some more often and at a higher rate and others less or just sometimes, and as he liked to resort to experiments, one could conclude that by changing his techniques and procedures he relativised the differences, making his creative principle for an exceptionally fertile and versatile work. He, in this wide range of techniques and materials, discovered himself in the artist's work, being his driving energy, with which he masterly assimilated the diversity and variety of his expression, as one of his fundamental values.

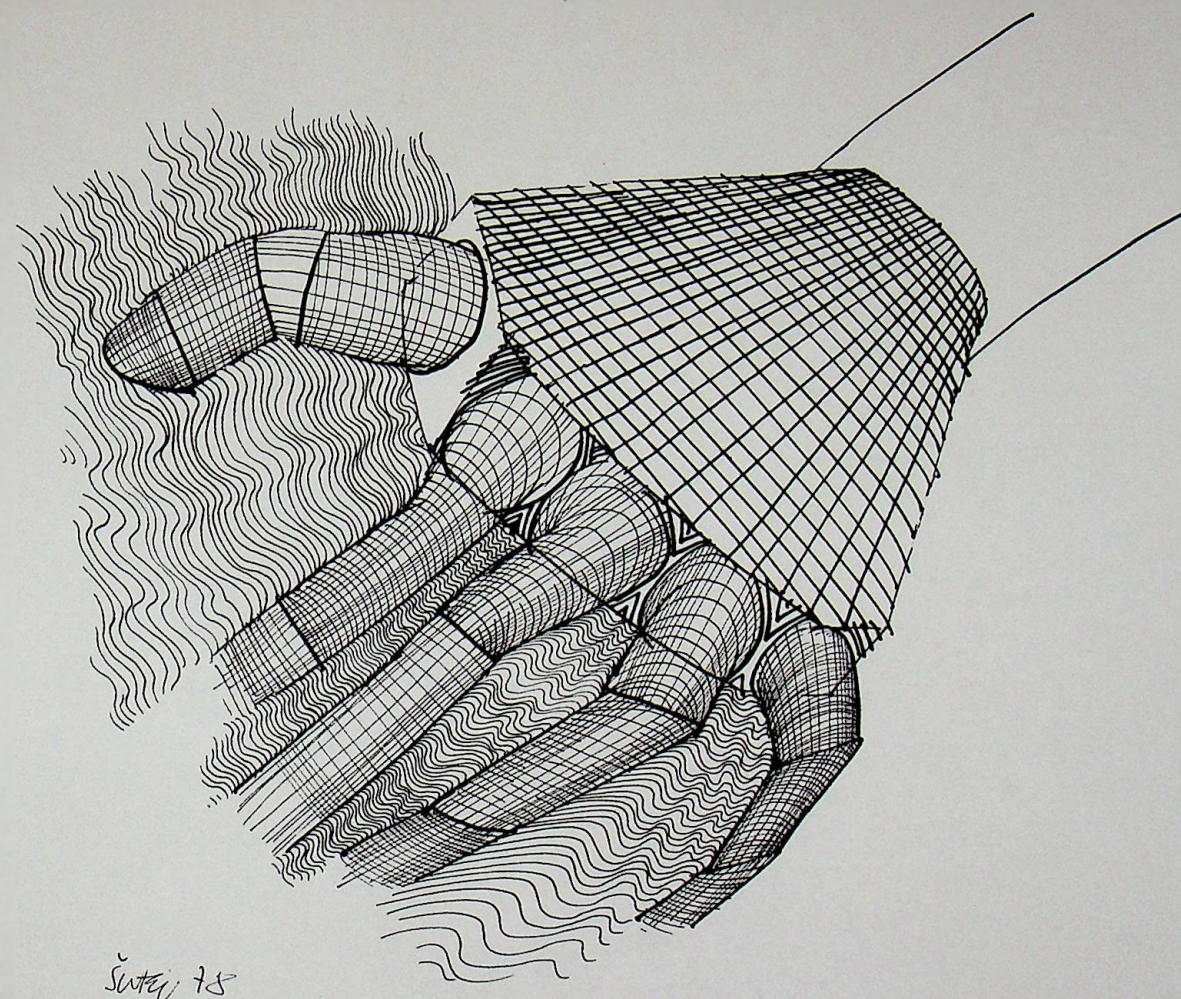
Furthermore, as it is well known, he often likes to use a regular pencil or pen, felt pen, he draws with a drawing nib and brush, he uses, in his own measure, wooden, pastel, oil and acrylic colours, just as equally he uses scissors and other accessories, he cuts colourful papers and metals, plastics and wires, aluminium and wood, rope, canvas, sponge, glass... or he will reach out, with equal enthusiasm, for a camera or a copying machine, computer, ... and ... and for...

However, in certain techniques, for example in a drawing, the continuity will not be disturbed or disrupted which just confirms (even chronologically) a large opus, as well as undoubtedly numerous and exceptionally significant works in the form of drawings.

Furthermore, it has been already noticed that Šutej's phases in the cycles are frequent and the changes are sometime radical, which is evident that in certain themes he worked very intensively and that the works were created almost in a single breath, whilst he returned to others over a longer period of time, he searched, modified, intensified...

It was in the cycle *Hands*, even if only modestly selected for this exhibition, that this strong and specific artist's interest for a single theme was evident, that, changing the intensity, materials and techniques throughout a large time span from 1958 to 1992, did not lose its attractiveness. These numerous and various variations read this inexhaustible imagination that, with archetypal force, forms the visual elements into a recognisable "handwriting" - Šutej's idiom of a unique visual expression.

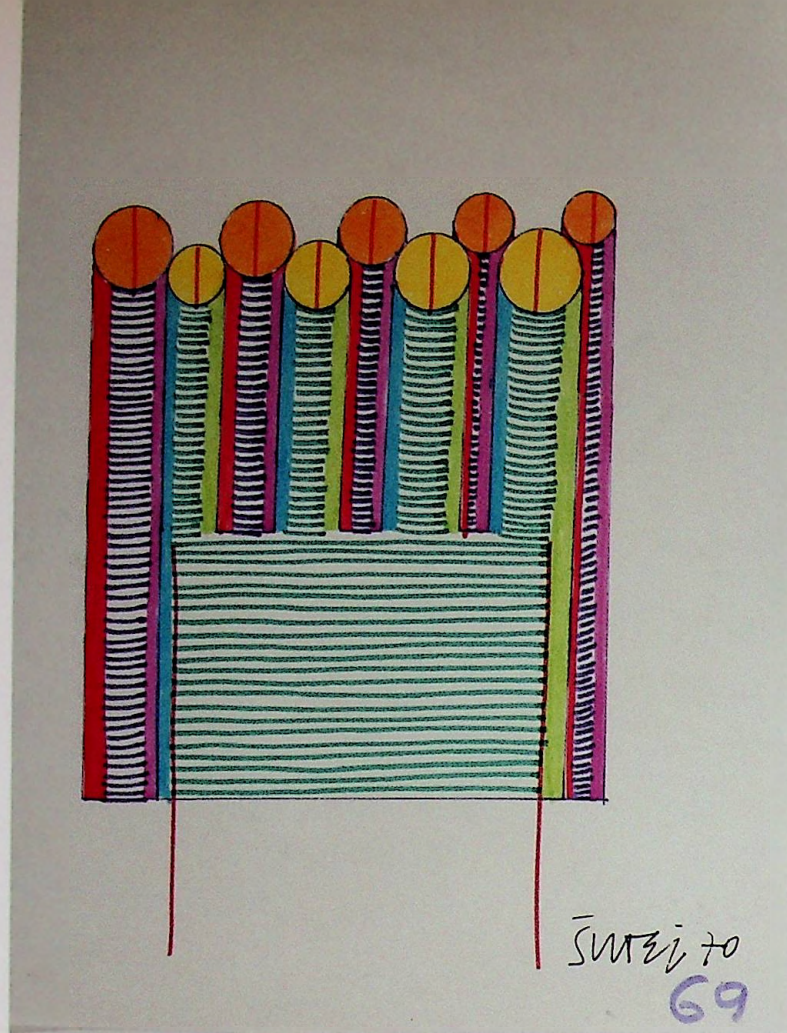
Milan Bešlić



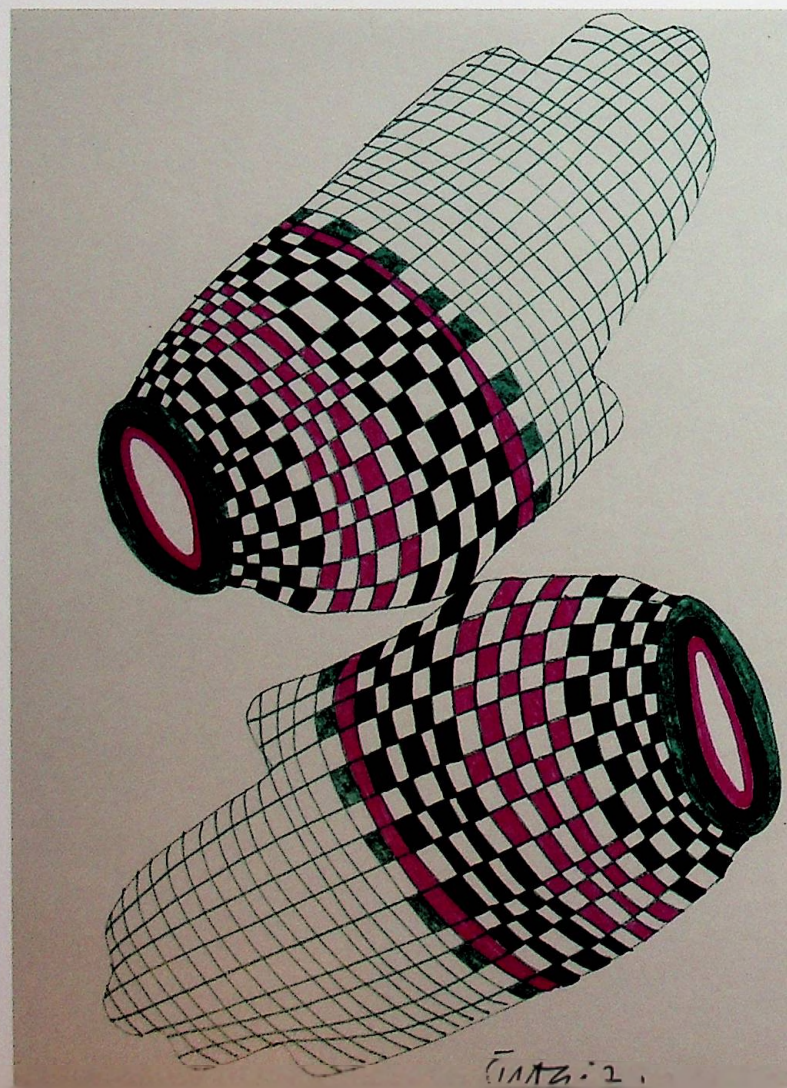
Ruke (crtež) / Hands (drawing), 1978.



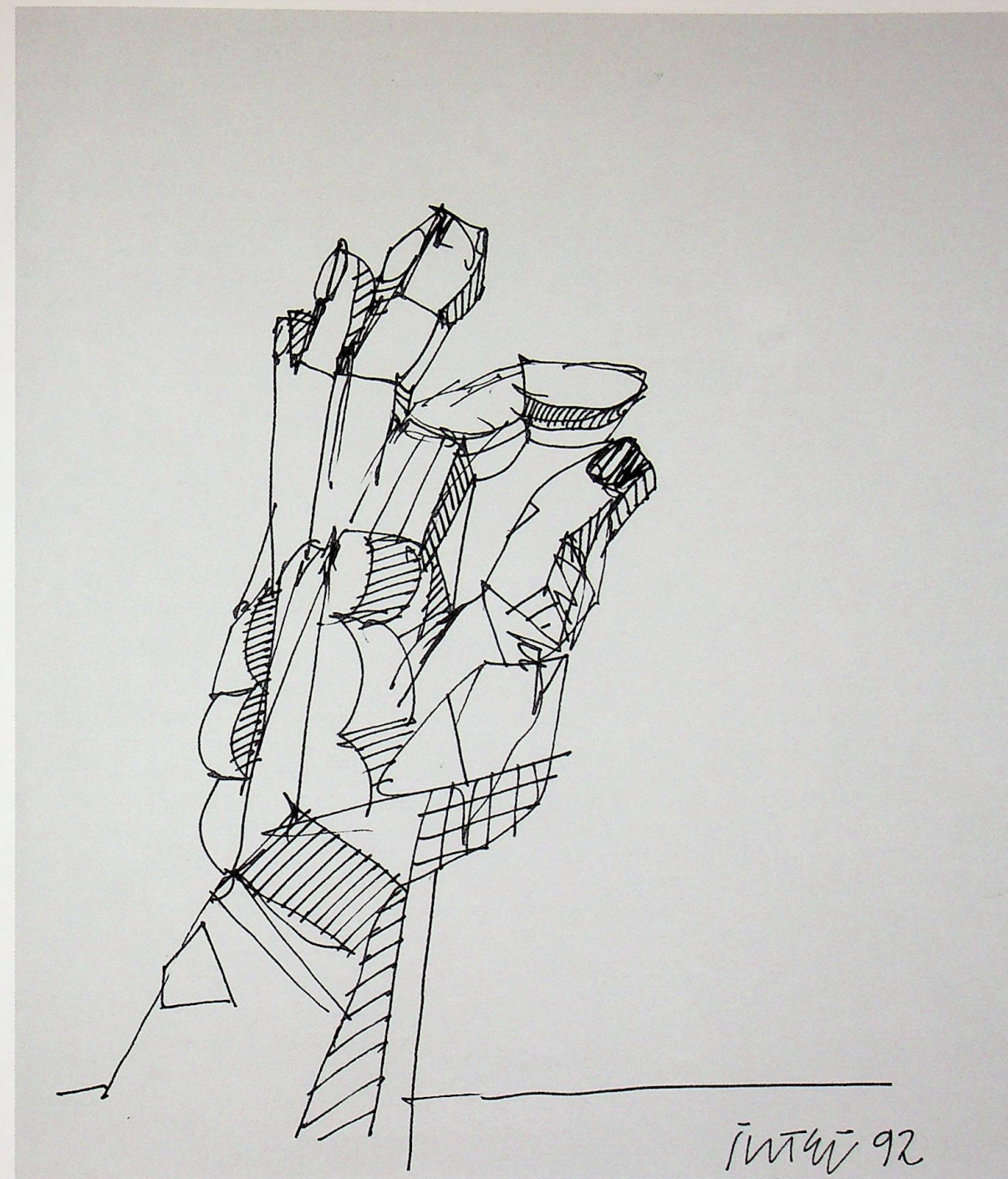
Ruke (kolaž) / Hands (collage), 1973.



Ruke (crtěž) /
Hands (drawing),
1970.



Ruke (crtěž) /
Hands (drawing),
1970.



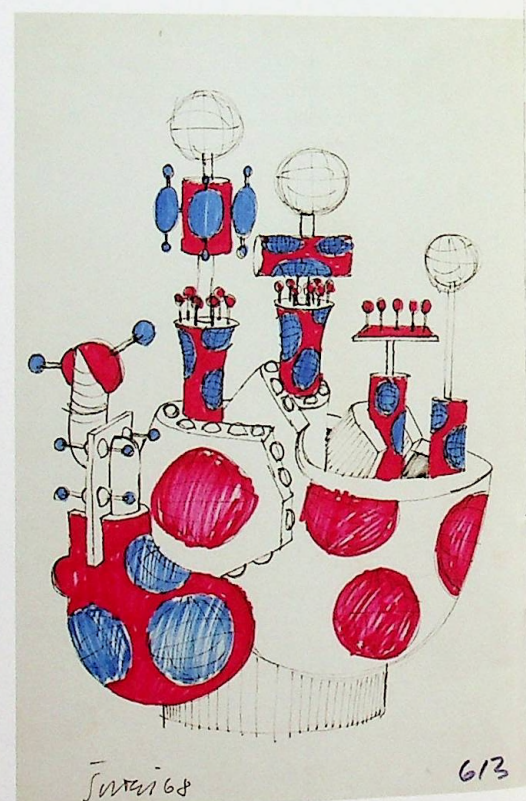
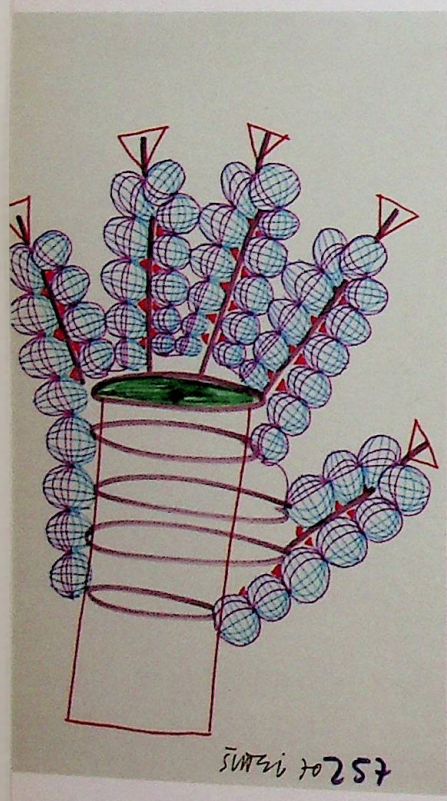
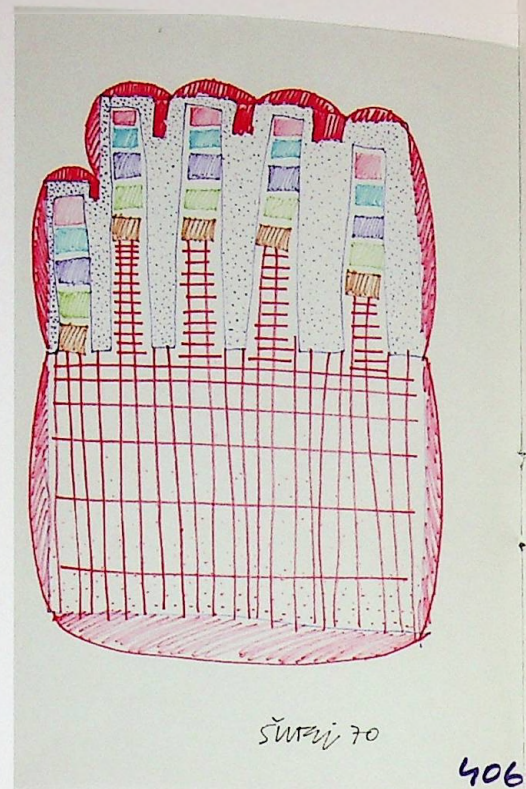
Ruke (crtěž) / Hands (drawing), 1992.



Kaos (crtéz) / Chaos (drawing), 1989.



Ruke (kolaž) / Hands (collage), 1973.



Crteži iz ciklusa "Ruke" / Drawings from the cycle "Hands", 1958.-1992.

ŽIVOTOPIS

1936.
Miroslav Šutej rođen je 29. travnja u Dugoj Resi od majke Franjice, rođene Sviben i oca Aleksandra.

1951.
U Zagrebu upisuje Školu primijenjenih umjetnosti.

1956.
U Zagrebu započinje studij na Akademiji likovnih umjetnosti, koji će završiti 1961. godine, u grafičkoj klasi prof. Marijana Detonija. Rodio se polubrat Antun.

1961.
Dvije je godine suradnik u Majstorskoj radionici Krste Hegedušića.

1962.
Zagreb. U Studentskom centru priređuje svoju Prvu samostalnu izložbu na kojoj će u seriji crteža biti i amblematični crtež - „Bombardiranje oćnog živca“, predgovor u katalogu: Vladimir Bužančić, Zagreb I nagrada na II zagrebaćkoj izložbi jugoslavenske grafike.

1963.
U tom razdoblju, toćnije, 1963. poćinje intenzivnije raditi grafike, napose, serigrafije.
U Parizu sudjeluje na 3. bienalle de Paris u Musée d'Art Moderne de la Ville de Paris sa slikom (ulje na platnu) „Bombardiranje oćnog živca“ za koju dobiva Grand Prix. Tu sliku otkupljuje od autora The Museum of Modern Art u New Yorku.



Miroslav Šutej ("Dimnjaćar"/"Chimney-sweeper"), oko/round 1955.

CURRICULUM VITAE

1936.
Miroslav Šutej was born on April 29th in Duga Resa. His parents were Aleksandar and Franjica neć Sviben.

1951.
He gets enrolled in the School of applied arts.

1956.
He starts his college education at the Academy of fine arts, which he completes in 1961 in the graphic class of professor Marijan Detoni. His half brother Antun was born.

1961.
He was an associate in the Master's workshop run by Krsto Hegedušić.

1962.
Zagreb. He organizes his first one-man show that will also contain, among others, the emblematic drawing 'Bombarding of the optic nerve', introduction in the catalogue: Vladimir Bužančić.
Zagreb, I prize at the 2nd show of Yugoslavian graphics

1963.
During that period, precisely in 1963, he starts to occupy himself with graphic works, especially serigraphs.
In Paris he participates in 3. Biennale de Paris in Musée d'Art Moderne de la Ville de Paris with his oil painting 'Bombarding of the optic nerve' for which he receives the Grand Prix. That painting was later bought by the Museum of Modern Art in New York.

1964.
He marries a woman painter Marija Branka Košćović. He goes away (with his wife!) to Paris on a sabbatical year as a scholarship holder of the French government.

1965.
His son Šimun was born.
New York. Museum of Modern art, he participates in the collective show: Responsive eye.

1966.
He moves with his family to Kutina where he continues to live and work until his return to Zagreb in 1978.
Zagreb. Premium at the 4th show of Yugoslavian graphics in Zagreb 1967. Zagreb. One- man show in the Gallery of contemporary art, introduction by Vera Horvat Pintarić.

1968.
He starts to spend his summer months in the small town of Motovun in Istria. Here, in his house (that he bought a year ago) he builds an atelier and creates, during the summer months, numerous works as well as some of his most important cycles.
In that same year, 1968 he exposes his mobile drawings and graphics that acquired the cult status - objects made of paper that will have a tremendous impact on the international art scene.
Venice. 34th biennale - he organizes a one-man show for which Vera Horvat Pintarić writes an introduction.
Tokyo. Reward at the 6th international biennale of graphics
Acireale. 'Premio Internazionale' at the 3rd international art show



Autor u atelieru / Author in his studio, 1971.

1964.
Ženi se slikaricom Marijom Brankom Košković.
Odlazi (sa suprugom!) na jednogodišnji studijski boravak u Pariz kao stipendist francuske vlade.

1965.
Rodio mu se sin Šimun.
New York. Museum of Modern art, Sudjeluje na skupnoj izložbi:
Responsive eye
Ljubljana, otkupna nagrada na VI. Međunarodnoj izložbi grafike

1966.
Seli s obitelji u Kutinu u kojoj će živjeti i raditi do ponovnog povratka u Zagreb 1978.
Zagreb. Premija na 4. zagrebačkoj izložbi jugoslavenske grafike

1966.-1967.
Zagreb. U Galeriji suvremene umjetnosti, samostalna izložba, predgovor Vera Horvat-Pintarić

1968.
U istarskom gradiću Motovunu započinje provoditi ljetne mjesece. Tu će, u svojoj kući (koju je kupio godinu prije, 1967.), u kojoj izgrađuje i atelier, za tih ljetnih praznika stvoriti brojne radove, kao i neke od svojih najznačajnijih ciklusa.
Iste, 1968. godine po prvi puta izlaže kulturne mobilne crteže i grafike - objekte od papira koji će imati golem odjek u našoj i međunarodnoj likovnoj sceni.

Venecija. Na 34. bijenalu priređuje samostalnu izložbu za koju predgovor piše Vera Horvat - Pintarić

Tokio. Nagrada na 6. međunarodnom bijenalu grafike
Acireale. „Premio Internationale“, na 3. međunarodnoj smotri umjetnosti

1969.
Zagreb. Godišnja Vjesnikova nagrada „Josip Račić“
Rijeka. Prva nagrada na 5. bijenalu mladih
Tokyo. Sudjeluje na skupnoj izložbi u prigodi otvaranja zgrade novog muzeja moderne umjetnosti: Dialogue between East and West

1970.
Split. Galerija umjetnina, samostalna izložba, predgovor Vlado Bužančić
Beč. Prva nagrada na 8. međunarodnoj izložbi crteža
Rijeka. Premija na 2. međunarodnoj izložbi originalnog crteža

1969.
Zagreb. Annual Vjesnik award 'Josip Račić'
Rijeka. First prize at the 5th biennale of youth
Tokyo. He participates in a collective show organized for the opening of the new museum of modern art: Dialogue between East and West

1970.
Split. Art gallery, one-man show, introduction by Vlado Bužančić
Vienna. First reward at the 8th international drawings' exposition
Rijeka. Premium at the 2nd international show of original drawing
Zagreb. Award for graphics at the 5th Zagreb salon
Grenchen. Redemptory prize at the 5th Triennial of coloured graphics

1971.
Venice. Galleria del cavallino, one-man show, introduction by Federico Bondi
New Delhi. Honorary acknowledgement at the 3rd international triennial of India
Sao Paulo. 'Premio Internationale do Gravura' at the 11th international biennale
Ljubljana. Redemptory prize at the 9th international show of graphics
Reward of the Slovenian critics 'Zlatna ptica' (Golden bird)
Zagreb. Graphic portfolio 'Antimoda' introduction by Vera Horvat Pintarić, author's edition
Nürnberg. He participates in the collective show- Grafik der Welt

1972.
Bradford. 'Richard Gainsborough Memorial Prize' at the 3rd British international graphics biennale
Krakow. Third prize at the 4th international biennale of graphics
Zagreb. Modern art gallery, New tendencies 2

1973.
Ljubljana. Grand prix at the 10th international biennale of graphics
Basel. IV Internationale Kunstmesse



Šutej sa sinom Šimunom / Šutej with his son Šimun, 1971.

Zagreb. Nagrada za grafiku na 5. zagrebačkom salonu
Grenchen. Otkupna nagrada na 5. trijenalu grafike u boji

1971.
Venecija. Galleria del cavallino, samostalna izložba, predgovor, Federico Bondi
New Delhi. Počasno priznanje na 2. međunarodnom trijenalu Indije
Sao Paulo. „Premio Internationale do Gravura“ na 11. međunarodnom bijenalu
Ljubljana. Otkupna nagrada na 9. međunarodnoj izložbi grafike
Nagrada slovenske kritike „Zlatna ptica“
Zagreb. Grafička mapa „Antimoda“ predgovor: Vera Horvat-Pintarić, autorova naklada
Nürnberg. Sudjeluje na skupnoj izložbi - Grafik der Welt

1972.
Bradford. „Richard Gainsborough Memorial Prize“ na 3. britanskom međunarodnom grafičkom bijenalu
Krakow. Treća nagrada na 4. međunarodnom bijenalu grafike
Zagreb. Galerija suvremene umjetnosti, Nove tendencije 2
Motovun, inicira u Likovnoj galeriji 1. likovni susret

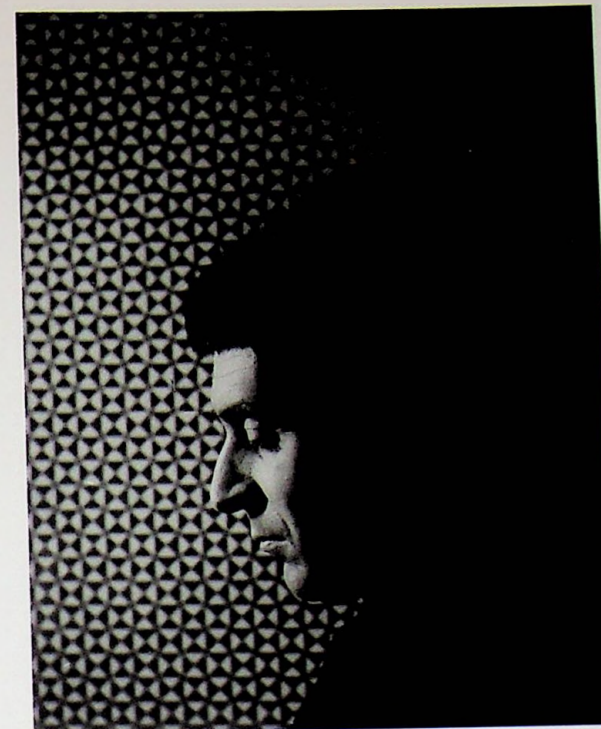
1973.
Ljubljana. Grand-prix na 10. međunarodnom bijenalu grafike
Basel. IV. internationale Kunstmesse

1974.
Tokyo. Nagrada Ministarstva vanjskih poslova Japana na 10. međunarodnom bijenalu grafike
Krakow. Otkupna nagrada na 5. međunarodnom bijenalu grafike
Wrocław. Druga nagrada na 4. trijenalu crteža
Split. Druga nagrada na 1. bijenalu hrvatske grafike

1976.
Počinje raditi kao profesor (grafički odjel) na Akademiji likovnih umjetnosti u Zagrebu.
San Benedetto Po. Srebrna medalja na 1. nacionalnom natječaju slikarstva i grafike „A. R. Giorgi - Cooperazione e lavoro“
Karlovac. „Zorin dom“ samostalna izložba (Košković-Šutej) Frechen.
Drua nagrada na 4. međunarodnom bijenalu grafike



Šutej sa suprugom Brankom i sinom Šimunom / Šutej with his wife Branka and son Šimun, 1968.



Šutej, 1963.

1974.
Tokyo. Reward of the Japanese Ministry of foreign affairs at the 10th international biennale of graphics
Krakow. Redemptory prize at the 5th international biennale of graphics
Wrocław. Second prize at the 4th triennial of drawings
Split. Second prize at the 1st biennale of Croatian graphics

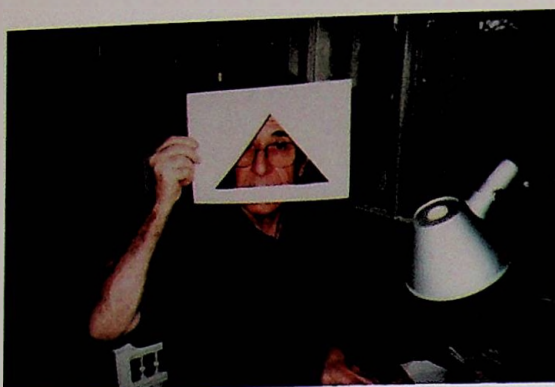
1976.
He starts working as a professor (graphics department) at the Academy of fine art in Zagreb
San Benedetto Silver medal at the 1st national contest of painting and graphics
„A.R. Giorgi - Cooperazione e lavoro“
Karlovac. „Zorin dom“ - one-man show (Košković-Šutej)
Frechen. Second prize at the 4th international biennale of graphics

1977.
Graphic portfolio: 'Rajski emigranti' (Paradisical émigrés) Šutej is the author of graphics; Igor Zidić is the author of poems, Publisher: Biškupić collection
Zagreb. Graphic portfolio: 'Delo i kultura' (Work and culture), graphics: Miroslav Šutej, introduction: Miodrag B. Protić, Publisher: Biškupić collection
Starts to work his new cycle of folk-drawings and collages.

1978.
He returns to Zagreb with his family.
Krakow. Honorary medal at the 7th international biennale of graphics
Wrocław. A medal and recognition at the 1st international triennial of drawings
Mulhouse. Recognition of the jury at the 3rd biennale of graphics

1979.
Zagreb. Award of the city of Zagreb

1980.
Krakow. Honorary medal at the 8th international biennale of graphics
Zagreb. Graphic portfolio 'Ruke' (Hands), graphics: Miroslav Šutej,



Autor u radnoj sobi / Author in his working room, 2004.

1977.
Graficka mapa: "Rajski emigranti", Šutej je autor grafika, a pjesama Igor Zidić. Nakladnik: Zbirka Biškupić
Zagreb. Graficka mapa: "Delo i kultura" grafike: Miroslav Šutej, predgovor: Miodrag B. Protić, Naklada: Zbirka Biškupić
Počinje raditi na novom ciklusu folk - crteža i kolaža.

1978.
Vraća se sa svojom obitelji u Zagreb.
Krakow. Počasna medalja na 7. međunarodnom bijenalu grafike
Wroclaw. Medalja i priznanje na 1. međunarodnom trijenalu crteža
Mulhouse. Priznanje žirija na 3. bijenalu grafike

1979.
Zagreb. Nagrada grada Zagreba

1980.
Krakow. Počasna medalja na 8. međunarodnom bijenalu grafike
Zagreb. Graficka mapa „Ruke“ grafike: Miroslav Šutej, predgovor: Vlado Bužančić. Nakladnik: Galerija slika Varaždin

1981.
Zagreb. Monografska knjiga: "Šutej-crteži", autor Zvonko Maković, nakladnik NSB
Zagreb. „U potrazi za Šutejom“, dokumentarni film, autor: Nenad Puhovski, proizvodnja, „Filmoteka 16“
Šibenik, Muzej grada Šibenika, samostalna izložba (Košković - Šutej)

1982.
Piran. Graficka mapa „Oko“, grafike: Miroslav Šutej, predgovor: Zvonko Maković. Nakladnik: Obalne galerije

1983.
Gradi atelijer u Zagrebu.
Ljubljana. Nagrada grada Ljubljane na 15. međunarodnom bijenalu grafike

1986.
Zagreb. Godišnja nagrada „Vladimir Nazor“ za dizajn
Rijeka. Grand - prix na 10. međunarodnoj izložbi originalnog crteža
Krakow. Premija - Ex equo na 11. međunarodnom bijenalu grafike

1987.
Zagreb. Graficka mapa "Jeka izdaleka - Hommage Puškinu" grafike: Miroslav Šutej, predgovor: Tonko Maroević. Nakladnik: Mladost, Galerija Mala

1990.
Biran za člana suradnika HAZU
Ljubljana. Nagrada na izložbi - 1. velika nagrada risbe „Alpe-Adria“
London. Victoria and Albert Museum, sudjeluje na skupnoj izložbi:

introduction: Vlado Bužančić, Publisher: Gallery of paintings, Varaždin

1981.
Zagreb. Monographic book: "Šutej- Drawings", author Zvonko Maković, publisher: NSB
Zagreb. "U potrazi za Šutejom" (Searching for Šutej), documentary, author: Nenad Puhovski, production: "Filmoteka 16"
Šibenik. Museum of the town of Šibenik, one-man show (Košković- Šutej)

1982.
Piran. Graphic portfolio "Oko" (The eye), graphics: Miroslav Šutej, introduction: Zvonko Maković, Publisher: Obalne galerije (Coastal galleries)

1983.
He builds an atelier in Zagreb.
Ljubljana. Award of the city of Ljubljana at the 15th international biennale of graphics

1986.
Zagreb. Annual award "Vladimir Nazor" for design
Rijeka. Grand prix at the 10th international original drawing show
Krakow. Premium- Ex equo at the 11th international biennale of graphics

1987.
Zagreb. Graphic portfolio "Jeka izdaleka - Hommage Puškinu" (Echo from a distance - Homage to Puškin), Graphics: Miroslav Šutej, introduction: Tonko Maroević, Publisher: Mladost, Mala gallery

1990.
Elected as an associate member of HAZU (Croatian academy of arts and sciences)



Samostalna izložba "Prekrivene oči, Umjetnički paviljon / One-man show "Covered eyes", The art pavilion, 2004.-2005. (Foto/Photo: Damir Fabijanić)

The political poster of East Europe
Likovno oblikuje grb i zastavu Republike Hrvatske, te grb i zastavu Predsjednika Republike Hrvatske

1991.
Zagreb. MGC, Gradec. Samostalna izložba, predgovor, Tonko Maroević (izloženi crteži velikog formata iz ciklusa „Kaos“)

1994.
Autor je (uz Šimuna Šuteja i Vilka Žiljaka) likovnog rješenja (papirnatog) novca kune Republike Hrvatske.

1995.
Široki Brijeg. Jedan je od utemeljitelja Akademije likovnih umjetnosti Sveučilišta u Mostaru - (zajedno sa Stipom Sikiricom, Vasilijem Josipom Jordanom, fra Jozom Pejićem i fra Vendelinom Karačićem).

1996.
Zagreb. Kabinet grafike HAZU i HDLU, retrospektivna izložba grafike, autor izložbe: Zvonko Maković
Zagreb. Godišnja nagrada HDLU-a
Zagreb. Dom umjetnika, 1. hrvatski trijenale crteža, Nagrada Muzeja suvremene umjetnosti

1997.
Izabran (31. siječnja) za redovitog člana HAZU.
Zagreb. Galerija INA; Knin, Galerija grada Knina i u Šibeniku Galerija sv. Krševana samostalna izložba: „Glave - studije i skice 1956. -1996.“, autor izložbe Milan Bešlić

2000.
Zagreb. Galerija Forum, samostalna izložba, predgovor: Milan Bešlić
Gyor. Sudjeluje na skupnoj izložbi: Concrete Art in 6 Countries of Central Europe from 1945. to These Days

2003.
Siena. Palazzo Pubblico, sudjeluje na skupnoj izložbi: Nuove Tendenze 1961. -1973.

2004./2005.
Zagreb. Umjetnički paviljon, Samostalna izložba, "Prekrivene oči" predgovori: Tonko Maroević i Zvonko Maković
Za ovu izložbu dobio je godišnju Nagradu Galerije Forum

2005.
Zagreb. 13. svibnja, u petak, umro je u 70. godini.
Zagreb. Gliptoteka HAZU, Samostalna izložba - „ Slika/imaginacija: crteži, grafike, slike i objekti 1962-72.“, autor: Andrej Smrekar.
Široki Brijeg, Franjevačka galerija, Hommage Miroslavu Šuteju 1936.-2005. (izložene grafike u razdoblju od 1957. do 2004. i fotografije iz umjetnikova života) predgovori: Milan Bešlić, fra Jozo Pejić, fra Vendelin Karačić, Anto Kajinić i dr.

Milan Bešlić

Ljubljana. Award at the show- 1st grand prix "Alpe Adria"
London. Victoria and Albert Museum, participates in the collective show:
The political poster of East Europe
Designs the coat of arms and the flag of Croatia and the coat of arms and the flag of the president of Croatia

1991.
Zagreb. MGC, Gradec, one- man show, introduction: Tonko Maroević (big-size drawings from the cycle "Chaos")

1994.
Together with Šimun Šutej and Vilko Žiljak he designed the Croatian money - kuna (bank- notes).

1995.
Široki brijeg. He is one of the founders of the Academy of fine arts at the University of Mostar (together with Stipe Sikirica, Vasilije Josip Jordan, father Jozo Pejić and father Vendelin Karačić).

1996.
Zagreb. Study of graphics at HAZU and HDLU, retrospective show of graphics, author of the show: Zvonko Maković
Zagreb. Annual award of HDLU (Croatian association of visual artists)
Zagreb. Dom umjetnika (Art centre), First Croatian triennial of drawings, Award of the Museum of contemporary art

1997.
He was chosen as a regular member of HAZU on January 31st
Zagreb. INA Gallery; Knin, Gallery of the town of Knin and in Šibenik Gallery of st. Krševan one-man show: "Heads- studies and sketches 1956. - 1996. Author of the show Milan Bešlić

2000.
Zagreb. Forum gallery, one-man show, introduction: Milan Bešlić
Gyor. He participates in the collective show: Concrete Art in 6 Countries of Central Europe from 1945 to These Days

2003.
Sienna. Palazzo Publico, he participates in the collective show. Nuove Tendenze 1961- 1973

2004-2005.
Zagreb. The art pavilion, one-man show "Prekrivene oči" (Covered eyes) introductions: Tonko Maroević and Zvonko Maković
For this show he received the annual award of the Forum gallery.

2005.
Zagreb, May 13th he died at the age of 69.
Zagreb. Museum of sculpture HAZU, one-man show- "Painting-imagination: drawings, graphics, pictures and objects 1962-72", author of the show: Andrej Smrekar
Široki brijeg, Franciscan gallery, Homage to Miroslav Šutej 1936-2005. (graphics that are displayed date from 1957 to 2004, also on display: photographs from the artist's life) Introductions: Milan Bešlić, father Jozo Pejić, father Vendelin Karačić, Anto Kajinić and others

Milan Bešlić

O stvaralaštvu Miroslava Šuteja pisali su i brojni drugi kritičari, teoretičari, povjesničari umjetnosti, pjesnici i književnici: Willi Grohman, Pat Gilmour, Cyril Barrett, Walter Koschatzky, Fritz Eicheneberg, Branimir Donat, Dubravko Horvatić, Veselko Tenžera, Igor Zidić, Željko Sabol, Vladimir Maleković, Josip Depolo, Božo Bek, Zoran Kržišnik, Aleksander Bassin, Ješa Denegri... i dr. Sudjelovao je od 1960. godine na preko 200 samostalnih, i na više od 1000 skupnih izložaba u zemlji i u inozemstvu: tematskim, problemskim, selektivnim...

Na tim brojnim izložabama (od kojih je manji izbor u ovom kratkom životopisu), radovi su mu bili prepoznati po inventivnim i originalnim likovnim rješenjima te apostrofirani od kritike priznanjima, nagradama i otkupima u uglednim muzejima, galerijama i privatnim zbirkama na gotovo svim kontinentima.

Numerous other critics, theoreticians, art historians, poets and writers wrote about the work of Miroslav Šutej, for instance: Willi Grohman, Pat Gilmour, Cyril Barrett, Walter Koschatzky, Fritz Eicheneberg, Branimir Donat, Dubravko Horvatić, Veselko Tenžera, Igor Zidić, Željko Sabol, Vladimir Maleković, Josip Depolo, Božo Bek, Zoran Kržišnik, Aleksander Bassin, Ješa Denegri...and others.

He participated, starting from the year 1960., in over 200 one-man shows and over 1000 collective shows in Croatia and abroad: theme shows, problem shows, selective shows...

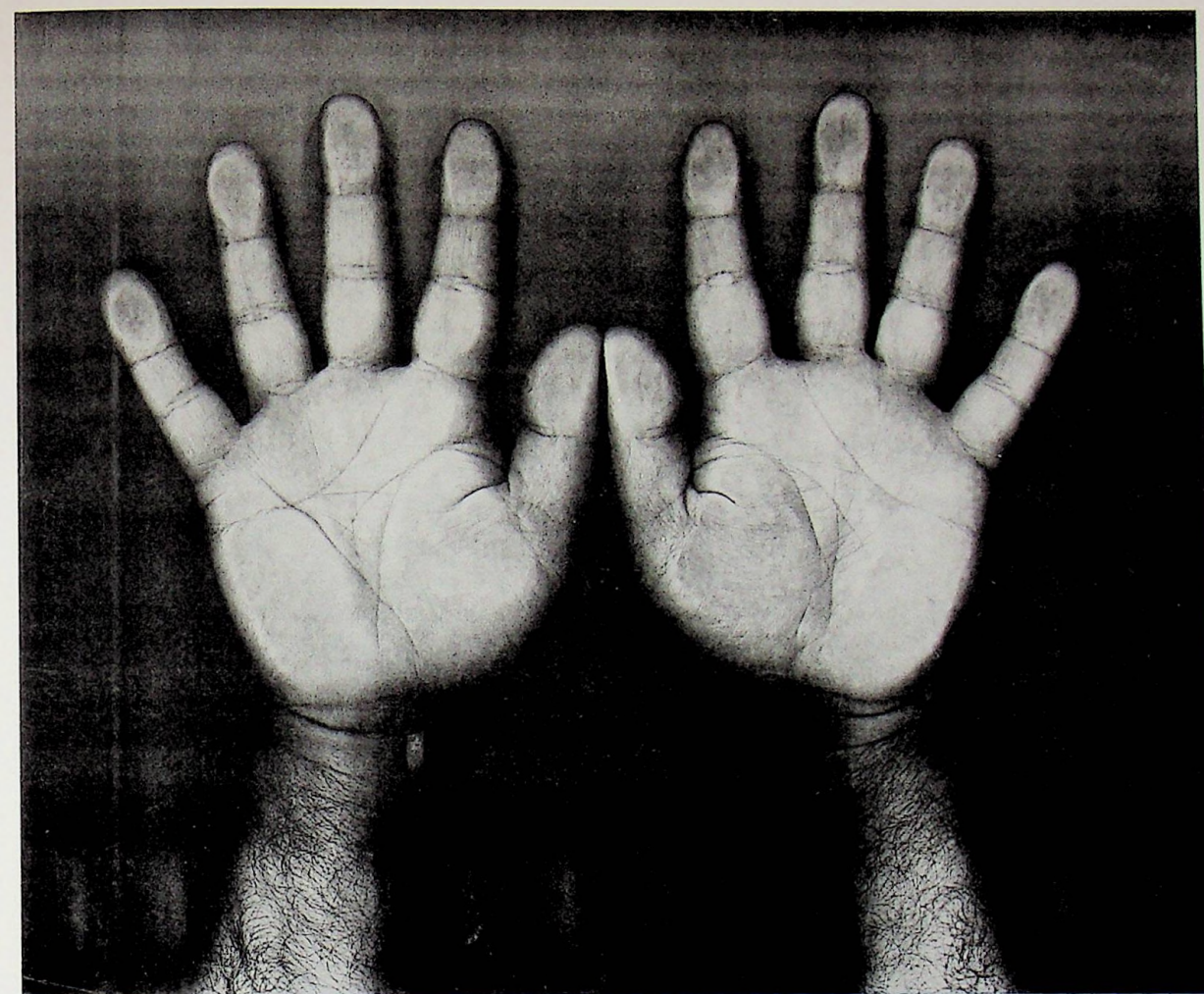
At these numerous shows (we only mentioned some of them in this CV), his works were always recognized because of their inventive and original visual solutions and singled out by the critics who lavished them with acknowledgements, prizes and redemption for prominent museums, galleries and private collections on almost all continents.

Djela se nalaze / His works can be seen in:

New York, The Museum of Modern Art
New York, Guggenheim Museum
Washington, Library of Congress
London, Victoria and Albert Museum
London, Tate Gallery
Pariz, Musée d'Art Moderne de la Ville de Paris
Łódź, Museum Sztuki
Frankfurt, Kunstsammlung
Leverkusen, Städtische Museum
Bremen, Kunsthalle
Tokio, Bridgestone Museum of Art
Bratislava, Galerie National
Helsinki, The Museum of Contemporary Art
Amsterdam, Stedelijk Museum
Lausanne, Musée Cantonal des beaux Arts
Genève, Musée d'Art et d'Histoire
Soest, Wilhelm-Morgner Haus
Mannheim, Kunsthalle
Midletown, Davison Art Center
Skoplje, Muzejot na savremena umetnost
Beograd, Muzej savremene umetnosti
Rijeka, Moderna galerija
Ljubljana, Moderna galerija
Zagreb, Moderna galerija
Zagreb, Kabinet grafike HAZU
Zagreb, Muzej suvremene umjetnosti
Zagreb, Nacionalna i sveučilišna knjižnica
Široki Brijeg, Muzej Široki Brijeg
Rama-Šćit, Franjevački samostan
Warsaw, Musée National



Otvorenje Šutejeve izložbe u galeriji Forum / Opening of Šutej's exhibition in Forum gallery (slijeva / from the left: A. Smrekar, M. Šutej, G. Pavletić, M. Bešić), 2000.



Autorove ruke (Xerox kopija) / Author's hands (Xerox copy), 1992.

Izloženi radovi:

Crteži 1 - 61, Ciklus „Ruke“ Od 1958. do 1992. godine.
tehnika: olovka, tuš pero, flomaster, kemijska olovka.

Kolaži 1 - 7, „Ruke“
godina 1970. - 1973.

Crtež iz ciklusa „Kaos“ 148 x 158 cm, 1989.god.
tehnika - crtež/kolaž

Grafike 1 - 4, 50 x 70 cm iz grafičke mape „Ruke“ 1980. godine.
tehnika: sitotisk

Xerox kopije 1 - 4, „Autorove Ruke“
kombinirana tehnika, 1992. god.

Works on display:

Drawings 1 - 61, Cycle 'Ruke' (Hands)- from 1958- 1992
Technique: pencil, Indian ink, felt pen, ballpoint pen

Collages 1 - 7, 'Ruke' (Hands)
Year's 1970- 1973

Drawing from the cycle 'Kaos' (Chaos) 148x158 cm, 1989.
Technique: drawing- collage

Graphics 1 - 4, 50x70 cm from the graphic portfolio 'Ruke' 1980.
Technique: silk screen

Xerox copies 1 - 4, 'Autorove ruke' (Author's hands)
Combined technique, 1992.



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tel. 01/48 10 714
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Goran Pavletić

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Milan Bešlić

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Stanko Jančić
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Ante Kuduz
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Dominique Narran

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Goran Vranić
Mirko Lovrić
Damir Fabijanić
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 GALERIJA FORUM
HR - 10000 Zagreb
Teslina 16
tel. 01/48 10 710

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