

## In Memoriam

### VJEKOSLAV BREŠIĆ, 1926. – 2012.

Malo je kolega na Stomatološkom fakultetu imalo prigodu upoznati gospodina Vjekoslava Brešića, akademskog slikara koji je velik dio svojega profesionalnoga života proveo na Klinici za kirurgiju lica, čeljusti i usta dok je još bila smještena u zgradi na zagrebačkoj Šalati. Malo njih također zna da je Vjekoslav Brešić ilustrirao nekoliko stomatoloških udžbenika, kao što su *Stomatološka protetika* u četiri dijela Miroslava Suvina, *Kirurgija glave i vrata* u tri dijela akademika Ive Čupara, *Oralna kirurgija* Ive Miše i suradnika, *Oralna kirurgija II*. Gorana Kneževića i suradnika te *Maksilofacijalna kirurgija* Marija Bagatina, Mišo Viraga i suradnika. Osim stomatološke literature ilustrirao je i nekoliko udžbenika iz ortopedije autora Ive Jajića, Tihomila Matasovića i ostalih. Za izdanja *Školske knjige* od 1957. ilustrirao je udžbenike i čitanke, a u dječjoj reviji *Modra lasta* surađivao je od 1968.

Upoznali smo se 1968. kad sam u prosincu počeo raditi u ambulanti Klinike za kirurgiju lica, čeljusti i usta na Šalati. Tada je njegova radna soba bila pokraj ordinacije u prizemlju klinike, a kasnije u prostoriji iza knjižnice na drugome katu gdje bi u tišini pripremao crteže, tekstove, grafikone i sve ostalo što je bilo potrebno za ilustraciju nekog udžbenika. Kao što je u slikarstvu bio nenametljiv i izvan svih suvremenih kretanja, tako je i u svakodnevnom životu na svojem radnom mjestu bio povučen. Ako biste ga nešto zamolili to je obavio besprijekorno i uvijek na vrijeme. To su ujedno bile prigode za razgovor, pa smo malo pomalo uspostavili suradnju i bolje se upoznali. Upoznali smo i njegovo slikarstvo i postali zaljubljenici njegova likovnog izraza posvećenog ponajviše predgrađima grada Zagreba u kojem je proveo najveći dio života, ali i Rovinju gdje je ljetovao, pa Parizu i Le Havreu kamo je često putovao s akademskim slikarom Ljubom Škrnjugom. O njegovu slikarstvu najbolje govore riječi Matka Peića i Antuna Šoljana, pa ću zbog toga citirati: *Prije Vjekoslava Brešića i danas za vrijeme Vjekoslava Brešića, nismo imali slikara s tipom tako zbijenog crteža i tako sažete boje. Ta Brešićeva likovna čvrstina izraz je Brešićeve ljudske čvrsti-*

### VJEKOSLAV BREŠIĆ 1926 – 2012

Few colleagues at the Dental School, who had the opportunity of meeting Vjekoslav Brešić, academic painter, are aware that he spent a large part of his professional life in the Clinic for Maxillofacial and Oral Surgery, at the time when it was still located in the building at Šalata. Few also know that Vjekoslav Brešić illustrated several dental textbooks, such as *Dental Prosthetics in Four Parts* by Miroslav Suvina, *Surgery of the Head and Neck in Three Parts* by academician Ivo Čupar, *Oral Surgery* by Ivo Miše and co-workers, *Oral Surgery II* by Goran Knežević and co-workers, *Maxillofacial Surgery* by Marijo Bagatin, Mišo Virag and co-workers. Apart from dental literature he also illustrated several orthopaedic textbooks by Ivo Jajić, Tihomil Matasović and others. From 1957 he illustrated the textbooks and reading books for „Školska knjiga“, and collaborated in the children’s review „Modra Lasta“ from 1968.

I met him in December 1968, when I began work in the Outpatient Department of the Clinic for Maxillofacial and Oral Surgery at Šalata. At that time his office was situated beside the Outpatient Department on the ground-floor of the Clinic, and later it was in the area behind the library on the second floor, where he was able to prepare his drawings, texts, graphics etc., needed for the illustrations of a particular textbook. In his painting he was unobtrusive and detached from fashionable trends, and in a similar manner unpretentious in his daily life at work. When asked to do something he always did it faultlessly and within the time limit. Such situations were opportunities to talk and thus we established cooperation and became better acquainted. We became enthusiasts of his artistic expression, devoted mainly to the outskirts of Zagreb, in which he spent a large part of his life, and Rovinj where he spent his summer holidays, and also Paris and Le Havre where he often travelled with the academic painter, Ljubo Škrnjug. Matko Peić and Antun Šoljan best described his painting, and I will therefore cite them: *„Before Vjekoslav Brešić, and today during the time of Vjekoslav Brešić, we did not have a painter with such*



Slika 1. U ateliju u Mesničkoj ulici u Zagrebu

Figure 1 In his atelier in Mesnička street in Zagreb



Slika 2. Vjekoslav Brešić na svojoj barci u Rovinju 1998. godine

Figure 2 Vjekoslav Brešić on his boat in Rovinj, 1998



Slika 3. Vjekoslav Brešić, Varšavska ulica, 1984. ulje na platnu, 65 x 92 cm

Figure 3 Vjekoslav Brešić, Varšavska Street, 1984, oil on canvas, 65x92cm

ne. Njega nije iskrivljavala likovna moda niti ispravljao likovni pomodizam. Njegov razvoj je jak, tvrd, uporan kao horizontala crnog ali vitalnog horizonta naše stare Trešnjevke. Zato ako je ikoji naš likovni suvremenik sa socijalnim sluhom za život običnog čovjeka i ako je ikoji naš suvremenik s talentom za mrki poetizam realizma mogao biti dokumentarist-interpretator dijela naše stvarnosti, onda je to bio Vjekoslav Brešić“. Tako je zborio Matko Peić u povodu izložbe Brešićevih slika u zagrebačkoj galeriji Josip Račić 1978. godine. U povodu izložbe slika održane također u galeriji Josip Račić 1986. godine, Antun Šoljan je o njegovim slikama napisao: „*To nisu grandiozni spomenici koje su ljudi gradili da zaustave vrijeme, to nisu mementa ičije moći i ambicija, ali su tim ljudskiji i tim prisniji: to je arhitektura koja čuva malo vrijeme malih ljudi. To je trešnjevačko, trnjansko vrijeme. Govoreći bez ikakve demagogije, ovdje imamo jedno zaista demokratsko slikarstvo. Bez obzira na mediteransku provenijenciju njegove palete, mi ovdje imamo slikara istinskog Zagreba.*

Vjekoslav Brešić rođen je 20. prosinca 1926. godine u Sarajevu. Akademiju likovnih umjetnosti pohađao je i završio u Zagrebu 1949., a *specijalku* kod prof. Jerolima Miše do 1951. Kao službenik Medicinskog fakulteta Sveučilišta u Zagrebu od 1953. godine radio je na Klinici za kirurgiju čeljusti, lica i usta u Zagrebu sve do umirovljenja 1987. Od 1957. izlagao je na mnogobrojnim izložbama u zemlji (u Zagrebu Sarajevu, Dubrovniku, Rovinju, Zaprešiću, Poreču, Labinu, Puli) i u inozemstvu (Le Havreu, Bejrutu, Damasku, Bagdadu, Firenci, Budimpešti). Njegove se slike nalaze u Modernoj galeriji HAZU-a u Zagrebu, Galeriji suvremene umjetnosti u Zagrebu, gradskim galerijama u Vukovaru, Varaždinu, Sarajevu, Dubrovniku i Rovinju te u mnogim privatnim zbirkama. Bio je nezaobilazni dio kulturne zajednice koja je djelovala u Rovinju, a pripadali su joj i književnik Antun Šoljan, slikar Ljubo Škrnjug, slikar Živko Haramija, slikar i grafičar Zdenko Gradiš, slikar Ljubo Ivančić, kipar Ante Despot i drugi. Nakon umirovljenja mogli ste ga sresti na Britanskom trgu ili u Kukuljevićevoj ulici, čestim temama njegovih slika ili, pak, u Dežmanovu prolazu gdje bi se zaustavio na putu u atelier u Mesničkoj ulici. Kao što je tiho i samozatajno živio, tako je tiho i otišao. Čast mi je bila poznavati ga, s njime razgovarati o dnevnim događajima, o slikarstvu i umjetnosti. Upoznao sam tamnu stranu trešnjevačkih motiva njegova slikarstva, ali i onu kasniju, svježiju s više kolorita. Sjećam se njegovih vrhunskih djela iz Pariza i Le Havrea od kojih se neka ubrajaju u sam vrh hrvatskoga slikarstva, rovinjskih motiva i bezbroj slika pinija koje je snažno prikazivao i koje su ga često kao motiv inspirirale. Sjećam se mnogobrojnih portreta znanaca, mrtvih priroda, crvenih suncobrana s Britanskoga trga koji je slikao u svim godišnjim dobima te eksperimenata s motivima lutaka tako neobičnim za njegovo slikarstvo. U društvu s prijateljima, koje je prihvatio, njegovu su zatvorenost često probijale duhovite dosjetke i suzdržan smijeh koje ostali nisu zapazili. Umro je 17. ožujka 2012. Njegovo je počivalište samo 50-tak metara od ulaza na Mirogoj kad se dolazi sa Srebrnjaka. Pokoj mu vječni.

*dense drawing and such condensed colours. Brešić's artistic strength is a reflection of his human strength. He is not negatively affected by artistic trends or modified artistic trendiness. His evolution is strong, hard, determined like the horizon of the dark, although vital, horizon of old Trešnjevka. Thus, if anyone of our contemporary painters with a feeling for the social life of the 'common man', and if anyone of our contemporary painters with a talent for dark pitetistic realism could be a documentalist of part of our reality, then it was Vjekoslav Brešić“, Matko Peić for the exhibition of Brešić's paintings in the „Josip Račić“ Gallery in 1978. On the occasion of the exhibition of paintings held in the „Josip Račić“ Gallery in 1986 Antun Šoljan wrote the following: „They are not grand monuments built by people to halt time, they are not mementos of a nation of power and ambition ,and consequently they are more human and more intimate: it is architecture which preserves a certain time for a certain people. The time of Trešnjevka and Trnje. Without any demagogy , we have here really democratic painting. Regardless of the Mediterranean provenance of his palette, we have here a painter of true Zagreb“.*

Vjekoslav Brešić was born on 20 December 1926 in Sarajevo. He completed the Academy of Visual Arts in Zagreb in 1949, and specialisation with Prof. Jerolim Miše up until 1951. From 1953 until his retirement in 1987 he was an employee of the Clinic for Maxillofacial and Oral Surgery of the Medical School University of Zagreb. From 1957 he exhibited his work in numerous exhibitions at home (Zagreb, Sarajevo, Dubrovnik, Rovinj, Zaprešić, Poreč, Labin, Pula) and abroad (Le Havre, Beirut, Damask, Bagdad, Florence, Budapest). His paintings can be seen in the Modern Gallery of HAZU in Zagreb, the Gallery of Modern Art in Zagreb, the town galleries in Vukovar, Varaždin, Sarajevo, Dubrovnik and Rovinj, and in numerous private collections. He was an inevitable part of the cultural society which was active in Rovinj, and which included the author Antun Šoljan, painter Ljubo Škrnjug, painter Živko Haramija, painter Zdenko Gradiš, painter Ljubo Ivančić, painter Ante Despot and others. After his retirement one could meet him on Britanski Square or in Kukuljević's Street, which were often the subjects of his paintings, or even in Dežman's Passage, where he would stop on his way to the atelier in Mesnička Street. It was an honour to know him and to talk to him about everyday events, painting and art. I became acquainted with the dark side of the Trešnjevka motifs of his painting, and also those more recent with more colours which occurred later. I remember his excellent works from Paris and Le Havre, of which some fall into the category of the best of Croatian painting, the Rovinj motifs and the many paintings of pine trees, which frequently inspired him as a motif. I recall the many portraits of his acquaintances, still life, red sunshades in Britanski Square, which he painted in all seasons of the year and his experiments with dolls as motifs, which were so unusual for his painting. In the company of acquaintances with whom he associated, his witty remarks and suppressed laughter often overcame over his taciturnity, which others did not notice. He died on 17 March 2012. His grave is situated about 50 metres from the entrance to the Mirogoj Cemetery, from the direction of Srebrnjak. May he rest in peace.