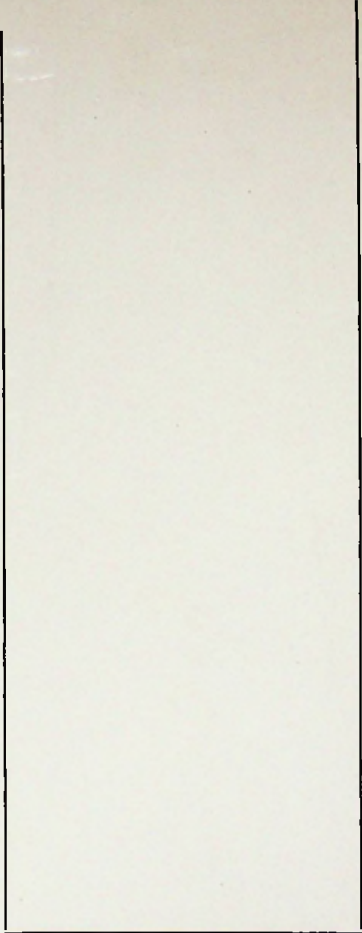




VINKO FIŠTER

STUDIO
GALERIJE
FORUM

CENTRA ZA KULTURU I INFORMACIJE
Z A G R E B, PRERADOVIĆEVA 5

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VLADO BUŽANČIĆ: U odnosu na tvoje crte iz 1972. i 1973. opaža se pojava množina novih ideja, množina razlika u rješavanju pejzaza, o čemu nova životna i slikarska iskustva koja te uspješno izvode iz manire i omogućuju ti znatno širi izbor interesa. To je geneza i osjećanja, i načina njihovog spoznavanja ili pravila kojim se oni opisuju. Samo postoji još jedno pitanje: koji je razlog priličnim razlikama među grupama, a gotovo njihovoj sadržajnoj i stilskoj konfrontaciji?

VINKO FIŠTER: Pitanje geneze shvaćam i kao pitanje kontinuiteta ma kako to tebi možda izgledalo kontradiktorno u odnosu na djelo. Čini mi se da je radi jasnoće, radi potpunosti odgovora na ovo pitanje trebalo reći nekoliko rečenica o GENEZI – mojih prostora. Nakon upoznavanja likovne abecede i likovnih zakonitosti (doba školovanja) moj interes bio je uperen prema VRE-MENU. Shvaćao sam ga tragično i imalo je sudbinski karakter. Tako da je tada došlo do upotrebe PROSTORA da bi se njime izrazilo vrijeme. U slik-pokušajima nije još bilo horizonta, ali je bilo lebdjenja koje je trebalo sugerirati astralna kretanja što su me tada zanimala. Nakon toga upoznao sam barok nizozemskog slikarstva u kojem me je između ostalog interesirao i pejzaž velikih nebesa. Zatim sam imao suočenje sa de Chiricoovim metafizičkim konstrukcijama prostora. To me se dojmilo više kao geometrija prostora, a manje kao metafizička senzacija. Sve to rezultiralo je, kod mene, serijom slika niskih horizonata i ogromnih prostranstava neba na kojem su lebdjeli del-toidni zmajevi, koji su kasnije postali kvadrat. Kvadrat mi je odgovarao svojom čistoćom proporcija. On je nastao nezavisno od Maljevića ili Mondrijana (poznavao sam i njih), ali Nicholson me potakao na nekoliko reljefnih slika u kojima je ipak ostalo nekog organskog prisustva. Vrsta takvog prisustva razdvajala me uvijek od purista. To je ukratko moje simpatiziranje s povješću umjetnosti, koje je vjerojatno imalo nekog utjecaja na formiranje mog likovnog ukusa i senzibiliteta.

To doduše nisu bili tako snažni utjecaji da bi se iz njih dalo objasniti moje slikarstvo, ali se bojim da bi ih bilo neuputno i potpuno zaniijekati. Kako prostori u kojima sam živio nisu bili ni malo metafizički već više idilični (danas više nisu), preobražavao sam ih u geometriju, koje je poredak bio negdje u meni. Pejzaž sam smiono, drsko ili nespretno postepeno lišavao opisnosti u korist vlastite likovnosti. No ponešto od njegovog realiteta je uvijek ostajalo. To je bilo lično shvaćanje općeg geometrijskog prostora, manje ili više uspjelo. No o tome ćeš svakako ti više znati. Ta preobrazba je za mene postupak uvjetovan intuicijom i osnovna mudrost joj je TRANSPOZICIJA. Transpozicija je za mene prvi imperativ umjetničkog izražavanja. I sam si primijetio da se elementi ovakvog pristupa preobrazbi produžuju od prve grupe crteža na ostale. Isti postupak evidentan je i u mojim uljima »Pohvala ruci«, kao i u slikama »Prostornost kocke«. Bilo što može biti izlika da se slika jedno, a kod mene je to možda osjećanje okoliša koji nas okružuje, a pripada svemirskom gibanju. Možda baš o v o značenje imaju »crni« crteži.

VLADO BUŽANČIĆ: Pejzaž različiti ljudi shvaćaju i predstavljaju sasvim različito. Što je za tebe pejzaž?

VINKO FIŠTER: Za mene je pejzaž prostor življenja, prostor rođenja i smrti. Doduše moja se okolina sve više urbanizira. Živim na granici grada i sela, a kao sva granična područja tako i okoliš u kojem živim sadrži elemente jednog i drugog. Zbog toga se vjerojatno i moj krajolik urbanizirao, ali i zadržao primarne karakteristike prirodnosti, ili bih možda ja tako htio. Volim manifestacije prirode i one su najočitiije u krajoliku. Učestvovao sam u njegovom gibanju, pokušao se svesti na oblik prirode. Rekao sam da sam sudjelovao u pejzažu, a nisam ga svodio na svoj oblik. Danas je izgleda drugačije. Preobražavam, ali intimu se i dalje provlači kroz ta preobraženja, koja sada materijalizirana i sama postaje realnost, ne samo subjektivnog značenja već i opće objektivne poznatljivosti. To nije naučna optika ni »suopadni višak razuma«. To je više intimna predodžba iskustva i maglovitih mementa. Rekao bih da je moj futurizam nasilje nad bićem prirode. Pojedinačno i opće. Pojedinačno u odnosu na moju ličnost, opće u odnosu na svemir. Umjetnost može biti potaknuta potrebom trenutka, ali se ne stvara za potrebe trenutka. Ona nije osjećanje vlasti (posjedovanje), nego stvaralački imperativ pojedinca kao humanistička pretpostavka ljudskog društva. Stvaralac umjetničkom istinom nadilazi svaki diktat, a ne vjernošću predodžbe. Predodžba može biti motivacija, ali ne i cilj. Sretno kroz koje se manifestira akcija je upornost (za me slikarska), ako upornost pretpostavimo kao uvjet za sudjelovanje u životu. Primjetio si da imam »mašete«. Dobro, ali ona je možda i ipak jedan oblik neartikulirane istine. U umjetničkom djelu ona postaje artikulirana, jer materijalizacijom postaje realnost. Manje ili više ona napaja dakle svijet spoznaja, pitanja i odgovora. U umjetničkom djelu osjeća se prisustvo, a ujedno i pristanak emocija, koje se razrješavaju kreativnom akcijom. Duh vrši ekspanziju prema vani materijalizacijom zamisli. Ostalo je nemoć. Slikarstvo me određuje u vremenu i prostoru u svemu ostalom osjećam nemogućnost. To je vrsta zagrobnosti, mogućnost zadržavanja svijesnog prisustva u vremenu bez mene. Prostor me možda uzbuđuje zbog toga što ga osjećam kao vrijeme. Možda se vrijeme

i ne može drugačije naslikati: No to htijenje sam postupno usvajao. Ako stvorim odnos između nekoliko elemenata, to ne mora biti plod racionalne nužnosti, to je možda prije pitanje senzibiliteta koji kasnije može ili ne zadovoljavati nečiji duh, uključivši naravno i moj. Logika kreacije ne mora biti istovjetna s logikom egzistencije u širem smislu. Netko može biti smion slikar a bojažljiv čovjek, kao što ogromno tijelo ne skriva nužno junaka.

Kad radim prije svega želim naslikati sliku, gradim sadržaj (kojeg nisam izgleda odmah svjestan), ali misao se postupno formira prema novonastalim situacijama. Izgleda da sam u početku jedino svjestan zadanog formata koji mi diktira kompoziciju i sve ostalo. Taj diktat poštujem. Istina ja mogu znati (i znam) tehnički prosede. Potrebno ga je čak pomno odabrati, ali čini mi se da nisam svjestan potpunog smisla cjeline tako dugo dok nije gotova. Ali i onda to smatram prvenstveno likovnim skladom. Kad bih unaprijed sve znao onda možda ne bi ni morao slikati, ili bi to bila samo produkcija, a ne i kreacija. Kreaciju osim kao aktivnost shvaćam i kao objašnjavanje. Možda ne slikam emocijom nego nju sređujem u likovni sklad. Emocije su vezane uz život, život koji je »bolest na smrt«, nesposobnost prilagodbe, strah, tajna. No kako slikarstvo zahtijeva discipliniranost ostaje mi da svoju emociju discipliniram u likovnom smislu. Cerebralno daje emociji pravu mjeru intenziteta (da ne bi postala pretenciozna), ali ono se odnosi na pronalaženje najbolje forme likovne zakonitosti. Instinkt se disciplinira inteligencijom. Dakle da bi se sačuvala likovna čistoća vizije potrebno ju je dati jasnim sistemom izraza. Osobno bih radije osiromašio svaku priču u korist čiste likovnosti. Idejna čitkost će kad tad ipak postati očita bez obzira na estetski ukus, kao što danas u odnosu na taj ukus, može biti nečitka. Biti »angažiran« danas možda znači, ipak prije svega, »moderan«, ali ja se bojim da čovjek jedino što danas može učiniti, čini ako pošteno konstatira. Prava umjetnost je uvijek aktualna, tako da ispada da je najbolje angažiran onaj koji je uspijeva stvoriti bez vanjske patetike, i bez zanemarivanja primarnih principa estetike. Kao što poezija nije »patetika života« već patetika duha, tako to sigurno nije ni slika.

VLADO BUŽANČIĆ: Radi što veće jasnoće čini mi se potrebnim da se još jedanput vratimo na dio prvog pitanja: koje je to stanje u tebi, koja su to pitanja, i kakvi se to odgovori od samog sebe traže kad se u isto vrijeme, usporedo, mogu maksimalno disciplinirano kretati između tri sistema, ili barem između jednog poznatog, kao teze, i druga dva različita, pomalo kao veće ili manje razrade osnovnih principa tvog načina, ali i kao bijeg od njih u nove značaje dovoljne same sebi, nove simbole, djelomično nove postupke, psihološki sasvim različito doživljene pejzaže, odnosno nove prostore. U jednoj grupi to je bijeg u recimo nepostojeće, u nešto arheološko, u nešto sasvim zamišljeno, ali uvijek – ipak u nešto KONKRETNO, iako nije iz onog stereometrijskog i uopće geometrijskog, pojmovnog svijeta OPAŽAJNOG NA PRVI POGLED?

VINKO FIŠTER: Tebe zanima kako je moguće da su sve tri grupe nastale u isto vrijeme. Recimo da je prva poznanica, pa bi se iz nje dale protumačiti ostale dvije. Spomenuo sam ti kad si bio kod mene da ruke zovem »ISČAŠENJE«. Po njihovom izgledu tebi nije tako izgledalo, ali prema njihovom značenju (»duhovna degradacija«: tvoja primjedba) ja nisam bio u krivom. One su takvima zamišljene kao cjelokupna serija, ali tek onda kad sam ja to shvatio iz prvonastale. Ova ruka nije više biće nego oruđe ili oružje tuđe volje. Ipak ona može biti i povampireno biće-stroj koji djeluje po svojoj volji. Tu ruku ja ne hvalim. Ona je plod bojazni. Ima tu i dvoznačnosti u vidicima koji se otvaraju iza nje. No sve to ja tek danas zdravo vidim. Prostor u kojem su ruke je hermetiziran, on je interijer, a ne više eksterijer, jer ti novi arhitektonski sklopovi skrivaju vidik. On puca jedino kroz pukotine tog novog svijeta. Iza tog prvog prostora nalazi se drugi, prostor pejzaža, koji svoju genezu vuče iz prve grupe. On je sada modificiran i poprimio je obilježja prvog plana, tretiran tako da bih sačuvao stilsko jedinstvo. Morao sam na isti nazivnik svesti cjelokupno postajanje. Umjetničko djelo mora pod svaku cijenu sačuvati stilsko jedinstvo, ne kao dogmu već kao permanentan eksperiment. Ja mogu mijenjati sadržaje, ali ne i pristup, tj. osjećanje života. Ja ih i mijenjam ili međusobno nadopunjujem, mješam; pa su tako i nastale istovremeno tri razno-iste grupe. Tu je osim toga broj deset. Unutar toga broja iscrpljujem trenutne mogućnosti i ne radim konfekciju. Zatim mijenjam motiv, ali ne i likovnu problematiku. Ona dakle mislim raste i afirmira se, a ja s novim iskustvom poslije izvjesnog vremena mogu posegnuti opet za istom temom i ona se tada ciklički nastavlja.

»Crnu« grupu sam ponajmanje i sam shvatio. Ona je za mene naprosto »što je«. Znam jedino da se stilski nazivnik i tu produžuje. Rađa se i neka vrsta stroge organičnosti. Horizont je dignut visoko. Pokušao sam sugerirati gibanje polukružno i vrtložno. To je možda novi momenat. Piramida mi simbolizira taloženje života i duha. Futurizam tu nije prestrašen već upravo pomalo vedar i oduhovljen. Tu se nađe ljepote.

Kako si tražio istinu, ja sam se trudio. Koliko će to biti od koristi? Ipak ne treba zaboraviti da je istina o umjetničkom djelu aproksimativna.

V. BUZANČIĆ: In comparison with your drawings from 1972 and 1973 your present work shows a lot of new ideas, a lot of differences in mastering landscape, a new life and painting experience which realise you successfully from mannerism, giving you a much wider choice of interest. This is genesis of feelings and ways of their comprehension or rules by which they are recorded. But there is still another question: what is the reason for considerable differences between groups, for their substance and style confrontation?

VINKO FISTER: I take the question of genesis as a question of continuity although it may seem contradictory to you in relation to the work. In order to explain this, to give a complete answer I think I should say something about the GENESIS of my spaces. After I got acquainted with the art alphabet and the art rules (school days), my interest was directed towards TIME. I comprehended it as something tragic and it had a fatal character. Therefore, I started to use SPACE in order to express time. In these attempts there was no horizon yet, but there were soarings which had to suggest the movements of stars which interested me at that time. After that I learned about baroque in Dutch painting and the landscape of the enormous skies was the most appealing. Then I met De Chirico's metaphysical constructions of space. This appealed to me more as a space geometry than as a metaphysical sensation. The results was a series of paintings with low horizons and huge spaces of the sky in which deltoid kites were soaring to become a square later on. The square suited me by the pureness of its proportions. It was created independently from Maljević or Mondrian (I knew them too), but Nicholson encouraged me to make several relief paintings which kept something of the organic presence. Such presence has always separated me from the purists. This is, in short, my affinity for the history of art which has probably had some influence on the formation of my artistic taste and sensibility.

However, those influences were not so potent as to explain my painting today, but they should certainly not be neglected either. The spaces I lived in were not metaphysical at all, but more idyllic (they are not so today), and I transformed them into geometry which had its order somewhere in me. Boldly, impertinently or clumsily, I was gradually depriving the landscape of its descriptiveness in favour of my own artistic expression. But, something of its reality always remained. This was a personal understanding of the general geometric space, more or less successful. But you should know more about it. This transformation is for me a process dependent on the intuition and its main wisdom is TRANSPOSITION. Transposition is for me the first imperative of the artistic expression. You have noticed yourself that the elements of such an approach to transformation are prolonged from the first group of drawings to the others. The same process is obvious in my oils as »Praise to the hand and in the paintings as »Spaciousness of a Cube«. Anything can be a pretence for painting. With me it might be the feeling of environment which belongs to movement of the universe. This is perhaps the meaning of the »black« drawings.

V. BUZANČIĆ: People comprehend and represent landscape in completely different ways. What does the landscape mean to you?

VINKO FISTER: Landscape is for me the space for life, birth and death. However, my surroundings are more and more urbanized. I live on the boarder between town and village and, as any borderland, the landscape where I live contains the elements of both. Therefore, my landscape has been probably urbanized, but it has also maintained the primary characteristics of nature or, perhaps, it is only the way I would like it to be. I like the manifestations of nature and they are the most obvious in a landscape. I took part in its movement and tried to reduce myself to a form of nature. I said I took part in the landscape but I did not try to reduce it to my shape. Today it seems different. I make transformations but intimacy is still interwoven in them and, being materialized now, it becomes reality in itself, not only of a subjective meaning but of a general, objective recognizability. This is not a scientific optics nor a »dull surplus of reason«. This is more an intimate conception of experience and of vague mementoes. I could say that my futurism was a violence over the entity of nature. Individually and generally. Individually with regard to my personality, generally with regard to the universe. Art can be stimulated by a moment's necessity but it is not created for the needs of a moment. Art is not a feeling of power (possession) but a creative imperative of an individual as a humanistic presumption of human brotherhood. A creator surpasses every dictation not by a perfect conception but by the artistic truth. The conception might be a motivation but not the scope. Persistence (i. e. painting persistence for me) is the means through which the action is manifested if persistence is understood as a condition for taking part in life.

You have noted that I have got imagination. Well, but it is perhaps only a form of inarticulate truth. In the work of art it becomes articulated because by materialization it becomes a reality. Therefore it feeds more or less the world of perceptions, questions and answers. In the work of art one can feel the presence as well as the consent of emotions which are disentangled by the creative action. The mind is expanding towards the outer world by the materialization of the thought. The rest is weakness. By painting I am determined in time and space, I feel incapable in any other medium. This is a sort of after-life, the possibility of maintaining the conscious presence in time without me. The space might excite me because I feel it as time.

Time perhaps could not be painted otherwise: but I have been introducing this inclination gradually. If I create a relation between several elements, this does not have to be the result of a rational necessity, this might be the question of sensibility which may or may not satisfy somebody's mind later on, including mine. The logic of creation is not necessarily identical with the logic of existence in the wider sense of the word. One can be a brave painter but a shy man, as well as a huge body does not necessarily belong to a hero. When I work, I wish first of all to paint a picture, I build a story (although I am not immediately conscious of it), and the idea is being formed gradually according to the new situations. At the beginning it seems I am conscious only of the set format which dictates composition and everything. I respect this dictate. It is true, I can know (and I do know) the technical procedure. It should be carefully chosen, but it seems to me that I am not aware of complete sense of the whole as long as it is not finished. And even then I consider it primarily as a plastic harmony. If I knew everything in advance, then, perhaps, I would not have to paint at all, or it would be only a production but not a creation. Creation is for me an activity and an explanation. Perhaps I do not paint with emotion, but I settle the emotion into an artistic harmony. Emotions are connected to life, life that is an »illness to death«, inability of adaptation, a fear, a secret. But, as the painting requires discipline, I have to discipline my emotion in the plastic sense of the word. Cerebration gives the right measure of intensity to the emotion (so that it would not become pretentious), but it refers to finding the best form of the plastic rules. Instinct is disciplined by intelligence. Therefore, in order to preserve the plastic purity of vision, it is necessary to express it by a clear expressional system. I would rather impoverish any story in favour of pure plasticity. The ideal readability will sooner or later become obvious without regard to the aesthetic taste, as well as it can be illegible today in relation to that taste.

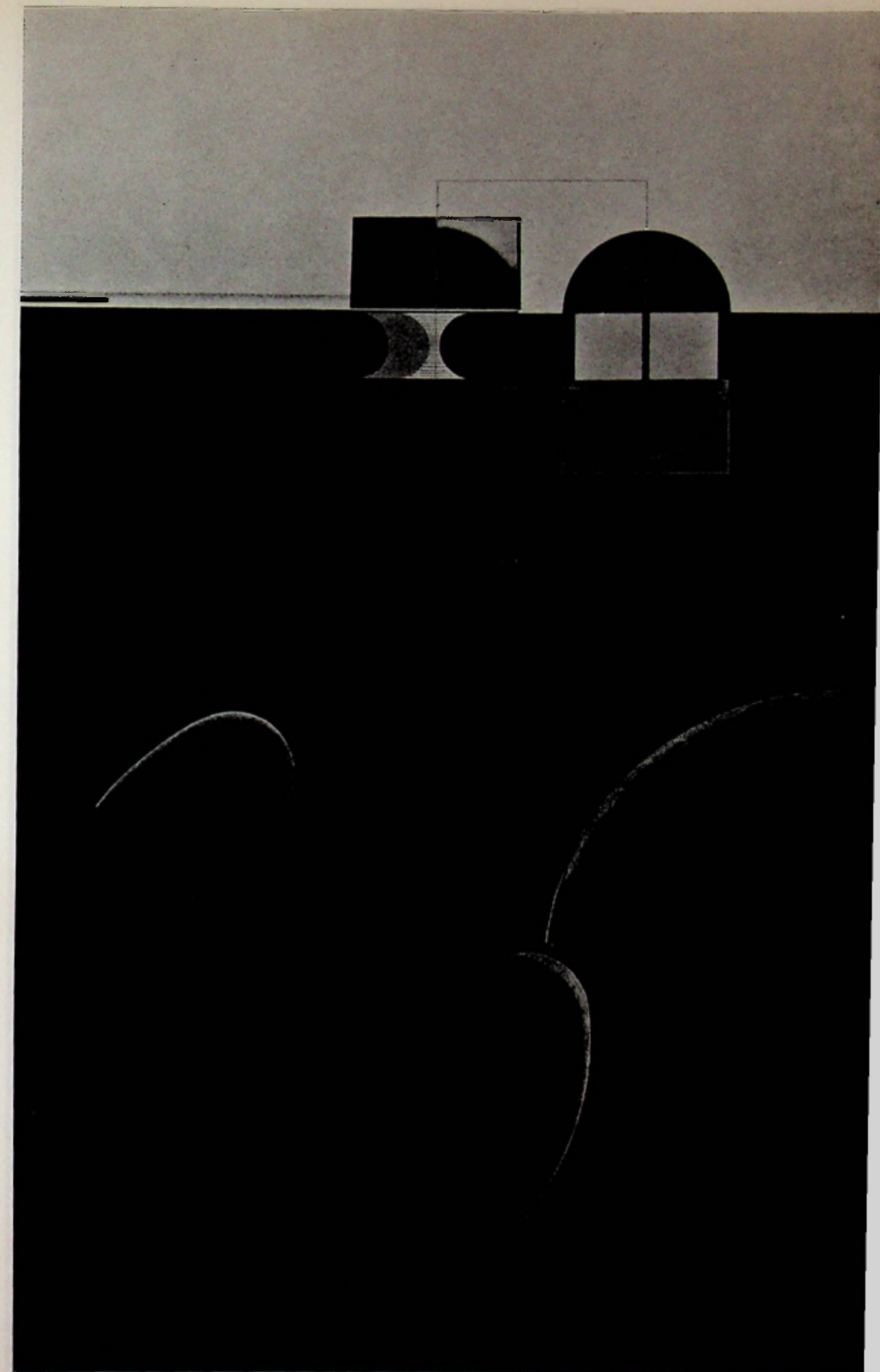
To be »engaged« today probably means to be »up-to-date«, but I am afraid that the only thing one can do today is to make an honest affirmation. The real art is always actual so that it seems that the most engaged on is that one who succeeds to create without the outer pathos and without neglecting the primary aesthetic principles. Poetry is not »pathos of life« but pathos of mind, and the same can be applied to a painting.

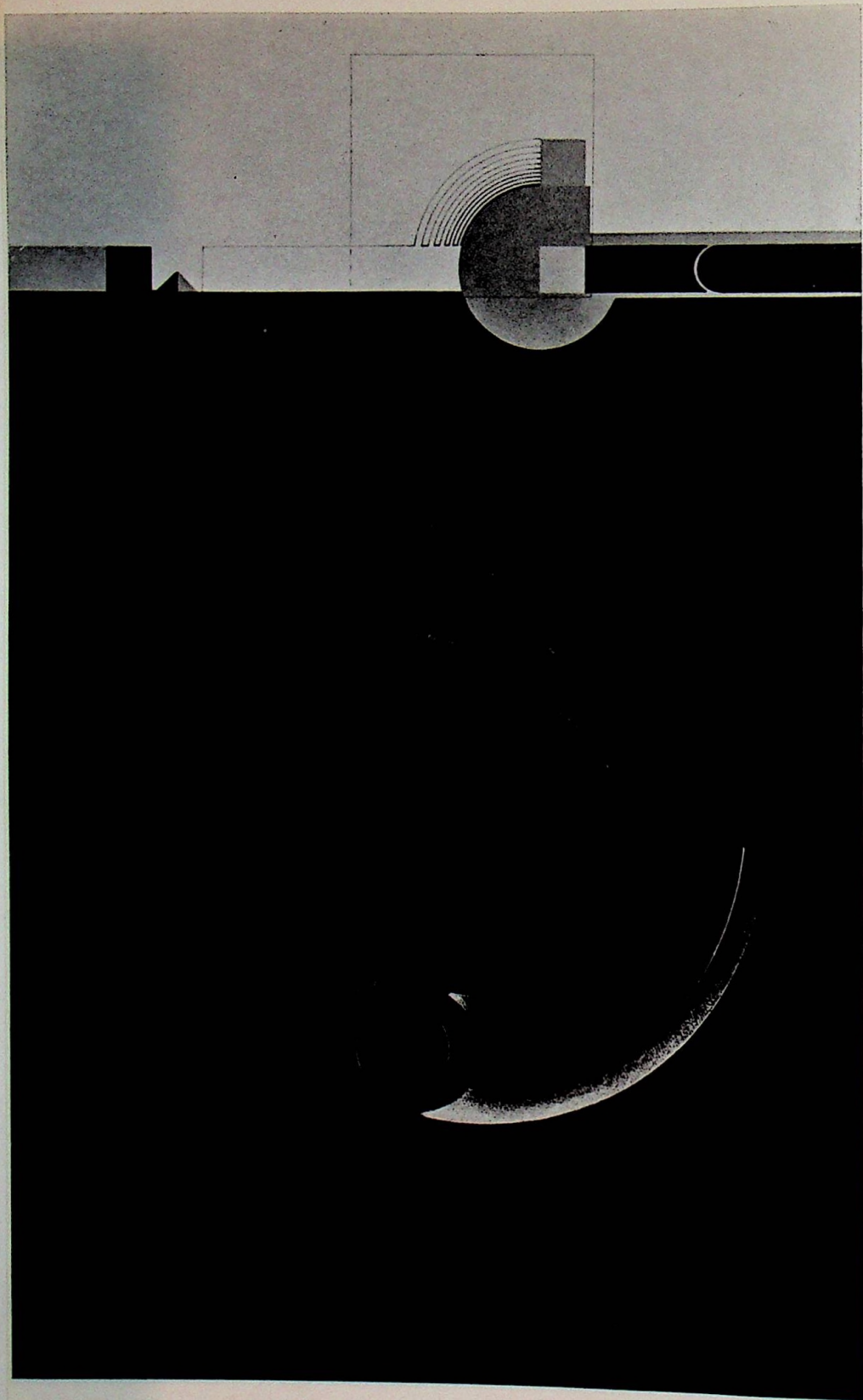
V. BUZANČIĆ: To explain the things better, I think it is necessary to revert to a part of the first question: what is the state inside of you, what are those questions and which are the answers you require from yourself when they can, at the same time, parallelly and with maximum discipline, move between three systems or, at least, between a known one — the thesis — and the other two different ones, something like bigger or smaller studies of the basic principles of your manner, but also as an escape from them into new self sufficient characters, new symbols, partially new procedures, landscapes experienced psychologically in quite a different way, the new spaces. In group it is a run-away into non-existence, into something archeological, something completely invented, but still — always into something CONCRETE, although not from that stereometric and generally geometric, notional world that is perceivable at first sight?

VINKO FISTER: You would like to know how was it possible for all three groups to appear at the same time. Let us say that the first is the known one and it could explain the other two. I told you that I named hands the »LUXATION«. To you they did not appear like that, but by their meaning (»spiritual degradation« — your comment) I was not wrong. They were conceived as a whole series but only then when I realized that from the first-born. This hand is not a being any more, it is a tool or a weapon of somebody else's will. However, it can also be a vampire-like machine-creature which acts by its own will. I do not praise this hand. It is the result of fear. There are also double meanings in the perspective behind it. But I can see it properly only today. The space with the hands is hermetized, it is interior and not exterior any more because these new architectonic complexes are hiding the view. The view opens only through the holes of this new world. Behind this first space there is another, the space of landscapes that draws its genesis from the first group. It is modified now and has the characteristics of the first plan treated in that manner as to preserve the style unity. I had to reduce the complete existence under the same denominator. A work of art has to preserve the style unity by all means, not as a dogma but as a permanent experiment. I can change contents but not the approach i. e. the feeling of life. I do change them or complement and mix them: so I have got three various but still the same groups simultaneously. Besides, there is the number 10. Within that number I exhaust the momentary possibilities and I do not make confession. Then I change the motif but not the plastic theme. I think this problem is growing and affirming itself, and I, with the new experience, can reach for the same theme after some time and it cyclically goes on.

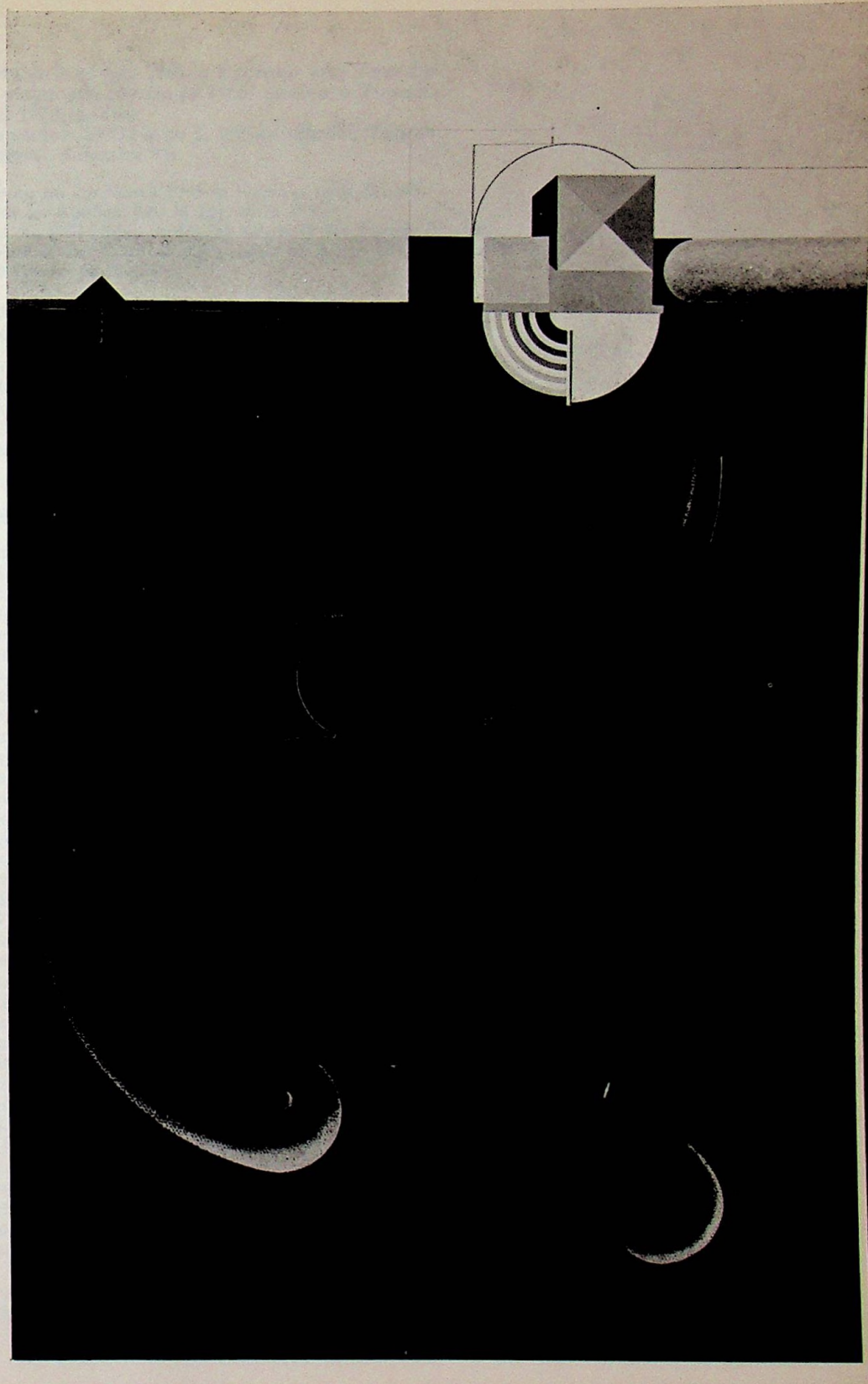
The »black« group I have not understood completely myself. For me it is simply »what it is«. I only know that the style denominator is being prolonged here as well. Some sort of severe moments of organic world have been born here. Horizon has been lifted high up. I tried to suggest a semi-circular and whirling movement. This is perhaps a new component. The pyramid symbolizes sedimentation of life and spirit. The futurism is not frightened here but somehow serene and full of spirit. There is beauty in it.

You wanted to hear the truth and I tried to give it to you. Will it be of any use at all? Still, one should not forget that the truth about a work of art is only approximative.





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VINKO FIŠTER rođen je 8. ožujka 1945. u Kučancu kraj Zagreba.
Školu primijenjene umjetnosti završio je 1966. godine u Zagrebu.
Član je HDLU-a od 1970. godine
1970. nagrađen Nagradom SKOJ-a na 3. salonu mladih, Zagreb,
Živi i radi u Sesvetama, Kašinska 9 b.

VINKO FIŠTER was born on 8th March 1945 at Kučanec near Zagreb.
He finished the School for Applied Arts in Zagreb in 1966.
1970 he was awarded the SKOJ Prize at the 3rd Salon of the Young, Zagreb.
He has been a member of the Croatian Association of Artists (HDLU) since 1970.
Lives and works at Kašinska 9b, Sesvete.

SAMOSTALNE IZLOŽBE ONE-MAN EXHIBITIONS

1970 Sesvete, Narodno sveučilište
1971 Zagreb, Galerija Dubrava
1972 Sesvete, Narodno sveučilište
1973/74 Zagreb, Studio Galerije Forum: slike i crteži
1975 Zagreb, Studio Galerije Forum

SKUPNE IZLOŽBE GROUP EXHIBITIONS

1960 Prelog (Mjesna čitaonica)
Zagreb (Umjetnički paviljon): 2. salon mladih
1970 Zagreb (Umjetnički paviljon): 3. salon mladih
Zagreb (Umjetnički paviljon): Izložba HDLU
1971 Zagreb (Moderna galerija): 6. zagrebački salon
Sesvete (Narodno sveučilište): Izložba petorice
Rijeka (Moderna galerija): 6. bijenale mladih
Gospić (Muzej Like): 6. likovni anale
Zagreb (Umjetnički paviljon): 4. salon mladih
Tuzla (Galerija portreta): 2. izložba jugoslavenskog portreta
Zagreb (Umjetnički paviljon): Izložba UDLU
1972 Zagreb (Umjetnički paviljon): 7. zagrebački salon
Szekestehervar: Izložba likovnih umjetnika Hrvatske
Beograd (Dom JNA): Svet u kome živimo
Zagreb (Umjetnički paviljon): Izložba skica – HDLU
Zagreb (Umjetnički paviljon): 5. salon mladih
1973 Zagreb (Umjetnički paviljon): Izložba otkupljenih radova Republičkog fonda za unapređenje kulturnih djelatnosti
Zagreb (NS Trešnjevka): Izložba petorice
Beograd (Dom JNA): Svet u kome živimo
Zagreb (Umjetnički paviljon): 8. zagrebački salon
Gospić (Muzej Like): 8. likovni anale
1973 Rijeka (Moderna galerija): 7. bijenale mladih
Zagreb (Umjetnički paviljon): 6. salon mladih
1974 Zagreb (Umjetnički paviljon): Izložba otkupljenih radova Republičkog fonda za unapređivanje kulturnih djelatnosti
Zagreb (Umjetnički paviljon): Likovne teme danas
Zagreb (Umjetnički paviljon): 9. zagrebački salon
Beograd (Dom JNA): Svet u kome živimo
Rijeka (Moderna galerija): 4. međunarodna izložba originalnog crteža
Gospić (Muzej Like): 9. likovni anale
Zagreb (Galerija Forum): Grafika umjetnika Galerije Forum 1969–1974
Split (Umjetnički salon): 1. bijenale suvremene hrvatske grafike
Zagreb (Umjetnički paviljon): 7. salon mladih
Skopje (Izložbeni salon Centra za kulturu i informacije): Grafike umjetnika Galerije Forum 1969–1974
1975 Zagreb (Umjetnički paviljon): Otkupi umjetni 1974
Zagreb (Studio Galerije Forum): Aukcije »Solidarnost 72«

1. Crtež I	1974. kombinirana tehnika 35×35 cm
2. Crtež II	1974. kombinirana tehnika 35×35 cm
3. Crtež III	1974. kombinirana tehnika 35×35 cm
4. Crtež IV	1974. kombinirana tehnika 35×35 cm
5. Crtež V	1974. kombinirana tehnika 35×35 cm
6. Crtež VI	1974. kombinirana tehnika 35×35 cm
7. Crtež VII	1974. kombinirana tehnika 35×35 cm
8. Crtež VIII	1974. kombinirana tehnika 35×35 cm
9. Crtež IX	1974. kombinirana tehnika 35×35 cm
10. Crtež X	1974. kombinirana tehnika 35×35 cm
11. Domisli pogledom I	1974. kombinirana tehnika 65×50 cm
12. Domisli pogledom II	1974. kombinirana tehnika 65×50 cm
13. Domisli pogledom III	1974. kombinirana tehnika 65×50 cm
14. Domisli pogledom IV	1974. kombinirana tehnika 65×50 cm
15. Domisli pogledom V	1974. kombinirana tehnika 65×50 cm
16. Domisli pogledom VI	1974. kombinirana tehnika 65×50 cm
17. Domisli pogledom VII	1974. kombinirana tehnika 65×50 cm
18. Domisli pogledom VIII	1974. kombinirana tehnika 65×50 cm
19. Domisli pogledom IX	1974. kombinirana tehnika 65×50 cm
20. Domisli pogledom X	1974. kombinirana tehnika 65×50 cm
21. Trajanje dozivam krajolikom I	1974. kombinirana tehnika 81×50 cm
22. Trajanje dozivam krajolikom II	1974. kombinirana tehnika 81×50 cm
23. Trajanje dozivam krajolikom III	1974. kombinirana tehnika 81×50 cm
24. Trajanje dozivam krajolikom IV	1974. kombinirana tehnika 81×50 cm
25. Trajanje dozivam krajolikom V	1974. kombinirana tehnika 81×50 cm
26. Trajanje dozivam krajolikom VI	1974. kombinirana tehnika 81×50 cm
27. Trajanje dozivam krajolikom VII	1974. kombinirana tehnika 81×50 cm
28. Trajanje dozivam krajolikom VIII	1974. kombinirana tehnika 81×50 cm
29. Trajanje dozivam krajolikom IX	1974. kombinirana tehnika 81×50 cm
30. Trajanje dozivam krajolikom X	1974. kombinirana tehnika 81×50 cm