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OTO

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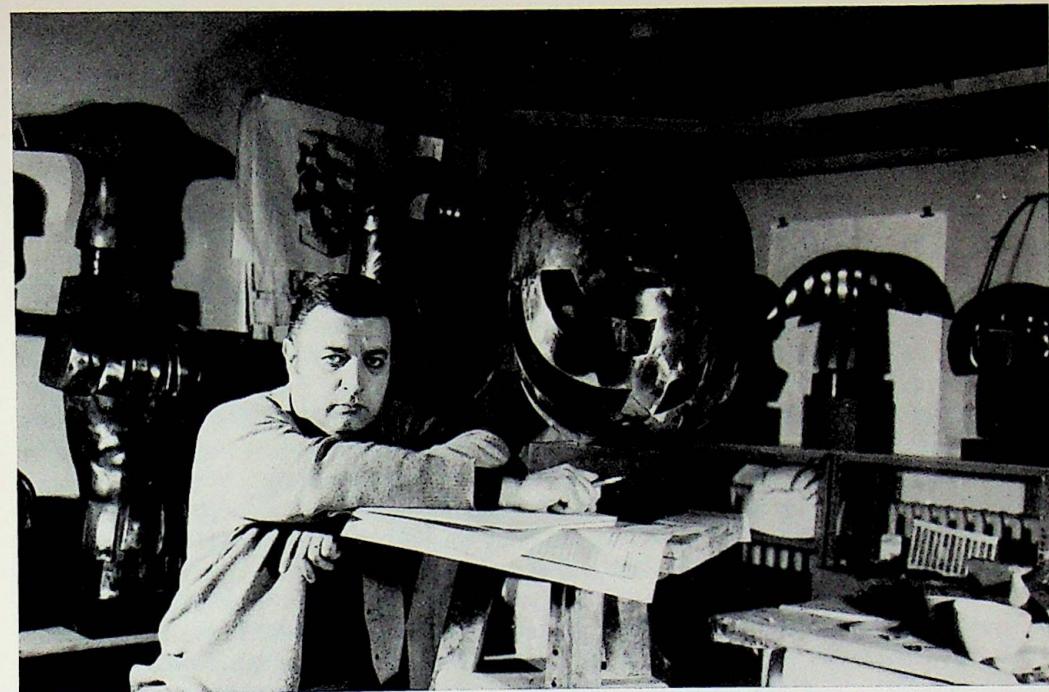
CENTRA ZA KULTURU I INFORMACIJE ZAGREBA

ZAGREB – NIKOLE TESLE 16

proljeće 1978.



PORTRET MAŠINE (1970)



— Ne želim da imitiram prirodu. Nastojim da radim kao priroda...

(Oto Logo)

Prikazi većine programa i nastojanja u suvremenoj skulpturi obično započinju analizom oblika, njihovih sustava i značenja, da bi se u govoru fizičkih činjenica otkrili smisao i objava jedne dublje, egzistencijalne usmjerenosti, stava i ponašanja. U slučaju Ota Loga moguće je, čini mi se, poći drugim putem: započeti razmišljanje o njegovoj skulpturi promišljanjem odnosa čovjeka prema vremenu kao temeljnoj kategoriji bivstvovanja, suštinskoj odrednici prošlog, sadašnjeg i budućeg života. Riječ je o vremenu koje nas uvijek (istodobno) upućuje na individualne i povijesne izvore naših misli i spoznaja, kojim se ostvaruje neraskidiva veza i jedinstvo „duhovnih“ i „materijalnih“ sadržaja postojanja. Oto Logo, naime, često ponire u prošlost, kreće se u dalekim područjima nestalih civilizacija, ali se uvijek vraća u vlastito vrijeme, u epohu koja ga jedino može opredijeliti i označiti svojim posebnim obilježjima. Pred nama je kipar izuzetno modernoga senzibiliteta, no također i umjetnik koji uspijeva iz tradicija različitih razdoblja uključiti u svoje djelo ona iskustva što i danas mogu biti uzbudljiva, životna i podsticajna. Jer, prava je tradicija uvijek okrenuta budućnosti — rekao bi Kosta Angeli Radovani... Tako osjeća i Oto Logo, te inkorporira u svoj pogled različita razdoblja i njihove invencije, od arhajskih do suvremenih, utvrđujući kao jedan od osnovnih zadataka skulpture borbu protiv kaosa i ne—reda u prirodi (i čovjeku samom) te nastoji da svojim djelom uspostavi jedan novi red i sustav, novu mjeru smisla među bićima i predmetima koji nas okružuju. Njegova je osnovna ideja čista i jednostavna a svaka skulptorska zamisao (i izvedba) jasna i jedinstvena u svojim pretpostavkama, u otkrivanju i samostalnoj izgradnji oblika što pripadaju svakoj sredini, svim vremenima u tijeku koji ne prestaje. Rekao bih da Oto Logo, od svojih početaka do danas, neprestano istražuje racionalni put do iracionalnih znakova i simbola, izmirujući maštu i poetičnost s jednom nesvakidašnjom disciplinom i savjesnošću u obradi svakog djela, svake pojedinosti na površini ili u prostoru. Mir i egzaltacija pojavljuju se istovremeno, svjetlost i tama povezani su neraskidivim sponama duboke prisutnosti čovjeka koji misli, stvara i djeluje. Skulptura Ota Loga upućuje nas, pored ostaloga, na spoznaju o kontinuitetu i jedinstvu vremena, o mogućnosti da se svi sukobi (i kontrasti) izjednače i izmire u dosljednom i trajnom naporu kojim čovjek gradi (i preoblikuje) svoj svijet i život. A vitalni se impulsi, u ovim djelima, nalaze na samom ishodištu svakog stava, svake akcije u prostoru i materijalu. Od njih je sve počelo i s njima sve završava...

Svaku svoju misaonu (ili doživljajnu) spoznaju Oto Logo konkretizira posebnim plastičkim tijelom/znakom, cjelovitim iskazom prostorne ideje kojoj je udahnut život, istina i snaga novog postojanja. U ranijim skulpturama (unatrag desetak godina) susretali smo naglašeni volumen s dodatkom stiliziranoga ornamenta, pretežno geometrijskog podrijetla, a antropomorfne asocijacije nametale su

se na prvi pogled, kao izvor i korijen svake umjetnikove zamisli i ostvarenja. Nakon toga Oto Logo iznalazi sve bogatija i raznovrsnija rješenja svojih plastičkih zadataka a antropomorfizmu oblika priključuju se, također, biomorfne i mehaničke strukture, sjedinjene u okviru istoga djela. Osnovno je načelo sinteza i redukcija svih nepotrebnih, opisnih elemenata, jezgrovitost i sažetost svakog učinka i pokušaja. U tome času umjetnik počinje otkrivati želju da mu svaka skulptura poprimi poneko svojstvo živoga bića: snagu ili smirenje, grubost ili blagost meditacije, skromnu raskoš velikih i jednostavnih istina i pothvata. Pojedini su oblici blago ironični a „oštrina“ i „mekoća“ neprestano upućuju na organsko, gotovo erotičko podrijetlo Logovih predodžaba, konkretiziranih u ovim tijelima i bićima, u ovoj šutljivoj „šumi simbola“ kroz koju se krećemo u stalnoj potrazi za smislom njihove poruke. Pred nama se pojavljuju, različiti a ipak jedinstveni, egzotični totemi, nepoznati i mehanički organizmi tajanstvene namjene, stilizirane ptice, oklopnici, kameni i metalni cvjetovi, čitav arsenal oblika što ih prvi puta motrimo a ipak nam se čini da smo ih, u nekom drugom vremenu i prostoru, već upoznali i doživjeli. Svaka Logova skulptura posebna je tvorevina pa ipak ćemo, u svakoj slijedećoj, pronaći dodire i sličnosti, one (vanjske i unutarnje) zakonitosti što ih povezuju u istu skupinu, istu obitelj neraskidivoga srodstva. Stilsko jedinstvo i kohezija oblika postiže se, najčešće, jedinstvenom uporabom materijala, prepoznatljivim (tehničkim) postupkom koji uzrokuje srodne učinke, identične rezultate u različitim primjerima. Na taj se način pojavljuju cjeloviti sadržajno—tematski nizovi u skulpturi Ota Loga, obilježeni specifičnom simbiozom svih značajnih činilaca. Pored radova u kamenu, mramoru i drvu (koje ova izložba ne prikazuje) jednim od najznačajnijih ciklusa možemo smatrati Logove radove u bronci (CRNA FAZA) u kojima se pokazuju sve osobitosti umjetnikova mišljenja i oblikovanja. Oni su koncentrirani oko senzacija crnine i zlata, zagasitih i tamnih dijelova nasuprot sjajnim, uglačanim površinama iz kojih zrači svjetlost. Mase su „napete“ ili „opuštene“, oštre ili zaobljene a svojim prostornim djelovanjem ukazuju na bogate unutarnje sadržaje ljudske svijesti i prirode, agresivnost ili blagost, kretanje ili nepomičnost pred prazninom kojoj upućujemo svoja pitanja. Nasuprot „hladnoći“ i proračunatosti konstruktivizma (u užem smislu riječi) Oto Logo, gotovo u svakom svome djelu, naglašava onaj doživljajni, imaginativni trenutak u kome se plastička predodžba pojavljuje kao rezultat sjedinjenja brojnih sila, prirodnih i životnih, duhovnih i materijalnih. Iako je, po stanovitoj „arhitektonskoj“ logici svoje skulpture blizak i velikim predstavnicima racionalnih tendencija Logo je, čini mi se, ipak srodniji maštovitim pjesnicima, fantastima i sanjarima oblikovanja kao što su npr. Brancusi, Moore, Paolozzi. Svako je njegovo djelo jedan neponovljivi organizam, jedno biće koje ćemo sami (svojim pogledom) imenovati i odrediti. Ono je, pored toga, oživljeno i okolnim prostorom koji se odražava na blistavim površinama te dinamizira djelo stanovitim „kinetičkim“, nepredvidivim i slobodnim elementom. Prostor je, također, razveden i otvoren mjestimičnim prosjecima, šuplinama i perforacijama koje nastaju izravnom intervencijom u materiju i tkivo skulpture označujući mjesta prekinutoga tijeka plastičkoga tijela, kao i rubove od kojih se

oblici nastavljaju, produžuju i dalje rasprostiru. Gibanje je, vrlo često, valovito, s krajnje osjetljivim pomacima i treperenjem svjetlosti na bogatim, plemenitim površinama koje nas osvajaju svojim sjajem, čistoćom i ljepotom. Poslije statičnosti i težine osjećamo polet i lakoću, nakon napora da uspravimo (i održimo u tome položaju) djelo svojih ruku osjetit ćemo i težnju za poniranjem prema izvoru svjetlosti, srži tijela ili jezgri ploda koji dozrijeva pred našim očima. Svi su kontrasti odvagnuti i ritmizirani, svaku lirsku pojedinost prati neka paralelna dramatična struktura, svaka je težina „razbijena“ ili ublažena posebnim rasporedom, pomognutim lomom mase ili svjetlosti. Posebno je, ponegdje, naglašeno okomito kretanje, dostojanstveno uspravljanje skulpture što zrači snagom i monumentalnošću i prerasta u utjelovljenu energiju, rast i pokret. Kao da se, na taj način, potvrđuje iskustvo stihova Dušana Matića:

– U kamen uklešeš jednu misao
To nije više ni kamen ni misao
To je skamenjena misao

Sličan proces, što bismo ga mogli smatrati fenomenološkom preobrazbom materije i njenoga značenja, zbiva se u skulpturi koju promatramo gotovo na svakom stupnju naše predodžbe i zapažanja. Tjelesno, kod Ota Loga, uvijek stremlje bestjelesnom, predmet i „ideja o predmetu“ izjednačuju se zamjenom svojih uloga, međusobnim prožimanjem spoznaje i doživljaja. Oblik stroja (na mjestima prenatrpanosti prikazima ovoga kipara!) krajnje je reduciran i pojednostavljen tako da je opasnost od „mehaničke“ retorike i simbolike svedena na najmanju mjeru, dokinuta je bogatstvom vizualnih (i taktilnih) senzacija raznovrsnoga podrijetla. Prodori u unutrašnjost kipa, rastvaranje vanjske opne i dokidanje svih omeđenja svjedoči o neprestanom osvajanju prostora, o snažnoj želji i potrebi da čovjek nadvlada vlastitu težinu i nepokretnost i ustremi se u visinu, poput oblaka ili ptice koja osvaja beskrajna prostiranja. A po tematskome srodstvu i stanovitoj spoznajno-oblikovnoj analogiji pojedina djela Ota Loga mogli bismo, čini mi se, usporediti s grupom skulptura u bronci Barbare Hepworth koja je pod nazivom „Porodica čovjeka“ izvedena i postavljena 1970. godine u Hyde Parku u Londonu. Uvijek su to elementarni životni oblici i simboli, tragovi što će ostati za čovjekom i onda kada njega više ne bude, kao dokaz, poruka i opomena. Trud i radost, napore i veličinu svoga nastojanja umjetnici, u svakom času, dijeli s onima što sudjeluju u sudbini njegova djela, kao promatrači ili suputnici, ili (na jednom višem stupnju identifikacije) kao aktivni sudionici jedne neizvjesne pustolovine, jedne (ozbiljne) igre kojoj ne znamo početak niti kraj. Ali znamo da se bez nje više ne može...

OTO LOGO rođen je 1931. godine u Beogradu.

Završio je Akademiju primijenjenih umetnosti u Beogradu 1954. godine.
Živi i radi u Beogradu: Bulevar AVNOJ-a 158 (Novi Beograd).

OTO LOGO was born in 1931 in Belgrade.

He graduated from the Belgrade Academy of Applied Arts in 1954.
He lives and works in Belgrade: Bulevar AVNOJ-a 158 (New Belgrade).

SAMOSTALNE IZLOŽBE – ONE MAN EXHIBITIONS

- 1957. BEOGRAD, Galerija „Grafički kolektiv“
- 1959. BEOGRAD, Galerija ULUS-a
- 1962. BEOGRAD, Salon Muzeja primijenjenih umetnosti
BEOGRAD, Galerija ATELJE 212
- 1965. PARIS, Galerie Europe
- 1967. BEOGRAD, Salon Muzeja savremene umetnosti
- 1968. VENEZIA, XXXIV Biennale
- 1969. SARAJEVO, Umjetnička galerija
SKOPJE, Salon na Muzejot na savremena umetnost
- 1970. LIÈGE, Galerie de l'APIAW
BRUXELLES, Galerie Arcanes
- 1972. NIŠ, Galerija savremene umetnosti
ZÜRICH, Galerie Bettina
BEOGRAD, Galerija Kulturnog centra
- 1973. MANNHEIM, Galerie „Symposion der Künste“
BRUXELLES, Galerie Arcanes
- 1974. NEW YORK, Dorsky Galleries Ltd.
- 1975. LONDON, Alwin Gallery
- 1976. ZÜRICH, Galerie Bettina
- 1978. ZAGREB, Galerija FORUM

VAŽNIJE SKUPNE IZLOŽBE – NOTABLES GROUP EXHIBITIONS

- 1954. BEOGRAD, Izložba skulpture mladih kipara
- 1969. LJUBLJANA, Moderna galerija, III međunarodna izložba grafike
- 1960. RIJEKA, Moderna galerija, I biennale mladih
RIM, MILANO, TOKIO: Suvremena jugoslavenska grafika
BEOGRAD, I Oktobarski salon, Paviljon u Masarikovoj ulici
- 1961. BEOGRAD, I trijenale likovnih umjetnosti
LJUBLJANA, Moderna galerija, IV međunarodna izložba grafike
- 1962. ZAGREB, Nova jugoslavenska skulptura
RIJEKA, Moderna galerija, II biennale mladih
ZAGREB, Kabinet grafike JAZU, II zagrebačka izložba jugoslavenske grafike
- 1963. ALEKSANDRIJA, V mediteranski biennale
- 1964. PRAG, Suvremena jugoslavenska grafika
- 1965. MILANO, Esposizione internazionale di scultura contemporanea
- 1966. PARIS, XVIIIe Salon de la jeune sculpture
PARIS, Musée Rodin, IIIe Exposition Internationale de la sculpture contemporaine
- 1967. ANTWERPEN – MIDDELHEIM, IXe Biennale de la sculpture
BEOGRAD, III trijenale likovnih umjetnosti
- 1968. PARIS, XXIVe Salon de Mai
ST. PAUL DE VENCE, Fondation Maeght: L'art vivant 1965–1968.
- 1969. AVIGNON, Palais des Papes, Exposition internationale d'Art contemporaine „L'Oeil Ecoute“
- 1970. LONDON, Hayward Gallery, Contemporary Yugoslav Sculpture
KOPENHAGEN, Contemporary Yugoslav Sculpture
- 1971. PARIS, Musée Rodin, IVe Exposition Internationale de la Sculpture contemporaine
PARIS – SARAJEVO, Umjetnost na tlu Jugoslavije od prethistorije do danas
- 1973. TOKIO, Muzej moderne umjetnosti, Suvremena jugoslavenska umjetnost
KOPENHAGEN, Osam apstraktnih umjetnika
COVENTRY, Contemporary Yugoslav Art
BEOGRAD – MILANO, Sculpture all'aperto

- 1974. LEVERKUSEN, Jugoslawische der Kunstgegenwart
DUBROVNIK, Umjetnička galerija, Kretanja u suvremenoj jugoslavenskoj umjetnosti
HELSINKI, Konsthall, Suvremena jugoslavenska umjetnost
- 1975. MEXICO, Suvremena jugoslavenska umjetnost
- 1977. BEOGRAD, ZAGREB, SARAJEVO, Aktuelnosti u srpskoj likovnoj umjetnosti
BUDIMPEŠTA, Beogradska umjetnost danas

SPOMENICI – MONUMENTS

- 1964. KOVAČICA, Spomenik palim borcima u NOB
- 1967. KRALJEVO, Spomenik streljanim radnicima Tvornice vagona
- 1971. VALJEVO, Spomenik narodnom heroju Dragoju Dudiću
- 1975. KRAGUJEVAC, Spomen-muzej u Šumaricama (reljefi)
- 1977. TUNIS, SOUSSE, Spomenik predsjedniku republike Tunis Habibu Burgibi
SUBOTICA, Spomenik palim borcima socijalističke revolucije

DJELA U JAVNIM ZBIRKAMA – WORKS IN PUBLIC COLLECTIONS

BEOGRAD, ZAGREB, LJUBLJANA, SKOPJE, SARAJEVO, SUBOTICA, NIŠ, ZRENJANIN, OHRID itd.
 MANNHEIM, Kunsthalle
 OSLO, Nasjonalgalleriet
 WASHINGTON, Museum and Collection J. Hirshorn
 OTTERLOO, Rijksmuseum Kröller – Müller
 LOS ANGELES, Collection Fondation Bright, J. B. Reswick
 ZÜRICH, Collection Bührle
 NEW YORK, Collection S. Dorsky
 BRUXELLES, Collection Knowland – Beumaine, Ch. De Paux
 MILANO, Collection P. Marinotti
 LONDON, Collection O. Adler
 PARIS, Collection J. Leroy
 LIÈGE, Collection Ch. Vandenhove itd.

NAGRADE – AWARDS

1960. ZAGREB, Otkupna nagrada na I zagrebačkoj izložbi jugoslavenske grafike
 1961. BEOGRAD, Zlatna igla ULUS-a
 1965. BEOGRAD, I nagrada za skulpturu na IV Oktobarskom salonu
 1966. BEOGRAD, I nagrada za skulpturu na II izložbi „NOB u djelima likovnih umjetnika Jugoslavije“
 1967. BEOGRAD, Oktobarska nagrada grada Beograda
 1971. VALJEVO, I nagrada za spomenik nar. heroju Dragojlu Dudiću
 1974. BEOGRAD, Zlatno dleto ULUS-a
 SUBOTICA, I nagrada za spomenik palim borcima socijalističke revolucije
 1975. MURSKA SOBOTA, I nagrada na II biennalu male plastike
 SARAJEVO, Otkupna nagrada na IV izložbi SLUJ-a
 TUNIS, I nagrada na međunarodnom natječaju za spomenik Predsjedniku republike Tunis Habibu Burgibi
 1976. BEOGRAD, I nagrada za skulpturu na IV izložbi „NOB u djelima likovnih umjetnika Jugoslavije“

KATALOG

1. RELJEF II	bronca/drvo	1967	80 x 65	cm
2. PORTRET MAŠINE 4	bronca	1967	59 x 43	cm
3. SKULPTURA 39	bronca	1969	46 x 28	cm
4. SKULPTURA 44	bronca	1969	59 x 40	cm
5. PORTRET MAŠINE 6	bronca	1970	63 x 39	cm
6. SKULPTURA 52	bronca	1971	24 x 23	cm
7. SKULPTURA 54	bronca	1971	30 x 36	cm
8. PTICA 5	bronca	1971	73 x 70	cm
9. JEDRA 2	aluminij	1972	59 x 59	cm
10. SKULPTURA 63	aluminij/bronca	1972	46 x 40	cm
11. KATEDRALA IV	aluminij/bronca	1973	62 x 34	cm
12. PTICA 7 B	bronca	1973	47 x 39	cm
13. PTICA 8	bronca	1973	57 x 47	cm
14. PORTRET MAŠINE 7	bronca	1974	49 x 38	cm
15. PORTRET MAŠINE 8	bronca	1975	48 x 36	cm
16. PORTRET MAŠINE 9	bronca	1975	53 x 31	cm
17. SKULPTURA 70	bronca	1976	66 x 21	cm
18. STUB	bronca	1976	169 x 22	cm
19. PORTRET MAŠINE 11	bronca	1977	71 x 21	cm
20. SKULPTURA 71	bronca	1977	84 x 107	cm
21. SKULPTURA 72	bronca	1977	53 x 35	cm
22. TROKUT	bronca	1977	49 x 59	cm

REPRODUKCIJE



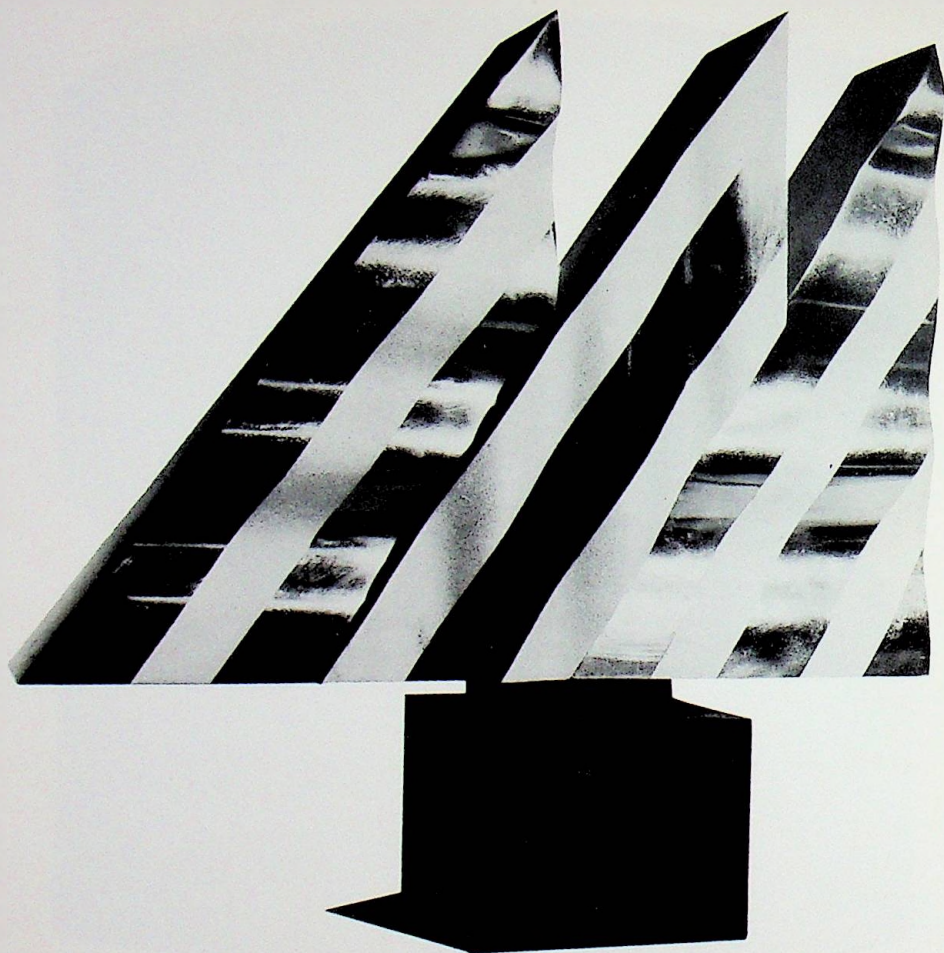
SKULPTURA 44 (1969)



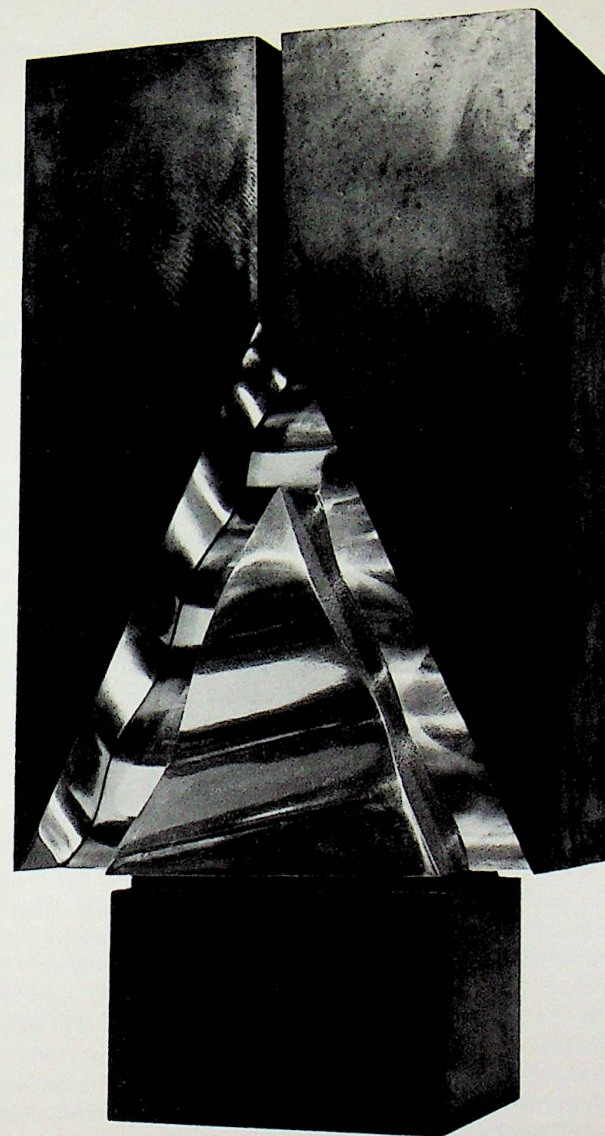
PORTRET MAŠINE (1970)



SKULPTURA 54 (1971)



JEDRA II (1972)



KATEDRALA (1973)

— I do not want to imitate nature. I try to create
as nature does...

(Oto Logo)

Surveys of programmes and trends in contemporary sculpture usually start with an analysis of forms, their systems and meaning, in order to reveal, in the speech of physical facts, the sense and announcement of a deeper, existential direction, attitude and behaviour. In the case of Oto Logo I think it is possible to start the other way round: to start thinking about his sculpture by meditating upon the relation between man and time as the essential category of existence, as the essential guiding line of past, present and future life. This is the time which always (and simultaneously) leads us to the individual and historical sources of our thoughts and concepts, which creates a bond of unbreakable unity between the „spiritual“ and „material“ contents of existence. Namely, Oto Logo often immerses himself in the past, among the distant regions of some vanished civilization, but he always returns to his own time, to the era which can determine what he is and mark him by its special characteristics. He is a sculptor of an exceptionally modern sensibility, an artist who, from the tradition of a variety of periods, takes the experiences which can be exciting, realistic and stimulating even today, and brings them into his work. Because, real tradition always turns towards the future — as Kosta Angeli Radovani would say... Oto Logo has the same feeling and he incorporates into his attitude various periods and their inventions, from the archaic to the contemporary: thereby he sets, as one of the basic tasks of sculpture, the fight against chaos and dis-order in nature (and in man himself). In his work he tries to establish a new order and a new system, a new measure of the relationship between living creatures and the objects which surround us. His basic idea is pure and simple, and every sculptural conception (and performance) is clear and unique in its presumptions, in its revelation and independent construction of forms which belong to any medium and to any time running on without an end. One might say that Oto Logo, from his early days up to the present, has been continuously investigating a rational way to irrational signs and symbols, reconciling imagination and poetics with an unusual discipline and conscienciousness in treating each work, each detail on the surface or in the space. Peace and exaltation appear simultaneously, light and darkness are connected by the unbreakable bonds of the intensive presence of a man who thinks, creates and acts. Besides, Logo's sculpture reminds us of the conception of the continuity and unity of time, of the possibility that all conflicts (and contrasts) can be levelled out and reconciled in the steady and constant effort by which man builds (and transforms) his world and his life. In these works, the vital impulses are at the very beginning of each attitude, of each action in the space and in the material. Everything starts with them and with them everything ends...

Every perception of his thoughts (or of his experience) Oto Logo makes concrete by a special plastic body/symbol, by a complete expression of a space-idea which has been given the life, truth and power of a new existence. In his earlier sculptures (about ten years ago) one could see an emphasis on

volume with the addition of a stylized ornament, mostly of a geometrical origin, while anthropomorphic associations imposed themselves at first glance as the source and the root of the artist's every thought and creation.

After that Logo finds richer and more varied solutions to his plastic tasks and adds bio-morphic and mechanical structures to his anthropomorphic forms, united within the frame of the same work. His basic principle is the synthesis and reduction of all unnecessary descriptive elements, the conciseness of every effect and every endeavour. At that moment the artist begins to reveal his desire that every sculpture of his should acquire some characteristics of a living being: power or tranquillity, brutality or the gentleness of meditation, the modest luxury of great and simple truths and undertakings. Some forms are slightly ironic, while „sharpness“ and „softness“ continuously refer one to the organic or nearly erotic origin of Logo's ideas, realized in these bodies and beings, in this silent „forest of symbols“ through which we roam in the constant search for the meaning of their message. Before us we have varied but still uniform exotic totems, unknown mechanical organisms intended for a secret purpose, stylized birds, soldiers in armour, stone and metal flowers, a whole arsenal of forms which we see for the first time and yet it seems as if we have met them already at some other time and in some other space. Every sculpture by Logo is a separate creation, but in every sculpture that follows we shall find similarities, those internal and external laws which bind them together in the same group, into the same family with an unbreakable relationship. The stylistic unity and the cohesion of forms is most often achieved by a uniform use of material, by a recognizable (technical) process which causes analogous effects and identical results in various cases. This is how the complete thematic ranges appear in Logo's sculpture, marked by a specific symbiosis of all the important factors. Besides the works in stone, marble and wood (which are not on display in this exhibition), one of the most important cycles is Logo's works in bronze (the Black Phase) which show all the characteristics of the way the artist conceives and gives form to his work. They are concentrated around the sensation of blackness and gold, the obscure and dark parts against the shining and polished surfaces which emanate light. Masses are „taut“ or „relaxed“, sharp or rounded, and by their space action they denote the rich inner content of human nature and consciousness, aggressiveness or gentleness, movement of immobility before the emptiness to which our questions are addressed. Against the „coldness“ and premeditation of constructivism (in the narrow sense of the word) Oto Logo, in most of his works, emphasizes the experienced, imaginative moment in which the plastic notion appears as the result of the union of numerous forces, natural and living, spiritual and material. Although, by a certain „architectonic“ logic in his sculpture, Logo is close to the great imaginative poets, fantasists and dreamers of sculpture such as Brancusi, Moore and Paolozzi. Each of his works is an unrepeatable organism, a being we shall determine and name for ourselves. It is also brought alive by the surrounding space which is reflected in the glittering surfaces and makes the work dynamic by a certain „kinetic“, unpredictable and free element. The space is also jagged and open through the cuts made here and there, through holes and perforations which are created by a direct intervention

in the material and in the tissue of the sculpture, marking the places where the line of the plastic body was interrupted, and the edges from which the forms continue and extend. The movement is often undulating, with extremely sensitive shifts and scatterings of light on the rich and noble surfaces which overwhelm us by their glitter, purity and beauty. After the static nature and weight we feel an elevation and lightness, after the effort to erect the work of our hands (and keep it in that position) we shall feel a yearning to sink towards the source of light, towards the quintessence of the body or to the core of the fruit which ripens before our eyes. All the contrasts are weighed and rhythmicized, every lyrical detail is accompanied by a parallel dramatic structure, every weight is „broken” or softened by a special arrangement supported by the refraction of mass or light. Sometimes, the vertical movement is accentuated, the sculpture rises erect and dignified emanating power and monumentality and is transformed into embodied energy, growth and motion. As if confirming the experience of Dušan Matić's verse:

— If you have carved a thought in a stone
This is no longer a stone or a thought
But a thought turned to stone —

A similar process, which we could consider as the phenomenologic transformation of a substance and its meaning, is taking place in the sculpture which we observe at any level of our conception and observation. In Logo's work, the corporal always aspires to become incorporeal, the object and „the idea of the object” become equal by the substitution of their roles, and by the mutual interweaving of perception and experience. The shape of a machine (sometimes over-emphasized in Oto Logo's work!) is extremely reduced and simplified so that the danger of a „mechanical” rhetoric and symbolism is kept down to the minimum, abolished by the abundance of visual (and tactile) sensations of varied origin. Penetration into the inside of a statue, the opening of the external membrane and the abolishing of all boundaries testify to the continuous conquering of space, to the passionate desire and need of man to overcome his own weight and immobility and to soar into the heights like a cloud or a bird which is master of boundless expanses.

I think that some works of Oto Logo, by their thematic similarity and a certain analogy of perception and form, can be compared with the group of bronze sculptures by Barbara Hepworth, which was exhibited in 1970 in London's Hyde Park under the name of „The Family of Man”. These are the elementary life forms and symbols, the traces which will remain after man disappears, as evidence, as a message and a warning. The effort and joy, the endeavours and greatness of his strivings are shared by observers or companions, or (at a higher degree of identification) as active participants in an uncertain adventure, in a (serious) game of which we know neither the beginning nor the end. But we do know that we cannot be without it any more...

1. RELIEF II	bronze/wood	1967	80 x 65	cm
2. PORTRAIT OF MACHINE 4	bronze	1967	59 x 43	cm
3. SCULPTURE 39	bronze	1969	46 x 28	cm
4. SCULPTURE 44	bronze	1969	59 x 40	cm
5. PORTRAIT OF MACHINE 6	bronze	1970	63 x 39	cm
6. SCULPTURE 52	bronze	1971	24 x 23	cm
7. SCULPTURE 54	bronze	1971	30 x 36	cm
8. BIRD 5	bronze	1971	73 x 70	cm
9. SAILS 2	aluminium	1972	59 x 59	cm
10. SCULPTURE 63	aluminium/bronze	1972	46 x 40	cm
11. CATHEDRAL	aluminium/bronze	1973	62 x 34	cm
12. BIRD 7 B	bronze	1973	47 x 39	cm
13. BIRD 8	bronze	1973	57 x 47	cm
14. PORTRAIT OF MACHINE 7	bronze	1974	49 x 38	cm
15. PORTRAIT OF MACHINE 8	bronze	1975	48 x 36	cm
16. PORTRAIT OF MACHINE 9	bronze	1975	53 x 31	cm
17. SCULPTURE 70	bronze	1976	66 x 21	cm
18. PILLAR	bronze	1976	169 x 22	cm
19. PORTRAIT OF MACHINE 11	bronze	1977	71 x 21	cm
20. SCULPTURE 71	bronze	1977	84 x 107	cm
21. SCULPTURE 72	bronze	1977	53 x 35	cm
22. TRIANGLE	bronze	1977	49 x 59	cm

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