

DUŠANKA JABLANOVIĆ



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DUŠANKA JABLANOVIĆ

INTIMNI KADAR ZBILJE
AN INTIMATE FRAME OF REALITY

ZAGREB, 24. VI. – 20. IX. 2010.

INTIMNI KADAR ZBILJE

Sklonost likovnom eksperimentu konstanta je u opusu Dušanke Jablanović. Traženje novih izražajnih mogućnosti u njezinu djelu očituje se na dva načina. S jedne strane, a to najviše vrijedi za Dušankin grafički opus, događale su se inovacije s tehničke strane, načinima tiska, kombinatorikom materijala i podloge. S druge strane, u njezinu slikarstvu nema mirenja sa shemom izraza, skladnom formulom obnavljanja, već je riječ o potrebi za lepezom rješenja, okupljenih oko njezina stava i njezine logike slike. Postoji ishodišna jezgra i koordinate koje mogu pokriti svu uzbuđenost slikarske avanture, razvijane na potki talenta, zanosa i uvjerenja. Čini mi se da stilska oznaka apstraktnog ekspresionizma najbolje odražava stvaralački nemir i oblikovno bogatstvo u ostvarenjima Dušanke Jablanović. Apstraktno i figurativno prožimaju se u djelima, s prevladavanjem nepredmetnog. Dušanka polazi i od pejzaža ali i izmaštane strukture fragmenata prirode, želeći slikarskim tkivom postići kolorističku i oblikovnu ravnotežu, u uprizorenjima relativiziranja odnosa citata krajolika i slobodne forme. U oba slučaja, dakako s različitim stupnjem dodira, s asocijativnošću realističnog, s pravilima od kojih ne odstupa, upisivanja pokreta na sliku i ispod površine slike, i reda u organizaciji građivnih sastavnica. Prividno ta se načela gotovo dokidaju. Ipak ne. Naime, Dušanka Jablanović dinamiku slike postiže nenametljivom pravilnošću, s nape-tošću lûka, sukobljavanjem horizontala i vertikala, “kanaliziranjem” silnica, s izbjegavanjem kaosa i s disciplinom komponiranja u situacijama popuštanja ritmičke čitkosti. Kovitlanje formi ima svoje granice, premda se nameće neminovnost praska. Događanje je slično i u grafikama pretežno crno-bijelih partija, tek s povremenom intervencijom bojom, i slikama kromatske bujice. Paleta se otvara i pri jednostavnijim organizacijama slikarske plohe, podjele tek na nekoliko polja i poja-seva, i scenariju s adiranjem brojnih traveja, s kolorističkom razvedenošću, u slikama objektivno jasne tektonike. Dušanka Jablanović približava se i geometriziranosti scene, egzaktnosti provedbe, ali s davanjem i naličja prizorima likovne racionalnosti. Strogost korespondira s organskim, s membranama sabiranja vitaliteta. Tako lik ili sugerirana voluminoznost tijela svojim obrisima i vrijednostima boja ulaze u energetsko zračenje cjeline, s ravnopravnošću, pažljivom minucio-znošću satkanih detalja i velikih “neutralnih” usjeka i naplavina vodilja u sadržajnoj slojevitosti slika. U djelima slikarske arhitektonike, ali s prihvaćanjem spontanosti igre. Pomalo enigmatске forme, od postave u prvom planu do varijacijama osvajanja prostora u dubini. U širini i stiješnjeno-sti prostor pulsira prenoseći energetski naboj od sebe i primajući ga na se. Karakteristično je to ekspresionističko razumijevanje slike, njezina aktiviteta i emocionalnosti, od Dušanke Jablanović prihvaćenih i u krokijeveskoj tvorbi i reprezentativnoj kompoziciji.

Stanko Špoljarić

AN INTIMATE FRAME OF REALITY

Love for experimental painting is constant in the opus of Dušanka Jablanović. Searching for new expressional possibilities in her works can be understood in the two following ways and on one hand this is mostly true for Dušanka's graphic opus; there have been innovations from the technical point of view, types of print, combinations of materials and background. On the other hand, her painting shows no sign of making peace with the scheme of expression, a harmonious formula for regeneration, but a need for an array of solutions gathered around her attitude and the logics of her painting. There is a source and there are coordinates which can cover all excitement of the painting's adventure, developed with the élan of talent, enthusiasm and conviction. It seems to me that the stylistic characteristic of abstract expressionism best reflects creational unrest and formational wealth in the realisations of Dušanka Jablanović. Her pieces show an abundance of the abstract and the figurative but the abstract prevails. Dušanka finds inspiration in landscape but also in an imagined structure of natural fragments where she tries to achieve colour field and formative balance with the painting tissue in presentations of relative relationships between landscape and free form. In both cases, yet of course with a different degree of movement, with associative realism, with unbreakable rules, and inscribing movement into a painting and beneath a painting's surface, she puts order in the organisation of formational elements. Seemingly, these principles almost rule one another out. And yet they do not. Furthermore, Dušanka Jablanović achieves the dynamics of her painting with discreet regularity of the tension of the bow, with the clash of horizontal and vertical lines, 'canalising' field lines, while avoiding chaos and being disciplined when composing in the situations when rhythmic clarity is failing. The whirl of forms has its limits, even if the explosion is inevitable. A similar occurrence can be found in graphics of mostly black and white parts, where colour intervention happens only occasionally, and in paintings showing a chromatic flood. The palette opens up towards simpler organisations of the surface as well, where the division happens only on several fields and layers and with the scenario where many vaults are added, with the indented colour fields, in paintings of objectively clear tectonics. Dušanka Jablanović is approaching geometry of the scene, exactness of application, but she at the same time gives shape to images of artistic rationality. The strictness corresponds with the organic, with membranes of vitality collection. In this way a figure either suggests the volume of its body with its contours or colour values enter the energetic radiation of the whole, equally, with careful minuteness of woven details and big 'neutral' reliefs and depositions, which serve as guidelines in the layers of a painting's content. In the architectonics of a painting the author accepts the spontaneity of the game. Forms are slightly enigmatic, from the foreground to the variations in the conquest of in-depth space. In its width and narrowness the space pulsates while transmitting energy from itself and to itself. What is characteristic to Dušanka Jablanović is the expressionistic understanding of the painting, its activity and emotionality, also known in Croquis creation and representative composition.

Stanko Špoljarić



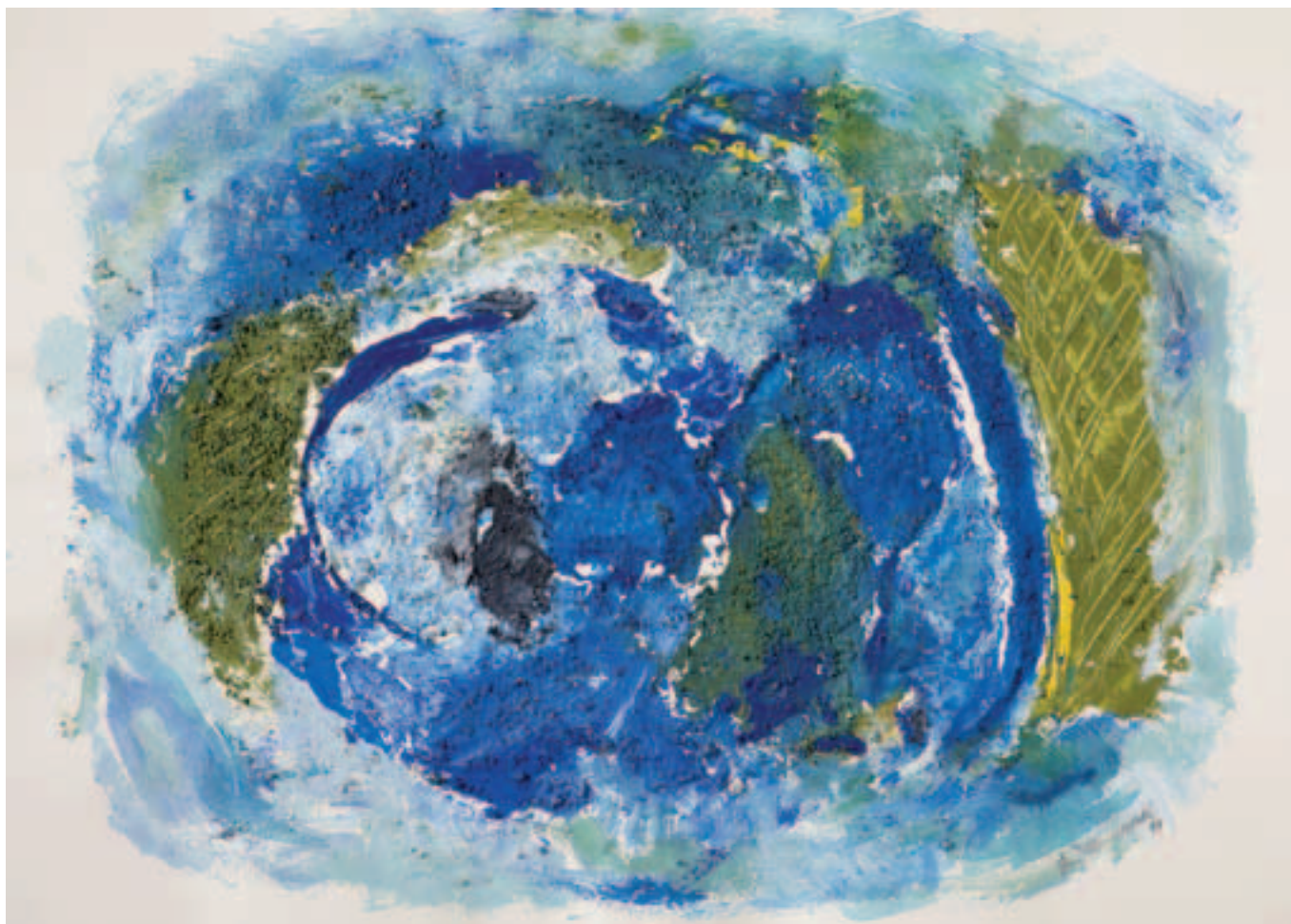
ZEMLJINA SPIRALA, 1997.
EARTH'S SPIRAL, 1997



ČEKANJE, 1998.
WAITING, 1998



POČETAK ILI KRAJ?,
1998.
BEGINNING OR THE END?,
1998



NEBESKA SPIRALA, 1996.
CELESTIAL SPIRAL, 1996



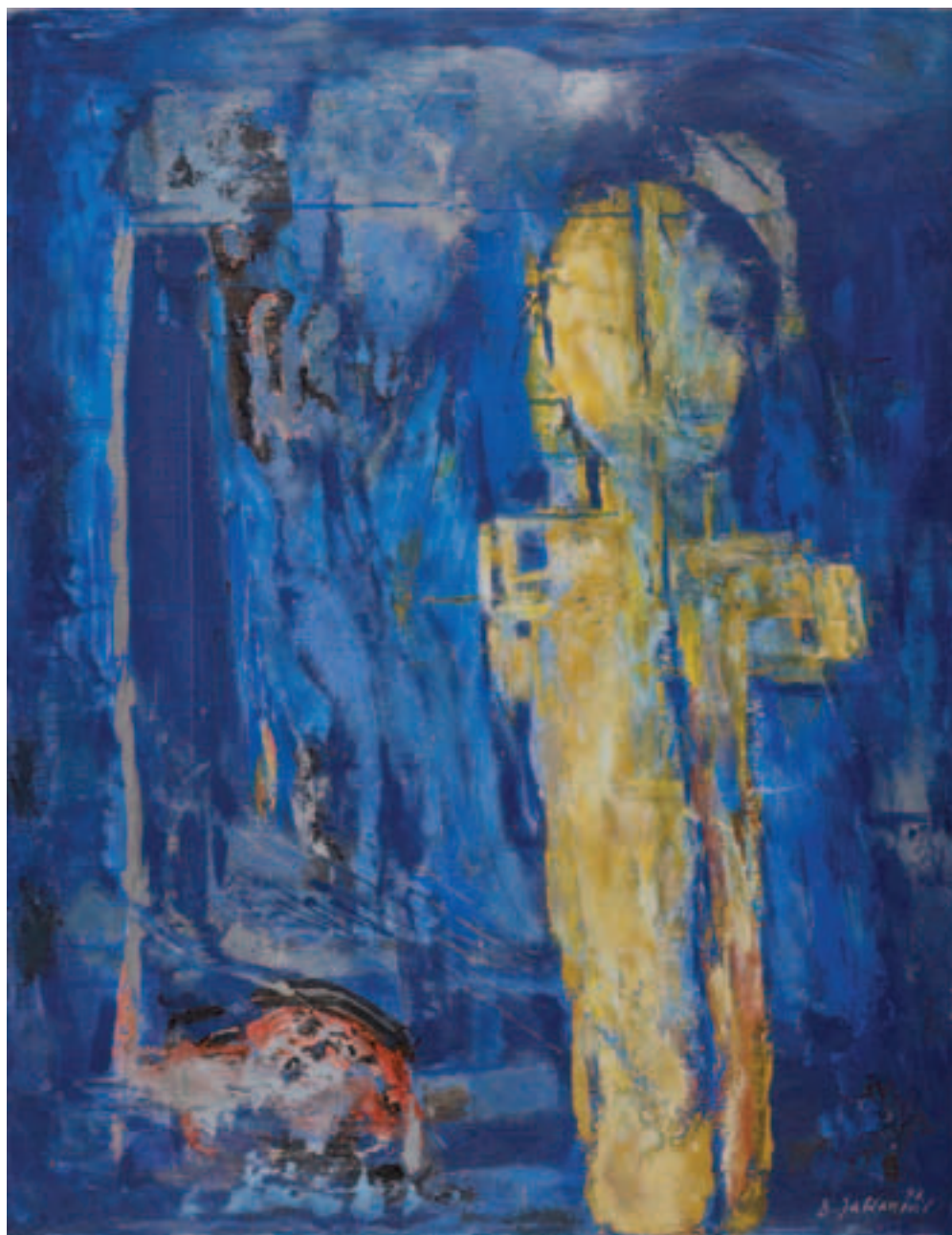
ROT, 1999.
ROT, 1999



S BAKROPISOM GOYE, 1997.
WITH THE ETCHING OF GOYA, 1997



PROSTOR I VRIJEME, 1998.
SPACE AND TIME, 1998



SAMOĆA, 1996.
LONELINESS, 1996



BRDA U SUNCU, 2002.
SUNNY HILLS, 2002



CRNA CRNA LINIJA NA ŽUTOM, 2005.
A BLACK, BLACK LINE UPON YELLOW, 2005



CRVENE PLOHE, 2005.
RED SURFACES, 2005



MALA CRVENA PLOHA, 2003.
A LITTLE RED SURFACE, 2003



NJEŽNI VEO PROLAZNOSTI, 2002.
DELICATE VEIL OF TRANSIENCE, 2002



LEBDEĆI, 2002.
FLOATING, 2002



KOLAŽ GRAFIKA I., 2006.
COLLAGE PRINTMAKING I, 2006



OKAMENJENI CVIJET,
2003.
PETRIFIED FLOWER,
2003



S PLAVOM POZADINOM, 2003.
WITH A BLUE BACKGROUND, 2003



PORED MORA, 2003.
BY THE SEA, 2003



MORE, 2004.
THE SEA, 2004



SKRIVENE GRAFIKE
(DETALJ), 2007.
HIDDEN GRAPHICS
(DETAIL), 2007



MAJKA I DIJETE/SCHIELE, 2009.
A MOTHER AND CHILD/SCHIELE, 2009

ŽIVOTOPIS

Duška Janković Jablanović rođena je u Slatini (Podravska Slatina), gdje u sretnom djetinjstvu odrasta uz roditeljski odgoj i brigu. Od majke nasljeđuje talent za crtanje. Osnovnu školu polazi u Slatini, zatim i nižu gimnaziju u teškim ratnim okolnostima, posebno od 1942. do 1945. U poratnim godinama od 1947. do 1951. pohađa gimnaziju u Virovitici. Vrlo rano počinje crtati i slikati pronalazeći svoj mir između svakodnevnih odlazaka u školu i vraćanja sporim vlakovima, u druženju, prvim prijateljstvima, zaljublivanju, školskim obvezama i noćnoj poeziji. No ipak između crtanja, slikanja, poezije i egzistencijalne sigurnosti, bira sigurnost te nakon mature odlazi u Zagreb, gdje upisuje studij kemije na Tehnološkom fakultetu, na kojem je 1958. diplomirala. Posjećuje kazališta, izložbe i književne večeri. Kao inženjerka kemije radi najduže u Zagrebu u Institutu "Rade Končar", gdje se usavršava u struci. Putuje po svijetu, uz obvezne posjete galerijama, muzejima, kazališnim i koncertnim predstavama. Nakon 12 godina rada u domovini nastanjuje se s obitelji u Švicarskoj, gdje se vraća mladenačkoj ljubavi, likovnoj umjetnosti, te se sve intenzivnije bavi slikarstvom, pa je od 1974. do 1977. pohađala Umjetničku školu u Zürichu i uspješno je apsolvirala. Izazovi koji su u trendu europske likovne umjetnosti snažno utječu na formiranje osobnih likovnih istraživanja i emocionalnih traganja za što potpunijim izrazom koji će anticipirati umjetnost suvremenih gibanja, ali i njezino trajanje. U razdoblju od 1985. do 1999. specijalizira apstraktno slikarstvo kod prof. E. Feasija u Zürichu. Duška Janković prihvaća taj kreativni napor cijelim bičem, dajući mu sustavne vrijednosti u svojim apstraktnim djelima, kojima nastoji zaokružiti svoj smisao umjetničkog djela i njegove poruke suvremenom svijetu. Uz slikarstvo specijalizira grafičke tehnike dubokog tiska: bakropis, akvatintu te monotipiju u grafičkim atelijerima kod Susy Reich, D. Mathäusa i K. Bickela, Ch. Rall. Usavršava litografiju u Haldensteinu/Chur i nove grafičke tehnike kod Weerle Room iz Belgije. To je njezino vrijeme intenzivnih smostalnih i vrlo važnih skupnih, pozivnih i koncepcijskih izložaba te simpozija Kulturaxe Wien u Slovačkoj, Češkoj, Mađarskoj i Poljskoj. Od 1976., kada započinje njezina izložbena djelatnost, izlagala je na više od 50 samostalnih i na više od 60 skupnih izložaba u Hrvatskoj, Europi, SAD-u i svijetu te na brojnim internacionalnim grafičkim bijenalima. Brojni su kritički tekstovi koji prate njezine kataloge i esejistički osvrti s priređenih izložaba. Njezin važan doprinos europskoj pa tako i hrvatskoj likovnoj umjetnosti predstavlja onu suvremenost koja u svojoj punoći povezuje njezin životni put s njezinom likovnošću ekspresivne vizualne snage i poniranja u samu bit likovne fenomenologije u suvremenoj umjetnosti. Likovna kritičarka Višnja Slavica Gabout, u predgovoru kataloga izložbe u Galeriji "Aura" u Zagrebu, 1995. piše: "... Duška Janković nije se nikada priklonila nekoj od aktualnih slikarskih matica, niti se svjesno koristila likovnim vokabularom trendovskih pravaca i pokreta, dotičući ih se tek onda kad bi se poklopili s njenim subjektivnim likovnim impulsima. A oni su uvijek bili odjek snažne potrebe za ekspresivnim zapisivanjem i analiziranjem svojih stanja. Ovakvim pristupom autorica je s vremenom izgradila svoju posebnu, osobnu životnu i umjetničku filozofiju, koja polazeći od posebnog dolazi do općeg, od analize do sinteze, od jedinke do univerzuma." Od 1994. članica je HDLU-a Zagreb, od 2004. Društva hrvatskih umjetnika u Švicarskoj "Kravate", a od 2006. postaje članicom likovnih umjetnika "Visarte" – Visuelle Art Switzerland (Društvo švicarskih likovnih umjetnika).

Živi i radi u Švicarskoj. Adresa: Hanfländerweg 23, 8880 Walenstadt, i u Zagrebu, Nehajska 46.

BIOGRAPHY

Dužanka Janković Jablanović was born in Slatina (Podravska Slatina), where she grew up in her parents' loving home. She inherited the talent for drawing from her mother. She finished primary school in Slatina and then went on to secondary grammar school during the difficult war years (1942 – 1945). In 1947 and 1951 she went to a grammar school in Virovitica. She started drawing very early in her childhood because she was in search of the inner peace to cope with everyday trips to school and returning in slow trains, between socialising and first friendships, falling in love, schoolwork and midnight poetry reading. However, regardless her love for drawing, painting and poetry she opted for existential security and went to study chemistry at the today's Faculty of Textile Technology in Zagreb, where she graduated in 1958. In Zagreb she often went to theatres, exhibitions and book clubs. Her longest working position was in Rade Končar Institute in Zagreb, where she worked as an engineer and acquired the necessary training. She travelled all around the world, not failing to visit various galleries, museums, and going to theatres and concerts. After 12 years of work in Croatia, she settled down in Switzerland with her family and she returned to the love from her youth – painting. This led to more intensive work in that direction, so from 1974 until 1977 she attended the Zurich Art School and finished it with flying colours. The European fine art trends of the time significantly influenced the forming of her personal artistic directions and emotional quests, with the goal of obtaining the most complete expression possible, which would then anticipate the modern artistic flows but also its duration. Between 1985 and 1999 she specialised in abstract art in the class of Professor E. Feasi in Zurich. Dužanka Jablanović accepted that creative effort with her whole being, offering it systematic values in her abstract pieces, where she attempted to round the meaning of her artistic scope and its messages to the contemporary world. Besides paintings she specialised in graphic techniques: relief printmaking, etching, aquatint and monotyping in graphic studios of Susy Reich, D. Mathäus and K. Bickel, Ch. Rall. She went on to study lithography in Haldenstein/Chur and new graphic techniques in the class of Weerla Room from Belgium. That was her time of intensive solo and very important group, conceptual exhibitions and exhibitions by invitation, as well as symposiums Kulturaxe Wien in Slovakia, the Czech Republic, Hungary and Poland. Since 1976, when she began exhibiting, she took part in more than 50 solo and more than 60 group exhibitions in Croatia, Europe, USA and other parts of the world, as well as numerous international graphic biennales. Many texts have been written for her catalogues and many essays on the given exhibitions. Her important contribution to European and Croatian fine art scene represents the sort of contemporary spirit which in all its fullness joins her path in life with her art of expressive visual force and a reach into the very essence of the phenomenon of painting in contemporary art. The art critic Višnja Slavica Gabout wrote in the foreword of the catalogue for the exhibition in 'Aura' gallery in Zagreb in 1995: '... Dužanka Jablanović has never succumbed to any of the popular painting matrices, nor she consciously used the vocabulary of trendy moves, she was perhaps only brushing against them if they overlapped with her subjective painting impulses. And those have always been an echo of a powerful need for expressive signature and analyses of her states of mind. This approach has helped the author to build over time her specific, personal life and art philosophy, which starts with the specific and ends with the general, from analysis to synthesis, from organism to universe.' Since 1944 she has been a member of the Croatian Association of Artists, and from 2004 a member of the Association of Croatian Artists in Switzerland, 'Kravate'. In 2006 she became a member of 'Visarte' group of fine artists – Visuelle Art Switzerland (the Association of Swiss Painters). She lives and works in Switzerland. Address: Hanfländerweg 23, 8880 Walenstadt, and in Zagreb, Nehajaska 46.



PLAVETNILO, 2008.
THE BLUE, 2008

SAMOSTALNE IZLOŽBE / ONE-MAN SHOWS

1983. WALENSTADT, Walenstadtberg Klinik
1985. BAD RAGAZ, Rathaus Galerie
1986. SARGANS, Kantonsschule Sargans
1987. MELS, Galerie Ex Libris (s Grete S. Schellenberg)
ZÜRICH, Galerie Dolezal (s Brankom Gulinom, kiparom)
VALENS, Klinik Valens
SLATINA, Zavičajni muzej
1988. OSIJEK, Galerija Doma JNA
VIROVITICA, Gradski muzej
KOPRIVNICA, Galerija Podravke
BAD RAGAZ, Evangelische Kirchgemeinde
1989. ZAGREB, Galerija CKT
POREČ, Galerija Romanička kuća
ZÜRICH, Galerie Dr. Dolezal (s keramičarkom I. Vončinom)
WALENSTADT, Hotel Seehof
1990. ROVINJ, Galerija sv. Križ
ZAGREB, Galerija "Mirko Virius"
1991. SARGANS, Kantonsschule Sargans
ZÜRICH, Galerie Dr. Dolezal (s kiparicom T. E. Wagner)
BITOLA, Galerija suvremene umjetnosti
1992. ZAGREB, Galerija "Vladimir Nazor"
1995. ZÜRICH, Galerie Dolezal (Sofitel)
ZAGREB, Galerija Aura /Klub književnika, Muzej UO
1996. NENDELN/BENDERN, Galerie Altesse, F. Liechtenstein
MALINSKA, Galerija Kvarner
SLATINA, Galerija Centra za kulturu
VIROVITICA, Gradski muzej
1997. KARLOVAC, Zorin dom/Teatar
1998. WALENSTADT, Reha Klinik Walenstadtberg
BUDAPEST, Zemaljska samouprava Hrvata u Mađarskoj
SV. IVAN ZELINA, Galerija Sv. Ivan Zelina
1999. SZIGETSZENTMIKLOS, Galeria Patak
PECZ, Galerija Kluba "August Šenoa"
2000. RIJEKA, Galerija Filodrammatica
BJELOVAR, Gradski muzej
RIAZZINO, Cavaedium art gallery
2001. ZAGREB, Europski dom
ZAGREB, Galerija AMAZIS (Kemijski fakultet)
2002. MURALTO/LOCARNO, Galleria Al Parco (s Fortuom C. i W. Oestmannom)
2003. BAD RAGAZ, Neues Rathaus
2004. SARGANS, Schloss Sargans
RIJEKA, Galerija "Julije Klović"
2005. SLATINA, Galerija POU Slatina
2007. ZAGREB, Galerija "Ulrich"
PULA, Galerija "Cvajner"
2008. WALENSTADT, Museumbickel, retrospektiva
2010. ZAGREB, Ministarstvo financija, izložbeni prostor Porezne uprave Zagreb

SKUPNE IZLOŽBE / GROUP EXHIBITIONS

1976. WALENSTADT, Hotel Hirschen, Kulturkreis
1978. WALENSTADT, Hotel Post
1979. WALENSTADT, Hotel Post
1982. SARGANS, Hotel Post
1983. SARGANS, Hotel Post
1988. ROVINJ, Zavičajni muzej
1989. WALENSTADT, Kulturkreis, "Vogel"
ST. GALLEN, St. galische Kunstschaffen
1990. STUTTGART, International exhibition
Syrilnpreis
1992. ZAGREB, Galerija "Vladimir Nazor"
1993. ALTES BAD PFÄFERS, Gruppe 85
1993./1994. ZOFINGEN, Altes Schützenhaus
1995. ALTES BAD PFÄFERS, Talentierte Frauen FAG
SARGANS, Gruppe 85, Kantonsschule
1996. ZOFINGEN, Alte Schützenhaus
1997. VINKOVCI, Slavonski bijenale
BITOLA, Internacionalni grafički trijenale
STUTTGART, Internationaler Grafik-
Kunstpreis
NEW YORK, Gallery Montaque, International
exhibition
1998. FALMOUTH, Gallery Szent-Györgyi,
International exhibition
OSIJEK, XVI. slavonski bijenale
BAD RAGAZ, Galerie Sprenger, mali formati
ZAGREB, Galerija LIKUM-a
BEČ, Saal de Bale
CADAQUE, Miniprint international Spain
1999. SLATINA, Galerija Slatina, "SLIK"
NOVE HRADY, Klaster servitu, Symposium
ZOFINGEN, Altes Schützenhaus
2000. IBIZA, International XVI. biennale
Ibizagrafic 2000.
2001. ALTES BAD PFÄFERS, Ostschweizer Künstler
BAJA, International Festival
EVORA, Printmaking
VADUZ, Kunstmesse Grenzenlos,
F. Liechtenstein
2002. SARGANS, Kantonsschule
IBIZA, XVII. int. biennial Ibizagrafic 2002.
OSIJEK, XVIII. slavonski bijenale
2003. SPLIT, Internationalni grafički bijenale
CADAQUE, Miniprint international Spain
MÄNNEDORE, Gruppe Ostbühl
WALENSTADT, Wettbewerb museumbickel
2004. EVORA, Printmaking
IBIZA, XVIII. int. biennial Ibizagrafic 2004.
OREBRO, LILLA Europa, Miniprint
ZAGREB, Grupa Kravata, Hrvatska matica
iseljenika
2005. CADAQUE, Miniprint international Spain
LVIV, Gallery Olezh
ZAGREB, Recentna izložba HDLU-a
NEUENHOF, Galerie Spyher, Grupa Kravata
WILMERGEN, Tage schweiz, Freundschaft
2006. BITOLA, Internacionalni grafički triennale
MEISTERSCHWANDEN, Kunstforum
international
OREBRO, Miniprint LILLA Europa
WALENSTADT, Wettbewerb museumbickel
2007. CARBUNARI, Small print
URAL, International print triennial
MELS, Kultursommer 2007.
SOFIJA, Lessedra miniprint international
2008. SOFIJA, Lessedra miniprint international
2009. ZAGREB, Recentna izložba HDLU-a
CADAQUE, Miniprint international, Spain
SOFIJA, Lessedra miniprint international
2010. HALDENSTEIN/CHUR, "10 Jahre
Lithografiewerkstatt"

POPIS IZLOŽENIH DJELA / LIST OF EXHIBITED WORKS

1. TIRKIZ I PINK, 2007.,
kombinirana tehnika/kolaž, 155×95 cm
TURQUOISE AND PINK, 2007,
combination technique/collage, 155×95 cm
2. IZMEĐU LINIJA, 2007.,
kombinirana tehnika/kolaž, 155×95 cm
BETWEEN THE LINES, 2007,
combination technique/collage, 155×95 cm
3. PANTA RHEI, 2004.,
kombinirana tehnika, 155×95 cm
PANTA RHEI, 2004,
combination technique, 155×95 cm
4. KRATKI VIJEK LEPTIRA, 2004.,
akrilik, 155×95 cm
SHORT LIFE-SPAN OF A BUTTERFLY, 2004,
acrylic, 155×95 cm
5. SKRIVENE GRAFIKE, 2007.,
kolaž, 155×95 cm
HIDDEN GRAPHICS, 2007,
collage, 155×95 cm
6. ZAŠTIĆENE GRAFIKE, 2007.,
kolaž, 155×95 cm
PROTECTED GRAPHICS, 2007,
collage, 155×95 cm
7. SVJETLOST, 2007.,
kombinirana tehnika/kolaž, 120×100 cm
THE LIGHT, 2007,
combination technique/collage, 120×100 cm
8. TOPLINA, 2007.,
kombinirana tehnika/kolaž, 120×100 cm
THE HEAT, 2007,
combination technique/collage, 120×100 cm

-
9. HLADNOĆA, 2008.,
kombinirana tehnika/kolaž, 120×100 cm
THE COLD, 2008,
combination technique/collage, 120×100 cm
 10. PLAVETNILO, 2008.,
ulje/kolaž, 120×100 cm
THE BLUE, 2008,
oil/collage, 120×100 cm
 11. ŽARKOCRVENO I ŽUTO, 2006.,
kolaž, 110×90 cm
BRIGHT RED AND YELLOW, 2006,
collage, 110×90 cm
 12. ROT, 1999.,
akrilik/kolaž, 90×75 cm
ROT, 1999,
acrylic/collage, 90×75 cm
 13. SAMOĆA, 1996.,
akrilik, 90×75 cm
LONELINESS, 1996,
acrylic, 90×75 cm
 14. ZASTIĆEN U KAMENU, 2003.,
kombinirana tehnika, 80×60 cm
PRESERVED IN A ROCK, 2003,
combination technique, 80×60 cm
 15. OKAMENJENI CVIJET, 2003.,
kombinirana tehnika, 80×60 cm
PETRIFIED FLOWER, 2003,
combination technique, 80×60 cm
 16. OKAMENJENA DUGA, 2002.,
kombinirana tehnika, 100×80 cm
PETRIFIED RAINBOW, 2002,
combination technique, 100×80 cm
 17. BIJELO KAMENJE, 2003.,
kombinirana tehnika, 95×155 cm
WHITE ROCKS, 2003,
combination technique, 95×155 cm
 18. BIJELO KAMENJE I., 2003.,
kombinirana tehnika, 95×155 cm
WHITE ROCKS I, 2003,
combination technique, 95×155 cm
 19. CRNA PLOHA NA ŽUTOJ PODLOZI, 2008.,
kolaž, 60×80 cm
A BLACK SURFACE ON A YELLOW
BACKGROUND, 2008,
collage, 60×80 cm
 20. GLAVA DJEVOJČICE/RUBENS, 2009.,
kolaž, 100×80 cm
HEAD PORTRAIT OF A GIRL/RUBENS, 2009,
collage, 100×80 cm
 21. MAJKA I DIJETE/SCHIELE, 2009.,
kolaž, 100×80 cm
A MOTHER AND CHILD/SCHIELE, 2009,
collage, 100×80 cm
 22. U POKRETU, 1998.,
akrilik, 110×90 cm
MOVEMENT, 1998,
acrylic, 110×90 cm
 23. ČEKANJE, 1998.,
akrilik, 110×90 cm
WAITING, 1998,
acrylic, 110×90 cm
 24. KAO FRESKA, 2003.,
kombinirana tehnika, 80×60 cm
LIKE A FRESCO, 2003,
combination technique, 80×60 cm
 25. SLOVA, 2003.,
kombinirana tehnika, 80×60 cm
LETTERS, 2003,
combination technique, 80×60 cm
 26. AKT, 2003.,
kombinirana tehnika, 88×72 cm
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- NUDE, 2003,
combination technique, 88×72 cm
27. AKT/PORTRET, 2004.,
akrilik, 88×75 cm
NUDE/PORTRAIT, 2004,
acrylic, 88×75 cm
28. AKT SJEDEĆI, 2004.,
akrilik, 88×75 cm
NUDE, SITTING DOWN, 2004,
acrylic, 88×75 cm
29. NEBESKA SPIRALA, 1996.,
kombinirana tehnika, 48×64 cm
CELESTIAL SPIRAL, 1996,
combination technique, 48×64 cm
30. ZEMLJINA SPIRALA, 1997.,
kombinirana tehnika, 48×64 cm
EARTH'S SPIRAL, 1997,
combination technique, 48×64 cm
31. ŽUTI PROBOJ, 1998.,
kombinirana tehnika, 64×48 cm
YELLOW BREAKTHROUGH, 1998,
combination technique, 64×48 cm
32. PROSTOR I VRIJEME, 1998.,
akrilik, 50×65 cm
SPACE AND TIME, 1998,
acrylic, 50×65 cm
33. POČETAK ILI KRAJ?, 1998.,
akrilik, 85×70 cm
BEGINNING OR THE END?, 1998,
acrylic, 85×70 cm
34. AKT U PLAVOM, 2002.,
ulje/akrilik, 82×70 cm
NUDE IN BLUE, 2002,
oil/acrylic, 82×70 cm
35. ULICA, 2002.,
akrilik, 82×70 cm
STREET, 2002,
acrylic, 82×70 cm
36. PLOHE I LINIJE, 1996.,
akrilik, 80×60 cm
SURFACES AND LINES, 1996,
acrylic, 80×60 cm
37. S BAKROPISOM GOYE, 1997.,
akrilik/kolaž, 60×80 cm
WITH THE ETCHING OF GOYA, 1997,
acrylic/collage, 60×80 cm
38. S KOLAŽOM MALJEVIĆA, 1997.,
akrilik/kolaž, 80×60 cm
WITH THE COLLAGE OF MALEVICH, 1997,
acrylic/collage, 80×60 cm
39. SLIKA-KOLAŽ, 2007.,
kolaž, 120×100 cm
PAINTING-COLLAGE, 2007,
collage, 120×100 cm
40. UMREŽENO, 2002.,
akrilik, 90×70 cm
NETWORK, 2002,
acrylic, 90×70 cm
41. BRDA U SUNCU, 2002.,
kombinirana tehnika, 2×(110×90 cm)
SUNNY HILLS, 2002,
combination technique, 2×(110×90 cm)
42. PORED MORA, 2003.,
akrilik, 63×50 cm
BY THE SEA, 2003,
acrylic, 63×50 cm
43. KOLAŽ S CRVENIM, 2005.,
kolaž, 42×59 cm
COLLAGE IN RED, 2005,
collage, 42×59 cm

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44. BIJELA SLIKA, 2005.,
kombinirana tehnika, 42×59 cm
A WHITE PAINTING, 2005,
combination technique, 42×59 cm
45. CRVENE PLOHE, 2005.,
akrilik, 42×58 cm
RED SURFACES, 2005,
acrylic, 42×58 cm
46. CRVENO IZA LINIJA, 2003.,
akrilik, 52×64 cm
RED BEHIND THE LINES, 2003,
acrylic, 52×64 cm
47. NARANČASTO IZA LINIJA, 2003.,
akrilik, 52×64 cm
ORANGE BEHIND THE LINES, 2003,
acrylic, 52×64 cm
48. ŽUTO IZA LINIJA, 2003.,
akrilik, 64×52 cm
YELLOW BEHIND THE LINES, 2003,
acrylic, 64×52 cm
49. MALA CRVENA PLOHA, 2003.,
akrilik, 42×59 cm
A LITTLE RED SURFACE, 2003,
acrylic, 42×59 cm
50. CRNA CRNA LINIJA NA ŽUTOM, 2005.,
akrilik, 42×59 cm
A BLACK, BLACK LINE UPON YELLOW, 2005,
acrylic, 42×59 cm
51. NEVRIJEME, 2003.,
kombinirana tehnika, 52×63 cm
THE STORM, 2003,
combination technique, 52×63 cm
52. MORE, 2004.,
kombinirana tehnika, 63×52 cm
THE SEA, 2004,
combination technique, 63×52 cm
53. S PLAVOM POZADINOM, 2003.,
akrilik, 50×70 cm
WITH A BLUE BACKGROUND, 2003,
acrylic, 50×70 cm
54. CRNE LINIJE, 2003.,
akrilik, 50×70 cm
BLACK LINES, 2003,
acrylic, 50×70 cm
55. PROLAZNOST, 1998.,
polimergraf chine colle, 29×38 cm
TRANSIENCE, 1998,
Chine-collé printmaking, 29×38 cm
56. KOLAŽ GRAFIKA I., 2006.,
kombinirana tehnika s chine colle, 43×30 cm
COLLAGE PRINTMAKING I, 2006,
combined technique with Chine-collé, 43×30 cm
57. KOLAŽ GRAFIKA II., 2006.,
kombinirana tehnika s chine colle, 30×43 cm
COLLAGE PRINTMAKING II, 2006,
combined technique with Chine-collé, 30×43 cm
58. NJEŽNI VEO PROLAZNOSTI, 2002.,
polimer grafika, 38×29 cm
DELICATE VEIL OF TRANSIENCE, 2002,
polymer graphic, 38×29 cm
59. LEBDEĆI, 2002.,
monotipija, 50×36 cm
FLOATING, 2002,
monotype, 50×36 cm
60. ŠKOLJKA, 2002.,
monotipija, 50×36 cm
SEASHELL, 2002,
monotype, 50×36 cm
-

REPUBLIKA HRVATSKA
MINISTARSTVO FINANCIJA
POREZNA UPRAVA, ZAGREB

Za izdavača
IVICA MLADINEO
ravnatelj Porezne uprave

Odgovorni urednik
ŽELJKO GLAVAŠ

Urednik kataloga
SREČKO PLANINIĆ

Konceptija izložbe
DUŠANKA JABLANOVIĆ
STANKO ŠPOLJARIĆ
SREČKO PLANINIĆ

Autor predgovora
STANKO ŠPOLJARIĆ

Autor životopisa
SREČKO PLANINIĆ

Lektorica i korektorica
KATA MAJDANDŽIĆ-STUPAC

Prijevod na engleski jezik
SANJA PEHNEC

Oblikovanje pozivnice, kataloga i plakata
SREČKO PLANINIĆ

Likovni postav
SREČKO PLANINIĆ
MARIJA GRUBIŠIĆ

Dijakolori i digitalno snimanje radova
HEINZ PREUTE
MARCO BESMENI
DAG ORŠIĆ

Priprema za tisak
ART STUDIO AZINOVIĆ

Tisak
ART STUDIO AZINOVIĆ

Naklada
600 primjeraka

U IZLOŽBENOM PROSTORU POREZNE UPRAVE
ZAGREB, AVENIJA DUBROVNIK 32

DOSAD SU IZLAGALI:

GODINE 1999.

VESNA SOKOLIĆ, VINKO FIŠTER, RUŽICA DEŠKOVIĆ, DANIEL BUTALA,
BORIS DEMUR, JURE LABAŠ, BORIS BUČAN, IVAN TUNA JAKIĆ

GODINE 2000.

GORAN PETRAČ, KREŠIMIR NIKŠIĆ, FRANE RADAČ, VLADIMIR MEGLIĆ,
LATICA IVANIŠEVIĆ, ALBINA JAKIĆ, ŽELJKO KROPE, EUGEN KOKOT

GODINE 2001.

MARKO ŽIVKOVIĆ, ŽELJKO UREMOVIĆ, JOSIP ŠKERLJ, MIRJANA KAROLINA KOREN,
MARIJAN RICHTER, SANJA GAŠPARAC, KARINA SLADOVIĆ, VLADIMIR VRLJIĆ-ANKIN

GODINE 2002.

ŽELJKO MUCKO, ZLATKO KOKANOVIĆ, JOŠKO ETEROVIĆ,
PREDRAG LEŠIĆ, ŽELJKO HEGEDUŠIĆ, VESNA PAVLAKOVIĆ, ZDRAVKO ĆOSIĆ

GODINE 2003.

MATO LOVRIĆ, MLADEN VEŽA, BRANKO BAZINA, ALBERT KINERT,
TONI FRANOVIĆ, ANTON CETIŃ, ZVJEZDANA MARGUŠ-PROHASKA

GODINE 2004.

IVAN LOVRENČIĆ, MATO JURKOVIĆ, JAGOR BUČAN, TOMISLAV BUNTAK,
KIRO VINOKIĆ-VIKI, ZLATKO KAUZLARIĆ ATAČ, VASKO LIPOVAC

GODINE 2005.

ZDENKO BUŽEK, ROKO ŠTOKIĆ, ANA GUBERINA, IVAN ANDRIJANIĆ,
MILE SKRAČIĆ, MAJA ARČANIN, SREČKO PLANINIĆ

GODINE 2006.

JURICA PUHALOVIĆ, KRUNISLAV STOJANOVSKI, ANTE KUDUZ, LJUBOMIR PERČINLIĆ,
IVAN LOČAR – ŽAN, NEVENKA ARBANAS, STIPE GOLAC

GODINA 2007.

MARCELA MUNGER, INGRID RUNTIĆ, MAURO STIPANOV, FLORIAN LANG,
SŪLEYMAN GÜNDŪZ, GORAN ŠTIMAC, DAFNE PERKOVIĆ

GODINA 2008.

ROBERT PAULETTA, SANELA ĐURINEC, DANKO FRIŠČIĆ, PAULINA JAZVIĆ,
TOMISLAV OSTOJA, DUŠKO ŠIBL, IVAN OBSIEGER

GODINA 2009.

JOSIP ŠARIĆ, DANIJEL ŽABČIĆ, DANIELA PAL BUČAN, BOJAN ŠUMONJA,
fra PETAR PERICA VIDIĆ, FADIL HADŽIĆ, IVO ŠEBALJ

GODINA 2010.

STIPE NOBILO, MARC PIO MAXIMILIEN SALVELLI, SANJA IPŠIĆ RANDIĆ, DUŠANKA JABLANOVIĆ
