

GF

GALERIJA FORUM

dalibor parać

GF

GALERIJA FORUM
CENTRA ZA KULTURU
I INFORMACIJE

dalibor parać

LIPANJ 1977.

ZAGREB
NIKOLE TESLE 16

Ovom izložbom DALIBORA PARAĆA naše slikarstvo nesumnjivo je obogaćeno još jednim vrsnim majstorom pikturalizma, internacionalno vrijednim ortografom doživljajnih značajki lirske apstrakcije — ili slikarom imaginativnog, i nadalje, nadahnutog apstrahističkog znakovlja.

Tako smo s ovim djelima nastalim u posljednje dvije godine riješili mnoge dileme na putevima Paraćevih brojnih asocijativnih pikturalističkih i kompozicionih mogućnosti — najavljenih slikom JUTRO iz 1969. (prvi puta izloženom 1970. na 5. zagrebačkom salonu) — i razrađenim u nekoliko srodnih sistema impresionantne zrelosti na njegovoj samostalnoj izložbi u GALERIJI FORUM rujna mjeseca 1974. godine.

Odnosno ovom smo izložbom definitivno utvrdili razloge i postignuća razmišljanja i dosljednosti tog osmogodišnjeg kontinuiteta, tog istančanog osmogodišnjeg traženja, istraživanja i odabiranja.

Također: ovom smotrom konciznih mogućnosti GRAĐENJA BITNOG ZNAKA I DRAMATIČNE LIRSKE ISTINE, izuzetno darovita, neumorna i za našu poslijeratnu umjetnost vrlo relevantna mediteranska znakovno-gestualna grupa: OTON POSTRUŽNIK — FRANO ŠIMUNOVIĆ — EDO MURTIĆ, dobiva još jednog ravnopravnog, i svojesvojnog, člana. (Kažem »znakovno-gestualna« jer, naravno, ovom grupom nikako nije iscrpljena značajna vrijednost različitih pojavnosti mediteranske fiksacije, snaga i dometa drugih mediteranskih stilova i stvaralaca našeg slikarstva posljednjih dvadeset, i nešto, burnih godina. Ovdje prvenstveno mislim na slikarstvo Marina Tartaglie, Otona Glihe, Ive Dulčića i Ljube Ivančića.

Prilikom njegove četvrte samostalne izložbe slika, gvaševa i akvarela rujna 1976. u hvarskoj Galeriji NA BANKETE podvukao sam činjenicu da je, uz nekoliko najodanijih i najdarovitijih slikara lirske apstrakcije u Hrvata, vratio našem metaforičkom apstraktnom slikarstvu onu naročitu vremensku aktualnost ili povijesnu nepreživljenost i potpunu nezamorenost — ili svježinu osobitosti — svu onu razložnu, izuzetno senzibilnu intimističku moć.

Baš bi o njoj možda ponajviše trebalo govoriti ovom prilikom, gledano svom širinom komparativnih pokazatelja, onih koji uz sve specifičnosti različitih sredina i pojedinaca (stvaralačkih priroda) univerzaliziraju (stilski određuju) lirsku apstrakciju, i postoje kao neprijeporno zajedništvo.

Podvrgne li se djelo DALIBORA PARAĆA i najstrožoj formalnoj i sadržajnoj komparaciji, tj. analizi morfološkim analognostima sa slikarstvom i najglasovitijih imena apstraktnog ekspresionizma i lirske apstrakcije širom svijeta uočiti će se ponajviše njegova kvaliteta, njegova osobitost — ili: time će njegovom slikarstvu biti učinjena najveća usluga — usprkos svih izvjesnih srodstava sa ranijim slikarstvom Sama Francisa, Roberta Motherwella, Clyfforda Stilla i nadalje sa suptilitetom sjajne Joan Mitchell. Baš ta izvjesna srodstva naglašavaju razlike. Ne samo u duhu vremena već i u širini slikarske naravi. Odnosno naglašavaju različitosti njenog povijesnog i subjektivnog autentičnog života i iskustva, ili (različitosti) SVOGA PUTA, u svakom slučaju, beziznimno, kad je riječ o nefingiranom slikarstvu »vješto, znalački sleganom«. Tu presudnost autentičnosti slikarske naravi na vrijednost djela ne dovodi u pitanje čak ni važnost konjunktura, plasmana, odjeka... Odnosno: apstrahiramo li sasvim i takve »sekundarnosti« poput faktora tržišta i problema međunarodne komunikacije djela (i uopće spontanog zanimanja za dinamični život djela), te kompleksnosti duhovnih prilika

By this exhibition of DALIBOR PARAĆ our (Croatian and Yugoslav) painting has, without doubt, gained one more master of pictorial art, an internationally important orthographer of lived through and experienced qualities of lyrical abstraction, a painter of imaginative and, above all, inspired abstract signs.

Thus, through these paintings created in the last two years, we have solved many dilemmas found on the path of Parać's numerous associations of picturalistic and compositional possibilities — heralded with the 1969 painting MORNING (exhibited for the first time in the year 1970 at the V Zagreb Salon) — dilemmas that have been thoroughly worked out in a number of related systems of impressive maturity, at his one-man exhibition held at the Forum Gallery, in the month of September, 1974.

By means of this exhibition we have definitely unravelled the causes and achievements of the contemplation and consistency of this eight-year continuity, this subtle eight-year searching, exploring and selecting.

It should also be noted that with this review of the concise possibilities of THE BUILDING OF THE FUNDAMENTAL SIGN AND DRAMATIC LYRICAL TRUTH, our exceptionally talented, never-tiring and for our (Croatian and Yugoslav) art very much relevant mediterranean sign-gestural group, consisting of OTON POSTRUŽNIK, FRANO ŠIMUNOVIĆ, EDO MURTIĆ, is enriched by one more member, equal in qualities yet retaining his individuality. (I have called this group »sign-gestural« because it by no means exhausts the significant qualities of the various phenomena of Mediterranean fixations, the power and scope of the Mediterranean styles and artists of our (Croatian and Yugoslav) painting of the last twenty somewhat turbulent years. Here, I primarily refer to the painting of: Marino Tartaglia, Oton Gliha, Ivo Dulčić and Ljubo Ivančić.

On the occasion of his fourth one-man exhibition of oil paintings, gouaches and watercolours, in September 1976, held at the Gallery NA BANKETE in the town of Hvar, he himself, through his paintings, stressed the fact that a few most devoted and talented painters of lyrical abstraction in Croatia, had restored our metaphoric, abstract painting, that distinct reality of time, that historical everlastiness and total tirelessness, that freshness of individuality, that causal, so very sensitive intimistic force.

This force should be the foremost topic on this occasion, observed through the whole scope of comparative indicators that in spite of all the distinct differences of milieu and of individuals (of creative temperament) universalize (shape stylistically) lyrical abstraction, and exist as a indisputable totality.

If we subject the opus of DALIBOR PARAĆ to a severe comparison of forms and motifs, that is, if we make an analysis of the morphological analogies in comparison with the paintings of the most renowned names of abstract trait we will notice, will be his quality, his individuality. In this way we will be doing his painting a great favour, in spite of all the certain ties that connect him to the earlier painting of Sam Francis, Robert Motherwell, Clyfford Still and especially to the subtlety of the superb Joan Mitchell. In fact, these ties emphasize the difference, not only in the spirit of the times, but also in the scope of the artistic temperament. Thus, they emphasize the dissimilarity between the historical and subjective authentic life and experience, and (the dissimilarity) of ONE'S OWN WAY, this without

oko prihvata »teško čitljivog« slikarskog zapisa, njegovog šireg postojanja među suvremenicima, ili faktora njegovog prešućivanja, »neprimjećivanja« — ipak nismo doveli autentično djelo i NJEGOVE RAZLOGE u pitanje.

Time smo se — sad promatrano iz više aspekta egzistencije ovakvog slikarskog opredjeljenja — opet vratili, između ostalog, i na temu INTIMIZMA u znakovnom i univerzalističkom govoru apstrakcije, o najrazličitijim razlozima vezanosti intimizma za određene MOTIVE (fiksacije), upravo ponajviše za njih), za SLIKARSKU METAFORIKU nerazdvojivu od slikarske naravi u INTERAKCIJI sa svijetom i samim sobom, tj. onim životom koji postoji sjećanjem, izmišljanjem, »nelagodom u vasioni« (Mohterwell) znači i u samom sebi, u traženju radosti i nečeg trajnog, i čini mi se najviše s OBICNOŠĆU, velikom i prevelikom . . . i baš usprkos njoj.

Da, kako je OTPOR u raznim dobima različit tako i SLIKA putuje od utišalosti, i neke sumračne zaspalosti, do prodornog krika, od škrtosti naznake međa i tvrdnji do polifonije darivanja — očito tek nakon svega što je to doba prošlo.

Sve to DALIBOR PARAC gradi bojom dajući joj ne samo značajke arhitektonike krajolika u kojem se dešava njegov doživljaj, iz svih slučajeva satkan život, nego i značajke one bitne vlastitosti u tom opredjeljenju, u tom događanju poistovjećivanja sebe i motiva.

Zato ne začuđuje da je DALIBOR PARAC jedan od onih malobrojnih koji je znao — naročito u posljednjih osam godina — svojem svijetu dati čitavo svoje vrijeme. Kako? Kroz čekanja, sazrijevanja, oslobađanja, mnoštva pitanja i odgovora, nikada se ne udaljujući od pitanja SVRHovitosti, od pitanja o djelu i sebi, od sudbine i vrijednosti iskrenosti.

Zato vjerujem da je ova izložba ne samo značajan datum u svijetu i vremenu DALIBORA PARACA već i važan događaj u našem suvremenom slikarstvu.

VLADO BUZANČIĆ

exception when we speak about true painting »skillfully knowingly composed«. This decisive quality of the authenticity of the painter's temperament in connection with the quality of the painting puts beyond question the importance of attractiveness on the market, the response of the public . . . In other words, if we completely dismiss such »secondary things« as the market factor, the problem of international interchange of works of art (and the spontaneous interest for the dynamic life of objects of art, in general), the complexity of spiritual conditions in the acceptance of »barely readable« painted records — its existence being widely felt among contemporaries — and the fact that it is being »overlooked« — we have still not surveyed the authentic opus and its CAUSES.

In this way — after having looked upon the painter's choice from various aspects — we have returned to the topic of INTIMISM in the sign and unrealistic speech of abstraction to the different reasons of the existence of ties between intimism and specific MOTIFS (fixations, and in fact, mostly because of them), to the METAMORPHICS OF PAINTING inseparable from the artistic temperament in its INTERACTION with the world and with the painter himself, that is, to the life that exists through memories, imagination, »uneasiness in space« (Mohterwell) and thus in the individual himself, in the search for happiness and something that will last, but primarily for ORDINARINESS, large and extensive as it is . . . and in spite of it.

Just as RESISTANCE differs in various periods, so does the way through which the PAINTING travels from deadly silence and sunset sleepiness to a piercing cry, from the miserliness of boundaries and statements to the poliphony of giving out gifts — clearly, only after all that the period in question has had to go through.

DALIBOR PARAC builds all this with colour, by giving it not only features of the architecture of the landscape, in which his experience takes place — a life woven from threads of chance — but also characteristics of that important individuality of his very own choice, in equaling out his own self and his motifs.

Thus it is not suprising that DALIBOR PARAC was one of the few who knew — especially in the last eight-years — how to adorn his world with the times he lives in. How? Through waiting, maturing, freeing, through a multitude of questions and answers, while never leaving behind the question of USEFULNESS, questions about his work and about himself, about fate and the true value of honesty.

Because of his I believe that this exhibition is not only an important date in the world and times of DALIBOR PARAC but also an important event in our (Croatian and Yugoslav) painting.

VLADO BUZANČIĆ



DALIBOR PARAC rodio se 24. lipnja 1921. u Solinu. Akademiju likovnih umjetnosti upisao je u Zagrebu 1940. Studij je prekinuo 1941. i nastavio na istoj Akademiji 1945. Diplomirao je u klasi Ljube Babića 1948. i nastavio studij u specijalki profesora Ljube Babića 1948. — koji je završio 1950. Suradnik je Majstorske radionice profesora Krste Hegedušića od 1950—1952. Od 1952. do 1961. radi na Školi primijenjene umjetnosti u Zagrebu kao profesor crtanja i pisanja, gdje je od 1959. do 1961. direktor. U jesen 1961. izabran je za docenta na Pedagoškom odjelu Akademije likovnih umjetnosti u Zagrebu. Redoviti je profesor na Grafičkom odjelu Akademije likovnih umjetnosti u Zagrebu. Član je Galerije Forum od 1976. godine.

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DALIBOR PARAC was born June 24th 1921 at Solin. He began his studies at the Zagreb Academy of Plastic Art in 1940. During the war he broke off his studies but resumed them in 1945. In 1948 he graduated in the class of professor Ljubo Babić and spent the next two years specializing in the class of the same expert. He collaborated with professor Krsto Hegedušić in his workshop from 1950 until 1952. From 1952 to 1961 he worked at the School of Applied Art in Zagreb as calligraphy and drawing master, where he was appointed headmaster in 1959. In the autumn of 1961 he was elected Docent at the Academy of Plastic Art, Department of Pedagogy. At present he is professor at the Graphic Department of the Academy of Plastic Art in Zagreb. In 1976 he became a member of the Forum Gallery.

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SAMOSTALNE IZLOŽBE

- 1974 Zagreb, Galerija Forum
1975 Split, Galerija umjetnina
Rovinj, Zavičajni muzej — Museo civico
1976 Hvar, Galerija NA BANKETE
Karlovac, Zorin dom
1977 Zagreb, Galerija Forum

VAŽNIJE SKUPNE IZLOŽBE

- 1944 Hvar: Izložba crteža i fotografija iz NOB-a
1944/1945 Split: Izložba umjetnika partizana
1945 Dubrovnik, Zagreb: Izložba umjetnika partizana
Rijeka, Ljubljana: Izložba umjetnika partizana Hrvatske
1953 Subotica: Revijalna izložba LIKUM-a
1955 Zagreb (Umjetnički paviljon): XI izložba ULUH-a
1956 Dubrovnik: Izložba ULUH-a
1957 Zagreb (Umjetnički paviljon): XIV izložba ULUH-a
Slavonski Brod: Izložba ULUH-a povodom Dana mladosti
Zagreb (Umjetnički paviljon): Izložba primijenjene grafike
Zagreb (Umjetnički paviljon): XV izložba ULUH-a
1958 Ljubljana (Mestna galerija): Izložba Državne majstorske radionice
prof. K. Hegedušića
1962 Zadar (Moderna galerija): Plavi salon
1963 Zagreb (Umjetnički paviljon): Izložba ULUH-a
1964 Zagreb (Gradska galerija suvremene umjetnosti): Akvizicija II
Zadar (Moderna galerija): Plavi salon
Vis — Komiža: Jubilarna izložba
Beograd: 2. trijenale likovnih umjetnosti
1965/1966 Zagreb: Likovna umjetnost u narodnoj revoluciji
1966 Zagreb (Umjetnički paviljon): 2. zagrebački salon
Zagreb (Umjetnički paviljon): Izložba ULUH-a u čast Dana Republike
1967 Tuzla (Galerija jugoslovenskog portreta): Izložba jugoslovenskog
portreta
Zagreb (Umjetnički paviljon): Izložba ULUH-a
Split (Salon ULUH-a): Jubilarna izložba ULUH-a
Zagreb (Umjetnički paviljon): ULUH povodom 50. god. SKJ i SKOJ-a
1968 Caracas (Instituto Nacional de Cultural, Bellas Artes, Ateneo de
Caracas): Pintura Yugooslava del Taller Hegedušić
1969 Sisak: Izložba partizana
1970 Zagreb (Moderna galerija): 5. zagrebački salon
Zagreb (Umjetnički paviljon): Jubilarna izložba ULUH-a
Kutina: Maj 70.
Zadar (Moderna galerija): 6. plavi salon
Sisak: Otkupljena djela
Rovinj: Grisia 70.
1971 Split: Umjetnici Auto-cesti Zagreb—Split
1972 Kragujevac: Likovna svedočanstva slikara partizana Hrvatske
1973 Zagreb (Umjetnički paviljon): 8. zagrebački salon
Split: Splitski umjetnici za Spomen-dom u Kumrovcu
1974 Zagreb: Likovna umjetnost u NOB-u Hrvatske
Komiža (Vis): Jubilarna izložba

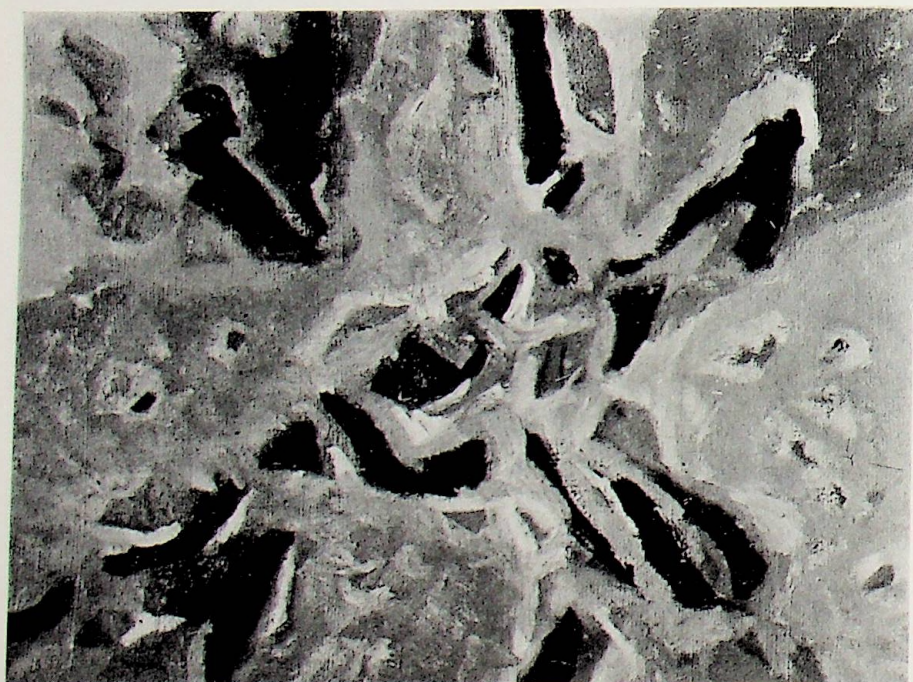
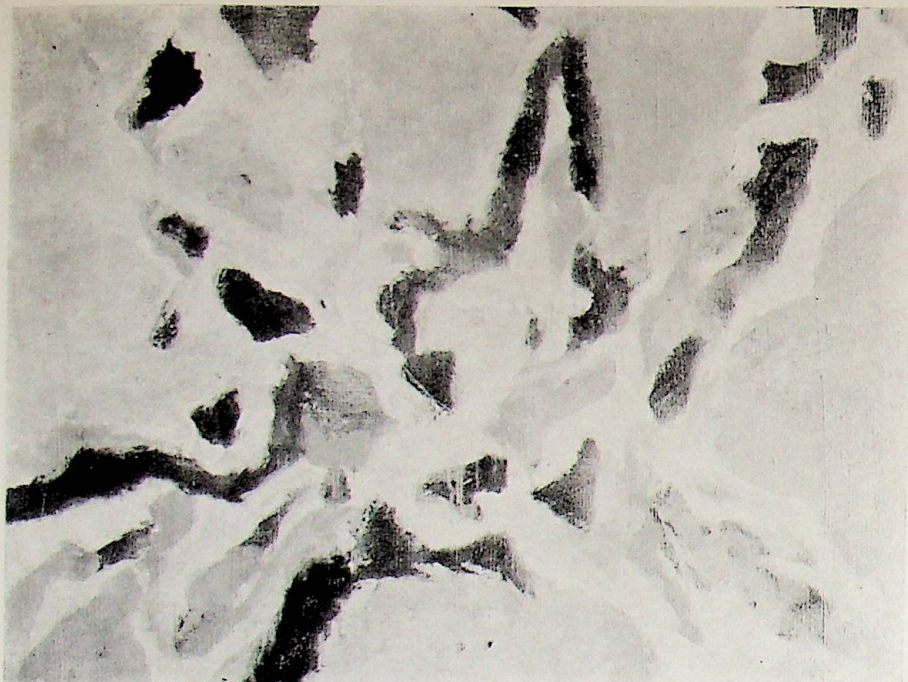
ONE-MAN EXHIBITIONS

- 1974 Zagreb, Forum Gallery
1975 Split, Art Gallery
Rovinj, Local Museum — Museo civico
1976 Hvar, Gallery NA BANKETE
Karlovac, Zora's Hall
1977 Zagreb, Forum Gallery

NOTABLE GROUP EXHIBITIONS

- 1944 Hvar: Exhibition of photography and drawings from the National
Liberation War of Yugoslavia
1944/1945 Split: Exhibition of partisan artists
1945 Dubrovnik, Zagreb: Exhibition of partisan artists
Rijeka, Ljubljana: Exhibition of Croatian partisan artists
1953 Subotica: Review exhibition of LIKUM
1955 Zagreb (Art Pavilion): XI exhibition of ULUH
1956 Dubrovnik: Exhibition of ULUH
1957 Zagreb (Art Pavilion): XIV exhibition of ULUH
Slavonski Brod: Exhibition of ULUH in honour of Youths' Day
Zagreb (Art Pavilion): Exhibition of applied prints
Zagreb (Art Pavilion): XV exhibition of ULUH
1958 Ljubljana (Town Gallery): Exhibition of the work done in Krsto
Hegedušić's workshop
1962 Zadar (Modern Gallery): Blue Salon
1963 Zagreb (Art Pavilion): Exhibition of ULUH
1964 Zagreb (City Gallery of Modern Art): Acquisition II
Zadar (Modern Gallery): Blue Salon
Vis (Komiža): Jubilee exhibition
Belgrade: 2. three year exhibition of plastic art
Zagreb (Art Pavilion): Exhibition of ULUH
1965/1966 Zagreb: Plastic art in the national revolution
1966 Zagreb (Art Pavilion): 2. Zagreb Salon
Zagreb (Art Pavilion): Exhibition of ULUH in honour of Republic Day
1967 Tuzla (Gallery of Yugoslav Portraits): Exhibition of Yugoslav
portraits
Zagreb (Art Pavilion): Exhibition of ULUH
Split (ULUH Salon): Jubilee exhibition of ULUH
Zagreb (Art Pavilion): ULUH exhibition in honour of the Communist
Party of Yugoslavia and the Youth Liberation Movement of Yugoslavia
1968 Caracas (Instituto Nacional de Cultural, Bellas Artes, Ateneo de
Caracas): Pintura del Taller Hegedušić
1969 Sisak: Exhibition of partisans
1970 Zagreb (Gallery of Modern Art): 5. Zagreb Salon
Zagreb (Art Pavilion): Jubilee exhibition of ULUH
Kutina: May 70.
Zadar (Modern Gallery): 6. Blue Salon
Sisak: Redeemed paintings
Rovinj: Grisia 70.
1971 Split: Donations of artist for the construction of the Zagreb—Split
highway
1972 Kragujevac: Plastic art testimonies of the Croatian partisan artists

- 1975 Zagreb (Umjetnički paviljon): Otkup 1974.
Zagreb (Galerija Forum): Izložba novih radova umjetnika Galerije Forum
Zagreb (Umjetnički paviljon): 10. zagrebački salon
Milano: Espozizione d'opere e documenti storici jugoslavi
Zagreb (Galerija Karas): NOVOSTI iz suvremene hrvatske likovne umjetnosti
- 1976 Zagreb (Galerija KARAS): Treći postav recentne hrvatske likovne umjetnosti
Pordenone (Galleria Sagittaria): Opere d'arte per il Friuli
Zagreb (Galerija Forum): Umjetnici za izgradnju cesta u SFRJ
- 1977 Zagreb (Umjetnički paviljon): Otkupi 1976.
Beograd (Umetnički paviljon »Cvijeta Zuzorić«), Zagreb (Galerija KARAS): AKTUALNOSTI u hrvatskoj likovnoj umjetnosti
Osijek (Galerija likovnih umjetnosti »Osijek«), Zagreb (Galerija KARAS): AUTOPORTRET u novijem hrvatskom slikarstvu
Maintz (Rathaus): Suvremena hrvatska umjetnost
- 1973 Zagreb (Art Pavilion): 8. Zagreb Salon
Split: The artists of Split for the construction of the Memorial Complex in Kumrovec
- 1974 Zagreb: Plastic art in the National Liberation War in Croatia
Komiža (Vis): Jubilee exhibition
- 1975 Zagreb (Art Pavilion): Auction 1974
Zagreb (Forum Gallery): Exhibition of the latest paintings of Forum Gallery artists
Milano: Espozizione d'opere e documenti storici jugoslavi
Zagreb (Karas Gallery): NOVEITIES in contemporary Croatian plastic art
- 1976 Zagreb (Karas Gallery): Third exhibition of recent Croatian plastic art
Pordenone (Galleria Sagittaria): Opere d'arte per il Friuli
Zagreb (Forum Gallery): Artists for the construction of roadways in Yugoslavia
- 1977 Zagreb (Art Pavilion): 1976 auction
Beograd (Art Pavilion »Cvijeta Zuzorić«, Zagreb (Karas Gallery): CURRENT EVENTS in Croatian plastic art
Osijek (Gallery of Plastic Art »Osijek«), Zagreb (Karas Gallery): AUTOPORTRAITS in recent Croatian painting
Maintz (Rathaus): Contemporary Croatian art



ROGAČI I, 1977
ROGACI II, 1977

VELIKI KAMENJAR, 1976
SUMRAK U KAMENU I, 1977



PROLJETNI EKVINOCIJ, 1976



CVJETNJAK, 1976

KATALOG

1. Opustjelo podne	140 × 140	1976
2. Veliki kamenjar vlasnik H. Hoeppner, Hamburg	140 × 182	1976
3. Proljetni ekvinocij	140 × 140	1976
4. Razmeđe	140 × 140	1976
5. Tramontana	140 × 140	1977
6. Cvjetnjak	100 × 80	1977
7. Grana	70 × 59	1977
8. Bonaca	70 × 59	1977
9. Vlat travki I	70 × 59	1976
10. Vlat travki II	70 × 59	1976
11. Solinsko podne	86 × 65	1977
12. Bijelo podne	86 × 65	1977
13. Siesta	132 × 97	1977
14. Hrid / makija	182 × 140	1976/77
15. Rogači I vlasnik Vlado Bužančić, Zagreb	74 × 89	1977
16. Korijenje	70 × 96	1976
17. Rogači II	64 × 86	1977
18. Vlat travki III	86 × 65	1977
19. Sumrak u kamenu I	86 × 65	1977
20. Sumrak u kamenu II	86 × 65	1977
21. Veliko sunčano polje	140 × 182	1977
21. Malo sunčano polje	64 × 86	1977
23. Mali kamenjar	64 × 86	1975
24. Poslije suše	64 × 86	1976
25. Rogači III	86 × 64	1977
26. Litica	136 × 95	1977
27. Arboretum I	97 × 118	1977
28. Arboretum II	97 × 118	1977
29. Arboretum III	97 × 118	1977
30. Proljeće u kamenjaru akvarel, vlasnik H. Hoeppner, Hamburg	49 × 68,5	1975
31. Škrta zemlja akvarel, vlasnik H. Hoeppner, Hamburg	67 × 49	1975
32. Poslije kiše akvarel, vlasnik H. Hoeppner, Hamburg	71,5 × 53	1977
33. Zdrobljeno kamenje gvaš	49 × 66,5	1975
34. Jutarnja svježina akvarel	67 × 47	1976
35. Sivi kamen gvaš	47,5 × 67	1975

CATALOGUE

1. Deserted noon	140 × 140	1976
2. Great rock field owner H. Hoeppner, Hamburg	140 × 182	1976
3. (Spring) Equinox	140 × 140	1976
4. Boundaries	140 × 140	1976
5. Tramontane	140 × 140	1977
6. Flower-bed	100 × 80	1977
7. Branch	70 × 59	1977
8. Quiet Sea	70 × 59	1977
9. Leaves of grass I	70 × 59	1976
10. Leaves of grass II	70 × 59	1976
11. Afternoon in Solin	86 × 65	1977
12. White noon	86 × 65	1977
13. Siesta	132 × 97	1977
14. Rock/maquis	182 × 140	1976/77
15. Carob-tree I owner Vlado Bužančić, Zagreb	74 × 89	1977
16. Roots	70 × 96	1976
17. Carob-tree II	64 × 86	1977
18. Leaves of grass III	86 × 65	1977
19. Sunset in stone I	86 × 65	1977
20. Sunset in stone II	86 × 65	1977
21. A big sunny field	140 × 182	1977
22. A small sunny field	64 × 86	1977
23. Small rock field	64 × 86	1975
24. After the draught	64 × 86	1976
25. Carob-tree III	86 × 64	1977
26. Bluff	136 × 95	1977
27. Arboretum I	97 × 118	1977
28. Arboretum II	97 × 118	1977
28. Arboretum III	97 × 118	1977
30. Springtime in the rock field watercolour, owner H. Hoeppner, Hamburg	49 × 68,5	1975
31. Miserly earth watercolour, owner H. Hoeppner, Hamburg	67 × 49	1975
32. After the rain watercolour, owner H. Hoeppner, Hamburg	71,5 × 53	1977
33. Crushed stone gouache	49 × 66,5	1975
34. Morning freshness watercolour	67 × 47	1976
35. Grey stone gouache	47,5 × 67	1975

ČLANOVI GALERIJE FORUM

MEMBERS OF THE FORUM GALLERY

Kosta Angeli Radovani
Belizar Bahorić
Josip Diminić
Raul Goldoni
Ksenija Kantoci
Nives Kavurić-Kurtović
Ante Kuduz
Ferdinand Kulmer
Ivan Lovrenčić
Dalibor Parać
Šime Perić
Edo Murtić
Oton Postružnik
Zlatko Prica
Nikola Reiser
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