

## HERBARIUM PICTORIUM

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Centar za kulturu Novi Zagreb Đ Galerija Vladimir Bužančić, Zagreb, Hrvatska

# KUDLIŠ VATROSLAV

## VATROSLAV KULIŠ HERBARIUM PICTORIUM

Slikarstvo Vatroslava Kuliša već se prilikom prvog susreta prepoznaje, nedvojbeno, suvremenim: ono je uronjeno u suvremenost i izniklo je iz sadašnjeg trenutka. U njemu se odražavaju sve dvojbe i nedoumice suvremene umjetnosti, a istodobno je čvrsto ukorijenjeno u tradiciju slikarstva dvadesetog stoljeća. Ovo dvojstvo stvara poticajnu energiju koja u Kuliševu slučaju rezultira snažnim slikarskim izrazom jasno definiranog identiteta. Kuliš nije ni danas, u doba velikog umjetničkog eksperimenta, umjetnik koji je svu svoju kreativnu energiju usmjerio ka istraživanju formalnih, tehničkih ili idejnih odnosno konceptualnih pretpostavki slikarstva, već ih prihvaća kao polazne datosti - temelje na kojima se ostvaruje njegova kreativnost, kao prostor istraživanja koji nije sam sebi svrhom, već je prirodni proces nastajanja slike.

Novi ciklus slika *Herbarium Pictorium* otvara jedno novo poglavlje u stvaralaštvu Vatroslava Kuliša. Iako ostaje u okvirima svog prepoznatljivog stilskog izraza, u ovom ciklusu slika događaju se znakovite promjene u umjetnikovom duktusu i u odnosu prema osnovnom gradbenom materijalu - tvari, odnosno boji, koja se sada emancipira i (su)djeluje u gradnji slike bitno drugačije nego dosad.

Upravo na takvom izravnom, impulzivnom pristupu, u kojemu tvar - boja i platno na koje se ona nanosi nisu samo sredstvo izraza, već subjekt dijaloga utemeljio je Vatroslav Kuliš svoj slikarski izraz. Konačna forma djela zapravo nastaje iz interaktivnog odnosa - umjetnika, kao aktivnog principa koji svojim činom pokreće pasivne principe tvari, i same tvari koja pak, pokrenuta, djeluje na umjetnika u procesu stvaranja. U ovom složenom procesu mijenja se umjetnikova percepcija, što određuje njegove reakcije, a time i tijek sljedeće faze interakcije, odnosno nastajanja slike. Kuliševе slike ne nastaju na osnovi prethodno promišljenog koncepta i razrađenih skica koje usmjeravaju proces stvaranja od prvog poteza do konačnog dovršenja. Radi se upravo o aktiviranju spontanog i izravnog pristupa slici i o procesu uzajamnog djelovanja, kroz koji se mijenja kako umjetnik, tako i tvar - materija, sada oblikovana na neponovljiv način. Ona postaje umjetnikova otjelotvorena duhovnost, odnosno njegov stil - izraz.

Činjenica da Kuliš gradi cijeli svoj opus, pa i ovaj najnoviji ciklus, na odnosu s prirodom, a da ga se pri tom ni na koji način ne može definirati kao pejzažista ili marinista u klasičnom smislu, razumljiva je u svjetlu dviju temeljnih sastavnica njegove slikarske genealogije. S jedne strane Kuliševе slikarstvo temelji se na iskustvu američkog apstraktnog ekspresionizma i *action paintinga*, a s druge na snažnoj tradiciji hrvatske apstrakcije utemeljene na pejzažu Šimunovića, Glihe i Murtića. Kuliš prirodi ne prilazi tražeći neki konkretan motiv, već ju poima u njezinoj cjelovitosti, kao živući vibrantan organizam, kao poticajnu, vječno promjenjivu poetsku potku koja djeluje u svojoj punini i snazi na sva umjetnikova osjetila, da bi se pokretom stvaralačke ruke materijalizirala u boji i svjetlosti slike. Proces pročišćavanja slike i otvaranja novih prostora dotad tek sporadično naznačen na njegovim platnima započet je već ciklusom *Riffovi* predstavljениm u zagrebačkom Umjetničkom paviljonu 2003. godine. On za Kuliša predstavlja novu avanturu istraživanja svojega slikarstva, odnosno samoga sebe. *Herbarium Pictorium* u tom smislu predstavlja korak dalje: držeći se i dalje svoje asocijativne veze s prirodom kao izvorom svih umjetničkih oblika i nadahnuća, Kuliš suptilno produbljuje relaciju spram svojega drugog temeljnog ishodišta - slikarstva. Gestualnost i kolorizam ostali su i dalje glavna izražajna sredstva. Usporedimo li, međutim, dva spomenuta ciklusa, uočit ćemo u novom koncentraciju

mase i posljedičnu eksploziju materije - boje, forme i geste - i stvaranje novog praznog, bijelog prostora. Dok je u *Riffovima* glavni gradbeni element bila izdužena linija, duga kontinuirana gesta koja je stvarala dinamičnu strukturu slike, sada je nosilac slike mrlja ili kratki odrješit potez kistom. Njegov pristup platnu postao je mnogo izravniji i neposredniji, podložan trenutnom impulsu, no na neki način prepoznajemo njegov podsvjesni cilj: povratak vlastitom ishodištu - iskonskom slikarstvu. Dojam je da je *interface* između umjetnikove ruke i materije potpuno obostrano protočan, da nema nikakvih prepreka i šumova. Kuliš jest zadržao sve one karakteristike koje su dosad odlikovale njegovo slikarstvo, no njegov se duktus u ovom ciklusu izmijenio unijevši novu, vibrantnu dimenziju, koja također proizlazi iz emancipacije materije, odnosno boje. Kuliševa slikarstvo sada je mnogo slobodnije, neposrednije, ali i sublimnije u smislu pomaka ka čistom slikarstvu. I ovim novim ciklusom slika Vatroslav Kuliš ne samo da potvrđuje prepoznatljiv identitet svoga slikarstva, već je, štoviše, uspio ostvariti suvremen, osebujan, samosvojan i koherentan stilski izraz.

Svaka pojedinačna Kuliševa slika stilski je koherentna i zatvorena kompozicija koja, kada se promatra u cjelini njegova opusa, postaje integralni dio veće cjeline, kao što je i svaki cvijet, val ili odbлесак sunca jedinstven i različit, a opet tvori tek djelić nesagledive freske prirodnog elementa. Taj, zapravo, dijalog koji Kuliš slikajući vodi s prirodom rezultirao je novim, slikarskim izrazom, nabijenim primordijalnom energijom, izrazom koji nikad nije samo prikaz prirodnog elementa, već je ujedno i “*seizmograf umjetnikove ličnosti - duše*”.

Miroslav Gašparović

## VATROSLAV KULIŠ HERBARIUM PICTORIALIS

The painting of Vatroslav Kuliš is recognised, at the very first encounter, as being undoubtedly contemporary. It is immersed in contemporaneity, it has sprung from the moment of the present. All the doubts and dilemmas of contemporary art are reflected in it, and yet it is at the same time firmly embedded in the tradition of 20th century painting. This duality creates a generative energy that in the case of Kuliš results in a powerful painterly expression of a very clearly defined identity. Kuliš is not, even today, at the time of great artistic experiments, an artist who has directed his creative energy towards the investigation of the formal, technical or ideational and/or conceptual premises of painting, rather accepts them as the given points of departure, the basis on which his creative work is built, a space of investigation that is not a purpose in and of itself, rather a natural process in the creation of the painting.

The new cycle of paintings called *Herbarium Pictorialis* opens up a new chapter in the creative work of Vatroslav Kuliš. Although it remains within the framework of Kuliš's recognisable stylistic expression, in this cycle of paintings significant changes have taken place in the artist's ductus and his attitude towards the basic structural material - matter, paint, which is now emancipated and takes part in the construction of the painting in a way essentially different than hitherto.

It is precisely on this kind of direct, impulsive approach, in which material - the paint and the canvas to which it is applied - is not just the means of expression, but a subject of a dialogue, that Vatroslav Kuliš has founded his artistic expression. The ultimate form of the work actually is created from the interactive relation of artist, | 3

the active principle, who with his deed sets the passive principles of material in motion, and material itself, which, once in motion, also has an effect upon the artist in the process of creation. In this complex process, the artist's perception changes, which determines his reactions, and hence the following phases of the interaction, that is, the origin of the painting. Kuliš's paintings do not come into being on the basis of some a priori determined concept or elaborated sketches that guide the process of creation from the first stroke to the final finishing touches. It is rather in fact about the activation of a spontaneous and direct approach to the painting and the process of mutual influence, via which both artist and material change, the material now being formed in an unrepeatable way. It turns into the artist's embodiment of spirituality, that is, his style, his expression. The fact that Kuliš has built the whole of his oeuvre, including this most recent cycle, on a relationship with nature, without it being possible to define him as landscape or seascape artist in the classical sense, is intelligible in the light of two basic components of the genealogy of his painting. On the one hand Kuliš's painting is based on the work of American Abstract Expressionism and action painting, and on the other hand on the strong tradition of Croatian abstraction that is founded on landscape, of Šimunović, Gliha and Murtić. Kuliš does not approach nature seeking from it some concrete motif, rather conceives it in its wholeness, as a living and vibrant organism, as a stimulating and eternally changing poetic basis that works in its plenitude and power on all the artist's senses, becoming materialised, in the movement of the creative hand, in the colour and light of the painting. The process of refining the painting and opening up new spaces has been only sporadically indicated to date in the canvases started with the cycle of *Riffs* presented in the Art Pavilion in Zagreb in 2003. It represents for Kuliš a new adventure of investigating his painting, that is, himself. *Herbarium Pictorialis* from this point of view constitutes a step forward: still sticking to his associative links with nature as source of all forms and inspirations of art, Kuliš has subtly deepened the relation with his other basic wellspring - painting. Gestural and colourism have remained the main resources of expression. If, however, we compare the two cycles mentioned, we will see in the new one a concentration of mass and a consequent explosion of material - of colour, form and gesture - and the creation of a new empty, white space. While in *Riffs* the main structural element was an extended line, a long continuous gesture that created the dynamic structure of the painting, now the vehicle of the painting is the blotch, or the short, brusque brushstroke. His approach to the canvas has become much more direct and immediate, subject to the impulse of the moment and yet in a way we can recognise the unconscious goal: a return to his own wellspring - to primordial painting. The impression is gained that the interface between the artist's hand and the material is completely friction-free in both directions, that there is neither obstacle nor noise. Kuliš has indeed retained all those characteristics of his that have to date characterised his painting, but his ductus in this cycle has been modified, bringing in a new and vibrant dimension that also derives from the emancipation of the material, that is, the paint. Kuliš's painting is now much more liberated, more directed, but more subliminal, in the sense of being a move in the direction of pure painting. With this new cycle of paintings, Vatroslav Kuliš not only confirms the recognisable identity of his painting but has in addition managed to create a contemporary, distinctive, independent and coherent stylistic expression.

Each individual Kuliš painting is a stylistic coherent and closed composition that when it is seen in the whole  
4 | of the oeuvre nevertheless becomes an integral part of a large whole, just as every flower, wave or gleam of

<sup>1</sup> Eco, Umberto. *Povijest ljepote [The history of beauty]*. Zagreb: Hena COM, 2004, pp. 401-404.

the sun is unique and different, and yet comprises just a little bit of a vast fresco of the natural element. This dialogue, in effect, that Kuliš in painting holds with nature has resulted in a new painterly expression, crammed with primordial energy, with an expression that is never just a representation of the natural element but is at the same time a “seismograph of the artist’s personality - of his soul”.

*Miroslav Gašparović*

#### VATROSLAV KULIŠ HERBARIUM PICTORIALIS mađarski prijevod

The painting of Vatroslav Kuliš is recognised, at the very first encounter, as being undoubtedly contemporary. It is immersed in contemporaneity, it has sprung from the moment of the present. All the doubts and dilemmas of contemporary art are reflected in it, and yet it is at the same time firmly embedded in the tradition of 20th century painting. This duality creates a generative energy that in the case of Kuliš results in a powerful painterly expression of a very clearly defined identity. Kuliš is not, even today, at the time of great artistic experiments, an artist who has directed his creative energy towards the investigation of the formal, technical or ideational and/or conceptual premises of painting, rather accepts them as the given points of departure, the basis on which his creative work is built, a space of investigation that is not a purpose in and of itself, rather a natural process in the creation of the painting.

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It is precisely on this kind of direct, impulsive approach, in which material - the paint and the canvas to which it is applied - is not just the means of expression, but a subject of a dialogue, that Vatroslav Kuliš has founded his artistic expression. The ultimate form of the work actually is created from the interactive relation of artist, the active principle, who with his deed sets the passive principles of material in motion, and material itself, which, once in motion, also has an effect upon the artist in the process of creation. In this complex process, the artist’s perception changes, which determines his reactions, and hence the following phases of the interaction, that is, the origin of the painting. Kuliš’s paintings do not come into being on the basis of some a priori determined concept or elaborated sketches that guide the process of creation from the first stroke to the final finishing touches. It is rather in fact about the activation of a spontaneous and direct approach to the painting and the process of mutual influence, via which both artist and material change, the material now being formed in an unrepeatable way. It turns into the artist’s embodiment of spirituality, that is, his style, his expression.

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*Miroslav Gašparović*

ČOKOLADNO VJENČANJE / CHOCOLATE WEDDING / CSOKOLÁDÉ-ESKÜVÜ, 2007.  
akrilik, kreda, pastel, uljni pastel na platnu / acrylic, chalk, pastel, oil crayon on canvas / akril, kréta, pasztell,  
olajpasztell vásznon; 200 x 280 cm



CRVENA ARZA / RED ARSIS / VÖRÖS ARZA, 2007.  
akrilik, pastel, kreda, uljni pastel na platnu / acrylic, pastel, chalk, oil crayon on  
canvas / akril, pasztell, kréta, olajpasztell vásznon; 90 x 70 cm



BEZ NASLOVA / UNTITLED / CÍM NÉLKÜL, 2006.  
akrilik, pastel, kreĎa na platnu / acrylic, pastel, chalk on canvas /  
akril, pasztell, kréta vásznon; 100 x 100 cm



ORFEJ S CVIJEĆEM / ORPHEUS WITH FLOWERS / ORFEUSZ VIRÁGGAL, 2007.  
akrilik, ulje, pastel, kreda, uljni pastel na platnu / acrylic, oil, pastel, chalk, oil crayon on canvas  
/ akril, olaj, pasztell, kréta, olajpasztell vásznon; 200 x 280 cm



ORFEJ S CVIJEĆEM / ORPHEUS WITH FLOWERS / ORFEUSZ VIRÁGGAL, 2007.  
akrilik, ulje, pastel, kređa, uljni pastel na platnu / acrylic, oil, pastel, chalk, oil crayon on canvas  
/ akril, olaj, pasztell, kréta, olajpasztell vásznon; 200 x 280 cm



## ŽIVOTOPIS

Vatroslav Kuliš rođen je 1951. godine u Vidošima. Zagrebačku Školu primijenjene umjetnosti završio je 1971. godine. Diplomirao je slikarstvo na Akademiji likovnih umjetnosti u Zagrebu 1976. godine u klasi profesora Šime Perića. Od 1978. do 2002. godine radio je u Leksikografskom zavodu Miroslav Krleža kao likovni urednik Opće enciklopedije i Hrvatskoga biografskog leksikona. Uz slikarstvo, bavio se grafičkim dizajnom i scenografijom. Autor je niza scenografskih rješenja za Glumačku družinu Histrión, Kazalište Komedijska, Zagrebačko kazalište lutaka i Hrvatsko narodno kazalište u Zagrebu. Autor je više grafičkih mapa. Boravio je na studijskim putovanjima u Parizu (*Cité des Artes*), Münchenu, New Yorku, Melbourneu...

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## BIOGRAPHY

Vatroslav Kuliš was born in 1971 in Vidoši. He graduated from the Zagreb Applied Arts School in 1971 and from the Academy of Fine Arts in Zagreb in 1976, class of Šime Perić. From 1978 to 2002 he worked in the Miroslav Krleža Lexicographic Institute in Zagreb as art editor of the *Universal Encyclopaedia* and the *Croatian Biographical Lexicon*. As well as painting, he has dealt with graphic design and set design. He has created a number of sets for the Histrión troupe, for the Komedijska theatre, the Zagreb Puppet Theatre and for the Croatian National Theatre in Zagreb. He has produced several albums. He has had study tours and sabbaticals in Paris (*Cité des Artes*), Munich, New York and Melbourne...

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## ÉLETRAJZ

Született 1951-ben Vidošiban. A zágrábi Iparművészeti Iskolában 1971-ben végzett, majd 1976-ban a zágrábi Képzőművészeti Akadémián Šime Perić osztályában szerzett diplomát festészetből. 1978. és 2002. között a zágrábi Miroslav Krleža Lexikográfiai Intézetben művészeti szerkesztőként dolgozott az Általános Enciklopédián és a Horvát Biográfia Lexikonon. A festészetben kívül grafikai formatervezés-

sel, valamint színházi díszlettervezéssel is foglalkozott. Számos díszlettervet készített a "Histrión" Színpártársaság, a "Komedijska" színház, a Zágrábi Bábszínház, valamint a zágrábi Horvát Nemzeti Színház részére. Több albumot is készített. Tanulmányokat végzett Párizsban (*Cité des Arts*), Münchenben, New Yorkban és Melbourneben...

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Telefon: + +385 98318573

## SAMOSTALNE IZLOŽBE / INDIVIDUAL EXHIBITIONS / EGYÉNI TÁRLATOK

- 2007./2008. Zagreb, Muzej za umjetnost i obrt, *Herbarium Pictorium*
2007. Česke Budejovice, Digital Art Gallery
2006. Melbourne, Australija, Galerija hrvatske zajednice *Sunshine*;  
Geneve, *PALEXPO - Europ'Art* (s B. Milenkovićem i Š. Perićem);  
Poreč, Galerija Zuccato;  
Krk, Galerija Decumanus;  
Rab, galerija Knežev dvor
2005. Šibenik, Galerija sv. Krševana (grafička mapa s V. Barbierijem);  
Vodice, Crkva sv. Križa;  
Labin, Galerija Alvona;  
Vukovar, Gradski muzej Vukovar - Galerija oranžerija;  
Makarska, *II. Kačićevi susreti*
2004. Hvar, Galerija sv. Marko (grafička mapa sa V. Barbierijem)
2003. Pečuh/Pécs, Csoport-Horda Galéria;  
Zagreb, Umjetnički paviljon;  
Split, Galerija Umjetnina;  
Dugi Rat, Galerija Grada;  
Povlja, Galerija Povlja;  
Bjelovar, Muzej grada Bjelovara;  
Čakovec, Centar za kulturu Čakovec;  
Zagreb, Canvas galerija
2002. Slatina, Zavičajni muzej Slatina;  
Virovitica, Gradski muzej Virovitica;  
Našice, Zavičajni muzej Našice;  
Palmižana, Galerija Meneghello;  
Šibenik, Studio galerije sv. Krševana (s P. Barišićem);  
Metković, Gradsko kulturno središte Metković (s P. Barišićem);  
Rovinj, Galerija Tvornice duhana Rovinj;  
Mostar, Galerija Aluminij;  
Gospić, Muzej Like
2001. Rijeka, Galerija Kortil;  
Veli Lošinj, galerija Kula;  
Šibenik, Galerija sv. Krševana;  
Dubrovnik, Galerija Sebastian;  
Đakovo, Spomen muzej biskupa J. J. Strossmayera
2000. Zagreb, Obiteljski radio, Galerija pet slika;  
Kostanjevica na Krki, Galerija Božidar Jakac;  
Split, galerija Kula;  
Supetar, galerija Capra;  
Poreč, Mala galerija;  
Zagreb, Atelier za opremu umjetnina MP, vrtna izložba;  
Zagreb, Erste Steiermarkische Bank;  
Jakarta, Indonezija, Duta fine art fundation
1998. Zagreb, Galerija Dubrava
1997. Zagreb, Moderna galerija - Studio Josip Račić;  
Široki Brijeg, Franjevačka galerija;  
Metković, Gradsko kulturno središte Metković;  
Zagreb, Salon galerije Karas
1996. Zagreb, Zapovjedništvo HRZ i PZO  
Šibenik, Galerija Sebastian;  
Dubrovnik, Galerija Sebastian;  
Nin, Galerija Višeslav;  
Zagreb, Galerija Arterija
1995. Zagreb, Galerija Arterija;  
Pag, Crkva sv. Jurja
1994. Samobor, Messing Ars Canvas;  
Novalja, Galerija Kunkera
1993. Madrid, *ARCO* - Međunarodni sajam umjetnosti (s B. Bučanom i Z. Vrkljanom);  
Zagreb, Galerija SC;  
Lovran, Villa Frappart (s P. Barišićem);  
Livno, Caffè galerija Čulo
1992. Krk, Galerija Decumanus;  
Osijek, galerija Dobri duh Osijeka;  
Livno, Galerija Matice hrvatske
1991. Zagreb, Galerija knjižnice Vjekoslav Majer;

- Zagreb, Galerija Dubrava;  
Zagreb, Muzejsko galerijski centar Gradec;  
Zagreb, Muzejsko galerijski centar (instalacija Vukovar sa Z. Novakom i Z. Vrkljanom)
1990. München, Galerija Scorpion;  
Novalja, Galerija Kunkera
1989. Zagreb, Galerija A;  
Mali Lošinj, Centar za kulturu;  
Klek, Galerija Stećak;  
Zagreb, Galerija Forum;  
Slavonski Brod, Galerija Port Arthur;  
Zadar, Crkva sv. Petar i Andrija stari;  
Ermioni, Galerija Porto Hydra
1988. Klek, Galerija Stećak
1987. Zagreb, Galerija Caffè 85;  
Rijeka, Galerija Kvarner Expressa;  
Krapina, Galerija Hušnjakovo;  
Dubrovnik, Galerija Sesame;  
München, Galerija Winakurov
1986. Karlovac, Zorin dom;  
Zagreb, Galerija Dubrava
1985. Zagreb, Autorski izlog knjižare August Šenoa;  
Velika Gorica, Galerija Galženica;  
Zagreb, INA-Projekt
1983. Karlovac, Zorin dom (s A. B. Švaljekom);  
Bari, *Expo Arte* (s N. Falout i N. Kavurić-Kurtović)
1982. Palmižana, Galerija Škorpion  
Zagreb, Galerija Dubrava (s A. B. Švaljekom)
1981. Zagreb, Studio galerije Forum;  
Karlovac, Galerija Barešić
1980. Zagreb, Galerija Vladimir Nazor;  
Hvar, Galerija na bankete
1979. Varaždin, Narodno kazalište August Cesarec
1969. Zagreb, Galerija Dubrava
- SKUPNE IZLOŽBE / COLLECTIVE EXHIBITIONS / CSOPORTOS TÁRLATOK
2007. Toronto, Kanada, *Peterostrana aktualnost slikarstva*;  
Zagreb, Dom hrvatskih likovnih umjetnika, 42. zagrebački salon;  
Tel Aviv, Horace Richter Gallery;  
Dubrovnik, Galerija Sebastian, 35 umjetnika za 35 godina galerije Sebastian;  
Chicago, Cook County Building, *Peterostrana aktualnost slikarstva*;
- Mainz, Rathaus Mainz, *Hrvatski umjetnici u Mainzu*
2006. Graz, Kuenstlerhaus, *Format*;  
Zagreb, Muzej za umjetnost i obrt, *Skriveno blago*;  
Zagreb, Galerija Klovičevi dvori, *Novija sakralna umjetnost*;  
Zagreb, Dom hrvatskih likovnih umjetnika, *Résumé*;  
Otawa, Sussex Gallery, *Peterostrana aktualnost slikarstva*;  
Vukovar, Gradski muzej Vukovar, 1. vukovarski salon
2005. Zagreb, Dom hrvatskih likovnih umjetnika, *Kraj stoljeća kraj slikarstva*;  
Termoli, Galleria Civica d'Arte Contemporanea
2003. Ljubljana, Jakopičeva galerija, *Nekoč in sedaj*;  
Split, Umjetnička galerija, *Onda i sad*;  
Osijek, Galerija likovnih umjetnosti, *Onda i sad*
2002. Zagreb, Galerija Klovičevi dvori, *Triennale hrvatskog crteža*
2001. Paris, *Triennale mondiale d'estampes petit format*;  
Split, Galerija umjetnina, *Splitski salon*;  
Zagreb, Galerija CEKAO;  
Innsbruck, Galerie BTV, *Zeitgenössische kroatische Kunst*;  
Lovran, Galerija Laurus, Likovna radionica *Oraj*;  
Vukovar, Gradski muzej Vukovar, *U susret vukovarskom salonu*;  
Zagreb, Galerija Matice hrvatske, *Iza fotografije 2*
2000. Sydney, Croatia house, *Contemporary Croatian Graphic Art*;  
Varaždin, Galerija Zlati Ajngel, *Iza fotografije 1*
1999. Praha, Češka, Galerija Miro, *More*;  
Dubrovnik, Umjetnička galerija, *Mediteranski susreti- biennale likovnih Umjetnosti*;  
Otawa, Kanada, Embassy of the Republic Croatia, *Croatian Contemporary Art*;  
Zagreb, Dom hrvatskih likovnih umjetnika, *Triennale hrvatskog crteža*
1998. Köln, Deutsch Welle, *Das Meer*;  
Moskva, Solyanka Art Gallery, *More*;  
München, Kroatisches Haus, *Zeitgenössische Kroatische Maler und Bildhauer*;  
Alexandria, *Biennale d'Aleksandrie*
1997. Zagreb, Galerija Arteria, *Autoportret*;  
Karlovac, Zbirka umjetnina Nine Vranića, *Portreti umjetnika*;  
Rovinj, Zavičajni muzej, *Autoportret* (Arteria);
- Zagreb, Galerija Dubrava, 20. likovni život Dubrave;  
New York, Paulina Rieloff Gallery, *Croatian Artist Against Leukemia*
1996. Zagreb, Galerija Arteria, *Krajolici*
1995. Sartirana, Sartirana Lomelina, *Aspetti dell'Arte Croata Contemporanea*;  
Zagreb, MGC, 30. zagrebački salon;  
Osijek, Galerija Dobri duh Osijeka
1994. Ljubljana, Muzej novejšje zgodovine, *(Ne)prepoznatljiva slika*;  
München, Kunststuf, *Zagreber Hexagon*;  
Zagreb, MGC, *Zagrebu za obljetnicu - Zagreb u djelima suvremenih likovnih umjetnika*
1993. Zagreb, Moderna galerija, *Suvremena hrvatska umjetnost*
1992. Zagreb, MGC, *Hrvatski umjetnici Herceg-Bosne*
1991. Herceg-Novi, 24. hercegovski zimski salon;  
Rijeka, Galerija Laval, *Nova hrvatska sakralna umjetnost*;  
Ljubljana, Gospodarsko razstavišče A.A.F., *1-th Yugoslav Fair for Contemporary Art*;  
Zagreb, Zagrebački velesajam, *Zagreb Art Fair*, Moderna galerija
1990. Zagreb, 20. zagrebački salon;  
Široki Brijeg, stalni postav Franjevačke galerije Široki Brijeg
1989. Varaždin, Gradski muzej, izložba donacije suvremenih umjetnika
1987. Zagreb, 19. zagrebački salon
1985. Zagreb, Vjesnikova izložba na otvorenom;  
Zagreb, Starogradska vijećnica, *Galerija nad Atlantikom*;  
Ljubljana, Galerija Ars, *Galerija nad Atlantikom*;  
Beograd, Umjetnički paviljon Cvijete Zuzorić, *Galerija nad Atlantikom*;  
New York, Kulturno informativni centar, *Galerija nad Atlantikom*;  
Arandelovac, *Smotra jugoslavenske umetnosti*
1984. Zagreb, Vjesnikova izložba na otvorenom;  
Zagreb, Umjetnički paviljon, 15. salon mladih;  
Zagreb, Galerija Dubrava, *Likovni život Dubrave*;  
Sarajevo, Hotel Holliday Inn, *Galerija nad Atlantikom*;  
Zagreb, MGC, *Galerija nad Atlantikom*;  
Beograd, Galerija A2, *Galerija nad Atlantikom*
1983. Zagreb, Vjesnikova izložba na otvorenom;  
Zagreb, Umjetnički paviljon, 14. salon mladih;

## POPIS IZLOŽENIH RADOVA

- Karlovac, Galerija Vjekoslav Karas, *3. biennale akvarela Jugoslavije*;  
Osijek, Galerija likovnih umjetnosti, *3. biennale akvarela Jugoslavije*;  
Zadar, Gradska loža, *3. biennale akvarela Jugoslavije*;  
Hvar, Galerija Arsenal, Škoji;  
Rijeka, Moderna galerija, *12. biennale mladih*
1982. Zagreb, Galerija Forum, izložba 8 autora;  
Zagreb, Vjesnikova izložba na otvorenom;  
Karlovac, Vjesnikova izložba na otvorenom;  
Zagreb, Galerija Vladimir Nazor, iz fundusa galerije;  
Budimpešta, Szépművészeti Múzeum, *Mlada jugoslavenska umjetnost*;  
Lodz, *Mlada jugoslavenska umjetnost*;  
Poznan, *Mlada jugoslavenska umjetnost*
1981. Zagreb, Umjetnički paviljon, *16. zagrebački salon*;  
Zagreb, Vjesnikova izložba na otvorenom;  
Rijeka, Moderna galerija, *11. biennale mladih*;  
Karlovac, Galerija Vjekoslav Karas, *Biennale akvarela Jugoslavije*;  
Zadar, Galerija umjetnina Narodnog muzeja, *Biennale akvarela Jugoslavije*;  
Kragujevac, Umetnička galerija Narodnog muzeja, *Biennale akvarela Jugoslavije*;  
Klek, Galerija Stećak, izložba članova galerije;  
Zagreb, Galerija Vladimir Nazor, iz fundusa galerije;  
Zagreb, Umjetnički paviljon, *13. salon mladih*
1980. Zagreb, Umjetnički paviljon, otkup umjetnina 1979.;  
Zagreb, Galerija Karas, *8. postav hrvatske recentne likovne umjetnosti*;  
Opuzen, Likovni salon, izložba članova Galerije Stećak;  
Metković, Narodno kazalište, Izložba članova grupe *Stećak*;  
Zagreb, Umjetnički paviljon, *12. salon mladih*;  
Nova Gradiška, Galerija Kerdić, 10. likovna kolonija *Strmac 80*;  
Vinkovci, Gradski muzej Vinkovci - Galerija umjetnosti, izložba likovne kolonije *Strmac 80*;  
Slavonski Brod, izložba kolonije *Strmac 80*;  
Beograd, Vračarski dani kulture;  
Zagreb, Galerija Dubrava, *Likovni život Dubrave*;  
Zagreb, Galerija Mladost, članovi Galerije *Stećak*
1979. Zagreb, Galerija Dars, izložba grupe autora;  
Zagreb, Dramsko kazalište Gavella, izložba grupe autora;  
Rijeka, Moderna galerija, *10. biennale mladih*;  
Zagreb, Umjetnički paviljon, *11. salon mladih*;
1978. Zagreb, Umjetnički paviljon, *10. salon mladih*
1976. Poreč, Istarska Sabornica, *XVI Annale*;  
Beograd, Galerija Doma omladine, izložba studenta ALU;  
Zagreb, Galerija Karas, izložba mladih
1974. Zagreb, Umjetnički paviljon, *9. zagrebački salon*;  
Zagreb, Umjetnički paviljon, *7. salon mladih*;
1972. Zagreb, Galerija SC, izložba studenata ALU
- NAGRADE I PRIZNANJA / PRIZES AND AWARDS / DÍJAK ÉS ELISMERÉSEK
1982. Nagrada na Bienallu akvarela Jugoslavije, Karlovac
1986. Priznanje općine Dubrava za unapređivanje kulture, Zagreb
2001. Državna nagrada Vladimir Nazor / National Vladimir Nazor Prize
2004. Godišnja nagrada Galerije Forum / Annual Forum Gallery Prize for 2003
- ODLIČJA / DECORATIONS AND MEDALS / KITÜNTETÉSEK
1992. Spomenica Domovinskog rata 1990-1992.
1997. Odlikovanje Reda Danice Hrvatske s likom Marka Marulića / Order of the Croatian Daystar with the Figure of Marko Marulić
- 1 **Slika 1.**, 2006.  
akrilik, pastel, kreda na platnu;  
84 x 119 cm
- 2 **Slika 2.**, 2006.  
akrilik, pastel, kreda na platnu;  
88 x 120 cm
- 3 **Slika 3.**, 2006.  
akrilik, pastel, kreda na platnu;  
88,5 x 120 cm
- 4 **Srebrena**, 2006.  
akrilik, pastel, kreda, uljni pastel  
na platnu; 81 x 100 cm
- 5 **Bez naslova**, 2006.  
akrilik na platnu; 100 x 100 cm
- 6 **Bez naslova**, 2006.  
akrilik, pastel, kreda na platnu;  
100 x 100 cm
- 7 **Bez naslova**, 2006.  
akrilik, pastel, kreda na platnu;  
100 x 100 cm
- 8 **Bez naslova**, 2006.  
akrilik, pastel, kreda na platnu;  
100 x 100 cm
- 9 **Bez naslova**, 2007.  
akrilik, pastel, kreda, uljni pastel  
na platnu; 88 x 120 cm
- 10 **Pathos nježnosti**, 2006.  
akrilik, kreda, pastel, tuš u boji  
na platnu; 114 x 146 cm
- 11 **Melbourne 3.**, 2007.  
akrilik, kreda, pastel na platnu;  
118 x 168 cm
- 12 **Bez naslova**, 2007.  
akrilik, pastel, kreda, uljni pastel  
na platnu; 125 x 164,5 cm
- 13 **Bez naslova**, 2006.  
akrilik, pastel, kreda, uljni pastel  
na platnu; 125 x 164,5 cm
- 14 **Ikonografija spontanog**, 2007.  
akrilik, pastel, kreda, uljni pastel  
na platnu; 124,5 x 164,5 cm

- |    |                                                                                                                |    |                                                                                                    |    |                                                                                                     |    |                                                                                               |
|----|----------------------------------------------------------------------------------------------------------------|----|----------------------------------------------------------------------------------------------------|----|-----------------------------------------------------------------------------------------------------|----|-----------------------------------------------------------------------------------------------|
| 15 | <b>Bez naslova</b> , 2006.<br>akrilik, pastel, kreda, ugljen, tuš u boji, uljni pastel na platnu; 145 x 195 cm | 29 | <b>Pelješac</b> , 2007.<br>akrilik, kreda, uljni pastel na platnu; 200 x 280 cm                    | 43 | <b>Isijavanje</b> , 2006.<br>akrilik, kreda, pastel na platnu; 88 x 120 cm                          | 57 | <b>Kopnjenje</b> , 2007.<br>akrilik, kreda, uljni pastel na platnu; 88 x 120 cm               |
| 16 | <b>Herbarij intime</b> , 2007.<br>akrilik, pastel, kreda, uljni pastel na platnu; 145 x 195 cm                 | 30 | <b>Sunshine</b> , 2007.<br>akrilik, kreda, pastel, uljni pastel na platnu; 200 x 300 cm            | 44 | <b>Protuberanca</b> , 2006.<br>akrilik, kreda, pastel na platnu; 84,5 x 119,5 cm                    | 58 | <b>Bez naslova</b> , 2006.<br>akrilik, kreda, tuš u boji, uljni pastel na platnu; 80 x 100 cm |
| 17 | <b>Bez naslova</b> , 2006.<br>akrilik, pastel, kreda, ugljen, uljni pastel na platnu; 129,5 x 190 cm           | 31 | <b>Čokoladno vjenčanje</b> , 2007.<br>akrilik, kreda, pastel, uljni pastel na platnu; 200 x 280 cm | 45 | <b>Mačji hod</b> , 2007.<br>akrilik, kreda, pastel na platnu; 90 x 116 cm                           | 59 | <b>Ožujak</b> , 2006.<br>akrilik, kreda, tuš u boji, uljni pastel na platnu; 70 x 90 cm       |
| 18 | <b>Bez naslova</b> , 2006.<br>akrilik, pastel, kreda, ugljen, uljni pastel na platnu; 125 x 165 cm             | 32 | <b>U susret Šoljanu</b> , 2007.<br>akrilik, kreda, uljni pastel na platnu; 200 x 280 cm            | 46 | <b>Roza</b> , 2007.<br>akrilik, kreda, pastel na platnu; 80 x 120 cm (?)                            | 60 | <b>Bez naslova</b> , 2007.<br>akrilik, kreda, uljni pastel na platnu; 50 x 70 cm              |
| 19 | <b>Kameni cvijet</b> , 2006.<br>akrilik, pastel na platnu; 118 x 168 cm                                        | 33 | <b>Stakleno svitanje</b> , 2007.<br>akrilik, kreda, uljni pastel na platnu; 200 x 300 cm           | 47 | <b>Pelješac I</b> , 2007.<br>akrilik, kreda, uljni pastel na platnu; 70 x 90 cm                     | 61 | <b>Bez naslova</b> , 2006.<br>akrilik, kreda, uljni pastel na platnu; 49,5 x 64,5 cm          |
| 20 | <b>Bez naslova</b> , 2007.<br>akrilik, pastel, kreda, uljni pastel na platnu; 125 x 165 cm                     | 34 | <b>Ritam ljubičaste sintakse</b> , 2006.<br>akrilik, kreda, uljni pastel na platnu; 130 x 190 cm   | 48 | <b>Stroboskopija žutog i plavog</b> , 2007.<br>akrilik, kreda, uljni pastel na platnu; 200 x 300 cm | 62 | <b>Bez naslova</b> , 2006.<br>akrilik, kreda, uljni pastel na platnu; 50 x 65 cm              |
| 21 | <b>Bez naslova</b> , 2007.<br>akrilik, pastel, kreda, uljni pastel na platnu; 125 x 165 cm                     | 35 | <b>Brown Sugar</b> , 2007.<br>akrilik, kreda, uljni pastel na platnu; 125 x 165 cm                 | 49 | <b>Bez naslova</b> , 2006.<br>akrilik, kreda, uljni pastel na platnu; 200 x 280 cm                  | 63 | <b>Bez naslova</b> , 2006.<br>akrilik, kreda, uljni pastel na platnu; 50 x 64 cm              |
| 22 | <b>Bez naslova</b> , 2006.<br>akrilik, pastel, kreda, uljni pastel na platnu; 125 x 164,5 cm                   | 36 | <b>Vitičasta slika</b> , 2006.<br>akrilik, kreda, uljni pastel na platnu; 124,5 x 165 cm           | 50 | <b>Cvjetna gotika</b> , 2007.<br>akrilik, kreda, uljni pastel na platnu; 280 x 80 cm                | 64 | <b>Bez naslova</b> , 2006.<br>akrilik, kreda, uljni pastel na platnu; 50 x 65 cm              |
| 23 | <b>Diptih</b> , 2007.<br>akrilik, pastel, kreda, ugljen, uljni pastel na platnu; 168 x 232 cm                  | 37 | <b>Solar apex</b> , 2007.<br>akrilik, kreda, uljni pastel na platnu; 125 x 165 cm                  | 51 | <b>Cvjetna gotika</b> , 2007.<br>akrilik, kreda, uljni pastel na platnu; 280 x 80 cm                | 65 | <b>Bez naslova</b> , 2006.<br>akrilik, kreda, uljni pastel na platnu; 50 x 64,5 cm            |
| 24 | <b>Žuta arza</b> , 2007.<br>akrilik, pastel, kreda, uljni pastel na platnu; 90 x 70 cm                         | 38 | <b>Atahualpa 1.</b> , 2007.<br>akrilik, kreda, uljni pastel na platnu; 97 x 129,5 cm               | 52 | <b>Cvjetna gotika</b> , 2007.<br>akrilik, kreda, uljni pastel na platnu; 300 x 80 cm                | 66 | <b>Jutarnji 2.</b> , 2007.<br>kolaž, akrilik, kreda, uljni pastel na platnu; 47,5 x 33 cm     |
| 25 | <b>Crvena arza</b> , 2007.<br>akrilik, pastel, kreda, uljni pastel na platnu; 90 x 70 cm                       | 39 | <b>Atahualpa 2.</b> , 2007.<br>akrilik, kreda, uljni pastel na platnu; 200 x 280 cm                | 53 | <b>Cvjetna gotika</b> , 2007.<br>akrilik, kreda, uljni pastel na platnu; 300 x 80 cm                | 67 | <b>Isječak</b> , 2007.<br>kolaž, akrilik, kreda, uljni pastel na platnu; 47 x 32 cm           |
| 26 | <b>Orfej s cvijećem</b> , 2007.<br>akrilik, ulje, pastel, kreda, uljni pastel na platnu; 200 x 280 cm          | 40 | <b>Melbourne 2.</b> , 2006.<br>akrilik, kreda, pastel na platnu; 88 x 120 cm                       | 54 | <b>Cvjetna gotika</b> , 2007.<br>akrilik, kreda, uljni pastel na platnu; 300 x 100 cm               | 68 | <b>Bez naslova</b> , 2007.<br>kolaž, akrilik, kreda, uljni pastel na platnu; 65 x 50 cm       |
| 27 | <b>Melbourne 1</b> , 2006.<br>akrilik, kreda, pastel na platnu; 200 x 300 cm                                   | 41 | <b>Prenapučenost</b> , 2006.<br>akrilik, kreda, pastel na platnu; 88 x 120 cm                      | 55 | <b>Bez naslova</b> , 2007.<br>akrilik, kreda, uljni pastel na platnu; 88 x 120 cm                   | 69 | <b>Bez naslova</b> , 2007.<br>akrilik, kreda, uljni pastel na platnu; 65 x 50 cm              |
| 28 | <b>Bosket</b> , 2007.<br>akrilik, kreda, uljni pastel na platnu; 200 x 280 cm                                  | 42 | <b>Grimizni orden</b> , 2006.<br>akrilik, kreda, pastel na platnu; 88 x 120 cm                     | 56 | <b>Bez naslova</b> , 2006.<br>akrilik, kreda, uljni pastel na platnu; 120 x 88 cm                   |    |                                                                                               |

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