

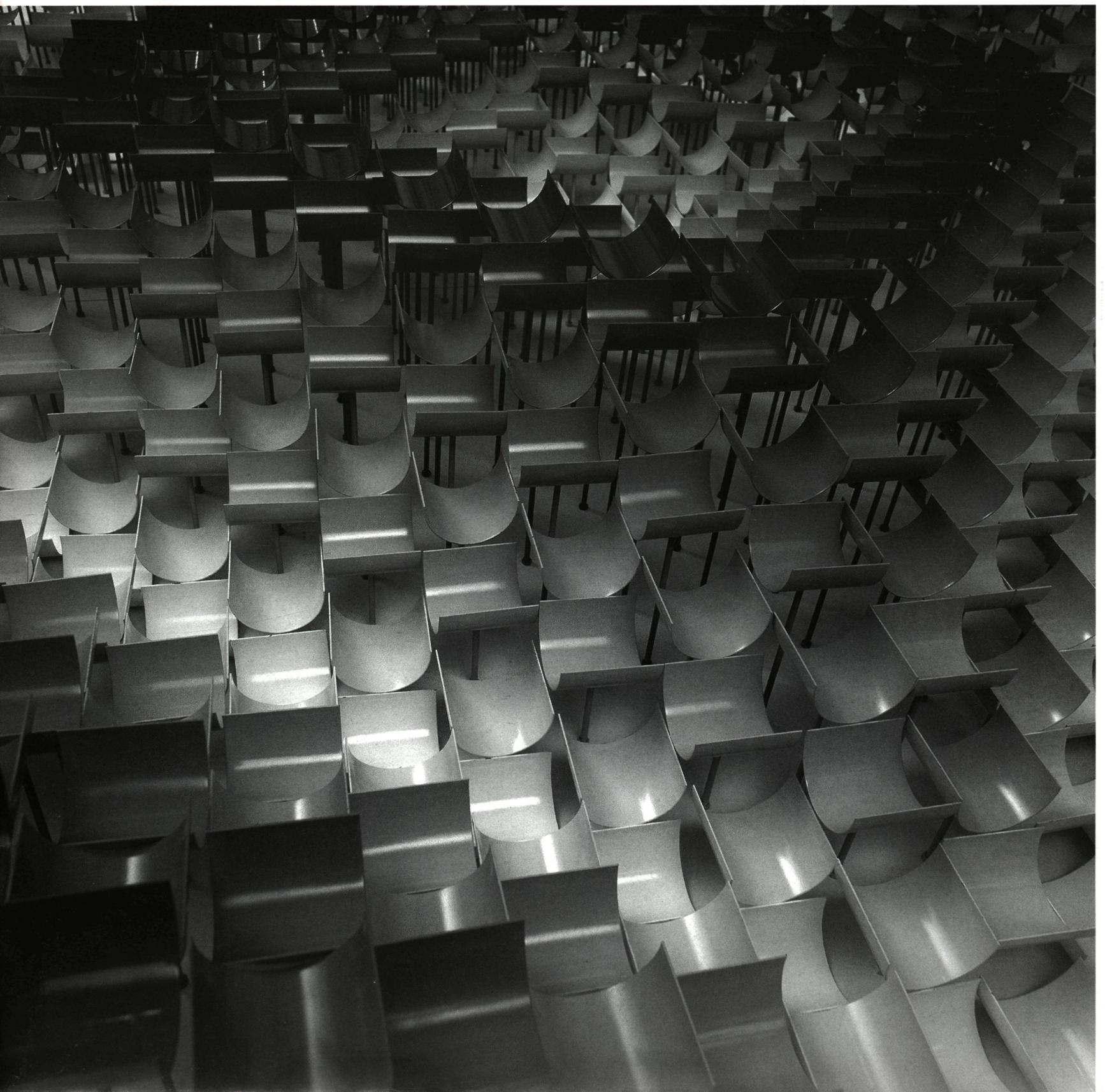
muzej suvremene umjetnosti
museum of contemporary art
katarinski trg 2
zagreb

3

reljefa

1.2. - 4.3. 2001.

ivana picelja reliefs
by ivan picelj



1. Buffalo Evening News
Buffalo
4 March, 1968, p 19
2. Courier Express
Buffalo
march 3, 1968
3. The New York Times
New York
monday march 4, 1968
4. Nürnberg
17. 4. 1969.

2.



Albright-Knox Exhibit Opens Second Festival of the Arts

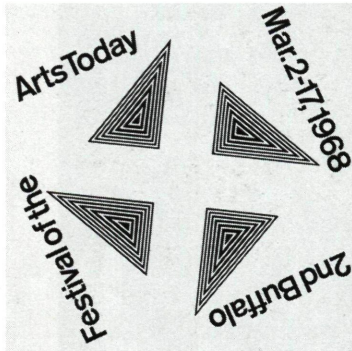


Mr. and Mrs. von Bismarck, G. Sautmann, Dr. and Mrs. Kupper, Mrs. P. L. Weber, G. A. Smith, T. F. F. Bering, S. H. Knox
Among enthusiastic first-nighters at art gallery preview



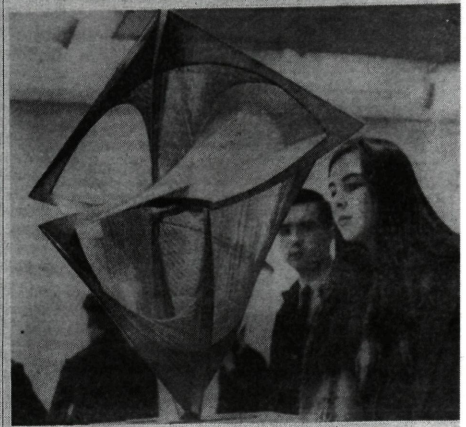
Guests chat with speaker who said museum should be "community center"

6.

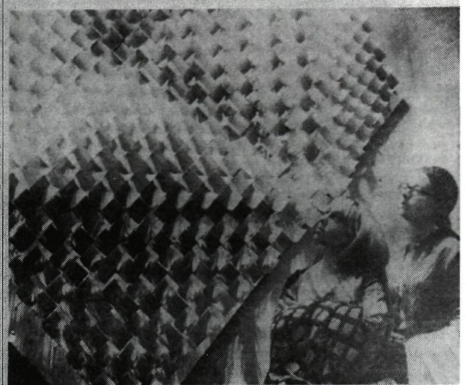


...to Remain ...ent in Trial on ...narcotics Charge

...tin Sotire will remain during his latroic-sale he told a County Court today.
...don't know how naive you but if you believe that I'm to cooperate in this legal ing, then you are more than I thought," Sotire County Judge Frederick M. Hall.
...S t r e registered what he it's general objection to the when he was asked by Marshall, to question 12 active jurors in the case- fore began to tell the court (pled to the proceedings in everybody knows are but he was cut off by Marshall who excused the active jury panel.
...le the jury was out of the room, Sotire told the "I will sit here and read of my ... (papers) I have of work to do here."
...ge Marshall repeatedly ad- the defendant that he had ht to question the jurors indicated for the record judge told the veniremen bringing them back into out room: "The defendant's right to remain mute if sires." He told them they not allow this fact to sway judgment of the evidence.
...scused one juror because rror told the court he was ed friend of members of Buffalo Police Narcotic
...rey, 44, who formerly oper- the Afro-Asian Book Store 412 Jefferson Ave., is ed with the sale of heroin ay 14, 1967, and second assault in an ensuing e with Detective Sgt. d G. Smith of the Buffal



LOOKING INSIDE SPACE—Miss Ellen Fernandez, of Rochester, appears en- tranced by "Torsion Variation," from the exhibition of Naum Gabo.



REFLECTIONS ON TWO CO-EDS—Misses Wendy Davidson, left, and Maggie Fyles, both students at Fredonia State College, stand in the reflected light from an up-to-date sculpture.

Warns of Cuts SEEK Fund Here

...from Buffalo News Bureau
BANY, March 4 — Funds project SEEK, the program for high school graduates poor neighborhoods get at in college, are threat- today by state budget cut- emblyman Arthur Q. Eve (Buffalo), said that fiscal ts of the Senate Finance Assembly Ways & Means ttee were considering the appropriation for Buffalo area from a re- \$19 million to \$1 million economy measure.
...View of the report of the os commission to Pres- Johnson it would seem to at this program should be ed rather than curtail- Mr. Eve said.
...roposed cuts are ex- to be brought up tonor-

6114 Attend Opening Events Of Second Festival of the Arts

A total 6114 persons went to the Albright-Knox Art Gallery Sunday, opening day of the Second Buffalo

With Exhibition of Abstracts; Hoving Speaks on Museum Role

quarters certain manifestations toward a type of middle age, or even old age, thinking."
Roger L. Stevens, chairman of the Federal Government's National Council of the Arts, was among the guests. John Hightower, executive director of the New York State Council on the Arts, also attended.
Mr. Knox welcomed his guests in several of his many capaci-

the group that runs the gallery, and also chairman of the Marine Midland Trust Company.
Some of the artists came in East Village regalia, dungarees and long hair, but all the collectors showed up in Park Avenue regalia, black tie for men, elegant finery for women.
Naum Gabo, the 78-year-old artist, who has 165 works on exhibit in one wing of the show,

from Rome — Italy, not New York.
Ivan Picelj, a Yugoslav artist from Zagreb who wore a somber suit and a flaming red tie, said: "I have always known Buffalo—you know, Buffalo Bill. It is between Lake Erie and Lake Ontario."
Gordon M. Smith, chairman of the festival, said the events had been planned by 18 to 20

Philharmonic Orchestra, the New York State Council on the Arts, the State University of New York at Buffalo, State University College at Buffalo and the Studio Arena Theater.
The theater group will present new plays by Edward Albee. The Philharmonic, under direction of Lukas Foss, will perform premieres of new

Cunningham Dance Company is scheduled for two performances.
The first festival, in 1965, had a \$100,000 deficit. This was paid through the good offices of Mr. Knox, out of his own pocket and money that he was able to raise from others. The story is expected to be the same this year.
The first festival was free

4.

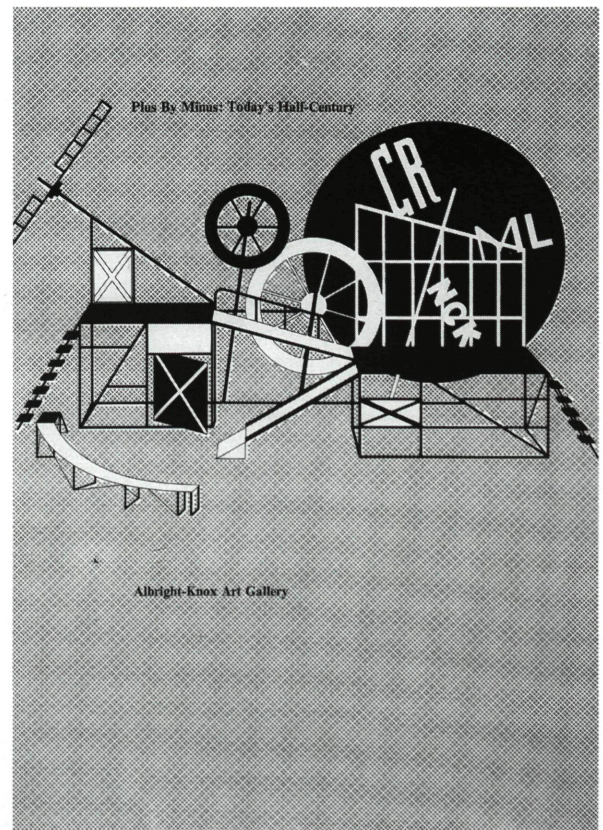


Bilder von der ersten Nürnberger Biennale: links die Biennale konstruktiver Menschendarstellung, eine Arbeit des Schweizer Künstlers Max Bill und rechts ein segmentiertes Ambiente des Holländers Albert Dierinx

Am liebsten kennt man sich noch in der Konstruktion aus, deren Räume mit dem Konstruktivismus für die klassische Konstruktivisten bestimmt ist: Josef Albers im ersten der Still-Gruppe wird man dann mit vielfältigen Konstruktivismus bezaubert von der dynamischen Gegenüberstellung bis zur abstrakten Konstruktion. Vielfalt der Entscheidungen

Demonstration von der Verbindung zwischen konstruktiver Kunst und Technik, denn auch hält man sich im Aktionsraum die Nürnberger Pädagogen Friedrich Klein auf.

5. Naslovna strana kataloga za izložbu
Catalogue cover
Albright-Knox Art Gallery;
Plus by Minus:
Today's Half-Century-2nd
Buffalo, 1968
6. Naslovna strana pozivnice i programa
za izložbu u Buffalu, 1968.
Invitation card and program cover
for Buffalo exhibition, 1968



Albright-Knox Art Gallery

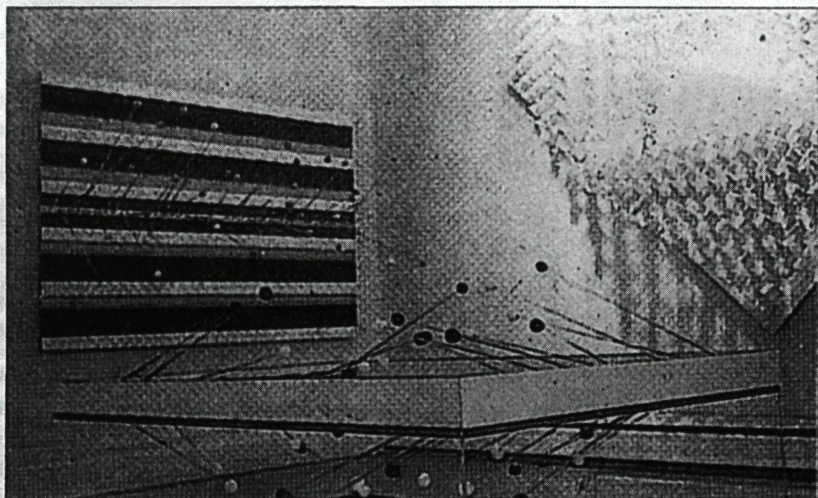
5.

TUŽNA HRPA NESPORAZUMA

Djela Ivana Picelja iznova su ugledala svjetlo dana: sada međutim istrunula od vlage, poplave i nebrige

U srijedu 26. svibnja ove godine u prostorijama Grafičkog kabineta HAZU žiri 14. zagrebačke izložbe crteža odlučio je da Veliku premiju dodijeli jednom od naših najznačajnijih umjetnika, već odavno klasiku i naše i europske moderne umjetnosti - Ivanu Picelju. Samo nekoliko metara dalje od stola za kojim je žiri vijećao, u dvorištu iste te zgrade HAZU, u Ulici Andrije Hebranga 1, nalazila se povećana hrpa otpada dijelom prekrivena prozirnim najlonom. Doimala se kao otpad koji se tijekom građevinskih radova odvozi kamionom na gradsko smetište: natrula drvena i metalna grada, pocrnjela i dijelom u fazi raspada. Pa ipak, ta hrpa otpada u Akademijinu dvorištu nije bila nikakva šuta, nikakav građevni otpad. To su ostaci vjerojamo šest objekata ogromnih formata nastalih većinom 1967., izuzetno važnog segmenta opusa Ivana Picelja, hrvatske i europske umjetnosti šezdesetih godina.

Kako Picelj nikada u svojem gradu nije mogao imati adekvatan prostor u kojemu bi stvarao - ni atelje ni priručnu radionicu ili skladište - to se mahom snalazio uz pomoć prijatelja. Tako je bilo i 1967. kada je radio objekte iz drveta, pleksi-stakla, metala i teleskopskih antena kojima je sljedeće godine trebao ispuniti povjerenu mu dvoranu na velikoj izložbi *Plus Minus: Today's 1/2 Century - 2nd Buffalo Festival of the Arts* u *Albright-Knox Art Gallery*, Buffalo, USA, autor koje je bio Douglas Mac Agy. Tadašnja direktorica *Muzeja za umjetnost i obrt*, Zdenka Munk ponudila je Picelju da u prostorijama tog muzeja izvede djela koja su nakon američke turneje bila prikazana još i na velikoj izložbi *Konstruktive Kunst: Elemente und Prinzipien* na Biennalu u Nürnbergu. Nakon Nürnberga djela dolaze u Zagreb i završavaju u depou *Muzeja za umjetnost i obrt*. Zdenku Munk na direktorskom mjestu nasljeđuje Radoslav Putar. U vrijeme njegova direktorovanja sanduk s Piceljevim objektima završava u zabačenom dijelu podruma. Upravo stoga nitko nije primijetio da je taj dio podruma bio nekoliko puta poplavljen i kako su nakon više godina potpune nebrige stvari u njemu izlomljene i istrunule.



■ Piceljevi eksponati s izložbe u Buffalu, USA (1967.)

Kada je direktorsko mjesto u *Muzeju za umjetnost i obrt* preuzeo sadašnji direktor Vladimir Maleković, stvari su se počele mijenjati. Ne samo da su se počeli obilaziti neko vrijeme zaboravljeni dijelovi zgrade, već se počeo graditi i suvremeno opremljeni depo. Tako se otkrilo što je sve u muzeju i u kakvom stanju. Piceljeva su djela iznova ugledala svjetlo dana. Sada, međutim, istrunula od vlage, od poplave i nebrige. U dvorištu *Muzeja za umjetnost i obrt* vidio ih je Darko Schneider, kustos *Moderne galerije*, koji je upravo pripremao retrospektivu Ivana Picelja. Običnim kiperom djela su s Trga maršala Tita prebačena u dvorište *Moderne galerije* u Ulici Andrije Hebranga 1. Vozač, misleći da vozi smeće, tako se prema teško oštećenim djelima i ponašao. Istovario ih je podizanjem dna kiperu i jedan od dragocjenih segmenata hrvatske i europske umjetnosti šezdesetih godina postao je povećom gomilom otpada u dvorištu hrama hrvatske kulture i umjetnosti. Tužna je hrpa nesporazuma privremeno zaklonjena, i to je potrajalo još nekoliko godina.

Onda je opet sve izneseno i tu dočekalo spomenutu srijedu 26. svibnja 1993. Sljedeći je dan u devet sati kamion sve prebacio u Gornji grad, u prostore *Muzejsko galerijskog centra*, gdje bi se bivša djela čuvala u suhom i o njima sačinio izvještaj o stanju. Tri sata kasnije Ivanu Picelju predana je velika nagrada za njegovo novije djelo. *Tout Zagreb* bio je nazočan toga podneva u *Umjetničkom paviljonu* i svi su

pljeskali nagrađeniku i čestitali mu. Svi. Akademici, kolege umjetnici, prijatelji, ljubitelji umjetnosti, studenti... Bio sam ondje i najiskrenije što sam osjećao bio je sram.

Ne znam kako su stvari tekle nakon otvorenja izložbe crteža jer sam već u 13 sati morao stići na jedan okrugli stol na kojemu se govorilo o stanju naše likovne kritike. Likovna kritika, dakako, ne postoji bez djela. Bez umjetnosti. Okrugli stol organizirala je hrvatska sekcija *Međunarodnog udruženja kritičara umjetnosti (AICA)* u prostorijama Kluba kulturnih radnika, u podrumu *Muzeja za umjetnost i obrt*. Istom onom gdje je prije nekoliko godina tako temeljito i tako nemilosrdno uništen sanduk s djelima koja su trebala pripadati samom vrhu hrvatske umjetnosti. Dva dana kasnije u rukama mi se našla knjiga enciklopedijskog formata i opsega gotovo 700 stranica, upravo izišlo izdanje iscrpnog pregleda moderne i suvremen umjetnosti - *Dictionnaire de l'Art Moderne et Contemporain* (Ed. Hazan, Paris, 1992). Na čitavoj stranici 472. reproduciran je *Crtež 4x1* Ivana Picelja iz 1991. kao i ilustracija slova P. Nešto dalje, na str. 497., iza natuknice *Picasso, Pablo*, nalazi se natuknica *Picelj, Ivan* i uz tekst reprodukcija jednog njegova ranijeg djela, objekta iz šezdesetih godina koji se samo igrom slučaja ne nalazi na onoj tužnoj hrpi koja je trenutno pohranjena u jednom gomjogradskom podrumu.

ZVONKO MAKOVIĆ

62 danas 28. svibnja 1993.

7. "danas", Zagreb, 28. 5. 1993., str. 62
- "danas", Zagreb, May 28, 1993, p. 62
8. Uništeni reljefi, Zagreb, 1993.
- Demolished reliefs, Zagreb, 1993



8.

Izdavač / Publisher
Muzej suvremene umjetnosti Zagreb
Museum of Contemporary Art Zagreb

Urednik / Editor
Snježana Pintarić

Tekst / Text by
Snježana Pintarić

Prijevod / Translation
Sonja Bašić

Lektura / Text revision
Vesna Arsovski
Božica Pažur

Oblikovanje / Design
Maja Franić

Fotografije / Photographs
Boris Cvjetanović
Tošo Dabac
Ivan Picelj
Darko Šnajder
Mladen Tudor

Priprema / Pre-print
Kaligraf

Tisak / Print
KerschOffset, Zagreb

Naklada / Edition
500 komada
500 copies

Zahvaljujem
prof. dr. Zvonku Makoviću
na dozvoli objavljivanja članka.
Published by kind permission
of the author,
Zvonko Maković, Ph.D.

3

reljefa ivana picelja reliefs by ivan picelj

Osvrnemo li se na protekla četiri desetljeća, slobodno bismo mogli reći kako su povijest Muzeja suvremene umjetnosti i život i stvaralaštvo Ivana Picelja neraskidivo povezani. Od 1957. godine kad je oblikovao prvi plakat za tadašnju Gradsku galeriju suvremene umjetnosti (Suvremena umjetnost 1, Bloc-Pillet-Vasarely) i 1959. godine kad su njegova djela izložena na prvoj izložbi akvizicija (Presjek fundusa Gradske galerije suvremene umjetnosti u pet godina otkupa, 1954.-1959.- izložena mapa serigrafija) pa sve do danas, Piceljovo je ime i djelo prisutno u svim važnijim događajima povezanim s Muzejom i u svim oblicima djelovanja te vrlo aktivne muzejsko-galerijske institucije.

Picelj je za ovaj Muzej oblikovao pedeset tri plakata, osamdeset sedam kataloga izložbi, a svojim je radovima sudjelovao na dvije samostalne i šesnaest grupnih izložbi tijekom četrdeset godina. Muzej je na tradicionalnoj izložbi akvizicija svakih nekoliko godina izvještavao javnost o radovima koji su dopunjavali fondus, a među otkupljenim umjetninama redovito su bila izlagana i djela Ivana Picelja; Muzej danas u svojim kolekcijama posjeduje pedesetak njegovih radova (slika, crteža, grafika, nacrti, objekata i reljefa) nastalih između 1949. i 1994. godine.

No, Ivan Picelj znači Muzeju mnogo više od navedenih brojki. Njegov umjetnički credo kao i snažna osobnost obilježili su protekli period ne samo svojim izložbama i vizualnim identitetom kuće već i intelektualnim i stvaralačkim duhom i atmosferom koju je poticao svakim svojim dolaskom, svakom svojom novom idejom, svakim prijateljem kojeg je doveo u Muzej planirajući neke nove suradnje i neke nove projekte. Mnogi sati razgovora, uvjerenja i razuvjerenja urodili su plodovima - uz Piceljevu pomoć organizirane su važne međunarodne izložbe (istaknimo samo ciklus Novih tendencija!), gostovali su istaknuti inozemni umjetnici, kritičari i teoretičari umjetnosti, a fondus je obogaćivan otkupima i donacijama mnogih umjetnika.

Na ovogodišnjoj izložbi po prvi put predstavljamo hrvatskoj publici reljefe koje je Ivan Picelj izradio

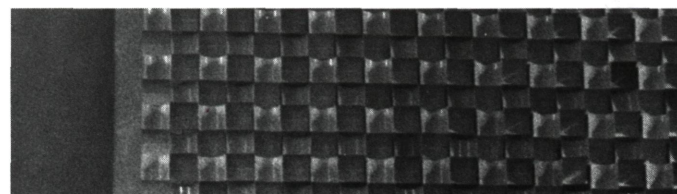
Looking back one realizes that for forty years the life and work of Ivan Picelj has been closely related to the history of the Museum of Contemporary Art in Zagreb. In 1957 he designed the first poster for what was then the Civic Gallery of Contemporary Art (for the exhibition Contemporary Art I, Bloc-Pillet-Vasarely) and in 1959 his work (a portfolio of serigraphs) was first shown among its new acquisitions (Exhibits from the Holdings of the Civic Gallery Acquired in 1954-1959). Ever since those early days Picelj's name has figured in the life of the Museum and its many activities.

Picelj has designed fifty-three posters and eighty-seven exhibition catalogues for the Museum. In the last forty years he has presented two one-man shows there and participated in sixteen of its group exhibitions. New works by Picelj were regularly purchased and shown in the traditional museum showings of new purchases. Today the Museum collection has about fifty works by the artist (paintings, drawings, prints, projects, objects and reliefs) made between 1949 and 1994.

But, for the Museum the connection with Ivan Picelj transcends mere numbers. His artistic beliefs and strong personality have asserted themselves here on numerous occasions throughout the years, not only through exhibitions of his work and the power of his art, but also thanks to the creative spirit and atmosphere of his frequent visits, presenting to us new ideas, bringing along new artists who were his friends, helping us to plan new projects and activities. The many hours spent in conversation and argument always bore fruit. Picelj lent us a helping hand in organizing important international exhibitions (to mention only the cycle of New Tendencies!) in which notable foreign artists, critics and art theorists took part, and who always left behind a rich crop of purchased or donated works.

In this exhibition we present for the first time to the Croatian public the reliefs created by Ivan Picelj in the course of 1967 and 1968 and subsequently exhibited in the United States, Germany and Norway.

The American exhibition at the Albright-Knox Art Gallery in Buffalo was part of a very ambitiously conceived Festival of Contemporary Art and was one of the largest exhibitions of constructivist art ever organized in the United States. The festival also presented a large retrospective of Naum Gabo, as well as readings of contemporary poetry, musical and theatre performances, and lectures (e.g. the lectures on architecture were given by R. Buckminster Fuller and the Croat Vjenceslav Richter). Ivan Picelj and Vjenceslav Richter were the only artists from former Yugoslavia invited to the festival along with Yaacov Agam, Josef Albers, Richard Anuskiewicz, Giacomo Bali, Donald Judd, Francois Morellet, Kenneth Snerlson, Joel Stein, Victor Vasarely and many others. Douglas MacAgy wanted to show at the Exhibition the paintings, sculptures and objects of the most significant contemporary artists in this field, along with the works of their predecessors, founders of the Constructivist movement. And, while the New York press wrote of the exhibition as the cultural event of the year, as far as we know no mention of it was made in the Croatian papers.



tijekom 1967. i 1968. godine i koji su bili izloženi na međunarodnim izložbama konstruktivističke umjetnosti u Americi, Njemačkoj i Norveškoj. Američka izložba u Albright-Knox Art Gallery u Buffalu organizirana je u sklopu vrlo ambiciozno zamišljenog Festivala suvremene umjetnosti i jedna je od najvećih ikad održanih izložbi konstruktivističke umjetnosti u Americi. U sklopu Festivala organizirana je i velika retrospektiva Nauma Gaboa, a na mnogim događanjima predstavljeni su suvremena poezija, glazba i kazališna ostvarenja, dok su o arhitekturi na svojim predavanjima govorili R. Buckminster Fuller i Vjenceslav Richter. Ivan Picelj i Vjenceslav Richter bili su ujedno jedini umjetnici iz tadašnje Jugoslavije koji su se našli uz bok Yaacovu Agamu, Josefu Albersu, Richardu Anuskiewiczu, Giacomu Bali, Donaldu Juddu, Francois Morelletu, Kennethu Snelsonu, Joelu Steinu, Victoru Vasarelyju i mnogim drugima. Douglas MacAgy želio je na izložbi predstaviti slike, skulpture i objekte najistaknutijih suvremenih umjetnika te njihove prethodnike, rodonačelnike konstruktivističke umjetnosti. I dok su njujorške novine ocjenjivale izložbu kao kulturni događaj godine, u dosadašnjim istraživanjima nisu nađeni podaci o zabilježkama u našem tisku.

Ni Biennale u Nürnbergu 1969. godine nije bio manje ambiciozan projekt - pored nekoliko izložbi u gradu, u Umjetničkoj galeriji, Domu umjetnika i Vijećnici, održane su paralelne izložbe u Münchenu, Koblenzu i Berlinu. Pregled konstruktivističke umjetnosti u svijetu pod nazivom Konstruktive Kunst: Elemente und Prinzipien nastao je kao skup odabira nacionalnih selektora, a u jugoslavenskom dijelu, temeljem izbora Zorana Kržišnika izlagali su Ivan Picelj, Zoran Radović, Vjenceslav Richter, Miroslav Šutej, Aleksandar Srnec i Slavko Tihec. Vrlo slične koncepcije kao i prethodne dvije bila je izložba The Heritage of Constructivism održana u jesen iste godine u Norveškoj. Reljefe izrađene za navedene izložbe autor je darovao našem Muzeju uz uvjet da se osiguraju sredstva za njihovu restauraciju te ova izložba ujedno prikazuje i rezultate dvogodišnjeg rada na obnavljanju teško oštećenih umjetnina.

Izuzetni reljefi velikih dimenzija GRYA, IDES I PASSAGE idealno upotpunjuju nedostatke u dostupljenosti Piceljevih radova u našem fundusu (do sada su bila prisutna samo četiri reljefa prema više od trideset grafika), govoreći o golemoj Piceljevoj aktivnosti šezdesetih godina kad je nastala većina njegovih reljefa i objekata koje je izlagao ne samo u inozemstvu već i u ovom Muzeju na zapaženoj izložbi 1966. godine. I ovi su reljefi, kao što je to jednom napisala Renata Gotthardi-Škiljan za cjelokupan Piceljev opus, "svečanost reda, mjere i sklada". To su reprezentativni primjeri istraživanja koja su započela na granici između dvodimenzionalnog i trodimenzionalnog, a nastavljaju se uključujući kao četvrtu dimenziju promatrača koji se kreće između pojedinih dijelova. Svoju duboko promišljenu i intenzivno doživljenu umjetnost strukturalnog reda već ostvarenu u mediju slike i grafike, Picelj u reljefima i objektima iz šezdesetih monumentalizira, ne gubeći pritom atmosferu iskričave zaigranosti i produhovljene liričnosti. U kreiranju reljefa Picelj pažljivo kombinira tri elementa - strukturalne jedinice, boju i format. Na drvenu podlogu u različitim su visinama i smjerovima pričvršćeni konkavni metalni elementi na tankom nosaču, što stvara skulpturalni i svjetlosni ritam udubljenih i izbočenih površina pojačan plastičkom vrijednošću bijele, crne i sive (ne)boje. Postav kvadrata kao romba, te kombinacija kvadrata i trokuta na zidu i podu, naročito naglašena kontrastnim postavom strukturalnih jedinica od najnižih prema najvišim, stvaraju dodatnu dinamiku koja, da bi se postigla puna umjetnička izražajnost, zahtijeva ne samo aktivan pristup gledatelja već i adekvatan prostor za izlaganje. A trajno mjesto za njihovo izlaganje zasigurno će se naći u budućem stalnom postavu hrvatske i inozemne umjetnosti druge polovice dvadesetoga stoljeća.

*U Zagrebu, siječnja 2001.
Snježana Pintarić*

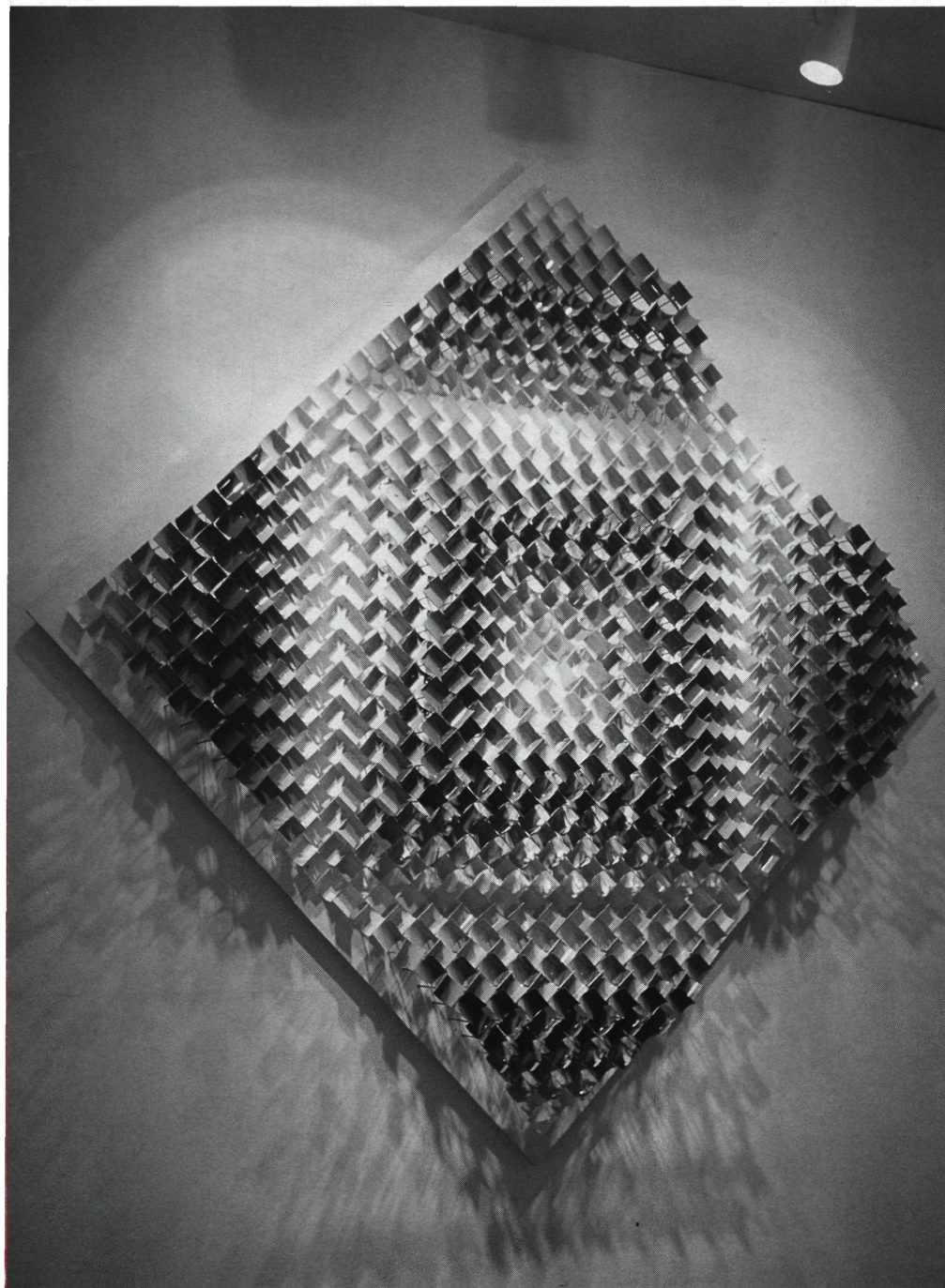


The Biennale in Nürnberg (1969) was an equally ambitious project. Along with several exhibitions in the city (the Art Gallery, the House of Artists and the City Hall), parallel exhibitions were organized in Munich, Koblenz and Berlin. The survey of world constructivist art entitled Konstruktive Kunst: Elemente und Prinzipien, brought together a number of national selections. The Yugoslav selection made by Zoran Kržišnik from Ljubljana consisted of works by Ivan Picelj, Zoran Radović, Vjenceslav Richter, Miroslav Šutej, Aleksandar Srnec and Slavko Tihec.

The exhibition The Heritage of Constructivism founded on similar principles was organized in Norway in the autumn of the same year. Picelj donated the reliefs created for these exhibitions to our Museum on condition that the Museum found the funding necessary for their restoration. Such as they stand before you they also testify to two years of painstaking restoration of the serious damage incurred during long years of inadequate storage.

These fine large reliefs : GRYA, IDES and PASSAGE are an ideal selection of works which was needed to fill the gaps in Picelj's collection owned by this Museum. Before their acquisition the Collection had more than thirty prints, but only four reliefs. GRYA, IDES and PASSAGE illustrate Picelj's exceptional creative phase of the Sixties, the decade when most of his reliefs and objects were created and exhibited at important exhibitions abroad, and also in our Museum at a notable exhibition in 1966. Talking of Picelj's work as a whole Renata Gotthardi-Škiljan once called it "a celebration of order, measure and harmony". The same qualities can be attributed to the reliefs presented in this exhibition, which are representative examples of the artist's exploration of the borderland between the two-dimensional and three-dimensional concept, to which he adds a fourth dimension created by the viewer moving among the works. The serious thinking and intense experience underlying the structural order of Picelj's paintings and graphic works, was raised to monumental proportions in the reliefs and objects of the Sixties, without losing any of the artist's ludic wit and refined lyricism. Creating his reliefs Picelj carefully combined three elements - structural modular units, colour and format. Curved metal pieces set on slender supports are fastened at different heights on a wooden base, creating a sculptural and optical rhythm of concave and convex surfaces set off by plastic contrasts of white, black and gray (non)colours. The square wooden base placed like a rhomb, and the combination of square and triangle on wall and floor, are strongly contrasted to the arrangement of the modular units ascending from lowest to highest, creating an added dynamic effect. In order to achieve maximum expressiveness these compositions require an active viewer and an adequate exhibition location. We hope that the reliefs will be placed in such ideal conditions in our future permanent exhibition of Croatian and international art of the second half of the twentieth century.

*Zagreb, January 2001
Snježana Pintarić*



2. **Grya**, 1967.

Izložena djela

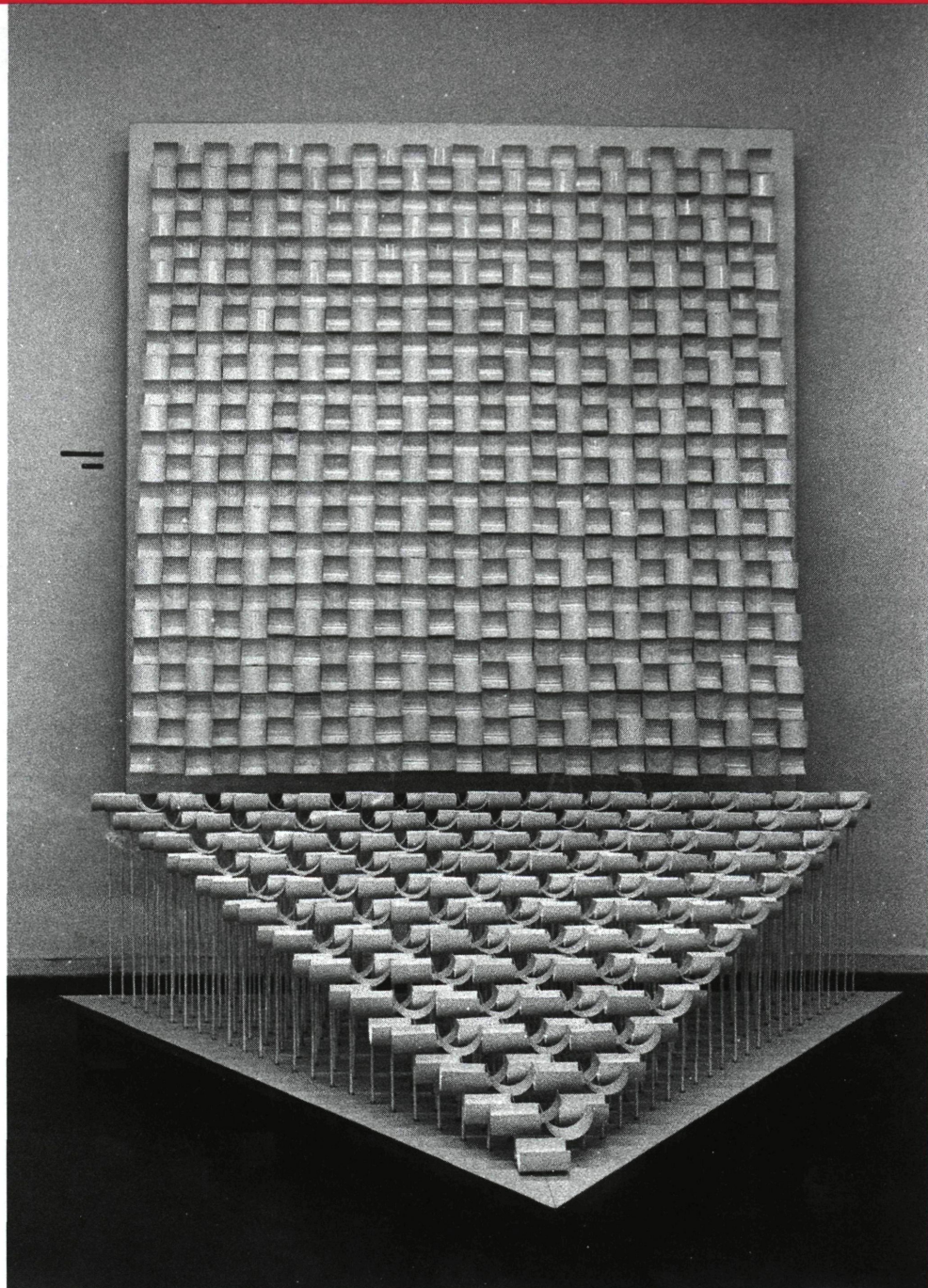
1. **Ides**, 1967.
 obojeni metal,
 panel ploča na drvenoj
 konstrukciji, ultrapas
 224 x 224 x 52,5 cm
 dijagonala 312 cm
 900 modularnih jedinica
2. **Grya**, 1967.
 obojeni metal,
 panel ploča na drvenoj
 konstrukciji, ultrapas
 224 x 224 x 28 cm
 dijagonala 312 cm
 900 modularnih jedinica
3. **Passage**, 1967.
 /passage d'enfer/
 Kvadrat i trokut
Kvadrat
 obojeni metal,
 panel ploča, na drvenoj
 konstrukciji, ultrapas
 189 x 189 x 42 cm
 625 modularnih jedinica
Jednakokrani trokut
 obojeni metal,
 panel ploča na drvenoj
 konstrukciji, ultrapas
 osnovica a = 192,5 cm
 krakovi b/b = 217 cm
 169 modularnih jedinica

Rekonstrukcija djela je izvedena
 pod nadzorom autora u
 ateljeu Vinko Zadro u Zagrebu
 1999./2000. godine.

Exhibited Works

1. **Ides**, 1967
 Painted metal,
 plywood on wood
 construction, formica
 224 x 224 x 52,5 cm
 diagonal 312 cm
 900 modular units
2. **Grya**, 1967
 Painted metal,
 plywood on wood
 construction, formica
 224 x 224 x 28 cm
 diagonal 312 cm
 900 modular units
3. **Passage**, 1967
 /passage d'enfer/
 Square and Triangle
Square
 Painted metal,
 plywood on wood
 construction, formica
 189 x 189 x 42 cm
 625 modular units
Isosceles Triangle
 Painted metal,
 plywood on wood
 construction, formica
 base a = 192,5 cm
 side b/b = 217 cm
 169 modular units

Reconstruction of the exhibited
 works was carried out under supervision
 of the author in the Vinko Zadro Atelier
 in Zagreb, 1999/2000



3. **Passage**, /passage d'enfer/, 1967.

biografske bilješke

Ivan Picelj, slikar, grafičar i dizajner, rođen je 28. srpnja 1924. u Okučanima u Hrvatskoj. Studirao je na Akademiji likovnih umjetnosti u Zagrebu od 1943. do 1946., kad prekida studij i djeluje kao slobodni umjetnik.

Suosnivač je grupe EXAT '51 (eksperimentalni atelijer, osnovan 1951.). Prvu izložbu grupe priredio je u svom stanu u Zagrebu 1952. s Aleksandrom Srnecom i Božidarom Rašicom. Iste godine izlažu na 7^o Salon des Réalités Nouvelles u Parizu, što je bilo prvo izlaganje umjetnika iz tadašnje Jugoslavije u inozemstvu bez posredovanja države. U veljači 1953. izlagao je na izložbi *Kristl, Picelj, Rašica, Srnec* u Društvu arhitekata Hrvatske u Zagrebu, a u ožujku u Galeriji Grafičkog kolektiva u Beogradu, prvoj javnoj izložbi apstraktne umjetnosti u tadašnjim komunističkim zemljama.

Od 1961. radi na strukturama i programiranim površinama u drvu i metalu. Godine 1962. počinje publicirati "a" i objavljuje ukupno 7 brojeva. Godine 1964. ostvaruje programirane slike, a 1966. Denise René u Parizu izdaje mapu grafika *Oeuvre Programmée N^o 1*, koja sadržava 12 listova uz predgovor Gilla Dorflesa.

Uz mnoge samostalne izložbe izlagao je na brojnim izložbama konstruktivne i kinetičke umjetnosti i Novih tendencija u svijetu.

Ivan Picelj živi i radi u Zagrebu.

biographical notes

Ivan Picelj, born 28 July 1924 in Okučani (Croatia). Studied at the Academy of Fine Arts in Zagreb 1943-1946 when he discontinued his studies and began his career as a free-lance artist.

Co-founder of EXAT 51 (Atelier experimental founded in 1951). With Aleksandar Srnec and Božidar Rašica in 1952 he organized the first exhibit in his flat in Zagreb. In the same year, again with Rašica and Srnec, he exhibited at the 7^o Salon des Réalités Nouvelles in Paris (first exhibit of artists from former Yugoslavia without mediation of the state). In February 1953 he showed his work at the *Kristl-Picelj-Rašica-Srnec* exhibit at the Association of Architects of Croatia in Zagreb, and in March of the same year at the Grafički kolektiv gallery in Belgrade, the first public exhibit of abstract art in a socialist/communist country.

In 1961 he started working with structures and programmed surfaces in wood and metal. In 1962 he began to publish "a" and published a total of seven issues. He produced a series of programmed paintings in 1964, and in 1966 in Paris Denise René published a portfolio of Picelj's prints *Oeuvre Programmée N^o 1* containing 12 plates (foreword by Gillo Dorfles).

Besides numerous one-man exhibits, Ivan Picelj participated at numerous exhibits of constructivist and kinetic art, and New Tendencies worldwide.

Ivan Picelj lives and works in Zagreb.