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THE
FORUM GALLERY

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By opening the FORUM Gallery the Zagreb Centre for Culture and Information has realized an idea which came into being spontaneously, and developed as part of the Centre's basic activity – to provide information and publicity for Yugoslav and foreign intellectual and cultural values. To do this properly means to choose from that which has shown itself to have value, and to work to give it relevance for us in our everyday lives.

There had long been a growing feeling that Zagreb needed a small gallery (more than one even) that would both be a gathering place for artists and present their work to the public. A gallery as open to the world as possible. A gallery that would not see its job as ended in the organizing of exhibitions, but would work to become an intermediary between public and artists, would help good works of art to find their true place. Since this is a pioneer undertaking it is obvious that at first the Gallery must limit itself to a certain number of artists. A fairly complex mechanism needs to come into being before the Gallery will be able to prove itself and justify its social function.

An open-mindedness for all the values that determine our artistic present and foreshadow the future has always provided, and will continue to provide the driving force for the Gallery. It will try to keep abreast of all that is vital and of value within the wide frame of its reference and sphere of action. It will seek to gather and increase the number of members able to realize their interests through the functioning of the Gallery.

The Gallery, whose policy is made by the artists who share its destiny, is run according to the Yugoslav concept of self-management. Starting in one cultural sector – that of art – it is an attempt to integrate it into the living social organism in which various kinds of social activity should harmoniously complement each other.

THE FORUM GALLERY

Kosta ANGELI RADOVANI

Sculptor and graphic artist. Born in London in 1916. Graduated from the Academy of Fine Arts of Brer in Milan. 1938. Lives and works in Zagreb. B. Adžija 18.

One-man exhibitions: 1952. Zagreb, 1963. Belgrade, Skopje, 1965. Zagreb, Athens (with V. Veličković and V. Makuc), 1966. Ljubljana, Prague (with B. Miljuš), 1967. Belgrade, Sao Paulo (Ninth Biennale), 1968. Zadar, 1969. Dubrovnik.

Most important group exhibitions: 1946–1948. Painting and Sculpture of the Peoples of Yugoslavia in the 19th and 20th Centuries Belgrade, Zagreb, Ljubljana, Moscow, Leningrad, Bratislava, Warsaw, Krakow, Prague – 1950. The XXV Venice Biennale – 1951. Contemporary Yugoslav Sculpture Ljubljana – 1955. First International Mediterranean Biennale Alexandria – 1957. Contemporary Yugoslav Art Rome, Warsaw – 1960. 2000 Years of Sculpture in Dalmatia Split – 1961. Second International Exhibition of Contemporary Sculpture Paris; Contemporary Yugoslav Sculpture and Painting Paris, London; The National Liberation War as seen by Yugoslav Artists Belgrade – 1963. Forma Viva Kostanjevica; Yugoslav Small Sculptures Sombor – 1964. Second Art Triennale Belgrade – 1965. Contemporary Yugoslav Sculpture Budapest, Bukrest – 1966. Sixth Profiles Bochum – 1967. Contemporary Croatian Art Belgrade, Zagreb; Ninth International Open Air Biennale Middelheim; World Exhibition Montreal; Exhibition of Yugoslav Portraits Tuzla; Second Symposium »Beli Venčac« Arandelovac – 1968. In Memoriam M. Pregelj Ljubljana – 1969. Bologna. Has shown in many exhibitions of graphic art in Yugoslavia and abroad.

His works are in museums in Yugoslavia and in many museums and collections abroad (Koninklijke Akademie voor Schone Kunsten, Antwerp; Museum of Open-air Sculpture, Middelheim; The Dorsky Gallery, New York etc.).

Monuments by him are to be seen in Drežnica, Starigrad, Kumanovo and Šibenik.

Awards: 1964 Award of the City of Zagreb for Sculpture. Award for Sculpture at the Second Fine Art Triennale Belgrade – 1967. Award at the Exhibition of Yugoslav Portraits Tuzla – 1968. Fine Arts Award from the V. Ribnikar Foundation Belgrade.

... When we have a sculptor like Kosta Angeli Radovani, who frees the human face and the human body from all inessential conventions of form and form all that is transitory, the inevitable result is tragedy. But not the tragedy of gesture, expression and detail. Radovani shows that the very existence of the mass itself, in all its silence and immobility, arrested in the form of a human body or face is most fully tragic...

Danijel Dragojević

... When he arranges the position of a certain figure, when he proportions its slant, reduces its outline, when he cuts into a surface, then he does so like a poet cherishing his skill in some intricate verse form, cherishing it with an inborn immediacy and simplicity, but looking in it for those nuances of sound and movement, those indescribable effects of the discovered proportion of two masses that can, within the bounds of an accepted discipline, attain the limits of the possible.

Božidar Gargo



Belizar BAHORIĆ

Sculptor. Born in Rijeka (Sušak-Draga) 1920. Graduated from the Academy of Fine Arts in Zagreb, 1950. Director of the School of Applied Arts in Zagreb. Lives and works in Zagreb, Ilica 12.

One-man exhibitions: 1960. Zagreb (with S. Luketić), 1964. Zagreb, 1968. Rijeka.

Most important group exhibitions: 1958. Exhibition in Honour of the 15th Anniversary of the Battle of Sutjeska, Zagreb – 1959. Exhibition of Young Artists in Honour of the 40th Anniversary of SKOJ Zagreb – 1961. »Salon 61« Rijeka; The National Liberation War as seen by Yugoslav Artists Belgrade – 1962. Contemporary Yugoslav Painting, Graphic Art and Sculpture Vienna, Linz, Graz, London; Exhibition of the group »Mart« Shiedam, Breda – 1965. The Zagreb Salon Zagreb – 1967. Third Triennale of Fine Arts Belgrade; Contemporary Croatian Art Belgrade, Sarajevo, Dubrovnik, Ljubljana, Zagreb – 1968. »La scultura in ferro nella città, domani« Trieste.

His works are to be found in museums in Yugoslavia and in museums and collections abroad (Accademia del ferro Treviso, the Rosen Collection, New York).

There are monuments by him in Delnice, Duga Resa, Veliko Trgovišće and other places.

... Bahorić's sculpture unites strong constructive elements with refined »lace like« treatment. It clearly shows a creative method in which the rational and the emotional sides of his nature are excellently balanced.

Josip Depolo

... Bahorić's meditations about man are expressed in forms reduced to essential line. His slim, Giacometti-like figures are full of strong expression, tension and expressive sarcasm. Essentially, his rods are elements that gather a certain feeling of space about them. – But Bahorić is interested in many other sculptural problems too. In his phase of »torn forms« these were the bursting open of strained bindings, the development or combination of disparate forms, the tension between opposed masses or forces. Since then he has shown (and perhaps still now shows) an absorption in closed, compact volume, seen in tightly, organically connected shapes. These compact blocks, brought to life by the modelling of their surfaces, are sometimes based on the principles of dynamics. Thus into »Nike« a lightness and movement is breathed that frees the heavy mass and expresses strength, pathos and even a feeling of movement spiralling upwards.

Wanda Ekl



Raul GOLDONI

Painter and graphic artist. Born in Split. 1919. Graduated from the Academy of Fine Arts in Zagreb, 1942, where he is now professor. Lives and works in Zagreb, Jordanovačke livade b.b. One-man exhibitions: 1951. Zagreb (with Z. Prica), 1967. Zagreb.

Raul Goldoni is exceptional in contemporary Croatia art. He has taken glass to be the medium of his artistic expression and tries in every way to open up new dimensions and discover all the possibilities of this »utilitarian« material. These are the problems to which he devotes all his creative potential, thus turning something that was originally an experiment of creative curiosity into something which absorbs him completely.

He first began working in glass in 1958. He designed glass objects for the »Boris Kidrič« Glassworks in Rogaška Slatina, where he worked as a teacher in the shaping and decorating of glass.

After 1962., in the capacity of external collaborator to the »Kristal« Glassworks in Samobor he was the originator of a series of designs for serial production of glassware. During the same period he designed single unique pieces of glass for general use in the Venice glassworks Murano.

He has been designing and making free compositions in solid multicolored glass for the Alfred Barbini glassworks in Murano since 1962. Goldoni works in ordinary and cut glass, uncoloured, coloured and multicoloured. He uses the most varied processes – cutting, gravure, matt-surfacing, etching, moulding and many others. He exhibited his works in glass at the following exhibitions: 1959. Second Zagreb Art Triennale – 1965. The Zagreb Salon – 1968. and 1969. The International Exhibition »Form und Qualitat« Munich.

His works are to be found in museums in Yugoslavia and in collections abroad.

Awards: 1959. Award of the City of Zagreb: Second prize for glass design at the Second

Zagreb Triennale – 1968. Gold medal of the Bavarian government for sculpture in glass.

... The deep need gradually matured in Goldoni to relate the artistic gift which he had already realized in painting to the secret and reflective material of glass which needs the mutual exertions and resistance of two people to conquer its forms: he who has the original idea, and he who translates that idea into reality by the skill of his hands. It was Alfredo Barbini, the Murano master of glass forms who translated Goldoni's inspiration. These two together gave visible shape to something in which the irresistible need of Goldoni was materialized. They gave birth to new, free, and unusual forms in the art of glassmaking.

Zdenka Munk

This artist has managed to overcome the contradiction between the single unique work of art and the mass-made industrial product, the contradiction between two opposing aesthetic points of view which, each in its way, has influenced him. Goldoni has respected the terms of the material in which he chose to work and the terms of his surroundings. Above all, he has honoured those inner urges which brought the masters of this ancient craft into kinship with artists.

Vladimir Maleković



Ksenija KANTOCI

Sculptor. Born in Trebinje, 1909. Graduated from the Academy of Fine Arts in Zagreb, 1937. Lives and works in Zagreb, Vončinina 16.

One-man exhibitions: 1955. Zagreb, 1959. Zagreb (with F. Šimunović), 1962. Rijeka (with M. Erlich), Zagreb, 1966. Split, Subotica (with F. Šimunović), Belgrade.

Most important group exhibitions: 1940. Half a Century of Croatian Art Zagreb – 1946–1948. Painting and Sculpture of the Peoples of Yugoslavia in the XIX and XX Centuries Belgrade, Zagreb, Ljubljana, Moscow, Leningrad, Bratislava, Warsaw, Krakow, Prague – 1949. Exhibition of Works from the National Liberation War, Zagreb – 1954. Exhibition of Works from the Modern Gallery of the Yugoslav Academy of Sciences and Arts Zadar – 1956. Contemporary Yugoslav Art Rome, Ljubljana; Modern Croatian Ceramics Vienna – 1957. Contemporary Yugoslav Art Milan, Warsaw, Dubrovnik – 1957/58. Second Biennale of the Mediterranean Countries Alexandria – 1959. »Salon 59« Rijeka; Contemporary Yugoslav Art Paris; Exhibition of Yugoslav Ceramics Faenza – 1961. Sixty Years of Painting and Sculpture in Croatia Zagreb – 1964. Forma Viva Kostanjevica; Second Triennale of Fine Arts Belgrade – 1965. The Zagreb Salon Zagreb – 1967. Contemporary Croatia Art Belgrade, Sarajevo, Dubrovnik, Zagreb.

Her works are to be found in museums in Yugoslavia and in collections abroad (Peter Miesel Klagenfurt, Flora Wessel Stresa, Italy).

She made the reliefs in Ogulin and Gomirje.

Awards: 1960. The Award of the City of Zagreb.

... As an artist who had an inner feeling for the reality of the moment she put the 'ordinary' in place of the 'idyllic' and emerged, a pioneer, almost unnoticed, into the perturbed Croatian sculptural scene, which was a very shifting one... Of course, she could not escape a period of other people's and alien aesthetics and influences, though these hardly even need

mention in connection with an artist who consciously rowed her work to the shore, to anchor it on solid ground. The Sculptress was left alone facing time, searching for man in a people of women. But man was not left – she alone was. Alone? Multiplied.

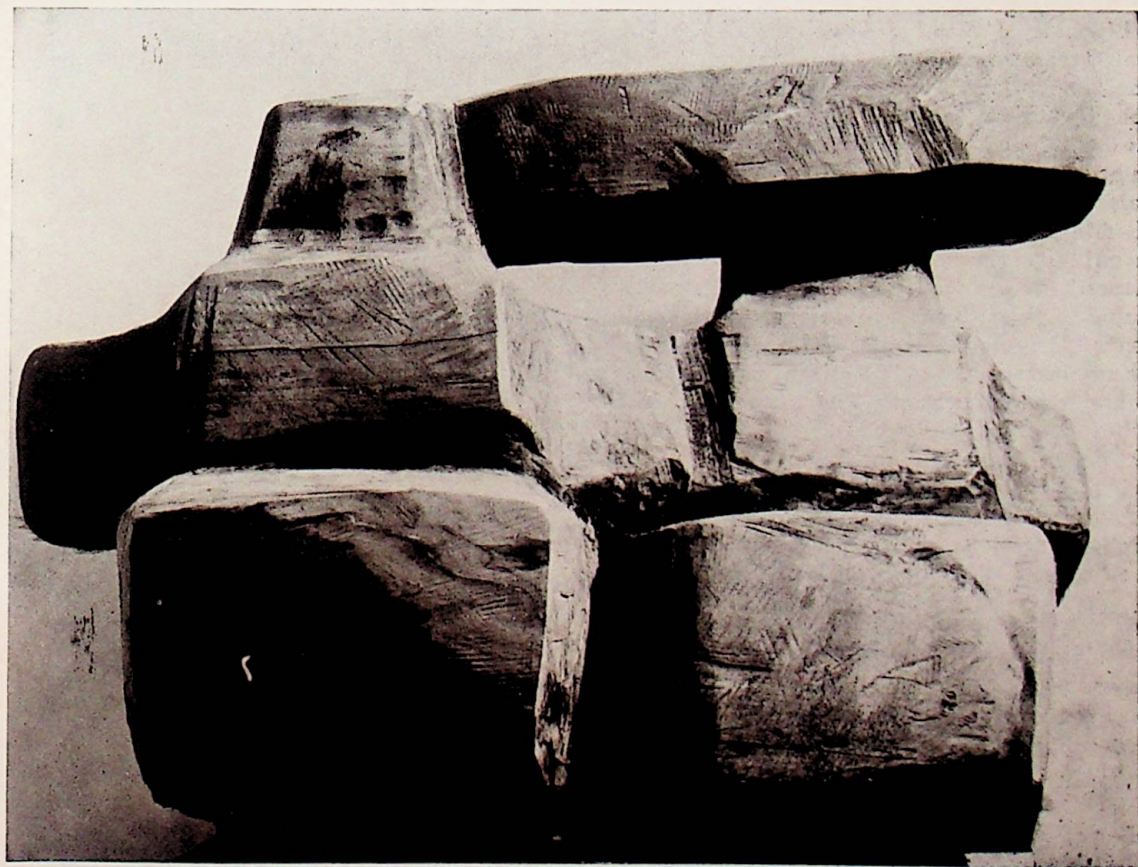
Kosta Angeli Radovani

The intimate climate from which the sculpture of Ksenija Kantoci grows is that of a tragic feeling for life. In contrast to those sculptors whose works are part of the general curiosity for creation in the world, she does not forget that man can never completely escape his own inevitable transience and uncertainty. It is important to stress this not as a general observation, but as a path of development. Ksenija Kantoci comprehended the nature of man's tragedy and the clearer her relation to it, the clearer is her sculpture, the closer to the nature of the material in which she works. Then too, its quality is greater.

... From those earlier sculptures of women from the Dalmatian Highlands, who carry all they have tight within themselves, she developed to these later chunks of wood scored across and across. Kantoci insists with great consistency on a sculptural construction of tragic feeling. This is a lot, when we come to realize that an honest relation to the tragic is the surest path to understanding its opposite.

Danijel Dragojević

Ksenija Kantoci — Composition III, wood, 1966.



Ante KUDUZ

Painter and graphic artist. Born in Vrlika in 1935. Graduated from the Academy of Fine Arts in Zagreb in 1961. Lives and works in Zagreb. Vrbanićeva 17.

One-man exhibitions: 1965. Belgrade, Stockholm. 1967. Zagreb, Graz (with B. Miljuš), Rome (with M. Detoni and J. Restek).

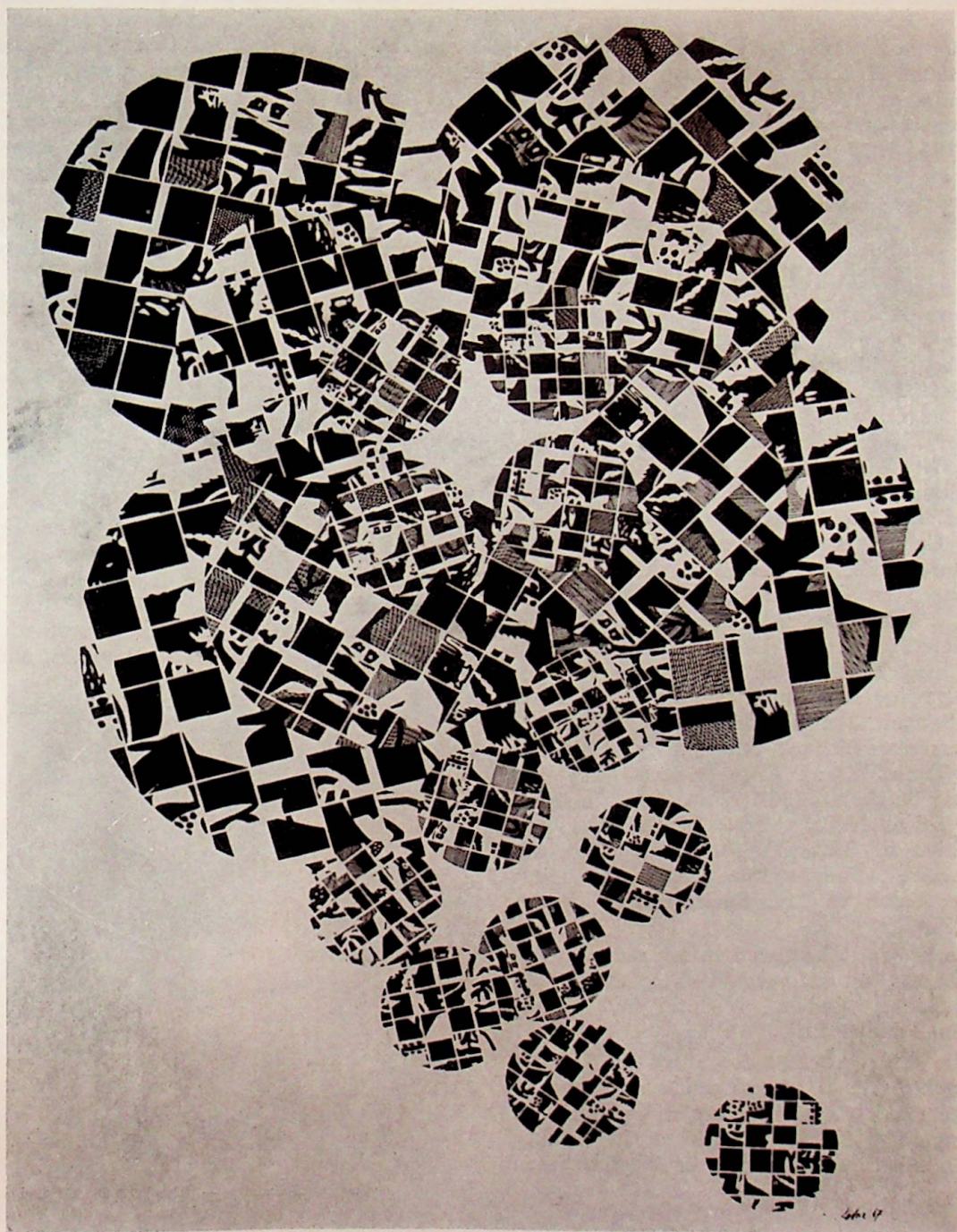
Most important group exhibitions: 1963. »Salon 63« Rijeka – 1964. Yugoslav Painters Bremen, Hamburg; Third Biennale of Young Artists Rijeka; Contemporary Yugoslav Graphic Art Prague – 1965. Sixth International Exhibition of Graphic Art Ljubljana – 1966. Fourth Biennale of Young Artists Rijeka; First International Biennale of Graphic Art Krakow; The National Liberation War in the Fine Arts Belgrade; Four Zagreb Graphic Artists Belgrade; Second Triennale of Contemporary Yugoslav Drawing Sombor – 1967. Seventh International Exhibition of Graphic Art Ljubljana; Third Triennale Belgrade; Fifth International Exhibition of Graphic Art Vienna; Yugoslav Graphic Art Bremen; »Intergraphik« Berlin, Karlovy Vary, Budapest, Warsaw – 1968. Young Yugoslav Graphic Artists Stockholm; International Exhibition of Original Drawings Rijeka; International Exhibition of Graphic Art Florence; Award-winning Artists of Croatia Zagreb; First Zagreb Exhibition of Yugoslav Drawings Zagreb – 1969. Eighth International Exhibition of Graphic Art Ljubljana; Second Zagreb Exhibition of Yugoslav Drawing Zagreb. Took part in Zagreb Exhibitions of Yugoslav Graphic Art Zagreb (1962, 1964, 1966, 1968).

His works are to be found in museums in Yugoslavia and in collections abroad.

Awards: 1965. Purchase Award at the Exhibition »Peace, Humanity and Friendship Among Nations« in Slovenijgradec – 1967. The Award »7 sekretara SKOJ-a« at the Exhibition of Young Artists in Belgrade – 1968. Purchase Award of the Museum of Contemporary Art in Belgrade at the First Zagreb Exhibition of Yugoslav Drawing.

... Kuduz's art is not among those in which the world is easily defined according to any fixed ideas of what at a given moment is thought to be the most correct. On the contrary. It tests itself by its own conception of reality, knowing that the boundaries of the scientific and artistic spirit are boundaries which, when reached, present at one and the same time conception and image, word and silence, movement and stillness. Kuduz's Kadar is an attempt to record the state of omnipresence that in the break-up of its own world has found a measure for the break-up of the outer world, is trying to reach understanding in its widest sense.

Ljerka Mifka



Ferdinand KULMER

Sculptor and graphic artist. Born in Cap Martino, 1925. Attended the Academy of Fine Arts in Budapest but graduated in Zagreb, 1950. He was co-worker in Krsto Hegedušić's Studio from 1950–1956. He is now Docent at the Academy of Fine Arts in Zagreb. Lives and works in Zagreb, Jezuitski trg 1.

One man exhibitions: 1961. Zagreb, 1963, 1964. Paris, 1969. Torino.

Most important group exhibitions: 1957. Contemporary Croatian Painting and Sculpture Erlangen; Second International Exhibition of Graphic Art Ljubljana – 1958. Exhibition of Krsto Hegedušić's Studio Belgrade – 1959. Contemporary Yugoslav Art Paris; 25 Yugoslav Artists Venice; Third International Exhibition of Graphic Art Ljubljana – 1960. First Zagreb Exhibition of Yugoslav Graphic Art Zagreb; Second Biennale of Graphic Art Tokyo – 1961. Contemporary Yugoslav Painting and Sculpture Paris, London; The »Mart« Group Vienna; First Triennale of Fine Arts Belgrade – 1962. Contemporary Yugoslav Painting New York – 1963. The »Trigon« Exhibition Graz; First Triennale of Contemporary Yugoslav Drawing and Small Sculpture Sombor – 1964. Second Triennale Belgrade – 1965. Sixth Mediterranean Biennale Alexandria – 1966. Second Triennale of Contemporary Yugoslav Drawing Sombor – 1967. »Expo 67« Montreal; Third Triennale Belgrade – 1968. First Zagreb Exhibition of Yugoslav Drawing; Salon des Comparaisons Paris – 1969. Espaces abstraites Milano; Salon de Mai Paris; Fourth Zagreb Salon Zagreb.

His works are to be found in museums in Yugoslavia and in museums and collections abroad (Tate Gallery London, Victoria and Albert Museum London etc.)

Awards: 1966. Purchase Award of the Cabinet of Graphic Art of the Yugoslav Academy of Sciences and Arts at the Second Triennale of Contemporary Yugoslav Drawing in Sombor – 1969. Award of the Fourth Zagreb Salon Zagreb.

... Kulmer's pictures are similar in many ways to pictures of Far Eastern art because of his special techniques: monochrome prints and then, over them, new more intense monochrome prints ... allow us to speak again of the importance of the »sign« in Kulmer's painting, and of its importance in general (because it is a new form of insight which merits special analysis), but allow us also to speak of the so called formulation of *enformel* which should give completely new value to all that he has done till now in that domain ...

Dubravko Horvatić

... Kulmer is an artist as complete as he is finely wise: the order which he suggests is just as fine as it is clear, on that polyvalent path on which the art of the moment is unfolding and being formed. He has a creative daring, one essential of which is a new refinement. His exploration of a fresh kind of order encourages us concerning the future of structural abstraction, and the future the qualitative and quantitative message of art, where aesthetics and ethics must find their own new paths, and even merge completely.

Michel Tapié



Ivan LOVRENČIĆ

Painter and graphic artist. Born in Začretje, (Hrvatsko Zagorje), 1917. Graduated from the Academy of Fine Arts in Zagreb, 1940. Lives and works in Zagreb. Križanićeva 9.

One-man exhibitions: 1958. Rijeka, 1959. Belgrade, Osijek, Zagreb, 1965. two exhibitions in Zagreb, 1966. Čakovec. Torino, 1967. Zadar, Split, 1968. Zagreb, 1969. Kutina, Zagreb.

Most important group exhibitions: 1948. Exhibition of Graphic Art Zagreb – 1966. Yugoslav Drawing of the XX Century Belgrade – 1967. Exhibition of Three Awardwinning Painters of ULUH Zagreb; Contemporary Croation Art Belgrade, Sarajevo, Dubrovnik, Ljubljana, Zagreb – 1968. 1969. First and Second Zagreb Exhibitions of Yugoslav Drawing Zagreb – 1968. First International Exhibition of Original Drawing Rijeka; Second International Biennale of Graphic Art Pistoia (Italy); Exhibition of Awardwinning Artists of ULUH Zagreb; Autumn Salon Banjaluka – 1969. XIX Biennale internazionale d'arte premio del fiorone Firenze. He exhibits at all ULUH exhibitions and in the Zagreb Salons.

His works are to be found in museums in Yugoslavia, and in collections abroad.

Awards: 1966. Award of ULUH for Drawing – 1967. Award of the City of Zagreb for the Exhibition of Drawing in Čakovec in May 1966. – 1968. Award of the »Zagreb Salon« for Drawing; Purchase Award of the »Autumn Salon« Banjaluka – 1969. Purchase Award of the Museum of Contemporary Art in Belgrade at the Second Zagreb Exhibition of Yugoslav Drawing in Zagreb.

... It is obvious that Lovrenčić possesses great artistic culture, because his concise way of work is nothing but a result of that deduction of plastic elements which has been going on for centuries in painting and graphic art. Playing with the most complicated and varied aspects, such as a drawing out of form and composition. Lovrenčić reminds us of a vast genealogy of drawing skill, that goes from antique ceramics to Picasso or Buffet...

Miodrag Kolarić

... The life in the smear and line that Lovrenčić attains is exceptional and unrepeatable. He produces a tension that always seems to demand fresh interpretation. Patches of colour here and there build up to something unexpected. There is no lightness or superfluous charm here, no Japanese influence or other stylization – the directness of his handwriting forces us only to note it in an indirect way – by its negation. But that handwriting can reveal a lot; recognition and foreboding, the awakening of a virgin, angelic music, early knowledge and late discovery – the gentle face of fear.

Tonko Maroević

Y.L. 67.



Stevan LUKETIĆ

Sculptor. Born in Budva, 1925. Graduated from the Academy of Fine Arts in Zagreb, 1955. Lives and works in Zagreb, Vlačka 61.

One-man exhibitions: 1960. Zagreb (with B. Bahorić), Borovo, Titograd, Budva (with V. Josipović), 1963. Zagreb, 1964. Titograd (with F. Filipović-Filo), 1967. Ljubljana, Zagreb.

Most important group exhibitions: 1959. Exhibition of Young Artists in Honour of the 40th Anniversary of SKOJ Zagreb – 1961. Contemporary Yugoslav Sculpture; 60 Years of Painting and Sculpture in Croatia; »Painting and Sculpture 61« Zagreb; »Salon 61« Rijeka – 1962. Contemporary Yugoslav Art Paris, Rome, Bari – 1963. »Salon 63« Rijeka – 1964. Forma Viva in Ravno na Koruškem – 1965. Sixth Mediterranean Biennale Alexandria – 1966. Yugoslav Painting and Sculpture Washington; Yugoslav Art Today Bochum, Stuttgart; »Réalités nouvelles« Paris – 1967. Contemporary Croatian Art Belgrade, Sarajevo, Dubrovnik, Ljubljana, Zagreb; Third Triennale of Fine Arts Belgrade; World Exhibition Montreal – 1968. Exhibition of Yugoslav Art Trieste.

His works are to be found in museums in Yugoslavia and in museums and collections abroad. He made the monuments in Karlovac, Borovo, Petrova Gora, Zagreb, Cetinje etc.

Awards: 1962. Award for the Monument to the Peoples of Yugoslavia with A. Mutnjaković; Second Prize for the Monument to Slavonija – 1967. Award for the Monument to the Lovćen Company Cetinje with Architect Vojtjeh Delfin – 1968. First Prize of the Salon Cetinje.

... It is brave to be so austere, so relentlessly direct and simple, so pure and so far from the organic world, in the cold shine of steel. For Luketić's vertebral circles can only suggest to us completely controlled organization, as in a laboratory. Yet, feeling does help to make ideas clear in Luketić's sculptures: he is not lost, but neither is he sovereign: he may be a starting point, but he materializes in his work a completely explained idea, controlled and trans-

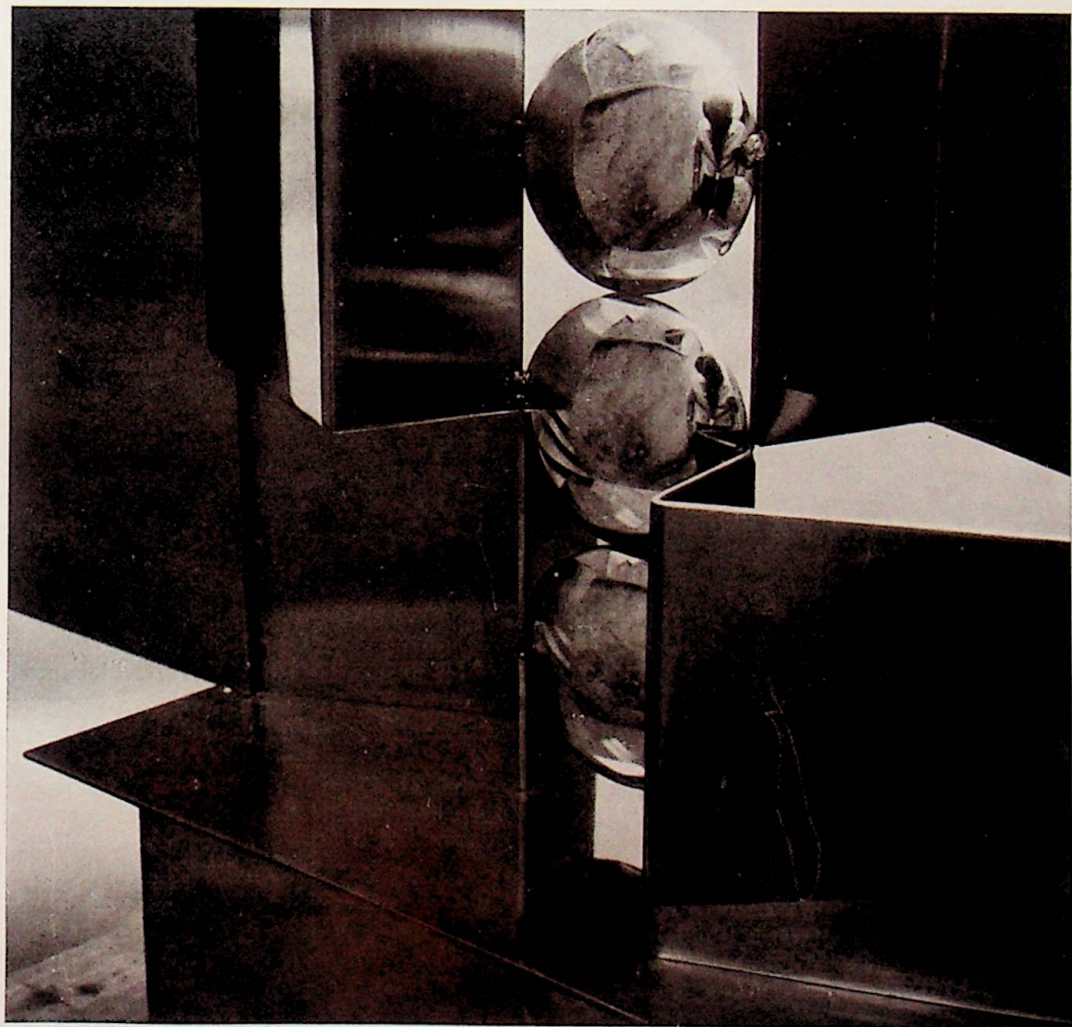
formed into movement. The fundamental problem of his work is to make relations organized and dynamic in his own individual way. Completely freed of any tone of confession Luketić always examines that which exists because of its organization and organization is more and more the foundation of the world that surrounds us. He does not speak in favour of something else, he only shows organization is present, and that for him the only problem is how to give it an adequate form in sculpture: he does not protest unless every true expression of our situation today is protest in itself.

Vlado Gotovac

His human and artistic position, somewhere between nature and the machine, make Luketić create shape that is different from shape as formed by nature, and from that created by the machine: he brings the rhythm of modern man into material, the rhythm that rules man perfectly even though it is contrary to human nature and to the irrational worlds of »artistic inspiration« ...

Vladimir Marković

Stevan Luketić — Sculpture (detail), stainless steel, 1967.



Edo MURTIĆ

Painter and Graphic Artist. Born in Velika Pisanica, 1921. Graduated from the Academy of Fine Arts in Zagreb, Lives and works in Zagreb, Mlinarska 41.

One-man exhibitions: 1946. Prague, 1948. Zagreb, Belgrade, 1951/1952. New York, Pittsburgh, Los Angeles, 1953. Belgrade, Zagreb, 1955. Bruxelles, 1957. Vienna, 1959. Milan, Zagreb, 1960. Belgrade, 1961. Rome, Wiesbaden, 1962. Zagreb, 1963. Zagreb, Paris, Milan, 1964. Belgrade, Klagenfurt, Skopje, 1965. New York, Zürich, Düsseldorf, Belgrade, Zagreb, 1966. Köln, Split, Naples, 1968. Geneva, 1969. Trieste.

Most important group exhibitions: 1946-48. Painting and Sculpture of the Peoples of Yugoslavia in the XIX and XX Centuries Belgrade, Zagreb, Ljubljana, Moscow, Leningrad, Bratislava, Warsaw, Krakow, Prague - 1954. First Biennale Tokyo - 1958. Twenty-Fourth Biennale Venice; Carnegie International Pittsburgh - 1960. First Zagreb Exhibition of Yugoslav Graphic Art Zagreb - 1961. First Triennale of Fine Arts Belgrade; Premio Morgan's Paint Rimini; International Exhibition Dokumenta II Kassel - 1963. Exhibition »Premio Faenza« Faenza; »Trigon« Graz; Exhibition »Premio Lissone« Milan - 1965. Fifth Biennale San Marino; Sixth Biennale Tokyo; »Trigon« Graz - 1966. Second Triennale of Contemporary Yugoslav Drawing Sombor - 1967. Ninth Biennale Sao Paolo; Third Triennale Belgrade; Carnegie International Pittsburgh - 1968. First International Exhibition of Original Drawing Rijeka; First Zagreb Exhibition of Yugoslav Drawing. Took part in all Biennales of Graphic Art in Ljubljana and many exhibitions of modern art in Yugoslavia and abroad (1951/52). New York, Pittsburgh, Los Angeles, San Pedro - 1955/56. Marseilles, Zürich, Stuttgart, Manchester - 1957. Rome, Milan, Warsaw, Erlangen - 1958. Antwerp - 1959. Paris - 1960. Boston, Washington, New York, Antibes, Milan, Bologna, Torino - 1961 - Brighton, Coventry Upton Hall Kingston, London, Wiesbaden -

1962. Paris, Stockholm, Rome, Bari, Venice - 1966/67 Washington - 1968. Trieste - 1969. Bologna.

His works are to be found in museums in Yugoslavia and in many museums and collections abroad (Tate Gallery London, Museums of Modern Art Liege and Paris, Peggy Guggenheim Venice, David Rockefeller New York, John Dear Chicago etc.)

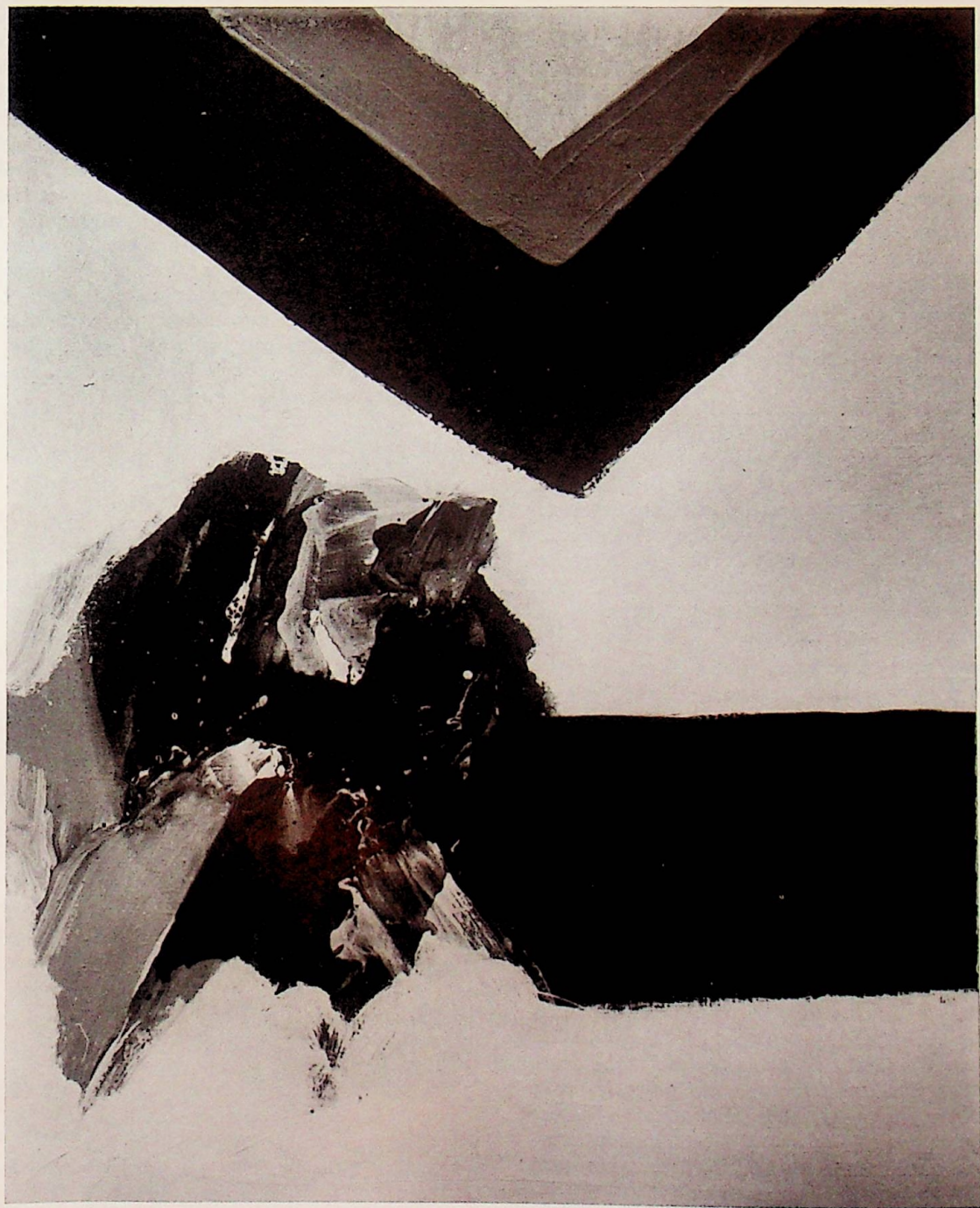
Awards: 1948. First Prize for Painting of the People's Republic of Croatia - 1959. Award of the City of Zagreb for Graphic Art - 1960. Award of the Salon Rijeka - 1961. Morgan's Paint Rimini; Award at the Fourth International Exhibition of Graphic Art Ljubljana; Award at the First Triennale of Fine Arts Belgrade - 1963. Award for Painting »Città di Faenza«; Grand Prix Lissone.

... Murtić was quite naturally and inevitably drawn to abstract expression. When we look at his canvases we feel that he could not have painted otherwise, they are so strong and decisive. Everything in them is energy, matter and movement. We feel ourselves immersed in a world of coalmines, in the silent work of the time of minerals. But colour also gives effect, it casts out precious rubies, gives brilliance to yellows, it unfolds lovely and magnificent blues...

Jean Casson

... Creativeness that does not recognize any order acknowledged in advance does not recognize primitive chaos either. Everything is intense, strong and inevitable. When we look we have no choice but to accept or reject this vision »in total«. If we manage to accept Murtić's creation, if the artist manages to establish a common basis, an agreement with the observer, then his creation provides delight in which fine nuances and details become apparent...

Zoran Kržišnik



Virgilije NEVJESTIĆ

Painter and graphic artist. Born in Kolo kod Dunava, 1935. Graduated from the Academy of Fine Arts in Zagreb, 1963. Works in J. Friedlaender's Studio in Paris. Address: Paris VIIIe, 19, rue de la Tremoille.

One-man exhibitions: 1964. Smederevo (with J. Lapajne), 1968. Belgrade, Hilversum.

Most important group exhibitions: 1963. Exhibition of Painting and Graphic Art Einbech – 1964. Third Zagreb Exhibition of Yugoslav Graphic Art Zagreb – 1965. First Zagreb Salon: Sixth International Exhibition of Graphic Art Ljubljana – 1966. Fourth Zagreb Exhibition of Yugoslav Graphic Art Zagreb; First Biennale of Graphic Art Krakow – 1967. Seventh International Exhibition of Graphic Art Ljubljana; Third Triennale of Fine Arts Belgrade; Fifth Biennale of Young Artists Paris – 1968. Seventh Mediterranean Biennale Alexandria; First Zagreb Exhibition of Yugoslav Drawing; Fifth Zagreb Exhibition of Yugoslav Graphic Art; Second Biennale of Graphic Art Krakow – 1969. Second Zagreb Exhibition of Yugoslav Drawing Zagreb.

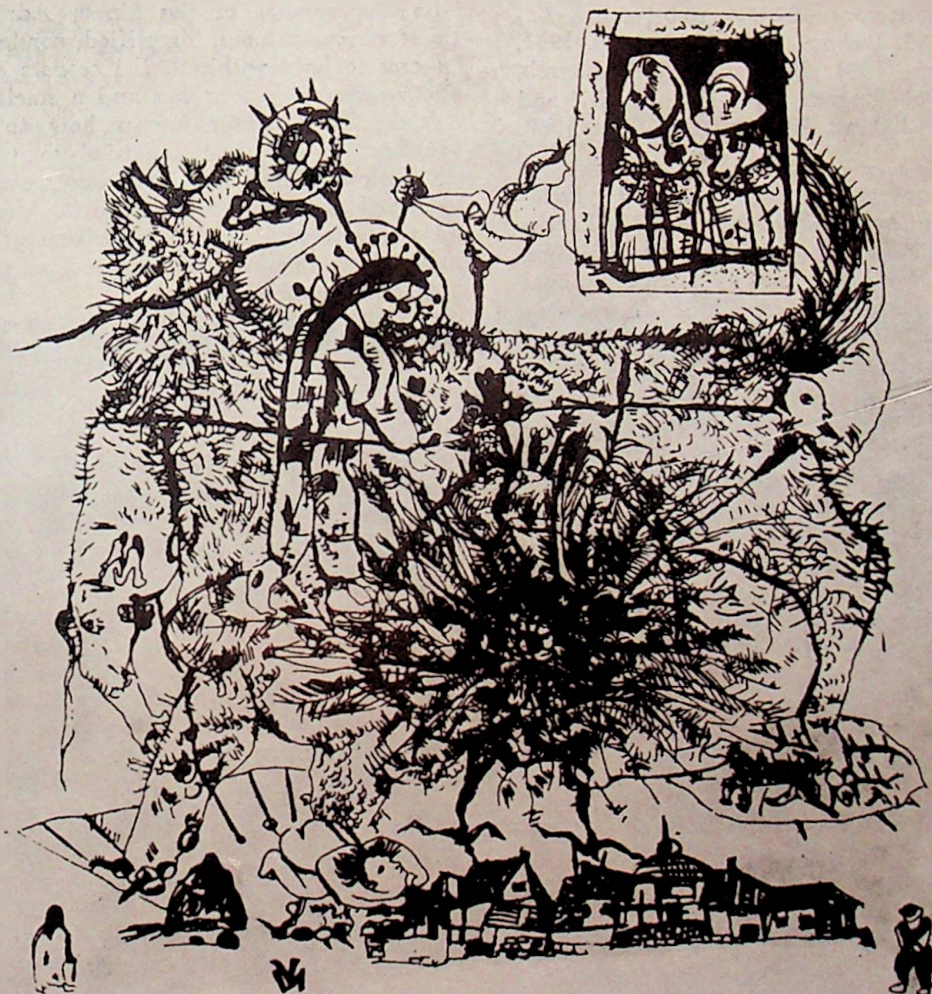
His works are to be found in museums in Yugoslavia and collections abroad.

Awards: 1966. Award from the Republic of Serbia's fund for the Advancement of Culture at the Fourth Exhibition of Yugoslav Graphic Art; Second and Purchase Award at the First Biennale of Graphic Art Krakow – 1967. Award of the Publishing Company »Oslobodenje«, Sarajevo.

... If we were to take away from Nevjestić's graphics their fable, a network of finely wrought lines would still be left; but were we to take away from them that intricately woven cobweb, an unexciting, incomplete fable concerning the life of people and villages is all that would remain. But one cannot take from the artist the characteristics he possesses; one can only affirm that the quality of his graphics emerge in equal measure from his supreme technical skill and from an observation and

feeling for life characteristic only of himself. Nevjestić is fascinated with the technical possibilities and effects of deep printing. He uses its basic values and attains maximum, almost classic clarity of procedure. But graphic skill is subordinated to a personal interpretation of the world – the accent is on the poetry of vision. Nevjestić's graphic art contains a complex story which makes its impression in a momentary flash. Reality intertwines with nightmare memories to flower into myth which in spite of all its unreality carries that odd conviction that old stories and legends do. Life, torn from the land, wound into a veil of memories, is printed on these copperplates keeping, by the magic of a brilliant technique, the transparency and ephemerality of a dream.

Marija Pušić



Oton POSTRUŽNIK

Painter and graphic artist. Works in ceramics. Born in Maribor, 1900. Graduated from the Academy of Fine Arts in Zagreb, 1924. He is now professor there. Corresponding member of the Yugoslav Academy of Sciences and Arts. One of the founders of the »Earth« group. Lives and works in Zagreb, Martičeva 42.

One-man exhibitions: 1926. Zagreb (with I. Tabaković), 1936. Lisbon, 1937, 1946, 1948, 1951, 1952. Zagreb, 1954. Belgrade, 1955. Zagreb, Belgrade, 1958. Zagreb (with F. Šimunović and S. Šohaj), 1961, 1962. Zagreb, 1963. Split, 1969. Zagreb.

Most important group exhibitions: 1926. Exhibition of Six Artists Zagreb – 1928. »Earth« Zagreb – 1929. Exhibition of Yugoslav Painting Barcelona – 1930. London – 1946. International Exhibition of Modern Art UNESCO Paris. – 1946–48. Painting and Sculpture of the Peoples of Yugoslavia in the XIX and XX Centuries Belgrade, Zagreb, Ljubljana, Moscow, Leningrad, Bratislava, Warsaw, Krakow, Prague – 1954. »Salon 54« Rijeka – 1955. International Exhibition of Ceramics Cannes – 1956. Modern Croatian Ceramics Vienna – 1956/57. Contemporary Yugoslav Art Rome – 1959. Third International Exhibition of Graphic Art Ljubljana; Exhibition of Yugoslav Graphic Art Venice – 1961. First Triennale of Fine Arts Belgrade; »Salon 61« Rijeka – 1962. The Blue Salon Zadar – 1964. Second Triennale of Fine Arts Belgrade – 1966. The Zagreb Salon Zagreb – 1967. Contemporary Croatia Art Belgrade, Sarajevo, Dubrovnik, Ljubljana, Zagreb – 1968. Third Zagreb Salon Zagreb.

His works are to be found in museums in Yugoslavia and in collections abroad (The Schmiedlin Collection Zürich, collections in London and Milan).

Awards: 1959. The Award of the City of Zagreb – 1964. The Award of the Blue Salon Zadar – 1965. The »Vladimir Nazor« Award Zagreb, – 1968. The Award of the Zagreb Salon Zagreb.

... Postružnik's artistic vision, poetic and vividly coloured, with the years has become more and more synthesized and achieved a new understatement. The old woman with a bundle of dry branches on her head, who wandered, half mad, through the forests, a subject that Postružnik has painted in some of his best works as »The Madwoman from Sipan«, is sublimated to become in more recent creations of the painter the symbol of the Sipan, Adriatic, Mediterranean autumn. Simplified, condensed form seems to hold within it the colours of autumn leaves and dry branches and a smell of damp earth. The painter knows how to go even further: a dry leaf, a dried-up tree trunk, a hollow stump, a twisted root, even in undefined association are enough for him to create a symbolic and synthesized vision of a region close both to him and to us, colouristically intense in a special way.

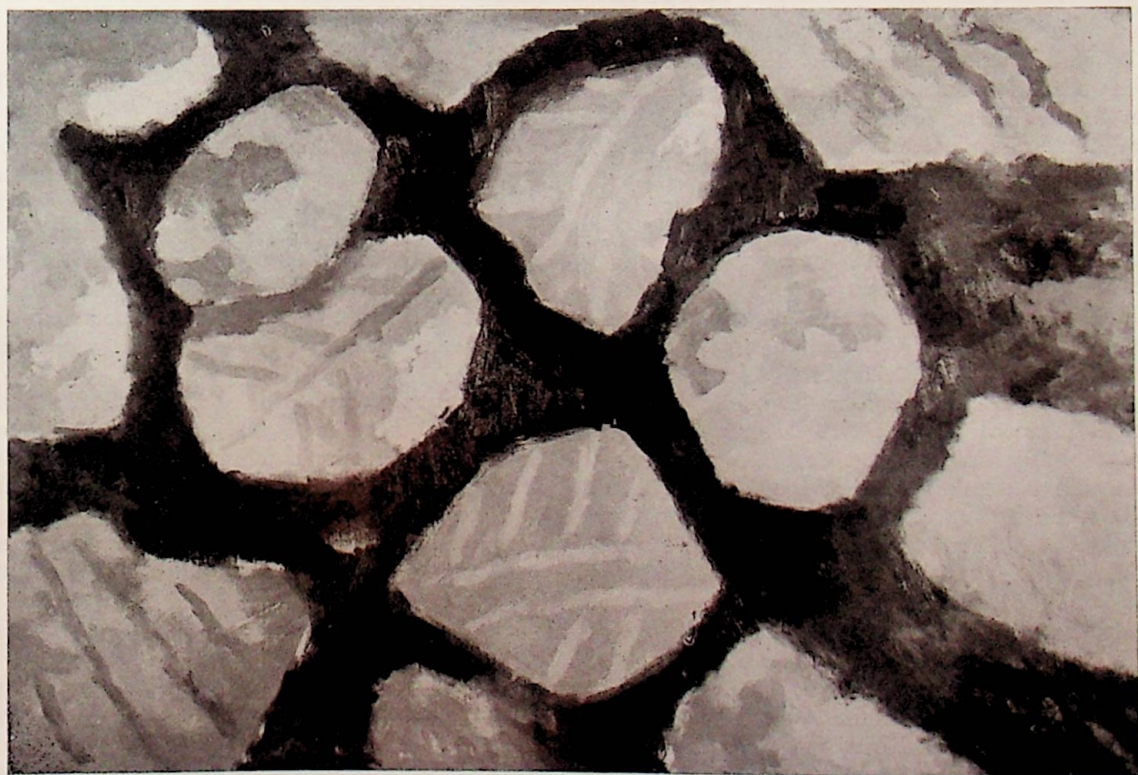
Dr. Kruno Prijatelj

Somewhere in Kobaš and Vignje during 1939, or in Zagreb, or in Paris which he visited again, were formed the bright colours of Oton Postružnik, to be retained through several stages, and maintained until today with different degrees of »thickness«...

... Most often the chromatic register, imaginatively enriched by the long experience of the painter himself, has remained within his already well-known world of bright colours. The canvases from that exhibition – and there were six of them, one more splendid than the next – were like brown and yellow festivals, already part of the concept we usually call pure visuality, but in close correspondence with the whole of the artist's opus to date...

Dr Grgo Gamulin

Oton Postružnik — Fruits, oil, 1969.



Zlatko PRICA

Painter and graphic artist. Born in Pečuh, 1916. Graduated from the Academy of Fine Arts in Zagreb, 1940. Lives and works in Zagreb, Lopašićeva 3.

One-man exhibitions: 1941. Zagreb, 1948. Zagreb, Belgrade (with E. Murtić and N. Reiser), 1951. Zagreb (with R. Goldoni), 1952. New Delhi, Zagreb, Belgrade, 1954. Rio de Janeiro, Sao Paulo, 1955. Zagreb, Belgrade, Sarajevo, 1956. Zagreb, Venice, 1957. London, 1958. Vienna, 1959. Zagreb, Ljubljana, Stuttgart, 1960. Belgrade, Düsseldorf, Ancona, 1961. Zagreb, Paris, Skopje, 1962. Ljubljana, 1964. Belgrade, Zagreb, 1966. Tübingen, Skopje, 1967. Bochum, 1968. Stuttgart.

Most important group exhibitions: 1946-48. Painting and Sculpture of the Peoples of Yugoslavia in the XIX and XX Centuries Belgrade, Zagreb, Ljubljana, Moscow, Leningrad, Bratislava, Warsaw, Krakow, Prague - 1954, Twenty-Seventh Biennale Venice - 1957. Contemporary Croatian Painting and Sculpture Erlangen; Second Biennale of Mediterranean Countries Alexandria - 1958. »Zagreb 58« Antwerp; Biennale of Graphic Art »Bianco e Nero« Lugano - 1960. Second Biennale of Graphic Art Tokyo - 1961. Contemporary Yugoslav Painting and Sculpture London; 60 Years of Painting and Sculpture in Croatia Zagreb; Morgan's Paint Biennale Rimini; First Triennale of Fine Arts Belgrade - 1961/62. Contemporary Yugoslav Art Paris - 1963. Seventh Biennale Sao Paulo - 1964. Thirty-Second Biennale Venice; Second Triennale of Fine Arts Belgrade - 1967. Contemporary Croatian Art Belgrade, Sarajevo, Dubrovnik, Zagreb; Third Triennale Belgrade - 1968. Fifth Zagreb Exhibition of Yugoslav Graphic Art Zagreb. Exhibited at the International Exhibitions of Graphic Art in Ljubljana (1955, 1957, 1959, 1965, 1969).

His works are to be found in museums in Yugoslavia and in museums and collections abroad (Museums of Modern Art Sao Paulo, Koninklijke Akademie voor Schone Kunsten Antwerp, Stadsgalerie Stuttgart, Narodna galerija Prague, Art Gallery Brooklyn etc.)

Awards: 1947. Award of the Committee for Culture and Art of the Government of the Federal Peoples' Republic of Yugoslavia - 1948. Award of the Council for Science and Culture of the Federal Peoples' Republic of Yugoslavia - 1958. The Award of the Graphic Art Biennale »Bianco e Nero« Lugano - 1959. Award at the Third International Exhibition of Graphic Art Ljubljana - 1960. Second Prize for Graphic Art from the National Liberation War awarded by the League of Veterans Belgrade - 1961. Award of the City of Zagreb - 1964. Award of the Fund for Culture of the City of Belgrade at the Second Triennale of Fine Arts in Belgrade.

... I was most agreeably surprised by the elegance of his pictures, the pleasing colours and that odd dialogue, part folk-simple, part refined even, which is his way of interpreting folk-lore and life, and also his way of remaining Yugoslav in an art whose aims are cultivated and premediated.

Giovanni Carandente

... The Painter has freed himself of the three conventional dimensions so as to dedicate himself to the purity of linear rhythm, to the dynamism of plans that develop vertically or spatially, to the play of contrast and the harmony of coloured areas, to real and sincere expression, with neither modelling nor chiaroscuro, in complete accord with modern sensibilities.

In this lyrical soul, full of feeling and in love with life there is a strong will, hidden and latent - a superior spiritual conviction, slightly like the religious. This expresses itself clearly and repeats itself in each of his compositions either with an exactly defined center or, thanks to expertly drawn symmetrical axes, in concave or convex shapes.

The dynamism of these drawings is built up through contrasts of intense colour framed by dark, straight lines, or through smudges of vibrating black paint set apart from each other.

Mario Pederosa

Zlatko Prica — Divided Nucleus, oil, 1969.



Nikola REISER

Painter and graphic artist. Born in Samobor, 1918. Graduated from the Academy of Fine Arts in Zagreb. Worked in the Academie Julien in Paris in 1949/50. Lives and works in Zagreb, Zrinjski trg 16.

One-man exhibitions: 1948. Zagreb, Belgrade (both with E. Murtić and Z. Prica), 1951. Zagreb, 1953. Zagreb, 1957. Zagreb, 1960. Belgrade, Hamburg, 1961. Munich, 1962. Zagreb, Split, 1964. Rijeka, Sombor, Zagreb, 1969. Toronto.

Most important group exhibitions: 1953. Yugoslav Graphic Art Rio de Janeiro, Sao Paulo – 1954. Twenty-Seventh Biennale Venice – 1955. Yugoslav Graphic Art Bruxelles, Bonn, Liege, Arbon – 1958. »London Group« London; Croatian XX Century Water colours Zagreb – 1959. Contemporary Yugoslav Art Paris – 1960. First Zagreb Exhibition of Yugoslav Graphic Art Zagreb – 1961. First Triennale of Fine Arts Belgrade – 1962. Contemporary Yugoslav Painting, Graphic art and Sculpture Linz, Graz, Vienna – 1963. Twenty-Second Watercolour Biennale Brooklyn; Premio di pittura »Città di Faenza« Faenza; First Triennale of Contemporary Yugoslav Drawing and Small Sculptures Sombor – 1964. Yugoslav Painting and Sculpture Sopot; Second Triennale Belgrade – 1966. Fourth Zagreb Exhibition of Yugoslav Graphic Art Zagreb; First Biennale of Graphic Art Krakow – 1967. Seventh International Exhibition of Graphic Art Ljubljana; The »Intergraphik« Exhibition Berlin; »Expo 67« Montreal; Contemporary Croatia Art Belgrade, Sarajevo, Dubrovnik, Ljubljana, Zagreb; Third Triennale of Fine Arts Belgrade.

His works are to be found in galleries in Yugoslavia and in collections abroad.

Awards: 1958. The Award of the City of Zagreb for Graphic Art – 1963. Silver Plaque for Painting of the »Premio Faenza« Exhibition – 1964. Third Prize of the Blue Salon Zadar; First Prize at the Exhibition of Yugoslav Water-colours Sombor – 1966. Purchase Award of the Museum of Contemporary Art of Bel-

grade at the Fourth Zagreb Exhibition of Yugoslav Graphic Art.

... In his work to date Nikola Reiser has often been a master-colourist (the term is used from now on in a qualitative sense), even when he did not occupy himself explicitly with water-colour. Basic to his emotive artistic self even today is a lyrical approach. He is lyrical in his subject matter and even more so in his artistic characteristics. Of prime importance here is a certain musicality of colour harmonization, an open palette of pure though subdued tones into which darker accents have been brought only recently. These seem used more to emphasize some descriptive moment in the narration, than as constituent factors of atmosphere or, in a wider sense, anything new in the artist's attitude.

Zeljko Sabol

... In Reiser's highly skilled and living art matter is valued in a special, delicate and perceptive way. The result is a richness of values which emerges from the relation of shapes and colours, always soft in sound, from some range of inner tension and hidden unrest, from a sensitive vibrating rhythm. His pictures whether water-colours or drawings are full of living movement and expressed in a swift, concise, flexible hand.

Vanda Elk

Nikola Reiser — Nude, water-colour, 1967.



Frano ŠIMUNOVIĆ

Painter. Born in Dicam, Dalmatia, 1908. Graduated from The Academy of Fine Arts in Zagreb. 1934. Corresponding member of the Yugoslav Academy of Sciences and Arts. Lives and works in Zagreb. Vončinina 16.

One-man exhibitions: 1935. Zagreb, 1937. Belgrade, 1938. Split, 1939. Belgrade, Zagreb (with V. Gecan), 1940. Belgrade (with Z. Mušić), 1945. Zagreb (with G. Antunac), 1946. Prague, 1952. Zagreb, 1958. Zagreb (with O. Postružnik and S. Šohaj), 1959. Zagreb (with K. Kantoci), Novi Sad, 1960. Split, Dubrovnik, 1961. Zadar, Šibenik, 1962. Zagreb, Belgrade, 1964. Kosta-njevica, 1966. Split, Subotica (with K. Kantoci), 1967. Belgrade.

Most important group exhibits: 1937. Exhibition of »The Five« Zagreb – 1939. Half a Century of Croatian Art Zagreb – 1946–48. Painting and Sculpture of the Peoples of Yugoslavia in the XIX and XX Centuries Belgrade, Zagreb, Ljubljana, Moscow, Leningrad, Bratislava, Warsaw, Krakow, Prague – 1950. First International Exhibition of Graphic Art Lugano – 1953. Half a Century of Yugoslav Painting Zagreb, Belgrade, Ljubljana, Skopje – 1957. Contemporary Yugoslav Painting Coventry, Manchester, Oslo, New Delhi – 1958. The Brussels World Exhibition; Mediterranean Biennale Alexandria; International Exhibition of Painting Pittsburgh; »London Group« London; »Guggenheim International Award« New York – 1961. First Triennale of Fine Arts Belgrade; Contemporary Yugoslav Painting and Sculpture Coventry, London; 60 Years of Painting and Sculpture in Croatia Zagreb; The National Liberation War through the Eyes of Yugoslav Artists Belgrade – 1964. Second Triennale of Fine Arts Belgrade; Thirty-Second Biennale (Contemporary Art in Museums) Venice – 1967. Contemporary Croatian Art Belgrade, Sarajevo, Dubrovnik, Zagreb.

His works are to be found in museums in Yugoslavia and in collections abroad (William Gould New York, Jack I. Poses New York, Kurt Deschler Ulm).

Awards: 1946. The Award of the Committee for Culture and Art of the Government of the Federal Peoples' Republic of Yugoslavia for the portfolio of drawings »The Occupation« – 1949. Second prize of the Government of the Federal Peoples' Republic of Yugoslavia for the Painting »The Column« – 1957. First Prize of the Blue Salon in Zadar – 1958. National Award Guggenheim; Award of the City of Zagreb – 1961. The »Vladimir Nazor« Award; Second Prize of the Yugoslav Army Centre at the Exhibition The National Liberation War through the Eyes of Yugoslav Artists Belgrade – 1964. Gold Plaque of the Second Triennale of Fine Arts Belgrade.

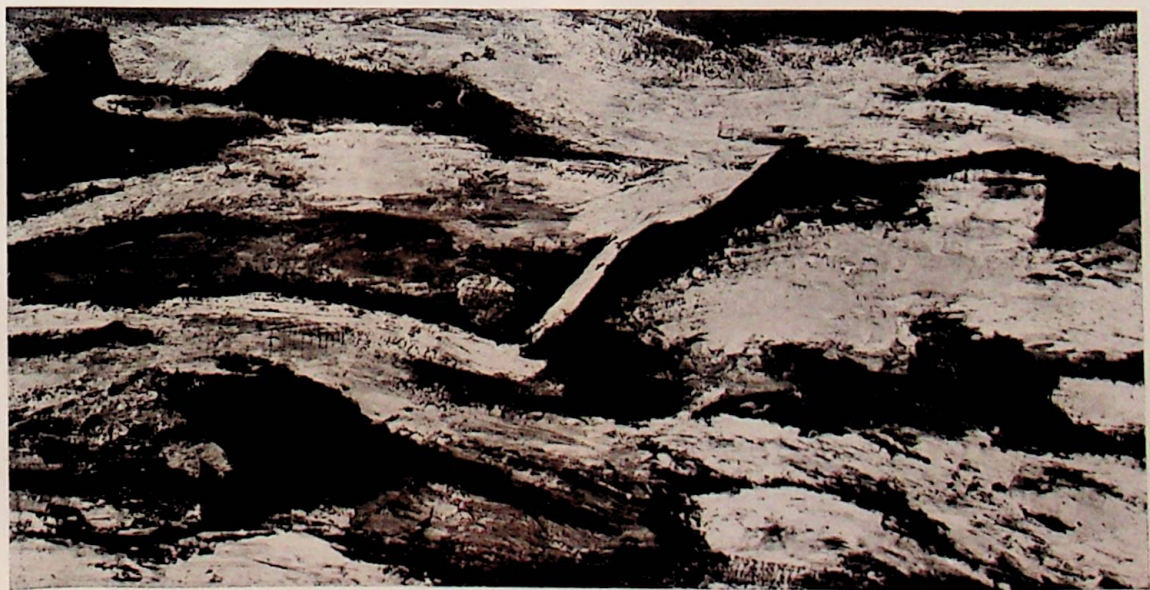
Imaginatively and in method bound to a world of concrete phenomena, Šimunović became a painter of deep, elementary insight into nature. The initiative for the creation of a picture is with him always some defined emotive and visual impulse: always the stony *karst* region of the Dalmatian Highlands. The need to break into the very essence of what has made the visual impact is not based on an *a priori* conception of an optically reduced subject. It is conditioned by a long inductive process which is in harmony with the disposition of the artist's mind to synthesize. It is that inevitable system of choice and emphasis of the essential, which, in his time, led Mondrian from cathedrals, tree trunks or waves to pure plastic form...

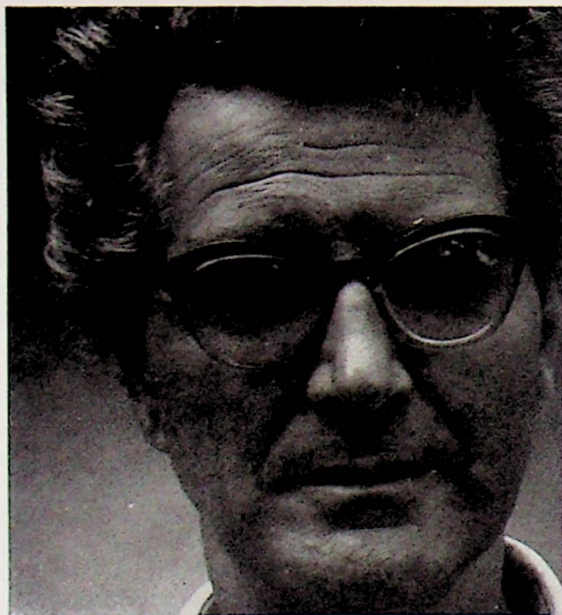
Jerko Dencgri

Šimunović grabs from nature, and like every true painter, creating shapes, inevitably vanquishes both objective nature and the nature of things. Creating art means distancing oneself from nature direct, nature as originally created, freeing oneself from mimesis. As he progresses in the creation of the forms of his art, so he acquires more and more instead of things-from-nature a new nature-of-state. What does this mean? At first he is a realist; he takes from nature, derives from it; with methodical presence of mind he goes from the simple to the complex. After a few years one can see that his pictures have attained a more epic swing. So alright: epic pictures...

Igor Zidić

Frano Simunović — Heritage in Stone, oil, 1964.

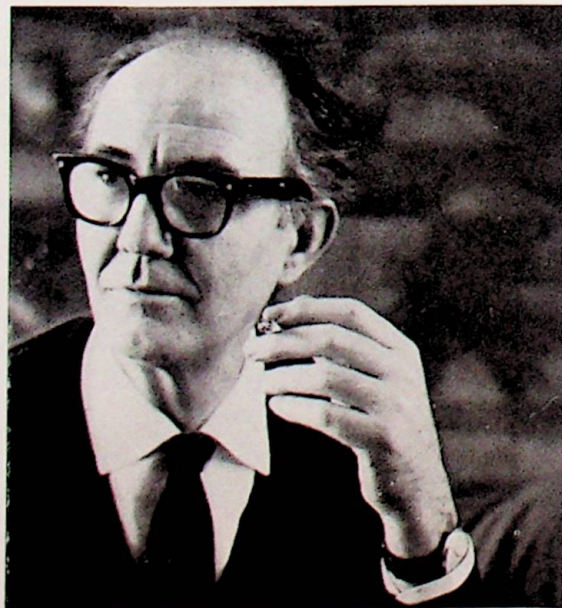




Kosta ANGELI RADOVANI



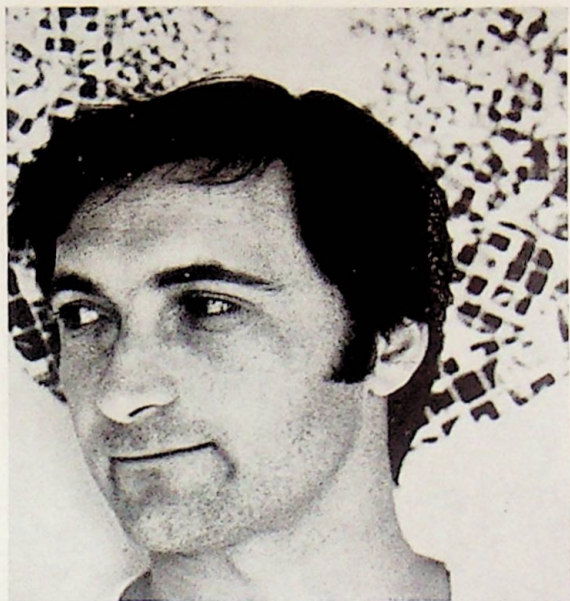
Belizar BAHORIĆ



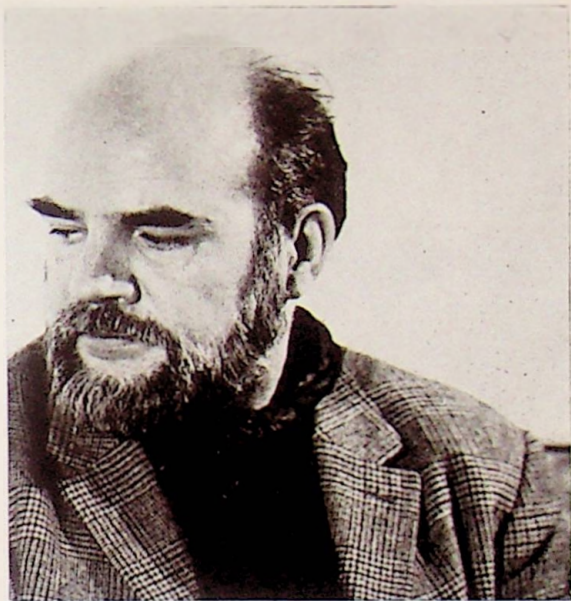
Raul GOLDONI



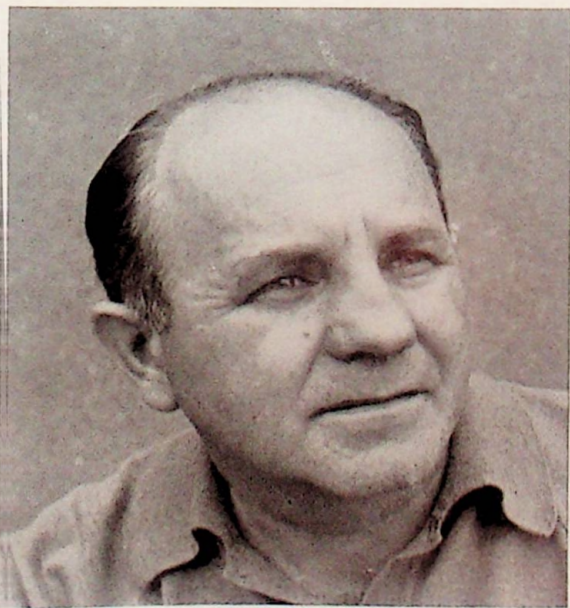
Ksenija KANTOCI



Ante KUDUZ



Ferdinand KULMER



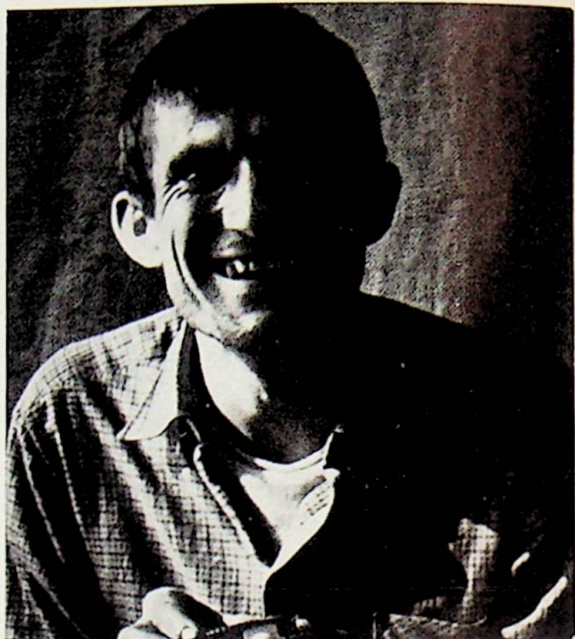
Ivan LOVRENCIĆ



Stevan LUKETIĆ



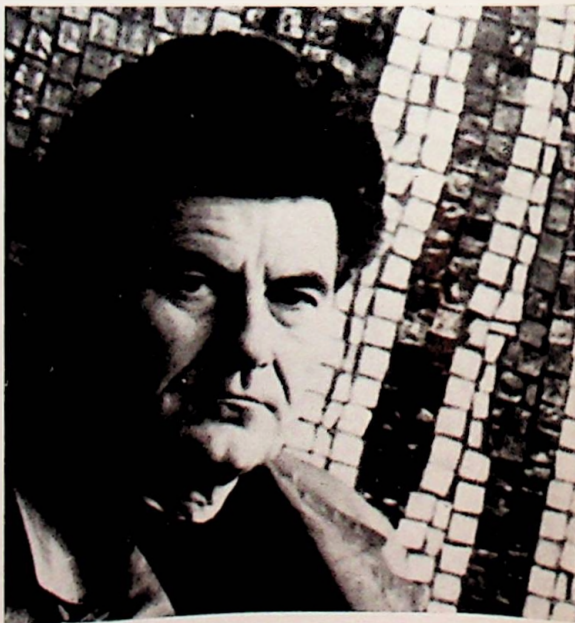
Edo MURTIĆ



Virgilije NEVJESTIĆ



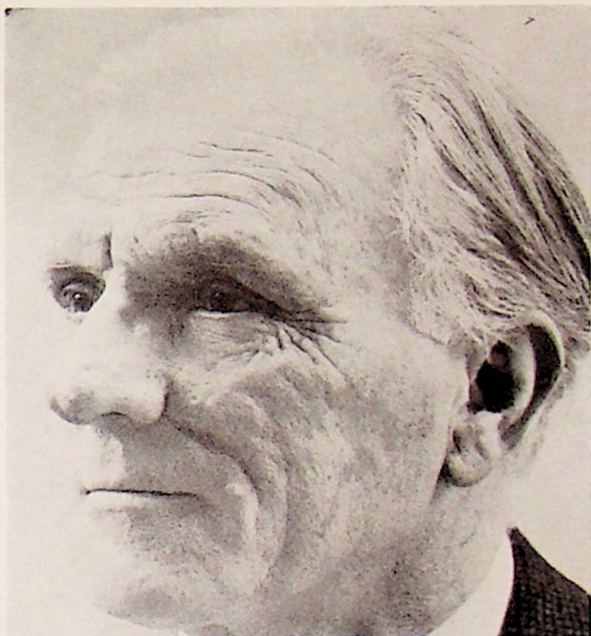
Oton POSTRUŽNIK



Zlatko PRICA



Nikola REISER



Frano SIMUNOVIC

