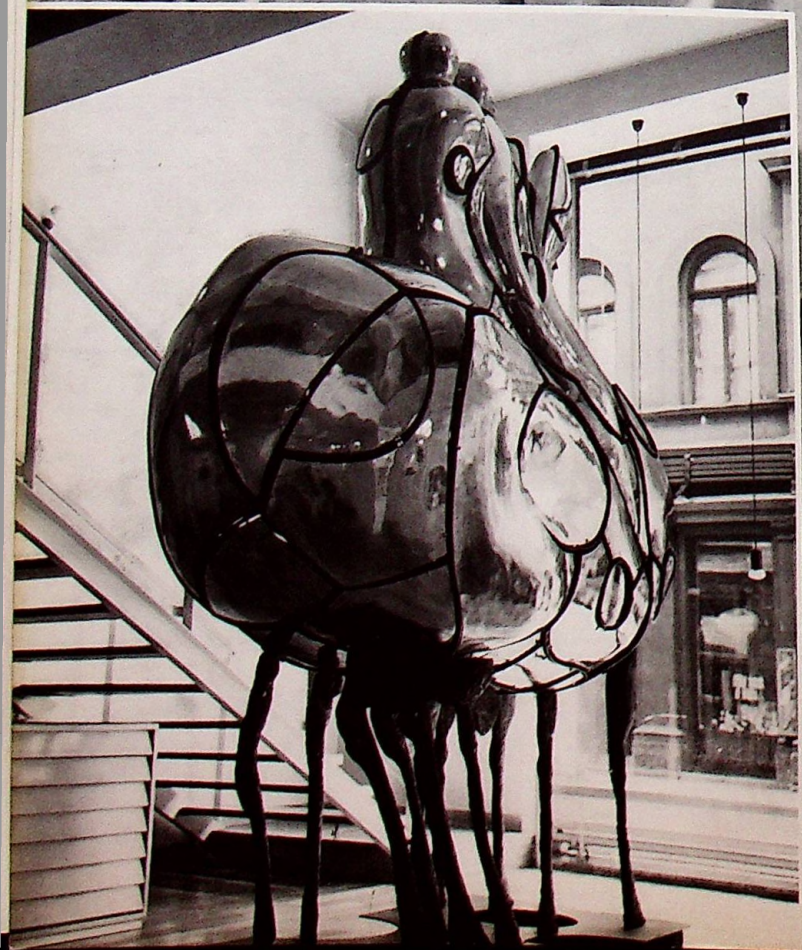
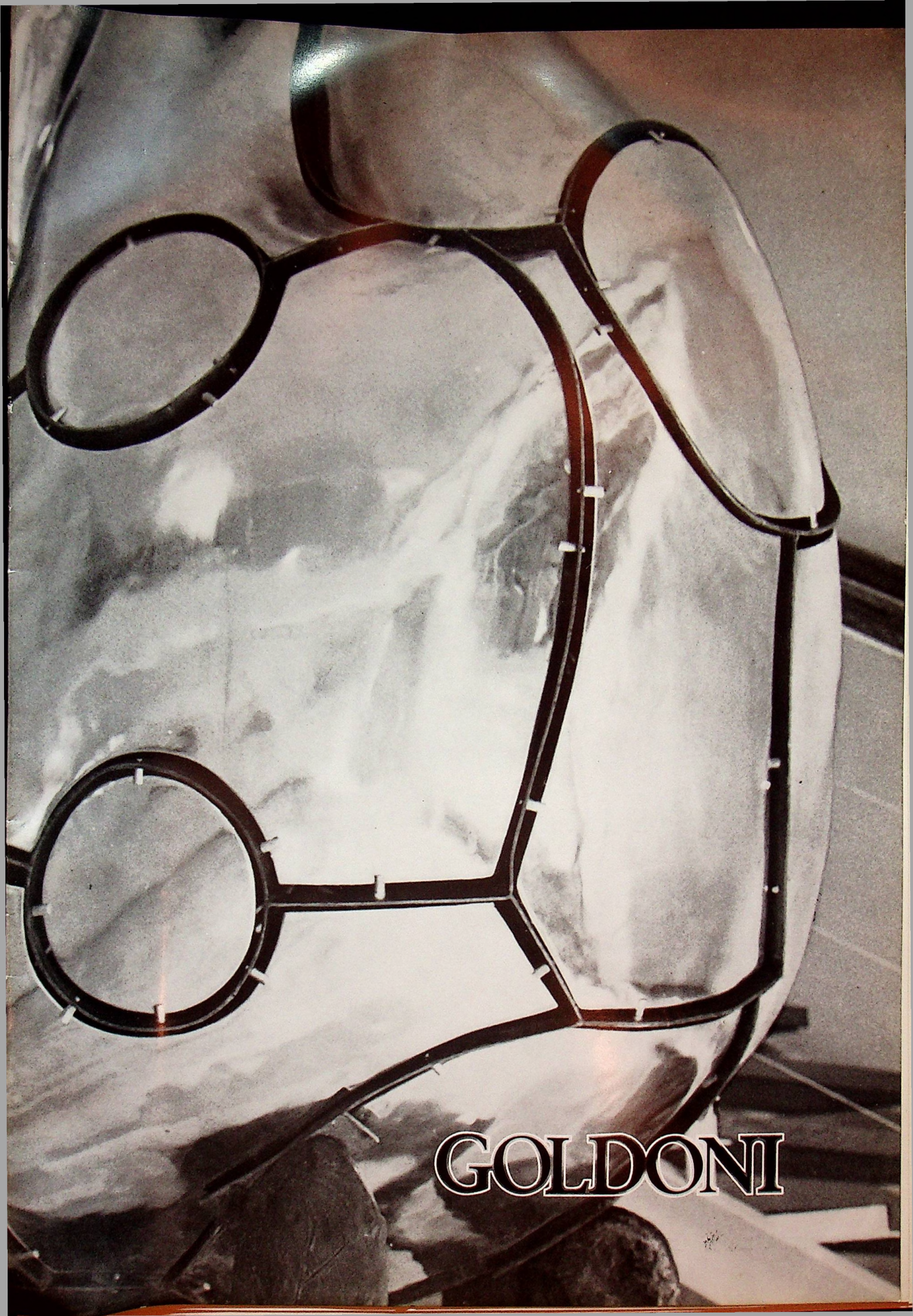




GOLDONI





GOLDONI

RAUL GOLDONI

SKULPTURE 1972-73

5.4-3.5. 1974.

GALERIJA FORUM

CENTRA ZA KULTURU I INFORMACIJE ZAGREBA, NIKOLE TESLE 16, ZAGREB

NEVEN ŠEGVIĆ: POVODOM OTVORENJA IZLOŽBE

Da je Raul Goldoni umjetnički izuzetno nadaren osjetio sam tisućdevetstotinatridesetisedme kada smo u splitskom Salonu Galić zajednički izlagali svoje likovne prvine.

Da, bilo je to u Salonu Galić tom divnom centru niza generacija hrvatskih umjetnika. Reprezentativne i skromne izložbe (po opremi): Vidovića, Tartaglie, Mišea i drugih, bili su za nas doživljaji najvišeg ranga a intelektualna omladina Splita imala je svoje žarište. Poslije je za nas došao Zagreb, Salon Ulrich i Akademija.

Sve su to bile žarišne točke jedne umjetničke škole slikarstva, kiparstva i arhitekture koja se razvijala u vrlo složenim uvjetima, ali koja je imala jaku potporu u intelektualnom dijelu svoje sredine. Od Ilija Gorenčevića, Augusta Cesarca, Miroslava Krleže, Ranka Marinkovića, Marka Ristića, Jure Kaštelana i drugih.

Razvijala se tako u mnogim smjerovima zagrebačka likovna škola. Od Ivana Meštrovića, Antuna Augustinčića, Frana Kršinića, Drage Iblerića, ili Emanuela Vidovića, Marina Tartaglie, Milivoja Uzelca do Lea Juneka, Krste Hegedušića, Eda Murtića, Zlatka Price, Koste Angeli Radovanija, Voje Bakića i impozantnog broja mladih i starijih umjetnika. Rasla je ta umjetnost u svojoj sredini noseći fermente sutrašnjice.

I Raul Goldoni ušao je u taj likovni krug unijevši svoju profinjenost do sad nepremašenu.

Jedan izuzetni senzibilitet koji upravo titra na svojim vizijama jednog kristalno čistog vizualnog svijeta.

Umjetnost posebne provenijencije, ako se ova riječ smije upotrijebiti. Njegov put do ovih stakala je tegoban, pun teškoća, ali i jednog goldonijevskog optimizma. Bio je to put slikara, designera, dekoratera do ovih sublimnih likovnih vizija. Sve što je započeo umio je dovesti do preciznosti, do rafinmana kakav naš likovni svijet malo pozna.

Stoga nije izbio u prvi plan naše avangarde. Ostao je u sjeni svoje bogate ličnosti hermetiski zatvoren prema publicitetu, ali neograničeno otvoren prema svijetu u kojem živi, kojeg stvara.

On tom svijetu daje neizmjereno mnogo: ljepotu!

NEVEN ŠEGVIĆ: AT THE INAUGURATION OF RAUL GOLDONI'S EXPOSITION

It was in 1937 that I became aware of Raul Goldoni's exceptional talent as we were exhibiting our first artistic achievements together in the Galić-Salon in Split.

Yes, it was in the Galić Salon, that wonderful centre of generations of Croatian artists. The representative but modest (in equipment) exhibitions of Vidović, Tartaglia, Miše and others were very great experiences for us, and a focus for the intellectual youth of Split. After that we came to Zagreb, to the Ulrich Salon and the Academy.

All these were focal points for the school of painting, sculpture and architecture which was developing under very complex conditions, but which had strong support from its intellectual environment: from Ilija Gorenčević, August Cesarec, Miroslav Krleža, Ranko Marinković, Marko Ristić, Jure Kaštelan and others.

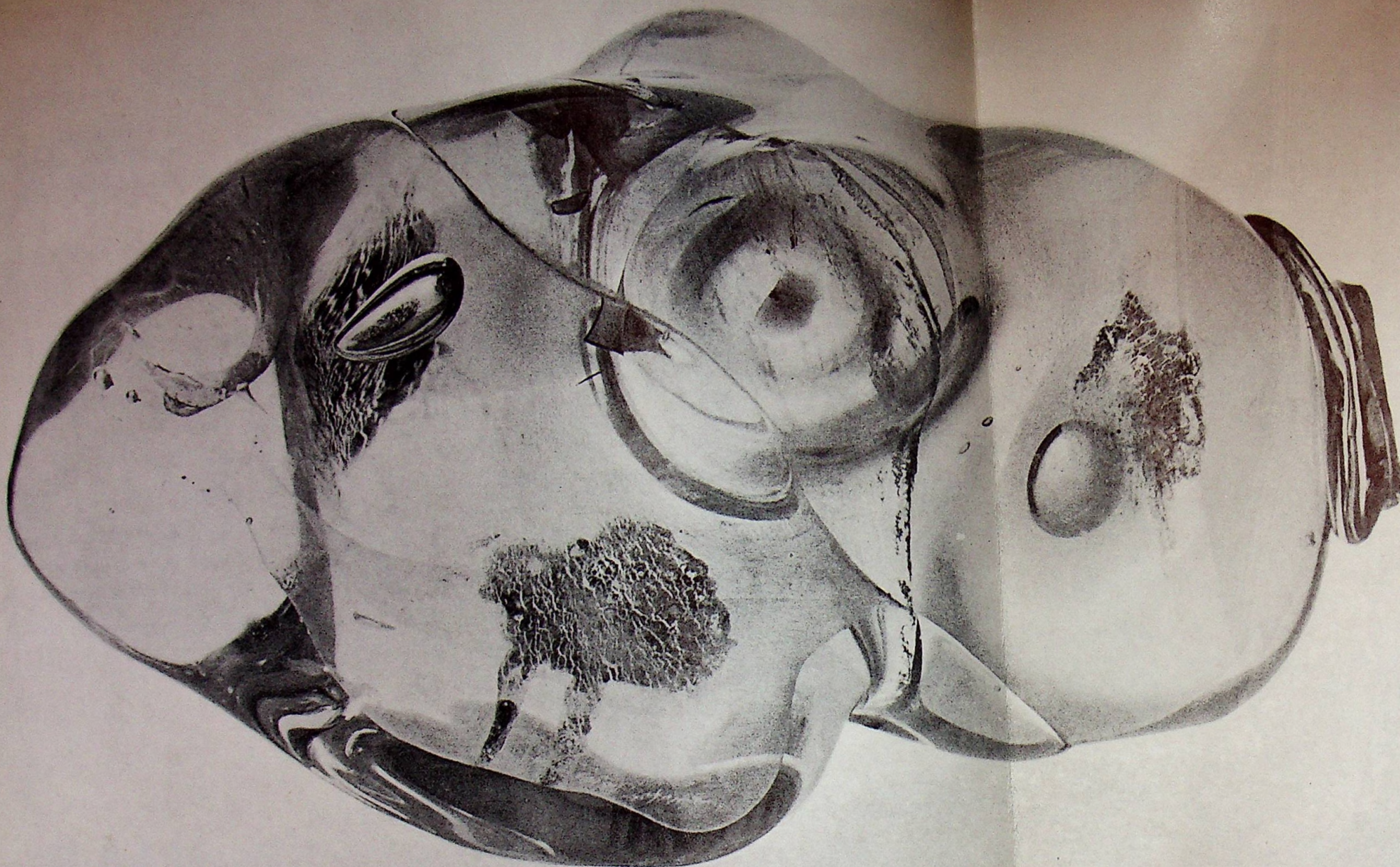
Thus the Zagreb school of fine arts developed in many directions, from Ivan Meštrović, Antun Augustinčić, Fran Kršinić, Drago Ibler, or Emanuel Vidović, Marin Tartaglia, Milivoj Uzelac to Leo Junek, Krsto Hegedušić, Edo Murtić, Zlatko Prica, Kosta Angeli Radovani, Vojo Bakić and a considerable number of older and younger artists. This art grew out of its own environment and carried the ferment of the future.

Raul Goldoni, too, has entered this arts circle contributing his subtlety that remains unsurpassed today. A specific sensibility that vibrates in its visions of a crystal pure visual world.

Art of a particular provenance, if one may use that word. His path towards these glass sculptures has been trying, full of difficulties but also full of optimism. It was a painter's, and decorator's path to sublime plastic visions. Everything he began he was able to bring to a preciseness, to a refinement rarely known in our artistic world.

He has not, therefore, ascended to the front ranks of our avant-garde. He has remained in the shadow of his rich personality, hermetically closed to publicity but absolutely open to the world he lives in, the world he creates in his own way.

But he gives this world a measureless value: beauty!



igrom udova koji povećava ekspresiju »premještanja po svijetu« do dojmljivih i jedva mjerljivih razmjera. Vrlo složena zamisao prizivala je i novu tehnologiju: ona, kao i u slučaju Goldonijevih staklenih proziraca, nije odvojena od iskustva posebnih zanata i znanja. Livci stakla zamijenjeni su bravarima i tehničarima. Duh koji štuje tvar otvara sebi mogućnosti u beskraj. On je u stanju da razvije, surađujući, lijepa oblića materije, ali i vlastite stavove koji su nezamislivi izvan subjektivnosti umjetnika. Galop Goldonijevih Konjanika mogao bi izazvati nepodnošljivu buku, zbog broja i protežitosti nogu što u neizvjesnost nose zanesene konjanike, kada nad čitavim tim sklopom-oklopom ne bi titrale strune one čiste svjetlosti kakve zatičemo u njegovim staklima kako rade u prozirnoj tišini tvari.

VLADIMIR MALEKOVIĆ: RAUL GOLDONI

From the very beginning I have had a special attitude towards Goldoni's works in glass: these fossils of diluvial ice — I must say that this is most frequently an association — can satisfy, with their glitter and conserved freshness, even the most refined receptiveness of the viewer. Namely, Goldoni's Murano plastics influence simultaneously the vice of the eyes which they invite for a walk amidst landscapes of exceptional pleasures and rich changes of detail, the spirit sensitive to the change of matter, and the resistance which matter puts up against the intentions of re-shaping.

This drama: the conflict between the resistant matter of the glass and the artist's formative will is now before us, clear and, one could say, completely transparent. The prime mover of change — fire — is absent, but the bodies wrought by its fiery temperament are there. So are the contours of the former fluidity, the layers of cooling and, finally, the edges of the pebbles subordinated to the artist's will to give a form of his own to the predetermination of the elements.

As any other true work of art, Goldoni's »glasses« have a secret: how can an idea of form be petrified while matter is still flowing? How to realize breakthroughs of solid matter within fluidity: those sandy cracks, those painted archipelagoes in the sea of glass?

VLADIMIR MALEKOVIĆ: RAUL GOLDONI

Otpočetka sam imao neki poseban odnos prema Goldonijevim staklima: ovi fosili diluvijalnog leda — moram reći da je to najčešće asocijacija — svojim sjajem i svojom konzerviranom svježinom mogu zadovoljiti najtananiju prijemljivost promatrača. Goldonijeva muranska plastika djeluje, naime, istovremeno na porok očiju koje poziva na šetnju po krajolicima izuzetnih zadovoljstava i bogatih promjena detalja, kao i duh osjetljiv na promjenu tvari i na otpore koje ona pruža nakanama preoblikovanja.

Ova drama: sukob rezistentne materije stakla i formativne volje umjetnika, stoji sada pred nama savršeno jasno i, moglo bi se kazati, potpuno providna. Odsutan je glavni pokretač preobrazbe: vatra, ali su ostala trupla njenog plamenog temperamenta. Ostale su izohipse bivše žitkosti, slojevi hlađenja i, konačno, obrubi bjelutaka koji se podređuje stvaraočevoj volji da predodređenosti elemenata dade neki svoj oblik.

Kao u svakom pravom umjetničkom djelu i u Goldonijevim staklima ima neke tajne: kako to ideja oblika okamenjuje se još u protočnom stanju materije? Kako se ostvaruju u žitkosti proboji krutih stvari: one pjeskovite napukline, oni obojeni arhipelazi u moru stakla?

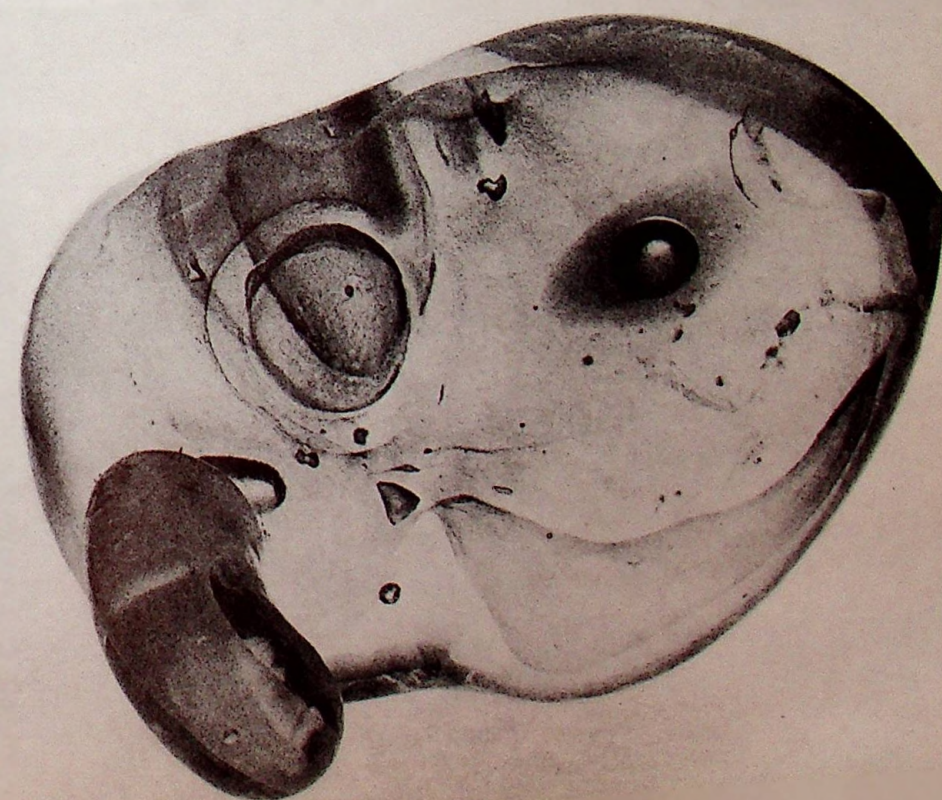
PRIZME UNUTARNJIH RASVJETA

Većina Goldonijevih stakala jesu zaleđeni akvariji u kojima pliva fauna svjetlosti. To nastanijavanje forme staklo ne preuzima izravno: umjetniku

je i kad najbezličnijih oblutaka osigurana uloga pridodavanja smisla i ljepote. Ništa se ne može prepustiti ognjici elemenata, ukoliko se želi izbjeći obezličjenje tvari. Kad se ona hladi, izvađena iz električnih peći, Goldoni intervenira nekim uleknućem, probojem ili zarezom na osjetljivom mjestu njenog senzibiliziranog tijela. Onda to staklo živi od njemu imanentnih ljepota.

Ali Goldoni se time ne zadovoljava: ima na ovoj izložbi stakala koji pakao vatre razbijaju u spektar druge vrste: to su prizme unutarnjih rasvjeta. U tim skulpturama, lubanjama čovjeka ili životinja, ima stavova koji izrastaju iz umjetnikove nakane ali i čudovišnih mogućnosti stakla. Ove kriptoskulpture rastiru oko sebe neki strah, opreku drugim djelima, s ove izložbe koja otvoreno istupaju kao glasnici najčišće, hedonističke ljepote. I tako staklo postaje zlokobno ukočeno, puno straha povezanog s ljudskom sudbinom. U formi oblutka, naprotiv, kada se staklo rasprostire gotovo nezavisno od volje čovjekovih ruku, zrači iz njega svjetlost ljepota koje je materija pripremala za objavljivanje u milenijima svog strpljivog čekanja.

U ciklusu lubanja i aktova, materija je prožeta grčem koji potresa čovjeka. Ona nosi stigmatu ne više samo plamena kroz koji je prošla nego i inferna nesretne svijesti. Ali u Goldoniji se javljaju i druga htijenja. U Konjanicima on napušta nakanu da oblikuje u nepočudnim uvjetima izraštavanja i hlađenja; ova velika skulptura, visoka preko tri metra, nego sta u prostoru kretnjama koje nisu sugerirane samo jednim tijelom, nego



Most of Goldoni's glasses are frozen aquariums in which the fauna of light is swimming. This dwelling within form is not directly assumed by the glass: even with the most shapeless pebbles the artist's role of attributing meaning and beauty is assured. Nothing can be left to the fire of the elements, if one wants to avoid the depersonification of matter. While it cools, after leaving the electric furnace, Goldoni intervenes with a dent, punch or scratch on a sensitive spot of its sensitized body. Then glass lives on the beauties inherent in it.

But Goldoni does not stop at that: there are some works in glass, at this exhibition, which break the hell of fire into a spectrum of another kind — these are prisms of inner illuminations. In these sculptures, human or animal skulls, there are attitudes that grow out of the artist's intention but also out of the monstrous possibilities of glass. These cryptosculptures seem to spread fear around themselves; they are opposed to the other works exhibited alongside with them, which stand up openly like messengers of the purest, hedonistic beauty.

Thus glass becomes ominously rigid, full of fear associated with human destiny. Conversely, in the form of a pebble, when glass spreads almost independently of the will of human hands, light radiates out of it, beauty prepared by matter for annunciation over the millennia of its patient waiting.

Within the cycle of skulls and nudes, matter is permeated by a spasm which shakes man. It carries the stigmata not only of the flame through which it has passed, but also of the inferno of hapless consciousness. But other desires too appear in Goldoni's work. In the «Horsemen», he gives up his intention to shape in the unfavourable conditions of melting and cooling: this large sculpture, more than three metres high, grows in space by virtue of movements which are not suggested by merely a single body but, rather, by the play of limbs which enhances the expression of «transfer about the world» to an impressive and hardly measurable scale. The very complex idea also called for a new technology; as in the case of Goldoni's transparent forms in glass, it is not isolated from the experience of special crafts and skills. Glassworkers have been replaced by locksmiths and technicians. The spirit which respects matter opens up countless possibilities for itself. It can develop — by cooperating — beautiful shapes but also its own attitudes which are unimaginable outside the artist's subjectivity. The gallop of Goldoni's «Horsemen» could cause unbearable noise because of the number and stretch of the legs that carry the enthralled horsemen into uncertainty, if there were no vibration — above the entire assembly-sheath — of the strings of pure light, such as found in his works in glass which operate in the transparent silence of matter.



VLADO BUŽANČIĆ: IZVOD IZ BIOGRAFIJE

RAUL GOLDONI rodio se u Splitu 27. siječnja 1919. gdje je završio osnovnu školu i realnu gimnaziju.

Kao gimnazijalac zanima se za likovnu umjetnost i sliku. Godine 1937. (u 7 razredu gimnazije) prvi puta izlaže u Splitu, u Salonu Galić, s grupom splitskih srednjoškolaca (Androm Čičin-Šainom, Cvijetom Job, Alfredom Petričićem, Petrom Devslom...). Izložbu je otvorio Cvito Fisković.

Maturirao je 1938. i upisao je iste godine Akademiju likovnih umjetnosti u Zagrebu. Crtačke discipline polazi kod profesora Krste Hegedušića a slikarsku klasu diplomira kod profesora Marina Tartaglie 1942. godine. Kao student boravi u Rimu, studira i stiče nova iskustva.

U Splitu i Zagrebu, za vrijeme studija, upoznaje veliki broj mladih hrvatskih i jugoslavenskih intelektualaca lijeve orijentacije i učestvuje u njihovim akcijama.

Godine 1944 odlazi u partizane gdje u sastavu vojnih istarskih jedinica radi u **partizanskoj štampi**. Iz tog plodnog vremena sačuvano je nažalost vrlo malo Goldonijevih djela.

Demobiliziran je 1945. i do 1947. radi u Zagrebu u OLIKPRO-PU, na **likovnoj propagandi** (plakati, prostorne intervencije, uređenje kongresnih dvorana...) i kontinuirano slika.

Godine 1947 postaje **likovni urednik** Nakladnog zavoda Hrvatske i tada počinje njegov rad na području likovne opreme knjige u uvjetima industrijske grafike: ilustrira, prelama i oprema različite edicije i uz stručne suradnike oblikuje i sistematizira različite biblioteke Nakladnog zavoda Hrvatske.

U ovom periodu (1947 do 1951) treba izdvojiti Goldonijeve neobjavljene **ilustracije** »Buna na Dahijsu«, i ilustracije poeme »Koliba u inju« Živka Jeličića — obje izlagane u Klubu književnika Hrvatske 1951. na izložbi sa Zlatkom Pricom.

S Edom Murtićem radi u plain-air-u, u Piranu, ciklus pejzažnih slika.

U veljači 1951. sa Zlatkom Pricom priređuje svoju **prvu samostalnu izložbu** (Klub književnika Hrvatske) koju je otvorio Krsto Hegedušić.

Paralelno sa interesom za slikarstvo i grafičku opremu knjige Goldoni pokazuje ne manji **interes za rad na likovnoj sintezi**.

U Nakladnom zavodu Hrvatske radi do 1951. kad prelazi u I. P. Mladost gdje radi do 1963. kao likovni urednik.

Godine 1951 s arhitektom Mihajlom Jankovićem — Mikom radi na realizaciji centralne lože na Stadionu JNA u Beogradu. Izrađuje veliku fresku. S arhitektom Aljošom Zankom 1952. realizira zidne kompozicije u Vojnom odmaralištu u Voloskom i u Vojnoj akademiji u Beogradu. Iste godine s arhitektima Zdenkom Kolacijom i Zdenkom Silom izvodi zidnu kompoziciju u Klubu pomoraca u Rijeci, a s arhitektom Nevenom Šegvićem radi na interijeru knjižare Mladosti u Ilici 7, Zagreb. Godine 1953. izrađuje u **kombiniranoj tehnici** zidnu sliku u Brodarskom institutu u Zagrebu.

S arhitektom Nevenom Šegvićem godine 1953/54 radi na **uređenju interijera** Doma JNA u Zagrebu, u kojem realizira i dvije **muralne kompozicije**, a s arhitektom Budom Prvanom 1954. u Hvarskoj loži izvodi zidnu sliku na temu Hektorovićevo epsko spjeva Ribanje i ribarsko prigovaranje.

Godine 1954/55 intenzivno slika u Voloskom. Glavni motivi: **pejzaž, interijer i mrtve prirode**.

Godine 1956 počinje **raditi u staklu** reprezentativne unikatne predmete, oblikuje ih, obrađuje brušenjem i gravurom. Usporedo s radom na staklu radi u **srebru** razne unikatne predmete, u suradnji s profesorom Slavkom Jurićem.

Od godine 1958. kontinuirano radi u staklu. »Nacrte za predmete od stakla realizirao je u Staklarni »Boris Kidrič« u Rogaskoj Slatini (izvodač — duhač objekata od obojenog kristalnog stakla: Stjepan Bračun)«, što ga je dovelo do problema industrijskog oblikovanja stakla, tj. do programiranja niza predmeta za masovnu proizvodnju.

Godine 1959. dobiva **Drugu nagradu 2. zagrebačkog trijenala** primijenjene umjetnosti za projekt stakla i **Nagradu grada Zagreba za industrijsko oblikovanje**. U Kavani zagrebačkog nebodera izrađuje u tehnici inkrustacije žbuke zidnu kompoziciju. Godine 1960. djeluje kao nastavnik oblikovanja i obrade stakla u Staklarskoj šali u Rogaskoj Slatini.

1. Burdica Comisso, Katalog izložbe Raula Goldonija »Oblici u staklu«, Muzej za umjetnost i obrt, Zagreb, 1967.

U proljeće 1961. prvi put se susreće s radom **muranskih staklara** i počinje s realizacijama prvih skulptorskih forma u staklu. S grupom umjetnika: Ivanom Šebaljem, Ivanom Šabolićem i Valerijem Michieliem priređuje u listopadu 1961. u svom atelieru, izložbu: **Susreti u atelieru**.

Od godine 1962. do 1971. kontinuirano radi u **staklarskoj radionici** **Alfreda Barbinija** u Muranu skulptorske kompozicije u staklu, gdje stiče dragocjena radna iskustva o naročitim likovnim mogućnostima rada u staklu.

Izbor skulptura iz tog vremena pokazan je na njegovoj izložbi **»Oblici u staklu«** u **Muzeju za umjetnost i obrt** u proljeće 1967. godine. Godine 1963. postaje docent na Akademiji likovnih umjetnosti u Zagrebu.

Od 1963—1965. radi kao vanjski suradnik Tvornice stakla »Kristal« u Samoboru i projektira niz predmeta u staklu za serijsku proizvodnju.

Godine 1963. u Jugokeramici upoznaje proces rada u **industrijskoj keramici** i kroz eksperimentalne pokušaje stiče iskustva o različitim mogućnostima primjene novih tehnoloških postupaka u domeni keramike u zahtjevima suvremenog likovnog izraza. U tom radu najuže surađuje s inženjerom Mijom Perišićem. Stečena iskustva primijenjuje na velikom keramičkom zidu 1964. u Osnovnoj školi Maršal Tito na Visu. Projektant: arhitekt Neven Šegvić.

Uz obradu stakla u Muranu i Rogaskoj Slatini, u periodu 1963—1968, intenzivno se bavi keramikom.

Od godine 1964. u Muranu, u Tvornici Venini, povremeno radi na realizaciji **projekata upotrebnog stakla**.

Godine 1967. postaje stalni suradnik Staklarne »Boris Kidrič« u Rogaskoj Slatini i s inženjerom Vojom Đinovskim organizira i postavlja **novi proizvodni program Staklarne**, organizira službu dizajna i sam kreira niz proizvoda. U tom svojstvu ostaje do danas (proljeće 1974.).

Godine 1968. surađuje s arhitektom Ivom Vitićem na interijeru Zgrade društveno političkih organizacija u Zagrebu, gdje prvi puta s **dizajniranim elementima u staklu riješava interijer**.

Iste godine izlaže u Münchenu na međunarodnoj izložbi »Form und Qualität« gdje **dobiva Zlatnu medalju bavarske vlade za skulpturu u staklu**, a u Petrinji, u Domu kulture, izvodi zidnu kompoziciju u keramici.

Jedan je od četrnaestorice **osnivača Galerije Forum**, Centra za kulturu i informacije Zagreba.

Godine 1969. s arhitektima Androm Čičin-Šainom i Žarkom Vincekom radi na projektu interijera Hotela Libertas u Dubrovniku. Taj zadatak nametnuo mu je zahtjev rješavanja čitavog niza dizajnerskog programa koji obuhvaćaju: beton, drvo, metal, staklo, keramiku i tekstil. Ti programi realizirani su u periodu 1970—1972. godine.

Učestvuje na Prvoj izložbi umjetnika Galerije Forum (otvorene Galerije Forum 14. 7. 1969.) i na većini izložbi Galerije u zemlji (Zagreb, Ljubljana, Maribor, Dubrovnik, Rijeka, Osijek...) i u svijetu (Jacques Baruch Gallery, Chicago, Galleria Sagittaria, Pordenone...) do danas.

Godine 1970. učestvuje na Drugom međunarodnom susretu u Vela Luci. **Godine 1971. izvodi tapiseriju** u Kongresnoj dvorani hotela Libertas, Dubrovnik. Iste godine s arhitektom Slavkom Jelinekom i slikarom Edom Murtićem realizira interijer Kreditne banke u Vlaškoj ulici u Zagrebu, te projektira »Konjanike« skulpturu velikih dimenzija u metaliziranoj plastici i željezu.

U Galeriji Forum, u studenom 1971. izlaže na izložbi **»Šest partizana slikara«**.

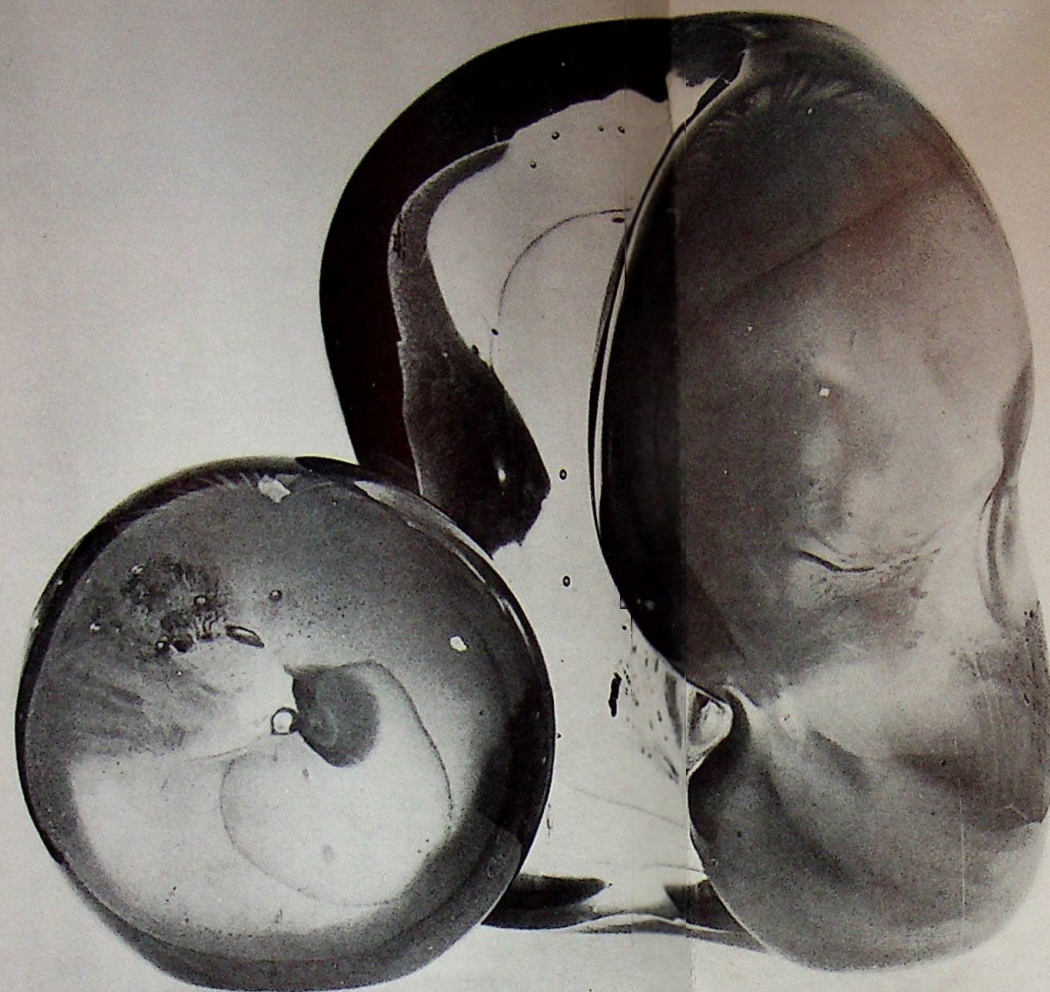
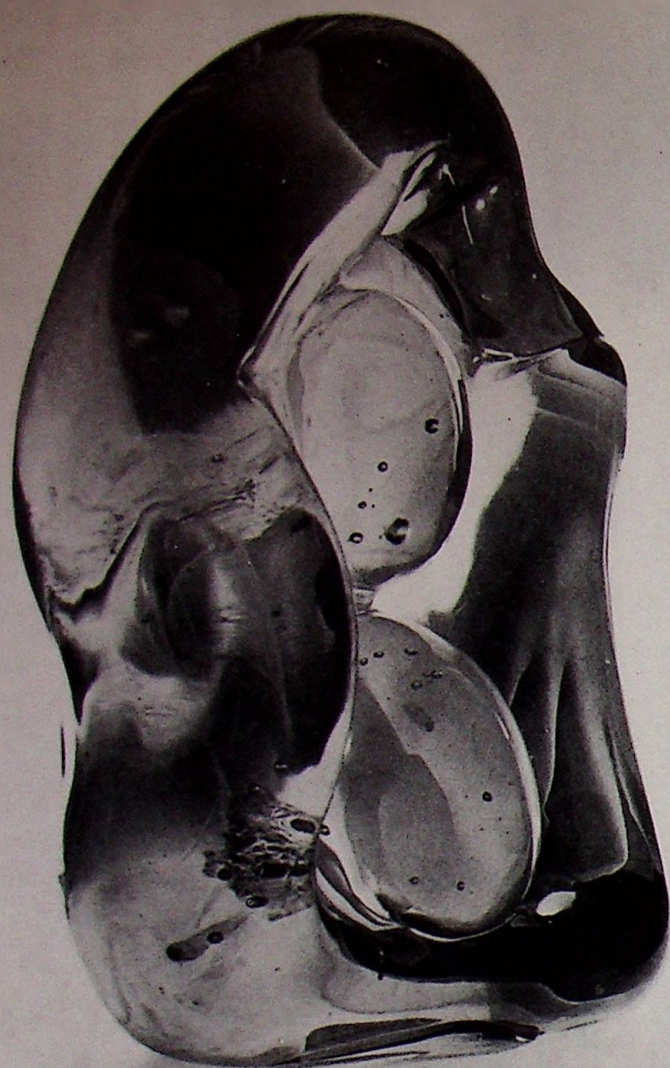
Godine 1972. učestvuje na međunarodnom likovnom susretu Glass Symposium u Zürichu, gdje je i koreferator, i učestvuje na međunarodnoj izložbi »Glass heute Kunst oder Handwerk?« u Museum Bellerive u Zürichu. Ista izložba prenesena je 1972. u Kunstverein u Ludwigshafenu na Rajni, i 1973. u Kunsthaus am Museum u Kölnu.

Godine 1972—1973. u Muranu, u **radionici Livio Segusa** radi na skulpturama u staklu, iz kojih će rezultirati skulpture u metalu. Skulpture, crteži i studije ovog perioda izložene su u Galeriji Forum, Zagreb od 5. travnja do 3. svibnja 1974.

U istom periodu realizira »Konjanike«.

U proljeće 1973. (travanj — svibanj) izlaže na međunarodnoj izložbi »International Glass Sculpture« u Lowe Art Museum u Miamiu.

Godine 1973—1974. nastavlja suradnju s arhitektima na likovnoj sintezi i uz pedagoški rad na zagrebačkoj Akademiji likovnih umjetnosti nastavlja s radom na skulpturi i slikarstvu.



5

VLADO BUŽANČIĆ: BIOGRAPHICAL OUTLINE

RAUL GOLDONI was born in Spit on 27 January, 1919. He also attended primary and high school in the same city. He showed interest in fine arts, and painted, while still in high school.

In 1937 (while he was in the 7th grade of high school), he exhibited for the first time in Split, at the Galic Salon, with a group of high school students (Andro Čičin-Sain, Cvijeta Job, Alfred Petričić, Petar Devčić, Čiro Čulić, Neven Segvić, Antun Maslo...). The exhibition was opened by Cvito Fisković. He graduated from high school in 1938 and, in the same year, enrolled at the Academy of Fine Arts in Zagreb. He attended drawing courses held by Professor Krsto Hegedusić, and graduated from painting in Professor Marin Tartaglia's class in 1942. As student he lived in Rome where he acquired new experience.

While at the Academy, he met many young Croatian and Yugoslav left-wing intellectuals, and took part in their activities.

In 1944 he joined the partisan forces and worked in the partisan press section of the Istrian military units. Unfortunately, few of Goldoni's works from that prolific period have been preserved to date.

He was discharged from the armed forces in 1945. Up to 1947 he worked in Zagreb, at the OLKPROP agency, as art propaganda officer (posters, physical layouts, arrangement of congress halls...), and painted continuously.

In 1947 he became the arts editor of the Nakladni Zavod Hrvatske (Publishing Institute of Croatia), and that was the beginning of his work in the field of book layout in industrial printing conditions: he illustrated, made up and laid out various editions and, together with other co-workers, designed and systematized several libraries published by the Nakladni Zavod Hrvatske.

Where the 1947 to 1951 period is concerned, due mention ought to be made of Goldoni's unpublished illustrations on the theme of the »Revolt Against the Turkish Governors«, and the illustrations for Živo Jeličić's poem »Hut in the Frost« — both exhibited at the Croatian Writers' Club in 1951, at an exhibition presented together with Zlatko Prica. In Piran, together with Edo Murtić, he worked on a number of plein-air landscape paintings.

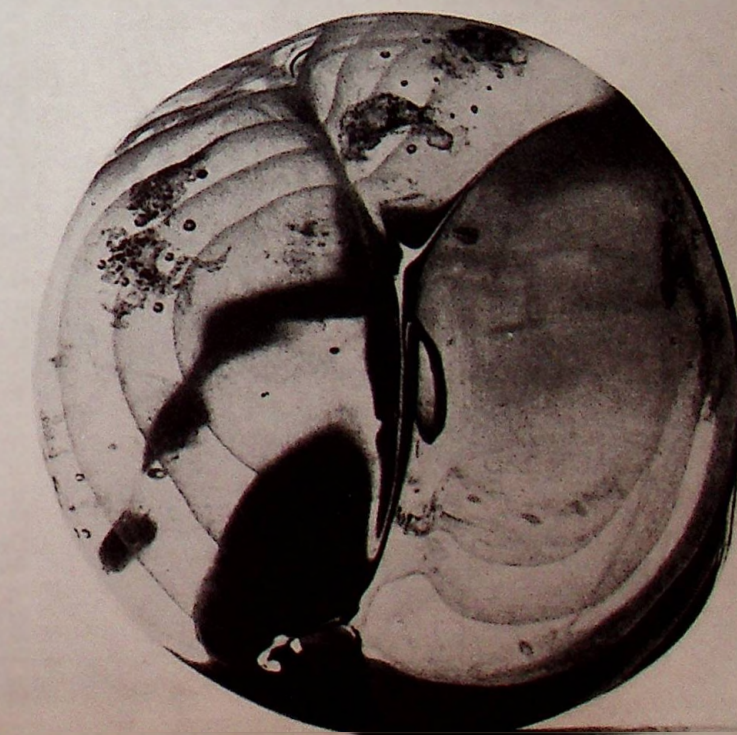
In February 1951, together with Zlatko Prica, he staged his first independent exhibition (at the Croatian Writers' Club), which was opened by Krsto Hegedusić.

Along with his interests for painting and graphical book layout, Goldoni also showed great interest in work on fine arts synthesis.

He worked at the Nakladni Zavod Hrvatske until 1951, and then — until 1963 — at the Mladost Publishing Agency, as arts editor.

In 1951, together with architect Mihajlo Janković-Mika, he worked on the design of the central box at the Yugoslav Army Stadium in Belgrade, and painted a large fresco. In 1952, together with architect Aljoša Zanko, he painted some

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mural compositions at the Army Holiday Home in Volosko, and at the Military Academy in Belgrade. In the same year, in co-operation with architects Zdenko Kolacio and Zdenko Sila, he painted a mural composition at the Seamen's Club in Rijeka; together with architect Neven Segović he worked on the interior design of the Mladost bookshop in Ilica 7, Zagreb.

In 1953 Goldoni painted, in a combined technique, a wall painting at the Shipbuilding Institute in Zagreb.

In 1953/54, he co-operated with architect Neven Segvić in the work on the interior design of the Army Hall in Zagreb, where he also realized two mural compositions. In 1954, together with architect Budo Prvan, he worked on the Loggia in Hvar and painted a mural composition, the theme having been chosen from Hektorović's poem »Fishing and Fishermen's Gossip«.

In the years 1954 and 1955 he painted intensively in Volosko. Main motifs: landscape, interior and still life.

In 1956 he began to work on representative unique objects in glass; the design also entailed grinding and engraving. In the same period, he also produced unique items in silver, in co-operation with Professor Slavko Jurić.

Since 1958 he has been working continuously with glass. »He realized his designs for glass objects at the »Boris Kidrič« Glass Works in Rogaska Slatina (the objects were produced by the master coloured crystal blower Stjepan Bračun)«¹. This work led him to the field of industrial design of glass, i. e., the programming of a series of objects for large scale manufacture.

In 1959 he was awarded the Second Prize at the II Zagreb Triennial of Applied Arts, for his glass design, and the Award of the City of Zagreb for industrial design. In the same year he produced a wall composition, in the »Neboder« Café, in the mortar incrustation technique. In 1960 he taught glass design and working at the Glass Working School in Rogaska Slatina.

Spring 1961 marked his first encounter with the work of the Murano glass masters, and the production of his first sculptural forms in glass.

In October, 1961, he staged an exhibition in his studio with a group of other artists: Ivan Šebalj, Ivan Sabolić and Valerio Michieli.

From 1962 to 1971 he worked continuously, in the glass workshop of Alfredo Barbini in Murano, on sculptural compositions in glass. Here he acquired precious experience about the special art potential of work in glass.

The selection of sculptures from this period was presented at Goldoni's exhibition »Forms in Glass«, staged at the Museum of Arts and Crafts in the spring of 1967. In 1963 he became assistant professor at the Academy of Fine Arts in Zagreb. From 1963 to 1965 he worked as part-time associate of the »Kristal« Glass Works in Samobor, and designed a number of objects in glass for serial manufacture.

1963 was devoted to getting familiar with the industrial process of ceramics manufacture (at the »Jugokeramika« Works). Through experimental attempts, Goldoni acquired experience about the different possibilities of applying new technological procedures in the production of ceramics, which would match the modern requirements of artistic expression. In this field he co-operated very closely with Mijo Perošić. The experience gained in this work was applied to the large ceramic wall, made in 1964 for the »Marsal Tito« Primary School on the island of Vis (designed by architect Neven Segvić).

The period 1963 to 1968 was spent on glass working in Murano and Rogaska Slatina, and intensive work with ceramics. Since 1964 he has occasionally been working — at the Venini Works in Murano — on the implementation of designs of glass objects for everyday use.

In 1967 he became the standing associate of the »Boris Kidrič« Glass Works in Rogaska Slatina. Together with Vojo Đinovski, he organized and implemented the new manufacturing programme of the Works, organized the design service, and himself designed a number of products. He has held this position to the present day (spring 1974).

In 1968 he co-operated with architect Ivo Vitić in the work on the interior of the Sociopolitical Organizations Building in Zagreb. Here, for the first time, he tackled the layout of the interior with designed elements.

In the same year, he exhibited at the international exhibition »Form und Qualität« in Munich, and was awarded the Gold Medal of the Bavarian Government for sculpture in glass. In Petrinja, he produced a ceramics wall composition at the Culture Hall.

He was one of the fourteen founder members of the Forum Gallery of the Culture and Information Centre, Zagreb.

In 1969, together with architects Andro Čičin-Šain and Žarko Vincek, he designed the interiors of the Libertas Hotel in

Dubrovnik. This task entailed a number of design programmes involving concrete, wood, metal, glass, ceramics and fabrics. The programmes were realized between 1970 and 1972.

Goldoni took part in the first exhibition of the Forum Gallery artists (the Gallery was opened on 14 July, 1969); he has also participated at most exhibitions of the Gallery in the country (Zagreb, Ljubljana, Maribor, Dubrovnik, Rijeka, Osijek...) and abroad (Jacques Baruch Gallery, Chicago; Galleria Sagittaria, Pordenone...).

In 1969 he took part in the Second International Meeting in Vela Luka. In 1971 he produced a tapestry for the congress hall of the Libertas Hotel in Dubrovnik. In the same year, in co-operation with architect Slavko Jelinek and painter Edo Murfić, he realized the interior of the »Kreditna Banka« in Zagreb, and designed the »Horsemen«, a large scale sculpture in metallized plastics and iron.

In November, 1971, he took part in the »Six Partisan Painters« exhibition held at the Forum Gallery.

In 1972 Goldoni took part in the international art meeting »Glass Symposium« in Zurich (also as a co-rapporteur), and at the international exhibition »Glass heute — Kunst oder Handwerk?« at the Bellerive Museum in the same town. The same exhibition was shown, in 1972, at the Kunstverein in Ludwigshafen am Rhein and, in 1973, at the Kunsthaus am Museum in Cologne.

In 1972—1973, at the Livio Seguso workshop in Murano, he worked on sculptures in glass which would develop into sculptures in metal. The sculptures, drawings and studies from this period were shown at the Forum Gallery, in Zagreb, from 5 April to 3 May, 1974.

In the same period he also realized his »Horsemen«.

In the spring of 1973 (April-May), he exhibited at the international »International Glass Sculpture« Exhibition held at the Lowe Art Museum in Miami, Florida.

In the most recent years, 1973—74, he has continued his co-operation with architects in the field of fine arts synthesis, his teaching activities at the Zagreb Academy of Fine Arts, and the pursuit of his artistic concerns — sculpture and painting.

RAUL GOLDONI: MOJA ISKUSTVA U STAKLU

Koreferat za Glass simposium Museum Bellerive, Zürich, ljeto 1972.

Kad želim retrospektivno da fiksiram koji su me razlozi naveli na traženje mog izraza u materiji stakla onda moram reći: za staklo sam se opredijelio onda kad sam osjetio da u njemu mogu savladati, sa relativnom sigurnošću, tri osnovna elementa: svjetlo, volumen i prostor. U tom me slučaju materija stakla posvemu zadovoljava, jer široki raspon sredstava koja mi daje omogućava mojoj znatizlji punu slobodu izraza.

Nijedna materija u mojem dugogodišnjem iskustvu, nije budila toliko moju narav koliko staklo. Njena osnovna svojstva: prozirnosti, obojenosti, krhkosti, krutosti, hladnoće, varljivosti njene amorfne mase, sam put do njene transformacije u volumen, organizirano svjetlo u njoj, pa sve do njene prostorne vrijednosti — motiviralo je moju fantaziju. Direktna pak obrada kod peći nosila je sa sobom nova saznanja o njoj, i ona je dalje stalno pobuđivala i napinjala moj interes.

U ovom slučaju zadržao bih se samo oko obrade stakla putem duvanja u slobodnom prostoru, na čemu sam najviše radio nastojeći protumačiti najviše sebi, moj postupak.

Taj, podvucimo, klasični pristup obradi staklene mase odmah me je privukao. On u sebi implicira i estetski element koji od samog početka kontakta lule¹ sa vrelom staklenom masom, prvim mjehuricom naduvanim u masi, dakle u samom početku obrade, nastoji da se manifestira kao oblik sam sebi dovoljan, da se pojavi kao konkretna forma.

Budući da staklena masa na luli ima tendenciju da se u prostoru pojavi kao obla forma, (vrlo je uočljiva kohezijska sila, svaki brid izazvan mehanički ima stalnu tendenciju da se zaoblji), smatrao sam da bi bilo koja intervencija u smislu lediranja njene savršeno napete površine bila abnormalna, nosta.

Stoga čitav moj postupak počiva na onom dijelu izvlačenja mase iz lonca sa lulom dok ona postane prisutna u slobodnom tlu. obrađujem je dok se nalazi napeta na željezu. Tu ja staklo mogu da zamislim kao volumen.

Drugo neotudivo svojstvo stakla je prozirnost. Da bi tura stakla nagoni moju pažnju na unutrašnji sadržaj. Sadržaj razvijam na vanjskoj formi, na površini, nego ga ugrađujem

¹ Alat za puhanje stakla.

u unutrašnjost mase. Postupak obratno nego kod obrade u keramici, metalu, drvu i kamenu.

Događaj postavljam i koncentriram, pri samom početku rada, na začetak oblika, time sam sadržajni motiv nastaje u sredini volumena i tako dobijam prvu jezgru. Nanošenjem novog stakla na prvu jezgru unutrašnje zbivanje poprima sve esencijalni oblik — postaje sve više samostalan oblik i po njemu se definira u prostoru, oblik kao da postaje i idealno samostalan a i idealno komunikativan s okolnim prostorom.

U stalnom nanošenju mase, unutrašnji sadržaj gubi sve akcidentalne elemente na sebi te zadržava samo trajni oblik, samo bit volumena i osnovne koordinate unutrašnje dinamike sudržaja. Odlučujem se za sve kompaktniju masu, za puno staklo koje novim nanošenjem raste da njenih tehničkih granica. Postupak me prisiljava na duži rad na jednom obliku, masa se drži dulje podatna za obradu i dozvoljava mi stalnu kontrolu i intervenciju u procesu rada.

Da bi trajanju postupka dao vremensku vrijednost čak sam svako nanašanje nove mase (stakla) naglašavao ili promjenom boje ili indiscencijom. Time bih naglasio vremensku dimenziju nastajanja forme.

Preko ovih za mene bitnih radnih konstatacija, odnosno materije i oblika, nastaje čitava moja metodologija u realizaciji zamisli.

Svijetlo — Polazeći od elementa prozirnosti, kao bitnog elementa, masa stakla optički kao i da ne postoji, ona postoji samo u kvantitetu svijetla u njemu. Svijetlo definira njeno postojanje u prostoru, kvantum svijetla zarobljenog krajnjim površinama oblika stalno je u pokretu pri minimalnoj promjeni kuta promatranja. To svjetlo stalno je pratilac volumena mase. Ono svojim ritmom i svojim kretanjem određuje krajnje krajeve volumena kao što volumen određuje ritam i kretanje svijetla. Jedan i drugi (ritam i kretanje) se izmjenjuje te omogućavaju totalitet doživljaja u materiji stakla.

Veze između mene i staklara uspostavljam preko crteža, zapravo preko niza crteža, a samo u nekim slučajevima i trodimenzionalnim modelima. Nije rijetkost da za jednu zamisao imam i po desetak crteža.

Prvu ideju, prvu viziju o događaju koji se nameće, postavljam u crtežu. Prve zamisli često su daleko od konkretne predodžbe gotovog djela. Crtam sve dotle dok ne spojim sve vidove materijala u kojem hoću da realiziram svoju viziju u staklu, sve dotle dok mi se sva tri elementa — svjetlo, volumen, prostor — ne sjedine u jedinstveni organizam.

Zbog toga crtež za mene predstavlja bitan element u procesu rada.

Crtež, sam po sebi, niti je lijep niti ružan, niti nosi elemente vrijednosti u sebi, sam za sebe ne treba da predstavlja ništa, on je teško shvatljiv, nema nikakve samostalne mogućnosti komunikativnosti. Ali za mene on je bitan kao preduvjet za mogućnost života materije. U materijalu on dobiva svoju vrijednost i svoju vlastitost, on bi tada trebao da živi u njemu, pa tek tako — posredno — mogu biti s njim zadovoljan. Tek tada crtež organski počinje živjeti s materijalom. Postupak dosljedne transformacije ideja u realitet, postupak u kojem sudjeluje i majstor staklar, slijedeći moju temeljnu koncepciju, omogućuje totalitet doživljaja.

Pašto sam, preko niza crteža, zapravo moje partiture, postigao preduvjet spomenutog jedinstva, pašto sam vjerujem tako postigao jedinstveno izvađača i mene, — staklo mi je postalo naročito i višeznačno sredstvo izraza. Radi svega toga možda me nijedna materija — tokom mojeg dosadašnjeg iskustva, nije toliko zaokupila koliko materija stakla.

RAUL GOLDONI: MY EXPERIENCE IN GLASS

Co-lecture for the Glass Symposium Museum Bellerive, Zürich, summer 1972

If I am to determine retrospectively which reasons induced me to seek my own form of expression in glass, then I have to admit that I decided on glass when I felt that in it I could master three basic elements with relative assurance: light, volume and space. In this respect glass entirely satisfies my curiosity and gives me complete freedom of expression.

In all my experience I have found no other material that excites me to the extent that glass does. Its main characteristics: transparency, colouration, fragility, hardness, coolness, the illusiveness of its amorphous mass, the very way in which it is transformed into a volume, the organised light in it and its space value, all this has motivated my fantasy. And then, the direct use of the furnace gave me a new insight into glass and further aroused and strained my interest.

Here I shall confine myself to the treatment of glass by blowing, the method with which I have worked the most in an attempt to explain my approach largely for my own benefit. This classic approach to the treatment of glass mass held an

immediate appeal for me. It implies the aesthetic elements as well, which, from the very first contact of the tube* with the boiling glass mass, with the first bubble i. e. at the very beginning of the treatment, tends to be manifested as a form complete in itself, as a concrete form. The glass mass on the tube has a tendency to appear in space as a round form (cohesive force being very much present so that every mechanically provoked edge always shows a tendency to become round), and therefore I feel that any interference with its perfectly tense surface would be abnormal or at least unnecessary because the mass would then lose its distinctiveness.

My whole approach, therefore, is based on the drawing of the mass out of the pot with the tube until it becomes present in the open space, but before it loses its singularity by falling out of the tube — i.e. I mould it while it is still tense on the iron. At this stage I can imagine glass as a volume.

The other intrinsic quality of glass is transparency. In order to evoke it I always work with full glass so that the glass structure itself draws my attention to the inner substance. I do not develop it on the external form, on the surface. I build it into the inside of the mass. It is the opposite process to that in ceramics, metal, wood or stone.

At the very outset of my work I concentrate my idea on the opening of the form so that the essential motif appears in the middle of the volume and I obtain the first core. By applying new glass to the first core, the internal happening assumes a shape that becomes more and more essential-it gradually becomes an independent shape defined in space, a shape that seems to become ideally independent and also ideally communicative with the surrounding space. By continuous application to the mass the internal quality loses all incidental elements and retains only the permanent shape, the essence of the volume and basic coordinates of the internal dynamics of the substance. I decide on a more and more compact mass, on full glass which grows through the new applications to its technical limits. This process is forcing me to work longer on one form, the mass remains flexible for treatment longer and allows me to control it and to intervene throughout the whole working process.

In order to give a time value to the duration of the process, I indicate every new application of glass mass by a different colour or by iridescence. In this way I accentuate the time dimension of the creation of the form.

These working determinations which are essential to me — the relation between substance and form — give rise to my whole methodology in realizing my conception.

Light — Taking transparency as an essential element, it seems as though the glass mass does not optically exist at all, it exists only through the quantity of light in it. Light defines its existence in space, the quantity of light imprisoned by the marginal surfaces of the form is permanently in motion even with only a minimal change in the angle of observation. Light is a constant companion to the mass volume. Its rhythm and motion determine the extreme limits of the volume just as the volume determines the rhythm and motion of light. Rhythm and volume substitute one another and enable us to witness a complete experience in the glass substance.

The connection between the glazier and myself is effected by means of a drawing, or rather a whole range of drawings, and only sometimes by means of three-dimensional models. It often happens that I have as many as ten drawings for one conception.

The first idea, the first vision of the experience that imposes itself is set down in a drawing. The first conceptions are often far from the concrete idea of the finished work. I draw until I can connect all aspects of the material in which I intend to realize my vision in glass i.e. until all three elements — light, volume, space — are joined into one united organism.

Drawing, therefore, is an essential element in my working process. Drawing in itself is neither beautiful nor ugly, it carries no values of its own, it does not have to represent anything, it is difficult to understand and has no independent possibility of communication. But it is essential for me as a prerequisite for the possible life of the substance. The drawing obtains its value and its quality in the material, it should live in the material, and then — indirectly — I can be satisfied with it. Only then does the drawing begin to live organically with the material. The process of a logical transformation of ideas into reality, a process in which the master glazier also participates following my basic conception, enables one to get a total experience.

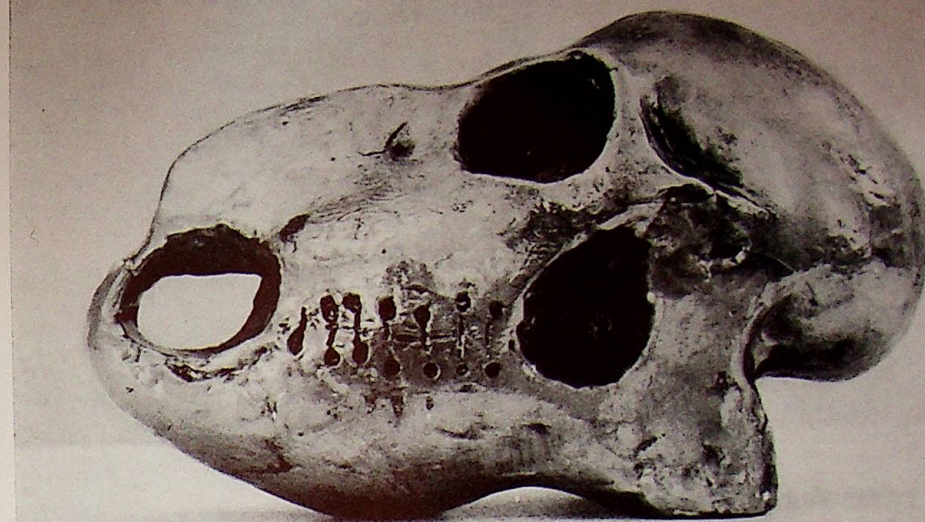
Having achieved the prerequisite for this unity through a whole range of drawings and established the harmony between the glassmaker and myself, glass has become a special and many-sided means of expression for me. Because of all this, no other material in all my previous experience has ever arrested my attention as much as glass.

* a tool for glass blowing

¹ Durdica Comisso, Catalogue of Raul Goldoni's exhibition »Forms in Glass«, Museum of Arts and Crafts, Zagreb, 1967.



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KATALOG

1. KONJANICI

projekt 1970, realizacija 1972/73.
suradnici: akad. kipar Ljupče Antunović
tehnolozi: Branko Janeš i Božo Blažević
bravari: Stjepan Lovrenčić i Oto Vidović
željezo / metalizirana plastika 320 x 240
x 120 cm
Vlasništvo: Hotel Libertas, Dubrovnik

2. DISK, 1972.

muransko iridirano staklo 31 x 31 cm

3. SIVI TORZO, 1972.

muransko sivo i iridirano staklo
44 x 25 cm

4. TORZO II, 1972.

muransko iridirano staklo 42 x 24 cm

5. TRAGOVI I, 1972/73.

muransko staklo - akvamarin svijetli —
iridirani 18,5 x 20 cm

6. TRAGOVI II, 1972/73.

muransko staklo - akvamarin svijetli —
iridirani 21 x 20,5 cm

7. REFREN, 1972/73.

metal, kositar/srebro 18 x 10 cm

8. SJEDECI TORZO 1972/73.

metal, kositar/srebro 25 x 25 x 23 cm

9. ŽIVOTINJSKA LUBANJA, 1972/73.

metal, kositar/srebro 24 x 14 cm

10. LEŽEĆI TORZO, 1972/73.

metal, kositar/srebro 24 x 16 cm

11. OSTACI, 1972/73.

muransko višebojno iridirano staklo
22,5 x 16 cm

12. MRCINA I, 1972/73.

muransko višebojno iridirano staklo
32 x 17 cm

13. MRCINA II, 1972/73.

muransko višebojno iridirano staklo
31,5 x 17,5 cm

14. MRCINA III, 1972/73.

muransko višebojno iridirano staklo
31 x 19 cm

15. PREOBRAZBE, 1972/73.

metal, kositar/srebro 38 x 24 cm

16. MALA LUBANJA, 1972/73.

metal, kositar/srebro 21 x 11 cm

17. JANJECA LUBANJA, 1972/73.

metal, kositar/srebro 16 x 12 cm

18. IZVALJENI AKT I, 1972/73.

metal, kositar/srebro 36 x 19 cm

19. ZELENA LUBANJA, 1972/73.

muransko višebojno iridirano staklo
16,5 x 13 cm

20. GLAVA ŽIVOTINJE, 1972/73.

muransko višebojno iridirano staklo
17 x 11,5 cm

21. IZVALJENI AKT II, 1972/73.

metal, kositar/srebro 38 x 12 cm

22. ŽUTA LUBANJA, 1972/73.

muransko višebojna iridirano staklo
19 x 14,5 cm

23. LUBANJA, 1972/73.

metal, kositar/srebro 19 x 14,5 cm

24. Program za realizaciju stakla, 1972.

papir/ugljen/pastel, 70 x 75 cm

25. Program za realizaciju stakla, 1972.

26. Program za realizaciju stakla, 1972.
papir/ugljen/pastel, 70 x 35 cm

27. Program za realizaciju stakla, 1972.
papir/ugljen/flomaster/pastel, 70 x 100 cm

28. Program za realizaciju stakla, 1972.
papir/ugljen/pastel, 70 x 75 cm

29. Program za realizaciju stakla, 1972.
papir/pastel, 70 x 90 cm

30. Program za realizaciju stakla, 1972.
papir/ugljen, 70 x 62 cm

31. Program za realizaciju stakla, 1972.
papir/ugljen/pastel, 70 x 59 cm

32. Program za realizaciju stakla, 1972.
papir/pastel/ugljen, 70 x 100 cm

33. Program za realizaciju stakla, 1972.
papir/pastel/ugljen, 90 x 63 cm

34. Program za realizaciju stakla, 1972.
papir/ugljen/pastel, 70 x 100 cm

35. Program za realizaciju stakla, 1972.
papir/ugljen/pastel, 78 x 63 cm

36. Program za realizaciju stakla, 1972.
papir/pastel/ulje, 63 x 90 cm

37. Program za realizaciju stakla, 1972.
papir/ugljen/pastel, 70 x 100 cm

38. Program za realizaciju stakla, 1972.
papir/ugljen/pastel, 64 x 64 cm

39. Program za realizaciju stakla, 1972.
papir/ugljen, 47 x 37 cm

Sva stakla izrađena su u radionici (Fornace)
LIVIO SEGUSO, »Vetri d'arte«, Murano
Sve metalizirane skulpture obradili su ing.
Božo BLAŽEVIĆ i ing. Branko JANEŠ.

CATALOGUE

1. HORSEMAN
design 1970, realized in 1972/1973
collaborators: Ljupče Antunović, sculptor
Branko Janeš and B. Blažević,
technologists
S. Lovrenčić and Oto Vidović,
locksmiths
iron/metallized plastics 320x240x120 cm
Property of Libertas Hotel, Dubrovnik

2. DISC, 1972
iridescent Murano glass 31 x 31 cm

3. GREY TORSO, 1972
grey and iridescent Murano glass
44 x 25 cm

4. TORSO II, 1972
iridescent Murano glass 42 x 24 cm

5. TRACES I, 1972/73
Murano glass, aquamarine light — iri-
descent 18,5 x 20 cm

6. TRACES II, 1972/73
Murano glass, aquamarine light —
iridescent 21 x 20,5 cm

7. REFRAIN, 1972/73
metal, tin/silver 18 x 10 cm

8. SITTING TORSO, 1972/73
metal, tin/silver 25 x 25 x 23

9. ANIMAL SKULL, 1972/73
metal, tin/silver 24 x 14

10. LYING TORSO, 1972/73
metal, tin/silver 24 x 16

11. RELICS, 1972/73
multicoloured, iridescent Murano glass
22,5 x 16 cm

12. CARRION I, 1972/73
multicoloured, iridescent Murano glass
32 x 17 cm

13. CARRION II, 1972/73
multicoloured, iridescent Murano glass
31,5 x 17,5 cm

14. CARRION III, 1972/73
multicoloured, iridescent Murano glass
31 x 19 cm

15. TRANSFORMATION, 1972/73
metal, tin/silver 38 x 24

16. SMALL SKULL, 72/73
metal, tin/silver 21 x 11

17. LAMB SKULL, 1972/73
metal, tin/silver 16 x 12

18. SPRAWLED ACT I, 1972/73
metal, tin/silver 36 x 19

19. GREEN SKULL, 1972/73
multicoloured, iridescent Murano glass
16,5 x 13

20. HEAD OF AN ANIMAL, 1972/73
multicoloured, iridescent Murano glass
17 x 11,5

21. SPRAWLED ACT II, 1972/73
metal, tin/silver 38 x 12

22. YELLOW SKULL, 1972/73
multicoloured, iridescent Murano glass
19 x 14,5

23. SKULL, 1972/73
metal, tin/silver 19 x 14,5

24. Programme to be realized in glass, 1972
paper/charcoal/pastel, 70 x 75 cm

25. Programme to be realized in glass, 1972
paper/charcoal/pastel, 70 x 76 cm

26. Programme to be realized in glass, 1972
paper/charcoal/pastel, 70 x 35 cm

27. Programme to be realized in glass, 1972
paper/charcoal/feltpastel, 70 x 100 cm

28. Programme to be realized in glass, 1972
paper/charcoal/pastel, 70 x 75 cm

29. Programme to be realized in glass, 1972
paper/pastel, 70 x 90 cm

30. Programme to be realized in glass, 1972
paper/charcoal, 70 x 62 cm

31. Programme to be realized in glass, 1972
paper/charcoal/pastel, 70 x 59

32. Programme to be realized in glass, 1972
paper/pastel/charcoal, 70 x 100 cm

33. Programme to be realized in glass, 1972
paper/pastel/charcoal, 90 x 63 cm

34. Programme to be realized in glass, 1972
paper/charcoal/pastel, 70 x 100 cm

35. Programme to be realized in glass, 1972
paper/charcoal/pastel, 78 x 63 cm

36. Programme to be realized in glass, 1972
paper/pastel/oil, 63 x 90 cm

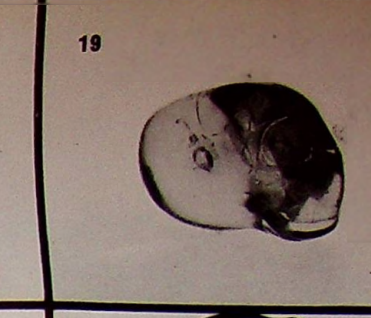
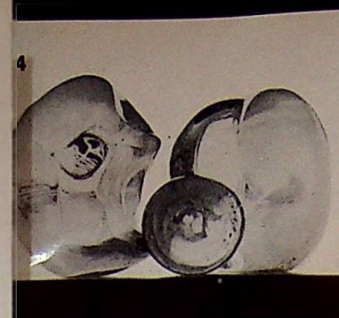
37. Programme to be realized in glass, 1972
paper/charcoal/pastel, 70 x 100 cm

38. Programme to be realized in glass, 1972
paper/charcoal/pastel, 64 x 64 cm

39. Programme to be realized in glass, 1972
paper/charcoal, 47 x 37 cm

All glass sculptures were made in the
workshop (Fornace) LIVIO SEGUSO, »Vetri
d'arte«, Murano.

All metallized sculptures were finalized by
BOŽO BLAŽEVIĆ and BRANKO JANEŠ.



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Branimir BAKOVIĆ

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