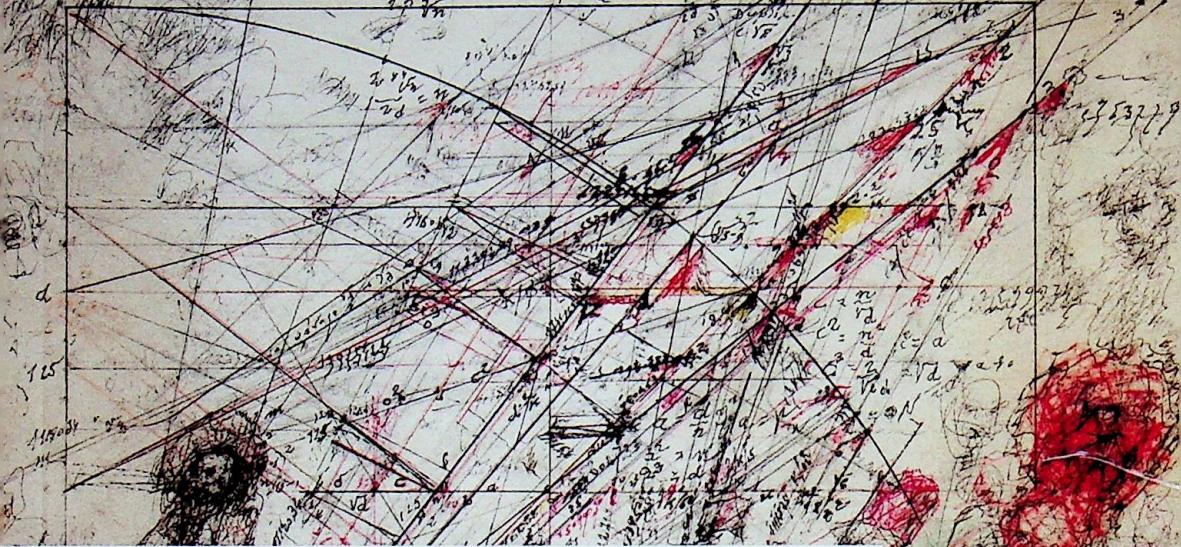


ΑΙΤΙΑ.

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MIRO GLAVURTIĆ

BOG I PSINE

Galerija Forum, 12. 4. - 11. 5. 2019.

GF



BOG I PSINE

Feda Gavrilović

Na spomen riječi *Mediala* prve su nam asocijacije vezane uz latinski pridjev *medius* (srednji), prisutan u brojnim riječima različitih jezika, koje imaju značenjsku vezu sa sredinom ili posredovanjem između dvaju područja. To je bilo na umu i Miri Glavurtiću kada je godine 1957. skupini beogradskih nadrealista kojoj je i sam pripadao nadjenuo ime *Mediala*. Pišući o značenju tog imena, prilikom velike retrospektive grupe 1981. u Umjetničkom paviljonu Cvijeta Zuzorić u Beogradu, Glavurtić ističe kako su tu spojeni med – slatka i ljepljiva tvar, hrana bogova i simbol blagostanja i „ala“ – stara srpska riječ za zmaja, kao simbol zla i nasilja. To jungovsko, dualističko tumačenje imena grupe navodi se i u romanu *Kristalne rešetke* Mirka Kovača iz 1995., kroz lik slikara Gabrijela, modeliran baš prema Miri Glavurtiću: „To je ledena skrama, tanka mrena koja graniči izopačenost i sklad, nastrani seks i zdravu etiku. Ta kristalnost unutar čovjekove prirode dokazuje da je sve krhko i da se u istom ogledalu odražavaju vizije Boga i đavla, da su svijetovi lako promjenjivi, jer su doista mješavina mistike i pakla, genijalnosti i ludila.“

Članovi Mediala (kako ih navodi velika monografija u izdanju Srpskog kulturnog kluba i Službenog glasnika iz Beograda iz 2006.) su slikari: Olja Ivanjicki (1931. – 2009.), Leonid Šejka (1932. – 1970.), Miro Glavurtić (1932.), Uroš Tošković (1932. – 2019.), Kosta Bradić (1927. – 2014.), Svetozar Samurović (1928. – 2001.), Milić Stanković (1934. – 2000.), Ljuba Popović (1934. – 2016.), Milovan Vidak (1926. – 2003.), Miodrag Dado Đurić (1933. – 2010.); slikari s arhitektonskom diplomom: Siniša Vuković (1932. – 2011.) i Vladimir Velicković (1932.), i eksperimentalni

glazbenik Vladan Radovanović (1932.). U doba osnivanja Mediale oni su bili u svojim dvadesetim ili ranim tridesetim godinama. Odrastali su za vrijeme rata, a likovno stasali u doba poslijeratnih estetskih imperativa, koji su se klatili između socrealizma i apstrakcije. Bitno nadahnuće ove grupe zasigurno je bio povijesni nadrealizam, koji je još prije Drugoga svjetskog rata imao snažan odjek u beogradskom kulturnom miljeu. Nadahnuti francuskim suvremenicima i *Manifestom nadrealizma André Bretona* iz 1924., pjesnici Marko Ristić, Aleksandar Vučo, Milan Dedinac, Koča Popović, Oskar Davičo i drugi počeli su stvarati u toj poetici utemeljenoj na snovima i iracionalnoj sferi umaa. Oni su, s još nekoliko istomišljenika, proglašili beogradski nadrealizam svojim pokretom, utvrdili zajedničke ciljeve i poetiku (kao službeni početak pokreta navodi se sastanak u stanu Aleksandra Vuča 30. 11. godine 1929., premda su nadrealistička stremljenja u Srbiji postojala i ranije), te su u njegovu duhu oblikovali almanah *Nemoguće – L'Impossible* (iz 1930., s proglašom skupine, koji potpisuje trinaest umjetnika) i tri broja časopisa *Nadrealizam danas i ovde* (1931. – 1932.).

Tridesetak godina kasnije Medialci su imali bogatu riznicu prethodnika nadrealističke, pa i dadaističke (mislim na zagrebačko-beogradski pokret oko časopisa *Zenit* iz 1920-ih) tradicije u svom okruženju, na koju su se mogli osloniti. Teme Medialnog slikarstva bile su fantastični predjeli, čudnovate arhitekture i hibridna bića koja izgledom spajaju stvorove iz drevnih predaja i znanstveno fantastičnih filmova (i tu je susret, ili medijacija između dva razdvojena vremena – prošlosti i budućnosti). Poetika Mediale značila je mističnu uronjenost u ideju apsoluta i istovremeno osluškivanje suvremenoga svijeta putem filmova, novosti iz znanosti ili politike; ona je bila fascinacija okultnim, skrivenim i nepoznatim koje nas okružuje. U njoj je postojala zdrava doza ludila i ezoterije, koja je u tradiciji istočnog kršćanstva, kao i izražen antikomunistički sentiment, odnosno kontriranje tada vladajućem jugoslavenskom režimu. Bilo je u tom sentimentu i stvarnih antikomunističkih uvjerenja, ali i želje za odbacivanjem društveno

proklamiranih vrijednosti, dakle čistog nonkonformizma. Njihov nadrealizam bio je posve baroknog duha, a u njemu su bujali raznovrsni likovi, biomorfne nakupine, čudni prostori i gradevine.

Uz slikara Leonida Šejku, autora knjige *Traktat o slikarstvu* iz 1964., glavni idejni voda grupe bio je Kotoranin Miro Glavurtić. U Beograd je došao kako bi završio Šumarski fakultet, ali je tamo u dodiru s mlađim umjetnicima otkrio šumu čije je raslinje teško klasificirati i u kojoj se do danas rado gubi, šumu koju je sam zasadio – onu vlastite imaginacije. Fasciniran teorijama koje spajaju racionalan i iracionalan pristup kako bi objasnile složene fenomene, proučavao je Tomu Kempence, Nikolu Kuzanskog i Oswalda Spenglera. Godine 1959. uredio je i rukom napisao bilten *Mediale*, otisnut u 310 primjeraka, s nadrealističkim tekstovima, pjesmama i pripovijestima Medialaca i njima bliskih stvaratelja. Riječ je o listu koji izgleda kao spoj srednjovjekovnog iluminiranog rukopisa i vizualne poezije, gdje slova i riječi odbijaju konvencije u kojima smo ih navikli gledati (u duhu emancipacije pisanoga znaka koji teorija književnosti zove konkretna poezija).

Osjećaj prisustva različitih, benevolentnih i zločudnih, sila koje upravljuju svijetom kroz pojedinačno ljudsko djelovanje približio ga je nadrealnom doživljaju stvarnosti. Povijesno je nadrealizam prvenstveno proizlazio iz Freudove teorije o području nesvesnoga (manifestiranom uglavnom u snovima) u koje čovjek potiskuje sve svoje zabranjene i društveno neprihvatljive želje. Članovi Mediale i Glavurtić poslovice, oslanjali su svoj nadrealizam puno više na učenjima Freudovog sljedbenika Carla Gustava Junga. Za njih iracionalno nije samo atavizam naših životinjskih predaka tabuiziran u kulturi, nego niz slika kolektivnog nesvesnog koje čovjeka vezuju uz njegovu zajednicu i uz više ustroje stvarnosti. Marksističkom materijalizmu svojih prethodnika iz 1920-ih i 1930-ih zato su suprotstavljali duhovnost i predanost religiji. U Glavurtićevu slučaju ta je religija katolicizam. On sam kaže da to nije zbog neke komparativne prednosti koju je pronašao u njemu, već

naprosto zbog obiteljske tradicije u kojoj je odgojen. Početkom 1990-ih dolaskom rata počeo je u Beogradu osjećati vrlo neprijateljsku atmosferu prema sebi, te se 1993. godine preselio u Zagreb. Tu je osnovao izdavačku kuću Sion koja je naše nakladništvo obogatila nekim značajnim naslovima, primjerice prijevodima *Pravovjerja* G. K. Chestertona, (godine 2001.) ili *Zlatne grane* Jamesa G. Frazera (2002.). Danas živi u Zagrebu i katkada kod sina u nizozemskom Utrechtu.

Kao i ostali pripadnici Mediale, Glavurtić nije inzistirao na (sredinom 20. stoljeća popularnom) eksperimentiranju s likovnim elementima (primjerice na enformelističkoj akumulaciji materije ili minimalističkoj negaciji forme), nego je tražio neobične asocijacije i priče unutar figurativnog izraza. Zato je često citirao renesansne i barokne prethodnike, ili crtao tušem na reprodukcijama njihovih crteža ili grafika. Njegov izraz karakterizira precizna i disciplinirana linija renesansnog majstora (jednog pedantnog i minucioznog Mantegne), kojoj on dozvoljava da podivlja, da se pokrene u slobodnom i naizgled autonomnom stvaranju neobičnih oblika. Ponekad su to pojedinačne mekano zaobljene forme (kao na slici *Oko planine*, iz 1958.), a ponekada one bujaju stvarajući skupine ljudi, gomile predmeta ili bombastične i grandiozne inscenacije poput baroknih iluzionističkih slika koje su stropove i kupole crkava otvarale prema viziji Raja. Sličan pristup ima i prema prostoru koji slika i crta: često bi ga najprije geometrijski, racionalno odredio, a potom mu dopustio posve nelogično segmentiranje i ispunio ga svakavim prikazama, duhovima likovne prošlosti ili kriptičnim proročanstvima vremena koje se naslućuje, ponekada iskazanima i pismom.

Glavurtić je fasciniran geometrijom kao orudem stvaranja, ili bolje rečeno ljudskog tumačenja i oponašanja mističnog, univerzalnog stvaranja, a posebno geometrijskim problemima koji u sebi sadrže ideju beskonačnoga (božanskog ideju) kao što je broj pi ili kvadratura kruga. U njegovu romanu *Psine* (izdanom 1982., u Beogradu, a pisanom između

1961. i 1968.) grad njegova djetinjstva, Kotor, prikazan je kao fantastična scenografija još fantastičnijih događaja. Već prve rečenice oslikavaju ambijent kao s de Chiricove slike, pun tjeskobe i nepoznatih, neizrečenih sila: „Organizovane kocke od naslaganog kamenja, prizme koje su štrelale uvis i svijetle polulopte od metala, uvjeravale su me da je to ipak grad. Odista, moglo se vidjeti kako se crveni čeramida i tamne otvoru iz kojih je strujao memljivi vazduh ližući mi oči i lice, primoravajući me da se sklonim i da ne gledam u taj krš, koji je u početku imao sasvim neodređeno značenje. [...] Kolosalna vilica bila je razjapljena, kao da je ostala od neke pretpotopske zvijeri, a kamen je tog dana izgledao, poslije samog zalaska sunca, sasvim nalik na čeljust, pa iako to nije bila kost, što se jasno vidjelo, nimalo nijesam sumnjao da je sve to pripadalo biologiji i životu, ali kako su milenije prolazile, ta je vilica postajala fosil, okamenjavala se i mijenjala, mada nikada toliko da bih posumnjao da je to veliko životinjsko ždrijelo.“

Na njegovim slikama često vidimo zdepaste likovce koji se doimaju poput djece (na *Malom kiborgu* iz 1956.; ili *Ikaru i Biciklistu* iz 1990-ih), tih bića koja istražuju svijet i u njemu pronalaze bezbroj neobičnih stvari. Protagonisti *Psine* su, također, uglavnom čudnovata djeca s manirama i znanjem kao u odraslih ljudi. Lajtmotivi tog romana su tajna društva, glasine i njihovo širenje, promjenjive vrijednosti zlata, virus tuberkuloze, anarchističke čelije – uglavnom sile koje su nevidljive, a ponekad i spekulativne, ali zbog toga ne manje prisutne u brojnim životima.

Miro Glavurtić je duboko očaran ljudima, svijetom i civilizacijom („Makar i u dekadentnom stadiju?“, pitao sam ga jednom aludirajući na dragog nam Spenglera – „U kojem god stadiju!“, odgovorio mi je). Čini mi se kako on poručuje da, ako ponekada ni u ljudima, ni u svijetu, ni u civilizaciji ne možemo pronaći ništa vrijedno poštovanja ili divljenja, to trebamo izmišljati, upisivati u njih i konstruirati. Jer, na koncu, mi sami smo ti ljudi, taj svijet i ta civilizacija.



na stranici 6: Konjanik, 1980-e, lavirani tuš na papiru, 48 x 31 cm /
page 6: Horseman, 1980s, ink wash on paper, 48 x 31 cm

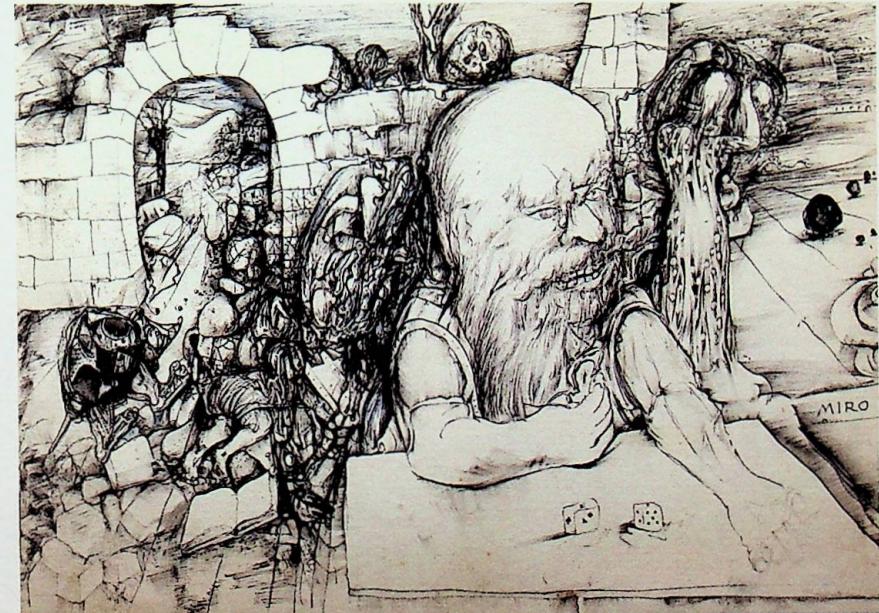
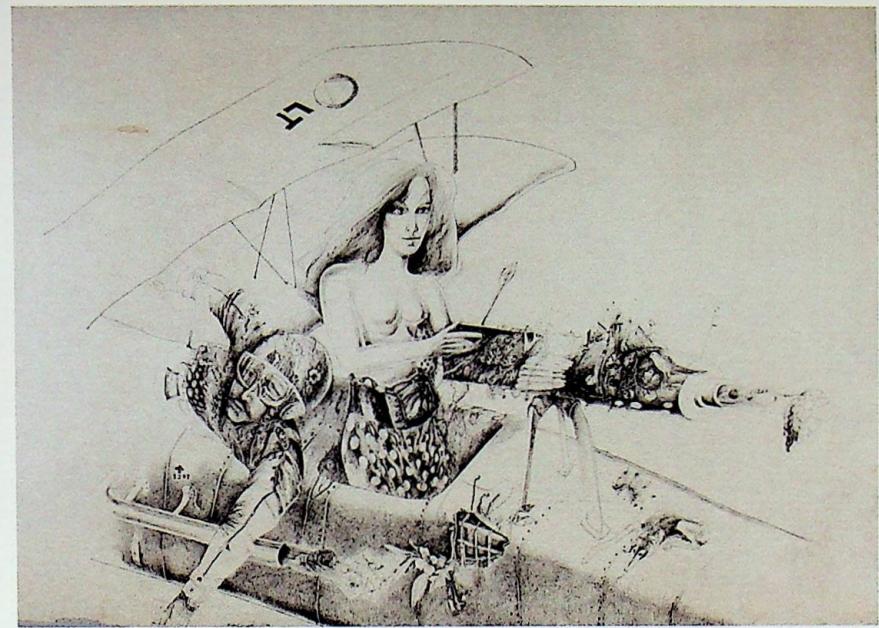
Ruski car, 1970-e, tuš na papiru, 42 x 51 cm / The Russian Emperor, 1970s, ink on paper, 42 x 51 cm



na stranici 9: Letjeri visoko, 1970., tuš na papiru, 70 x 96 cm /
page 9: Flying High, 1970. ink on paper, 70 x 96 cm

na stranici 9: Kockar, 1990-e, tuš na papiru, 35 x 49 cm /
page 9: Gambler, 1990s, ink on paper, 35 x 49 cm

Perturbacije, 1970-e, tuš na papiru, 47 x 51 cm / Perturbations, 1970s, ink on paper, 47 x 51 cm

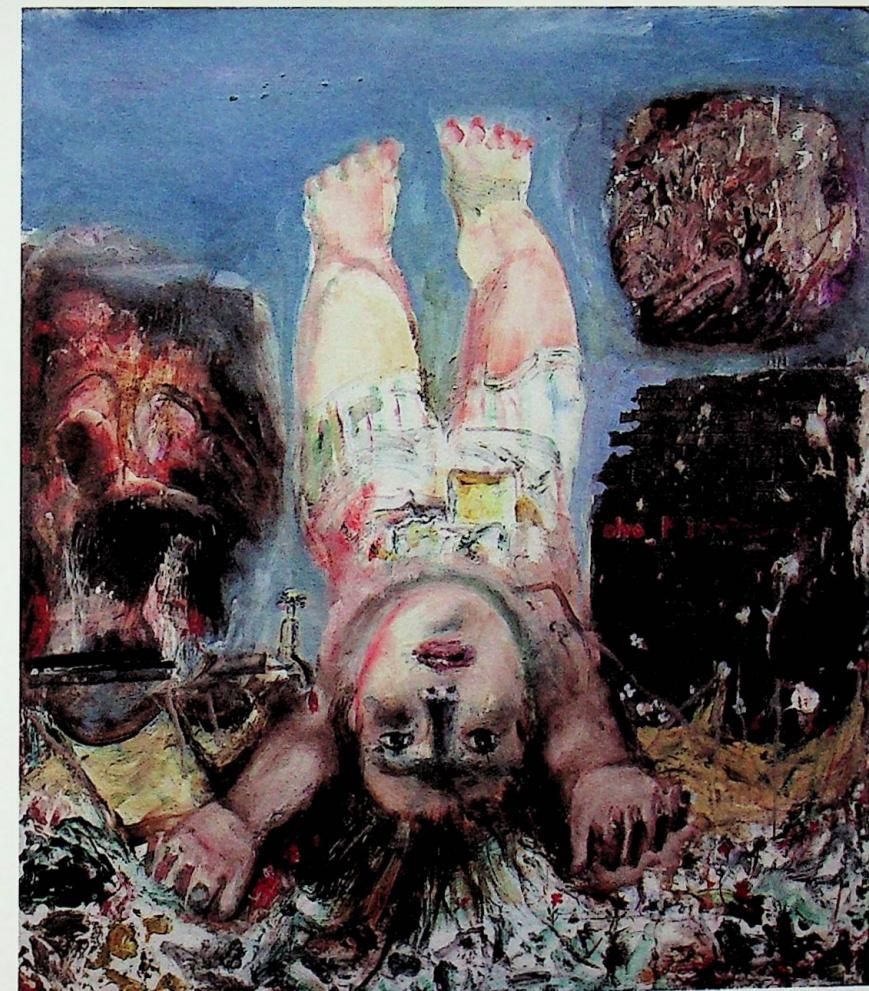


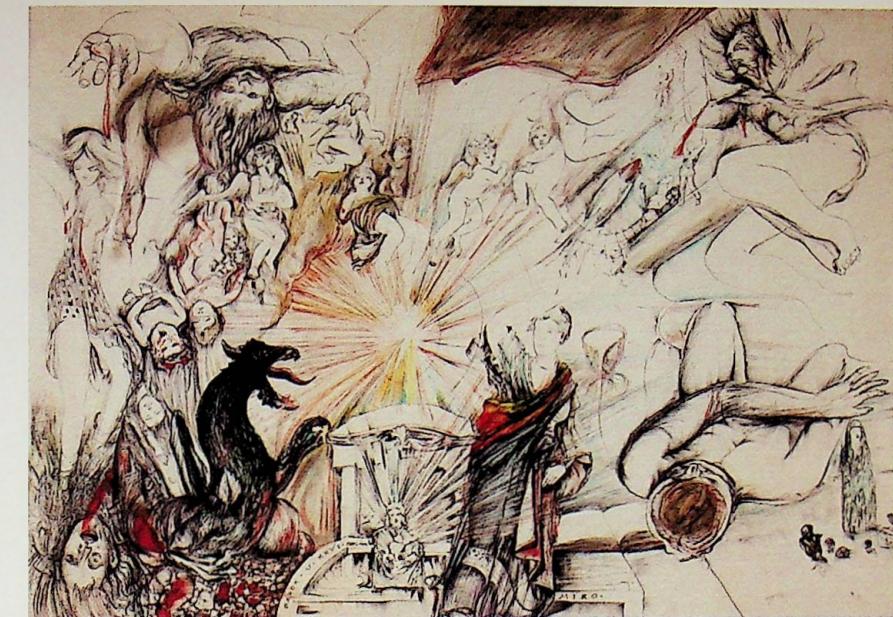
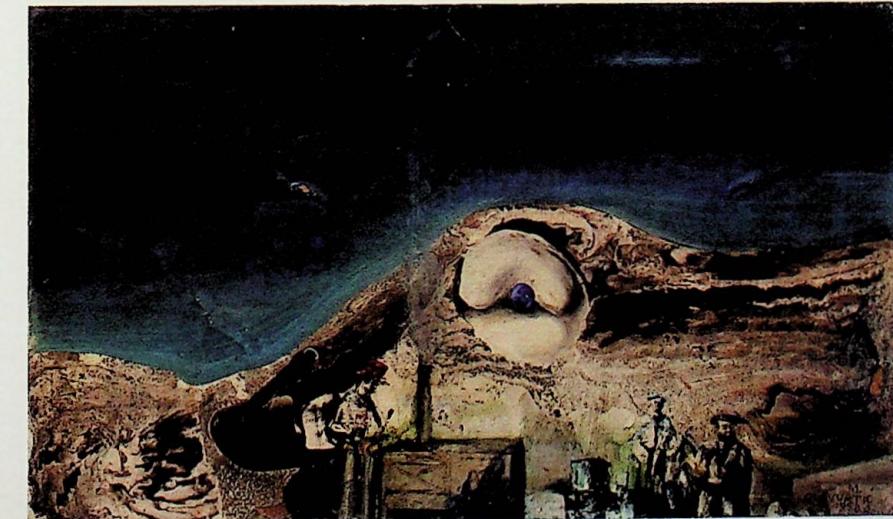
Dječak, 1960., tuš na papiru, 41 x 29 cm / Boy, 1960, ink on paper, 41 x 29 cm



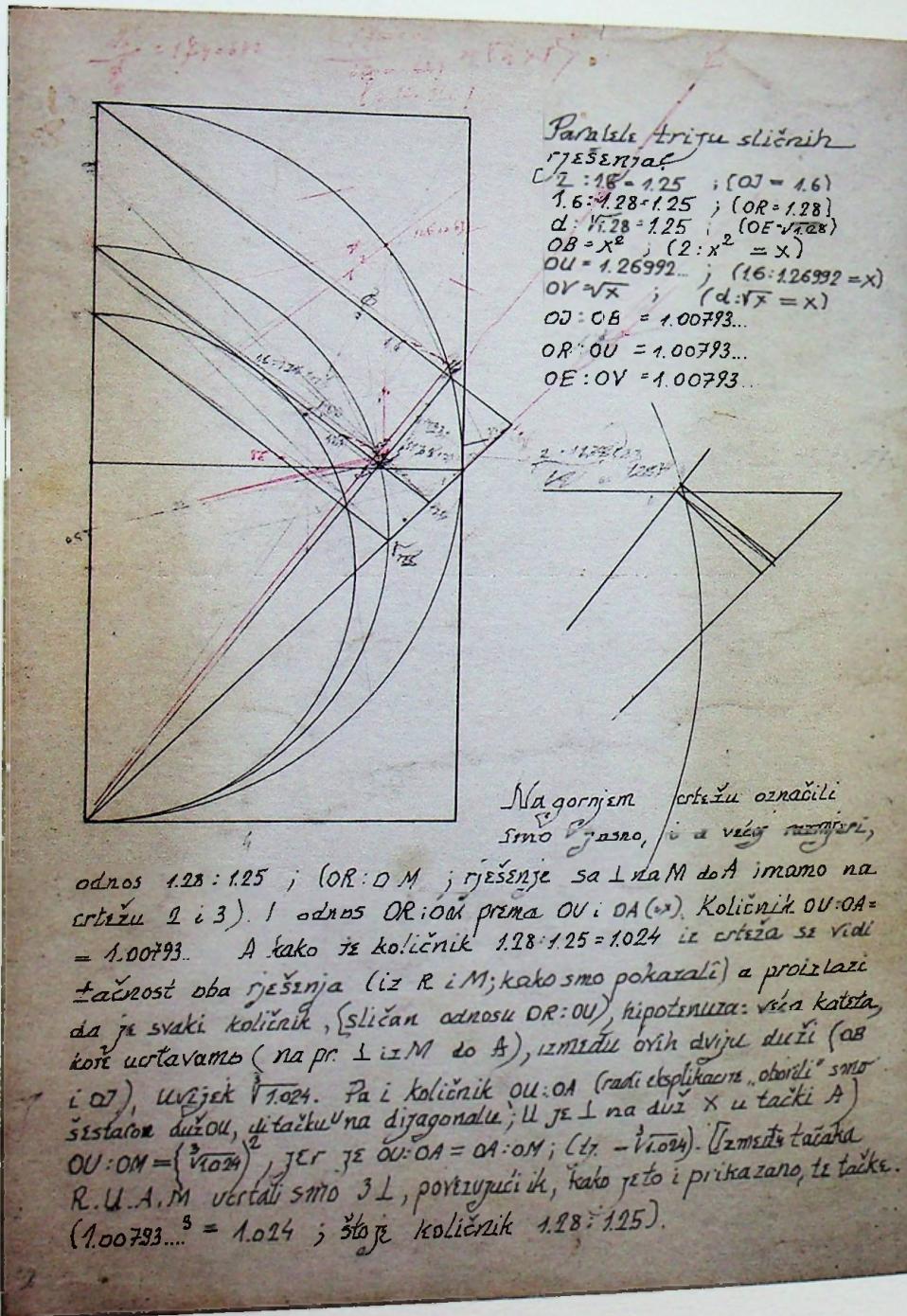
Martin, 1957., tuš na papíru, 50 x 35 cm / Martin, 1957. ink on paper, 50 x 35 cm



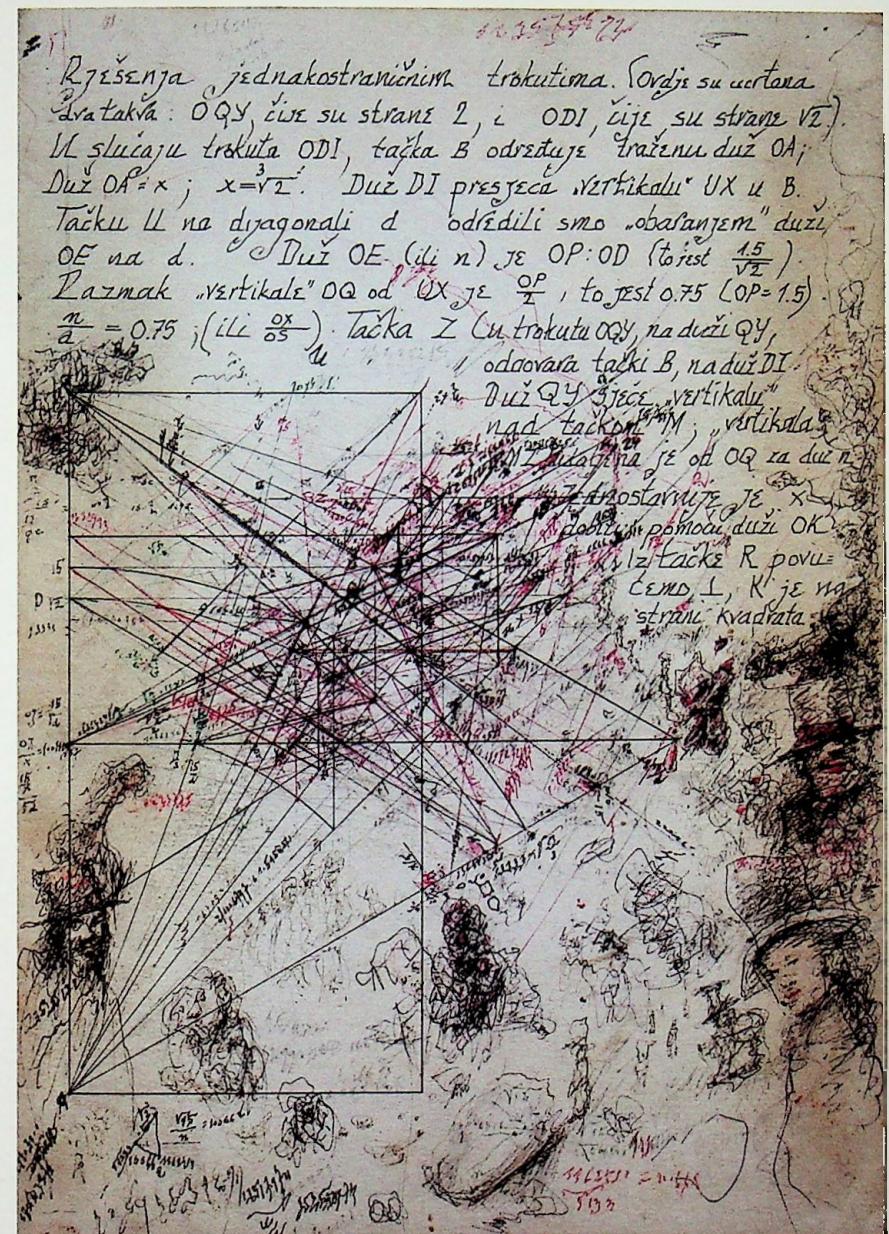
Biciklist, 1990-e, ulje na lesoru, 86 x 61 cm / *Cyclist*, 1990s, oil on hardboard, 86 x 61 cmna stranici 14: *Macka*, 1980-e, ulje na platnu, 65 x 100 cm / *Cat*, 1980s, oil on canvas, 65 x 100 cmna stranici 14: *Cigani*, 1980-e, ulje na lesoru, 60 x 73,5 cm / *Gypsies*, 1980s, oil on hardboard, 60 x 73,5 cm*Ikar*, 1990-e, ulje na lesoru, 70 x 61 cm / *Icarus*, 1990s, oil on hardboard, 70 x 61 cm

Bog i psine*Bog i psine**Barok u krvi*, 1991., tuš na papiru, 48 x 68 cm / *Baroque in Blood*, 1991, ink on paper, 48 x 68 cm*Oko planine*, 1958., ulje i jajčana tempera na platnu, 24 x 41 cm /
Eye of the Mountain, 1958, oil and egg tempera on canvas, 24 x 41 cm

Rukopisi Kvadratura kruga, 1980-e – 2000-e, tuš na papiru, 5 listova, 35 x 25 cm /
Manuscripts Squaring the Circle, 1980s – 2000s, ink on paper, 5 pages, 35 x 25 cm



Rukopisi Kvadratura kruga, 1980-e – 2000-e, tuš na papiru, 5 listova, 35 x 25 cm /
Manuscripts Squaring the Circle, 1980s – 2000s, ink on paper, 5 pages, 35 x 25 cm



GOD AND DOGS

Feda Gavrilović

At the mention of the word *Mediala*, the first associations that come to mind are connected to the Latin adjective *medius* (middle), forming numerous words in different languages and indicating a semantic connection to the middle or the mediation between two areas. The same thought occurred to Miro Glavurić in 1957 when he named a group of Belgrade's surrealists that he himself belonged to – Mediala. Writing about the meaning behind this name, on the occasion of the great retrospective exhibition of the group displayed in 1981 at the Art Pavilion Cvijeta Zuzorić in Belgrade, Glavurić pointed out that it fused honey – a sweet and sticky compound, the food of the gods and the symbol of well-being and, with "ala" – the old Serbian word for dragon, a symbol of evil and violence. This Jungian, dualistic interpretation of the group's name is further mentioned in the novel *Crystal Bars* by Mirko Kovač from 1995, introduced through the character of Gabriel, the painter, modeled precisely after Miro Glavurić: "It is an ice skim, a thin membrane at the border between perversion and harmony, deviant sex and healthy ethics. This crystallinity within man's nature proves that everything is fragile and that the same mirror reflects the vision of God and the devil, that all worlds are easily varied, because they are indeed a mix of mysticism and hell, genius and madness."

The members of Mediala (as listed in the great monograph published by Serbian Cultural Club and *Službeni glasnik* from Belgrade in 2006) are painters: Olja Ivanjicki (1931 – 2009), Leonid Šejka (1932 – 1970), Miro Glavurić (1932), Uroš Tošković (1932 – 2019), Kosta Bradić (1927 – 2014), Svetozar Samurović (1928 – 2001), Milić Stanković (1934 – 2000), Ljuba Popović (1934 – 2016), Milovan Vidak (1926 – 2003), Miodrag Dado Durić (1933 – 2010); painters with a degree in architecture: Siniša Vuković (1932 – 2011) and Vladimir Veličković (1932), and experimental musician Vladan

Radovanović (1932). When Mediala was founded, they were all in their twenties and early thirties. They grew up during the war and develop their artistic expression in the era of post-war aesthetic imperatives fluctuating between Socialist Realism and abstraction. An important inspiration to the group must have been historical surrealism, which resonated strongly in the Belgrade cultural milieu prior to World War II. Inspired by their French contemporaries and the 1922 *Surrealist Manifesto* by André Breton, the poets Marko Ristić, Aleksandar Vučo, Milan Dedinac, Koča Popović, Oskar Davičo and others began to write using a kind of poetics based on dreams and the irrational sphere of mind. Together with several other contemporaries, they declared Belgrade's surrealism with their movement. They established common goals and poetries (a meeting held in Aleksandar Vučo's apartment on November 30, 1929 is considered as the official start of the movement, although surrealist aspirations were present in Serbia earlier than that), and in this spirit, they shaped the almanac *Impossible – L'Impossible* (from 1930, enclosed with the group's proclamation signed by thirteen artists) as well as three issues of *Surrealism Today and Here* (1931 – 1932).

Thirty years later, the members of Mediala had at their disposal to rely on a rich treasury of the predecessors to the Surrealist and even Dadaist (meaning, the Zagreb-Belgrade movement around the *Zenit* magazine from the 1920s) tradition. The themes present in Mediala's painting were fantastic areas, strange architecture and hybrid creatures combining in their appearance creatures from ancient legends and science fiction films (thus enabling an encounter or mediation between two separate times – the past and the future). The poetries practiced by Mediala meant a mystical immersion into the idea of an absolute, while at the same time listening to the contemporary world through films and news from science and politics; it was a fascination with the occult, hidden and unknown that exist within our reach. This poetries also included a healthy dose of madness and esoterism in the tradition of Eastern Christianity, as well as a strong anti-Communist sentiment, i.e. a contrast to the then Yugoslav regime. This sentiment

displayed actual anticommunist beliefs, but also the desire to reject socially proclaimed values, that is, pure nonconformism. Their surrealism reflected in entirety a Baroque spirit, overflowed with various characters, biomorphic clusters, strange spaces and buildings.

Next to the painter Leonid Šejka, the author of the 1964 *Treatise on Painting*, the main notional leader of the group was Miro Glavurić from Kotor. He came to Belgrade to study at the Faculty of Forestry, but once he came into contact with young artists, he discovered a forest whose vegetation was difficult to classify, a forest in which he still gladly gets lost, a forest that he planted himself – the one in his own imagination. Fascinated by theories that combined rational and irrational approach in order to explain complex phenomena, he studied Toma Kempenac, Nikola Kuzanski and Oswald Spengler. In 1959, he edited and handwrote the bulletin *Mediala*, printed in 310 copies, comprising surrealistic texts, poems and stories by the members of Mediala and authors close to them. The bulletin looked like a blend of medieval illuminated manuscripts and visual poetry, where letters and words reject all conventions we are used to looking at (in the spirit of the emancipation of written signs, referred to in the theory of literature as concrete poetry).

The feeling of the presence of various forces, benevolent and evil alike, that govern the world through individual human action brought him closer to the surreal experience of reality. Historically, surrealism originates primarily from Freud's theory of unconsciousness (manifested mainly in dreams), in which people suppress all their forbidden and socially unacceptable desires. The members of Mediala, and Glavurić in particular, rested their surrealism much more upon the teachings of Freud's follower Carl Gustav Jung. For them, the irrational was not only an atavism of our animal ancestors that became a cultural taboo, but rather a series of collective unconscious figures that bind people to their community, with a greater set of realities. The Marxist materialism of their predecessors from the 1920s and 1930s was therefore opposed through spirituality and devotion

to religion. In the case of Glavurić, this religion was Catholicism. He said himself that this was not due to some comparative advantage he found in religion, but simply stemming from the family tradition in which he was raised. At the beginning of the 1990s, with the war ahead, he began to feel a very hostile atmosphere in Belgrade directed towards himself, and he moved to Zagreb in 1993. There he founded the publishing house Sion, which enriched our publishing scene with a number of exceptionally significant titles, such as the translations of G. K. Chesterton's *Orthodoxy* (2001), or James G. Frazer's *Golden Bough* (2002). Today he lives in Zagreb and sometimes with his son in Utrecht, Netherlands.

Much like other members of Mediala, Glavurić did not insist on the experimentation in visual arts (popular in the mid-20th century) – for example, on the Informalist accumulation of matter or minimalist negation of the form – but rather sought out unusual associations and stories within figurative expression. That is why he often quoted Renaissance and Baroque predecessors, or applied ink drawings on the reproductions of their drawings and graphics. His expression is characterized by a precise and disciplined line of a Renaissance master (as pedantic and meticulous as Mantegna), which he allows to run wild and move within the free and seemingly autonomous creation of unusual shapes. Sometimes, these are manifested as individual, softly curved shapes (as seen on *Eye of the Mountain*, 1958), and sometimes they expand forming groups of people, heaps of objects or bombastic grand scenes similar to Baroque illusionist paintings, which opened church ceilings and domes towards the vision of Paradise. He approaches the painted space in a similar manner: he often begins by defining it both geometrically and rationally, only to allow a completely illogical segmentation, filling the space with all kinds of apparitions, ghosts of the past or cryptic prophecies of foreboded time, sometimes expressed in scripture.

Glavurić is fascinated by geometry as the tool of creation – or, better put, the tool of human interpretation and imitation of mystical, universal creation – and especially by geometrical problems containing the

idea of the infinite (a divine idea), such as the number pi or squaring the circle. In his novel *Dogs* (published in Belgrade in 1982, written between 1961 and 1968), his childhood city of Kotor was presented as a fantastic set for even more fantastic occurrences. Already the first sentences depict an ambience similar to paintings by de Chirico, full of anguish and unknown, unspoken powers: "Organized cubes made of scraped stones, prisms that blazed up, and light metal hemispheres convinced me that it was still a city. Indeed, the tiles were visibly red and the dark openings exuding stale air splashed my eyes and face, compelling me to stand back and look away from that karst, which used to have a completely undefined meaning in the beginning. [...] The colossal jaw was gaping, as if it was a remnant of some antediluvian beast, and the stone appeared on that day, after the sunset, quite like a jaw, and although it was not a bone, which was obvious, I did not doubt it for a second that all this belonged to biology and life, but as the millennia passed, the jaw became a fossil, it petrified and changed, even though I would never so much as suspect that it was anything other than a big animal throat."

In his paintings, we often see stocky figures that appear to be children (*Little Cyborg* from 1956; or *Icarus* and *Cyclist* from the 1990s), these creatures that are exploring the world and discovering countless unusual things within. Likewise, the protagonists of his *Dogs* are mostly strange children with manners and knowledge of adults. The leitmotifs of this novel are secret societies, rumors and the ways they spread, the varying values of gold, the Tuberculosis Virus, anarchist cells – for the most part invisible, sometimes speculative forces, but nonetheless present in numerous lives.

Miro Glavurić is deeply enchanted by people, the world and civilization ("Even in their state of decadency?" I asked him once, alluding to our dear Spengler – "In all of their states!" he replied.) It seems to me as though he is saying that if we sometimes find nothing worthy of respect or admiration in humans, or in the world or in civilization, we need to invent it, inscribe it and construct it. Because in the end, we are the people, the world and the civilization ourselves.

ZORAN KRUSLJANIN

Miro Glavurić i njegova supruga, Beograd 1980-e, fotografija, 24 x 18 cm /
Miro Glavurić and his wife, Belgrade, 1980s, photograph, 24 x 18 cm



MIRO GLAVURTIĆ

(Škaljari kraj Kotora, Crna Gora, 1932. / Škaljari by Kotor, Montenegro, 1932)

1. *Martin*, 1957., tuš na papiru, 50 x 35 cm / *Martin*, 1957, ink on paper, 50 x 35 cm
2. *Oko planine*, 1958., ulje i jajčana tempera na platnu, 24 x 41 cm / *Eye of the Mountain*, 1958, oil and egg tempera on canvas, 24 x 41 cm
3. *Dječak*, 1960., tuš na papiru, 41 x 29 cm / *Boy*, 1960, ink on paper, 41 x 29 cm
4. *Ležeri visoko*, 1970., tuš na papiru, 70 x 96 cm / *Flying High*, 1970, ink on paper, 70 x 96 cm
5. *Perturbacije*, 1970-e, tuš na papiru, 47 x 51 cm / *Perturbations*, 1970s, ink on paper, 47 x 51 cm
6. *Rast car*, 1970-e, tuš na papiru, 42 x 51 cm / *The Russian Emperor*, 1970s, ink on paper, 42 x 51 cm
7. *Kočijašnik*, 1980-e, lavirani tuš na papiru, 48 x 31 cm / *Horseman*, 1980s, ink wash on paper, 48 x 31 cm
8. *Gipsari*, 1980-e, ulje na lesoru, 60 x 73,5 cm / *Gypsies*, 1980s, oil on hardboard, 60 x 73,5 cm
9. *Motan*, 1980-e, ulje na platnu, 65 x 100 cm / *Cat*, 1980s, oil on canvas, 65 x 100 cm
10. *Kocdar*, 1990-e, tuš na papiru, 35 x 49 cm / *Gambler*, 1990s, ink on paper, 35 x 49 cm
11. *Borba u žeti*, 1991., tuš na papiru, 48 x 68 cm / *Baroque in Blood*, 1991, ink on paper, 48 x 68 cm
12. *Ikar*, 1990-e, ulje na lesoru, 70 x 61 cm / *Icarus*, 1990s, oil on hardboard, 70 x 61 cm
13. *Biciklist*, 1990-e, ulje na lesoru, 86 x 61 cm / *Cyclist*, 1990s, oil on hardboard, 86 x 61 cm
14. *Rukopisi Koadratura kruga*, 1980-e – 2000-e, tuš na papiru, 5 listova, 35 x 25 cm / *Manuscripts Squaring the Circle*, 1980s – 2000s, ink on paper, 5 pages, 35 x 25 cm

Fotografije / Photographs

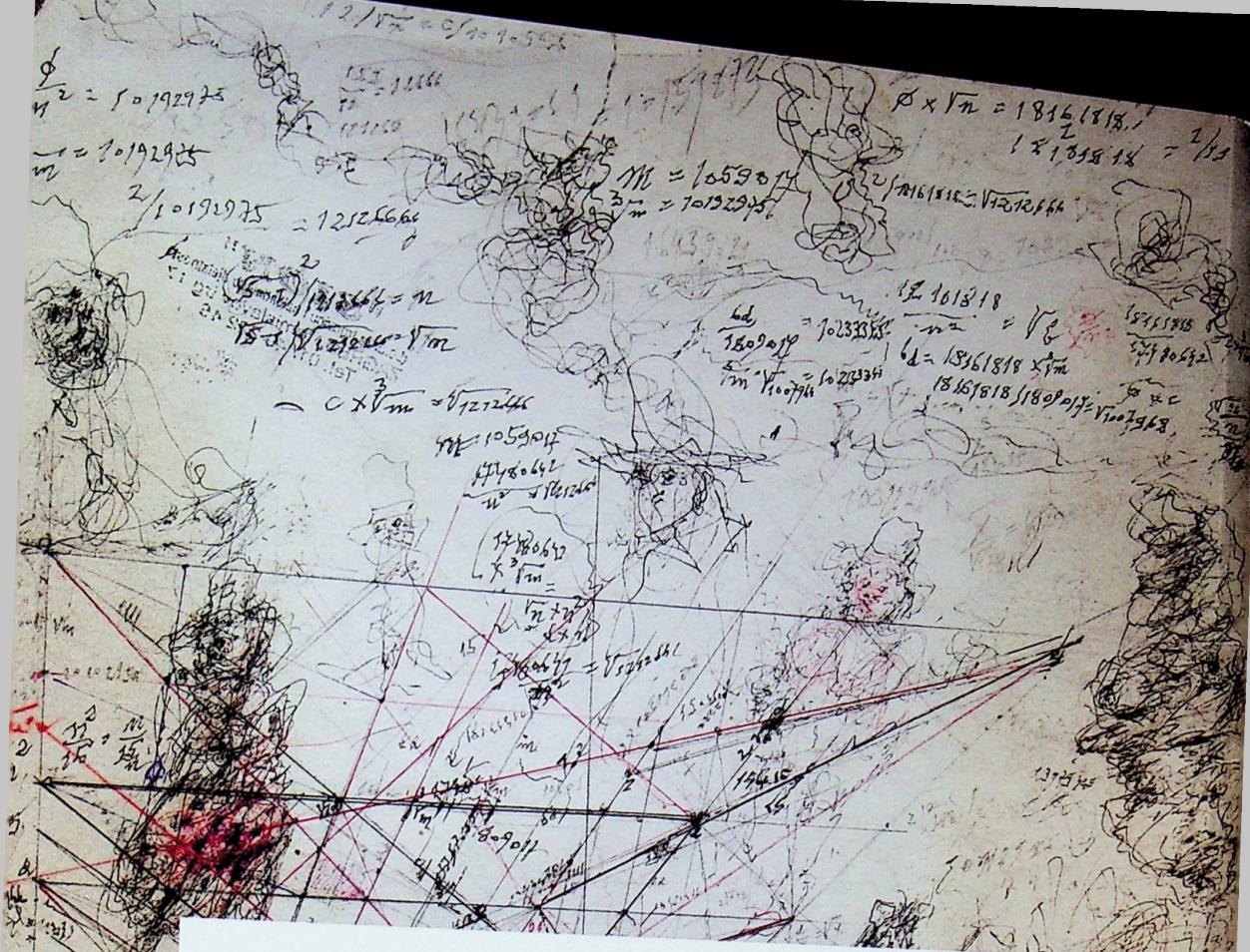
15. Zoran Krusljanin: *Miro Glavurtić i njegova supruga*, Beograd 1980-e, fotografija, 24 x 18 cm / Zoran Krusljanin: *Miro Glavurtić and his wife*, Belgrade, 1980s, photograph, 24 x 18 cm
16. Zoran Krusljanin: *Miro Glavurtić i prijatelji u njegovu stanu u Beogradu*, 1980-e, fotografija, 18 x 19 cm / Zoran Krusljanin: *Miro Glavurtić with friends in his apartment in Belgrade*, 1980s, photograph, 18 x 19 cm

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Works cited: *Dogs*, novel by Miro Glavutić (Zapis, Belgrade, 1982); *Crystal Bars* by Mirko Kovač (2nd edition, Fraktura, Zaprešić, 2004); *Satan*, book by Miro Glavutić (2nd edition, Sion, Zagreb, 2002) and the monograph *Mediala* (Službeni glasnik, Serbian Cultural Club, Belgrade, 2006).



MIRO GLAVURTIĆ
BOG I PSINE / Galerija Forum
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