



URED
KAVANE
ATELJEI

MILAN
PAVIĆ

Galerija Forum, 5. 3. - 27. 3. 2021.

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URED I, KAVANE, ATELJEI

Feda Gavrilović

Koliko puta ćemo čuti da se netko (obično eskapist osjetljiva duha, ali nismo li to ponekada svi?) silno želi vratiti na neko specifično mjesto i u specifično vrijeme? Pariz impresionista, secesijski Beč oko 1900., vajmarski Berlin, swinging London 60-ih, ili New York Andyja Warhola i *Factoryja*, gradovi su koji u kolektivnoj imaginaciji imaju posebnu auru. Kakvu god da je Zagreb auru imao nakon Drugoga svjetskog rata pa do 80-ih (a znam da nije baš tako legendarna kao ove spomenute), uhvatili su je u svome objektivu brojni fotografi – od Toše Dapca, Marije Braut ili Pavla Cajzeka (da spomenem samo neke), pa do generacije koja se počela formirati u omladinskoj štampi početkom 80-ih. Jedan od najistaknutijih kroničara tog zagrebačkog mjesta i vremena bio je i Milan Pavić, klasik hrvatske fotografije, čije portrete umjetnika ovdje izlažemo.

Roden u Daruvaru 1914., Milan Pavić je, kako piše Josip Depolo u monografiji (u izdanju Spektra iz Zagreba, 1986.), svoj prvi kontakt s novinama ostvario u istom gradu 1934. razgovarajući s Franjom Fuisom, zagrebačkim novinarom poznatim po izuzetno zanimljivim reportažama, od kojih su danas najpoznatije one u kojima se maskirao u beskućnika kako bi iz prve ruke izvještavao o njihovu teškom životu. Takav izravan i ponekad angažiran pristup stvarnosti obilježio je i Pavićevu fotografsku poetiku. Fuis

je mladoga Pavića povezo s redakcijom *Novosti*, gdje je on od 1935. počeo objavljivati reportaže iz rodnog mu Daruvara. Iste je godine dobio svoj prvi fotoaparat, i to kao nagradu redakcije časopisa *Panorama* iz Beograda, jer je u Daruvaru za njega sakupio 27 pretplatnika. Tako je započela karijera upisana u povijest hrvatske fotografije. Za vrijeme Drugoga svjetskog rata, od 1942., bio je zaposlen u Glavnom ravnateljstvu za promidžbu NDH, ali od tamo uvelike pomaže Narodnooslobodilačku borbu s čijim je borcima bio u neprestanom kontaktu. Njegove fotografije ulaska prvih postrojbi partizana u Zagreb 8. svibnja 1945., kao i govora Vladimira Nazora na gradskoj mitnici povodom oslobođenja, jedinstveni su povijesni dokument. Sam Pavić ostavio je svjedočanstva kako su te snimke nastale uz veliku opasnost, dok se na njega pucalo, s prozora opustjeloga grada.

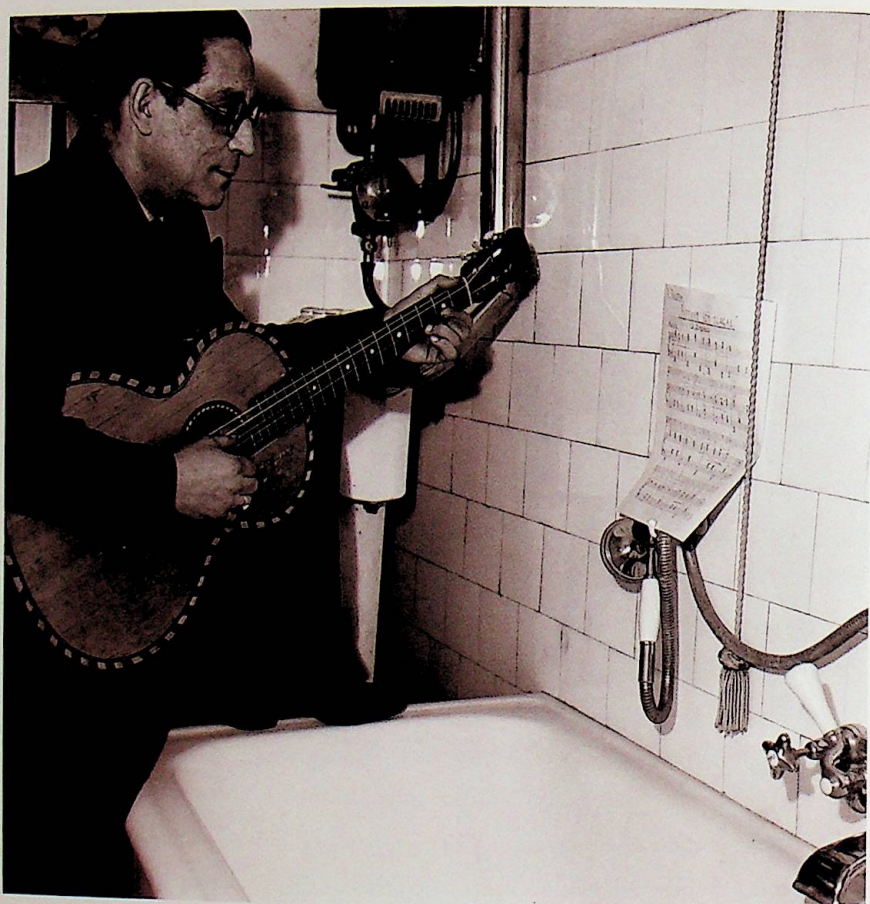
Nakon rata Pavićev talent i ljubav prema fotografiji brzo su prepoznati. Snimao je visoke državne događaje (ovdje su izložene snimke s otvaranja Strossmayerove galerije starih majstora i svečane sjednice JAZU-a 1947.), Zagreb iz zraka, što je tada bilo složen poduhvat, kao i spomenike mnogih gradova te različite narodne tradicije za monografije. Svojim je umjetničkim fotografijama sudjelovao na brojnim izložbama, a primio je i mnoge nagrade i počasti od domaćih i međunarodnih fotografskih institucija i udruženja. Od svih njih, istaknut ću ovom prilikom samo da je 1958. proglašen Majstorom umjetničke fotografije Jugoslavije.

Pavić ionako nije snimao zbog nagrada. Dapače, ono što mu je bilo možda najvažnije, bio je ljudski, neposredni kontakt koji se ostvaruje pri fotografiranju. Portreti značajnih hrvatskih umjetnika koje je snimio zračte baš tom neposrednošću i empatijom. Tako vidimo posjet državnika Josipa Broza Tita Jugoslavenskoj akademiji znanosti i umjetnosti u vrlo opuštenoj atmosferi, dok su uz njega Ljubo Babić, Miroslav Krleža i ostali uglednici kulture i politike. Tu su i portreti naivnih slikara – Ivana Generalića i Ivana

Večenaja – snimljeni u okruženju koje je inspiriralo njihove slike seoskoga imaginarija i koje je obilježilo njihov život. Večenaj na fotografiji vozi traktor, a Generalić slika u dvorištu na selu dok mu pajcek njuši kutiju s bojama (i možda degustira njezin sadržaj). Skladatelj šansona Vlaho Paljetak uvježbava se na kadi u skromnoj kupaonici, vjerojatno prije nekog nastupa, a mladi klavirski virtuoz Ivo Pogorelić, tada (1981.) još dječak, ozbiljnog izraza i odjeven svečano, udara po tipkama koncertnog klavira. Edu Murtića ovaj je fotograf poznavao još iz dana NOB-a i njihova zajedničkog antifašističkog djelovanja, a fotografirao ga je u svim životnim razdobljima. Ovdje je izložen portret slikara iz 1949. – još mladog i još neapstraktnog izričaja, ali već prilično samouvjerenog.

Možda je najzanimljivija priča ona o nastanku njegovih najpoznatijih fotografija Tina Ujevića, na kojima je pjesnik u gostionici s cigaretom i polulitrom vina. Novinar i književnik Miodrag Bulatović, 1953. godine, trebao je za beogradsku *Dugu* intervjuirati Miroslava Krležu. Došavši u Zagreb s tim ciljem, zamolio je Milana Pavića za portrete koji bi pratili intervju. Krleža je taj dan bio neraspoložen, te je otprovio novinara i fotografa s vrata svoga ureda u Jugoslavenskom leksikografskom zavodu. Bulatović se zbog toga našao u nemalom problemu, jer je nekakav intervju morao poslati u redakciju. Pavić se tada dosjetio i mladog (i zbog ove odbijenice pomalo očajnog) novinara odveo nekoliko blokova dalje, na ugao Masarykove i Gundulićeve. Sa sigurnošću je znao da će u kavani Tip-top naći Tina Ujevića i da će on biti spreman za čašicu razgovora.

Gledajući sve ove fotografije, ne mogu da ne pomislim kako, iako Zagreb nije ni Pariz, ni London, ni Berlin, ni New York, ipak ne bi bilo loše popiti koju čašu s Tinom Ujevićem u Tip-topu, pojesti pečenje s Krležom u Gradskom podrumu, ili razglabati politiku i književnost u zadimljenom ateljeu Ede Murtića.

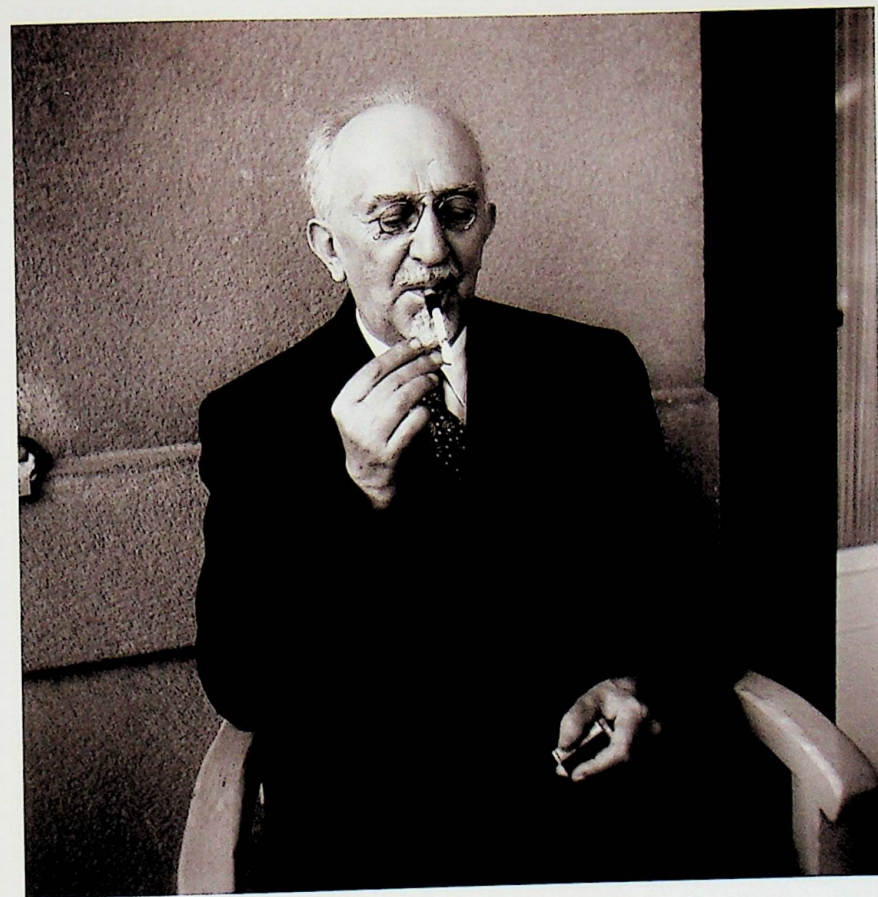


VLAHO PALJETAK, 1944.

TITO I LJUBO BABIĆ U STROSSMAYEROVOJ GALERIJI, 1947. /
TITO AND LJUBO BABIĆ AT THE STROSSMAYER GALLERY, 1947



TITO I KRLEŽA NA SJEDNICI JAZU, 1947. /
TITO AND KRLEŽA AT THE MEETING OF THE
YUGOSLAV ACADEMY OF SCIENCES AND ARTS (JAZU), 1947



VLADIMIR NAZOR, 1947.



ANTUN AUGUSTINČIĆ I SURADNICI . 1947. /
ANTUN AUGUSTINČIĆ AND ASSOCIATES . 1947



EDO MURTIĆ . 1949.



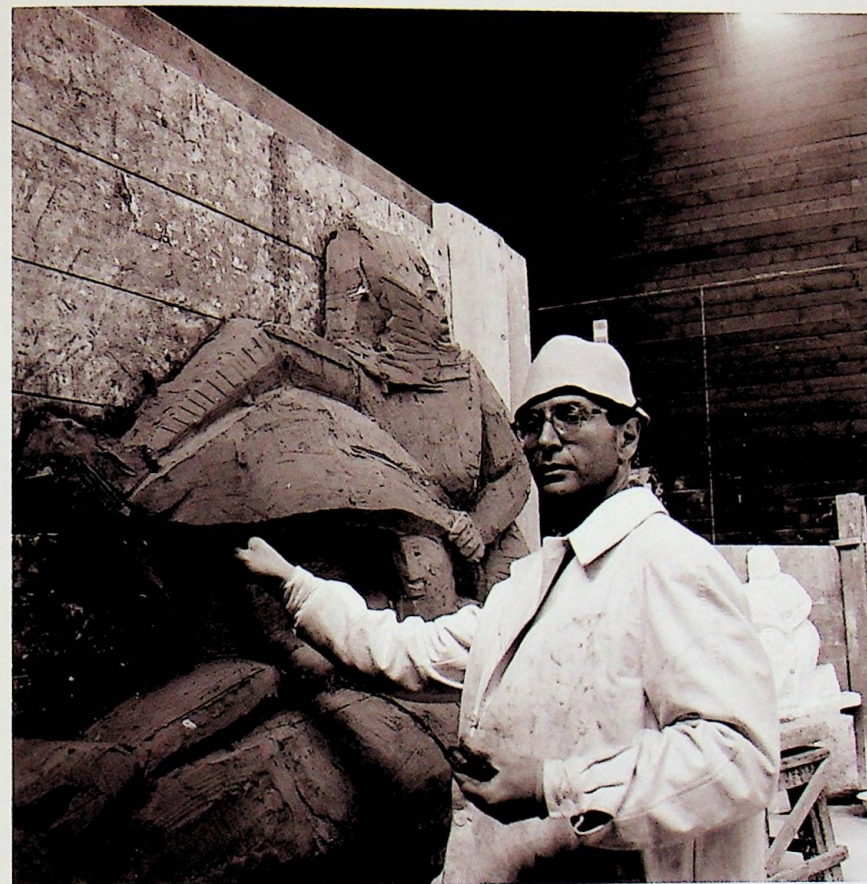
TOŠO DABAC, 1951.



TIN UJEVIĆ, 1953.



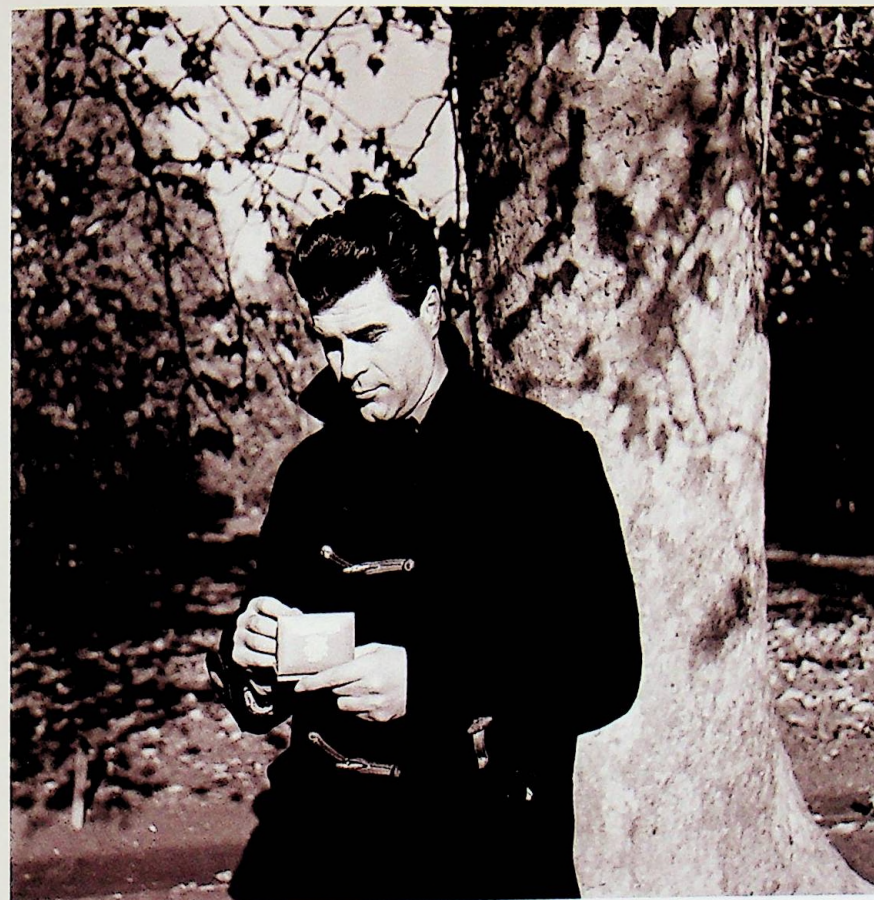
BRANKO GAVELLA I SLAVKO BATUŠIĆ, 1955.



KOSTA ANGELI RADOVANI, 1955.



IVAN GENERALIĆ, 1955.



JURE KAŠTELAN, 1958.



IVAN VEČENAJ. 1971.



ZLATKO BOUREK. 1979.



IVO POGORELIĆ, 1981.



ŽELJKO HEGEDUŠIĆ, 1984.



ANTE TOPIĆ MIMARA . 1985.

OFFICES, CAFÉS, STUDIOS

Feda Gavrilović

How many times will we hear that someone (usually a sensitive escapist, but aren't we all that sometimes?) desperately wants to return to a specific place and a specific time? The impressionist Paris, Art Nouveau Vienna around 1900, Weimar Berlin, swinging London of the '60s, or New York of Andy Warhol and *The Factory*, all are cities which have a special aura in the collective imagination. Whichever aura Zagreb had after the Second World War, all up to the '80s (and I know it is not as legendary as the aforementioned ones), was caught in through the lens of numerous photographers – from Tošo Dabac, Marija Braut or Pavao Cajzek (to mention a few), up to the generation which began forming in the youth press at the beginning of the '80s. One of the most prominent chroniclers of that Zagreb place and time was Milan Pavić, a classic of Croatian photography, whose portraits of artists are exhibited here.

Born in Daruvar in 1914, Milan Pavić had, as Josip Depolo writes in his monograph (published by Spektra from Zagreb, 1986), his first contact with newspapers in the same town in 1934 in talking with Franjo Fuis, a reporter from Zagreb known for his exceptionally interesting coverages, of which the most famous ones today are the ones in which he disguised himself as a homeless man in order to report about their hard life at firsthand. Such a direct and at times engaged approach to reality marked Pavić's photographic aesthetic as well. Fuis introduced young Pavić to the newsroom of the magazine *Novosti*, where he started publishing stories from his hometown Daruvar in 1935. The same year, he got his first camera as an award from the newsroom of *Panorama* from Belgrade, since he drew 27 new subscribers in Daruvar for the magazine. This launched the career inscribed into the history of Croatian photography. During the Second World War,

from 1942, he was employed in the Main Directorate for the Publicity of the Independent State of Croatia (NDH), but from there, he greatly aided the National Liberation Movement and was in constant contact with the Partisans. His photographs of first Partisan troops entering Zagreb on May 8 1945, as well as that of Vladimir Nazor's speech on the occasion of the liberation, are unique historical documents. Pavić himself left testimonies how those photographs were made in great danger, while he was being shot at from windows of a deserted city.

After the war, Pavić's talent and love for photography were quickly recognized. He photographed high state events (here exhibited are photographs from the opening of the Strossmayer Gallery of Old Masters and the formal meeting of the Yugoslav Academy of Sciences and Arts in 1947), Zagreb from above, which was a complex undertaking back then, as well as monuments of numerous cities and different folk traditions for monographs. He participated in numerous exhibitions with his art photographs, and received numerous awards and accolades from Croatian and international photographic institutions and associations. For this occasion, I will just point out he was declared the Yugoslav Master of Art Photography in 1958.

Pavić didn't photograph for awards, anyway. In fact, the most important thing for him was the human, direct contact which is established when photographing. His portraits of notable Croatian artists radiate that directness and empathy. We see the visit of the head of state Josip Broz Tito to the Yugoslav Academy of Sciences and Arts in a very relaxed atmosphere, while surrounded by Ljubo Babić, Miroslav Krleža and other notable figures from culture and politics. There also portraits of naïve painters – Ivan Generalić and Ivan Večenaj – taken in a setting which inspired his images of countryside imagery and which marked his life. Večenaj drives a tractor on

the photograph, while Generalić paints in a yard in the countryside while a pig sniffs the box with paints (and is maybe having a taste of its contents). Chanson composer Vlaho Paljetak is practicing on a tub in a modest bathroom, probably before a concert, and a young piano virtuoso Ivo Pogorelić, then (1981) still a boy, looking serious and formally dressed, strikes the keys of a grand piano. The photographer knew Edo Murtić back from the National Liberation Movement and their antifascist activities, and he photographed him in all life periods. Here exhibited is the painter's portrait from 1949 – still young and of a still non-abstract expression, but already very self-confident.

Perhaps the most interesting story is the one about the making of his most famous photographs of Tin Ujević, where the poet is sitting at an inn with a cigarette and half-liter of wine. In 1953, journalist and writer Miodrag Bulatović wanted to interview Miroslav Krleža for Belgrade's *Duga*. Upon arriving in Zagreb to do just that, he asked Milan Pavić for portraits to go with the interview. Krleža was not in the mood that day and sent off the journalist and photographer from his office in the Yugoslav Institute of Lexicography. This presented a problem for Bulatović, since he had to send some kind of interview to the newsroom. Pavić then had a thought and took the young (and at that point a bit desperate) journalist a few blocks away, to the corner of Masarykova and Gundulićeva Street. He knew with certainty he'd find Tin Ujević at the café Tip-top and that he'd be in the mood for a chat and a drink.

Looking at these photographs, I can't help but think that, although Zagreb is no Paris, London, Berlin, nor New York, it wouldn't be too bad to have a few drinks with Tin Ujević in Tip-top, eat roast with Krleža in Gradski Podrum, or talk about politics and literature in Edo Murtić's smoky studio.

MILAN PAVIĆ (Daruvar, 1914. – Zagreb, 1986.)

Sve fotografije su uvećanja s negativa veličine 50 x 50 cm. / All photographs are enlarged from negatives, dimensions 50 x 50 cm.

1. Vlaho Paljetak, 1944.
2. Tito i Ljubo Babić u Strossmayerovoj galeriji, 1947. / Tito and Ljubo Babić at the Strossmayer Gallery, 1947
3. Tito i Krleža na sjednici JAZU-a, 1947. / Tito and Krleža at the Meeting of the Yugoslav Academy of Sciences and Arts (JAZU), 1947
4. Vladimir Nazor, 1947.
5. Antun Augustinčić, 1947.
6. Antun Augustinčić i suradnici, 1947. / Antun Augustinčić and Associates, 1947
7. Edo Murtić, 1949.
8. Emanuel Vidović, 1951.
9. Tošo Dabac, 1951.
10. Tin Ujević, 1953. (dvije fotografije 50 x 50 cm; jedna fotografija 38 x 28,5 cm) / Tin Ujević, 1953 (two photographs 50 x 50 cm; one photograph 38 x 28,5 cm)
11. Branko Gavella i Slavko Batušić, 1955.
12. Kosta Angeli Radovani, 1955.
13. Ivan Generalić, 1955.
14. Jure Kaštelan, 1958.
15. Ivan Večenaj, 1971.
16. Mirko Rački, 1979.
17. Zlatko Bourek, 1979.
18. Ivo Pogorelić, 1981.
19. Neven Šegvić, 1982.
20. Željko Hegedušić, 1984.
21. Ante Topić Mimara, 1985.

MILAN PAVIĆ

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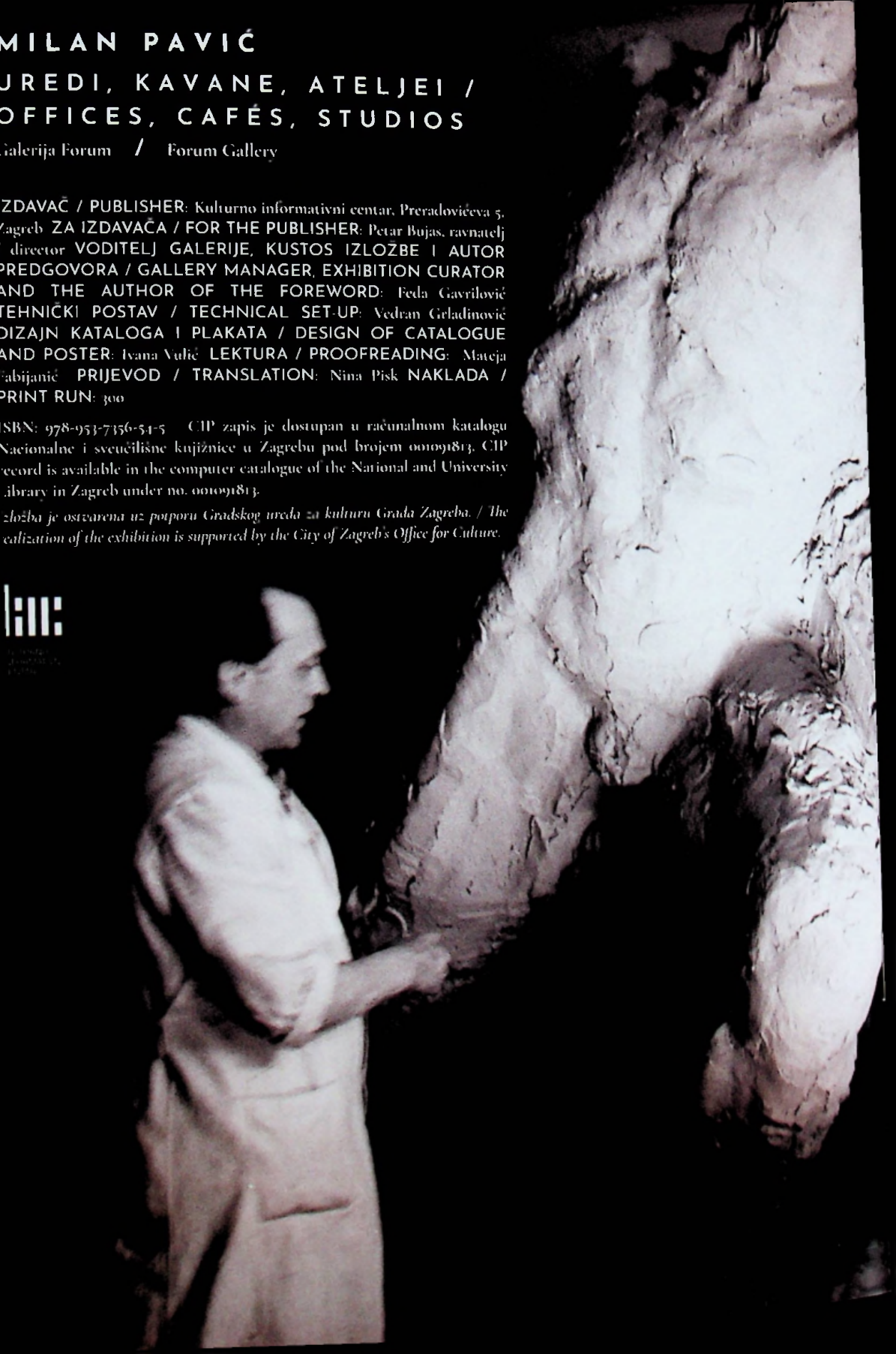
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