

O. G. LIHA 78



galerija umjetnina
narodnog muzeja u Zadru

oton gliha

Zadar, galerija umjetnina

19. srpnja — 19. kolovoza 1978.

U našoj novijoj povijesti likovnih umjetnosti malo je tako autentičnih opusa poput onog Otona Glihe, koji je nera-skidivo, organski vezan za podneblje u kojem je nikao, a u isto vrijeme univerzalno prihvaćen te je zbog svoje duboko ljudske teme, izvanrednih osobina slikarske materije i znakova, a posebno zbog značajnih inovacija u shvaćanju pejzaža postao sastavni dio likovnog iskustva današnjice.

Na više će načina ime Otona Glihe zauvijek i neodvojivo biti identificirano s pojmom — gromača. Što su gromače? U stvarnosti ta drevna riječ označava suhozidne, kamene međe Istre, Hrvatskog primorja, Kvarnerskih otoka i, posebno otoka Krka, što poput neke petrificirane ner-vature prekrivaju škrtu zemlju, urasle u prirodni ambijent kao neodvojiva komponenta pejzaža. One su, dakle, humanizirani pejzaž, čovjekov zapis u tlu, svjedočanstvo njegova postojanja, trajanja i sudbinske veze sa zemljom, spomenik ljudskom radu i upornosti.

U panorami likovne umjetnosti današnjice pojam Gromače oznaka je, međutim, i karakterističan zajednički naziv impozantnog slikarskog opusa Otona Glihe, nastalog za gotovo tri desetljeća intenzivnog i studioznog rada. Geneza tih Glihinih Gromača tekla je spontano, sustavno, bez naglih obrata. Ona je rezultat dugog i sistematskog rada, promatranja i proučavanja. Gromače imaju, neosporno, svoje porijeklo u stvarnom pejzažu. U periodu koji prethodi Gromačama Gliha slika veliki broj klasično koncipiranih pejzaža na kojima se one pojavljuju, da bi postupno osvajale prostor slike na račun neba, mora i ostalih fenomena u pejzažu. Za potpunije razumijevanje geneze Gromača neophodno je imati uvid u ogroman broj Glihinih crteža, pretežno flomasterom i masnom kredom nastalih direktno u pejzažu. Linearnost osnovnog crteža i razvijeni sustav točaka i crta različitih veličina i intenziteta kasnije se na platnima transponirao u niz obojenih mrlja i poteza guste i koncentrirane boje, često pastuozne do reljefa. Klasična, renesansna perspektiva postupno nestaje, pejzaž s rasterom gromača osvaja cijelo platno sagledan plošno, dvodimenzionalno, iz neke neobične, sebi svojstvene zračne perspektive, nastale kao rezultat autorovog specifičnog tretmana pejzaža. Svjetlost se ovdje ne ponaša po klasičnim zakonitostima optike. Ona je sveobuhvatna, dolazi sa svih strana, osvjetljava pigmente i iznutra, te se čini da cijelo platno iradira svjetlošću. Platna sve češće nalikuju na magnetsko polje s

gusto raspoređenim silnicama. Sustav točaka i crta počinje, nalik na Morseove znakove, dobivati oblik samosvojnog, originalnog slikarevog rukopisa. Osnovni crtež, trokuti i rombi gromača svojim oblikom i ritmom vrlo često asociraju na specifičnu strukturu glagoljskog pisma, te se na taj način, makar i potsvjesno, naslućuje kao što kaže i sam slikar »neka tajna likovna veza između pisma i podneblja u kojem je ono nastalo«. Tako se pejzaž, reduciran, iako još posve prisutan na slici, postupno pretvorio u sistem znakova i simbola drugog značenja i višeg reda. Jedinstvo prirode i čovjekovog trajanja sintetizirano je na ovim velikim svijetlim platnima na jedinstven i izuzetno suptilan način.

Na taj način je nastao jedinstven Glihin stil, koji u težnji za čistim, suštinskim i univerzalnim objedinjuje apstraktno i realno, ne negirajući ni jedno ni drugo. Upravo stoga ovaj se stil ne nameće umjetničkom djelu kao formalni imperativ, već naprotiv, on proizlazi iz suštine samog djela. Na najboljim tradicijama slikarstva, s izvanrednim osjećajem za suvremeno Oton Gliha ostvario je jedinstveno djelo, vlastiti san o stvarnosti, ljepši i plemenitiji od nje same.

Simbol i invencija, klasično i moderno — Gliha u sebi ujedinjuje mnoge ambivalencije. Ostvarivši u više od četrina desetljeća intenzivnog djelovanja svojim intelektom, vizijom i sebi svojstvenom energijom jedinstveni umjetnički izraz, svojim je inovacijama dao izvanredan prilog suvremenom slikarstvu. Takve osobine ovom humanisti osobnog stila, etičkog pristupa i morala, koji je jedinstveni u današnjem svijetu umjetnosti, osiguravaju izuzetno mjesto u suvremenoj likovnoj umjetnosti.

Galeriji umjetnina Narodnog muzeja u Zadru, umjetnik je ukazao izuzetnu čast kad se odlučio da u njenim prostorima izloži 50 djela iz različitih razdoblja svog velikog opusa. Kako sva izložena djela potiču iz autorovog ateljea, iz njegove kolekcije, ova izložba koja nema pretenzija da bude retrospektiva, prezentira jedan od mogućih uvida u kompleksno Glihino djelo. To daje ovoj manifestaciji specifičnu draž i značaj.

OTON GLIHA rođen je 21. V 1914. u Črnomlju, porijeklom iz Istre. Osnovnu školu završio u Osijeku, a realnu gimnaziju u Zagrebu. Diplomirao na Umjetničkoj akademiji u Zagrebu 1937. Studije nastavio u Parizu kao francuski stipendist 1938/39. Živi i radi u Zagrebu i Omišlju na otoku Krku.

SAMOSTALNE IZLOŽBE

- 1954 Zagreb, Salon ULUH-a
- 1957 Zagreb, Galerija suvremene umjetnosti
- 1958 Rijeka, Moderna galerija
- 1959 Zagreb, Moderna galerija JAZU
- 1960 Torino, Galleria Notizie
Torino, Galleria L'Immagine
Ohrid, Radnički univerzitet
- 1960/61 Zagreb, Galerija suvremene umjetnosti
- 1961 Sao Paolo, Galeria Sistina
- 1964 Zagreb, Galerija suvremene umjetnosti
Milano, Galleria Profili
- 1965 Genova, Galleria del Deposito
Opatija, Umjetnički paviljon Moderne galerije Rijeka
Beograd, Salon Muzeja savremene umetnosti
- 1968 Sarajevo, Umjetnička galerija
- 1969 Zagreb, Galerija Studentskog centra
- 1972 Rijeka, Moderna galerija — Mali salon
- 1974 Zagreb, Galerija suvremene umjetnosti
- 1977 Zagreb, Izložbeni salon Doma JNA
- 1978 Zadar, Galerija umjetnina Narodnog muzeja
- #### GRUPNE IZLOŽBE
- 1938/39 Zagreb: Pola vijeka hrvatske umjetnosti
- 1939 Paris (Galerie Bernheim Jaune), Haag, Rotterdam: Les artistes yougoslaves de Paris
- 1940 Zagreb: Izložba hrvatskih umjetnika
- 1946 Paris: Međunarodna izložba moderne umjetnosti UNESCO-a
- 1946/47 Beograd, Zagreb: Slikarstvo i vajarstvo naroda Jugoslavije XIX i XX veka
- 1953/54 Zagreb, Beograd, Ljubljana: Pola vijeka jugoslavenskog slikarstva

- 1954 Rijeka: Salon 54
- 1955 Tokio: III Biennale
Dubrovnik: Izložba 15-orice
- 1955/56 Marseille, Zürich, Stuttgart, Manchester: 60 slika modernog jugoslavenskog slikarstva
- 1956 Rijeka: Sason 56
Dubrovnik: Suvremeno slikarstvo Jugoslavije (AICA)
- 1956/57 Rim, Milano: Arte jugoslava contemporanea
Varšava, Krakov: Jugoslawianska stuka współczesna
Erlangen: Kroatische Kunst der Gegenwart
Zadar: Plavi salon
- 1958 New York (The Solomon R. Guggenheim Museum): Guggenheim International Award
- 1959 Sao Paolo: V Biennale
Paris (Galerie Creuze): Art yougoslave d'aujourd'hui
Rijeka: Salon 59
- 1959/60 Aleksandrija: III mediteranski biennale
- 1960 Milano, Torino, Bologna: Artisti jugoslavi
Antibes (Musée Grimaldi): Exposition des artistes yougoslaves
- 1961 Torino (Museo Civico): La pittura moderna straniera nelle collezioni private italiane
London (Tate Gallery), Coventry, Kingston-upon-Hull, Brighton: Contemporary Yugoslav Painting and Sculpture
Rimini: III Premio Morgan's Paint
Beograd: I trijenale likovnih umjetnosti
Lissone: Premio Lissone
Grenchen: 2 Triennale internationale pour gravures origines en couleurs
Zagreb (Galerija suvremene umjetnosti): Slikarstvo — skulptura 61
Ljubljana: IV međunarodna izložba grafike
Zagreb: 60 godina slikarstva i kiparstva u Hrvatskoj
Torre Pellice: XII Mostra d'arte contemporanea
Rijeka: Salon 61
Beograd (Galerija Doma JNA): NOB u delima likovnih umetnika Jugoslavije
- 1961/62 Paris (Musée National d'Art Moderne): L'Art Contemporain en Yougoslavie
- 1962 Venecija: XXXI Biennale
Stockholm (Svea-Galleriet): Nutida Jugoslavisk Konst
Rim, Bari: L'arte contemporanea in Jugoslavia
Zadar: Plavi salon
Venecija: 25 artisti jugoslavi
Beograd: Apstraktni pejzaž
Bombay, New Delhi: Suvremeno jugoslaviensko slikarstvo
- 1963 New York (The Brooklyn Museum): 22nd International Watercolor Biennial
Rijeka, Faenza: Salon 63
San Marino: IV Biennale internazionale d'arte (Oltre l'Informale)
Graz: Trigon 63 (Austrija, Italija, Jugoslavija)
Rio de Janeiro: Arte jugoslava contemporanea
Atena, Solun: Suvremeni jugoslavenski slikari i grafičari
Vasteros (Švedska): Nutida Jugoslavisk Konst

- 1964 Venecija: XXXII Biennale (Arte d'oggi nej musei)
Pianoro (Bologna): Galleria del quindici
Beograd: 2 trijenale likovnih umetnosti
- 1965 Dubrovnik (Umjetnička galerija): 8 slika
- 1966 Lausanne: 2e alon international de Galeries pilotes
Skopje (Muzej na savremena umetnost): Podareni dela
Washington (The Corcoran Gallery), Frenso, Denver, Portland,
Milwaukee: Contemporary Yugoslav Art
Beograd (Muzej savremene umetnosti): Jugoslavenski crtež 20. veka
Zagreb: Zagrebački salon
Bochum: Profile VI — Jugoslavische Kunst heute
- 1967 Montreal: EXPO 67 — Savremena jugoslavenska umjetnost
(Jugoslavenski paviljon)
Beograd: 3. trijenale likovnih umjetnosti
Poreč: VII anale
- 1968 Rijeka: 1. međunarodna izložba originalnog crteža
Zagreb: Nagradeni likovni umjetnici Hrvatske
Sombor: VIII likovna jesen
Čačak: Memorijal Nadežde Petrović
- 1969 Bologna: Arte figurativa zagabrese d'oggi
Prag (Narodna galerija): Součesné jugoslavské socharstvi
Zagreb: Zagrebački salon
- 1970 Poreč: X anale
Rijeka: 2. međunarodna izložba originalnog crteža
- 1971 Paris (Grand Palais), Sarajevo: Umjetnost na tlu Jugoslavije
od prahistorije do danas
Zagreb: Zagrebački salon
- 1972 Rijeka: 3. međunarodna izložba originalnog crteža
- 1973 Zagreb: Zagrebački salon
Banja Luka: VI jesenji salon
Dubrovnik, Cetinje, Zagreb: 3 teme iz savremene hrvatske umjetnosti
Budimpešta: Kortars jugoslav festeszet
- 1974 Leverkusen: Jugoslawische Kunst der Gegenwart
Rijeka: 4. međunarodna izložba jugoslavenskog crteža
Zagreb: Zagrebački salon (Hrvatska likovna umjetnost 1945—1955)
- 1974 Skopje: 100 dela na savremenata hrvatska umetnost
- 1975 Beč: Aspekte gegenwärtige Kunst aus Jugoslawien
Sarajevo: 6. izložba SULUJ-a
Zrenjanin: Pejzaž u savremenoj umjetnosti Jugoslavije
- 1976 Poreč: XVI annale
Zagreb: Novosti iz savremene hrvatske likovne umjetnosti
- 1977 Osijek: Autoportret u novijem hrvatskom slikarstvu
Mainz: Moderne Kunst in Kroatien
Beograd: Aktualnosti u hrvatskoj likovnoj umjetnosti
- 1978 Sarajevo: Umjetnost u Jugoslaviji 1970—1978 (AICA)

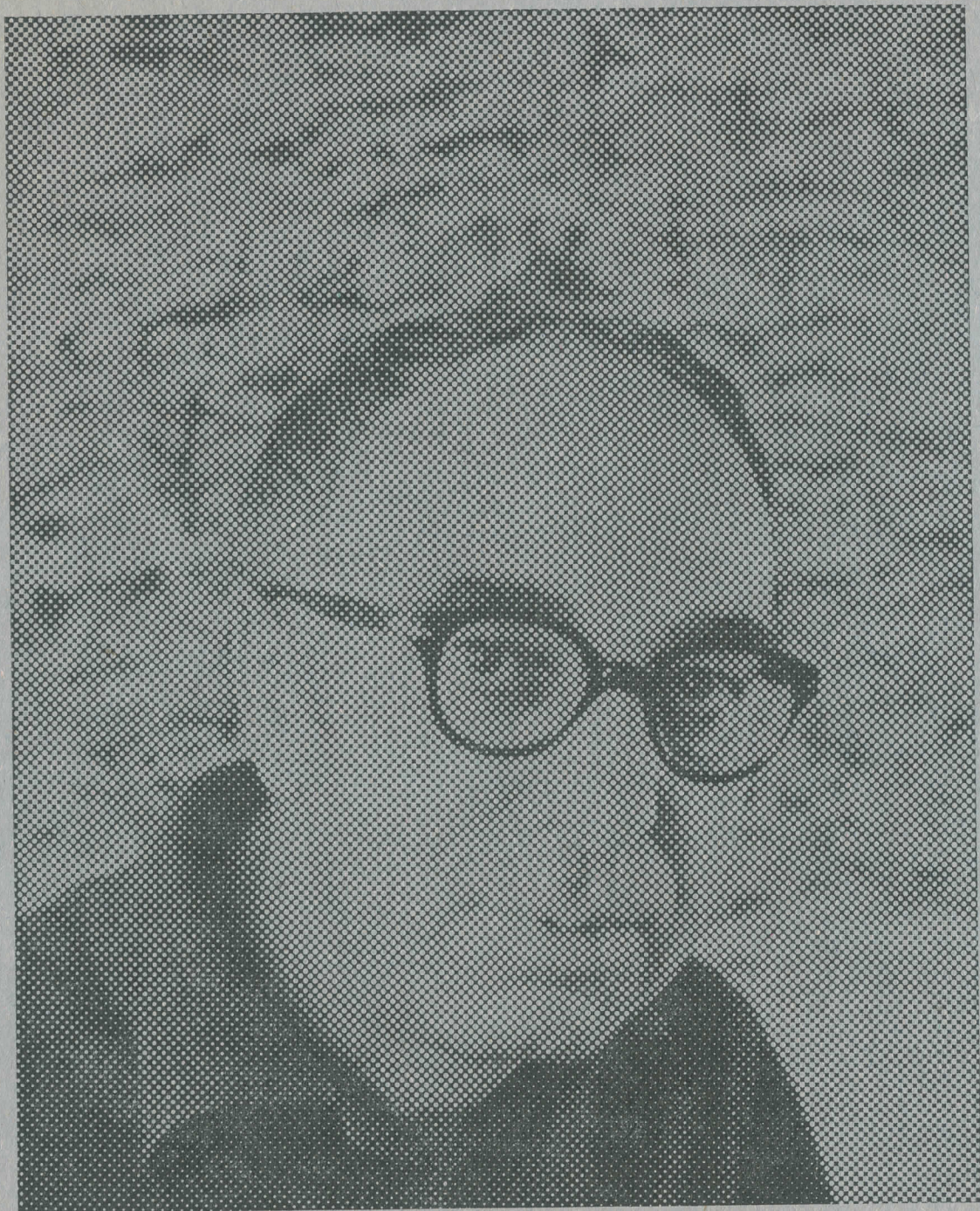
NAGRADE

- 1947 Beograd: Savezna nagrada
- 1956 Zagreb: Nagrada grada Zagreba
- 1957 Zadar: Nagrada Plavog salona
- 1959 Rijeka: Nagrada Salona 59
- 1960 Beograd: Premija Saveta za kulturu grada Beograda
- 1961 Rimini: Premio Morgan's Paint
- 1963 Zagreb: Nagrada grada Zagreba
San Marino: Nagrada na izložbi IV Biennale
Internazionale d'Arte (Oltre l'Informate)
- 1969 Zagreb: Nagrada Zagrebačkog salona
- 1970 Rijeka: Otkupna nagrada na II međunarodnoj izložbi originalnog crteža
- 1971 Zagreb: Nagrada Zagrebačkog salona
- 1971 Zagreb: Nagrada Matice hrvatske
- 1972 Rijeka: Premija na III međunarodnoj izložbi originalnog crteža
- 1974 Rijeka: Otkupna nagrada na IV međunarodnoj izložbi originalnog crteža
- 1974 Pazin: Plaketa »Marulić«, nagrada Čakavskog sabora za životno djelo
- 1975 Sarajevo: Otkupna nagrada na 6. izložbi SULUJ-a
- 1977 Zagreb: Nagrada »Vladimir Nazor« za životno djelo

JAVNI RADOVI

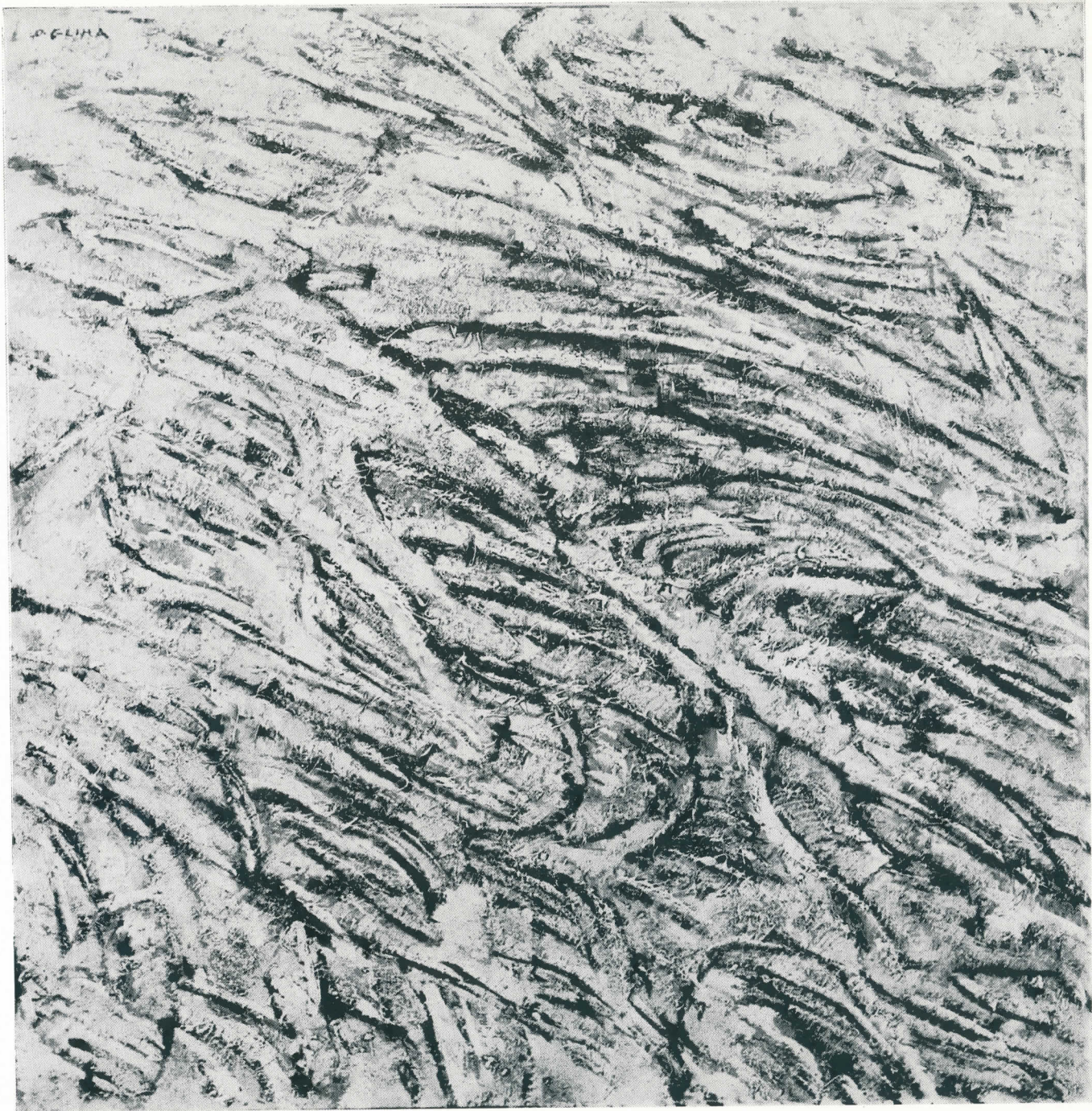
- 1962 Beograd: Velika zidna slika (6 x 20 m) »Gromača« u Salonu SR Hrvatske
u zgradi SIV-a
- 1969 Crikvenica: Kameni mozaik u hotelskom naselju »Ad Turres«
- 1970 Omišalj: Kameni mozaik u pristanišnoj zgradi Aerodrom »Rijeka« na Krku
- 1970 Omišalj: Kameni mozaik u pristanišnoj zgradi Aerodroma »Rijeka«
na Krku
- 1972 Zagreb: Kameni mozaik »Gromača« u zgradi Zavoda za
kulturu i obrazovanje

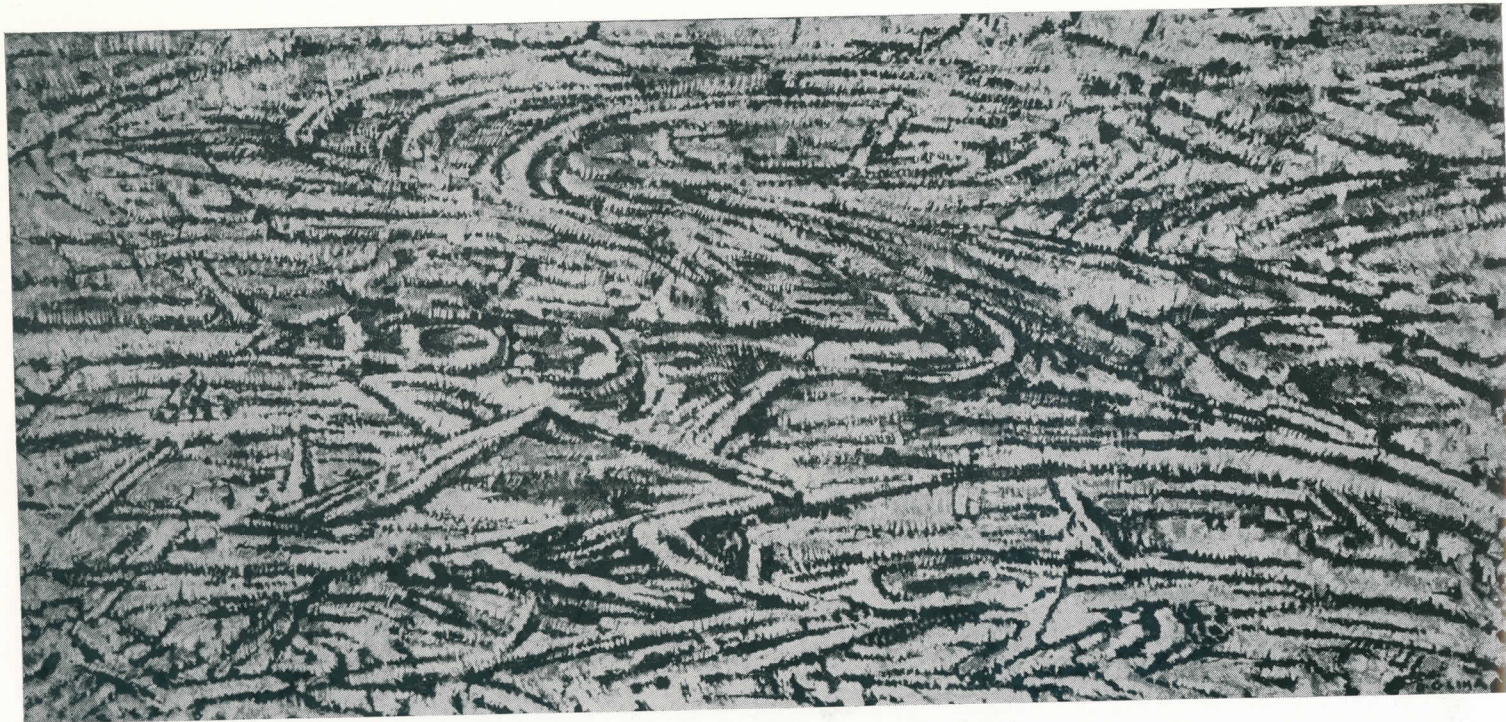
Djela mu se nalaze u Modernim galerijama u zemlji, kao i u inozemstvu: u Muzeju Solomon R. Guggenheim u New Yorku, te u Muzejima moderne umjetnosti u Torinu, Sao Paolu, Rio de Janeiru, Bahiji i brojnim privatnim kolekcijama.



























In our recent art there are few authentic painters whose opus, like that of Oton Gilha, is bound with unbreakable, organic ties to the soil from which it has grown, while it is universally acceptable and intelligible for its universal human theme and extraordinary features of matter and symbol.

The name of Oton Gilha will be identified in several ways, forever and inseparably, with the notion of gromača, dry walls of stone, land boundaries on Istra, Hrvatsko Primorje, especially the Island of Krk that cover the sparse soil like a petrified network of nerves, grown into the natural environment as an inseparable component of the landscape. These walls are humanized landscape, man's record in the soil, the witness to his existence, endurance and the vital link with the ground, a monument to man's work and persistence.

The dry walls is the theme of his lifework, an inspiring opus of few thousands oil paintings and drawings made in the span of almost three decades of intense studious work.

The genesis of his »Gromaček« was spontaneous, systematic, without sudden turns. They are the fruit of long, systematic work, of observation and study. They have their origin in the landscapes of Krk and Bakar. In Gilha's work there was first a whole range of classic landscapes in which the dry walls gradually conquer the space of the painting at the expanse of the sky, the sea and other features of the landscape. To understand their genesis it is essential to have in mind the enormous numbers of drawings in pen and crayons that were executed in the field. The lines of the basic drawing and the developed system dots and dashes of different size and intensity are later transposed into a series of coloured stains of dense and concentrated pigment, often pasty and almost forming a relief. The classic Renaissance perspective gradually disappears, and the landscape with dry walls conquers the whole canvas, viewed from an unusually idealised aerial perspective which is the result of the artist's inventiveness. The light does not conform to the laws of optics. It is all-pervading, it comes from all sides, it lights the colour stains from inside as well, and it makes the whole canvas radiate. Very often the canvas resembles a magnetic field with lines of force arranged densely. The system of dots and dashes, like

the signs of the Morse code, begins to assume the form of a self-expressing, original painter's manuscript. The basic design, the triangles and the rhombs of the walls resemble the glagolitic letters more and more, and gradually reveal their rhythm. In this way the landscape, reduced yet preset, has been gradually transformed into a system of signs and symbols of a different meaning and of a higher order. The unity of nature and man's duration is synthesised in these large, light canvases in a unique and exceptionally subtle manner.

Thus was created Gilha's unique style which, in its desire for the pure, the essential and the universal fuses the abstract and the real, while not negating the one or the other. And it is precisely because of this that his style does not impose upon the work of art as a formal requirement; on the contrary, it stems from the character of the work. On the best traditions of painting, with an exceptional sense of the contemporary, Oton Gilha has created a unique work and has realised his dream of the reality which is more beautiful and nobler than reality itself.

The symbol and the inventiveness, the classic and the modern-- Gilha unites in himself many ambivalent features. Having realised a unique art expression with his intellect, his vision and his characteristic energy during more than four decades of intense activity, he has given an exceptionally ample contribution to modern art. Such remarkable properties elevate this humanist of personal style and high ethic approach high above the average in the present world of art.

Arts Gallery of the People's Museum of Zadar has been assigned a special honour by the artist when he agreed to present in its halls the development of his »Gromaček« in a specific manner, exhibiting 50 works from his own collection. The part of the exhibition is on public view for the first time in our halls, which adds to the charm and importance of this occasion.

OTON GLIHA was born on May 21, 1914 at Črnomelj, Slovenia, but is of Istrian extraction. He went to primary school in Osijek, Croatia, and to modern secondary school in Zagreb. He graduated from The Academy of Fine Arts of Zagreb in 1937, and continued his studies in Paris in 1938—9 as a French scholar. He lives and works in Zagreb and Omišalj on the Island of Krk.

INDIVIDUAL EXHIBITION

- 1954 Zagreb, Union of Croatian Figural Artists (ULUH) Salon
- 1957 Zagreb, Contemporary Arts Gallery
- 1958 Rijeka, Modern Gallery
- 1959 Zagreb, Modern Gallery of the Yugoslav Academy of Arts and Sciences
- 1960 Turin, Galleria Notizie
Turin, Galleria L'Immagine
Ohrid, People's University
- 1960—1 Zagreb, Contemporary Arts Gallery
- 1961 Sao Paolo, Galeria Sistina
- 1964 Zagreb, Contemporary Arts Gallery
Milan, Galleria Profili
- 1965 Genoa, Galleria Profili
Opatija, Arts Pavillion of Modern Gallery, Rijeka
Belgrade, Contemporary Arts Museum Salon
- 1968 Sarajevo, Arts Gallery
- 1969 Zagreb, Students Centre Gallery
- 1972 Rijeka, Modern Gallery Small Salon
- 1974 Zagreb, Contemporary Arts Gallery
- 1977 Zagreb, Yugoslav People's Army House Exhibition Salon
- 1978 Zadar, Arts Gallery of the People's Museum

COLLECTIVE EXHIBITIONS

- 1938—9 Zagreb, Half-Century of Croatian Art
- 1939 Paris (Galerie Bernheim Jeune), The Hague, Rotterdam:
Les artistes yougoslaves de Paris
- 1940 Zagreb, Exhibition of Croatian Artists
- 1946 Paris, UNESCO International Exhibition of Modern Art

1946—7 Beograd, Zagreb: Painting and Sculpture of the Peoples of Yugoslavia in 19th and 20th Centuries

1953—4 Zagreb, Beograd, Ljubljana: Half-Century of Yugoslav Painting

1954 Rijeka, Salon 54

1955 Tokyo, Third Biennial Exhibition
Dubrovnik, Exhibition of 15 Artists

1955—6 Marseilles, Zurich, Stuttgart, Manchester: Sixty Paintings of Modern Yugoslav Artists

1956 Rijeka, Salon 56
Dubrovnik, Contemporary Yugoslav Painting (AICA)

1956—7 Rome, Milan: Arte jugoslava contemporanea
Warsaw, Cracow: Jugoslawianska sztuka w polczesna
Erlangen, Kroatische Kunst der Gegenwart
Zadar, The Blue Salon

1958 New York (The Solomon R. Guggenheim Museum): Guggenheim International Award

1959 Sao Paolo; The Fifth Biennial Exhibition
Paris (Galerie Creuse): Art Yougoslave d'aujourd'hui
Rijeka, Salon 59

1959—60 Alexandria: The Third Mediterranean Biennial Exhibition

1960 Milan, Turin, Bologna: Artisti jugoslavi
Antibes (Musée Grimaldi): Exposition des artistes yougoslaves

1961 Torino (Museo Civico): La pittura moderna straniera nelle collezioni private italiane
London (Tate Gallery, Kingston-upon-Hull,
Brighton: Contemporary Yugoslav Painting and Sculpture

Rimini: III Premio Morgan's Paint
Belgrade: The First Triennial Exhibition of Figure Arts

Lissons: Premio Lissone
Grenchen: 2 Triennale internationale pour gravures originales en couleurs
Zagreb (Contemporary Arts Gallery): Painting and Sculpture 61
Ljubljana: The Fourth International Exhibition of Graphic Art
Zagreb: 60 Years of Painting and Sculpture in Croatia
Torre Pellice: XII Mostra d'arte contemporanea
Rijeka: Salon 61
Belgrade (Yugoslav People's Army House Gallery): The National Liberation Struggle in the Work of Yugoslav Artists

1961—2 Paris (Musée National d'Art Moderne): L'Art Contemporain en Yougoslavie

1962 Venices: XXXI Biennale

Stockholm (Svea-Galleriet): Nutida Juoslavisk Konst

Rome, Bari: L'arte contemporanea in Jugoslavia
Zadar: The Blue Salon

Venice: 25 artisti jugoslavi
Belgrade: Abstract Landscape
Bombay, New Delhi: Contemporary Yugoslav Painting

- 1963 New York (The Brooklyn Museum): 22nd International Watercolor Biennial
Rijeka, Faenza: Salon 63
San Marino: IV Biennale internazionale d'arte (Oltre l'Informale)
Graz: Trigon 63 (Austria, Italy, Yugoslavia)
Rio de Janeiro: Arte iugoslava contemporânea
Athens, Salonica: Contemporary Yugoslav Painters and Printers
Vasteros (Sweden): Nutida Jugoslavisk Konst
- 1964 Venice: XXXII Biennale (Arte d'oggi nei musei)
Pianoro (Bologna): Galleria dei quindici
Belgrade: The Second Triennial Exhibition of Figural Arts
- 1965 Dubrovnik (Arts Gallery): Eight Painters
- 1966 Lausanne: 2e Salon international de Galeries pilotes
Skopje (Contemporary Arts Museum): Donated Works
Washington (The Corcoran Gallery), Fresno, Denver, Portland, Milwaukee:
Contemporary Yugoslav Art
Belgrade (Contemporary Arts Museum): Yugoslav Drawings in the 20th
Century
Zagreb: Zagreb Salon
Bochum: Profile IV — Jugoslawische Kunst heute
- 1967 Montreal: EXPO 67 — Contemporary Yugoslav Art
(The Yugoslav Pavillion)
Belgrade: The Third Triennial Exhibition of Figural Arts
Poreč: The Seventh Annual Exhibition
- 1968 Rijeka: The First International Exhibition of Original Drawings
Zagreb: Prize-Winning Artist of Croatia
Sombor: The Eighth Autumnal Exhibition
Čačak: Nadežda Petrović Memorial Exhibition
- 1969 Bologna: Arte figurativa zagabrese d'oggi
Prague (National Gallery): Současné jugoslavské socharstvi
Zagreb: Zagreb Salon
- 1970 Poreč: The Tenth Annual Exhibition
Rijeka: The Second International exhibition of Original Drawings
- 1971 Paris (Grand Palais), Sarajevo: Art in Yugoslavia From Prehistory
to the Present
- 1972 Rijeka: The Third International Exhibition of Original Drawings
- 1973 Zagreb: Zagreb Salon
Banja Luka: The Sixth Autumnal Salon
Dubrovnik, Cetinje, Zagreb: Three Topics in Contemporary Croatian Art
Budapest: Kortars jugoslav festeszet
- 1974 Leverkusen: Jugoslawische Kunst der Gegenwart
Rijeka: The Fourth International Exhibition of Original Drawings
Zagreb: Zagreb Salon (Croatian Figural Art, 1945—1955)
Skopje: One Hundred Works of Contemporary Croatian Art
- 1975 Vienna: Aspekte gegenwärtige Kunst aus Jugoslawien
Sarajevo: The Sixth Exhibition of the Union of Yugoslav Figural
Artists (SULUJ)
Zrenjanin: Landscape in the Contemporary Yugoslav Art

- 1976 Poreč: The Sixteenth Annual Exhibition
Zagreb: Latest Works by Croatian Figural Artists
- 1977 Osijek: Self-Portrait in Recent Croatian Painting
Mainz: Moderne Kunst in Kroatien
Belgrade: Latest Works by Yugoslav Figural Artists
- 1978 Sarajevo: Art in Yugoslavia, 1970—1978 (AICA)

AWARDS

- 1947 Belgrade: Federal Award
- 1956 Zagreb: The City of Zagreb Award
- 1957 Zadar: The Blue Salon Award
- 1959 Rijeka: Salon 59 Award
- 1960 Belgrade: The City of Belgrade Council of Culture Premium
- 1961 Rimini: Premio Morgan's Paint
- 1963 Zagreb: The City of Zagreb Award
San Marino: IV Biennale Internazionale (Oltre l'Informale) Award
- 1969 Zagreb: Zagreb salon Award
- 1970 Rijeka: Purchase of Exhibit at the Second International Exhibition of
Original Drawings
- 1971 Zagreb Salon Award
Zagreb: Matica Hrvatska Award
- 1972 Rijeka: The third International Exhibition of Original Drawings Premium
- 1974 Rijeka: Purchase of Exhibit at the Fourth International Exhibition of
Original Drawings
Pazin: »Marulić« Plaque, Čakavski Sabor Award for Life-Work
- 1975 Sarajevo: Purchase of Exhibit at The Sixth Exhibition of the Union of
Yugoslav Figural Artists
- 1977 Zagreb: Vladimir Nazor« Award for Life-Work

WORKS IN PUBLIC VIEW

- 1962 Belgrade: A large mural (6 x 20 m) »Gromaček« in the Socialist Republic
of Croatia Salon in the Federal Executive Council building
- 1969 Crikvenica: Stone mosaic in the Hotel Compound »Ad Tures«
- 1970 Omišalj: Stone mosaic in the Rijeka Airport building on the Island of Krk
- 1972 Zagreb: Stone Mosaic »Gromaček« in the Institute of Culture and
Education building

His works are in the modern galleries in Yugoslavia as well as abroad: in the
Solomon R. Guggenheim Museum in New York, in Modern Art Museums in Turin,
Sao Paolo, Rio de Janeiro, Bahia, and numerous private collections.

katalog

1. GROMAČE 3 — 59, 1959
ulje na platnu, 75 x 159 cm
2. GROMAČE 5 — 60, 1960
ulje na platnu, 62 x 165 cm
3. GROMAČE 6 — 60, 1960
ulje na platnu, 78 x 150 cm
4. GROMAČE 8 — 60, 1960
ulje na platnu, 68 x 150 cm
5. GROMAČE 33 — 60, 1960
ulje na platnu, 67 x 131 cm
6. GROMAČE 7 — 61, 1961
ulje na platnu, 64 x 68 cm
7. GROMAČE 17 — 61, 1961
ulje na platnu, 45 x 155 cm
8. GROMAČE 18 — 61, 1961
ulje na platnu, 64 x 92 cm
9. GROMAČE 34 — 61, 1961
ulje na platnu, 86 x 121 cm
10. GROMAČE 36 — 61, 1961
ulje na platnu, 73 x 118 cm
11. GROMAČE 1 — 62, 1962
ulje na platnu, 132 x 141 cm
12. GROMAČE 2 — 62, 1962
ulje na platnu, 73 x 118 cm
13. GROMAČE 4 — 62, 1962
ulje na platnu, 118 x 118 cm
14. GROMAČE 11 — 62, 1962
ulje na platnu, 48 x 100 cm
15. GROMAČE 12 — 62, 1962
ulje na platnu, 74 x 115 cm
16. GROMAČE 13 — 63, 1963
ulje na platnu, 48 x 105 cm
17. GROMAČE 22 — 63, 1963
ulje na platnu, 75 x 82 cm
18. GROMAČE 25 — 63, 1963
ulje na platnu, 70 x 125 cm
19. GROMAČE 5 — 64, 1964
ulje na platnu, 100 x 100 cm
20. GROMAČE 7 — 64, 1964
ulje na platnu, 86 x 86 cm
21. GROMAČE 16 — 64, 1964
ulje na platnu, 73 x 73 cm
22. GROMAČE 18 — 65, 1965
ulje na platnu, 69 x 107 cm
23. GROMAČE 25 — 65, 1965
ulje na platnu, 74 x 190 cm
24. GROMAČE 14 — 66, 1966
ulje na platnu, 67 x 180 cm
25. GROMAČE 15 — 66, 1966
ulje na platnu, 73 x 73 cm
26. GROMAČE 5 — 68, 1968
ulje na platnu, 85 x 85 cm
27. GROMAČE 8 — 72, 1972
ulje na platnu, 66 x 177 cm
28. GROMAČE 1 — 74, 1974
ulje na platnu, 110 x 137 cm
29. GROMAČE 4 — 74, 1974
ulje na platnu, 144 x 193 cm
30. GROMAČE 5 — 74, 1974
ulje na platnu, 110 x 110 cm
31. GROMAČE 12 — 74, 1974
ulje na platnu, 93 x 132 cm
32. GROMAČE 19 — 74, 1974
ulje na platnu, 100 x 137 cm
33. GROMAČE 9 — 75, 1975
ulje na platnu, 93 x 132 cm
34. GROMAČE 15 — 75, 1975
ulje na platnu, 65 x 73 cm
35. GROMAČE 16 — 75, 1975
ulje na platnu, 62 x 100 cm
36. GROMAČE 17 — 75, 1975
ulje na platnu, 70 x 180 cm
37. GROMAČE 18 — 75, 1975
ulje na platnu, 25 x 35 cm
38. GROMAČE 19 — 75, 1975
ulje na platnu, 31 x 39 cm
39. GROMAČE 1 — 76, 1976
ulje na platnu, 70 x 180 cm
40. GROMAČE 2 — 76, 1976
ulje na platnu, 65 x 160 cm
41. GROMAČE 10 — 77, 1977
ulje na platnu, 100 x 110 cm
42. GROMAČE 11 — 77, 1977
ulje na platnu, 100 x 110 cm
43. GROMAČE 14 — 77, 1977
ulje na platnu, 64 x 110 cm
44. GROMAČE 15 — 77, 1977
ulje na platnu, 70 x 170 cm
45. GROMAČE 16 — 77, 1977
ulje na platnu, 100 x 200 cm
46. GROMAČE 17 — 77, 1977
ulje na platnu, 100 x 200 cm
47. GROMAČE 18 — 77, 1977
ulje na platnu, 100 x 125 cm
48. GROMAČE 1 — 78, 1978
ulje na platnu, 100 x 125 cm
49. GROMAČE 2 — 78, 1978
ulje na platnu, 95 x 125 cm
50. GROMAČE 3 — 78, 1978
ulje na platnu, 31 x 39 cm

Katalog: Antun Travirka
Postava izložbe: Antun Travirka
Prijevod na engleski: Vjekoslav Suzanić
Plakat: Oton Gliha
Sitotisak: Zdenko Škrgatić
Fotografije: Aleksandar Karolyi
Kolor: Oldrich Kadrnka
Izdanje: Narodni muzej Zadar
Naklada: 500 primjeraka
Tisak: Narodni list, Zadar 1978.

