

SINERGIJA  
UMJETNOSTI  
Synergy  
of Art

2023.



**Mario Rozić**  
*Remetinečki gaj – park*  
*Remetinečki Gaj – The Park, 2012.*

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Godišnji program Galerije Vladimir Bužančić 2023. posvećen je obilježavanju 45 godina Centra za kulturu Novi Zagreb i Galerije Vladimir Bužančić (5. svibnja 1977. – 5. svibnja 2022.). Programom se obilježava 45 godina uspješne galerijske djelatnosti, međugradske i međunarodne suradnje te se skreće pozornost na važnost umjetničkog stvaralaštva. Prijedlog za osnivanje Centra za kulturu Novi Zagreb i Galerije potekao je od umjetnika i kulturnih djelatnika 70-ih godina. Na inicijativu Srećka Planinića, akademskog slikara, tajnika volontera u SIŽ-u kulture, prihvaćen je prijedlog o prenamjeni postojećeg objekta u Centar za kulturu. Dana 5. svibnja 1977. osnovani su Centar za kulturu Novi Zagreb i Galerija Spektar. Programski rad Centra i Galerije otvoren je izložbom fotografija Marije Braut koje su bile posvećene prikazu velikog kontrasta ruralne i urbane vizure Novog Zagreba. Programski koncept Galerije osmislili su Srećko Planinić, akademski slikar, prvi direktor (ravnatelj) Centra, i Vladimir Bužančić, povjesničar umjetnosti, likovni kritičar i prvi voditelj Galerije Spektar. Godine 2002. Galerija Spektar mijenja ime u Galerija Vladimir Bužančić u čast svojem utemeljitelju i prvom voditelju Vladimiru Bužančiću.

Programom Galerije Vladimir Bužančić 2023. predstavljaju se djela eminentnih umjetnica i umjetnika koji su svojim umjetničkim djelovanjem utjecali na razvoj hrvatske umjetnosti i kulture. Mnogi su od njih za umjetničko stvaralaštvo nagrađeni priznanjima i nagradama. Njihova se djela nalaze u mnogim privatnim i renomiranim javnim zbirkama muzeja i galerija u Hrvatskoj i inozemstvu te su zastupljeni u antologijama svjetskog slikarstva i kiparstva. Izložbenim programom želi se skrenuti pozornost na postignuća hrvatskih umjetnica i umjetnika i njihov doprinos modernoj i suvremenoj umjetnosti u zemlji i inozemstvu. Također, izložbenim programom Galerija Vladimir Bužančić nastavlja bogatu suradnju s umjetničkim akademijama, institucijama u kulturi i umjetničkim projektima u Hrvatskoj i inozemstvu koja traje od njezina osnutka. Na Dan grada Zagreba, 31. svibnja 2023. u Galeriji Vladimir Bužančić otvorili smo izložbu umjetničkih djela iz fundusa Galerije povodom 45. obljetnice osnutka Centra za kulturu Novi Zagreb i Galerije Vladimir Bužančić.

Izložbom *45 godina Galerije Vladimir Bužančić – izbor djela iz fundusa* obilježava se dugogodišnji doprinos u kulturi i umjetnosti ne samo na nivou općine i grada Zagreba nego i na nacionalnom nivou. U postavu izložbe Galerija Vladimir Bužančić predstavila je eminentne i priznate akademske umjetnice i umjetnike koji su obilježili modernu i suvremenu umjetnost Hrvatske i djela priznatih inozemnim umjetnika.

Suradnju Akademije likovnih umjetnosti, Muzičke akademije, Akademije dramskih umjetnosti, Tekstilno-tehnološkog fakulteta i Arhitektonskog fakulteta Sveučilišta u Zagrebu prezentirali smo na izložbi *Djetelina s najmanje četiri lista*. Bogata suradnja triju umjetničkih akademija, Studija dizajna Arhitektonskog fakulteta i Tekstilno-tehnološkog fakulteta Sveučilišta u Zagrebu započela je 2009. na inicijativu tadašnjih dekana umjetničkih akademija – Mladena Janjanina, Enesa Midžića i Slavomira Drinkovića – operom *Čarobna frula* u Lisinskom. Na izložbi je obuhvaćeno razdoblje djelovanja od 2015. do 2023. Skupnom izložbom prikazana su vrhunska umjetnička postignuća mladih autorica i autora na zajedničkim projektima opera, koncerata i izložbi. Uz podršku mentorica i mentora, pokazali su talent, kreativnost i profesionalizam u realizaciji projekata.

Izložba *Moderna i suvremena hrvatska grafika i crtež – izbor djela iz zbirke Nacionalnog muzeja moderne umjetnosti* ostvarena je suradnjom s Nacionalnim muzejom moderne umjetnosti. Izložbom izbora djela Zbirke akvarela, grafike i crteža Nacionalnog muzeja moderne umjetnosti predstavljaju se djela eminentnih umjetnica i umjetnika koji su svojim umjetničkim djelovanjem utjecali na razvoj hrvatske umjetnosti i kulture. Postav izložbe obuhvaćao je djela iz razdoblja od 1913. do 2015., koja prikazuju promjene likovnog izričaja kroz vrijeme, kreativnost, originalnost te inovativno likovno izražavanje kroz različite grafičke i crtačke tehnike. U suradnji s projektom *Erste fragmenti* i Erste bankom realizirali smo izložbu *Lica – Siluete – Tijela, Likovne interpretacije ljudskog lika u djelima iz kolekcije Erste fragmenti*. Erste banka već 19 godina organizira godišnji otkupni natječaj *Erste fragmenti* za mlade umjetnice i umjetnike i tako znatno pridonosi razvoju suvremene umjetničke scene. Ovom izložbom želimo skrenuti pozornost na važnost razvoja umjetnosti i kulture te podrške mladim umjetnicima. *Kvaka 22* međunarodna je skupna izložba stripa umjetničkog projekta *Komikaze*. Godine 2002. akademska slikarica Ivana Armanini pokreće *Komikaze*, tiskani i *web*-projekt koji promovira autorski i alternativni strip. Tematizirajući aktualne društvene teme, njegujući originalni umjetnički izričaj, *Komikaze* su primile brojne nagrade za svoja postignuća. Ovom izložbom obilježavaju 20 godina djelovanja.

Vesna Šantak

The annual programme of Vladimir Bužančić Gallery in 2023 is dedicated to observing 45 years of Novi Zagreb Cultural Centre and Vladimir Bužančić Gallery (5 May 1977 – 5 May 2022). The programme marks 45 years of successful gallery activity, intercultural and international collaboration, and draws attention to the importance of artistic creation. The proposal for founding Novi Zagreb Cultural Centre and the Gallery came from artists and cultural workers in the 1970s. Upon initiative by Srećko Planinić, academic painter and then voluntary secretary of the Self-Governing Interest Community for Culture, the proposal for conversion of the already existing facility into a cultural centre was accepted. On 5 May 1977, Novi Zagreb Cultural Centre and Spektar Gallery were founded. The programme activity of the Centre and the Gallery was opened with the exhibition of photographs by Marija Braut, who portrayed the stark contrasts between the rural and urban vistas of Novi Zagreb. The programme concept of the Gallery was conceived by Srećko Planinić, academic painter and the Centre's first Director, and Vladimir Bužančić, art historian, art critic and the first Head of Spektar Gallery. In 2002, Spektar Gallery changed its name to Vladimir Bužančić Gallery, in honour of its founder and the Gallery's first Head Vladimir Bužančić.

The 2023 programme of Vladimir Bužančić Gallery presents works by eminent artists who influenced with their artistic activity the development of Croatian arts and culture. Many of them have received awards and recognitions for their artistic work. Their works are found in numerous private and renowned public collections of museums and galleries in Croatia and abroad, and are represented in anthologies of world painting and sculpture. The exhibition programme seeks to draw attention to the achievements of Croatian artists and their contribution to modern and contemporary art in the country and abroad. Furthermore, Vladimir Bužančić Gallery continues with the exhibition programme its fruitful collaboration with arts academies, cultural institutions and art projects in Croatia and abroad, which has lasted since its founding. On the occasion of the Day of the City of Zagreb on 31 May 2023, we opened at Vladimir Bužančić Gallery the exhibition of artworks from the Gallery holdings to observe the 45<sup>th</sup> anniversary of founding Novi Zagreb Cultural Centre and Vladimir Bužančić Gallery.

With the exhibition *45 Years of Vladimir Bužančić Gallery – a Selection of Works from the Holdings*, we mark the years-long contribution to culture and arts, not only at the municipal and city level, but also at the international level. In the exhibition setup, Vladimir Bužančić Gallery presented eminent and renowned academic artists who have marked Croatian modern and contemporary art, as well as the works by renowned foreign artists.

We presented the collaboration between the Academy of Fine Arts, the Academy of Music, the Academy of Dramatic Arts, the Faculty of Textile Technology and the Faculty of Architecture of the University of Zagreb at the exhibition *A Clover With at Least Four Leaves*. The fruitful collaboration between the three arts academies, the School of Design at the Faculty of Architecture and the Faculty of Textile Technology of the University of Zagreb was initiated in 2009 by the then deans of the three arts academies – Mladen Janjanin, Enes Midžić, and Slavomir Drinković – with the opera *The Magic Flute* at Lisinski Hall. The exhibition encompasses the period of activity between 2015 and 2023. The group exhibition represented peak artistic achievements of young authors in joint opera, concert and exhibition projects. Supported by their mentors, they have shown talent, creativity and professionalism in project actualisation.

The exhibition *Modern and Contemporary Croatian Printmaking and Drawing – Selected Works from the National Museum of Modern Art* has been made possible through collaboration with the National Museum of Modern Art. The exhibition of selected works from the Collection of Watercolours, Drawings and Prints of the National Museum of Modern Art presents works by eminent artists whose artistic activity has influenced the development of Croatian arts and culture. The exhibition setup encompassed the works from the period between 1913 and 2015, which show the changes in artistic expression through time, the creativity, the originality, and the innovative fine art expression through different printmaking and drawing techniques. In collaboration with the project *Erste Fragmenti* and Erste Bank, we organised the exhibition *Faces – Silhouettes – Bodies, Fine Art Interpretations of the Human Body in the Works from the Erste Fragmenti Collection*. For 19 years already, Erste Bank has organised the annual purchase competition *Erste Fragmenti* for young artists, thus significantly contributing to the development of the contemporary art scene. With this exhibition, we seek to draw attention to the importance of art and culture development, and to support young artists. *Catch 22* is an international group exhibition of comics from the artistic project *Komikaze*. In 2002, academic painter Ivana Armanini initiated *Komikaze*, a project in print and on the web which promotes authorial and alternative comics. By thematising current social topics and cultivating an original artistic expression, the artists of *Komikaze* have hitherto received numerous awards for their achievements. With this exhibition, the *Komikaze* project marks 20 years of activity.

Vesna Šantak



Srećko Planinić  
*Prema dnu*  
*Towards the Bottom, 1997.*

45 GODINA  
GALERIJE  
VLADIMIR BUŽANČIĆ

31. svibnja – 16. lipnja 2023.

45 Years of  
Vladimir  
Bužančić  
Gallery

31 May – 16 June 2023

Kustosica / Curator: Vesna Šantak

## IZLOŽBA DJELA IZ FUNDUSA

Dana 5. svibnja 2022. Centar za kulturu Novi Zagreb i Galerija Vladimir Bužančić ostvarili su 45 godina djelovanja u promicanju kulture i umjetnosti. Izložbom umjetničkih djela iz fundusa Galerije obilježava se dugogodišnji doprinos u kulturi i umjetnosti ne samo na nivou općine i grada Zagreba nego i na nacionalnom nivou. Na izložbi Galerija Vladimir Bužančić predstavlja djela eminentnih i priznatih akademskih umjetnika i umjetnica koji su obilježili modernu i suvremenu umjetnost Hrvatske i djela priznatih inozemnim umjetnika. Nažalost, 1998. zbog požara u Centru za kulturu Novi Zagreb izgubljen je veći dio vrijednih umjetničkih djela. Fundus Galerije Vladimir Bužančić sadrži više od dvjesto djela priznatih umjetnika i umjetnica iz Hrvatske i inozemstva. Na izložbi su prezentirana djela u tehnikama crteža, grafike, akrilika i ulja na platnu, tempere na papiru, kombiniranih tehnika, skulptura i fotografija nastalih od 1974. do 2012. Zbog obimnosti izložbe, postav je u Galeriji Vladimir Bužančić i Multimedijalnoj dvorani na katu Centra za kulturu Novi Zagreb.

### Multimedijalna dvorana

Na katu Centra za kulturu Novi Zagreb, u Multimedijalnoj dvorani izlažu se fotografije Marije Braut i Marija Rozića – dva svijeta zaustavljenog vremena objektivima fotoaparata – jedan iz 70-ih godina, a drugi iz 2012. Dana 5. svibnja 1977. Centar za kulturu Novi Zagreb i Galerija Spektar otvoreni su izložbom fotografija Marije Braut. Izložila je fotografije naselja u nastajanju, na kojima se izmjenjuju urbane vizure s oranicama, stadima na ispaši i tek izgrađenim neboderima koji se iscartavaju na horizontu. Suvremene fotografije Marija Rozića iz 2012. prikazuju urbani ritam života, atmosferu Novog Zagreba, tišinu i mir Bundeke, snovitost jezera. Analognim fotografijama Rozić bilježi svakodnevne trenutke i promjene u Novom Zagrebu koje su donijele godine i nove generacije.

### Galerija Vladimir Bužančić

Crtežom je počeo prvi likovni izraz u povijesti čovječanstva. Djeca crtajući započinju izražavati svoje doživljaje. Crtež je stariji od pisma, smatra se temeljem likovnih umjetnosti. *Crtež III (simboli)* Brede Beban nastao je u pe-

riodu pokreta „nove slike”, „transavangarde” 80-ih godina. Ovaj je crtež dio ciklusa promišljanja o različitim simbolima, a njihovo je značenje za umjetnicu sasvim osobno. Djela Nives Kavurić Kurtović autobiografski su umjetnički zapisi prepoznatljivoga minucioznog rukopisa. U djelu *Sudbina je stvarnija od čovjeka* poetičan umjetnički izraz stvara novu percepciju prepoznavanja nesvjesnog i nadrealnog, propituje svrhu postojanja. Milena Lah autorica je prve apstraktne skulpture u Hrvatskoj. U crtežu *Istarske djevojke* prepoznaje se ishodište stvaralaštva u skulpturi. Crtež figura je reduciran, u zatvorenoj formi – poput bloka kamena, a forma je preoblikovana u sinergiju oblika naglašene konture. Dimitrije Popović crtežom *Bez naziva* propituje tajne čovjekove prirode na simboličan način. Virtuoznim crtežom rastače portret, forme prolaze kroz razne mutacije do neprepoznatljivosti anatomije, stvarajući nove oblike i značenja. Crtežom *Vrane i psi* Ljerka Kallay minimalnim je likovnim elementima prenijela maksimum umjetničkog doživljaja. Ekspresivan crtež poput krokija bilježi trenutak, intenzivno prenosi doživljaj. Bijele plohe papira nisu „prazne”, zajedno a akcentima boje stvaraju prostor kompozicije. Crtež „vibrira”, posjeduje posebnu vizualnu zvučnost, poput glazbenog crtovlja. Ivo Šebalj i u crtežu pokazuje svoju prepoznatljivu osjećajnost i izražajnu snagu. Crtež *Pseća glava I* pobuđuje različite asocijacije dok ga promatramo, a potom transcendentira u likovni jezik crte, točke i magličaste mrlje ugljena. Iva Valentić crtežom *Zapisi broj 28* prikazuje svoje umijeće ortanja tušem. Primjenjujući različite gustoće tuša, umjetnica stupnjuje tonove od sive do crne, postiže dubinu i slojevitost ploha.

U odabiru slika iz fundusa prevladava ekspresionizam, kolorizam, geometrija i apstraktno slikarstvo. Slika Ružice *contesse* Dešković *Igra* objedinjuje slikarski i crtački izričaj. Dešković također djeluje u vrijeme „nove slike”, stvarajući svoj originalni izraz. Njezine su slike izvan prepoznatljivog svijeta – slika egzotičnu floru naglašenog kolorizma. Na slici *Rusko selo u Americi* Toni Franović slika impresiju, doživljaj trenutka, reflektirajući svoj unutrašnji svijet. Motiv uspavanog sela isortan je tamnom bojom preko tonova sepije, smeđe i okera, stvarajući jasne konture kuća. Ljubičasto-plavo nebo odražava dubinu i mir noći, dok svjetiljka i prazna cesta potenciraju doživljaj. Slikarstvo Srećka Planinića mijenja percepciju promatrača – ostvaruje specifičnu komunikaciju. Upotrebom boja i geometrijskih oblika dinamizira kompoziciju i stvara optičko-kinetički prostor (*Odrzi I*). Doživljaji slike vode nas prema autorefleksiji, nadilazeći uobičajeno spoznavanje stvarnosti. Srećko Planinić utemeljitelj je Centra za kulturu Novi Zagreb i Galerije Spektar (danas Galerija Vladimir Bužančić) i prvi direktor (ravnatelj) Centra. Djelo Maje Nejašmić *Stijene* prepoznatljivo je po motivu krajolika i izražajnom,



dinamičnom koloritu. Motiv je apstrahiran, no još uvijek ima figurativnu strukturu. U njezinu djelu istodobno prepoznajemo jednostavnost motiva i složenost slikarskog izraza. Djelo *Klizači* Tamare Ukrainčik nastalo je širokim potezima kista, transparentnom bojom (poput akvarela), u stilu apstraktnog ekspresionizma. Lik klizača tek je naznačen crtežom „skidanja boje” drškom kista i akcentom crvene boje. U ovom je djelu naglašen specifični senzibilitet i likovna poetika. Djelo *Slika* Laure Gioso apstrahiranih je oblika, naglašenog kolorizma. Umjetnica je neopterećena definiranjem motiva. Propituje tokove linija, odnose boja, veličine crvenih i plavih ploha. Kompozicija je poput kadra, a boja gradi strukturu slike. Nenad Vorih inspiriran gradovima slika urbani ritam, dinamiku i svjetla megalopolisa. Na slici *Scarface* Vorih pomiče očiste kompozicije, slika nebodere New Yorka s pogledom odozgo (iz ptičje perspektive). Dijagonalnom kompozicijom i odnosima izražajnog kolorita postiže dinamiku, kretanje i monumentalnost grada. Ines Krasić gradi sliku okomitim i vodoravnim linijama i geometriziranim plohami (*Jedno dopodne u Remetincu*). Motiv zgrade lišen je prepoznatljivih elemenata. Akcenti crvene boje (zastave) i žuti apstrahirani oblici statičnoj kompoziciji daju živost i prostorno kretanje. Djelo *Rana ptica* Stanka Posavca izvedeno je u tehnici enkaustike – slikanja s pomoću voska (enkaustika potječe iz vremena antike). Motiv ptice izdvaja se iz tamne pozadine blistavim sjajem. Češki umjetnik Miroslav Konrad akvarelom *Na trgu* pokazuje virtuoznost i lakoću stvaranja. Vješto odvaja figure od pozadine u kontrastu toplih i hladnih boja, stvarajući doživljaj kretanja prolaznika na trgu. Mrlje boja razlijevaju se u plohe, a linija stvara ritam i određuje prostor.

Fundus Galerije Vladimir Bužančić također sačinjavaju i grafike eminentnih hrvatskih i inozemnih umjetnika. Grafika iz grafičke mape *Sazviježđe* Sanje Pribić u kombiniranoj tehnici slijepog tiska i otisaka u boji pokazuje inovativan pristup matrici i grafičkom listu. Matrica je izrezana u oblike – fragmente koji su potom postavljeni u određene kompozicijske odnose. Oblici stvaraju ovelinu oslobođeni zadane forme metalne ploče / matrice, izražavaju osjećaj lakoće i beskraj. Grafike Dražena Trogrlića imaju specifičnu vizualnu zvučnost. Grafiku *Na mjesecini list* karakteriziraju jednostavnost crteža te međudnosi grafizama i boje. Prikazuje izvornu ljepotu likovnog izraza, težnju pročišćenja forme i sadržaja. Hugo Besard priznati je belgijski umjetnik minucioznoga grafičkog rukopisa. Grafički list *Cry Peace from your Heart* prikazuje odlično poznavanje grafičke tehnike bakropisa. Bakropis je majstorski izveden u crtežu, preciznosti i slojevitosti jetkanja. Matricu djelomično „rastaće” izrezujući odabrane elemente motiva, naglašavajući simboliku. Specifičnost je njegovih grafika prenošenje ekološ-

kih, moralnih i univerzalnih poruka. Likovni je izraz karakterističnog rukopisa i majstorskog vladanja tehnikom. Fadil Vejzović na grafičkom listu *Pigmalion* slobodnim, vibrantnim grafičkim rukopisom kombinirao je akvatintu, ruletu i bakropis, pokazao je svoju virtuoznost vladanja tehnikom. Ovaj grafički list odražava sklad u odnosima svijetlih i tamnih ploha, pozitivna i negativna, ljepotu i bogatstvo grafičkog jezika. Na grafici *Argentinski ribari* Antona Vrlića preklapanjem obojenih ploha matrice jasno je određen likovni prostor. Ekspresivan, apstrahirani crtež ribara u bijeloj boji naglašava geometrijski definirane plohe. Grafika Izabele Šimunović *Bez naziva* inspirirana je prehistorijskom umjetnošću. Otisnuta je na platnu, što pridonosi taktilnosti i posebnom vizualnom doživljaju grafike. Likovi izrezani u formi silueta podsjećaju na piktograme. Forme su otisnute jedne preko drugih stvarajući slojevitost. Kompoziciju ritmiziraju dva lika otisnuta zrcalno u crvenoj boji, evocirajući sjećanja na drevna vremena.

Iz fundusa predstavljamo dvojicu kipara – Antu Jakića i Gorislava Štambuka. Iako je skulptura *Konj* Ante Jakića minijatura, djelo je monumentalno po svojem umjetničkom izričaju. Skulptura konja stilizirana je u jednostavnosti modelacije, kompozicijski skladna, a stilizirani elementi na glavi konja donose pokret i dinamiku. Gorislav Štambuk u skulpturi *Zabrinuta* pokazuje svoje umijeće klesanja i poznavanje kamena. Forma je zatvorena u sebe, naglašenog volumena, dok su kosa i forma na kojoj djevojka sjedi ritmizirani umjetničkim rukopisom.

Vesna Šantak

## Exhibition of Works from the Holdings

On 5 May 2022, Novi Zagreb Cultural Centre and Vladimir Bužančić Gallery achieved 45 years of activity in promoting culture and arts. The exhibition of artworks from the Gallery holdings marks years-long contribution to culture and art, not only at the level of the district and the city of Zagreb, but also at the national level. With this exhibition, Vladimir Bužančić Gallery presents works by eminent and recognised academic artists who marked modern and contemporary art of Croatia, as well as works by renowned foreign artists. Unfortunately, due to fire at Novi Zagreb Cultural Centre in 1998, a larger part of valuable artworks was lost. The holdings of Vladimir Bužančić Gallery contain more than two hundred works by renowned artists from Croatia and abroad. The exhibition features works in the techniques of drawing, printmaking, acrylic and oil on canvas, tempera on paper, mixed media, as well as sculptures and photographs, produced between 1974 and 2012. Due to the exhibition's comprehensiveness, it has been set up at Vladimir Bužančić Gallery and the Multimedia Hall on the upper floor of Novi Zagreb Cultural Centre.

### Multimedia Hall

On the upper floor of Novi Zagreb Cultural Centre, at the Multimedia Hall, photographs by Marija Braut and Mario Rozić are exhibited – the two worlds of time stopped with a camera lens – the first from the 1970s, and the second from 2012. On 5 May 1977, Novi Zagreb Cultural Centre and Spektar Gallery were opened with the exhibition of photographs by Marija Braut. She exhibited photographs of the emerging settlements, in which urban vistas alternate with ploughlands, grazing herds, and the outlines of newly built skyscrapers on the horizon. Contemporary photographs by Mario Rozić from 2012 depict the urban rhythm of life, the atmosphere of Novi Zagreb, the peace and quiet of Bundek, the pensiveness of the lake. Rozić uses analogue photography to record everyday moments and changes in Novi Zagreb, brought by the years and new generations.

### Vladimir Bužančić Gallery

Drawing was the first fine art expression in the history of mankind. By drawing, children begin expressing their sensations. Drawing is older than writing and is considered the foundation of fine arts. *Drawing III (Symbols)* by Breda Beban originated in the period of the “new painting” movement, the “transavantgarde” of the 1980s. This drawing is part of the cycle of deliberating on different symbols, while their meaning is quite personal for the artist. The works by Nives Kavurić Kurtović are autobiographical artistic records with a recognisable, meticulous signature. In the work *Fate Is More Real Than Man Himself*, the poetic artistic expression creates new perception of recognising the unconscious and the surreal, it questions the purpose of existence. Milena Lah authored the first abstract sculpture in Croatia. In the drawing *Istrian Girls*, the starting point of creation in sculpture can be recognised. The drawing of the figures is reduced and in enclosed form – just like a stone block, while the form is reshaped into a synergy of forms with pronounced contours. With the drawing *Untitled*, Dimitrije Popović questions the secrets of human nature in a symbolic manner. With skilful drawing, he dissolves the portrait, the forms go through various mutations all the way to the unrecognizability of anatomy, thus creating new forms and meanings. With the drawing *Crows and Dogs*, Ljerka Kallay conveyed a maximum of artistic sensation with a minimum of fine art elements. Just like a croquis, the expressive drawing records the moment, intensely conveys the sensation. The white surfaces of the paper are not “empty,” they rather create a space of composition together with accents of colour. The drawing “vibrates,” it possesses distinct visual sonority, just like a music staff. Even in drawing, Ivo Šebalj demonstrates his recognisable peculiarity and expressive power. The drawing *Dog Head I* evokes different associations when observed, only to transcend into the fine art idiom of the line, the point, and the hazy smudge of charcoal. With the drawing *Records No. 28*, Iva Valentić demonstrates her skill of painting with India ink. By applying different denseness of the ink, the artist grades tones from grey to black, thus achieving depth and stratification of surfaces.

Expressionism, colourism, geometry and abstract painting prevails in the selection of paintings from the holdings. The painting by Ružica Contessa Dešković *The Game* consolidates painting and drawing expression. Dešković was also active in the period of “new painting,” when she created her original expression. Her paintings are outside of the recognisable world – she paints exotic flora with pronounced colourism. In the painting *Russian Village in America*, Toni Franović depicts impression, the sensation



of the moment, thus reflecting his inner world. The motif of a dormant village is outlined with a dark colour over sepia, brown and ochre tones, thereby creating clear contours of houses. The purple-blue sky reflects the depth and serenity of night, while the lamp and the empty road potentiate the sensation. The paintings by Srećko Planinić change the observer's perception – they achieve specific communication. By using colour and geometric shapes, he dynamizes the composition and creates an optic-kinetic space (*Reflections I*). The painting's sensations lead us towards self-reflection, transcending the usual cognition of reality. Srećko Planinić founded the Novi Zagreb Cultural Centre and Spektar Gallery (today Vladimir Bužančić Gallery), and was the Centre's first Director. The work by Maja Nejašmić *Rocks* is recognisable by the landscape motif and the expressive, dynamic colouring. The motif is abstracted, but still possesses a figurative structure. In her work, we simultaneously recognise the simplicity of motifs and the complexity of painterly expression. The work *Skaters* by Tamara Ukrainčik was created with broad brush strokes, non-transparent colour (resembling watercolour), in the style of abstract expressionism. The figure of the skater is merely indicated by drawing with "removing colour" with the brush handle and the accent of red colour. This work features a specific sensibility and fine art poetics. The work *Painting* by Laura Gioso has abstract forms and accentuated colourism. The artist does not concern herself with defining the motifs. She questions the flow of lines, the relation between colours, the size of red and blue surfaces. The composition is just like a film frame, while the colour builds the painting's structure. Inspired by cities, Nenad Vorih paints the urban rhythm, the dynamics and lights of a megalopolis. In the painting *Scarface*, Vorih shifts the composition's perspective and paints New York's skyscrapers with a view from above (bird's-eye view). With diagonal composition and relations of expressive colouring, he achieves the dynamics, movement and monumentality of the city. Ines Krasić builds a painting with horizontal and vertical lines and geometricized surfaces (*A Morning in Remetinec*). The motif of a building is devoid of recognisable elements. Accents of red colour (the banner) and yellow abstracted forms give liveliness and spatial movement to the static composition. The work *Early Bird* by Stanko Posavec is executed in the technique of encaustics – painting with wax (encaustics originates from antiquity). The motif of a bird stands out from the dark background with its brilliant glow. With his watercolour painting *On the Square*, Czech artist Miroslav Konrad demonstrates virtuosity and lightness of creation. He masterfully separates the figures from the background in a contrast of warm and cold colours, thus creating

a sensation of movement of passers-by on the square. Specks of paint spill into surfaces, while the line creates rhythm and defines the space.

The holdings of Vladimir Bužančić Gallery also feature prints by eminent Croatian and foreign artists. The print from the graphics portfolio *Constellation* by Sanja Pribić demonstrates an innovative approach to the matrix and the graphic sheet. The matrix is cut into shapes – fragments which are then set in certain compositional relations. The shapes constitute a unit, liberated from the set form of the metal plate / matrix, and express a feeling of lightness and infinity. The prints by Dražen Trogrlić have a specific visual sonority. The print *Leaf on the Moonlight* is characterised by the simplicity of drawing and the interrelations between graphisms and colours. It shows the authentic beauty of the fine art expression, the strive for the purification of form and content. Hugo Besard is a renowned Belgian artist with meticulous printmaking signature. The graphic sheet *Cry Peace from Your Heart* demonstrates excellent knowledge in the printmaking technique of etching. The etching is masterfully executed in the drawing, precision, and stratification. He partially "dissolves" the matrix by cutting out the chosen elements of the motif, thus accentuating the symbolism. The specificity of his prints is the conveyance of environmental, moral and universal messages. The fine art expression has a characteristic signature and a masterful command of the technique. In the graphic sheet *Pygmalion*, Fadil Vejzović combined aquatinta, roulette and etching with a free and vibrant printmaking signature, and demonstrated his virtuosity of mastering the technique. This graphic sheet reflects harmony in the relations between light and dark surfaces, the positives and the negatives, the beauty and abundance of the printmaking idiom. In the print *Argentinian Fishermen* by Anton Vrlić, the fine art space is clearly defined by overlapping the limned surfaces of the matrix. The expressive, abstracted drawing of the fishermen in the colour white highlights the geometrically defined surfaces. The print by Izabela Šimunović *Untitled* is inspired by prehistoric art. It is printed on canvas, which contributes to tactility and a specific visual sensation. The figures, cut out in forms of silhouettes, are reminiscent of pictograms. The forms are printed over one another, thus creating stratification. The composition is rhythmicised by the mirroring reflections of two figures in the colour red, thus evoking memories of ancient times.

We also present two sculptors from the holdings – Ante Jakić and Gorislav Štambuk. Even though the sculpture *Horse* by Ante Jakić is a miniature, the work is monumental by its artistic expression. The sculpture of the horse is stylised in the simplicity of modelling, compositionally

harmonious, while the stylised elements on the horse's head bring movement and dynamics. In the sculpture *The Worried One*, Gorislav Štambuk demonstrates his skill of carving and the knowledge of stone. The form is enclosed within itself, with pronounced volume, while the hair and the form on which the girl is seated are rhythmicised by the artist's signature.

Vesna Šantak



Ružica Dešković  
*Igra*  
*The Game*, 1985.



Ante Jakić  
*Konj*  
*Horse*, 1981.



Maja Nejašmić  
*Stijene*  
*Rocks*, 2001.

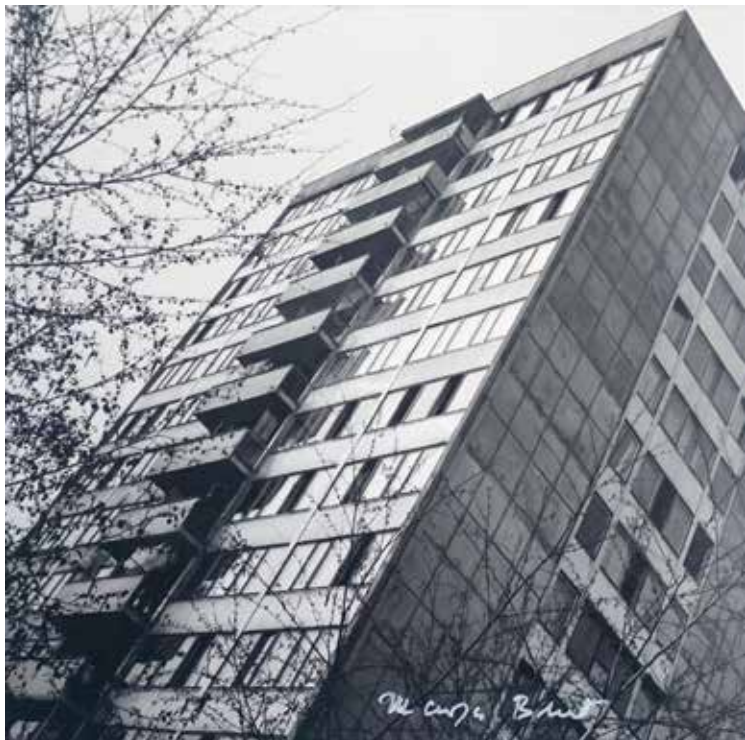




Laura Gioso  
*Slika*  
Painting, 1975.



Gorislav Štambuk  
*Zabrinuta*  
The Worried One, 1975.



**Marija Braut**  
*Neboder na Srednjacima*  
*Srednjaci Skyscraper, 1977.*



**Marija Braut**  
*Pogled s Kruga na Zaprude*  
*The View from Kruga onto Zaprude, 1974.*



**Mario Rozić**  
*Remetinečki gaj, 2012.*





Milena Lah  
iz ciklusa *Istarske djevojke*  
from the cycle *Istrian Girls*, 1957./1985.



Nives Kavurić-Kurtović  
*Sudbina je stvarnija od čovjeka samog*  
*Fate Is More Real Than Man Himself*, 1986.





Ljerka Kallay  
*Vrane i psi*  
*Crows and Dogs*, 1985.



Dražen Trogrlić  
*Na mjesečini list* – iz mape *Povratak uoči odlaska*  
*Leaf on the Moon* – from the portfolio *Returning Upon Leaving*, 1987.



Ivan Šebalj  
*Pseča glava I*  
*Dog Head I*, 1995.



Tamara Ukrainčik  
*Klizači*  
*Skaters*, 1990.

## ŽIVOTOPISI / Biographies of authors

**Breda Beban** (Novi Sad, 1952. – London, 2012.) diplomirala je slikarstvo na Akademiji likovnih umjetnosti u Zagrebu. Bila je interdisciplinarna umjetnica s bogatom inozemnom karijerom. Izlagala je u svjetskim galerijama i muzejima: u Muzeju moderne umjetnosti u New Yorku, Tate Modern u Londonu itd. Predavala je vizualne umjetnosti na Sveučilištu Sheffield Hallam. Međunarodno je priznata autorica eksperimentalnih filmskih i videoostvarenja koja se danas nalaze u zbirkama brojnih svjetskih muzeja i kolekcija (MoMa, New York, SAD, British Films Directory i dr.). Dobitnica je mnogih nagrada i priznanja.

**Marija Braut** (Celje, 1929. – Zagreb, 2015.) doselila se u Zagreb 1941. Fotografijom se počela baviti 1967. u atelijeru Toše Dabca. Izlagala je na više stotina samostalnih i skupnih izložbi u zemlji i inozemstvu. Njezine se fotografije nalaze u mnogim zbirkama muzeja i monografijama. Dobitnica je mnogih nagrada i priznanja.

**Hugo Besard** rođen je 1955. u Etterbeeku (Bruxelles, Belgija). Od 1979. do 1982. laureat je Visokoga nacionalnog instituta u Antwerpenu. Od 1984. do 1995. bio je profesor grafike na Kraljevskoj akademiji primijenjenih umjetnosti u Antwerpenu, a od 1995. profesor grafike na Akademiji primijenjenih umjetnosti Sveučilišta u Antwerpenu. Od 1984. do 1997. vladin je dužnosnik na Visokom nacionalnom institutu Flandrije. Dobitnik je mnogih nacionalnih i međunarodnih nagrada.

**Breda Beban** (Novi Sad, 1952 – London, 2012) graduated in painting from the Academy of Fine Arts in Zagreb. She was a multidisciplinary artist with a rich international career. She exhibited at world's galleries and museums: at the Museum of Modern Art in New York, Tate Modern in London, etc. She taught visual arts at Sheffield Hallam University. She is an internationally recognised author of experimental film and video works which are today found in the holdings of numerous museums and collections (MoMa, New York, USA; British Films Directory, etc.). She received many awards and recognitions.

**Marija Braut** (Celje, 1929 – Zagreb, 2015) moved to Zagreb in 1941. She began engaging in photography in 1967 at Tošo Dabac's Studio. She exhibited in hundreds of solo and group exhibitions in the country and abroad. Her photographs are found in many museum collections and monographs. She received numerous awards and recognitions.

**Hugo Besard** was born in 1955 in Etterbeek (Brussels, Belgium). Between 1979 and 1982, he was laureate of the Higher National Institute in Antwerp. Between 1984 and 1995, he taught printmaking at the Royal Academy of Applied Arts in Antwerp, and since 1995 at the Academy of Applied Arts of the University of Antwerp. Between 1984 and 1997, he served as a government official at the Higher National Institute of Flanders. He received many awards and recognitions.

**Ružica contessa Dešković** rođena je u Zagrebu 1951. Diplomirala je na Akademiji likovnih umjetnosti u Zagrebu u klasi prof. Raoula Goldonija 1975. Od 1976. do 1978. sudjeluje u Majstorskoj radionici HAZU-a prof. Ljube Ivančića. Članica je HDLU-a i HZSU-a. Izlagala je na mnogim samostalnim i skupnim izložbama. Godine 1995. na 6. međunarodnom *quadriennalu* u Pragu dobila je diplomu za restauriranje HNK-a u Osijeku.

**Toni Franović** rođen je u Zagrebu 1964. Godine 1990. diplomirao je na Akademiji likovnih umjetnosti u Zagrebu. Godine 1995. počinje raditi kao mlađi asistent na katedri slikanja i crtanja Akademije likovnih umjetnosti u Zagrebu. Također, predaje crtanje akta i slikanje u prirodi do 2004. Njegova djela nalaze se u brojnim privatnim i javnim zbirkama te u fundusima nekoliko muzeja u Europi, Americi i Izraelu.

**Laura Gioso** rođena je u Rovigou (Italija). Diplomirala je na Akademiji likovnih umjetnosti u Veneciji pod vodstvom Carmela Zottija i Ennija Finzija. Bavi se slikarstvom i fotografijom. Radovi joj se nalaze u muzeju Ca' Pesaro Venice, Muzeju moderne umjetnosti u Nici, Zakladi G. Agnelli Torino, Muzeju del Po in Revere (Mantova) i Akademiji Concordi iz Rovigoa.

**Ante Jakić** (Ston, 1930. – Zagreb, 1996.) diplomirao je na Akademiji primijenjenih umjetnosti u Zagrebu u klasi prof. Koste Angelija Radovanija 1955. Osim kiparstvom, bavio se i medaljarstvom, za što je primio brojne nagrade. U svojem radu upotrebljavao je različite materijale (drvo, broncu, lim, srebro i dr.). Nagrađen je i za dizajnersko djelo drvene igračke TO-TAK (1966.), koja je sastavljena od nekoliko biomorfni dijelova koji se mogu

**Ružica Contessa Dešković** was born in Zagreb in 1951. She graduated from the Academy of Fine Arts in Zagreb, in the class of Professor Raoul Goldoni in 1975. Between 1976 and 1978, she participated in the Master Workshop of the Croatian Academy of Sciences and Arts led by Professor Ljubo Ivančić. She is a member of HDLU and HZSU. She exhibited in numerous solo and group exhibitions. In 1995, at the 6<sup>th</sup> International Quadrennial in Prague, she received a diploma for restoring the Croatian National Theatre in Osijek.

**Toni Franović** was born in Zagreb in 1964. In 1990, he graduated from the Academy of Fine Arts in Zagreb. In 1995, he began working as Junior Assistant at the Department of Painting and Drawing of the Academy of Fine Arts in Zagreb. He had also taught nude drawing and painting in nature until 2004. His works are found in numerous private and public collections in Europe, the US, and Israel.

**Laura Gioso** was born in Rovigo (Italy). She graduated from the Academy of Fine Arts in Venice under the mentorship of Carmelo Zotti and Ennio Finzi. She is engaged in painting and photography. Her works are found at the Ca' Pesaro Museum in Venice, the Museum of Modern Art in Nice, the Agnelli Foundation in Turin, Museo del Po in Revere (Mantua), and Accademia dei Concordi in Rovigo.

**Ante Jakić** (Ston, 1930 – Zagreb, 1996) graduated in 1955 from the Academy of Applied Arts in Zagreb, in the class of Professor Kosta Angelija Radovani. Alongside sculpture, he was also engaged in medalling, for which he received numerous awards. In his work, he used different materials (wood, bronze, tin, silver, etc.). He was also awarded for the



međusobno kombinirati. Sudjelovao je u izvedbi javnih skulptura. Izlagao je na brojnim samostalnim i grupnim izložbama u Hrvatskoj i u svijetu te bio sudionik međunarodnih kiparskih simpozija na kojima je ostvario zapažena djela.

**Ljerka Kallay** rođena je u Slavonskom Brodu 1948. Na Akademiji likovnih umjetnosti u Zagrebu diplomirala je 1974. u klasi prof. Miljenka Stančića. Izlagala je na samostalnim i skupnim izložbama. Dobitnica je mnogih nagrada i priznanja za svoj umjetnički rad. Njezina se djela nalaze u zbirkama galerija i muzeja.

**Miroslav Konrád** rođen je 1945. u Českim Budějovicama (Češka). Diplomirao je 1976. na Akademiji likovnih umjetnosti u Pragu. Bavi se slikarstvom, art protisom, ilustracijom i poezijom. Godine 1996. osvojio je 1. nagradu francuskog grada Saint-Malo za akvarel *Solidor en Peinture*. Godine 2000. dobio je međunarodnu nagradu *Salvador Dali*. Izlaže u Češkoj Republici i inozemstvu. Njegove slike zastupljene su u privatnim i državnim zbirkama u Češkoj i u svijetu.

**Ines Krasić** rođena je 1969. u Mostaru (BiH). Diplomirala je 1993. na Akademiji likovnih umjetnosti u Zagrebu u klasi prof. Dubravke Babić. Od 1995. asistentica je na Nastavničkom odsjeku, a trenutačno je u zvanju redovne profesorice. Dobitnica je brojnih likovnih nagrada u zemlji i u inozemstvu, kao i velikog sveučilišnog priznanja *Ars summa Universitatis* za 2020. Izlaže na samostalnim i skupnim izložbama.

design of the wooden toy TO-TAK (1966), composed out of several biomorphic parts that could be combined. He participated in the execution of public sculptures. He exhibited in many solo and group exhibitions in Croatia and the world, and participated in international sculptural symposia at which he accomplished notable works.

**Ljerka Kallay** was born in Slavonski Brod in 1948. In 1974, she graduated from the Academy of Fine Arts in Zagreb, in the class of Professor Miljenko Stančić. She exhibited in solo and group exhibitions. She received many awards and recognitions for her artistic work. Her works are found in the collections of galleries and museums.

**Miroslav Konrád** was born in 1945 in Česke Budějovice (Czechia). He graduated in 1976 from the Academy of Fine Arts in Prague. He is engaged in painting, art protis, illustration, and poetry. In 1996, he won 1<sup>st</sup> Prize of the French town of Saint-Malo for the watercolour painting *Solidor en Peinture*. In 2000, he received the Salvador Dalí International Award. He has exhibited his works in Czechia and abroad. His paintings are part of private and state collections in Czechia and the world.

**Ines Krasić** was born in 1969 in Mostar (Bosnia and Herzegovina). She graduated in 1993 from the Academy of Fine Arts in Zagreb, in the class of Professor Dubravka Babić. Since 1995, she worked as Assistant at the Art Education Department, and currently holds the title of Full Professor. She received numerous fine art awards in the country and abroad, as well as the major academic recognition *Ars summa Universitatis* for 2020. She has exhibited in solo and group exhibitions.

**Nives Kavurić-Kurtović** (Zagreb, 1938. – Zagreb, 2016.) diplomirala je na Akademiji likovnih umjetnosti u Zagrebu 1962. u klasi prof. Frane Baće. Na Akademiji likovnih umjetnosti u Zagrebu 1983. postaje profesorica, 1990. redovita profesorica, a 2007. *professor emerita* Sveučilišta u Zagrebu. Godine 1997. postaje redovita članica Hrvatske akademija znanosti i umjetnosti. Izlagala je na mnogim samostalnim i skupnim izložbama u zemlji i inozemstvu. Djela joj se nalaze u mnogim privatnim i javnim zbirkama. Dobitnica je mnogih nagrada i priznanja za svoj umjetnički rad.

**Milena Lah** (Ajdovščina, 1920. – Zagreb, 2003.) diplomirala je na Akademiji likovnih umjetnosti u Zagrebu te je bila suradnica Majstorske radionice V. Radauša (1949./1950.). Autorica je prve apstraktne skulpture u Hrvatskoj. Skulpture je radila u kamenu, bronci, staklu, željezu i drvu. Izlagala je na mnogim samostalnim i skupnim izložbama u zemlji i inozemstvu te sudjelovala na simpozijima. Njezine skulpture i spomenici nalaze se u javnom prostoru u Hrvatskoj i Europi. Dobitnica je mnogih nagrada i priznanja.

**Maja Nejašmić** rođena je u Zagrebu 1963. Diplomirala je slikarstvo na Akademiji likovnih umjetnosti u Zagrebu te povijest umjetnosti na zagrebačkom Filozofskom fakultetu. Izlagala je na samostalnim i skupnim izložbama u zemlji i inozemstvu.

**Dimitrije Popović** rođen je 1951. godine u Cetinju (Crna Gora). Godine 1976. diplomirao je na Akademiji likovnih umjetnosti u Zagrebu u klasi prof. Šime Perića. Bavi se slikarstvom, kiparstvom, crtežom i grafikom i književnošću. Izlagao je na mnogim samostalnim

**Nives Kavurić-Kurtović** (Zagreb, 1938 – Zagreb, 2016) graduated from the Academy of Fine Arts in Zagreb in 1962, in the class of Professor Frane Baće. She became a lecturer at the Academy of Fine Arts in 1983, Full Professor in 1990, and Professor Emerita of the University of Zagreb in 2007. In 1997, she became full member of the Croatian Academy of Sciences and Arts. She exhibited in many solo and group exhibitions in Croatia and abroad. Her works are found in numerous private and public collections. She received many awards and recognitions for her artistic work.

**Milena Lah** (Ajdovščina, 1920 – Zagreb, 2003) graduated from the Academy of Fine Arts in Zagreb and collaborated with the Master Workshop of Vanja Radauš (1949 /1950). She authored Croatia's first abstract sculpture. She produced sculptures in stone, bronze, glass, iron, and wood. She exhibited in numerous solo and group exhibitions in the country and abroad, and participated in symposia. Her sculptures and monuments are found in public spaces in Croatia and Europe. She received many awards and recognitions.

**Maja Nejašmić** was born in Zagreb in 1963. She graduated in painting from the Academy of Fine Arts in Zagreb, and in art history from the Faculty of Humanities and Social Sciences in Zagreb. She has exhibited in solo and group exhibitions in the country and abroad.

**Dimitrije Popović** was born in 1951 in Cetinje (Montenegro). In 1976, he graduated from the Academy of Fine Arts in Zagreb, in the class of Professor Šime Perić. He is engaged in painting, sculpture, drawing, printmaking, and literature. He has exhibited in many solo and group exhibitions in the country and abroad.

i skupnim izložbama u zemlji i inozemstvu. Autor je više grafičkih mapa. Za svoj umjetnički rad nagrađen je nacionalnim i međunarodnim nagradama i priznanjima. Također je primio mnoga priznanja za svoj književni rad.

**Srećko Planinić** rođen je u Mostaru (BiH) 1939. Diplomirao je 1964. na Akademiji likovnih umjetnosti u Zagrebu u klasi prof. Marina Tartaglie. Bio je suradnik Majstorske radionice K. Hegedušića (1965. – 1968.). Godine 1971. predsjednik je Udruženja likovnih umjetnika, a za vrijeme njegova mandata Udruženje dobiva naziv Hrvatsko društvo likovnih umjetnika. Sudjeluje u stvaranju Galerije Karas 1975. Utemeljitelj je i prvi direktor (ravnatelj) Centra za kulturu Novi Zagreb i Galerije Spektar (1977.), danas pod nazivom Galerija Vladimir Bužančić. Jedan je od osnivača Hrvatske udruge likovnih umjetnika i likovnih kritičara (2015.). Dugo godina djeluje kao voditelj Galerije Porezne uprave u Zagrebu. Izlagao je na mnogim samostalnim i skupnim izložbama. Uz slikarstvo bavi se pisanjem likovnih eseja i likovnih kritika, urednik je kataloga i knjiga.

**Stanko Posavec** rođen je 1944. u Koškovcu kod Ivanca. Diplomirao je 1969. na zagrebačkom Fakultetu političkih znanosti. Slikanjem se kontinuirano bavi od 1972. Član je Hrvatskog društva likovnih umjetnika. Izlagao je na brojnim samostalnim i skupnim izložbama u zemlji i inozemstvu. O njegovu radu pisali su istaknuti likovni kritičari i teoretičari: Milan Bešlić, Ive Šimat Banov, Vladimir Bužančić, Guido Quien, Stanko Špoljarić i drugi.

He authored several graphics portfolios. He was awarded for his artistic work with national and international awards and recognitions. He also received numerous recognitions for his literary work.

**Srećko Planinić** was born in Mostar (Bosnia and Herzegovina) in 1939. In 1964, he graduated from the Academy of Fine Arts in Zagreb, in the class of Professor Marino Tartaglia. He collaborated with the Master Workshop of Krsto Hegedušić (1965 - 1968). In 1971, he became President of the Society of Fine Artists; during his mandate, the Society changed its name to the Croatian Association of Fine Artists. He participated in founding Karas Gallery in 1975. He was the founder and first Director of Novi Zagreb Cultural Centre and Spektar Gallery (1977), today Vladimir Bužančić Gallery. He cofounded the Croatian Association of Fine Artists and Art Critics (2015). He is a years-long manager of the Tax Administration Gallery in Zagreb. He has exhibited in many solo and group exhibitions. Alongside painting, he is engaged in writing art essays and critiques, and in editing catalogues and books.

**Stanko Posavec** was born in 1944 in Koškovec near Ivanec. He graduated in 1969 from the Faculty of Political Science in Zagreb. He has been continually engaged in painting since 1972. He is a member of the Croatian Association of Artists. He has exhibited in many solo and group exhibitions in Croatia and abroad. His work was written about by renowned art critics and theoreticians: Milan Bešlić, Ive Šimat Banov, Vladimir Bužančić, Guido Quien, Stanko Špoljarić, and others.

**Sanja Pribić** rođena je u Zagrebu. Diplomirala je grafiku na Akademiji likovnih umjetnosti u Zagrebu 1986. u klasi prof. Frane Para. Izlagala je na mnogim samostalnim i skupnim u zemlji i inozemstvu. Djeluje kao samostalna umjetnica. Bavi se ilustriranjem, grafičkim dizajnom i fotografijom, piše i objavljuje priče za djecu. Vodi likovne radionice za djecu i odrasle. Članica je HDLU-a, ULUPUH-a i HZSU-a. Dobitnica je pohvale Nagrade *Grigor Vitez* za autorsku slikovnicu *Putovanje plave suze* 2014.

**Mario Rozić** rođen je 1977. u Konjicu (BiH). Fotografijom se bavi od 1997. Fotografije snima analognim fotoaparatom na crno-bijelom filmu. Član je fotografske udruge KADAR 36 i Fotokluba Zagreb.

**Ivan (Ivo) Šebalj** (Zagreb, 1912. – Zagreb, 2002.) diplomirao je 1942. na Akademiji likovnih umjetnosti u Zagrebu u klasi prof. Marina Tartaglie. Od 1954. do 1961. nastavnik je na Školi primijenjenih umjetnosti u Zagrebu, a od 1961. do 1978. profesor na Akademiji likovnih umjetnosti u Zagrebu. Godine 1996. dodijeljeno mu je odličje Red Danice hrvatske s likom Marka Marulića te Spomenica domovinske zahvalnosti. Dobio je Nagradu *Vladimir Nazor* za životno djelo (1987.). Izlagao je na samostalnim i skupnim izložbama.

**Izabela Šimunović** (Zagreb, 1970. – Zagreb, 2010.) diplomirala je grafiku na Akademiji likovnih umjetnosti u Zagrebu u klasi prof. Frane Para. Djelovala je kao samostalna umjetnica, kostimografkinja i scenografkinja. Od 1999. do 2005. živjela je u Melbourneu u Australiji. Izlagala je na mnogim samostalnim i skupnim izložbama u Hrvatskoj i inozemstvu. Bila je članica HZSU-a i HDLU-a.

**Sanja Pribić** was born in Zagreb. She graduated in printmaking from the Academy of Fine Arts in Zagreb in 1986, in the class of Professor Frane Paro. She has exhibited in many solo and group exhibitions in the country and abroad. She works as a freelance artist. She is engaged in illustration, graphic design and photography, and writes and publishes stories for children. She manages art workshops for children and adults. She is a member of HDLU, ULUPUH, and HZSU. In 2014, she received the Grigor Vitez Commendation for the authorial picture book *Journey of the Blue Tear*.

**Mario Rozić** was born in 1977 in Konjic (Bosnia and Herzegovina). He has been engaged in photography since 1997. He takes photographs with an analogue camera on black and white film. He is a member of the photography association KADAR 36 and Fotoklub Zagreb.

**Ivan (Ivo) Šebalj** (Zagreb, 1912 – Zagreb, 2002) graduated in 1942 from the Academy of Fine Arts in Zagreb, in the class of Professor Marino Tartaglia. Between 1954 and 1961, he taught at the School of Applied Arts in Zagreb; between 1961 and 1978, he was Professor at the Academy of Fine Arts in Zagreb. In 1996, he received the Order of Danica Hrvatska with the Effigy of Marko Marulić, and the Homeland Gratitude Memorial Medal. He received the Vladimir Nazor Award for Lifetime Achievement (1987). He exhibited in solo and group exhibitions.

**Izabela Šimunović** (Zagreb, 1970 – Zagreb, 2010) graduated in printmaking from the Academy of Fine Arts in Zagreb, in the class of Professor Frane Paro. She worked as a freelance artist, costume designer, and scenographer. Between 1999 and 2005, she lived in Melbourne in Australia. She exhibited

**Gorislav Štambuk** (1933. – 1992.) diplomirao je 1956. na Akademiji likovnih umjetnosti u Zagrebu u klasi prof. Koste Angelija Radovanija. Sudjelovao je na majstorskim radionicama prof. Antuna Augustinčića od 1967. do 1969. Osim kiparstvom bavio se i restauracijom. Sudjelovao je u obnovi katedrale sv. Jakova u Šibeniku, zagrebačke katedrale te mnogih građevina u Osoru i Dubrovniku. Izlagao je na samostalnim i skupnim izložbama.

**Dražen Trogrlić** rođen je 1958. u Varaždinu. Diplomirao je 1983. na Akademiji likovnih umjetnosti u Zagrebu u klasi prof. Raoula Goldonija. Bio je suradnik Majstorske radionice Nikole Reisera i Ljube Ivančića (1983. – 1985.). Od 2006. radio je kao profesor na Akademiji primijenjenih umjetnosti Sveučilišta u Rijeci. Održao je brojne samostalne izložbe te sudjelovao na mnogim skupnim izložbama u zemlji i inozemstvu. Autor je više grafičkih mapa. Dobitnik je brojnih nagrada i priznanja.

**Tamara Ukrainčik** rođena je u Zagrebu 1964. Diplomirala je slikarstvo na Akademiji likovnih umjetnosti u Zagrebu u klasi prof. Đure Sedera. Godine 1999. završava poslijediplomski studij restauriranja i konzerviranja umjetnina na ALUO-u u Ljubljani (mentor: prof. Franc Kokalj). Od 1999. radi na Odsjeku za konzerviranje i restauriranje umjetnina ALU-a, od 2019. redovita je profesorica. Prevela je priručnik *Otapala i topljivost u konzervatorsko-restauratorskoj problematici* autora Giorgia Torraccia (K-R centar i Hrvatsko restauratorsko društvo, Zagreb, 2010.). Izlagala je na samostalnim i skupnim izložbama. Dobitnica je nagrade *Ars summa Universitatis* u području likovnih umjetnosti za akademsku godinu 2020./2021.

in many solo and group exhibitions in Croatia and abroad. She was a member of HDLU and HZSU.

**Gorislav Štambuk** (1933 – 1992) graduated in 1956 from the Academy of Fine Arts in Zagreb, in the class of Professor Kosta Angeli Radovani. He participated in the master workshops of Professor Antun Augustinčić between 1967 and 1969. Alongside sculpture, he was also engaged in restoration. He participated in the renovation of the Cathedral of St. James in Šibenik, the Zagreb Cathedral, and many edifices in Osor and Dubrovnik. He exhibited in solo and group exhibitions.

**Dražen Trogrlić** was born in 1958 in Varaždin. He graduated in 1983 from the Academy of Fine Arts in Zagreb, in the class of Professor Raoul Goldoni. He collaborated with the Master Workshop of Nikola Reiser and Ljubo Ivančić (1983 – 1985). Since 2006, he has taught at the Academy of Applied Arts of the University of Rijeka. He has had numerous solo exhibitions and participated in many group exhibitions in the country and abroad. He authored several graphics portfolios. He received many awards and recognitions.

**Tamara Ukrainčik** was born in Zagreb in 1964. She graduated in painting from the Academy of Fine Arts in Zagreb, in the class of Professor Đuro Seder. In 1999, she completed the postgraduate studies in art restoration and conservation at the Academy of Fine Arts and Design in Ljubljana (under the mentorship of Professor Franc Kokalj). Since 1999, she has worked at the Department of Art Restoration and Conservation of the Academy of Fine Arts in Zagreb, and became Full Professor in 2019. She translated the manual *Solubility and Solvents for Conservation Problems*

**Iva Valentić** rođena je u Zagrebu 1966. Godine 1990. diplomirala je slikarstvo na Accademia di delle belle arti u Veneciji u klasi prof. Carmela Zottija. Tijekom 1993. i 1994. pohađala tečajeve crtanja i arhitekture na Ljetnoj akademiji likovnih umjetnosti u Salzburgu. Od 1992. do 1995. sudjelovala je u Otvorenoj školi akta (*Scuola libera del nudo*) u Veneciji. Godine 1997. na Centralnom institutu lijepih umjetnosti u Pekingu specijalizira kinesku kaligrafiju u klasi prof. Wanga Yonga.

**Fadil Vejzović** (Sarajevo, 1943. – Zagreb, 2022.) diplomirao je slikarstvo na Akademiji likovnih umjetnosti u Zagrebu 1966. u klasi prof. Raoula Goldonija. Od 1970. do 1975. poslijediplomski studira grafiku i slikarstvo kod prof. Olemensa Fischera na Akademie der Bildenden Künste u Nürnbergu. Uz slikarstvo bavio se i ilustracijama. Izlagao je na brojnim izložbama u zemlji i inozemstvu. Dobitnik je mnogih nagrada i priznanja.

**Nenad Vorih** rođen je 1963. u Zagrebu. Diplomirao je slikarstvo na Akademiji likovnih umjetnosti 1987. u klasi prof. Ferdinanda Kulmera. Izlagao je na više od šezdeset samostalnih izložbi u Hrvatskoj i Europi. Dobitnik je nagrada Grisia, Porin i Art Revolution Taipei 2015.

**Anton Vrlić** rođen je 1957. u Splitu. Diplomirao je 1982. na Akademiji likovnih umjetnosti u Zagrebu u klasi prof. Raoula Goldonija. Objavio je nekoliko grafičkih mapa. Bavi se slikarstvom, grafikom, mozaikom i medijem stakla. Od 2007. zaposlen je na Akademiji primijenjenih umjetnosti Sveučilišta u Rijeci in zvanju redovitog profesora. Od 2002. vanjski je suradnik Akademije likovnih umjetnosti Sveučilišta u Zagrebu. Izlagao je na samostal-

by Giorgio Torraccia (K-R Centar and Croatian Conservation-Restoration Association, Zagreb, 2010) She has exhibited in solo and group exhibitions. She received the award *Ars summa Universitatis* in the field of fine arts for the academic year of 2020/2021.

**Iva Valentić** was born in Zagreb in 1966. In 1990, she graduated in painting from Accademia di belle arti in Venice, in the class of Professor Carmelo Zotti. In 1993 and 1994, she attended courses in drawing and architecture at the Salzburg International Academy of Fine Arts. Between 1992 and 1995, she participated in the Free School of the Nude (*Scuola libera del Nudo*) in Venice. In 1997, she specialised in Chinese calligraphy at the Central Academy of Fine Arts in Beijing, in the class of Professor Wang Yong.

**Fadil Vejzović** (Sarajevo, 1943 – Zagreb, 2022) graduated in painting from the Academy of Fine Arts in Zagreb in 1966, in the class of Professor Raoul Goldoni. Between 1970 and 1975, he attended postgraduate studies in printmaking and painting under Professor Clemens Fischer at Akademie der Bildenden Künste in Nuremberg. Alongside painting, he was also engaged in illustration. He exhibited in many exhibitions in the country and abroad, and received numerous awards and recognitions.

**Nenad Vorih** was born in Zagreb in 1963. He graduated in painting from the Academy of Fine Arts in 1987, in the class of Professor Ferdinand Kulmer. He exhibited in more than sixty solo exhibitions in Croatia and abroad. He received the Grisia Award, the Porin Award, and the 2015 Taipei Art Revolution Award.



nim i skupnim izložbama u zemlji i inozemstvu. Za svoj rad primio je nekoliko nagrada. Djela mu se nalaze u mnogim muzejskim, galerijskim i privatnim zbirkama u zemlji i inozemstvu.

Pripremila: Vesna Šantak

**Anton Vrlić** was born in 1957 in Split. He graduated in 1982 from the Academy of Fine Arts in Zagreb, in the class of Professor Raoul Goldoni. He published several graphics portfolios. He is engaged in painting, printmaking, mosaic, and the medium of glass. Since 2007, he has worked at the Academy of Applied Arts of the University of Rijeka as Full Professor. He has been an external associate at the Academy of Fine Arts of the University of Zagreb. He has exhibited in solo and group exhibitions in the country and abroad. He received several awards for his work. His works are found in many museum, gallery and private collections in the country and abroad.

Prepared by Vesna Šantak

## KATALOG DJELA / Catalogue of Works

### Galerija VB / VB Gallery

#### 1. Breda Beban

*Ortež III (simboli)*  
*Drawing III (Symbols)*, 1985.  
akvarel na papiru, tuš  
watercolour on paper,  
India ink  
24 x 18 cm

#### 2. Hugo Besard

*Cry Peace from Your Heart*  
2008.  
bakropis u boji  
colour etching  
40 x 38 cm

#### 3. Ružica Dešković

*Igra*  
*The Game*, 1985.  
akrilik na kartonu  
acrylic on cardboard  
50 x 70 cm

#### 4. Toni Franović

*Rusko selo u Americi*  
*Russian Village in America*  
1996.  
gvaš na papiru  
gouache on paper  
105 x 76,5 cm

#### 5. Laura Gioso

*Slika*  
*Painting*, 1975.  
ulje na platnu  
oil on canvas  
70 x 80 cm

#### 6. Ante Jakić

*Konj*  
*Horse*, 1981.  
bronca  
bronze  
5 x 6 cm

#### 7. Ljerka Kallay

*Vrane i psi*  
*Crows and Dogs*, 1985.  
kombinirana tehnika  
mixed media  
100 x 70 cm

#### 8. Miroslav Konrád

*Na trgu*  
*On the Square*, 1993.  
akvarel na papiru  
watercolour on paper  
38 x 44 cm

#### 9. Ines Krasić

*Jedno dopodne u*  
*Remetinecu*  
*A Morning in Remetinec*,  
1986.  
tempera na papiru  
tempera on paper  
40 x 42 cm

#### 10. Nives Kavurić Kurtović

*Sudbina je stvarnija od*  
*čovjeka samog*  
*Fate Is More Real Than*  
*Man Himself*, 1986.  
kombinirana tehnika  
mixed media  
100 x 80 cm

#### 11. Milena Lah

iz ciklusa *Istarske djevojke*  
from the cycle *Istrian Girls*  
1957./1985.  
lavirani tuš  
ink wash  
90 x 60 cm

#### 12. Maja Nejašmić

*Stijene*  
*Rocks*, 2001.  
ulje na platnu  
oil on canvas  
90 x 115 cm

#### 13. Dimitrije Popović

*Bez naziva*  
*Untitled*, 1975.  
olovka u boji na papiru  
coloured pencil on paper  
100 x 70 cm

#### 14. Srećko Planinić

*Prema dnu*  
*Towards the Bottom*, 1997.  
ulje na papiru  
oil on paper  
62 x 92 cm

#### 15. Srećko Planinić

*Odrazi I*  
*Reflections I*, 1981.  
ulje na platnu  
oil on canvas  
125 x 125 cm

**16. Stanko Posavec**

*Rana ptica*  
*Early Bird*, 1987.  
enkaustika na lesonitu  
encaustic painting on  
fibreboard  
70 x 50 cm

**17. Sanja Pribić**

iz grafičke mape  
*Sazviježđe*  
from the graphics portfolio  
*Constellation*, 1986.  
kombinirana tehnika  
mixed media  
77 x 105 cm

**18. Ivan Šebalj**

*Pseća glava I*  
*Dog Head I*, 1995.  
ugljen i pastel na papiru  
charcoal and pastel on  
paper  
56 x 76 cm

**19. Izabela Šimunović**

*Bez naziva*  
*Untitled*, 1999.  
otisak na platnu  
print on canvas  
97 x 100 cm

**20. Gorislav Štambuk**

*Zabrinuta*  
*The Worried One*, 1975.  
mramor  
marble  
36 x 15 x 23 cm

**21. Dražen Trogrlić**

*Na mjeseci list* – iz mape  
*Povratak uoči odlaska*  
*Leaf on the Moon* – from  
the portfolio *Returning*  
*Upon Leaving*, 1987.  
cinkopis u boji  
zinc oxide print in colour  
39 x 53,5 cm

**22. Tamara Ukrainčik**

*Klizači*  
*Skaters*, 1990.  
ulje na platnu  
oil on canvas  
90 x 140 cm

**23. Iva Valentić**

*Zapisi broj 28*  
*Records No. 28*, 2003.  
tuš na rižinu papiru  
India ink on rice paper  
35 x 69 cm

**24. Fadil Vejzović**

*Pigmalion – susret u zoru*  
*Pygmalion – An Encounter*  
*at Dawn*, 1986.  
bakropis, akvatinta, ruleta  
etching, aquatinta, roulette  
80 x 52 cm

**25. Nenad Vorih**

*Scarface*, 1997.  
akrilik na platnu  
acrylic on canvas  
55 x 45 cm

**26. Anton Vrljić**

*Argentinski ribari*  
*Argentinian Fishermen*,  
1989.  
linorez u boji  
colour linocut  
80 x 50 cm

**Multimedijalna dvorana  
na katu /  
Multimedia Hall on the  
upper floor**

**27. Marija Braut**

*Igralište u Trnskom*  
*Playground in Trnsko*, 1977.  
silver gelatin print  
30 x 30 cm

**28. Marija Braut**

*Gradnja petlje na*  
*Držičevoj ulici*  
*Constructing the Junction*  
*on Držičeva Street*, 1974.  
silver gelatin print  
30 x 30 cm

**29. Marija Braut**

*Na putu prema domovima*  
*On the Way Home*, 1977.  
silver gelatin print  
30 x 30 cm

**30. Marija Braut**

*Urbani pejzaž*  
*Urban Landscape*, 1977.  
silver gelatin print  
30 x 30 cm

**31. Marija Braut**

*Borba za opstanak*  
*Struggle for Survival*, 1977.  
silver gelatin print  
30 x 30 cm

**32. Marija Braut**

*Park u Utrini*  
*Park in Utrina*, 1977.  
silver gelatin print  
30 x 30 cm

**33. Marija Braut**

*Koke u Novom Zagrebu*  
*Hens in Novi Zagreb*, 1977.  
silver gelatin print  
30 x 30 cm

**34. Marija Braut**

*Reda mora biti*  
*Order is a Must*, 1977.  
silver gelatin print  
30 x 30 cm

**35. Marija Braut**

*Ususret Novom dobu*  
*Towards a New Era*, 1977.  
silver gelatin print  
30 x 30 cm

**36. Marija Braut**

*Super Andrija*, 1977.  
silver gelatin print  
30 x 30 cm

**37. Marija Braut**

*Crveni most*  
*Red Bridge*, 1974.  
silver gelatin print  
30 x 30 cm

**38. Marija Braut**

*Mamutica*, 1977.  
silver gelatin print  
30 x 30 cm

**39. Marija Braut**

*Selo u gradu – Hipodrom*  
*Countryside in the City*  
– *The Hippodrome*, 1977.  
silver gelatin print  
30 x 30 cm

**40. Marija Braut**

*Gradnja Mosta mladosti*  
*Constructing the Youth*  
*Bridge* 1974.  
silver gelatin print  
30 x 30 cm

**41. Marija Braut**

*Križanje Avenije B. Kidriča i*  
*Avenije V. Holjevca*  
*The Intersection of B. Kidrič*  
*and V. Holjevac Avenues*  
1977.  
silver gelatin print  
30 x 30 cm

**42. Mario Rozić**

*Remetinečki gaj*, 2012.  
silver gelatin print  
30 x 30 cm

**43. Mario Rozić**

*Igralište u Travnom*  
*Playground in Travno*, 2012.  
silver gelatin print  
30 x 30 cm

**44. Mario Rozić**

*Remetinečki gaj – park*  
*Remetinečki Gaj*  
– *The Park* 2012.  
silver gelatin print  
30 x 30 cm

**45. Mario Rozić**

*Arena*, 2012.  
silver gelatin print  
30 x 30 cm

**46. Mario Rozić**

*Na tramvajskoj stanici*  
*At the Tram Station*, 2012.  
silver gelatin print  
30 x 30 cm

**47. Mario Rozić**

*Azra*, 2012.  
silver gelatin print  
30 x 30 cm

**48. Mario Rozić**

*Pothodnik – Utrina*  
*Underpass – Utrina*, 2012.  
silver gelatin print  
30 x 30 cm

**49. Mario Rozić**

*Sjene Arene*  
*Shadows of Arena*, 2012.  
silver gelatin print  
30 x 30 cm

**50. Mario Rozić**

*Arena centar*  
*Arena Centre*, 2012.  
silver gelatin print  
30 x 30 cm

**51. Mario Rozić**

*Između jave i sna*  
*Between Sleep*  
*and Wakefulness*, 2011.  
silver gelatin print  
30 x 30 cm

**52. Mario Rozić**

*MSU*, 2012.  
silver gelatin print  
30 x 30 cm

**53. Mario Rozić**

*Lice s naslovnice*  
*The Face from the*  
*Cover Page*, 2011.  
silver gelatin print  
30 x 30 cm

**54. Mario Rozić**

*Bijeg od grada*  
*Escape from the City*, 2012.  
silver gelatin print  
30 x 30 cm

**55. Mario Rozić**

*Vrtovi u Travnom*  
*Gardens in Travno*, 2012.  
silver gelatin print  
30 x 30 cm

**56. Mario Rozić**

*Paviljon*  
*The Pavilion*, 2012.  
silver gelatin print  
30 x 30 cm

**57. Mario Rozić**

*Dodir anđela*  
*Touched by an Angel*, 2012.  
silver gelatin print  
30 x 30 cm

**58. Mario Rozić**

*Centar za kulturu Novi*  
*Zagreb*  
*Novi Zagreb Cultural*  
*Centre*  
2012.  
silver gelatin print  
30 x 30 cm

POPIS UMJETNIKA IZ FUNDUSA GALERIJE VLADIMIR BUŽANČIĆ /  
List of artists from the holdings of Vladimir Bužančić Gallery

Jure Amižić, Vesna Aralica, Breda Beban, Hugo Besard, Zoran Bićanić, Roman Blažeković, Kosa Bokšan, Marija Braut, Branko Broce, Tomislav Buntak, Darko Bavoljak, Dijana Brkljačić, Jože Ciuha, Plamenko Čengić, Emil Čolić Bobanović, Ružica Dešković, Francina Doleneć, Alma Dujmović, Joško Eterović, Ivan Fanuko, Eduard Ferenc, Toni Franović, Ivan Gašpić, Josef Geršl, Laura Gioso, Roberta Glavaš, Miljenko Gregl, Igor Gustini, Vladimir Guteša, Živko Haramija, Mihajla Hofer, Ante Jakić, Juraj Jonke, Ljerka Kallay, Juraj Karakaš, Miroslav Konrad, Mirjana Karolina Koren, Vitold Košir, Ines Krasić, Ana Krleža, Nives Kavurić Kurtović, Milena Lah, Pavo Majić, Leonardo Budimlić Majnarić, Mirjana Marović, Nada Martinjak, Jožica Medle, Marko Mihaljević, Maja Nejašmić, Krešimir Nikšić, Ivan Obsieger, Gracija Pedić, Dafne Perkoć Planinić, Hrvoje Marko Peruzović, Ksenija Pintar, Dimitrije Popović, Srećko Planinić, Irena Podvorac, Stanko Posavec, Ivan Posavec, Sanja Pribić, Dajana Riss, Šime Radovčić, Mario Rozić, Dalibor Rubido, Vedran Ružić, Anton Schramadei, Slobodanka Müller-Sobol, Mauro Stipanov, Ivan Šebalj, Janez Šibila, Izabela Šimunović, Milijana Škarica, Gorislav Štambuk, Rostislav Štepanik, Ante Teskera, Dražen Trogrlić, Tanja Tucman, Ksenija Turčić, Tamara Ukrainčik, Iva Valentić, Fadil Vejzović, Ivan Vitić, Manuela Vladić, Leila Michieli Vojvoda, Pika Vončina, Nenad Vorih, Josip Vranić, Anton Vrlić, Đurđa Gudlin Zanoški, Marko Živković





Muzičko-scensko događanje  
*Refleksije Bauhauusa*  
*Reflections of the Bauhaus*

# DJETELINA S NAJMANJE ČETIRI LISTA

26. lipnja – 14. srpnja 2023.

## A Clover with at Least Four Leaves

26 June – 14 July 2023

Kustos / Curator: Danko Friščić

Lijepo je i, kao što se kaže, sreća, pronaći djetelinu s četiri lista. U ovom slučaju naše već itekako tradicionalne suradnje triju umjetničkih akademija i TTF-a, ne moramo je tražiti, pronalaziti, već se sama pojavljuje u svojoj sve ljepšoj pojavnosti i bojama i ujedinjenim raznolikostima te nas ljepotom svojih listova mami na uživanje u svakom našem sljedećem zajedničkom projektu.

Pobuđuje sreću umjetnosti!

Ova međuakademijska suradnja započela je 2009. na inicijativu tadašnjih dekana triju umjetničkih akademija – Mladena Janjanina, Enesa Midžića i Slavomira Drinkovića – operom *Čarobna frula* u Lisinskom. Uslijedili su *Ivan Grozni*, *Carmen*, *Slavuj* i *Orfej i Euridika*, sve u Lisinskom, zatim *Momci na brod* 2014. u Maloj sceni, *Madam Buffault* 2015. i 2018. u HNK-u, *Amelija ide na ples* u Maloj sceni 2015., *Agrippina* godinu kasnije, pa *Lukava mala lisica* u HNK-u 2017., zatim *Cosi fan tutte*, također u HNK-u 2018. pa u Koncertnoj dvorani *Blagoje Bersa* 2019. te napokon Mahlerov *Dječakov čudesni rog* koji je u Koncertnoj dvorani *Blagoje Bersa* izveden 2019.

Nakon niza iznimno uspješnih glazbeno-scenskih projekata nastalih posljednjih godina kao plod suradnje studenata i nastavnika triju zagrebačkih umjetničkih akademija i TTF-a, studenti akademija nastavljaju suradnju *Životinjskom farmom* Igora Kuljerića u Koncertnoj dvorani Vatroslava Lisinskog u sklopu programa *Muzičkog biennala Zagreb*, ujedno u sklopu proslave 100. godišnjice Muzičke akademije u Zagrebu. Najnovija je suradnja nedavno sjajno realizirana i izvedena opera *Amfitrion* Borisa Papandopula u HNK-u u Zagrebu.

Uživajmo, dakle, u ovom malom presjeku, djelomičnom prikazu suradnji naših triju umjetničkih akademija i TTF-a, kojime zapravo stvaramo zazubice za jednim sveobuhvatnijim prikazom i analizom tih suradnji s mnoštvom već realiziranih i u iščekivanju budućih projekata ovdje navedenih partnera Sveučilišta u Zagrebu, a posebno isto tako s drugim hrvatskim i inozemnim partnerima.

Danko Friščić, uz korištenje dijela teksta Tamare Borić

It is nice and, as we say, lucky to find a four-leaf clover. In this case of our very much traditional collaboration between three arts academies and TTF, we do not have to look for it, find it, but it rather appears by itself in its increasingly beautiful manifestation, colours and united diversities, beckoning us with the beauty of its leaves to enjoy each of our succeeding joint projects.

It induces the happiness of art!

This collaboration between academies began in 2009 upon the initiative of then deans of three arts academies – Mladen Janjanin, Enes Midžić, and Slavomir Drinković – with the opera *The Magic Flute at Lisinski*. This was followed by *Ivan IV*, *Carmen*, *The Nightingale* and *Orpheus and Eurydice*, all of which took place at Lisinski, then *Boys on Board!* at Mala Scena in 2014, *Madam Buffault* at HNK in 2015 and 2018, *Amelia Goes to the Ball* at Mala Scena in 2015, *Agrippina* in the following year, then *The Cunning Little Vixen* at HNK in 2017, then *Cosi fan tutte*, also at HNK in 2018 and at Blagoje Bersa Concert Hall in 2019, and finally *The Youth's Magic Horn*, performed at Blagoje Bersa Concert Hall in 2019.

After a series of exceptionally successful musical and scenic projects, developed in recent years as the result of collaboration between students and pedagogues of Zagreb's three arts academies and TTF, the academy students continued their collaboration with *Animal Farm* by Igor Kuljerić at Vatroslav Lisinski Concert Hall as part of the programme of *Music Biennale Zagreb*, and also as part of celebrating the 100<sup>th</sup> anniversary of the Academy of Music in Zagreb. The latest collaboration is the recently brilliantly actualised and performed opera *Amphitryon* by Boris Papandopulo at HNK in Zagreb.

So, let us enjoy this little overview, this partial representation of the collaboration between three arts academies of ours and TTF, with which we actually whet an appetite for a more comprehensive overview and analysis of these collaborations with a plethora of the already actualised projects and the expected upcoming ones of the aforementioned partners from the University of Zagreb, and especially also with other partners from Croatia and abroad.

Danko Friščić, with excerpts from the text by Tamara Borić





Opera  
Životinjska farma  
Animal Farm



Opera  
Životinjska farma  
Animal Farm





Opera  
*Pepeljuga*  
*Cinderella*





Opera  
*Amfitrion*  
*Amphitryon*



Opera  
*Životinjska farma*  
*Animal Farm*



## POPIS SUDIONIKA / List of participants

### Opera, Boris Papandopulo:

#### *Amfitrion / Amphitryon*

Projekt Muzičke akademije, Akademije dramskih umjetnosti, Akademije likovnih umjetnosti, Tekstilno-tehnološkog fakulteta i Arhitektonskog fakulteta Sveučilišta u Zagrebu. / Project of the Academy of Music, the Academy of Dramatic Arts, the Academy of Fine Arts, the Faculty of Textile Technology, and the Faculty of Architecture of the University of Zagreb.

Autori / Authors: Mirta Baranić, Karlo Blažina, Petra Bobić, Ema Bukovac, Jana Friščić, Ana Jančiković, Magdalena Juričić, Marko Marić, Roza Marija Marković, Katarina Matulin, Rea Peternel, Nikolina Manda Šarić, Ema Šram, Laura-Ana Zdunić, Tesa Koren i Silvija Šubek (studenti prve godine diplomskog studija) / (students of the 1<sup>st</sup> year of the graduate study programme)

Mentori / Mentors: Barbara Bourek, izv. prof. art. / Associate Professor (TTF), Irena Šabarić, izv. prof. dr. sc. / PhD, Associate Professor (TTF), Franka Karin, mag. ing. des. tex. (TTF), Ana Sutlović, prof. dr. sc. / PhD, Full Professor

Fotografska dokumentacija / Photo Documentation: Inia Herenčić, Sanja Merćep, Palma Poljaković, Magda Galić

Premijera: 11. svibnja 2023., HNK u Zagrebu

/ Premiere: 11 May 2023 at HNK in Zagreb

Nagrada / Award: Rektorova nagrada za projekt u cjelini 2022./2023. / Rector's Award 2022/2023 for the project as a whole

### **Rodendan umjetnosti, 17. siječnja 2023.**

#### **/ Birthday of Art, 17 January 2023**

Muzička akademija Sveučilišta u Zagrebu

/ Academy of Music of the University of Zagreb

Predstavljanje programa i najboljih radova

studenata Akademije dramskih umjetnosti,

Akademije likovnih umjetnosti, Muzičke akademije i

Studija dizajna Arhitektonskog fakulteta. U program se izravno uključila Europska radiodifuzijska unija (EBU) putem dramskog i glazbenog programa Hrvatskog radija i *videostreaminga*. / Presentation of programmes and most outstanding works by the students of the Academy of Dramatic Arts, the Academy of Fine Arts, the Academy of Music, and the School of Design of the Faculty of Architecture. The European Broadcasting Union (EBU) directly connected with the programme via the drama and music programme of the Croatian Radio and video streaming.

### Opera, Igor Kuljerić:

#### *Životinjska farma / Animal Farm*

Projekt Muzičke akademije, Akademije dramskih umjetnosti, Akademije likovnih umjetnosti, Tekstilno-tehnološkog fakulteta, Arhitektonskog fakulteta Sveučilišta u Zagrebu. / Project of the Academy of Music, the Academy of Dramatic Arts, the Academy of Fine Arts, the Faculty of Textile Technology, and the Faculty of Architecture of the University of Zagreb.

Režija / Director: Krešimir Dolenčić, izv. prof. art. / Associate Professor (ADU)

Dirigent / Conductor: Mladen Tarbuk, red. prof. art. / Full Professor (MA)

Kostimografija / Costume design: studenti diplomskog studija Tekstilnog i modnog dizajna, smjer Kostimografija (TTF) ak. god. 2020./2021. / students of the graduate study programme in Textile and Fashion Design, specialising in Costume Design (TTF), academic year of 2020/2021

Mentorice / Mentors: Barbara Bourek, doc. art.

/ Assistant Professor (TTF), Irena Šabarić, doc. dr. sc.

/ PhD, Assistant Professor, Suzana Kutnjak-Mravlinčić,

dr. sc., viši predavač / PhD, senior lecturer (TTF),

Franka Karin, mag. ing. des. tex., asis. / mag. ing. des.

tex., Teaching Assistant (TTF), Beti Rogina-Car, dr.

sc., viši znanstveni suradnik, stručni suradnik / PhD, senior fellow, senior associate (TTF)  
Fotografska dokumentacija / Photo Documentation: Inia Herenčić, Filip Milković, Palma Poljaković, Vid Redža  
Premijera / Premiere: 27. studenoga 2021.  
Koncertna dvorana Vatroslava Lisinskog / 27 November 2021, Vatroslav Lisinski Concert Hall  
Nagrada / Awards: Rektorova nagrada za projekt u cjelini 2021./2022. Godišnja nagrada *Vatroslav Lisinski* Hrvatskog društva skladatelja i diploma *Milka Trnina* / Rector's Award 2021/2022 for the project as a whole Vatroslav Lisinski Annual Award of the Croatian Composers' Society and the Milka Trnina Diploma

#### **Opera, Jules Massenet:**

##### ***Pepeljuga / Cinderella***

Muzička akademija Sveučilišta u Zagrebu i HNK u Varaždinu, 2020. / Academy of Music of the University of Zagreb and HNK in Varaždin, 2020  
Projekt Muzičke akademije, Akademije dramskih umjetnosti, Akademije likovnih umjetnosti, Tekstilno-tehnološkog fakulteta, Arhitektonskog fakulteta Sveučilišta u Zagrebu i Hrvatskoga narodnog kazališta u Varaždinu. / Project of the Academy of Music, the Academy of Dramatic Arts, the Academy of Fine Arts, the Faculty of Textile Technology, the Faculty of Architecture of the University of Zagreb, and the Croatian National Theatre in Varaždin.  
Redatelj / Director: Saša Anočić, diplomirani glumac / academic actor  
Dirigent / Conductor: Darijan Ivezić, diplomirani dirigent  
Kostimografija / Costume design: studenti diplomskog studija Tekstilnog i modnog dizajna, smjer Kostimografija (TTF) ak. god. 2019./2020. / students of the graduate study programme in Textile and Fashion Design, specialising in Costume Design (TTF), academic year of 2019/2020  
Mentorice / Mentors: Barbara Bourek, doc. art. / Assistant Professor (TTF), Irena Šabarić, doc. dr. sc. / PhD, Assistant Professor (TTF), Franka Karin,

asis. / Teaching Assistant (TTF) i Beti Car-Rogina, dr. sc. / PhD (TTF)  
Fotografska dokumentacija / Photo Documentation: Bartul Pejčković i Matej Jurčević  
Premijera / Premiere: 7. ožujka 2020., Koncertna dvorana Blagoje Bersa u Zagrebu / 7 March 2020, Blagoje Bersa Concert Hall in Zagreb  
Nagrada / Award: Rektorova nagrada za projekt u cjelini ak. god. 2019./2020. / Rector's Award 2019/2020 for the project as a whole

#### **Opera, Wolfgang Amadeus Mozart:**

##### ***Così fan tutte***

Projekt Muzičke akademije, Akademije dramskih umjetnosti, Akademije likovnih umjetnosti, Tekstilno-tehnološkog fakulteta i Studija dizajna Arhitektonskog fakulteta Sveučilišta u Zagrebu te HNK-a u Zagrebu. / Project of the Academy of Music, the Academy of Dramatic Arts, the Academy of Fine Arts, the Faculty of Textile Technology, the School of Design of the Faculty of Architecture of the University of Zagreb, and the Croatian National Theatre in Zagreb.  
Dirigent / Conductor: Tomislav Fačini, red. prof. art. / Full Professor (MA)  
Redateljica / Director: Dora Ruždjak Podolski, doc. art. / Assistant Professor (MA)  
Scenografija / Scenography: studenti Akademije dramskih umjetnosti i Akademije likovnih umjetnosti / students of the Academy of Dramatic Arts and the Academy of Fine Arts  
Mentori scenografije / Scenography mentors: Tanja Lacko, doc. art. / Assistant Professor (ADU), Darko Bakliža, red. prof. art. / Full Professor (ALU) i Gordana Bakić Vlahov, doc. art. / Assistant Professor (ALU)  
Kostimografija / Costume design: studenti prve godine diplomskog studija diplomskog studija Tekstilnog i modnog dizajna, smjer Kostimografija / students of the 1st year of the graduate study programme in Textile and Fashion Design, specialising in Costume Design (TTF)  
Mentorice kostimografije / Costume design

mentors: Barbara Bourek, doc. art. / Assistant Professor (TTF) i Sandra Škaro, asis. / Teaching Assistant (TTF)  
Premijera / Premiere: 25. svibnja 2018., HNK u Zagrebu / 25 May 2018, HNK in Zagreb  
Nagrada / Award: Rektorova nagrada za projekt u cjelini 2017. / 2018. / Rector's Award 2017/2018 for the project as a whole

#### **Muzičko-scensko događanje:**

##### ***MALO DRUGAČIJE VODSTVO UZ IZLOŽBU REFLEKSIJE BAUHAUSA Refleksije Bauhaus: Akademija primijenjenih umjetnosti u Zagrebu 1949. – 1955.***

***Kurt Weill / Bertolt Brecht / Oscar Schlemmer / Music and scenic event: A SLIGHTLY DIFFERENT GUIDED TOUR OF THE EXHIBITION REFLECTIONS OF THE BAUHAUS Reflections of the Bauhaus: Academy of Applied Arts in Zagreb 1949 – 1955***

***Kurt Weill / Bertolt Brecht / Oscar Schlemmer***  
Galerija Klovićevi dvori u Zagrebu, 13. studenoga 2019. / Klovićevi Dvori Gallery in Zagreb, 13 November 2019

Projekt Muzičke akademije, Akademije dramskih umjetnosti i Tekstilno-tehnološkog fakulteta Sveučilišta u Zagrebu / Project of the Academy of Music, the Academy of Dramatic Arts, and the Faculty of Textile Technology of the University of Zagreb  
Autori kostimografske mape studenti su Tekstilno-tehnološkog fakulteta, prve godine diplomskog studija Tekstilni i modni dizajn, smjera Kostimografija, na kolegiju Primijenjena kostimografija ak. god. 2019./2020. / Authors of the costume design portfolio are students of the Faculty of Textile Technology, 1<sup>st</sup> year of the graduate study programme in Textile and Fashion Design, specialising in Costume Design, course in Applied Costume Design, academic year of 2019/2020: Nora Brbić, Tea Dragić, Doriana Duić, Emma Stephanie Gaunt, Judita Jerković, Eglontina Kabashaj, Iva Kavelj, Karla Kos, Dora Mašanović,

Melani Medeši, Giorgia Pezzolato, Karmen Polović, Nives Skelin, Magdalena Stojanov, Sara Šumanović, Marija Zrilić  
Mentorice / Mentors: Barbara Bourek, doc. art. / Assistant Professor (TTF), Irena Šabarić, doc. dr. sc. / PhD, Assistant Professor (TTF), Franka Karin, asis. / Teaching Assistant (TTF) i Beti Car-Rogina, dr. sc. / PhD (TTF)  
Nagrada / Award: Rektorova nagrada za kostimografsku mapu, projekt: *Refleksije Bauhaus*, ak. god. 2019./2020. / Rector's Award for the costume design portfolio, project: *Reflections of the Bauhaus*, academic year of 2019/2020

#### **Koncert studenata Muzičke akademije u Zagrebu / Concert of the students of the Academy of Music in Zagreb**

##### **Zagreb-Beč 1900 / Zagreb-Vienna 1900**

Projekt Muzičke akademije, Akademije dramskih umjetnosti i Tehničko-tehnološkog fakulteta Sveučilišta u Zagrebu povodom Međunarodnog dana muzeja / Project of the Academy of Music, the Academy of Fine Arts, the Academy of Dramatic Arts, the Faculty of Textile Technology of the University of Zagreb, and HNK in Zagreb.  
Kostimografija / Costume design: studenti prve godine diplomskog studija Tekstilnog i modnog dizajna smjera Kostimografije Tekstilno-tehnološkog fakulteta Sveučilišta u Zagrebu / students of the 1st year of the graduate study programme in Textile and Fashion Design, specialising in Costume Design, at the Faculty of Textile Technology of the University of Zagreb  
Mentorice kostimografije / Costume design mentors: Barbara Bourek, doc. art. / Assistant Professor (TTF) i Sandra Škaro ass. / Teaching Assistant (TTF)  
Izvedba: 18. svibnja 2017. Galerija Klovićevi dvori u Zagrebu / Performed on 18 May 2017 at Klovićevi Dvori Gallery in Zagreb



**Opera, Leoš Janáček:**

***Mala lukava lisica***

***The Cunning Little Vixen***

Projekt HNK-a u Zagrebu, Muzičke akademije, Akademije dramskih umjetnosti, Akademije likovnih umjetnosti, Tekstilno-tehnološkog fakulteta, Studija dizajna Arhitektonskog fakulteta, Fakulteta političkih znanosti Sveučilišta u Zagrebu i Djevojačkog zbora Zvezdice / Project of the HNK in Zagreb, the Academy of Music, the Academy of Dramatic Arts, the Academy of Fine Arts, the Faculty of Textile Technology, the School of Design of the Faculty of Architecture, the Faculty of Political Science of the University of Zagreb, and the Girls' Choir Zvezdice.

Dirigent / Conductor: Mladen Tarbuk, red. prof. art. / Full Professor (MA)

Redatelj / Director: Mathias Behrends, prof. / Professor, Visoka umjetnička škola u Bernu / Academy of the Arts in Bern

Scenografija / Scenography: studenti Akademije dramskih umjetnosti i Akademije likovnih umjetnosti / students of the Academy of Dramatic Arts and the Academy of Fine Arts

Mentori scenografije / Scenography mentors: Tanja Lacko, doc. art. / Assistant Professor (ADU), Darko Bakliža, red. prof. art. / Full Professor (ALU) i Gordana Bakić Vlahov, doc. art. / Assistant Professor (ALU)

Kostimografija / Costume design: studenti prve godine diplomskog studija Tekstilnog i modnog dizajna, smjera Kostimografija, Tekstilno-tehnološkog fakulteta Sveučilišta u Zagrebu / students of the 1st year of the graduate study programme in Textile and Fashion Design, specialising in Costume Design, at the Faculty of Textile Technology of the University of Zagreb

Mentorice kostimografije / Costume design mentors: Barbara Bourek, doc. art. / Assistant Professor (TTF) i Sandra Škaro, asis. / Teaching Assistant (TTF)

Fotografska dokumentacija / Photo Documentation: Ines Grahovac

Premijera / Premiere: 3. ožujka 2017., HNK u Zagrebu / 3 March 2017, HNK in Zagreb

Nagrade / Awards:

Rektorova nagrada za projekt u cjelini za 2017. / Rector's Award 2017 for the project as a whole  
Posebna rektorova nagrada za kostimografsku mapu studenata prve godine diplomskog studija Tekstilnog i modnog dizajna, modula Kostimografija. / Special Rector's Award for the costume design portfolio by students of the 1st year of the graduate study programme in Textile and Fashion Design, module in Costume Design

**Opera, Georg Friedrich Händel: *Agrippina***

Projekt Muzičke akademije, Akademije likovnih umjetnosti, Akademije dramskih umjetnosti i Tekstilno-tehnološkog fakulteta Sveučilišta u Zagrebu te HNK-a u Zagrebu. / Project of the Academy of Music, the Academy of Fine Arts, the Academy of Dramatic Arts, the Faculty of Textile Technology of the University of Zagreb, and HNK in Zagreb.

Libreto / Libretto: Vincenzo Grimani (1652. – 1710., operni libretist / opera librettist)

Dirigent / Conductor: Tomislav Fačini, doc. art. / Assistant Professor (MA)

Redateljica / Director: Dora Ruždjak Podolski, doc. art. / Assistant Professor (MA)

Scenograf / Scenographer: Zlatko Kauzlarić-Atač, red. prof. art. / Full Professor (ALU)

Kostimografija / Costume design: studenti of the Faculty of Textile Technology under the mentorship of Barbara Bourek, Assistant Professor (TTF)

Premijera / Premiere: 16. travnja 2016. / 16 April 2016

Nagrade / Awards:

Rektorova nagrada za projekt u cjelini / Rector's Award for the project as a whole

Posebna rektorova nagrada za kostimografsku mapu studenata prve godine diplomskog studija Tekstilnog i modnog dizajna, modula Kostimografija, ak. god. 2015./2016. / Special Rector's Award for the costume design portfolio by students of the 1st year of the graduate study programme in Textile

Opera

*Mala lukava lisica*

*The Cunning Little Vixen*



Opera *Agrippina*



and Fashion Design, module in Costume Design, academic year of 2015/2016

**Opera, Boris Papandopulo:**

***Madame Buffault***

28. *Muzički biennale Zagreb*, HNK Zagreb / 28. Music Biennale Zagreb, HNK Zagreb  
Projekt Muzičke akademije, Akademije likovnih umjetnosti, Akademije dramskih umjetnosti i Tekstilno-tehnološkog fakulteta Sveučilišta u Zagrebu / Project of the Academy of Music, the Academy of Fine Arts, the Academy of Dramatic Arts, the Faculty of Textile Technology of the University of Zagreb, and HNK in Zagreb.  
Redateljica / Director: Dora Ruždjak Podolski, doc. art. / Assistant Professor (MA)  
Dirigent / Conductor: Mladen Tarbuk, red. prof. art. / Full Professor (MA)  
Scenografija / Scenography: studenti ALU-a / students of ALU, mentor / mentor: Zlatko Kauzlarić-Atač, red. prof. art. / Full Professor  
Kostimografija / Costume design: studenti TTF / students of TTF, mentorica / mentor: Barbara Bourek, doc. art. / Assistant Professor  
Fotografska dokumentacija / Photo Documentation: Sendi Pucer i Maura Batarilović  
Premijera / Premiere: 18. travnja 2015. / 18 April 2015  
Nagrada / Awards:  
Rektorova nagrada za projekt u cjelini / Rector's Award for the project as a whole  
Posebna rektorova nagrada za kostimografsku mapu studenata prve godine diplomskog studija  
Tekstilnog i modnog dizajna, modula Kostimografija (mentorica Barbara Bourek, doc. art.) / Special Rector's Award for the costume design portfolio by students of the 1st year of the graduate study programme in Textile and Fashion Design, module in Costume Design (mentor: Barbara Bourek, Assistant Professor)  
Nagrada hrvatskog glumišta za najbolje redateljsko ostvarenje – Dora Ruždjak Podolski, doc. art. (MA) / Croatian Theatre Award for Best Director – Dora Ruždjak Podolski, Assistant Professor (MA)

Nominacija za Nagradu hrvatskog glumišta u kategoriji: najbolje operno ostvarenje – Dora Ruždjak Podolski, doc. art. (MA) / Croatian Theatre Award nomination in the Best Opera category – Dora Ruždjak Podolski, Assistant Professor (MA)

**PLAKAT / Poster**

Vizualni identitet opera i dizajn plakata realiziran je sa studentima Akademije likovnih umjetnosti u Zagrebu pod mentorstvom: /

Visual identity of the operas and design of the posters have been developed with students from the Academy of Fine Arts in Zagreb under the following mentorship:

**Igor Stravinsky, *Slavuj / The Nightingale*, 2013.**, opera

Koncertna dvorana Vatroslava Lisinskog / Vatroslav Lisinski Concert Hall  
Dizajn plakata / Design of the poster: Vendi Vernić, Mentor: Svjetlan Junaković, red. prof. art. (ALU) / Full Professor (ALU)  
70 x 50 cm, digitalni tisak / digital print

**Igor Kuljerić, *Životinjska farma / Animal Farm*, 2021.**, opera

Koncertna dvorana Vatroslava Lisinskog / Vatroslav Lisinski Concert Hall  
Dizajn plakata / Design of the poster: Lana Zubović  
Mentor: Svjetlan Junaković, red. prof. art. (ALU) / Full Professor (ALU)  
70 x 50 cm, digitalni tisak / digital print

**Boris Papandopulo, *Madame Buffault*, 2015.**, opera

28. *Muzički biennale Zagreb* / 28<sup>th</sup> *Music Biennale Zagreb*  
Hrvatsko narodno kazalište u Zagrebu / Croatian National Theatre in Zagreb  
Dizajn plakata / Design of the poster: Vendi Vernić  
Mentor: Svjetlan Junaković, red. prof. art. (ALU) / Full Professor (ALU)  
70 x 50 cm, digitalni tisak / digital print

**Wolfgang Amadeus Mozart, *Così fan tutte*, 2018.**, opera

Hrvatsko narodno kazalište u Zagrebu / Croatian National Theatre in Zagreb  
Dizajn plakata / Design of the poster: Helena Benc  
Mentor: Ivan Doroghy, prof. art. (AF-SD) / Professor (AF-SD)  
70 x 50 cm, digitalni tisak / digital print

**Georg Friedrich Händel, *Agrippina*, 2016.**, opera

Hrvatsko narodno kazalište u Zagrebu / Croatian National Theatre in Zagreb  
Dizajn plakata / Design of the poster: Karla Čurčinski  
Mentor: Svjetlan Junaković, red. prof. art. (ALU) / Full Professor (ALU)  
70 x 50 cm, digitalni tisak / digital print

**Leoš Janáček, *Mala lukava lisica / The Cunning Little Vixen*, 2017.**, opera

Hrvatsko narodno kazalište u Zagrebu / Croatian National Theatre in Zagreb  
Dizajn plakata / Design of the poster: Ljubica Golubić, Stella Grabarić, Marijana Šimag  
Mentori / Mentors: Ivan Doroghy, prof. art. (AF-SD) / Professor (AF-SD), Romana Kajp, doc. art. (AF-SD) / Assistant Professor (AF-SD)  
70 x 50 cm, digitalni tisak / digital print

**Jules Massenet, *Pepeljuga / Cinderella*, 2020.**, opera

Koncertna dvorana Blagoje Bersa u Zagrebu i Hrvatsko narodno kazalište u Varaždinu Blagoje Bersa Concert Hall in Zagreb and the Croatian National Theatre in Varaždin  
Dizajn plakata / Design of the poster: Helena Benc  
Mentor: Ivan Doroghy, prof. art. (AF-SD) / Professor (AF-SD)  
70 x 50 cm, digitalni tisak / digital print



**Muzička akademija Sveučilišta u Zagrebu**  
**Music Academy of the University of Zagreb**  
**Rodendan umjetnosti / Birthday of Art, 2023.**

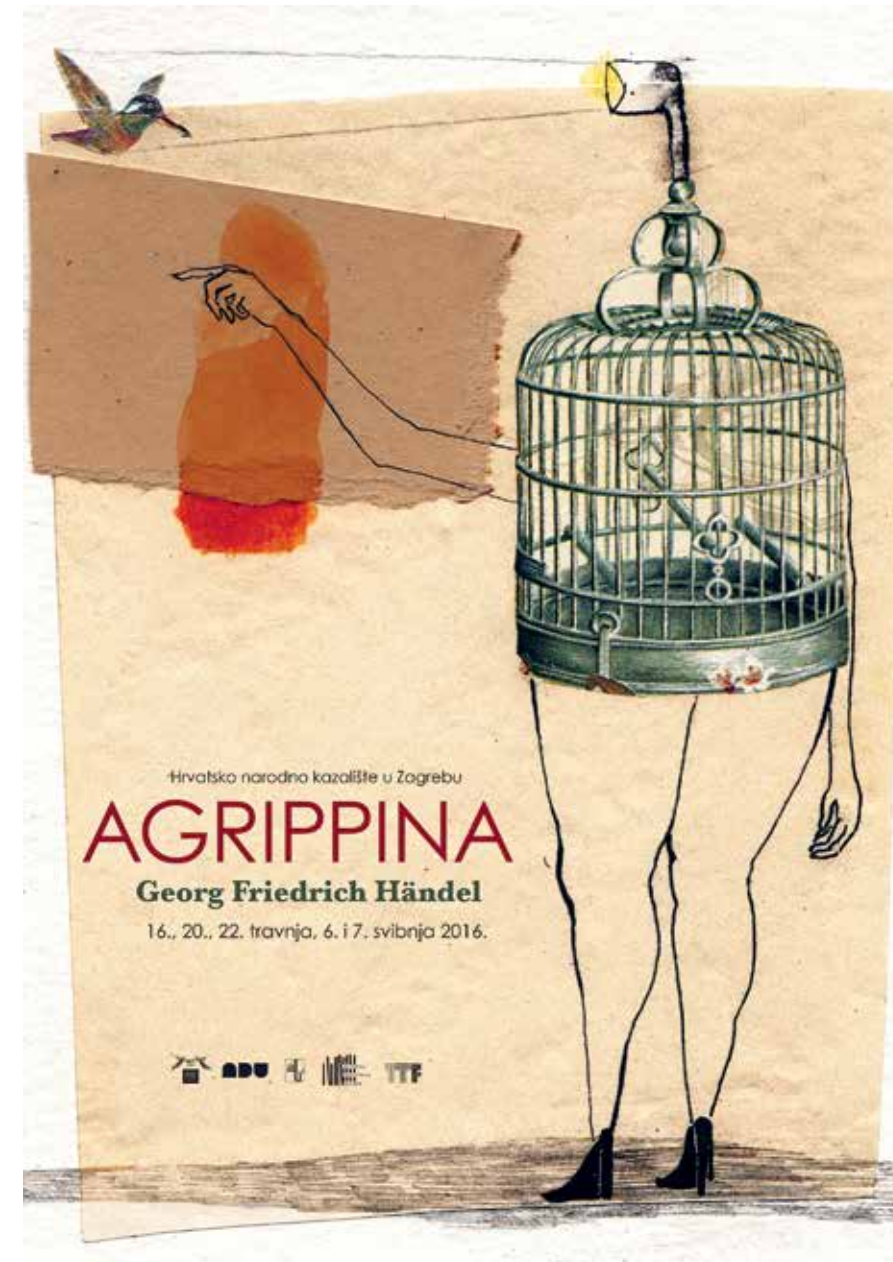
Dizajn plakata / Design of the poster: Emil Šimik,  
grafički dizajner / graphic designer  
70 x 50 cm, digitalni tisak / digital print

**Cristoph Willibald Gluck, Orfej i Euridika /**  
**Orpheus and Eurydice, 2014.,** opera

Koncertna dvorana Vatroslava Lisinskog  
/ Vatroslav Lisinski Concert Hall  
Dizajn plakata / Design of the poster:  
Igor Vujatović i Tea Jurišić  
Mentor: Svjetlan Junaković, red. prof. art. (ALU)  
/ Full Professor (ALU)  
70 x 50 cm, digitalni tisak / digital print

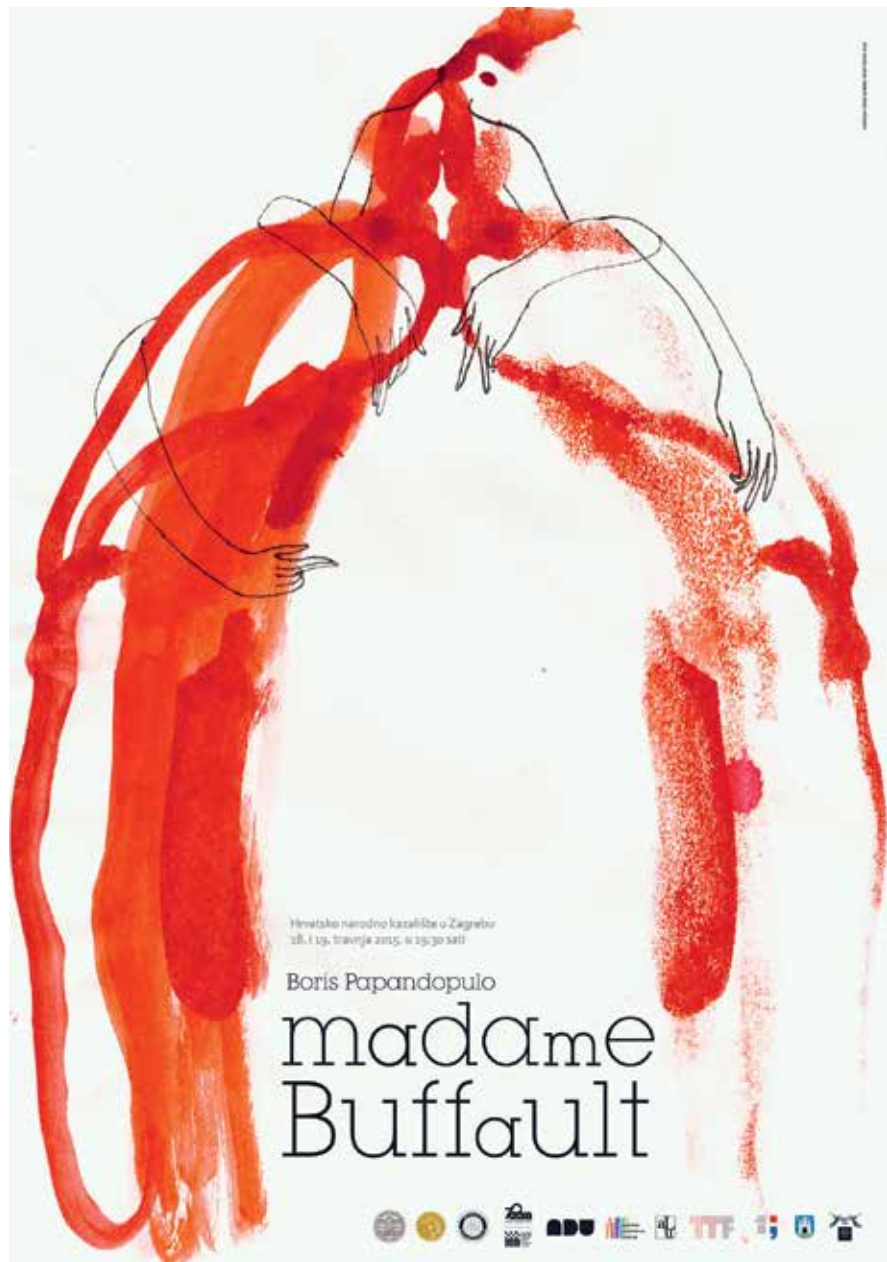


Lana Zubović  
Dizajn plakata opere *Životinjska farma*  
/ Design of the poster for the opera *Animal Farm*, 2021.  
Mentor: Svjetlan Junaković, red. prof. art. (ALU)  
/ Full Professor (ALU)



Karla Čurčinski  
Dizajn plakata opere *Agrippina* / Design of the poster for the opera *Agrippina*, 2016.  
Mentor: Svjetlan Junaković, red. prof. art. (ALU) / Full Professor (ALU)





Vendi Vernić

Dizajn plakata opere *Madame Buffault*

Design of the poster for the opera *Madame Buffault*, 2015.

Mentor: Svjetlan Junaković, red. prof. art. (ALU) / Full Professor (ALU)

## VIDEO

### **Igor Stravinsky, *Slavuj / The Nightingale*, 2013., opera**

Koncertna dvorana Vatroslava Lisinskog  
/ Vatroslav Lisinski Concert Hall

Projekt Muzičke akademije, Akademije  
dramskih umjetnosti, Akademije likovnih  
umjetnosti i Tekstilno-tehnološkog fakulteta  
Sveučilišta u Zagrebu.

Project by the Academy of Music, the  
Academy of Dramatic Arts, the Academy  
of Fine Arts, and the Faculty of Textile  
Technology of the University of Zagreb.

Dirigent / Conductor: Mladen Tarbuk, izv. prof.  
(MA) / Associate Professor (MA)

Redateljica / Director: Dora Ruždjak Podolski,  
pred. (MA) / Lecturer (MA)

Zborovođa / Choirmaster: Jasenka Ostojić,  
doc. (MA) / Assistant Professor (MA)

### **Wolfgang Amadeus Mozart, *Čarobna frula, K. 620 / The Magic Flute, K. 620*, 2009.**

opera

Koncertna dvorana Vatroslava Lisinskog  
/ Vatroslav Lisinski Concert Hall

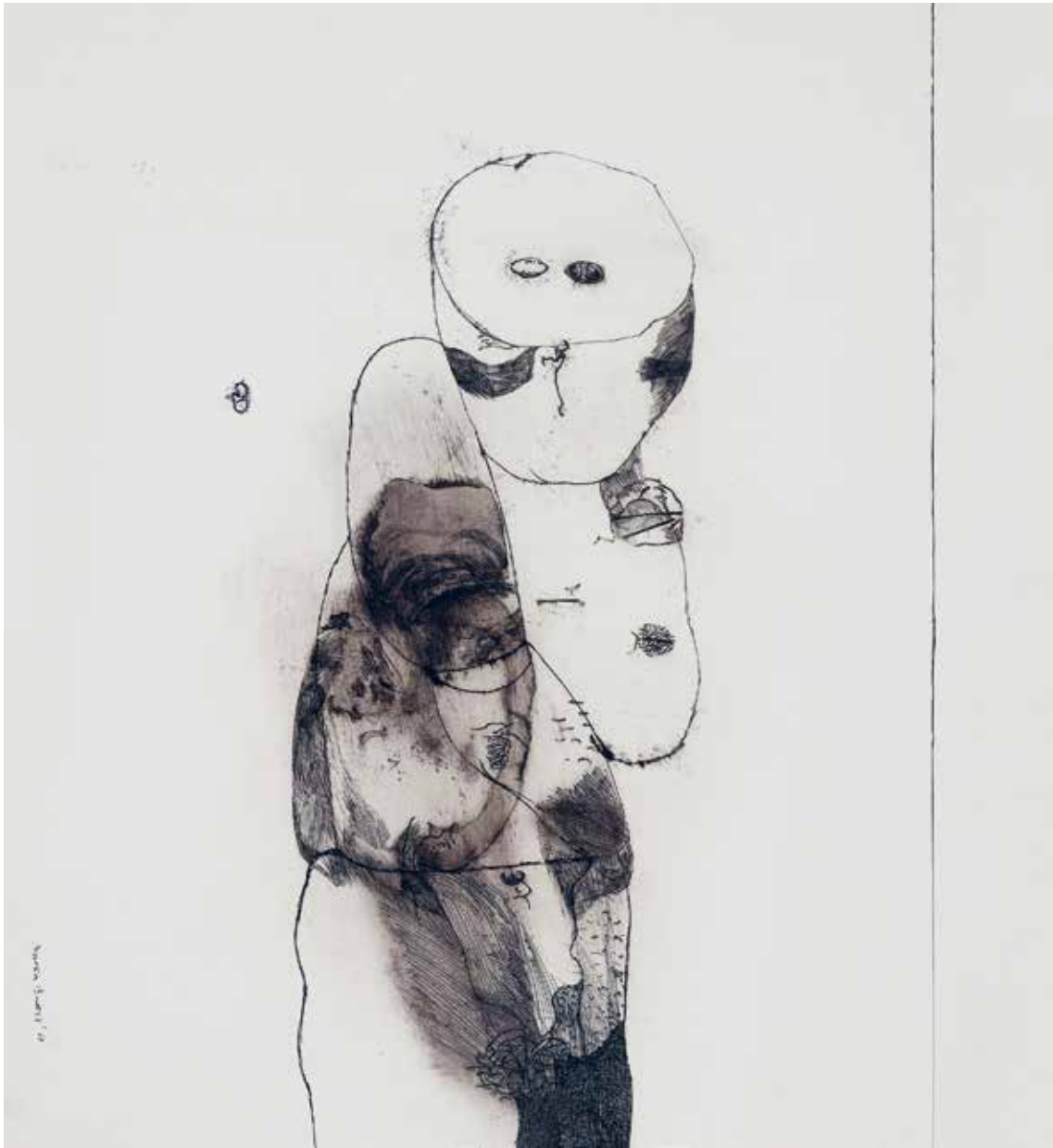
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Zborovođa / Choirmaster: Jasenka Ostojić  
Radiković, doc. (MA) / Assistant Professor (MA)



Biserka Baretić  
*Otuđenje*  
*Alienation*, 1960.

# MODERNA I SUVREMENA HRVATSKA GRAFIKA I CRTEŽ

12. – 31. listopada 2023.

IZBOR DJELA IZ ZBIRKE  
NACIONALNOG MUZEJA  
MODERNE UMJETNOSTI

## Modern and Contemporary Croatian Printmaking and Drawing

12 – 31 October 2023

Selection of Works from  
the Collection of the National  
Museum of Modern Art

Kustos / Curator: Klaudio Štefančić

Otkada je prostor Nacionalnog muzeja moderne umjetnosti u Zagrebu u procesu obnove, muzejske su se aktivnosti usredotočile na prezentaciju muzejske građe u prostorima drugih ustanova. U Centru za kulturu Novi Zagreb, odnosno u prostoru Galerije VB, muzej ovom prigodom predstavlja izbor umjetničkih radova iz Zbirke crteža, akvarela i grafike.

Zbirka akvarela, crteža i grafike broji više od 3800 muzejskih predmeta. Formirana je nakon prve velike sistematizacije muzejske građe u drugoj polovici 60-ih godina prošlog stoljeća, kada se osjetila potreba da se postojećim zbirkama slikarstva i kiparstva pridoda zbirka umjetničkih radova nastalih na papiru. Njezin najveći dio čine radovi izvedeni u različitim crtačkim tehnikama, odnosno u tehnikama akvarela, tempere, gvaša i pastela na papiru. Grafička je umjetnost po brojnosti druga u zbirci, pri čemu većina grafičkih listova pripada drugoj polovici 20. stoljeća.

Izbor djela za izložbu u Galeriji VB usredotočio se na crtačke i grafičke tehnike. Većina djela ostvarena je tradicionalnim crtačkim tehnikama (ugljen, olovka ili tuš na papiru). Kad je riječ o djelima s područja grafičke umjetnosti, ona možda najviše ukazuju na ulogu koju je u umjetničkom razvoju imala tehnologija, što je vidljivo u prevlasti tipično modernih grafičkih tehnika (litografija, serigrafija i kompjuterska grafika).

Uzmemo li u obzir da su djela prikazana na izložbi nastala u periodu od 1913. do 2015., moguće je na ovu prezentaciju muzejskog fundusa gledati kao na svojevrsni *timelapse* prikaz zbivanja u umjetnosti, prikaz u kojem je, naime, najvažnije ono što se najslabije vidi – proteklo povijesno vrijeme.

Standardni muzejski izložbeni postavi, stalni postavi zbirki, umjetničke retrospektive i velike izložbe generalno ne propuštaju publici ponuditi obilje sekundarnoga muzejskog materijala posvećenog društvenim okolnostima u kojima su nastala umjetnička djela. Zidni tekstovi, raznovrsni dokumenti i drugi neumjetnički objekti pomažu publici u razumijevanju prikazanih umjetničkih djela i recepciji izložbene cjeline. Svako je umjetničko djelo društveni događaj i bez znanja o uvjetima njegova nastanka publici je teško osvijestiti vlastito estetsko iskustvo. U tom je smislu prezentacija dijela zbirke NMMU-a u Galeriji Vladimir Bužančić za publiku velik izazov, jer izložene radove, nastale u rasponu od stotinu godina, ne prati uobičajeni muzejski prikaz. Poslužimo li se teorijom Marshala McLuhana, mogli bismo čak reći da je postav izložbe *Moderna i suvremena hrvatska grafika i crtež – izbor iz NMMU-a* hladan medij, jer publici ne olakšava recepciju, nego je primorava da se snađe sama. U McLuhanovoj teoriji, *vruć je medij* onaj koji recipijentima servira unaprijed pripremljene pakete informacija. Metaforički

govoreći, na publici je samo da otvori usta i prožvače sadržaj. U slučaju pak *hladnog medija* recipijent je opskrbljen osnovnim sastojcima, no ne i gotovim jelom, te je na njemu da od tih sastojaka *skuha* nešto jestivo.

Zadatak koji pred bilo koju vrstu publike, bilo koju vrstu primatelja određene poruke – u ovom slučaju umjetničke izložbe – stavlja *hladni medij* dakle nije malen. S te je strane *Moderna i suvremena hrvatska grafika i crtež – izbor iz NMMU-a* neobična izložba. Ona stavlja pred izazov čak i ljude koji se profesionalno bave umjetnošću ili muzejskim radom. Na njoj publika u rasponu od samo nekoliko metara, par koraka u prostoru galerije, prelazi od jednog razdoblja umjetničke povijesti u drugo, iz jednog društvenog poretka u drugi bez upozorenja i standardnih muzejskih pomagala. Slobodna od odgovornosti prema društvenom kontekstu, publika je prepuštena osobnim umjetničkim sklonostima, ali i ograničenjima.

Neobičan i zahtjevan postav izložbe, međutim, pokazao je i svoju pozitivnu stranu. Moguće je, naime, u tom zgusnutom povijesnom prikazu, u kojem 24 umjetnička rada predstavljaju stotinu godina umjetničkog razvoja u Hrvatskoj, prepoznati određene neočekivane korelacije koje umjetnička djela uspostavljaju, tako reći, sama od sebe. Primjerice, u bijeloj kocki izložbenog prostora, koji se može sagledati jednim panoramskim pogledom, moguće je prepoznati određene sličnosti između litografije *Golgota* (1916.) Ljube Babića i crteža *Dvoje* (2015.) Roberta Budora, ne samo zbog pokušaja dvojice umjetnika da prikažu svjetlost kao možda najvažniji motiv na slici nego i zbog metafizičkog podteksta koji dominira ovim prikazima. U *Golgoti* Babić misli da je važnije prikazati nebeski izvor svjetla – koji nedvojbeno ima transcendentalnu simboliku – nego Kristovu i ljudsku patnju. Istu opreznost prema figuraciji na određeni način pokazuje i Budorov crtež, jer ljudski par (žena i muškarac, Adam i Eva) ne lišava samo identiteta, nego i materijalnog tijela. Naime, tamo gdje bi trebalo biti tijelo – lice, meso itd. – tamo je svojevrsni negativ tijela (astralno tijelo?), svjetlost, koja, kao i kod Babića, ne dolazi s ovoga svijeta.

Neočekivana se korelacija uspostavlja i na primjeru crteža *Otuđenije* (1960.) Biserke Baretić i serigrafije *Bez naziva* (1994.) Vlade Marteka. U javnosti je Vlado Martek najpoznatiji po svojim konceptualnim umjetničkim radovima iz 70-ih godina prošlog stoljeća, no ovaj se umjetnik i pjesnik u svojem neprekinutom pedesetogodišnjem djelovanju mijenjao i razvijao do te mjere da je u jednom trenutku bio formulirao kategorizaciju vlastitog rada. Dok prvu, tzv. konceptualnu fazu karakterizira *pretpoezija*, kako Martek naziva svoje umjetničke aktivnosti, u osnovi usmjerene na demokratizaciju umjetnosti, posljednju fazu, koja počinje 90-ih godina prošlog

stoljeća, Martek naziva *postpoezija*. Ukratko govoreći, postpoezija je za Marteka „sloboda da budem ono što jesam”, ona je „artikulacija jezika duše i pobune”. Ovdje treba imati na umu da je Martek i pjesnik i vizualni umjetnik te da, unatoč književnim konotacijama, postpoezija označava i crteže, i slike, i pjesme, i performanse itd. Sastavni dio postpoezije čine i specifični simboli, koje autor naziva *riječima – slikama*, a možemo ih vidjeti i na crvenoj pozadini serigrafije (ženski reproduktivni organi, dječji romobil i sanjke). Vratimo li se crtežu Biserke Baretić, treba reći da u početku promatrač dvoji o kakvom je prizoru riječ, je li u pitanju neki apstraktni prizor, neki skup organskih oblika ili je u pitanju ljudska figura. Čim shvati da je riječ o ljudskoj figuri, da ona nalikuje na ženski akt te da je čak moguće da je riječ o autoportretu, crtež na promatrača počinje djelovati sugestivnije i gotovo nelagodno. Specifična crtačka obrada tijela, osobito glave i grudi, ne dopušta promatraču da se prepusti komforu gledanja: nešto uvijek narušava konvenciju realističkog prikazivanja. Dojam pojačava i naslov, koji svojim konotacijskim obujmom može voditi dalje, sve do područja egzistencijalističke filozofije, primjerice. Kakogod, crtež Biserke Baretić očit je zaokupljen prikazivanjem čovjekove egzistencije, i to na način koji naglašava individualno, žensko iskustvo, a osobito njegov psihološki aspekt (ovdje se u korelaciju između Marteka i Biserke Baretić može uplesti i crtež *Plačem suzama svojim* (1962.) Nives Kavurić-Kurtović). Čini se stoga da bi Martekovu odrednicu postpoezije („Za mene je umjetnost svjedočenje. Svjedočiš ono što proživljavaš.”) mogla izreći i Baretić, premda crtež od sintagme dijeli tri desetljeća.

Neobična prezentacija zbirke NMMU-a u Galeriji Vladimir Bužančić tako je sasvim slučajno skrenula pozornost, s jedne strane na skrivene srodnosti koje postoje između pojedinih autora, a s druge na tzv. oblike *dugog trajanja*, oblike umjetničkog izražavanja koji se, nakon što su jednom uspostavljeni na prijelazu 19. u 20. stoljeće, neprestano vraćaju i pojavljuju tamo gdje ih najmanje očekujemo. Uvjereni smo da izložba publici nudi i druge primjere neočekivanih korelacija. Možda umjetnička djela lakše postaju dijelom naše svakodnevice ako su lišena muzeoloških prezentacijskih standarda i kompleksnoga institucionalnog posredništva. Za početak, malen, ali funkcionalan galerijski prostor u Centru za kulturu Novi Zagreb dobar je način da to provjerimo.

Klaudio Štefančić,  
viši kustos Nacionalnog muzeja moderne umjetnosti

Ever since the space of the National Museum of Modern Art (NMMU) in Zagreb has been in the process of renovation, the Museum's activities have focused on the presentation of the museum holdings in spaces of other institutions. On this occasion, the Museum presents a selection of artworks from the Collection of Watercolours, Drawings and Prints at Novi Zagreb Cultural Centre, i.e., the space of the Vladimir Bužančić Gallery.

The Collection of Watercolours, Drawings and Prints includes more than 3800 museum objects. It was formed after the first major systematisation of the museum holdings in the second half of the 1960s, when a need arose to add to the existing collections of painting and sculpture a collection of artworks on paper. Its largest part consists of works executed in various drawing techniques, i.e., in the techniques of watercolour, tempera, gouache, and pastel on paper. Graphic art is the second by number in the Collection, whereby most of the print sheets are dated to the second half of the 20<sup>th</sup> century.

The selection of works for the exhibition at VB Gallery focused on drawing and printmaking techniques. Most of the works were executed in traditional drawing techniques (coal, pencil, or India ink on paper). As regards the works from the field of graphic art, they may mostly indicate the role of technology in artistic development, which is evident in the predominance of typically modern printmaking techniques (lithography, serigraphy, and computer graphics).

If we consider the fact that the works displayed at the exhibition were produced in the period between 1913 and 2015, it is possible to view this presentation of the museum holdings as a kind of timelapse overview of events in art, i.e., an overview in which the most important thing is also the one that is the least visible – the past historic time.

Standard museum exhibition setups, permanent displays of collections, artistic retrospectives and major exhibitions generally do not fail to offer the audience an abundance of secondary museum materials dedicated to social circumstances in which the artworks have been produced. Museum labels, various documents and other non-artistic objects help the audience in understanding the presented artworks and perceiving the exhibition as a whole. Every artwork is a social event, and without knowledge on the conditions of its production, it is difficult for the audience to become aware of their own aesthetic experience. In that sense, the presentation of part of the NMMU's collection at Vladimir Bužančić Gallery is a great challenge for the audience since the exhibited works – produced within a period of one hundred years – are not accompanied by the usual museum



representation. Should we use the theory by Marshall McLuhan, we could even say that the setup of the exhibition *Modern and Contemporary Croatian Printmaking and Drawing – Selection from the NMMU* is a *cold medium* since it does not facilitate the audience's perception, but rather compels them to cope on their own. According to McLuhan's theory, a *hot medium* is the one which serves the recipients with information packages prepared in advance. Metaphorically speaking, the audience only need to open their mouths and digest the content. As regards a *cold medium*, the recipient is supplied with basic ingredients, but not with a finished dish, and it is up to them to *cook* something edible out of said ingredients.

Hence, the task which a *cold medium* sets before any kind of audience, any kind of recipient of a particular message – in this case, an art exhibition – is not a minor one. In this regard, *Croatian Modern and Contemporary Printmaking and Drawing – Selection from the NMMU* is an unusual exhibition. It poses a challenge even to those who are professionally engaged in art or museum work. Within a range of merely a few metres, a few steps in the gallery space, the audience pass from one period of art history to another, from one social order to another, without warning and standard museum tools. Free from responsibility towards the social context, the audience are left to personal artistic inclinations, but also limitations.

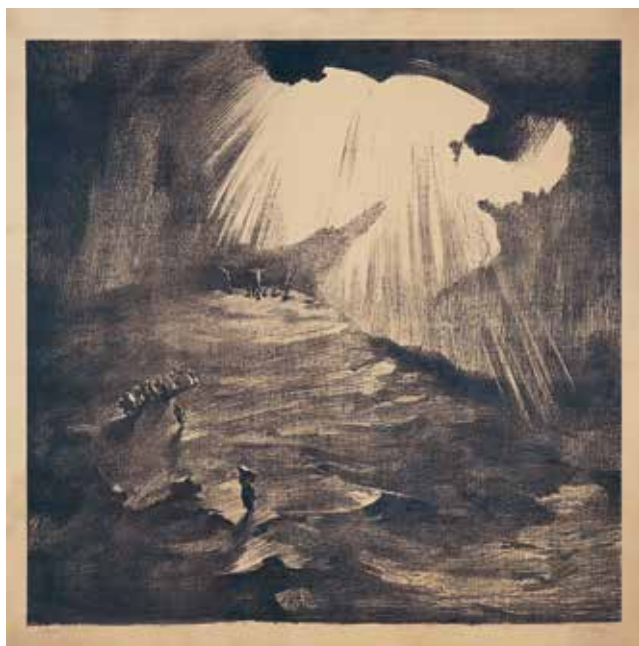
However, the unusual and challenging exhibition setup has also shown its positive side. Specifically, it is possible to recognise in this condensed historic overview – in which 24 artworks represent one hundred years of artistic development in Croatia – certain unexpected correlations which the artworks establish by themselves, so to speak. For example, in the white cube of the exhibition space, which can be regarded with a single panoramic view, it is possible to recognise certain similarities between the lithograph *Golgotha* (1916) by Ljubo Babić and the drawing *Two* (2015) by Robert Budor, not only in the attempt of the two artists to show lighting as perhaps the most important motif in a painting, but only in the metaphysical subtext that dominates these images. In *Golgotha*, Babić believes that it is more important to show the celestial source of light – which undoubtedly possesses transcendental symbolism – than Christ's or human suffering. The same prudence towards figuration is also shown in a certain manner by Budor's drawing, since it not only deprives the human couple (a woman and a man, Adam and Eve) of identity, but also of a material body. Specifically, where a body – a face, flesh, etc. – should be, there is a kind of negative of the body (astral body?), a light which is not of this world, as is also the case with Babić.

An unexpected correlation is also established in the example of the drawing *Alienation* (1960) by Biserka Baretić and the serigraph *Untitled* (1994) by Vlado Martek. Martek is best known to the public for his conceptual artworks from the 1970s; however, throughout his continuous 50-year activity, this artist and poet has been changing and developing to the extent that he formulated the categorisation of his own work at one point. While the first, so-called conceptual phase is characterised by *prepoetry* – as Martek termed his artistic activities that are basically focused on the democratisation of art – the last phase, which began in the 1990s, he termed *postpoetry*. In short, postpoetry is to Martek “freedom to be what I am,” it is the “articulation of language of soul and rebellion.” Here, we should bear in mind that Martek is both a poet and a visual artist, and that postpoetry also denotes drawing, painting, poems, performances etc. despite literary connotations. A constituent part of postpoetry is also made up of specific symbols, which the author termed *words–pictures*, and are also found in the red background of the serigraph (female reproductive organs, children's scooters, and sleighs). If we were to return to the drawing by Biserka Baretić, it is important to note that the observer initially questions the nature of the image, whether this is an abstract image, a set of organic forms, or a human figure. As soon as it becomes clear that this is a human figure resembling a female nude and that it may even be a self-portrait, the drawing begins to have a more suggestive and nearly uncomfortable effect. The specific drawing processing of the body, especially of the head and the breasts, does not allow the observer to surrender themselves to the convenience of viewing: something always undermines the convention of realistic representation. The impression is also enhanced by the title, which could lead further with its connotative volume, all the way to the field of, e.g., existentialist philosophy. In any case, the drawing by Biserka Baretić is evidently focused on showing human existence, and in a way which highlights the individual women's experience, especially its psychological aspect (here, the drawing *I Cry My Own Tears* [1962] by Nives Kavurić-Kurtović can also be included in the correlation between Martek and Biserka Baretić). Hence, it seems that Martek's definition of postpoetry (“To me, art is testimony. You testify that which you experience.”) could also be declared by Baretić, even though there are three decades between the drawing and the syntagm.

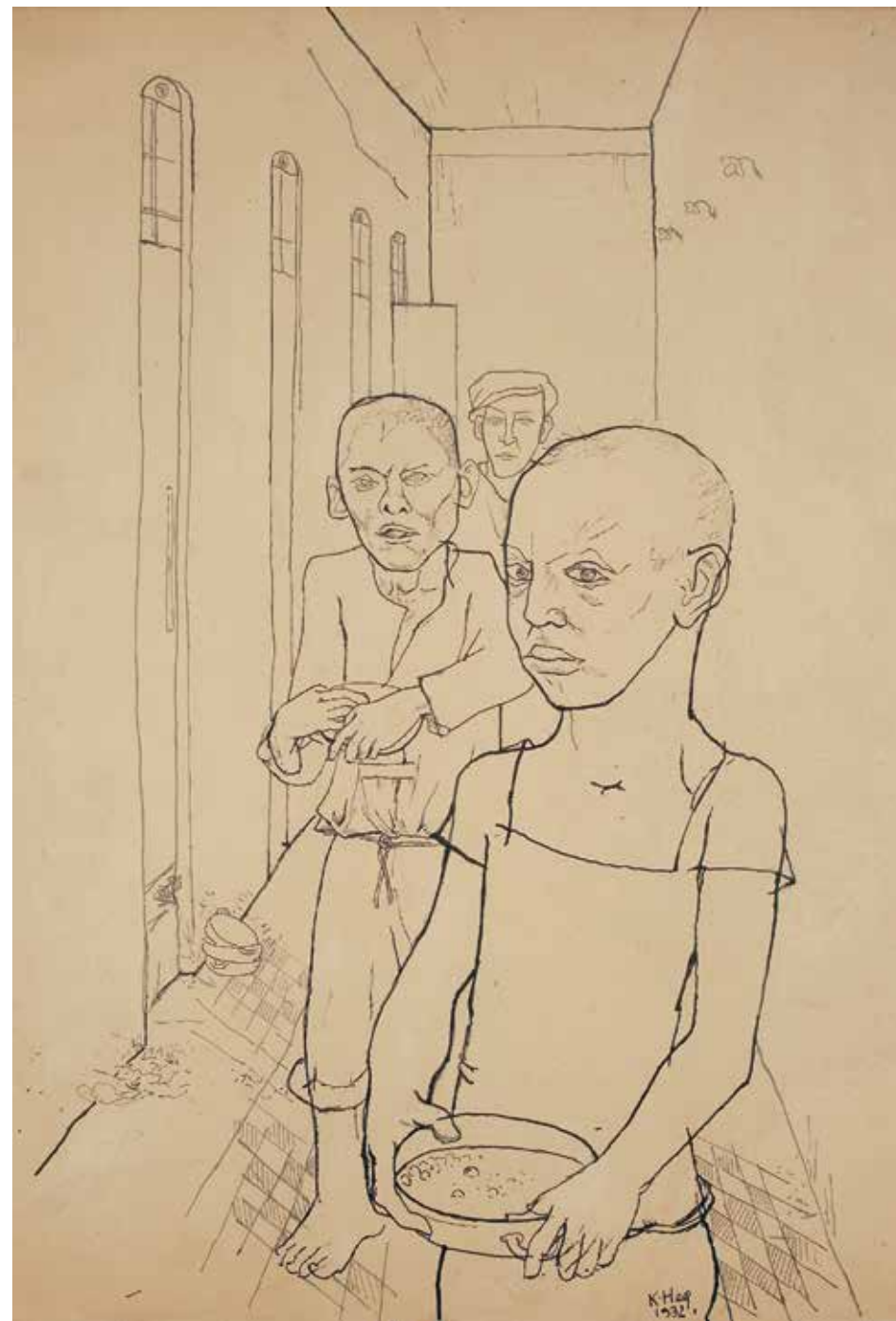
The unusual presentation of the NMMU Collection at Vladimir Bužančić Gallery has therefore quite by chance drawn attention to the hidden proximities between individual authors on the one hand, and on the other hand on the so-called *durational* forms, an artistic expression which,

having been established at the turn of the 20<sup>th</sup> century, continues to return and appear where we least expect it. We believe that the exhibition also provides the audience with other examples of unexpected correlations. Perhaps artworks become part of our everyday life more easily if they are devoid of presentational standards and complex institutional agency. The small, albeit functional gallery space at Novi Zagreb Cultural Centre may be a good start to verify this.

Klaudio Štefančić, curator at the National Museum of Modern Art



Ljubo Babić  
*Golgota*  
*Golgotha*, 1916.



Krsto Hegedušić  
*Pepekovi prijatelji o polden*  
*Pepek's Friends at Noon*, 1932.

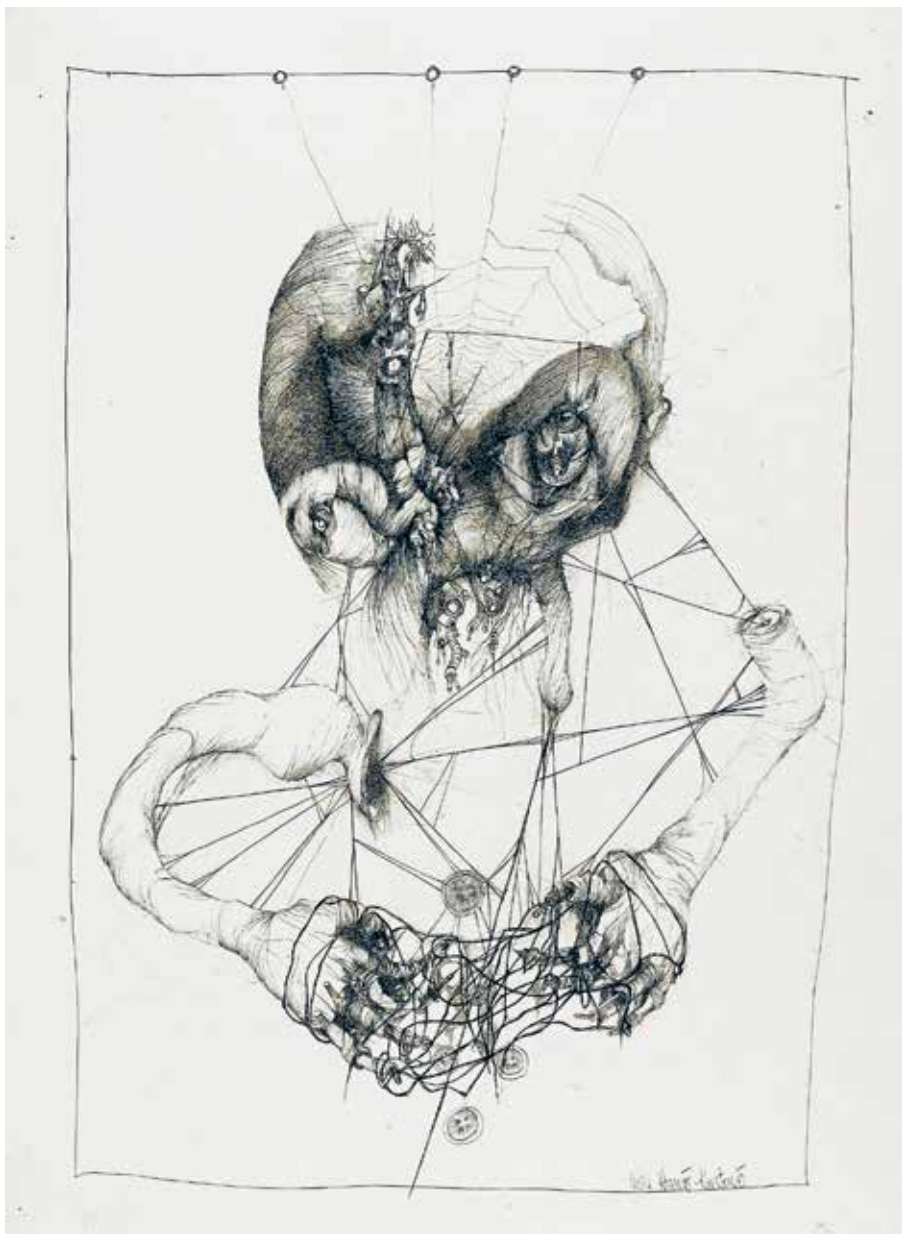




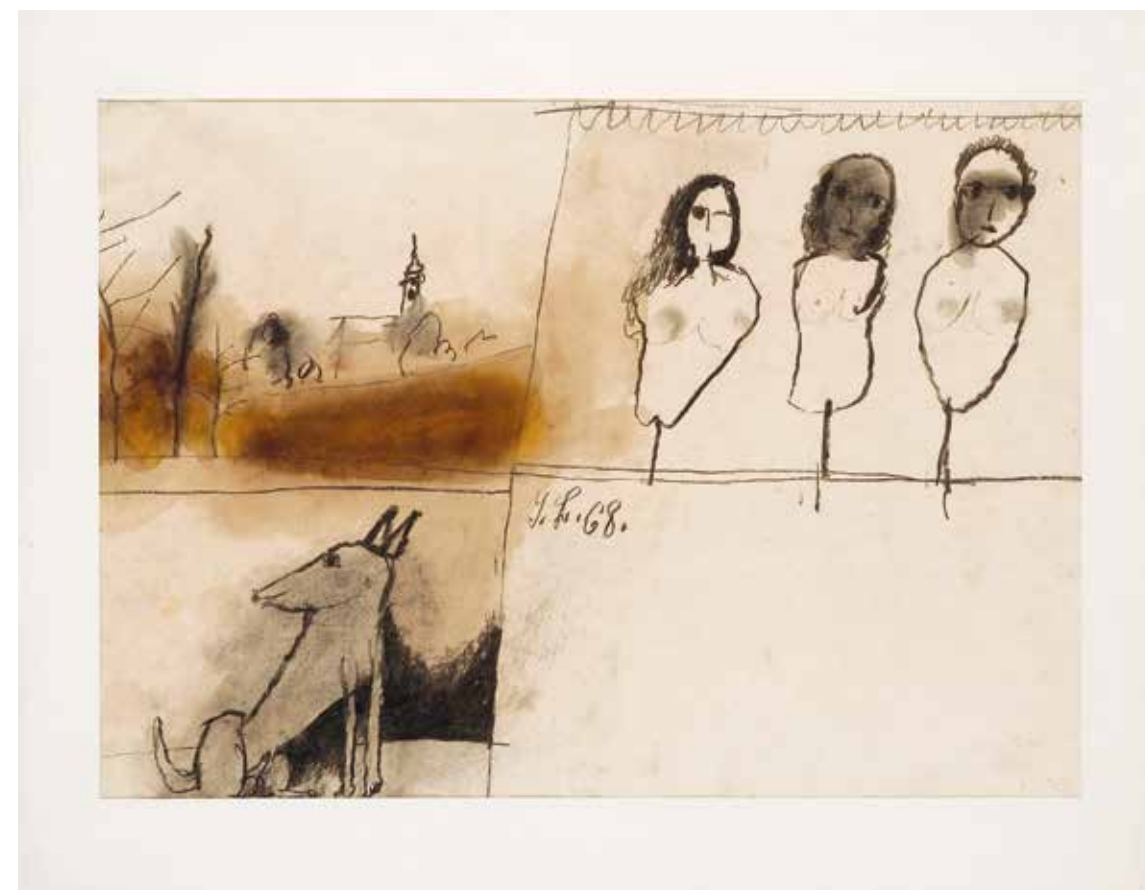
Marijan Detoni  
*Otkup žita*  
*Purchase of Wheat, 1933.*



Drago Ivanišević  
*Hommage à Éluard, 1937.*

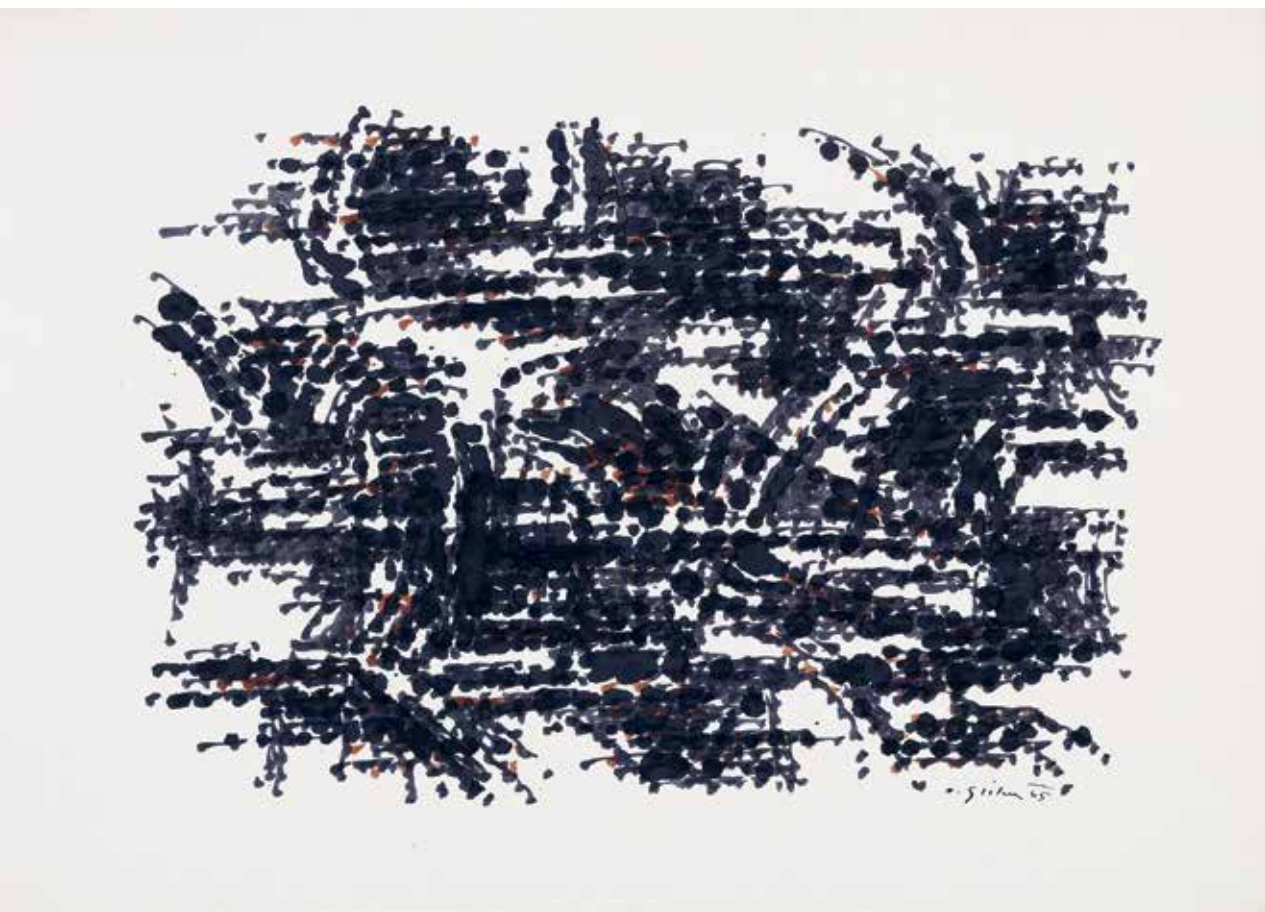


Nives Kavurić-Kurtović  
*Plačem suzama svojim*  
*Cry My Own Tears, 1962.*



Ivan Lovrenčić  
*Streljana II*  
*Shooting Range II, 1968.*

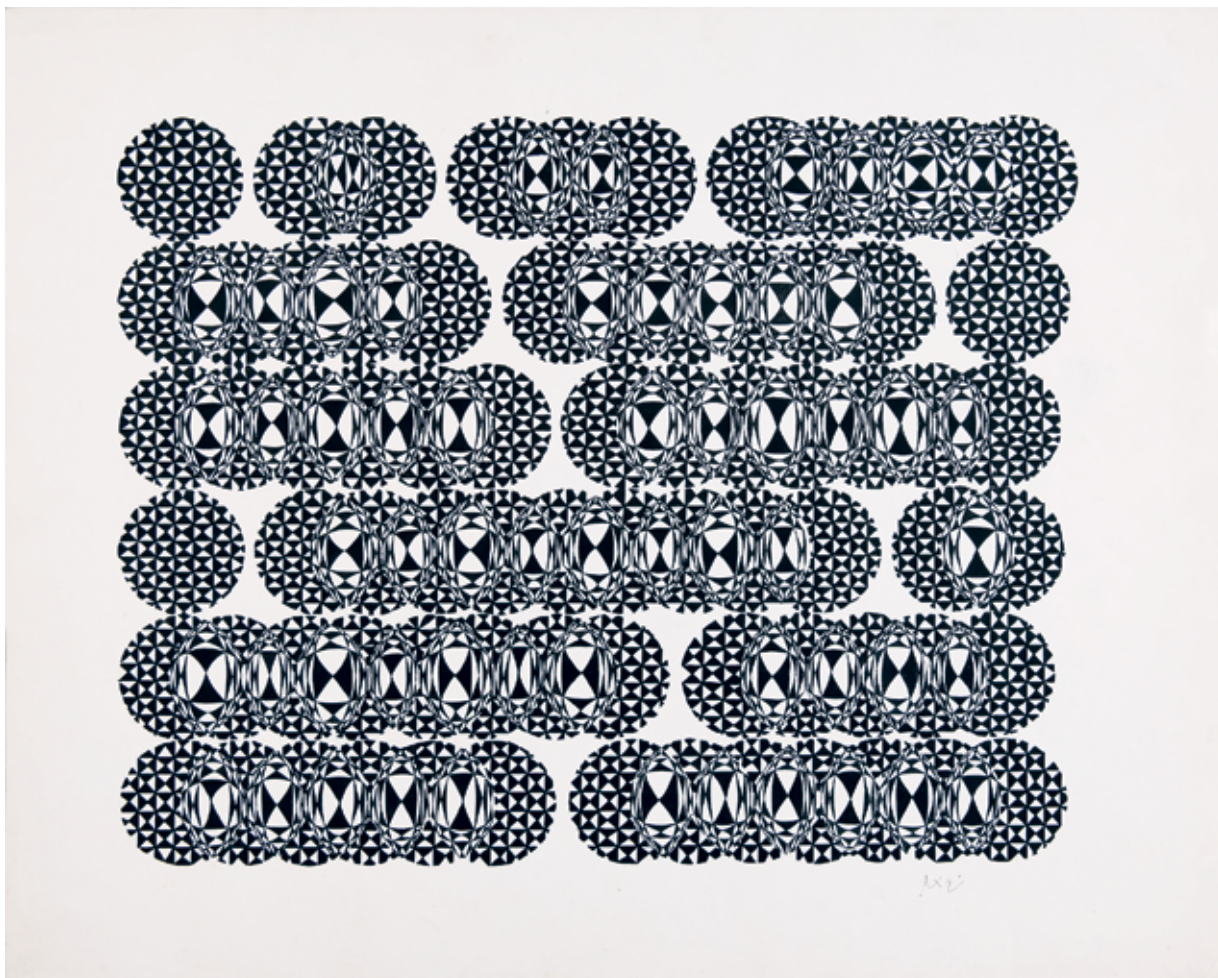




Oton Gliha  
*Gromače*  
*Dry-Stone Walls*, 1965.



Edo Murtić  
*Plave vertikale*  
*Blue Verticals*, 1958.

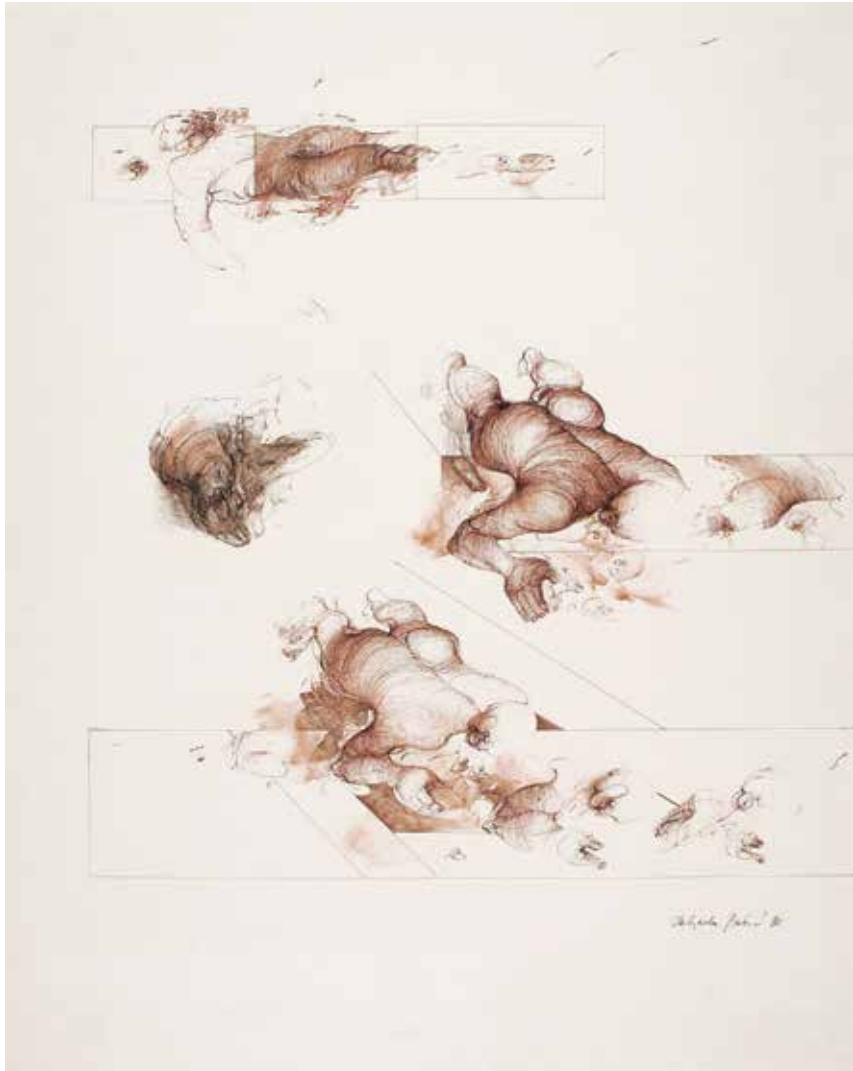


Miroslav Šutej  
*Crtež*  
*Drawing, 1962.*

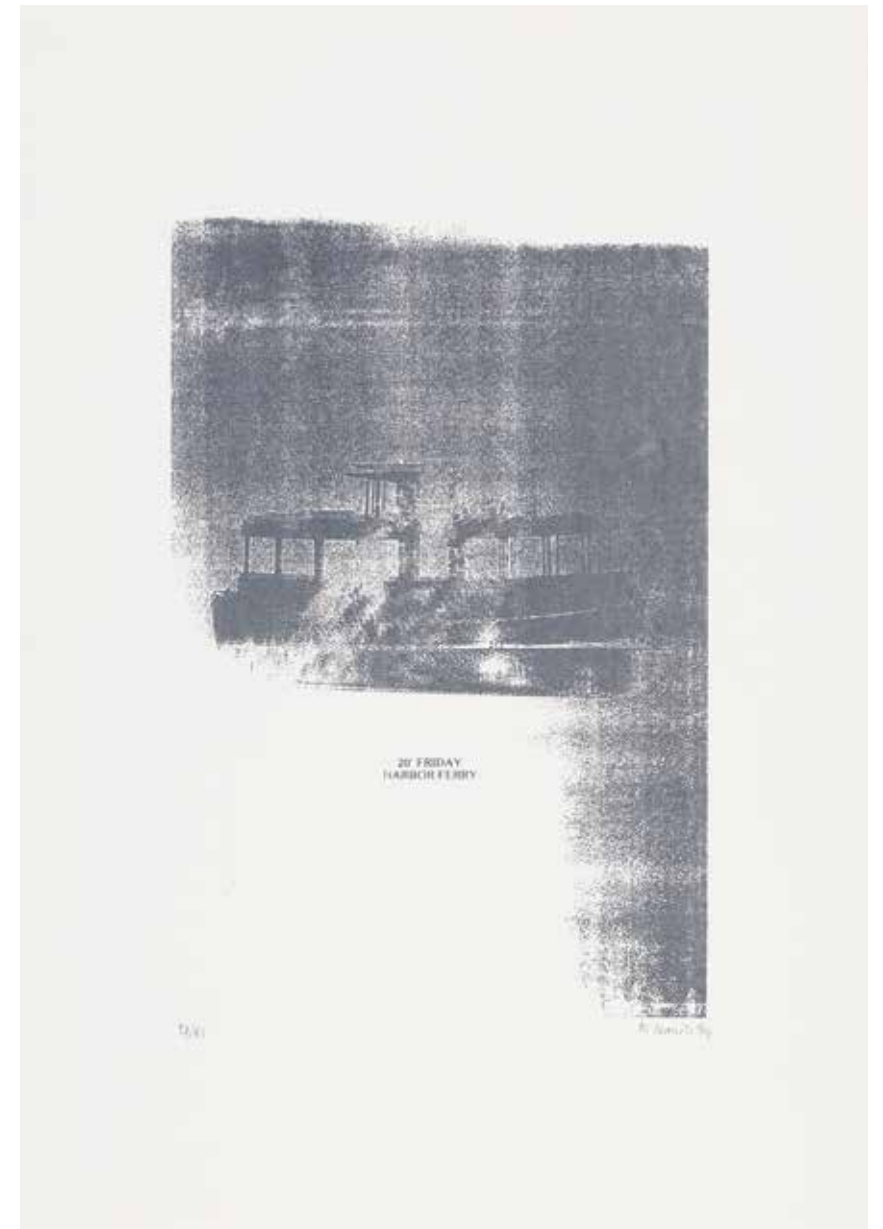


Ante Kudz  
*Kadar - AK10*  
*Frame - AK10, 1970.*





Dubravka Babić  
*Sam III*  
*Alone III*, 1980.



Nina Ivančić  
*20 FRIDAY HARBOR FERRY* (iz grafičke mape *Otklon*  
/from the print portfolio *Deflection*), 1994.



Nevenka Arbanas  
*Bez naslova*  
*Untitled, 1999.*



Robert Budor  
*Noć*  
*Night, 2015.*



## ŽIVOTOPISI / Biographies of authors

**Ivan Tišov** (Viškovci, 8. veljače 1870. – Zagreb, 20. rujna 1928.) pohađao je Obrtnu školu u Zagrebu, školovanje nastavlja na Kunstgewerbeschule 1890. – 1893. u Beču, a potom na Akademiji u Münchenu 1893. – 1894. u klasi prof. Karla von Marra. Od 1895. predaje crtanje akta, anatomiju i perspektivno crtanje u Obrtnoj školi u Zagrebu. Kao štitičnik Isidora Kršnjavog, izveo je niz kompozicija u javnim i kulturnim ustanovama i crkvama. Pod utjecajem Vlahe Bukovca razvija svoj slikarski opus. Slikao je portrete suvremenika, folklorne motive, mrtvu prirodu, alegorijske, historijske i religijske kompozicije te pejzaže.

**Sonja Kovačić-Tajčević** (Bošnjaci, 7. studenoga 1894. – Rijeka, 3. prosinca 1968.) završila je slikarstvo 1917. na Akademiji likovnih umjetnosti u Zagrebu (profesori: Bela Čikoš Sesija i Menci Klement Crnčić). Od 1918. bila je zaposlena na zagrebačkom Medicinskom fakultetu kao crtačica nastavnih slika iz anatomije i ilustracija u medicinskoj literaturi, a 1927. u Anatomskom institutu. Stručno se usavršavala u Pragu 1925. te Beču 1925. i 1927. Obrazuje se u Parizu 1926. i 1928. – 1934. te polazi školu Andréa Lhotea, gdje je inspirirana akademskim kubizmom. Jedna je od osnivačica Kluba likovnih umjetnica 1927. Slikala figuralne kompozicije, mrtve prirode, pejzaže, portrete i aktove u ulju i pastelu. Izlagala je na mnogim samostalnim i skupnim izložbama u zemlji i u inozemstvu.

**Ivan Tišov** (Viškovci, 8 February 1870 – Zagreb, 20 September 1928) attended the Crafts School in Zagreb, continued his education at Kunstgewerbeschule in Vienna between 1890 and 1893, and subsequently at the Munich Academy between 1893 and 1894, in the class of Professor Carl von Marr. From 1895 onwards, he taught nude drawing, anatomy and perspective drawing at the Crafts School in Zagreb. As a protégé of Isidor Kršnjavi, he executed a number of compositions in public and cultural institutions and churches. He developed his painting oeuvre under the influence of Vlaho Bukovac. He painted portraits of his contemporaries, folklore motifs, still nature, allegory, historical and religious compositions, and landscapes.

**Sonja Kovačić-Tajčević** (Bošnjaci, 7 November 1894 – Rijeka, 3 December 1968) graduated in painting in 1917 from the Academy of Fine Arts in Zagreb (professors: Bela Čikoš Sesija and Menci Klement Crnčić). From 1918 onwards, she worked at the Faculty of Medicine as a medical illustrator for anatomy and medical literature, and from 1927 onwards at the Institute of Anatomy. She received professional training in Prague in 1925, and in Vienna in 1925 and 1927. She continued her education in Paris in 1926 and between 1928 and 1934, and attended the school of André Lhote, where she found inspiration in academic cubism. She is cofounder of the Club of Women Fine Artists in 1927. She painted figural compositions, still natures, portraits and nudes in oil and pastel. She exhibited at many solo and group exhibitions in the country and abroad.

**Ljubo Babić** (Jastrebarsko, 14. lipnja 1890. – Zagreb, 14. svibnja 1974.), hrvatski slikar, grafičar, scenograf, povjesničar umjetnosti i muzeolog, jedan je od najutjecajnijih hrvatskih umjetnika prve polovice 20. stoljeća. Obrazuje se u zagrebačkoj privatnoj slikarskoj školi Mencia Clementa Crnčića i Bele Čikoša Sesija. Od 1907. studira na Akademiji likovnih umjetnosti u Zagrebu, a od 1910. na Akademiji u Münchenu, na kojoj je diplomirao 1913 (Angel Jank i Franz von Stuck), te 1914. na Académie de la Grande Chaumière u Parizu. Godine 1915. u Zagrebu je otvorio privatnu slikarsku školu u svojem ateljeru, a od 1916. predaje na Akademiji likovnih umjetnosti u Zagrebu (od 1940. kao redoviti profesor). Jedan je od pokretača manifestacije *Proletni salon*. Godine 1929. osniva Grupu trojice s Jerolimom Mišom i Vladimirom Becićem. Uz slikarstvo Ljubo Babić bavio se i opremanjem knjiga (dizajn korica, ilustracije, vinjete, inicijali itd.). Realizirao je oko 200 scenografija, mnoge kostimografije, većinom za HNK u Zagrebu. Bio je jedan od glavnih pokretača likovnog i kulturnog života. Svojom je svestranošću i kreativnošću iznimno utjecao na razvoj hrvatske umjetnosti i kulture 20. stoljeća. Od 1950. bio je redoviti član JAZU-a (danas HAZU). Dobio je Nagradu *Vladimir Nazor* za životno djelo 1964.

**Krsto Hegedušić** (Petrinja, 26. studenoga 1901. – Zagreb, 7. travnja 1975.) diplomirao je na Akademiji likovnih umjetnosti u Zagrebu 1926. (profesori: Tomislav Krizman, Vladimir Becić), potom se usavršavao u Parizu 1926. – 1928. Godine 1929. bio je jedan od pokretača i osnivača Udruženja umjetnika *Zemlja*. U Hlebinama je 1930. podučavao slikarstvo, tako je nastala tzv. hlebinska slikarska škola. Od 1937. predavao je na Akademiji likovnih umjetnosti u Zagrebu. Od 1950. vodio

**Ljubo Babić** (Jastrebarsko, 14 June 1890 – Zagreb, 14 May 1974), Croatian artist, print-maker, set designer, art historian and museum professional, one of Croatia's most influential artists of the first half of the 20<sup>th</sup> century. He received education at the private painting school of Menci Klement Crnčić and Bela Čikoš Sesija in Zagreb. From 1907 onwards, he studied at the Academy of Fine Arts in Zagreb, from 1910 onwards at the Academy in Munich, from which he graduated in 1913 (Angel Jank and Franz von Stuck), and from 1914 onwards at the Académie de la Grande Chaumière in Paris. In 1915, he opened a private painting school at his studio, and from 1916 onwards he taught at the Academy of Fine Arts in Zagreb (as Full Professor from 1940). He is co-initiator of the event *Spring Salon*. In 1929, he founded the Group of Three together with Jerolim Miše and Vladimir Becić. Alongside painting, Ljubo Babić was also engaged in book design (cover design, illustrations, vignettes, initials, etc.). He executed around 200 set design projects and numerous costume design projects, mostly for the HNK in Zagreb. His passion and creativity greatly influenced the development of Croatian art and culture of the 20<sup>th</sup> century. From 1950 onwards, he was a full member of the JAZU (today the HAZU). He received the Vladimir Nazor Lifetime Achievement Award in 1964.

**Krsto Hegedušić** (Petrinja, 26 November 1901 – Zagreb, 7 April 1975) graduated from the Academy of Fine Arts in Zagreb in 1926 (professors: Tomislav Krizman, Vladimir Becić), and subsequently received professional training in Paris between 1926 and 1928. In 1929, he was one of the initiators and founders of the artists' association *Zemlja*. He taught painting in 1930 in Hlebina, owing to which the so-called Hlebina Painting School

je Majstorsku radionicu za poslijediplomski studij slikarstva. Jedan je od utemeljitelja skupine Mart (1956.). Bio je član JAZU-a (danas HAZU) od 1948. Godine 1953. pokrenuo je časopis *Bulletin Instituta za likovne umjetnosti* i potaknuo osnivanje Arhiva za likovne umjetnosti i Kabineta grafike HAZU-a. Godine 1969. izradio je svečani zastor Hrvatskoga narodnog kazališta u Zagrebu (*Anno Domini 1573.*), također radi scenografije i kostime. Uz slikarstvo bavio se ilustriranjem knjiga. Od 1971. do 1974. izradio je predloške za ciklus fresaka u Spomen-domu na Tjentištu, BiH. Dobio je Nagradu *Vladimir Nazor* za životno djelo 1970.

**Marijan Detoni** (Križevci, 18. travnja 1905. – Zagreb, 11. svibnja 1981.) na Akademiji likovnih umjetnosti u Zagrebu studirao je od 1924. do 1928. u klasi Ljube Babića, a grafiku kod Tomislava Krizmana. Pohađao je specijalku kod Vladimira Becića 1928./1929. Bio je član skupine *Zemlja* (1932. – 1934.), profesor na Akademiji likovnih umjetnosti u Zagrebu (1945. – 1975.) te član JAZU-a (danas HAZU). U razdoblju od 1926. do 1935. na slikama i grafikama interpretira socijalne motive. Jedan je od prethodnika apstraktnih tendencija u hrvatskom slikarstvu. Nakon boravka u Parizu na njegovo slikarstvo utječe nova percepcija likovnosti. Uz slikarstvo bavio se i grafikom te izradio nekoliko grafičkih mapa. Dobio je Nagradu *Vladimir Nazor* za životno djelo 1970.

**Drago Ivanišević** (Trst, 10. veljače 1907. – Zagreb, 1. lipnja 1981.) bio je hrvatski pjesnik, slikar, prevoditelj i kazališni djelatnik. Počinje slikati 1926. za vrijeme boravka u Parizu u atelijeru Amedea Modiglianija. U početku su njegove slike pod utjecajem metafizičkog slikarstva i Picassova kubizma, a kasnije je

was formed. From 1937 onwards, he taught at the Academy of Fine Arts in Zagreb. From 1950 onwards, he led the Master Workshop of the postgraduate study in painting. He is cofounder of the group Mart (1956). He was a member of the JAZU (today the HAZU) since 1948. In 1953, he founded the journal *Bulletin of the Institute of Fine Arts*, and initiated the founding of the Archive of Fine Arts and the Cabinet of Graphic Art of the HAZU. In 1969, he made the ceremonial curtain of the Croatian National Theatre in Zagreb (*Anno Domini 1573*), and was also engaged in set and costume design. Alongside painting, he also did book illustrations. Between 1971 and 1974, he produced templates for a cycle of frescoes at Tjentište Memorial Centre. He received the Vladimir Nazor Lifetime Achievement Award in 1970.

**Marijan Detoni** (Križevci, 18 April 1905 – Zagreb, 11 May 1981) studied at the Academy of Fine Arts in Zagreb between 1924 and 1928 in the class of Ljubo Babić, and printmaking under Tomislav Krizman. He attended specialised training under Vladimir Becić in 1928/1929. He was a member of the group *Zemlja* (1932–1934), professor at the Academy of Fine Arts in Zagreb (1945–1975), and a member of the JAZU (today the HAZU). Between 1926 and 1935, he used social motifs in his paintings and prints. He is one of the predecessors of abstract tendencies in Croatian painting. Having resided in Paris, a new fine art perception began influencing his painting. Alongside painting, he was also engaged in printmaking and produced several print portfolios. He received the Vladimir Nazor Lifetime Achievement Award in 1970.

vidljiv utjecaj art bruta. Uz slikarstvo bavio se i ilustracijom. Diplomirao je francuski jezik, komparativnu povijest književnosti i jugoslavensku književnost na Filozofskom fakultetu u Beogradu 1930. Predstavnik je najvažnijih književnika 20. stoljeća i jedan od prvih modernističkih pjesnika u Hrvatskoj. Izlagao je na samostalnim i skupnim izložbama u zemlji i inozemstvu.

**Ignjat Job** (Dubrovnik, 28. ožujka 1895. – Zagreb, 28. travnja 1936.), hrvatski slikar, uz slikarstvo bavio se i glumom (1912., Niš). U razdoblju od 1917. do 1920. studirao je na Privremenoj višoj školi za umjetnosti i umjetnički obrt (danas Akademija likovnih umjetnosti u Zagrebu) kod profesora Ferda Kovačevića, Otona Ivekovića i Mencija Clementa Crnčića. Sa studija je isključen zbog neredovitog pohađanja nastave. Od 1920. boravi u Italiji (Rim, Napulj, Capri). Akademske godine 1935./1936. nastavio je studij slikarstva na Akademiji likovnih umjetnosti u Zagrebu kod prof. Marina Tartaglie. Svoje slikarstvo gradi na izražajnosti oblika i boje. Slikao je krajolike, žanr-scene, mrtvu prirodu i portrete u tehnici ulja. Ignjat Job obilježio je hrvatsko moderno slikarstvo svojim „spontanom ekspresionizmom” koji pripada u sam vrh hrvatskog ekspresionizma.

**Edo Murtić** (Velika Pisanica, 4. svibnja 1921. – Zagreb, 2. siječnja 2005.) hrvatski je slikar, kazališni scenograf, grafički dizajner i akademik. Polazi obrtnu školu kod profesora Ernesta Tomaševića, Ede Kovačevića i Kamila Tompa. Godine 1939. upisao je Akademiju likovnih umjetnosti u Zagrebu, 1940. studira na Akademiji likovnih umjetnosti u Beogradu kod prof. Petra Dobrovića, a 1941. nastavlja studij na Akademiji u Zagrebu. Prekida studij zbog rata kako bi i sam dao

**Drago Ivanišević** (Trieste, 10 February 1907 – Zagreb, 1 June 1981) was a Croatian poet, painter, translator, and theatre professional. He began painting in 1926 during his stay in Paris at Amedeo Modigliani's studio. His paintings were initially influenced by metaphysical painting and Picasso's cubism, with the influence of art brut visible later on. Alongside painting, he was also engaged in illustration. He graduated in French, Comparative History of Literature and Yugoslav Literature from the Faculty of Philosophy in Belgrade in 1930. He is among the most important writers of the 20<sup>th</sup> century and one of the first modernist poets in Croatia. He had solo and group exhibitions in the country and abroad.

**Ignjat Job** (Dubrovnik, 28 March 1895 – Zagreb, 28 April 1936), Croatian painter, also engaged in acting (1912, Niš). Between 1917 and 1920, he studied at the Temporary School of Arts and Crafts (today the Academy of Fine Arts in Zagreb) under professors Ferdo Kovačević, Oton Iveković, and Menci Klement Crnčić. He was excluded from the school due to irregular class attendance. From 1920 onwards, he resided in Italy (Rome, Naples, Capri). In the academic year 1935/1936, he resumed his studies in painting at the Academy of Fine Arts in Zagreb under Professor Marino Tartaglia. He built his painting on the expressivity of form and colour. He painted landscapes, genre scenes, still nature and portraits in the oil technique. Ignjat Job marked Croatian modern painting with his “spontaneous expressionism,” which is considered the very peak of Croatian expressionism.

**Edo Murtić** (Velika Pisanica, 4 May 1921 – Zagreb, 2 January 2005) is a Croatian painter, theatre set designer, graphic designer, and academician. He attended the Crafts School

svoj doprinos. Nakon rata često putuje u inozemstvo (Francuska, Italija, Amerika, Kanada). Godine 1961. vratio se na Akademiju likovnih umjetnosti u Zagrebu te 1967. diplomirao kod prof. Ljube Babića. Izlagao je na 150 samostalnih i 300 skupnih izložbi u zemlji i inozemstvu. Radio je mozaike, murale, grafički dizajn i kazališnu scenografiju. Njegova se djela nalaze u mnogim privatnim i javnim zbirkama u Hrvatskoj i inozemstvu. Zbog svojeg velikog doprinosa umjetnosti i kulturu Hrvatske, proglašen je počasnim građaninom Bjelovara. Bio je član Hrvatskoga helsinškog odbora (HHO) te Hrvatske akademije znanosti i umjetnosti (HAZU).

**Ferdinand Kulmer** (Cap Martin, Francuska, 29. siječnja 1925. – Zagreb, 11. studenoga 1998.), hrvatski slikar, jedan je od glavnih predstavnika hrvatskoga apstraktnog slikarstva. Svojim umjetničkim djelovanjem i raznolikim slikarskim opusom utjecao je na razvoj moderne umjetnosti u Hrvatskoj. Studirao je na likovnim akademijama u Budimpešti (1942. – 1945., prof. Rezső Burghardt) i Zagrebu, gdje je diplomirao 1948. (profesori: Omer Mujadžić i Đuro Tiljak). Polazio je Tiljkov slikarski tečaj do 1950. i bio suradnik Majstorske radionice Krste Hegedušića do 1957. Od 50-ih godina 20. stoljeća usavršavao se u Rimu, Veneciji, Firenci i Parizu. Radi na Akademiji likovnih umjetnosti u Zagrebu od 1961. do 1990. (od 1975. kao redoviti profesor). Među prvima se vratio figuraciji, najavio je novu sliku. Autor je nekoliko grafičkih mapa, ilustracija u knjigama *Čudnovate zgode šegrta Hlapića* Ivane Brlić-Mažuranić, *Bajke i Priče* J. i W. Grimma (1961./1962.) te zapaženih kostima za filmove *Seljačka buna 1573*. Vatroslava Mimice (1975.) i *Čovjek koga treba ubiti* Veljka Bulajića (1979.). O njegovu djelu pisali su mnogi europski likovni kritičari, među kojima Michel Tapié,

under professors Ernest Tomašević, Edo Kovačević, and Kamilo Tompa. In 1939, he enrolled at the Academy of Fine Arts in Zagreb. In 1940, he studied at the Academy of Fine Arts in Belgrade under Professor Petar Dobrović, and continued his studies in 1941 at the Academy in Zagreb. He quit studying due to war so as to make his own contribution. After the war, he often travelled abroad (France, Italy, the US, Canada). In 1961, he returned to the Academy of Fine Arts in Zagreb and graduated in 1967 under Professor Ljubo Babić. He presented his works at 150 solo and 300 group exhibitions in the country and abroad. He produced mosaics, murals, graphic designs, and set designs. His works are found in many private and public collections in Croatia and abroad. Due to his great contribution to Croatian art and culture, he was made an honorary citizen of Bjelovar. He was a member of the Croatian Helsinki Committee (HHO) and the Croatian Academy of Sciences and Arts (HAZU).

**Ferdinand Kulmer** (Cap Martin, France, 29 January 1925 – Zagreb, 11 November 1998), Croatian painter, one of the main representatives of Croatian abstract painting. His artistic activity and diverse painting oeuvre influenced the development of modern art in Croatia. He studied at fine art academies in Budapest (1942–1945, Professor Rezső Burghardt) and in Zagreb, from which he graduated in 1948 (professors: Omer Mujadžić and Đuro Tiljak). He attended Tiljak's painting course until 1950 and was the collaborator of Krsto Hegedušić's Master Workshop until 1957. From the 1950s onwards, he received professional training in Rome, Venice, Florence, and Paris. He worked at the Academy of Fine Arts in Zagreb between 1961 and 1990 (as Full Professor from 1975 onwards). He was among the first

koji mu je priredio i nekoliko samostalnih izložbi (Torino, Pariz, Milano, 1969. – 1973.). Samostalno je i skupno izlagao u Hrvatskoj i u inozemstvu u respektabilnim galerijama. Bio je član skupine Mart (od 1957.), jedan od osnivača Galerije Forum 1969. te redoviti član HAZU-a od 1991. Dobitnik je Nagrade *Vladimir Nazor* za životno djelo 1990.

**Biserka Baretić** rođena je u Zagrebu 27. srpnja 1933. Kao iznimno nadarena učenica, već nakon prvog razreda Škole za primijenjenu umjetnost upisala je Akademiju likovnih umjetnosti u Zagrebu. Nastavila je poslijediplomsko obrazovanje u Majstorskoj radionici Krste Hegedušića. Izlagala je na mnogim samostalnim i skupnim izložbama u zemlji i inozemstvu. Glavni dio njezina opusa pripada apstraktnom slikarstvu. Dobitnica je Nagrade *Vladimir Nazor* za životno djelo 2018.

**Miroslav Šutej** (Duga Resa, 29. travnja 1936. – Krapinske Toplice, 13. svibnja 2005.), hrvatski slikar i grafičar, diplomirao je na Akademiji likovnih umjetnosti 1961. u klasi prof. Marijana Detonija. U razdoblju od 1961. do 1963. suradnik je Majstorske radionice Krste Hegedušića. Godine 1963. sudjeluje na 3. *bijenalu mladih* u Parizu, gdje osvaja *Grand-prix* (za slikarstvo). Ta mu nagrada omogućuje boravak u Parizu 1964./1965. Od 1978. do smrti 2005. predaje na Akademiji likovnih umjetnosti u Zagrebu. Bavio se scenografijom, likovnim projektiranjem interijera te grafičkim oblikovanjem (dizajnirao je hrvatski grb i velik dio novčanica hrvatske kune te sportske dresove za reprezentaciju i zagrebački Dinamo). Njegov umjetnički rukopis bio je prepoznatljiv po umnažanju elemenata od rane optičke umjetnosti do zadnjih radova. Izlagao je na mnogim samostalnim i skupnim izložbama u zemlji

to return to figuration and heralded the New Painting movement. He authored several print portfolios, illustrations in the books *The Marvellous Adventures of Hlapić the Apprentice* by Ivana Brlić-Mažuranić, *Fables and Stories* by J. and W. Grimm (1961/1962), and notable costumes for the films *Peasant Revolt 1573* by Vatroslav Mimica (1975) and *The Man to Kill* by Veljko Bulajić (1979). His work was written about by many European art critics, including Michel Tapié, who also organised several of his solo exhibitions (Turin, Paris, Milan, 1969–1973). He presented his works at solo and group exhibitions in Croatia and abroad, at respectable galleries. He was a member of the group Mart (from 1957 onwards), cofounder of the Forum Gallery in 1969, and a full member of the HAZU from 1991 onwards. He received the Vladimir Nazor Lifetime Achievement Award in 1990.

**Biserka Baretić** was born in Zagreb on 27 July 1933. As an exceptionally gifted pupil, already after finishing first grade at the School of Applied Arts, she enrolled at the Academy of Fine Arts in Zagreb. She continued her postgraduate education at Krsto Hegedušić's Master Workshop. She has presented her works at many solo and group exhibitions in the country and abroad. The main part of her oeuvre is dedicated to abstract painting. She received the Vladimir Nazor Lifetime Achievement Award in 2018.

**Miroslav Šutej** (Duga Resa, 29 April 1936 – Krapinske Toplice, 13 May 2005), Croatian painter and printmaker, graduated from the Academy of Fine Arts in 1961, in the class of Professor Marijan Detoni. Between 1961 and 1963, he was collaborator of Krsto Hegedušić's Master Workshop. In 1963, he participated in the 3<sup>rd</sup> Paris Youth Biennial,



i inozemstvu. Bio je član HAZU-a. Godine 2002. primio je nagradu Galerije Forum.

**Nives Kavurić-Kurtović** (Zagreb, 18. siječnja 1938. – Zagreb, 30. listopada 2016.) jedna je od najvećih hrvatskih slikarica 20. stoljeća. Svojim djelima utjecala je na razvoj hrvatske suvremene umjetnosti. Diplomirala je na Akademiji likovnih umjetnosti u Zagrebu 1962. u klasi prof. Frane Baće. Na Akademiji likovnih umjetnosti u Zagrebu 1983. postaje profesorica, 1990. redovita profesorica, a 2007. *professor emerita* Sveučilišta u Zagrebu. Godine 1997. postaje redovita članica Hrvatske akademije znanosti i umjetnosti. Njezina djela autobiografski su umjetnički zapisi prepoznatljivoga minucioznog rukopisa. Svojim izričajem promijenila je percepciju nadrealizma. Njezino slikarstvo prepoznatljivo je i po pisanim riječima, rečenicama kojima prikazuje različita psihološka stanja. Nivesin bogati umjetnički opus sadržava crtačke i slikarske cikluse te grafičke mape. U umjetničkom stvaralaštvu upotrebljavala je elemente nadrealizma, informela, art bruta, pop-arta i nove figuracije. Izlagala je na mnogim samostalnim i skupnim izložbama u zemlji i inozemstvu. Djela joj se nalaze u mnogim privatnim i javnim zbirkama u zemlji i inozemstvu. Dobitnica je mnogih nagrada i priznanja za svoj umjetnički rad, među ostalim Reda Danice hrvatske s likom Marka Marulića za osobite zasluge u umjetnosti 1996., Nagrade HDLU-a za životno djelo 2003. te Nagrade *Vladimir Nazor* za životno djelo 2004.

**Ivan Picelj** (Okučani, 28. srpnja 1924. – Zagreb, 22. veljače 2011.) hrvatski je slikar, dizajner, grafičar i kulturni djelatnik. Studirao je na Akademiji likovnih umjetnosti u Zagrebu od 1943. do 1946. Jedan je od osnivača

where he was awarded the Grand Prix for painting. This award enabled him to stay in Paris in 1964/1965. From 1978 until his passing in 2005, he taught at the Academy of Fine Arts in Zagreb. He was engaged in set design, interior art design, and graphic design (he designed the Croatian emblem and a number of Croatian kuna banknotes, as well as sports jerseys for the national football team and GNK Dinamo Zagreb). His artistic signature was recognisable by the reproduction of elements from early optic art until final works. He exhibited at many solo and group exhibitions in the country and abroad. He was a member of the HAZU. In 2002, he received the Forum Gallery Award.

**Nives Kavurić-Kurtović** (Zagreb, 18 January 1938 – Zagreb, 30 October 2016) is one of Croatia's most significant women artists of the 20<sup>th</sup> century. Her works influenced the development of Croatian contemporary art. She graduated from the Academy of Fine Arts in Zagreb in 1962, in the class of Professor Frane Baće. She became Professor at the Academy of Fine Arts in Zagreb, Full Professor in 1990, and Professor Emerita of the University of Zagreb in 2007. In 1997, she became a full member of the Croatian Academy of Sciences and Arts. Her works are artistic autobiographical inscriptions with a recognisable, meticulous signature. Her expression changed the perception of surrealism. Her painting is also recognisable by written words, sentences with which she depicts different psychological states. Her rich artistic oeuvre contains drawing and painting cycles and print portfolios. In her artistic creation, she used the elements of surrealism, art enformel, art brut, pop art, and new figuration. She exhibited at many solo and group exhibitions in the country and abroad. Her works are found in

skupine EXAT 51. Među utemeljiteljima je pokreta novih tendencija (međunarodni umjetnički pokret osnovan u Zagrebu 1961.) i organizator je izložbi novih tendencija u Zagrebu. Uz apstraktno slikarstvo i programirana djela, bavio se oblikovanjem plakata, opremom knjiga i kataloga izložbi te unaprijedio vizualnu kulturu grafičkoga oblikovanja. Objavio je mape grafika u tehnici sitotiska (*8 serigrafija*, 1957.; *Cyclophoria*, 1971.; *Remember*, 1984. – 1986.; *Varijacije*, 2002.). U slikarstvu je razvijao geometrijsku apstrakciju, a ishodišta je pronalazio u općim načelima konstruktivizma, minimalizma i redukcija oblika na geometrijske elemente. Izrađivao je reljefe i objekte u drvu i metalu. Dobio je Nagradu *Vladimir Nazor* za životno djelo 1994.

**Oton Gliha** (Črnomelj, Slovenija, 21. svibnja 1914. – Zagreb, 20. srpnja 1999.), hrvatski slikar, diplomirao je na Akademiji likovnih umjetnosti u Zagrebu 1937. (profesori: Ljubo Babić, Omer Mujadžić i Marino Tartaglia). Slikao je pejzaže, portrete i mrtve prirode, a prepoznatljiv je po svojem ciklusu *Gromače*. Djela iz ciklusa *Gromače* nalaze se u brojnim privatnim zbirkama i muzejima u zemlji i svijetu. Zastupljen je u antologijama svjetskog slikarstva. Također, autor je impozantnog crtačkog opusa, dviju mapa grafika, zidnih slika, kamenih mozaika (hotel Ad Turres u Crikvenici, 1969.) te svečanoga zastora HNK-a Ivana pl. Zajca u Rijeci (*Bakarske gromače*, 1981.). Izlagao je na mnogim samostalnim i skupnim izložbama u zemlji i inozemstvu. Dobitnik je mnogih nagrada i priznanja za svoj umjetnički doprinos, a među ostalim Nagrade *Vladimir Nazor* za životno djelo 1976.

many private and public collections in the country and abroad. She received numerous awards and recognitions for her artistic work, including the Order of Danica Hrvatska with the Effigy of Marko Marulić for special merit in art, the HDLU Lifetime Achievement Award in 2003, and the Vladimir Nazor Lifetime Achievement Award in 2004.

**Ivan Picelj** (Okučani, 28 July 1924 – Zagreb, 22 February 2011) is a Croatian painter, printmaker, graphic designer, and cultural worker. He studied at the Academy of Fine Arts in Zagreb between 1943 and 1946. He cofounded the group EXAT 51. He is one of the founders of New Tendencies (an international art movement founded in Zagreb in 1961) and organised the exhibitions of New Tendencies in Zagreb. Alongside abstract painting and programmed works, he was engaged in poster design, book and exhibition catalogue design, and improved the visual culture of graphic design. He published print portfolios in the technique of serigraphy (*8 Serigraphs*, 1957; *Cyclophoria*, 1971; *Remember*, 1984–1986; *Variations*, 2002). In his painting, he developed geometric abstraction, with a starting point found in general principles of constructivism, minimalism, and reduction of form to geometric elements. He made reliefs and objects in wood and metal. He received the Vladimir Nazor Lifetime Achievement Award in 1994.

**Oton Gliha** (Črnomelj, Slovenia, 21 May 1914 – Zagreb, 20 July 1999), Croatian painter, graduated from the Academy of Fine Arts in Zagreb in 1937 (professors: Ljubo Babić, Omer Mujadžić, and Marino Tartaglia). He painted landscapes, portraits and still nature, and is recognisable by his cycle *Gromače* (Dry Stone Walls). The works from the cycle *Gromače* are found in numerous private collections and

**Marta Ehrlich** (Zagreb, 27. travnja 1910. – Zagreb, 15. ožujka 1980.) hrvatska je slikarica i keramičarka. Na Akademiji likovnih umjetnosti diplomirala je 1934. Slikarske tehnike usavršava na školovanju u Parizu od 1935. do 1938. Atelijer u Parizu dijeli sa slikaricom Nevenkom Đorđević. Godine 1938. nastavlja obrazovanje u Zagrebu kod Vladimira Becića. Uz slikarstvo bavila se i scenografijom, tekstilom i keramikom. Njezino slikarstvo predstavlja neprocjenjiv dio hrvatske likovne umjetnosti.

**Ivan Lovrenčić** (Sveti Križ Začretje, 28. prosinca 1917. — Zagreb, 1. siječnja 2003.), hrvatski slikar, od 1936. godine pohađa tadašnju Visoku školu za umjetnost i umjetnički obrt, danas ALU u Zagrebu (ortanje: Omer Mujadžić i Krsto Hegedušić, slikanje: Ljubo Babić, grafika: Tomislav Krizman). U Zagrebu je završio Umjetničku akademiju 1940. kod prof. Ljube Babića. Radio je kao scenograf u splitskom HNK-u 1941. i sarajevskom Narodnom kazalištu 1943. Godine 1949. scenograf je filma *Kameni horizonti* (Šime Šimatović). U Jadran filmu također radi kao scenograf 1949. Djeluje kao samostalni umjetnik te izvanredni profesor na Akademiji likovnih umjetnosti u Zagrebu od 1971. do 1978. Član je Galerije Forum od 1969. Lovrenčić je jedan od najvažnijih crtača suvremene hrvatske umjetnosti. Ostvario je jedinstven figurativni opus crno-bijelih i obojenih crteža. Bavio se grafikom, skulpturom, zidnim slikarstvom, ilustracijom, keramikom, staklom i tapiserijom. Izdao je deset grafičkih mapa. U Grožnjanu je freskama oslikao crkvu sv. Kuzme i Damjana. U HNK-u u Zagrebu oslikao je zastor 1998. Izlagao je na više od 100 samostalnih izložbi i više od 150 skupnih izložbi u zemlji i inozemstvu. Dobitnik je mnogih nagrada i priznanja. Također, nagrađen je Nagradom *Vladimir Nazor* za životno djelo.

museums in the country and abroad. He is included in anthologies of world painting. He also authored an impressive drawing oeuvre, two print portfolios, wall paintings, stone mosaics (Ad Turre Hotel in Crikvenica, 1969) and the ceremonial curtain of the Ivan Zajc National Theatre in Rijeka (*The Dry Stone Walls of Bakar*, 1981). He exhibited at many solo and group exhibitions in the country and abroad. He received numerous awards and recognitions for his artistic contribution, including the Vladimir Nazor Lifetime Achievement Award in 1976.

**Marta Ehrlich** (Zagreb, 27 April 1910 – Zagreb, 15 March 1980) is a Croatian painter and ceramicist. She graduated in 1934 from the Academy of Fine Arts. She perfected her painting technique in Paris between 1935 and 1938. She shared the Paris studio with fellow painter Nevenka Đorđević. In 1938, she continued her education in Zagreb under Vladimir Becić. Alongside painting, she was also engaged in set design, textile design, and ceramics. Her painting constitutes an invaluable part of Croatian fine arts.

**Ivan Lovrenčić** (Sveti Križ Začretje, 28 December 1917 — Zagreb, 1 January 2003), Croatian painter, attended from 1936 onwards the then School of Arts and Crafts, today the ALU in Zagreb (drawing: Omer Mujadžić and Krsto Hegedušić, painting: Ljubo Babić, printmaking: Tomislav Krizman). He graduated from the Academy of Arts in Zagreb in 1940 under Professor Ljubo Babić. He worked as set designer at the HNK in Split in 1941 and the National Theatre in Sarajevo in 1943. In 1949, he worked as set designer for the film *Stone Horizons* (Šime Šimatović). He also worked at Jadran Film as set designer in 1949. He acted as a freelance artist and Associate Professor

**Ante Kuduz** (Vrlika, Podosoje, 14. lipnja 1935. – Zagreb, 22. siječnja 2011.) hrvatski slikar i grafičar. Diplomirao je 1964. kao student prve generacije Grafičkog odsjeka zagrebačke Akademije likovnih umjetnosti u klasi Marijana Detonija. Izlaže na 80 samostalnih i na više od 460 skupnih izložbi u renomiranim galerijama u Hrvatskoj i svijetu. Predavao je na Akademiji likovnih umjetnosti od 1969. do 2006. Predavao je i na Studiju dizajna od njegova osnutka 1989. Obnašao je dužnost dekana Akademije likovnih umjetnosti u Zagrebu od 1981. do 1983. Redovito sudjeluje na međunarodnim grafičkim manifestacijama. Bavio se tradicionalnom i računalnom grafikom, serigrafijom te grafičkim oblikovanjem; opremanjem knjiga, časopisa i kataloga. Kuduz je od samih početaka umjetničkog djelovanja bio zapažen kao pokretač istraživanja apstraktnog slikarstva. Za svoje umjetničko stvaralaštvo dobio je mnoga priznanja i nagrade. Dobio je i Nagradu HAZU-a 2008.

**Dubravka Babić** rođena je u Zagrebu 18. veljače 1951. Diplomirala je grafiku na Akademiji likovnih umjetnosti u Zagrebu u klasi prof. Alberta Kinerta 1974. Akademske godine 1984./1985. dobila je stipendiju francuske vlade za specijalizaciju grafike u Parizu, u atelijeru Joelle Serve. Izlaže na brojnim samostalnim i skupnim izložbama u zemlji i svijetu. Također, bila je na studijskim putovanjima u Italiji, Austriji, Engleskoj, Mađarskoj, Nizozemskoj, Francuskoj, Španjolskoj, Egiptu, Jordanu, Izraelu i Kini. Djela Dubravke Babić nalaze se u mnogim muzejima, galerijama i privatnim zbirkama u zemlji i inozemstvu. Koautorica je deset bibliofilskih grafičko-pjesničkih izdanja s poznatim pjesnicima i književnicima. Za svoj umjetnički rad i doprinos dobila je šesnaest domaćih i inozemnih nagrada za grafiku i crtež. Od 1985. Dubravka Babić

at the Academy of Fine Arts between 1971 and 1978. He was a member of Forum Gallery from 1969. Lovrenčić is one of the most significant drawers of Croatian contemporary art. He achieved a unique figurative oeuvre of black and white and colour drawings. He was engaged in printmaking, sculpture, wall painting, illustration, ceramics, glass, and tapestry. He published ten print portfolios. He painted with frescoes the Church of St Cosmas and Damian in Grožnjan. He painted the curtain of the HNK in Zagreb in 1998. He had more than 100 solo exhibitions and more than 150 group exhibitions in the country and abroad. He received numerous awards and recognitions, including the Vladimir Nazor Lifetime Achievement Award.

**Ante Kuduz** (Vrlika, Podosoje, 14 June 1935 – Zagreb, 22 January 2011), Croatian painter and printmaker. He graduated in 1964 as a first-generation student of the Graphics Department from the Academy of Fine Arts in Zagreb, in the class of Professor Marijan Detoni. He exhibited at 80 solo and more than 460 group exhibitions at renowned galleries in Croatia and abroad. He taught at the Academy of Fine Arts between 1969 and 2006. He also taught at the School of Design since its founding in 1989. He acted as Dean of the Academy of Fine Arts in Zagreb between 1981 and 1983. He regularly participated in international graphics events. He was engaged in traditional and computer graphics, serigraphy, and graphic design; he designed books, journals, and catalogues. Kuduz was noted since the very beginning of his artistic activity as the initiator of the research on abstract painting. He received numerous awards and recognitions for his artistic creation, including the HAZU Award in 2008.

djeluje kao pedagog na Akademiji likovnih umjetnosti u Zagrebu, 1987. postaje docenticom, 1991. izvanrednom profesoricom, a 1997. redovitom profesoricom na Katedri za grafiku ALU-a. Dužnost dekanice obnaša od 1995. Za svoj umjetnički rad nagrađivana je mnogim nagradama i priznanjima.

**Nina Ivančić** rođena je u Zagrebu 1953. Diplomirala je slikarstvo na Akademiji likovnih umjetnosti u Zagrebu u klasi prof. Šime Perića 1977. Završila je Majstorsku radionicu za slikarstvo u Zagrebu kod prof. Ljube Ivančića i prof. Nikole Reiserera 1979. Dobitnica je Fulbrightove stipendije za slikarstvo MFA Program in Painting, Columbia University, New York 1987. Od 1986. do 1993. živi i radi u New Yorku. Od 1999. predaje slikarstvo na Odsjeku za slikarstvo Akademije likovnih umjetnosti Sveučilišta u Splitu. Jedna je od važnih umjetnica slikarskog pokreta nove slike koji se pojavio tijekom *Salona mladih* 1981. i označio povratak slikarstvu. Izlagala je na više od trideset samostalnih izložbi i na brojnim grupnim izložbama u zemlji i inozemstvu. Radovi joj se nalaze u mnogim privatnim i javnim zbirkama. Primila je niz nagrada, među ostalima Binney and Smith Inc. Fine Art Achievement Award, New York, 1987. i *Vjesnikovu* nagradu za likovnu umjetnost *Josip Račić* 2003.

**Vlado Martek** rođen je u Zagrebu 10. svibnja 1951. Martek je pjesnik, esejist, konceptualni umjetnik i slikar. Diplomirao književnost i filozofiju na Filozofskom fakultetu u Zagrebu. Član je Grupe šestorice autora. Od 1974. radio je umjetničke akcije u Zagrebu (između ostalog pisao anonimne zidne poruke: *Čitajte Kamova*, 1981.; *Umjetnost nema alternative*, 1986.). Od početka osamdesetih bavi se slikarstvom, kiparstvom, grafikom i *land artom*.

**Dubravka Babić** was born in Zagreb on 18 February 1951. She graduated in printmaking from the Academy of Fine Arts in Zagreb in 1974, in the class of Professor Albert Kinert. In the academic year 1984/1985, she received the fellowship of the French government for specialised training in printmaking in Paris, at the studio of Joëlle Serve. She has presented her works at many solo and group exhibitions in the country and abroad. She has made study visits to Italy, Austria, England, Hungary, the Netherlands, France, Spain, Egypt, Jordan, Israel, and China. The works by Dubravka Babić are found in many museums, galleries and private collections in the country and abroad. She has coauthored ten bibliophilic editions of prints and poetry together with renowned poets and writers. She has hitherto received sixteen domestic and international print and drawing awards for her artistic work and contribution. Since 1985, Dubravka Babić has worked as educator at the Academy of Fine Arts in Zagreb; she became Assistant Professor in 1987, Associate Professor in 1991, and Full Professor at the ALU's Graphics Department in 1997. She acted as Dean since 1995. She has received numerous awards and recognitions for her artistic work.

**Nina Ivančić** was born in Zagreb in 1953. In 1977, she graduated in painting from the Academy of Fine Arts in Zagreb, in the class of Professor Šime Perić. She completed the Master Workshop in Painting of professors Ljubo Ivančić and Nikola Reiser in 1979. In 1987, she received the Fulbright fellowship for the MFA in Painting at Columbia University, New York, in 1987. Between 1986 and 1993, she lived and worked in New York. Since 1999, she has taught painting at the Painting Department of the Arts Academy at the University of Split. She is one of the important artists of the New

Objavio je jedanaest knjiga – od zbirki poezije, zbirki tekstova do knjiga eseja o suvremenoj umjetnosti. Sudjeluje u dva koautorska izdanja grafičkih mapa. Autor je izložbi instalacija, agitacija, grafita, orteža, grafika, slika i kolaža. Samostalno je i skupno izlagao u Hrvatskoj i inozemstvu.

**Nikola Koydl** (Karlovac, 6. veljače 1939. – Zagreb, 23. srpnja 2020.), slikar i grafičar, na Akademiji likovnih umjetnosti u Zagrebu diplomirao 1962. u klasi Đure Tiljka i bio suradnik Majstorske radionice Krste Hegedušića od 1962. do 1969. Od 1968. bavi se grafikom. Sudjeluje na studijskim putovanjima u Francusku, Italiju, Mađarsku, Španjolsku, Dansku i Austriju. Od 1984. bio je asistent, 1986. docent, 1991. izvanredni i od 1996. redoviti profesor, nakon čega postaje i *professor emeritus* Akademije likovnih umjetnosti u Zagrebu. Iz apstraktnoga kolorističkog ekspresionizma kasnije prelazi u organsku apstrakciju. Kroz plasticitet u svojim djelima stvara sintezu između slikarstva i kiparstva u skladu s interdisciplinarnim pristupom umjetnosti. Izradio je i manji broj skulptura i reljefa. Izlagao je na samostalnim i skupnim izložbama u zemlji i inozemstvu. Njegova se djela nalaze u mnogim zbirkama galerija i muzeja te u privatnim zbirkama. Za svoj umjetnički rad nagrađen je mnogim nagradama, među ostalim Nagradom *Vladimir Nazor* za slikarstvo 1999. te za životno djelo 2008. Bio je člana HDLU-a od 1962.

**Nevenka Arbanas**, hrvatska grafičarka, rođena je u Batini 8. lipnja 1950. Diplomirala je na Akademiji u Zagrebu 1975. u klasi Alberta Kinerta, a poslijediplomski studij završila kod Alberta Kinerta 1977. Usavršavala se u grafičkim tehnikama na Akademiji Minerva u Groningenu u Nizozemskoj 1978.;

Painting movement, which emerged during the 1981 Youth Salon and marked a return to painting. She has exhibited at over thirty solo exhibitions and numerous group exhibitions in the country and abroad. Her works are found in many private and public collections. She has received a number of awards, including the Binney and Smith Fine Art Achievement Award in New York in 1987, and *Vjesnik's* Josip Račić Fine Art Award in 2003.

**Vlado Martek** was born in Zagreb on 10 May 1951. Martek is a poet, essayist, conceptual artist, and painter. He graduated in Literature and Philosophy from the Faculty of Humanities and Social Sciences in Zagreb. He is a member of the Group of Six Authors. From 1974 onwards, he performed artistic actions in Zagreb (including anonymous wall messages: *Read Kamov*, 1981; *There's No Alternative to Art*, 1986). He has been engaged in painting, sculpture, printmaking and land art since the early 1980s. He has hitherto published eleven books – poetry collections, collections of texts, and books of essays on contemporary art. He has participated in two coauthorial editions of print portfolios. He has had exhibitions of installations, agitations, graffiti, drawings, prints, paintings, and collages, and solo and group exhibitions in the country and abroad.

**Nikola Koydl** (Karlovac, 6 February 1939 – Zagreb, 23 July 2020), painter and printmaker, graduated from the Academy of Fine Arts in Zagreb in 1962, in the class of Đuro Tiljak, and collaborated with Krsto Hegedušić's Master Workshop between 1962 and 1969. He was engaged in printmaking from 1968 onwards. He participated in study visits to France, Italy, Hungary, Spain, Denmark, and Austria. He became Teaching Assistant in 1984, Assistant Professor in 1986, Associate Professor in 1991,



u Ateljeru 17 Stanleyja Williama Haytera u Parizu 1986. te na Likovnoj akademiji u Pragu u klasi Ladislava Čepelaka 1988. U grafičkim i kombiniranim tehnikama stvara osebujan i snažan grafički izraz u duhu lirske apstrakcije, a različitim grafičkim metodama postiže slikarske efekte. Sudjelovala je na više od 200 skupnih i 60 samostalnih izložbi, mnogobrojnim međunarodnim grafičkim izložbama te u selekcijama svjetskih bijenala i trijenala kao predstavnica grafičke umjetnosti iz Hrvatske. Objavila je osam grafičkih mapa i bibliografskih knjiga. Autorica je knjiga *Grafičke tehnike* 1999. i *Grafičke tehnike dubokog tiska* 2015. Do 2000. predavala je u Školi primijenjene umjetnosti i dizajna u Zagrebu, a nakon toga na Akademiji likovnih umjetnosti u Zagrebu. Od 2012. do umirovljenja 2017. bila je redovita profesorica u trajnom zvanju. Radovi joj se nalaze u više muzeja, galerija i privatnih zbirki u Hrvatskoj i inozemstvu. Dobitnica je Nagrade *Vladimir Nazor* za životno djelo 2018.

**Tomislav Čeranić** rođen je u Šibeniku 1961. Diplomirao je povijest umjetnosti na Filozofskom fakultetu u Beogradu. Svojom preciznom, majstorskom crtačkom tehnikom stvara fantazmagorijske svjetove, predstavljajući crtež kao posve samostalni i samodostatni likovni izraz. Izlagao je na brojnim samostalnim i skupnim izložbama u zemlji i inozemstvu. Za svoje stvaralaštvo nagrađen je mnogim nagradama.

**Robert Budor** rođen je u Zagrebu 1954. Diplomirao je slikarstvo 1979. na Akademiji likovnih umjetnosti u Zagrebu u klasi prof. Šime Perića. Od 1979. do 1981. suradnik je Majstorske radionice prof. Ljube Ivančića i prof. Nikole Reiserera. Uz slikarstvo bavi se kiparstvom, opremom knjiga i kazališnim

and Full Professor in 1996, followed by Professor Emeritus of the Academy of Fine Arts in Zagreb. Initially in abstract colourist expressionism, he subsequently moved on to organic abstraction. Through plasticity in his works, he created a synthesis between painting and sculpture, in accordance with an interdisciplinary approach to art. He also made several sculptures and reliefs. He exhibited at solo and group exhibitions in the country and abroad. His works are found in many museum and gallery collections, as well as in private ones. He received numerous awards for his artistic work, including the Vladimir Nazor Award for Painting in 1999, and for Lifetime Achievement in 2008. He was a member of the HDLU from 1962 onwards.

**Nevenka Arbanas**, Croatian printmaker, was born in Batina on 8 June 1950. She graduated from the Zagreb Academy in 1975 in the class of Albert Kinert, and completed her postgraduate studies under Albert Kinert in 1977. She underwent professional training in printmaking techniques at the Minerva Art Academy in Groningen, the Netherlands, in 1978.; at Stanley William Hayter's Atelier 17 in Paris in 1986; and at the Academy of Fine Arts in Prague in 1988, in the class of Ladislav Čepelák. In printmaking and mixed techniques, she creates a distinctive and potent graphic expression in the spirit of lyric abstraction, and achieves painting effects with different printmaking techniques. She has participated in over 200 group and 60 solo exhibitions, numerous international graphic art exhibitions, and in selections of world biennials and triennials as the Croatian representative of graphic art. She has published eight print portfolios and bibliographic books. She has authored the books *Printmaking Techniques* in 1999 and *Gravure Printing Techniques* in 2015. Until

dizajnom. Njegova su djela prepoznatljiva po simboličnim figurativnim kompozicijama specifičnog rukopisa te motivima krajolika apstraktnoga likovnog izričaja. Do sada se predstavio na samostalnim i skupnim izložbama u zemlji i inozemstvu. Kao predstavnik Republike Hrvatske 2003. i 2005. sudjelovao je na 4. i 5. *Interbalkanskom simpoziju vizualne umjetnosti* na otoku Samothraki. Djeluje kao samostalni umjetnik. Dobitnik je prve nagrade *Pasionske baštine* 2008.

Pripremila: Vesna Šantak

2000, she taught at the School of Applied Arts and Design in Zagreb, and subsequently at the Academy of Fine Arts in Zagreb. Between 2012 and her retirement in 2017, she was Full Professor. Her works are found in several museums, galleries, and private collections in Croatia and abroad. She received the Vladimir Nazor Lifetime Achievement Award in 2018.

**Tomislav Čeranić** was born in Šibenik in 1961. He graduated in Art History from the Faculty of Philosophy in Belgrade. With his precise, masterful drawing technique, he creates phantasmagorical worlds, presenting drawing as an entirely independent and self-sufficient artistic expression. He has exhibited at many solo and group exhibitions in the country and abroad. He has received numerous awards for his creation.

**Robert Budor** was born in Zagreb in 1954. He graduated in painting in 1979 from the Academy of Fine Arts in Zagreb, in the class of Professor Šime Perić. Between 1979 and 1981, he was collaborator of the Master Workshop of professors Ljubo Ivančić and Nikola Reiser. Alongside painting, he is also engaged in sculpture, book design, and theatre design. His works are recognisable by symbolic figurative compositions of a specific signature, and by the landscape motifs of abstract fine art expression. He has hitherto presented his works at solo and group exhibitions in the country and abroad. As the representative of the Republic of Croatia, he participated in 2003 and 2005 in the 4<sup>th</sup> and 5<sup>th</sup> Inter-Balkan Symposium of Visual Arts on the island of Samothraki. He works as a freelance artist. He won First Prize at the national competition *Passion Heritage* in 2008.

Prepared by Vesna Šantak

- 1. Ivan Tišov,**  
*Muški akt*  
*Male Nude*, 1913./1914.  
kreda na papiru  
chalk on paper  
58 x 34 cm  
MG-335
- 2. Sonja Kovačić-Tajčević**  
*Muški akt s leđa*  
*Male Nude from the Back*  
c. 1924.  
kreda na papiru  
chalk on paper  
63 x 50 cm  
MG-3215
- 3. Ljubo Babić**  
*Golgota*  
*Golgotha*, 1916.  
litografija  
lithograph  
95 x 95 cm  
MG-2759
- 4. Krsto Hegedušić**  
*Pepekovi prijatelji o polden*  
*Pepek's Friends at Noon*,  
1932.  
tuš na papiru  
India ink on paper  
70 x 50 cm  
MG-4132
- 5. Marijan Detoni,**  
*Otkup žita*  
*Purchase of Wheat*, 1933.  
tuš na papiru  
India ink on paper  
59 x 79 cm  
MG-4015
- 6. Drago Ivanišević**  
*Hommage a Éluard*, 1937.  
crtež  
drawing  
62 x 47 cm  
MG-2810
- 7. Ignjat Job**  
*Glava starca*  
*Head of an Old Man*, 1918.  
ugljen na papiru  
coal on paper  
98 x 70 cm  
MG-6561-2
- 8. Edo Murtić**  
*Plave vertikale*  
*Blue Verticals*, 1958.  
linorez u boji  
linocut in colour  
100 x 70 cm  
MG-2582
- 9. Ferdinand Kulmer**  
*Rijedak leptir*  
*A Rare Butterfly*, 1958.  
litografija  
lithograph  
56 x 45 cm  
MG-2580
- 10. Biserka Baretić**  
*Otuđenje*  
*Alienation*, 1960.  
tuš na papiru  
India ink on paper  
62 x 68 cm  
MG-2546
- 11. Miroslav Šutej**  
*Ortež*  
*Drawing*, 1962.  
tuš na papiru  
India ink on paper  
50 x 60 cm  
MG-6311
- 12. Nives Kavurić Kurtović**  
*Plačem suzama svojim*  
*Cry My Own Tears*, 1962.  
tuš na papiru  
India ink on paper  
67 x 50 cm  
MG-2648
- 13. Ivan Picelj**  
*CM 6-I*, 1964.  
serigrafija  
serigraph  
48 x 48 cm  
MG-2535
- 14. Oton Gliha**  
*Gromače*  
*Dry-Stone Walls*, 1965.  
flomaster na papiru  
felt-tip pen on paper  
70 x 100 cm  
MG-2549
- 15. Marta Ehrlich**  
*Dvije žene*  
*Two Women*, 1968.  
ugljen na papiru  
coal on paper  
68 x 41 cm  
MG-4621
- 16. Ivan Lovrenčić**  
*Streljana II*  
*Shooting Range II*, 1968.  
crtež  
drawing  
43 x 61 cm  
MG-2910
- 17. Ante Kuduz**  
*Kadar – AK 10*  
*Frame – AK 10*, 1970.  
serigrafija  
serigraph  
70 x 50 cm  
MG-2959
- 18. Dubravka Babić**  
*Sam III*  
*Alone III*, 1980.  
tuš na papiru  
India ink on paper  
72 x 58 cm  
MG-4138
- 19. Nina Ivančić**  
*20° FRIDAY HARBOR*  
*FERRY*  
(iz grafičke mape *Otklon*  
/ from the print portfolio  
*Deflection*, 1994.),  
sitotisak  
silkscreen  
67 x 46 cm  
MG-7303/3
- 20. Vlado Martek**  
*Bez naziva*  
*Untitled*, 1994.  
(iz grafičke mape *Otklon*  
from the print portfolio  
*Deflection*, 1994.)  
sitotisak / silkscreen  
67 x 46 cm  
MG-7303/9
- 21. Nikola Koydl**  
*Krajolik*  
*Landscape*, 2009.  
računalna grafika  
computer graphic  
72 x 52 cm  
MG-8228
- 22. Nevenka Arbanas**  
*Bez naslova*  
*Untitled*, 1999.  
suha igla, akvatinta, kolaž  
dry needle, aquatinta,  
collage  
70 x 62 cm  
MG-7168
- 23. Tomislav Čeranić**  
*Star City (fig. XIV)*, 2004.  
olovka na papiru  
pencil on paper  
MG-8617
- 24. Robert Budor**  
*Noć*  
*Night*, 2015.  
flomaster, kemijska  
olovka, tuš  
felt-tip pen, ballpoint  
pen, India ink  
83 x 113 cm  
MG-8421



Alma Trtovac  
*Nasije*  
*Violence, 2012.*

LICA —  
SILUETE  
— TIJELA LIKOVNE  
INTERPRETACIJE LJUDSKOG LIKA U DJELIMA  
IZ KOLEKCIJE ERSTE FRAGMENTI 13. – 30. studenoga 2023.

Faces —  
Silhouettes  
— Bodies Fine Art  
Interpretations of the Human Figure  
in the Works from the Erste  
Fragmenti Collection  
13 – 30 November 2023

Kustos / Curator: Vanja Babić



Godišnji otkupni natječaj *Erste fragmenti* što ga za mlade umjetnike i umjetnice organizira Erste banka pokrenut je, u početku pod nazivom *Novi fragmenti*, danas već poprilično davne 2002., da bi od tada, zaključno s ovom godinom, imao 19 izdanja. Drugim riječima, riječ je o najstarijem i najpostojanijem aktivnom natječaju na kojem umjetnici i umjetnice u dobi do 30 godina – u prvih nekoliko izdanja ta je granica iznosila 35 godina – imaju mogućnost svoja djela ponuditi na prodaju, a u slučaju otkupa i prigodno ih pokazati na u tu svrhu organiziranoj skupnoj izložbi u nekom od relevantnih izložbenih prostora. Odabir djela za otkup vršilo je, dakako, stručno povjerenstvo sastavljeno od istaknutih kustosa i suvremenih umjetnika. S iznimkom kraće stanke 2004. odnosno 2005., kontinuirano, dakle, traje ta nadasve lijepa i korisna inicijativa, pa će tako iduće godine – posredstvom jedne veće izložbe retrospektivna karaktera s predviđenih tridesetak radova odabranih iz cjelokupna korpusa njih više od 200 otkupljenih – biti obilježeni jubilarni, 20. *Erste fragmenti*.

Ali godinu dana prije spomenute jubilarne izložbe, kao svojevrsnu najavu predstojećih aktivnosti, Erste banka u suradnji s Galerijom Vladimir Bužančić odlučila je organizirati još jednu zanimljivu izložbu zasnovanu na kolekciji *Erste fragmenata*, ovoga puta tematski koncipiranu. Riječ je, zapravo, o postupku koji se u muzejsko-galerijskoj struci kolokvijalno naziva „izlagački rad sa zbirkom”. U tom smislu iz kolekcije je odabrano trinaest radova izvedenih u disciplinama slikarstva, skulpture i fotografije, koji svojim motivima odražavaju tematski okvir objedinjen nazivom *Lica – Siluete – Tijela*. Čovjek je, dakle, neprijeporno jedan od najučestalijih i najintrigantnijih motiva za kojim umjetnici odnosno umjetnice već tisućljećima posežu, ne pokazujući pritom ni najmanje znakove zasićenosti. Za ovu prigodu odabrani radovi Jelene Azinović, Snježane Ban, Ivonne Grlić, Sanje Jureško, Marte Katavić, Mirne Kutleša, Marina Majića, Mije Matijević, Mihaele Rašica, Lane Stojićević, Vlatke Škoro, Alme Trtovac i Ane Vinković predstavljaju tek sićušan uzorak u elaboraciji likovnih interpretacija ljudskoga lika, ali već je i na njemu itekako moguće osjetiti nepotrošive psihološke potencijale te formalne mogućnosti što ih ova tema nudi, ali također provocira.

Vanja Babić, predsjednik povjerenstva za otkup radova

The annual purchase competition *Erste Fragmenti*, organised by Erste Bank for young artists, was initiated under the title *New Fragments* in the long bygone year of 2002; since then and including this year, it has had 19 editions. In other words, this is the oldest and steadiest active competition at which artists under 30 years of age – the age limit had been 35 for the first few editions – have the opportunity to offer their works for sale and, in the event of selling, to show them at a group exhibition organised for this occasion at a relevant exhibition space. Naturally, the works for purchasing were selected by an expert committee made up of distinguished curators and contemporary artists. Hence, with the exception of 2004 and 2005, this above all lovely and beneficial initiative has lasted continually, and next year will mark the jubilee 20<sup>th</sup> edition of *Erste Fragmenti* through a larger exhibition of retrospective character, with around thirty works selected out of the overall corpus of more than 200 purchased ones.

However, a year before the abovementioned jubilee exhibition, as a kind of announcement of upcoming activities, Erste Bank in collaboration with Vladimir Bužančić Gallery has decided to organise another interesting exhibition based on the collection of *Erste Fragmenti*, this time conceived thematically. This is actually a method that is colloquially called “exhibitive work with the collection” within the museum and gallery profession. In that sense, thirteen works from the collection have been selected, executed in the disciplines of painting, sculpture and photography, which reflect with their motifs the thematic framework encompassed by the title *Faces – Silhouettes – Bodies*. Hence, man is undoubtedly one of the most frequent and intriguing motifs used by the artists for millennia, who thereby show not one sign of satiety. The works by Jelena Azinović, Snježana Ban, Ivonna Grlić, Sanja Jureško, Marta Katavić, Mirna Kutleša, Marin Majić, Mia Matijević, Mihaela Rašica, Lana Stojićević, Vlatka Škoro, Alma Trtovac and Ana Vinković, selected for this occasion, represent merely a tiny sample in the elaboration of fine art interpretation of the human figure; however, it already suffices for sensing inconsumable psychological potential and formal possibilities offered, but also provoked by this topic.

Vanja Babić, chairman of the purchase committee



Lana Stojićević  
*Orno Brdo*  
*Black Hill*, 2015.



Ivonna Grlić  
*Presuda stoljeća 9*  
*The Judgement of the Century*, 2023.



Sanja Jureško  
*Muk*  
*Silence*, 2015.



Snježana Ban  
*Hladan tuš*  
*Cold Shower*, 2006.





Mirna Kutleša  
*Šuma*  
*Forest*, 2009.



Vlatka Škoro  
*Indigo dijete*  
*Indigo Child*, 2010.



Marta Katavić  
*Tragači*  
*The Seekers, 2023.*



Mihaela Rašica  
*Na vratima*  
*At the Doors, 2023.*



Mia Matijević  
*Otmica Sabinjanki*  
*The Rape of the Sabine Women, 2020.*



Ana Vinković  
*U vrtu 2*  
*In the Garden 2*, 2017.



Jelena Azinović  
*Portraitself*, 2014.





Marin Majić  
*Bez naziva 3*  
*Untitled 3, 2008.*

## ŽIVOTOPISI / Biographies of authors

**Snježana Ban** diplomirala je 2007. na Nastavničkom odsjeku Akademije likovnih umjetnosti Sveučilišta u Zagrebu. Godine 2008. diplomirala je na Tekstilno-tehno-loškom fakultetu u Zagrebu, smjer modni dizajn. Doktorirala je 2019. na Akademiji likovnih umjetnosti u Zagrebu pod mentorstvom red. prof. art. Ante Rašića i teorijske mentorice dr. sc. Blaženke Perice. Od 2007. zaposlena je na Nastavničkom odsjeku Akademije likovnih umjetnosti u Zagrebu. Izlaže na samostalnim i skupnim izložbama izložbi u zemlji i inozemstvu. Dobitnica je više strukovnih nagrada.

**Mirna Kutleša** (Rijeka, 1980.) diplomirala je slikarstvo na Akademiji likovnih umjetnosti u Zagrebu 2004. Izlaže na samostalnim i skupnim izložbama u zemlji i inozemstvu. Radovi joj se nalaze u zbirci Muzeja moderne i suvremene umjetnosti u Rijeci, kolekciji Erste Fragmenti te mnogim privatnim zbirkama. Uz umjetnički rad bavi se i pedagoškim radom (autorica je radionica za djecu i odrasle). Djelovala je kao članica Hrvatske zajednice samostalnih umjetnika, a trenutačno je zaposlena kao docentica na Katedri za slikarstvo na Akademiji primijenjenih umjetnosti u Rijeci.

**Mia Matijević Akrap** (Požega, 1995.) diplomirala je 2020. na Akademiji likovnih umjetnosti Sveučilišta u Zagrebu. Izlaže na samostalnim i skupnim izložbama. Sudjelovala je na tri rezidencijalna programa, u Parizu (Francuska), Leipzigu (Njemačka) i Kaunasu (Litva), te na stručnoj praksi programa Erasmus+ u Leipzigu (Njemačka). Dobitnica je više strukovnih nagrada i dvije sveučilišne stipendije za darovite studente. Živi i radi u Zagrebu.

**Snježana Ban** graduated in 2007 from the Art Education Department at the Academy of Fine Arts of the University of Zagreb. In 2008, she graduated in Fashion Design from the Faculty of Textile Technology in Zagreb. She received her PhD in 2019 at the Academy of Fine Arts in Zagreb, under the mentorship of Full Professor Ante Rašić and theory mentor dr.sc. Blaženka Perica. Since 2007, she has worked at the Art Education Department of the Academy of Fine Arts in Zagreb. She has presented her works at solo and group exhibitions in the country and abroad. She has received several professional awards.

**Mirna Kutleša** (Rijeka, 1980) graduated in painting from the Academy of Fine Arts in Zagreb in 2004. She has presented her works at solo and group exhibitions in the country and abroad. Her works are found in the collection of the Museum of Modern and Contemporary Art in Rijeka, the Erste Fragmenti collection, and in many private collections. Alongside artistic work, she is also engaged in art education (authoring workshops for children and adults). She was a member of the Croatian Freelance Artists' Association, and is currently employed as Assistant Professor at the Department of Painting of the Academy of Fine Arts in Rijeka.

**Mia Matijević Akrap** (Požega, 1995) graduated in 2020 from the Academy of Fine Arts of the University of Zagreb. She has presented her works at solo and group exhibitions. She participated in three residency programmes, in Paris (France), Leipzig (Germany) and Kaunas (Lithuania), and attended the Erasmus+ apprenticeship in Leipzig (Germany).

**Lana Stojićević** (Šibenik, 1989.) diplomirala je 2012. na Odsjeku za slikarstvo Umjetničke akademije u Splitu. Od 2022. je u zvanju docentice zaposlena na Odsjeku za likovnu kulturu i likovnu umjetnost Umjetničke akademije u Splitu. Dobitnica je više strukovnih nagrada. Sudjelovala je na više rezidencijalnih programa, među kojima su Residency Unlimited u New Yorku, Cité Internationale des Arts u Parizu i Kulturvermittlung Steiermark u Grazu.

**Sanja Jureško** (Rijeka, 1990.) diplomirala je na Akademiji likovnih umjetnosti u Zagrebu, smjer slikarstvo, u klasi prof. Zlatka Kauzlarića Atača u lipnju 2015. Izlaže na samostalnim i skupnim izložbama. Sudjelovala je na više umjetničkih rezidencijalnih programa, uključujući i Cité Internationale des Arts u Parizu (2018.). Članica je Hrvatskog društva likovnih umjetnika i Hrvatske zajednice samostalnih umjetnika. Živi i radi u Supetru i Zagrebu.

**Ivonna Grlić** (Zagreb, 1999.) trenutačno završava četvrtu godinu preddiplomskog studija slikarstva na Akademiji likovnih umjetnosti u Zagrebu u klasi prof. Zoltana Novaka. Izlaže na skupnim izložbama. Na Algebrinu studentskom natječaju „Svi smo mi zvijezde” žiri je pobjedničkim radom proglasio njezin rad pod naslovom *O problemu identiteta*.

**Marta Katavić** (Križevci, 2000.) trenutačno je na četvrtoj godini preddiplomskog studija Akademije likovnih umjetnosti u Zagrebu, smjer slikarstvo, u klasi prof. Matka Vekića. Izlaže na samostalnim i skupnim izložbama u zemlji i inozemstvu. Godine 2015. izdala je dječju slikovnicu *Nebeska tvornica*. Dobitnica je više strukovnih nagrada.

She has received several professional awards and two university grants for gifted students. She lives and works in Zagreb.

**Lana Stojićević** (Šibenik, 1989) graduated in 2002 from the Department of Painting at the Arts Academy in Split. Since 2022, she has worked as Assistant Professor at the Visual Culture and Fine Arts Department of the Arts Academy in Split. She has received a number of professional awards. She has participated in several residency programmes, including Residency Unlimited in New York, Cité internationale des arts in Paris, and Kulturvermittlung Steiermark in Graz.

**Sanja Jureško** (Rijeka, 1990) graduated in painting from the Academy of Fine Arts in Zagreb, in the class of Professor Zlatko Kauzlarić Atač, in June 2015. She has participated in several artistic residency programmes, including Cité internationale des arts in Paris (2018). She is a member of the Croatian Association of Artists and the Croatian Freelance Artists' Association. She lives and works in Supetar and Zagreb.

**Ivonna Grlić** (Zagreb, 1999) is currently in the fourth year of her undergraduate studies in painting at the Academy of Fine Arts in Zagreb, in the class of Professor Zoltan Novak. She has participated in group exhibitions. At Algebra's student competition "We Are All Stars," her work entitled *On the Problem of Identity* was chosen by the jury as the winning one.

**Marta Katavić** (Križevci, 2000) is currently in the fourth year of her undergraduate studies in painting at the Academy of Fine Arts in Zagreb, in the class of Professor Matko Vekić. She has presented her works at solo and group exhibitions in the country and abroad. In 2015, she

**Mihaela Rašica** (Dubrovnik, 1997.) diplomirala je 2023. na odsjeku Likovne kulture na Akademiji likovnih umjetnosti u Zagrebu, smjer slikarstvo. Do sada je objavila dvije autorske zbirke poezije: *Strune i stihije* (Naklada Bošković, Split, 2023.) te *Grimiz, kristal i sol* (Naklada Bošković, Split). S autorskim filmskim uradcima sudjelovala je na filmskom festivalu *Unseen* (Cavtat), kao i na *Međunarodnim danima animacije* (Kino Tuškanac, Zagreb). Izlaže na samostalnim i skupnim izložbama u zemlji i inozemstvu.

**Marin Majić** (Frankfurt na Majni, Njemačka, 1979.) diplomirao je na Akademiji likovnih umjetnosti u Zagrebu 2010., smjer slikarstvo, u klasi prof. Zlatka Kesera. Izlaže na više skupnih i samostalnih izložbi u zemlji i inozemstvu. Član je HDLU-a.

**Alma Trtovac** (Zagreb, 1988.) diplomirala je slikarstvo na Akademiji likovnih umjetnosti u Zagrebu 2012. u klasi prof. Zoltana Novaka. Dobitnica je strukovnih nagrada. Izlaže na samostalnim i skupnim izložbama u zemlji i inozemstvu. Bavi se slikarstvom i dizajnom. Sudjelovala je na tri umjetničke rezidencije. Članica je HDLU-a i HZSU-a.

**Vlatka Škoro** (Osijek, 1987.) magistrirala je kiparstvo 2010. na Akademiji likovnih umjetnosti u Zagrebu u klasi prof. Stjepana Gračana. Doktorirala je kiparstvo 2018. na Akademiji likovnih umjetnosti u Zagrebu pod mentorstvom red. prof. art. Peruška Bogdanića i izv. prof. dr. sc. Leonide Kovač. Izlagala je na samostalnim i skupnim izložbama u zemlji i inozemstvu. Sudjelovala je na brojnim radionicama i festivalima. Dobitnica je više strukovnih nagrada. Živi i radi u Osijeku.

published the children's picture book *Nebeska tvornica*. She has received several professional awards.

**Mihaela Rašica** (Dubrovnik, 1997) graduated in 2023 in painting from the Art Education Department at the Academy of Fine Arts in Zagreb. She has hitherto published two authorial books of poetry: *Strune i stihije* (Naklada Bošković, Split, 2023) and *Grimiz, kristal i sol* (Naklada Bošković, Split). She has participated with authorial film works at Unseen Film Festival (Cavtat) and at International Days of Animation (Kino Tuškanac, Zagreb). She has presented her works at solo and group exhibitions in the country and abroad.

**Marin Majić** (Frankfurt am Main, Germany, 1979) graduated in painting from the Academy of Fine Arts in Zagreb in 2010, in the class of Professor Zlatko Keser. He has presented his works at a number of group and solo exhibitions in the country and abroad. He is a member of the HDLU.

**Alma Trtovac** (Zagreb, 1988) graduated in painting from the Academy of Fine Arts in Zagreb in 2012, in the class of Professor Zoltan Novak. She received professional awards. She has presented her works at solo and group exhibitions in the country and abroad. She is engaged in painting and design. She has participated in three artistic residencies. She is a member of the HDLU and the HZSU.

**Vlatka Škoro** (Osijek, 1987) completed her MA in sculpture in 2010 at the Academy of Fine Arts in Zagreb, in the class of Professor Stjepan Gračan. She received her PhD in sculpture at the Academy of Fine Arts in Zagreb, under the mentorship of Full Professor Peruško Bogdanić and Associate Professor

**Ana Vinković** (Bjelovar, 1993.) preddiplomski studij završila je pod mentorstvom izv. prof. art. Mirjane Vodopije 2016., a diplomski sveučilišni studij Grafika u klasi izv. prof. mr. art. Tanje Dabo završava 2017. Izlagala je na samostalnim i skupnim izložbama u zemlji i inozemstvu. U svojem radu izražava se kroz slikarstvo, crtež, fotografiju i video.

**Jelena Azinović** (Zagreb, 1986.) diplomirala je kiparstvo na Akademiji likovnih umjetnosti u Zagrebu 2011. u klasi prof. Mire Vuće. Pohađala je izborni kolegij Mala plastika i medaljarstvo kod prof. Damira Mataušića. Dobitnica je stipendija Grada Zagreba (2007./2008. i 2008./2009.) te Top stipendije za top studente (2010.). Dobitnica je više strukovnih nagrada. Izlaže na samostalnim i skupnim izložbama u zemlji i inozemstvu. Također, sudjeluje na kiparskim kolonijama u zemlji i inozemstvu. Članica je HDLU-a.

Pripremila: Vesna Šantak

Leonida Kovač. She has presented her works at solo and group exhibitions in the country and abroad. She has participated in numerous workshops and festivals, and received a number of professional awards. She lives and works in Osijek.

**Ana Vinković** (Bjelovar, 1993) completed her undergraduate studies under the mentorship of Associate Professor Mirjana Vodopija in 2016, and graduate studies in printmaking in the class of Associate Professor Tanja Dabo in 2017. She has presented her works at solo and group exhibitions in the country and abroad. She is engaged in painting, drawing, photography, and video.

**Jelena Azinović** (Zagreb, 1986) graduated in sculpture from the Academy of Fine Arts in Zagreb in 2011, in the class of Professor Miro Vučo. She attended the elective course in Small Plastics and Medals led by Professor Damir Mataušić. She received the City of Zagreb Grant (2007/08 and 2008/09) and the grant "Top stipendija za top studente" (2010). She has received several professional awards. She has presented her works at solo and group exhibitions, and participated in sculptural colonies in the country and abroad. She is a member of the HDLU.

Prepared by Vesna Šantak

## KATALOG DJELA / Catalogue of Works

### 1. Ivonna Grlić

*Presuda stoljeća*  
*The Judgement of the Century*, 2023.  
ulje na platnu  
oil on canvas  
140 x 95 cm

### 2. Marta Katavić

*Tragači*  
*The Seekers*, 2023.  
ulje na platnu  
oil on canvas  
150 x 195 cm

### 3. Mihaela Rašica

*Na vratima*  
*At the Doors*, 2023.  
ulje na platnu  
oil on canvas  
165 x 120 cm

### 4. Mia Matijević

*Otmica Sabinjanki*  
*The Rape of the Sabine Women*, 2020.  
ulje na platnu  
oil on canvas  
150 x 120 cm

### 5. Alma Trtovac

*Nasilje*  
*Violence*, 2012.  
akrilik na platnu  
acrylic on canvas  
100 x 400 cm

### 6. Vlatka Škoro

*Indigo dijete*  
*Indigo Child*, 2010.  
skulptura, kombinirana  
tehnika  
sculpture, mixed media  
85 x 55 x 40 cm

### 7. Jelena Azinović

*Portraitsself*, 2014.  
skulptura, kolorirani gips  
sculpture, coloured plaster  
55 x 20 x 35 cm

### 8. Mirna Kutleša

Šuma  
*Forest*, 2009.  
ulje na platnu  
oil on canvas  
150 x 220 cm

### 9. Sanja Jureško

*Muk*  
*Silence*, 2015.  
akrilik na platnu  
acrylic on canvas  
110 x 200 cm

### 10. Lana Stojićević

*Crno Brdo*  
*Black Hill*, 2015.  
fotografija  
photograph  
66 x 100 cm

### 11. Ana Vinković

*U vrtu 2*  
*In the Garden*, 2017.  
serija od osam fotografija  
series of eight  
photographs  
39 x 22 cm

### 12. Snježana Ban

*Hladan tuš*  
*Cold Shower*, 2006.  
akrilik na medijapanu  
acrylic on fibreboard  
200 x 150 cm

### 13. Marin Majić

*Bez naziva 3*  
*Untitled 3*, 2008.  
ulje na platnu  
oil on canvas  
120 x 170 cm



Erika il Cane & Infinite  
ilustracija omota albuma *Komikaze* #22  
front cover illustration of *Komikaze* Album #22, 2023.



# KOMIKAZE — KVAKA 22

11. – 29. prosinca 2023.

## Komikaze — Catch 22

11 – 29 December 2023

Kustosica / Curator: **Ivana Armanini**

Komikaze su mreža za širenje strip-aktivnosti na *world wide webu* te elektroničku i tiskovnu distribuciju stripova pretežito mladih autora i autorica. Cilj je Komikaza povezati strip-aktiviste balkanske regije i svijeta radi razmjene informacija i konkretnih strip-proizvoda. Izložbe i radionice dio su prezentacije i popularizacije autora i autorica stripa. U kontekstu skupne akcije za organizaciju (nenaoružanog) otpora protiv progresivne globalizacije ukusa i porasta institucionalizirane umjetničke produkcije, program udruge Komikaze predstavlja slobodno i altruistično djelovanje umjetnika iz različitih područja, koje povezuje neovisan i beskompromisan stav, nazvan alternativnim u odnosu na postojeću umjetničku praksu koja dominira. Partnerski i prostorni prioriteta vezani su za neprofitne autonomne zone kulture. Projekt Komikaze traje od 2002., a udruga je registrirana 2008.

Mreža Komikaze okuplja: 385 autora iz 65 zemalja, više od 6000 stranica stripa, 275 događanja, 63 e-broja, 22 albuma, niz specijalnih izdanja i 150 suradničkih partnerstava, čime je stvoren virtualni muzej i dinamična socijalna skulptura.

Album *Komikaze* je dvojezična međunarodna antologija stripa koja izlazi kontinuirano od 2002. Godine 2020. dobiva nagradu na najvećem europskom festivalu u Angoulemeu u Francuskoj za najbolje alternativno izdanje stripa.

*XXkomikaze tour* – izložba je na turneji dvije godine (od 2022.) i ovo je njezina 15. stanica! *XXkomikaze* stanice: Remetinec (Zagreb), Ravnice (Zagreb), Benkovac, Split, Sućuraj (Hvar), Sarajevo, Brtonigla, Napulj, Bari, Graz, Dubrovnik, Zadar, Jelsa (Hvar), Fažana, Zagreb (Atelijeri Žitnjak).

*Kvaka 22* (autor: Joseph Heller) je satirični, tragikomični antiratni roman, objavljen u vrijeme vijetnamskog rata. Ima kulturni status širom svijeta i najčitaniji je američki roman o 2. svjetskom ratu.

Naslov romana *Kvaka 22* postao je i ostao sinonim za frustrirajuće bezizlaznu situaciju: „Samo se luđaci mogu poslati kući s izoliranog otoka, no onaj tko je lud ne može zatražiti povratak jer bi to značilo da je zapravo zdrav.”

*Kvaka 22* – izložba 22 naslovnice XXL formata (*XXkomikaze tour*), uz promociju zadnjega tiskanog albuma *Komikaze #22*. Fokus je programa Komikaza 2002. – 2023. na autorskom, art i alternativnom stripu. Dio izložbe gledat će vas s galerijskih zidova, dio s galerijskog monitora, a sve je trajno dostupno za papirnato i digitalno listanje na <https://komikaze.hr> *Komikaze #22* na 128 stranica predstavljaju 23 autora i autorice iz HR (10), RS, FR, IT, PT, AUS, LIB.

Ivana Armanini

Komikaze is a network for promoting comics activities on the World Wide Web, and for electronic and print distribution of comics by primarily young authors. The aim of Komikaze is to connect comics activists of the Balkans and the world with the purpose of exchanging information and concrete comics products. The exhibitions and workshops are part of the presentation and popularisation of comics authors. In the context of the group action for organising (unarmed) resistance against the progressive globalisation of taste and the increase in institutionalised artistic production, the programme of the Komikaze association represents a free and altruistic activity of artists from different fields, mutually connected by independent and uncompromising attitude that is termed alternative in relation to the existing dominant artistic practice. Partnering and spatial priorities are related to autonomous nonprofit cultural zones. The Komikaze project was initiated in 2002, while the association was registered in 2008.

Komikaze Network brings together 385 authors from 65 countries, more than 6000 comics pages, 275 events, 63 e-issues, 22 albums, a series of special editions and 150 collaborative partnerships, with which a virtual museum and a dynamic social sculpture has been created.

*Komikaze* Album is an international bilingual comics anthology which has been continually published since 2002. In 2020, it was awarded the Best Alternative Comics Publication at the world's largest festival in Angoulême, France.

*XXkomikaze Tour* – the exhibition has been on tour for two years (since 2022), and this is its 15<sup>th</sup> stop! *XXkomikaze* stops: Remetinec (Zagreb), Ravnice (Zagreb), Benkovac, Split, Sućuraj (Hvar), Sarajevo, Brtonigla, Naples, Bari, Graz, Dubrovnik, Zadar, Jelsa (Hvar), Fažana, Zagreb (Žitnjak Ateliers).

*Catch 22* (author: Joseph Heller) is a satiric, tragicomic anti-war novel published in the period of the Vietnam War. It has achieved cult status globally and is the most widely read American novel on the Second World War.

The novel's title *Catch 22* has become and remained a synonym for a frustratingly hopeless situation: Only the insane may be sent home from an isolated island, but those who are insane cannot ask to be returned since that would mean they are actually sane.

*Catch 22* – the exhibition of 22 covers in an XXL format (*XXkomikaze Tour*) accompanying the last printed album *Komikaze #22*. The Komikaze programme 2002–2023 is focused on authorial, art and alternative comics. One part of the exhibition is featured on the gallery walls and another part on the gallery monitor, while everything is permanently available for paper and digital browsing at <https://komikaze.hr>. The 128 pages of *Komikaze #22* feature 23 authors from HR (10), RS, FR, IT, PT, AU, LB.

Ivana Armanini





**Kevin Barry**  
 ilustracija zadnje stranice albuma *Komikaze* #16  
 back page illustration of *Komikaze* Album #16, 2017.



**Sejak**  
 ilustracija naslovnice albuma *Komikaze* #5  
 front cover illustration of *Komikaze* Album #5, 2006.

**Septik**  
 ilustracija naslovnice albuma *Komikaze* #2  
 front cover illustration of *Komikaze* Album #2, 2003.

**MP Fikaris**  
 ilustracija naslovnice albuma *Komikaze* #20  
 front cover illustration of *Komikaze* Album #20, 2021.

**Miro Župa**  
 ilustracija naslovnice albuma *Komikaze* #11  
 front cover illustration of *Komikaze* Album #11, 2012.

**Ivana Armanini**  
 ilustracija naslovnice albuma *Komikaze* #13  
 front cover illustration of *Komikaze* Album #13, 2014.



## Komikaze: od *undergrounda* do brenda ili strip jest sve

Kako njihovo stvaralaštvo – spletom sretnih okolnosti – pratim od samih početaka, kada sam kao srednjoškolac nabasao na prve strip-sveščice Komikaza u obliku fanzina; sada, nakon dvadeset godina, njihov me zajednički opus počeo podsjećati na glazbu kultne mančesterske *post-punk* grupe The Fall. O njima je pak nezaobilazni BBC-jev radijski DJ John Peel, kojem su bili omiljeni, odavno rekao da se „uvijek mijenjaju i uvijek ostaju isti”. A isto bi se moglo reći i za Komikaze kao međunarodni kolektiv autorica i autora stripa te kontinuirani nakladnički pothvat centriran u Zagrebu. Za razliku od grupe The Fall, koja je, nažalost, morala prestati postojati kad je 2018., sa šezdeset godina, preminuo njihov osnivač i jedini stalni član, tekstopisac i pjevač Mark E. Smith; bez krzmanja se da zaključiti da bi Komikaze mogle nadživjeti svoju pokretačicu i, u nakladničkom i kustoskom smislu (s obzirom na sad već mnogobrojna strip-izdanja i izložbe), kontinuiranu kapetanicu – vrsnu strip-umjetnicu Ivanu Armanini. Jer, premda do danas neprikosnoveno i ponosno nastavljaju biti dijelom regionalne i internacionalne alternativne kulture, također je činjenica da su Komikaze od dionika dubokoga kulturnog *undergrounda* postale svojevrсни kulturni brend; odnosno na europskoj razini svakako najvažniji strip-proizvod s hrvatskom adresom, ali sa svjetskom postavom i poslanjem. Mišljenja sam da bi to postale i time se mogle podičiti čak i da nisu 2020. primile prestižnu nagradu za najbolje alternativno strip-izdanje na najvećem europskom festivalu stripa u francuskom Angoulemeu, ali je to važno priznanje nedvojbeno potvrdilo njihovu kontinentalnu, no i svjetsku prepoznatljivost. A bez svake je sumnje pokazalo i ovo: ključna je vrijednost, ali prednost Komikaza upravo njihova raznovrsnost i višestranost; ideja da je posrijedi aždaja od mnogo glava, čija je cjelina važnija od zbira svojih dijelova, mada je svaka glava, naravno, i vrijednost po sebi i umjetnički glas i svijet za sebe.

U dvadeset i drugom strip-albumu Komikaza, koji, kao antologije stripova sa sad već svih strana svijeta, izlazi jednom godišnje, tih glava i tih glasova ima zaista puno i umjetnički su punokrvni. Petnaesta izložba *XXkomikaze*, povodom dvadesetog rođendana zajedničkog stvaralaštva,

sretno je sletjela u remetinečko-novozagrebačku Galeriju Vladimir Bužančić i publici je skupno predstavila stripove iz novog albuma te izbor iz stripova, grafika i ilustracija koje su kao Komikaze od 2000. do 2022. stvarali brojni autori i autorice s brojnih kontinenata, možda čak i planeta. A glave koje čine strip-aždaju novog albuma pripadaju amio\_mon (Ivani Ljubičić), Kori Rogini, Luciji Buzančić, Anđeli Žapčić a.k.a. Lokalnom Luzeru, Janu Škrinjaru, Nikši Jankoviću, Stipanu Tadiću, Marku Markoviću, Romanu D. Frantiku i Ivani Armanini (HR); zatim Ericu il Caneu, Infiniteu (IT); Marlene Agius, Patricku Janninu (FR); Franciscu Sousu Lobou (PT); MP Fikarisu (AU); Christianu Sleimanu (LIB); Desku, Dobrim Brljama, Dragani Kuprešani, Bojanu Zavišinu, Vuku Palibrku i Siniši Janjiću (SRB). Svi su oni vlasnici grafičkih rukopisa i slikovnih pripovjednih jezika koji bez kompromisa dovode u pitanje tradicionalne narativne obrasce klasičnih, ali i modernih stripova, stojeći tvrdo na braniku postmodernizma u mediju stripa, kakav, ojačan iskustvima i neoavangardne i transavangardne likovne umjetnosti, ali i vizualnim leksikom ulice i *street arta*, odrješito koristi zapravo sve bogatstvo likovne kulture od samog paleolitika do danas. Baš su u tome Komikaze nenadmašne; u pokazivanju da strip može biti sve i da *strip jest sve*.

Bojan Dmitrović Krištofić

## Komikaze: From Underground to Brand, or Comics are Indeed Everything

Since I have followed their activity – as luck would have it – from the very beginning, when I, as a secondary-school student, stumbled upon Komikaze's first comics volumes in the form of fanzines, now, twenty years later, their joint oeuvre has started to remind me of the music by the cult Manchester post-punk band The Fall. Referring to them, the unavoidable radio DJ John Peel of the BBC – who was a big fan of theirs – has long ago said that "they always change and always remain the same." We could say the same for Komikaze as an international collective of comics authors and a continuous publishing endeavour centred in Zagreb. Unlike The Fall, who unfortunately ceased to exist in 2018, when their founder and the only permanent member, songwriter and singer Mark E. Smith died at sixty, we may conclude without hesitation that Komikaze may outlive their originator and continuous captain in the publishing and curatorial sense (considering the already numerous comics publications and exhibitions), the excellent comics artist Ivana Armanini. For, although they incomparably and proudly continue to be part of the regional and international alternative culture, it also remains a fact that Komikaze have grown from being participants of deep cultural underground into a kind of cultural brand, i.e., certainly the most important Croatian-based comics product, albeit with an international ensemble and mission. I believe they would have become that and would have boasted it even had they not received the prestigious award for best alternative comics edition in 2020, at Europe's largest comics festival in Angoulême in France; however, this significant recognition has undoubtedly confirmed their continental, but also global recognisability. And it has also undoubtedly shown the following: the key merit, but also advantage of Komikaze is exactly their versatility and manifoldness, the idea that this is a many-headed dragon whose unit is more important than the sum of its parts, even though each head is naturally a merit by itself, an artistic voice, and a world unto itself.

In Komikaze's 22<sup>nd</sup> Strip Album – which is published annually as a comics anthology already from all over the world – the heads and the voices are truly numerous and are full-blooded in terms of artistry. The 15<sup>th</sup> exhibition *XXkomikaze*, organised on the occasion of the 20<sup>th</sup> anniversary of joint

creation, has happily landed at Vladimir Bužančić Gallery in Novi Zagreb's Remetinec district, and presented to the audience a cumulative collection of comics from the new album and a selection of comics, prints and illustrations created by numerous authors from numerous continents – and perhaps even planets – as Komikaze between 2000 and 2022. The heads which make up the comics-dragon of the new album belong to amio\_mon (Ivana Ljubičić), Kora Rogina, Lucija Buzančić, Anđela Žapčić a.k.a. Lokalni Luzer, Jan Škrinjar, Nikša Janković, Stipan Tadić, Marko Marković, Romano D. Frantik and Ivana Armanini (HR); Erika il Cane, Infinite (IT); Marlene Agius, Patrick Jannin (FR); Francisco Sousa Lobo (PT); MP Fikaris (AU); Christian Sleiman (LB); Desko, Dobre Brlje, Dragana Kuprešanin, Bojan Zavišin, Vuk Palibrk, and Siniša Janjić (RS). All of them own graphic authorship and pictorial narrative languages which uncompromisingly question traditional narrative paradigms of classic, but also modern comics, standing strong in favour of postmodernism in the medium of comics, which – fortified by experiences of both neo-avantgarde and trans-avantgarde visual arts, but also by the visual lexis of the street and of street art – in fact resolutely uses the entire treasury of visual culture from the very Palaeolithic until the present day. This is exactly where Komikaze are unrivalled – in showing that comics can be everything and that *comics are indeed everything*.

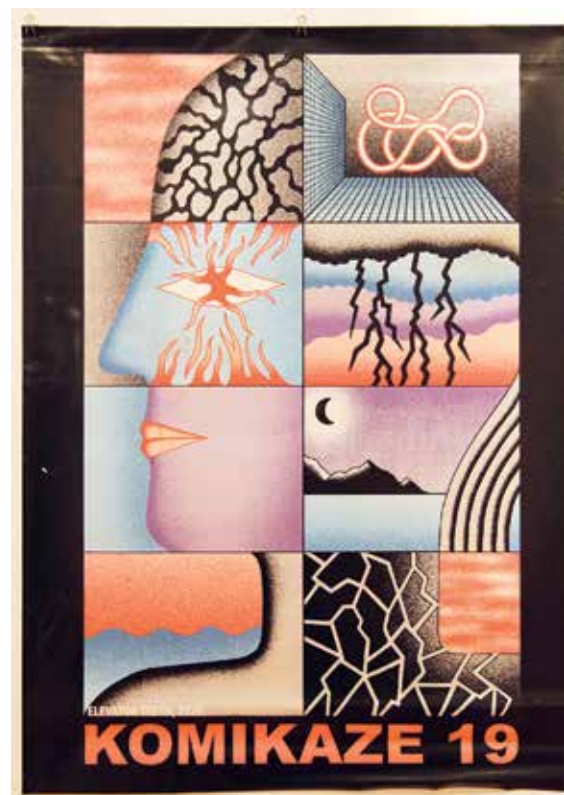
Bojan Dmitrović Krištofić



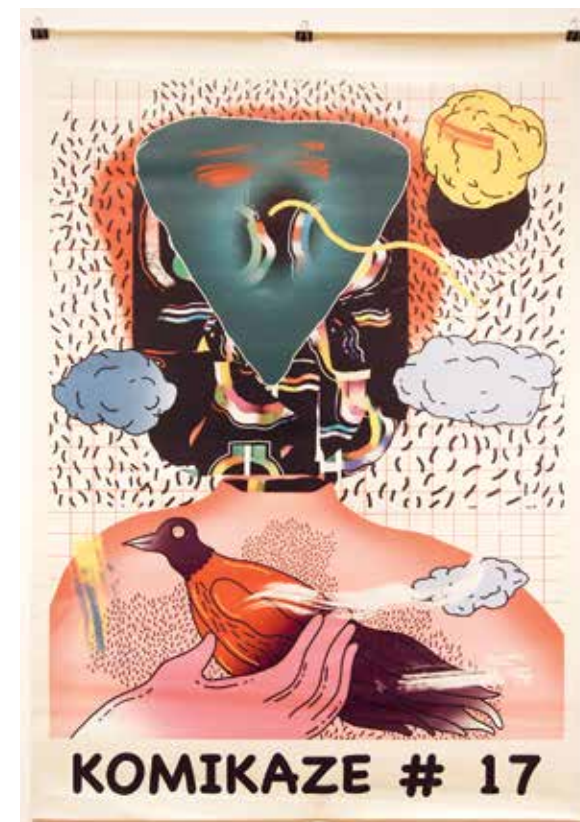
Vančo Rebac  
 ilustracija naslovnice albuma *Komikaze* #3  
 front cover illustration of *Komikaze* Album #3, 2004.



Juliette Bensimon-Marchina  
 ilustracija naslovnice albuma *Komikaze* #16  
 front cover illustration of *Komikaze* Album #16, 2017.

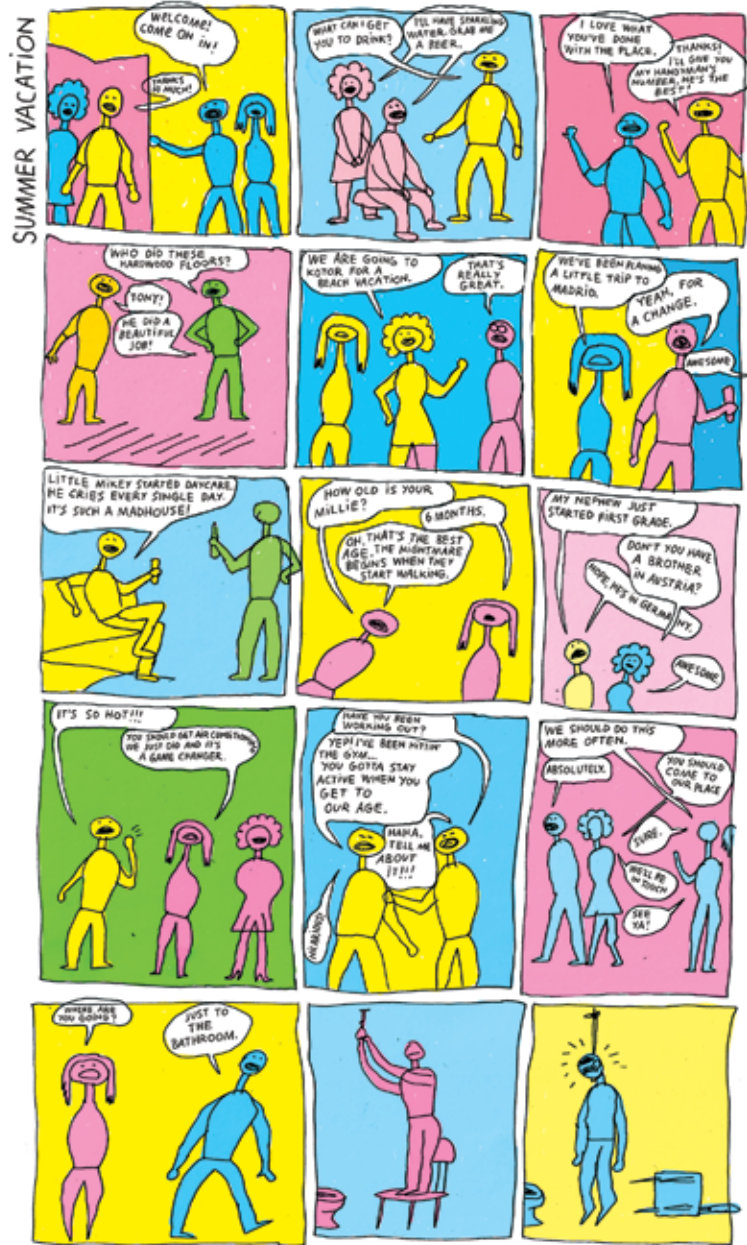


ElevatorTeeth  
 ilustracija naslovnice albuma *Komikaze* #19  
 front cover illustration of *Komikaze* Album #19, 2020.



Ravic  
 ilustracija naslovnice albuma *Komikaze* #17  
 front cover illustration of *Komikaze* Album #17, 2018.





Vuk Palibrk  
 ilustracija iz albuma *Komikaze #22*  
 illustration from *Komikaze Album #22*, 2023.



Ivana Armanini  
 ilustracija iz albuma *Komikaze #22*  
 illustration from *Komikaze Album #22*, 2023.





Dragana Kuprešanin  
 ilustracija iz albuma *Komikaze* #22  
 illustration from *Komikaze* Album #22, 2023.



Lucija Bužančić  
 ilustracija iz albuma *Komikaze* #22  
 illustration from *Komikaze* Album #22, 2023.

**XXkomikaze:**Albumi *Komikaze*, 2002. – 2023.

1. Album *Komikaze #22*  
antimilitaristički mural, Ca.Co.  
festival, *Caserma Liberata*,  
Bari, Italija  
antimilitarist mural, Ca.Co.  
Festival, *Caserma Liberata*,  
Bari, Italy  
ilustracija omota / cover  
illustration: Erika il Cane &  
Infinite  
dizajn omota / cover design:  
Ivana Armanini, 2023.  
105 x 270 cm
2. Album *Komikaze #21*  
ilustracija naslovnice / cover  
illustration / cover illustration:  
Damir Stojnić  
dizajn naslovnice / cover  
design: Ivana Armanini, 2022.  
digitalni tisak / digital print  
155 x 108,5 cm
3. Album *Komikaze #20*  
ilustracija naslovnice / cover  
illustration: MP Fikaris  
dizajn naslovnice / cover  
design: Ivana Armanini, 2021.  
digitalni tisak / digital print  
150 x 105 cm

4. Album *Komikaze #19*  
ilustracija naslovnice / cover  
illustration: ElevatorTeeth  
dizajn naslovnice / cover  
design: Ivana Armanini, 2020.  
digitalni tisak / digital print  
150 x 107 cm
5. Album *Komikaze #18*  
ilustracija naslovnice / cover  
illustration: Radovan Popović  
dizajn naslovnice / cover  
design: Ivana Armanini, 2019.  
digitalni tisak / digital print  
150 x 105 cm
6. Album *Komikaze #17*  
ilustracija naslovnice / cover  
illustration: Ravic  
dizajn naslovnice / cover  
design: Ivana Armanini, 2018.  
digitalni tisak / digital print  
155 x 107 cm
7. Album *Komikaze #16*  
ilustracija naslovnice / cover  
illustration: Juliette Bensimon  
-Marchina  
dizajn naslovnice / cover  
design: Ivana Armanini, 2017.  
digitalni tisak / digital print  
154 x 109,5 cm

8. Album *Komikaze #16*  
ilustracija zadnje stranice  
/ back page illustration:  
Kevin Barry  
dizajn zadnje stranice / back  
page design: Ivana Armanini,  
2017.  
digitalni tisak / digital print  
150 x 270 cm
9. Album *Komikaze #15*  
ilustracija naslovnice / cover  
illustration: Ronald Reiska  
dizajn naslovnice / cover  
design: Ivana Armanini, 2016.  
digitalni tisak / digital print  
150 x 105 cm
10. Album *Komikaze #14*  
ilustracija naslovnice / cover  
illustration: Arnus Horribilis  
dizajn naslovnice / cover  
design: Ivana Armanini, 2015.  
digitalni tisak / digital print  
150 x 111 cm
11. Album *Komikaze #13*  
ilustracija naslovnice / cover  
illustration: Ivana Armanini  
dizajn naslovnice / cover  
design: Ivana Armanini, 2014.  
digitalni tisak / digital print  
150 x 114 cm
12. Album *Komikaze #11*  
ilustracija naslovnice / cover  
illustration: Miro Župa  
dizajn naslovnice / cover  
design: Ivana Armanini, 2012.  
digitalni tisak / digital print  
150 x 107 cm

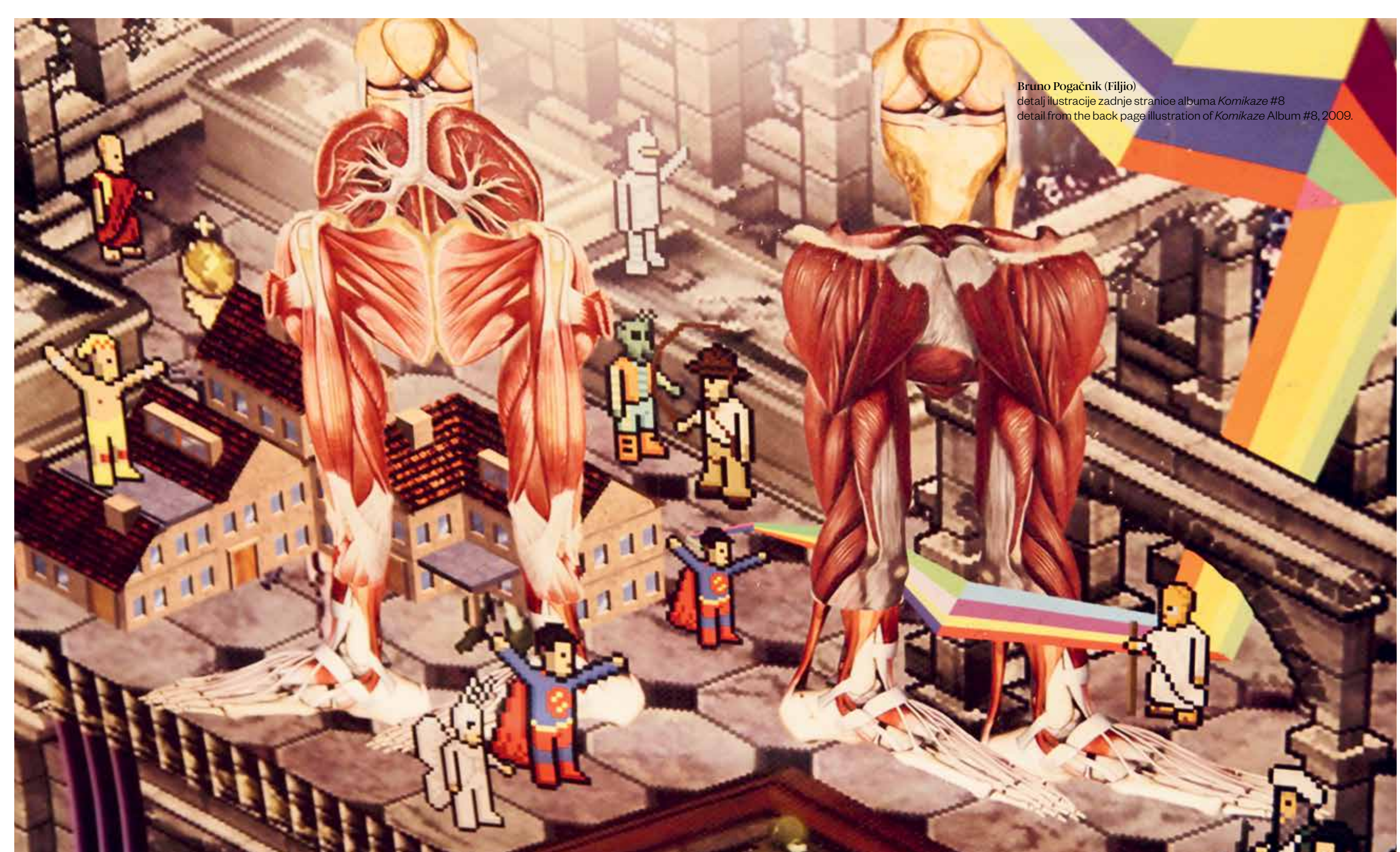
13. Album *Komikaze #10*  
ilustracija naslovnice / cover  
illustration: Juraj Vranjić  
dizajn naslovnice / cover  
design: Ivana Armanini, 2011.  
digitalni tisak / digital print  
150 x 123,5 cm
14. Album *Komikaze #9*  
ilustracija naslovnice / cover  
illustration: Zsolt Vidak  
dizajn naslovnice / cover  
design: Ivana Armanini, 2010.  
digitalni tisak / digital print  
150 x 112 cm
15. Album *Komikaze #8*  
ilustracija naslovnice / cover  
illustration: Norihiro Sekitani  
dizajn naslovnice / cover  
design: Ivana Armanini, 2009.  
digitalni tisak / digital print  
150 x 110 cm
16. Album *Komikaze #8*  
ilustracija zadnje stranice  
/ back page illustration: Bruno  
Pogačnik (Filjio)  
dizajn naslovnice / cover  
design: Ivana Armanini, 2009.,  
digitalni tisak / digital print  
105 x 104,5 cm
17. Album *Komikaze #6*  
ilustracija naslovnice / cover  
illustration: Wostok  
dizajn naslovnice / cover  
design: Ivana Armanini, 2007.  
digitalni tisak / digital print  
150 x 104 cm

18. Album *Komikaze #5*  
ilustracija naslovnice  
/ cover illustration: Seljak  
dizajn naslovnice / cover  
design: Ivana Armanini, 2006.  
digitalni tisak / digital print  
155 x 105 cm
19. Album *Komikaze #4*  
ilustracija naslovnice / cover  
illustration: Dalibor Barić  
dizajn naslovnice / cover  
design: Ivana Armanini, 2005.  
digitalni tisak / digital print  
150 x 104,5 cm
20. Album *Komikaze #3*  
ilustracija naslovnice / cover  
illustration: Vančo Rebac  
dizajn naslovnice / cover  
design: Ivana Armanini, 2004.  
digitalni tisak / digital print  
150 x 109,7 cm
21. Album *Komikaze #2*  
ilustracija naslovnice / cover  
illustration: Septik  
dizajn naslovnice / cover  
design: Ivana Armanini, 2003.  
digitalni tisak / digital print  
150 x 102 cm
22. Album *Komikaze #1*  
ilustracija naslovnice / cover  
illustration: Igor Hofbauer  
dizajn naslovnice / cover  
design: Ivana Armanini, 2003.  
digitalni tisak / digital print  
150 x 104 cm

23. Albumi *Komikaze* od #6 do  
#22  
/ *Komikaze* Albums #6 – #22  
2007. – 2023.  
glavna urednica i dizajn  
/ editor-in-chief and designer:  
Ivana Armanini  
tisak / print: Vedograf,  
Stega – tisak, Kerschhoffset  
jezik / language: hrvatski,  
engleski / Croatian, English  
23 x 17 cm
24. Album *Komikaze #22*, 2023.  
digitalni tisak / digital print  
44,5 X 32 cm  
Autorice i autori / Authors:  
HR: amio\_mon, Kora Rogina,  
Lucija Bužančić, aka Anđela  
Žapčić, Jan Škrinjar, Nikša  
Janković, Stipan Tadić, Marko  
Marković, Romano D. Frantik,  
Ivana Armanini;  
IT: Erica il Cane, Infinite;  
FR: Marlene Agius, Patrick  
Jannin; PT: Francisco Sousa  
Lobo; AU: MP Fikaris;  
LIB / LB: Christian Sleiman;  
SRB / RS: Desko, Dobre Brlje,  
Dragana Kuprešanić, Bojan  
Zavišić, Vuk Palibrk, Siniša  
Janjić.
25. Album *Komikaze #22*, 2023.  
fotografije albuma (petlja)  
/ photographs from the Album  
(loop)  
<https://komikaze.hr/>



Bruno Pogačnik (Filjio)  
detalj ilustracije zadnje stranice albuma *Komikaze* #8  
detail from the back page illustration of *Komikaze* Album #8, 2009.





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/ Head of the Vladimir Bužančić Gallery: Vesna Šantak

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and Media



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