



STEVAN LUKETIĆ
OFICIR, DŽENTLMEN, UMJETNIK

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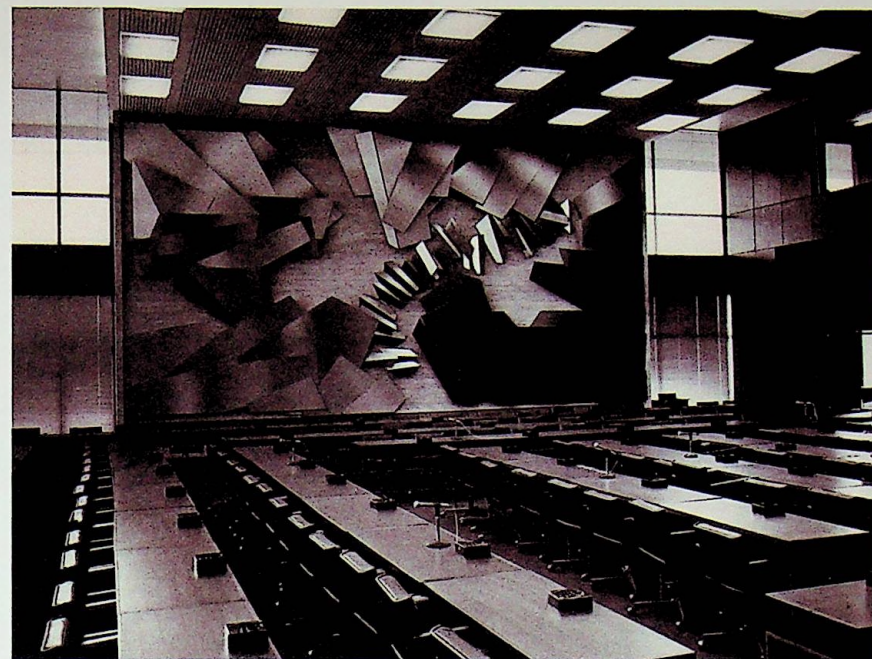


OFICIR, DŽENTLMEN, UMJETNIK

Feda Gavrilović

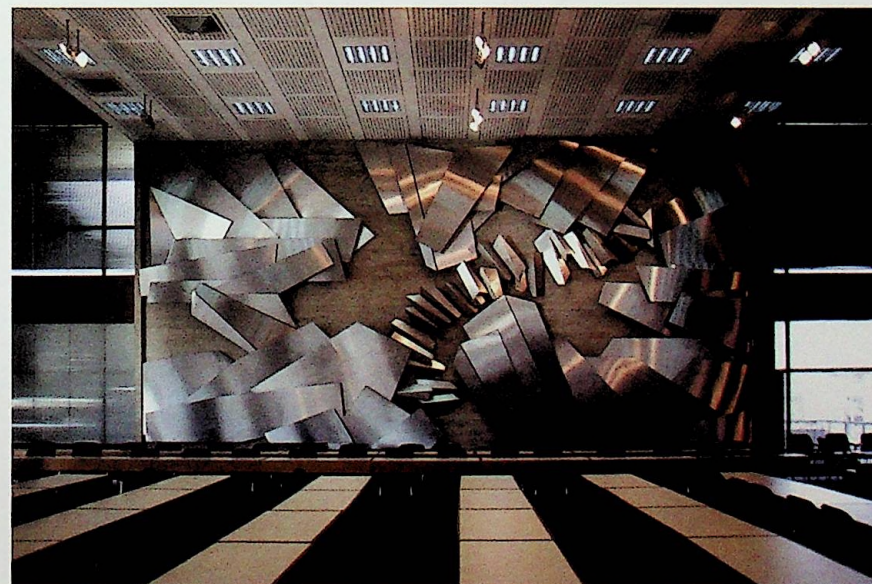
Nedavno mi je jedna izuzetno šarmantna prijateljica pričala o svome susretu s povjesničarom umjetnosti sa Zapada – iz Sjeverne Amerike ili Zapadne Europe. Kaže on, uz uobičajene komplimente kakve stranci gotovo protokolarno daju našem malom gradu, kako Zagrebu silno nedostaje „muzej komunizma”. Naizgled usput nabačen savjet dobronamjernog posjetitelja za proširenje turističke ponude otkriva još jednom da su dobrom dijelu zapadnoga svijeta Zagreb i Hrvatska najzanimljiviji tek kao područje u kojemu je vladao taj bizarni *ancien régime* o kojemu su njegovi profesori na sveučilištima teoretizirali i kojime su njegovi svećenici plašili malu djecu, taj egzotični, romantični, mračni i fascinantni *komunizam*. Bez ulaženja u specifičnosti politika različitih socijalističkih zemalja, pretpostavljam da namjernik sa Zapada očekuje vidjeti kako je u tom režimu živio običan čovjek: očekuje vidjeti prazne trgovine, veličanstvene sletove, radne akcije pune znoja i erosa mladosti kao i noćna hapšenja disidenata, praćena torturama u vlažnim ćelijama, te priželjkuje da mu za potrebe takvoga iskustva sagradimo mali Disneyland.

Ali naš „muzej komunizma”, to jest specifične lokalne manifestacije te ekonomsko-filozofske doktrine, već postoji, pomislio sam tada (iako možda nije otvoren za javnost). Ako bi netko htio doznati sve o socijalizmu u Jugoslaviji, Hrvatskoj i Zagrebu, potrebno je samo da posjeti jedan od glavnih centara moći te ideologije: zgradu Centralnog komiteta Saveza komunista Hrvatske na zagrebačkom Prisavlju, zbog svoga oblika popularno zvanu Kockica, građenu od 1963. do 1968. po planovima arhitekta Ivana Vitića. Monumentalnost jednostavnog geometrijskog volumena na povišenom platou sugerira moć vlasti, dok funkcionalnost infrastrukture zgrade pokazuje inženjersku dosjetljivost i promišljenost svakog detalja u najboljem jeziku međunarodnoga arhitektonskog modernizma. U zadivljujućoj kongresnoj dvorani (u prvim planovima Vitić je predložio veliko zdanje kongresne dvorane pored glavnog volumena zgrade, no od toga se odustalo) zasjedali su Vladimir Bakarić i Savka Dabčević-Kučar krojeći sudbinu zemlje, a u tamnim komorama u podrumu svoje su snimke razvijali fotografi: od Ivana Medara do tada mladih autora Ivana Posavca i Mije Vesovića. Umjetnička djela u zgradi zadivljuju poput same građevine. Vlastodršci su, kao i uvijek u povijesti, znali da je ulaganje u umjetnost sjajna demonstracija moći. Ali u Kockici nema narativnog i deskriptivnog veličanja režima. Umjesto neke verzije *Kolhoznice* i *radnika* latvijsko-ruske kiparice Vere Muhine iz 1937., skulpture emblematske za ideologiju komunizma s doslovnim prikazom zajedništva seljaka i radnika, srpa i čekića, na ulazu nas dočekuje fascinantna prostorna instalacija Raoula Goldonija koja bez problema nadmašuje veliku većinu svega što se izlaže u paviljonima na Venecijanskom bijenalu: tri zida od plavoga stakla kroz koje prosijava sunčevo svjetlo. I ostala umjetnička djela posve su apstraktne igre formom koje ne prizivaju nikakve ideologeme, što je specifičnost umjetnosti u socijalističkoj Jugoslaviji koja se nakon političkog sukoba sa Sovjetskim savezom 1948. okrenula od diktata socrealizma prema modernističkom eksperimentu i apstrakciji stvarajući djela poput onih tada suvremenih u kapitalističkom svijetu. U Kockici su smještena dva mozaika i jedan keramički strop Ede Murtića, a još jedan mozaik istog autora nalazi se u fontani ispred zgrade. Tu je i tapiserija Jagode Buić, a nekoć je inventar zgrade brojao i tapiseriju od lanaca



TOŠO DABAC Reljef Stevana Luketića u kongresnoj dvorani zgrade CK na zagrebačkom Prisavlju, 1970. / Relief of Stevan Luketić in the conference hall of the building of the CC at Prisavlje, Zagreb, 1970

IVAN POSAVEC Reljef Stevana Luketića u kongresnoj dvorani zgrade CK, 2018. / Relief of Stevan Luketić in the conference hall of the building of the CC, 2018



Dušana Džamonje koja je ukradena početkom 1990-ih. U kongresnoj dvorani sučeljena su dva golema ostvarenja: mozaik Zlatka Price i reljef od inoksa Stevana Luketića.

Kipar Stevan Luketić bio je veliki prijatelj arhitekta Vitića (koji mu je, između ostaloga, projektirao atelijer u Vlaškoj ulici u Zagrebu), no to nije bilo presudno u njegovu zauzimanju toliko važnoga mjesta u toliko važnoj zgradi. Šezdesetih je Luketić s pravom smatran jednim od najzanimljivijih umjetnika u Zagrebu.

Roden u Budvi, u bogatoj građanskoj obitelji, Luketić se u vrijeme Drugoga svjetskoga rata kao skojevac našao u talijanskim logorima (prvo u Baru u Crnoj Gori, a poslije u talijanskom Bariju), da bi se nakon pada Italije pridružio Prvoj proleterskoj brigadi pod zapovjedništvom Koče Popovića s kojom je 1944. ušao u oslobođeni Beograd. Nakon što je ranjen na srijemskom frontu poslan je u činu kapetana u vojno zapovjedništvo Zone B u Trstu, ali već godine 1950. napušta vojnu karijeru. Čak u jednom trenutku odbija i spomenicu NOB-a koja je, kao što je inače slučaj s vojnim priznanjima, nosila brojne društvene privilegije, govoreći kako je sudjelovanje u ratu bila stvar njegove savjesti koju bi bilo neukusno kapitalizirati ordenjem. Te iste godine upisuje Likovnu akademiju u Zagrebu, gdje specijalizira kiparstvo kod Frane Kršinića. „Teško je bilo poslije oficirskog relativno ugodnog života, u tek oslobođenoj zemlji, preći na studentsku čorbu od kisele repe sa 25 godina“, rekao je mnogo kasnije, 1996. za crnogorske novine *Pobjeda*. Svoj zanat u to vrijeme (do 1957.) kuje kod još jednog velikog kipara, Vojina Bakića, s kojime surađuje (zajedno s kiparom Antom Jakićem) na izradi spomenika ratnom heroju Stjepanu Filipoviću u Valjevu (podignutom 1960.).

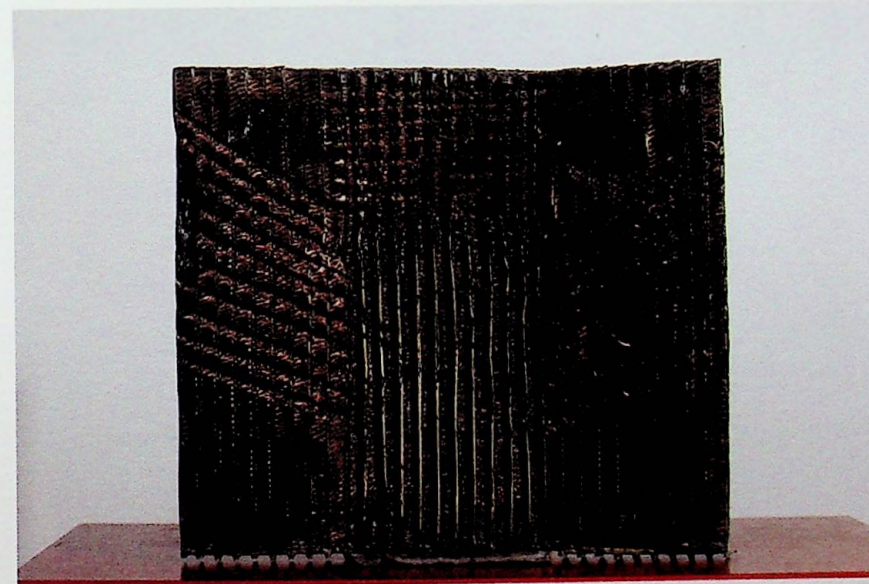


STEVAN LUKETIĆ

Skulptura XXIII, 1963., pobakreno željezo, 40 x 50 x 7 cm / Sculpture XXIII, 1963, copper plated iron, 40 x 50 x 7 cm

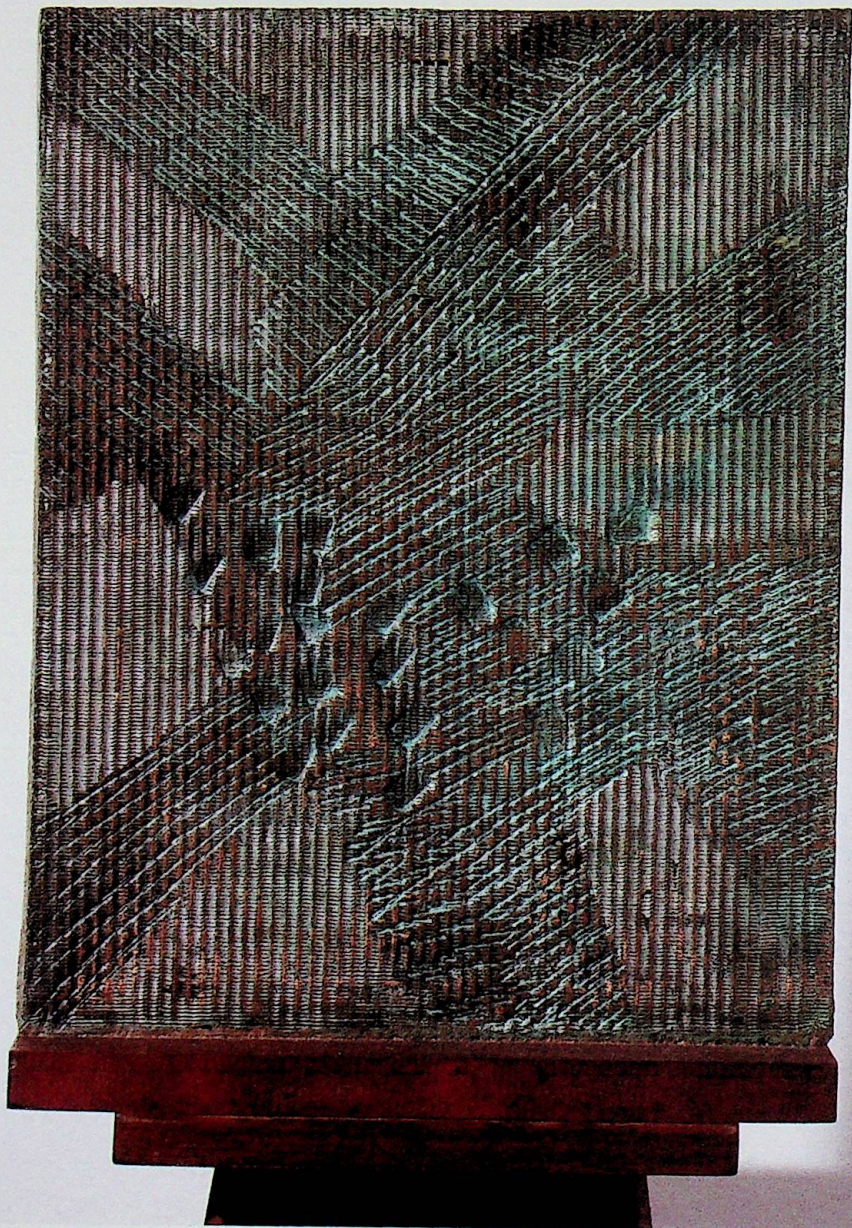
STEVAN LUKETIĆ

Skulptura LLS – XVII, 1983., kombinirani metal, 62 x 42 x 10 cm / Sculpture LLS – XVII 1983, mixed metal, 62 x 42 x 10 cm



STEVAN LUKETIĆ

Skulptura LLS – XXIV, 1982., mesing i bakar, 89 x 67 x 7 cm / *Sculpture LLS – XXIV*, 1982, brass and copper, 89 x 67 x 7 cm


STEVAN LUKETIĆ

Skulptura XI, 1989., mesing i bakar, 33 x 24 x 8 cm / *Sculpture XI*, 1989, brass and copper, 33 x 24 x 8 cm



Iz bogatoga opusa Stevana Luketića za ovu sam izložbu izdvojio nekoliko primjera koji pokazuju jednu od glavnih poetičkih osnova njegova stvaralaštva koja se može nazvati distorzijom unutar strukture, odnosno pomakom unutar poretka. Kompozicija reljefa u Kockici iz 1968. temelji se na kontrastu u kojemu krivulja sačinjena od manjih poligona sječe masu koju grade veći. Te su forme izrađene od nehrđajućeg čelika, to jest inoksa (prema francuskoj sintagmi *l'acier inoxydable*), tekstura im je posve glatka i reflektira svjetlo, a njihov međudnos, njihovi oštri bridovi i nepravilni oblici sadrže u sebi dinamiku i nemir. One su po tome i prilično različite od formi njima suvremenih skulptura od istoga ili sličnoga materijala: kružnih i meditativno smirenih kompozicija *Svjetlosnih oblika* njegova učitelja Vojina Bakića, ili onih organskih koje je također Bakić varirao u brončanim *Razvijenim površinama*. Luketićeve geometrije, usklađivanje elemenata i cjelokupno shvaćanje kiparstva ne poznaju smirenost, nego samo žestinu i proboj, čak i kada je skulptura načinjena od reflektirajućih kovina koje po svojoj prirodi zrače elegancijom i skladom. Možda se tu u savršenom spoju susreću ratnik i umjetnik, oficir i džentlmen, što nije neobično u povijesti hrvatske umjetnosti. Luketić tako stupa u povorci naših vojnika koje nisu proslavile Valkire, nego Muze, povorci u kojoj se nalaze Petar Preradović, Bela Čikoš Sesija, kao i Miroslav Krleža. Vezano uz to, brojni su kritičari povezivali Luketićevo stvaralaštvo s nekom vrstom ratne inspiracije: Elena Cvetkova u *Večernjem listu* 1965. (broj od 6. 1.) piše o „dramatskim sukobima” u njegovoj skulpturi, Josip Depolo iste godine u *Vjesniku* (broj od 27. 1.) govori o ratu kao njegovom glavnom formativnom iskustvu, a i on sam govori o tome u razgovoru za *Politiku* 1974. (broj od 5. 9.). Monumentalni reljef u zagrebačkoj Kockici potvrđuje izrazito važno mjesto ovog skulptora u hrvatskoj umjetnosti i ukazuje na njegovu poetiku koja do punoga izražaja dolazi u njegovim enformelističkim skulpturama.



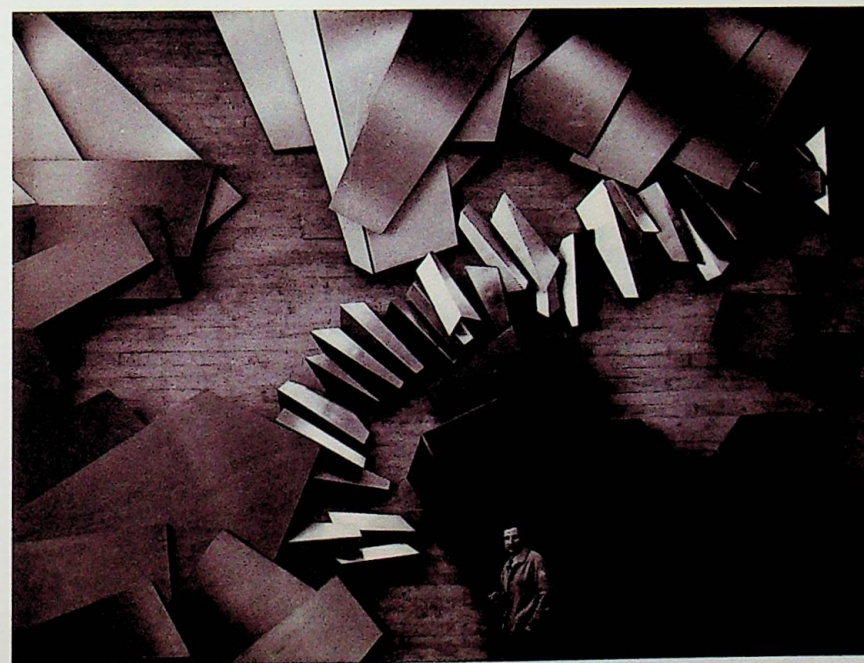
Enformel se, kao pravac u umjetnosti 1950-ih i 1960-ih koji je inzistirao na čistoj materiji kao nositelju estetike djela te odbacivanju tradicionalne forme, najčešće povezivao uz filozofiju egzistencijalizma koja je cvjetala paralelno s njime. Ljudska tragična prisutnost u svijetu poistovjećivala se s naglašenom i grubo obrađenom materijom koja se koristila pri izradi djela, s agresivnim, katkad uništavačkim pristupom mediju ili s gubitkom klasičnoga oblikovanja, što se tumačilo ekvivalentom gubitku ontološkog centra svijeta. Skulpture Stevana Luketića iz 1960-ih pronašle su svoj izraz unutar poetike enformela. Topljenje metala stvorilo je zanimljive i ekspresivne uzorke: pravokutne ploče s urezima i otvorima poput rana na mesu, ili okrugle organske oblike unutar kojih se nalaze gusti tragovi taljenja i amalgami čavala (elementa čiji je strukturalni potencijal tih istih godina koristio i Dušan Džamonja). Početkom šezdesetih Luketić radi i prve skulpture od odbačenih hladnjaka automobila (kiler), pri čemu se vidi fascinacija njihovom linearnom mrežom, pravilnom konstrukcijom unutar koje intervenira topljenjem i dodavanjem metala, čime se postiže zgužvana i intrigantna tekstura. Takva je, primjerice, *Skulptura XXIII*, iz 1963.

Ovaj odabir iz opusa Stevana Luketića ukazuje i na kontinuitet nekih postavki njegove estetike. Na njegovoj velikoj retrospektivi u Domu HDLU-a godine 2002. povjesničar umjetnosti Zvonko Maković u tekstu kataloga izložbe radi distinkciju između njegovih enformelističkih skulptura iz šezdesetih i „prepoznatih predmeta“, kako naziva oblikovane automobilske hladnjake iz 1980-ih. Ta se distinkcija temelji na razlici poetike duha dvaju vremena u kojima su skulpture stvarane: u enformelističkom slučaju to je duh pesimističnoga beznađa, dok je u slučaju „prepoznatih predmeta“ tu prisutan duh ludizma i vedrog eksperimenta. Iako nikada ne bih poništio važnost svjetonazorskoga okruženja u kojemu je neko djelo stvoreno, mislim da morfološke podudarnosti pokazuju da su sličnosti između ta dva korpusa radova puno dublje i poetički utemeljenije. Naime, one pronalaze uporište u individualnoj umjetnikovoj svijesti koja se neprestano mijenja, ali istovremeno i perzistira tijekom cijeloga života, dok su razlike tek plod promišljanja djela (od strane umjetnika, u konceptu i od strane publike, u recepciji) u konkretnom vremenu. Te sličnosti su prvenstveno u pristupu koji se temelji na gustom materiji unutar koje se krije uređeni uzorak, na principu kaosa koji je stvoren iz reda, suprotno zapadnoj mitološkoj tradiciji. Neuredena, neuredna i razbarušena materija u sebi krije mogućnost očaravanja, iznenađenja i stalnog otkrivanja nekog uvijek prisutnoga poretka, proistekloga iz ruke i uma stvaraoca. Bit skulpture (to jest na neki način estetski artikuliranog trodimenzionalnog objekta) gubi se u samoj sebi, zahtijeva otkrivanje svojih zakonitosti koje nisu očite na prvi pogled. To možemo vidjeti na ekspresivnim površinama *Skulpture 91* (iz 1991.) s osam inkorporiranih metalnih šipki, kao i na suptilnim pomacima volumena u velikoj *Skulpturi 88* (iz 1988.), ili u blago zakrivljenoj *Skulpturi XI* (iz 1989.).



IVAN VITIĆ Uredsko-upravna zgrada sjedišta Centralnog komiteta Saveza komunista Hrvatske (Zgrada društveno-političkih organizacija) u Zagrebu, izgradnja: 1963. – 1968., perspektivna skica objekta i velike dvorane, 1962., papir za skiciranje, tuš, 36 x 79,5 cm, Hrvatski muzej arhitekture HAZU / Central Committee Building, built: 1963 – 1968, perspective sketch of structure and large hall, 1962, sketching paper, ink, 36 x 79.5 cm, Croatian Museum of Architecture of the Croatian Academy of Sciences and Arts

TOŠO DABAC Stevan Luketić kraj svoga reljefa u zgradi CK na zagrebačkom Prisavlju, 1970. / Stevan Luketić by his relief in the CC building at Prisavlje, Zagreb, 1970



STEVAN LUKETIĆ

Skulptura LI - 63., 1963., aluminij, 84 x 27 x 9 cm (nije na ovoj izložbi) / *Sculpture LI - 63.*, 1963., aluminium, 84 x 27 x 9 cm
(not included in this exhibition)



STEVAN LUKETIĆ

Skulptura 88., 1988., kombinirani metal, 180 x 77 x 30 cm / *Sculpture 88.*, 1988., mixed metal, 180 x 77 x 30 cm

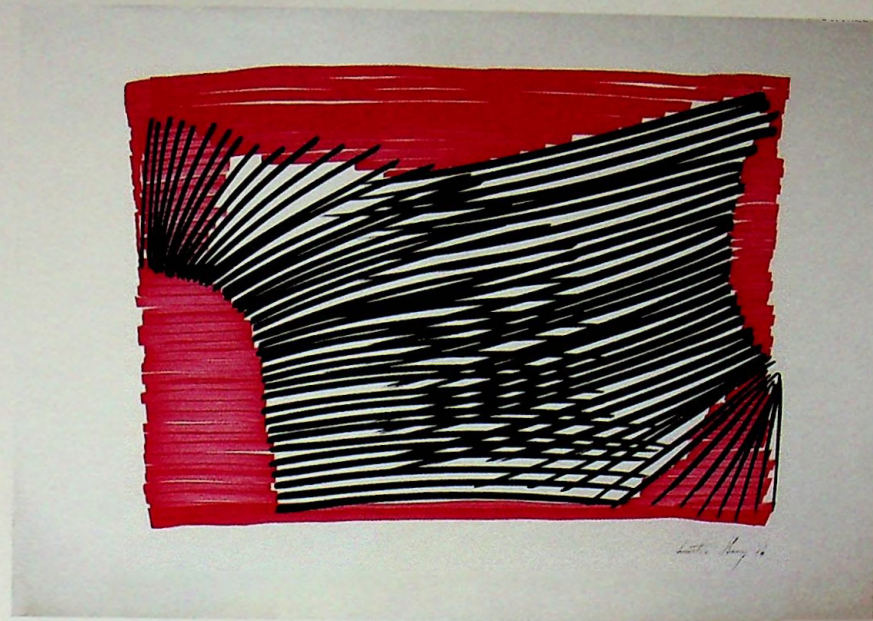




STEVAN LUKETIĆ

Crtež 2, 1974., flomaster na papiru, 71 x 100 cm / Drawing 2, 1974, marker pen on paper, 71 x 100 cm

Pomaci unutar linearne konstrukcije ili repetitivnog uzorka prisutni su i na Luketićevim crtežima flomasterom u kojima se poigrava napetošću linija, boja i ploha sazdanih od paralelnih linija. I oni su dokaz umjetnikova dubinskoga shvaćanja svijeta kao vječnog sukoba koji ne rezultira uvijek pomirenjem svih silnica. Samo trajanje te napetosti neiscrpan je izvor fascinacija. Možda mu zato i nisu trebali ordeni i priznanja iz rata, ti komadići metala (a o metalu je znao jako puno) koji svjedoče o sudioništvu nekom događanju. Znao je da oni ne mogu zamijeniti prisutnost čovjekove svijesti i egzistencijalnu težinu njegove odluke u određenom trenutku. Bilo da su donesene u strahu i životnoj ugroženosti u vrijeme rata, u mirnodopskom prosperitetu kada se trebalo politički pozicionirati, ili prilikom stvaranja umjetničkih djela koja u sebi sadrže i nadilaze iskustva svih doba: onoga za kreaciju i onoga za razaranje, o čijim nužnim postojanjima govori *Knjiga Propovjednika*.

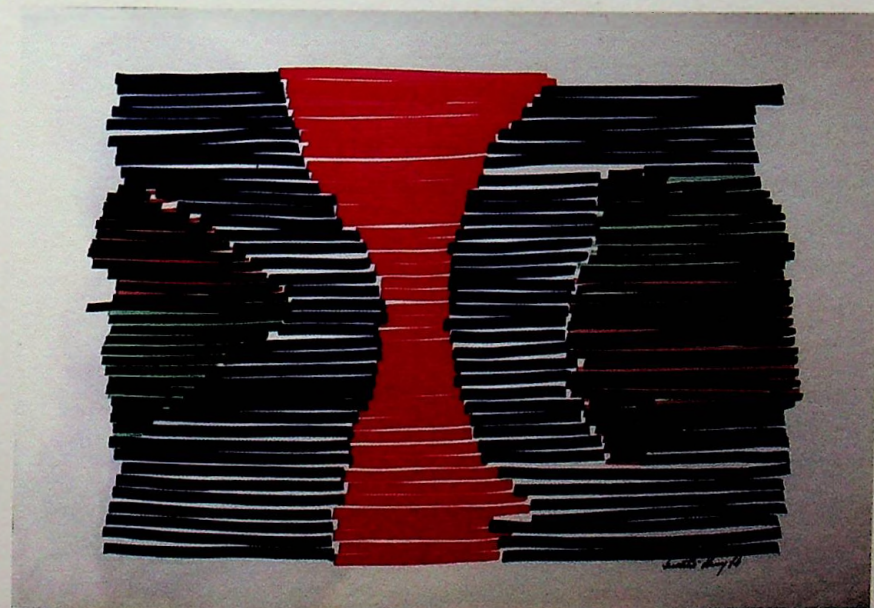


STEVAN LUKETIĆ

Crtež 1, 1974., flomaster na papiru, 71 x 100 cm / Drawing 1, 1974, marker pen on paper, 71 x 100 cm

STEVAN LUKETIĆ

Crtež 3, 1974., flomaster na papiru, 69 x 100 cm / Drawing 3, 1974, marker pen on paper, 69 x 100 cm



OFFICER, GENTLEMAN, ARTIST

Feda Gavrilović

Not long ago an extremely charming friend told me of her meeting with an art historian from the West – either from the US or Western Europe. He said, with the usual compliments that foreigners almost as a matter of course give our little town, that Zagreb is mightily in want of a museum of communism. This ostensibly off-the-cuff advice of a well-wishing visitor about how to deepen the tourist product reveals once again that for a good part of the western world Zagreb and Croatia are most interesting only as an area that was once ruled by a bizarre ancien régime that his teachers in college made theories about and his priests scared little kids with, this exotic, romantic, bleak, fascinating communism. Without going into the specific features of the politics of the different socialist countries, I assume that the visitor from the West would expect to see how the common man lived in this regime. He would expect to see empty shops, huge rallies, work actions full of the sweat and eros of youth as well as nocturnal arrests of dissidents, complete with torture in dank dungeons, and would want us for the needs of such an experience to build for him a little Disneyland.

But we already have a museum of communism, that is, the particular local manifestation of that economic and philosophical doctrine, I thought then, even if it is not open to the public. If someone wanted to know all about socialism in Yugoslavia, Croatia and Zagreb, all that is needed is to visit one of the centres of power of that ideology: the building of the CC of the League of Communists of Croatia at Zagreb's Prisavlje, popularly known as the "Die" [singular of dice] for its shape, built from 1963 to 1968 to a design by the architect Ivan Vitić. The monumentality of this simple geometrical volume on the elevated plateau suggests the power of government, while the functionality of the infrastructure of the edifice shows how ingenious and well considered in engineering terms every detail was, in the best language of international modernist architecture. In the amazing conference hall (in the first designs, Vitić proposed to have the big building of the conference hall alongside the main volume, but this was abandoned) Vladimir Bakarić and Savka Dabčević-Kučar met and held counsel, deciding the fate of the country, and in the dark chambers in the cellars, photographers from Ivan Medar to the young authors such were Ivan Posavec and Mio Vesović developed their photographs. The artworks in the building are as impressive as the structure itself. Throughout history, those in power have always known that investment in art is a brilliant demonstration of strength. But in the Die there is no narrative or descriptive glorification of the regime. Instead of some version of *Worker and Kolkhoz Woman* of the Latvia-Russian sculptress Vera Muhina of 1937, sculpture emblematic of the ideology of communism with a literal depiction of the commonality of peasant and worker, hammer and sickle, at the entrance we are met by a fascinating spatial installation of Raoul Goldoni, which even today without any problem outstrips the great majority of things exhibited in the pavilions of the Venice Biennale: three walls of blue glass through which the sunlight is filtered. Other artworks are entirely abstract games with form that invoke no kind of ideologeme at all, which is a specific feature of the art in socialist Yugoslavia, which, after the political break with the USSR in 1948, turned its back on the dictates of socialist realism and looked to modernist experimentation and abstraction, creating works like those of contemporaries in the capitalist

world. In the Die there are two mosaics and one ceramic ceiling by Edo Murtić, and one more mosaic of the same author is found in the fountain in front of the building. Also here is a tapestry by Jagoda Buić, and once the inventory of the building counted an iron tapestry of chains by Dušan Džamonja, done at the beginning of the 1990s. In the conference hall, two huge works are juxtaposed: a mosaic by Zlatko Prica and a stainless steel relief by Stevan Luketić.

The sculptor Stevan Luketić was a great friend of architect Vitić (who designed for him, among other things, his studio in Vlaška Street in Zagreb), but this was not the crucial reason for his occupation of such an important spot in such an important building. In the sixties, with good reason, Luketić was considered one of the most interesting artists in Zagreb.

Born in Budva, in a wealthy bourgeois family, during WWII Luketić was a Young Communist, and as a result ended up in Italian camps (first in Bar in Montenegro) and after the fall of Italy joined the First Proletarian Brigade, commanded by Konstantin "Koča" Popović, with which in 1944 he entered liberated Belgrade. After being wounded in the Syrmian Front he was sent with the rank of captain to the military command of Zone B in Trieste, but as early as 1950 resigned from his military career. At one time he even turned down the National Liberation Struggle Medal, a decoration that was, as is usually the case with military recognition, worn with numerous social privileges, saying that taking part in the war was a matter of conscience, and it would be poor taste to capitalise on it with a decoration. That same year he enrolled in the Academy of Fine Arts in Zagreb, specialising in sculpture with Frano Kršinić. "It wasn't easy after the relatively comfortable life of an officer in the just liberated country to switch at the age of 25 to student sour turnip stew", he said much later, for the Montenegrin paper *Pobjeda*. At that time he learned his craft (to 1957) with another great sculptor, Vojin Bakić, with whom, together with Anton Jakić, another sculptor, he worked on the making of the monument to the war hero Stjepan Filipović in Valjevo (erected in 1960).

From the rich oeuvre of Stevan Luketić, for this exhibition I have picked out a few examples that show one of the main poetic bases of his creative work, which can be called distortion within structure, or shift within order. The composition of the relief in the Die of 1968 is based on a contrast in which a curve composed of small polygons intersects a mass built by one bigger. These forms are made of stainless steel, they are completely smooth and reflect the light, and inherent in their interrelationship, and in their sharp edges and irregular shapes, are both dynamics and agitation. In this they are quite different from the forms of sculptures contemporary to them made of the same material: the secular and meditatively calm compositions of the *Luminous Forms* of his teacher Vojin Bakić, or those organic forms that Bakić again varied in *Developed Surfaces*. Luketić's geometry, the harmonisation of elements and his entire understanding of sculpture do not acknowledge calm, only breaching vehemence, even when the sculpture is made of reflective metals, which in their nature give off elegance and concord. Perhaps in this perfect combination warrior and artist, officer and gentleman meet, which is not uncommon in the history of Croatian art. Luketić thus takes his place in the train of our soldiers who were not celebrated by the Valkyries but by the Muses, a train in which there are Petar Preradović, Bela Cikoš Sesija and Miroslav Krleža. Many critics have linked Luketić's creative work with some kind of wartime inspiration: in *Večernji list* of 1965 (January 6) Elena Cvetkova writes of the "dramatic conflicts" in his sculpture; in the same year, in *Vjesnik* (the issue for January 27), Josip Depolo speaks of war as his principal formative experience and he himself spoke about it in an interview for *Politika* of 1974 (September 5). The monumental relief in the Zagreb "Die" confirms the very important place of this sculptor in Croatian art and draws attention to his poetics, which came out to the full in his Informel sculptures.

As a trend in the art of the 1950s and 1960s, Art Informel, which insisted on pure material having to be the vehicle of the aesthetics of a work and on the rejection of traditional form, is most often connected with Existentialism, which flowered in parallel with it. Tragic human presence in the world was equated with emphasised and roughly treated material that was used in the making of works with an aggressive and sometimes destructive approach to the medium or with loss of classic formal rendering, which was interpreted as equivalent to a loss of the ontological centre of the world. In the 1960s the sculptures of Stevan Luketić had their expression within the poetics of Informel. Melted metals created interesting and expressive patterns; rectangular plates with gashes and openings like wounds in flesh, or round organic forms within which there were dense traces of fusion and amalgams of nails (an element the structural potential of which was being used in these years by Dušan Džamonja as well). At the beginnings of the sixties, Luketić did his first sculptures of discarded car radiators, in which one can see a fascination with their linear grid, regular construction within which he intervenes with melting and adding metal, achieving an intriguingly crumpled texture. One such is *Sculpture XXIII* of 1963.

This selection from the oeuvre of Stevan Luketić also draws attention to the continuity of some of the postulates of his aesthetic. At his big retrospective in the Croatian Artists Centre in 2002, art historian Zvonko Maković in the catalogue essay drew a distinction between his Informel sculpture of the sixties and "recognised objects", as he calls his shaped radiators of the 1980s. This distinction is based on a difference of the poetics of the spirit of the times in which the sculptures were created. In the Informel case, this was the spirit of pessimistic hopelessness. In the case of the recognised objects, there was a spirit of play and blithe experimentation. Although I would never deny the importance of the worldview of the setting in which a given work was created, I think the morphological correspondences show that the similarities between these two bodies of work are much deeper and poetically better founded. For they find their backing in the individual artist's consciousness, which incessantly changes, and yet also persists during the whole of his lifetime,

while the differences are the outcomes of thinking about the work (by the artist, in the concept, and by the public, in the reception) in a given time. These similarities are primarily in an approach that is founded on the dense material within which an orderly pattern is concealed, on the principle of chaos created out of order, as against the western mythological tradition. Disorderly, untidy and scraggly material has hidden within it the possibility of enchantment, surprise and the constant discovery of some always present order, stemming from the hand and mind of the creator. The essence of sculpture (that is, of an in some sense aesthetically articulated three-dimensional object) is lost within itself, it requires its laws, which are not clear at first glance, to be discovered. We can see this in the expressive surfaces of *Sculpture 91* (of 1991), with its eight incorporated metal rods, and in the subtle shifts of volume in the great *Sculpture 88* (of 1988) or in the slightly curved *Sculpture XI* (of 1989).

Shifts within a linear construction or repetitive pattern are also featured in Luketić's marker pen drawings, in which he plays with the tension of lines, colours and planes composed of parallel lines. They too are a proof of the artist's deep-level understanding of the world as eternal conflict that does not always result in the reconciliation of all the forces. The actual duration of this tension is an inexhaustible source of fascination. Perhaps then those decorations and medals from the war, those pieces of meal (and he knew a lot about metal) that tell of the participation in some event were not needful for him. He knew that they could not replace the presence of human awareness and the existential weight of a decision made in a given moment, whether they were made in fear and in danger of life during war, in peacetime prosperity when one had to position oneself politically, or during the creation of works of art that contain within themselves and yet surmount the experiences of all times: a time to build up, and a time to break down, the necessary existence of which is spoken of in *Ecclesiastes*.

DUBRAVKO PROKOP *Elconora Luketić II, 1972.*

STEVAN LUKETIĆ (Budva, 1925. – Zagreb, 2002.)

1. *Crtež 1, 1974., flomaster na papiru, 71 x 100 cm /*
Drawing 1, 1974. marker pen on paper, 71 x 100 cm
2. *Crtež 2, 1974., flomaster na papiru, 71 x 100 cm /*
Drawing 2, 1974. marker pen on paper, 71 x 100 cm
3. *Crtež 3, 1974., flomaster na papiru, 69 x 100 cm /*
Drawing 3, 1974. marker pen on paper, 69 x 100 cm
4. *Crtež 4, 1975., flomaster na papiru, 71 x 100 cm /*
Drawing 4, 1975. marker pen on paper, 71 x 100 cm
5. *Crtež 5, 1976., flomaster na papiru, 71 x 100 cm /*
Drawing 5, 1976. marker pen on paper, 71 x 100 cm
6. *Skulptura XXIII, 1963., pobakreno željezo, 40 x 50 x 7 cm /*
Sculpture XXIII, 1963. copper plated iron, 40 x 50 x 7 cm
7. *Skulptura LLS – XXIV, 1982., mesing i bakar, 89 x 67 x 7 cm /*
Sculpture LLS – XXIV, 1982. brass and copper, 89 x 67 x 7 cm
8. *Skulptura LLS – XVII, 1983., kombinirani metal, 62 x 42 x 10 cm /*
Sculpture LLS – XVII, 1983. mixed metal, 62 x 42 x 10 cm
9. *Skulptura 88, 1988., kombinirani metal, 180 x 77 x 30 cm /*
Sculpture 88, 1988. mixed metal, 180 x 77 x 30 cm
10. *Skulptura XI, 1989., mesing i bakar, 33 x 24 x 8 cm /*
Sculpture XI, 1989. brass and copper, 33 x 24 x 8 cm
11. *Skulptura 91, 1991., kombinirani metal, 54 x 140 x 13 cm /*
Sculpture 91, 1991. mixed metal, 54 x 140 x 13 cm

1. Ivan Vitić: *Uredsko-upravna zgrada sjedišta Centralnog komiteta Saveza komunista Hrvatske (Zgrada društveno-političkih organizacija) u Zagrebu*, izgradnja: 1963. – 1968., perspektivna skica objekta i velike dvorane, 1962., papir za skiciranje, tuš, 36 x 79,5 cm, Hrvatski muzej arhitekture HAZU /

Ivan Vitić: *Central Committee Building*, built: 1963 – 1968, perspective sketch of structure and large hall, 1962, sketching paper, ink, 36 x 79,5 cm, Croatian Museum of Architecture of the Croatian Academy of Sciences and Arts

2. Tošo Dabac: *Stevan Luketić kraj svoga reljefa u zgradi CK na zagrebačkom Prisavlju*, 1970., fotografija, 18 x 23,5 cm /

Tošo Dabac: *Stevan Luketić by his relief in the CC building at Prisavlje, Zagreb*, 1970, photograph, 18 x 23,5 cm

3. Tošo Dabac: *Reljef Stevana Luketića u kongresnoj dvorani zgrade CK na zagrebačkom Prisavlju*, 1970., fotografija, 18 x 23,5 cm /

Tošo Dabac: *Relief of Stevan Luketić in the conference hall of the building of the CC at Prisavlje, Zagreb*, 1970, photograph, 18 x 23,5 cm

4. Tošo Dabac: *Reljef Stevana Luketića u kongresnoj dvorani zgrade CK na zagrebačkom Prisavlju, detalj*, 1970., fotografija, 17,5 x 19 cm /

Tošo Dabac: *Relief of Stevan Luketić in the conference hall of the building of the CC at Prisavlje, detail*, 1970, photograph, 17,5 x 19 cm

5. Dubravko Prokop: *Eleonora Luketić*, 1972., fotografija, 14 x 9 cm /

Dubravko Prokop: *Eleonora Luketić*, 1972, photograph, 14 x 9 cm

6. Dubravko Prokop: *Eleonora Luketić II*, 1972., fotografija, 14 x 9 cm /

Dubravko Prokop: *Eleonora Luketić II*, 1972, photograph, 14 x 9 cm

7. Ivan Posavec: *Reljef Stevana Luketića u kongresnoj dvorani zgrade CK*, 2018., fotografija, 60 x 90 cm /

Ivan Posavec: *Relief of Stevan Luketić in the conference hall of the building of the CC*, 2018, photograph, 60 x 90 cm

STEVAN LUKETIĆ - OFICIR, DŽENTLMEN, UMJETNIK / Galerija Forum
STEVAN LUKETIĆ - OFFICER, GENTLEMAN, ARTIST / Forum Gallery

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