

G a l e r i j e g r a d a Z a g r e b a

konstruktivizam

i kinetička

umjetnost

u susret
suvremene muzeju
umjetnosti

Iz zbirke Galerije suvremene umjetnosti

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KONSTRUKTIVIZAM I KINETIČKA UMJETNOST
u Domu hrvatskih likovnih umjetnika,
Zagreb, 1995.

Set up of the exhibition
CONSTRUCTIVISM AND KINETIC ART
In the Dom hrvatskih likovnih umjetnika,
Zagreb, 1995.

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ALEKSANDAR SRNEC
ZDENEK SÝKORA
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SOPHIE TAEUBER ARP
LUIS TOMASELLO
MILOŠ URBAŠEK
VICTOR VASARELY
ANTE VULIN
YVARAL



CONSTRUCTIVISM AND KINETIC ART

Exat 51

New Tendencies

From the Collection of the Gallery of Contemporary Art Zagreb
Towards the Museum of Contemporary Art in Zagreb

The exhibition is held to mark the 40 years of the Gallery of Contemporary Art and the 900 years of the Zagreb Diocese

Dom Hrvatskih likovnih umjetnika,
Trg hrvatskih veikana bb,
Zagreb, April / June 1995

Gallery of Contemporary Art,
Katarinin trg 2
Zagreb, May / June 1995

KONSTRUKTIVIZAM I KINETIČKA UMJETNOST

Exat 51
Nove tendencije

Iz zbirke Galerije suvremene umjetnosti Zagreb
U susret Muzeju suvremene umjetnosti Zagreb

Izložba je organizirana povodom 40. obljetnice Galerije suvremene umjetnosti Zagreb i 900. obljetnice zagrebačke biskupije

Dom Hrvatskih likovnih umjetnika,
Trg hrvatskih velikana bb,
Zagreb, April / June 1995

Galerija suvremene umjetnosti
Katarinin trg 2
Zagreb, svibanj / lipanj, 1995

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Mr. Marijan Susovski
voditelj Galerije suvremene umjetnosti

KONSTRUKTIVIZAM I KINETIČKA UMJETNOST

Exat 51
Nove tendencije

I z z b i r k e G a l e r i j e s u v r e m e n e u m j e t n o s t i Z a g r e b

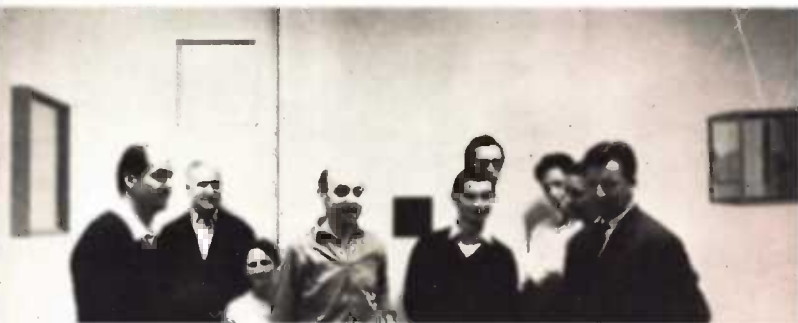
UVOD

Galerije grada Zagreba priredile su 1986. godine u Muzejskom prostoru u Zagrebu veliku izložbu U SUSRET MUZEJU SUVREMENE UMJETNOSTI – 30 GODINA GALERIJE SUVREMENE UMJETNOSTI na kojoj su pokazale oko 700 djela od 3000 koliko ih ima fundus Galerije suvremene umjetnosti. Izložbom se htjelo upozoriti na potrebu formiranja Muzeja suvremene umjetnosti, odnosno na potrebu izgradnje ustanove nacionalnog značaja koja bi u svom stalnom postavu mogla javnosti pokazati razvoj suvremene hrvatske umjetnosti i internacionalnu kolekciju koja je stvorena zahvaljujući izložbama inozemnih umjetnika i vezama koje je Galerija suvremene umjetnosti od svojeg osnutka 1954. godine imala s brojnim muzejima i galerijama u svijetu, pojedinim umjetnicima i međunarodnim likovnim pokretima.¹

Godine 1994. povodom 40. obljetnice osnivanja Galerije suvremene umjetnosti i povodom 900. obljetnice osnutka Zagrebačke biskupije, Galerije grada Zagreba odlučile su prikazati izložbu U SUSRET MUZEJU SUVREMENE UMJETNOSTI II., ali izlažući sada samo jedan segment njezina bogatog fundusa koji na prošloj izložbi nije mogao biti opsežnije prikazan. Ova izložba donosi slike, skulpture, multiple, objekte i grafički materijal, vezan uz konstruktivističke tendencije umjetnika prije i poslije drugoga svjetskog rata i razna optička istraživanja a koji je dospio u njezin fundus zahvaljujući upravo djelovanju Galerije i autora vezanih uz nju u međunarodnim razmjerima.² Zagreb i ovom izložbom dokazuje snažnu ukorijenjenost njegovih likovnih stvaralaca na svjetskoj umjetničkoj sceni i u najnovije doba.

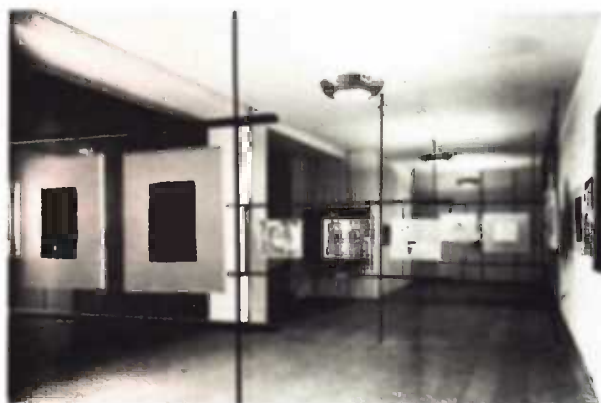
ZAČECI I IZVORI – EXAT 51

Galerija suvremene umjetnosti priredila je još 1957. godine prvu izložbu mape svilotiska grupe konstruktivista BLOC – PILLET – VASARELY, neposredno nakon njezina osnivanja. Iste godine prikazala ju je u svojim prostorima i pretvorila u putujuću didaktičku izložbu o apstraktnoj umjetnosti. Bili su to začeci značajnog interesa Galerije u to vrijeme za apstrakciju, a posebno geometrijsku apstrakciju i konstruktivizam, koji su početkom pedesetih godina utvrdili jednu od bitnih orijentacija Galerije u sljedećih dvadesetak godina, koja nije ostala samo lokalnog značenja, nego je imala šire reflekske na europsku umjetnost tog vremena.



NT-1, 1961. Radovi grupe ENNE. Osobe: Radoslav Putar, Cvek, Vera Pavlina, Ivan Picelj, Mišo Mikac, Božo Beck, Boris Kelemen, Aleksandar Srnec, Vjenceslav Richter

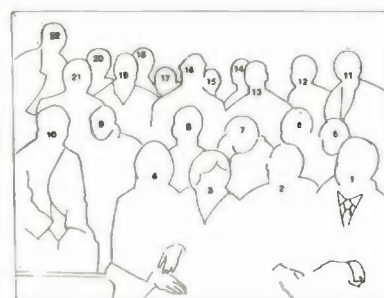
NT-1, 1961. Works by the ENNE Group. Persons: Radoslav Putar, Cvek, Vera Pavlina, Ivan Picelj, Mišo Mikac, Božo Beck, Boris Kelemen, Aleksandar Srnec, Vjenceslav Richter



izložba grupe EXAT 51, Galerija Društva arhitekata, Zagreb, 1953.

Exhibition of the EXAT 51 Group, Gallery of the Association of the Croatian Architects, 1953.

Kopču na međunarodna zbivanja odmah početkom pedesetih godina izvršio je EXAT 51 (Eksperimentalni atelje 51), koji je sačinjavala grupa umjetnika, arhitekata, dizajnera i teoretičara koja je djelovala od 1950. do 1956. Grupa je obznanila svoj Manifest 7. prosinca 1951. na godišnjem plenumu ULUPUH-a (Udruženje likovnih umjetnika primijenjenih umjetnosti Hrvatske), a potpisali su ga *Bernardo Bernardi, Zdravko Bregovac, Ivan Picelj, Zvonimir Radić, Božidar Rašica, Vjenceslav Richter, Aleksandar Srnec* i *Vladimir Zaharović*. Grupi se 1952. pridružuje i *Vladimir Kristl*. Pojedini se članovi već ranije (1948.) u oblikovanju i unutarnjem uređenju izložbenih paviljona u Zagrebu, Beču, Stockholmu, Parizu, Hannoveru i Chicagu koriste naslijeđem geometrijske apstrakcije tako da je grupa predstavljala iznimku među tadašnjim komunističkim zemljama i njezini su se autori prvi među njima vratili naslijeđu konstruktivizma. Programška idejna osnova grupe bila je »borba protiv preživjelih shvaćanja i produkcije na području likovnih umjetnosti« i stajališta da »metode rada i principi nefigurativne odnosno tzv. apstraktne umjetnosti nisu izraz dekadentnih težnji, već naprotiv mogućnost da se studijem tih metoda i principa razvije i obogati područje vizualnih komunikacija.« Svojom glavnom zadaćom grupa smatra »usmjerenje likovnog djelovanja prema sintezi svih likovnih umjetnosti i davanje eksperimentalnog karaktera radu, jer se bez eksperimenta ne može zamisliti progres kreativnog pristupa na području likovnih umjetnosti«. Grupa je bila sljedbenik ideja Bauhauusa, Ruske avangarde i De Stijla (kao i sličnih ideja u Zapadnoj Europi – oko Galerije Denise René *Salon des Réalités Nouvelles*, grupe oko časopisa *Art d'aujourd'hui* i *ESPACE* u Francuskoj, *Forme 1*, *MAC* i *Arte* d'oggi u Italiji). Kao predstavnici geometrijske apstrakcije vidjeli, su nakon ratnih razaranja, u ideji geometrije racionalnost i konstruktivnost koja oživljava svu likovnu umjetnost i pridonosi razvoju industrijskog i grafičkog dizajna, scenografije, arhitekture i vizualnih komunikacija. Njihove slike odmah su bile prihvaćene u međunarodnim razmjerima. Prva neslužbena izložba grupe održana je 1952. u stanu Ivana Picelja, a zatim iste godine Picelj, Rašica i Srnec izlažu na VII. SALONU DES RÉALITÉS NOUVELLES u Parizu, što je bio ujedno prvi izvaninstitucionalni nastup tadašnjih jugoslavenskih umjetnika na međunarodnoj izložbi u inozemstvu. Prva službena izložba četvorice slikara EXATA 51 »KRISTL | PICELJ | RAŠICA | SRNEC« održana je početkom 1953. u Društvu arhitekata Hrvatske. Djelovanje pojedinih članova grupe osjeća se i na ostalim područjima – Zdravka Bregovca, a posebno Vjenceslava Richtera u arhitekturi, Bernarda Bernardija u dizajnu i Zvonimira Radića u teoriji dizajna.



Sastanak NT umjetnika u ateljeru GRAV, Paris, 3. studeni 1962.

Meeting of the NT artists in the GRAV studio in Paris, 3rd November 1962.

1. Joel Stein; 2. Francisco Sobrino;
3. Daniele Morellet; 4. Martha Le Parc;
5. Martha Boto; 6. ?; 7. Dadamaino;
8. Yvaral; 9. Madame Yvaral; 10. Solo;
11. Gregorio Vardanega; 12. Le Parc;
13. Garcia Rossi; 14. Henk Peters;
15. Tomasello; 16. Bernard Aubertin;
17. Ivan Picelj; 18. Cruz-Diez; 19. François Morellet; 20. Simon; 21. Angel Duarte;
22. Boris Kleini

Godine 1955. pokreću I. zagrebački triennale primijenjenih umjetnosti i Studio za industrijsko oblikovanje, rade na crtanom filmu »Zagrebačke škole crtanog filma« (Vladimir Kristl i Aleksandar Srnec), a u sljedećih deset godina neki od njih (Ivan Picelj, Aleksandar Srnec i Vjenceslav Richter) uključuju se u međunarodnu manifestaciju NOVE TENDENCIJE (1961–1973.) te sudjeluju na njezinim izložbama i na drugim izložbama konstruktivizma i Novih tendencija u svijetu. U sljedećih trideset godina rezultat geometrijske asprakcije i preokreta koji je načinio EXAT 51 osjetio se u razgranatim oblicima neokonstruktivizma, kinetičke i luminokinetičke umjetnosti, minimalizma, te u ostalim plastičkim istraživanjima (posebno dizajnu i grafičkom dizajnu) zasnovanima na čistoj boji i formi. Od tada se Zagreb, u bivšoj Jugoslaviji, smatrao »centrom konstruktivističke umjetnosti«, za razliku od Ljubljane koja je u umjetnosti njegovala ekspresionistički izraz, a Beograd nadrealistički.

NASTAVAK – IZLOŽBE NOVIH TENDENCIJA

Logičan nastavak razmišljanja pojedinih eksatovaca (Ivan Picelj) i općenito umjetnička klima u Europi, koja je težila otkrivanju novih mogućnosti u umjetnosti zasnovanih na idejama konstruktivizma, pogodovala je eksperimentiranju i istraživanju novih oblika umjetnosti na matematičkim principima u svijetu novih tehničkih dostignuća i teoriji informacija. Dolazak *Almira Mavigniera* u Zagreb (1960.), koji je sagledao vezu između aktualnih likovnih zbivanja u Zagrebu i svijetu u tom trenutku, rezultirao je osnutkom međunarodnih izložaba *NOVE TENDENCIJE 1, 1961; NOVE TENDENCIJE 2, 1963; NOVA TENDENCIJA 3, 1965; TENDENCIJE 4, 1969; TENDENCIJE 5, 1973 i T-6* (samo međunarodni simpozij), 1978. godine, koje je organizirala Galerija suvremene umjetnosti (ustalio se jedinstven naziv *NOVE TENDENCIJE* ili kratice *T-1, T-2, T-3, T-4 i T-5 ili NT*). Pokretači su im bili *Almir Mavignier, Ivan Picelj, Matko Meštrović, Božo Beck* (tada direktor Galerija grada Zagreba), *Radoslav Putar* i *Boris Kelemen*. Glavni teoretičar pokreta bio je *Matko Meštrović*. Novoj Tendenciji 3, prethodio je radni sastanak sudionika u Brezovici (18. kolovoza 1965), a u povodu Tendencija 4, 1969. godine, organiziran



NT-2, 1963. Galerija suvremene umjetnosti. Radovi Güntera Ückera i Aleksandra Srneca

NT-2, 1963. Gallery of Contemporary Art, Works by Günter Ücker and Aleksandar Srnec



NT-2, 1963. Galerija suvremene umjetnosti. Radovi Miroslava Šuteja i Julija Knibera. Osobe: Dieter Hacker i Helge Sommerrock

NT-2, 1963. Gallery of Contemporary Art, Works by Miroslav Šutej and Julije Knifer: Persons: Dieter Hacker and Helge Sommerrock



NT-2, 1963. Galerija suvremene umjetnosti. Gianni Colombo i Giovanni Aneschi

NT-2, 1963. Gallery of Contemporary Art, Gianni Colombo and Giovanni Aneschi

je međunarodni kolokvij »Kompjuteri i vizualna istraživanja«.³ Tijekom same izložbe 1969. održan je i simpozij o istoj temi. Godine 1971. održan je kolokvij »Umjetnost i kompjutori«, a Tenedencije 5 bile su popraćene simpozijem »Racionalno i iracionalno u vizualnim istraživanjima«. Godine 1978. održan je još jedan simpozij na tragu Novih tendencija ali uz izložbu »Nova umjetnička praksa u Jugoslaviji 1966–1978.«, kojom su prigodom sudionici simpozija kao i ranijih manifestacija, govorili o značenju ovog pokreta i ulozi Zagreba u njemu. *NOVE TENDENCIJE* bile su međunarodni pokret koji je u Zagreb u razdoblju od petnaestak godina dovodio najznačajnija imena najprije konstruktivizma (T-1, T-2 i T-3), zatim kompjutorske umjetnosti i tipopoezije (T-4), te uz konstruktiviste i kompjutoraše i umjetnike konceptuale (T-5), a okupljao je i značajne umjetničke pojedince i grupe: »*Art Research Center Group*«, SAD (John F. Abbick, Peter Clapp, Nancy A. Stephens, Thomas Michael Stephens, John Brees Thogmartin, Philip J. von Voorst); grupa »*Cibernetica*«, Italija (Vittorio d'Augusto, Giorgio Benzi, Augusto Betti, Flavio Casadei, Pino Parini, Giorgio Scarpa, Giulio Tedoli, Gianni Valentini, Mario Valentini, Aldo Villani); Grupa »*Effekt*«, Njemačka (Dieter Hacker, Karl Reinhartz, Helge Sommerrock, Walter Zehringer); Grupa »*Dviženije*«, SSSR (Vladimir Petrovič Galkin, Francesco Arana Infante, Georgij Ivanovič Lopakov, Voldemarovič Lev Nusberg, Viktor Vladimirovič Stepanov); Grupa »*T*«, Italija, (Giovanni Aneschi, Davide Boriani, Gianni Colombo, Gabriele de Vecchi, Grazia Varisco); Grupa »*Enne 65*«, Italija, (Alberto Biasi, Edoardo Landi, Manfredo Massironi); Grupa »*Equipo 57*«, Španjolska (Angel Duarte, José Duarte); Grupa »*Mid*«, Italija (Antonio Barrese Angelo, Alfonso Grassi, Gianfranco Laminarca, Alberto Marangoni); Grupa »*Opapa*«, Austrija (Marc Adrian, Helga Phillip); Grupa »*Zero*«, Italija, Njemačka (Otto Piene, Nanda Vigo); Grupa »*Anonima*«, SAD (Ernst Benkert, Francis Hewitt, Edwin Mieczkowski); Grupa »*Križovalka*«, Češka Republika (Zdenek Sýkora); Grupa »*Recherche d'art visuel*«, Francuska (François Morellet). Tendencije su dovodile *teoretičare neokonstruktivističke i kinetičke umjetnosti te teorije informacija* (Giulio Carlo Argan, Umbro Apollonio, Laszlo Beke, Palma Bucarelli, Elisa Debenedetti, Umberto Eco, Herbert W. Franke, Boris Kelemen, Udo Kulterman, Enzo Mari, Manfredo Massironi, Matko Meštrovič, Abraham A. Moles, François Molnar, Frieder Nake, Frank Popper, Radoslav Putar, Rudi Supek), a većina sudionika umjetnika objavljivala je i svoje teoretske tekstove (Karl

Gerstner, Julio Le Parc, Heinz Mack, Albero Biasi, Almir Mavignier, François Morellet, Otto Piene, Ivan Picelj, Vjenceslav Richter, Günther Üecker, Yvaral). *Od hrvatskih autora na konstruktivističkim izložbama Novih tendencija – sudjelovali su Vojin Bakić, Vladimir Bonačić, Ivan Čižmek, Juraj Dobrović, Julije Knifer, Vlado Kristl, Ivan Picelj, Vjenceslav Richter, Aleksandar Srnec, Miroslav Šutej i Ante Vulin.*⁴

Značenje i općenito svrhu izložaba Novih Tendencija, najbolje je obrazložio sam Almir Mavignier, njihov inicijator, u katalogu Tendencije 4:

»Najveće iznenađenje prve izložbe »Nove tendencije« bila je zapanjujuća srodnost eksperimentalna umjetnika iz najrazličitijih zemalja, iako su ti umjetnici malo znali jedni o drugima, ili se često uopće nisu poznavali.

Taj nam je fenomen u Zagrebu po prvi put doveo u svijest egzistenciju međunarodnog pokreta, pokreta u kojem umjetnost otkriva novu koncepciju što eksperimentira s optičkim istraživanjem površine, strukture i objekta.

Svijest o toj novoj optičkoj dimenziji prisilila je organizatore u Zagrebu, a i same umjetnike, da slijede razvoj tog pokreta, da ga dokumentiraju i o njemu informiraju pomoću daljnjih izložaba »Nove tendencije«.

Tako je izložba pod naslovom »The Responsive Eye« (Oko koje odgovara), koju je organizirao Muzej moderne umjetnosti u New Yorku, 1965., postignula osobito veliko međunarodno značenje. Ona nije iznenađila samo u Americi zbog brojnih ondje nepoznatih europskih umjetnika, nego je i u Europi tim umjetnicima stvorila čvršće tlo pod nogama.

*Prilikom otvaranja te velebne izložbe, koja se može nazvati povijesnom, u više sam navrata, morao sa zahvalnošću misliti na doprinos koji je toj izložbi dao Zagreb.*⁵

Od otprilike 200 autora koji su pojedinačno ili grupno sudjelovali na tih pet manifestacija Novih tendencija, bilo u nekim od njih ili na svima, Galerija suvremene umjetnosti prikupila je otkupom ili poklonima autora značajan dio fundusa Galerije suvremene umjetnosti koji sadržava nekoliko tisuća djela raznih pravaca i tehnika (od stranih autora treba naročito istaknuti kolekcije grafika Pabla Picassa i Fernanda Légera). Tako se u fundusu nalaze slike, objekti, grafike i multipli stranih autora sudionika Novih tendencija: *Marca Adriana, Getulija Alvianija, Alberta Biasija, Hartmuta Böhma, Giannija Colomba, Giovannija Antonija Coste, Dadamaine, Piera Dorazija, Michaela Fadata, Karla Gerstnera, Dietera Hackera, Pierre Kellera, Ferdinanda Kriweta, Edoarda Landija, Julia Le Parca, Heinza Macka, Dietera Magnusa, Françoisa Morelleta, Manfreda Massironija, Almira Mavigniera, Bruna Munarija, Maurizia Nanuccija, Kolomana Novaka, Otta Pienea, Dietera Rota, Paola Scheggija, Jesusa Raphaela Sotoa, Zdeneka Šykore, Paul Talmana, Luisa Tomassela, Miloša Urbašeka, Victoria Vasarelya, Nande Vigo, Zorana Radovića i Yvarala, a hrvatskih autora Vojina Bakića, Vladimira Bonačića, Ivana Čižmeka, Jurja Dobrovića, Julija Knifera, Vlade Kristla, Ivana Picelja, Vjenceslava Richtera, Aleksandra Srneca, Miroslava Šuteja i Ante Vulina.*

Prateći liniju konstruktivizma odnosno neokonstruktivizma, Galerija suvremene umjetnosti nastojala je, kada je imala priliku, prikupiti djela autora koji nisu sudjelovali na Novim tendencijama, kao što su *Richard P. Lohse, Manfred Mohr, Richard Mortensen, Peter Lowe, Adolf Luther* i drugi. Galerija suvremene umjetnosti stalno je prikupljala bilo kupnjom ili poklonima radove i



NT-2, 1963. Galerija suvremene umjetnosti. Getulio Alviani i Eugenio Carmi
NT-2, 1963. Gallery of Contemporary Art. Getulio Alviani and Eugenio Carmi.



Jesus Raphael Soto. Galerija suvremene umjetnosti, 1970.
Jesus Raphael Soto. Gallery of Contemporary Art, 1970



NT-3, 1965. Galerija suvremene umjetnosti. Lea Vergine, likovna kritičarka i teoretičarka.
NT-3, 1965. Gallery of Contemporary Art. Art critic and theorist Lea Vergine

starijih generacija konstruktivista (povijesna konstruktivistička avangarda) kao što su *Jean Arp*, *Sophie Taeuber-Arp*,⁶ *Max Bill*, *André Bloc*, *August Černigoj*, *Sonia Delaunay*, *Alberto Magnelli* i *Piet Mondrian*.⁷ U ovu internacionalnu avangardu valja uvrstiti i hrvatskog umjetnika *Josipa Seissela*. Iako su kod ovih autora, osim Seissela, posrijedi grafike, neke od njih su raritetni primjerci koje ne posjeduju ni značajni svjetski muzeji.

IZLOŽBE KONSTRUKTIVISTA U GALERJI SUVREMENE UMJETNOSTI

Zahvaljujući suradnji s mnogim autorima, koji su sudjelovali na Novim tendencijama organizirane su i njihove samostalne izložbe u Galeriji suvremene umjetnosti. Za tu priliku u Zagrebu je nekima od njih Galerija suvremene umjetnosti izdala grafike koje je tiskao Brano Horvat. Od inozemnih autora značajne su bile izložbe *Getulia Alvianija*, 1962.; *Eugenija Carmija*, 1964.; *Richarda Mortensena*, 1967.; *Victoria Vasarelyja*, 1968.; *Jesusa Raphaela Sotoa*, 1970.; *Joseph Albersa*, *Alberta Biasija* i *Giannija Colomba*, 1971.; *Françoisa Morelleta*, 1989.; *Bruna Munarija*, 1973.; Od hrvatskih konstruktivista i sudionika Novih tendencija izlagali su *Vlado Kristl*, 1962.; *Vojin Bakić*, 1964.; *Ivan Picelj* i *Miroslav Šutej*, 1966. i 1978/79; *Julije Knifer* 1966., 1970., 1978., 1980. 1983.; *Juraj Dobrović* 1971., 1977., 1988.; *Vjenceslav Richter*, 1968.; *Aleksandar Srnec*, 1969. i 1971. Predgovore su pisali naši i strani značajni teoretičari i povjesničari umjetnosti: *Božo Beck*, *Paolo Fossati*, *Boris Kelemen*, *Abraham A. Moles*, *Vera Horvat-Pintarić*, *Radoslav Putar*, *Boris Vižintin* i drugi.⁸

Svilotisak je jedna od novijih grafičkih tehnika koja se u Europi počela razvijati tek pedesetih godina. Godine 1951. umjetnik *Wilfredo Arcay* prenio je princip stvaranja grafičkog otiska svilom iz New Yorka u Pariz. Naš umjetnik *Zvonko Melnjak* počeo je tu tehniku primjenjivati već 1956. godine, a prve serigrafije pojavile su se u mapi Ivana Picelja u izdanju izdavačke kuće »Naprijed«. Tehnika svilotiska ubrzo je privukla umjetnike geometrijske apstrakcije i konstruktivizma ne samo zbog velike mogućnosti finoga korištenja boja, koje su naročito važne u geometrijskoj apstrakciji, nego i zbog mogućnosti dobivanja velikog broja otisaka – originala. Naime, produkcija svilotiska poklapala se i sa općenitom željom konstruktivista za dokidanjem unikatnih umjetničkih predmeta

i omogućavanjem njihova dolaska do što širih slojeva publike. Relativno jeftina tehnika omogućila je veliku umjetničku produkciju i ono što su novotendencijaši zvali »divulgacijom primjeraka istraživanja«. Umnažanje umjetničkih djela u većem, ali ipak ograničenom broju primjeraka, moglo se ostvariti i multiplima – umjetničkim objektima manjeg formata koji su, kao i serigrafije, producirani u određenom broju i na isti način nose autorov potpis i broj proizvedenog primjerka. Nova tendencija 3 uključivala je i natječaj za izradu multipla jer je tema izložbe bila upravo »Divulgacija primjeraka istraživanja«. Kao rezultat djelovanja Novih tendencija razvilo se i područje kompjutorske grafike, međutim, zbog svoje problemske, teoretske i tehničke kompleksnosti, te brojnosti primjeraka ona zahtijeva posebnu izložbu te nije uključena u ovu (izlagali su *Marc Adrian, Kurt Alsleben, Ars intermedia, Waldemar Cordeiro, Charles Csuri, William A. Fetter, Alan M. France, Hiroshi Kawano, Auro Lecci, Gustav Metzger, Petar Milivojević, Frieder Nake, Georg Nees, Michael A. Noll, Duane M. Palyka, Manfred Robert Schroeder, Alan Sutcliffe, Zdenek Sykora, Edward Zajec*). Isto se odnosi i na konceptualnu umjetnost koja je na T-5 bila zastupljena s brojnim tada već značajnim svjetskim i domaćim umjetnicima: *Giovanni Anselmo, John Baldessari, Angelo Bozzolla, Daniel Burren, Radoimir Damjanović-Damnjan, Antonio Dias, Braco Dimitrijević, Barry Flanagan, Douglas Huebler, László Kerekesz, Jannis Kounellis, Sol Lewitt, Slavko Matković, Giulio Paolini, Giuseppe Penone, Reiner Ruthenbeck, Howard Selina, László Szalma, Balint Szombathy, Ilija Šoškić i Goran Trbuljak*.

No nije se tiskanje serigrafija događalo sporadično samo u pojedinim slučajevima, nego je svaka izložba bila popraćena katalogima (21 × 20 cm) koji su kao predlist imali uvijek malu serigrafiju koju je autor posebno izradio za tu izložbu, a neke su primjerke autori i potpisivali (dizajn kataloga dao je Ivan Picelj, a kataloge i serigrafije otiskivala je tiskara Brane Horvata). Sve su izložbe imale i plakate u svilotisku (100 × 70 cm) s konstruktivističkim motivima autora (dizajner i tiskar bili su isti kao i za katalog). Stoga je izdavačka djelatnost na području serigrafije u Zagrebu šezdesetih i sedamdesetih godina bila veoma razvijena i u svijetu poznata upravo po izdanjima Brane Horvata⁹, te se ustalio i pojam »Zagrebačka serigrafija«.¹⁰

ZAKLJUČAK

Materijal pokazan na ovoj izložbi dio je značajnog poglavlja europske umjetnosti dvadesetog stoljeća, koje je u analitičkom duhu u umjetnosti, počevši od Cézannea i Seurata, preko kubizma, nekih oblika futurizma, Maljeviča, Mondriana, ruskih, poljskih i čeških konstruktivista, bauhausovaca i nizozemskih neoplasticista, u racionalnim geometrijskim i strogo konstruiranim oblicima dalo nov pogled na svijet, težeći njegovoj novoj duhovnoj ali i stvarnoj gradnji i promjeni. Svi su ti pokreti prije drugoga svjetskog rata bili po svom duhu internacionalni, što je bilo svojstveno svim avangardnim i modernim pokretima, a u poslijeratnom razdoblju bili su dio težnji da se u politički podvojenoj Europi barem na umjetničkom planu uspostavi europsko kulturno jedinstvo. Ta nas težnja, što se Hrvatske tiče, uvijek i ponovno zanima. Da nisu postojali svi ti pokreti, velika bi praznina bila u umjetnosti 20. stoljeća, kao što bi i hrvatska umjetnost bila znatno osiromašena bez postojanja Novih tendencija, po kojima je Zagreb bio središte važnoga poslijeratnog međunarodnog pokreta europskih razmjera. Ta težnja europskom kulturnom jedinstvu vezana je uz nastavak angažmana Zagreba na sličnim pothvatima u što skorije vrijeme – nadamo se – u sklopu



NT-3, 1965. Simpozij u Brezovici. Gianni Colombo, Enzo Mari, Radoslav Putar, Božo Beck, prevodilac, Matko Meštrović, Vjenceslav Richter, Boris Kelemen.

NT-3, 1965. Symposium In Brezovica. Persons: Gianni Colombo, Enzo Mari, Radoslav Putar, Božo Beck, interpreter, Matko Meštrović, Vjenceslav Richter, Boris Kelemen.



NT-3, 1965. Simpozij u Brezovici. Paolo Scheggi, Ivan Picelj, Carain, Bernard Lassus, Abraham Moles.

NT-3, 1965. Symposium in Brezovica. Persons: Paolo Scheggi, Ivan Picelj, Carain, Bernard Lassus, Abraham Moles.



U ateljeu Aleksandra Srneca, Medvedgradska ulica, Zagreb, 1952.

In the studio of Aleksandar Srnec, Medvedgradska street, Zagreb, 1952
Ivan Picelj, Aleksandar Srnec, Josip Depolo, Vladimir Krišil

cjelovitog rješenja hrvatskog Muzeja suvremene umjetnosti. Naime, zadnja izložba Novih tendencija održana je 1973. godine, kada je uvođenjem nove nekonstruktivističke sekcije – konceptualizma – pokazano da pokret treba obnoviti na novim temeljima. To je pokazao i simpozij pod naslovom »Racionalno i iracionalno u vizualnim istraživanjima danas« koji je održan povodom te izložbe. Stoga T-6 više nisu bile izložba, nego samo simpozij o određenim temama čiji je rezultat mogao postati osnova za obnovu ove međunarodne izložbene manifestacije. Raspravljalo se o »Kulturi i mijenama u suvremenim društvima«, »Ljudskoj okolini«, »Stvaralaštvu i ličnosti«, »Medijima i akcijama«. Teme su tada bile aktualne, a mnoge su ostale to i danas. Polazile su od konstatacija da procesi u suvremenim društvima manifestiraju težnju prema oslobodenju od centara moći, da ti procesi izvire iz postojećih društvenih odnosa. Mijene u društvima manifestiraju se u gradovima – kao kritičnim područjima – rastu kontrasti između centra i periferije. Javljaju se paraurbani fenomeni i suprotnosti između »subkulture« i kulturne »elite«. Dubina i značaj mijena u društvima u vezi su s općim preispitivanjem svih vrijednosti produkcije i pozicija subjekta u području stvaralaštva. To se ogleda gotovo u svim umjetničkim i »antiumjetničkim« tendencijama. Mediji pružaju nove oblike moći djelovanja pojedinaca i grupa, oni se redovito pretvaraju u instrumente čuvanja ili osvajanja interesnih pozicija.¹²

Teme su bile znaci očitih promjena kako u društvima tako i u umjetnosti i znaci pojave novih umjetničkih oblika koji su tada bili kritički angažiraniji prema aktualnim životnim situacijama (tijekom simpozija u vrijeme izložbe »Nova umjetnička praksa« prikazan je film Tomislava Gotovca i video radovi Sanje Iveković, Dalibora Martinisa i Gorana Trbuljaka, a Radomir Damjanović Damjan je izveo performance). Shvaćeno je da su Nove tendencije od prve do zadnje manifestacije prošle put od bavljenja problematikom plastično-vizualnih istraživanja percepcije, polazeći od konstruktivističkih principa i tradicije konstruktivizma, zatim radilo se na ambijentima, kinetici,

upotrebi novih materijala, posebno svjetla, bavilo se problematikom komuniciranja kompjutorom, pa sve dok 1973. nije postalo očito da je izvršena »smjena generacija«. Unutar pokreta još je ranije nastalo razmimoilaženje među autorima, no većina od njih je postigla svjetsku slavu, a djela nastala u pokretu Novih tendencija našla su svoje mjesto u muzejima. Rezultati vizualnih istraživanja umjetnika ušli su u svakodnevni život na malim ekranima, grafičkom dizajnu, scenografiji, umjetnom obrtu i drugdje. Nove pojave u umjetnosti počele su se javljati u sve kraćim vremenskim razdobljima, brzo su se širile. Bilo je sve više novih različitih smjerova (mnogi su već postojali paralelno s NT), »novih umjetničkih praksi« i umjetnika s individualnim mitologijama koji su radikalno mijenjali koncepte i pojmove o umjetnosti (Fluxus, konceptualna umjetnost, body art, performance, video art, itd). Nove umjetničke pojave sve više naglašavaju potrebu mijenjanja funkcije umjetnosti u društvu i ističu sve veću potrebu za angažiranošću. Javljaju se »neoavangarde« koje imaju aktivistički odnos prema umjetnosti i prema društvu, a njihovi odnosi prema svijetu negiraju tradiciju i netom ustoličene vrijednosti i stvaraju nova vlastita pravila.

Ova razmišljanja trebala su voditi promjeni koncepcije Novih tendencija ili osnivanju nove međunarodne bijenalne ili trijenalne manifestacije u Zagrebu koja bi pratila nova likovna zbivanja. Posebno stoga jer je jedan od važnih zaključaka simpozija T-6 bio da Zagreb ima uvjete da postane međunarodni likovni i dokumentacijski centar za suvremenu umjetnost, te valja početi taj zaključak ostvarivati. Međutim, takav zahvat sudbinski je bio vezan uz problem uspostavljanja Muzeja suvremene umjetnosti koji ovaj grad nema. Prilikom koncipiranja nove bijenalne manifestacije kustosi Galerija grada Zagreba polazili su od nove uloge muzeja koji zadržava svoju primarnu zadaću sabiranja i čuvanja djela, međutim, bitno se izmijenila metoda prezentiranja djela, načini informiranja i kritička obrada predmeta i pojava. S obzirom na tokove u suvremenoj umjetnosti proširili su se sadržaji i oblici rada muzeja. Muzeji su prerasli u centre polivalentnog sadržaja. Postaju mjesta aktivnog provođenja slobodnog vremena, stjecište znanstveno-istraživačkog rada, likovnog odgoja djece, mladeži i odraslih, stjecište animacije i poticanja najrazličitijih kulturnih aktivnosti. Muzeji su preuzeli zadaću ublažavanja raskoraka između stvaralaca i publike, između djela i gledalaca. Taj se raskorak može smanjiti podizanjem razine likovne kulture posjetilaca, redovnim praćenjem kretanja u suvremenoj umjetnosti. Da bi pratili kretanja u suvremenoj umjetnosti, registrirali sve relevantne pojave i ličnosti, sačuvali najznačajnija djela i što kompletniju dokumentaciju o vremenu, stimulirali stvaralašvo, širili krug posjetilaca i jačali kod njih potrebe za kulturom i umjetnošću, razvijali kritički odnos, muzeji suvremene umjetnosti moraju postati žive i dinamične institucije, otvorene i pristupačne najširoj publici i stvaralocima. Muzeji suvremene umjetnosti ne mogu se vezati samo uz jednu pojavu, grupaciju ili pravac. Ali oni ne smiju biti ni svaštarnice. Oni moraju izabrati prave vrijednosti u trenutku njihova radanja i revalorizirati ranije utvrđene vrijednosti.¹³

Kapital koji je u obliku umjetničkih djela Galerija suvremene umjetnosti prikupila tijekom proteklih 40 godina – otkupom, poklonima umjetnika i donacijama – ne samo da je značajan s obzirom na ekonomsku vrijednost nego je duhovni kapital ove nacije. Zbog djela svjetskih umjetnika, djelomice pokazanih na ovoj izložbi, prikupljenih tijekom jedne kontinuirano održavane međunarodne manifestacije, on predstavlja umjetnički kapital svjetskog značenja. Muzej suvremene umjetnosti u kojem će ta djela biti pohranjena potreban je ne samo da se taj kapital očuva, nego i da se obnovljenom sličnom međunarodnom manifestacijom i dalje upotpunjava djelima mladih generacija svjetskih i hrvatskih umjetnika.



U ateljeu Ivana Picelja, Gajeva 2b, Zagreb, 1953.
In the studio of Ivan Picelj, Gajeva 2b, Zagreb, 1953
Aleksandar Smec, Ivan Picelj, Vladimir Kristl, Božidar Rašica



T-4. 1969. Internacionalni kolokvij
Kompjuteri i vizualna istraživanja. Izlet u
Čateške toplice 1968. godine. Jiri Valoch,
Ivan Picelj, Kurd Aisleben, Herbert W.
Franke, Frieder Nake, Boris Kelemen,
Vjenceslav Richter
T-4, 1969. International Colloquy
Computers and Visual Research.
Excursion in Čatež spa 1968. Jiri Valoch,
Ivan Picelj, Kurd Aisleben, Herbert W.
Franke, Frieder Nake, Boris Kelemen,
Vjenceslav Richter



T-4, 1969. Muzej za umjetnost i obrt.
Radovi: Dieter Hacker, Michel Fadat, Rolf
Glasmeier, Edoardo Landi, Julio Le Parc,
Dieter Hacker, Luis Tomasello, Edoardo
Landi, Ivan Picelj, Luigi Pezzato (?)
T-4, 1969. Museum of Arts and Crafts.
Works by Dieter Hacker, Michel Fadat, Rolf
Glasmeier, Edoardo Landi, Julio Le Parc,
Dieter Hacker, Luis Tomasello, Edoardo
Landi, Ivan Picelj, Luigi Pezzato (?)

- ¹ Vidi katalog »U susret Muzeju suvremene umjetnosti – 30 godina Galerije suvremene umjetnosti«, Muzejski prostor, Zagreb, 1986.
- ² Vidi kataloge: Nove tendencije 1, Nove tendencije 2, Nova tendencija 3, Tendencije 4 i Tendencije 5, Galerija suvremene umjetnosti, Zagreb, 1961–1973.
- ³ Vidi časopis BIT INTERNATIONAL koji su Galerije grada Zagreba izdavale od 1968–1972. godine.
- ⁴ Popis sudionika vidi u katalogu Nove tendencije 4, Galerija suvremene umjetnosti, Zagreb, 1969., i Tendencije 5, 1973.
- ⁵ Katalog Nove tendencije 4, Galerija suvremene umjetnosti, Zagreb, 1969.
- ⁶ »Mapu serigrafija br. 49« Sophie Taeuber-Arp (10 serigrafija) izdala je Galerija Denise René u Parizu, ali je bez potpisa.
- ⁷ Galerija posjeduje dvije mape grafika Pieta Mondriana, ali su primjerci nepotpisani jer su izdani nakon njegove smrti. Međutim, to su rijetke grafike radene prema njegovim slikama. Jedna mapa sadržava 4 grafike prema djelima kolekcije Burton Tremaine u Americi i Stedelijk Museuma u Amsterdamu, druga sadržava 12 grafika, a izdala ih je Galerija Denise René Parizu. Jednu Mondrianovu grafiku tiskala je i Galerija suvremene umjetnosti u Zagrebu.
- ⁸ Galerija je, koliko je mogla, organizirala izložbe povijesnih avangardi i konstruktivizma srednjoeuropskih zemalja: KONSTRUKTIVIZAM U POLJSKOJ 1923–1936., 1979.; BAUHAUS, KONSTRUKTIVISTIČKA STREMLJENJA U MAĐARSKOJ UMJETNOSTI, 1981.; ZENIT I AVANGARDA 20-ih GODINA, 1983.; KAZIMIR MALJEVIČ, 1989.; UKRAJINSKA AVANGARDA 1910–1930., 1990.
- ⁹ Galerija suvremene umjetnosti osvojila je zlatnu medalju – I Premio internazionale Manifesto d' Arte – u Vareseu, Italija, 1973. godine za seriju svojih plakata tiskanih u tiskari Brano Horvat, a koje je dizajnirao Ivan Picelj.



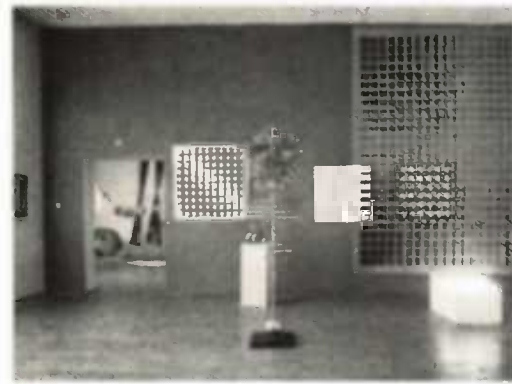
T-4, 1969. Galerija suvremene umjetnosti, Matko Meštrović, Umberto Eco, Vladimir Bonačić, Martin Krampen.

T-4, Gallery of Contemporary Art. Matko Meštrović, Umberto Eco, Vladimir Bonačić, Martin Krampen



T-5, 1973. Tehnički muzej. Radovi: Tomislav Mikulić, Edvard Ravnikar jr., Vladimir Bonačić

T-5, 1973. Technical Museum. Works by Tomislav Mikulić, Edvard Ravnikar jr., Vladimir Bonačić



NT-4, 1969. Muzej za umjetnost i obrt, Radovi: Art Research Center Group, Vojin Bakić, Štefan Belohradski, Claus Stuaadt, Helga Philipp

NT-4, 1969. Museum of Arts and Crafts. Works by Art Research Center Group, Vojin Bakić, Štefan Belohradski, Claus Stuaadt, Helga Philipp

- ¹⁰ Među autore »Zagrebačke serigrafije« ubrajaju se još i Ljerka Šibenik, Mladen Galić, Ante Kuduz i Eugen Feller čiji su radovi geometrijskog karaktera ali ne polaze od konstruktivističkog principa građenja djela nego su im izvori u minimal artu i hard edgeu.
- ¹¹ Nove su tendencije u različitim selekcijama i manjem opsegu prikazane u drugim državama: NOUVA TENDENZA 2, Venezia, Fondazione Querini Stampalia, 1963.; NOUVELLE TENDENCE, Paris, 1964.; NEUE TENDENZ, Leverkusen, Museum Morsbroich, 1964.; NEUE TENDENZ, Gelsenkirchen, Halfmannshof, 1970.; NEUE TENDENZ – 10 KÜNSTLER AUS ZAGREB, Mainz, Landesmuseum; Ludwigshafen, Kunsthalle; Recklinghausen, Kunstahalle; Oberhausen, Kunstahalle; MASKINENS KONSEKVENSER – NYE TENDENDER I JUGOSLAVISK BILLDEKUNST, Helsingor, Danmarks tekniske Museum, te u Rotterdamu u Museumu Boymans van Beuningen, 1973. ; XII BIENAL DE SÃO PAULO (Dobrović, Knifer, Richter), 1973.; JOEGOSLAVISCH KONSTRUKTIVISME 1921.–1983, Utrecht, Hedengaaase kunst, 1983.
- ¹² Poziv za sudjelovanje na simpoziju T-6 »Umjetnost i društvo«: 13. i 14. listopada 1978.
- ¹³ Božo Beck, Teze za T-6, 22. srpnja 1975. Arhiv NT, Galerije grada Zagreba.

mr. Leonida Kovač
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TENDENCIJE: PROSTORI REZONANCE

Naše lijepe umjetnosti bijahu utemeljili, a njihove tipove i njihove upotrebe ustalili, u jednom vremenu posve različitom od današnjeg, ljudi kojih je moć djelovanja na stvari bila beznačajna u usporedbi s našom. Ali začudno obogaćenje, sve veća prilagodljivost i preciznost naših sredstava, zamisli i navika koje oni uvode navješćuje nam u skoroj budućnosti najodlučnije promjene u tradicionalnoj industriji lijepog. U svim umjetnostima postoji fizički dio koji se više neće moći promatrati i tretirati kao prije; on neće više moći zadugo izmicati utjecajima moderne znanosti i modernih sila. Ni materija, ni prostor, ni vrijeme nisu već dvadesetak godina ono što bijahu oduvijek. Valja očekivati da će tako velike inovacije preobraziti svu tehniku umjetnosti, da će time utjecati na samu stvaralačku maštu i možda najzad najčudnije izmijeniti i sam pojam umjetnosti.

Paul Valéry, Pièces sur l' art (La conquête de l' ubiquité)

Na izmaku dvadesetog stoljeća, na koncu tisućljeća, u razdoblju definitivne vladavine slika (onih medijskih, dakako), evidentno je da je kategorija slike u svojstvu legitimne forme reprezentacije postala neodrživa. Paradoksalno, no upravo je ta činjenica ono što potvrđuje Valeryjevu pretpostavku: pojam umjetnosti je izmijenjen. Može li itko sa sigurnošću odgovoriti što umjetnost jest, i gdje je granica na kojoj počinje to što konvencionalno nazivamo umjetnošću, odnosno po kakvim načelima odvajamo ono tzv. prirodno od artificijelnoga? Dato od učinjenoga? Prostor života od prostora umjetnosti?

Einsteinov postulat i Freudovo otkriće, pokrenuli su procese koji su izmijenili pojmove prostora i znanja. Međutim, ti pojmovi nisu redefinirani, izmijenjeni su utoliko što izmiču definiciji, kao što činjenice izmiču oku – aparatu koji je uspostavio donedavno temeljni pojam u umjetnosti: kategoriju slike. *Imago*.

Jedan prostor, jedno znanje, jedna slika.

Pogled je, tvrdi Baudrillard¹, medij svih medija, gotovo molekularni kod objekta. Oko proizvodi i troši sliku, koja zrcaleći način percepcije oka kojeg uspostavlja, postaje perceptivnim modelom. Takva, ona normira način na koji treba gledati i što pri tom treba vidjeti. A vidljivi postaju objekti. Kategorizirani i klasificirani, temeljeni na fiksnom pojmu znanja, oni su sredstvo uspostave struktura u kojima je topografija nepromjenjiva, sve funkcije definirane. Jasne i konačne. Kategorija slike uspostavlja tako model komunikacije, određuje pozicije onoga tko poruku emitira i onoga tko je primajući konzumira, definira uloge (uvijek društvene) aktivnog i pasivnog: stvaraoca (proizvođača) i promatrača (potrošača).

Trebalo je spoznati da je i znanje konstitutivni dio stanovitog društvenog sustava, strukturirana tvorevina, i da ono doista jest moć. Moć postavljanja granica koje uspostavljaju sliku svijeta. Operabilnu, dakako. Trebalo je otkriti da postoji svjesno i nesvjesno, odnosno vidljivo i nevidljivo, koje često upravlja onim vidljivim, da bi bilo moguće postaviti pitanje što vidimo. I kako vidimo. Kakav je put od oka do svijesti? Kakva je struktura pogleda? I nije li ono što vidimo samo jedna od mogućnosti, je li *imago* petrificirani trenutak stanovitog procesa? Proizvoljno (nasilno) zaustavljeno kretanje.

Znanje je stavljeno na kušnju otkrićem da prostor ne posjeduje samo tri dimenzije. Vrijeme otvara sve mogućnosti, pa već banalna fraza kako je sve relativno potiče sumnju u vjerodostojnost slike. $E = mc^2$. Prostor više nije praznina koju je potrebno ispuniti da bi se nešto prikazalo, on je mogućnost koja postoji jedino u kretanju. Mogućnost daljnjih spoznaja koje će uvijek iznova destabilizirati sustav znanja, otvoriti pukotine u slici svijeta. Umjesto nepomične slike, produkta namijenjenog konzumaciji, traži se energija procesa koja bi bila u stanju otvoriti druge

i drugačije prostorne razine: razine spoznaje i iskustva. Jer sve je već videno. Osim, možda načela, po kojima se konstituira ono vidljivo, načela konstrukcije konstrukata. I metoda njihovog funkcioniranja.

Jedan od temeljnih problema koje umjetnost dvadesetog stoljeća postavlja jest inzistiranje na vidljivosti razlike između stvarnog i iluzioniranog prostora. I pri tom započinje proces odustajanja od re-prezentacije, jer intencija je svake re-prezentacije iluzionirani prostor postaviti kao ekvivalent stvarnome. Tako nastaje slika, *imago* kao surogat stvarnosti, i reverzibilno, kao stvarnost prepoznaje se jedino ono što se može zrcaliti u datoj slici. Dvadeseto je stoljeće razdoblje disolucije iluzija i zato tzv. umjetničko djelo postavlja sebi zadatak učiniti vidljivim sam mehanizam iluzioniranja, tehnologiju proizvodnje surogata. Prokazati umjesto prikazati.

Tendencije koje se u uvriježenoj povijesno-umjetničkoj periodizaciji, odnosno klasifikaciji nazivaju konstruktivističkima, zapravo su inicirale proces dekonstrukcije slike učinivši vidljivima načela njezina nastanka. Demistificirajući je. U drugom desetljeću ovog stoljeća *imago* je desakralizirana, a istodobno počinje proces desakralizacije umjetnosti. Otada, taj će pojam biti teško napisati velikim početnim slovom, definirati mu ekstenziju postavljanjem granica na mjestima gdje prestaje stvarnost, a počinje umjetnost. Ne radi se više o topografiji – zanimljivom postaje topologija. Paralelno s tim, umjetničko djelo istražuje vlastitu pragmatiku: vlastitu strukturu, njezine elemente i načine njihova funkcioniranja, procese koordinacije i subordinacije. Zato je bilo potrebno pokazati elementarne oblike, vizualizirati temeljne pojmove. A koji su to?

Uvriježilo se govoriti o geometrijskoj apstrakciji. Po definiciji, apstrakcija je redukcija označenog koje je postojalo prije, i u djelu je (sada) odsutno. Vrijedi zapitati se koje je to označeno čiji su označitelji elementarni geometrijski oblici? Koji se temeljni pojmovi re-prezentiraju temeljnim formama? Možda prostorne relacije, same njihove sheme lišene priče koja funkcionira kao izlika za formu? No, nedvojbeno je da takva odsutnost narativne redundance otvara prostor za dijalog između umjetničkog djela i njegovih promatrača. Mijenja se način komunikacije, jer činjenice više nisu predočene kao definitivne, nešto čemu je imanentan nepromjenjivi smisao, već se smisao konstituira u procesu. U dijalogu, djelo promatraču postavlja pitanje o načinu kako ga vidi. Čini se da više nije presudno što se vidi, već način na koji se gleda. Proces konstitucije slike u kojemu vidljivi postaju mehanizmi ograničavanja prostora, kao i mogućnosti otvaranja novih prostornih razina. Pitanje koje djelo postavlja moglo bi glasiti što oko vidi? Može li vidjeti sve, i je li stoga okulocentrična percepcija vjerodostojna? Može li se prevariti oko, odnosno može li pogled krivotvoriti stvarnost?

Sredinom stoljeća težište istraživanja u tzv. umjetničkim medijima prebacuje se sa strukture videnog na strukturu gledanja, jer jasno je da vidjeti nije isto što i gledati. Djelo promatrača postavlja u trenutak, međuprostor, na relaciji gledanje (proces) – viđenje (produkt) čime ga lišava pozicije pasivnog konzumenta. Bez aktivnog sudjelovanja promatrača, odnosno osvještavanja, načina konstitucije vidljivog, nema ni tzv. umjetničkog djela. Jer, postaje jasno da je vidljiva činjenica ovisna o nevidljivom procesu gledanja. I ona se mijenja promjenom očista, promjenom kuta gledanja. Time je, zapravo demistificirana perspektiva imanentna kategoriji slike: ona se pokazuje sredstvom ograničenja prostora, zaustavljanja kretanja. I da bi kretanje (koje je egzistencijalna kategorija) bilo moguće, postavlja se zahtjev za aperspektivnom percepcijom. Gledanjem bez predrasude.

Početak šezdesetih zagrebačka je Galerija suvremene umjetnosti recipirala činjenicu da biti suvremen znači prepoznati probleme vlastitog vremena i postojati u relaciji s njima. Pokret *Nove tendencije* svojevrsni je pokušaj artikulacije pitanja koja umjetnost postavlja tendirajući promjeni oblika komunikacije, denotirane zahtjevom za promjenom načina percepcije umjetničkog djela, odnosno stavljanjem na kušnju izdrživosti definicije samog pojma umjetnosti. Zahtjevom za divulgacijom umjetničkog djela i njegovom komunikabilnošću problematizirana je granica između umjetnosti i tzv. stvarnosti. Pokreće se proces u kojemu bi umjetnost konačno trebala dobiti legitimitet stvarnosti.

Rezimirajući povijesne datosti prve polovine 20. stoljeća, teoretičar Matko Meštrović u njima prepoznaje inicijalne impulse umjetničkih stremljenja koja će biti označena sumarnim nazivom *novih tendencija*. »Nove tendencije javile su se spontano u toj klimi koju je stara Europa prva osjetila. Pozitivan odnos spram znanstvenih spoznaja tradicija je pionira moderne arhitekture, neoplastičara, bauhausovaca koja je, premda se nije izživila, ostala živa.«² Teorijske elaboracije *novih tendencija* razgovjetno su izrekle činjenicu da umjetnost nije ni samodovoljni segment, ni površinska aplikacija, irelevantni nusproizvod društvene stvarnosti. Kao jedan od načina postojanja, umjetnost nužno stvara permanentno drugačije prostore, pri čemu se ne smije zaboraviti da je prostor temeljna egzistencijalna kategorija. Tendencije uvijek postoje, no što su to nove tendencije? Pretpostavimo ih tendencijama suvremenosti koje neprestano ispituju prostor.

Demonstrirajući nevjerodostojnost okulocentrične percepcije (koja je nadasve selektivna), djela predstavljena izložbama *Novih tendencija* ukazala su na mogućnosti otvaranja novih prostornih razina, okom nedokučivih, drugačijih. Te se razine otvaraju i spoznaju jedino u kretanju, u iskoraku iz kategorije *imago*. Mnemotička dimenzija koju mnoga od ovih djela posjeduju omogućila je nadilaženje kategorije slike, uključivši vrijeme, i to ne ono dijakronijsko, već naglašavajući značaj sinkronije. Ta vremenska dimenzija kao agens u tijelu djela, nedokučiva je pogledom. Ona se u slici ne vidi, ali se naslućuje kao postojeća. Prisutnost odsutna iz područja vidljivog, otvara prostor koji se ne može izmjeriti, prostor nesvodiv na teritorijalizaciju rubovima kadra konvencionalno namijenjenog re-prezentaciji. Tako se u polju vidljivog percipira oblik, ali zbog mnemotičke dimenzije sadržaj djela postaje nesvodiv na vidljivi oblik. Forma postoji kao izlika za tekst djela koji joj neprestano oduzima legitimitet. Taj je tekst ujedno i vlastiti kontekst. Povijesni dakako. Povijest, odnosno tradicija prestaje tako biti zavjetom i pokazuje se kao mogućnost daljnjeg kretanja. Primjerice, Piceljevo *Remember* (Mondrian, Maljevič, Rodčenko) ne obavezuje na štovanje forme, već načela: *Rémoulage, principe de scintillement*. Jer, smisao se ovdje ne ukazuje trenutno, nije vidljiv u jednom kadru, već se konstituira u nezaustavljivom procesu transformacije koja ujedno označuje i dislokaciju. Kretanje čija je recepcija moguća jedino u vremenu. Rastvaranje jedinstvenog prostora dimenzijom vremena, inicirano novotendencijskim djelima, otvorit će mogućnost nastanka djelima za čiju je recepciju čista optika posve nedostatna.

Sredinom osamdesetih godina nastaju djela Edite Schubert (»katedrale«), za koje bih se usudila reći, da pamteći iskustva i neoplasticizma i novih tendencija, svojom unutrašnjom i vanjskom prostornošću čine definitivni iskorak iz kategorije slike. Potpunom simetrijom (sumjerljivošću jednog s drugim) »katedrala« je simulirala tektoničnost, a ta je bila narušavana umekšavanjem osi simetrije. Slikano polje (identično boji) koje je definiralo tu os bilo je dilatantno ili prekinuto decentnim upadom drugog polja (boje). Rubovi formata, koji bi shodno načelima uspostave slike kao cjeline (vidjenja) trebali jamčiti granice teritorija (slike), presjecali su polja boje koja su

postavljala zahtjev za širenjem izvan. Format slike denotirao je tako vlastiti karakter kadra. Isječak, vizualizacije jedne etape procesa premještanja središta. Potpuna simetrija uspostavljala je svojevrsno dvojstvo, jasno je bilo da postoji lijeva strana, identična desnoj. Postoji jedno i drugo, identični, ali locirani na dva mjesta. U autoričnim djelima nastalim 1993. godine, umjesto dva mjesta, vidljivima postaju dva stanja: prozirnost i neprozirnost locirana na više mjesta. Teritorij suprotstavljen akvatoriju, odnosno njihovo supostojanje. U izmjeničnom ritmu horizontalne pretežitosti neprozirnih i prozirnih vertikala sukcesivno je omogućavana vidljivost opne slike i njezina tkiva. Ciklus iz 1994. uklanjajući definitivno opnu, vidljivim čini jedino tkivo, samo jedno stanje, odričući se teritorija prezentnim u njemu postaje akvatorij. Umjesto dva mjesta, ili, dva stanja, sada postoje samo dvije boje, čija polja nije moguće razgraničiti. Dvije boje jedan su tijek. I taj, jedino vidljiv, (vodoravni) tijek, ono je što definitivno dokida tektoničnost koja je preduvjet mogućnosti svake teritorijalizacije. Ne postoji okomica koja bi barem pokušala zadržati vodoravni tijek. Spriječiti izljev preko rubova (granica) slike. Da kategorija slike ne bude potopljena. A s njome i mjesto, čvrsta točka što jamči sigurnost iz koje je moguće fokusirati sliku.

Šezdesetih su godina izložbama *Novih tendencija* predstavljena djela Alberta Biasija koja su vjerodostojnost perspektive, sigurnost u činjenicu videnja, stavila na kušnju u, usudila bih se reći, laboratorijskim uvjetima. Djelo koje je nepristajući na pasivnost, nepomičnost promatrača, od njega zahtijevalo kretanje čija je posljedica neprekidna promjena očista, učinilo je vidljivim proces koji opstruira temeljnu pretpostavku kategorije slike – perspektivu. Ona se tako pokazala fikcijom, održivom jedino u stanju mirovanja, u petrificiranosti trenutka. Koncem osamdesetih, u instalacijama Vesne Pokas, manifestirat će se isti taj proces, no sada u trodimenzionalnom, fizičkom, životnom prostoru promatrača koji postaje neodvojivim od prostora tzv. umjetničkog djela. Ova djela doslovce više ne posjeduju membranu koja dijeli ta dva prostora, koja su nekada, u klasičnoj recepciji umjetničkog djela bila poimana različitim. Dokinuta je distanca – preduvjet mogućnosti konstrukcije perspektive, međutim, istodobno se shema linearne perspektive materijalizirala. Dobila tjelesnost, koja u zajedničkom prostoru biva direktno konfrontirana tjelesnosti promatrača, tako da postaje nemoguće govoriti o umjetničkom djelu kao objektu. U prostoru sada postoje dva subjekta, a njihova međusobna tjelesna tenzija pokreće proces čija je recepcija nesvodiva na čistu optiku. Posrijedi je opasni prostor, polje rizika čije silnice može registrirati jedino *živa tjelesna percepcija*³. Djelo od svog promatrača zahtijeva da pronade način kretanja prostorom, pri čemu postoji rizik gubitka tjelesnog integriteta jednog od subjekata.

Jednom od tendencija tzv. likovnih umjetnosti, u kontekstu ispitivanja načina komunikacije, šezdesetih je godina (u razdoblju kada se semiotika pojavljuje kao znanost čiji je efekt pomicanje tradicionalnih granica znanstvenih disciplina, odnosno upitnost o vjerodostojnosti tzv. znanstvene metodologije) moguće prepoznati htijenje oslobađanja znaka od simboličkih konotacija, od narativnog i simboličkog konteksta. Zagrebačke izložbe zabilježit će i te tendencije, čiji je eklatantan primjer nastanak meandra Julija Knifera. Načinom vlastite impostacije u kadru znak se odriče svake izvanjske referencije, svakog simboličkog, prema konvencijama povijesnog konteksta, čitljivog značenja. Jer, manifestirajući se na tzv. podlozi, označavajući, znak i ono sobom označeno pretvara u znak, komplementaran sebi samome. Meandar tako postaje ujedno tekst i kontekst, pozitiv i negativ između kojih ne postoji kvalitativna razlika. Razlika između afirmacije i negacije, jer znaku vlastita podloga, mjesto na kojemu se odlučuje pojaviti, nije subordinirana. Pojavom znaka i mjesto postaje znak. Prostor kao znak. Znak kao kretanje, u svim smjerovima:

naprijed i natrag, prema unutra i prema vani, suprotstavljen mirovanju zadanog arhitektonskog prostora u kojemu se manifestira.

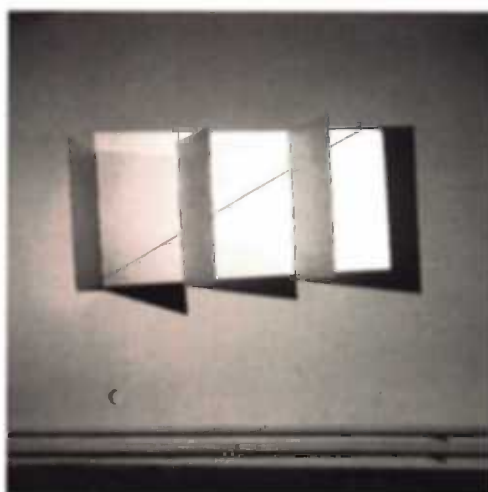
Početak osamdesetih na galerijskim se zidovima počinju pojavljivati obojeni platneni krugovi Dubravke Rakoci, koji prije svega izmiču simboličkim konotacijama znaka kruga. Ne simboliziraju savršenost, homogenost, odsutnost razlikovanja ili nedjeljivost, jer način obojenosti vidljivom im čini unutrašnju heterogenost, a mogućnost diobe upravo je demonstrativna. Krug, u stvarnom fizičkom prostoru, u arhitekturi koja jest teritorij (budući da posjeduje čvrste granice i tektoniku), demonstrira nemogućnost vlastite postojanosti, održanja vlastitog integriteta. Izriče nesvodivost egzistencijalnog prostora na zadani prostor. Arhitektonski (galerijski) prostor u kojemu ovo tijelo postoji, pretijesan je: »idealna forma« u susretu s granicama zadanog prostora (preprekama vlastitom postojanju) biva prisiljena modificirati se. Kružno se platno prilagođuje savijanjem i preklapanjem, njegovi se bridovi iz krivulja transformiraju u pravce, i upravo su ti novonastali pravci pokazatelji zbivanja: deformacije što nastaje uslijed pokušaja prilagodbe ograničenom prostoru – teritoriju. Pregibom, krug pokazuje naličje, upisuje u sebe vlastite ostatke, segmente nesvodivosti na datosti. U susretu s novonastalim pravcem – rezultatom prilagodbe, ti segmenti proizvode napetost u stvarnom, trodimenzionalnom prostoru, a ta napetost i promatraču oduzima osjećaj vlastite ravnoteže. Svugdje gdje postoji, krug Dubravke Rakoci odriče se pojma cjeline, poriče mogućnost uspostave totala. Ne priznaje dovršenost, zaustavljenost, stanje mirovanja. Njegovo pojavljivanje svjedoči neminovnost kretanja, mogućnost egzistiranja jedino u kretanju. Da bi bilo vidljivo, kretanje mora biti obojeno. Radi prepoznatljivosti razlike između tijela u pokretu i stanja mirovanja. Razlike između živog tijela i mrtve slike – one koja može opstati kao galerijski eksponat. I ništa više.

Čini se da je upravo prepoznatljivost razlike između živog tijela i mrtve slike, odnosno recepcija pozicije toga tijela u kontekstu slike svijeta, bitno svojstvo suvremene umjetnosti. Jedna od tendencija. Tri desetljeća nakon prve izložbe Novih tendencija, istinitom se pokazala tvrdnja teoretičara Radoslava Putara da *realizacije autora u krugu novih tendencija nemaju karakter i značenje definitivno završenih djela nego značaj akcija kojih se opseg i sadržaj ne iscrpljuju u fizičkom trajanju jednoga jedinoga primjera pa su prema tome i relativno veoma imune prema iluziji o vječnosti umjetničke kreacije*.⁴ I doista, budući da su te realizacije nastale kao tragovi istraživanja prostora, one su provocirale daljnja istraživanja i time pomaknula granicu definicije pojma umjetnosti. Između ostalog, prag definicije pomaknut je činjenicom da je danas umjetničko djelo nesvodivo na svoje materijalne datosti, ono ne postoji kao proizvod, dovršenost, sustav znakova ponuđenih promatraču na konzumaciju. Dakle, objekt. Umjesto statičnosti objekta, zahtijeva se permanentna djelatnost djela u stvarnom, fizičkom prostoru. Ono tako postoji, ne kao objekt čija konzumacija provocira kontemplaciju promatrača, već kao inicijalna energija stanovitog procesa, nezaustavljivog, koji će, odvijajući se u danom prostoru, modificirati sam taj prostor. Prestrukturirati ga, točnije, dokinuti mogućnost petrificiranja njegove strukture.

Šezdesetih su godina djela Ivana Picelja, Vjenceslava Richtera, Aleksandra Srneca, Miroslava Šuteja, Vojina Bakića, Jurja Dobrovića, pokrenula statičnu površinu, opnu koja je prostor djela dijelila od prostora promatrača i učinila propusnom. Ono što je bilo moguće vidjeti nije više bila ni slika (kao trajanje) ni prizor (kao bilješka trenutka unutar vremenskog slijeda). Posrijedi je proces koji je postao prepoznatljiv, nezaustavljivo kretanje, koje oponira samouvjerenosti oka – uvriježenog aparata za recepciju likovnog djela, oduzimajući mu mogućnost konstitucije slike, pri čemu čin



Edita Schubert
Bez naziva, 1985.
akrilik/papir
1540 x 1380 mm
Untitled, 1985
acrilic / paper
1540 x 1380 mm



Goran Petercol
SJENE 136 c, 1994.
dijaprojektor, aluminij, mjed
1000 x 500 x 1700 mm
dia-projektor, aluminijum, brass
1000 x 500 x 1700 mm

uspostave slike ima karakter suda. Zbog odsutnosti temeljnog autoriteta na koji se takva prosudba poziva – monocentrične perspektive, oko više nije u stanju prosuditi. Fokuseranje slike u funkciji prosudbenog čina onemogućeno je, a time i pojam nepromjenjive forme postaje neodrživ. Forma se pokazuje transformabilnom kategorijom. Stadiji njezine metamorfoze ne postaju, međutim, objektima reprezentacije, jer transformacije se ne događaju sukcesivno, već postoje simultano kao mogućnosti. Ujedno, proces metamorfoze odvija se u tijelu djela brzinom većom od one koju pogled, »medij svih medija«, može slijediti. Dimenzija vremena, i to vremena kao mogućnosti promjene, ono je što definitivno oduzima vjerodostojnost sudu temeljnom na čistom vizualnom opažanju. Vrijeme je to što čini mogućim otvaranje prostora, prostora u kojemu umjesto mirovanja i bezvremenosti objekta postoji djelatnost subjekta koja nužno transformira svojstva prostora u kojemu se zatiče.

Početak devedesetih, mogućnost rastvaranja prostora postaje evidentna u djelima Gorana Petercola. Petercol izabire mjesto koje će postati sidrištem fizičkog tijela (mjedene cjevčice, žice, cinčane ploče). Mjesto se nalazi na zidu postojećeg arhitektonskog prostora (na taj način stvar koja definira stanoviti oblik prostora, precizira granice unutrašnjeg prostora, postaje otvorenim poljem novog zbijanja). Prema tom tijelu usmjeren je svjetlosni snop (odaslan s jednog ili više izvora). Dvije premise – fizičko tijelo i njegova iluminacija, rezultiraju nastankom sjene tijela koja denotira kretanje i tijek procesa. Ako doista *nema kretanja bez tijela u pokretu koje ga nosi od početne do dolazne točke*⁵, sjena jest tijelo. Njezina tjelesnost potvrđena mogućnošću oprostora kretanjem, učinjena je vidljivom posredstvom svjetlosnog snopa koji ovdje ima funkciju pogleda. Svjetlo je pogled koji stvarima daje legitimitet otvarajući im put u prostor vidljivog, a u recepciji okulocentrične civilizacije samo ono vidljivo ima status postojećeg. Smjer sjene nije identičan smjeru pokreta tijela od kojega je postala. Sjena, nazovimo je uvjetno posljedicom postojanja fizičkog tijela, tijela opipljive gustoće, kreće u drugi prostor, različit od prostora tijela kojemu pripadajući ne pripada. Zajedničko im je sidrište, koje se, apsorbirajući dva tijela različite prostorne protežitosti, pokazuje nestabilnim, proizvoljnim, usudila bih se reći fiktivnim. Iz takvog

sidrišta posljedica, napuštajući zajednički prostor, izmiče uzroku, a istodobno, uzrok na temelju posljedice postaje nespoznatljiv. Sidrište, zajednička točka, funkcionira ujedno kao mjesto sveze i razilaženja. Tu progresija postaje neodrživa, a zbivanje se pokazuje mogućim jedino u digresiji. Sjena jest digresija. Proširenje prostora (ne prostornog polja) događa se jedino posredstvom digresija, jer tijelo ne može svoj pokret nastaviti progresivno. Prostor se tako pokazuje ne činjenicom, unaprijed datom, on nije stvar, već mogućnost. Mogućnost kretanja u kojoj svaki pokret rezultira novim digresivnim prostorom, a taj je prepoznatljiv kao drugačiji od onoga prije ili poslije. Prostori digresije rezultiraju hipertrofiranim prostorom s mnogobrojnim dimenzijama, mnogobrojnim slojevima od kojih ni jedan nije prvi ni posljednji.

Ako je djela predstavljena izložbama Novih tendencija još donekle bilo moguće nazvati apstraktnom umjetnošću, poimajući pri tom apstrakciju redukcijom označenog koje je postojalo prije, i u djelu je (sada) odsutno, djela koja nastaju tijekom osamdesetih i devedesetih, a kojima su ona novotendencijska otvorila put, nesvodiva su na definiciju apstraktne umjetnosti. Ona su doslovce nereprezentacijska, a nereprezentacijsko se djelo ne smije poistovjetiti s apstraktnim. Za razliku od apstraktnog, nereprezentacijsko djelo ne re-rezentira ništa, niti išta nanovo imenuje, stoga što ono ne posjeduje prethodnu inkarnaciju, niti prijašnju prisutnost. Ne-reprezentacija tako postoji kao čista prisutnost kao proizvodnja, točnije, prezentnost odsutnosti stvari. Odsutnosti iz jezika, sustava označavanja, iz slike svijeta.

¹ JEAN BAUDRILLARD, *Fatal Strategies* (u *Selected Writings*), Stanford University Press, 1988., str. 186

² MATKO MEŠTROVIĆ, tekst u katalogu *Nove tendencije 2*, Galerije grada Zagreba, Zagreb, 1963.

³ ROSALIND E. KRAUSS, *The Cultural Logic of Late Capitalist Museum*, *Kunst and Museum Journal*, br.3, Amsterdam 1990., str.8

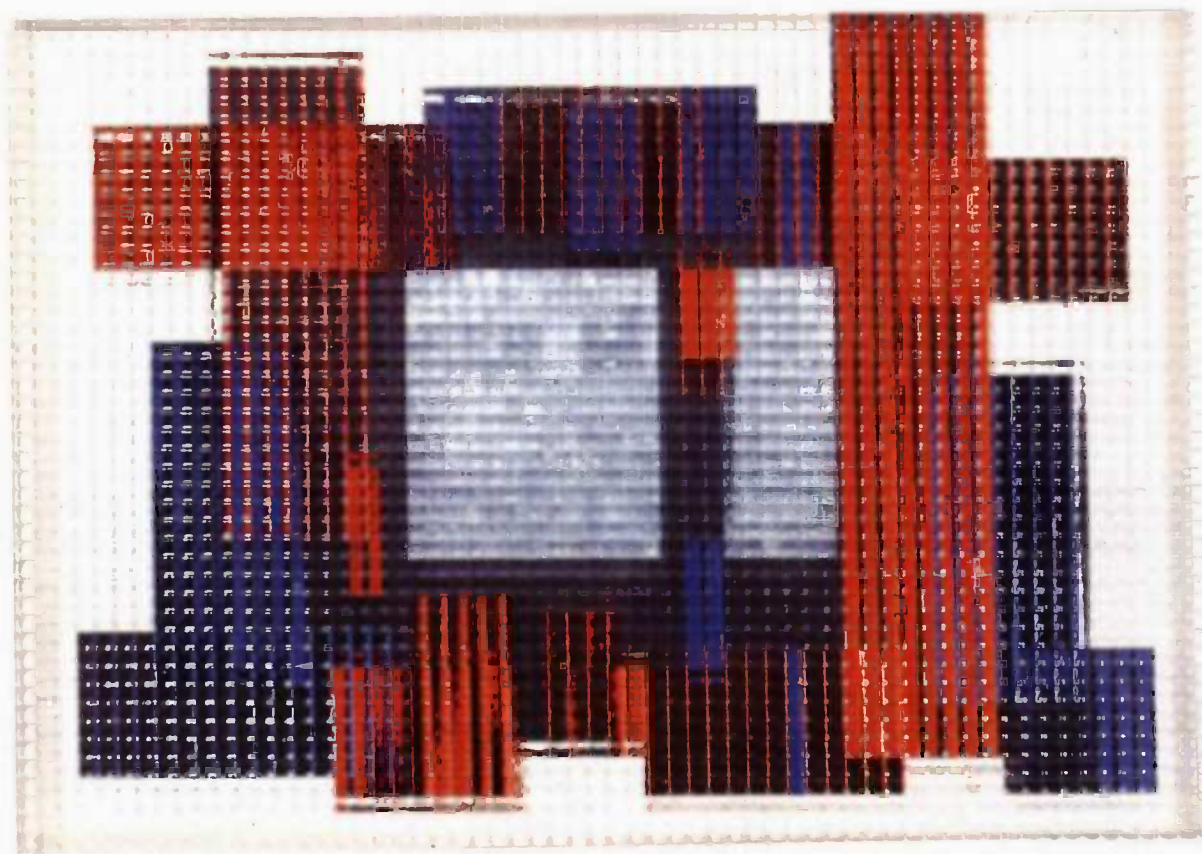
⁴ RADOSLAV PUTAR, tekst u katalogu *Nove tendencije 2*, Galerije grada Zagreba, Zagreb, 1963.

⁵ MAURICE MERLEAU-PONTY, *Fenomenologija percepcije*, Veselin Masleša- Svjetlost, Sarajevo, str. 314

SLIKOVNI PREGLED / PLATES

Biografije i bibliografije hrvatskih umjetnika odnose se na opuse umjetnika u okviru grupe EXAT 51 i Novih tendencija. U sažetim bibliografijama navodi se samo spominjanje autora u značajnim svjetskim publikacijama.

MARC ADRIAN



SERIJA DELTA No. 4, 1961.
DELTA SERIES No. 4, 1961
aluminij, staklo
653 x 874 x 50 mm

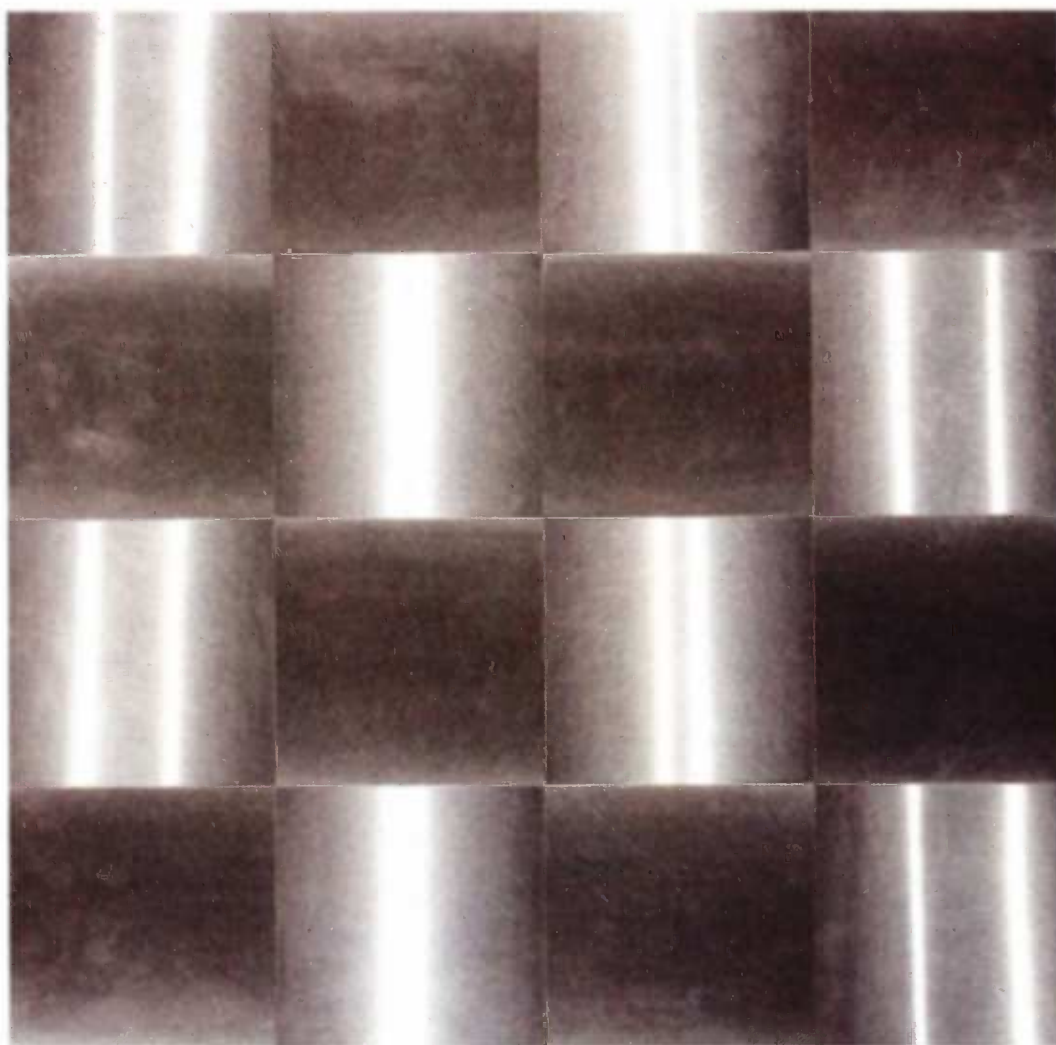
JEAN ARP



AUX NOURRITURES TERRÊSTRES, 1950
Iz mape litografija br. 621
Litografija/papir
380 x 285 mm

Rođen u Strasbourgu 1887., umro u Baselu 1966. godine.

GETULIO ALVIANI



PM 4039, 1964.
16 quadrati 14 x 14 alternati orizzontali e
verticali
aluminij
560 x 560 mm



SVJETLOSNE LINIJE 7, 1962.
LIGHT LINES 7, 1962
aluminij
490 x 495 mm

VOJIN BAKIĆ

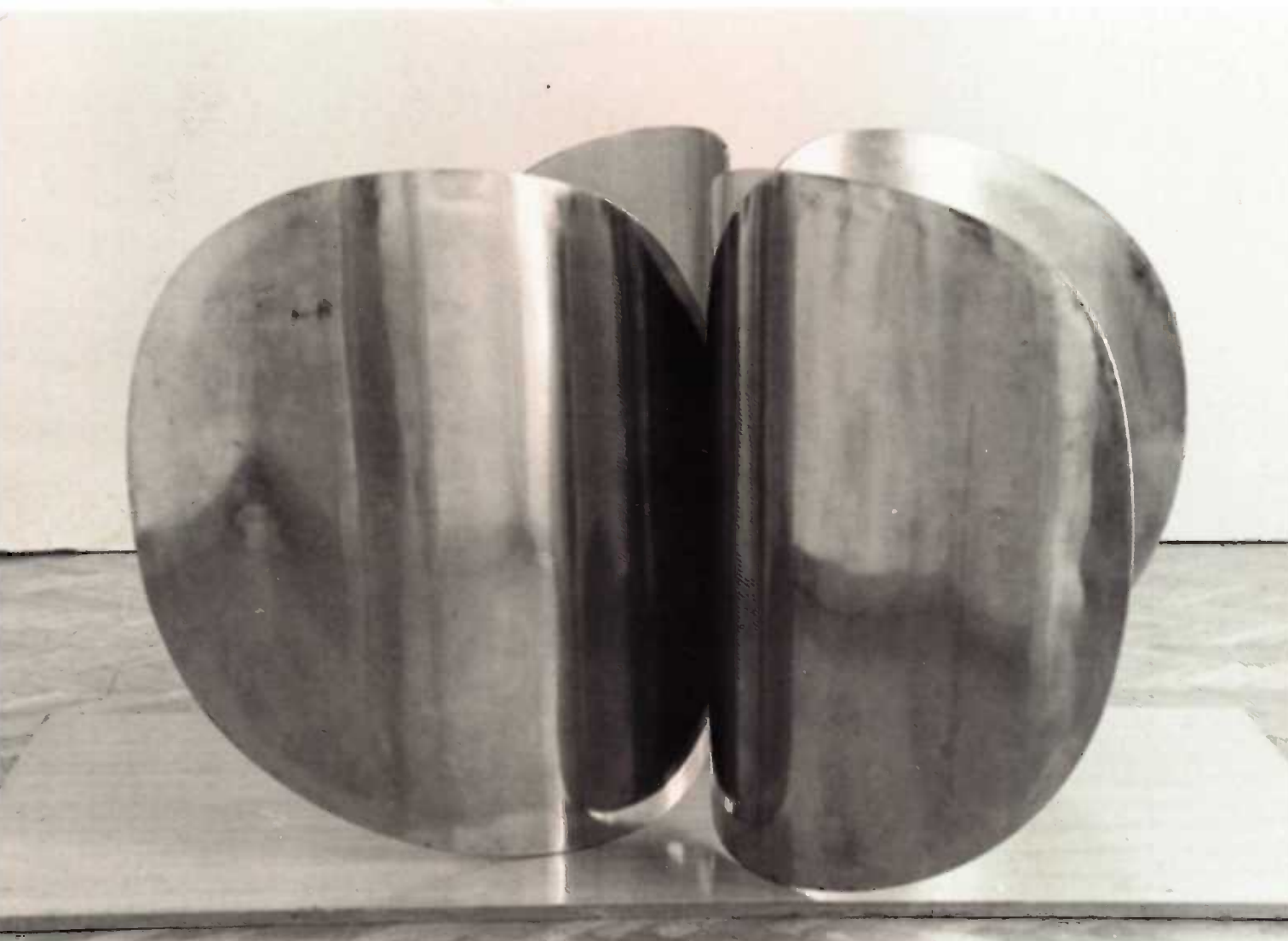


SVJETLONOSNE FORME 5, 1963./64.
LIGHT - BEARING FORMS 5 1963/64
mjed
615 x 440 x 210 mm

Rođen 5. lipnja 1915. u Bjelovaru. Umro 1992. u Zagrebu. Nakon studija na Umjetničkoj akademiji u Zagrebu 1934.-1938. i specijalke kod Ivona Meštrovića i Frane Kršinića (1940.-1945.) šezdesetih godina »različitim formama« otvara unutrašnjost volumena skulpture, a zatim »svjetlonosnim formama« reducira oblike u nizove - u prostoru raspoređenih konkavnih i konveksnih površina - i prepušta ih utjecaju svjetlosti i u njima reflektirajućoj okolini. Ovakvim umjetničkim interesom približio se EXAT-u 51 a zatim i Novim tendencijama te privukao pozornost šire europske umjetničke i galerističke elite. Stoga je Vojin Bakić tijekom šezdesetih godina s još desetak imena značio vrhunac međunarodnog interesa za tadašnju hrvatsku umjetnost i u tom je trenutku na području skulpture predstavljao njezinu najvišu kvalitetu. Velik dio opusa posvetio je spomeničkoj plastici monumentalnih razmjera, također visoke umjetničke vrijednosti, koja počiva na njegovim istraživanjima rastvoranja forme i otvaranju prostoru i svjetlosti. Već u tom ranom periodu zastupao je hrvatsku umjetnost na VENECIJANSKOM BIJENALU, i to 1950. i 1956. godine. Izložio na TRIENNALU u Milonu 1957. godine, na EXPO-u u Bruxellesu 1958. i na DOCUMENTIMA II u Kosselu 1959. godine. S Ivanom Picellom i Aleksandrom Srnecom, Vojin Bakić također 1959. godine izložio u Galeriji Denise René u Parizu, a predgovor katalogu napisao je Michel Seuphor. Dvije godine kasnije s istim umjetnicima izložio u Drion Gallery u Londonu. Godine 1964. izložio na XXXII VENECIJANSKOM BIJENALU na vožnoj izložbi ARTE D'OGGI NEI MUSEI, a 1966. Galerija suvremene umjetnosti u Zagrebu pokazuje njegovo djelo zajedno sa djelima Ottona Glihe, Ordano Petlevskog, Ivano Piceljo, Mirslava Šuteja i Šime Vulso na poznatom 2e SALON INTERNATIONAL DE GALERIES PILOTES u Lousanni, na koji su bile pozivane samo najznačajnije svjetske galerije s izborom svojih najboljih umjetnika. Također, 1969. izložio je i na SÃO PAULO BIENNALU u Brazilu. Ponovo 1971. izložio u Galeriji Denise René s Yoocavom Agamom, Polom Buryem, Heinzom Mackom, Françoisom Morelletom, George Rickey, Nicolasom Schäfferom, Françoisom Sobrinom i Jesusom Raphaelom Sotom.

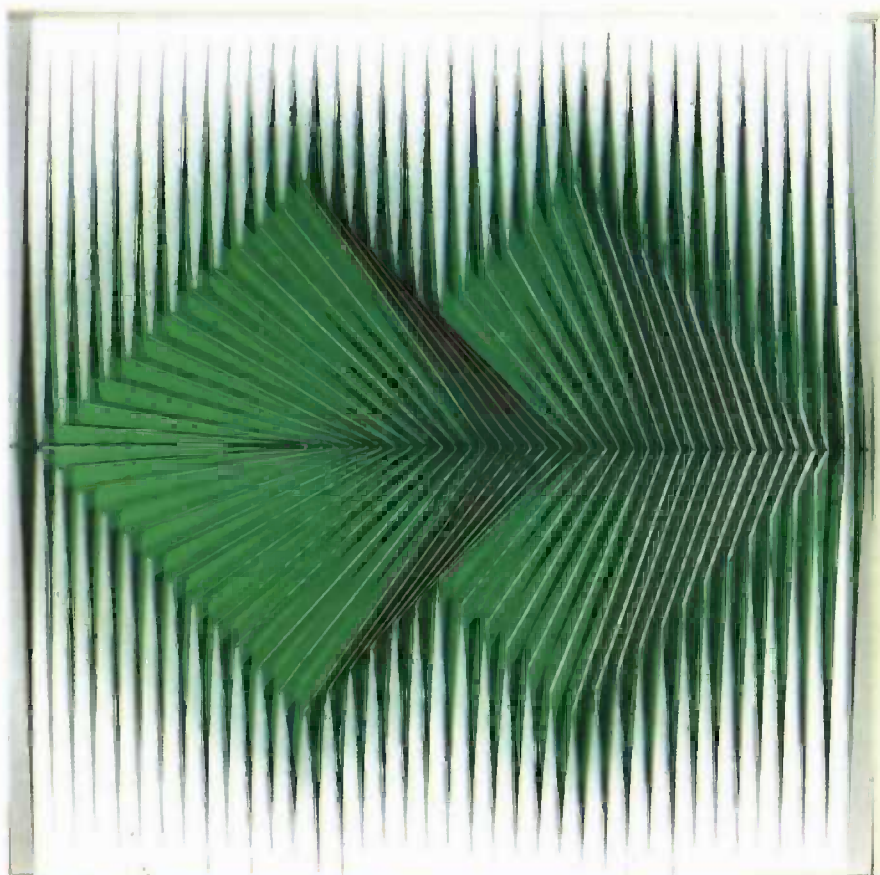
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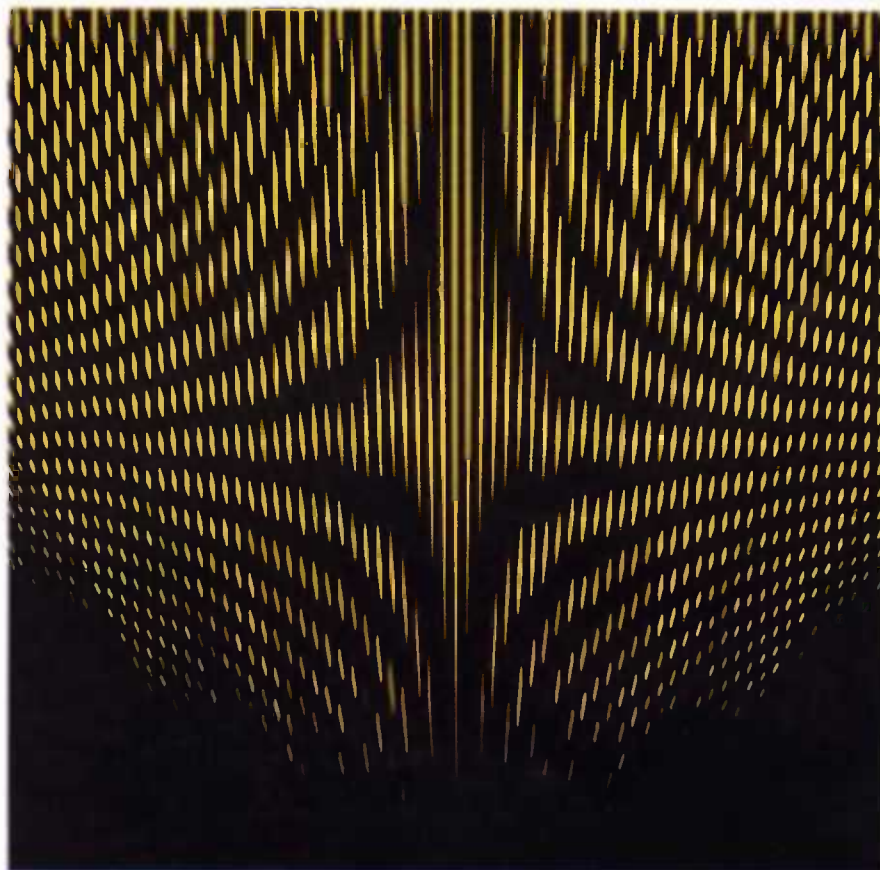


FORME KOJE ZRAČE, 1963.
RADIATING FORMS, 1963
1000 x 1147 x 1284 mm
nehrdajući čelik

ALBERTO BIASI



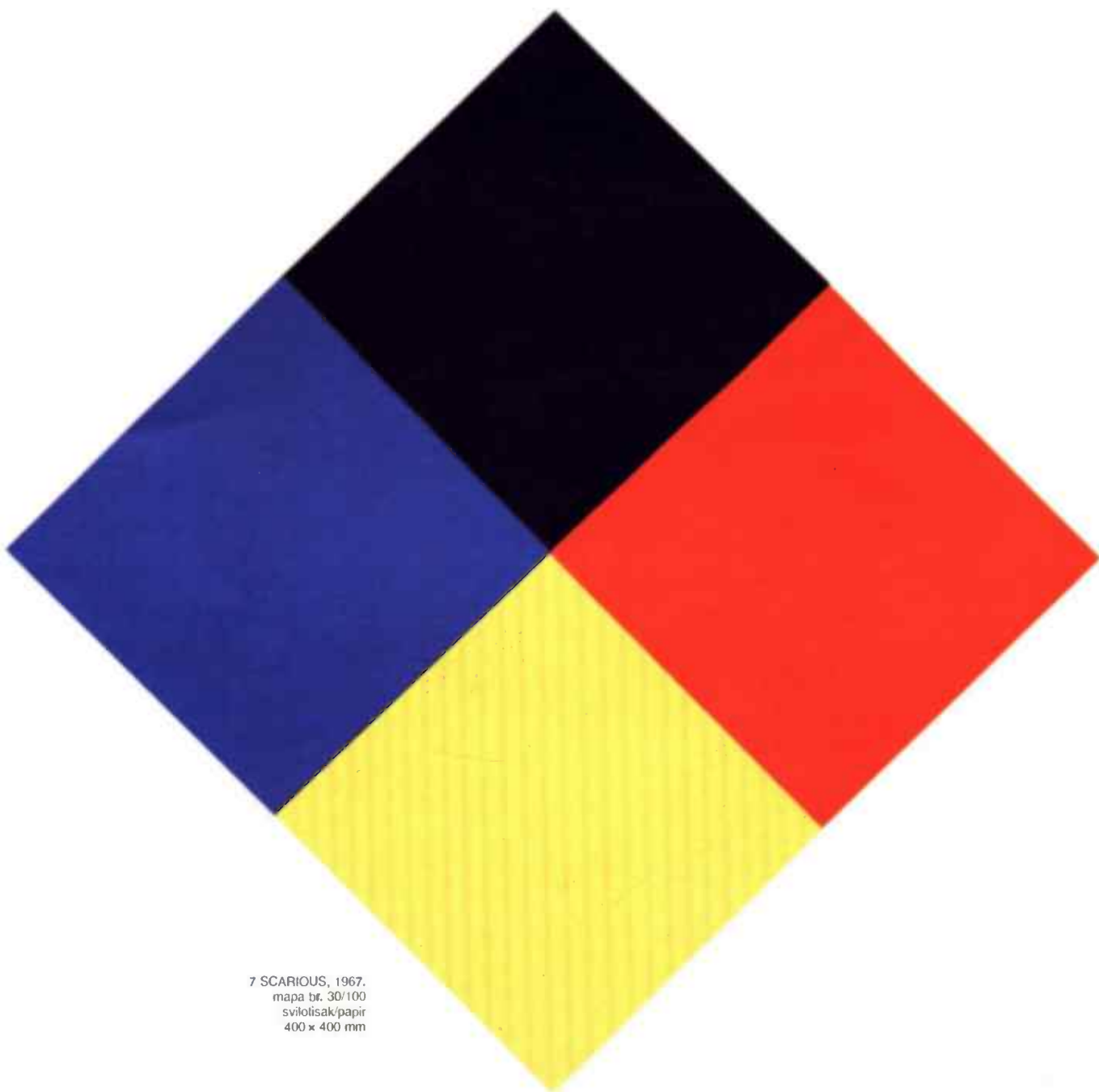
POLIPTIH M, 1966.-68.
POLYPTYCH M, 1966.-68.
plastika, drvo, staklo
610 x 610 x 80 mm



vehne 60 - 4«, 1960./64.
iz mape s/1-10
svirotisak/papir/plastična folija
645 x 645 mm

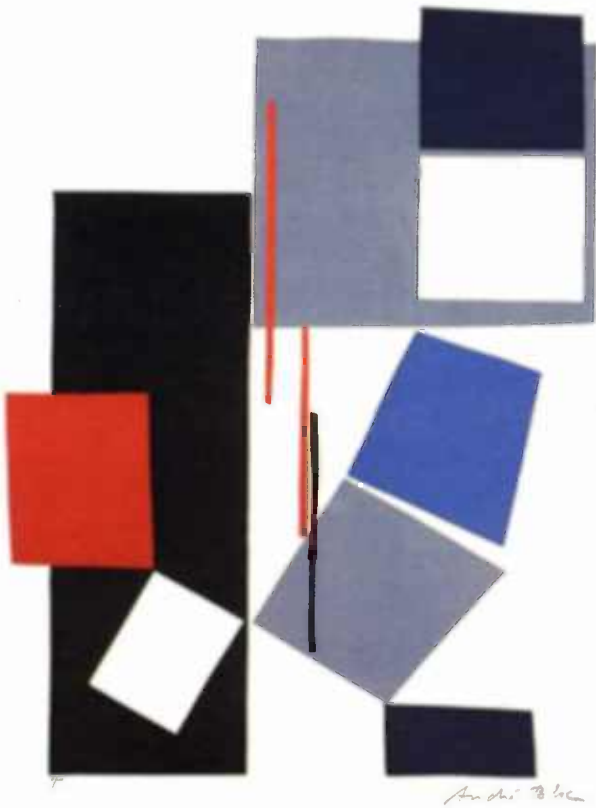
Roden u Padovi 1937. godine.
Izlagao na T1, T2, T3, T4.

MAX BILL



7 SCARIOUS, 1967.
mapa br. 30/100
svilolisak/papir
400 x 400 mm

ANDRÉ BLOCK

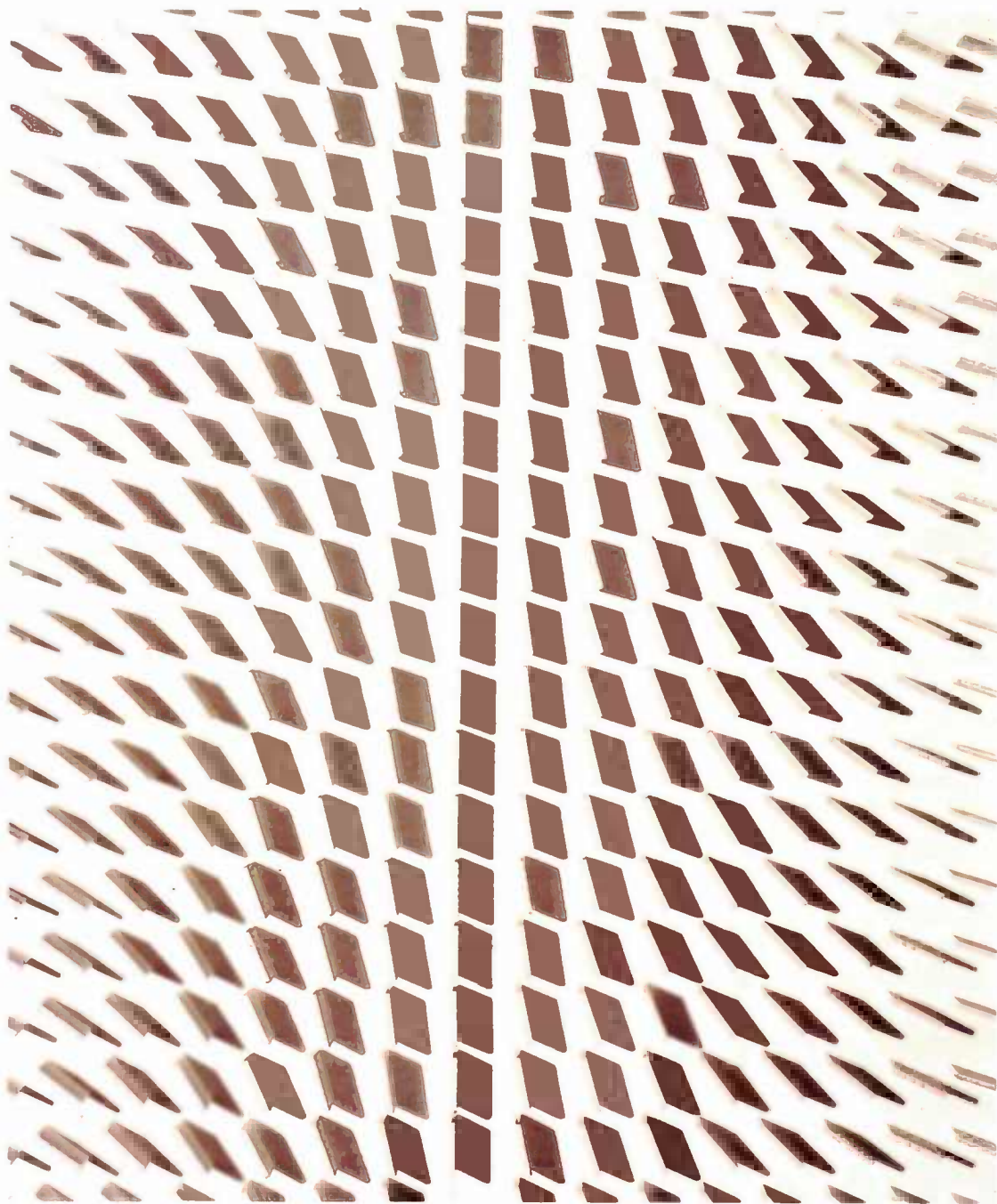


MAPA SERIGRAFIJA, 1957.
PORTFOLIO OF SERIGRAPHS, 1957
svilolisak/papir
640 x 490 mm



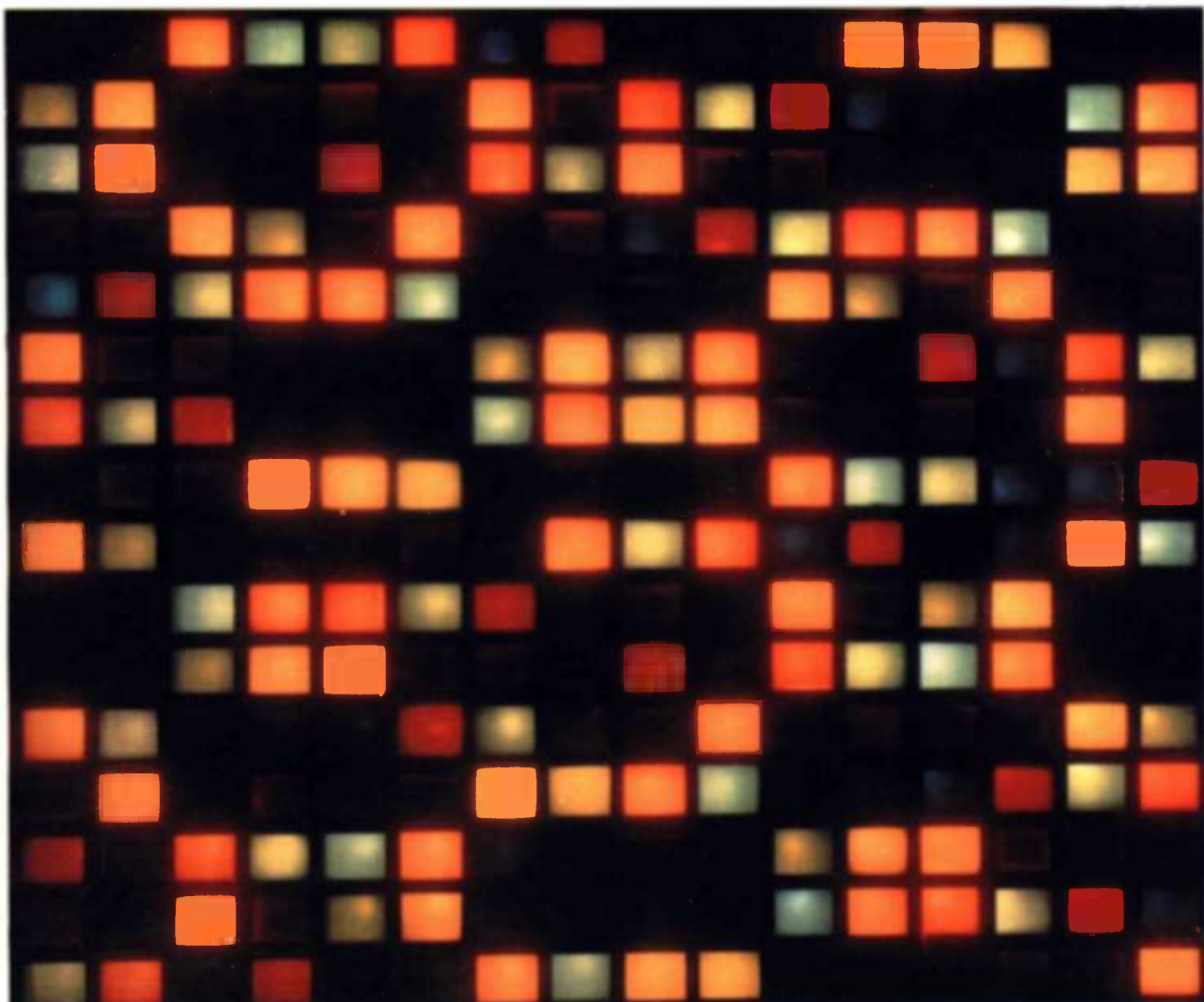
MAPA SERIGRAFIJA, 1957.
PORTFOLIO OF SERIGRAPHS, 1957
svilolisak/papir
640 x 490 mm

HARTMUT BÖHM



KVADRATNI RELJEF No. 8, 1969.
SQUARE RELIEF No. 8, 1969
multipl
bijeli pleksi
500 x 500 x 44 mm

V L A D I M I R B O N A Č I Ć



Rođen 20. listopada 1938. u Novom Sadu. U Zagreb je došao 1941. godine. Osnovnu školu i gimnaziju završio je u Zagrebu, gdje je i diplomirao na Elektrotehničkom fakultetu 1962. godine. Postdiplomski studij završio je na institutu »Ruder Bošković« 1964. godine na kojem je od 1968. do 1971. vodio laboratorij za kinetiku. Doktorirao je 1967. u Zagrebu. Bio je zaokupljen problemima komunikacije, kibernetike, teorijom percepcije, programiranjem optičkih struktura, elektronikom i računalima, te kombinacijom programirane slike i zvuka. Ovakva istraživanja navela su ga na ispitivanje sinteze umjetnosti i tehnike. Posebno su ga zanimali vizualni aspekti matematički programiranih svjetlosnih jedinica u objektima koje je radio. Stoga 1968. počinje surađivati s Galerijom suvremene umjetnosti, koja je od 1961. organizirala međunarodnu manifestaciju Nave tendencije, odnosno Tendencije, i u to se vrijeme počela baviti problemima kibernetike i korištenja računala u umjetnosti. Postao je član organizacijskog odbora Tendencija 4 i sudjeluje na međunarodnom kolokviju »Kompjutori i vizualna istraživanja« 1968. u Zagrebu, na kojem je pokazao svoja istraživanja na tom području. Na izložbi Tendencije 4, 1969. izložio je »DIN. GF 100 - 14. VB«, svoj prvi dinamični kolor dija-objekt s elektronskom logikom. U sklopu iste izložbe postavio je na pročelju robne kuće NAMA u Zagrebu dinamično - svjetlosni objekt »DIN. PR. 18-15« sastavljen od osamnaest samostalnih dijelova povezanih elektronskom logikom. Slične dinamično - svjetlosne objekte postavio je i na pročeljima nekih drugih kuća u Zagrebu i Hrvatskoj. Elektronsku logiku upotrijebio je i za objekt T-4, koji je izradio zajedno s Ivanom Piceljom, a izložen je također na izložbi Tendencije 4. Sudjelovao je na brojnim simpozijima posvećenim umjetnosti i računalima kao što su ARTEONICA u São Paulu, ART & SCIENCE u Tel Avivu, UMJETNOST I RAČUNALA u Zagrebu i ZNANOST I UMJETNOST u UNESCO-u 1971. godine. Od 1971. do 1977. u Izraelu je organizirao »The Jerusalem Programme in Art and Science«, interdisciplinarni postdiplomski studij. Od 1971. do 1972. bio je savjetnik direktora UNESCO-a za umjetnost i znanost. Između 1978. i 1979. razrađivao je multimedijski

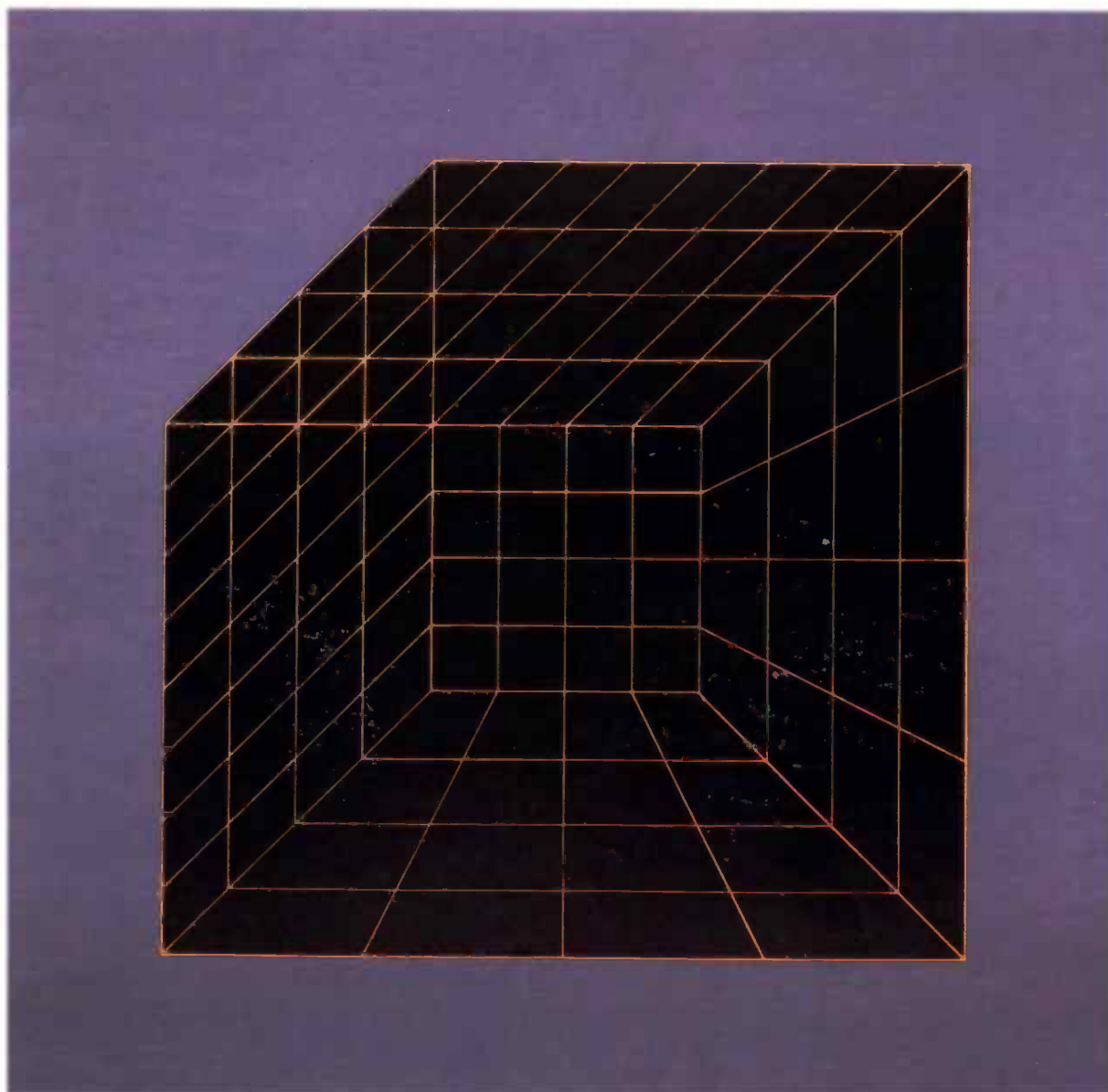
DIN.GF 100-14. VB, 1969.
dija-kolor, aluminij, elektronska logika,
kompjutor SDS-930
1470 x 1230 x 120 mm

elektronički informacijski sustav za Nacionalnu i sveučilišnu biblioteku u Zagrebu. Nakon Tendencija 4, 1969. izložio na SEPTIEME BIENNALE DE PARIS 1971. dinamično-svjetlosni i zvučni objekt »GF-4 32/71« koji potom postavlja na palaču UNESCO-a u Parizu. Iste godine ima samostalnu izložbu u Maloj galeriji Moderne galerije u Ljubljani i zatim na izložbi Tendencije 5, 1973. Od 1971. izlagao je na brojnim domaćim i međunarodnim izložbama kompjutorske umjetnosti. Od 1980. živi u SR Njemačkoj. Stručne tekstove objavljivao je u časopisima »Nuclear Instruments and Methods«, Amsterdam, 1966.; »Bit Internationale«, Zagreb, 1968., 1971.; »Leonardo«, Oxford, 1974., »Impact of Science on Society«, Paris, 1975., 1977., 1978.; Ariel, Jerusalem, 1975.

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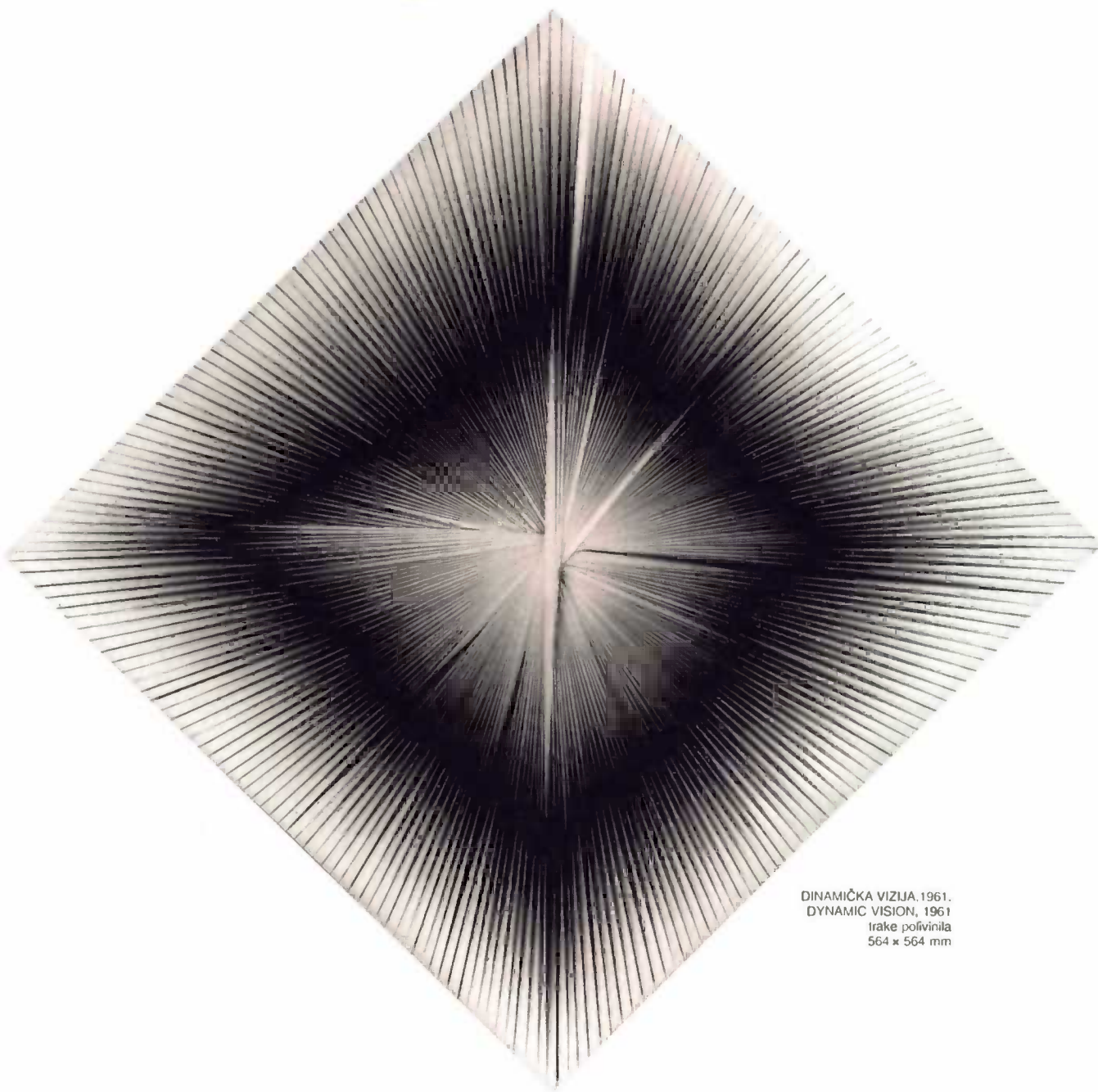
Ješa Denegri, Uz vizualna istraživanja Vladimira Bonačića, Život umjetnosti, Zagreb, br. 14, 1971., str. 47-50. Božo Bek, predgovor samostalnoj izložbi u Modernoj Galeriji u Ljubljani, 1972. Joseph Bental, Science and Technology in Art Today, London, 1972., str. 62-66. M. Ronnen, Art and the Computer, The Jerusalem Post Magazine, br. 6, lipanj 1975., str. 20. Herbert W. Franke, Wahlen im Computerbild, »DECInfo«, 1983., br. 10, str. 17-18. Hrvatski biografski leksikon, Jugoslavenski leksikografski zavod »Miroslav Krleža«, Zagreb, 1989. Frank Popper, Art of the Electronic Age, Thames and Hudson, London, 1993.

GIANNI COLOMBO



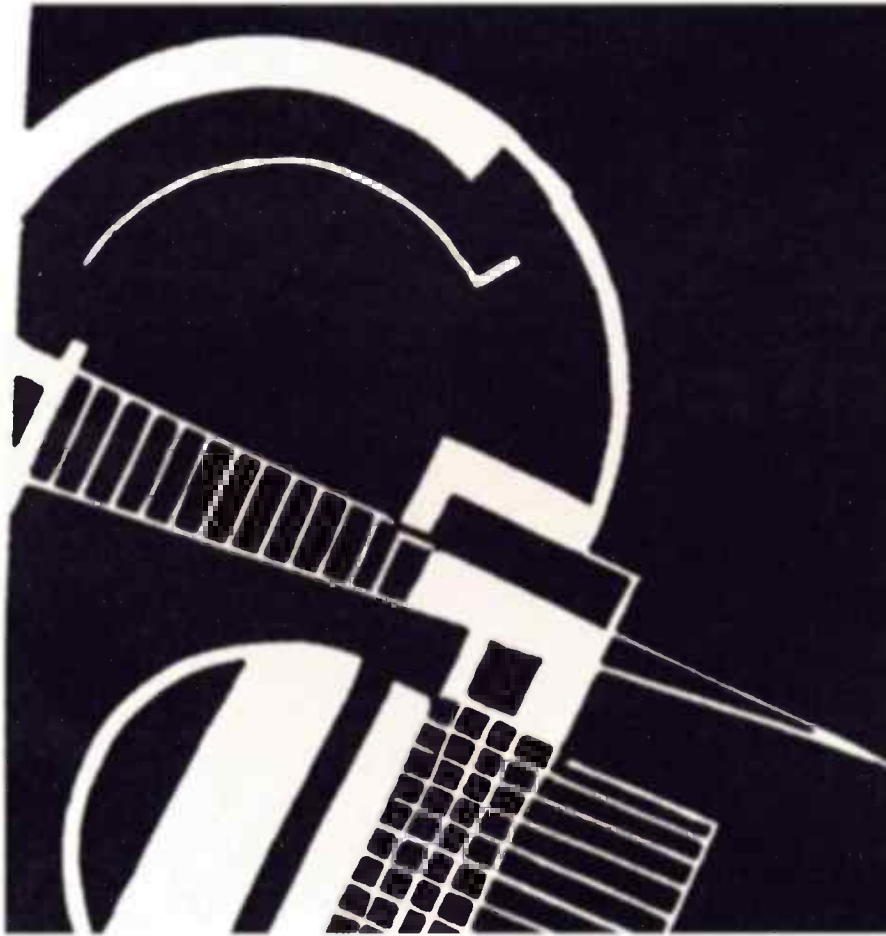
ELASTIČNI PROSTOR – KOČKA. 1966/68.
ELASTIC SPACE – CUBE. 1966/68
svilotsak papir
500 x 496 mm
440 x 440 mm

GIOVANNI ANTONIO COSTA



DINAMIČKA VIZIJA, 1961.
DYNAMIC VISION, 1961
Irake polivinila
564 x 564 mm

AVGUST ČERNIGOJ



MAPA GRAFIKE, 1926/27. – 1980.
PORTFOLIO OF PRINTS, 1926/27 – 1980.
svilotašak/papir
403 x 283 mm

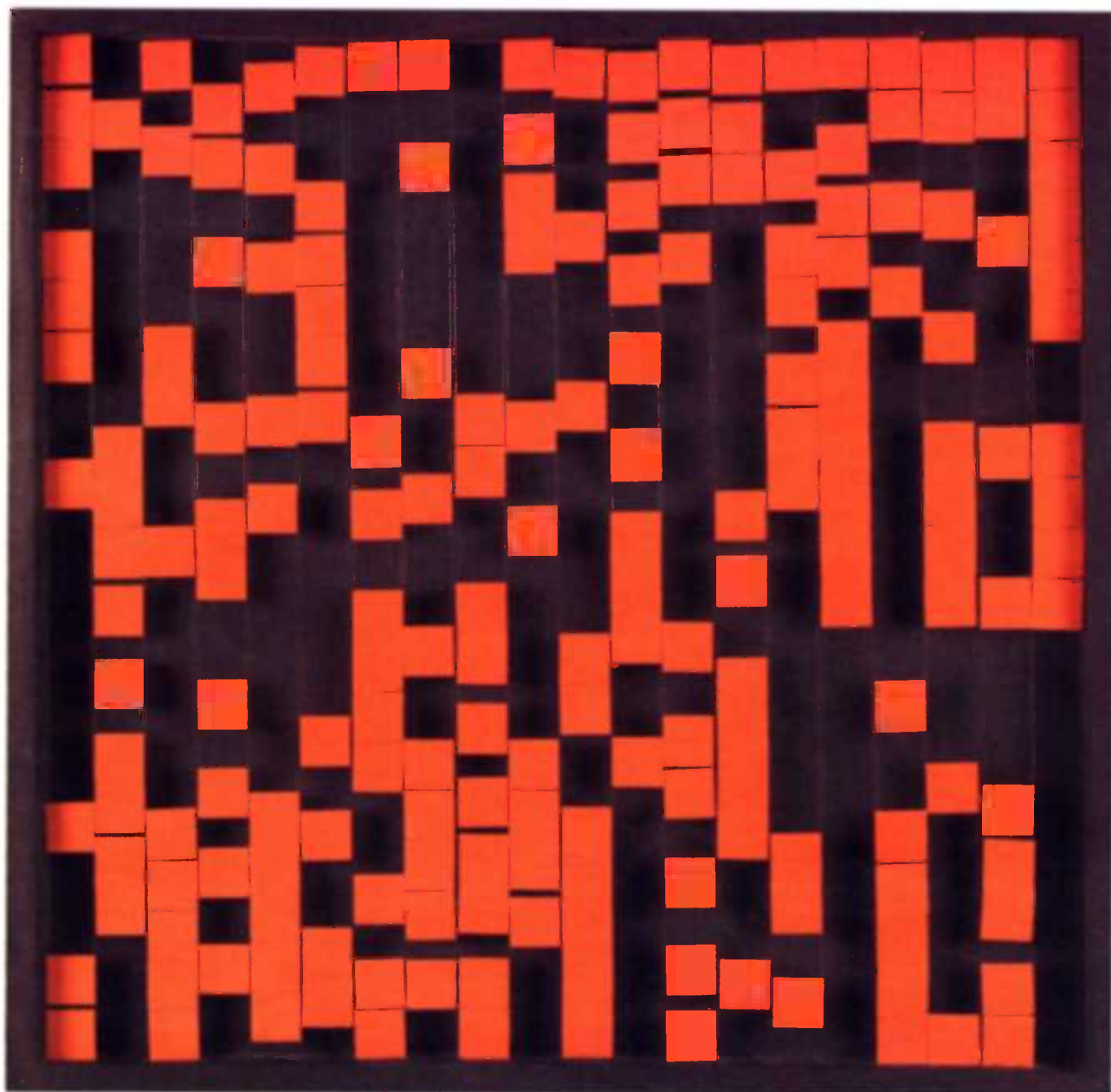
IVAN ČIŽMEK



VIZUALNI ŠOK 1, 1966.
VISUAL SHOCK 1, 1966
tuš/karton
490 x 490 mm

Rođen 23. listopada 1937. u Zagrebu. Diplomirao na Arhitektonskom fakultetu u Zagrebu 1962. godine. Arhitekt i urbanist. Bavi se planiranjem i projektiranjem stambenih naselja, turističkih kompleksa, gradskih centara i njegovim rekonstrukcijama. Izlagao na izložbi NOVA TENDENCIJA 3, 1965. godine. U djelima »Ispune Kompozicija 1«, »Ispune/Konstrukcija 2«, 1965. i »Vizualni šok«, 1966. istraživao je vizualni odnos crnih i bijelih linija ovisno o njihovoj gustoći i rasporedu na površini.

DADAMAINO



PROGETTO COMPONENTE. 1966.
drvo, plastika, boja
865 x 873 x 50 mm

SONIA DELAUNAY

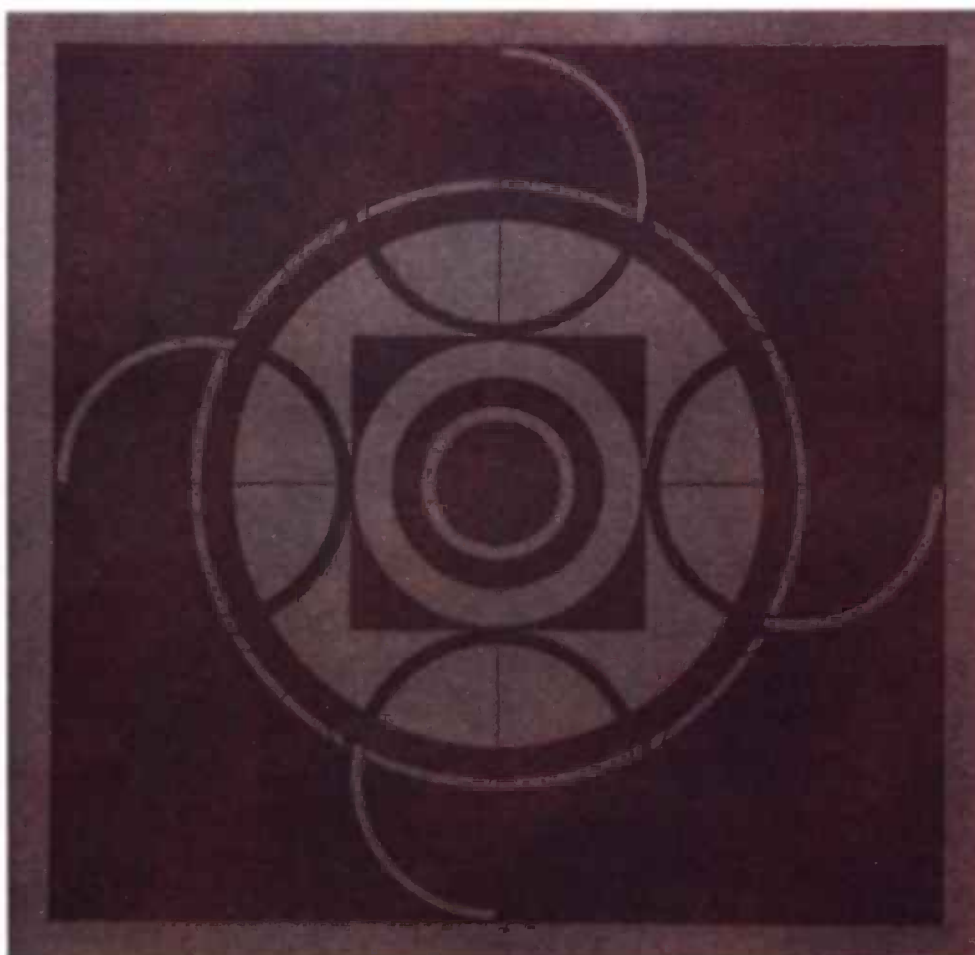


AUX NOURRITURES TERRÊSTRES, 1950.
Mapa litografija br. 62
litografija/papir
380 x 285 mm



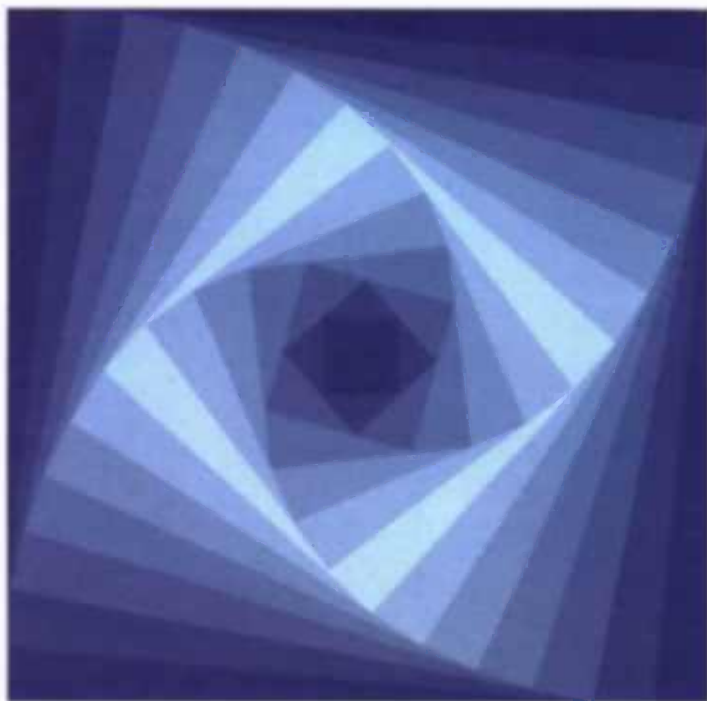
GRAFIKA, 1958.
PRINT, 1958
svilotsak/papir
750 x 500 mm

MILAN DOBEŠ



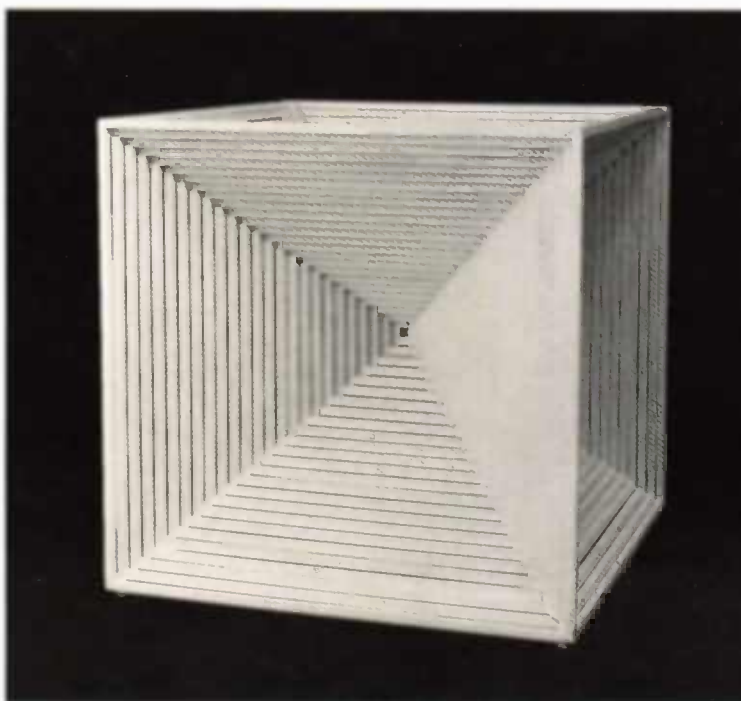
KOMPOZICIJA: CRNA GRAFIKA br. 2,
1969.
COMPOSITION: BLACK PRINT no. 2,
1969
svilotsakipapir
457 x 452 mm

JURAJ DOBROVIĆ



POLJA, 1969.
FIELDS, 1969
mapa (1-10)
svilolisak/papir
480 x 480 mm

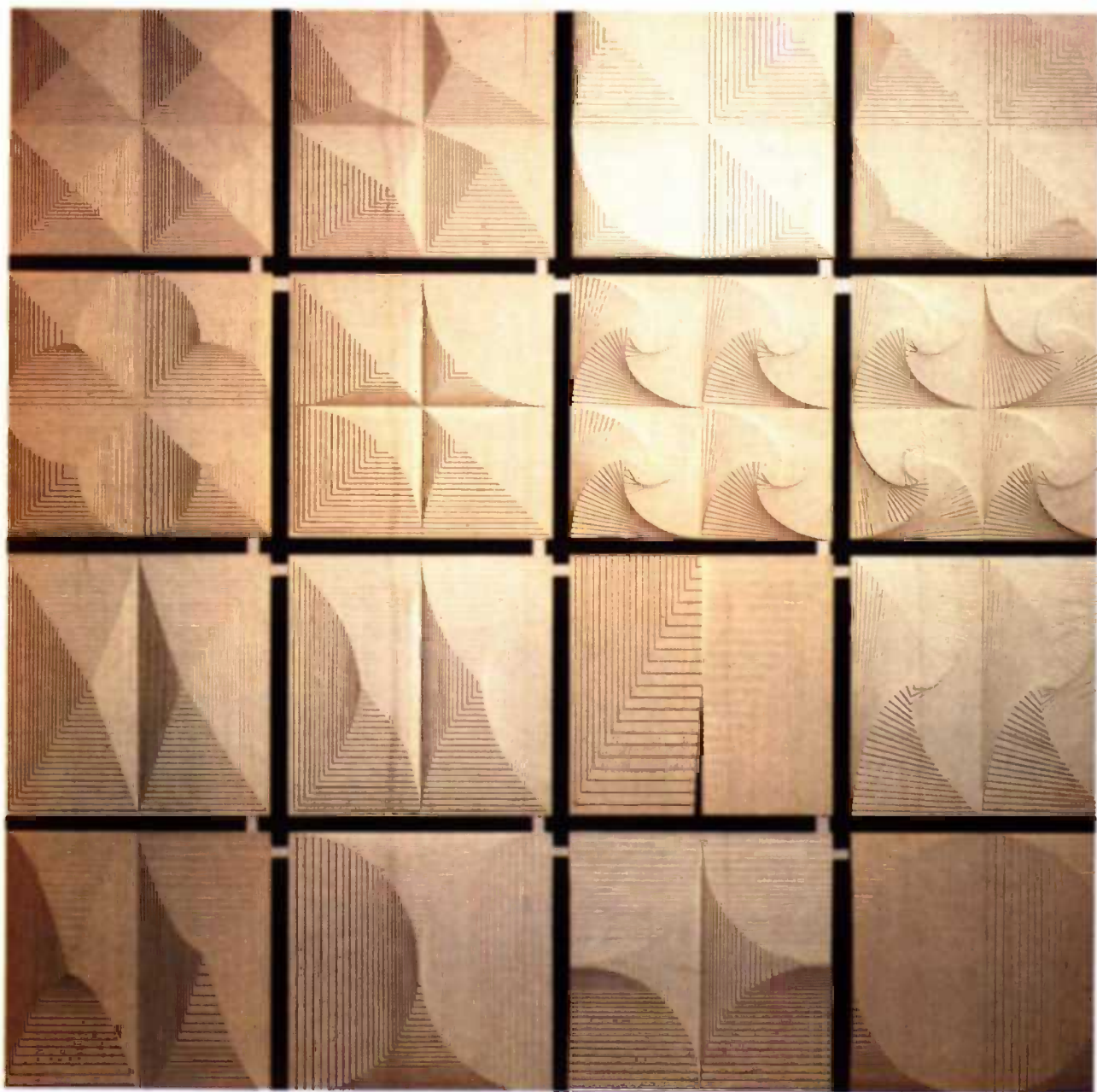
PROSTORNA KONSTRUKCIJA, 1968.
SPATIAL CONSTRUCTION, 1968
drvo, lak
412 x 408 x 406 mm



Rođen 29. siječnja 1928. u Jelsi, na otoku Hvaru. Diplomirao ekonomiju i povijest umjetnosti na Zagrebačkom sveučilištu 1961. godine. Počinje izlogati 1962., a već 1965. sudjeluje na konstruktivističkim izložbama NOVA TENDENCIJA 3, 1965. te na TENDENCIJAMA 4, 1969., i TENDENCIJAMA 5, 1973. Od početka je bio vrlo konzistentan istraživač s vrlo racionalnim i sistemskim pristupom gotovo znanstvene egzotičnosti u predočavanju matematičkih i geometrijskih veličina u području vizualnog i plastičnog oblikovanja («Prostorna konstrukcija» 1968., i «16 Bogatella», 1968.). Njegove slike, grafike, reljefi i objekti od najranijih rodova («Polja» iz 1964. i «Bijeli reljefi» iz 1970.) osim na geometrijskoj konstrukciji počivaju i na senzibilnosti bijele baje ili na njezinu kontrastu prema crnoj. Bijeli ili crni pravokutnici, kocke, kvadrati, prizme, spirale ili drugo geometrijska tijela preklapana su ili »rezana« na temelju matematičkih zakonitosti ili zlatnog reza, a često i tako da se jedan volumen preoblikuje u drugi slični, ali geometrijske imaginarnе vizualne konstrukcije («Rezano kocka», 1979.). Jedan je od najvažnijih i najupornijih umjetnika konstruktivističke i sistemske umjetnosti ne samo u Hrvatskoj nego i Europi. Spekulativno manipuliranje geometrijskim likovima i mogućnost korištenja serije pružila mu je tehnika serigrafije (mape »Polja« 1967., 1969. i 1971.) te je značajan pripadnik »Zagrebočke serigrafije«. Izlaže na izložbi NEUE TENDENZ u Gelsenkirchenu, 1969. i na izložbi pod istim nazivom u Mainz, Ludwigshafenu, Recklinghausenu i Oberhausenu, 1971. S Ivonom Piceljom i Miroslavom Šutejom izlaže u Museumu Boymans van Beuningen u Rotterdamu i Franz Hals Museumu u Haarlemu, 1972.; iste godine izlaže na 36 BIENNALE DI VENEZIA, GRAFICA d'OGGI u Museu d'Arte Moderna u Ca' Pesora u Veneciji. S Julijem Kniferom i Vjenceslavom Richterom izlaže na XII. SÃO PAULO BIENNALU, 1973. Sudjeluje na simpozijima I.A.F.K.G - »Prinzip serielle« u Museo Civico u Vareseu, Galleria d'arte Moderna u Mantovi i Centro storico u Bergamu, 1977., te u Galerie Cirkulus u Bonnu, 1978. U Philips Ontspannings Centrumu u Eindhovenu i u Stadtmuseumu u Ratingenu sudjeluje na izložbi JUGOSLAVISCHER KONSTRUKTIVISMUS 1921-1981, 1984.

Bibliografija:

Hortmut Böhm: European Relief-Structure Artists, The Structurist, no. 11, 1971. Raoul-Jean Moulin: Juraj Dobrović - L'appropriation de l'espace carré, Lettres françaises, Paris, 17. studenoga 1971. Donald McNamee: Survey of European and British Constructed Relief Artists, The Structurist, no. 17/18, 1977./78. Mladen Lučić: Juraj Dobrović, predgovor katalogu samostalне izložbe u Muzeju suvremene umjetnosti, Zagreb, 1988.



16 BAGATELA. 1968.
16 TRIFLES, 1968
plastificirani kartoni
1000 x 1000 x 100 mm

PIERO DORAZIO



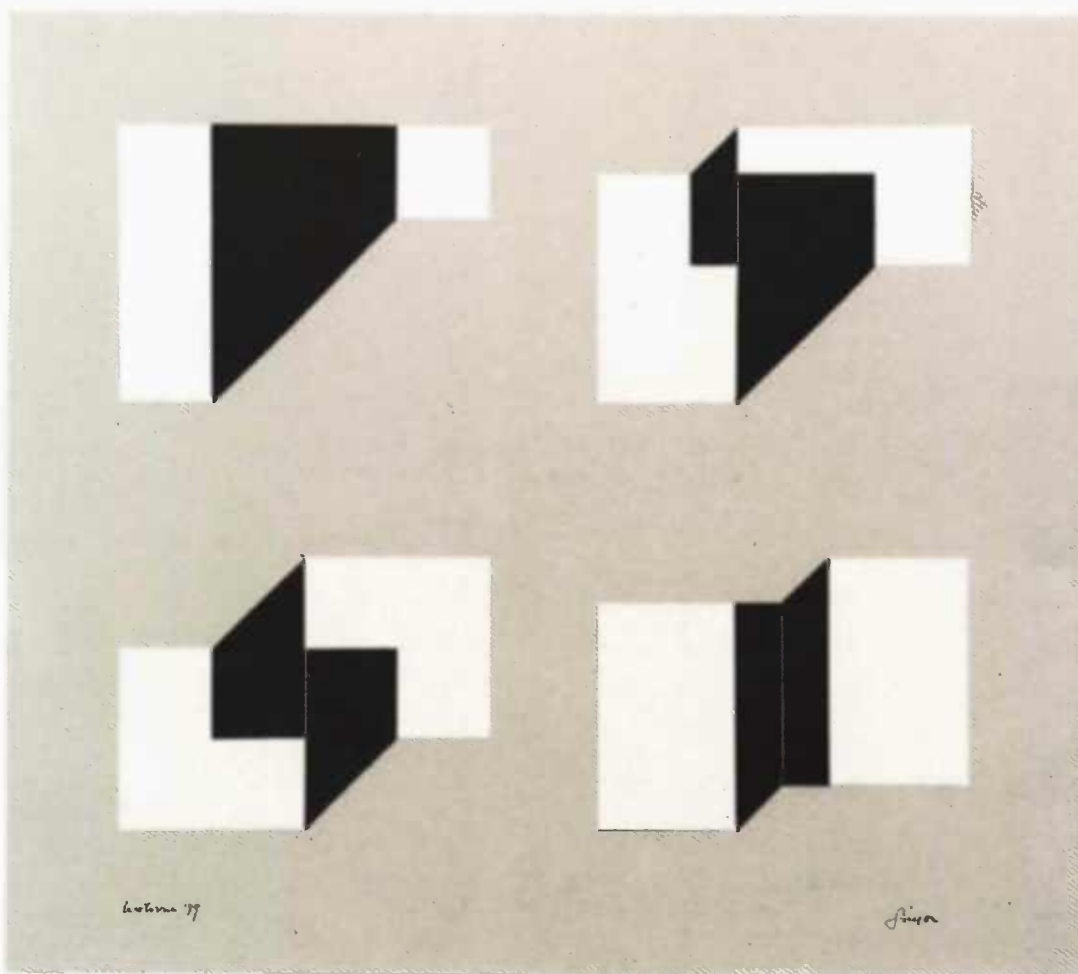
FENICE OBEDIENTE, 1967.
Mapa No. 30/100
svilolisak/papir
400 x 400 mm

MICHEL FADAT



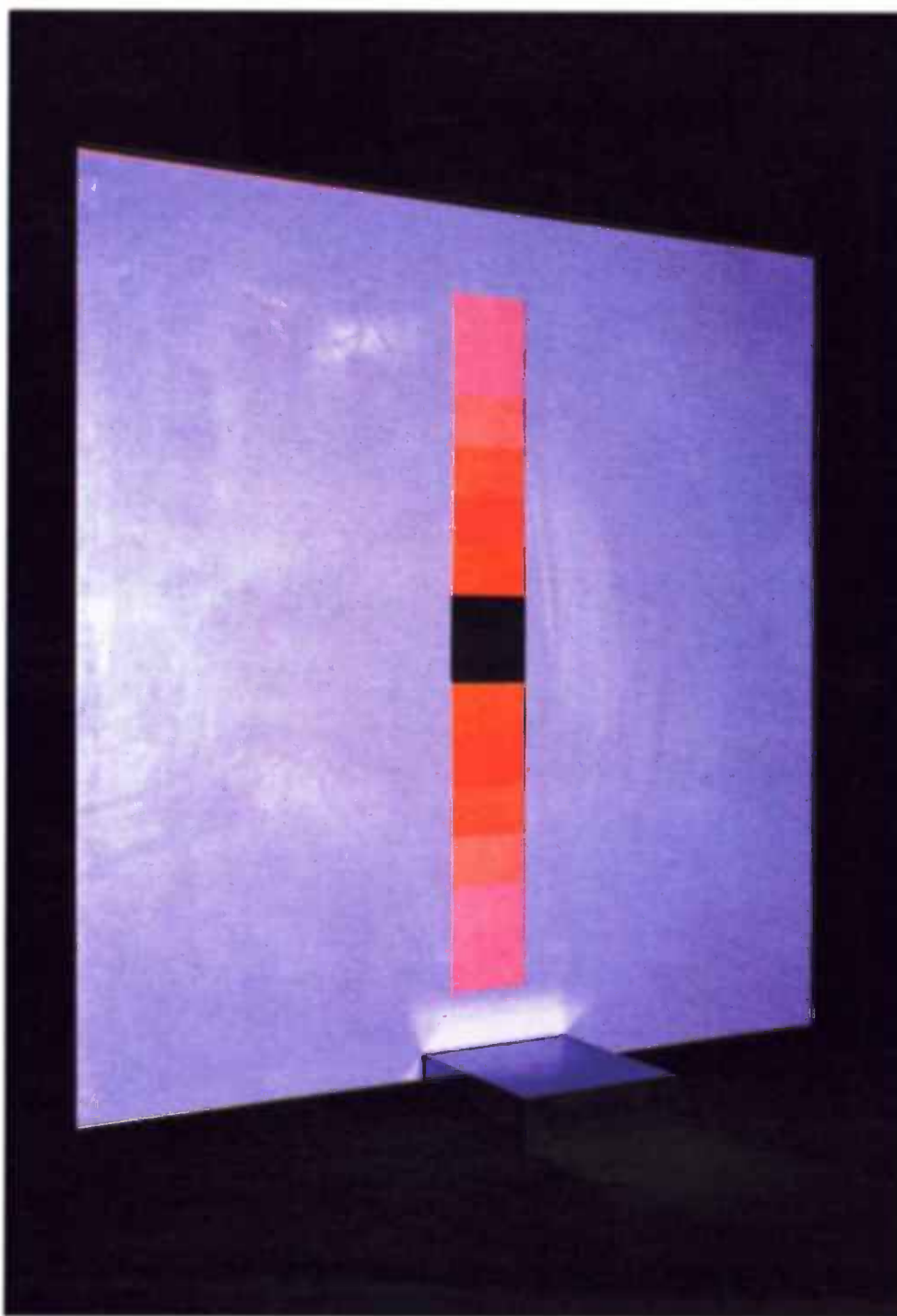
UN INSTRUMENT VISUEL, 1965.
plastika, čelik, papir, svjetiljke
600 x 600 x 600 mm

TIBOR GÁYOR



MOTOVUN 79, 1979.
kolaž, papir
641 x 698 mm

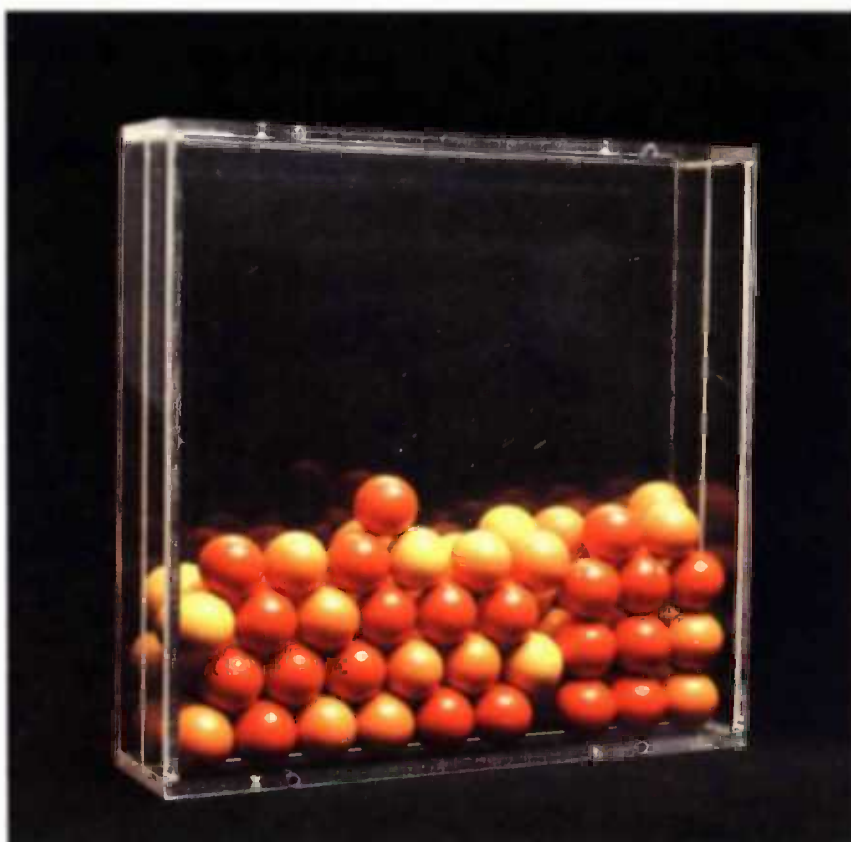
KARL GERSTNER



PRIJE SVEGA BOJA, 1959./70.
COLOUR FIRST, 1959/70
Multipl No. 8/100
svilolisak/plastificirani papir,
staklo i metalno postolje
500 x 500 x 209 mm

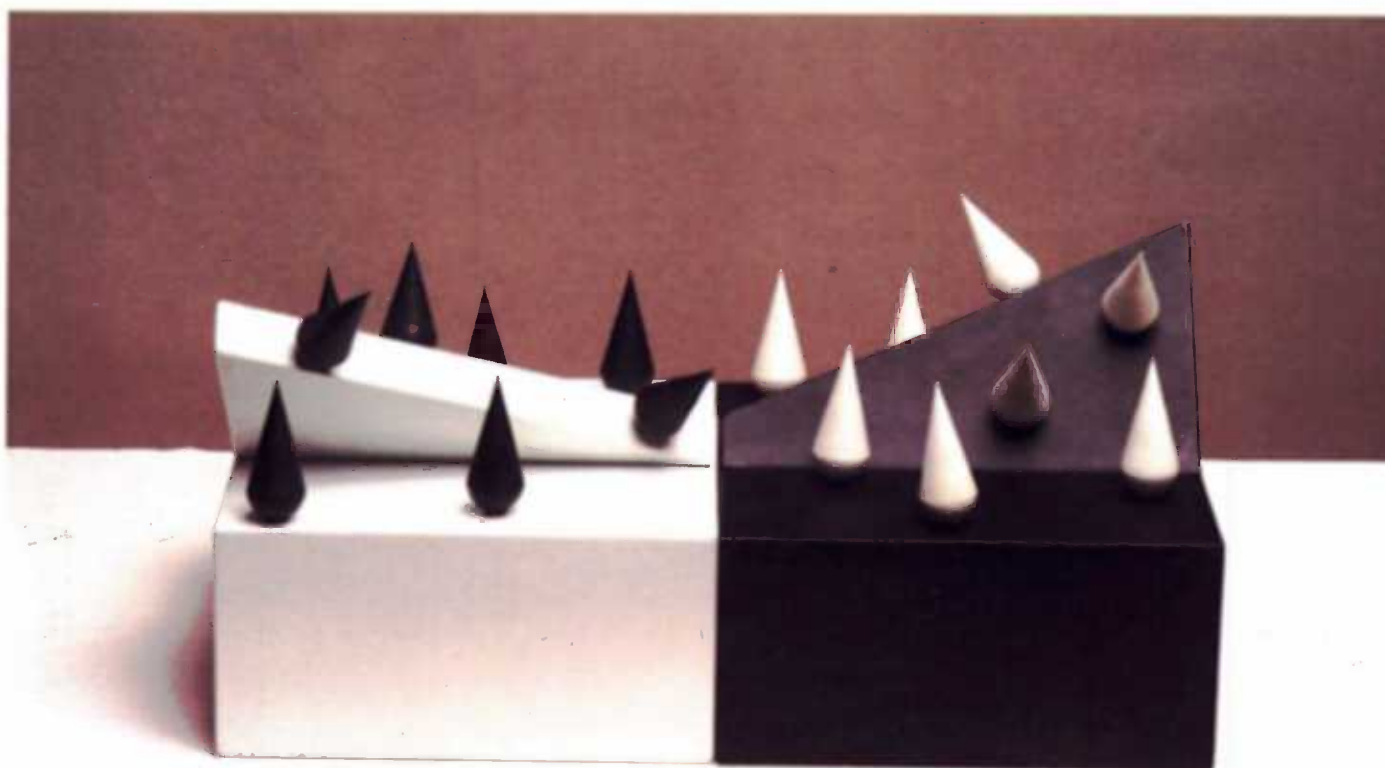
Rođen u Baselu 1930. godine. Izlagao na T1, T2, T3.

DIETER HACKER



OBJEKT S OBOJENIM KUGLAMA
OBJECT WITH COLOURED SPHERES
pleksi, plastika
352 x 352 x 85 mm

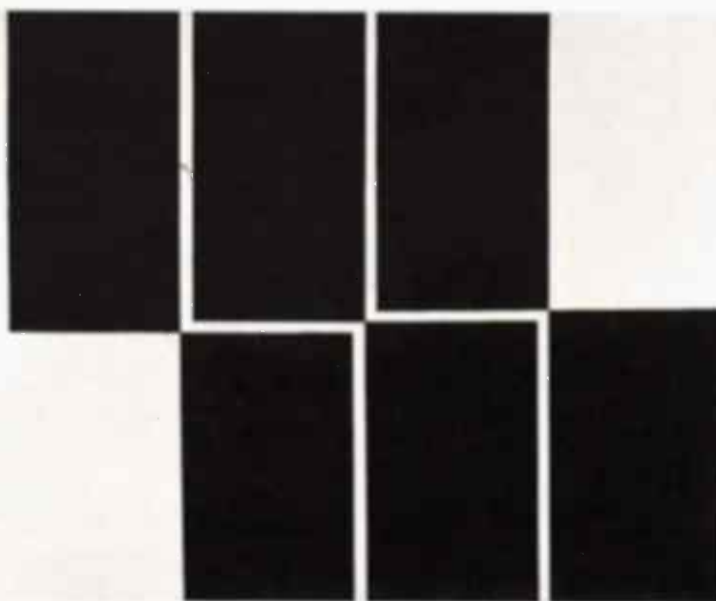
PIERRE KELLER



CRNO BIJELI PRAVAC, 1970.
BLACK AND WHITE LINE, 1970
modif. multipl No. 8/100
obojeni metal, plastični konusi
s magnetskom bazom
500 x 250 x 250 mm

JULIJE KNIFER

MEANDAR 14, 1963.
MEANDER 14, 1963
ulje/platno
980 x 1407 mm

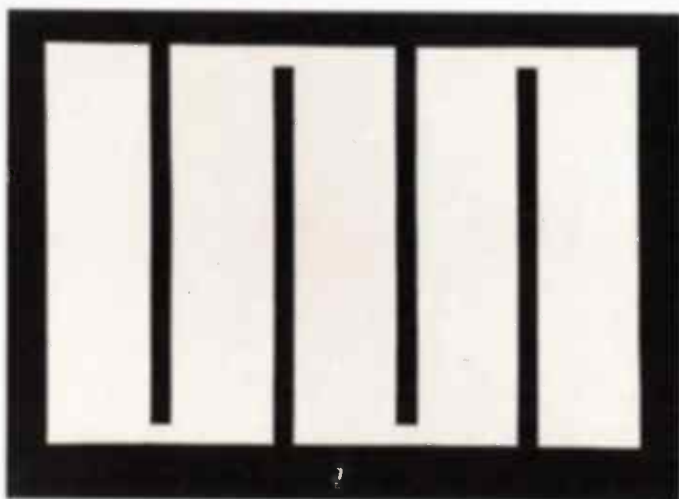


Rođen 23. travnja 1924 u Osijeku. Studirao na Akademiji likovnih umjetnosti u Zagrebu kod prof. Đure Tiljka, koji je od 1919. do 1923. godine studirao u Moskvi kod Vasilija Kandinskog i Kazimira Maljeviča. Na studijskim putovanjima Knifer je proučavao djela Maljeviča i ruske avangarde. Već na Akademiji počinje svodenje likovnih elemenata slike na primarne geometrijske forme koje se, postavljene u ramičkim odnosima, brzo spajaju u oblik MEANDRA koji od 1959./60. godine do danas ostaje njegov jedini motiv i likovna preakupacija. Meandar radi u varijacijama crnog na bijeloj pozadini i obratno, u tehnici ulja ili akrilika na platnu, olovci i grafitu na papiru, svilotošku ili kao murale. Kritičari su meandar pokušali interpretirati unutar različitih pravaca (konstruktivizam, postslikarska apstrakcija, minimalizam i konceptualizam), međutim, MEANDAR je Kniferovo vrlo osobno polje plastičkih istraživanja osjećajnosti i duhovnosti bliskih Maljevičevoj bespredmetnosti. Knifer je suosnivač nekonformističke avangardne grupe GORGONA (1959.) srodne fluksusu, a preteče konceptualizma sedamdesetih godina u Hrvatskoj i nekadašnjoj Jugoslaviji (ostali članovi grupe bili su umjetnici Ivan Kozarić, Dimitrije Bašičević, Mangelos, Josip Vaništa, Marijan Jevšovar i Đuro Seder, te teoretičari Radoslav Putor i Matko Meštrović). Godine 1961. stvara svoj antologijski meandar »Meandar u kut«. Već 1963. sudjeluje na izložbi OLTRE L'INFORMALE u San Marinu koju su organizirali G. C. Argan, Pierre Restany, a sudjelovali su i Morris Louis, Kenneth Noland i Piero Dorazio – čime se njegovo slikarstvo vrlo rano svrstalo u dominantan smjer apstraktnog slikarstva u svijetu poslije 1960. Sudjelovao je na izložbama NOVE TENDENCIJE 1, 1961., NOVE TENDENCIJE 2, 1963., TENDENCIJE 4, 1969. i TENDENCIJE 5, 1973. u Zagrebu. Od 1969. izlaže s europskim konstruktivistima u značajnim galerijama. Godine 1973. izlaže na XII. SÃO PAULO BIENNALU i 1979. na XV. SÃO PAULO BIENNALU, a 1976. na XXXVII. VENEČIJANSKOM BIENNALU. Godine 1994. izlagao u IFA GALERIE u Stuttgartu i na izložbi EUROPA, EUROPA. DAS JAHRHUNDERT DER AVANTGARDE IN MITTEL - UND OSTEUROPA u Kunst- und Ausstellungshalle der Bundesrepublik Deutschland u Bonnu, 1994. Od 1973. radi u Tübingenu slike velikog formata, a u okviru projekta »Arbeitsprozesse« instalira 1975. u kamenolomu kraj Tbingena gorastasi meandar. Od 1990. radi u Francuskoj.

Bibliografija:

Dr. Udo Kultermann: *Neue Formen des Bildes*, Wasmuth, 1969. *Arbeitsprozess Tübingen 1975*, Edizion Dacic, Tübingen, 1976. Želimir Koščević: *Julije Knifer*, monografija, Biblioteka »Opus«, Knjiga 2, Galerije grada Zagreba, Zagreb, 1989. Davor Matičević: *Meandar – varijacije jednog motiva*, katalog izložbe u IFA Galerie, Forum für Kulturaustausch u Stuttgartu, 1994. Želimir Koščević: *Neue Tendenzen*, predgovar u sekciji *Systematische Tendenzen* u katalogu izložbe »Europa, Europa. Das Jahrhundert der Avantgarde in Mittel- und Osteuropa«, Kunst- und Ausstellungshalle der Bundesrepublik Deutschland, Bonn 1994.

MEANDAR 15, 1960.
MEANDER 15, 1960
ulje/platno
993 x 1353 mm

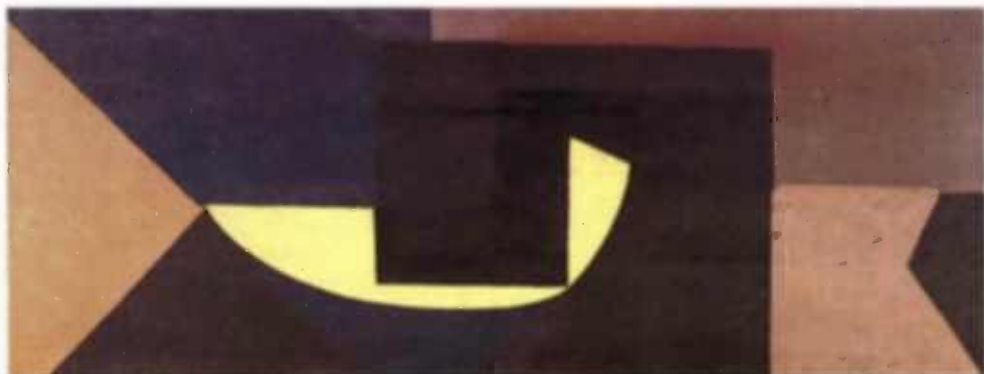




MEANDAR U KUT, 1961.
CORNER MEANDER, 1961
ulje/platno
1430 x 3080, mm

VLADO KRISTL

KOMPOZICIJA, 1953.
COMPOSITION, 1953
ulje/platno
356 x 897 mm



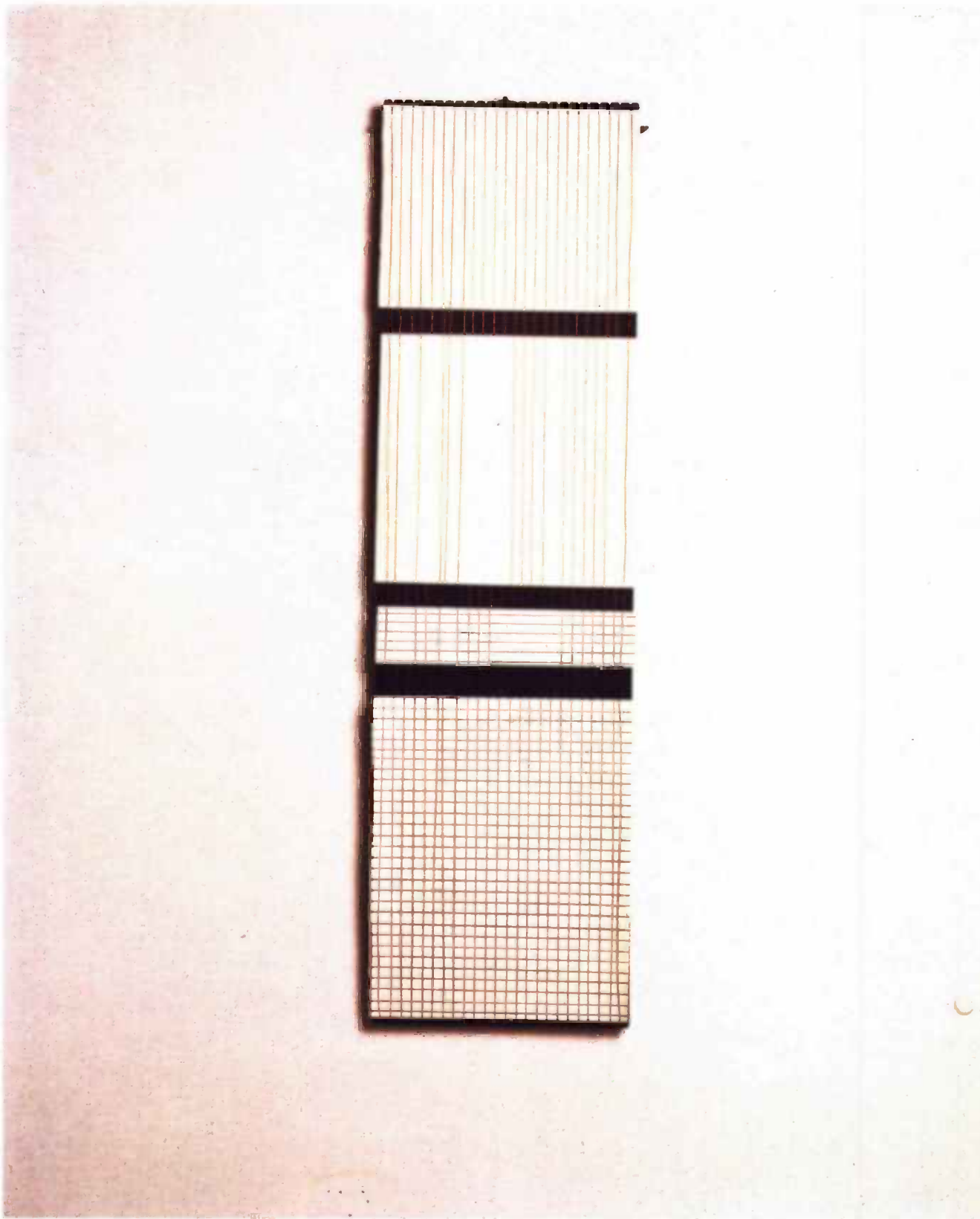
KOMPOZICIJA, 1953.
COMPOSITION, 1953
ulje/platno
1550 x 2000 mm



Rođen 24. siječnja 1923. u Zagrebu. Završio Akademiju likovnih umjetnosti u Zagrebu 1949. godine. S grupom EXAT 51 izlaže u Društvu arhitekata Hrvatske 1953. U Zagrebu. Prvu samostalnu izložbu imao je 1958. u Santiagu de Chile, gdje je živio neko vrijeme. Izložbu »Dvanaest pozitiva i negativ« održao je 1959. u Salonu ULUH-a, zatim 1962. godine izložbu »Varijante i varijabili« u Galeriji suvremene umjetnosti u Zagrebu. Izlagao na NOVIM TENDENCIJAMA 2, 1963, i TENDENCIJAMA 4, 1969. godine, a za iste godine izlaže na NOUVA TENDENZA 2 u Fondazione Querini Stampalia u Veneciji. S ostalim članovima grupe EXAT 51 izlagao 1979. godine na retrospektivnoj izložbi grupe u Galeriji Nova u Zagrebu. Pisao je i poeziju, a od 1959. do 1961. snimio je tri animirana filma »Krada dragulja«, »Šagrenska koža« i »Don Kihot« (nagrađen u Oberhausenu 1962.). Godine 1962. odlazi u Njemačku, gdje trajno ostaje baveći se i nadalje slikarstvom i eksperimentalnim filmom. Na ranim slikama reducirao je elemente na geometrijske oblike, a u »Pozitivima« i »Negativima« svodi površinu na bijelu boju. U »Varijantama« i »Varijabilima« ostavlja mogućnost promjene stanja oblika mijenjanjem položaja bijelog papira na tamnoj površini ispod tankih žica.

Bibliografija:

Željmir Košćević, Ješa Denegri: EXAT 51, 1951.-1956., Galerija Nova, Zagreb, 1979.



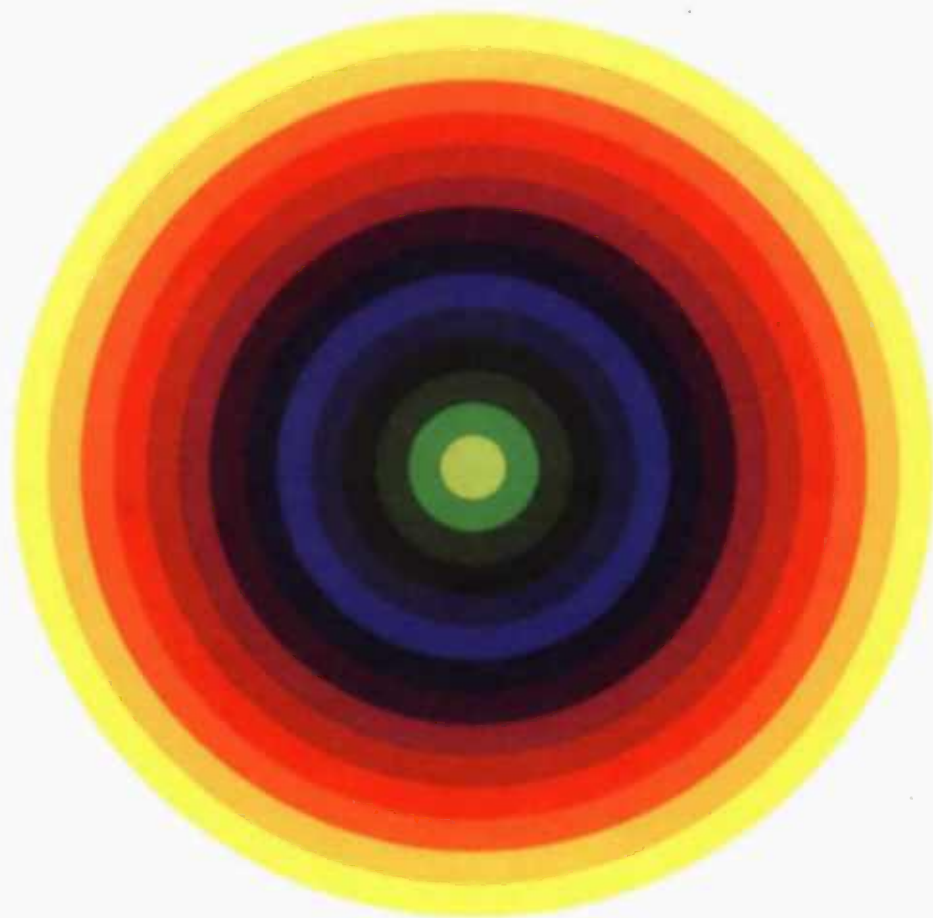
VARIJABILI VI, 1962.
VARIABLES VI, 1962
drvo, žica, papir
1153 × 313 mm

EDOARDO LANDI

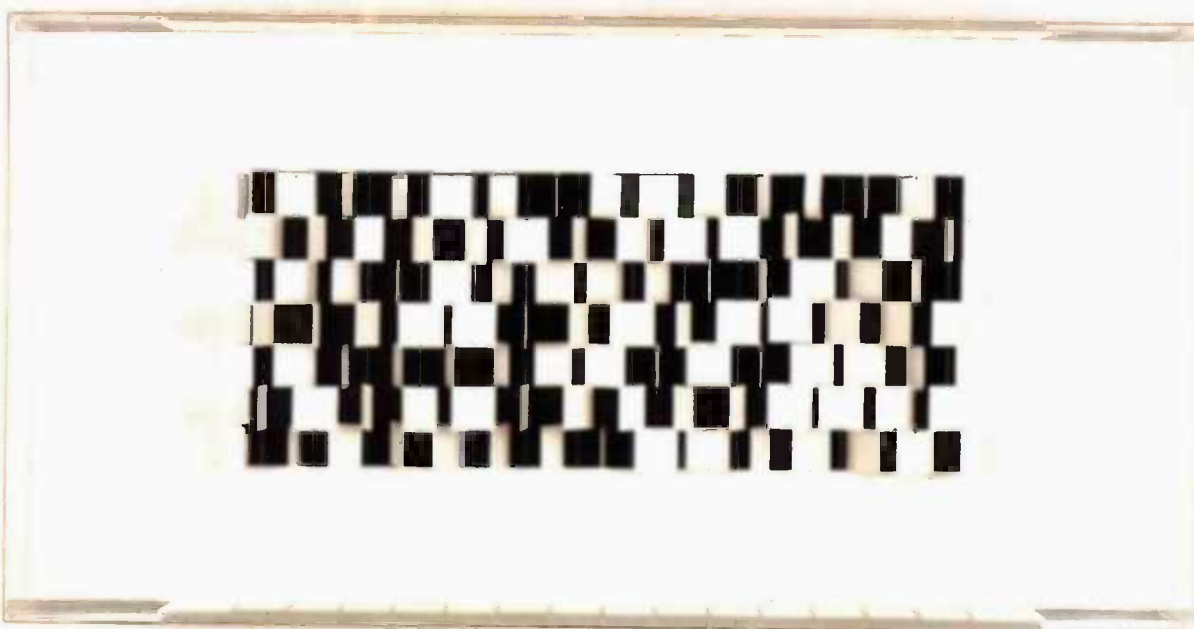


SFERNA VARIJABILNA
REFLEKSIJA, TOTALNA, 1968.
SPHERICAL VARIABLE
REFLECTION, TOTAL, 1968
multipl 47/150
PVC, aluminij, plastika, drvo
730 x 730 x 80 mm

JULIO LE PARC

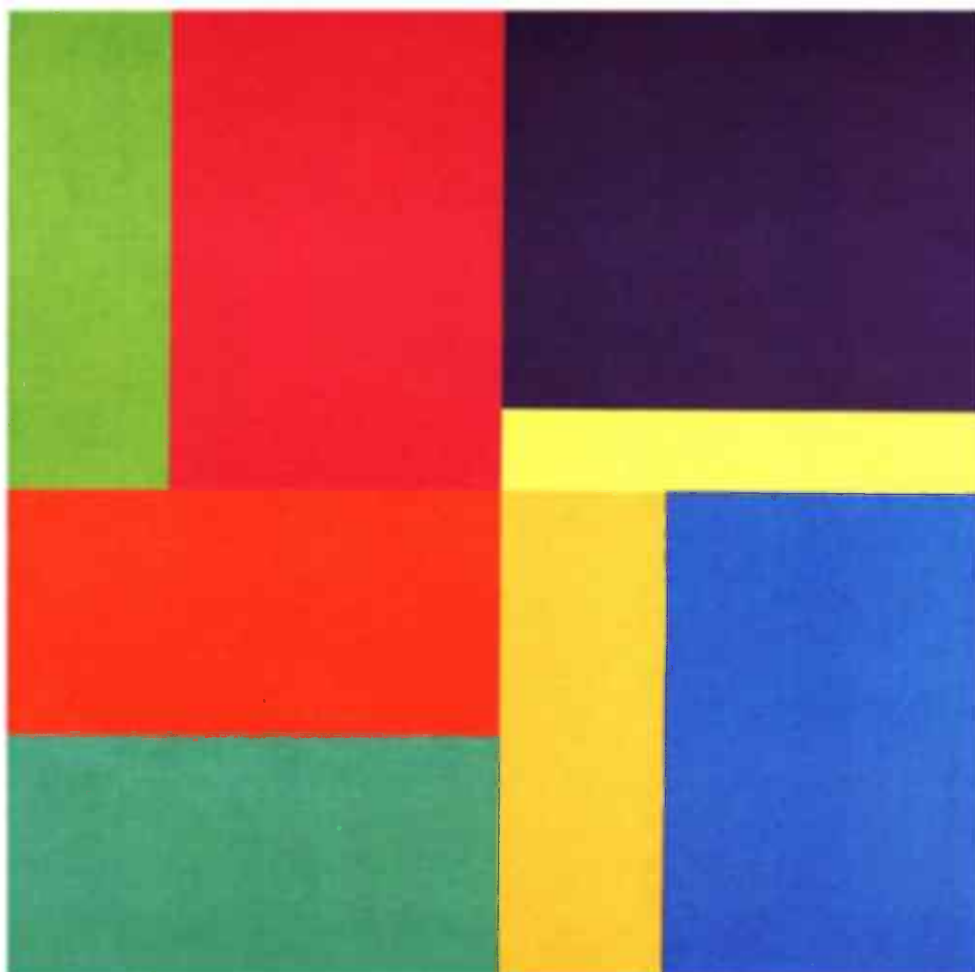


SERIE 14 - No.2, 1970.
svilottisak/papir
780 x 780 mm



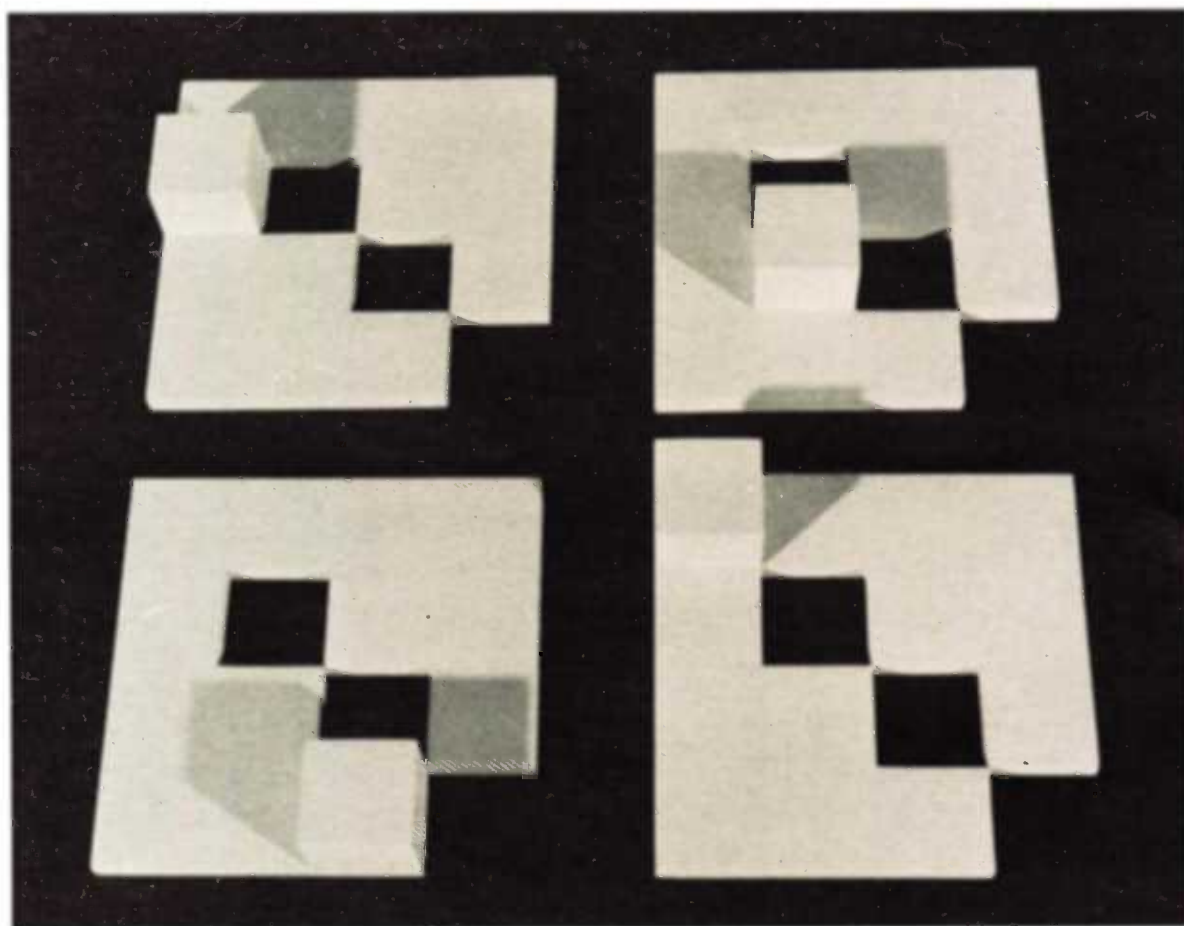
VJEROJATNOST CRNOG
JEDNAKA BIJELOM
No. 4, 1961.
PROBABILITY
OF BLACK EQUALS WHITE
No. 4, 1961
drvo, plastične pločice
448 x 898 x 145,mm

P. RICHARD LOHSE



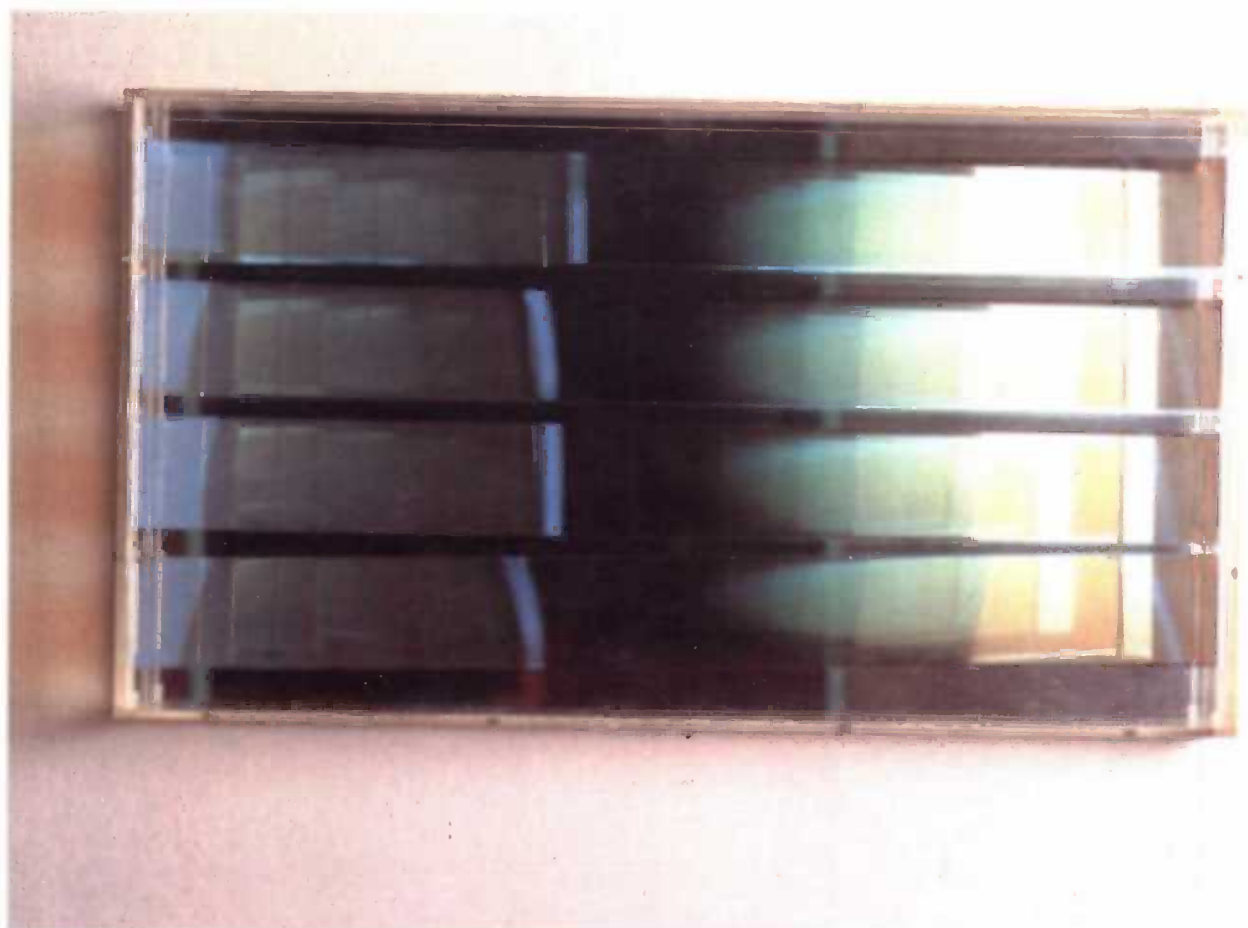
DVA KRETANJA I JEDNA OSOVINA,
1952/69.
TWO MOTIONS AND ONE AXIS, 1952/69
Multipl No. 8/100
svilolisa/PVC
499 x 500 x 22 mm

PETER LOWE



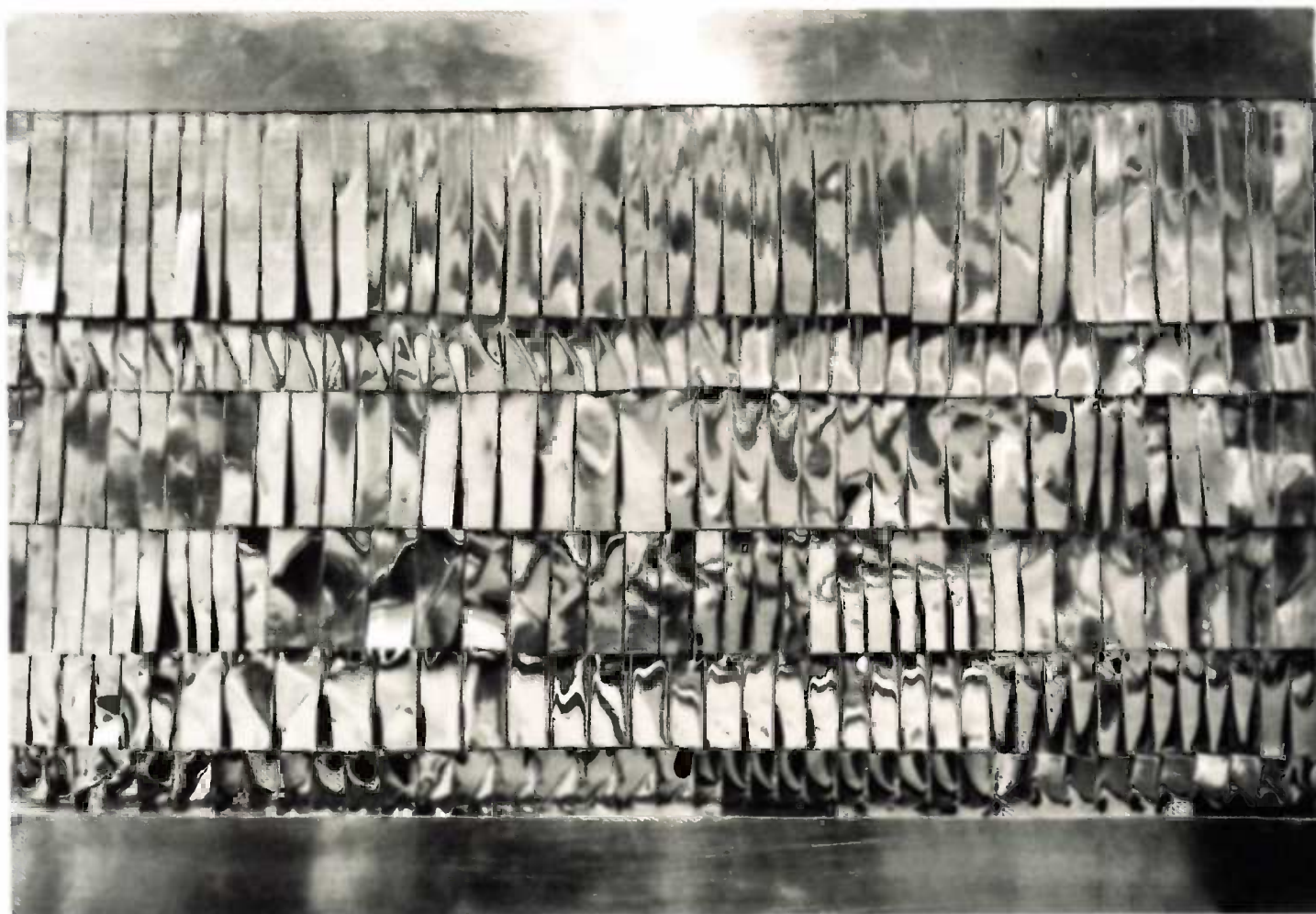
VOLUME & VOID, 1979.
obojeno drvo
147 x 146 x 37 mm

ADOLF LUTHER



ZRCALNI OBJEKT, 1973.
REFLECTING OBJECT, 1973
zrcalo, pleksiglas, drvo
398 x 692 x 74 mm

HEINZ MACK



ALUMINIJSKI RELJEF, 1961.
ALUMINIUM RELIEF, 1961
aluminij, lesonit
337 x 480 mm

ALBERTO MAGNELLI



AUX NOURRITURES TERRÉSTRES, 1950.
Mapa litografija br. 62
litografija/papir
380 x 285 mm

Rođen u Firenci 1888., umro u Parizu 1971. godine.

DIETER MAGNUS



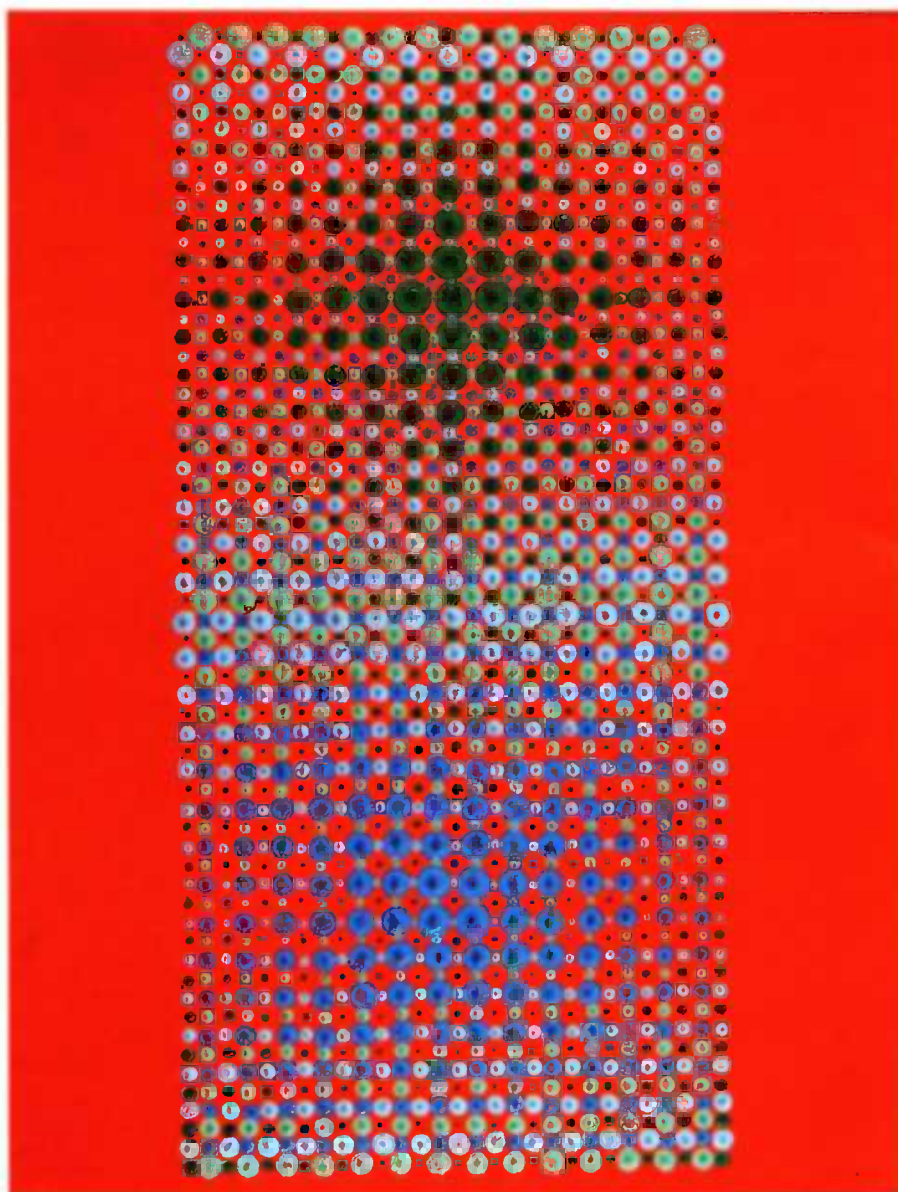
DOPPELFORM. 1971.
kristalno staklo, pleksi
620 x 280 x 330 mm

MANFREDO MASSIRONI

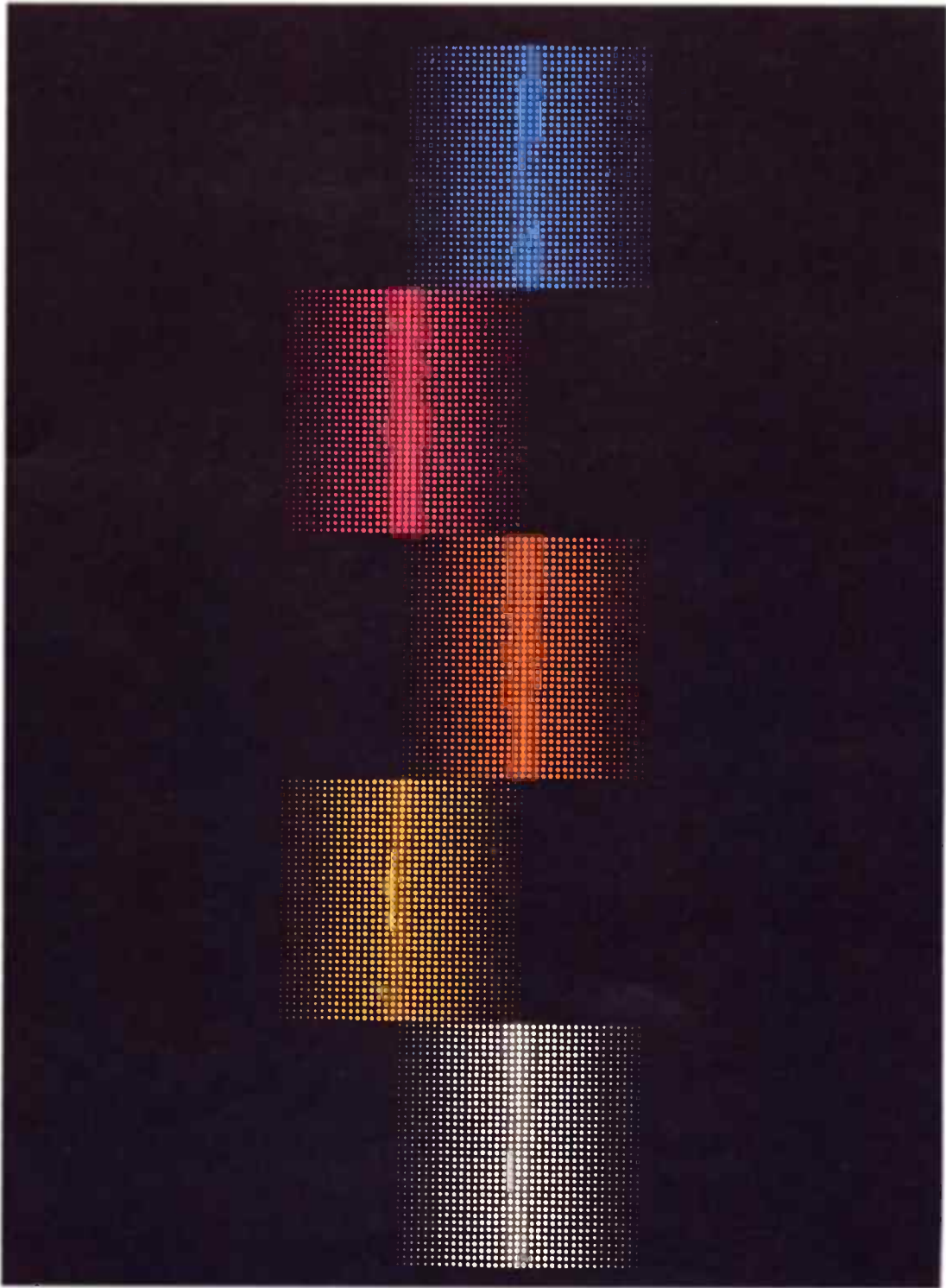


OBJEKT, 1961.
OBJECT, 1961
staklo, konac, drveni okvir
368 x 368 mm

ALMIR MAVIGNIER

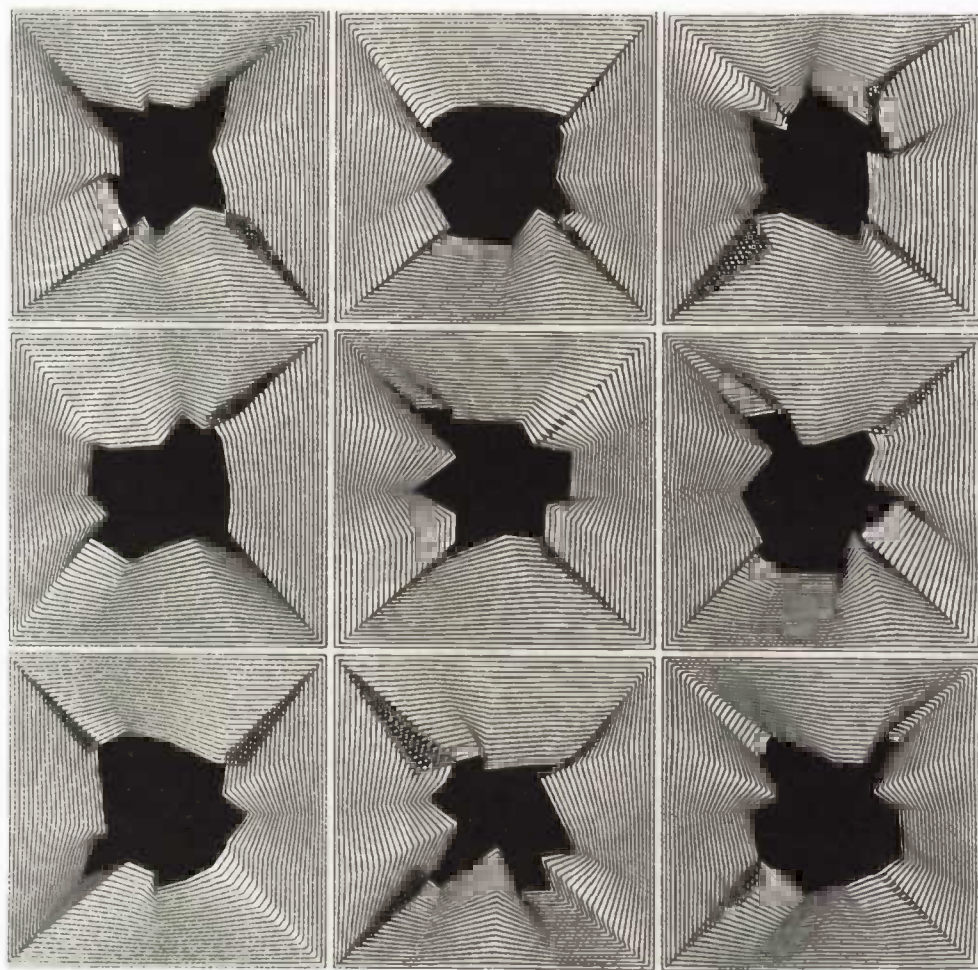


PRAVOKUTNIK, 1961.
RECTANGLE, 1961
ulje/platno
322 x 242 mm



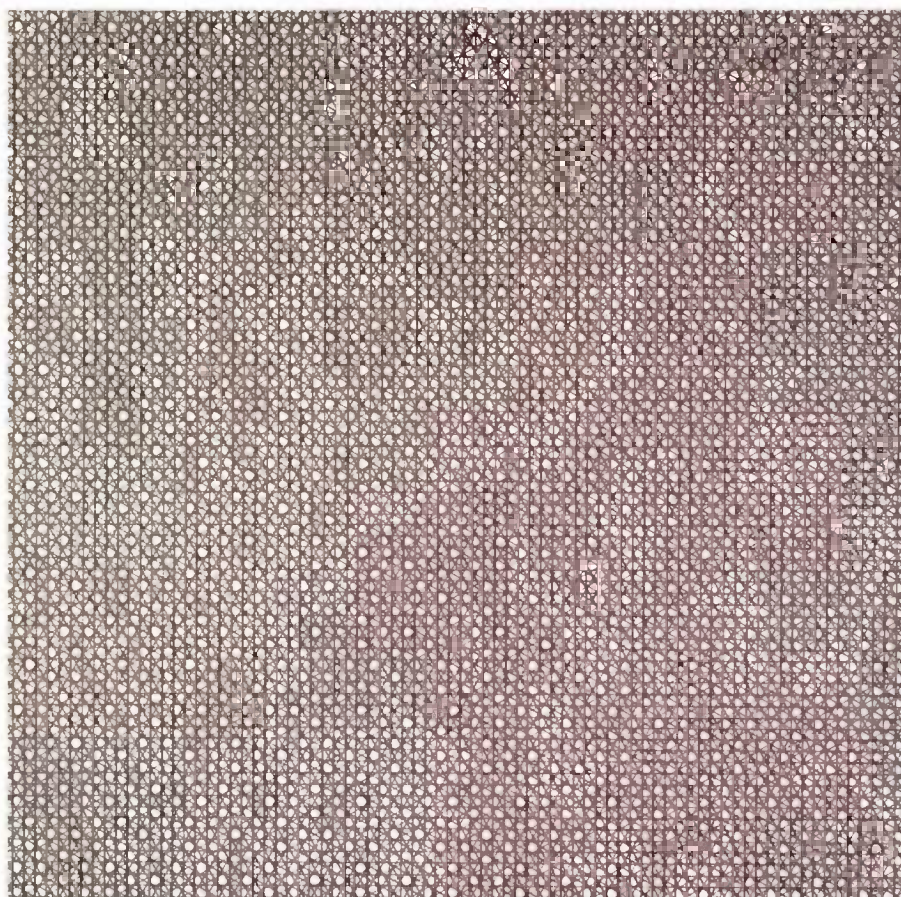
PERMUTACIJE, 1971.
PERMUTATIONS, 1971
svilolisak/papir
650 × 500 mm
560 × 408 mm

MANFRED MOHR

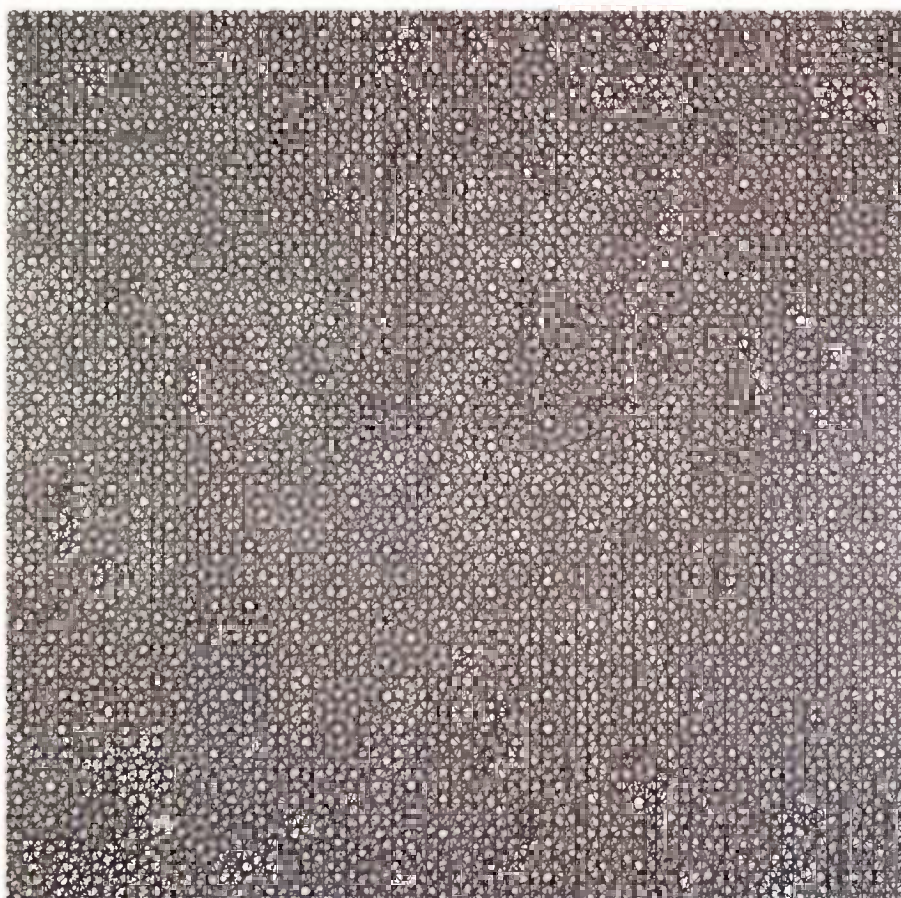


INTEGRE 0. 1972.
svilolisak papir
457 x 457 mm
340 x 340 mm

FRANÇOIS MORELLET



TRI DVOSTRUKE MREŽE
0°, 30°, 60°, 1960./61.
THREE DOUBLE GRIDS
0°, 30°, 60°, 1960./61
ulje/drvo
800 x 800 mm



ČETIRI DVOSTRUKE MREŽE
0°, 22,5°, 45°, 67,5°, 1961.
FOUR DOUBLE GRIDS
0°, 22,5°, 45°, 67,5°, 1961
ulje/drvo
800 x 800 mm

RICHARD MORTENSEN



SERIGRAFIJA, 1955.
SERIGRAPH, 1955
list 2
svilotsak/papir
650 x 650 mm



SERIGRAFIJA, 1955.
SERIGRAPH, 1955
list 1
svilotsak/papir
650 x 650 mm

BRUNO MUNARI

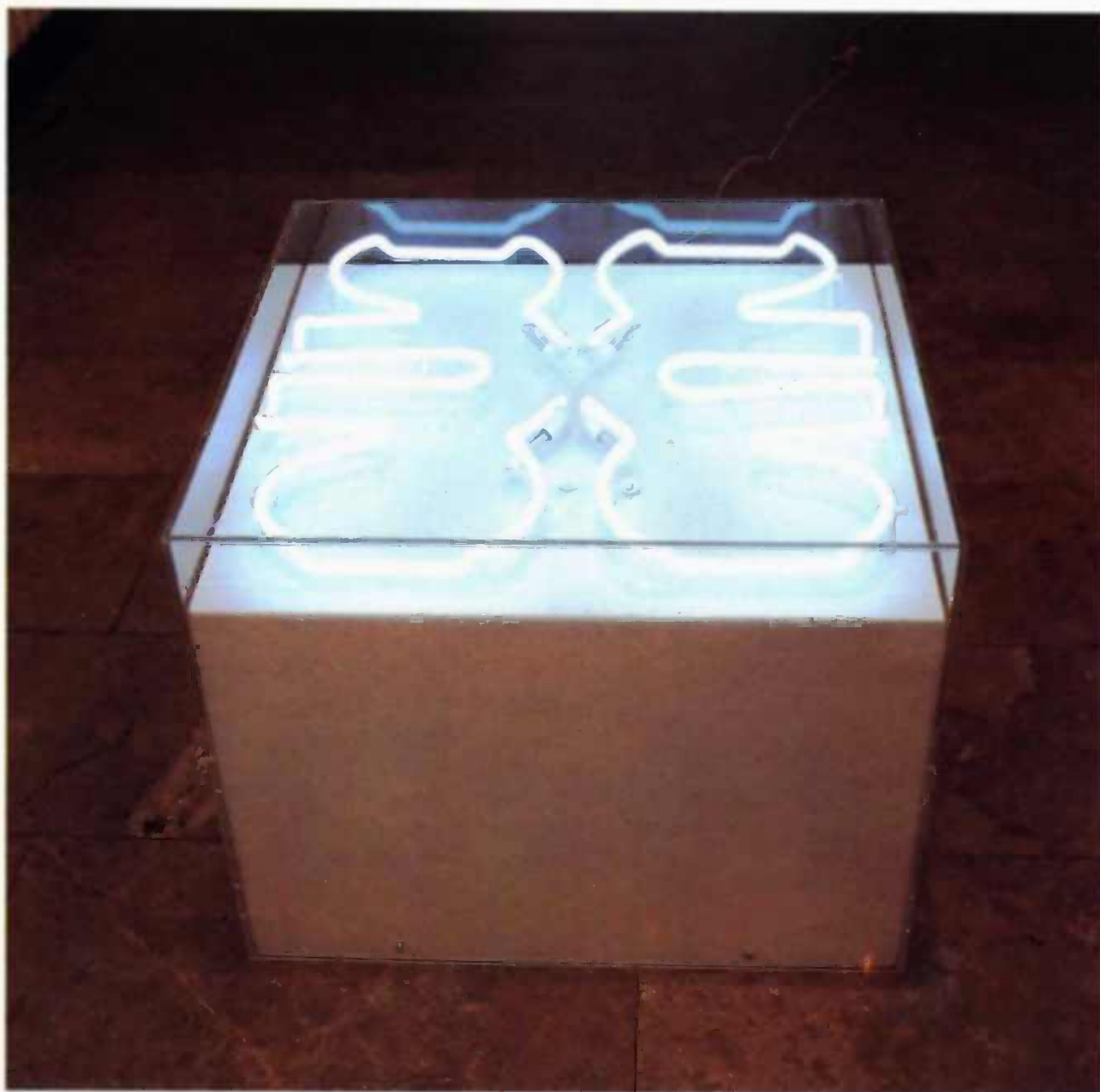


NEGATIV POZITIV, 1950./70.
NEGATIVE POSITIVE, 1950./70.
svilofisak/papir
570 x 627 mm



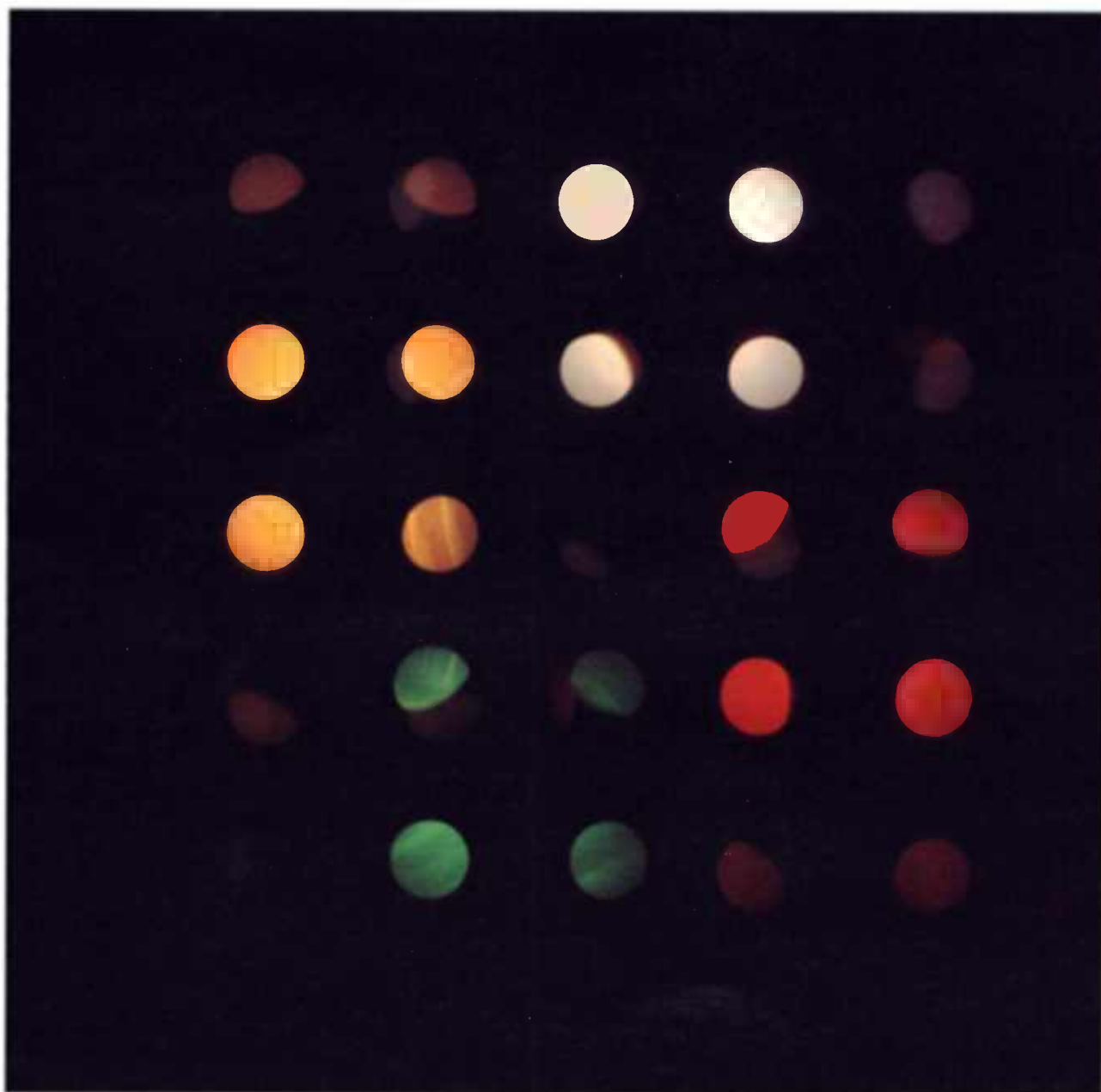
NEGATIVO - POSITIVO, 1950./70.
svilofisak/papir
628 x 628 mm

MAURIZIO NANNUCCI



OCCULTAMENTO
kombinirana tehnika
595 x 595 x 500 mm

KOLOMAN NOVAK



SVJETLOSNE VARIJABILE, 1967.
LIGHT VARIABLES, 1967
lim, staklo, žarulje, elektromotor
700 x 710 x 170 mm

IVAN PICELJ

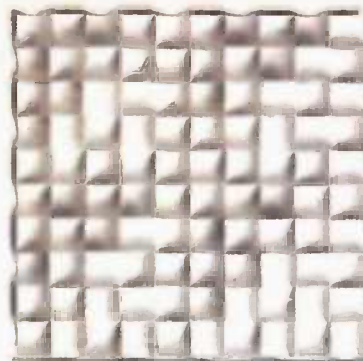
KOMPOZICIJA XL - 1, 1952./56.
COMPOSITION XL - 1, 1952/56
ulje/platno
1000 x 810 mm



Rođen 28. srpnja 1924. u Okučanima. Studirao na Akademiji likovnih umjetnosti u Zagrebu. Suosnivač grupe EXAT 51. Prvu izložbu grupe EXAT 51 s Aleksandrom Smecom i Božidrom Rošicom priredio je u svom stanu u Zagrebu 1952. Iste godine ponovno s Rošicom i Smecom izložio na VII. SALON DES RÉALITÉS NOUVELLES u Parizu (prva izložba umjetnika iz tadašnje Jugoslavije u inozemstvu bez posredovanja države). Godine 1953. izlagao je na izložbi KRISTI - PICELJ - RAŠICA - SRNEC u Društvu arhitekata Hrvatske u Zagrebu, prvoj javnoj izložbi geometrijske apstrakcije u tadašnjim komunističkim zemljama. S Aleksandrom Smecom i Vojinom Bokićem izložio u galeriji Denise René u Parizu 1959. (predgovore u katalogu napisali Michel Seuphor i Victor Vasarely) i s tom galerijom ostaje trajno povezan. Najznačajnije mu je djelovanje na području slikarstva strogo organiziranih geometrijskih planova («Kompozicije», 1951.; »U čast El Lissitzkome«, 1956.) bijele, sive, tamnosmeđe i crne boje. Izložio na retrospektivi grupe EXAT 51 u Galeriji Nova u Zagrebu 1979. Godine 1959. upoznao se s Almirom Mavignierom i postao jedan od osnivača NOVIH TENDENCIJA, 1961. godine pri Galeriji suvremene umjetnosti u Zagrebu, te je izlagao na svim Izložbama Novih tendencija. Do 1961. radi geometrijsku apstrakciju, a od 1961. Piceljevo djelo karakterizira u prvom redu strogost i crtež egzotičnog oblika, koji se ponavlja, ne podnosi pogreške ili netočnost, jer bi ih mehanizam ponavljanja nemilosrdno otkrio. Tu su kvadrati koji su kvadrati, krugovi su krugovi, stranice rombova su paralelne, a sve to znači poštivanje elementarne forme (reljefi u drvu i metalu: »Površina XII«, 1962.; »XWITTA«, 1966.; programirano slika »CM-11-II«, 1964./66.). Interes za optičku pregnanost dobivenih rezultata prenosi na serigrafiju (mape »Oeuvre Programmée No. 1«, 1966., predgovor Gilla Darflès; »Cyclophoria«, 1971., predgovor Abraham A. Moles u izdanju Galerije Denise Ren u Parizu). Najveći dio Piceljevo geometrijskog opusa počiva na algoritmu konstrukcije. Odabrane elementarne forme složene su u globalne forme, eventualno permutacionom igram, na temelju algoritma (duhovno pravilo za pripremu njihove kreacije), te je igra umjetnikova slobodna kreacija koja utvrđuje super znakove djela. Izložio je na brojnim izložbama konstruktivizma i Novih tendencija u svijetu: ART ABSTRACT CONSTRUCTIF INTERNATIONAL, Galerija Denise René 1961.; KONSTRUKTIVISTEN, Museum Morsbroich u Leverkusenu, i OLTRE LA PITTURA - OLTRE LA SCULTURA u Milonu, 1962.; OLTRE L'INFORMALE u San Marinu, 1. i 2. SALON INTERNATIONAL DE GALERIES PILOTES u Lausanne, 1963.; NOUVELLE TENDENCE Musée des Arts Décoratifs u Parizu, NEUE TENDENZ Museum Morsbroich u Leverkusenu, KINETIK II u Düsseldorfu, MOUVEMENT 2, Galerija Denise René u Parizu 1964.; THE RESPONSIVE EYE u MOMA, New York 1965.; PLUS BY MINUS, The Albright-Knox Gallery u Buffalu, 1968.; EUROPA, EUROPA. DAS JAHRHUNDERT DER AVANTGARDE IN MITTEL- UND OSTEUROPA u Kunst- und Ausstellungshalle der Bundesrepublik Deutschland, Bonn, 1994; ZENTRUM ZAGREB - SKULPTUR. IN KROATIEN 1950-1990, Wilhelm Lehmbruck Museum Duisburg, Duisburg, 1994. živi i radi u Zagrebu i Parizu.

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Jesjo Danegri, Želimir Košević: EXAT 51, 1951-1956, Galerija Nova, Zagreb, 1979. Annie Le Brun: Rémuloge, principe de scintillement, predgovor mapi grafika »Remembers«, izdanje Galerije Denise René, Paris, 1986. katalog izložbe: Arte programmata e cinetica 1953-1963. L'ultima avanguardia, Palazzo Reale, Milona, 1983. Stane Bernik: Ivan Picelj, grafički dizajn 1946./1986., katalog, Umjetnički paviljon, Zagreb, 1986. Dictionnaire de l'art moderne et contemporain, Paris 1992. Želimir Košević: Neue Tendenzen, predgovor u sekciji Systematische Tendenzen u katalogu izložbe »Europa, Europa. Das Jahrhundert der Avantgarde in Mittel- und Osteuropa«, Kunst- und Ausstellungshalle der Bundesrepublik Deutschland, Bonn, 1994. Želimir Košević: Raumkonzepte - Skulptur in Kroatien 1950-1990, predgovor katalogu izložbe »Zentrum Zagreb - Skulptur in Kroatien 1950-1990«, Wilhelm Lehmbruck Museum, Duisburg, 1994. Bettino Ruhrberg: Zentrum Zagreb - Kroatische Kunst im Internationalen Kontext, predgovor katalogu izložbe »Zentrum Zagreb - Skulptur in Kroatien 1950-1990«, Wilhelm Lehmbruck Museum, Duisburg, 1994.



XWITTA, 1966.
režet: obojeni metal
895 x 895 mm

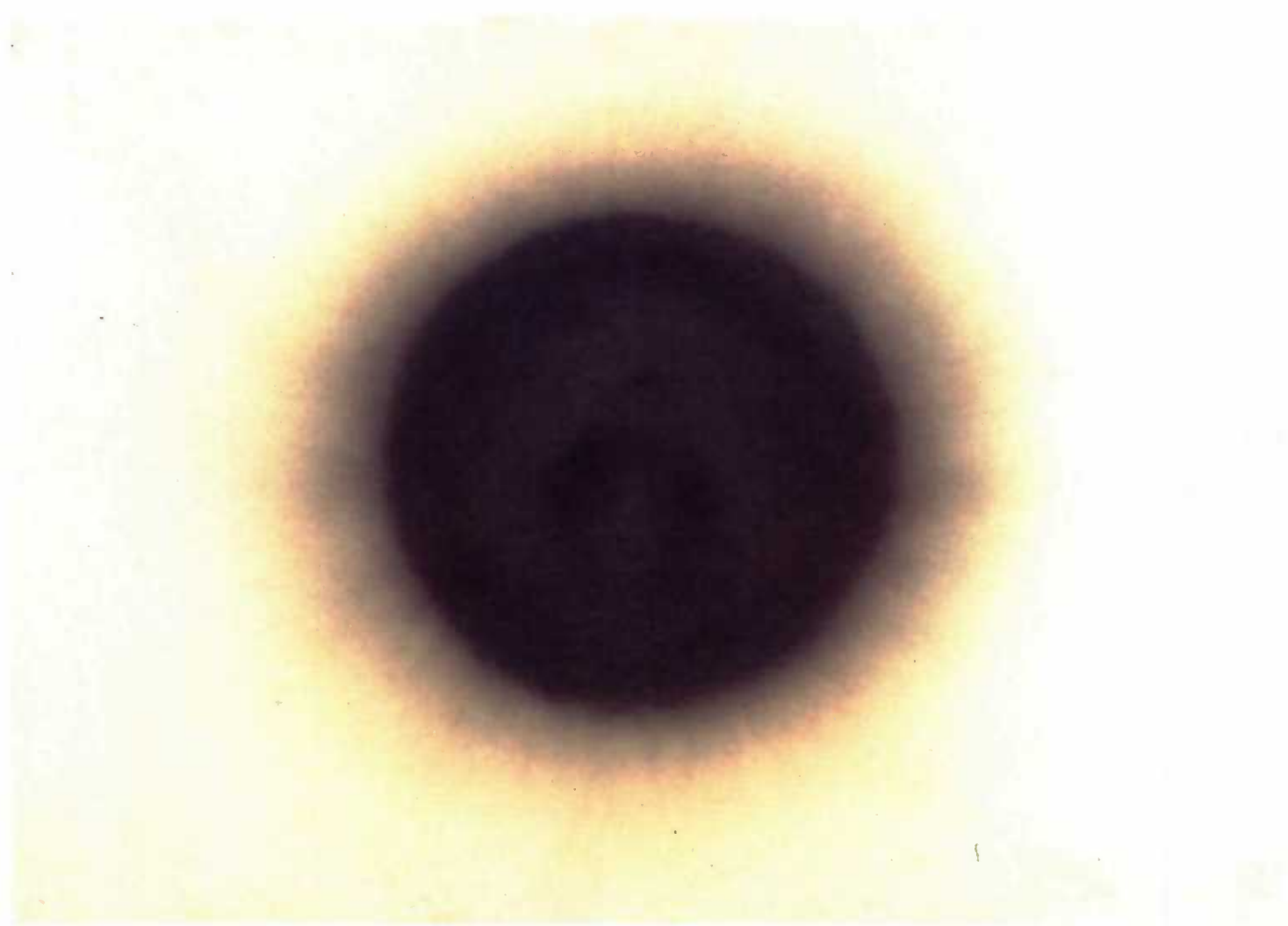


OEUVRE PROGRAMMÉE N°J, 1966.
mapa V/X
scrigrailija/papir
500 x 650 mm

OTTO PIENE



KRALJICA SKAKAVACA. 1967.
QUEEN OF LOCUSTS, 1967
svilotsak/papir
755 x 600 mm



ODIMLJENA SLIKA, 1961.
SMOKED PICTURE, 1961
ulje/platno
677 x 960 mm

EDGAR PILLET



IDEOGRAMMES, 1955.
svjetlosak/karton
155 x 320 mm
154 x 159 mm

NANDA VIGO



CRONOTOPO, 1965.
staklo, aluminij
1200 x 500 x 190 mm

Rodena u Milanu 1936. godine. Izlagala na T3.

BOŽIDAR RAŠICA



KOMPOZICIJA, 1954.
COMPOSITION, 1954
gvaš/papir
555 x 777 mm

VEDUTA, 1946.
SIGHT, 1946
ulje/papir
620 x 477 mm

Rođen 28. prosinca 1912. u Ljubljani. Studirao arhitekturu u Rimu, Beogradu, Varšavi i Zagrebu, gdje je diplomirao 1942. godine. Jedan je od osnivača grupe EXAT 51. Od 1952. do 1953. radio je kao nastavnik na Školi za primijenjenu umjetnost u Zagrebu. Godine 1955. radi na Akademiji za kazališnu umjetnost u Zagrebu. Od 1966. godine do smrti predavao je na Arhitektonskom fakultetu u Zagrebu. Godine 1952. izlagao je s Aleksandrom Srnecom i Ivanom Piceljem u Piceljevu stanu u Zagrebu na prvoj izložbi grupe EXAT 51. S istim umjetnicima, također 1952., izlagao je na SALONU DES RÉALITÉS NOUVELLES u Parizu, a zatim s ostalim članovima slikarima na izložbi EXAT 51 u Društvu arhitekata Hrvatske 1953. Godine. 1957. izlaže na IX. TRIENNALU U MILANU. S ostalim članovima grupe EXAT 51 izlagao je na retrospektivnoj izložbi u Galeriji Nova 1979. godine. Bavio se urbanističko-arhitektonskim projektima, scenografijom i kostimografijom za Hrvatsko narodna kazalište, Dubrovačke ljetne igre, Covent Garden u Londonu, Schiller Theater u Berlinu, Rockefeller Memorial Chapel u New Yorku. Nije izlagao na Novim tendencijama, ali su njegavi doprinosi u okviru grupe EXAT 51 - rasvaranje figuralne forme i građenje slobodne apstrakne forme u »Kompozicijama«, već od 1949. do 1955., te eksperimentiranje, značajni i za pojavu Novih tendencija.

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Ješa Denegri, Želimir Kožević: EXAT 51, 1951-1956, Galerija Nova, Zagreb, 1979. Božidar Rašica, Rodoslav Putar, Igor Zidić, Guido Guien, Petar Selem: BOŽIDAR RAŠICA - SLIKARSTVO I SCENOGRAFIJA 1932.-1982., predgovori retrospektivnoj izložbi, Muzej za Umjetnost i obrt, Zagreb, travanj 1983.



KOMPOZICIJA, 1950.
COMPOSITION, 1950
gvaš/papir
480 x 655 mm

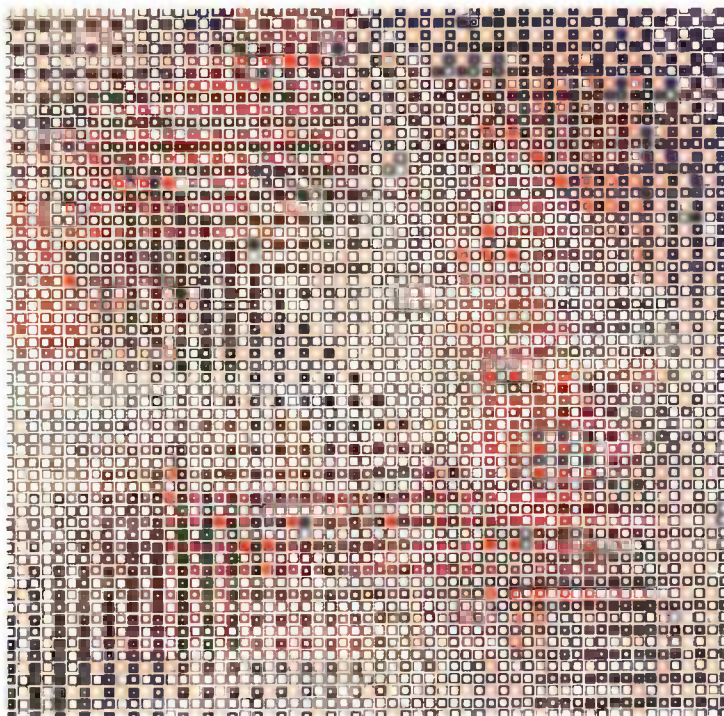
VJENCESLAV RICHTER

Rođen 8. travnja 1917. u Drenovi kraj Zagreba. Studirao je arhitekturu u Zagrebu. Suosnivač je grupe EXAT 51, 1951. Najprije se bavio izložbenom arhitekturom (projekt, interijer i likovni postav Jugoslavenskog paviljona na Svjetskoj izložbi u Bruxellesu 1958.; Jugoslavenski paviljon na XIII. TRIENNALU u Milanu 1964.). Bivio se »sintezi« pristupima u arhitekturi i urbanizmu i pisao teoretske tekstove o industrijskom oblikovanju. Bio je istraživač, konstruktor i inovator na području plastično-prastornih struktura, što ga je vezalo uz međunarodni pokret NOVIH TENDENCIJA. Izložao na NOVIM TENDENCIJAMA 2, 1963.; NOVOJ TENDENCIJI 3, 1965.; TENDENCIJAMA 4, 1969.; i TENDENCIJAMA 5, 1973. u Zagrebu. Od 1964. razvio projekt »Sinturbanizma« – sinteznog urbanizma, polifunkcionalne urbane sredine sastavljene od mnoštva jedinica složenih u obliku zigzurota (publikacije »Sinturbanizma« I. i II., 1964./65.) Sukladno sinturbanizmu razvio je u skulpturi »sistemsku plastiku« – prastomu strukturu složenu od mnoštva elementarnih jedinica – drvo, staklo i aluminijsko – koje pri mijenjanju položaja i rasvjete daju uvijek novi vizualni aspekt (»Centre« i »Centrije«, od 1963.–1965.) »Reljefometri« I-IV (1963.–1969.) su »sistemsko plastike« sastavljene od pravokutnih aluminijskih pomičnih mikroelemenata čijim se pokretanjem dobija veliki broj promjenjivih varijanti skulpture. »Sistemsko grafika« (svilosisak) nastavak je sistemskog pristupa od 1963. i »sistemsko plastike« no dvodimenzionalnom planu. Osnovni element je kvadrat 1 x 1 cm koji stvara mrežu od nekoliko fisuća jedinica na površini 60 x 60 cm čija se struktura mijenja na svakom grafičkom listu na temelju egzaktnog matematičkog programa. Richter je izložao na brojnim izložbama konstruktivizma i Novih tendencija u svijetu: NUOVA TENDENZA 2, Venezia, 1963.; NEUE TENDENZEN 2, Museum Morsbraich, Leverkusen, 1964.; NOUVELLE TENDENCE, Musée des Arts Décoratifs, Paris, 1964.; VIII. SÃO PAULO BIENNALE, 1965.; SCULPTURE FROM TWENTY NATIONS, Solomon R. Guggenheim Museum, New York, 1967.; PLUS BY MINUS, Albright-Knox Art Gallery, Buffalo, 1968.; STONEWOOD-METAL, Stoempfli Gallery, New York; KONSTRUKTIVE KUNST-ELEMENTE UND PRINZIPIEN, Nürnberg 1969.; EUROPA, EUROPA. DAS JAHRHUNDERT DER AVANTGARDE IN MITTEL- UND OSTEUROPA, Kunst- und Ausstellungshalle der Bundesrepublik Deutschland, Bonn, 1994.; ZENTRUM ZAGREB – SKULPTUR IN KROATIEN 1950-1990, Wilhelm Lehbruck Museum Duisburg, Duisburg, 1994. Živi i radi u Zagrebu.

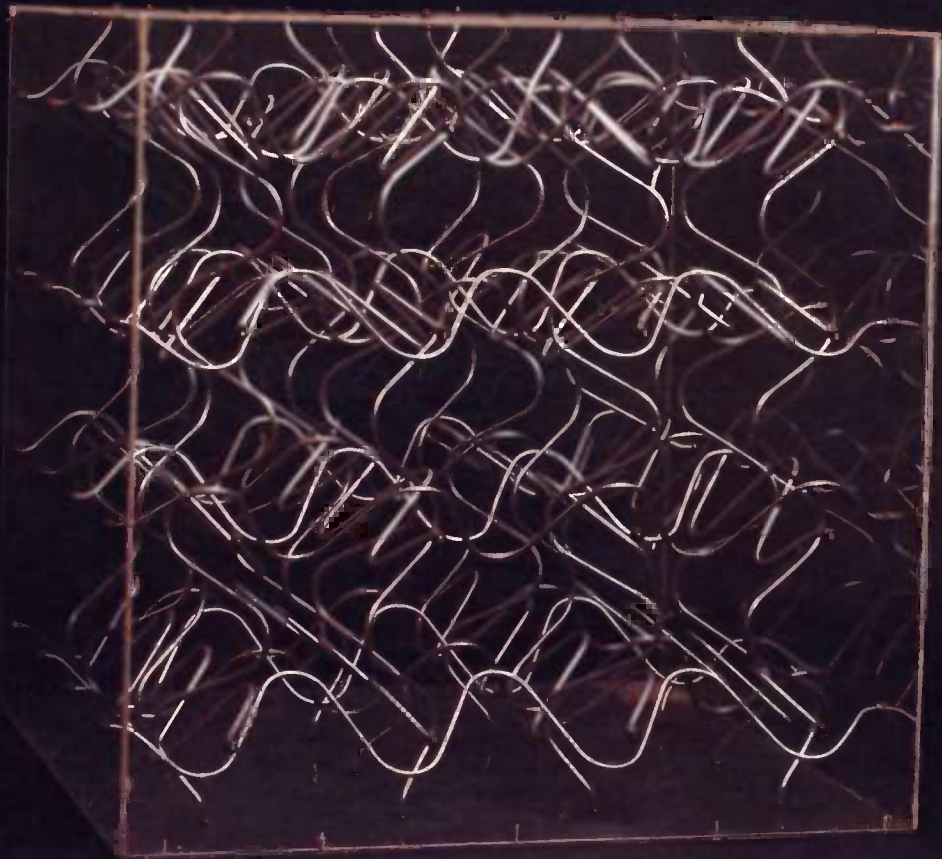
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AnBnCnDs, 1972.
svilosisak/papir
687 x 684 mm
597 x 596 mm

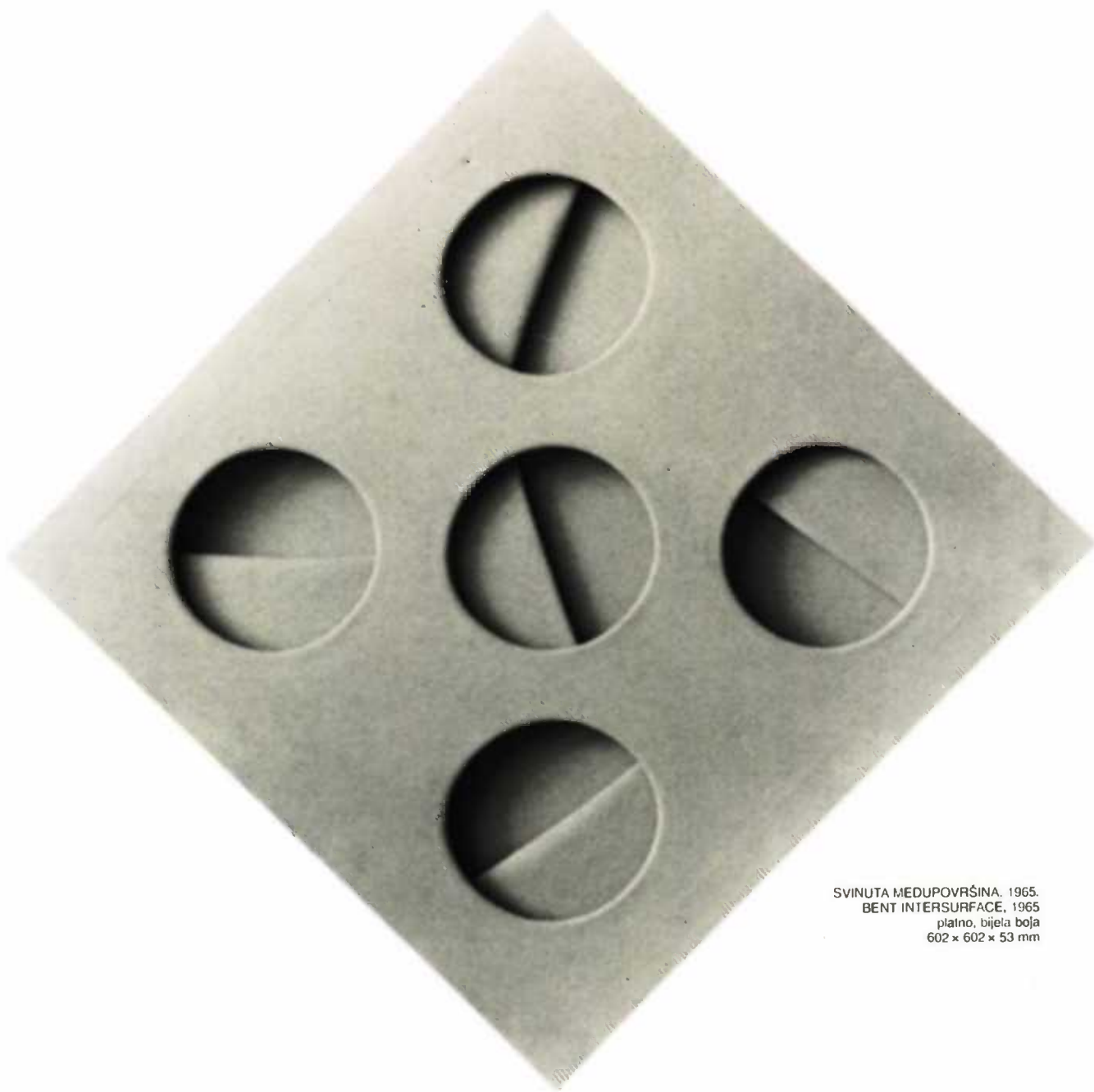


RELJEFOMETAR, 1967.
RELJEFOMETRE, 1967.
aluminij – reljef
1680 x 1690 x 120 mm



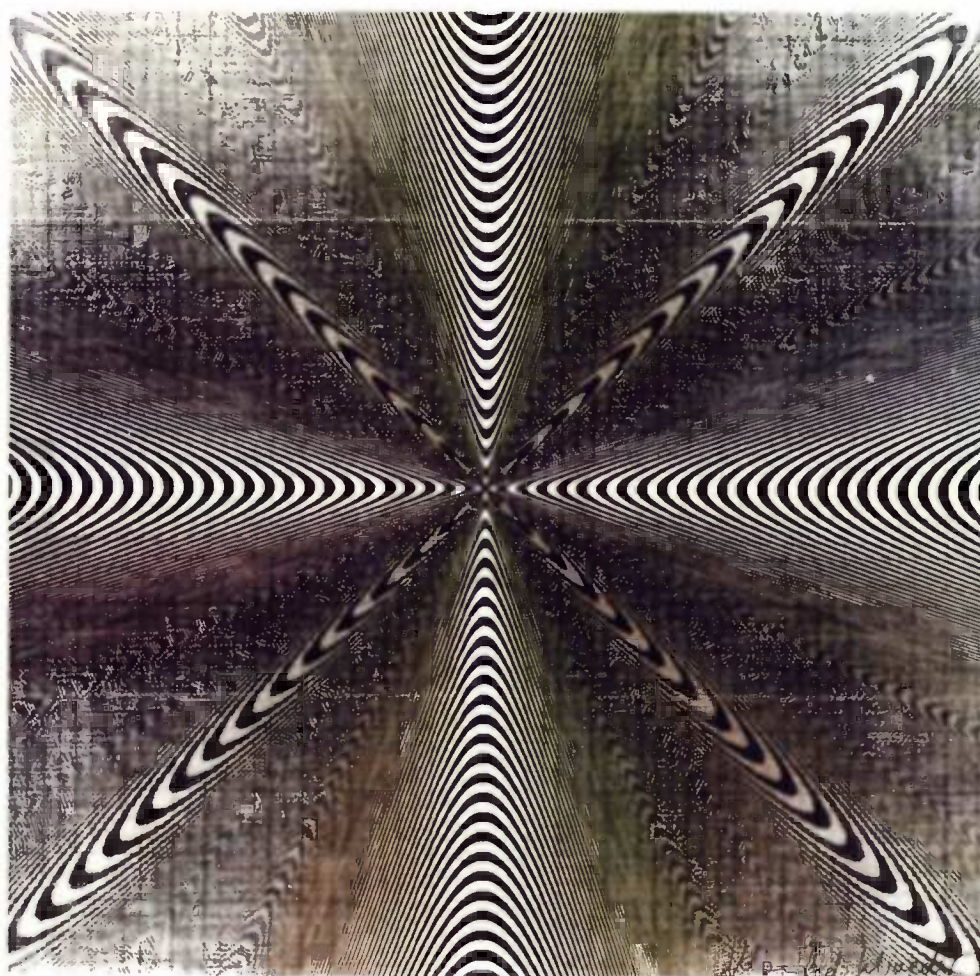
ONDULACIONA PROSTORNA STRUKTURA, 1969.
UNDULATIONAL SPATIAL STRUCTURE, 1969
aluminij, pleksl
700 x 700 x 700 mm

PAOLO SCHEGGI



SVINUTA MEDUPOVRŠINA, 1965.
BENT INTERSURFACE, 1965
platno, bijela boja
602 x 602 x 53 mm

MANFRED SCHROEDER



MOIRÉ, 1968.
fotografija
610 x 516 mm

JOSIP SEISSEL (JO KLEK)



VINOČIJE, 1924.
WINEMAKERS, 1924
akvarel, tuš/papir
419 x 303 mm

Rođen u Krapini 10. siječnja 1904. Umro u Zagrebu 19. veljače 1987. Slikar i arhitekt. Već 1922. radi dodoističko konstruktivističku predstavu na stihove Tommaso Marinettija i Ljubomira Micića. Iste godine radi seriju okvarelo i koložo konstruktivističke norovi »Balkonac mirno« i »Kokat na krovu« o 1924. »Vinočije«. Godine 1922. nastoje »PAFAMA« (kratice od PApier, FArben, MAlerei), jedna od najranijih konstruktivističkih slika u Srednjoj Europi. Od 1922. do 1924. pod pseudonimom Jo Klek radi za međunarodni časopis »Zenite« (koji je izložio u Zagrebu od 1921. do 1923. i u Beogradu od 1924. do 1926.) konstruktivistički simbol »Zenite«, te naslovne stranice zenitističkih izdanja i plakata. Načinio je monumentalne arhitektonske vizionarske i utopijske projekte bliske Erichu Mendelshonu i Bruni Tautu (»Maketo za Zeniteum« I. i II. 1924., »Villa Zenite« 1925.). Na »Zenitovoj« MEĐUNARODNOJ IZLOŽBI NOVE UMJETNOSTI u Beogradu 1924. izložio 19 rodova. Iste godine izložio u Bukureštu na PRIMA EXPOZITIE INTERNATINALA i na INTERNATIONALE AUSSTELLUNG JUNGER KUNST u Städtisches Museum u Bielefeldu. Na izložbi REVOLUCIONARNE UMJETNOSTI ZAPADA u Moskvi 1926. izložio plakate i ilustracije za »Zenite«. Ljubomir Micić, urednik časopisa, smatrao je Josipo Seissela najvećim zenitističkim slikarom. Važnost Jo Kleka jest u doprinosu europskom konstruktivizmu u njegovu ranom razdoblju. Većina Klekovih rodova iz 30-ih godina je izgubljena. S Ljubomirom Micićem prekido vezu 1924., prestaje se potpisivati s Jo Klek i počinje se baviti arhitekturom i sve više zanimati za nadrealizam. Godine 1937. gradi jugoslavenski paviljon za Svjetsku izložbu u Parizu, koji je oduševio Le Corbusiera i koji se, zbog nekih problema oko Seisselova arhitektonskog koncepta paviljona koje su postavljale tadašnje jugoslavenske vlasti, zoložio da paviljon bude izveden u cijelosti premo outorovu originalnom idejnom prijedlogu. Za izgradnju paviljona od francuske vlade dobio je zlatnu medalju i »Grand prix«. Tijekom češćih posjeta Parizu između 1937. i 1939. kod Seissela se sve više pojačava zanimanje za nadrealizam. Godine 1939. nastaje izvanredna serija nadrealističkih rodova »Trice i Tricarije«, slijede »Automatski crteži«, 1942./43., »U vrijeme zlo«, 1942./43., u najboljoj praksi nadrealističkog tumačenja podsvijesti i s njegovom vlastitom ikonikom, bez traženja uzora u drugim nadrealistima. Izložio je u GALERIJU NOVA u Zagrebu, 1978. i na izložbi EUROPA, EUROPA. DAS JAHRHUNDERT DER AVANTGARDE IN MITTEL- UND OSTEUROPA u Kunst- und Ausstellungshalle der Bundesrepublik Deutschland, Bonn, 1994.

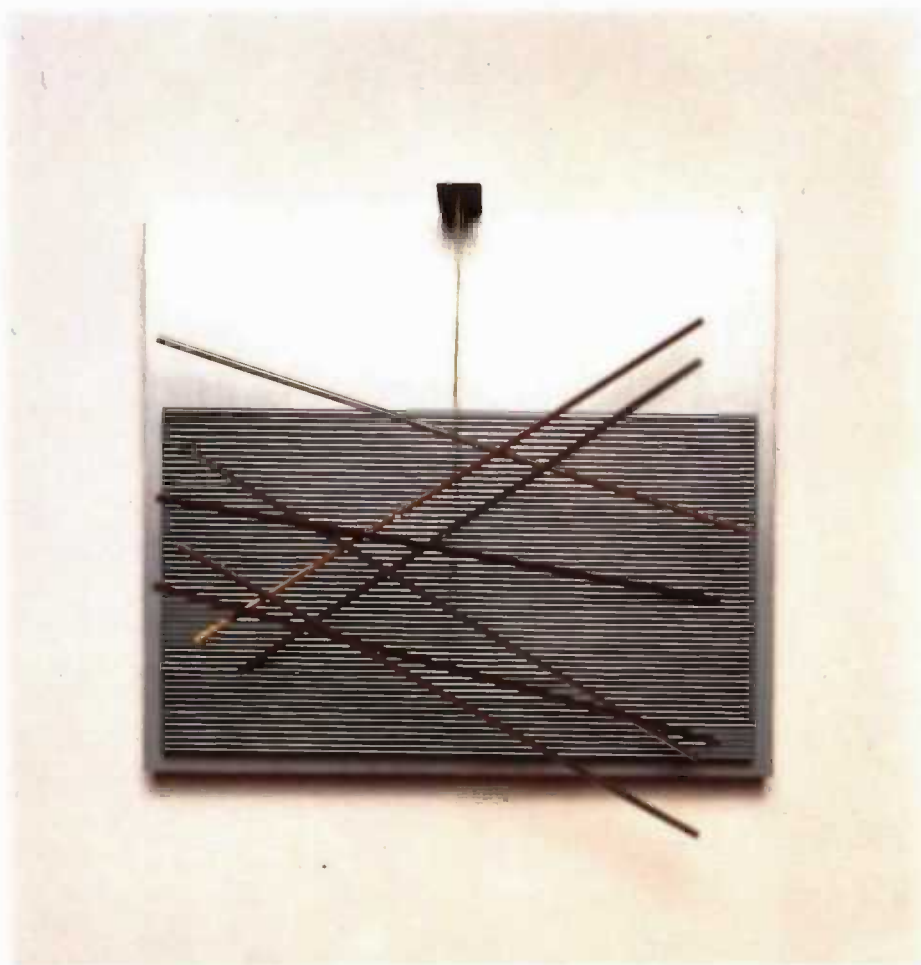
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Vera Horvat Pintarić: Josip Seissel, predgovor katalogu samostalno izložbe, Galerija Nova, Zagreb, 1978. - Krisztina Posuth: Les Avant-gardes de L'Europe centrale, Flommarion, Paris, 1988. Vlado Bužončić: Josip Seissel, monografija, Galerija umjetnina »Branka Deškovića«, Bol, 1988. Marijan Susovski: Josip Seissel (Jo Klek) und der Zenitismus, tekst u sekciji Die Welt konstruieren u katalogu izložbe »Europa, Europa. Das Jahrhundert der Avantgarde in Mittel- und Osteuropa«, Kunst- und Ausstellungshalle der Bundesrepublik Deutschland, Bonn, 1994.

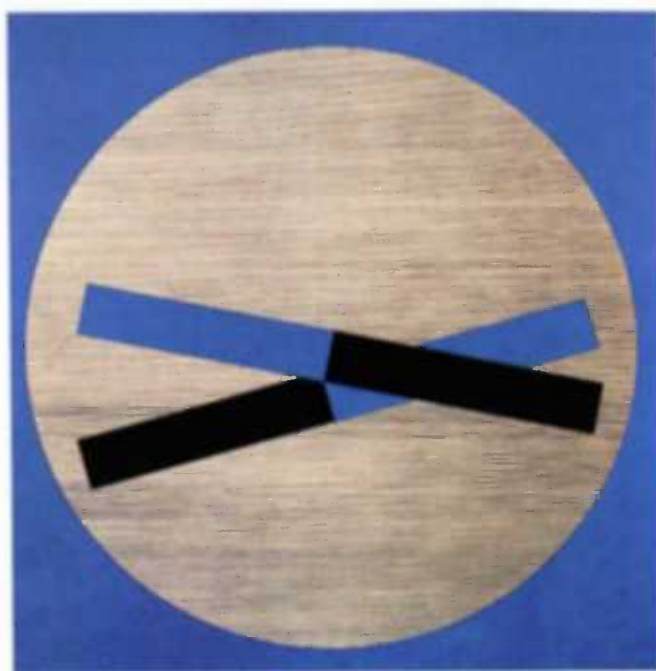


PAFAMA, 1922.
kolaž, pastel/papir
170 x 170 mm

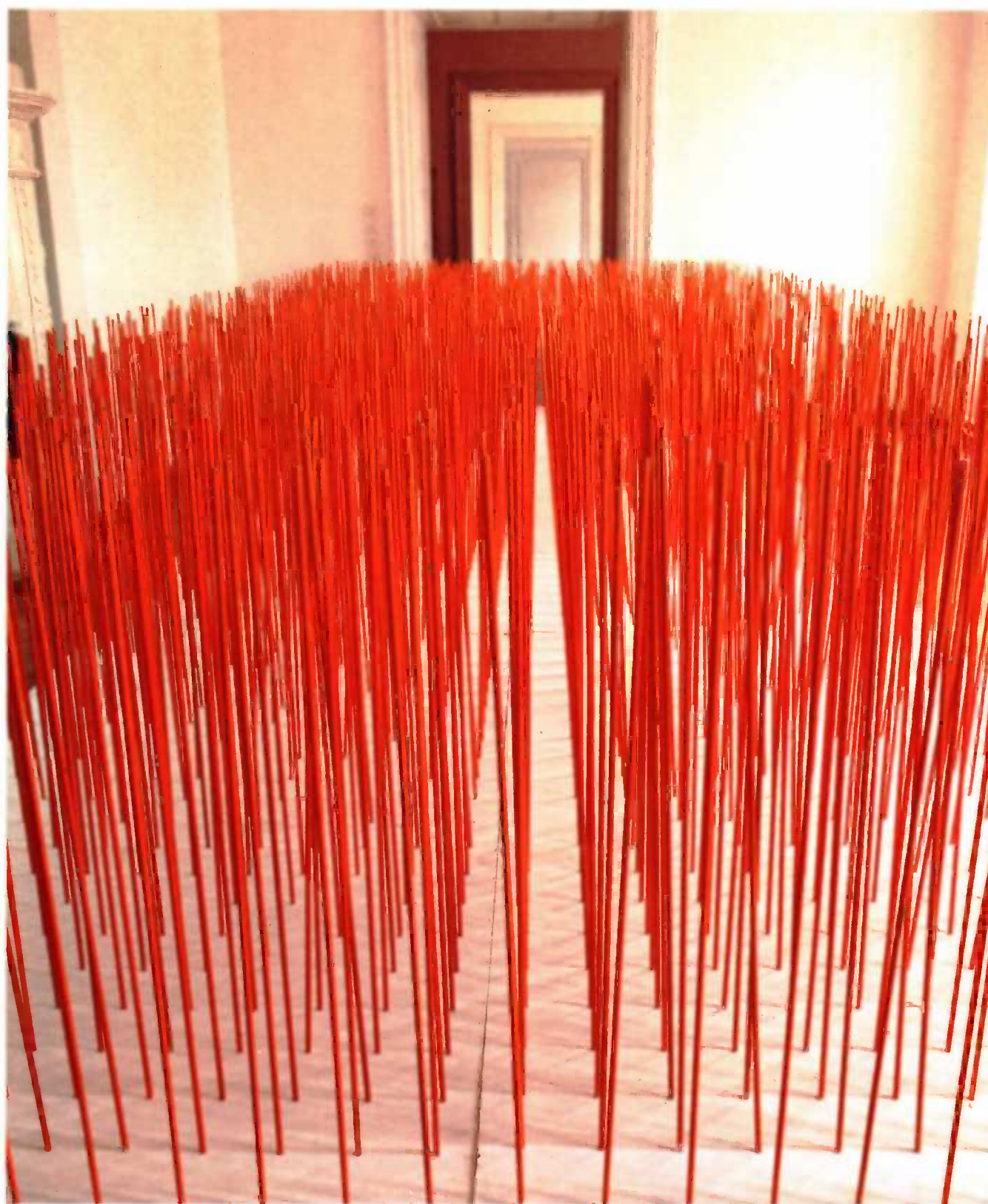
JESUS RAPHAEL SOTO



VIBRACIJE, 1967.
VIBRATIONS, 1967
pleksi, plastika, serigrafija
279 x 419 x 87 mm

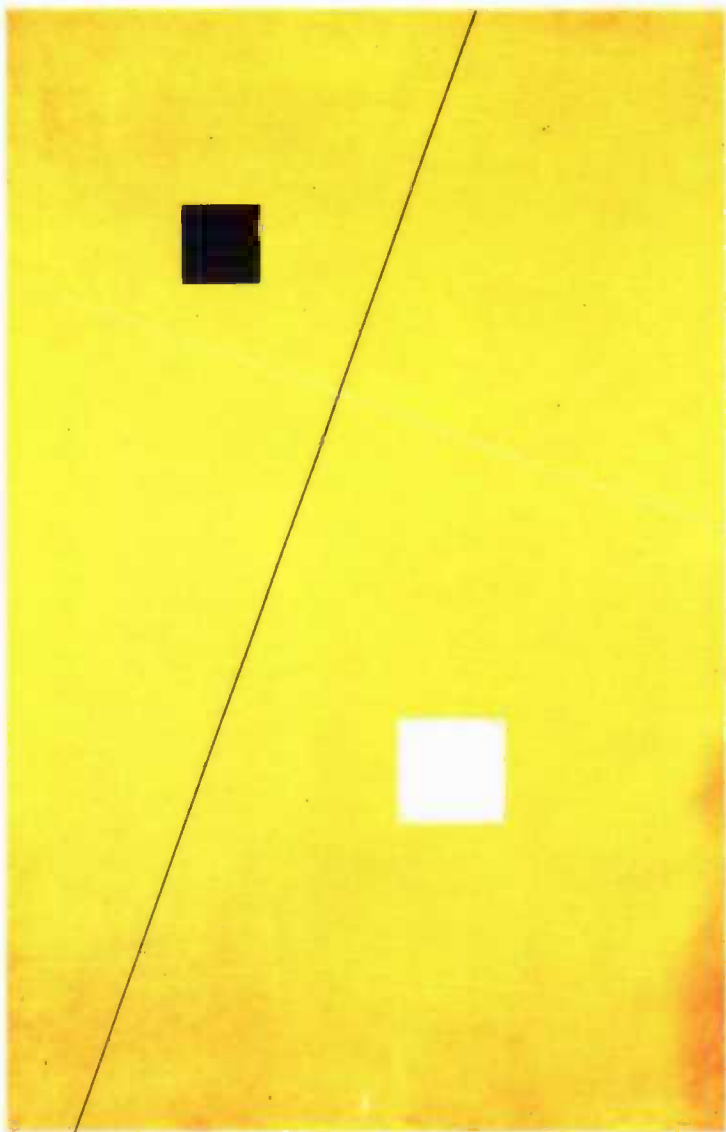


SERIGRAFIJA ZAGREB, 1970.
ZAGREB SERIGRAPH, 1970
svilolisak/papir
701 x 499 mm
442 x 434 mm



NARANČASTA EKSTENZija, 1969./70.
ORANGE EXTENSION, 1969/70
drvena konstrukcija, obojene metalne šipke, plan-papir
6600 x 2400 x 1000 mm

ALEKSANDAR SRNEC



KOMPOZICIJA T-5a, 1955.
COMPOSITION T-5a, 1955
tempera/papir
607 x 404 mm

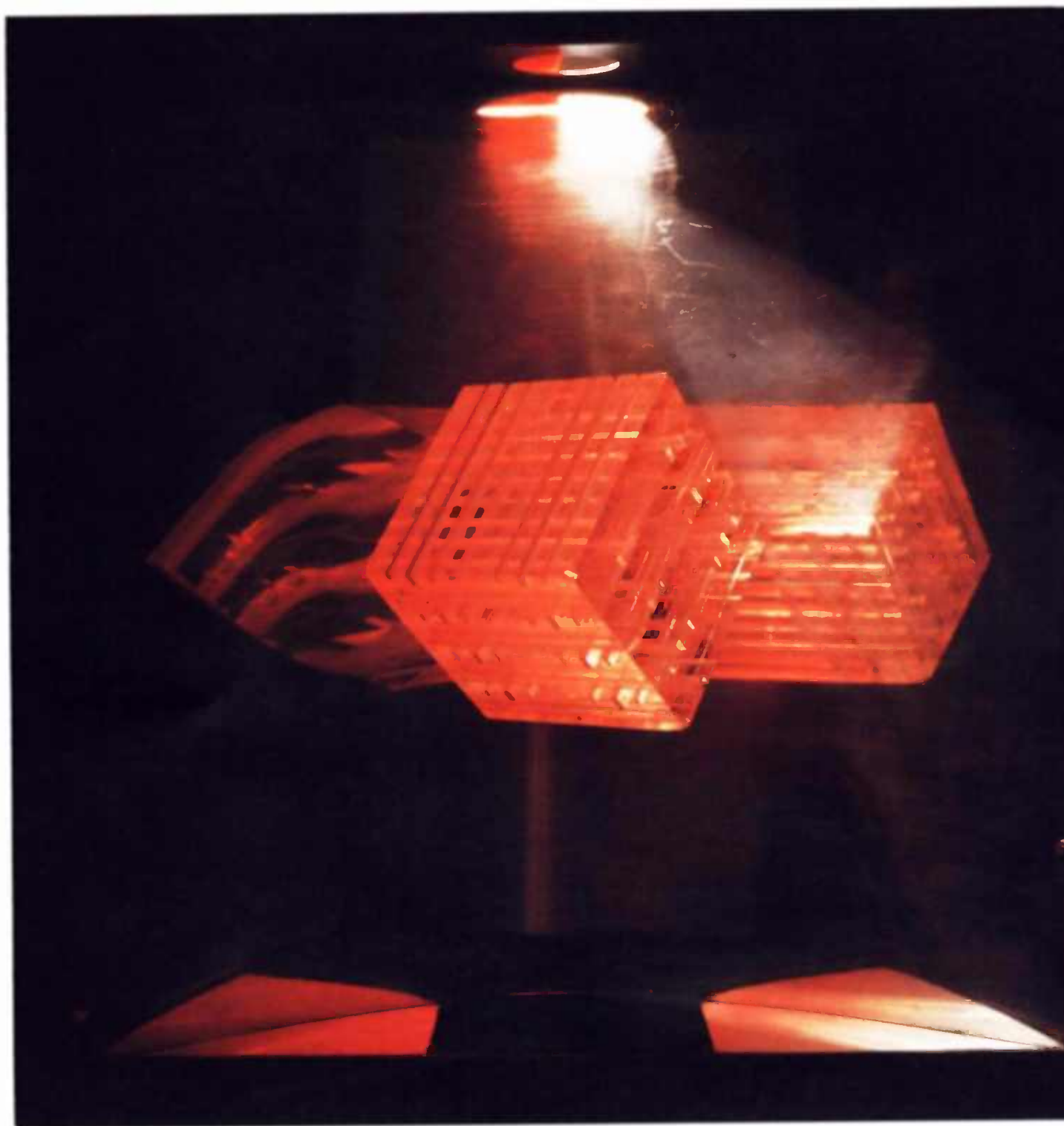


KOMPOZICIJA, 1954.
COMPOSITION, 1954
tempera/papir
677 x 801 mm

Rođen u Zagrebu 30. srpnja 1924. Polazio je Akademiju likovnih umjetnosti u Zagrebu. Suosnivač je grupe EXAT 51, 1951. godine. Izlagao je na izložbi »KRISTIL, PICELJ, RAŠICA, SRNEC« u Društvu arhitekata Hrvatske 1953. god. Izlaže na VII. SALON DES RÉALITÉS NOUVELLES u Parizu (s Ivanom Piceljem i Božidarom Rašicom) i 1959. s Piceljem u Galeriji Denise René u Parizu (predgovori katalogu Michel Seuphor i Victor Vasarely). Kao slikar EXATA 51 oslanjao se najprije na Miróa, a zatim na Mondriana i Moholy-Nagya. U sliku unosi improvizaciju i slučajnost, ali one nisu isključivale konstruktivističke i geometrijske oblike. Modulira prostor spletovim linija rađenih ugljenom, tušem, temperom ili kolažem (»Crtež 10«, 1953; »Kompozicija U-P.14«, 1953.) Već 1953. crtež se prevara u trodimenzionalni »Prastorni modulator«, načinjen od žica čiji vizualni aspekti ovise o kretanju gledaoca i igri slučajja. Interes za vizualnu dinamiku postignutu svjetlošću i kinetizmom dovodi ga (1963. - 1967.) do stvaranja djela u aluminiju, nehrđajućem čeliku i mjeđi, reflektirajućih i rotirajućih površina. Godine 1967. nastaje »luminoplastika« - prvi primjer spoja svjetlosti i mobilne komponente u suvremenoj hrvatskoj umjetnosti, a što spada među najranija optičko-kinetička istraživanja u europskoj umjetnosti (projekcija dia-pozitiva geometrijskih oblika na vrlo brzo rotirajuću žičanu konstrukciju koja stvara iluziju ekrana). Radi seriju luminokinetičkih objekata i multipla (izložbe u Galeriji suvremene umjetnosti u Zagrebu 1969. i 1971.). Bio je suradnik »Zagrebočke škole crtanog filma« i 1960. načinio je knjigu snimanja za apstraktni film o crvenom kvadratu. Sudjeluje na retrospektivi grupe EXAT 51 u Galeriji Nova u Zagrebu 1979. Izlagao je na NOVIM TENDENCIJAMA 2, 1963., i TENDENCIJAMA 5, 1973., u Zagrebu te na drugim izložbama konstruktivističke umjetnosti i Novih tendencija u svijetu: NEUE TENDENZEN, Museum Morsbroich, Leverkusen, 1964; KUNST ALS SPIEL - SPIEL ALS KUNST, Recklinghausen, KONSTRUKTIVE KUNST - ELEMENTE + PRINZIPIEN, Nürnberg, NEUE TENDENZEN, Gelsenkirchen, 1969.; XXXV. VENEČIJANSKI BIJENALE - LABORATORIO PER LA PRODUZIONE MANUALE E MECCANICA, 1970.; EUROPA, EUROPA. DAS JAHRHUNDERT DER AVANTGARDE IN MITTEL- UND OSTEUROPA, Kunst- und Ausstellungshalle der Bundesrepublik Deutschland, Bonn, 1994.; ZENTRUM ZAGREB - SKULPTUR IN KROATIEN 1950-1990, Wilhelm Lehmbruck Museum Duisburg, Duisburg, 1994. Živi i radi u Zagrebu.

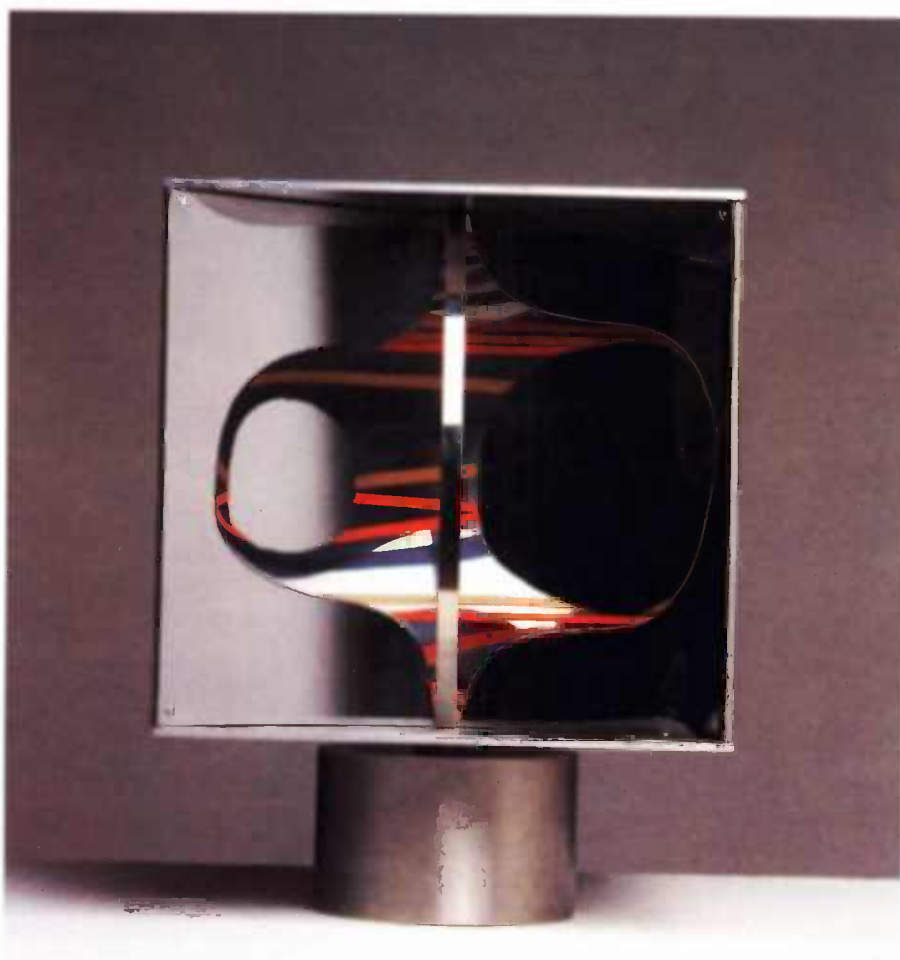
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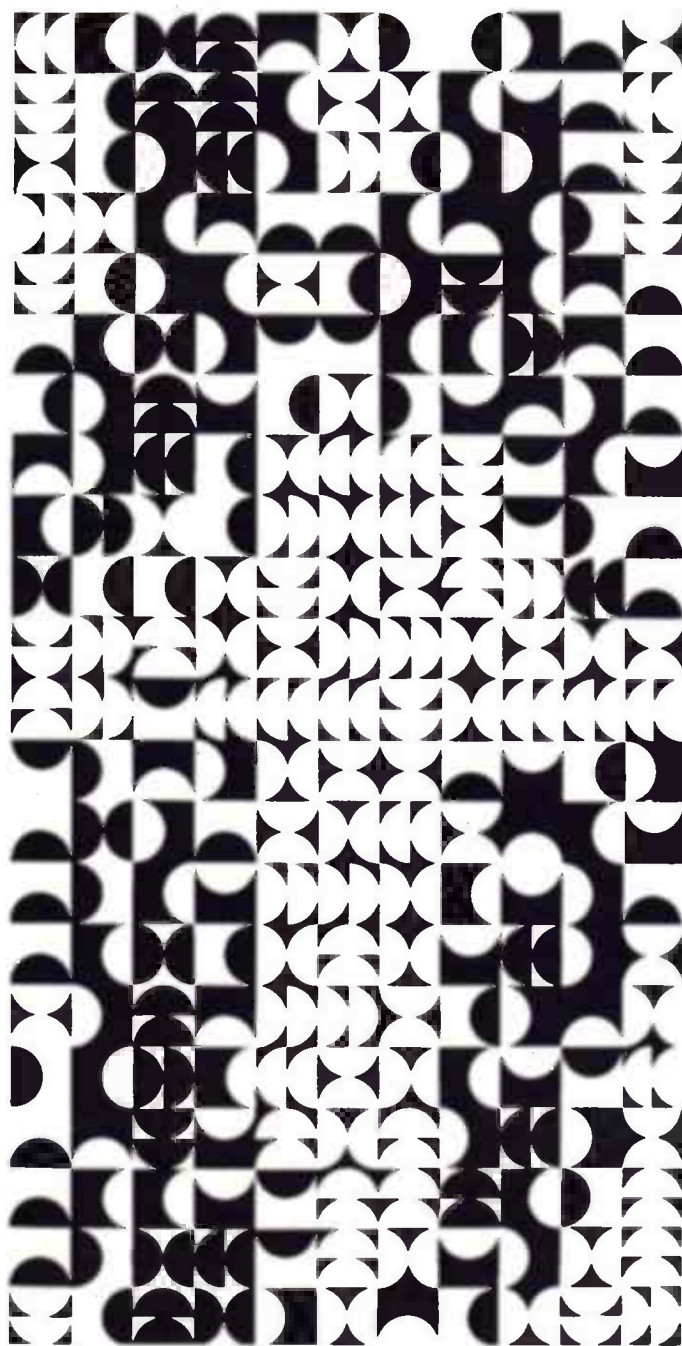
OBJEKT 130370. 1970.
OBJEKT 130370. 1970
aluminij, pleksi, žarulja, elektromotor
443 x 435 x 170 mm

ALEKSANDAR SRNEC



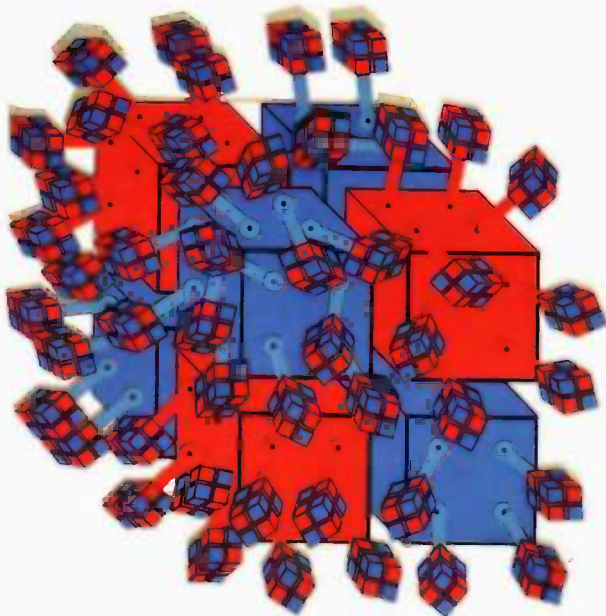
OBJEKT 221173, 1973.
OBJECT 221173, 1973
aluminij, elektromotor
422 x 317 x 319 mm

Z D E N E K S Y K O R A

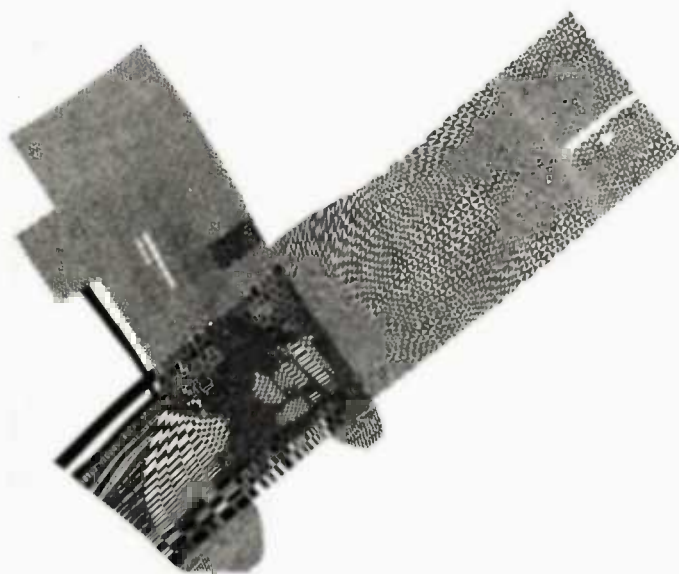


STRUCTURE NOIRE-BLANCHE
(CERCLES), 1967.
ulje/platno
2200 x 1100 mm

MIROSLAV ŠUTEJ



MOBILNA GRAFIKA, KOCKE, 1971.
MOBILE PRINT, CUBES, 1971
svirotisak/papir
800 x 670 mm



LOM SVJETLOSTI RAĐEN 180 SATI, 1963.
LIGHT REFRACTION MADE IN 180
HOURS, 1963
tempera, lak/platno
2100 x 2350 mm

Rođen u Dugoj Resi 29. travnja 1936. Diplomirao je na Akademiji likovnih umjetnosti u Zagrebu 1961. Sada je profesor na Akademiji likovnih umjetnosti i na studiju dizajna u Zagrebu. Crtač i grafičar. Godine 1963. sudjelovao je na BIENNALU MLADIH u Parizu, gdje je nagrađen I. nagradom za slikarstvo. Potom 1968. izložio na XXXIV. VENECIJANSKOM BIENNALU, a zatim i na drugim međunarodnim bijenalima (SÃO PAULO BIENNALE, ALEKSANDRIJSKI BIENNALE). Od 1963. sudjeluje na velikim međunarodnim grafičkim bijenalima u Ljubljani, Zagrebu, Tokiju, Krakovu, itd. i na trijenalu crteža u Wroclavu, na kojima je dobio oko 60 nagrada za grafiku. Oslanja se na tradiciju geometrijske apstrakcije i konstruktivizma a zatim i op-arta. Izlagao je na NOVIM TENDENCIJAMA 2, 1963.; TENDENCIJAMA 4, 1969., i TENDENCIJAMA 5, 1973. u Zagrebu. Godine 1965. na izložbi THE RESPONSIVE EYE u Muzeju moderne umjetnosti u New Yorku izložio sliku »Bombardiranje očnog živca«, koja je ključno djelo njegovih vizualnih istraživanja u crtežima i slikama iz perioda prije mobilnih grafika. Osim op-artističkih crteža radio je crteže »animode«, mobilne objekte, erotske crteže, folk-art kolaže, studije ruku i glava, uvijek u prepoznatljivijoj »šutejevskoj« maniri s dozom humora. Serigrafijom se počeo baviti 1963. godine. Otkrivo mobilnu grafiku koju izlaže od 1968. I ona je od tada njegova specifična područje rada. Ranije, u crtežu statički naznačeno rastvaranje oblika, umnožanje ili pomicanje, u mobilnoj se grafici događa kinetički. Šutejeve pokretne grafike sklopovi su niza geometrijskih crteža koji se stapaju u snažne optičko-dinamične i plastične strukture. Spajanje većih statičkih površina s manjim pokretnim jedinicama pomoću zglobnih elemenata omogućuje mijenjanje stonja grafike u bezbroj varijanti. Šutej je značajan autor tzv. »Zagrebačke serigrafije«. Njegove se grafike nalaze u kolekciji Museuma of Modern Art u New Yorku, Library of Congress u Washingtonu, Guggenheim Museumu u New Yorku, Tate Gallery i Victoria and Albert Museumu u Londonu, Stedelijk Museumu u Amsterdamu, Ha - Am Art Museumu u Seulu, Musée de ville de Paris i drugima. Izlagao je na izložbi EUROPA, EUROPA. DAS JAHRHUNDERT DER AVANTGARDE IN MITTEL- UND OSTEUROPA u Kunst- und Ausstellungshalle der Bundesrepublik Deutschland, Bonn, 1994.

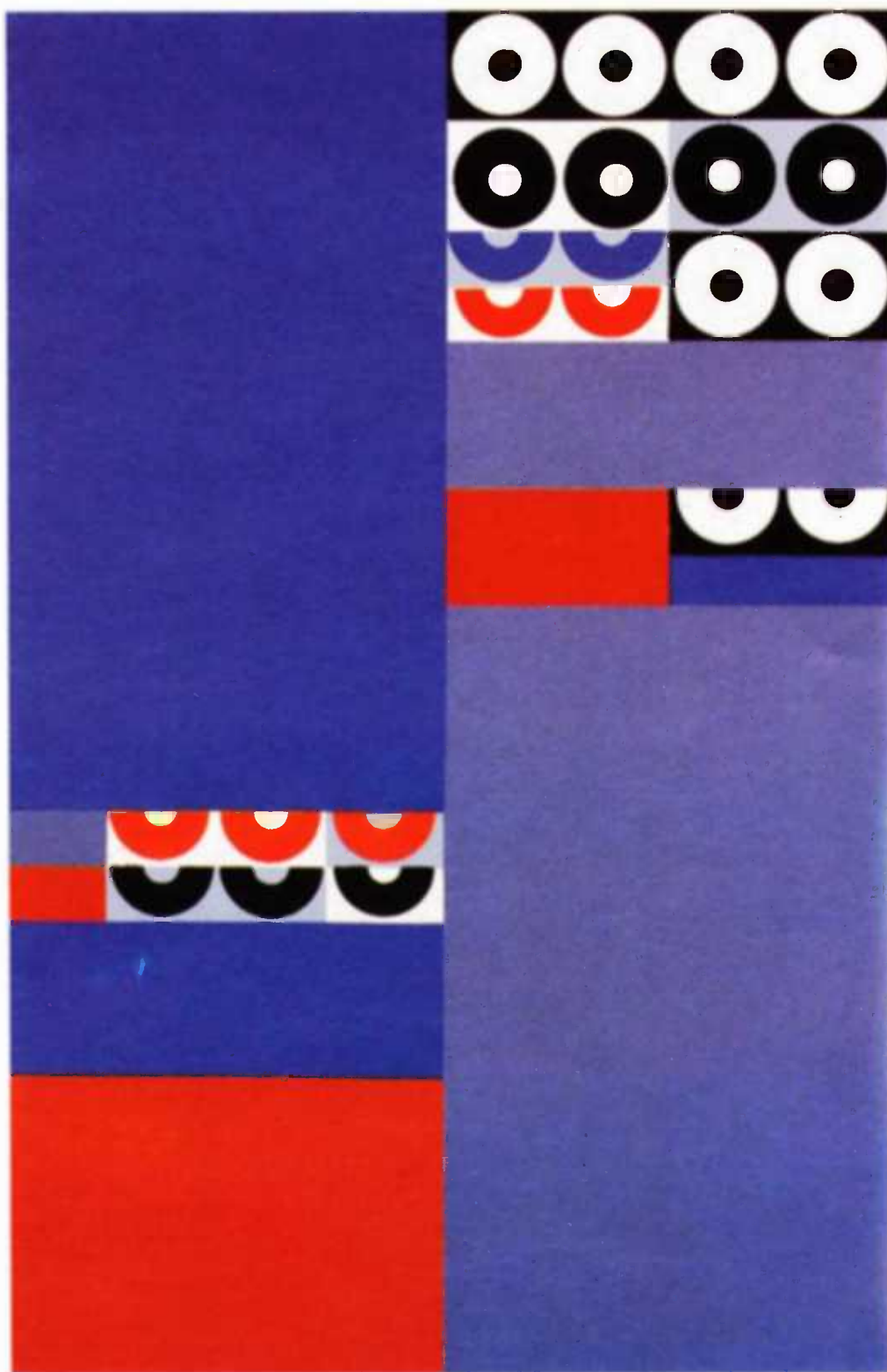
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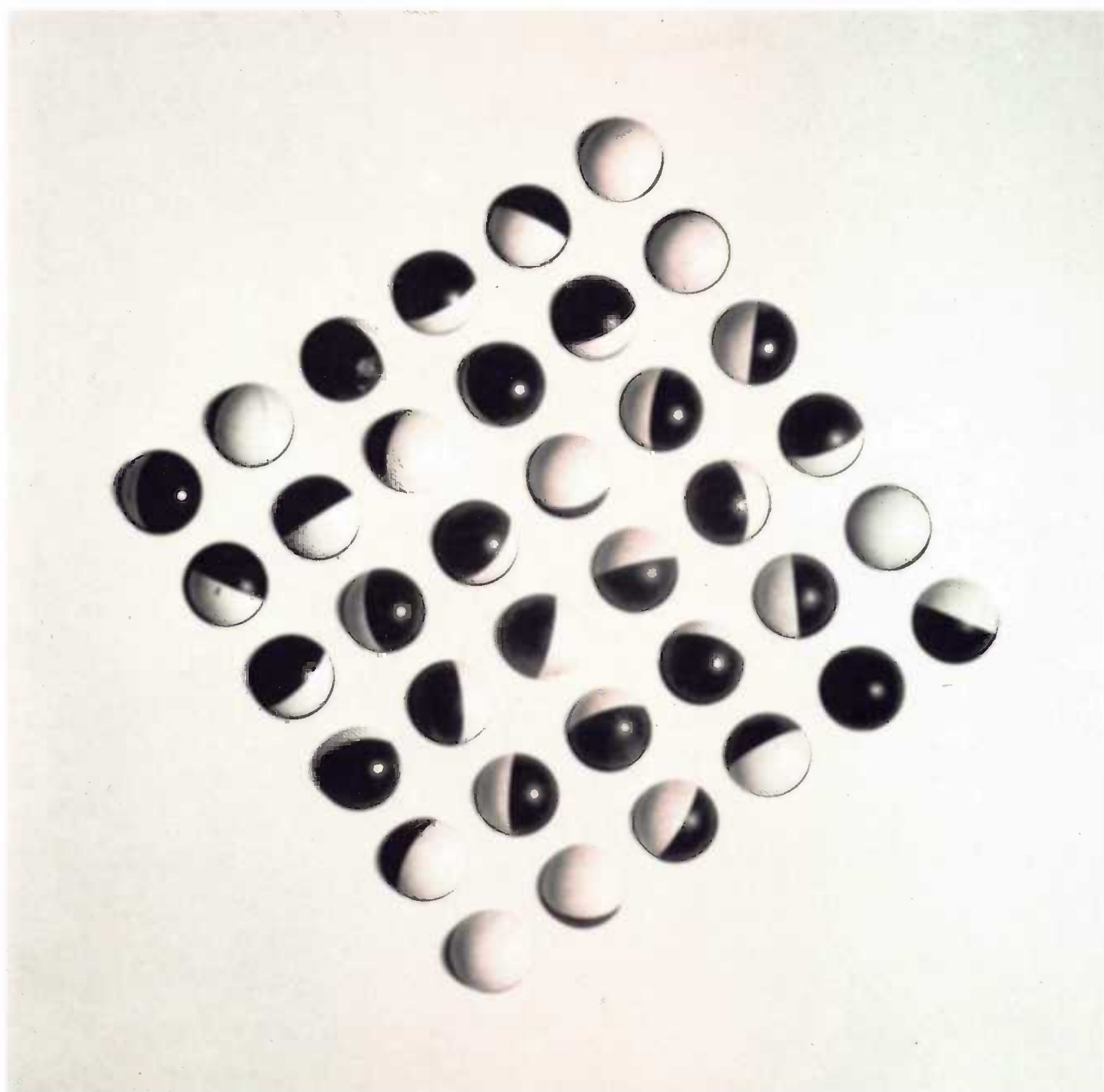
KT - 29 - IV, 1966.
kombinirana tehnika
1220 x 1100 x 78 mm

SOPHIE TAEUBER ARP



AUX NOURRITURES TERRÊSTRES, 1950.
Mapa litografija br. 62
Portfolio of litographs no. 62
litografija/papir
380 x 285 mm

PAUL TALMAN



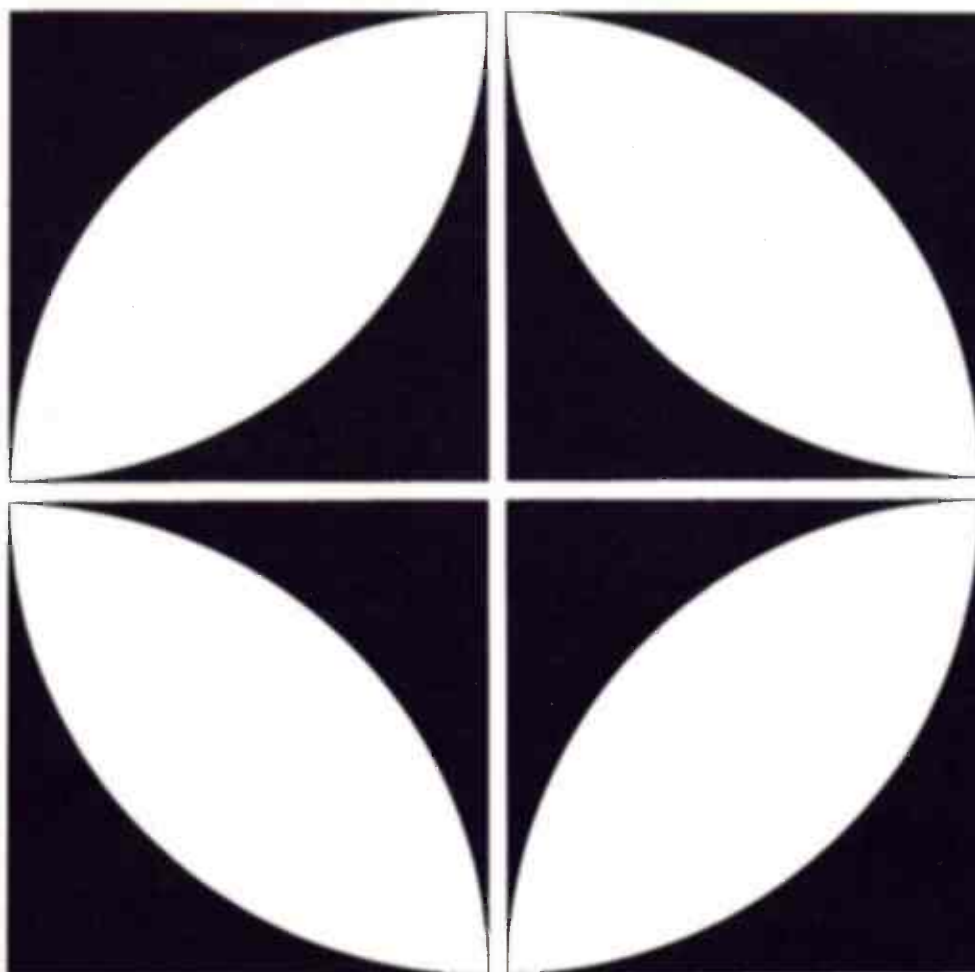
K - 36 b, 1961.
aluminij, plastična folija, drvo
1003 x 1003 x 60 mm

LUIS TOMASELLO



KROMOPLASTIČNA ATMOSFERA, 1967.
CHROMOPLASTIC ATMOSPHERE, 1967
boja, lesonit, drvo
1295 x 1297 x 160 mm

MILOŠ URBAŠEK

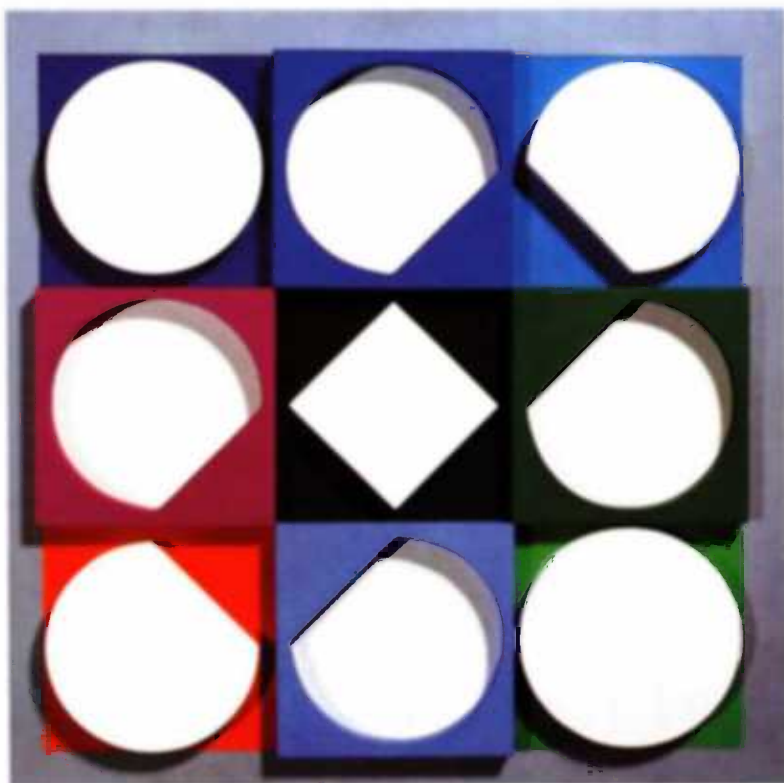


S - 41, 1968.
svilotsak/papir
572 x 572 mm

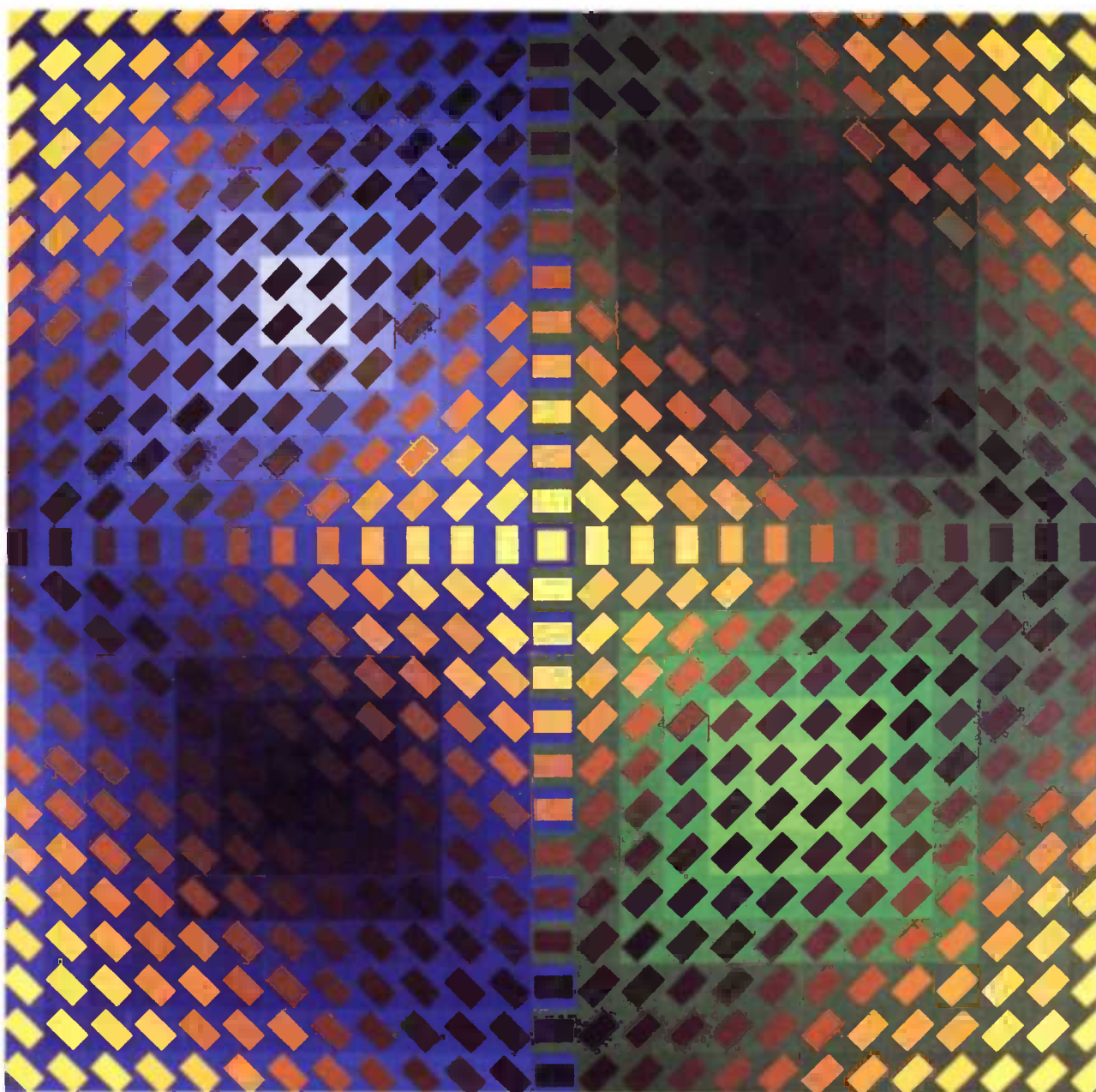
VICTOR VASARELY



ZAGREB, 1968.
svilotsak/papir
798 x 500 mm
700 x 351 mm

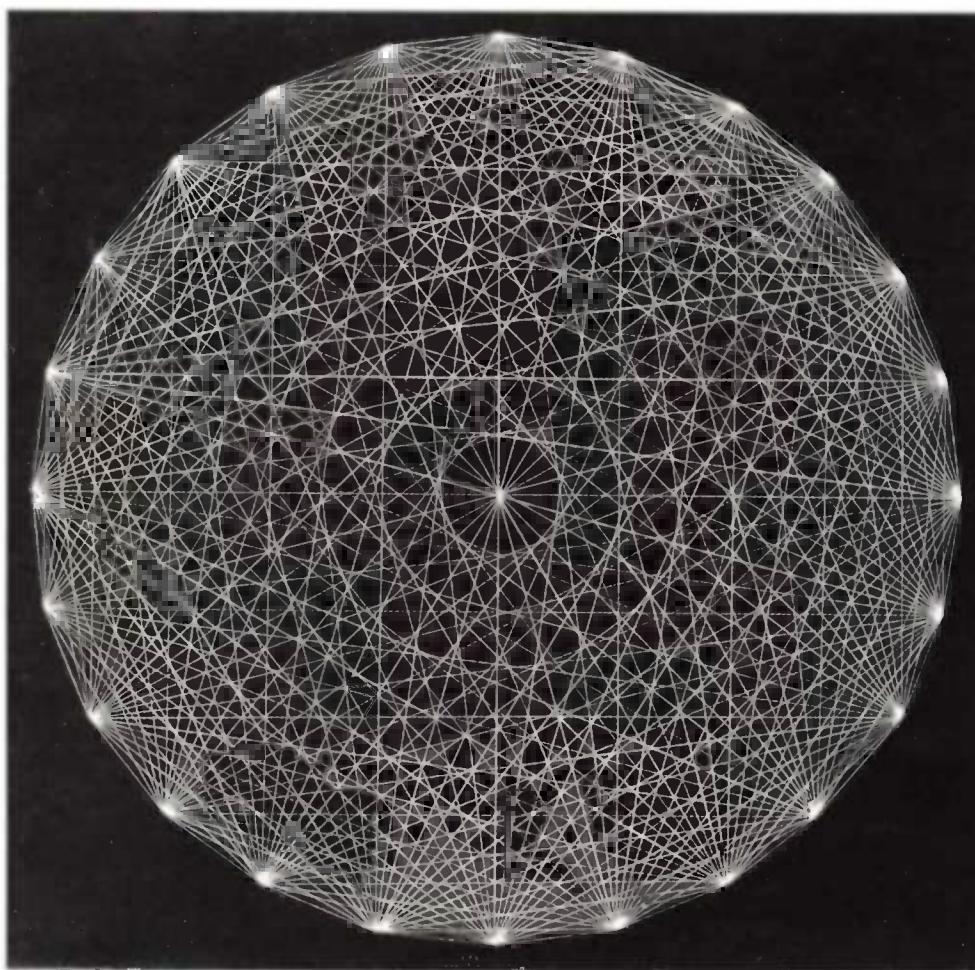


TOPAZE BLANCHE, 1967.
multipl 40/50
rešef, drvo u boji
359 x 359 x 40 mm



BARSON, 1967.
kolaž u boji
2500 x 2500 mm

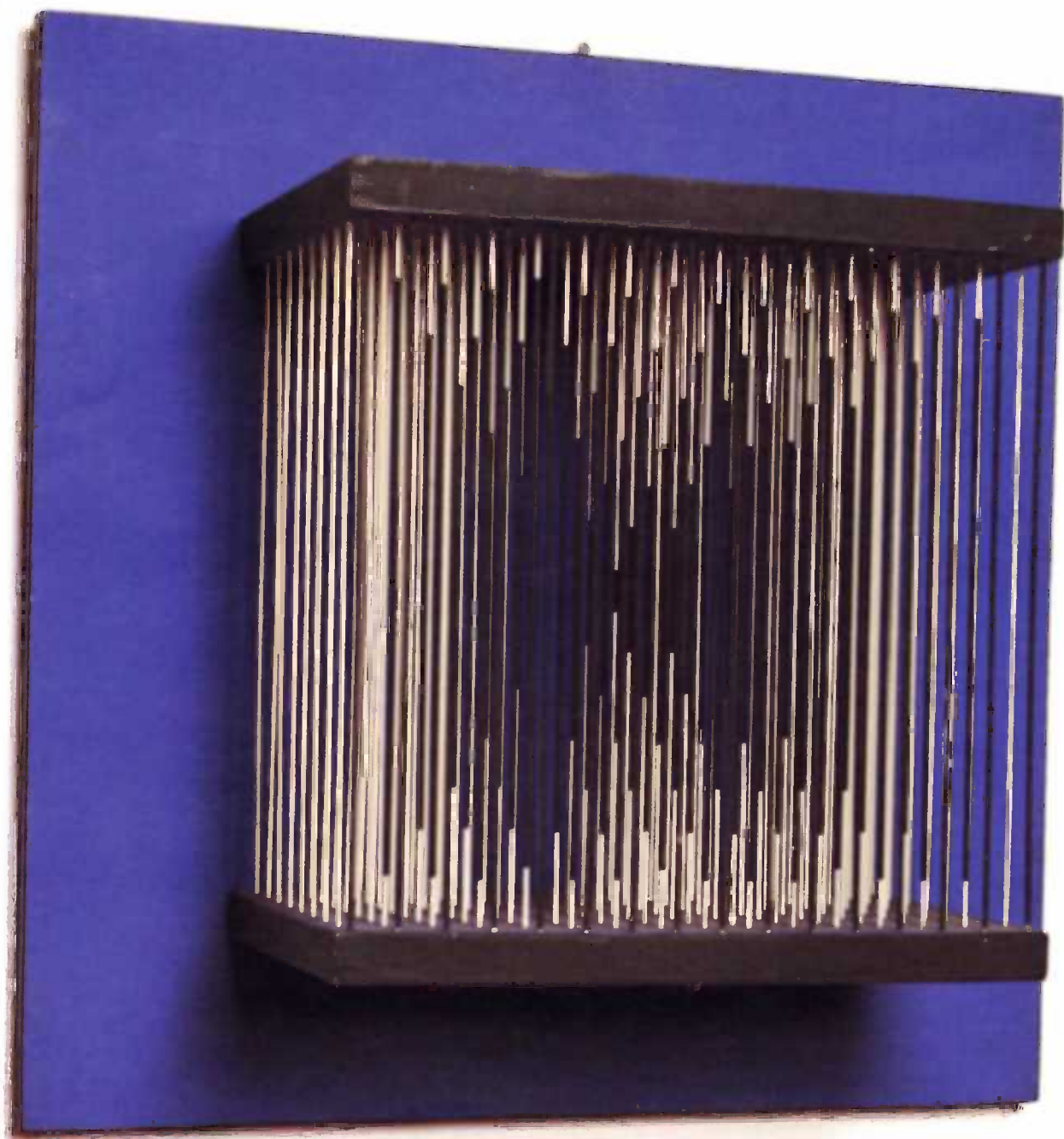
ANTE VULIN



TE - 65, 1965.
tempera/karton
700 x 705 mm

Rođen 12. srpnja 1932. u Pagu, na istoimenom otoku. Diplomirao je arhitekturu na Arhitektonskom odsjeku Tehničkog fakulteta u Zagrebu. Tijekom studija pokazivao je likovnu nadarenost, te se 1955. uključuje u rad Kabineta za tehnička, prostoručno i perspektivna crtanje kod prof. Kamila Tompe. Vulinov crtački talent i njegovo zanimanje za vizualno pregnante motive (koji su se očitovali i u arhitekturi) dovelo ga je u blizinu umjetnika Novih tendencija, te je na **NOVIM TENDENCIJAMA 3.**, 1963. u Zagrebu, izlagao »TE-64«, drveni reljef s optičkim pramjenama svjetla i sjene na njegovoj površini. Uz pedagoški i umjetnički rad bavi se scenografijom i postavom izložbi. Realizirao je niz stambenih objekata, škola, domova kulture, muzeja (Muzej grada Šibenika), pastoralnih centara i upravnih zgrada. Redovni je sveučilišni profesor u Zagrebu. Redovni je član HAZU od 1990. godine.

Y V A R A L



INSTABILITE, 1963.
režef: drvo, plastične žice
596 x 599 x 247 mm

Roden u Parizu 1934. godine. Izlagao na T2, T4.

Marijan Susovski, M. A.

Head of the Gallery of Contemporary Art

CONSTRUCTIVISM AND KINETIC ART

Exat 51
New Tendencies

F r o m t h e C o l l e c t i o n o f G a l l e r y o f C o n t e m p o r a r y A r t

INTRODUCTION

In 1986 the Zagreb City Galleries mounted a major exhibition in the Museum-Gallery Centre in Zagreb, »TOWARDS A MUSEUM OF CONTEMPORARY ART – THIRTY YEARS OF THE GALLERY OF CONTEMPORARY ART«, at which 700 works were shown of the 3,000 in the holdings of the Gallery of Contemporary Art. The intention of the exhibition organizers was to demonstrate the need for a Museum of Contemporary Art, to establish an institution of national importance with a permanent display which would show the development of contemporary art in Croatia. They also wanted to present an international collection amassed as a result of exhibitions of foreign artists and links fostered by the Gallery of Contemporary Art ever since its foundation in 1954 with foreign museums and galleries, individual artists and international art movements.¹

This year, to mark the fortieth anniversary of the Gallery of Contemporary Art and the nine hundredth anniversary of the foundation of the Zagreb Bishopric, the Zagreb City Galleries are organizing »TOWARDS A MUSEUM OF CONTEMPORARY ART II«, at which only part of the rich Gallery holdings will be presented, the part that could not be extensively shown at the first exhibition. This new exhibition contains pictures, sculptures, multiples, objects and graphic material showing the Constructivist links of pre- and post-Second World War artists, and varied optical research projects that the Gallery acquired as a result of its own international activities and those of the artists associated with it.²

The exhibition also shows the extent to which Zagreb artists have roots in the newest world art scene.

BEGINNINGS AND FOUNDATIONS – EXAT 51

In 1957, immediately after its foundation, the Gallery of Contemporary Art mounted the first exhibition of Constructivist silk- screen portfolios »Bloc-Pillet-Vasarely«. In the same year the exhibition was shown in the Gallery itself and developed into a didactic travelling exhibition about abstract art. This was the beginning of the Gallery's important interest in abstract art, especially in geometrical abstract art and Constructivism. One of the Gallery's essential pursuits was thus



Galerija suvremene umjetnosti 1968.
Božo Beck, Ivan Picelj, Victor Vasarely.
Na zidu slika Miroslava Šuteja
Gallery of Contemporary Art, 1968. Božo
Beck, Ivan Picelj, Victor Vasarely. On the
wall a painting by Miroslav Šutej



Denise René, Galerija suvremene
umjetnosti, 1970.
Denise René, Gallery of Contemporary
Art, 1970



NT-3, 1965. Galerija suvremene
umjetnosti. Radovi grupe EFEKT.
Osoba: arh. Ivan Čizmek.
NT-3, 1965. Gallery of Contemporary Art.
Works by EFEKT Group.
Person arh. Ivan Čizmek.

instituted at the beginning of the fifties, and in the next twenty years this interest outgrew local importance and was reflected in current European art.

The international links of the EXAT 51 group (Experimental Atelier 51) date from the beginning of the fifties. The group consisted of artists, architects, designers and theorists and existed from 1950 to 1956. On 7 December 1951, at the annual plenum of the ULUPUH (Association of Visual Artists of Applied Art of Croatia), the group proclaimed its Manifesto signed by *Bernardo Bernardi, Zdravko Bregovac, Ivan Picelj, Zvonimir Radić, Božidar Rašica, Vjenceslav Richter, Aleksandar Srnc and Vladimir Zaharović*. *Vladimir Kristl* joined the group in 1952. Some of the members had already (1948) called upon the heritage of geometrical abstraction in designing exhibition pavilions and their interiors in Zagreb, Vienna, Stockholm, Paris, Hannover and Chicago, making the group an exception in communist countries of that time since its members were the first to return to the heritage of Constructivism. The group's programme and concept were a »struggle against dated views and production in the field of visual arts« and their view that »the methods and principles of non-figurative i.e. abstract art are not an expression of decadent aspirations, but on the contrary, that the study of those methods and principles makes it possible to develop and enrich the field of visual communications...« The group considered its main task was to »guide art activities towards a synthesis of all visual arts and to give work an experimental character, because without experiment there can be no progressive creative approach in the field of visual arts«. The group echoed the ideas of the Bauhaus, Russian avant-garde and De Stijl (like similar groups in West Europe – around the Galerie Denise René, Salon des réalités nouvelles, the group around the magazines Art d'aujourd'hui and Espace in France, Forma 1, MAC and Arte d'oggi in Italy). As representatives of geometrical abstraction, after the destruction waged by war they saw the idea of geometry as a rational and constructive approach that could revive all the visual arts and contribute to the development of industrial and graphic design, stage design, architecture and visual communications. Their pictures were internationally accepted straight away. The group's first unofficial exhibition was held in 1952 in Ivan Picelj's flat. In the same year Picelj, Rašica and Srnc exhibited at the »VII salon des réalités nouvelles« in Paris, the first extra-institutional appearance of Yugoslav artists at an international exhibition

abroad. The first official exhibition of four EXAT 51 artists »Kristl Picelj Rašica Srnec« was held at the beginning of 1953 in the Society of Architects of Croatia. Some of the group members were active in other fields, as well: Zdravko Bregovac and especially Vjenceslav Richter in architecture, Bernardo Bernardi in design, and Zvonimir Radić in the theory of design. In 1955 they initiated the I Zagreb Triennale of Applied Arts and the Studio of Industrial Design, and worked on a cartoons produced by the Zagreb School of Animated Films (Vladimir Kristl and Aleksandar Srnec). During the following ten years some of them launched the international venture New Tendencies (1961–1973) and participated at its exhibitions (Picelj, Srnec, Richter) and at other Constructivist and New Tendency exhibitions in the world. In the following thirty years geometrical abstraction and the transformation initiated by EXAT 51 resulted in branching forms of Neo-Constructivism, kinetic and luminokinetic art, Minimalism, and in other research projects (especially in design and graphic design) based on pure colour and form. From then, Zagreb was considered the »centre of Constructivist art« in former Yugoslavia, unlike Ljubljana, which cultivated Expressionism, and Belgrade, which cultivated Surrealism.

CONTINUATION – EXHIBITIONS OF THE NEW TENDENCIES

Logical progression in the thinking of some members of EXAT 51 (Ivan Picelj), and the general art climate in Europe which inclined towards discovering new possibilities in art based on the ideas of Constructivism, favoured experimentation and research into new art forms based on mathematical principles in the light of new technological breakthrough and information theory. In 1960 *Almir Mavignier* visited Zagreb and recognized the links between current art events in Zagreb and in the world at that moment. The visit led to the international exhibitions »*New Tendencies 1*«, 1961; »*New Tendencies 2*«, 1963; »*New Tendency 3*«, 1965; »*Tendencies 4*«, 1969; »*Tendencies 5*«, 1973 and *T-6* (international symposium only), 1978, organized by the Gallery of Contemporary Art (the common name New Tendencies has become usual, and simply the abbreviations *T-1*, *T-2*, *T-3*, *T-4* and *T-5*, or *NT*). They were initiated by *Almir Mavignier*, *Ivan Picelj*, *Matko Meštrović*, *Božo Beck* (at that time manager of the Galleries of the City of Zagreb), *Radoslav Putar* and *Boris Kelemen*. *Matko Meštrović* was the chief theorist of the movement. »*New Tendency 3*« was preceded by a work meeting of the participants in Brezovica (18 August 1965). The international colloquium Computers and Visual Research was organized one year before »*New Tendencies 4*«, in 1968³. During the exhibition itself, in 1969, a symposium was held on the same subject. In 1971 the colloquium Art and Computers was held, and »*Tendencies 5*« were accompanied by the symposium The Rational and the Irrational in Visual Research. In 1978 another New Tendency symposium was held to accompany the exhibition »*New Art Practice in Yugoslavia 1966–1978*«, at which the participants of the earlier events spoke about the importance of the movement and about Zagreb's role in it.

New Tendencies was an international movement that brought to Zagreb, in a period of about fifteen years, the most important names first of Constructivism (*T-1*, *T-2* and *T-3*), then of computer art and typopoetry (*T-4*), and finally, besides Constructivists and computer artists, also Conceptual artists (*T-5*). It gathered important individual artists and groups: *Art Research Center* Group, USA (John F. Abbick, Peter Clapp, Nancy A. Stephens, Thomas Michael Stephens, Jon Brees Thogmartin, Philip J. van Voorst); *Anonima* Group, USA (Ernst Benkert, Francis Hewitt,



Izložba Jesus Raphael Sotoa. Galerija
suvremene umjetnosti, 1970.
Jesus Raphael Solo exhibition. Gallery of
Contemporary Art, 1970



Izložba Victora Vasarelya, Galerija
suvremene umjetnosti, 1968.
Victor Vasarely exhibition. Gallery of
Contemporary Art, 1968

Edwin Mieczkowski); *Cibernetica* Group, Italy (Vittorio d'Augusto, Giorgio Benzi, Augusto Betti, Flavio Casadei, Pino Parini, Giorgio Scarpa, Giulio Tedoli, Gianni Valentini, Mario Valentini, Aldo Villani); *Effekt* Group, Germany (Dieter Hacker, Karl Reinhartz, Helge Sommerrock, Walter Zehringer); *Dviženije* Group, USSR (Vladimir Petrovich Galkin, Francesco Arana Infante, Georgij Ivanovich Lopakov, Voldemarovich Lev Nusberg, Viktor Vladimirovich Stepanov); *T* Group, Italy (Giovanni Aneschi, Davide Boriani, Gianni Colombo, Gabriele de Vecchi, Grazia Varisco); *Enne 65* Group, Italy (Alberto Biasi, Edoardo Landi, Manfredo Massironi), *Equipo 57* Group, Spain (Angel Duarte, José Duarte), *Křižovalka* Group, Czech Republic (Zdenek Sýkora); *Mid* Group, Italy (Antonia Barrese Angelo, Alfonso Grassi, Gianfranco Laminarca, Alberto Marangoni); *Opara* Group, Austria (Marc Adrian, Helga Philipp); *Zero* Group, Italy, Germany (Otto Piene, Nanda Vigo). *Recherche d'art visuel*, France (François Morellet).

It also brought *theorists of Neo-Constructivist and kinetic art and information theory* (Giulio Carlo Argan, Umbro Apollonio, László Béke, Palma Bucarelli, Elisa Debenedetti, Umberto Eco, Herbert W. Franke, Boris Kelemen, Udo Kultermann, Enzo Mari, Manfredo Massironi, Matko Meštrović, Abraham A. Moles, François Molnar, Frieder Nake, Frank Popper, Radoslav Putar, Rudi Supek), *and most of the participating artists also wrote theoretical texts* (Karl Gerstner, Julio Le Parc, Heinz Mack, Alberto Biasi, Almir Mavignier, François Morellet, Otto Piene, Ivan Picelj, Vjenceslav Richter, Günther Ücker, Yvaral). The following Croatian artists participated at the Constructivist New Tendencies exhibitions: Vojin Bakić, Vladimir Bonačić, Ivan Čižmek, Juraj Dobrović, Julije Knifer, Vlado Kristl, Ivan Picelj, Vjenceslav Richter, Aleksandar Srnc, Miroslav Šutej and Ante Vulin.⁴

On this occasion, as we mount the present exhibition dedicated to the 900th anniversary of Zagreb, we consider it especially important to emphasize the importance and the general purpose of the New Tendencies exhibitions. They were best explained by their initiator Almir Mavignier himself, in the catalogue to »Tendencies 4«.

»The greatest surprise of the first New Tendencies exhibition was the amazing correspondence between experiments by artists from the most diverse countries, although those artists knew little about each other, and often did not know one another at all.

Our Zagreb experience made us realize for the first time that an international movement existed, a movement in which art is discovering new concepts that experiment with optical research into surface, structure and object.

Consciousness of this new optical dimension forced the organizers in Zagreb, and the artists themselves, to follow the development of the movement, to document it and to inform about it through further New Tendencies exhibitions.

Thus the exhibition 'The Responsive Eye', organized by the Museum of Modern Art in New York, 1965, had an especially great international importance. It did not only surprise people in America because of the many European artists that were unknown there, but also gave those artists a firmer foothold in Europe.

At the opening of that majestic exhibition, which may be called historic, I thought several times with gratitude of the contribution made to it by Zagreb.«⁵

Of the 200 or so artists who participated at these five New Tendencies events, either individually or as part of a group, at some or at all of them, the Gallery of Contemporary Art has through purchase or author donation amassed in its holdings an important collection of several thousand works belonging to various currents and techniques (of foreign artists we must especially mention the collections of prints by Pablo Picasso and Fernand Leger). Thus the holdings include pictures, objects, prints and multiples by foreign participants of the New Tendencies: *Marc Adrian, Getulio Alviani, Alberto Biasi, Harmut Böhm, Gianni Colombo, Giovanni Antonio Costa, Dadamaino, Piero Dorazio, Micheal Fadat, Karl Gerstner, Dieter Hacker, Pierre Keller, Ferdinand Kriwet, Edoardo Landi, Julio Le Parc, Heinz Mack, Dieter Magnus, François Morellet, Manfredo Massironi, Almir Mavignier, Bruno Munari, Maurizio Nanucci, Koloman Novak, Otto Piene, Dieter Rot, Paolo Scheggi, Jesus Raphael Soto, Zdenek Sýkora, Paul Talman, Luis Tomasselo, Miloš Urbašek, Victor Vasarely, Nanda Vigo, and Yvaral*. They also include works by Croatian artists: *Vojin Bakić, Vladimir Bonačić, Ivan Čižmek, Juraj Dobrović, Julije Knifer, Vlado Kristl, Ivan Picelj, Vjenceslav Richter, Aleksandar Srnec, Miroslav Šutej and Ante Vulin*.

In keeping with its interest in Constructivism and Neo-Constructivism, whenever it had the chance the Gallery of Contemporary Art made efforts to acquire works by authors who did not participate in the New Tendencies, like *Richard P. Lohse, Manfred Mohr, Richard Mortensen, Peter Lowe, Adolf Luther and others*.

The Gallery of Contemporary Art always collected, through purchase or donation, works by Constructivists of previous generations (historical Constructivist avant-garde) like *Jean Arp, Sophie Taeuber-Arp⁶, Max Bill, Andre Bloc, August Černigoj, Sonia Delaunay, Alberto Magnelli and Piet Mondrian⁷*. The Croatian artist *Josip Seissel* also belongs to this international avant-garde. Although all these authors, except Seissel, are represented by prints, some of our prints are rare examples that cannot even be found in important world museums.

CONSTRUCTIVIST EXHIBITIONS IN THE GALLERY OF CONTEMPORARY ART

The Gallery of Contemporary Art cooperated with many New Tendencies artists and their one-man exhibitions were mounted in its premises. On these occasions some of them had prints made in Zagreb, sponsored by the Gallery of Contemporary Art and printed by *Brano Horvat*. The



François Morellet, Marijan Susovski, Julije Knifer, Ivan Picelj. Izložba François Morelleta u Galeriji suvremene umjetnosti 1989.

François Morellet, Marijan Susovski, Julije Knifer, Ivan Picelj. François Morellet exhibition in the Gallery of Contemporary Art, 1989



Izložba U susret Muzeju suvremene umjetnosti, Muzejski prostor, Zagreb, 1986. Radovi: Miroslav Šutej, Vjenceslav Richter, Mladen Galić, Branko Vlahović, Julije Knifer.

Exhibition Towards the Museum of Contemporary Art, Museum Space, Zagreb, 1986. Works by Miroslav Šutej, Vjenceslav Richter, Mladen Galić, Branko Vlahović, Julije Knifer



Izložba Getulija Alvianija. Galerija suvremene umjetnosti, 1962.

Getulio Alviani exhibition, Gallery of Contemporary Art, 1962

following foreign artists had noted exhibitions: *Getulio Alviani, 1962; Eugenio Carmi, 1964; Richard Mortensen, 1967; Victor Vasarely, 1968; Jesus Raphael Soto, 1970; Joseph Albers, Alberto Biasi and Gianni Colombo, 1971; François Morellet, 1989.; Bruno Munari, 1973.* Exhibitions by the following Croatian Constructivists and New Tendencies artists were mounted: *Vlado Kristl, 1962; Vojin Bakić, 1964; Ivan Picelj and Miroslav Šutej, 1966 and 1978/79; Julije Knifer 1966, 1970, 1978, 1980 and 1983; Juraj Dobrović 1971, 1977, 1988; Vjenceslav Richter, 1968; Aleksandar Srnec, 1969 and 1971.* Forewords were written by Croatian and foreign theorists and art historians: *Božo Beck, Josip Depolo, Paolo Fossati, Boris Kelemen, Abraham A. Moles, Vera Horvat Pintarić, Radoslav Putar, Boris Vižintin and others*⁸.

Silk-screen printing is a more recent printmaking technique that did not start to develop in Europe until the fifties. In 1951 the artist *Wilfredo Arcay* brought the technique of creating prints using silk from New York to Paris. The Croatian artist *Zvonko Melnjak* began to use it in 1956, and the first serigraphs appeared in Ivan Picelj's portfolio published by »Naprijed«. Silk-screen printing soon attracted artists of geometrical art and Constructivism, not only because of the great possibilities of obtaining fine colour that is especially important in geometrical abstraction, but also because of the possibility of obtaining a large number of original prints. Silk-screen print production coincides with the overall wish of Constructivists to do away with unique works of art so that art can reach a broader public. This relatively cheap technique made possible prolific art production and what New Tendencies members called the »divulgence of research samples«. Multiplying works of art in large but nevertheless limited editions could also be realized through multiples – works of art of a smaller format that were, like serigraphs, produced in limited editions and that in the same manner bear the author's signature and the number of the sample produced. »New Tendency 3« included a competition for multiple production, because the subject of the exhibition was »Divulgence of Research Samples«. The New Tendencies movement also encouraged the development of computer graphics, however, due to theoretical and technical complexity and number of specimens, these require a separate exhibition and have not been included in the

present one (exhibitors were *Marc Adrian, Kurt Alsleben, Ars intermedia, Waldemar Cordeiro, Charles Csuri, William A. Fetter, Alan M. France, Hiroshi Kawano, Auro Lecci, Gustav Metzger, Petar Milivojević, Frieder Nake, Georg Nees, Michael A. Noll, Duane M. Palyka, Manfred Robert Schroeder, Alan Sutcliffe, Zdenek Sýkora, Edward Zajec*). The same is true of Conceptual Art which was represented at T-5 by many, at that time already important world and Croatian artists: *Giovanni Anselmo, John Baldessari, Angelo Bozzolla, Daniel Burren, Radoimir Damnjanović-Damnjan, Antonio Dias, Braco Dimitrijević, Barry Flanagan, Douglas Huebler, László Kerekesz, Jannis Kounellis, Sol Lewitt, Slavko Matković, Giulio Paolini, Giuseppe Penone, Reiner Ruthenbeck, Howard Selina, László Szalma, Balint Szombathy, Ilija Šoškić and Goran Trbuljak*.

Printing serigraphs was not sporadic and occasional. Every exhibition had a catalogue (21 × 20 cm) with a small serigraph on the fly leaf made by the artist especially for that exhibition, some of them signed (the catalogues were designed by Ivan Picelj and the catalogues and serigraphs were printed by Brano Horvat). All the exhibitions also had silk-screen posters (100 × 70 cm) with Constructivist motifs by the artist (designed and printed like the catalogues). Thus silk-screen printing was very well developed in Zagreb in the sixties and seventies and prints by Brano Horvat gained world renown⁹, as did the concept of »Zagreb serigraphy«.¹⁰

CONCLUSION

The material displayed at this exhibition is part of an important chapter in twentieth-century European art. Starting with Cézanne and Seurat, through Cubism, some forms of Futurism, Malevich, Mondrian, Russian, Polish and Czech Constructivists, the Bauhaus and Dutch Neo-Plasticists, an analytical spirit was cultivated in art which through rational geometrical and strictly constructed forms shaped an outlook that aspired to spiritual, but also to actual, world construction and change. All these prewar movements were international in spirit, as were all avant-garde and modern movements, and after the war, in politically divided Europe, they reflected the aspiration to achieve European cultural unity at least in the field of art. In the case of Croatia such aspirations always interest us. If those movements had not existed there would have been a great void in twentieth-century art, and Croatian art would by the same token have been much poorer without the existence of the New Tendencies, which made Zagreb a centre of a European international postwar movement.¹¹ This desire to achieve European cultural unity will encourage Zagreb's continued engagement in similar undertakings in the near future within – we hope – an overall solution, the Croatian Museum of Contemporary Art.

The last New Tendencies exhibition was held in 1973 when the introduction of a new non-constructivist section – Conceptualism – showed that the movement needed to be revitalized on new foundations. This was also shown at the symposium organized to accompany the exhibition, *The Rational and the Irrational in Art*. Thus T-6, which followed, was not an exhibition but only a symposium treating various subjects, which might result in the renewal of this international exhibition movement. The themes of discussion were »Culture and Changes in Modern Societies«, »Human Environment«, »Creativity and Personality«, »Media and Action«, subjects that were current at the time, and have remained current. The starting point for discussion was that processes in modern societies aspire to freedom from power centres, and that these processes



Izložba »Europa, Europa, Stojće avangarde u Srednjoj i Istočnoj Europi«, Kunst – und Ausstellungshalle der Bundesrepublik Deutschland, Bonn, 1994. Radovi Aleksandra Srneca i Nicolasa Schoffera.

Exhibition »Europa, Europa, Century of Avant-garde Art in the Middle and Eastern Europe«, Kunst – und Ausstellungshalle der Bundesrepublik Deutschland, Bonn, 1994. Works by Aleksandar Srnec and Nicolas Schöffer.



Izložba »Europa, Europa, Stojće avangarde u Srednjoj i Istočnoj Europi«, Kunst – und Ausstellungshalle der Bundesrepublik Deutschland, Bonn, 1994. Na galeriji radovi Vjenceslava Richtera, Miroslava Šuteja, Ivana Picejla, Victora Vasarelyja i Julija Knifera. U prizemlju radovi Marca Chagalla.

Exhibition »Europa, Europa, Century of Avant-garde Art in the Middle and Eastern Europe«, Kunst – und Ausstellungshalle der Bundesrepublik Deutschland, Bonn, 1994. On the gallery works by Vjenceslav Richter, Miroslav Šutej, Ivan Picej, Victor Vasarely and Julije Knifer. On the ground floor works by Marc Chagall.



Ivan Picej / Vladimir Bonačić, elektronski objekti T-4, 1969..

Ivan Picej / Vladimir Bonačić, electronic object T-4, 1969

are a product of existing social relations. Social change manifests itself in cities – as critical areas – in the form of an increasing contrast between centre and periphery. This gives birth to para-urban phenomena and differences between »sub-culture and cultural elite«. The depth and weight of social change is linked with the universal challenging of values in art production and of the individual's position in the field of creativity. This is reflected in almost all art and »anti-art« tendencies. The media offer new forms of power to individuals and groups, and regularly turn into instruments for guarding or attaining positions of interest.¹²

The themes discussed were signs of obvious change both in societies themselves and in art, and also signs of the appearance of new art forms that were critical of current everyday situations (during the symposium that accompanied the exhibition »New Art Practice« a film by Tomislav Gotovac was shown, videos by Sanja Iveković, Dalibor Martinis and Goran Trbuljak, and Radimir Damjanović Damnjan staged a performance). People realized that from the first to the last event, New Tendencies had progressed from interest in problems of plastic and visual research into perception, from Constructivist principles and the tradition of Constructivism, through work on ambients, kinetics, the use of new materials, especially light, problems of computer communication, until in 1973 it became obvious that a »change of generations« had taken place. There had been differences within the movement even earlier, but most of the artists had nevertheless achieved world renown and works belonging to the New Tendencies movement found their place in museums. The results of visual research by artists impinged on everyday life on TV screens, through graphic design, stage design, artistic craftwork and so on. New trends in art appeared in increasingly shorter time periods and spread quickly. The number of different currents spiraled (many already existed parallel with NT), »new art practices« and artists with their own individual mythology appeared, who radically changed concepts and notions about art (Fluxus, conceptual art, body art, performance, video art and the like). New art phenomena increasingly stress the need to change the function of art in society emphasizing the growing need for an engaged

approach. Various forms of »neo-avant-garde« have an activist attitude towards art and society, their outlook equally denies tradition and values recently enthroned as they create their own new rules.

Such thinking should have led to changes in the conception of the New Tendencies or to the establishment of a new biennial or triennial event in Zagreb that would keep abreast of fresh developments in art. Especially since one of the important conclusions of the T-6 symposium was that Zagreb has the preconditions for becoming an international art and documentation centre for contemporary art, and that this should be implemented as soon as possible. However, the implementation of this idea was connected with the problem of establishing a Museum of Contemporary Art, which Zagreb does not have. Outlining the new biennial event, curators of the Zagreb City Galleries kept in mind the new role of museums, which while they retain their primary task of collecting and preserving works of art, have essentially changed the manner of presenting works, and ways of information and critical elaboration of exhibits and events. Currents in contemporary art have extended museum contents and ways of work, turning them into centres of polyvalent activities. They have become places where free time can be actively spent, centres of research and scholarly work, places for the art education of children, young people and adults, centres for animating and inspiring the most diverse cultural activities. Museums have assumed the task of softening the breach between artist and public, between work of art and viewer. This breach can be decreased by elevating the art culture of the visitor, by regularly keeping abreast of changes in contemporary art. To keep abreast of such changes, register all relevant phenomena and figures, preserve the most important works and the complete documentation about a moment in time, stimulate creativity, widen the circle of visitors, intensify their needs for culture and art, and develop a critical attitude, contemporary art museums must become living and dynamic institutions open and accessible to the broadest public and artists. Contemporary art museums cannot be linked only to one current, group or movement. However, they must not amass all and sundry. They must select what has real value at the moment of its birth and revalue previously established values.¹³

The capital in the form of works of art accumulated by the Gallery of Contemporary Art during the last forty years through purchase, artists' gifts and complete donations, is not only important because of its material value, but because it represents the spiritual capital of the nation. Works by world artists, some of them shown at this exhibition and collected as part of a continuous international event, make this capital of world importance in the form of art. The Museum of Contemporary Art, which will be the depository of this capital, is needed not only to preserve what the Gallery now holds but also to continue to collect the work of younger generations of Croatian and world artists through a renewed similar international venture.

¹ Towards a Museum of Contemporary Art – Thirty Years of the Gallery of Contemporary Art, exhibition catalogue, Museum-Gallery Centre, Zagreb, 1986.

² New Tendencies 1, New Tendencies 2, New Tendency 3, Tendencies 4 and Tendencies 5, exhibition catalogues, Gallery of Contemporary Art, Zagreb, 1961–1973.

³ See magazine Bit International that the Zagreb City Galleries published from 1968–1972.

- ⁴ For list of participants see *New Tendencies 4*, exhibition catalogue, Gallery of Contemporary Art, Zagreb, 1969, and *Tendencies 5*, exhibition catalogue, 1973.
- ⁵ *New tendencies 4*, exhibition catalogue, Gallery of Contemporary Art, Zagreb, 1969.
- ⁶ *Portfolio of Serigraphs No. 49*, by Sophie Taeuber Arp (10 serigraphs), was published by the Galerie Denise René in Paris, but without signatures.
- ⁷ The Gallery has two portfolios of prints by Piet Mondrian, but they are not signed because they were published after his death. Nevertheless, they are rare prints made after his paintings. One of the portfolios contains 4 prints made after works in the Burton Tremaine Collections in America and in the Stedelijk Museum in Amsterdam, and the other contains 12 prints published by the Galerie Denise René in Paris. The Gallery of Contemporary Art in Zagreb also made a print by Mondrian.
- ⁸ The Gallery did its best to organize exhibitions of the Central-European historic avant-garde and Constructivism: »Constructivism in Poland 1923–1936«, 1979; »The Bauhaus«, »Constructivist Aspirations in Hungarian Art 1981«; »The Zenit and the Avant-garde of the Twenties«, 1983; »Kazimir Malevich«, 1989; »Ukrainian Avant-garde 1910–1930«, 1990.
- ⁹ The Gallery of Contemporary Art was awarded the gold medal I Premio internazionale Manifesto d'Arte in Varese, Italy, 1973, for a series of prints made by Brano Horvat, and designed after Ivan Picelj.
- ¹⁰ The authors of Zagreb Serigraphy also include Ljerka Šibenik, Mladen Galić, Ante Kuduz and Eugen Feller, whose works are geometrical in character although not based on the Constructivist principle in art but with sources in Minimal art and Hard Edge.
- ¹¹ In various selections and in a smaller volume *New Tendencies* were also shown in other countries: »Nuova tendenza 2«, Venice, Fondazione Querini Stampalia, 1963; »Nouvelle Tendance«, Paris, 1964; »Neue Tendenz«, Leverkusen, Museum Morsbroich, 1964; »Neue Tendenz«, Gelsenkirchen, Halfmannshof, 1970; »Neue Tendenz – 10 Künstler aus Zagreb«, Mainz, Landesmuseum; Ludwigshafen, Kunsthalle; Recklinghausen, Kunsthalle; Oberhausen, Kunsthalle; »Maskinens konsekvenser – Nye tendender i Jugoslavisk billedkunst«, Helsingør, Danmarks tekniske Museum, and in Rotterdam in the Museum Boymans van Beuningen, 1973; XII Bienal de São Paulo (Dobrović, Knifer, Richter), 1973; »Joegoslavisch Konstruktivisme 1921–1983«, Utrecht, Hedengaase kunst, 1983.
- ¹² Invitation for participation at the T-6 symposium Art and Society, 13 and 15 October 1978.
- ¹³ Božo Beck, Theses for T-6, 22 July 1975. NT Archives, Zagreb City Galleries.

Leonida Kovač, M. A.

Curator of the Gallery of Contemporary Art

TENDENCIES: SPACES OF RESONANCE

Our fine arts were founded, and their types and uses established, in a time quite different from the present, by people whose power to affect things was insignificant compared to ours. Yet the tremendous enrichment, increasing adaptability and precision of our means, ideas and habits that they had introduced herald in the near future decisive changes in the traditional industry of the beautiful. In all arts there is the physical part that we would be unable to observe and treat as before; it can no longer elude the influences of modern science and modern forces. Matter, space and time are not what they used to be, for the past twenty years. It should be expected that such extensive innovations will transform the entire technology of art, that this will affect the creative imagination itself and perhaps finally change the very concept of art in the strangest way.

Paul Valéry, *Pieces sur l'art* (La conquête de l'ubiquité)

At the turn of the 20th century, at the end of the millennium, in the period when images (media, of course) rule, it is evident that the category of image in the function of the legitimate form of representation has become untenable. A paradoxical fact that supports Valéry's claim: the concept of art has undergone a transformation. Who could accurately say what art is and where is that line where what is conventionally termed art begins – what are the criteria for distinguishing between the natural and the artificial? Between the given and the made? Between the space of life and the space of art?

Einstein's postulate and Freud's discovery initiated processes that have brought about changes in the notions of space and knowledge. These notions, however, have not been redefined; they are changed insofar that they elude definition, just as facts elude the eye – an apparatus that has established what was until recently the fundamental term in art: the category of image. *Imago*.

One space, one knowledge, one image.

Gaze, claims Baudrillard¹, is the medium of all media, virtually a molecular code of the object. The eye produces and consumes the image that, reflecting the mode of the perception of the eye that creates it, becomes a model for perception. As such, it sets norms as to how one looks and what ought to be seen. Objects are what becomes visible. Categorized and classified, based on the fixed concept of knowledge, they are the means of establishing the structures in which topography is fixed and all functions defined. Clear and definitive. The category of image thus establishes a model of communication, determines the position of the one sending the message and the one who consumes it by receiving it, defines the roles (always social) of the active and the passive: the creator (producer) and the observer (consumer).

It had to be realized that knowledge, too, is a constitutive part of a certain social system, a structured formation, and that knowledge is indeed power. The power of setting the borders that delineate the picture of the world. Operable, naturally. It had to be discovered that there is the conscious and the unconscious, the visible and the invisible that often governs the visible, in order to be able to ask what we really see. And how we see. What is the way from the eye to mind? What is the structure of the gaze? And is not what we see only one of many possibilities, is the *imago* a petrified moment in a certain process? Arbitrarily (by force) halted motion.

Knowledge has been submitted to tests by the discovery that space possesses more than three dimensions. Time opens all possibilities, and the already banal phrase that everything is relative casts doubts on the credibility of the image. $E=mc^2$. Space is no longer an empty void that must

be filled in order to re-present something; it is a possibility that exists only in motion. A possibility for further discoveries that will again and again undermine the system of knowledge, and open fissures in the world picture. Instead of the motionless image, a product intended for consumption, what is required is the energy of the process that would enable opening other and different spatial levels: levels of cognition and experience. Because everything has already been seen. Except, perhaps, the principles according to which the visible is constituted, the principles of the construction of constructions. And the methods of their functioning.

One of the fundamental problems posed by twentieth century art is the insistence on the visible difference between the real and illusioned space. With this begins the process of abandoning representation, since the intention of each representation is to set up the illusioned space as the equivalent to the real space. This is how the image is created, *imago* as a surrogate of reality; conversely, recognized as reality is only what can be mirrored in a given image. The twentieth century is a time of illusions dissolving and therefore what is called the work of art assumes the task of making visible the very mechanism of illusioning, the technology of surrogate production. Demasking instead of representing.

Tendencies which are in the standard history of art periodization and classification termed constructivist have in fact initiated the process of the deconstruction of image, making visible the principles of its creation. Demystifying it. In the second decade of this century *imago* was desacralized and at the same time the process of desacralization of art has begun. Since then it has become increasingly difficult to spell the word with the capital A, or to define its scope by drawing a line where reality stops and art begins. This is no longer a matter of topography – topology becomes interesting. Simultaneously, the work of art explores its own pragmatism: its own structure, its elements and ways of their functioning, processes of coordination and subordination. This is why elementary forms had to be shown, fundamental concepts visualized. And what are they?

It has become common to speak about geometric abstraction. By definition, abstraction is a reduction of the signified that existed before and is now absent from the work. The question is what is the signified whose signifiers are elementary geometric forms? What fundamental concepts are re-presented by fundamental forms? Perhaps spatial relations, their schemes alone, devoid of the story that functions as an excuse for form? There is, however, no doubt that such an absence of narrative redundancy opens room for a dialogue between the work of art and its viewers. The mode of communication is changed, because facts are no longer given as definitive, as something with immanent unalterable meaning, but rather, meaning is constituted in the process. In the dialogue, the work poses questions to the viewer about the way he sees it. What is seen appears no longer decisive, but rather the way it is looked at. The process of the constitution of image in which the mechanisms of spatial limitation, as well as the possibilities for opening up new spatial levels, become visible. The question posed by the work may be: what does the eye see? Can it see all, and is oculocentric perception therefore credible? Can the eye be tricked, can the gaze fabricate reality?

In the middle of the century, the focus of exploration in what are known as artistic media was transferred from the structure of the seen to the structure of looking, since obviously seeing is not the same as looking. The work places the viewers into a moment, a space between, in the relation of looking (process) – seeing (product), thus stripping them of their position of a passive

consumer. Without active participation, indeed, without becoming aware of the way the visible is constituted, the work of art does not exist. Because it becomes clear that the visible fact depends on the invisible process of looking. And it changes with the change of viewpoint, with the change of the angle. This in fact demystifies the perspective immanent to the category of image: it is shown to be a means of limiting space, halting the motion. And for motion (an existential category) to be possible, aperspective perception is required. Looking without prejudices.

In the early 1960s, the Gallery of Contemporary Art in Zagreb perceived the fact that to be contemporary means to be able to recognize the problems of one's own time and exist in relation to them. The *New Tendencies* movement was an attempt to articulate the questions that art poses tending towards the change of the communication mode, denoted by the demand to change the mode of perception of the work of art, in other words, testing the tenacity of the definition of the very notion of art. The request for divulgation of the work of art and its communicability has problematized the border between art and what is called reality. The process has begun in which art should finally achieve the legitimacy of reality.

Summing up the historical givens of the first half of the 20th century, theorist Matko Meštrović recognized in them the initial impulses of artistic strivings that would be grouped under the term of new tendencies. »new tendencies occurred spontaneously in the climate which old Europe was the first to feel. A positive attitude towards scientific discoveries is a tradition of pioneers of modern architecture, neo-plasticists and Bauhaus disciples that, though never acted out to the full, has survived.«² Theoretical elaboration of new tendencies have explicitly stated the fact that art is neither a self-sufficient segment nor a superficial application, an irrelevant by-product of social reality. As a mode of existence, art by necessity creates permanently different spaces, and it must not be forgotten that space is a fundamental existential category. Tendencies have always existed, but what are new tendencies? It may be assumed they are the tendencies of contemporaneity that continuously examine space.

Demonstrating the unreliability of oculocentric perception (which is highly selective), the works presented at the *New Tendencies* exhibitions pointed to a possibility for opening new spatial levels, elusive for the eye, different. These levels are opened and perceived only in motion, in a shift away from the category of *imago*. The mnemonic dimension that many of these works possess has enabled a transcendence of the categories of image, including time-not diachronic but rather stressing the significance of synchrony. This temporal dimension as an agent in the work's body cannot be detected by the eye. It cannot be seen in the picture, but its existence can be felt. The presence absent from the realm of the visible opens a space that cannot be measured, a space that cannot be reduced to the territorialization through the borders of the frame conventionally intended for re-presentation. Thus in the field of the visible a form is perceived, but due to the mnemonic dimension the content of the work cannot be reduced to the visible form. Form exists as an excuse for the text of the work that continues to deprive it of legitimacy. This text is at the same time its own context. Historical, of course. History, or tradition, thus ceases to be a pledge and is revealed as a possibility for further motion. For instance, Picelj's *Remember (Mondrian, Malevich, Rodchenko)* does not call for the obligatory respect for form, but rather the principle: *Rémulage, principe de scintillement*. Meaning is here not revealed instantaneously, it is not visible in a single frame, but is rather constituted in an inexorable process of transformation that also denotes dislocation. Motion the reception of which is possible only in time. Dissolution of unified space by the dimension of



Vesna Pokas
 PRO – REZ, 1994.
 Željezo, aluminij, boja
 Iron, aluminium, colour



Dubravka Rakoci
 Izložba u galeriji IFA – Friedrichstrasse,
 Berlin, 1993.
 Installation view in IFA Friedrichstrasse
 Gallery, Berlin, 1993

time, initiated in the new tendencies works, would open up possibilities for works for the reception of which pure optics is insufficient.

In the mid-eighties Edita Schubert made her works »cathedrals« which, I would dare to say, retain the experiences of both neoplasticism and *New Tendencies*, while taking a definitive step outside the category of the image with its interior and exterior spatial quality. By a total symmetry (commensuration), the »cathedral« simulated tectonics which was then undermined by a softening of the axis of symmetry. The painted field (identical to color) that defined the axis was dilated or interrupted by a decent intrusion of another field (color). The edges of the format, that according to the principles of establishing the image as a whole (of perception) ought to guarantee the borders of the territory (of the image), cut across the fields of color which demanded to expand outwards. The format of the painting denoted thus its own character of the frame. Of the segment, visualization of one stage in the process of shifting the center. Total symmetry set up a duality of sorts, clearly there was a left side identical to the right. There existed one and the other, identical but located in two places. In the artist's works made in 1993, instead of two places, two states become visible: transparency and opacity located in several places. The territory opposed to the aquatory, or their coexistence. In an alternating rhythm of horizontal planes of opaque and transparent verticals, the visibility of the image's membrane and its texture becomes successively possible. The series from 1994 definitively discards the membrane and makes visible only the texture, only one state; dispensing with the territory, present become the aquatory. Instead of two places, or two states, now there are two colors whose fields cannot be demarcated. Two colors are a single course. And that course, the only visible one (horizontal), is what finally abolishes the tectonics, the prerequisite for any territorialization. There are no verticals that would at least attempt to check the horizontal course. To prevent the spilling over the edges (borders) of the image. To prevent the category of the image from drowning. And with it the place, the fixed point that guarantees a secure position from which the image can be focused.

In the sixties, the New Tendencies exhibitions presented the works of Alberto Biasi which tested the credibility of perspective and the reliability of the fact of seeing in what I would venture to describe as laboratory conditions. The work which, declining the passivity and immobility of

viewers, required motion the consequence of which is constant shifting of the viewpoint, made visible a process that obstructs the fundamental premise of the category of the image – perspective. It was thus proved to be fiction, tenable only in the state of immobility, in a petrified moment. In the late eighties, the installations by Vesna Pokas revealed the same process, now in a three-dimensional, physical, live space of the observer who becomes inseparable from the space of what is termed work of art. These works literally no longer possess the membrane that separates the two spaces which used to be perceived as different in the traditional reception of the work of art. The distance as the prerequisite for the construction of perspective, has been abolished, while at the same time the scheme of linear perspective materializes. It assumes corporeity which in the shared space is directly confronted to the corporeity of the viewer, and it becomes impossible to speak of the work of art as an object. In space there are now two subjects, and their mutual bodily tension triggers off a process the perception of which cannot be reduced to pure optics. We are dealing with a danger zone, a field of risk whose forces can be registered only by live bodily perception.³ The work demands from the viewer to find a way of moving through space, with the risk that one of the subject will lose bodily integrity.

One of the tendencies in art, in the context of examining the ways of communication, in the sixties (the period when semiotics emerged as a science resulting in an expansion of traditional frontiers of scientific discipline, and in questioning the credibility of so-called scientific terminology) reveals the attempts to liberate the sign from symbolic connotations, from the narrative and symbolic context. Exhibitions in Zagreb duly marked such tendencies, eminently reflected in the emergence of Julije Knifer's meander. With its manner of positioning itself in the frame, the sign denies all external references and each symbolic and readable meaning according to the conventions of the historic context. Manifesting itself on what is termed background, signifying, the sign turns even that which it signifies into a sign, complementary to itself. Meander thus becomes both text and context, the positive and the negative between which there is no qualitative difference. The difference between affirmation and negation, because the sign's background, the place in which it decided to appear, is not subordinated to the sign. With the appearance of the sign, the place becomes a sign, too. Space as a sign. The sign as motion in all directions: forward, backward, inward, outward, juxtaposed to the stasis of the given architectural place in which it manifests itself.

In the early eighties, on gallery walls there began to appear colored canvas circles by Dubravka Rakoci that above all elude the symbolic connotation of the sign of the circle. They do not stand for perfection, homogeneity, the absence of differentiation or indivisibility, because the way there are colored makes their inner heterogeneity visible and the possibility of division is demonstrative, as it were. The circle, in a real physical space, in architecture which is territory (since it possesses solid borders and tectonics), demonstrates the impossibility of its own stability, of its own integrity. It expresses the impossibility of reduction of existential space to given space. Architectural (gallery) space in which this body exists is too confined: »an ideal form« in an encounter with the borders of the given space (the obstacles to its own existence) must needs be modified. The circular canvas adapts itself by folding over and bending, its edges are transformed from curves into straight lines, and precisely these newly created lines indicate what is happening: deformations resulting from the attempts at adaptation to the limited space – territory. Folding over, the circle shows its reverse side, inscribes into itself its rests, the segments of its irreducibility to givens. In the encounter with the newly created

line – the result of adaptation – these segments produce tension in the real, three-dimensional space, and this tension in turn undermines the viewer's sense of balance. Wherever it exists, Dubravka Rakoci's circle rejects the concept of the whole, denies the possibility of establishing a total. It does not recognize completeness, stasis, the state of non-motion. Its appearance testifies to the inevitability of motion, the possibility of existence in motion only. In order to be visible, motion must be colored. Because of the differentiation between the body in motion and the state of non-motion. The difference between live body and dead image – that which can exist as a gallery exhibit. And no more than that.

The discernment of the difference between live body and dead image, and the reception of the position of this body in the context of the world image seems to be the essential characteristic of contemporary art. One of its tendencies. Three decades after the first exhibition of *New Tendencies*, theoretician Radoslav Putar's argument has proved to be accurate: realizations of artists in the *New Tendencies* circle do not have the character and meaning of definitively complete works, but rather have the character of actions the scope and content of which are not exhausted in physical duration of a single example and, consequently, are relatively highly immune to the illusion of the artistic creation lasting into eternity.⁴ Indeed, having come into being as traces of an exploration of space, these realizations provoked further investigations and thus pushed back the borders of the definition of the concept of art. Among other things, the threshold of the definition has been pushed back by the fact that nowadays the work of art cannot be reduced to its material givens, it does not exist as a product, completeness, a system of signs offered to the viewer for consumption. An object, in short. Instead of the stasis of the object, what is required is a permanent activity of the work in a real, physical space. This is how it exists: not as an object the consumption of which provokes the viewer to contemplation, but as the initial energy of a certain process, irreversible, that, proceeding within a given space, will modify that space. Restructure it, more precisely, abolish the possibility of its structure to become petrified.

In the sixties, the works of Ivan Picelj, Vjenceslav Richter, Aleksandar Srnec, Miroslav Šutej, Vojin Bakić, Juraj Dobrović set the static surface of the work in motion, made the membrane which divided the space of work from the space of the viewer porous. What was made visible was neither an image (as duration) nor a scene (as a record of a moment within the time sequence). It was a process that became recognizable, the irrevocable motion that opposes the self-assurance of the eye – the usual apparatus for the reception of the work of art – taking away from it the possibility of constitution of the image, in which the act of establishing the image has the character of a judgment. Due to the absence of the fundamental authority on which such a judgment relies – the monocentric perspective – the eye can no longer reach any conclusive assessment. Focusing of the image in the function of an act of judgment has become impossible, and the concept of immutable form becomes untenable. Form is shown as a transformable category. The stages of its metamorphosis do not, however, become objects of representation, because transformations do not occur successively but rather exist simultaneously, as possibilities. Also, the process of metamorphosis proceeds in the body of the work at such speed that the gaze, »the medium of all media«, cannot follow it. The dimension of time, time as a possibility for changes, is what definitively detracts credibility from the judgement based on more visual observation. Time is what makes possible the opening of space, a space in which instead of motionless and timeless objects there is the activity of the subject that necessarily transforms the properties of space in which it resides.

In the early nineties, the possibility of opening space becomes evident in the works of Goran Petercol. Petercol chooses a location that would serve as a mooring for the physical body (brass tubes, wires, zinc plates). The location is the wall of the existing architectural space (in this way the thing that defines a certain shape of the space, delineates the borders of inner space, turns into an open field of new action). A beam of light (from one or several sources) is directed onto the body. Two premises – the physical body and its illumination – result in the shadow of the body that denotes the motion and course of the process. If there is indeed no motion without a body in motion that carries it from the point of departure to the point of arrival⁵, the shadow is the body. Its corporeality, confirmed by the possibility of its becoming spatial through motion, has been made visible by means of the beam of light that here functions as the gaze. Light is the look that gives legitimacy to things, opening a way for them into the space of the visible, and in the reception of oculo-centric civilization only the visible can claim existence. The direction of the shadow is not identical to the direction in which the body from which it came moves. The shadow, which can provisionally be termed the consequence of the existence of the physical body, a body of palpable density, moves into another space, different from the space of the body to which it does not belong while belonging to it. What they have in common is the mooring that, absorbing two bodies of different spatial quality, is revealed as unstable, arbitrary, I would venture to say – fictitious. From such a mooring, the consequence, leaving the common space, eludes the cause, and at the same time, the cause on the basis of the consequence becomes inscrutable. The mooring, the point in common, functions as both the point of connection and separation. Here progression becomes untenable, and events are shown to be possible only in digression. The shadow is a digression. The expansion of space (not of the spatial field) occurs only by means of digressions, since the body cannot continue its movement progressively. Space is therefore not an a priori given fact, it is not a thing, but rather a possibility. A possibility for motion in which each movement results in a new digressive space, which is recognizable as different from the one before or after it. Spaces of digression result in a hypertrophied space with infinite dimension, infinite layers none of which is the first or the last.

If the works presented at the *New Tendencies* exhibitions could still be described as abstract art (abstraction being defined as the reduction of the signified that existed before and is now absent from the work), the works made in the eighties and the nineties, for which the *New Tendencies* charted the path, cannot be reduced to the definition of abstract art. They are literally non-representational, and non-representation work must not be identified with an abstract one. As opposed to the abstract, the non-representational work does not represent anything, nor does it name anything anew, because it does not possess a previous incarnation or a previous presence. Non-representation thus exists as a pure presence, as production, more accurately, as the presence of the absence of things. The absence from language, from the system of signs, from the picture of the world.

¹ JEAN BAUDRILLARD, *Fatal Strategies* (in Selected Writings), Stanford University Press, 1988., p. 186

² MATKO MEŠTROVIĆ, text in catalogue *Nove tendencije 2*, Galerije grada Zagreba, Zagreb, 1963.

³ ROSALIND E. KRAUSS, The Cultural Logic of Late Capitalist Museum, *Kunst and Museum Journal*, nr.3, Amsterdam 1990., p.8

⁴ RADOSLAV PUTAR, text in catalogue *Nove tendencije 2*, Galerije grada Zagreba, Zagreb, 1963.

⁵ MAURICE MERLEAU-PONTY, *Fenomenologija percepcije*, Veselin Masleša – Svjetlost, Sarajevo, p. 314

The biographies and bibliographies cover only the work of artists in the EXAT 51 group and New Tendencies. Condensed bibliographies include only reference to artists in major world publications.

BAKIĆ, VOJIN

Born 5 June 1915 in Bjelovar. Died 1992 in Zagreb. He studied at the Academy of Fine Arts in Zagreb in 1934–1938, and specialized with Ivan Meštrović and Frane Kršinić in 1940–1945. In the sixties he exposed the interior of sculptured volume in »deployed forms«, and then in »light forms« reduced form to sequences of concave and convex surfaces influenced by light and the surroundings reflected in them.

These art preoccupations affiliated him with EXAT 51 and later with New Tendencies, and he attracted attention among the European art and gallery elite. In the sixties Vajin Bakić and about ten other artists were at the peak of international interest in contemporary Croatian art, and Bakić was the best Croatian sculptor of that period. Many of his sculptures were of monumental proportions and their artistic importance derived from his exploration of deployed form exposed to space and light.

In this early period Bakić represented Croatian art at the Venice Biennale in 1950 and 1956. He exhibited at the Milan Triennale in 1957, at the EXPO in Brussels in 1958, and at »Documenta II« in Kassel in 1959. Also in 1959, he exhibited with Ivan Picelj and Aleksandar Srnec at the Galerie Denise René in Paris. The foreword to the exhibition catalogue was written by Michel Seuphar. Two years later he exhibited with the same artists in the Drian Gallery in London. In 1964 he participated at the XXXII Venice Biennale in the important exhibition »Arte d'oggi nei musei«, and in 1966 the Gallery of Contemporary Art in Zagreb showed his work together with that of Otan Gliha, Ordan Petković, Ivan Picelj, Miroslav Šutej and Šime Vulas at the well-known »2e salon international de galeries pilates« in Lausanne, to which only the most important world galleries with the selection of their best artists were invited. In 1969 he also exhibited at the São Paulo Biennale in Brazil. In 1971 he exhibited at the Galerie Denise René again, with Yaacov Agam, Pol Bury, Heinz Mack, François Morellet, George Rickey, Micalas Schöffer, François Sabrina and Jesus Raphael Sato.

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BONAČIĆ, VLADIMIR

Born on 20 October 1938 in Novi Sad. He came to Zagreb in 1941, where he attended primary and secondary school, and graduated from the Electrotechnical Faculty in 1962. He completed his post-graduate studies at the Ruder Bašković Institute in Zagreb in 1964, and headed the institute Kinetics Laboratory from 1968 to 1971. He acquired his doctorate in 1967 in Zagreb. His special field of interest are problems of communications, cybernetics, perception theory, electronic and computer programming of optical structures, and combining programmed image and sound. This research led to the investigation of art and technical synthesis. He was especially interested in visual aspects of mathematically programmed light units in objects he installed. His cooperation with the Gallery of Contemporary Art, which had organized the international venture New Tendencies, i.e. Tendencies from 1961, began in 1968, when he became interested in problems of cybernetics and computer art. He was in the »Tendencies 4« organization board and contributed to the international colloquium Computers and Visual Research held in 1968 in Zagreb, at which he showed his research in that field. At »Tendencies 4«, 1969, he exhibited DIN. GF 100–14. VB, his first dynamic colour-dia electronic logic project. As part of the same exhibition he installed DIN.PR. 18–15 c, a dynamic-light object composed of eighteen independent units linked by electronic logic, on the facade of the NAMA department store in Zagreb. He installed similar dynamic-light objects on the facades of other buildings in Zagreb and Croatia. Electronic logic was also used in the object T-4, which he made with Ivan Picelj and also exhibited at »Tendencies 4«. He participated at many symposiums on art and computers like »Arteonica« in São Paulo, »Art & Science« in Tel Aviv, »Art and Computers« in Zagreb, and the UNESCO »Science and Art« exhibition in 1971. Between 1971 and 1977 he organized

the interdisciplinary post-graduate course »The Jerusalem Programme in Art and Science« in Israel. From 1971 to 1972 he was advisor for art and science to the UNESCO director. Between 1978 and 1979 he designed the multimedia electronic information system for the National and University Library in Zagreb. After »Tendencies 4«, 1969, he exhibited the dynamic, light and sound object GF-4 32/71 at the »Septième Biennale de Paris« in 1971, and then installed it on the UNESCO Palace in Paris. In the same year he had a one-man exhibition in the Small Gallery of the Modern Gallery in Ljubljana, and then exhibited at »Tendencies 5«, 1973. After 1971 he exhibited at many exhibitions of computer art in Croatia and abroad. Since 1980 he has lived in Germany. He published professional articles in the periodicals *Nuclear Instruments and Methods*, Amsterdam, 1966; *Bit International*, Zagreb, 1968, 1971; *Leonardo*, Oxford, 1974; *Impact of Science on Society*, Paris, 1975, 1977, 1978; *Ariel*, Jerusalem, 1975.

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ČIŽMEK, IVAN

Born 23 October 1937 in Zagreb. Graduated from the Faculty of Architecture in Zagreb in 1962. Architect and town planner. He plans and designs residential areas, tourist complexes and urban centres, and creates his reconstructions. He exhibited in »New Tendency 3« in 1965. In *Completions/Composition and Visual Shack* he explored the visual relationship between black and white lines as dependent on density and surface arrangement.

DOBROVIĆ, JURAJ

Born 29 January 1928 in Jelsa, island of Hvar. Graduated economics and art history at Zagreb University in 1961. He began

exhibiting in 1962 and participated at the Constructivist exhibitions »New Tendency 3« in 1965, »Tendencies 4« in 1969, and »Tendencies 5« in 1973. From the outset he was a consistent analyst with a remarkably rational and systemic approach, almost scientific in its precision, to the presentation of mathematical and geometrical relations in the field of visual and plastic form (Spatial Construction, 1968, and 16 Trifles, 1968). From the very beginning his paintings, graphic reliefs and objects (Fields, 1964, and White Reliefs, 1970) relied not only on geometrical construction but on his sensitivity to contrasts of white and black. White or black rectangles, squares, cubes, prisms, spirals and other geometrical shapes overlap or are »sliced« on the basis of mathematical principles or the golden section, often so that one volume is transformed to another similar one of imaginary geometrical visual construction (Sliced Cube, 1979). He is one of the most important and most persistent Constructivist and systemic artists not only in Croatia, but in Europe. Serigraphy enabled him to speculatively manipulate geometrical figures and to use series (portfolios Fields, 1967, 1969, 1971), and he is an important member of Zagreb Serigraphy. He exhibited at the »Neue Tendenz« exhibition in Gelsenkirchen, 1969, and at the exhibition of the same name in Mainz, Ludwigsahafen, Recklinghausen and Oberhausen, 1971. With Ivan Picelj and Miroslav Šutej, he exhibited at the Museum Boymans van Beningen in Rotterdam and at the Frans Hals Museum in Haarlem, 1971. In the same year he showed his work at the XXXVI Venice Biennale, in »Grafica d'oggi« in the Musea d'Arte Moderna in Ca' Pesara in Venice. With Julije Knifer and Vjenceslav Richter he exhibited at the XII São Paulo Biennale, 1973. He participated at the I.A.F.K.G. symposiums: »Prinzip serielle« in the Musea Civica in Varese, the Galleria d'arte Moderna in Mantova, the Centro storico in Bergamo, 1977, and in the Galerie Cirkulus in Bonn, 1978. In the Philips Ontspannings Centrum in Eindhoven and the Stadtmuseum in Rattlingen he participated in the exhibition »Jugoslavischer Konstruktivismus 1921-1981«, 1984.

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KNIFER, JULIJE

Born 23 April 1924 in Osijek. Studied at the Academy of Fine Arts in Zagreb with Professor Dura Tiljak, who had studied in Moscow with Vassily Kandinsky and Kazimir Malevich between 1919 and 1923. During study trips Knifer examined the work of Malevich and the Russian avant-garde. While still a student, he began to reduce the art elements of a painting to primary geometrical forms that, placed in rhythmical relations, quickly merged into the shape of the MEANDER, which has since 1959/60 remained his only motif and preoccupation in art. He renders the meander in variations of black on a white background and vice-versa, in oil or acrylic on canvases, in pencil and graphite on paper, in silk-screen or mural. Art critics have tried to interpret the meander placing it in various art movements (Constructivism, Post-painterly Abstraction, Minimalism and Conceptualism), but the meander is Knifer's very personal field of research into spirituality, akin to Malevich's pure objectlessness. Knifer is co-founder of the unconformist avant-garde group Gargana (1959) kindred to Fluxus, and forerunner of Conceptualism in Croatia and former Yugoslavia in the seventies (other artists in the group were Ivan Kozarić, Dimitrije Bašičević-Mangelas, Josip Vaništa, Marijan Jevšovar and Dura Seder, and theorists Radoslav Putar and Matka Meštrović). In 1961 Knifer created his anthological Corner Meander. In 1963 he showed his work at the »Oltre l'informale« exhibition in San Marino organized by G.C. Argan and Pierre Restany (with the participation of Morris Louis, Kenneth Noland and Piero Dorazio), which very early placed his painting in the dominant world current of post-1960 abstract art. He participated at »New Tendencies 1«, 1961, »New Tendencies 2«, 1963, »Tendencies 4«, 1969, and »Tendencies 5«, 1973, in Zagreb. From 1969 he exhibited with European Constructivists in important galleries. In 1973 he took part in the XII São Paulo Biennale, in 1979 in the XV São Paulo Biennale, and in 1976 in the XXXVII Venice Biennale. In 1994 he exhibited in the IFA Galerie in Stuttgart and at the exhibition »Europa, Europa. Das Jahrhundert der Avantgarde in Mittel- und Osteuropa« in the Kunst- und Ausstellungshalle der Bundesrepublik Deutschland in Bonn, 1944. In 1973 he began painting large paintings in Tübingen, and in 1975 he installed a gigantic meander in a stone quarry near Tübingen as part of the Arbeitsprozess project. Since 1990 he has worked in France.

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KRISTL, VLADO

Born 24 January 1923 in Zagreb. Graduated from the Academy of Fine Arts in Zagreb in 1949. Exhibited with EXAT 51 in 1953 in the Society of Architects of Croatia in Zagreb. He had his first one-man exhibition in 1958 in Santiago de Chile, where he lived for a time. He exhibited »Twelve Positives and Negatives« in the ULUH Salon in 1959, and »Variants and Variables« in the Gallery of Contemporary Art in Zagreb in 1962. He showed his work at »New Tendencies 2«, 1963, »Tendencies 4«, 1969, and in the same year he exhibited at »Nuova Tendenza 2« in Fondazione Querini Stampalia in Venice. In 1979 he participated with the other members of EXAT 51 in the group's retrospective in the Nova Gallery in Zagreb. He also wrote poetry, and between 1959 and 1961 he made three animated films, Jewel Robbery, Morocco Leather and Don Quixote (award in Oberhausen 1962). In 1962 he went to Germany where he now lives, continuing to paint and make experimental films. In his early paintings he reduced elements to geometrical forms, and in Positives and Negatives he reduced surface to white colour. In Variants and Variables he allowed the state of form to change by changing the position of white paper on a dark background under thin wires.

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PICELJ, IVAN

Born 28 July 1924 in Okučani (Croatia). Studied at the Academy of Fine Arts in Zagreb. Co-founder of EXAT 51 (Experimental Atelier 51). He organized the first exhibition of EXAT 51 in his flat in Zagreb in 1952, with Aleksandar Srnc and Božidar Rošica. In the same year, again with Rošica and Srnc, he exhibited at the »VII Salon des réalités nouvelles« in Paris (first foreign exhibition of artists from former Yugoslavia without the intermediacy of the state). In 1953 he showed his work at the exhibition

»Kristi-Picelj-Rašica-Srnc« in the Society of Architects of Croatia in Zagreb, the first public exhibition of geometrical abstraction in communist countries. He exhibited with Aleksandar Srnc and Vojin Bakić at the Galerie Denise René in Paris in 1959 (catalogue foreword by Michel Seuphor and Victor Vasarely), with which he has remained in permanent contact. In painting, his most important work belongs to the field of strictly organized geometrical planes (Composition, 1951; In Hommage to El Lissitzky, 1956) in white, gray, dark brown and black. He exhibited at the EXAT 51 retrospective in the Nova Gallery in Zagreb, 1979. In 1959 he met Almir Mavignier and in 1961 became one of the founders of New Tendencies at the Gallery of Contemporary Art in Zagreb. He participated at all New Tendencies exhibitions. Until 1961 he worked in geometrical art. The art of Ivan Picelj is above all characterized by the rigour of its exact forms and their numerous repetitions which do not admit errors or imperfections that would be mercilessly revealed by the mechanism of repetition. Its squares are squares, its circles are circles, its rhombs have parallel sides: we find here an honest attitude towards elementary forms (reliefs in wood and metal: Surface XII, 1962; CM-11-II, 1964/66; XWITTA, 1966., portfolios Oeuvre Programmée No. 1, 1966, foreword by Gillo Dorfles; Cyclophoria, 1971, foreword by Abraham A. Moles, published by the Galerie Denise René in Paris. The greater part of Picelj's geometrical work rests upon a structural algorithm. The chosen forms are combined into global forms in a eventually permutational play following the algorithm (mental rule preceding an operation) freely created by the artists, which will determine the supersigns of the work. He exhibited at many exhibitions of Constructivism and Kinetic Art: »Art abstrait constructif international« in the Galerie Denise René, 1961; »Konstruktivisten« in the Museum Morsbroich in Leverkusen, and »Oltre la pittura - Oltre la scultura« in Milan, 1962; »Oltre l'informale« in San Marino and »1st and 2nd salon international de galeries pilotes« in Lausanne, 1963; »Nouvelle tendance« in Musée des Arts Décoratifs in Paris, »Neue Tendenze« in the Museum Morsbroich in Leverkusen, »Kinetik II« in Düsseldorf, »Mouvement 2« in the Galerie Denise René in Paris, 1964; »The Responsive Eye« in MOMA, New York, 1965; »Plus by Minus« in the Albright-Knox Gallery in Buffalo, 1968; »Europa, Europa. Das Jahrhundert der avantgarde in Mittel- und Osteuropa« in the Kunst- und Ausstellungshalle der Bundesrepublik Deutschland, Bonn, 1994; »Zentrum Zagreb - Skulptur in Kroatien 1950-1990«, Wilhelm Lehmbruck Museum Duisburg, Duisburg, 1994. He lives and works in Zagreb.

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RAŠICA, BOŽIDAR

Born 28 December 1912 in Ljubljana. Died 1992 in Zagreb. He studied architecture in Rome, Belgrade, Warsaw and Zagreb, where he graduated in 1942. One of the founders of EXAT 51. In 1952 and 1953 he taught at the School of Applied Arts in Zagreb, in 1955 he taught at the Academy of Theatre Art in Zagreb, from 1966 until his death he taught at the Faculty of Architecture in Zagreb. In 1952 he exhibited with Aleksandar Srnc and Ivan Picelj in Picelj's flat in Zagreb at the first exhibition of EXAT 51. Also in 1952, he exhibited with the same artists at the »Salon des réalités nouvelles« in Paris, and then with other painter members at the EXAT 51 exhibition in the Society of Architects of Croatia in 1953. In 1952 he exhibited at the IX Milan Triennale. He participated at the EXAT 51 retrospective exhibition in the Nova Gallery in 1979. He worked on town planning and architectural projects, stage design and costume design for the Croatian National Theatre, Dubrovnik Summer Festival, Covent Garden in London, Schiller Theater in Berlin, Rockefeller Memorial Chapel in New York. He did not show at the New Tendencies exhibitions, but his contribution between 1949 and 1955 through the EXAT 51 group in deploying figural form

and combining free abstract form in Compositions, and his experimentations, are important for the development of New Tendencies.

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RICHTER, VJENCESLAV

Born 8 April 1917 in Drenova near Zagreb. Studied architecture in Zagreb. Co-founder of EXAT 51, 1951. At the beginning of his career he was involved in exhibition architecture (design, interior and layout of the Yugoslav Pavilion at the World Exhibition in Brussels; Yugoslav Pavilion at the XIII Milan Triennale, 1964). He pursued »synthetic« approaches in architecture and town planning and wrote theoretical articles on industrial design. Researcher, constructor and innovator in plastic-spatial structures, he was associated with the international New Tendencies movement. He exhibited at »New Tendencies 2«, 1963; »New Tendency 3«, 1965; »Tendencies 4«, 1969, and »Tendencies 5«, 1973, in Zagreb. In 1964 he developed the project of »sinturbanism« - synthetic urbanism, a polyfunctional urban environment composed of a large number of units arranged in the form of a zigurat (publications Sinturbanizam I and II, 1964/65). To match sinturbanism, he developed »systemic plastics« - spatial structures composed of numerous elementary units in wood, glass and aluminium which give a new visual aspect every time their place changes or when the lighting changes (Centres and Centrals, 1963-1965). Reliefmetres, I-IV (1963-1969), are »systemic plastics« composed of mobile rectangular aluminium microelements whose motion gives the sculpture a great number of changing variants. »Systemic graphics« (silkscreen prints) are a continuation of the 1963 systemic approach and are in fact two-dimensional »systemic plastics«. The basic element is a 1x1 centimetre square that builds up a network of several thousand units on a 60x60 centimetre area, whose structure changes on every print on the basis of an exact mathematical programme. He showed his work at many world exhibitions of Constructivism and New Tendencies: »Nuova Tendenza 2«, Venice, 1963; »Neue Tendenzen 2«, Museum Morsbroich, Leverkusen, 1954; »Nouvelles Tendances«, Musée des Arts Décoratifs, Paris, 1964; VIII São Paulo Biennale, 1965; »Sculpture from Twenty

Nations», R. Guggenheim Museum, New York, 1967; »Plus by Minus«, Albright-Knox Art Gallery, Buffalo, 1968; »Stane-Wood-Metal«, Stoempfli Gallery, New York; »Konstruktive Kunst-Elemente und Prinzipien«, Nürnberg, 1969; »Europa, Europa. Das Jahrhundert der Avantgarde in Mittel- und Osteuropa« in the Kunst- und Ausstellungshalle der Bundesrepublik Deutschland, Bonn, 1994; »Zentrum Zagreb – Skulptur in Kroatien, 1950–1990«, Wilhelm Lehmbruck Museum Duisburg, Duisburg, 1994. He lives and works in Zagreb.

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- Ješa Denegri, Želimir Košćević, EXAT 51, 1951–1956, Nava Gallery, Zagreb, 1979.
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- Želimir Košćević, »Raumkonzepte – Skulptur in Kroatien 1950–1990«, foreward, Zentrum Zagreb – Skulptur in Kroatien 1950–1990, exhibition catalogue, Wilhelm Lehmbruck Museum, Duisburg, 1994.
- Bettina Ruhrberg, »Zentrum Zagreb – Kroatische Kunst im internationalen Kontext«, foreward, Zentrum Zagreb – Skulptur in Kroatien 1950–1990, exhibition catalogue, Wilhelm Lehmbruck Museum, Duisburg, 1994.

SEISSEL, JOSIP (JO KLEK)

Born 10 January 1904 in Krapina. Died 19 February 1987 in Zagreb. Painter and architect. In 1922 he produced a Dada-Constructivist performance to the verses of Tommaso Marinetti and Ljubamir Micić. In the same year he made a series of Constructivist watercolours and collages, Balkanman, Attention!, The Rooster on the Roof, and (in 1924) Wine Shop. In 1922 he made PAFAMA (abbreviation for PApier, FArben, MAllerei), one of the first Constructivist paintings in Central Europe. Between 1922 and 1924, under the name of Jo Klek, he designed the Constructivist symbol Zenit for the international magazine Zenit (that came out in Zagreb from 1921 to 1923, and in Belgrade from 1924 to 1926)

and designed the front pages and posters of Zenit publications. He created monumental visionary and utopian architectural projects akin to those by Erich Mendelsohn and Bruno Taut. (Madel for Zeniteum I and II, 1924, Villa Zenit, 1925). He exhibited 19 works at Zenit's »International Exhibition of New Art« in Belgrade, 1924. In the same year he exhibited at the »Prima expozitie internationala« in Bucarest and at the »Internationale Ausstellung junger Kunst« in the Städtisches Museum in Bielefeld. At the exhibition »Revolutionary Art of the West« in Moscow, 1926, he exhibited posters and illustrations for Zenit. Ljubamir Micić, the magazine's editor, considered Josip Seissel the greatest Zenitist painters. Jo Klek's importance lies in his contribution to early European Constructivism. Most of Klek's work from the 1930s has been lost. In 1924 he broke off connections with Ljubamir Micić, stopped signing his work with Jo Klek, took up architecture, and became increasingly interested in surrealism. In 1937 he designed the Yugoslav Pavilion for the World Exhibition in Paris which fascinated Le Corbusier who, when problems were made by the Yugoslav government concerning Seissel's architectural concept of the pavilion, interceded for the pavilion to be completed according to the original design. The French government awarded Seissel a gold medal and a Grand Prix for the construction of the pavilion. Seissel's interest in surrealism increased during his frequent visits to Paris between 1937 and 1939. In 1939 he made his outstanding surrealist series Fiddle-faddle, then followed Automatic Drawings, 1942/43, At an Evil Time, 1942/43, in the best manner of the surrealist interpretation of the subconscious and its iconics without seeking for models in other surrealists. He exhibited at the Nava Gallery in Zagreb, 1978, and at the exhibition »Europa, Europa. Das Jahrhundert der Avantgarde in Mittel- und Osteuropa« in the Kunst- und Ausstellungshalle der Bundesrepublik Deutschland, Bonn, 1994.

Bibliography:

- Vera Harvat Pintarić, Josip Seissel, foreward to catalogue of one-man exhibition, Nava Gallery, Zagreb, 1978.
- Krisztina Passuth, »Les Avant-gardes de l'Europe centrale«, Flammarion, Paris, 1988.
- Vlada Bužančić, Josip Seissel, monograph, Galerija umjetnina »Branka Desčković«, Bal, 1988.
- Marijan Susovski, »Josip Seissel (Jo Klek) und der Zenitismus«, text in the »Die Welt konstruieren« section, Europa, Europa. Das Jahrhundert der Avantgarde in Mittel- und Osteuropa, exhibition catalogue, Kunst- und Ausstellungshalle der Bundesrepublik Deutschland, Bonn, 1994.

SRNEC, ALEKSANDAR

Born 30 July 1924 in Zagreb. Attended the Academy of Fine Arts in Zagreb. Co-founder of EXAT 51 in 1951. Exhibited at the »Kristol, Picelj, Rašica, Srnec« exhibition in the Society of Architects of Croatia, 1953. Exhibited at the »VII salon des réalités nouvelles« in Paris (with Ivan Picelj and Božidar Rašica), and in 1959 with Picelj at the Galerie Denise René in Paris (catalogue foreward by Michel Seuphar and Victor Vasarely). As a painter of EXAT 51 he inclined first to Miró and then to Mandrian and Mahaly-Nagy. He introduced improvisation and happenstance into the painting, but these did not exclude its Constructivist and geometrical nature. He modulated space with interwoven lines in charcoal, ink, tempera or collage (Drawing 10, 1953; Composition U-P-14, 1953). In 1953 his drawings developed into the three-dimensional »Space Modulator« made of wires, whose visual aspect depended on the movement of the viewer and the play of chance. Between 1963 and 1967 interest in visual dynamics achieved by lighting and kinetics resulted in works in aluminium, stainless steel and brass with reflecting and rotating surfaces. In 1967 he made Luminoplastics, the first example of light merging with a mobile component in modern Croatian art, one of the earliest optical-kinetic investigations in European art (projection of geometrical forms onto a very rapidly rotating wire object, which gives the illusion of a screen). He made a series of luminakinetic objects and multiples (exhibitions in the Gallery of Contemporary Art in Zagreb, 1969 and 1971). He collaborated in the Zagreb School of Animated Films and in 1960 wrote the shooting script for an abstract film about a red square. He exhibited at the EXAT 51 retrospective in the Nava Gallery in Zagreb, 1979, at »New Tendencies 2«, 1963, and »Tendencies 5«, 1973, in Zagreb, and at other world exhibitions of Constructivist art and New Tendencies: »Neue Tendenzen«, Museum Marsbrach, Leverkusen, 1964; »Kunst als Spiel – Spiel als Kunst«, Recklinghausen; »Konstruktive Kunst«, Nürnberg; »Neue Tendenzen«, Gelsenkirchen, 1969; XXXV Venice Biennale – »Laboratoria per la produzione manuale e meccanica«, 1970, »Europa, Europa. Das Jahrhundert der Avantgarde in Mittel- und Osteuropa« in the Kunst- und Ausstellungshalle der Bundesrepublik Deutschland, Bonn, 1994; »Zentrum Zagreb – Skulptur in Kroatien 1950–1990«, Wilhelm Lehmbruck Museum Duisburg, Duisburg, 1994. He lives and works in Zagreb.

Bibliography:

- Boris Kelemen, Aleksandar Srnec, catalogue foreward, Kunstverein, Mannheim, 1972.

Ješa Denegri, Želimir Košćević, EXAT 51, 1951–1956, Nova Gallery, Zagreb, 1979.

Božo Bek, Aleksandar Srnec, catalogue foreword, Nova Gallery, Zagreb, 1987.

Želimir Košćević, foreword in the »Systematische Tendenzen« section, Europa, Europa. Das Jahrhundert der Avantgarde in Mittel- und Osteuropa, exhibition catalogue, Kunst- und Ausstellungshalle der Bundesrepublik Deutschland, Bonn, 1994.

Želimir Košćević, »Raumkonzepte – Skulptur in Kroatien 1950–1990«, foreword, Zentrum Zagreb – Skulptur in Kroatien 1950–1990, exhibition catalogue, Wilhelm Lehmbruck Museum, Duisburg, 1994.

Bettina Ruhrberg, »Zentrum Zagreb – Kroatische Kunst im internationalen Kontext«, foreword, Zentrum Zagreb – Skulptur in Kroatien 1950–1990, exhibition catalogue, Wilhelm Lehmbruck Museum, Duisburg, 1994.

ŠUTEJ, MIROSLAV

Born 29 April 1936 in Dugo Reso. Graduated from the Academy of Fine Arts in Zagreb, 1961. Teaches at the Academy of Fine Arts and at the design studies in Zagreb. Draughtsman and graphical artist. In 1963 he exhibited at the »Biennale of Young Artists« in Paris, and won first prize for painting. In 1968 he exhibited at the XXXIV Venice Biennale, and then at other international biennales (São Paulo Biennale, Alexandria Biennale). Since 1963 he has participated at major international biennales of graphic art in Ljubljana, Zagreb, Tokyo, Cracow and elsewhere, and at triennales of drawing in Wrocław, at which he gained about 60 awards for prints. He bases his work on the tradition of geometrical abstraction and Constructivism, and on op-art. He exhibited at »New Tendencies 2«, 1963, »Tendencies 4«, 1969, and »Tendencies 5«, 1973, in Zagreb. He showed Bumping the Optical Nerve at the exhibition »The Responsive Eye«, 1965, in the Museum of Modern Art in New York. This is a key work in his visual research in drawing and painting from his pre-mobile prints period. Besides op-art drawings, he also made »anti-mode« drawings, mobile objects, erotic drawings, folk-art collages, studies of the hand and head, always in the well-known »Šutej« manner, and with a degree of humour. He took up serigraphy in 1963. He discovered mobile graphics which he began exhibiting in 1968, and these have been his specific field of work since then. Form deployment, multiplication and motion had previously been statically indicated in drawings, in mobile prints they became kinetic. Šutej's mobile prints are series of geometrical drawings that merge into powerful optical-dynamic and

plastic structures. By using joint elements to fix larger immobile surfaces to smaller mobile units, the state of the print can be changed in countless variations. He is an important member of Zagreb Serigraphy. His prints are in collections of the Museum of Modern Art in New York, Library of Congress in Washington, Guggenheim Museum in New York, Tate Gallery and Victoria and Albert Museum in London, Stedelijk Museum in Amsterdam, Ho-Am Art Museum in Seoul, Musée de ville de Paris and others. He showed his work at the exhibition »Europa, Europa. Das Jahrhundert der Avantgarde in Mittel- und Osteuropa« in the Kunst- und Ausstellungshalle der Bundesrepublik Deutschland, Bonn, 1994.

Bibliography:

Walter Koschatzky, Die Kunst der Grafik, Residenz Verlag, Salzburg, 1972.

Fritz Eichenberg, The Art of the Print, Thames and Hudson, London, 1976.

Zvonko Maković, Šutej – crteži [Šutej – Drawings], monograph, Nacionalna i sveučilišna biblioteka, Zagreb, 1981.

Charles Goodrun, The Treasures of Library of Congress, Harry N. Abrams Publisher, New York.

Rivo Costelman, Prints of the 20th Century – A History, Thames and Hudson, London, 1988.

Želimir Košćević, foreword in the »Systematische Tendenzen« section, Europa, Europa. Das Jahrhundert der Avantgarde in Mittel- und Osteuropa, exhibition catalogue, Kunst- und Ausstellungshalle der Bundesrepublik Deutschland, Bonn, 1994.

VULIN, ANTE

Born 12 July 1932 in Pag on the island of Pag. Graduated in architecture at the Department of Architecture, Faculty of Technology in Zagreb. During his studies he showed a gift for art, and in 1955 joined in the work of the Cabinet for Technical, Free-hand and Perspective Drawing under Professor Kamilo Tompo. Vulin's talent for drawing and his interest in visually meaningful motifs (which come to expression in architecture, too) associated him with the New Tendencies artists, and he exhibited TE-64, a wooden relief with optical changes of light and shadow on its surface, at »New Tendency 3«, 1963, in Zagreb. Besides teaching and art, he is engaged in stage design and exhibition layout. He designed many residential buildings, schools, cultural centres, museums (Šibenik Municipal Museum), postnatal centres and administrative buildings. He is full professor in Zagreb. He has been full member of the Croatian Academy of Sciences and Arts since 1990.

ADRIAN, MARC

1. SERIJA DELTA No. 4, 1961.
DELTA SERIES No. 4, 1961
aluminij, staklo
653 x 874 x 50 mm
inv. br. 759

ALVIANI, GETULIO

2. SERIGRAFIJA, 1962.
SERIGRAPH, 1962
svilatisak, srebro/papir
690 x 500 mm
sign. olovkom l.d.k.: 2/30
d.d.k.: Getulio 62
inv. br. 1116

3. SVJETLOSNE LINIJE 7, 1962.
LIGHT LINES 7, 1962

aluminij
490 x 495 mm
sig. verso: Getulio Alviani
inv. br. 1172

4. PM 4039, 1964.

16 quadrati 14 x 14 alternati orizzontali e verticali...
aluminij
560 x 560 mm
inv. br. 757

ARP, JEAN

5. AUX NOURRITURES TERRÊSTRES, 1950.

Mapa litografija br. 62
litografija/papir [iskana u 165 primjeraka]
380 x 285 mm
sign. u impresumu pod tekstom: Na. 62 JG, ispod toga potpisai Arp, Delaunay, Magnelli i faksimil SH Toeuber Arp
izdavač/publisher: Galerija Denise René, Paris
tisak/printed by: Edmond i Jacques Desjober
inv. br. 651 [1-10]

BAKIĆ, VOJIN

6. SVJETLONOSNE FORME 5, 1963./64.

LIGHT - BEARING FORMS 5, 1963/64
mjed
615 x 440 x 210 mm
inv. br. 966

7. SVJETLONOSNI OBLICI, 1968.

LIGHT - BEARING FORMS, 1968
nehrđajući čelik
1595 x 500 x 970 mm
inv. br. 1783.

8. FORME KOJE ZRAČE, 1963.

RADIATING FORMS, 1963
1000 x 1147 x 1284 mm
nehrđajući čelik
inv. br. 3021

BIASI, ALBERTO

9. OPTIČKO DINAMIČKA POVRŠINA, 1960.

OPTICAL DYNAMIC SURFACE, 1960
staklo, žice
300 x 296 mm
sign. verso: A. Biasi etc. 1960 novembre
inv. br. 760

10. »enne 60-4«, 1960./64.

mapo s/1-10
svilatisak/papir/plastično folijo
645 x 645 mm
predgovor/preface: Umbro Apollonio
izdavač/publisher: Galeria La Polena, Genova
tisak/printed by: Laboratorio »Ineo Serigrafica«, Padova
inv. br. 2285 [1-10]

11. LIGHT PRISM, 1962-68.

drvo, metal, formica, elektromotor
480 x 497 x 380 mm
inv. br. 1459

12. VIZUELNA DINAMIKA S 7
DVOSTRUKA SERIGRAFIJA, 1964.

VISUAL DYNAMICS S 7
DOUBLE SERIGRAPH, 1964
svilatisak/papir/plastično folijo
652 x 650 x 44 mm
sign. olovkom ispod otiska l.d.k.:18/100 S 7
d.d.k.: Alberto Biasi del Gruppo Enne
1964.
inv. br. 1484

13. VIZUELNA DINAMIKA S 10
DVOSTRUKA SERIGRAFIJA, 1964.

VISUAL DYNAMICS S 10
DOUBLE SERIGRAPH, 1964
svilatisak/papir/plastično folijo
650 x 650 x 44 mm
sign. olovkom ispod otiska l.d.k.:18/100 S 10
d.d.k.: Alberto Biasi del Gruppo Enne 1964.
inv. br. 1485

14. POLIPTIH M, 1966.-68.

POLYPTICH M, 1966-68
plastika, drvo, staklo
610 x 610 x 80 mm
inv. br. 1460

15. POLIPTIH, 1969.

POLYPTICH, 1969
plastika, drvo, staklo
720 x 905 x 80 mm
sign. verso flomasterom: Alberto Biasi, Poltippo [prototipo]
inv. br. 1461

16. KINETIČKA TRANSPARENCIA

DVOSTRUKA SERIGRAFIJA, 1970.
KINETIC TRANSPARENCY
DOUBLE SERIGRAPH, 1970
svilatisak/papir/plastično folijo
475 x 475 x 44 mm
sig. olovkom na otisku l.d.k.: VII/X transparenza cinetica
d.d.k.: Alberto Biasi, 1970.
inv. br. 1483

17. POLIPTIH I, 1971.

POLYPTICH I, 1971
plastično traka, drvo, boja
355 x 355 x 55 mm
inv. br. 1486

18. POLIPTIH II, 1971.

POLYPTICH II, 1971
plastično traka, drvo, boja
400 x 330 x 55 mm
inv. br. 1487.

BILL, MAX

19. KOMPOZICIJA, 1966.

COMPOSITION, 1966
svilatisak/papir
499 x 350 mm
sign. olovkom l.d.k.: 43/66
d.d.k.: Bill 1966.
inv. br. 1285

20. 7 SCARIOUS, 1967.

mapa br. 30/100
svilatisak/papir
400 x 400 mm
izdavač/publisher: Ediziani del Deposito, Genova
tisak/printed by: Brano Horvat, Zagreb
sign. olovkom l.d.k.: 30/100
d.d.k.: Bill 1967.
inv. br. 1161 [1-7]

BLOCK, ANDRÉ

21. MAPA SERIGRAFIJA, 1957.

PORTFOLIO OF SERIGRAPHS, 1957
svilatisak/papir
640 x 490 mm
sign. olovkom l.d.k.: 4/100
d.d.k.: André Block
inv. br. 303 [1-6]

22. MAPA SERIGRAFIJA, 1957.

PORTFOLIO OF SERIGRAPHS, 1957
svilatisak/papir
640 x 490 mm
sign. 11/90 André Block
inv. br. 304 [1-6]

BÖHM, HARTMUT

23. KVADRATNI RELJEF No. 8, 1969.

SQUARE RELIEF No. 8, 1969
multipl
bijeli pleksi
500 x 500 x 44 mm
sig. verso: H. Böhm
inv. br. 1333

BONAČIĆ, VLADIMIR

24. DIN.GF 100-14. VB, 1969.

dijo-kolor, aluminij, elektronska logika,
kompjutor SDS-930
1470 x 1230 x 120 mm
inv. br. 1543

COLOMBO, GIANNI

25. ACENTRIČNA STRUKTURACIJA, 1962.

ACENTRIC STRUCTURATION, 1962
plastika
154 x Ø 100 mm
sig. s gornje strane: Gianni Colombo 70/80
inv. br. 2255

26. ELASTIČNI PROSTOR - KOCKA, 1966/68.

ELASTIC SPACE - CUBE, 1966/68
svilatisak/papir
500 x 496 mm
440 x 440 mm
sign. olovkom l.d.k.: P.A.S. 3
d.d.k.: Gianni Colombo
inv. br. 2159

27. ELASTIČNI PROSTOR - ČETIRI KOCKE 1, 1966/68.

ELASTIC SPACE - FOUR CUBES 1, 1966/68
svilatisak/papir
614 x 456 mm
505 x 355 mm
sign. olovkom l.d.k.: 53/80
d.d.k.: Gianni Colombo
inv. br. 2160

28. ELASTIČNI PROSTOR - ČETIRI KOCKE 2, 1966/68.

ELASTIC SPACE - FOUR CUBES 2, 1966/68
svilatisak/papir
608 x 449 mm
504 x 355 mm
sign. olovkom l.d.k.: 69/80
d.d.k.: Gianni Colombo
inv. br. 2161

COSTA, GIOVANNI ANTONIO

29. DINAMIČKA VIZUA, 1961.

DYNAMIC VISION, 1961
trake polivinila
564 x 564 mm
inv. br. 769

ČERNIGOJ, AVGUŠT

30. MAPA GRAFIKE, 1926/27. - 1980.

PORTFOLIO OF PRINTS, 1926/27 - 1980
svilatisak/papir
403 x 283 mm
sig. olovkom l.d.k.: 45/50/1980.
d.d.: A. Černigoj
suhi žig: GALERIJA ARTES
izdavač/publisher: Obalne galerije, Piron; Artes likovne
mope
urednik/editor: Andrej Medved
predgovor/preface: Peter Krečić
inv. br. 2321 [1-10]

ČIŽMEK, IVAN

31. ISPUNE. KOMPOZICIJA 1, 1965.

COMPLETIONS. COMPOSITION 1, 1965
tuš/papir na lesonitu
254 x 253 mm
sig. verso flomasterom d.g.k.: I. Čížmek
inv. br. 2416

32. ISPUNE. KONSTRUKCIJA 2, 1965.

COMPLETIONS. CONSTRUCTION 2, 1965
tuš/papir na drvu
301 x 301 mm
sig. verso flomasterom d.d.k.: I. Čížmek
inv. br. 2417

33. VIZUALNI ŠOK 1, 1966.
VISUAL SHOCK 1, 1966
tuš/karton
490 x 490 mm
sig. verso flomasterom d.d. I.Čizmek
inv. br. 2418

34. VIZUALNI ŠOK 2, 1966.
VISUAL SHOCK 2, 1966
tuš/papir
593 x 593 mm
sig. verso flomasterom d.d. I.Čizmek
inv. br. 2419

DADAMAINO

35. PROGETTO COMPONENTE, 1966.
drvo, plastika, boja
865 x 873 x 50 mm
sig. versa flomasterom: Dadamaino
inv. br. 2942

36. PROGETTO, 1968.
tempera, tuš/lesonit
606 x 606 mm
sig. versa flomasterom: Dadamaino
inv. br. 2937

DELAUNAY, SONIA

37. AUX NORRITURES TERRÉSTRES, 1950.
MAPA LITOGRAFIJA br. 62
PORTFOLIO OF LITHOGRAPHS no. 62
litografija/papir
380 x 285 mm
sign. u impresumu pod tekstom: Na. 62 JG, ispod loga, palpsi
Arp, Delaunay, Magnelli i faksimil SH Taeuber Arp
Izdavač/publisher: Galerija Denise René, Paris
tisak/printed by: Edmond i Jacques Desjardet
inv. br. 651 (1-10)

38. GRAFIKA, 1958.
PRINT, 1958
svilatisak/papir
750 x 500 mm
sign. I.d. Sania Delaunay 6/15
inv. br. 1103

DOBEŠ, MILAN

39. KOMPOZICIJA: CRNA GRAFIKA br. 1, 1969.
COMPOSITION: BLACK PRINT no. 1, 1969
svilatisak/papir
452 x 457 mm
inv. br. 1471.

40. KOMPOZICIJA: CRNA GRAFIKA br. 2, 1969.
COMPOSITION: BLACK PRINT no. 2, 1969
svilatisak/papir
457 x 452 mm
inv. br. 1472

DOBROVIĆ, JURAJ

41. POUE, 1965.
FIELD, 1965
svilatisak/papir
484 x 483 mm
sign. olavkom d.d.k: 19/40 J.Dabrović 65
tisak/printed by: Brano Harvat, Zagreb
inv. br. 1408

42. POUE, 1965.
FIELD, 1965
svilatisak/papir
484 x 483 mm
sign. olavkom d.d.k: 38/40 J.Dabrović 65
tisak/printed by: Brano Harvat, Zagreb
inv. br. 1409

43. POUE, 1965.
FIELD, 1965
svilatisak/papir
485 x 482 mm
sign. olavkom d.d.k: 1/8 J.Dabrović 65
tisak/printed by: Brano Harvat, Zagreb
inv. br. 1410

44. POUE, 1965.
FIELD, 1965
svilatisak/papir
484 x 482 mm
sign. olavkom d.d.k: 3/20 Dabrović

45. PROSTORNA KONSTRUKCIJA, 1966.
SPATIAL CONSTRUCTION, 1966
alumijske šipke
284 x 284 x 190 mm
inv. br. 1465

46. POUE, 1967.
FIELDS, 1967.
mapa [1-12]
portfolija [1-12]
predgovor/prelace: Matka Meštravić
svilatisak/papir
485 x 485 mm
sign. olavkom d.d.k: 24/50 Dabrović
vlastita izdanje/published by the autor
tisak/printed by: Brano Harvat, Zagreb
inv. br. 1192 (1-12)

47. POUE, 1967.
FIELD, 1967
svilatisak/papir
484 x 484 mm
sign. d.d.k: 11/15 Dabrović 67
tisak/printed by: Brano Harvat, Zagreb
inv. br. 1412

48. POUE, 1967.
FIELD, 1967
svilatisak/papir
484 x 483 mm
sign. olavkom d.d.k: E. A. Dabrović
tisak/printed by: Brano Harvat, Zagreb
inv. br. 1413

49. POUE, 1967.
FIELD, 1967
svilatisak/papir
485 x 482 mm
sign. olavkom d.d.k: 3/50 Dabrović
tisak/printed by: Brano Harvat, Zagreb
inv. br. 1414

50. POUE, 1967.
FIELD, 1967
svilatisak/papir
484 x 483 mm
sign. olavkom d.d.k: 2/30 Dabrović
tisak/printed by: Brano Harvat, Zagreb
inv. br. 1415

51. POUE, 1967.
FIELD, 1967
svilatisak/papir
484 x 483 mm
sign. olavkom d.d.k: 2/30 Dabrović
tisak/printed by: Brano Harvat, Zagreb
inv. br. 1416

52. POUE, 1967.
FIELD, 1967
svilatisak/papir
484 x 483 mm
sign. olavkom d.d.k: 2/30 Dabrović
tisak/printed by: Brano Harvat, Zagreb
inv. br. 1417

53. POUE, 1967.
FIELD, 1967
svilatisak/papir
483 x 485 mm
sign. olavkom d.d.k: 12/20 Dabrović
tisak/printed by: Brano Harvat, Zagreb
inv. br. 1418

54. POUE, 1967.
FIELD, 1967
svilatisak/papir
484 x 485 mm
sign. olavkom d.d.k: 12/20 Dabrović
tisak/printed by: Brano Harvat, Zagreb
inv. br. 1419

55. POUE, 1967.
FIELD, 1967
svilatisak/papir
484 x 485 mm
sign. olavkom d.d.k: 7/20 Dabrović
tisak/printed by: Brano Harvat, Zagreb
inv. br. 1420

56. PROSTORNA KONSTRUKCIJA, 1968.
SPATIAL CONSTRUCTION, 1968
drvo, lak

412 x 408 x 406 mm
inv. br. 1279

57. 16 BAGATELA, 1968.
16 TRIFLES, 1968
plastificirani kartoni
1000 x 1000 x 100 mm
inv. br. 1245

58. KRAVATA, 1968.
TIE, 1968
multipl Na. 10
drvo
76 x 77 x 76 mm
žig: Kravata Na.10, ed. J. Dobrović
inv. br. 2184

59. POUE 9, 1969.
FIELD 9, 1969
svilatisak/papir
480 x 481 mm
sign. verso olavkom d.d: Dabrović E. A.
tisak/printed by: Brano Harvat, Zagreb
inv. br. 1305

60. POUE, 1969.
FIELDS, 1969
mapa [1-10]
svilatisak/papir
480 x 480 mm
sign. verso olavkom 63/70 Dabrović
vlastita izdanje/published by the author
tisak/printed by: Brano Harvat, Zagreb
inv. br. 1406 (1-10)

61. POUE, 1969.
FIELD, 1969
svilatisak/papir
483 x 481 mm
sign. olavkom d.s: 52/70 Dabrović
tisak/printed by: Brano Harvat, Zagreb
inv. br. 1421

62. RELIEF US No.3, 1971.
RELIEF US No. 3, 1971
drvene letvice, lesonit, bijela boja
800 x 800 x 27 mm
inv. br. 1572

63. RELIEF US No. 6, 1971.
RELIEF US No. 6, 1971
drvene letvice, lesonit, bijela boja
850 x 797 mm
inv.br. 1464

64. CAMPI 3, 1971.
mapa [1-12]
svilatisak/papir
480 x 479 mm
sign. olavkom d.d.k: 32/60 Dabrović
izdavač/publisher: Ed. Panteur
tisak/printed by: Brano Harvat, Zagreb
inv. br. 1407

65. POUE, 1971.
FIELD, 1971
svilatisak/papir
479 x 479 mm
sign. olavkom d.d.k: E.A. Dabrović
tisak/printed by: Brano Harvat, Zagreb
inv. br. 1422

66. S 1, 1975.
svilatisak/papir
629 x 628 mm
inv. br. 2719

67. S 2, 1975.
svilatisak/papir
629 x 628 mm
inv. br. 2720

68. S 3, 1975.
svilatisak/papir
629 x 628 mm
inv. br. 2721

69. A 76, 1976.
svilatisak/papir
763 x 668 mm
inv. br. 2722

70. B 76, 1976.
svilatisak/papir
764 x 639 mm
inv. br. 2723

71. VARIJACIJE NA TEMU »POUA« 1963. No. 29, 1976.
VARIATIONS ON THE »FIELD« THEME 1963 No. 29, 1976
drvo, plastika
750 x 750 x 20 mm
sig. verso g.s: Dobrović
inv. br. 1803

72. RELIEF No. 22, 1976.

RELIEF No. 22, 1976
drvo, bijelo boja
600 x 600 x 25 mm
sig. verso flocmasterom g.s: Dobrović
inv. br. 1816

73. S 2, 1978.

svilatisok/papir
504 x 658 mm
inv. br. 2724.

74. REZANA KOCKA, 1979.

SLICED CUBE, 1979
okrilik/platno
600 x 600 mm
sig. verso flocmasterom : Juroj Dobrović,
sredina: Rezano kocka 1979, 60 x 60 cm Dobrović
Inv. br. 2702

75. RK 1, 1980.

svilatisok/papir
660 x 660 mm
Inv. br. 2708

76. RK 2, 1980.

svilatisok/papir
563 x 760 mm
inv. br. 2709

77. RK 3, 1980.

svilatisok/papir
680 x 861 mm
inv. br. 2710

78. RK 6, 1980.

svilatisok/papir
681 x 861 mm
inv. br. 2711

79. RK 7, 1980.

svilatisok/papir
510 x 653 mm
inv. br. 2712

80. RK 8, 1980.

svilatisok/papir
510 x 653 mm
inv. br. 2713

81. RK 9, 1980.

svilatisok/papir
507 x 653 mm
inv. br. 2714

82. REZANA KOCKA. 1981.

SLICED CUBE, 1981
okrilik/platno
600 x 600 mm
sig. verso flocmasterom: Juroj Dobrović,
sredina: Rezano kocka 1981, 60 x 60 cm Dobrović
Inv. br. 2703

83. RK 13, 1981.

svilatisok/papir
641 x 766 mm
inv. br. 2715

84. RK 14, 1981.

svilatisok/papir
641 x 766 mm
inv. br. 2716

85. RK 15, 1981.

svilatisok/papir
641 x 766 mm
inv. br. 2717

86. RK 16, 1981.

svilatisok/papir
641 x 766 mm
inv. br. 2718

87. REZANA KOCKA, 1984.

SLICED CUBE, 1984
okrilik/platno
600 x 600 mm
sig. verso flocmasterom: Juroj Dobrović
sredina: Rezano kocka 1984, 60 x 60 cm, Dobrović
Inv. br. 2704

88. PREKLOPLJENI PRAVOKUTNIK, 1984.

FOLDED RECTANGLE, 1984
akrilik/platno
600 x 1000 mm
sig. verso flocmasterom: Juroj Dobrović
sredina: Preklopljeni pravokutnik, 60 x 100 cm, Dobrović
inv. br. 2704

89. DVUE PRIZME, 1984.

TWO PRISMS, 1984
okrilik/platno
600 x 600 mm
sig. verso flocmasterom: Juroj Dobrović
sredina: 2 prizme 1984, 60 x 60 cm, Dobrović
inv. br. 2705

90. PREKLOPLJENI KVADRAT - TRIPTIH, 1986.

FOLDED SQUARE - TRIPTYCH, 1986
akrilik/platno
450 x 450 mm
sig. verso flocmasterom: Preklopljeni kvadrat, Triptih No-1- 3.
45 x 45 cm Dobrović
inv. br. 2707 (A, B, C)

91. BEZ NAZIVA, 1987.

NO NAME, 1987
svilatisok/papir
500 x 500 mm
sig. l.d.k. olovkom: 1/80, sredina olovkom: Dobrović
l.d.k. olovkom: 3/80, sredina olovkom: Dobrović
izdavač/publisher: Galerija suvremene umjetnosti, Zagreb
inv. br. 2909 (1, 2)

DORAZIO, PIERO

92. ESMERALDA III, 1960.

ulje/platno
607 x 460 mm
sig. verso: Piero Dorazio - Esmeraldo III
Inv. br. 762

93. FENICE OBBEDIENTE, 1967.

Mopo No. 30/100
svilatisok/papir
400 x 400 mm
sig. olovkom l.d.k: 30/100
d.d.k: Dorazio 1967.
izdavač/publisher: Edizioni del Deposito, Genova
tisok/printed by: Brono Horvat, Zagreb
inv. br. 1162 (1-5)

FADAT, MICHEL

94. UN INSTRUMENT VISUEL, 1965.

plastika, čelik, papir, svjetiljke
800 x 600 x 600 mm
izdavač/publisher: Edizioni Doneze
Inv. br. 1067

GÁYOR, TIBOR

95. MOTOVUN 79, 1979.

kolož, papir
641 x 698 mm
sig. rušem l.d.k: Motovun 1979.
d.d.k: Gáyor
inv. br. 2115

GERSTNER, KARL

96. PRUE SVEGA BOJA, 1959./70.

COLOUR FIRST, 1959/70
Multipl No. 8/100
svilatisok/plastificirani papir, staklo/metalno postolje
500 x 500 x 209 mm
inv. br. 1335

HACKER, DIETER

97. OBJEKT S OBOJENIM KUGLAMA

OBJECT WITH COLOURED SPHERES
pleksi, plastika
352 x 352 x 85 mm
inv. br. 2946

KELLER, PIERRE

98. CRNO BIJELI PRAVAC, 1970.

BLACK AND WHITE LINE, 1970
modif. multipl No. 8/100
obojeni metal, plošćirni konusi s magnetskom bazom
500 x 250 x 250 mm

sig. no noljepnici verso: P.Keller
inv. br. 1336

99. GRAFIKA BEZ NASLOVA, 1970.

NAMELESS PRINT, 1970
svilatisok/papir
785 x 595 mm
sig. olovkom l.d.k: 16/60
d.d.k: Keller 70
inv. br. 1337

100. GRAFIKA BEZ NASLOVA II, 1970.

NAMELESS PRINT II, 1970
svilatisok/papir
785 x 595 mm
sig. olovkom l.d.k: 16/60
d.d.k: Keller 70
inv. br. 1338

101. GRAFIKA BEZ NASLOVA III, 1970.

NAMELESS PRINT III, 1970
svilatisok/papir
785 x 595 mm
sig. olovkom l.d.k: 16/60
d.d.k: Keller 70
inv. br. 1339

KNIFER, JULIJE

102. KOMPOZICIJA, 1957.

COMPOSITION, 1957
ulje/platno
680 x 1430 mm
inv. br. 1462

103. KOMPOZICIJA II, 1958.

COMPOSITION II, 1958
ulje/platno
675 x 975 mm
inv. br. 1463

104. KOMPOZICIJA BR. 5, 1959.

COMPOSITION No. 5, 1959
ulje/platno
657 x 904 mm
inv. br. 729

105. MEANDAR 15, 1960.

MEANDER 15, 1960
ulje/platno
993 x 1353 mm
inv. br. 1089

106. MEANDAR 2, 1960.

MEANDER 2, 1960
ulje/platno
600 x 1009 mm
inv. br. 1088

107. ANTIKOMPOZICIJA, 1961.

ANTICOMPOSITION, 1961
ulje/platno
315 x 458 mm
inv. br. 770

108. MEANDAR U KUT, 1961.

CORNER MEANDER, 1961
ulje/platno
1430 x 3080 mm
1430 x 1990 mm
inv. br. 1920 (1-2)

109. MEANDAR U KUT, 1961./75.

CORNER MEANDER, 1961/75
okrilik/platno
1446 x 1997 mm
1446 x 3104 mm
inv. br. 1933 (1-2)

110. KOMPOZICIJA III, 1962.

COMPOSITION III, 1962
ulje/platno
370 x 505 mm
inv. br. 878

111. MEANDAR 14, 1963.

MEANDER 14, 1963
ulje/platno
980 x 1407 mm
inv. br. 1091

112. KOMPOZICIJA I 65-70, 1965./70.

COMPOSITION I 65-70, 1965/70
svilatisok/papir
449 x 628 mm
sig. olovkom l.pod olovkom l.d.k: E. A. 65-70 Komp. I

serigraphie; d.d.k.: J. Knifer 1970.
tisok/printed by: Brano Horvat, Zagreb
inv. br. 1564

113. MNB, 1970.
akrilik/platno
897 x 1090 mm
inv. br. 1353

114. KOMPOZICIJA 65-70 III, 1970.
COMPOSITION 65-70 III, 1970
svilolisak/papir
450 x 629 mm
sign. olovkom ispod otiska dJ: E. A. Komp. 65-70.
Serigraphie;
d.d.: J. Knifer 1970.
tisok/printed by: Brano Horvat, Zagreb
inv. br. 1565

115. MNA, 1970.
ulje/platno
953 x 1145 mm
inv. br. 1358

116. BIJELI RELIEF, 1971.
WHITE RELIEF, 1971
drvo, bijelo boja
610 x 740 x 38 mm
inv. br. 1491

117. KOMPOZICIJA, 1974.
COMPOSITION, 1974
aluminij
380 x 460 x 20 mm
inv. br. 1701

118. MEANDAR, 1978.
MEANDER, 1978
akrilik/platno
1902 x 1301 mm
inv. br. 1997

119. MEANDAR I, 1978.
MEANDER I, 1978
olovka/papir
480 x 360 mm
sig. olovkom d.d.k. 5113. IX 78 Zg
inv. br. 1998

120. MEANDAR 2, 1978.
MEANDER 2, 1978
olovka/papir
480 x 360 mm
sig. olovkom d.d.k. 13-16. IX 78 Zg
inv. br. 1999

121. MEANDAR 3, 1978.
MEANDER 3, 1978
olovka/papir
480 x 360 mm
sig. olovkom d.d.k. 16-18 IX 78 Zg
inv. br. 2000

122. MEANDAR 4, 1978.
MEANDER 4, 1978
olovka/papir
480 x 360 mm
sig. olovkom d.d.k. 18-20 IX 78 Zg
inv. br. 2001

123. MEANDAR 5, 1978.
MEANDER 5, 1978
olovka/papir
480 x 360 mm
sig. olovkom d.d.k. 20-25 IX 78 Zg
inv. br. 2002

124. MEANDAR 6, 1978.
MEANDER 6, 1978
olovka/papir
480 x 360 mm
sig. olovkom d.d.k. 25-27 IX 78 Zg
inv. br. 2003

125. MEANDAR 7, 1978.
MEANDER 7, 1978
olovka/papir
480 x 360 mm
sig. olovkom d.d.k. 27-30 IX 78 Zg
inv. br. 2004

126. MEANDAR 8, 1978.
MEANDER 8, 1978
olovka/papir
480 x 360 mm
sig. olovkom d.d.k. 1-4 X 78 Zg.
inv. br. 2005

127. MEANDAR, 1978.
MEANDER, 1978
akrilik/platno
1995 x 1300 mm
inv. br. 2065

KRIESCHE, RICHARD

128. BEZ NASLOVA
NAMELESS
pleksiglas
1260 x 1260 mm
inv. br. 2945

KRISTL, VLADO

129. KOMPOZICIJA, 1953.
COMPOSITION, 1953
ulje/platno
1550 x 2000 mm
sig. d.d.k. Kristl 1953
l.g.k.: Kristl 195..
inv. br. 1569

130. KOMPOZICIJA, 1953.
COMPOSITION, 1953
ulje/platno
356 x 897 mm
inv. br. 1529.

131. POZITIV 11, 1959.
POSITIVE 11, 1959
ulje/platno
645 x 807 mm
sig. d.d.k. Kristl 1959
inv. br. 634

132. NEGATIV 12, 1959.
NEGATIVE 12, 1959
ulje/platno
645 x 805 mm
sig. d.d.k.: Kristl 1959
inv. br. 728

133. VARIJANTA 5, 1962.
VARIANT 5, 1962
ulje/drvo
335 x 463 mm
inv. br. 852

134. VARIJANTA, 1962.
VARIANT, 1962
ulje/platno
807 x 654 mm
inv. br. 2644

135. VARIJANTA 1, 1962.
VARIANT 1, 1962
drvo, žica
267 x 435 mm
sig. verso: Vlado Kristl, »Vorfanto 1«, Zagreb 1962.
inv. br. 850

136. VARIJABILI, 1962.
VARIABLES, 1962
svilolisok/papir
700 x 500 mm
sign. olovkom d.d.k.: Vlado Kristl 62
l.d.k.: 1/130
inv. br. 1123 [1, 2]

137. VARIJABILI VI, 1962.
VARIABLES VI, 1962
drvo, žico, papir
1153 x 313 mm
inv. br. 851

KRIWET, FERDINAND

138. RUND SCHEIBE I, III, IV, VI, VII, IX, XII, XIII, XIV, XV;
1960.
svilolisok/papir
605 x 601 mm
Izdavač/publisher: Verlag M. Dumont Schauberg, Klin
inv. br. 1507

LANDI, EDOARDO

139. SFERNA VARIJABILNA REFLEKSUA, TOTALNA, 1968.
SPHERICAL VARIABLE REFLECTION, TOTAL, 1968
multipl 47/150
PVC, aluminij, plastika, drvo
730 x 730 x 80 mm
izdavač/publisher: Dino Gavina, Edizioni Ricerche, Bologna
inv. br. 2940

140. VERTIKALNA VARIJABILNA SFERNA REFLEKSUA,
1969.
VERTICAL VARIABLE SPHERICAL REFLECTION, 1969
multipl 1/150
kromirani čelik, papir, fluorescentna tempera, crno svjetlo,
ventilator
700 x 700 x 85 mm
Izdavač/publisher: Dino Gavina, Edizioni Ricerche, Bologna
Inv. br. 2938

141. KVADRAT+KRUG, 1969.
SQUARE + CIRCLE, 1969
multipl 41/150
drvo, boja, metal
500 x 500 x 80 mm
izdavač/publisher: Dino Gavina, Edizioni Ricerche, Bologna
inv. br. 2939

LE PARC, JULIO

142. VJEROJATNOST CRNOG JEDNAKA BIJELOM No. 4, 1961.
PROBABILITY OF BLACK EQUALS WHITE No. 4, 1961
drvo, plastične pločice
448 x 898 x 145 mm
Inv. br. 775

143. SERIE 14 - No.2, 1970.
svilolisok/papir
780 x 780 mm
sign. olovkom ispod prikaza l.d.k: H/e 5/6 serigraphie
14 No.2
ddk:le Porc
inv. br. 1493

LOHSE, P. RICHARD

144. DVA KRETANJA I JEDNA OSOVINA, 1952/69.
TWO MOTIONS AND ONE AXIS, 1952/69
Multipl No. 8/100
svilolisak/PVC
499 x 500 x 22 mm
sign. na naljepnici verso: Lohse
inv. br. 1334

LOWE, PETER

145. VOLUME & VOID, 1979.
obojeno drvo
147 x 146 x 37 mm
sign. verso tušem: Peter Lowe 1979
inv. br. 2114 [1-4]

LUTHER, ADOLF

146. ZRCALNI OBJEKT, 1973.
REFLECTING OBJECT, 1973
zrcalo, pleksiglas, drvo
398 x 692 x 74 mm
sig. verso: Luther
inv. br. 2746

MACK, HEINZ

147. ALUMINUSKI RELIEF, 1961.
ALUMINIUM RELIEF, 1961
aluminij, lesont
337 x 480 mm
inv. br. 761

MAGNELLI, ALBERTO

148. AUX NOURRITURES TERRÊSTRES, 1950.
Mapa litografija br. 62
litografija/papir (tiskano u 165 primjeraka)
380 x 285 mm
sign. u impresumu pod tekstom: No. 62 JG, ispod logo
potpis: Arp, Delaunay, Magnelli i faksimil SH Tœuber Arp
izdavač/publisher: Galerija Denise Renè, Paris
tisok/printed by: Edmond i Jacques Desjoberg
inv. br. 651 [1-10]

MAGNUS, DIETER

149. DRUCKGRAFIK 71, 1971.
Mopa
svilolisok/papir
500 x 400 mm
sig. olovkom d.d.k.: 22/65 Dieter Magnus 71.
Izdavač/publisher: autor
inv. br. 1492 [1-4]

150. DOPPELFORM, 1971.

kristalno staklo, pleksi
620 x 280 x 330 mm
inv. br. 1482

MASSIRONI, MANFREDO

151. OBJEKT, 1961.

OBJECT, 1961
staklo, konac, drveni okvir
368 x 368 mm
sign. na okviru: M. Massironi V. Dante 4 Padova Italia
inv. br. 768

MAVIGNIER, ALMIR

152. PRAVOKUTNIK, 1961.

RECTANGLE, 1961
ulje/platno
322 x 242 mm
inv. br. 763.

153. PERMUTACIJE, 1971.

PERMUTATIONS, 1971
svilotsak/papir
650 x 500 mm
560 x 408 mm
sig. olovkom l.d.k: für Kelemen
s.d: Mavignier 71
inv. br. 1580

MOHR, MANFRED

154. INTEGRÉ 0, 1972.

svilotsak/papir
457 x 457 mm
340 x 340 mm
sign. olovkom l.d.k: E.A. V/XXX
d.d.k: Mohr 73
inv. br. 1712

MORELLET, FRANÇOIS

155. TRI DVOSTRUKE MREŽE 0°, 30°, 60°, 1960./61.

THREE DOUBLE GRIDS 0°, 30°, 60°, 1960/61
ulje/drvo
800 x 800 mm
inv. br. 758

156. ČETIRI DVOSTRUKE MREŽE 0°, 22,5°, 45°, 67,5°, 1961.

FOUR DOUBLE GRIDS 0°, 22,5°, 45°, 67,5°, 1961
ulje/drvo
800 x 800 mm
inv. br. 1255

157. L'OMBRE DE MOI-MÊME, 1989.

polikolar, olovka/iverica
2700 x 2000 mm
inv. br. 2771

MORTENSEN, RICHARD

158. KOMPOZICIJA, 1945./67.

COMPOSITION, 1945/67
svilotsak/papir
769 x 568 mm
sign. olovkom l.d.k: 5/10
d.d.k: Richard Mortensen 1945-1967
inv. br. 1439

159. SERIGRAFIJA, 1955.

SERIGRAPH, 1955
list 1, 2, 3
svilotsak/papir
650 x 650 mm
sign. d.d.k: Mortensen 55
l.d.k: 27/100 { 36/100, 68/100 }
inv. br. 500/I, 500/II, 500/III

160. KOMPOZICIJA IV-VI, 1956.

COMPOSITION IV-VI, 1956
Mapa Mortensen - Vasarely
svilotsak/papir
300 x 250 mm
sign. olovkom d.d.k: Mortensen
l.d.k: 66/200
izdavač/publisher: Ed. Denise René
tisk/printing by: Arcoy, Paris
inv. br. 501 {4-6}

MUNARI, BRUNO

161. NEGATIVO - POSITIVO, 1950./70.

svilotsak/papir
628 x 628 mm
sig. olovkom d.l: 167/250 Munari
izdavač/publisher: Edizioni Donese, Milano
inv. br. 1609

162. NEGATIV POZITIV, 1950./70.

NEGATIVE POSITIVE, 1950/70
svilotsak/papir
570 x 627 mm
677 x 679 mm
sign. olovkom l.d: 151/250 Munari
izdavač/publisher: Edizioni Donese, Milano
inv. br. 1659

163. KONTINUIRANA STRUKTURA, 1961./67.

CONTINUOUS STRUCTURE, 1961/67
drvo, metal
148 x 148 x 49 mm
inv. br. 1606

164. ORIGINALNA KSEROGRAFIJA, 1967.

ORIGINAL XEROGRAPH, 1967
kserografija/papir
370 x 251 mm
sig. kemijskom olovkom d.d.k: xerografija originale
Munari 1967.
izdavač/publisher: Edizioni Donese, Milano
inv. br. 1607

165. FLEXY, 1968.

šest čeličnih žica
480 x 470 x 10 mm
inv. br. 1608

NANNUCCI, MAURIZIO

166. OCCULTAMENTO

kombinirano tehnika
595 x 595 x 500 mm
inv. br. 2941

NOVAK, KOLOMAN

167. SVJETLOSNE VARIJABILE, 1967.

LIGHT VARIABLES, 1967
lim, staklo, žarulje, elektromotor
700 x 710 x 170 mm
inv. br. 1164

168. SVJETLOSNE ORGUJE, 1968.

LIGHT ORGAN, 1968
lim, staklo, žarulje, elektromotor
1596 x 1500 x 415 mm
inv. br. 1249

169. SVJETLOŠNI OBJEKT, 1971.

LIGHT OBJECT, 1971
lim, staklo, žarulje
300 x 300 x 130 mm
inv. br. 1426

170. KINETIČKI OBJEKT, 1971.

KINETIC OBJECT, 1971
rasvjetno tijelo, šperploče, kutija
610 x 605 x 197 mm
inv. br. 1454

171. KOMPOZICIJA I

COMPOSITION I
ulje/lesonil
1210 x 880 mm
inv. br. 2943

172. KOMPOZICIJA II

COMPOSITION II
ulje/lesonil
1210 x 880 mm
inv. br. 2944

PICELJ, IVAN

173. KOMPOZICIJA XI-1, 1952./56.

COMPOSITION XI-1, 1952/56
ulje/platno
1000 x 810 mm
inv. br. 862

174. KOMPOZICIJA, 1955.

COMPOSITION, 1955
ulje/platno

640 x 739 mm

inv. br. 234

175. U ČAST EL LISSITZKOM, 1956.

IN HONOR OF EL LISSITZKY, 1956
ulje/platno
963 x 963 mm
inv. br. 2584

176. MAPA GRAFIKA, 1957.

PORTFOLIO OF PRINTS, 1957
12/200
izdavač/publisher: »Kultura«, Zagreb
tisk/printing by: Atelijer za serigrafiju, Zagreb
svilotsak/papir
500 x 350 mm
inv. br. 498 {1-8}

177. KOMPOZICIJA W, 1957/58.

COMPOSITION W, 1957/58
ulje/platno
970 x 964 mm
sig. verso l.g: Kompozicija W, 1957-58 Picelj
inv. br. 561

178. KOMPOZICIJA, 1958.

COMPOSITION, 1958
svilotsak/papir
831 x 510 mm
1006 x 708 mm
sign. olovkom l.d.k: 25/100
d.d.k: Picelj Ivan
izdavač/publisher: »Naprijed«, Zagreb
inv. br. 1654

179. POVRŠINA XII, 1962.

SURFACE XII, 1962
reljef: drvo-kruskovina
590 x 590 x 70 mm
inv. br. 861

180. POVRŠINA II-2, 1964.

SURFACE II-2, 1964
svilotsak/papir
450 x 450 mm
sign. olovkom l.d.k: E.A.
d.d.k: Picelj Ivan 64
inv. br. 999

181. CM-32, 1965.

svilotsak/papir
498 x 700 mm
649 x 647 mm
sign. olovkom l.d.k: E.A.
d.d.k: Picelj Ivan
inv. br. 2303

182. OEUVRE PROGRAMMÉE No.1, 1966.

mapo V/X
serigrafija/papir
500 x 650 mm
predgovor/preface: Gillo Dorfles
izdavač/publisher: Editions Denise René, Paris
tisk/printing by: Brano Horvat, Zagreb
sign: svaki pojedini list signiran u d.d.k.
inv. br. 1094 {1-12}

183. CM-11-II, 1964./66.

kombinirano tehnika/platno
2740 x 2740 mm
inv. br. 1139D

184. XWITTA, 1966.

reljef: obojeni metal
895 x 895 mm
inv. br. 1101

185. UKNU, 1966.

reljef: obojeni metal
895 x 895 mm
inv. br. 1104

186. KOMPOZICIJA, 1967.

COMPOSITION, 1967
svilotsak/papir
700 x 500 mm
izdavač/publisher: Galerije grada Zagreba
inv. br. 1133

187. KOMPOZICIJA, 1967.

COMPOSITION, 1967
svilotsak/papir
650 x 450 mm
sign. l.d: 1/61 { 16/61 }
izdavač/publisher: Galerije grada Zagreba
inv. br. 1151 {1, 2}

188. CM-30, 1967.
svilatisak/papir
700 x 700 mm
inv. br. 1188 (1, 2)
189. CM-31, 1967.
svilatisak/papir
700 x 700 mm
inv. br. 1189
190. CM-15 ma, 1967.
svilatisak/papir
700 x 700 mm
inv. br. 1190
191. CM-15-MA-II, 1967.
svilatisak/papir
699 x 699 mm
650 x 649 mm
sign. alavkom l.d.k.: E. A. CM-15-MA: II
d.d.k.: Ivan Picelj
inv. br. 2302
192. MYTOSCOPE, 1967./68.
objekt za manipuliranje
platno, drvo, akrilik, teleskopi
Ø 990 mm
inv. br. 1191
193. CYCLOPHORIA, 1971.
album/8 planches (125 exemplaires 1-125) Na.V/X
(10 exempl. I-X)
75 planches séparées
svilatisak/papir
800 x 800 mm
Izdavač/publisher: Editions Denise René, Paris
tisak/printed by: Atelier Arcay
sign. alavkom d.d.k.: Picelj
l.d.k.: numeracija
inv. br. 1395-1402
194. REMEMBER 1976./86.
Rémoulage, Principe de Scintillement
mapa br. 21/30
svilatisak/papir
450 x 310 mm
sig. u impresumu na zadnjoj strani s.d. alavkom: Ivan Picelj
Anni Le Brun
svaki list potpisan od autora l.d.k.: 21/30
d.d.k.: Picelj
predgovor/preface: Anni Le Brun »Rémoulage, principe
de scintillement«
izdavač/publisher: Ed. Denise René, Paris
tisak/printed by: Brana Harvat, Zagreb
inv. br. 2911 (1-29)
195. ODNOSI 1, 1992.
RELATIONSHIPS 1, 1992
svilatisak/papir
668 x 480 mm
sig. ispod atiska alavkom l.d.k.: VIII/X
d.d.k.: Picelj 92
tisak/printed by: Brana Harvat, Zagreb
inv. br. 2983
196. ODNOSI 2, 1992.
RELATIONSHIPS, 1992
svilatisak/papir
668 x 480 mm
sig. ispod atiska alavkom l.d.k.: VIII/X
d.d.k.: Picelj 92
tisak/printed by: Brana Harvat, Zagreb
inv. br. 2984
197. ODNOSI 3, 1992.
RELATIONSHIPS 3, 1992
svilatisak/papir
668 x 480 mm
sig. ispod atiska alavkom l.d.k.: VI/X
d.d.k.: Picelj 92
tisak/printed by: Brana Harvat, Zagreb
inv. br. 2985
198. ODNOSI 4, 1992.
RELATIONSHIPS 4, 1992
svilatisak/papir
668 x 480 mm
sig. ispod atiska alavkom l.d.k.: X/X
d.d.k.: Picelj 92
tisak/printed by: Brana Harvat, Zagreb
inv. br. 2986
199. ODNOSI 5, 1992.
RELATIONSHIPS 5, 1992
svilatisak/papir
668 x 480 mm
- sig. ispod atiska alavkom l.d.k.: 28/40
d.d.k.: Picelj 92
tisak/printed by: Brana Harvat, Zagreb
inv. br. 2987
200. ODNOSI 6, 1992.
RELATIONSHIPS 6, 1992
svilatisak/papir
668 x 480 mm
sig. ispod atiska alavkom l.d.k.: 40/40
d.d.k.: Picelj 92
tisak/printed by: Brana Harvat, Zagreb
inv. br. 2988
201. ODNOSI 7, 1992.
RELATIONSHIPS 7, 1992
svilatisak/papir
668 x 480 mm
sig. ispod atiska alavkom l.d.k.: IV/X
d.d.k.: Picelj 92
tisak/printed by: Brana Harvat, Zagreb
inv. br. 2989
202. ODNOSI 8, 1992.
RELATIONSHIPS 8, 1992
svilatisak/papir
668 x 480 mm
sig. ispod atiska alavkom l.d.k.: II/X
d.d.k.: Picelj 92
tisak/printed by: Brana Harvat, Zagreb
inv. br. 2990
203. VARIJACIJE, 1994.
VARIATIONS, 1994
mapa grotika [001ZC-0017ZC]
svilatisak/papir
694 x 497 mm
sig. ispod atiska alavkom l.d.k.: H.C. C/E
d.d.k.: Picelj 94
[0014ZC l.d.k.: H.C. A/D]
Edicija: 1/70 - 70/70
I/X - X/X
5 H.C.
izdavač/publisher: Trident s.p.a.
tisak/printed by: Brana Harvat, Zagreb
inv. br. 2991 (1-7)
- PICELJ, IVAN -
BONAČIĆ, VLADIMIR**
204. T 4, 1968.
elektranski objekt
aluminij, elektronika
1018 x 597 x 334 mm
inv. br. 1246
- PIENE, OTTO**
205. ODIMUENA SLIKA, 1961.
SMOKED PICTURE, 1961
ulje/platno
677 x 960 mm
sig. versa u elipsi: Piene 61
inv. br. 764
206. KRALJICA SKAKAVACA, 1967.
QUEEN OF LOCUSTS, 1967
svilatisak/papir
755 x 600 mm
sig. l.d.k.: 19/22
d.d.k.: Piene 67
inv. br. 1179
207. KOMPOZICIJA, 1972.
COMPOSITION, 1972
svilatisak/papir
990 x 697 mm
sig. alavkom l.d.: 100/150 Piene 72
inv. br. 1577
- PILLET, EDGAR**
208. IDEOGRAMMES, 1955.
svilatisak/karton
155 x 320 mm
154 x 159 mm
inv. br. 2305 [1-56]
- RAŠICA, BOŽIDAR**
209. VEDUTA, 1946.
SIGHT, 1946
ulje/papir
620 x 477 mm
- sig. d.d.k.: Rašica
inv. br. 2614.
210. KOMPOZICIJA, 1949.
COMPOSITION, 1949
gvasi/papir
420 x 654 mm
sig. d.d.k.: Rašica 1949
inv. br. 2615
211. KOMPOZICIJA, 1950.
COMPOSITION, 1950
gvasi/papir
480 x 655 mm
sig. l.d.k.: Baška Rašica
inv. br. 2616
212. KOMPOZICIJA, 1952.
COMPOSITION, 1952
gvasi/papir
475 x 620 mm
sig. d.d.k.: B. Rašica 52
inv. br. 2678
213. KOMPOZICIJA, 1952.
COMPOSITION, 1952
ulje/papir
482 x 622 mm
sig. d.d.k.: Božidar Rašica 1952.
inv. br. 2679
214. KOMPOZICIJA, 1952.
COMPOSITION, 1952
tempera/papir
575 x 620 mm
sig. d.d.k.: Baška Rašica
inv. br. 2617
215. KOMPOZICIJA, 1954.
COMPOSITION, 1954
gvasi/papir
555 x 777 mm
sig. d.d.k.: B. Rašica 54
inv. br. 2618
216. KOMPOZICIJA, 1955.
COMPOSITION, 1955
gvasi/papir
470 x 614 mm
sig. d.d.k.: B. Raš. 1955.
inv. br. 2619
- RICHTER, VJENCESLAV**
217. RELJEFOMETAR, 1967.
RELIEFMETRE, 1967
aluminij - reljef
1680 x 1690 x 120 mm
inv. br. 1181
218. VERTIKALNI RITMOVI, 1968.
VERTICAL RHYTHMS, 1968
aluminij
780 x 596 x 300 mm
inv. br. 1229
219. ONDULACIONA PROSTORNA STRUKTURA, 1969.
UNDULATIONAL SPATIAL STRUCTURE, 1969
aluminij, pleksi
700 x 700 x 700 mm
inv. br. 1283
220. CCCCb, 1972.
svilatisak/papir
689 x 687 mm
596 x 597 mm
sign. alavkom l.d.k.: 5/50 CCCCb
d.d.k.: Richter
inv. br. 2135
221. Cacca, 1972.
svilatisak/papir
688 x 687 mm
598 x 597 mm
sign. alavkom l.d.k.: 4/50 Cacca
d.d.k.: Richter
inv. br. 2136
222. AcBnCnDn, 1972.
svilatisak/papir
687 x 684 mm
598 x 597 mm
sign. alavkom l.d.k.: 25/50
s.d.: AcBnCnDn
d.d.k.: Richter
inv. br. 2137

223. AnB_sCsD_n, 1972.
svilatisak/papir
684 x 683 mm
598 x 598 mm
sign. olovkom l.d.k: 21/50
s.d: AnB_sCsD_n
d.d.k: Richter
inv. br. 2138
224. AsB_sCsDs, 1972.
svilatisak/papir
684 x 683 mm
598 x 598 mm
sign. olovkom l.d.k: 25/50
s.d: AsB_sCsDs
d.d.k: Richter
inv. br. 2139
225. AnB_sCnDs, 1972.
svilatisak/papir
685 x 682 mm
597 x 598 mm
sign. olovkom l.d.k: 25/50
s.d: AnB_sCnDs
d.d.k: Richter
inv. br. 2140
226. AnBn CnDn, 1972.
svilatisak/papir
685 x 683 mm
598 x 597 mm
sign. olovkom l.d.k: 24/50
s.d: AnBn CnDn
d.d.k: Richter
inv. br. 2141
227. AnBn CnDs, 1972.
svilatisak/papir
687 x 684 mm
597 x 596 mm
sign. olovkom l.d.k: 25/50
s.d: AnBn CnDs
d.d.k: Richter
inv. br. 2142
228. AnB_sCnDn, 1972.
svilatisak/papir
687 x 984 mm
597 x 597 mm
sign. olovkom l.d.k: 30/50
s.d: AnB_sCnDn
d.d.k: Richter
inv. br. 2143
229. TRODIMENZIONALNA GRAFIKA
KOCKA U GALVANIZIRANOM DRVU, 1977.
THREE-DIMENSIONAL PRINT
CUBE IN GALVANIZED WOOD, 1977
galvanizirano drvo
400 x 400 x 400 mm
inv. br. 2037
230. ZETAC, 1994
svilatisak/papir
668 x 478 mm
sig. ispod otiska olovkom l.d.k: ZETAC 32/50
d.d.k: Richter
tisak/printed by: Brano Horvat, Zagreb
inv.br. 2992
231. SREC 6, 1994.
svilatisak/papir
667 x 479 mm
sig. ispod otiska olovkom l.d.k: SREC 6 18/50
d.d.k: Richter
tisak/printed by: Brano Horvat, Zagreb
inv.br. 2993
232. SREC 5, 1994.
svilatisak/papir
668 x 478 mm
sig. ispod otiska olovkom l.d.k: SREC 5 17/50
d.d.k: Richter
tisak/printed by: Brano Horvat, Zagreb
inv.br. 2994
233. SCB, 1994.
svilatisak/papir
668 x 477 mm
sig. ispod otiska olovkom l.d.k: SCB 34/50
d.d.k: Richter
tisak/printed by: Brano Horvat, Zagreb
inv.br. 2995
234. SCC, 1994.
svilatisak/papir
668 x 447 mm
sig. ispod otiska olovkom l.d.k: SCC 31/50
d.d.k: Richter
tisak/printed by: Brano Horvat, Zagreb
inv.br. 2996
235. ŽUZEBI, 1994.
svilatisak/papir
667 x 478 mm
sig. ispod otiska olovkom l.d.k: ŽUZEBI 36/50
d.d.k: Richter
tisak/printed by: Brano Horvat, Zagreb
inv.br. 2997
236. CRBI, 1994.
svilatisak/papir
667 x 476 mm
sig. ispod otiska olovkom l.d.k: CRBI 32/50
d.d.k: Richter
tisak/printed by: Brano Horvat, Zagreb
inv.br. 2998
237. PLABI, 1994.
svilatisak/papir
667 x 476 mm
sig. ispod otiska olovkom l.d.k: PLABI 39/40
d.d.k: Richter
tisak/printed by: Brano Horvat, Zagreb
inv.br. 2999
238. ŽUPLAB, 1994.
svilatisak/papir
667 x 476 mm
sig. ispod otiska olovkom l.d.k: ŽUPLAB 42/50
d.d.k: Richter
tisak/printed by: Brano Horvat, Zagreb
inv.br. 3000
239. ZEBI, 1994.
svilatisak/papir
667 x 477 mm
sig. ispod otiska olovkom l.d.k: ZEBI 33/50
d.d.k: Richter
tisak/printed by: Brano Horvat, Zagreb
inv.br. 3001
240. KOSINE 1, 1994.
SLOPES 1, 1994
svilatisak/papir
1010 x 718 mm
sig. ispod otiska olovkom l.d.k: Kosine 1.C
d.d.k: Richter
tisak/printed by: Brano Horvat, Zagreb
inv.br. 3002
241. KOSINE 2, 1994.
SLOPES 2, 1994
svilatisak/papir
1010 x 718 mm
sig. ispod otiska olovkom l.d.k: Kosine 2.C
d.d.k: Richter
tisak/printed by: Brano Horvat, Zagreb
inv.br. 3003
242. KOSINE 3, 1994.
SLOPES 3, 1994
svilatisak/papir
1011 x 718 mm
sig. ispod otiska olovkom l.d.k: Kosine 3.C
d.d.k: Richter
tisak/printed by: Brano Horvat, Zagreb
inv.br. 3004
- SCHEGGI, PAOLO**
243. SVINUTA MEDUPOVRŠINA, 1965.
BENT INTERSURFACE, 1965
platno, bijelo bajor
602 x 602 x 53 mm
inv. br. 1251
- SCHROEDER, MANFRED**
244. EYE II, 1962.
fotografija
610 x 515 mm
sig. d.d.k: Manfred Schroeder
verso l.d.k: Eye II
d.d.k: Manfred Schroeder 1968
inv. br. 1294
245. PRIME SPECTRUM, 1968.
fotografija
568 x 516 mm
sig. lintom d.d: Manfred Schroeder.
verso flamasterom l.d: Prime Spectrum
d.d: Manfred Schroeder 1968
inv. br. 1295
246. MOIRÈ, 1968.
fotografija
610 x 516 mm
sig. lintom d.d.k: Manfred Schroeder
verso flamasterom l.d: Moirè I
d.d: Manfred Schroeder 1968
inv. br. 1296
- SEISSEL, JOSIP
(JO KLEK)**
247. PAFAMA, 1922.
kolož, postel/papir
170 x 170 mm
inv.br. 2106
248. BALKANAC MIRNO, 1922.
MAN FROM THE BALKANS, ATTENTION, 1922
okvarel, tuš, kolož/papir
143 x 102 mm
Inv.br. 2107
249. KOKOT NA KROVU, 1923.
ROOSTER ON THE ROOF, 1923
okvarel, tuš/papir
173 x 88 mm
inv.br. 2108
250. VINOTOČJE, 1924.
WINEMAKERS, 1924
okvarel, tuš/papir
419 x 303 mm
inv.br. 2437
- SOTO, JESUS RAPHAEL**
251. VIBRACIJE, 1967.
VIBRATIONS, 1967
pleksi, plastika, serigrafija
279 x 419 x 87 mm
sign. na naljepnici verso: Soto
inv. br. 1386.
252. VIBIRAJUĆA ŠIPKA, 1967.
VIBRATING POLE, 1967
obojeno drvo, metalna šipka
498 x 240 x 147 mm
sign. na naljepnici verso: Soto
inv. br. 1385
253. METALNE VIBRACIJE, 1969.
METAL VIBRATIONS, 1969
metal
269 x 299 x 125 mm
sign. na naljepnici verso: Soto
inv. br. 1387
254. VIBRACIJA METALA, 1969./70.
VIBRATION OF METAL, 1969/70
drvena konstrukcija, metalne šipke, plan/papir
4400 x 4400 x 2050 mm
inv. br. 1539 (1-4)
255. NARANČASTA EKSTENZIJA, 1969./70.
ORANGE EXTENSION, 1969/70
drvena konstrukcija, obojene metalne šipke, plan-papir
6600 x 2400 x 1000 mm
inv. br. 1540
256. MALI PENETRABLI, 1969./70.
SMALL PENETRABLE, 1969/70
drvena konstrukcija, plastične trčke, plan-papir
6250 x 1950 x 2000 mm
inv. br. 1541
257. SERIGRAFIJA ZAGREB, 1970.
ZAGREB SERIGRAPH, 1970
svilatisak/papir
701 x 499 mm
442 x 434 mm
sig. olovkom ispod otiska l.d.k:65/145
d.d.k: Soto
tisak/printed by: Brano Horvat, Zagreb
inv. br. 1542

SRNEC, ALEKSANDAR

258. KOMPOZICIJA, 1954.
COMPOSITION, 1954

tempera/papir
677 x 801 mm
sig. d.g.k: S 54
inv. br. 2297

259. KOMPOZICIJA T-5a, 1955.
COMPOSITION T-5a, 1955

tempera/papir
607 x 404 mm
sig. versa g.s. crvenim flomasterom: Aleksandar Srnc
inv. br. 2583

260. KOMPOZICIJA T-25, 1959.
composition T-25, 1959

ulje/platno
440 x 442 mm
sig. d.d.k: S 59
inv. br. 560

261. LUMINOPLASTIKA, 1965./67.
LUMINOPLASTIC, 1965/67

kambinirana tehnika, stroj, mehanizam s elektromotorom,
78 dijapaziiva
610 x 900 mm
inv. br. 1144

262. LUMINOPLASTIKA 2, 1967./68.
LUMINOPLASTIC 2, 1967/68

metalna konstrukcija, elektromotor, projektor
720 x 630 x 510 mm
inv. br. 1247

263. OBJEKT 201168, 1968.
OBJECT 201168, 1968

formica, pleksi, žarulje, elektromotor i programator
900 x 500 x 600 mm
inv. br. 1248

264. OBJEKT 130370, 1970.
OBJECT 130370, 1970

aluminij, pleksi, žarulja, elektromotor
443 x 435 x 170 mm
sig. versa: »130370« Srnc 1970.
inv. br. 1388

265. OBJEKT 061270, 1970.
OBJECT 061270, 1970

pleksi, drvo, projektor, elektromotor
415 x 395 x 338 mm
sig. versa: Srnc 1970 »061270«
inv. br. 1389

266. MULTIPL 150570 No. 52/100, 1970.
MULTIPLE 150570 no. 52/100, 1970

pleksi, elektromotor
155 x 108 x 109 mm
inv. br. 1332

267. OBJEKT 010571, 1971.
OBJECT 010571, 1971

elektromotor, drvo, pleksi, rasvjetna tijela, aluminij
390 x 320 x 145 mm
inv. br. 1467

268. OBJEKT 221173, 1973.
OBJECT 221173, 1973

aluminij, elektromotor
422 x 317 x 319 mm
inv. br. 1677

269. OBJEKT 020375 - MOBIL, 1975.
OBJECT 020375 - MOBIL, 1975

aluminij, elektromotor
495 x 340 x 340 mm
sig. flomasterom no pastolju: Srnc '75 »020375«
inv. br. 1938

270. OBJEKT 180776 - MOBIL, 1976.
OBJECT 180776 - MOBIL, 1976

aluminij, elektromotor
422 x 340 x 340 mm
sig. flomasterom Ispod: Srnc '76 »180776«
inv. br. 1939

271. 301181, 1990.

svilotsak/papir
664 x 488 mm
sig. Ispod otiska olovkom I.d.k: 26/45
s.d: 301181
d.d.k: Srnc 90
Iisak/printed by: Brano Horvat, Zagreb
Inv.br. 3005

272. 150590, 1990.

svilotsak/papir
623 x 492 mm
sig. ispod atiska alavkom I.d.k: 4/45
s.d: 150590
d.d.k: Srnc 90
Iisak/printed by: Brano Horvat, Zagreb
Inv.br. 3006

273. 200690/A, 1990.

svilotsak/papir
623 x 491 mm
sig. ispod atiska olovkom I.d.k: 8/45
s.d: 200690
d.d.k: Srnc 90
Iisak/printed by: Brano Horvat, Zagreb
Inv.br. 3007

274. 200690/B, 1990.

svilotsak/papir
623 x 489 mm
sig. Ispod otiska olovkom I.d.k: 18/45
s.d: 20690
d.d.k: Srnc 90
Iisak/printed by: Brano Horvat, Zagreb
inv. br. 3008

275. 100392, 1992.

svilotsak/papir
667 x 480 mm
sig. ispod otiska olovkom I.d.k: 30/50
s.d: 100392
d.d.k: Srnc 92
Iisak/printed by: Brano Horvat, Zagreb
inv.br. 3009

276. 140292, 1992.

svilotsak/papir
668 x 478 mm
sig. ispod otiska olovkom I.d.k: 14/50
s.d: 140292
d.d.k: Srnc 92
Iisak/printed by: Brano Horvat, Zagreb
inv.br. 3010

277. 240292, 1992.

svilotsak/papir
668 x 479 mm
sig. ispod otiska olovkom I.d.k: 20/50
s.d: 240292
d.d.k: Srnc 92
Iisak/printed by: Brano Horvat, Zagreb
inv.br. 3011

278. 180492, 1992.

svilotsak/papir
668 x 479 mm
sig. ispod otiska olovkom I.d.k: 22/50
s.d: 180492
d.d.k: Srnc 92
Iisak/printed by: Brano Horvat, Zagreb
inv.br. 3012

279. 170492, 1992.

svilotsak/papir
667 x 478 mm
sig. ispod otiska olovkom I.d.k: 18/50
s.d: 170492
d.d.k: Srnc 92
Iisak/printed by: Brano Horvat, Zagreb
inv.br. 3013

ŠYKORA, ZDENEK

280. STRUCTURE NOIRE-BLANCHE (CERCLES), 1967.
ulje/platno
2200 x 1100 mm
inv. br. 1290.

ŠUTEJ, MIROSLAV

281. MODEL FREKVENCIE, 1963.
FREQUENCY MODEL, 1963

olova - reljef
630 x 450 mm
inv. br. 957

282. LOM SVJETLOSTI RADEN 180 SATI, 1963.
LIGHT REFRACTION MADE DURING 180 HOURS, 1963

tempera, lak/platno
2100 x 2350 mm
sign. d.d: Šutej
Inv. br. 1084

283. LOM SVJETLOSTI RADEN 18 SATI, 1963.
LIGHT REFRACTION MADE DURING 18 HOURS, 1963

tuš/papir
655 x 690 mm
sign. d.d: Šutej 1963
inv. br. 1149

284. SERIGRAFIJA III, 1965./68.
SERIGRAPH III, 1965/68

svilotsak/papir
700 x 503 mm
sign. olovkom ispod otiska I.d.k: serigrafija III, 1965/68.
E. A.
d.d.k: M. Šutej
inv. br. 1494

285. KOMPOZICIJA, 1966.
COMPOSITION, 1966

svilotsak/papir
700 x 500 mm
sign. d.d.k: M. Šutej 66
I.d.k: 2/60
izdovač/publisher: Galerije grada Zagreba
inv. br. 1132

286. KT-77-77, 1966.

drvo, plošćni materijal
1100 x 1220 x 115 mm
inv. br. 2041

287. CRVENO CRNI KRUG, 1966.
RED-BLACK CIRCLE, 1966

svilotsak/papir
522 x 463 mm
sign. olovkom ispod otiska I.d.k: 66/75
d.d.k: M. Šutej
inv. br. 1496

288. SERIGRAFIJA, 1966.
SERIGRAPH, 1966

svilotsak/papir
696 x 498 mm
sign. olovkom Ispod otiska I.d.k: A serigrafijo A/A
d.d.k: M. Šutej
inv. br. 1499

289. PANORAMA ZA LUEVO I DESNO OKO, 1966.
PANORAMA FOR LEFT AND RIGHT EYE, 1966

drvo, lak, polikolor
1220 x 2200 mm
inv. br. 1106

290. KT-29-IV, 1966.

kambinirano tehnika
1220 x 1100 x 78 mm
inv. br. 1105

291. RITMIČKO PONAŠANJE, 1966.
RHYTHMIC BEHAVIOUR, 1966

drvo, lak, gumene kalote
755 x 553 x 75 mm
inv. br. 1086

292. BUM-BUM, 1967.
BANG-BANG, 1967

svilotsak/papir
577 x 777 mm
540 x 740 mm
sign. olovkom I.d.k: E.A.
s.d: Bum-Bum
d.d.k: M. Šutej
inv. br: 2012

293. PLAVA ČESTITKA, 1968.
BLUE GREETING CARD, 1968

svilotsak/papir
302 x 432 mm
sign. flomasterom verso: M. Šutej
inv. br. 1495

294. SM-3, 1968.

svilotsak/papir
416 x 479 mm
sign. olovkom na atisku I.g.k: E. A.
s.g: SM-3
d.g.k: M. Šutej
inv. br. 1497

295. KOLAŽ KT, 1968.
COLLAGE KT, 1968

svilotsak/papir - mobil
630 x 537 mm
sign. flomasterom verso M. Šutej - Kolaž KT-1968.
inv. br. 1498

296. KOLORIRANI OBELISK, 1968.
COLOURED OBELISK, 1968
metal, drvo, lak
1325 x 445 x 307 mm
inv. br. 1184

297. VELIKO JAJE, 1968.
LARGE EGG, 1968
drvo, lak
820 x ø 400 mm
inv. br. 1183

298. BUM-BUM I-68, 1968.
BANG-BANG I-68, 1968
drvo, lak
inv. br. 1182

299. SM 5, 1969.
svilotsak/papir
963 x 436 mm
sign. olovkom l.g.k.: 100/100 1969
s.g.: SM 5
d.g.k.: M. Šutej
inv. br. 1278

300. DVA KRUGA, 1969.
TWO CIRCLES, 1969
svilotsak/papir - mobil
1000 x 500 mm
inv. br. 1500

301. GRAFIKA - MOBIL, 1969.
PRINT - MOBILE, 1969
svilotsak/papir - mobil
802 x 700 mm
inv. br. 1501

302. SM 6, 1969.
svilotsak/papir - mobil
580 x 499 mm
531 x 450 mm
sign. olovkom l.d.k.: 43/100
s.d.: SM 6
d.d.k.: M. Šutej
inv. br. 2254

303. SM 9 - MOBIL, 1970.
svilotsak/papir
1030 x 700 mm
sign. olovkom l.g.: 25/35 1970
s.g.: SM 9
d.g.: M. Šutej
inv. br. 2013

304. BIJELA KOCKA I, 1970.
WHITE CUBE I, 1970
tuš, pera, papir - mobil
831 x 791 mm
sign. verso flomasterom: M. Šutej Bijela kocka I-1970
inv. br. 1477

305. CRNA KOCKA, 1970.
BLACK CUBE, 1970
tuš, pera, papir - mobil
757 x 700 mm
sign. verso sredina: Crna kocka, 1970. Šutej
inv. br. 1450

306. SM 8 - CRN BIJEL
KOLAŽ MOBIL, 1970.
*SM 8 - BLACK WHITE
COLLAGE MOBILE*
svilotsak/papir
726 x 556 mm
sign. verso flomasterom: Crn-Bijel, Mobilni kolaž -
M.Šutej 1970.
inv. br. 1451

307. KOMPOZICIJA - MOBIL, 1970.
COMPOSITION - MOBILE, 1970
svilotsak/papir
800 x 960 mm
sign. verso olovkom g.l.: E.A. 1970
g.d.: Šutej
inv. br. 2014

308. PROZIRNI CRNI MOBIL, 1971.
TRANSPARENT BLACK MOBILE
svilotsak/papir/celuloidne vrpce
755 x 480 mm
sign. olovkom g.l.k.: E.A. 1971.
g.s.: Prazirni crni
g.d.k.: M.Šutej
inv. br. 2015

309. MOBILNA GRAFIKA, 1971.
MOBILE PRINT, 1971
svilotsak/papir
830 x 690 mm
sign. verso olovkom g.l.: M. Šutej, Mobilna grafika 1971,
E. A.
inv. br. 2016

310. MOBILNA GRAFIKA, KOCKE, 1971.
MOBILE PRINT, CUBES, 1971
svilotsak/papir
800 x 670 mm
sign. verso olovkom g.s.: M. Šutej 1971.
inv. br. 2017

311. MOBILNA GRAFIKA, 1973.
MOBILE PRINT, 1973
svilotsak/papir
720 x 685 mm
sign. olovkom l.g.: M.Šutej
s.g.: Mobilna grafika 1973
g.l.s.: E. A. M. Šutej
inv. br. 2018

TAEUBER ARP, SOPHIE

312. AUX NOURRITURES TERRÊSTRES, 1950.
Mapa litografija br. 62
Portfolio of litographs no. 62
litografija/papir
380 x 285 mm
sign. u impresumu pod tekstom: No 62 JG, ispod toga
polpisi
Arp, Delaunoy, Magneli i faksimil SH Tœuber Arp
izdavač/publisher: Galerija Denise Renè, Paris
tisak/printed by: Edmond i Jacques Desjober
inv.br. 651 (1-10)

313. MAPA SERIGRAFIJA BR. 49, 1957.
PORTFOLIO OF SERIGRAPHS, NO. 49, 1957
svilotsak/papir
487 x 385 mm
predgovor/preface: Leon Degand
izdavač/publisher: Galerie Denise Renè, Paris et Galerie
d'Art Moderne, Bale
tisak/printed by: Fequet et Baudier
inv. br. 652 (1-10)

TALMAN, PAUL

314. K-36 b, 1961.
aluminij, plastična folija, drvo
1003 x 1003 x 60 mm
inv. br. 774

TOMAŠELLO, LUIS

315. KROMOPLASTIČNA ATMOSFERA, 1967.
CHROMOPLASTIC ATMOSPHERE, 1967
boja, lesanit, drvo
1295 x 1297 x 160 mm
inv. br. 1273

URBAŠEK, MILOŠ

316. S-41, 1968.
svilotsak/papir
572 x 572 mm
sig. olovkom s.d.: 2/10 S-41 Urbašek 68
inv. br. 1474

317. S-45, 1969.
svilotsak/papir
571 x 571 mm
sig. olovkom s.d.: 2/10 S-45 Urbašek 69
inv. br. 1475

318. S-47, 1969.
svilotsak/papir
572 x 571 mm
sig. olovkom s.d.: 2/10 S-47 Urbašek 69
inv. br. 1476

VASARELY, VICTOR

319. KOMPOZICIJA I-III, 1956.
COMPOSITION I-III, 1956
Mapa Mortensen - Vasarely
Mortensen - Vasarely Portfolio

svilotsak/papir
330 x 250 mm
sig. olovkom s.d.: Vasarely 66/200
izdavač/publisher: Editions Denise Renè
tisak/printed by: Arcay, Paris
inv. br. 501 (1-3)

320. VENEZUELA, 1956.
Mapa No. 55
Portfolio no. 55
tekstovi/texts by: Guillermo Meneses
svilotsak/papir
670 x 515 mm
sig. olovkom d.d.k.: Vasarely
u impresumu :Vasarely olovkom, Guillermo Meneses tintom
Izdavač/publisher: Editions Denise Renè
tisak/printed by: Arcay, Paris
inv. br. 502 (1-12)

321. TOPAZE BLANCHE, 1967.
multipl 40/50
reljef, drvo u boji
359 x 359 x 40 mm
sig. verso na naljepnici: Vasarely
izdavač/publisher: Editions Denise Renè Paris
inv. br. 1202

322. »SIR RIS «
De l' album »Constellations«
svilotsak/papir
799 x 500 mm
sign. olovkom l.d.k.: 138/150
d.d.k.: Vasarely
Izdavač/publisher: Galerie Denise Renè
inv. br. 1527

323. TALLER
svilotsak/papir
680 x 680 mm
sign. olovkom l.d.k.: 145/150
d.d.k.: Vasarely
izdavač/publisher: Galerie Denise Renè
inv. br. 1528

324. TSILLAG, 1967.
transparencija, pleksi-stakla
299 x 299 x 50 mm
inv. br. 1203

325. BARSON, 1967.
kolaž u boji
2500 x 2500 mm
inv. br. 1250

326. ZAGREB, 1968.
svilotsak/papir
798 x 500 mm
700 x 351 mm
sign. olovkom l.d.k.: 116/175
d.d.k.: Vasarely
izdavač/publisher: Galerije grada Zagreba
inv. br. 1201 (1-2)

VIGO, NANDA

327. CRONOTOPO, 1965.
staklo, aluminij
1200 x 500 x 190 mm
inv.br. 3024

328. CRONOTOPO, 1965.
staklo, aluminij
1200 x 500 x 190 mm
inv.br. 3025

VULIN, ANTE

329. TE-65, 1965.
tempera/karton
700 x 705 mm
sig. verso flomasterom, sredina: Ante VULIN TE-65
inv. br. 2301

YVARAL

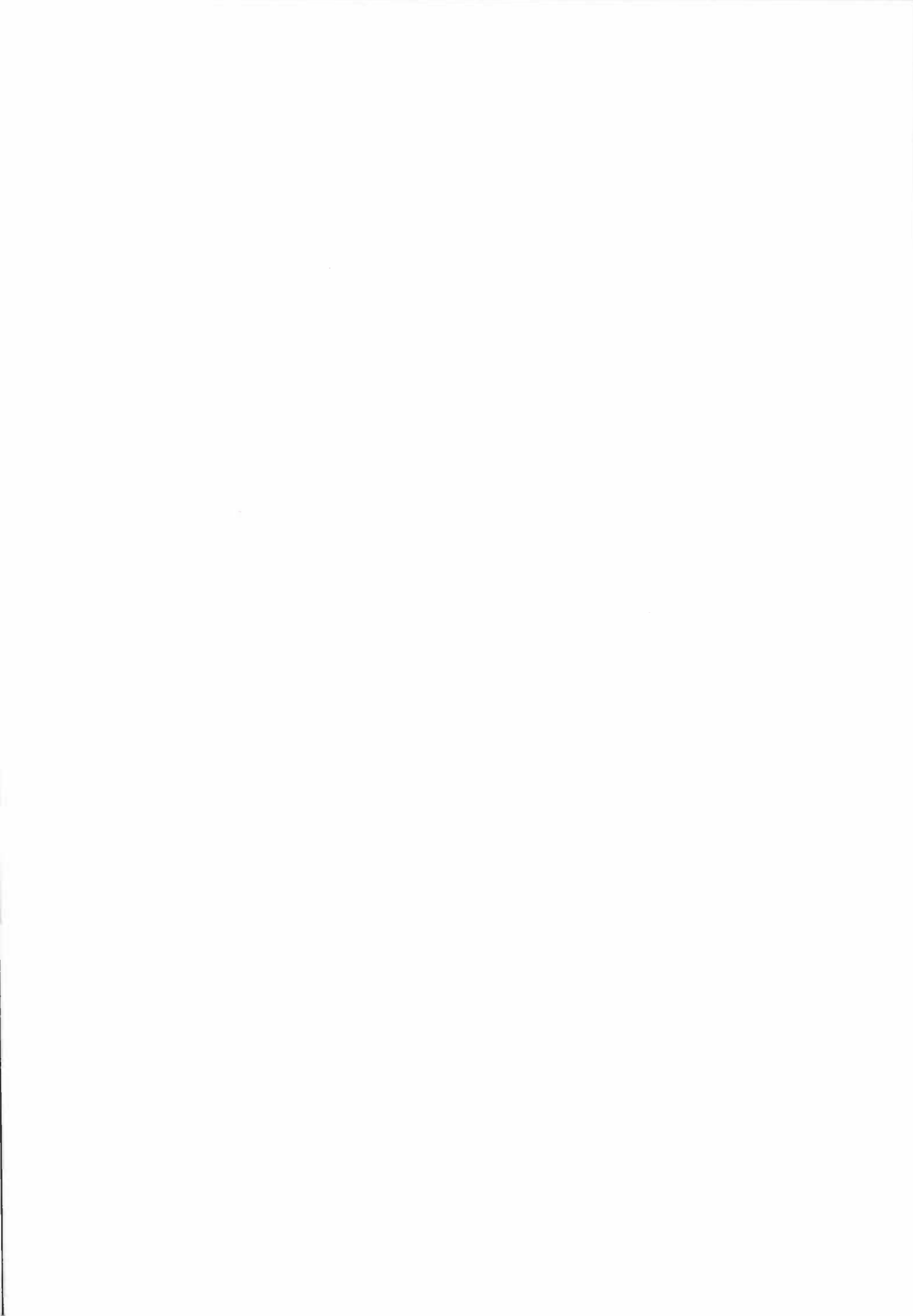
340. INSTABILITE, 1963.
reljef: drvo, plastične žice
596 x 599 x 247 mm
sign. verso: Instabilité
inv. br. 1062

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