

PREDSUVREMENA AKCIJA

**POSTMODERNA REAKCIJA**

PRE-CONTEMPORARY ACTION

**POSTMODERN REACTION**

9. 4. - 11. 7. 2021.

Moderna galerija, Zagreb  
National Museum of Modern Art,  
Zagreb



**IZLOŽBA / EXHIBITION**

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PRE-CONTEMPORARY ACTION – POSTMODERN REACTION

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National Museum of Modern Art, Zagreb  
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# THIS STEFF

## 1998

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REAKCIJA

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# U početku bijaše autor

Neva Lukić  
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Razvrstavanje različitih umjetničkih pojava, procesa i poetika u više ili manje precizno definirane te prigodno imenovane vremenske periode, baš kao i njihovo uklapanje u pojedine stilske, fenomenološki odnosno trendovski uvjetovane kategorije, neprieporno bi se moglo okarakterizirati kao osjetljivu i u osnovi nezahvalnu zadaću. Riječ je, zapravo, o nužnim sistematizacijama bez kojih bi konzumiranje i/ili proučavanje povijesti – ali jednako tako i sadašnjosti – umjetnosti bilo lišeno svojih temeljnih znanstveno intoniranih generatora i orijentira. Ali umjetnost, kao što je to svojedobno lucidno ustvrdio znameniti hrvatski kipar i konceptualni umjetnik Ivan Kožarić, uvijek izmiče. Štoviše, bez te karakteristike ona bi izgubila svoju ekskluzivnost u odnosu na sve preostale aktivnosti, proizvode i izume što ih je čovjek svojim civilizacijskim djelovanjem realizirao ili će ih tek realizirati. U čemu se ta ekskluzivnost sastoji? Pitanje je to na koje ne postoji egzaktni i racionalno utemeljen odgovor; svaki takvom ambicijom prožet pokušaj nužno bi se rasplinuo u varljivim i nedokučivim labirintima metafizike. Postoji, dakako, opcija kreativnog referiranja na postojeće stanje stvari, baš kao što to, primjerice, u svojim *Posthistorijskim triptisima* već desetljećima čini svjetski afirmiran autor s ovih prostora Braco Dimitrijević. U spomenutu slučaju, međutim, radi se o fenomenu značenjskog problematiziranja te postavljanja u promišljene konstelacije stanovitih umjetničkih djela iz prošlosti s pozicija konceptualne umjetničke prakse, odnosno o svojevrsnoj autoreferencijalnosti. Umjetnička teorija, naprotiv, u svojem nestalnom i subjektivnošću prožetom nastojanju da smisleno elaborira te eventualno usustavi vječno izmičuće područje vlastita izučavanja, primorana je na kontinuirano osmišljavanje novih i drugačijih interpretativnih pristupa pri čemu se, možda i nesvjesno, sve više udaljava od konkretnih umjetničkih radova. Vizualne karakteristike umjetnosti kojoj autoritarno, posve paradoksalno pridodajemo odrednicu *vizualna*, sve više izlaze iz fokusa zanimanja uz krajnje pojednostavljena obrazloženja kako interpretacije s ishodištem u opisivanju ili analiziranju formi konkretnih djela predstavljaju već odavna videne, a samim time i potrošene odnosno nadiđene postupke. Referirajući se, dakle, na intelektualne strategije većine suvremenih teorijsko-interpretacijskih trendova, izraz *smrt djela* u smislu parafraziranja naslova znamenita eseja Rolanda Barthesa iz 1967.<sup>1</sup> mogao bi postati itekako aktualnim. Jer, kako drugačije okarakterizirati interpretacije koje njeguju svojevrsni *princip neodređenosti*, što će reći da mogu biti podjednako referentne za veći broj umjetničkih djela osmišljenih i realiziranih od strane različitih autora.

U terminološkom (i teorijskom) smislu umjetničke pojave nastale tijekom proteklih stotinu i dvadeset godina karakteriziraju se pojmovima *modernizam* i *postmodernizam*. U svojevrsnom procijepu između ta dva pojma egzistira i pojam *suvremen*, koji se u teorijskom diskursu vizualnih umjetnosti tretira klizno, odnosno nadilazi svoje usko značenje u smislu da se ne referira isključivo na umjetnost što nastaje „sada i ovdje“. Dakle, kad počinje suvremena, a kad završava moderna umjetnost? Teoretičari umjetnosti ne prestaju teoretizirati oko crte razgraničenja, dok šira publika nerijetko uopće ne bi mogla niti definirati razliku između moderne i suvremene umjetnosti, a

<sup>1</sup> Barthesov esej premijerno je objavljen u američkom časopisu *Aspen* pod naslovom *The Death of the Author*, a nakon toga i u francuskom časopisu *Manteia* pod naslovom *Le mort de l'auteur* (hrv. *Smrt autora*).

kamoli trenutak njihove transformacije iz jedne u drugu. Dapače, nestručna javnost suvremenu umjetnost redovito naziva modernom, odnosno čitava umjetnost nastala tijekom 20. i 21. stoljeća za njih jest moderna, što na neki način ima smisla jer, nisu li moderno i suvremeno takoreći sinonimi? Jedna od definicija *modernog*, kao i suvremenog, jest „biti u duhu vremena“. Koliko već dugo Zapad živi u *modernom* vremenu, pa ga se stoga, da ono ne bi trajalo odveć dugo ili da različita tumačenja samih sebe kroz umjetničke pojave ne bismo previše pojednostavnili, cijepa na modernu, postmodernu, a katkada čak i *postpostmodernu* umjetnost. Nismo li možda neoriginalni pri tvorbi neologizama i nije li pomalo sizifovski posao teoretiziranje oko različitih *post*, *neo*, *trans* i srodnih prefiksa, budući da rijetki, čak i unutar struke, posve razumiju gdje se nalazi međa što razdvaja modernost od postmodernosti. Bilo kako bilo, neki povjesničari umjetnosti i kritičari slažu se da epoha modernizma na Zapadu počinje oko 1860. s Manetom – u Hrvatskoj se njezini začeci odvijaju pola stoljeća kasnije, sa slikarima tzv. Minhenskog kruga – a proteže se do 60-ih, odnosno 70-ih godina prošloga stoljeća, kada iz umjetnosti polako ali sigurno iščezavaju *velike ideje*, odnosno u Hrvatskoj tih godina na scenu stupa Nova umjetnička praksa. Početak je to umjetnosti koju se počinje nazivati *suvremenom* iz posve jednostavna razloga jer su je stvarali živući umjetnici u datom trenutku. Danas, mnogo desetljeća kasnije, taj termin postaje paradoksalnim jer nešto što već polako postaje povijest i dalje zadržava odrednicu *suvremeno*, odnosno suvremenost dobiva patinu prošlosti. U kontekstu tih i takvih pojava posve se legitimnim čini govoriti o „povijesti (umjetničke) suvremenosti“, ili, kako je točno opisao Boris Groys, da suvremena umjetnost stavlja našu suvremenost u muzej jer ne vjeruje u stabilnost sadašnjih uvjeta našeg postojanja, do te mjere da ih ne pokušava poboljšati.<sup>2</sup>

Može li se stoga govoriti o fenomenu *predsuvremenosti*? U slučaju izložbe *Pred-suvremena akcija – postmoderna reakcija* termin *predsuvremenost* na određeni način, dakako tek uvjetno, predstavlja supstitut uvriježenom i povijesno verificiranom pojmu *modernizma*, osobito u kontekstu hrvatskih likovnih strujanja gdje mnogi umjetnički pravci s početka prošloga stoljeća posjeduju stanovite hibridne karakteristike. Već je istaknuto kako razvrstavanje umjetničkih fenomena u precizno određene vremensko-terminološke gabarite predstavlja nezahvalan posao, pri čemu je svakako uputnije davati prednost procesima u odnosu na tzv. *prijelomne događaje*. U tom je smislu pojam *predsuvremenosti* – za razliku od *modernizma* – lišen bilo kakvih filozofskih, socioloških, psiholoških i povijesnih konotacija koje bi mu pridavale svojstva pokreta povezanog s određenom epohom. Granica između *modernizma* i *suvremenosti* fluidna je i nestalna, osobito s obzirom na to da potonji termin još uvijek ne podrazumijeva – a tek će predstojeći povijesni odmak pokazati hoće li ikada i podrazumijevati – definiciju konkretne umjetničke epohe. Ili, jednostavnije rečeno, veliko je pitanje hoće li umjetnička teorija u nekoj nedefiniranoj i daljoj budućnosti za umjetnost s kraja 20. i početka 21. stoljeća još uvijek rabiti izraz *suvremena umjetnost*. Svaki muzej koji u nazivu nosi spomenutu odrednicu nužno, naime, u svome postavu ili fundusu posjeduje

2 Groys, Boris. *On art activism*, u: *e-flux journal* #56, lipanj 2014., [http://worker01.e-flux.com/pdf/article\\_8984545.pdf](http://worker01.e-flux.com/pdf/article_8984545.pdf) (pristupljeno 12. ožujka 2021.), str. 10.



i eksponate iz razdoblja ranoga modernizma, a oni u pravilu datiraju otprije stotinjak i više godina. Stoga filozof Jean-Luc Nancy – slaveći umjetnost kao čin koji očituje biće i stvara svjetove<sup>3</sup> – s razlogom postavlja pitanje kako smo stigli do kategorije koja jednostavno nosi naziv *suvremenost*.<sup>4</sup> Moderna galerija po svom habitusu proizišlom iz fundusa o kojem skrbi dužna je propitivati i kontekstualizirati graničnu *sivu zonu* što dijeli modernost od postmodernosti (suvremenosti). Izložba *Predsuvremena akcija – postmoderna reakcija* nastoji afirmirati fundus dotične institucije, suprotstavljajući u prvom redu različite moderne i suvremene, odnosno postmoderne umjetničke poetike i pravce, većinom formirane tijekom 20. stoljeća u Hrvatskoj, s iznimkom nekoliko radova nastalih nakon dvijetisućite a posuđenih izvan kolekcije. Najstarije djelo na izložbi jest ulje na platnu *Majka i dijete* (1908.) Josipa Račića, da bi postav obuhvatio više od stotinu godina, kronološki završavajući radovima Damira Sokića (2012.) i Kate Mijatović (2017.), posuđenim izvan fundusa Moderne galerije. Izloženim djelima pristupa se isticanjem ponajprije njihovih čisto vizualnih karakteristika, iz kojih će potom proizlaziti i one psihološko-ugodajne. Izložba, zapravo, donosi jedan od mogućih pristupa problematici modernosti i suvremenosti na malom uzorku rjeđe izlaganih djela iz fundusa muzeja koji u svom nazivu nosi isključivo termin *moderna* (galerija), iako posjeduje i zbirku suvremene umjetnosti. Temeljem na taj način provedenih analiza i opservacija, djela i njihovi autori raspoređeni su u pet cjelina indikativnih naziva: *Lica ekspresije*, *Racio plohe*, *Kromatika monokroma*, *Sizif u ateljeu*, *Bretonov sindrom*. Unutar svake od pobrojanih cjelina djela su, dakle, grupirana na osnovu nekih zajedničkih formalno-kompozicijskih odnosno psiholoških odrednica koje se na njima i iz njih mogu racionalno iščitati, a također i osjetiti. Ovdje se nipošto ne radi o striktnoj podjeli na neke konkretne umjetničko-intelektualne pravce ili pak situacije povezane s određenim vremenskim razdobljima poput ekspresionizma, konstruktivizma, monokromatski usmjerenih postenformelističkih strujanja, egzistencijalizma ili nadrealizma. S druge strane, međutim, na u cjeline raspoređena djela itekako su primjenjive ponešto općenitije i šire shvaćene odrednice kao što su *ekspresivno*, *konstruktivno*, *monokromno*, *egzistencijalističko*, *nadrealno*. Smisao tih odrednica jest širenje, čak i nadilaženje, usko definiranih vremenskih kategorija unutar kojih se pojedini pravci, pokreti ili trendovi javljaju, pri čemu su u vizualne dijaloge postavljana djela realizirana u tri različita razdoblja novije hrvatske umjetnosti: ranog modernizma (prva polovica prošloga stoljeća), zrelog i kasnog modernizma (pedesete, šezdesete i sedamdesete godine prošloga stoljeća) te postmodernizma (posljednja dva desetljeća prošloga te prijelaz u ovo stoljeće). Oslanjajući se, kao što je već istaknuto, ponajprije na vizualne karakteristike pojedinih djela, izložba *Predsuvremena akcija – postmoderna reakcija* nastoji, Braudelovski rečeno, osvijestiti svojevrsne likovno-gradbene motive *dugog trajanja*,<sup>5</sup> stavljajući istodobno naglasak na individualne autorske poetike. Konceptcija sugerira da „u početku bijaše autor“, a ne stilsko razvrstavanje. Neki autori svojim se radovima uslijed njihovih različitih vizualnih karakteristika ponavljaju u dvije ili čak tri cjeline, poput recimo Milivoja Uzelca (*Racio plohe*, *Lica ekspresije*), Josipa Seissela (*Racio plohe*, *Bretonov sindrom*), Miljenka Stančića (*Racio plohe*, *Bretonov sindrom*,

3 Vidi u: Smith, Terry. *Philosophy in the Artworld: Some Recent Theories of Contemporary Art*, u: *Philosophies* 2019, 4, 37, 2019., str. 6.

4 *Ibid.*, str. 5.

5 Francuski povjesničar Fernand Braudel (1902. – 1985.) uveo je u historiografiju pojam *dugog trajanja* koji se ispostavio primjenjivim i na području povijesti umjetnosti. Vidi: Białostocki, Jan. *Povijest umjetnosti i humanističke znanosti*, GZH, Zagreb, 1988., str. 61–65.

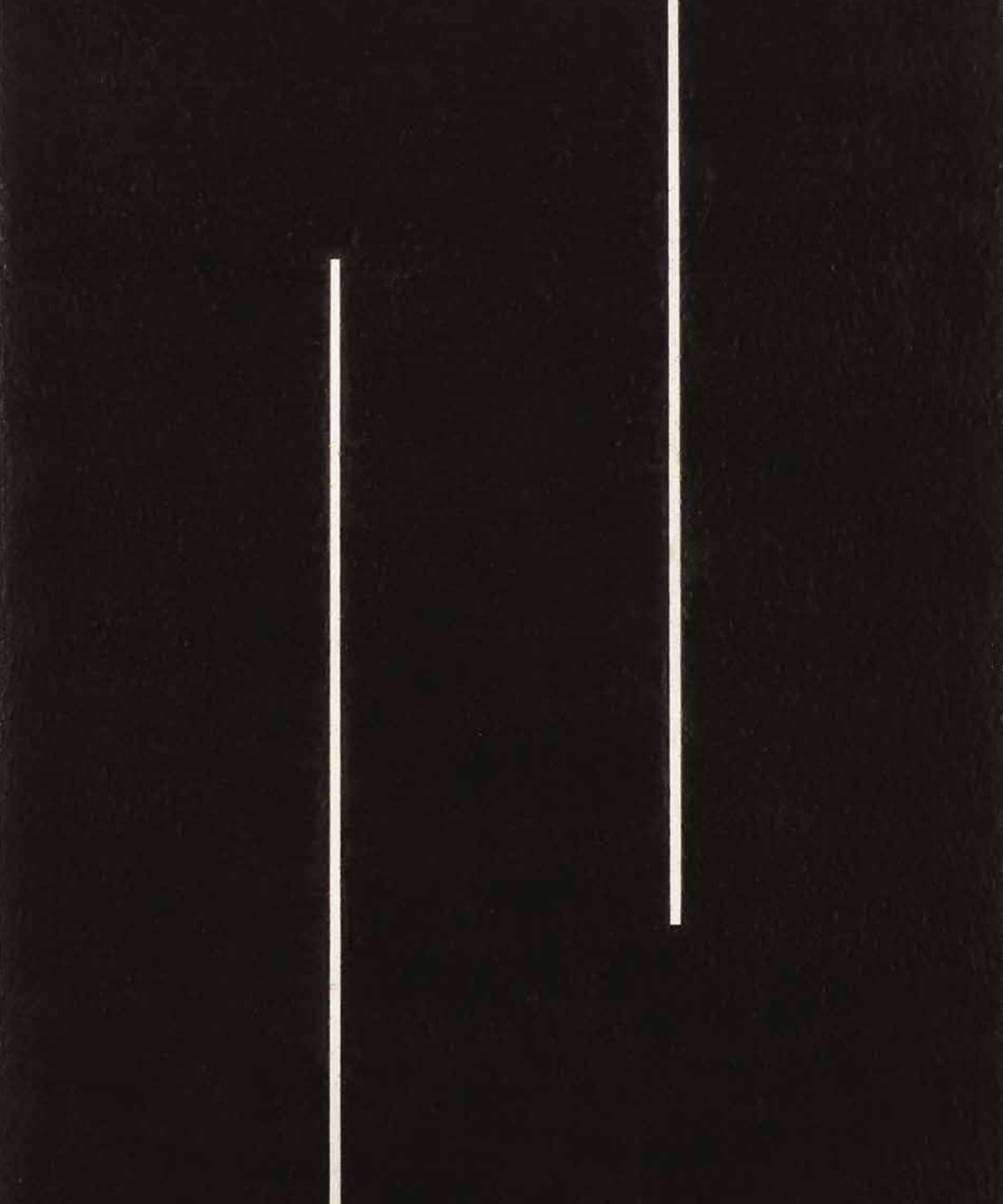
*Sizif u ateljeu*), Ante Kaštelančića (*Sizif u ateljeu, Lica ekspresije*), Julija Knifera (*Sizif u ateljeu, Racio plohe*), Josipa Vanište (*Sizif u ateljeu, Racio plohe*), Ferdinanda Kulmera (*Sizif u ateljeu, Bretonov sindrom*), Damira Sokića (*Racio plohe, Kromatika monokroma*) što je jedna od važnijih intencija izložbe. Nastoji se pokazati kako je umjetnički razvoj pojedinih autora nerijetko tekao intuitivno, kroz različite sadržaje, forme i individualne stilske odlike, pod utjecajem modernih, također i suvremenih strujanja i usmjerenja. Stoga mnogi autori zastupljeni na izložbi unutar svojih opusa donose različite *izme* koje teorijski diskurs povijesti umjetnosti nerijetko klasificira u različite kategorije. Također, svojevrsna relativizacija mogla bi vrijediti i za vremenske kategorizacije. Nije li, primjerice, moguće zamisliti monokrom Jelene Perić u kontekstu 60-ih godina prošloga stoljeća odnosno onaj Ljerke Šibenik u kontekstu epohe postmodernizma? Ili, ako govorimo o cjelini *Racio plohe*, može li Kniferov meandar biti postmoderan, a Jurićev, odnosno Sokićev geometrizam moderan?

Naposljetku, izložba se nastoji otvoriti i naspram problema relativnosti interpretacijskih kategorizacija. U tom smislu paradigmatički primjer predstavlja svojevrsna *elastičnost* Kniferovih meandara koji mogu apsorbirati različite, čak i uzajamno posve suprotstavljene interpretacije. Uostalom, za njih je i sam autor izjavio da su „u kontekstu Novih tendencija smatrani za znak konstruktivnosti, a u kontekstu Gorgone za manifestaciju apsurdna.“<sup>6</sup> Sličan je slučaj i s radom Kate Mijatović, a isto vrijedi i za neke radove enformelističkih karakteristika koji bi mogli pripadati u više cjelina na izložbi, posebice ako nam je poznato da je Zvonko Maković enformel izlagao u okviru izložbe *Monokromi* u Umjetničkom paviljonu.<sup>7</sup> Konceptijski, upravo cjelina *Kromatika monokroma* predstavlja nultu točku izložbe, neutralno polje u kojem možda najviše dolazi do izražaja sljublivanje modernih, postmodernih te postpostmodernih odrednica umjetničkog djela, e da bi se ono na neki način smirilo i poništilo samo u sebi.

*Predsvremena akcija – postmoderna reakcija* mogla bi se, dakako uvjetno rečeno, smatrati izložbenom *anti-koncepcijom*, s obzirom na to da ukazuje na relativnost vremenskih, stilskih te interpretacijskih kategorizacija. Moglo je biti drugačije, ali nije. No, djelo kao i njegov autor, dalje živi.

6 Vidi u: Denegri, Ješa. *Druga linija kao izraz duha mjesta*, u: *Život umjetnosti*, 50, 1991., str. 24–25.

7 Vidi u: Maković, Zvonko. *Monokromi*, katalog izložbe, Umjetnički paviljon, Zagreb, 2002.



In the beginning,  
there was the Artist

Neva Lukić  
Vanja Babić

The classification of various artistic phenomena, processes and poetics into more or less precisely defined and aptly named time periods, just like their consignment to particular stylistic, phenomenological or trend-conditioned categories, could definitely be characterized as a sensitive and ultimately thankless task. These are, in fact, necessary systematizations, in the absence of which the consumption and/or study of the history – but equally the present – of art would be deprived of its fundamental scientifically intoned generators and landmarks. Art, however, as the prominent Croatian sculptor and conceptual artist Ivan Kožarić once elucidated, is always one step ahead. Moreover, without this characteristic it would lose its exclusivity in relation to all other activities, products and inventions that man has, with his civilizational undertaking, realized or is about to realize. What does this exclusivity consist of? There is no precise and rationally based answer to this question; any attempt imbued with such ambition would necessarily dissipate into deceptive and unfathomable metaphysical labyrinths. There is, of course, the option of creative reference to the existing state of affairs just as, for example, Braco Dimitrijević, the world-renowned artist from this region, has been doing for decades in his *Post-historical Triptychs*. In the aforementioned case, however, we are dealing with a phenomenon of the semantic problematization and placement, from the positions of conceptual artistic practice, of certain works of art from the past into thoughtful constellations, a kind of self-referentiality. Artistic theory, on the other hand, in its volatile and subjectivity-ridden effort to meaningfully elaborate and possibly systematize the eternally elusive area of its own study, is forced to continually devise new and different interpretative approaches while, perhaps unconsciously, it is moving further and further away from concrete works of art. The visual characteristics of art which we authoritatively define as *visual*, quite paradoxically, increasingly fall outside the focus of interest with extremely simplified explanations that interpretations based on description or analysis of form of the concrete works, represent the long-standing, and thereby spent or surpassed procedures. Referring, therefore, to the intellectual strategies of most contemporary interpretative-theoretical trends, the term *death of the artwork*, in the sense of paraphrasing the title of Roland Barthes' famous essay from 1967,<sup>1</sup> could become very relevant. Because, how else do we characterize interpretations that cultivate a kind of *principle of ambiguity*, which means they can refer equally to a large number of works conceived and realized by different artists.

In the terminological (and theoretical) sense, artistic phenomena created during the past one hundred and twenty years are characterized using the terms *modernism* and *postmodernism*. The term *contemporary* exists in a kind of gap between these two concepts and, in the theoretical discourse of visual arts, it is treated as sliding, that is, it transcends its narrow meaning and does not refer exclusively to art created "here and now." So, when does contemporary art begin and when does modern art end? Art theorists cannot stop debating the line of demarcation, while a wider audience often could not even define the difference between modern and contemporary art, let alone the moment of their transformation from one to the other. On the con-

<sup>1</sup> Barthes' essay was first published in the American magazine *Aspen*, under the title *The Death of the Author*, and subsequently in the French magazine *Manteia* under the title *Le mort de l'auteur* (Cro. *Smrt autora*)

trary, the lay public regularly calls contemporary art modern, that is, for them all art created during the 20th and 21st century is modern, which in a way makes sense because, aren't modern and contemporary virtually synonyms? One of the definitions of *modern*, as well as contemporary, is "to be in the spirit of the times." And how long has the West been living in *modern* times, so in order for it not to last too long or in order for us not to simplify different interpretations of ourselves through artistic phenomena too much, it is split into modern, postmodern, and sometimes even *postpostmodern* art. Are we not a bit unimaginative in the formation of neologisms and is it not a bit Sisyphean to theorize around various *post*, *neo*, *trans* and related prefixes, since very few, even within the profession, fully understand where the boundary that separates modernity from postmodernity actually is? In any case, some art historians and critics agree that the era of modernism in the West began around 1860 with Manet – in Croatia, its beginnings take place half a century later, with the painters of the so-called Munich Circle – and it extends through the 1960s and 1970s, when slowly but surely *great ideas* disappeared from art, that is, in Croatia in those years the New Art Practice appeared on the scene. This is when art started being called *contemporary* for one very simple reason, because it was created by living artists at a given time. Today, many decades later, this term becomes paradoxical because something that is already slowly being consigned to history continues to retain the determinant *contemporary*, that is, contemporaneity acquires the patina of the past. In the context of these and similar phenomena, it seems perfectly legitimate to speak of the "history of (artistic) contemporaneity," or, as Boris Groys rightly describes, that contemporary art puts our contemporaneity into art museums because it does not believe in the stability of the present conditions of our existence, to such a degree that contemporary art does not even try to improve these conditions.<sup>2</sup>

Can we therefore speak of the phenomenon of *pre-contemporaneity*? In the case of the exhibition *Pre-contemporary Action – Postmodern Reaction*, the term *pre-contemporaneity* in a certain way, of course only conditionally, represents a substitute for the established and historically verified term *modernism*, especially in the context of art trends in Croatia where many early 20th century art movements have certain hybrid characteristics. It has already been pointed out that classification of artistic phenomena into precisely defined temporal and terminological dimensions is a thankless job, and it is certainly more instructive to prioritize processes and not the so-called *watershed events*. In this sense, the term *pre-contemporaneity* – unlike *modernism* – is devoid of any philosophical, sociological, psychological and historical connotations that would give it the characteristics of a movement associated with a particular epoch. The line between *modernism* and *contemporaneity* is fluid and volatile, especially since the latter term still does not mean – and only the impending historical distance will show whether it will ever mean – the definition of a specific artistic epoch. Or, to put it in simpler terms, the big question is whether art theory would continue to use the term *contemporary art* for art from the end of the 20th and the beginning of the 21st cen-

<sup>2</sup> Groys Boris, *On art activism*, in: e-flux journal #56, June 2014, [http://worker01.e-flux.com/pdf/article\\_8984545.pdf](http://worker01.e-flux.com/pdf/article_8984545.pdf) (accessed March 12th 2021), p. 10.

tury, in some undefined and distant future. Every museum that bears the aforementioned determinant in its name, indeed, inevitably has on display or in its holdings exhibits from the period of early modernism, which usually date from a hundred or more years ago. Therefore, the philosopher Jean Luc Nancy – celebrating art as an act that manifests being, which brings worlds into being<sup>3</sup> – rightly raises the question how we have come to adopt a category that simply bears the name *contemporary*.<sup>4</sup> According to its habitus derived from the holdings it safeguards, the National Museum of Modern Art is obliged to question and contextualize the borderline *grey zone* that separates modernity from postmodernity (contemporaneity).

3 See: Smith Terry, *Philosophy in the Artworld: Some Recent Theories of Contemporary Art*, in: *Philosophies* 2019, 4, 37, 2019, p.6

4 Ibid., p.5

The exhibition *Pre-contemporary Action – Postmodern Reaction* seeks to promote the holdings of the institution in question, primarily by contrasting different modern and contemporary, that is, postmodern poetics and movements, mostly formed during the 20th century in Croatia, with the exception of a few works created after the 2000s, and borrowed from outside the collection. The oldest work in the exhibition is Račić's emblematic oil on canvas *Mother and Child* (1908), and the display encompasses more than a hundred years, chronologically ending with the works of Damir Sokić (2012) and Kata Mijatović (2017), borrowed from outside the holdings of the National Museum of Modern Art. The exhibited works are approached by emphasizing their purely visual characteristics first, from which the psychological-atmospheric ones will then be derived. The exhibition, in fact, brings one of the possible approaches to the problem of modernity and contemporaneity by showcasing a small sample of less frequently exhibited works from the holdings of the museum, which bears solely the term *modern* in its name, despite also possessing the collection of contemporary art. Based on the analysis and observations conducted in this way, the artists and their respective works are divided into five units with indicative names: *Faces of Expression*, *Ratio of the Surface*, *Chromaticism of the Monochrome*, *Sisyphus in the Studio*, *Breton's Syndrome*. Within each of the listed units, the works are, therefore, grouped on the basis of some common formal-compositional or psychological determinants that can rationally be read from, and also felt in them. This is by no means a strict division into some concrete artistic-intellectual movements or, in turn, situations related to particular time periods like like Expressionism, Constructivism, the monochromatically oriented post-Informel current, Existentialism or Surrealism. On the other hand, however, somewhat more general and broadly understood determinants such as *expressive*, *constructive*, *monochromatic*, *existential* and *surreal* are very applicable to the works divided into units. The point of these determinants is to expand, even exceed, the narrowly defined temporal categories within which particular styles, movements or trends occur, whereby works realized in three different periods of more recent Croatian art are positioned in visual dialogues: Early Modernism (first half of the 20th century), High and Late Modernism (1950s, 1960s and 1970s) and Postmodernism (the last two decades of the 20th and the turn to the 21st century). Relying on, as has already been pointed out, primarily the visual characteristics

of individual works, the exhibition *Pre-contemporary Action – Postmodern Reaction* attempts to, in Braudel's terms, raise awareness of certain visual-constructive motifs of the *longue durée* (long-term),<sup>5</sup> while also emphasizing the individual artist's poetics. The concept suggests that "in the beginning, there was the Artist," not stylistic classification. Because of their different visual characteristics, some artists reappear in two or even three units, like for example Milivoj Uzelac (*Ratio of the Surface, Faces of Expression*), Josip Seissel (*Ratio of the Surface, Breton's Syndrome*), Miljenko Stančić (*Ratio of the Surface, Breton's Syndrome, Sisyphus in the Studio*), Ante Kaštelančić (*Sisyphus in the Studio, Faces of Expression*), Julije Knifer (*Sisyphus in the Studio, Ratio of the Surface*), Josip Vaništa (*Sisyphus in the Studio, Ratio of the Surface*), Ferdinand Kulmer (*Sisyphus in the Studio, Breton's Syndrome*), Damir Sokić (*Ratio of the Surface, Chromaticism of the Monochrome*) which is one of the more important intentions of the exhibition. The aim is to show how the artistic development of individual artists often flowed intuitively, through different contents, forms and individual stylistic features, under the influence of modern, and also contemporary currents and movements. Thus, many artists showcased in the exhibition bring different *isms* within their oeuvres, which the theoretical discourse of art history often classifies into different categories. In addition, temporal categorisations could also be somewhat relative. Is it not possible to imagine, for example, Jelena Perić's monochrome in the context of the 1960s, or that of Ljerka Šibenik in the context of the postmodern epoch? Or, if we are talking about the unit *Ratio of the Surface*, could Knifer's meander be postmodern, and Jurić's or Sokić's geometry modern?

Finally, the exhibition tries to be open to the problem of the relativity of interpretative categorizations. In that sense, a certain *elasticity* of Knifer's meanders that can absorb different, even completely opposite interpretations, is a paradigmatic example. After all, the artist himself said that "in the context of New Tendencies, meanders were considered a sign of constructivism, and in the context of Gorgona, a manifestation of the absurd."<sup>6</sup> The case is similar with Kata Mijatović's work, and the same can be said of some works with Informelist properties that could be part of several exhibition units, especially if we know that Zvonko Maković showed Art Informel within the framework of the exhibition *Monochromes* in the Art Pavilion.<sup>7</sup> Conceptually, the unit *Chromaticism of the Monochrome* represents the exhibition's zero point, a neutral field where the blending of modern, postmodern and postpostmodern determinants of an artwork is perhaps most pronounced, in order for it to calm down in some way and be abolished in and of itself.

*Pre-contemporary Action – Postmodern Reaction* could, of course conditionally speaking, be considered an exhibition *anti-concept*, since it points to the relativity of temporal, stylistic and interpretative categorizations. It could have been different, but it wasn't. But, the work, like the artist, continue to live on.

5 The French historian Fernand Braudel (1902–1985) introduced the concept of *longue durée* into historiography, which turned out to be applicable in the field of art history as well. See: Białostocki Jan, *Povijest umjetnosti i humanističke znanosti*, GZH, Zagreb, 1988, pp. 61-65

6 See: Denegri Ješa, *Druga linija kao izraz duha mjesta*, in: *Život umjetnosti* 50, 1991, pp. 24-25

7 See: Maković Zvonko, *Monokromi*, exhibition catalogue, Art Pavilion, Zagreb, 2002



*esa*

*de*

*mi*

*flo*





*Lica ekspresije*

*Faces of Expression*



Početak ekspresionističkih strujanja u likovnoj umjetnosti veže se uz Van Goghov postimpresionizam. Ekspresionizam se kao pravac pojavljuje u Dresdenu oko 1905. kroz radove njemačke avangardne grupe Die Brücke. U slikarstvu ekspresionističke značajke manifestiraju se kroz neobuzdani kolorizam, dok grafika postaje idealan medij u kojem se kroz uznemirenost linije te kontrast crnog i bijelog može izraziti psihološki uvjetovana tenzija što izvire iz nerijetko groteskno prikazanih likova. Najranije primjere takvih umjetničkih nastojanja u Hrvatskoj možemo pronaći u djelima Miroslava Kraljevića, osobito onima na papiru gdje ovaj autor na sugestivan način prikazuje karikaturalnost, fantazmagoričnost i naturalizam prikazanih likova.

Kraljević je utjecao na niz umjetnika, primjerice Vilka Gecana i Milivoja Uzelca. Njihova djela ukazuju na činjenicu da ekspresionizam u Hrvatskoj posjeduje elemente hibridnosti. U *Autoportretu* (1929.) Vilka Gecana ekspresija je, čini se, iznikla tek iz površine figuracije, dok u djelu *Svlačenje* (1920.) Milivoja Uzelca kompozicija poprima kompaktniju uzburkanost, no ipak i dalje istodobno odiše i simbolističkim karakteristikama. Takav ekspresionizam mogao bi se interpretirati kao *ekspresionizam figuracije*. U godinama neposredno po završetku Drugog svjetskog rata, međutim, javit će se i apstraktno uvjetovan *ekspresionizam geste*, u određenoj mjeri anticipiran već i ranim apstrakcijama Kandinskog nekoliko desetljeća ranije. U svjetskim razmjerima ta će se pojava ponajprije odnositi na radove slikara *njujorške škole*, poput primjerice Pollocka. U Hrvatskoj je nezaobilazan predstavnik takva pristupa slikarstvu Edo Murtić. U njegovu *Zelenom smirenju* (1965.) dominiraju oble razlomljene geste, koje kao da na apstraktan način razgrađuju figurativnu vrtložnost spomenute Uzelčeve slike. Postmodernu liniju ekspresivnih tendencija predstavljaju autori poput Ivana Lesiaka ili Zlatka Kesera čije slike balansiraju na razmeđu grotesknosti naivnog slikarstva i *art bruta* (Lesiak), odnosno *bad paintinga* i apstrakcije (Keser).

The beginning of expressionist currents in visual arts is associated with Van Gogh's Post-Impressionism, while Expressionism as a style appeared in Dresden around 1905 in the works of the German avant-garde group Die Brücke. In painting, expressionist characteristics are manifested through unrestrained colourism, while graphic art, with its agitated lines and the contrast of black and white, becomes an ideal medium for expressing the psychologically caused tension emanating from the often grotesquely portrayed characters. The earliest examples of such artistic efforts in Croatia can be found in the works of Miroslav Kraljević, especially those on paper where this artist suggestively depicts the caricatural nature, phantasmagoria and naturalism of the portrayed characters.

Kraljević influenced a number of other artists, such as Vilko Gecan and Milivoj Uzelac. Their works point to the fact that Expressionism in Croatia has elements of hybridity. In Vilko Gecan's *Self-portrait* (1929), it is as if the expression emerges only from the surface of the figuration, while in Milivoj Uzelac's *Disrobing* (1920) the composition shows a more compact turbulence, while still also exuding the symbolist characteristics. Such Expressionism could be interpreted as *Figurative Expressionism*. In the years following the immediate aftermath of World War II, however, we will also see the emergence of the abstractly conditioned *Gestural Expressionism*, to a certain extent already anticipated in Kandinsky's early abstractions several decades earlier. Internationally, this phenomenon will primarily refer to the works of the artists of the *New York School*, such as Pollock, for example. In Croatia, Edo Murtić is an unavoidable representative of such an approach to painting. His *Green Tranquillity* (1965) is dominated by round broken gestures, which appear to disintegrate, in an abstract manner, the figurative vortex of the aforementioned painting of Uzelac. The postmodern line of expressive tendencies, on the other hand, is represented by artists like Ivan Lesiak or Zlatko Keser whose paintings balance between the grotesqueness of Naive painting and *Art Brut* (Lesiak), that is, *bad painting* and abstraction (Keser).

5.

Miroslav Kraljević

Pariške kokete (prema katalogu retrospektive umjetnika)

Parisian Coquettes (from the retrospective exhibition catalogue), 1912.



6.

Miroslav Kraljević

U kavani / Udvaranje

In a Café / Courtship, 1912.





2.

Ante Kaštelančić

Jutarnji odrazi II

Morning Reflections II, 1976.



1.

Vilko Gecan

Autoportret

Self-portrait, 1929.





7.

Ivan Lesiak  
Žderači  
Gluttons, 1989.



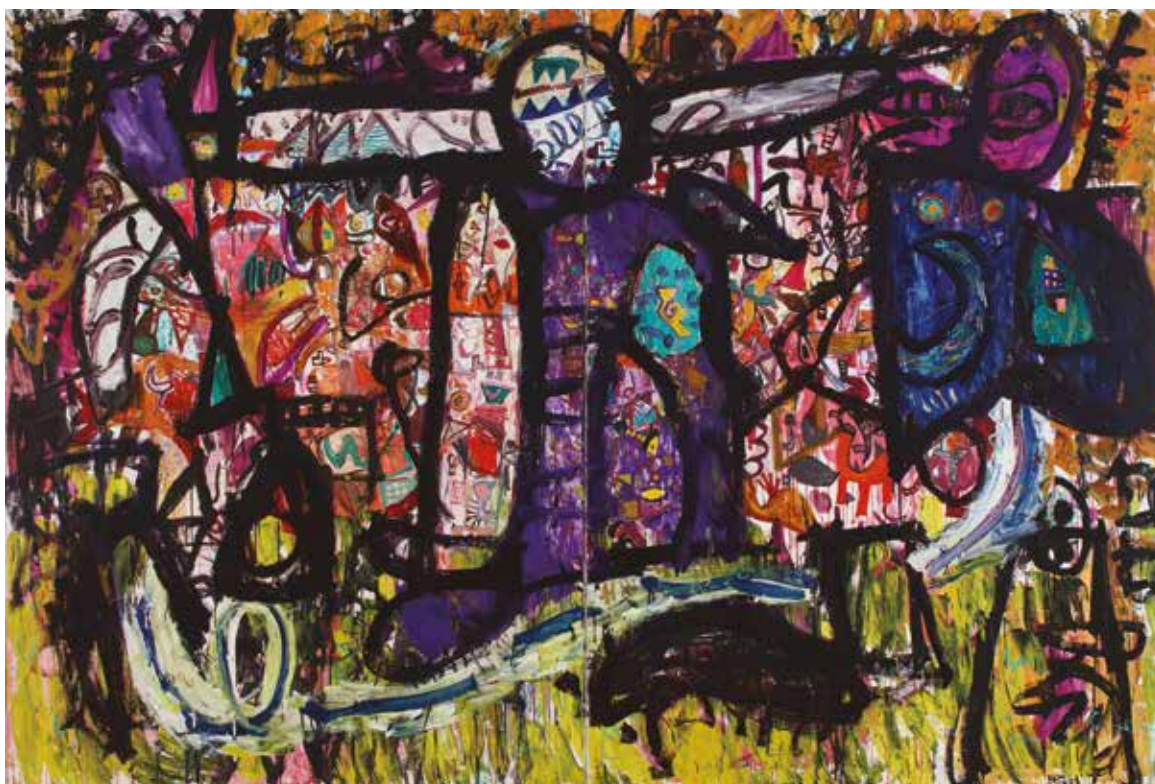


3.

Zlatko Keser

Točka sažimanja ili izmaštani bestijarij (diptih)

Point of Compression or Imaginary Bestiary (diptych), 1990.



8.

Edo Murtić

Zeleno smirenje

Green Tranquillity, 1965.



9.

Milivoj Uzelac

Svlačenje (Dva ženska akta)

Disrobing (Two Female Nudes), 1920.







*Racio plohe*  
*Ratio of the Surface*

Posredstvom fasete Cézanneova revolucija radikalno mijenja odnos prema plohi kao gradbenom elementu kompozicije, s vremenom evoluirajući u kubizam odnosno geometrijsku apstrakciju ili konstruktivizam. U hrvatskom slikarstvu međuratnog razdoblja postseznastički utjecaji s elementima kubizma također će rezultirati afirmiranjem ploha u tretiranju sižea, kao u primjeru *Mrtve prirode s kipom* (1921.) Marina Tartaglije. Istodobno, odjeci geometrijsko-konstruktivističkih avangardnih pokreta s početka prošloga stoljeća (*De Stijl, Bauhaus*), iako u manjem opsegu, u hrvatskoj će umjetnosti rezultirati stanovitim srodnim pristupima u djelovanju nekih umjetnika okupljenih oko časopisa *Zenit*, primjerice, Josipa Seissela. Upravo na takve poetike nadovezat će se pripadnici hrvatskog zrelog modernizma 50-ih i 60-ih godina prošloga stoljeća poput Ivana Picelja, Vlade Kristla ili Aleksandra Srneca, pri čemu istodobno egzistiraju i postupci utemeljenja plohe posredstvom njezina uvijanja koji će – kao u primjerima Vojina Bakića i Josipa Vaništa – rezultirati stanovitom organičnošću formi. U razdoblju postmodernizma geometrijska ishodišta povijesnih avangardi očitovat će se u djelima Damira Sokića i Duje Jurića te time ukazati na potentnost takva pristupa.

By means of the faceted brushstroke, Cézanne's revolution radically changed the relationship to the surface as the composition's building block, evolving into Cubism over time, that is, Geometric Abstraction or Constructivism. In Croatian painting in the interwar period, the post-Cézannist influences with elements of Cubism will also result in the affirmation of surfaces in the treatment of the subject-matter, as in the example of Marino Tartaglia's *Still Life with a Statue* (1921). At the same time, reflections of the geometric-constructivist avant-garde movements from the beginning of the last century (*De Stijl, Bauhaus*) in Croatian art – albeit to a lesser extent – will result in certain related approaches in the work of certain artists gathered around the *Zenit* magazine, for example Josip Seissel. Members of the Croatian High Modernism of the 1950s and 60s, like Ivan Picelj, Vlado Kristl or Aleksandar Srnec, will follow such poetics. At the same time, there are also the examples of Vojin Bakić and Josip Vaništa who were treating the surface by bending it, resulting in peculiar organic forms. In the period of postmodernism, the geometric origins of historical avant-garde are reflected in the works of Damir Sokić and Duje Jurić, pointing to the potency of such an approach.

18.

Miljenko Stančić

Varaždinska ulica

Varaždinska Street, 1955.



21.

Marino Tartaglia

Mrtva priroda s kipom

Still Life with a Statue, 1921.



22.

Milivoj Uzelac

Cirkus

Circus, 1920.





19.

Miho Schön

Bez naziva

Untitled, 1926./1927.



16.

Josip Seissel (Jo Klek)

Predložak za naslovnicu knjige *Efekt na defektu* Marijana Mikca  
Template for Marijan Mikac's *Effect on Defect* book cover, 1923.

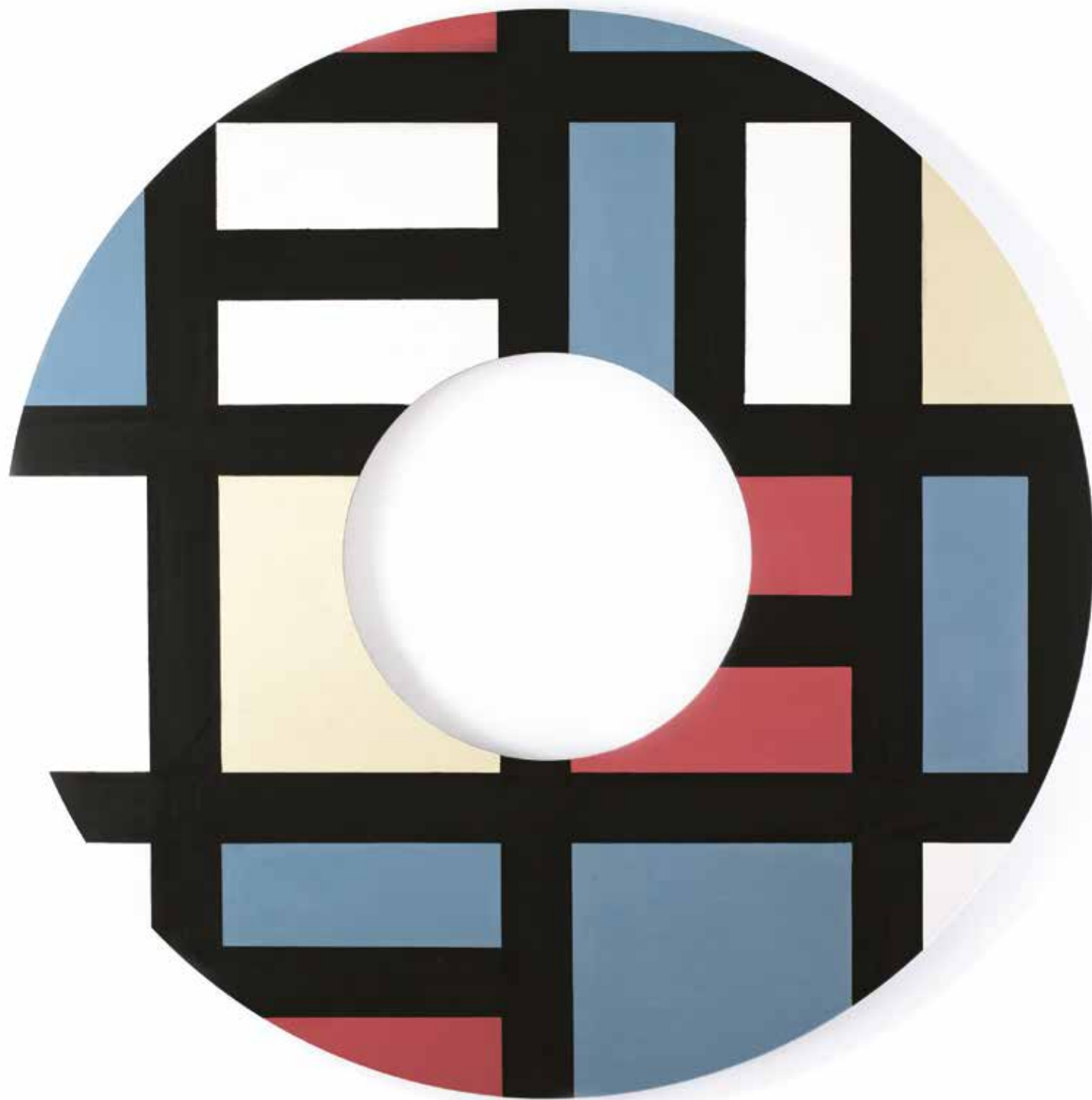


14.

Damir Sokić

Bez naziva

Untitled, 1989./2012.

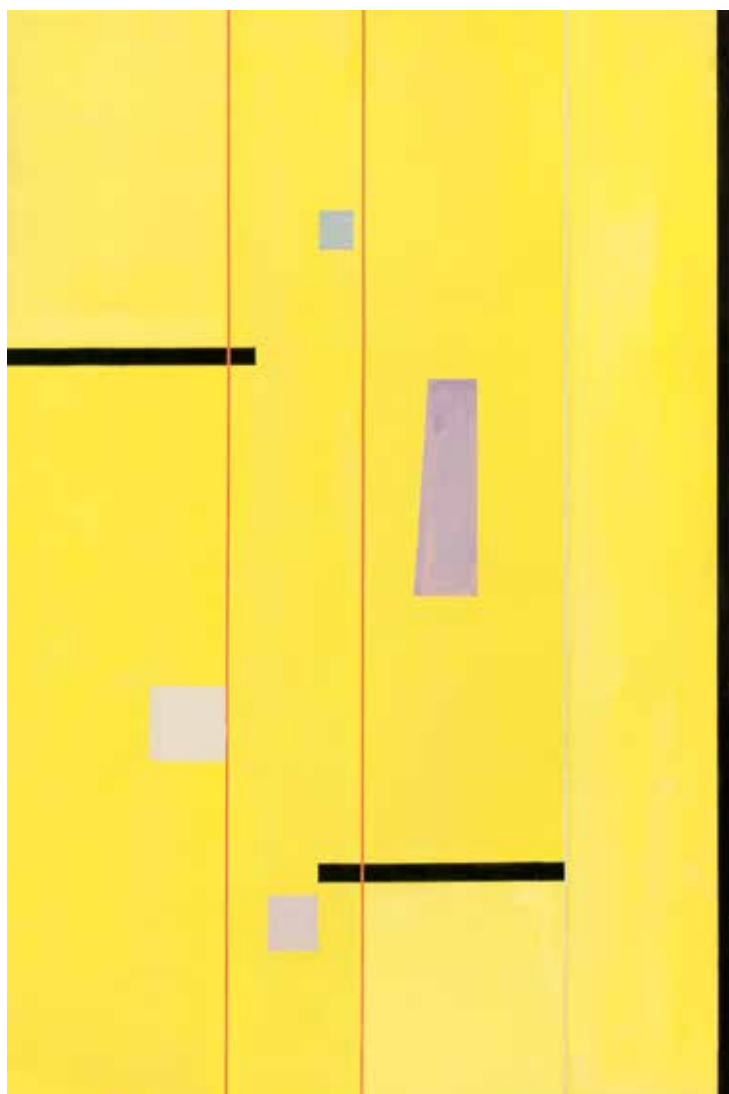


20.

Aleksandar Srnec

Kompozicija T-6

Composition T-6, 1955.



13.

Vladimir Kristl

Varijabli

Variables, 1962.



10.

Vojin Bakić

Razlistana forma IV

Foliated Form IV, 1958.



23.

Josip Vaništa  
Kompozicija  
Composition, 1957.



15.

Ivan Picelj  
Kompozicija  
Composition, 1951.

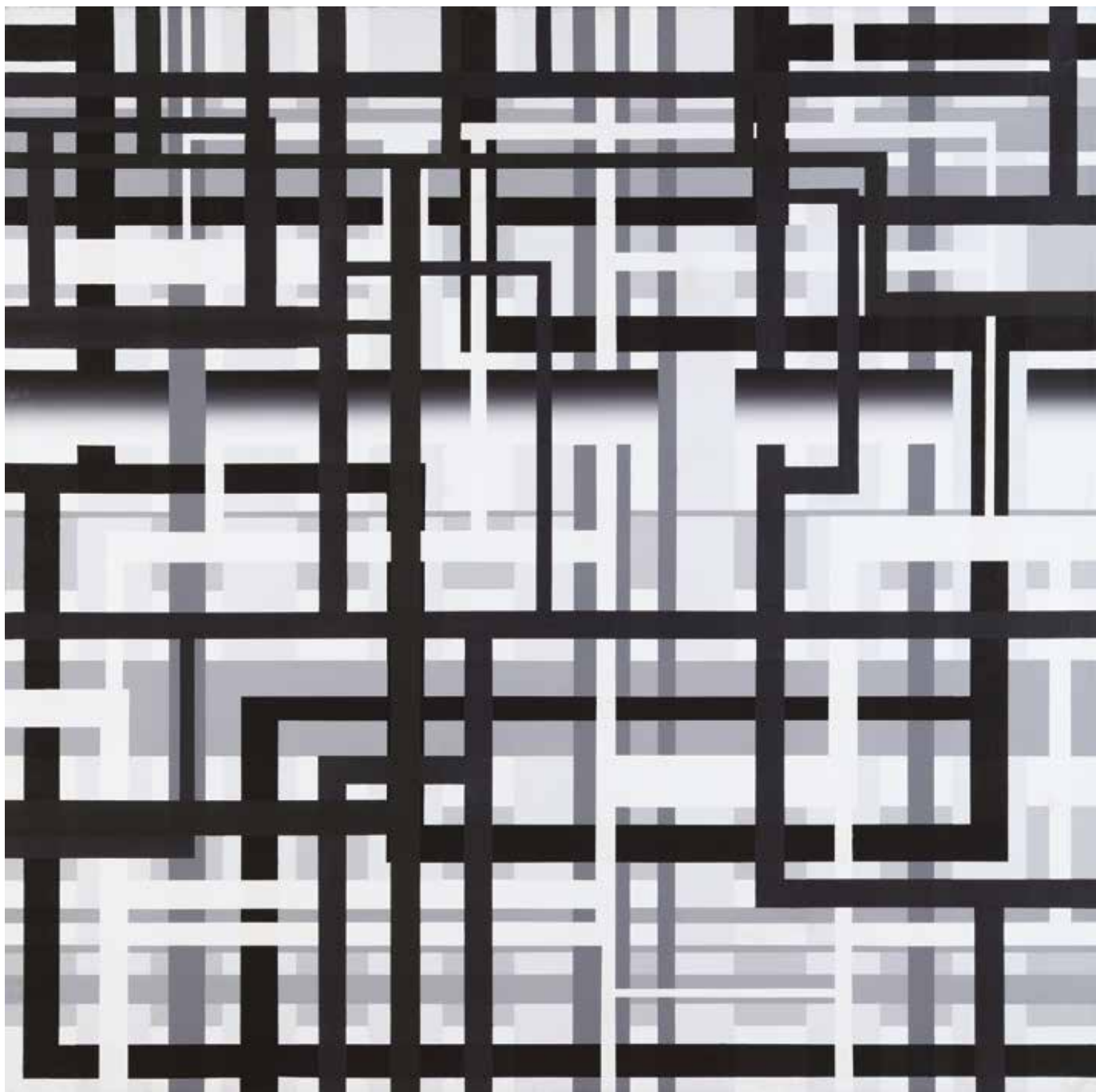






11.

Duje Jurić  
Bez naziva  
Untitled, 1999.

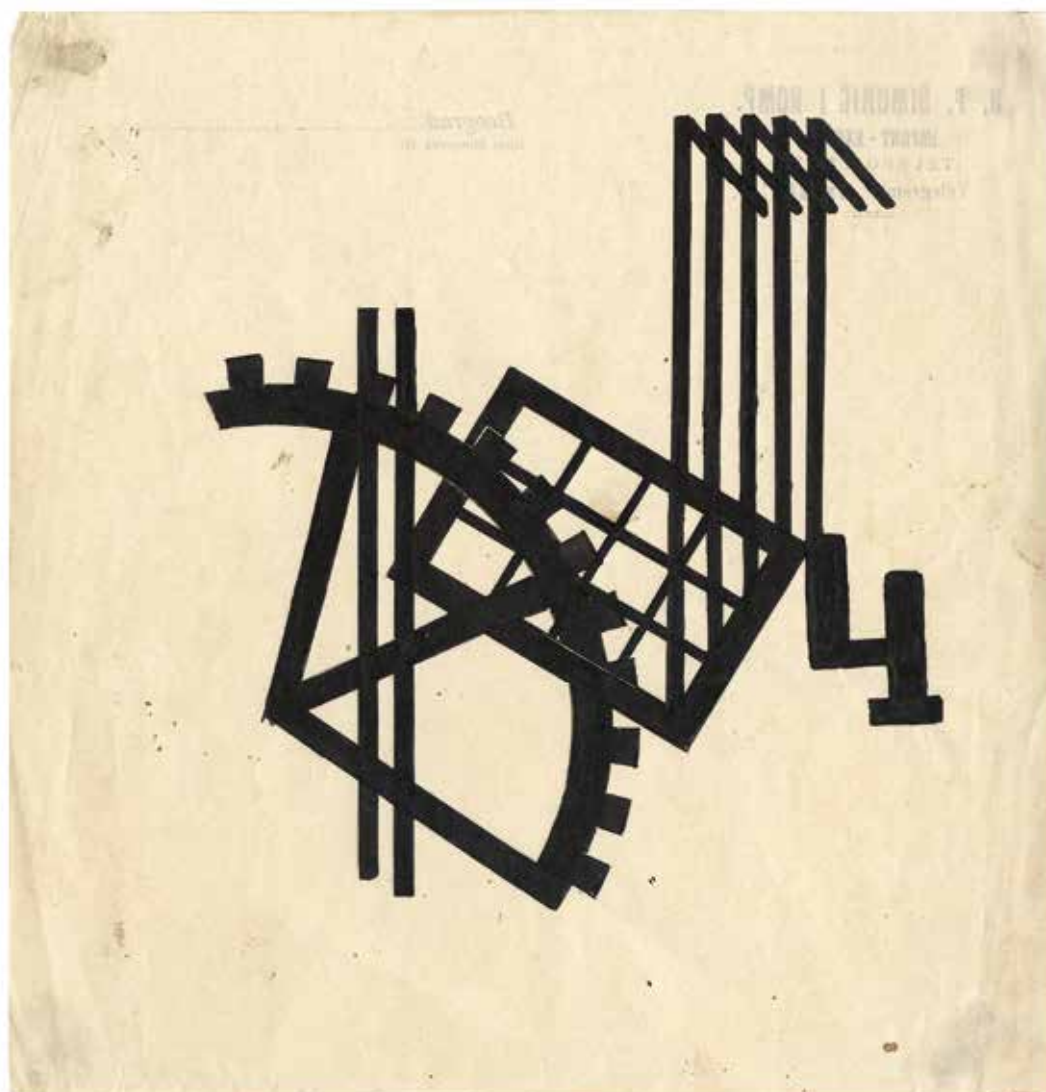


17.

Josip Seissel (Jo Klek)

Predložak za naslovnicu knjige *Efekt na defektu* Marijana Mikca

Template for Marijan Mikac's *Effect on Defect* book cover, 1923.



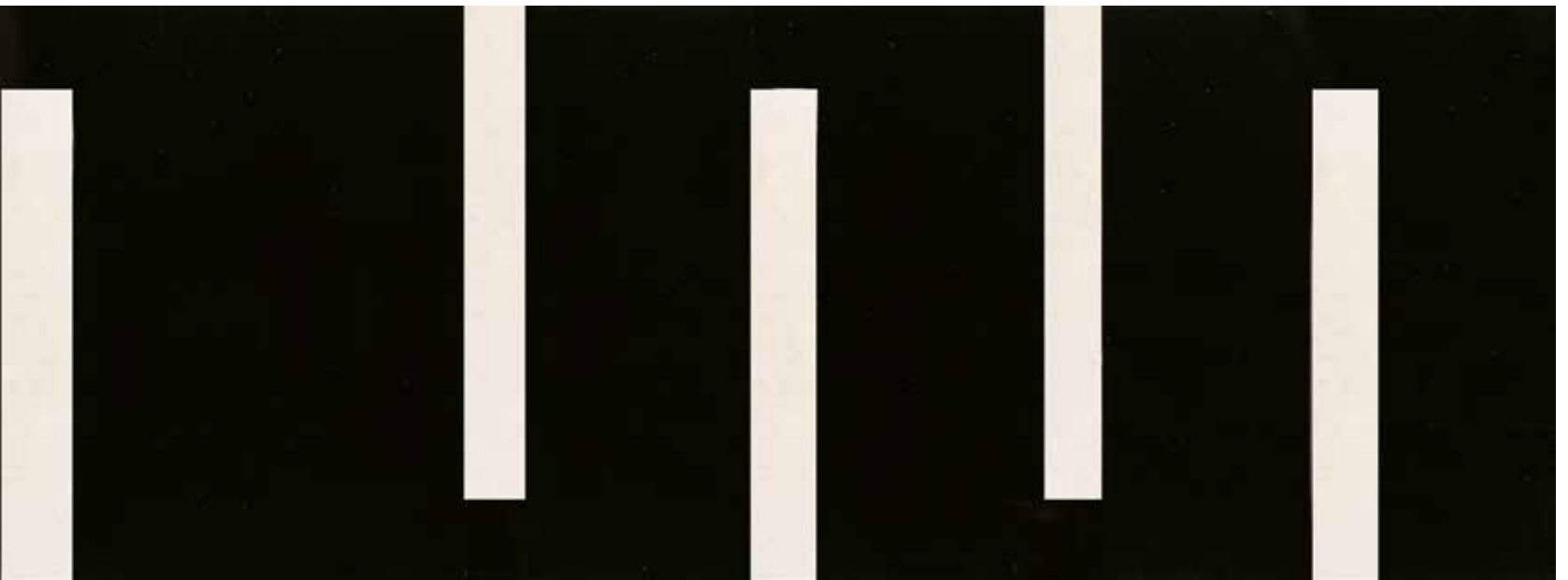
12.


### Julije Knifer

Prijedlog za antičasopis Gorgona br. 2 (izveden)

Proposal for Gorgona Anti-magazine no. 2 (executed), 1961.







*Kromatika monokroma*  
*Chromaticism of the*  
*Monochrome*

Monokrom kao osviješteni umjetnički postupak vizualne organizacije površine javlja se tijekom povijesnih avangardi, zadržavajući vitalnost tijekom čitavog 20. te početka 21. stoljeća. Radovi u ovoj cjelini odabirom boje monokroma potenciraju njezina simbolička, ugodajna, pa čak i metafizička svojstva. Drugim riječima, autorski odabir boja pomno je promišljen, odnosno ne dolazi kao slučajan rezultat (a)kromatskih karakteristika upotrijebljenih materijala.

Iako se na monokrom može gledati kao na svojevrsnu apsolutizaciju bespredmetnosti, u nekim radovima će se pokazati i kao dominantna tendencija izvorno figurativnih kompozicija. Takvo je, primjerice, ulje na platnu *Iz lagune* (oko 1909.) Emanuela Vidovića na kojem se dominantno plava boja koristi kao čimbenik poništavanja granice između neba i mora, pri čemu će se figurativni motiv lađa u znatnoj mjeri stapati s monokromatskom pozadinom.

*Kromatika monokroma* jest svojevrsna nulta točka izložbe, neutralno polje u kojem se moderne, postmoderne te *postpostmoderne* odrednice na određeni način relativiziraju a samim time i poništavaju same u sebi.

The monochrome, as a conscious artistic procedure of the visual organization of surface, emerged during the historical avant-garde and retained its vitality throughout the entire 20th and early 21st centuries. With the choice of colour of the monochrome, the works in this unit emphasize its symbolic, atmospheric, even metaphysical properties. In other words, the artist's choice of colour is carefully considered i.e., it is not an accidental result of (a)chromatic characteristics of the materials used.

Although the monochrome can be seen as a kind of absolutisation of non-objectness, in some works it will also appear as a dominant tendency of originally figurative compositions. Emanuel Vidović's oil on canvas *From the Lagoon* (c. 1909), for example, is one such work in which the dominant blue colour is used as a factor that cancels the boundary between the sky and the sea, wherein the figurative motif of boats will merge, to a large extent, with the monochromatic background. The *Chromaticism of the Monochrome* represents the exhibition's zero point, a neutral field where the modern, postmodern and *postpostmodern* determinants relativize, to a degree, and in some way are abolished in and of themselves.

30.

Emanuel

Vidović

Iz lagune

From the Lagoon

oko / c. 1909.







25.

Crveni peristil

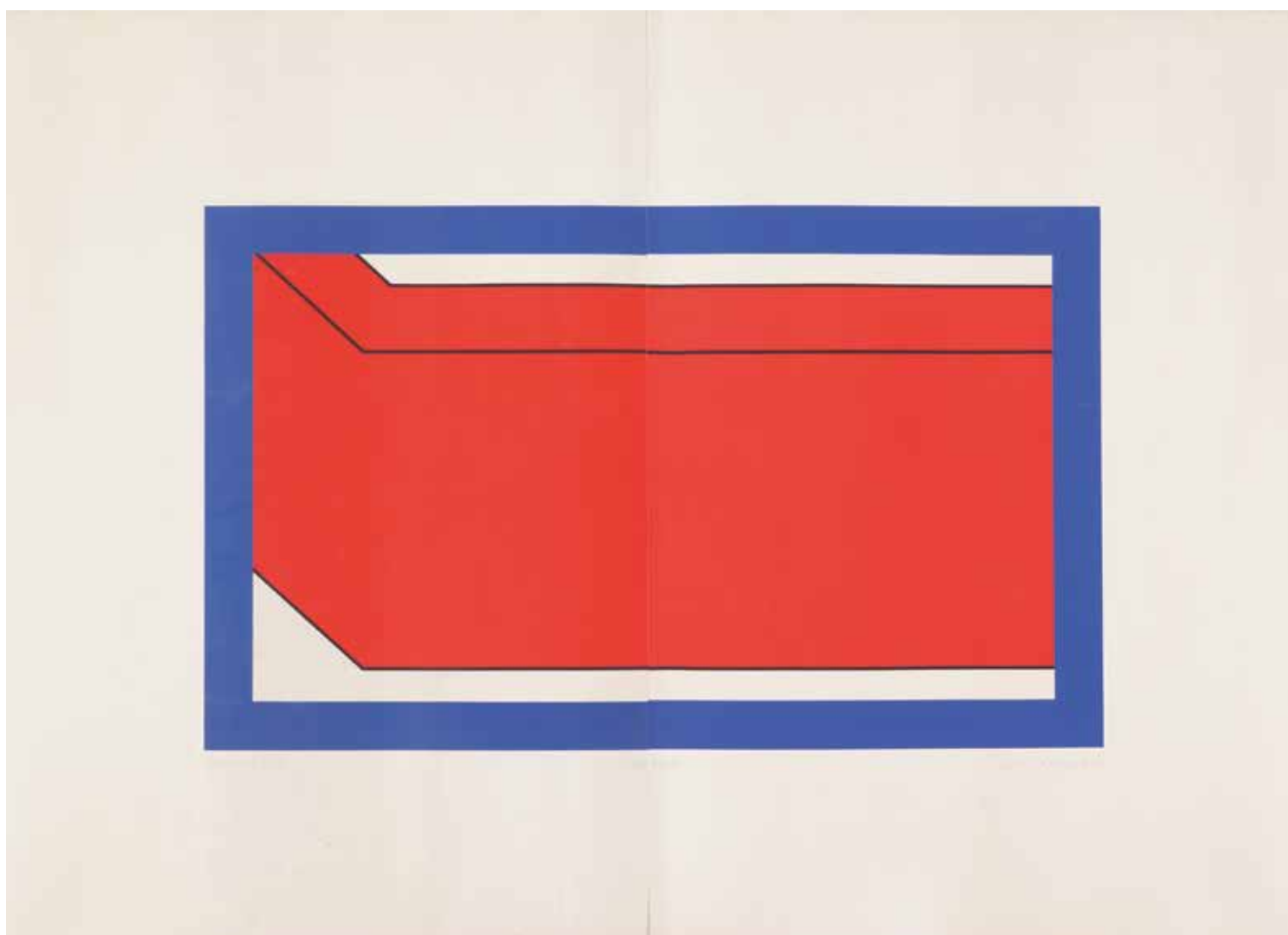
Crveni peristil

Red Peristyle, 1968.



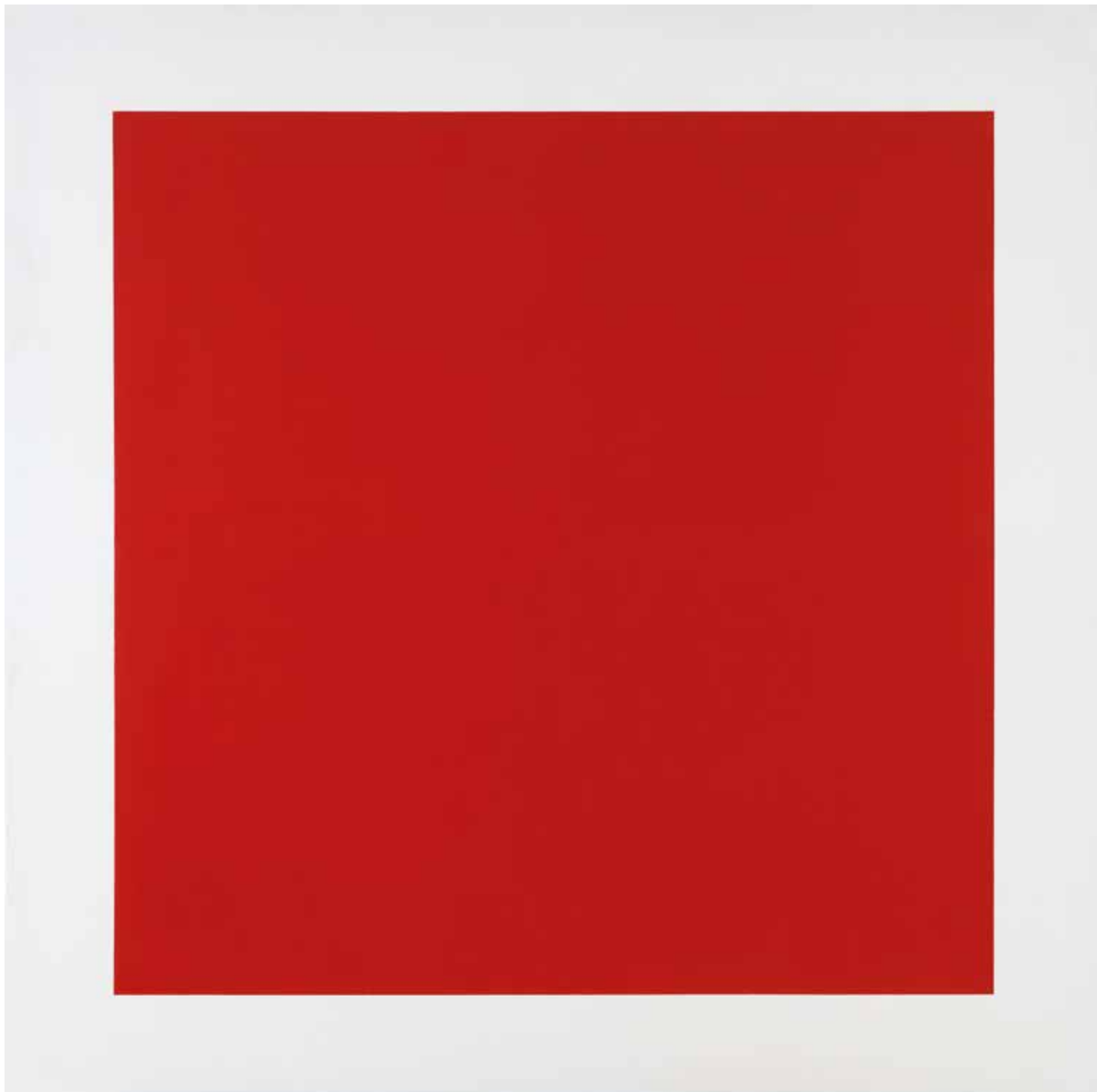
24.

Boris Bućan  
Crvena traka  
Red Strip, 1971.



27.

Jelena Perić  
Crveni kvadrat  
Red Square, 1993.



29.

Ljerka Šibenik  
Alutuglas I, 1968.



26.

Anto Jerković  
Ignoto I, 1996.

FACTUS EST SUDOR EJUS  
DECURRENTIS

SICUT GUTTAE SANGUINIS  
S IN TERRAM

28.

Damir Sokić

Blijedoružičasta (Pisma)

Pale Pink (Letters), 2012.





Dragi Roka,

noći su postale opet noći, duge, prepune zvijezda. Živih i ugaslih. Jednaka su sjaja. Ovdje su činjenice mrtve jer ono što zovemo činjenicama samo su činjenice. Trebalo mi je vremena da shvatim da ovdje baš svi pate od kostobolje. I ne žale se. Kako onda to znam? Vidi se, ugodna je to bol, i traje, dakle, bolest je to. Blijedoružičasta.

Ne znam kako se dobiva blijedoružičasta boja, onakva kao na Gustonovim slikama kad se pretvara u svjetlo, posebno na onim slikama s kukuljicama s dva otvora za oči, ali i na drugima. Nakon noći nebo postaje takve boje, a tamo gdje ja šetam u to vrijeme pune su livade plastova slame izmod-eliranih rumenilom kao napuhnete kaugume, kao kukuljice na Gustonovim slikama. Kao djeca to smo radili, dubili otvore u plastovima i napuhivali kaugume. Bilo nam je neodoljivo. Ovdje, gdje ja šetam, nema djece, nema ni umjetnika. Pa tko to onda radi? Ovdje je inače sve predvidljivo. Reklo bi se, ovdje je sve priroda. Odavde pomoć se ne traži, to znaš. Ovdje su sva pitanja suvišna, a na pitanje u kojem se smjeru gasi posljednja rumena zraka nije potrebno odgovarati, jer je u jednom trenutku, sasvim sam siguran, sama, odvojena po dužini i širini.

Kako to naslikati?

piši mi

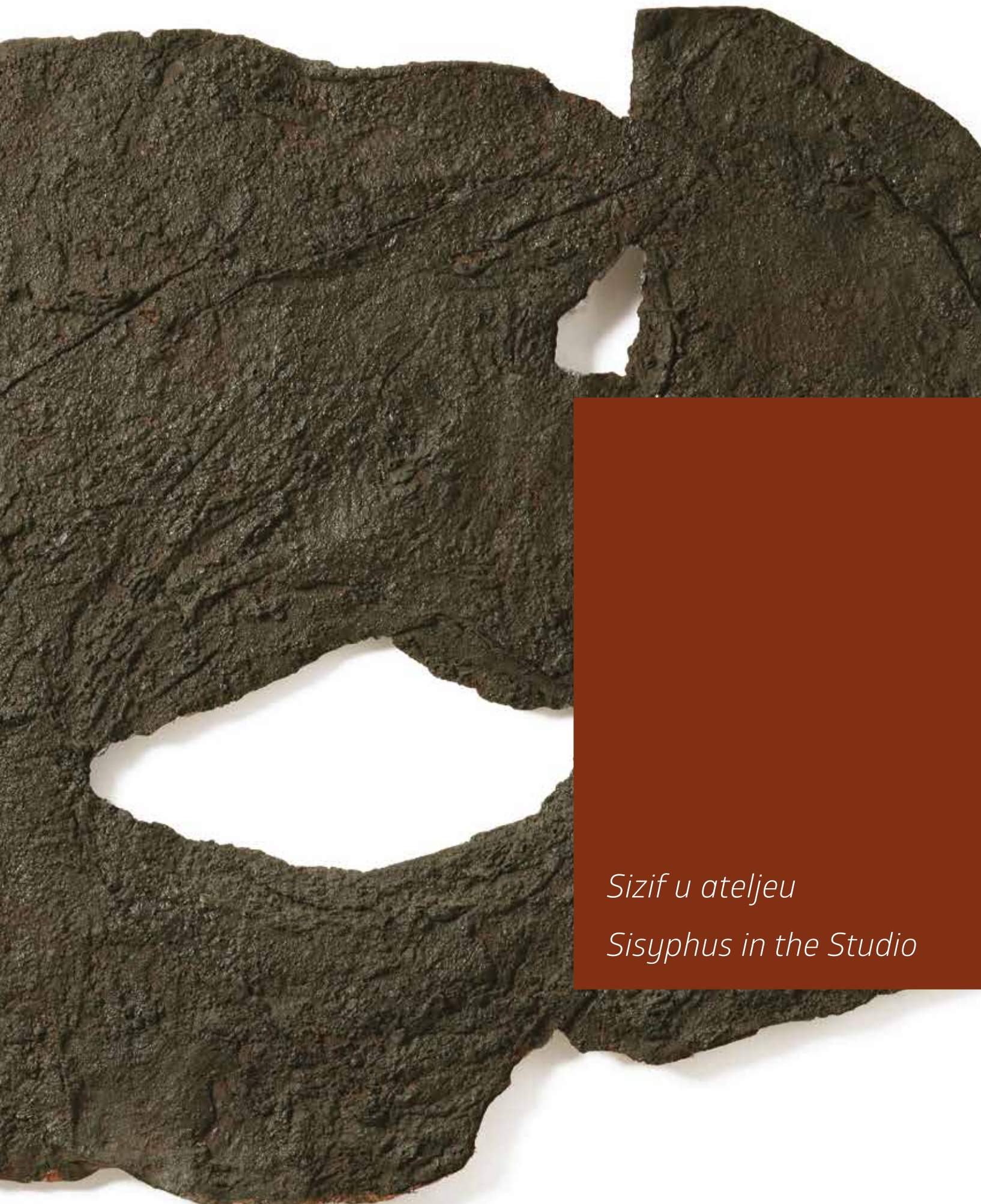
Dear Roka,

Nights are nights again, long, full of stars. Living and dead. They shine alike. The facts are dead here because what we call facts are mere facts. It took me some time to realize that everyone here suffers from painful arthritis. And they don't complain. How do I know it then? You can tell, it's a pleasurable pain and it never goes away, therefore, it's a disease. Pale pink.

I don't know how you achieve pale pink, like that on Guston's paintings where it changes into light, particularly in the paintings of hoods with two slits for eyes, but in others too. In the aftermath of night the sky turns that color, and where I walk the fields are full of haystacks shaped in the rosy hue like chewing-gum balloons, like hoods in Guston's paintings. We used to do this as kids, burrow into the haystacks and blow chewing gum balloons. We just had to do it. Here, where I go for walks, there are no children and no artists either. Who does it then? Otherwise everything is predictable. You might say, it's all natural. You don't ask for help from here, you know that. Here all questions are superfluous, and the question in which direction the last rosy ray disappears needs no answer as I am sure that for a moment it is all alone, separate in its entire length and width.

How can one paint that?

Write



*Sizif u ateljeu*

*Sisyphus in the Studio*

Egzistencijalizam se izvorno javlja kao filozofski i književni pravac te možda baš stoga što u vizualnoj umjetnosti nije zaživio kao samostalna odrednica, ova cjelina donosi izrazito raznolike radove. Filozofija egzistencijalizma na vizualne je umjetnosti, dakle, utjecala na posredan ali i dojmljiv način, ponajprije kao refleks na traume minulog Drugog svjetskog rata te opasnosti u to vrijeme aktualnog Hladnog rata. Kao manifestacija takvih promišljanja u Europi, pa tako i Hrvatskoj, javlja se umjetnost enformela koja afirmira razgradnju oblika posredstvom materične mase. Paradigmatski primjer za to predstavlja rad *Tamna rasporena površina* (1961.) Ive Gattina. Ipak, stanoviti egzistencijalistički ugođaj moguće je osjetiti – posredstvom sadržaja i načina prezentacije motiva – već i u nekim figurativnim radovima nastalim tijekom prve polovice prošloga stoljeća, na što jasno ukazuje tjeskobom prožeto platno Josipa Račića *Majka i dijete* (1908.). U poslijeratnom razdoblju liniju figuracije, ali s tekstura ma što asociraju na enformel, u tom je smislu nastavio Ljubo Ivančić. Zanimljivo je da usporedno s postojanjem enformela 50-ih i 60-ih godina u hrvatskoj umjetnosti traju i egzistencijalizmom prožete posve formalno različite pojave čiji ugođaj ponajprije obilježava stanje apsurda. Primjeri za to su motiv *meandra* Julija Knifera što ga je ovaj autor slikao i crtao tijekom čitava života nazivajući ga pritom i *anti-slikom* te *Kompozicija III* (1964.) Josipa Vaništa gdje se cjelokupan sadržaj komprimira u jednoj jedinoj tmastoj širokoj liniji. U oba slučaja na djelu je radikalna redukcija kako kolorita tako i forme, što također doprinosi egzistencijalističkom ugođaju. Prijelaz u suvremenost označava citatima bremenit, ali u sadržaju i boji također reduciran rad *Eksploatacija mrtvih* (1986. – 1990.) Mladena Stilinovića kao autorova reakcija na eksploataciju mrtvih slikarskih pravaca, poimence suprematizma, odnosno na dekonstrukciju velikih ideja predsuvremenosti unutar postmodernizma.

Existentialism originally emerged as a philosophical and literary style, and perhaps precisely because it did not take hold as an independent determinant in the visual arts, this unit presents extremely diverse works. Existential philosophy, therefore, influenced visual arts in an indirect but very impressive way, primarily as a reaction to the traumas left by World War II and the then imminent danger of the Cold War. Art Informel emerged as a manifestation of such reflections in Europe, including Croatia, which promoted the disintegration of forms through the mass of the material. A paradigmatic example of this is Ivo Gattin's work *Dark Ripped Surface* (1961). Still, a certain existentialist atmosphere can already be felt – through the content and manner of presentation of motifs – in certain figurative works created during the first half of the last century, which is clearly indicated by the anxiety-ridden canvas of Josip Račić's *Mother and Child* (1908). In the post-war period, the line of figuration, but with textures that are reminiscent of Art Informel, will in that sense be continued by Ljubo Ivančić. It is interesting that in Croatian art in the 1950s and 60s, there were phenomena imbued with existentialism that existed in parallel with Art Informel that were formally completely different from it, the atmosphere of which was primarily characterized by the state of absurdity. Exemplified in Julije Knifer's motif of the *meander*, which this artist painted and drew throughout his entire life, calling it also the *anti-image*, and Josip Vaništa's *Composition III* (1964), where the entire content is compressed into a single solitary dark broad line. At work in both cases is a radical reductionism, both of colour and form, which also contributes to the existentialist atmosphere. The transition to contemporaneity is marked by the work of Mladen Stilinović *Exploitation of the Dead* (1986 – 1990), which is burdened by quotations, but its content and colours are similarly reduced. It represents the artist's reaction to the exploitation of dead painting styles, namely Suprematism, that is, the deconstruction of *great ideas* of pre-contemporaneity within postmodernism.



41.

Josip Račić

Majka i dijete

Mother and Child, 1908.



45.

Josip Vaništa

Kompozicija III

Composition III, 1964.



37.

Ferdinand Kulmer

Svijetla slika II

Bright Image II, 1960.



42.

Miljenko Stančić

Čekaonica

Waiting Room, 1964.





31.

Ljubo Babić

Pred izlogom cvjećarne

In Front of the Flower Shop Window, 1929.



35.

Ante Kaštelančić

Mrtva priroda (Lubenica)

Still Life (Watermelon), 1942.





40.

Ordan Petlevski

Raslinje

Vegetation, 1961.





33.

Ljubo Ivančić

Ribar (Čovjek i ribe)

Fisherman (Man and Fish), 1957.



34.

Željko Jerman

Križ

Cross, 1973.





39.

Valerije Michieli

Meta

Target, 1963.



38.

Valerije Michieli

Pas dugih nogu / Veliki pas III

Long-legged Dog / Large Dog III, 1981.



32.

Ivo Gattin

Tamna rasporena površina

Dark Ripped Surface, 1961.



44.

Goran Trbuljak

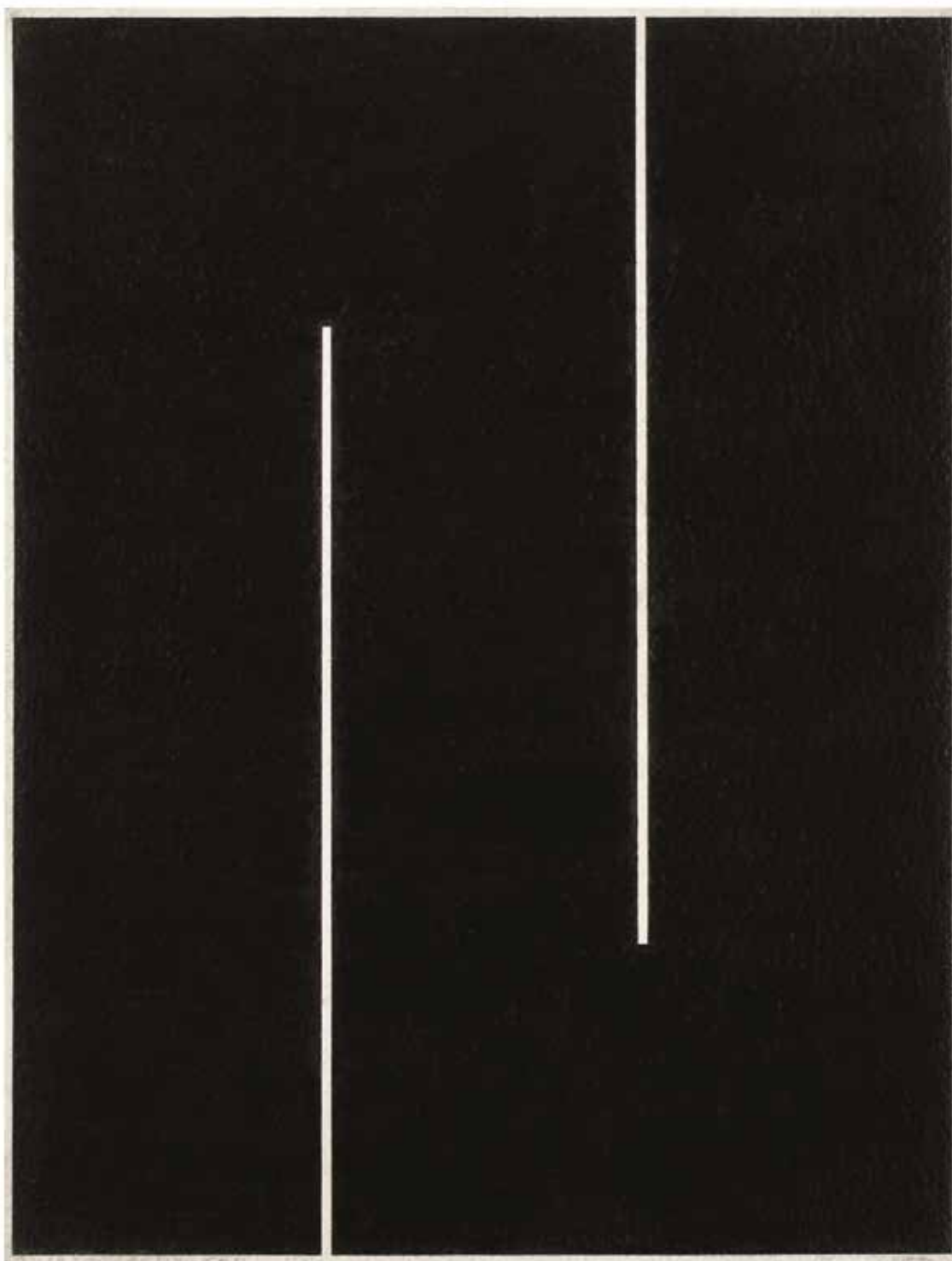
Artiste en crise (1-4), 1981.



36.

Julije Knifer

21. VI - 7. VII 2. VII. - 4. VII 30. IX. - 2. X. 10. XI - 15. XI. 82., 1982.



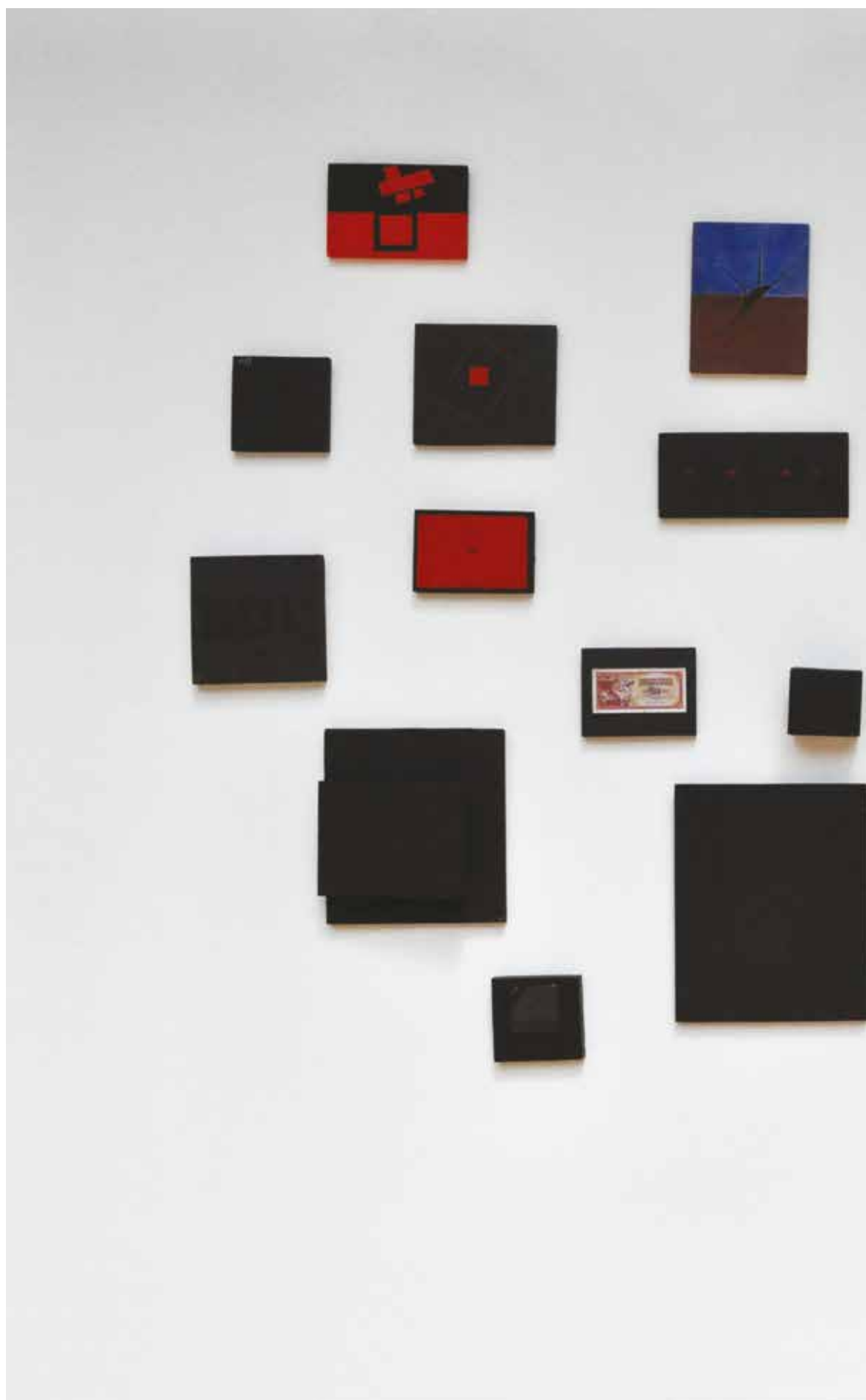


43.

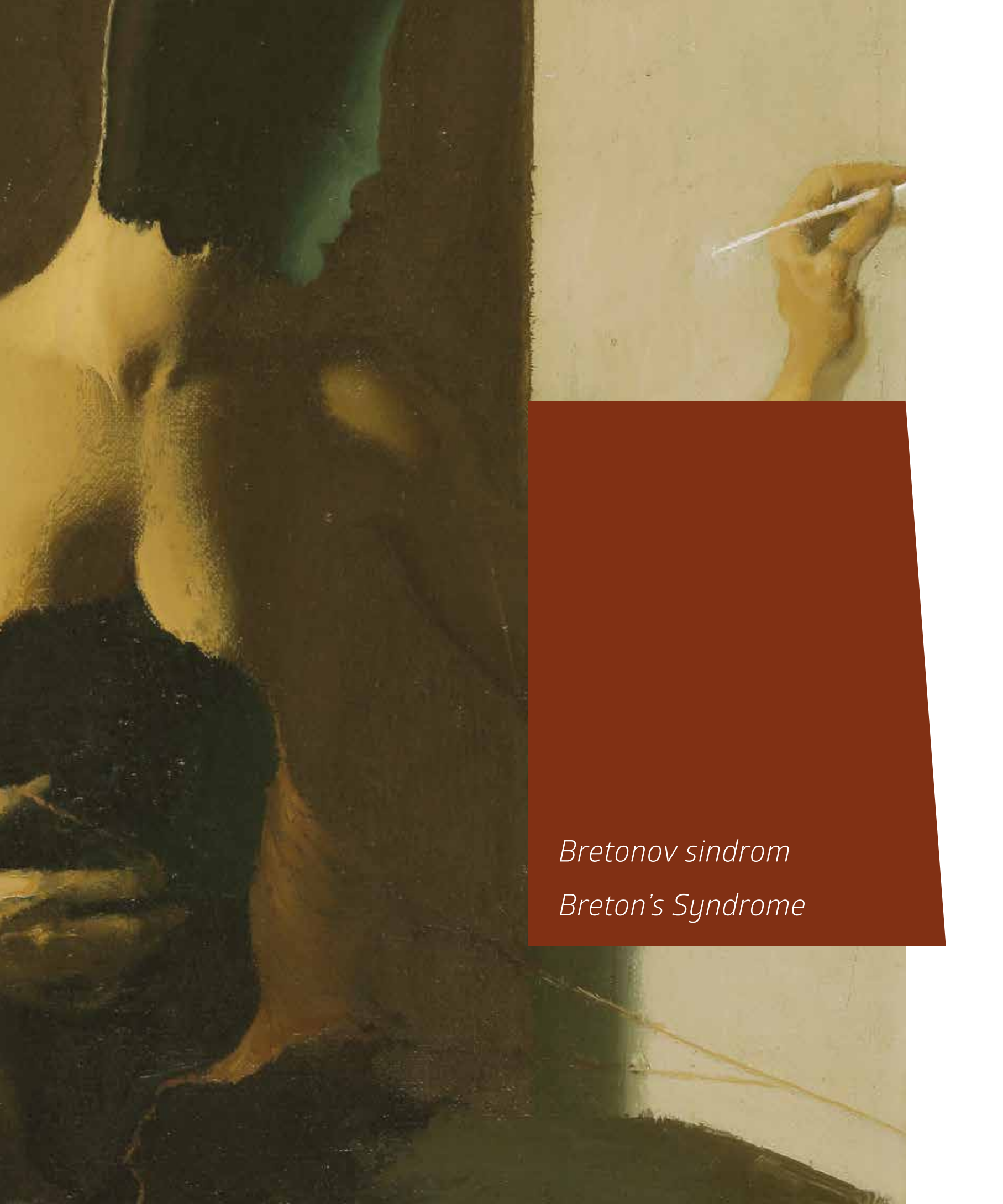
Mladen Stilinović

Eksploatacija  
mrtvih

Exploitation  
of the Dead  
1986. – 1990.







*Bretonov sindrom*

*Breton's Syndrome*

Vizualne strukture odnosno kompozicije što zrače nadrealnim ugođajem te iskazuju osjećaj za metafizičke sadržaje nerijetko povezane sa snoviđenjima jedan su od *motiva dugoga trajanja* u povijesti umjetnosti općenito, pa tako i onoj 20. i početka 21. stoljeća. Međutim, takvu atmosferu umjetničkog djela na programatskoj razini uspostaviti će tek nadrealizam kao jedan od avangardnih pokreta dvadesetih godina prošloga stoljeća. U predratnoj se hrvatskoj umjetnosti nadrealističke smjernice javljaju u radovima malobrojnih umjetnika, primjerice Josipa Seissela, usporedno sa svjetskim strujanjima. Kao pokret nadrealizam će ipak kasniti. U Hrvatskoj, dakle, neće zaživjeti nadrealistička škola, budući da se nadrealistički prosede u velikoj mjeri kosio s dominantnim nasljeđima hrvatske slikarske tradicije. Kao najistaknutiji slikari koji djeluju nakon Drugog svjetskog rata a u čijim se radovima nedvojbeno osjeća nadrealističko ozračje javljaju se Miljenko Stančić i Slavko Kopač, od kojih će prvi težiti stanovitom intimizmu dok radovi drugoga izvire ponajprije iz francuskog *art brut* i *enformela*. U epohi postmodernizma pluralističke nadrealističke značajke mogle bi se pripisati radovima različitih umjetničkih stremljenja u rasponu od onih anakronističkih pa sve do neoavangardnih, pri čemu radovi potonjih – primjerice Željka Kipke ili Vlade Marteka – iskustva nadrealizma ne apsorbiraju izravnim preuzimanjem gotovih obrazaca već njihovim suptilnim inkorporiranjem u mentalne strukture slike. Nadrealizam Kate Mijatović, pak, prvenstveno pronalazi izvorište u psihi, odnosno autorica koristi ručnik kao podlogu stvarnosti za *Chiaraninin san* (2017.).

Visual structures or compositions that radiate a surreal atmosphere and express a sense of metaphysical content often associated with dreams, are one of the *motifs of longue durée* in art history in general, including the 20<sup>th</sup> and early 21<sup>st</sup> century. On a programmatic level, however, only Surrealism, as one of the avant-garde movements of the 1920s, will eventually achieve such an atmosphere in the artwork. In pre-war Croatian art, surrealist currents appear concurrently with global trends in the works of very few artists, such as Josip Seissel, but as a movement Surrealism will still be delayed. In Croatia, therefore, the surrealist school will not take hold, since the surrealist style was largely at odds with the dominant legacies of the Croatian painting tradition. The most prominent painters active after World War II, in whose works we undoubtedly feel the surrealist atmosphere are Miljenko Stančić and Slavko Kopač, the former of whom will strive for a certain intimacy while the latter's works emerge primarily from the French *Art Brut* and *Art Informel*. In the postmodern epoch, pluralistic surrealist properties could be attributed to works of various artistic aspirations ranging from anachronistic to neo-avant-garde, whereby the works of the latter – for example those of Željko Kipke or Vlado Martek – do not absorb the experiences of Surrealism by directly appropriating the ready-made templates, but by subtly incorporating them into the mental structures of the image. Kata Mijatović's Surrealism, on the other hand, primarily finds its source material in the psyche, that is, the artist uses a towel as the basis of reality in *Chiaranina's Dream* (2017).

51.

Vlado Martek

Hrvatski budizam

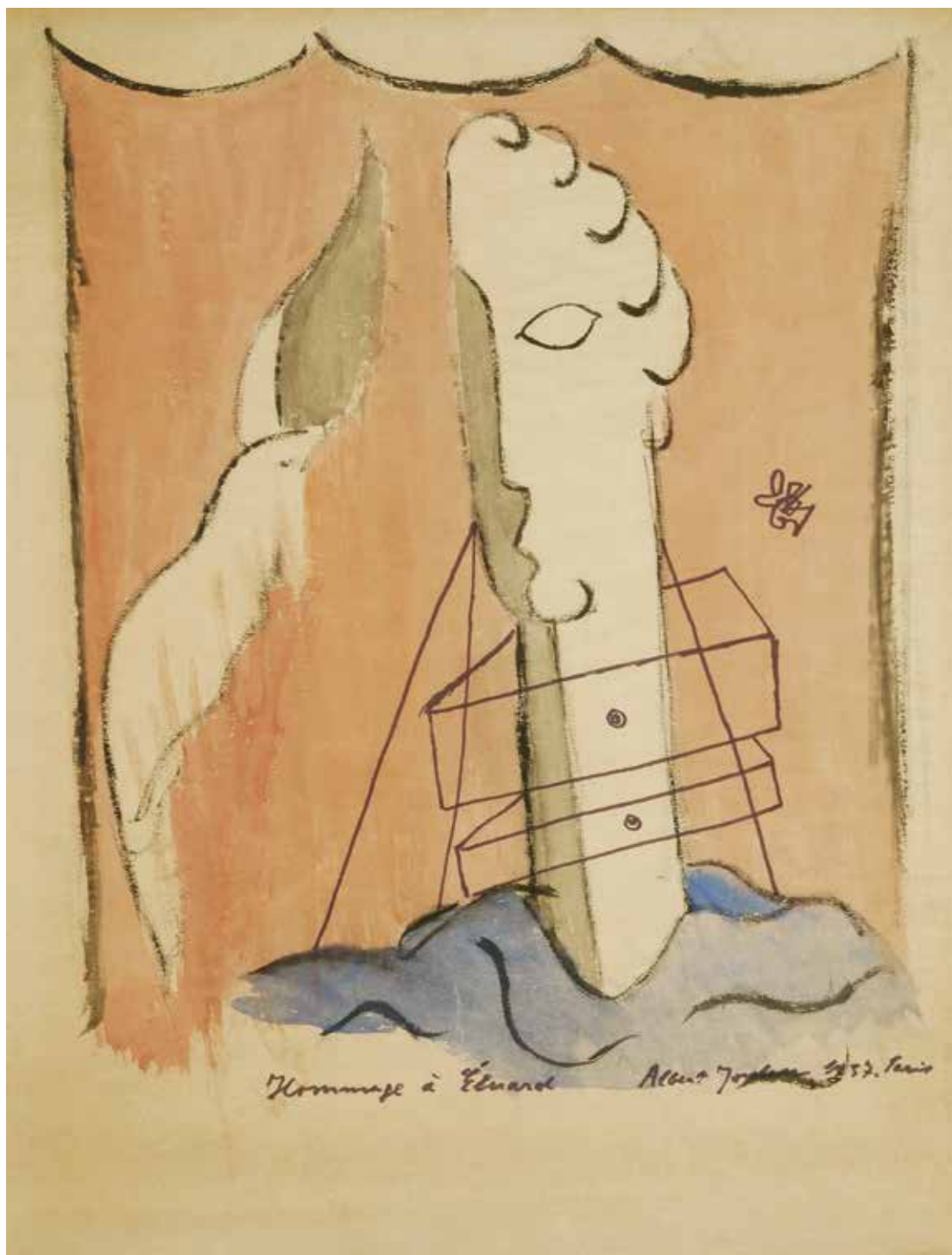
Croatian Buddhism, 1993.



78

46.

Drago Ivanišević  
Hommage a Éluard, 1937.



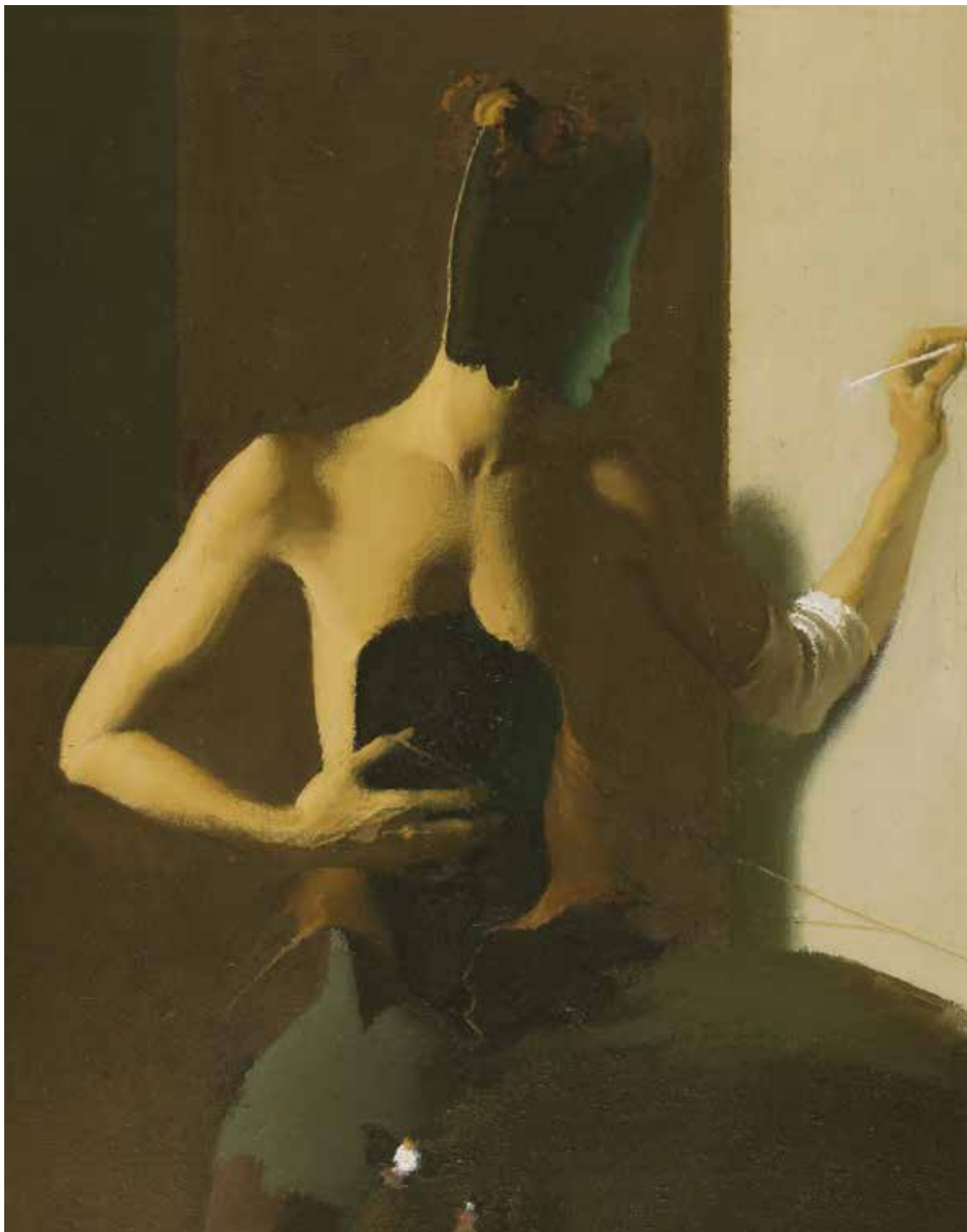


55.

Miljenko Stančić

Slikar skitnica

Vagabond Painter, 1954.

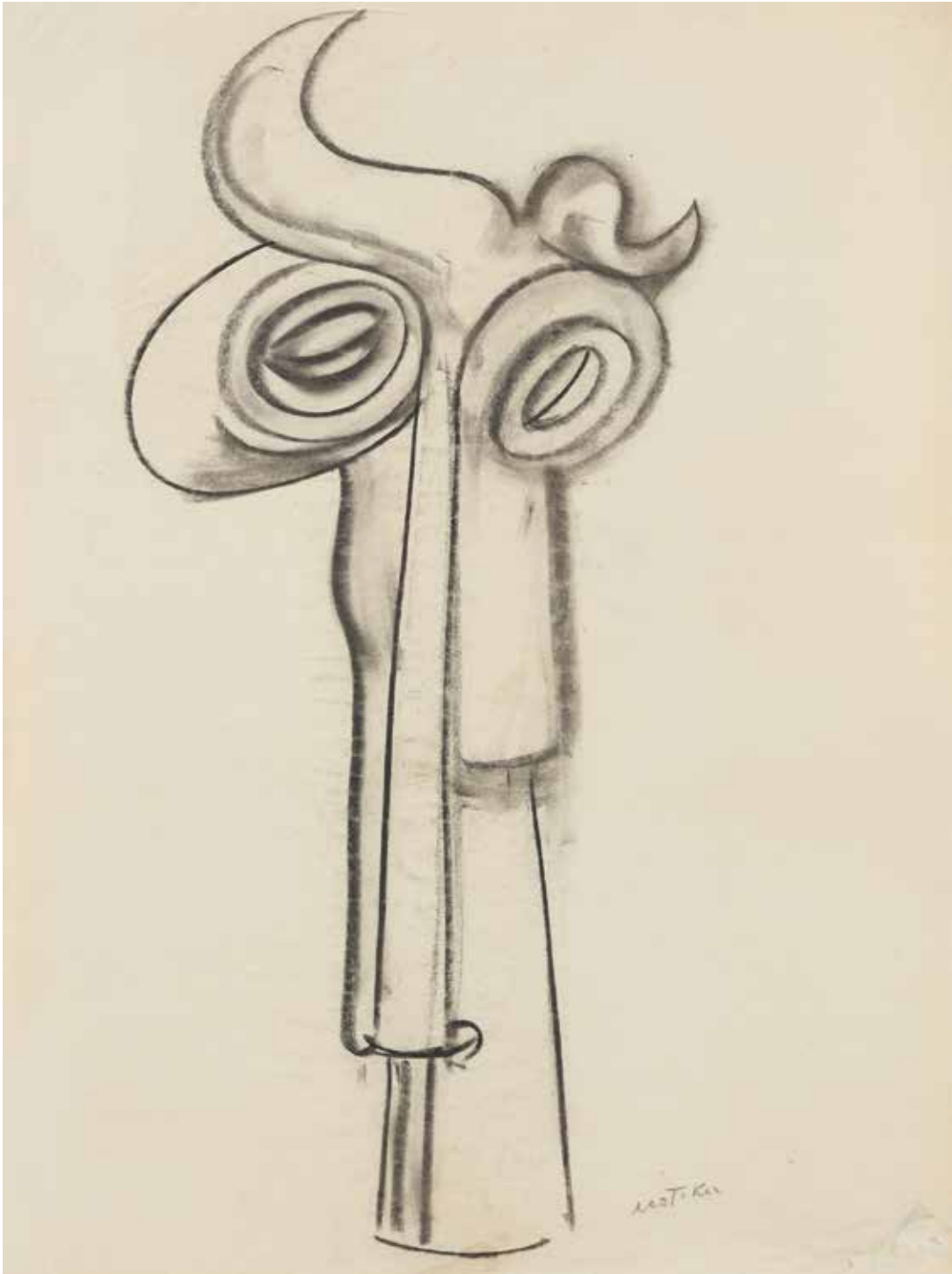


53.

Antun Motika

Crtež (glava Pablo)

Drawing (head Pablo), s.a.



50.

Ferdinand Kulmer

Grifozna nježnost

Griffon Tenderness, 1986.



54.

Josip Seissel (Jo Klek)

Umorni jednorog

Tired Unicorn, 1938.





49.

Slavko Kopač

Paravan s dva kapka / Paravnet a deux feuilles

Screen with Two Panels / Paravnet a deux feuilles, 1965.

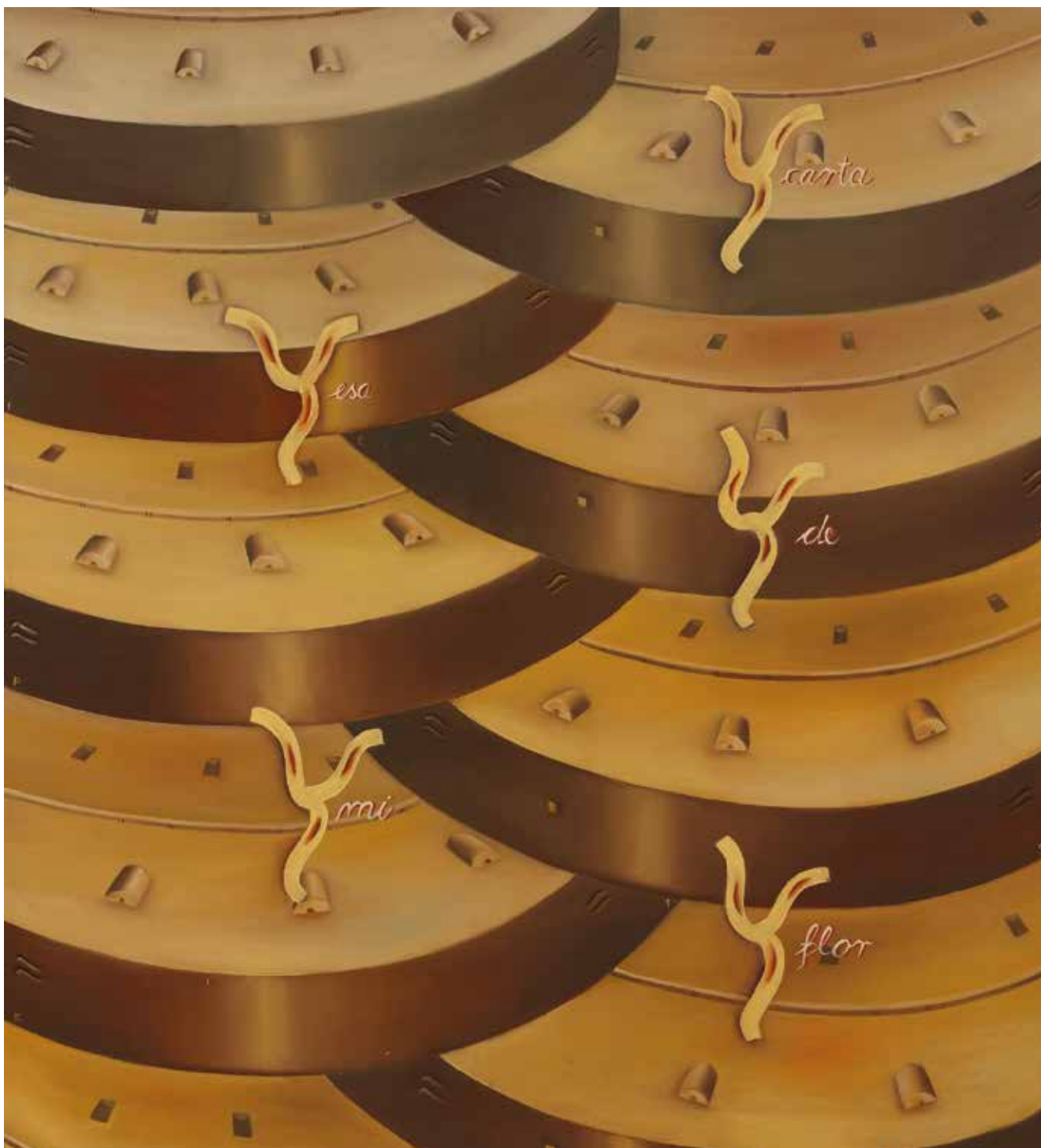




48.

Željko Kipke

Esa carta de mi flor, 1991.

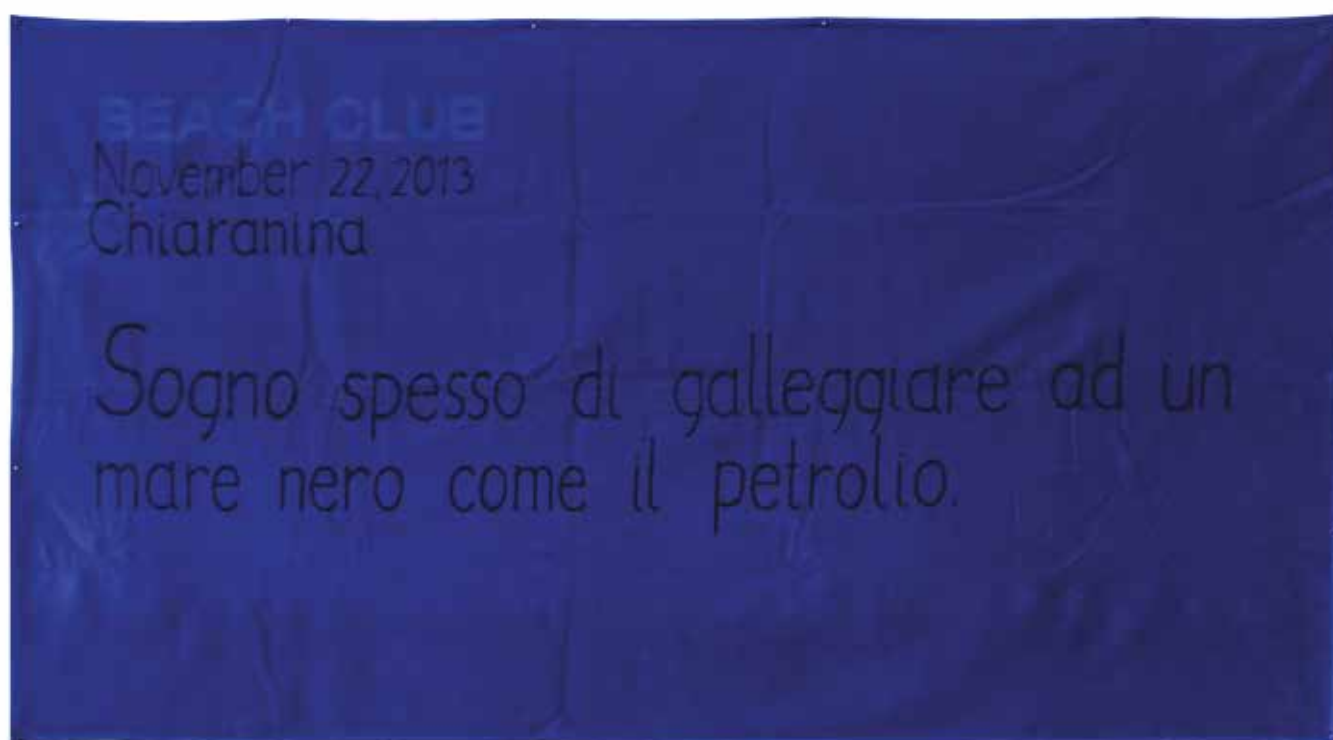


52.

Kata Mijatović

Chiaraninin san

Chiaranina's Dream, 2017.



47.  
Ivan Kožarić  
Oblik prostora  
The Shape of Space, 1965.





**NEVA LUKIĆ** magistrirala je povijest umjetnosti i arheologiju na Filozofskom fakultetu u Zagrebu i Teoriju moderne i suvremene umjetnosti na sveučilištu Leiden u Nizozemskoj. Aktivna je kao kustosica, likovna kritičarka i književnica.

Kao kustosica surađivala je s različitim institucijama, neprofitnim udrugama te kolekcijama, ponajviše u Hrvatskoj i Nizozemskoj (HDLU, MLU, MMSU, Waag Society, Arti et Amicitiae, See Lab, Orsula d.o.o. – Zbirka Zvonka Stojevića, itd.) te sudjelovala u različitim rezidencijama i programima – Het Wilde Weten/Rotterdam; What Could/Should Curating Do/Beograd/ kao stipendistica Mondriaan fonds; The Autumn School of Curating /Cluj/ Timisoara; 9th Cei Venice forum for contemporary art curators/Venecija, itd. Redovito piše za časopise *Kontura* i *Vijenac*. Uz navedeno djeluje kao književnica te je objavila tri zbirke poezije, dvije zbirke kratkih priča, slikovnicu te kao koautorica surađivala na kratkom filmu. Članica je AICA-e, ULUPUH-a i HDP-a.

**VANJA BABIĆ** diplomirao je povijest umjetnosti i povijest na Filozofskom fakultetu u Zagrebu. Djeluje kao kustos i likovni kritičar. Voditelj je Galerije MH od 1995., a od 2010. stalni je kustos suradnik u Galeriji Kranjčar. Priredio je više od dvije stotine samostalnih izložbi, a autor je ili koautor i niza tematski koncipiranih skupnih izložbi. Redovito objavljuje prikaze izložbi, likovne kritike i razgovore s umjetnicima u novinama odnosno časopisima *Vijenac*, *Kontura* i *15 dana*, a povremeni je suradnik i časopisa *365°* što ga izdaje Slovačka nacionalna galerija iz Bratislave. Od 2009. urednik je likovne rubrike u *Vijencu*. Od 2003. do 2005. bio je koautor i voditelj obrazovnog serijala Hrvatske televizije *Percepcija* s temama iz suvremene umjetnosti, a od 2018. autor je i voditelj emisije *U vizualnom kodu* na 3. programu Hrvatskoga radija. Bio je članom više različitih stručnih povjerenstava za odabir ili otkup radova, kao i za dodjelu nagrada (24. Salon mladih, 13. Bijenale mladih Mediterana – hrvatska selekcija, Erste fragmenti, Essl Art Award, 5. Hrvatski trijenale crteža, Nagrada Vladimir Nazor za 2019.). Član je AICA-e.

**NEVA LUKIĆ** holds a master's degree in art history and archaeology from the Faculty of Humanities and Social Sciences in Zagreb, and in theory of modern and contemporary art from the Leiden University, Netherlands. She works as a curator, art critic and writer.

As a curator, she collaborated with various institutions, non-profit organizations and collections, mostly in Croatia and the Netherlands (Croatian Association of Visual Artists, Museum of Fine Arts in Osijek, Museum of Modern and Contemporary Art in Rijeka, Waag Society, Arti et Amicitiae, See Lab, Orsula - Zvonko Stojević Museum Collection, etc.) and she participated in various residencies and programs – Het Wilde Weten/Rotterdam; What Could/Should Curating Do/Beograd/ Mondriaan fonds scholar; The Autumn School of Curating /Cluj/Timisoara; 9th Cei Venice forum for contemporary art curators/Venice, etc. She writes regularly for magazines *Kontura* and *Vijenac*. In addition, she works as a writer and as such has published three collections of poetry, two collections of short stories, a picture book for children and she co-authored a short film. She is a member of the International Association of Art Critics, the Croatian Association of Artists of the Applied Arts and the Croatian Writers' Society.

**VANJA BABIĆ** holds a degree in art history and history from the Faculty of Humanities and Social Sciences in Zagreb. He works as a curator and art critic. He has been the curator of the MH Gallery since 1995, and since 2000 he is the permanent curatorial associate in the Kranjčar Gallery. He has organized more than two hundred solo exhibitions, and is the author and co-author of a number of thematically conceived group exhibitions. He regularly publishes exhibition reviews, art criticism and conversations with artists in newspapers and magazines *Vijenac*, *Kontura* and *15 dana*, and periodically contributes to the magazine *365°* published by the Slovak National Gallery in Bratislava. Since 2009, he has been the editor of the art section in *Vijenac*. From 2003 to 2005, he was the co-author and host of the educational series *Percepcija* on the Croatian Television dealing with contemporary art topics, and since 2018 he is the author and host of the TV show *U vizualnom kodu* on the Croatian Radio 3. He was a member of several different expert committees for the selection and purchase of artworks, as well as award committees (24th Youth Salon, 13th Mediterranean Youth Biennial – Croatian selection, Erste Fragments, Essl Art Award, 5th Croatian Drawings Triennial, Vladimir Nazor Award in 2019). He is a member of the International Association of Art Critics.



LICA EKSPRESIJE

FACES OF EXPRESSION



1.  
**VILKO GECAN**  
AUTOPORTRET  
SELF-PORTRAIT, 1929.  
ulje, platno  
oil, canvas  
45,5 x 40,5 cm  
Moderna galerija, Zagreb  
National Museum of  
Modern Art, Zagreb  
MG-1073



2.  
**ANTE KAŠTELANČIĆ**  
JUTARNJI ODRAZI II  
MORNING  
REFLECTIONS II, 1976.  
ulje, platno  
oil, canvas  
123 x 76 cm  
Moderna galerija, Zagreb  
National Museum of  
Modern Art, Zagreb  
MG-3921



3.  
**ZLATKO KESER**  
TOČKA SAŽIMANJA ILI IZMAŠTANI  
BESTIJARIJ (diptih)  
POINT OF COMPRESSION OR  
IMAGINARY BESTIARY (diptych), 1990.  
ulje, platno; jajčana tempera  
oil, canvas; egg tempera  
196 x 290 cm  
Moderna galerija, Zagreb  
National Museum of Modern Art,  
Zagreb, MG-6319 (1-2)



4.  
**MIROSLAV KRALJEVIĆ**  
DJEVOJKA  
YOUNG WOMAN, 1912.  
tuš, papir  
ink, paper  
255 x 100 mm  
Moderna galerija,  
Zagreb  
National Museum of  
Modern Art, Zagreb  
MG-3179



5.  
**MIROSLAV KRALJEVIĆ**  
PARIŠKE KOKETE (prema katalogu  
retrospektive umjetnika)  
PARISIAN COQUETTES (from the  
retrospective exhibition catalogue)  
1912.  
drvorez, papir  
woodcut, paper  
15 x 10,7 cm  
Moderna galerija, Zagreb  
National Museum of Modern Art,  
Zagreb, MG-2938



6.  
**MIROSLAV KRALJEVIĆ**  
U KAVANI / UDVARANJE  
IN A CAFÉ / COURTSHIP, 1912.  
akvarel, papir  
watercolour, paper  
330 x 250 mm  
Moderna galerija, Zagreb  
National Museum of Modern  
Art, Zagreb, MG-3462



7.  
**IVAN LESIAK**  
ŽDERAČI  
GLUTTONS, 1989.  
ulje, platno  
oil, canvas  
92 x 180 cm  
Moderna galerija, Zagreb  
National Museum of Modern Art, Zagreb  
MG-5989



8.  
**EDO MURTIĆ**  
ZELENO SMIRENJE  
GREEN TRANQUILLITY, 1965.  
ulje, platno  
oil, canvas  
81 x 130 cm  
Moderna galerija, Zagreb  
National Museum of Modern Art,  
Zagreb, MG-2655



9.  
**MILIVOJ UZELAC**  
SVLAČENJE (DVA ŽENSKA AKTA)  
DISROBING (TWO FEMALE NUDES), 1920.  
ulje, platno  
oil, canvas  
95,5 x 127,5 cm  
Moderna galerija, Zagreb  
National Museum of Modern Art, Zagreb,  
MG-1019

## RACIO PLOHE

## RATIO OF THE SURFACE



10.  
**VOJIN BAKIĆ**  
RAZLISTANA FORMA IV  
FOLIATED FORM IV, 1958.  
lijevanje, bronca  
casting, bronze  
48 x 84 x 42 cm  
Moderna galerija, Zagreb  
National Museum of Modern  
Art, Zagreb, MG- 2448



11.  
**DUJE JURIĆ**  
BEZ NAZIVA  
UNTITLED, 1999.  
akrilik, platno  
acrylic, canvas  
150 x 150 cm  
Moderna galerija, Zagreb  
National Museum  
of Modern Art, Zagreb,  
MG-6731



12.  
**JULIJE KNIFER**  
PRIJEDLOG ZA ANTIČASOPIS GORGONA BR. 2 (izveden)  
PROPOSAL FOR GORGONA ANTI-MAGAZINE NO. 2 (executed), 1961.  
kolaž, papir  
collage, paper  
205 x 1100 mm  
Kolekcija Marinko Sudac  
Marinko Sudac Collection



13.  
**VLADIMIR KRISTL**  
VARIJABLI / VARIABLES, 1962.  
papir, drvo, žica  
paper, wood, wire  
115 x 31 cm  
Moderna galerija, Zagreb  
National Museum of Modern  
Art, Zagreb, MG-3002



14.  
**DAMIR SOKIĆ**  
BEZ NAZIVA  
UNTITLED, 1989./2012.  
Snimio / Photo by:  
Damir Fabijanić  
ulje, alucobond /oil,  
alucobond  
Ø 130 cm  
vlasništvo autora  
property of the artist



15.  
**IVAN PICELJ**  
KOMPOZICIJA  
COMPOSITION, 1951.  
ulje, platno  
oil, canvas  
61 x 71 cm  
Moderna galerija, Zagreb  
National Museum of Modern  
Art, Zagreb, MG-2533



16.  
**JOSIP SEISSEL (JO KLEK)**  
PREDLOŽAK ZA NASLOVNICU  
KNJIGE EFEKT NA DEFEKTU  
MARIJANA MIKCA  
TEMPLATE FOR MARIJAN  
MIKAC'S EFFECT ON DEFECT  
BOOK COVER, 1923.  
tuš, kolaž, papir  
ink, collage, paper  
192 x 200 mm  
Kolekcija Marinko Sudac  
Marinko Sudac Collection



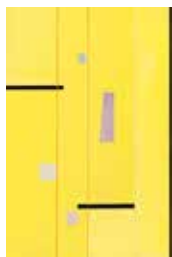
17.  
**JOSIP SEISSEL (JO KLEK)**  
PREDLOŽAK ZA NASLOVNICU  
KNJIGE EFEKT NA DEFEKTU  
MARIJANA MIKCA  
TEMPLATE FOR MARIJAN  
MIKAC'S EFFECT ON DEFECT  
BOOK COVER, 1923.  
tuš, kolaž, papir  
ink, collage, paper  
200 x 192 mm  
Kolekcija Marinko Sudac  
Marinko Sudac Collection



18.  
**MILJENKO STANČIĆ**  
VARAŽDINSKA ULICA  
VARAŽDINSKA STREET, 1955.  
ulje, platno  
oil, canvas  
67,4 x 96,4 cm  
Moderna galerija, Zagreb  
National Museum of Modern Art,  
Zagreb, MG-8303



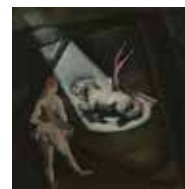
19.  
**MIHO SCHÖN**  
BEZ NAZIVA  
UNTITLED, 1926./1927.  
kolaž  
collage  
351 × 241 mm  
Kolekcija Marinko Sudac  
Marinko Sudac Collection



20.  
**ALEKSANDAR SRNEC**  
KOMPOZICIJA T-6  
COMPOSITION T-6, 1955.  
tempera, papir  
tempera, paper  
600 × 405 mm  
Kolekcija Marinko Sudac  
Marinko Sudac Collection



21.  
**MARINO TARTAGLIA**  
MRTVA PRIRODA S KIPOM  
STILL LIFE WITH A STATUE, 1921.  
ulje, platno  
oil, canvas  
47,8 × 66,2 cm  
Moderna galerija, Zagreb  
National Museum of Modern Art,  
Zagreb, MG-1116



22.  
**MILIVOJ UZELAC**  
CIRKUS  
CIRCUS, 1920.  
ulje, platno  
oil, canvas  
80 × 80 cm  
Moderna galerija, Zagreb  
National Museum of Modern  
Art, Zagreb, MG-1021



23.  
**JOSIP VANIŠTA**  
KOMPOZICIJA  
COMPOSITION, 1957.  
ulje, platno  
oil, canvas  
120,5 × 156 cm  
Moderna galerija, Zagreb  
National Museum of Modern  
Art, Zagreb, MG-4427

## KROMATIKA MONKROMA

### CHROMATICISM OF THE MONOCHROME



24.  
**BORIS BUČAN**  
CRVENA TRAKA  
RED STRIP, 1971.  
sitotisak, papir  
silkscreen, paper  
95 × 140 cm  
Moderna galerija, Zagreb  
National Museum of Modern Art,  
Zagreb, MG-2929



25.  
**CRVENI PERISTIL**  
CRVENI PERISTIL  
RED PERISTYLE, 1968.  
fotografija u boji  
colour photography  
700 × 500 mm  
Kolekcija Marinko Sudac  
Marinko Sudac  
Collection



26.  
**ANTO JERKOVIĆ**  
IGNOTO I, 1996.  
akrilik, platno  
acrylic, canvas  
100 × 8 × 300 cm  
Moderna galerija, Zagreb  
National Museum of Modern Art, Zagreb  
MG-6832



27.  
**JELENA PERIĆ**  
CRVENI KVADRAT  
RED SQUARE, 1993.  
ulje, platno  
oil, canvas  
150 × 150 cm  
Moderna galerija, Zagreb  
National Museum of Modern Art,  
Zagreb, MG-6835



28.  
**DAMIR SOKIĆ**  
BLIJEDORUŽIČASTA (PISMA)  
PALE PINK (LETTERS), 2012.  
Snimio / Photo by: Damir Fabijanić  
stiropor, galvanizirani gips, tekst  
styrofoam, galvanized plaster, text  
cca / c. 100 x 55 x 6 cm  
vlasništvo autora  
property of the artist



29.  
**LJERKA ŠIBENIK**  
ALUTUGLAS I, 1968.  
alutuglas  
77,5 x 89 x 8 cm  
Moderna galerija, Zagreb  
National Museum of Modern  
Art, Zagreb, MG-4164



30.  
**EMANUEL VIDOVIĆ**  
IZ LAGUNE / FROM THE LAGOON  
oko / c. 1909.  
ulje, platno  
oil, canvas  
63 x 95 cm  
Moderna galerija, Zagreb  
National Museum of Modern Art, Zagreb,  
MG-6715

## SIZIF U ATELJEU SISYPHUS IN THE STUDIO



31.  
**LJUBO BABIĆ**  
PRED IZLOGOM CVJEĆARNE  
IN FRONT OF THE FLOWER  
SHOP WINDOW, 1929.  
ulje, platno  
oil, canvas  
149,8 x 119,5 cm  
Moderna galerija, Zagreb  
National Museum of Modern  
Art, Zagreb, MG-2037



32.  
**IVO GATTIN**  
TAMNA RASPORENA POVRŠINA  
DARK RIPPED SURFACE, 1961.  
paljenje, smola, juta  
burning, resin, jute  
150 x 100 cm  
Moderna galerija, Zagreb  
National Museum of Modern Art,  
Zagreb, MG-4031



33.  
**LJUBO IVANČIĆ**  
RIBAR (ČOVJEK I RIBE)  
FISHERMAN (MAN AND  
FISH), 1957.  
ulje, papir, lesanit  
oil, paper, hardboard  
150 x 100 cm  
Moderna galerija, Zagreb  
National Museum of  
Modern Art, Zagreb,  
MG-2346



34.  
**ŽELJKO JERMAN**  
KRIŽ / CROSS, 1973.  
kombinirana tehnika:  
fotopapir, lesanit  
mixed media: photopaper,  
hardboard  
1500 x 1100 cm  
Moderna galerija, Zagreb  
National Museum of Modern  
Art, Zagreb, MG-5987



35.  
**ANTE KAŠTELANČIĆ**  
MRTVA PRIRODA (LUBENICA)  
STILL LIFE (WATERMELON), 1942.  
ulje, platno  
oil, canvas  
67,5 x 45,5 cm  
Moderna galerija, Zagreb  
National Museum of Modern  
Art, Zagreb, MG-1546



36.  
**JULIJE KNIFER**  
21. VI - 7. VII 2. VII. - 4. VII  
30. IX. - 2. X. 10. XI - 15.  
XI. 82., 1982.  
grafit, papir  
graphite, paper  
754 x 570 mm  
Kolekcija Marinko Sudac  
Marinko Sudac Collection



37.  
**FERDINAND KULMER**  
SVIJETLA SLIKA II  
BRIGHT IMAGE II, 1960.  
ulje, platno  
oil, canvas  
65 x 82 cm  
Moderna galerija, Zagreb  
National Museum of Modern  
Art, Zagreb, MG-2387



38.  
**VALERIJE MICHIELI**  
PAS DUGIH NOGU / VELIKI PAS III  
LONG-LEGGED DOG /  
LARGE DOG III, 1981.  
lijevanje, bronca  
casting, bronze  
103,5 x 86 x 116 cm  
Moderna galerija, Zagreb  
National Museum of Modern Art,  
Zagreb, MG-4152



39.  
**VALERIJE MICHIELI**  
META  
TARGET, 1963.  
bronca  
bronze  
180 x 205 x 110 cm  
Moderna galerija, Zagreb  
National Museum of Modern  
Art, Zagreb, MG-2866



40.  
**ORDAN PETLEVSKI**  
RASLINJE  
VEGETATION, 1961.  
ulje, platno  
oil, canvas  
131 x 121 cm  
Moderna galerija, Zagreb  
National Museum of  
Modern Art, Zagreb  
MG-2567



41.  
**JOSIP RAČIĆ**  
MAJKA I DIJETE  
MOTHER AND CHILD, 1908.  
ulje, platno  
oil, canvas  
90,5 x 69 cm  
Moderna galerija, Zagreb  
National Museum of  
Modern Art, Zagreb,  
MG-766



42.  
**MILJENKO STANČIĆ**  
ČEKAONICA  
WAITING ROOM, 1964.  
ulje, platno  
oil, canvas  
97 x 116,5 cm  
Moderna galerija, Zagreb  
National Museum of  
Modern Art, Zagreb  
MG-2630



43.  
**MLADEN STILINOVIĆ**  
EKSPLOATACIJA MRTVIH  
EXPLOITATION OF THE DEAD,  
1986. - 1990.  
drvo, metal, staklo, tekstil, papir,  
promjenjive dimenzije  
wood, metal, glass, textile,  
paper, variable dimensions  
Moderna galerija, Zagreb  
National Museum of Modern  
Art, Zagreb, MG-6342 (1-47)



44.  
**GORAN TRBULJAK**  
ARTISTE EN CRISE (1-4), 1981.  
fotografija: pozitiv,  
crno-bijela fotografija  
photograph: positive, black  
and white photograph  
fotografija / photograph:  
445 x 581 mm x 4  
Moderna galerija, Zagreb  
National Museum of  
Modern Art, Zagreb  
MG-4246



45.  
**JOSIP VANIŠTA**  
KOMPOZICIJA III  
COMPOSITION III, 1964.  
ulje, platno  
oil, canvas  
100 x 130 cm  
Moderna galerija, Zagreb  
National Museum of Modern Art,  
Zagreb, MG-2575



## BRETONOV SINDROM

## BRETON'S SYNDROME



46.  
**DRAGO IVANIŠEVIĆ**  
HOMMAGE A ÉLUARD, 1937.  
kombinirana tehnika, papir  
mixed media, paper  
61,8 x 47 cm  
Moderna galerija, Zagreb  
National Museum of Modern  
Art, Zagreb, MG-2810



47.  
**IVAN KOŽARIĆ**  
OBLIK PROSTORA  
THE SHAPE OF SPACE, 1965.  
fiberglas, poliester  
fibreglass, polyester  
37 x 94 x 51 cm  
Moderna galerija, Zagreb  
National Museum of Modern  
Art, Zagreb, MG-2895



48.  
**ŽELJKO KIPKE**  
ESA CARTA DE MI FLOR, 1991.  
ulje, platno  
oil, canvas  
152 x 138 cm  
Moderna galerija, Zagreb  
National Museum of Modern  
Art, Zagreb, MG-6280



49.  
**SLAVKO KOPAČ**  
PARAVAN S DVA KAPKA  
PARAVNET A DEUX FEUILLES  
SCREEN WITH TWO  
PANELS/PARAVNET  
A DEUX FEUILLES, 1965.  
ulje i vinil na šperploči  
oil and vinyl on plywood,  
161 x 60 cm  
Moderna galerija, Zagreb  
National Museum of Modern  
Art, Zagreb, MG-8143



50.  
**FERDINAND KULMER**  
GRIFOZNA NJEŽNOST  
GRIFFON TENDERNESS, 1986.  
akrilik, platno  
acrylic, canvas  
162 x 130 cm  
Moderna galerija, Zagreb  
National Museum of Modern  
Art, Zagreb, MG-4463



51.  
**VLADO MARTEK**  
HRVATSKI BUDIZAM  
CROATIAN BUDDHISM, 1993.  
snimio / photo by:  
Mirko Cvjetko  
natron papir, akrilik, olovka,  
ogledalo / natron paper,  
acrylic, pencil, mirror  
101 x 72 cm  
vlasništvo autora  
property of the artist



52.  
**KATA MIJATOVIĆ**  
CHIARANININ SAN  
CHIARANINA'S DREAM, 2017.  
intervencija na ručniku za plažu  
intervention on a beach towel  
175 x 95 cm  
vlasništvo autorice  
property of the artist



53.  
**ANTUN MOTIKA**  
CRTEŽ (GLAVA PABLO)  
DRAWING (HEAD PABLO), s.a.  
ugljen, papir  
charcoal, paper  
630 x 473 mm  
Moderna galerija, Zagreb  
National Museum of Modern  
Art, Zagreb, MG-3406



54.  
**JOSIP SEISSEL (JO KLEK)**  
UMORNI JEDNOROG  
TIRED UNICORN, 1938.  
ulje, karton  
oil, cardboard  
450 x 360 mm  
Kolekcija Marinko Sudac  
Marinko Sudac Collection



55.  
**MILJENKO STANČIĆ**  
SLIKAR SKITNICA  
VAGABOND PAINTER, 1954.  
ulje, platno  
oil, canvas  
44,5 x 35,5 cm  
Moderna galerija, Zagreb  
National Museum of Modern  
Art, Zagreb, MG-5879

