



NOVI HRVATSKI REALIZAM

GLIPTOTEKA HAZU
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Novi hrvatski realizam New Croatian Realism



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Stipan Tadić
Baka
ulje na platnu
150 x 100 cm
2008.
Grandma
oil on canvas
150 x 100 cm
2008

Crtica o realizmu

Feda Gavrilović

Čak i najrealističniji prikaz u umjetnosti jest osobni pogled, pa i apstrahiranje, selekcija, komadanje stvarnosti. U svakome potezu i postupku starih majstora krije se razlaganje prizora koji su nam htjeli predočiti, njegova gradnja u skeletu crteža i tonskom postizanju materijalnosti. Isto tako, u svakoj „čistoj“ apstrakciji postoji u procesu njezina nastajanja niz misaonih putova koji su temeljeni na vanjskome, odnosno pojavnome. Slika je objekt u stvarnosti bez obzira na to je li ona sredstvo prikazivanja nečega ili je tu kao materija. Odbacivanjem tumačenja slike kao kopije ili iluzije stvarnosti, odbacujemo i dihotomije s obzirom na realitet, besplodne priče o „stupnjevima“ apstrakcije. *Broj 5* (Pollockov) i *Rasprava o Sakramentu* (Rafaelova) odnose se naspram gledatelja (vizualno) jednako pa čak i s istom količinom stvarnosti u referentu. „Broj 5“ je misaoni konstrukt, ideja i oznaka platna s bojom; „rasprava o sakramentu“ je nepostojeći, nadnaravni događaj, također ideja i oznaka vizualne kompozicije. Prvo je naprosto boja rasuta na površini, drugo dočarani ambijent s prikazom ljudi i prostora, ali i jedna i druga slika jednako su realne i to kao umjetnine, doduše suprotnih stilskih inklinacija, ali s istim ciljem – djelovati na nas vizualno; i iz istoga izvorišta – učiniti to bojom na nekoj površini.

Pred nama je izložba o realizmu, o poetici strogoga mimesisa (strogoga ne u smislu jedinstvenih pravila, nego u smislu vrlo ograničenih odstupanja od stvarnosti) koja se pojavljuje u djelima mnogih mladih autora u hrvatskome slikarstvu danas. Ponovno orijentiranje naspram slikarstva u likovnim umjetnostima (nakon godina njegove pustoši); unutar slikarstva naspram figuracije (do nedavno anatemizirane kao puke dekoracije); a unutar figuracije naspram mimeze (pokušaja slikanja prostora i objekata u njemu onako kako se pojavljuju našem vidu) karakteristika su protekloga desetljeća našeg slikarstva. Trend aktualiziranja slike puno je globalniji i može se pratiti od osamdesetih godina prošloga stoljeća (uz razdoblja njegova većeg i manjeg prisustva).

Slikarska umjetnost izražava se u punini nakon prebrođene krize, nakon zaključka da reprezentacija, sličnost sa stvarnošću i njezina dokumentacija nisu ono čemu se divimo u slikarstvu. Isto tako, reprezentacija nije svrha čak ni umjetničke fotografije (za razliku od one koja svjedoči primjerice o nepropisnom parkiranju, nevjeri bračnoga partnera ili o našem izgledu na službenim dokumentima) pa su iznimno deplasirane usporedbe tih dviju umjetnosti na temelju stupnja moguće realnosti u prikazu. Ljepota u slici pronalazi se u iskorištenim mogućnostima djelovanja boje na plohi, a reprezentacija može biti više ili manje realna, simbolička ili nikakva.

Realistična umjetnost nije kopija stvarnosti, a ako joj se divimo, to nije zbog sličnosti sa stvarima oko nas, već zbog načina na koji su prezentirane, zbog onoga u njima što ih zapravo razlikuje od stvarnosti kakvu vidimo. Primjer pogrešnog shvaćanja realizma nalazimo u Hitchcockovom filmu *Vrtoglavica* (1958.). Prema jednom tumačenju¹ motiv odraza provlači se kroz cijeli film, bilo da je riječ o odrazu u ogledalu ili slici pred kojom Kim Novak provodi vrijeme. Glavni lik (James Stewart) opsjednut ženom koja pred njim fingira ludilo i simulira samoubojstvo (kao dio spletke čiji je cilj prikriti stvarno ubojstvo) čini pogrešku laika koji misli da se u umjetnosti divi *sličnosti*. Ono za čime James Stewart čezne jest upravo taj lik, ta uloga u koju se transformirala nepoznata mu žena. Kada kao mnogi raniji kazališni i kasniji filmski likovi² shvati da je ono čemu se divio bila kopija, odnosno da živi simulakr, njegov svijet se ruši.

¹ Mijušković, S: *Alfred Hičkok, upotreba slikarstva*, Kulturni centar, Beograd - Narodni muzej Crne Gore, Cetinje, 2005.

² Od renesansnih metateatarskih postupaka, do današnjih znanstvenofantastičnih filmova.

Ivona Jurić
Koš
ulje na platnu
150 x 130 cm
2013.
Basket
oil on canvas
150 x 130 cm
2013



Tu je i prilika za dopunu navedenoga tumačenja: kako je iluzija stvorena da bi mu „smjestila“ u kriminalističkoj fabuli, Kim Novak je kreirana, dizajnirana, da bi mu se svidjela, stvorena poput umjetničkog djela i po uzoru na drugo umjetničko djelo (sliku) oprobano estetskog učinka. Ona jest kopija, ali kopija koja zavodi. Samo zbog toga ona je djelo koje zaslužuje više, a ne manje divljenja od stvarnosti: ne divimo joj se jer je slična portretu, nego zbog same činjenice da je sličnost tako dobro ostvarena. Kada bi filmska žrtva (van konteksta spletke, na nekom koktelu tamo u San Franciscu) ustanovila slučajnu sličnost dame sa starom slikom, bio bi to tek kuriozitet, a ovako je opsesija i čak uživanje umjetničkog djela – cijelog promišljenog niza postupaka, namjera i efekata. Protagonist bi radije vjerovao u fantastičnu priču o duhovima, negoli u plauzibilnu kriminalističku spletku (iako je bivši detektiv); on žudi za prijevarom i pretpostavlja realističan prikaz, odnosno predstavu, stvarnome životu.



Ivona Jurić
Runolist
ulje na platnu
150 x 130 cm
2013.
Edelweiss
oil on canvas
150 x 130 cm
2013

Katastrofa se događa kada James Stewart shvati da je zaveden i da je sklad kojemu se divio *samo* umjetničko djelo (tj. *samo* fikcija) u čemu čovjek, svjestan konvencija koje prihvaća (u muzeju ili kazalištu), može uživati, ali u čemu se ne može živjeti, što u ovom slučaju dovodi do psihoze. On je prevaren da pogrešno pristupi umjetnosti: da od nje očekuje stvarnost, a ne tek vještu obmanu. Drugim riječima, prema priči iz Plinija: Zeksid iz Herakleje je dobar slikar jer je svojim naslikanim groždem prevario ptice, ali Parhazije iz Efeza je bolji jer je prevario Zeuksida svojom slikom zastora. Njihova je kvaliteta u sposobnosti prijevare to jest zavodjenja, a pobjednik je ostao onaj tko je zaveo ljudsku svijest. Sama kopija, koja ionako nikada ne može biti savršeno ekvivalentna vidu jer je prikaz nužno monofokalan, nije poanta realističnog prikaza, koliko je to mogućnost prijevare. Ona se otkriva u detaljima slike koji ukazuju na neprestano balansiranje između visoke podudarnosti i suštinske razlike stvarnosti i njezina prikaza. Laiku će iskonska reakcija na mimezu u slikarstvu biti divljenje sličnosti, ali pri tom se on zapravo divi suptilnoj *razlici* umjetnine i svijeta koji vidi i postizanju njihova suglasja vještim baratanjem medijem.

U svijetu nepoznavatelja slikarstva to ide tako daleko da se vrednuju isključivo hiperrealni prikazi upitne estetske vrijednosti koji često nastaju konfekcijski u

Martina Grlić
Koka
ulje na platnu
120 x 150 cm
2013.
Koka
oil on canvas
150 x 130 cm
2013



industrijskim postrojenjima Kine. Takvi ljubitelji umjetnosti (poput nesretnoga Hitchcockovog protagonista) saveznici su kojih bi se oni što traže slikarsku vrsnoću u visokom realizmu rado riješili. Ali to je samo jedna razina recepcije ove vrste slikarstva.

Riječ „mimeza“ dolazi od grčkog glagola „μιμείσθαι“, u značenju „oponašam“, a odnosi se na tendencije imitacije stvarnosti u umjetnostima, koje su u antičko doba predstavljale estetski ideal, a neprestano su se vraćale u povijesti s oživljavanjima antike. Knjiga *Mimeza* Ericha Auerbacha postavlja tezu kako je oponašanje stvarnosti i njezin realističan prikaz jedan od temeljnih postupaka cijele zapadne tradicije književnosti, a pronalazi je od minucioznih opisa svijeta i predmeta, preko zrcaljenja društvenih odnosa do psihološkog realizma u opisima svijesti likova. U likovnosti je realističan prikaz uvijek bio najuže vezan sa spoznajnim i percipivnim moćima gledatelja. Za razliku od književnosti koja stvarnost ocrtava nužno pomoću riječi i ideja (apstraktnih koncepata), slikarstvo i kiparstvo mimezi prilaze čistim uvidom, vizualnom korespondencijom i neposrednim prepoznavanjem (neposredovanim jezikom ili pismom) motiva pa su svi odmaci prikazani od stvarnih stvâri dramatičniji, uočljivi već

Martina Grlić
Pekara Knin
ulje na platnu
120 x 150 cm
2013.
Bakery Knin
oil on canvas
150 x 130 cm
2013



u trenutku susreta s djelom.

Tome je tako jer ljudska percepcija ponajviše ovisi o vizualnom osjetu. U knjizi *The Ways of Seeing* John Berger ističe kako „gledanjem ustanovljavamo svoje mjesto u svijetu koji nas okružuje; objašnjavamo taj svijet riječima, ali riječi ne poništavaju činjenicu da nas on okružuje“.³ To neposredno okruženje percipiramo najvećim dijelom vizualno, a svi oblici našeg mišljenja kao što su riječi, ideje i pojmovi, samo su artikulacija i klasifikacija slika koje recipiramo i uz koje ih vežemo. Samo podrijetlo riječi „ideja“ nalazi se u grčkoj riječi „εἶδος“, koja između ostaloga označava obličje, odnosno

³ Berger, J.: *The Ways of Seeing*, British Broadcasting Cooperation i Penguin Books, London, 1972, str.7.

Luka Dundur
Sestra
ulje na platnu
200 x 150 cm
2011.
Sister
oil on canvas
200 x 150 cm
2011

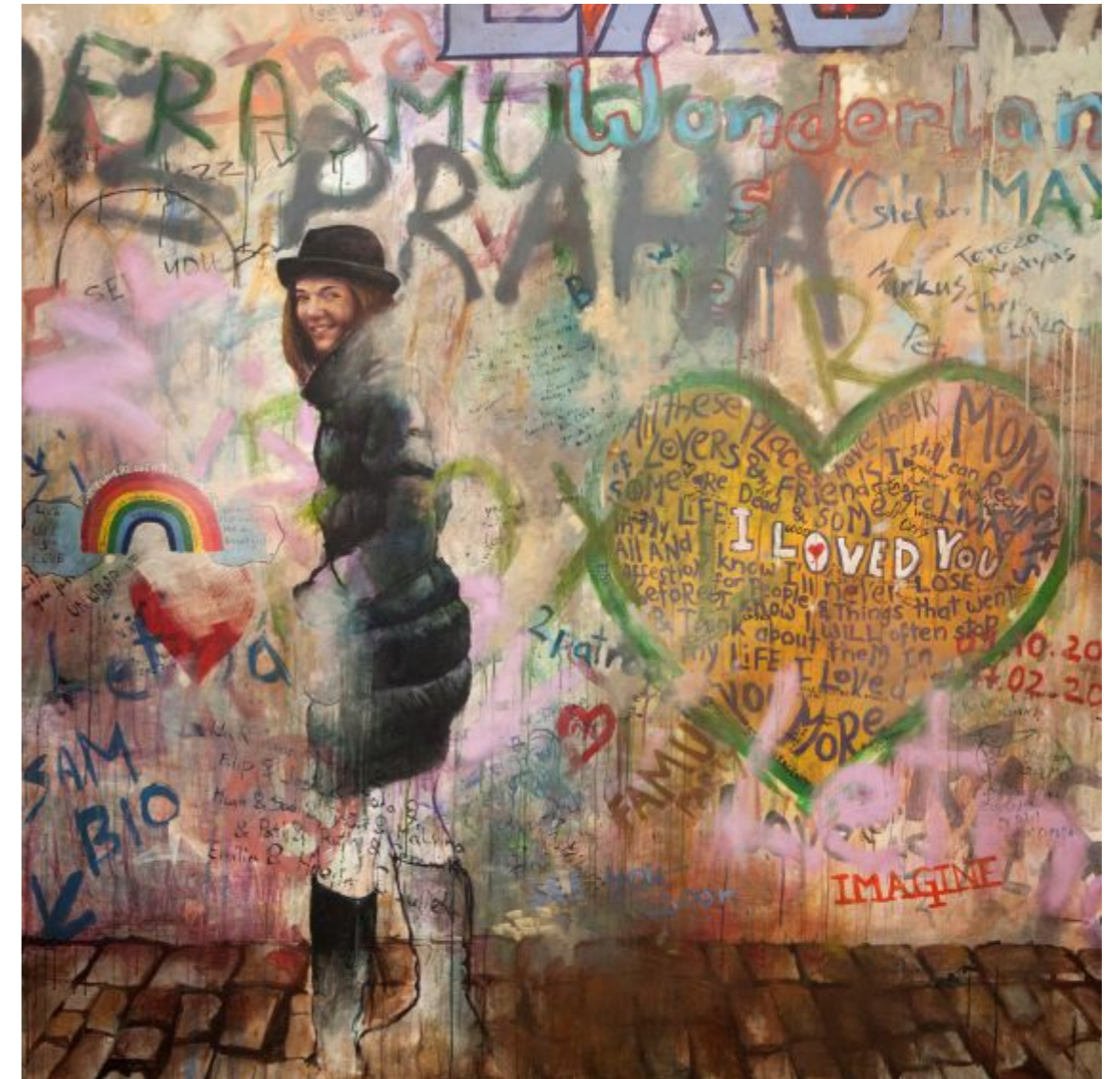


pojavnost nečega.

Isprepletenost razmišljanja i gledanja, odnosno prikazivanja najbolje je vidljiva na prijelazu srednjovjekovnog i renesansnog razdoblja kada je veći realizam u prikazu imao svjetonazorsku i epistemološku podlogu te izravno implicirao određeni način spoznaje. Rudolf Arnhem, detaljan proučavatelj vizualnoga u povijesti, primjećuje već u vizualiziranju metafora kod Dantea kako pjesnik „između dva velika suvremena zemljaka, mislioca Tome Akvinskog i slikara Giotta, dobro održava ravnotežu između misli i slike“,⁴ to jest stoji na razmeđu posve alegorično-simbolističnoga, mističnog srednjovjekovlja koje spoznaju temelji na vjeri i racionalnog, opipljivog i spoznatljivog svijeta kakav sugerira renesansna filozofija i znanost. S jedne strane je bogatstvo mogućih tumačenja nerealnih i nadrealnih slika iz mitskih predjela Raja, Pakla i

⁴ Arnhem, R.: *Novi eseji o psihologiji umjetnosti*, prev. V. Domany - Hardy, Matica hrvatska, Zagreb, 2008, str. 163.

Ivana Koren
Jesam li još tamo?
ulje na platnu
200 x 220 cm
2012.
Am I Still There?
oil on canvas
200 x 220 cm
2012



Čistilišta, a s druge potreba da ih se stavi u odnos sa svakodnevnim iskustvom kroz njihov naturalistički prikaz (a na isti se način mogu objasniti i, recimo, Dürerovi drvorezi *Apokalipse*, iz 1497./8. na kojima se metafore iz teksta doslovce prikazuju likovno) pa i kroz psihološku i povijesnu uvjerljivost (o čemu piše Auerbach u spomenutom djelu).

Jedan drugi primjer možda će nam bolje objasniti tu spregu iskustvenog (spoznatljivog) i vidljivog te pokazati put u realistične tendencije današnjeg doba. Da Vinci u jednom fragmentu zapisuje: „O teoretičaru stvari, ne hvali se da poznaješ stvari što ih obično priroda sama sa sobom vodi. Ali raduj se što poznaješ svrhu onih stvari koje tvoj um nacrtala.“⁵ U ovaj iskaz, kako bismo ga raščlanili, učitat ćemo (ne posve nelegitimno, znamo li kako je Leonardo svijetu pristupao matematički i likovno, kao i mnoštvo njegovih suvremenika) ambivalenciju značenja: misli li se na mentalno ocrtavanje kao poimanje stvari ili isključivo na (umjetnički) čin crtanja? Njegova poanta je u obadva slučaja kako sigurnu spoznaju dugujemo isključivo umu, *ratu*, a ovdje je ona prisposobljena metaforom crteža kao vizualizacije i mogućnosti reprodukcije, usustavljanja (svođenja na bitne *crte*) ili osvajanja stvarnosti. Ono što prođe ruku crtača ušlo je u njegov mozak kroz oko, počelo je od vizualnog, od definicije nas samih i svijeta oko nas, koja svoj veći dio zahvaljuje receptorima vida (kako je rekao Berger u već navedenu citatu), promišljeno je i završava u razrješenju nekog njegova misterija,

⁵ Da Vinci, L: *Quadripartium*, prev. M. Machiedo, Školska knjiga, Zagreb, 2012, str. 39.

Ivana Vulić
Sušenje
akril na platnu
150 x 200 cm
2013.
Drying
acrylic on canvas
150 x 200 cm
2013

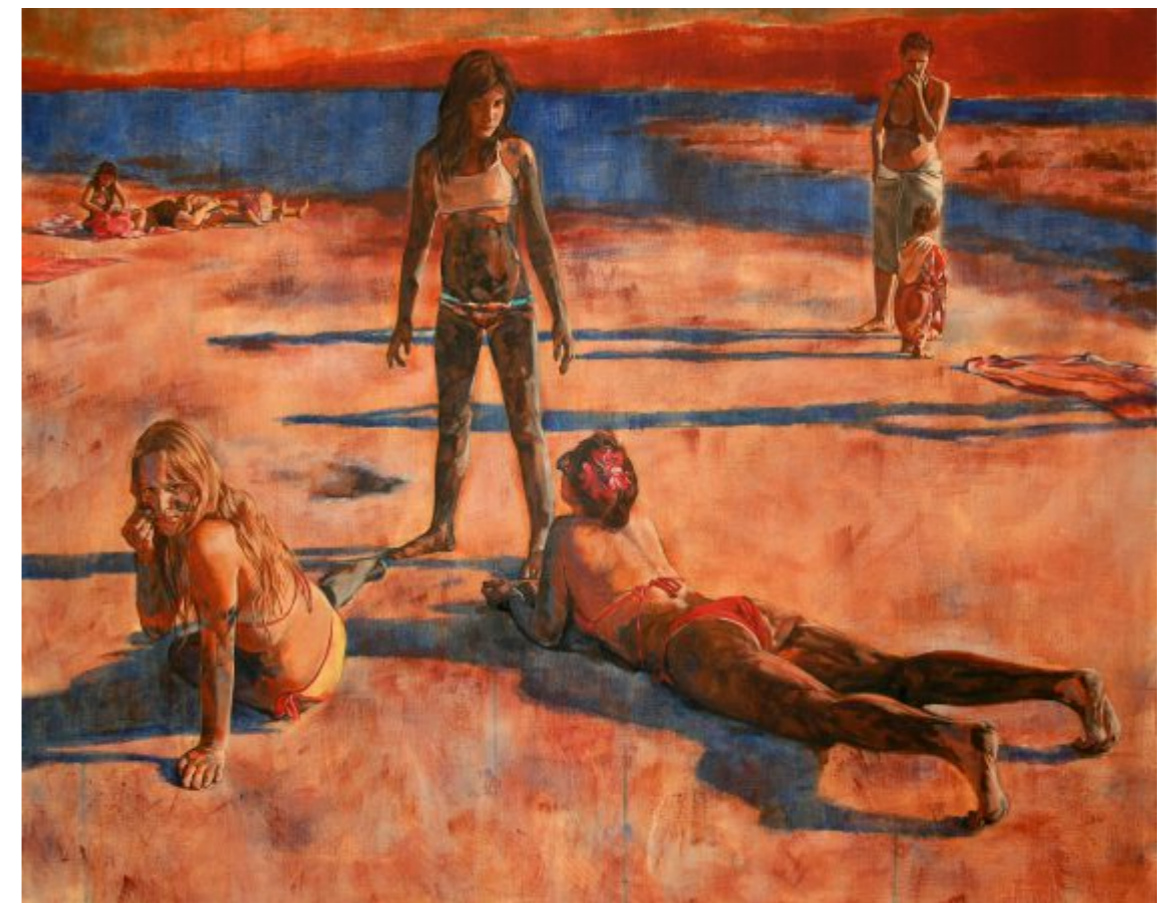


odgovoru na vanjsku, promatranu stvarnost koji je „crtež uma“, odnosno shematski ponovljen dio svijeta i pripadajućih mu zakonitosti, dakle ponovno vizualna predstava. Jasno je da se radi o posjedovanju, odnosno poimanju stvarnosti do koje se dolazi unutarnjim, umnim, dakle i individualnim putem. „Crtež“ je tu metonimija realističnog prikaza, a on se u renesansnom svjetonazoru može shvatiti kao metafora shvaćanja. Shvaćanja koje je na razini intelekta i teži spoznaji univerzalnih zakona.

Racionalizam renesanse pobudio je jak afintiet prema mimezi u zapadnoj umjetnosti. No kako s realizmom stoji u novije vrijeme?

Jedna od glavnih karakteristika svjetonazora prijeloma XIX. i XX. stoljeća jest nepovjerenje u objektivno, univerzalno, općenito. Brojne spoznaje u fizici čije razumijevanje izmiče svakodnevnom iskustvu i intuitivnom razmišljanju dovele su u većini nestručne javnosti čak i do relativizacije znanosti kao jamca objektivne spoznaje svijeta. Smanjivanje onog jasno spoznatljivog i sve veće područje mogućnosti osobne pobune protiv uzusa očituju se u kultu individue, spoznajnom relativizmu, iracionalizmu kao metodi stvaralaštva, radikalnoj negaciji autoriteta „akademsoga“.

Ivana Vulić
Deset na plaži
akril na platnu
100 x 125 cm
2013.
Ten at the Beach
acrylic on canvas
100 x 125 cm
2013



Ove ugrubo navedene svjetonazorske postavke karakteristika su cijeloga prethodnog stoljeća, a kako se počelo javljati nepovjerenje u objektivnost razumske spoznaje, time je i vizualno, kao njezin dosadašnji jamac, izgubilo na cijeni, a s njime i mimeza u likovnoj umjetnosti.

Okulocentrizam se sagledavao marksističko - kritički, shvaćan kao instrument održavanja vladajuće klase, čemu najbolje svjedoči niz strukturalističkih i poststrukturalističkih kritika usmjerenih prvenstveno na medije, ali i na načine prikazivanja općenito, načine usmjerenja oka.⁶ Takav stav zastupa i daje ga u glavnim crtama uvodni esej zbornika *Vizualna kultura* Chrisa Jenksa: „Nevjerojatna privlačnost tako rigidno i nepomirljivo prikazanog odnosa između vida i vidnog polja mora se sasvim sigurno pozivati na svoje jake strane u zaštiti čitave lepeze interesa svojstvenih bilo kojem društvenom poretku znakova [...] 'čisti pogled' na stvarnost zasigurno se oslanja i proizvodi konsenzualni 'pogled na svijet', čiji program, ugrađen u modernu kulturu u svrhu pretpostavljene unifikacije vidljivoga, *presreće bilo kakva uznemirujuća djelovanja konflikta i potrebu za razmatranjem različitosti*“. Čini se da se liberalni svijet pluralizma osjeća ugroženim od realističnog prikaza koji stvari definira i fiksira u njihovoj pojavnosti jer isti je broj viđenja svijeta kao i pojedinaca. Realizam je prema takvom stavu ne samo zastario, nego i štetan za društvo i za osobne slobode pojedinca, on je regresivan i autoritativan.

Ali realističan prikaz ne zastaje pred zidom teorije jer njegovo je uporište u praksi, u onome materijalnome koje čini stvarnost u kojoj živimo. Filozofskoj zamjerci iz istoga eseja, koja reprezentaciji spočitava dokidanje interpretativne moći jer se bavi

⁶ Primjerice u radovima Foucaulta, Deborda, Sontag, Chomskog.

⁷ Jenks, C.: *Središnja uloga oka u zapadnoj kulturi*, u: *Vizualna kultura*, ur. Chris Jenks, prev. Z. Pavlič, Jesenski i Turk, Hrvatsko sociološko društvo, Zagreb, 2002, str. 19. (moj kurziv)

Mitar Matić
Prije skoka 6
ulje i bitumen na platnu
400 x 240 cm
2012.
Before the Leap 6
oil and bitumen on canvas
400 x 240 cm
2012



samo vanjskim (fenomenom), a ne suštinski spoznatljivim (noumenom) mogli bismo odgovoriti da je fenomenološki svijet ono što nam je neminovno, jedino okruženje u kojemu operiramo, a put prema eventualnoj spoznaji srži za koji se zalaže racionalistička tradicija zapada je promatranje i klasifikacija toga svijeta. Znanost dokida razliku „vidljivog“ i „suštinskog“ izvlačeći zakonitosti iz iskustvenoga, odnosno primjetnoga (i zbog toga je često na udaru ovakvih spoznajnih teorija).⁸

Teorija ima još manje osnove kada se suoči s umjetničkim djelima. Naime, problem za kritičare mimeze nije individualnost umjetničkog rukopisa unutar pojedinog realističnog djela, nego sama pretpostavka da se nešto može pokazati onakvim kakvo jest, to jest da takva istina uopće postoji. Međutim realizmi XX. i XXI. stoljeća niti ne pokušavaju ustanoviti takvu istinu.

Govoreći o prikazu stvarnosti u djelima Virginie Woolf, Auerbach piše o tome kako je mimeza u modernom dobu vezana više uz svijest autora djela, nego uz želju za oponašanjem svijeta. Poanta nije više produbiti poznanstvo sa svijetom pojavnosti, nego „naglasiti bilo koje događanje, ne vrednovati ga u službi planskog sklopa radnje, već unutar njega samoga, pri čemu je vidljivim postalo nešto posve novo i elementarno – upravo punina stvarnosti i životna dubina svakog pojedinog trenutka kojemu se predajemo bez namjere [...] ono što se u tom trenutku događa, bez obzira na to je li vanjsko ili unutarnje događanje, tiče se, doduše posve osobno ljudi koji u njemu žive, ali upravo zato i onog elementarnog i zajedničkog ljudima uopće“.⁹ Puno toga je rečeno u ovom opsežnom citatu, a za realizam danas bitno je izdvojiti tezu o „događanju

⁸ Vidi: isto, str. 29 - 31.

⁹ Auerbach, E.: *Mimeza: prikaz zbilje u zapadnoeuropskoj književnosti*, prev. A. Jelčić, Hena com, Zagreb, 2004, str. 527.

Zlatan Vehabović
Leviathan
ulje na platnu
193 x 315 cm
2013.
Leviathan
oil on canvas
193 x 315 cm
2013



vrednovanom unutar njega samoga“, dakle prikazu radi prikaza, oslikanom djeliću života lišenog priče i društvene funkcije, izuzev vlastite estetske vrijednosti. U slikarstvu takve kompozicije započete su još s baroknim žanr slikarstvom, a potpuno lišavanje priče i usmjeravanje na formu izvode do kraja impresionisti, trenutačnim, odsječenim prikazom onoga što Auerbach zove „punina života“. Taj komad stvarnosti prebacuje se u umjetninu realistično, dakle na način s kojim se možemo poistovjetiti. On „oponaša“, „podsjeća“ na svijet oko nas i to je ono „zajedničko ljudima uopće“ što Auerbach pronalazi u suvremenoj mimezi. Tako poentira i Virginia Woolf u *Svjetioniku*, i to na usta slikarice (Lilly Briscoe), osobe čije stvaralaštvo uvelike ovisi o vizualnom: „čovjek želi [...] biti na razini sa svakodnevnim iskustvom, naprosto osjećati to je stolac, ovo je stol, a u

Maja Vodanović
Slika 25
ulje na platnu
150 x 120 cm
2010.
Painting 25
oil on canvas
150 x 120 cm
2010



isto vrijeme, to je čudo, to je zanos“.¹⁰ Stavimo li na stranu ekstatične odrednice „čuda i zanosa“, koje možemo prevesti kao estetsku fascinaciju, ideja je kroz individu u preobraziti stvarnost, ali ipak sačuvati njezinu prepoznatljivost.

Književnost XX. stoljeća obiluje primjerima koji teže pokazati kako je realizam unutar individualizma i neopterećenosti pričom moguć. Zadržat ćemo se samo na Lilly Briscoe, koja u spomenutom romanu u njegovoj posljednjoj rečenici „pronalazi svoj izraz“, pri čemu je jednako važna zamjenica (jer je riječ o jedinstvenome, neponovljivome) i imenica (jer riječ je o stvaralaštvu, o transformaciji). Na taj se način daje čitati i Rilkeovo „učim gledati“ (iz *Zapisaka*), kao suvremeno „učim postojati, učim se stavljati u odnos sa stvarnošću i iskazivati kreativno tu stvarnost“. U *Devinskim*

¹⁰ Woolf, V.: *To the Lighthouse*, Wordsworth Classics, Hertfordshire, 2002, str. 150.

Maja Vodanović
Slika 30
ulje na platnu
150 x 120 cm
2010.
Painting 30
oil on canvas
150 x 120 cm
2010



11 Rilke, R. M.:
Devinske elegije:
Deveta elegija,
prev. Z. Mrkonjić,
Matica hrvatska,
Zagreb, 1998.

elegijama pjesnik teži „da kažemo tako, kao što stvari same nikad u sebi ne mišljahu da jesu“¹¹ i ističe kako „uvijek mogu gledati“, gdje je „gledanje“ posljednji jamac osobnosti. Jer prizor je svačiji, on postoji kao činjenica u materijalnom svijetu, ali gledanje je ono specifično.

Sve to se primjenjuje i na realističan prikaz, koji je bezbroj puta prokazan kao zastario i neaktualan, ali opet dokazuje svoju vitalnost do danas upravo zato što se kroz njega, čak možda i na najbolji način iskazuje upravo osobnost autora kao viđenje očima Drugoga nekog objekta ili prostora koji nam je i samima dostupan. To nije fetišizam vanjskoga naspram suštinskoga, nego priznanje višestrukih egzistencija u istom svijetu. Odbacivanjem mimetičnog odbacujemo i brojne mogućnosti kreativne komunikacije sa stvarnošću, zatvaramo se za svijet u kojemu ionako živimo, bez obzira na našu želju.

Mimetičnost je donedavno bila proskribirana u našoj likovnoj umjetnosti, izvan čitanja u ironijskom ključu. Formulom „figuracije“ pokušalo se pokriti raznolike tendencije koje na ovaj ili onaj način korespondiraju s poznatim objektima. Upravo zbog stava kako je misao ono čemu umjetnost teži i kako je ona nositelj jedine moguće „estetske istine“ (zaboravljajući, opet, da se umjetnost temelji upravo na laži) u jednom trenutku i sami tradicionalni mediji, kao i larpurlartistički pristup umjetnosti pronašli su

Stjepan Šandrk
Martina u Laubi 1
ulje na platnu
70 x 100 cm
2012.
Martina in Lauba 1
oil on canvas
70 x 100 cm
2012



se na margini interesa suvremenosti. Međutim, već osamdesetih, a posebice devedesetih godina prošloga stoljeća došlo je do iznenadne promjene mode, moguće i zasićenja prethodnom pa su se u galerijama diljem svijeta počela javljati ostvarenja s odjecima američkih škola popa, hiperrealizma ili *campa*, kao i niz nadrealističkih, narativnih i manirističkih ostvarenja na tragu ekspresije.¹² Sve te tendencije bile su prisutne u pojedinim umjetnika starije generacije u stilski čišćoj varijanti (Richter, Freud, Katz, Hockney, Bazellitz i drugi), ali sada su se one pojavile izmiješane na platnima i puno masovnije u glavnoj struji umjetnosti. Ono zajedničko dobrom dijelu tih autora bilo je jako uporište u figuraciji, ali i u mimezi, oponašanju stvarnosti: od ilustrativnog do tonski oblikovanoga.

Trend je doživio procvat početkom XXI. stoljeća i uvukao se (ne bez otpora) i na Zagrebačku akademiju. Početne nadrealne kompozicije zamijenili su prizori koji su sve više i više uklanjali odmak od stvarnosti. Ne misli se pritom na tehničko oponašanje fotografije, nego na radove koji teže prikazati motiv sa što manje fantastičnoga ili stilizirajućega, dati dio svijeta kroz osobni pogled.

U drugoj polovini prvog desetljeća XXI. stoljeća realizam se širio Akademijom poput požara među mladim umjetnicima, a i mnogi njihovi stariji kolege uključili su se u taj trend. Svatko od ovih autora teži svojim rukopisom biti maksimalno prepoznatljiv pa tako postoje oblikovanja koja su visokorealistična, tonski ispeglana, gestualno

12. Neki od slikara najrazličitijih poetika koji su tada počeli dobivati veliku popularnost su: Mark Tansey, Odd Nerdrum, Eric Fischl, Jenny Saville, Elizabeth Peyton, John Currin, Richard Prince, David Schnell, Marlene Dumas, Neo Rauch

Stjepan Šandrk
Martina u Laubi 2
ulje na platnu
70 x 100 cm
2013.
Martina in Lauba 2
oil on canvas
70 x 100 cm
2013



nervozna, materična ili pažljivo satkana od jednolikih poteza i utoliko je zanimljivije gledati odjeke stvarnosti u njima. Uz nerijetke pokušaje privođenja slike priči zbog odrođenosti likovnoumjetničke struke od slikarstva općenito, danas bi mladi realisti trebali moći suvereno, poput Rilkea, reći „uvijek mogu gledati“, s rezultatima podložnima kritici, ali bez nužde opravdanja realističnog izraza vanslikarskim konstrukcijama.

Različito izraza predstavljenih autora, činjenica da su svi rođeni unutar desetak godina, dakle predstavljaju jednu generaciju u širem smislu, kao i česta stilsko raznolikost unutar pojedinca (ne zaustavljanje isključivo na realizmu, eksperimenti s drugačijim medijima) čine *Novi hrvatski realizam* fenomenom vrijednim razmatranja.

Luka Hrgović
Atelier
digitalni ispis
(modelirano u
3D programu)
50 x 50 cm
2013.
Studio
digital print
(modeled in
3D program)
50 x 50 cm
2013.



A Note on Realism

Feda Gavrilović

Translated into English by Petra Šlosec

In art, even the most realistic image is a personal outlook, an abstraction, a choice or the fragmenting of reality. Each stroke or method applied by the old masters reveals the breakdown of the scene they intended to present, the way it is constructed in the outline of the drawing and the way it is materialized through the use of tonal gradation. Furthermore, the creation of each “pure” abstraction contains a series of thought processes based on the outer, the apparent. A painting is a real-life object both as a means of presentation and as a materially present object. By rejecting to interpret paintings as copies or illusions of reality, we reject the dichotomies concerning reality, the pointless talk about “the degrees” of abstraction. *Number 5* (by Pollock) and *Disputation of the Holy Sacrament* (by Raphael) both relate to their observer in the same manner (visually) and even carry the same amount of reality in their reference. The “number 5” is a product of mind, an idea and a signifier on a painted canvas; the “disputation of the Holy Sacrament” is a nonexistent, surreal occurrence, an idea and a signifier of a visual composition just as well. The former is simply paint dispersed over canvas surface, while the latter presents an ambience conjured through the portrayal of people and space, yet both paintings are equally real as works of art and, their opposite stylistic inclinations notwithstanding, they share the common objective – to affect us visually, and the common starting point – to achieve said effect through the use of paint on canvas surface.

The exhibition before us focuses on realism, the poetics of rigid mimesis (rigid in the sense of allowing extremely limited deviations from reality, rather than following a unified set of rules), present in the works of numerous young artists of contemporary Croatian painting. The past decade of Croatian painting is characterized by the renewed tendency in visual arts to turn to painting (after years of desolation); and a new orientation in figuration towards mimesis (the attempt to paint space and objects as they appear before our eyes). The trend of actualizing paintings is present on a much more global level and can be traced to the 1980's (with varying degrees of presence).

The art of painting reaches its full expression after overcoming a crisis and reaching the conclusion that representation, the resemblance to and the documentation of reality are not the features we admire upmost in painting. Furthermore, representation is not even the purpose of fine-art photography (unlike the type of photography that serves as evidence of illegal parking, spousal infidelity or our appearance on identification cards), and it is therefore exceedingly out of place to compare the two art disciplines based on the degree of their ability to display reality. The beauty of a painting lies in the applied abilities of the effect of paint on canvas surface, while the representation may be more or less realistic, symbolic or nonexistent.

Realistic art styles are not copies of reality, and when they are admired, we base our admiration not on the resemblance to our surrounding objects, but rather on the way that they are presented precisely through those aspects that set them apart from the reality as we see it. An example of misinterpreting realism is found in Hitchcock's movie *Vertigo* (1958). According to one interpretation,¹ the motif of reflection is present throughout the entire movie, whether we consider the reflections in mirror or the painting observed by Kim Novak. The main character (James Stewart) is obsessed with a woman who pretends to be mad and stages a suicide (as part of the scheme to cover up an actual murder), and he makes the mistake of a lay person who believes that the admirable in art lies in *resemblance*. What James Stewart longs for is the character, the role played by a woman unknown to him. Upon realizing, like numerous theatre and movie characters before him², that what he had been admiring is a mere copy and that his life is a simulacrum; his world falls apart.

An opportunity rises to extend the mentioned interpretation: since the illusion had been created to "frame" Stewart in this criminal plot, Kim Novak has been created, designed for him to like, much like a work of art and inspired by another work of art (the painting) with a well proven aesthetic effect. She may be a copy, but a seductive one. Because of that, she is a piece of art that deserves more admiration than reality does: we do not admire her because she resembles the portrait, but rather due to the fact that

1 Mijušković, S:
Alfred Hičkok,
upotreba slikarstva,
Kulturni centar,
Beograd - Narodni
muzej Crne Gore,
Cetinje, 2005.

2 From the
metatheatrical
procedures
of the Renaissance
to the contemporary
science fiction
movies.

Ines Matijević Cakić
Mars i Venera
olovka na papiru
150 x 200 cm
2010.
Mars and Venus
pencil on paper
150 x 200 cm
2010



the resemblance is so successfully achieved. Had the movie victim identified the resemblance between the lady and the old painting (in a context other than the deceitful plot, drinking a cocktail somewhere in San Francisco), it would have been no more than a curiosity; but in this case, we witnessed an obsession, even admiration towards the work of art – towards a well thought-out series of acts, intentions and effects. The protagonist chose to believe in a ghost story with elements of fantasy, rather than a plausible criminal plot (despite the fact that he used to work as a detective); he longs for deceit and puts a realistic *image*, i.e. a show, ahead of real life.

Disaster takes place when James Stewart realizes that he had been seduced and that the harmony he had admired is a *mere* work of art (*mere* fiction) that people may enjoy, aware of the conventions they need to accept (within a museum or a

Ines Matijević Cakić
Suzana sa starcima
olovka na papiru
Ø 140 cm
2006.
Susanna and the
Elders
pencil on paper
Ø 140 cm
2006



theatre), but one they can never live in, which in this case led to psychosis. He had been tricked into approaching art erroneously: he was expecting reality in place of a cunning deceit. In other words according to Pliny the Elder: Zeuxis of Heraclea was a great artist because his painted grapes deceived the birds, but Parrhasius of Ephesus was an even greater artist because the curtain that he painted deceived Zeuxis. Their quality lied in their ability to deceive, or in other words to seduce, and the one who seduced the human consciousness won. The objective of a realistic image is not the copy, which can never be a perfect equivalent to vision because of its single-focused image, but rather

Valentina Supanz
Autoportret br. 1
 akril na medijapanu
 81,5 x 61,5 cm
 2011.
Self-portrait no. 1
 acrylic on fiberboard
 81,5 x 61,5 cm
 2011



the ability to deceive, which is revealed in those details of paintings that indicate the constant balancing between high congruity and the substantial difference between reality and its image. A lay person's primal response to mimesis in painting would be to admire the resemblance, but by doing so they would in fact be admiring the subtle *difference* between the work of art and the visible world, and the achieved harmony that is the result of skillful work in the given medium.

Among those who are not experts in painting, the appreciation goes as far as appraising solely the surrealist images of questionable aesthetic values, often

Valentina Supanz
Autoportret br. 5
 akril na medijapanu
 81,5 x 61,5 cm
 2011.
Self-portrait no. 5
 acrylic on fiberboard
 81,5 x 61,5 cm
 2011



produced off the peg in China's industrial plants. Such art lovers (much like Hitchcock's unfortunate protagonist) are no allies to those who seek virtue painting in high realism. However, this is merely one degree of reception of realistic painting.

The word "mimesis" stems from the Greek verb "μιμεῖσθαι", meaning "to imitate", and it refers to the tendency towards imitation that is present in arts, and which served as the aesthetic ideal in the period of Classical Antiquity and continually found its way back through revivals of Antiquity. Erich Auerbach proposes in his book *Mimesis* that the imitation of reality and its realistic presentation is one of the fundamental procedures throughout Western literature, and he identifies the procedure in meticulous descriptions of the world and objects, as well as in the mirroring of social relations and in the use of psychological realism to describe characters' consciousness. In visual arts, realistic images have always been closely tied to cognitive and perceptive abilities of the observer. Unlike literature, which outlines the reality through the use of words and ideas (abstract concepts), painting and sculpture approach mimesis with a clear insight, visual correspondence and direct recognition of motifs (unmediated

Fedor Fischer
Brada
ulje na platnu
180 x 225 cm
2011.
Brada
oil on canvas
180 x 225 cm
2011



language or writing), which is why all divergences from real-life objects are perceived as more dramatic, already during the first encounter with the piece.

The reason for this is the high dependence of human perception on vision. In his book *The Way of Seeing*, John Berger points out that "it is seeing which establishes our place in the surrounding world; we explain that world with words, but words can never undo the fact that we are surrounded by it."³ We perceive our immediate surroundings mainly visually, and all forms of our opinion, such as words, ideas and concepts, are nothing but articulations and classifications of images we receive and associate with those forms. The origin of the word "idea" is found in the Greek word "εἶδος", which among other things signifies the form or the appearance of an object.

The way that thinking and seeing, i.e. presenting, intertwine was most vividly visible at the turn of the medieval period to Renaissance, when the growing realism of images had an epistemological foundation in respective worldviews and when it directly implied a certain way of cognition. Rudolf Arnheim, a scholar devoted to minute study of the visual throughout history, noted on Dante's visualization of metaphors that the poet "standing as he does between his two great compatriots,

3 Berger, John.
The Ways of Seeing,
British Broadcasting
Cooperation and
Penguin Books,
London, 1972, p 7

Fedor Fischer
Gobac
ulje na platnu
180 x 225 cm
2011.
Gobac
oil on canvas
180 x 225 cm
2011



4 Arnheim, Rudolf. *New Essays on the Psychology of Art*. University of California Press, 1986, p 157 (TN: The cited edition was used for the purposes of translation into English. In his original text, the author cited the following: Arnheim, R. *Novi eseji o psihologiji umjetnosti*. Trans. Domany - Hardy, V. Matica hrvatska, Zagreb, 2008, p 163)

Thomas Aquinas, the man of thought, and Giotto, the man of images,"⁴ holds the exact balance between the allegorically-symbolical, mystic medieval period when cognition was based on religion, and the rational, tangible and intelligible world of the Renaissance philosophy and science. One offers the rich variety of possible interpretations of unrealistic, surreal images from mythical heaven, hell and purgatory, while the other expresses the need to relate the images to everyday experience through naturalistic presentation (the same interpretation can apply, for example, to Dürer's *Apocalypse* from 1497/8, where textual metaphors are transmitted into visual presentation in a very literal manner), or even through psychological and historical

Pavle Pavlović
Hide and Seek
ulje na platnu
185 x 145 cm
2013.
Hide and Seek
oil on canvas
185 x 145 cm
2013



plausibility (as addressed by Auerbach in his earlier mentioned work).

Another example may serve us better to illustrate the connection between the experiential (intelligible) and the visible, as well as reveal the path towards the realistic tendencies of the present. Da Vinci wrote: "O theorist of objects, venture not to boast that you know all objects in their forms of nature. But seek joy in having learned the intention of those objects you draw in your mind."⁵ If we were to break down this excerpt, we would identify the following ambivalence in meaning (not entirely illegitimate, given the fact that Leonardo approached the world both through mathematics and visual arts, as well as many of his contemporaries): is he implying the mental drawing of concepts of objects, or the artistic act of drawing? In both cases, he makes the point that cognition with certainty is attained exclusively due to our mind, the *ratio*. Here, he applies the metaphor of drawing, which stands for visualization, the

5 Da Vinci, Leonardo. *Quadripartitum*. Trans. M. Machiedo. Školska knjiga, Zagreb, 2012, p 39 (TN: The edition was cited in the original text in Croatian only.)



Pavle Pavlović
Seven Samurai
ulje na platnu
150 x 130 cm
2013.
Seven Samurai
oil on canvas
150 x 130 cm
2013

ability to create reproductions, systematization (reduction to essential lines) or the conquest of reality. What comes from the hand of a drawer had once entered his mind through his eyes; it stems from the visual, from the definition of ourselves and the world around us that is produced mainly through our receptors for vision (as pointed out by Berger in the earlier quotation); it is deliberate and it ends in the resolution of some mystery of the visual, in the response to the outer, observed reality; and that response is the "mental drawing", i.e. a schematically repeated segment of the world and its accompanying laws, meaning therefore, another visual "show". Da Vinci clearly refers to possessing, or conceiving reality through an inner, mental, and therefore individual process. "Drawing" is a metonymy for realistic presentation, which in the Renaissance worldview implied a metaphor for comprehension – one that lived up to the level of intellect and strived towards the knowledge of universal laws.

The rationality of the Renaissance period awakened a strong affinity towards mimesis in Western art. But what is the more recent status of realism?

One of the main characteristics of the turn of the 19th to 20th century worldview is the lack of trust in the objective, the universal, the general. Numerous findings in the field of physics, marked by knowledge that eludes everyday experience and intuitive

Miran Šabić
Dublji smisao
tuš i akril na papiru
150 x 215 cm
2013.
Deeper Meaning
ink and acrylic
on paper
150 x 215 cm
2013



thinking, have caused the relativizing of science as the guarantee for the objective cognition of the world among the majority of lay people. The reduction of what is clearly intelligible and the growing possibilities for personal rebellion against customs are reflected in the cult of the individual, in cognitive relativism, in irrationalism as a method of creation and in the radical negation of the authority of "the academic". These broadly stated worldview principles are characteristic of the previous century, and with the emergence of distrust in the objectivity of rational cognition, the visual, its former guarantee, also lost value, as did mimesis in visual arts.

Ocularcentrism was reviewed from a Marxist, critical point of view and interpreted as the instrument to secure the position of the ruling class, which can best be seen from structuralist and poststructuralist criticism aimed primarily at the media, but also at the general presentation of images and vision management.⁶ Chris Jenks supports this attitude, which comes forth in his introductory essay to *Visual Culture*: "The overwhelming appeal of such a rigid and intransigent relation between vision and visual field must surely derive from its strengths in *protecting the variety of interests* inherent in any *social order of signs* [...] 'plain view' of reality must surely rest upon and also project a consensus 'world-view'. The programme set within modern culture for the supposed unification of seeing *obviates the disruptive abrasion of conflict and the necessity for discussions of difference.*"⁷ It appears that the liberal world of pluralisms

⁶ For example, in the works of Foucault, Debord, Sontag, Chomsky.
⁷ Jenks, Chris. The Centrality of the Eye in Western Culture. In: *Visual Culture*. Ed. Jenks, Chris. Routledge, London and New York, 2003, p 7, emphasis added
(TN: The cited edition was used for the purposes of translation into English. In his original text, the author cited the following: Jenks, Chris. Središnja uloga oka u zapadnoj kulturi. In: *Vizualna kultura*. Ed. Jenks, Chris. Trans. Pavlič Z. Jesenski i Turk, Hrvatsko sociološko društvo, Zagreb, 2002, p 19)
Miran Šabić
Tri generacije mislilaca
tuš i akril na papiru
150 x 215 cm
2013.
Three Generations of Thinkers
ink and acrylic
on paper
150 x 215 cm
2013



Duje Medić
Svijet
 olovka na papiru
 142 x 45 cm
 2011.
The World
 pencil on paper
 142 x 45 cm
 2011



Duje Medić
Vrli stari svijet
 olovka na papiru
 142 x 45 cm
 2013.
The Brave Old World
 pencil on paper
 142 x 45 cm
 2013



feels threatened by the realistic image which defines and fixes objects in their appearance, seeing as there are as many worldviews as there are individuals. Based on that perspective, realism is not only outdated, but also harmful to society and personal freedom of individuals, it is regressive and authoritarian.

But realistic presentation does not bow before theory because its foundation lies in practice, in the very material that constitutes the reality we all live in. In the same essay, the eradication of interpretive ability is blamed on representation, seeing as it only deals with the outer (the phenomenon) and not with the intrinsically intelligible (the noumenon). We may respond to that philosophical remark by saying that the phenomenological world is what we perceive as the inevitable, our only surrounding environment, while the path towards the possible cognition of essence promoted by the Western tradition of rationalism lies in observing and classifying that same world. Science puts an end to the difference between "the visible" and "the essential" by generating laws from the experiential, i.e. the noticeable (which is why it is often targeted by cognitive theories such as this one).⁸

When faced with works of art, theory has even less foundation. For the critics of mimesis, the problem is not the individuality of an artist's signature style within a single realistic piece, but rather the mere assumption that an object can be displayed as

⁸ Jenks 2002

Duje Medić
Čovjek koji gleda sunce
 olovka na papiru
 150 x 200 cm
 2011.
Man Looking at the Sun
 pencil on paper
 150 x 200 cm
 2011



it is, i.e. the assumption that such a truth would even exist. However, the realistic art styles of the 20th and the 21st century are not even attempting to construct such a truth.

Mohamad David Shreim
Sit and Think about the Paintings
 ulje na medijapanu
 170 x 205 cm
 2013.
Sit and Think about the Paintings
 oil on fiberboard
 170 x 205 cm
 2013

Analyzing the presentation of reality in the works of Virginia Woolf, Auerbach wrote that in the modern period, mimesis has more to do with the author's consciousness than with the desire to imitate the world. The objective is no longer to deepen the familiarity of the apparent world, but rather to "to put the emphasis on the random occurrence, to exploit it not in the service of a planned continuity of action but in itself. And in the process something new and elemental appears: nothing less than



the wealth of reality and depth of life in every moment to which we surrender ourselves without prejudice [...] what happens in that moment – be it outer or inner processes – concerns in a very personal way the individuals who live in it, but it also (and for that very reason) concerns the elementary things which men in general have in common.⁹ A lot has been said in this extensive excerpt, but for the present-day realism it is relevant to single out the "action exploited in itself", which implies image for the sake of image, a painted fragment of life deprived of story and social function, except for its own aesthetic value. In painting, such compositions first developed with the genre painting

⁹ Auerbach, Erich. *Mimesis: The Representation of Reality in Western Literature*. Trans. Trask, Willard R. Princeton University Press, 2003, p 552 [TN: The cited edition was used for the purposes of translation into English. In his original text, the author cited the following: Auerbach, Erich. *Mimesis: prikaz zbilje u zapadnoeuropskoj književnosti*. Trans. Jelčić, A. Hena.com, Zagreb, 2004, p 527]



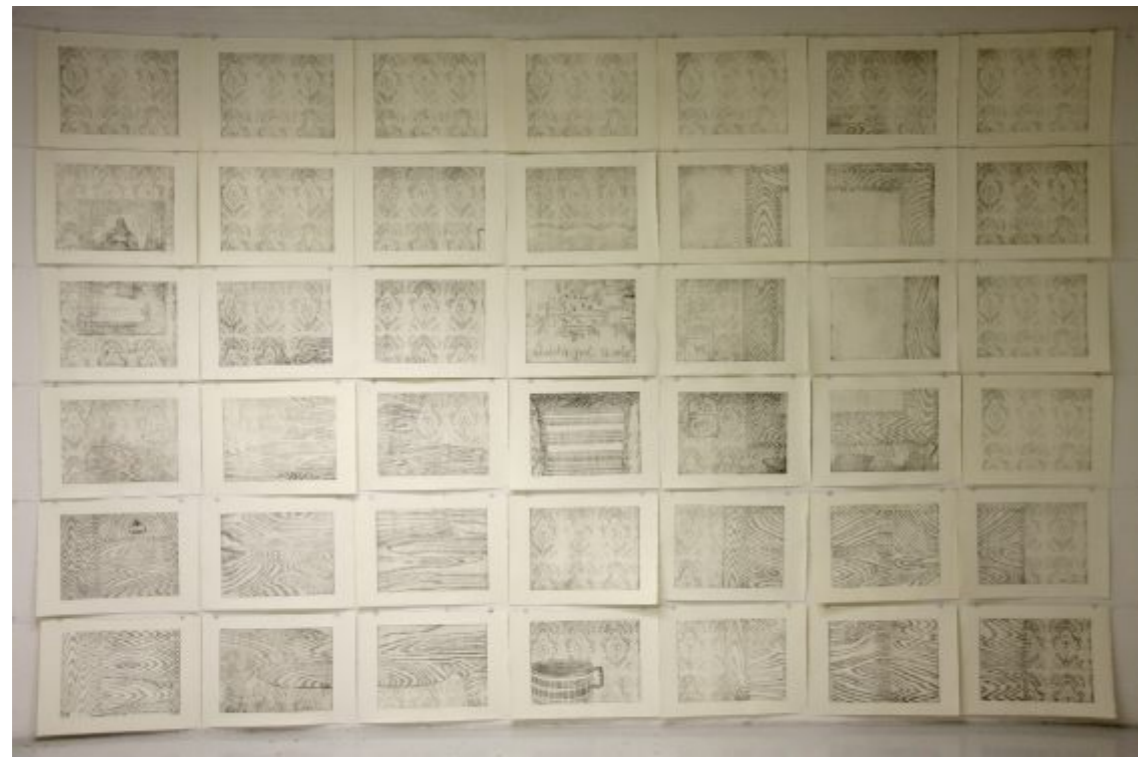
Mohamad David Shreim
Room of Existence
 ulje na medijapanu
 200 x 150 cm
 2012.
Room of Existence
 oil on fiberboard
 200 x 150 cm
 2012

of the Baroque period, while the utter deprivation of story and complete focus on form were fully achieved by the Impressionists, with their instantaneous, cut-off presentations of what Auerbach refers to as “the depth of life”. The fragment of reality is transmitted into the work of art in a realistic manner, one that we can relate to. It “imitates” and “reminds” us of the world around us, and that is what Auerbach identifies in the contemporary mimesis as what “men in general have in common”. Virginia Woolf makes the same point in *To the Lighthouse*, using the voice of a painter (Lilly Briscoe), an individual whose work depends mainly on the visual: “One wanted [...] to be on the level with ordinary experience, to feel simply that’s a chair, that’s a table, and yet at the same time, it’s a miracle, it’s an ecstasy.”¹⁰ The ecstatic elements “miracle” and “ecstasy” put aside and ascribed to aesthetic fascination, the underlying idea is to alter reality through an individual, while at the same time preserving its recognizable identity.

The 20th century literature abounds in examples striving to prove that it is possible to achieve realism within individuality, unburden by the story. We will stop at the single example of Lilly Briscoe, who in the ending sentence of the earlier mentioned novel “finds her own expression”; equally significant are the pronoun (implying the unique, the unrepeatable) and the noun (implying creation, transformation). In the same manner, Rilke’s “I am learning to see” (*from The Notebooks*) can be interpreted as the contemporary “I am learning to exist, I am learning to relate to reality and express it creatively.” In *Duino Elegies*, the poet

10 Woolf, Virginia. *To the Lighthouse*. Wordsworth Classics, Hertfordshire, 2002, p 150

Ana Sladetić
Zidovi identiteta
42 bakropisa
240 x 350 cm
2013.
Walls of Identity
42 copper etchings
240 x 350 cm
2013



promotes “such saying as never the things themselves hoped so intensely to be”¹¹ and points out that he “can always see”, since “seeing” is the last guarantee of personality. Each scene belongs to everyone, and exists as a fact in the material world, while the act of seeing is what is specific to individuals.

All of this may easily apply to realistic images, denounced on many occasions as outdated and not keeping with the current, but still they have proved their vitality up to the present day, because it is through realistic images precisely that the personality of an artist may best be expressed as seeing accessible objects and space through the eyes of the Other. That does not imply fetishizing the outer over the essential, but rather accepting the multiple actualities within the same world. By rejecting the mimetic, we reject a number of possibilities to creatively communicate with our surrounding world, we are shutting ourselves down from the world that we live in, whether we want that or not.

Until recently, mimetic expression used to be proscribed from Croatian visual art, placed outside of the ironic interpretation. The key to handling various tendencies that in some way correspond to familiar objects used to be the use of “figuration”. Thought is considered to be the striving point of art, the bearer of the single possible “aesthetic truth” (while once again forgetting that art is in fact based on lies). It is precisely due to this outlook that the traditional mediums and the philosophy of “art for art’s sake” ended up on the margins of the contemporary interest. However, already during the 1980’s and especially during the 1990’s, there occurred a sudden shift of trends, an overload, and art galleries around the world began to exhibit works that echoed the American art schools of pop, surrealism or camp, as well as a series of surrealist, narrative and mannerist works along the lines of expression.¹² The same trends had been present among the older generation of artists in purer versions style-wise (e.g. Richter, Freud, Katz, Hockney, Bazellitz and others), but this time they emerged on canvases all at once and in much greater, massive numbers as mainstream art. A significant number of these artists shared a common foundation in figuration, but also in mimesis, the imitation of reality: ranging from illustration to tonal gradation.

This trend thrived at the beginning of the 21st century and it found its way to Zagreb’s Academy of Fine Arts (not without resistance). Initial surrealist compositions were replaced by images that gradually eradicated the detachment from reality. Thereby, I refer not to imitation of the photography technique, but to those works that attempt to present motifs by avoiding the use of the fantastical and the stylized, and to present a personal outlook on fragments of world.

During the second half of the first decade of the 21st century, realism spread like wildfire among the younger artists of the Academy, and many of their older colleagues followed the trend as well. Each of these artists seeks to achieve maximal recognition of their signature style, resulting in design that may be highly realistic, polished through the use of tonality, nervous in gesture, material or carefully fashioned

11 Rilke, Rainer Maria. *The Duino Elegies: The Ninth Elegy*. Trans. Leishman, J.B., Spender, Stephen. Peter Pauper Press, 1957.
[TN: The cited edition was used for the purposes of translation into English. In his original text, the author cited the following: Rilke, Rainer Maria. *Devinske elegije: Deveta elegija*. Trans. Mrkonjić, Z. Matica hrvatska, Zagreb, 1998]

12 Some of the most versatile artists who started to experience popularity during this period are: Mark Tansey, Odd Nerdrum, Eric Fischl, Jenny Saville, Elizabeth Peyton, John Currin, Richard Prince, David Schnell, Marlene Dumas, Neo Rauch.

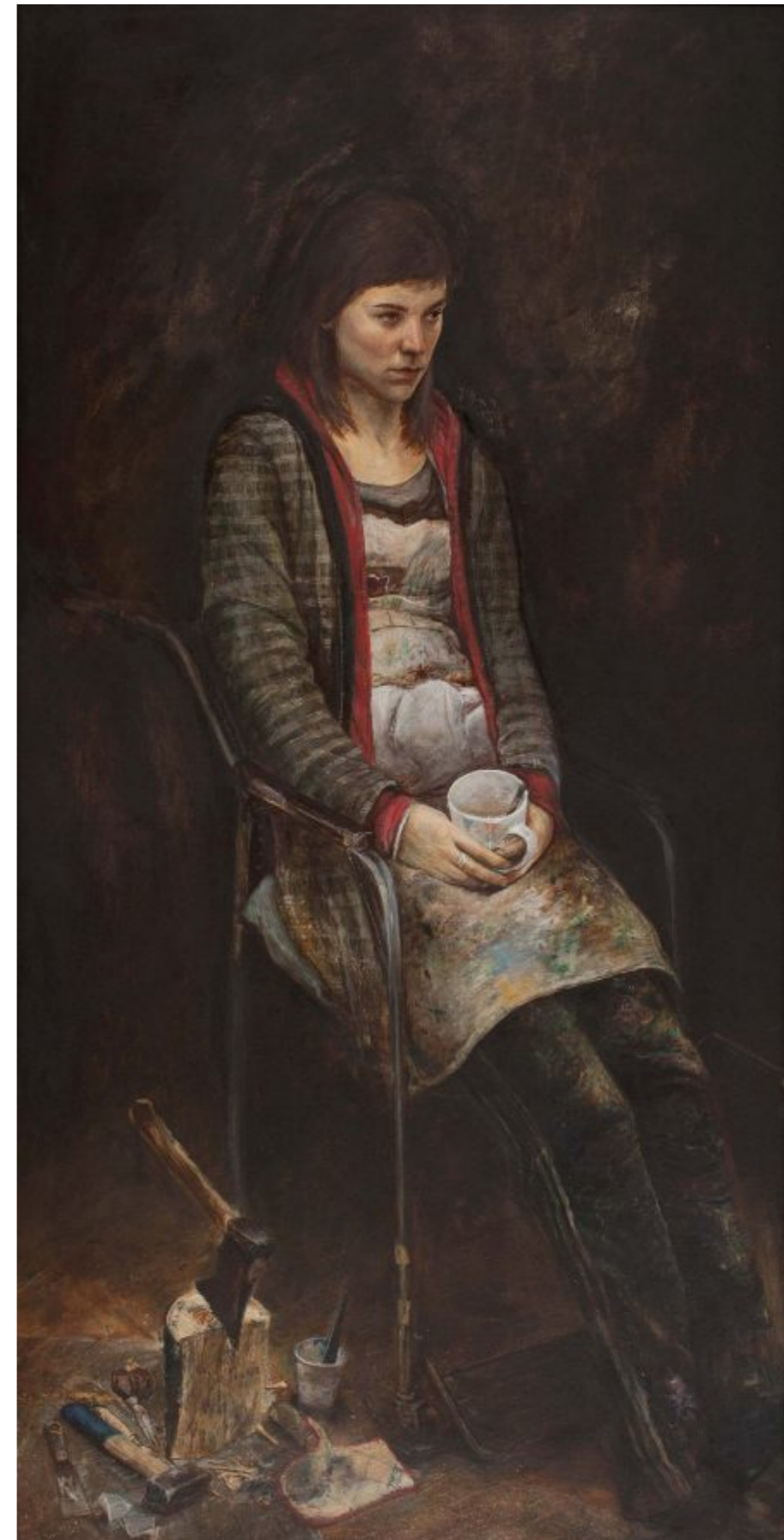
by using homogenous brush strikes; and it is precisely their variety that makes it more interesting to observe their echoes of reality. Alongside frequent attempts to connect images to stories due to the general alienation of visual arts from painting, the young realists of today should be able to autonomously declare, much like Rilke, that they "can always see", with their results being subject to criticism, but without the need to justify their realistic expression through constructs outside the field of painting.

The diversity of expression among the exhibited artists, the fact that they were all born within a ten-year difference and hence present a generation in the broader sense of that word, and the frequently present diversity of stylistic expression within one's work (going beyond realism, experimenting with different mediums) is what makes *New Croatian Realism* worthy of consideration.

Stjepan Šandrk
Martina i bulldog
 akvarel
 56 x 76 cm
 2013.
Martina and Bulldog
 watercolor
 56 x 76 cm
 2013



Stipan Tadić
Monika (Zima u Medici)
 jajčana tempera i
 ulje na platnu
 100 x 50 cm
 2012.
*Monika (Winter in
 Medika)*
 egg tempera and oil
 on canvas
 100 x 50 cm
 2012.



O izloženim radovima

Feda Gavrilović

Sredinom dvijetisućitih na valu međunarodne aklamacije slikarstva i figuracije, zagrebačka Akademija otvorila se njihovom utjecaju koji je do tada bio anatemiziran, obilježen kao regresivan i žigosan desnim političkim predznakom. Sve otvorenije počelo se govoriti kako suvremena umjetnost nije isključivo teorija umjetnosti, performans, instalacija ili dosjetka.

Selekcija umjetnika na ovoj izložbi temelji se na opisanoj poetici mimezisa, kao i mojoj viziji kvalitete u slikarskom izričaju. Svaki od izlagača prikazuje ono što ga okupira bilo u formalnom, bilo u tematskom smislu, što je često nerazdvojivo jedno od drugoga. Ove slike su i odgovor umjetnika na suvremenu kulturu vizualnoga spektakla: donekle njezin odjek, ali i kontrapunkt, jer je za njihovu izradu potrebno vrijeme što je u potpunoj suprotnosti s površnošću današnjega vizualnog recipijenta i mnogih stvaratelja. Kod svih autora je vidljiv njihov unutarnji svijet koji se zrcali u doživljaju vanjskoga. O svakome od njih već je dosta pisano, od specifičnih tehnika kojima se služe, do svjetonazorskih pretpostavki od kojih svaki pojedini počinje. Ovdje ću samo ukratko naznačiti ulogu njihovih manira unutar realističnog izričaja koji je tema ove izložbe.

Ljudski lik i njegov izraženi patos, prikaz psihologije koji se često poziva na sjevernjačke gotičko-renesansne tradicije pruža Stipan Tadić. Njegova *Baka*, vrlo rano djelo (2008.), u doba kada se realizam tek rađao na Akademiji, uzeta je kao jedna od početnih točaka cijelog ovog pokreta. U doba kada je jenjavala pomisao da je slikarsku formu moguće analizirati i propitati samo u apstrakciji, Tadić je pokazao kako je moguće ostati vjeran prikazu i pokazati širinu formalnih aspekata slikarstva. Na ostalim slikama koje potpisuje vidimo dokle je u tome došao do danas, a na njima je očito i fino tkanje boje kao i spomenuta psihološka komponenta. Miran Šabić, s druge strane, ostaje vjeran ironiji, premda ekspresivnost poteza te kontemplativni i često grčeviti izrazi masivnih likova otkrivaju izuzetno senzibilnu ličnost. Portreti rokera iz kista Fedora Fischera naglašavaju posve različite poglede na svijet: blaziranost i tupost pred ništavilom današnjice, pomirenost s uništavanjem snagom vremena pred kojom stoje kao tužne i kišom oglodane antičke biste zarasle travom. I Luka Dundur se okušava u pojedinačnom portretu. Vrlo blijedim bojama, koje podsjećaju na kolorit stare fotografije, slika svoju sestru zamišljena pogleda u scenografiji koja podsjeća na minula desetljeća XX. stoljeća i budi sjetu nedavne (proživljene) prošlosti. Najmlađa od autorica na ovoj izložbi Ivana Koren predstavlja se dinamičnim pa i donekle slatkastim autoportretom pred grafitima zašaranim zidom, spajajući svijet urbane (kolorističke i formalne) agresivnosti i svoj lik koji se nježno gubi u linijama i lazurama.

Grafičke tehnike na različitim vremenskim polovima zastupaju Ana Sladetić i Luka Hrgović. Ani Sladetić tradicionalna tehnika poslužila je u stvaranju velike iluzionirane plohe zida provincijalne kuhinje. Profinjen crtež sugerira suptilan i krhki svijet sjećanja koji autorica često tematizira. Luka Hrgović se izražava posve suvremeno - u digitalnoj grafici čija je „matrica“ stvorena u programu za trodimenzionalno oblikovanje. Njegovo neumorno proučavanje kompjutorskih efekata i animacije (CGI-a) rezultira fotorealističnim prikazom dizajnerski osmišljenog prostora (inače ateljea jedne druge umjetnice s ove izložbe, Ivane Vulić).

Izložba također zastupa i crtež: klasične teme u novim interpretacijama Ines Matijević Cakić i crteži vulvi Duje Medića pokazuju dva lica olovke - analitičko i poetsko. *Mars i Venera*, *Suzana sa starcima* i *Razgovor u šumi* Ines Matijević Cakić naslovom i kompozicijom sugeriraju tradicionalnu temu, a njihova izvedba podsjeća na pedantnu liniju i prazne krajolike „mlade prirode“ kvatročenta. Duje Medić komunicira s baštinom simbolički pa je vagina ovdje (kao i kod Courbeta) metafora za svijet, a starac s turbanom u zlatnom rezu s prazninom pored sebe nijemi čuvar tradicije. Zamagljenost njegovih obrisa i vješto manipuliranje risaljkom kako bi se stvorile različite teksture vulvi i preciznost kontura njegove kolegice Cakić govore o izričajima kojima grafit olovka nije samo sredstvo „ocrtavanja“, nego materija koju koriste na specifičan način.

Potpunu imaginaciju, koja ostaje u gabaritima realnoga, vidimo kod Pavla Pavlovića na prikazima snolikih prostora i dječjih igračaka u ogledalu čime dodiruje teme psihoanalize i ličnosti, a također i Zlatana Vehabovića čija slika nasukana kita daje bizaran i zastrašujući prizor. Sama riječ imaginacija ima korijen u riječi *imago* što znači slika ili prikaz. Ovi umjetnici slikarstvom dočaravaju zamislive predodžbe, a visoki stupanj realizma ih očučuje i uzdiže na višu razinu fascinacije. Sličan slučaj je i sa prikazima Stjepana Šandrka čiji interijeri i eksterijeri djeluju distancirano upravo zbog snažnog realizma.

Sumorna praznina urbanih eksterijera tema je slika Valentine Supanz kao svakodnevice u kojoj se odražava umjetničina psiha pa se zato svaka slika iz tog ciklusa zove „autoportret“. To je dobrodošla metafora ovoga pokreta u kojemu su realni prizori, kako smo već više puta rekli, prizori umjetnikove nutrine i stava prema svijetu, a odabirom slikarskog načina taj je specifikum pojedinca naglašen. Ivona Jurić na ovdje izloženim slikama također daje puste eksterijere, ali posve drugačije, u raspršenom rukopisu u kojemu se čestice sitnih poteza razlijeću po naslikanom prostoru. Njezin divizionizam stvara dojmove prostornosti i izuzetne punine, a naslikani predmeti vibriraju na granici vidljivog, spoznatljivog i čvrstog te neuhvatljivog, sveprisutnog i aluzivnog. Sličnu gradnju, ovaj puta od točkica išpricane boje, daje i Mitar Matić u prikazu spavača naglašavajući tom tehnikom onu granicu prije buđenja: gubitak vizualiziranog svijeta koji nam san projicira u mozgu i pad u tjelesno i materijalno, naznačen koherentno naslikanim tijelom na slici koje, unatoč brojnim kapljicama što ga sačinjavaju, ne gubi čvrstoću.

Rukopisnu i poetičku razliku pružaju i prikazi interijera: tu je barokno obilje

Davida Shreima u kojemu boje, teksture i linije stvaraju džunglu umjetnikovog radnog prostora s jedne, i pročišćene sobe artikuliranog osvjetljenja i pažljivo tonirane u vermerovskoj profinjenosti Maje Vodanović, s druge strane.

Ono što bi se nekada nazvalo žanr-prizorima, to jest prizori ljudi na radu ili u svakodnevi, mogu se vidjeti na slikama Ivane Vulić i Martine Grlić, toliko različitim po izvedbi, koloritu i temi. Svijet rada u danas propalim tvornicama naslikan po modelima crno-bijelih fotografija, s intenziviranim bijelim osvjetljenjem teži „slikarskom dokumentarizmu“, vjernosti fotografiji, oživljavanju radničke svakodnevice i pronalazi estetiku u procesu proizvodnje na slikama Martine Grlić. Nasuprot tome, slikarstvo Ivane Vulić pokazuje dokolicu, praznovjerno i ritualno mazanje tijela ljekovitim blatom. Njezin kolorit je intenzivan, a ljudska tijela dana su u preciznim linijama i bogatim teksturama tako da se donekle poistovjećuju sa zemljom i tom čudotvornom nečisti koja leži posvuda po plaži. To su i vizije života različite do paradoksa: rad je prikazan gotovo poput baleta, kao čisto i estetizirano, oplemenjujuće iskustvo u crno-bijeloj eleganciji, a odmor u prirodi divlje usijanih boja kao valjanje kroz blato.

„Samo gledati nenaučeno, ne kroz tuđa stakla, nego u okviru svojih vlastitih emocionalnih mogućnosti: bez prostora, bez vremena, bez uma i bez razuma“,¹ to je deviza kojom je Krležin Filip Latinovicz opravdavao svoje slikarstvo i stvaralaštvo općenito. Čini mi se da je ona u temelju novoga hrvatskog realizma, pokreta koji ostaje stvarnosan, pa u tome i tradicionalan i svezremen, ali u varijacijama individualnih poetika i odgovora na današnji svijet, neupitno suvremen.

¹ Krleža, M.: Povratak Filipa Latinovicza, Minerva, Zagreb, 1932, str. 170.

About the exhibited pieces

Feda Gavrilović

Translated into English by Petra Šlosek

During the mid-2000's, when painting and figuration garnered international acclaim, Zagreb's Academy of Fine Arts opened to these trends, even though they had previously been condemned, characterized as regressive and labeled right wing. The idea that contemporary art is more than art theory, performances, installations or puns has been discussed more openly.

The participating artists in this exhibition have been selected based on the previously described poetics of mimesis, as well as on my own vision of quality in artistic expression. The artists reveal what they are most engaged in, regarding form and theme, which are often inseparable. The exhibited paintings are also the artists' responses to the contemporary culture of visual spectacle: both its repercussion and its counterpoint, because the creation of paintings requires time, which is the complete opposite of present-day superficial visual recipients and numerous creators. Revealing their inner world as mirrored in their impressions of the outer world is what all participating artists have in common. All of them have already been presented to the public by art critics and theorists, both regarding their respective techniques and the worldview perspectives they use as starting points. I will use this opportunity to shortly point out the role of their individual ways within realistic expression featured in this exhibition.

Stipan Tadić brings forth the human figure and its accentuated pathos, the portrayal of psychology that often invokes Northern Gothic and Renaissance elements. His early piece *Grandmother* (2008), dating from around the birth of realism on Zagreb's Academy, is identified as one of the starting points of the entire movement. When the idea of abstraction as the only medium for analysis and exploration of form was slowly waning, Tadić proved it possible to remain faithful to presentation while at the same time display the full extent of formal elements in painting. The rest of his exhibited pieces indicate where he stands today, as they reveal the fine layering of paint and the previously mentioned psychological component. Miran Šabić, on the other hand, remains faithful to irony, although his expressive strokes together with contemplative and often spasmodic facial expressions of his massive figures display an extremely sensitive character. Fedor Fischer's portraits of rock musicians emphasize completely different worldviews: a blasé, blunt attitude towards the present-day nothingness and acceptance of the destructive force of time, which they are facing like sad ancient busts battered by rain and covered in weeds. Luka Dundur tried his hand in single portraits as well. He paints his pensive sister using highly pale colors, reminiscent of old photography, in the kind of scenography that calls to mind the past decades of

the 20th century and evokes the melancholy of recent (and experienced) past. The youngest among the participating artists, Ivana Koren, is presented through her dynamic and somewhat sweetish self-portrait in front of the graffiti covered wall, thus combining urban aggressiveness (both coloristic and formal) with her own figure gently lost among the lines and glazes.

The works of Ana Sladetić and Luka Hrgović serve as two different ends of printmaking techniques. Ana Sladetić uses the traditional technique to create a great illusory surface of a provincial kitchen wall. The sophisticated drawing suggests a subtle and fragile world of memory, which she often discusses in her work. Luka Hrgović is entirely contemporary in his expression, using digital print with the "matrix" created in a 3D design program. The result of his restless study of computer effects and CGI animation is a photorealistic portrayal of designed space (depicting the studio of another artist participating in this exhibition, Ivana Vulić).

The exhibition also includes drawings: newly interpreted classical themes by Ines Matijević Cakić and the drawings of vulvae by Duje Medić. They reveal the two faces of drawing pencils – the analytical and the poetic one. The pieces *Mars and Venus Susanna and the Elders* and *Conversation in the Woods* by Ines Matijević Cakić evoke the traditional themes both through their titles and their composition, while her delivery reminds us of the meticulous lines and empty sceneries of the Quattrocento's "young nature". Duje Medić has a symbolic way of communicating with heritage; his motif of vagina is a metaphor for world (precisely like Courbet's), and the old man with a turban in golden ratio represents the silent guardian of tradition. His blurred lines and skilled handling of the drawing pencil to create different vulvae textures and Cakić's precision in contouring reveal artistic expressions where the graphite pencil is more than a medium for "drawing" – it is matter applied in a specific manner.

Complete imagination, but still within the overall dimensions of the realistic, is present in the works of Pavle Pavlović, who paints dreamy spaces and children's toys reflected in mirrors, thereby touching upon the issues of psychoanalysis and personality; and the works of Zlatan Vehabović, whose portrayal of a stranded whale brings forth a bizarre and frightful image. The word "imagination" stems from the word "imago", meaning "picture" or "image". These artists use painting to conjure conceivable images, while their use of high realism results in a curious quality and deep fascination. Similar intentions are present in Stjepan Šandrk's works, where interiors and exteriors seem distant and remote due to his highly realistic expression.

The subject of Valentina Supanz's paintings is the bleak emptiness of urban exteriors as the everyday reflection of her own psyche, which is why all paintings in the series are referred to as "self-portraits". This is a welcome metaphor for a movement characterized by the artists' use of realistic images to portray their inner self and their attitudes towards the world, as has been repeatedly pointed out; and through the choice of method, the emphasis is placed on individuality. The exhibited paintings by Ivona Jurić bring forth the motif of desert exteriors as well, but in an entirely different

manner, in a dispersed signature style, using tiny particles as strokes diffused over the painted surface. Her divisionism creates the effect of spatiality and admirable fullness, while the painted objects vibrate on the border between the visible, recognizable and firm and the elusive, omnipresent and allusive. In his portrayals of sleepers, Mitar Matić works with a similar delivery, but using dots of sprayed paint, to accentuate the moment before waking up – the moment of losing hold of the visualized world, produced by our brain during sleep, and falling back into the physical, material. This is illustrated in his painting through a coherent body, which never loses its solidity despite the fact that it consists of numerous drops.

Differences in signature styles and poetics are also present in portrayals of interiors: on the one hand, David Shreim uses colors, textures and lines to create a jungle that is his work space, and on the other hand, Maja Vodanović paints polished rooms with articulate lighting and careful toning in a sophisticated, Vermeer-like manner.

Ivana Vulić and Martina Grlić, although significantly different in their delivery, the use of colors and themes, both paint what we used to call *genre* scenes, i.e. people at work or scenes from everyday life. With Martina Grlić, the working world of bankrupt factories is modeled after black-and-white photographs. Using intensified brightness, she attempts to achieve "the documentary effect", faithfulness to photography and the revival of workers' everyday life, as well as to discover the aesthetic within the process of production. By contrast, Ivana Vulić preoccupies with themes of leisure, superstition and the ritual smearing of healing mud over one's body. She uses intensive colors and composes the human body through precise lines and rich textures, partially identifying them with soil and miraculous dirt found all over the beach. The two painters' visions of life are paradoxically different: work seems to resemble ballet, a pure, aestheticized, enlightening experience in black-and-white elegance, while leisure time in nature is here presented through use of cadescent colors, as rolling in mud.

"To simply see what has not yet been learned, not through someone else's glasses, but within your own emotional capacity: without space, without time, without mind, and without sense¹"; this is the maxim Krleža's Filip Latinowicz uses to account for his painting and creativity in general. The same principle appears to be the foundation of the New Croatian Realism, a movement that continues to be real, and thereby traditional and timeless, while at the same time undoubtedly contemporary through the individual poetics and responses to the present-day world.

1 Krleža, Miroslav. Povratak Filipa Latinovicza. Minerva, Zagreb, 1932, p 170

Katalog djela

- Ines Matijević Cakić:** *Razgovor u šumi*, olovka na papiru, 140 X 180 cm, 2013
Mars i Venera, olovka na papiru, 150 X 200 cm, 2010
Suzana sa starcima, olovka na papiru, Ø 140 cm, 2006
- Luka Dundur:** *Sestra*, ulje na platnu, 200 X 150 cm, 2011
- Fedor Fischer:** *Gobac*, ulje na platnu, 180 X 225 cm, 2011
Brada, ulje na platnu, 180 X 225 cm, 2011
- Martina Grlić:** *Podravka*, ulje na platnu, 120 X 150 cm, 2012
Pekara Knin, ulje na platnu, 120 X 150 cm, 2013
Koka, ulje na platnu, 120 X 150 cm, 2013
- Luka Hrgović:** *Atelier*, digitalni ispis (modelirano u 3D programu), 50 X 50 cm, 2013
- Ivona Jurić:** *Runolist*, ulje na platnu, 150 X 130 cm, 2013
Koš, ulje na platnu, 150 X 130 cm, 2013
Susret unutarnjeg i vanjskog svijeta (krevet), ulje na platnu, 150 X 130 cm 2013
- Ivana Koren:** *Jesam li još tamo?*, ulje na platnu, 200 X 220 cm, 2012
- Mitar Matić:** *Prije skoka 6*, ulje i bitumen na platnu, 400 X 240 cm, 2012
- Duje Medić:** *Čovjek koji gleda sunce*, olovka, 150 X 200 cm, 2011
Svijet, olovka, 142 X 45 cm, 2011
Vrli stari svijet, olovka, 142 X 45 cm, 2013
- Pavle Pavlović:** *Hide and Seek*, ulje na platnu, 185 X 145 cm, 2013
Seven Samurai, ulje na platnu, 150 X 130 cm, 2013
- Mohamad David Shreim:** *Sit and Think about the Paintings*, ulje na medijapanu, 170 X 205 cm, 2013
Room of Existence, ulje na medijapanu, 200 X 150 cm, 2012
- Ana Sladetić:** *Zidovi identiteta*, 42 bakropisa, 240 X 350 cm, 2013
- Valentina Supanz:** *Autoportret br. 1*, akril na medijapanu, 81,5 X 61, 5 cm, 2011
Autoportret br. 5, akril na medijapanu, 81,5 X 61, 5 cm, 2011
- Miran Šabić:** *Dublji smisao*, tuš i akril na papiru, 150 X 215 cm, 2013
Trenutak spoznaje, tuš i akril na papiru, 150 X 215 cm, 2013
Tri generacije mislilaca, tuš i akril na papiru, 150 X 215 cm, 2013
- Stjepan Šandrak:** *Martina u Laubi 1*, ulje na platnu, 70 X 100 cm, 2012
Martina u Laubi 2, ulje na platnu, 70 X 100 cm, 2013
Martina i bulldog, akvarel, 56 X 76 cm, 2013
- Stipan Tadić:** *Baka*, ulje na platnu, 150 X 100 cm, 2008
Monika (Zima u Medici), jajčana tempera/ ulje na platnu, 100 X 50 cm, 2012
Rođenje dlakavog djeteta, jajčana tempera/ ulje na platnu, 48,2 X 72,3 cm, 2013
- Zlatan Vehabović:** *Leviathan*, ulje na platnu, 193 X 315 cm, 2013
- Maja Vodanović:** *Slika 25*, ulje na platnu, 150 X 120 cm, 2010
Slika 27, ulje na platnu, 150 X 130 cm, 2010
Slika 30, ulje na platnu, 150 X 120 cm, 2010
- Ivana Vulić:** *Sušenje*, akril na platnu, 150 X 200 cm, 2013
Deset na plaži, akril na platnu, 100 X 125 cm, 2013
Bebica, akril na medijapanu, 50 X 70 cm, 2013

Catalogue of the Works

- Ines Matijević Cakić:** *Conversation in the Woods*, pencil on paper, 140 x 180 cm, 2013
Mars and Venus, pencil on paper, 150 x 200 cm, 2010
Susanna and the Elders, pencil on paper, Ø 140 cm, 2006
- Luka Dundur:** *Sister*, oil on canvas, 200 x 150 cm, 2011
- Fedor Fischer:** *Gobac*, oil on canvas, 180 x 225 cm, 2011
Brada, oil on canvas, 180 x 225 cm, 2011
- Martina Grlić:** *Podravka*, oil on canvas, 120 x 150 cm, 2012
Bakery Knin, oil on canvas, 120 x 150 cm, 2013
Koka, oil on canvas, 120 x 150 cm, 2013
- Luka Hrgović:** *Studio*, digital print (modeled in 3D program), 50 x 50 cm, 2013
- Ivona Jurić:** *Edelweiss*, oil on canvas, 150 x 130 cm, 2013
Basket, oil on canvas, 150 x 130 cm, 2013
The Inner World Meets the Outer World (bed), oil on canvas, 150 x 130 cm 2013
- Ivana Koren:** *Am I Still There?*, oil on canvas, 200 x 220 cm, 2012
- Mitar Matić:** *Before the Leap 6*, oil and bitumen on canvas, 400 x 240 cm, 2012
- Duje Medić:** *Man Looking at the Sun*, pencil on paper, 150 x 200 cm, 2011
The World, pencil on paper, 142 x 45 cm, 2011
The Brave Old World, pencil on paper, 142 x 45 cm, 2013
- Pavle Pavlović:** *Hide and Seek*, oil on canvas, 185 x 145 cm, 2013
Seven Samurai, oil on canvas, 150 x 130 cm, 2013
- Mohamad David Shreim:** *Sit and Think about the Paintings*, oil on fiberboard, 170 x 205 cm, 2013
Room of Existence, oil on fiberboard, 200 x 150 cm, 2012
- Ana Sladetić:** *Walls of Identity*, 42 copper etchings, 240 x 350 cm, 2013
- Valentina Supanz:** *Self-portrait no. 1*, acrylic on fiberboard, 81.5 x 61.5 cm, 2011
Self-portrait no. 5, acrylic on fiberboard, 81.5 x 61.5 cm, 2011
- Miran Šabić:** *Deeper Meaning*, ink and acrylic on paper, 150 x 215 cm, 2013
The Moment of Cognition, ink and acrylic on paper, 150 x 215 cm, 2013
Three Generations of Thinkers, ink and acrylic on paper, 150 x 215 cm, 2013
- Stjepan Šandrak:** *Martina in Lauba 1*, oil on canvas, 70 x 100 cm, 2012
Martina in Lauba 2, oil on canvas, 70 x 100 cm, 2013
Martina and Bulldog, watercolor, 56 X 76 cm, 2013
- Stipan Tadić:** *Grandma*, oil on canvas, 150 x 100 cm, 2008
Monika (Winter in Medika), egg tempera and oil on canvas, 100 x 50 cm, 2012
The Birth of a Hairy Baby, egg tempera and oil on canvas, 48.2 x 72.3 cm, 2013
- Zlatan Vehabović:** *Leviathan*, oil on canvas, 193 x 315 cm, 2013
- Maja Vodanović:** *Painting 25*, oil on canvas, 150 x 120 cm, 2010
Painting 27, oil on canvas, 150 x 130 cm, 2010
Painting 30, oil on canvas, 150 x 120 cm, 2010
- Ivana Vulić:** *Drying*, acrylic on canvas, 150 x 200 cm, 2013
Ten at the Beach, acrylic on canvas, 100 x 125 cm, 2013
Baby, acrylic on fiberboard, 50 x 70 cm, 2013

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