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## Rukovet Josipa Vanište

Povodom devedesete godišnjice života i rada akademika Josipa Vanište Hrvatska akademija znanosti i umjetnosti priredila je komornu izložbu i svečano predstavljanje odabranih djela iz njegova bogatog i dragocjenog umjetničkog opusa. Pozdravno izlaganje akademika Zvonka Kusića, predsjednika Hrvatske akademija, predstavlja Vaništu kao plodnog pisca, kroničara likovnih događanja, suptilnog slikara - ali i rušitelja konvencija, te virtuoznog portretiste Krležu. Ministrica kulture Republike Hrvatske dr. sc. Andrea Zlatar Violić otvorila je izložbu uz prigodnu besjedu o značajkama Vaniština djela s naglaskom na svestranost njegova opusa, izraženog u spoju riječi i crtanja kao umrežene stvarnosti iznimnog postojanja. Autor izložbe akademik Tonko Maroević evocirajući karakteristike Vaniština opusa osmislio je izložbu vođen idejom ukazivanja na raspone umjetnikovih interesa, a ne na prezentaciju iscrpnosti i potpunosti, sa zaključkom da Josip Vaništa daje mjeru i dostojanstvo poslu kojim se bavi, vokaciji koju slijedi i stvaralačkim darovima kojima nas obogaćuje. Organizaciju svečanosti upriličili su akademik Velimir Neidhardt kao urednik i član suradnik Nenad Fabijanić kao autor postave izložbe.

### *Ključne riječi*

izložba; opus; pisac; slikar; Gorgona

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## Josip Vaništa's 'Handful'

On the occasion of Academician Josip Vaništa's 90th birthday, the Croatian Academy of Sciences and Arts organised an exhibition and formal presentation of selected works from his rich and valuable artistic opus. The welcome by Academician Zvonko Kusić, president of the Croatian Academy of Sciences and Arts, presents Vaništa as a fruitful writer, a chronicler of artistic events, and a subtle painter, as well as a destroyer of convention, and Krleža's master portraitist. Andrea Zlatar Violić, Croatian Minister of Culture, opened the exhibition with a speech on the significance of Vaništa's works, with an accent on the versatility of his opus expressed in the connection of words and drawing as a virtual reality of exceptional existence. Academician Tonko Maroević, exhibition author, conceived an exhibition led by the idea of illustrating the range of the artist's interests, not of the presentation of exhaustiveness or completeness, concluding that Josip Vaništa provides measure and dignity to the work he does, a vocation followed by the creative gifts with which he enriches us. The organization of the exhibition was provided for by Academician Velimir Neidhardt as editor and associate member Nenad Fabijanić as exhibition designer.

### *Key words*

exhibition; opus; writer; painter; Gorgona



## ZVONKO KUSIĆ

Predsjednik Hrvatske akademije znanosti i  
umjetnosti

Dopustite da vas sve srdačno pozdravim u ime Hrvatske akademije znanosti i umjetnosti. Posebno bih pozdravio ministricu Andreju Zlatar Violić te sve ugledne goste i drage prijatelje na ovom važnom događaju Hrvatske akademije znanosti i umjetnosti. Akademija se u zadnje vrijeme otvorila javnosti s pogledom uperenim u budućnost. Kao jedna od temeljnih institucija hrvatskog naroda i svih njenih građana, Akademija u svim društvenim područjima organizira manifestacije s ciljem usmjeravanja društvenih promjena i razvoja, a istovremeno čuvanja identiteta nacije. Današnji događaj na jedinstveni način simbolizira tu Akademijinu misiju. Akademik Vaništa ove godine obilježava dvadeset godina otkako je izabran za redovitog člana Akademije i kao jedan od najznačajnijih i najutjecajnijih umjetnika hrvatske kulture on se uklapa u tzv. „četvrtke“, koji znače otvaranje i dijalog Akademije s javnošću. Svakog četvrtka Akademija ima jednu temu, a akademik Vaništa izabrao je ovaj način da se predstavi javnosti i dade svoj doprinos otvaranju Akademije. Ovo je prvi put da se neka izložba predstavlja u dva dijela. Postoji postav u atriju i postav u tzv. X. dvorani Strossmayerove galerije, gdje je izložba slika. To odgovara Vaništi jer se radi o posebnom umjetniku – takav kakav među rijetkima je u nas, pa ga je teško jednoznačno i opisati. Svi su uvijek Vaništu smatrali velikim i značajnim slikarom, međutim prije petnaestak godina on se pojavljuje sa svojim tekstovima proze te 2001. godine dobiva Nagradu *Ivan Goran Kovačić* za svoje *Zapise*. Od tada je izdao oko 600 stranica proze, koju možete vidjeti u donjem dijelu izložbe. U tom se dijelu izložbe on prikazuje kao pisac, ali izložene su i uspomene na njegove učitelje, na njegove prijatelje, na Tartagliu, njegova učitelja prema kojem je uvijek zadržao odnos poštovanja. Zatim su tu Krleža, Ljubo Babić, Junek, Štajner, Račić – cijela povijest hrvatske

## ZVONKO KUSIĆ

President of the Croatian Academy of Sciences  
and Arts

Please allow me to welcome all of you on behalf of the Croatian Academy of Sciences and Arts. I would especially like to welcome Minister Andreja Zlatar Violić and all of our esteemed guests and dear friends to this important event for the Croatian Academy of Sciences and Arts. The Academy has recently opened itself to the public, and its gaze is pointed towards the future. As one of the foundational institutions of the Croatian nation and all of Croatia's citizens, the Academy organises events in all branches of society with the intent of guiding social change and development while simultaneously protecting the nation's identity. Today's event uniquely symbolises the Academy's mission. This year, Academician Vaništa marks twenty years from having been selected as a full member of the Academy, and as one of the most significant and influential Croatian artists, he is part of our so-called "Thursdays", the Academy's open house and dialogue with the public. Each Thursday, the Academy has one subject, and Academician Vaništa has chosen this as a way to present himself to the public and to make his contribution to the opening of the Academy. This is the first time that an exhibition has been presented in two parts. There are presentations in the atrium and the 10<sup>th</sup> hall of the Strossmayer Gallery, where the exhibition is being held. This is acceptable to Vaništa, since he is a special artist — one of a rare few among us — and so it is difficult to describe him unambiguously. Vaništa has always been considered a great and significant painter, however, around fifteen years ago, he appeared with his prose and received the Ivan Goran Kovačić Award for his *Zapisi* ("Notes"). Since then, he has published around six hundred pages of prose, which you can see in the lower part of the exhibition. In this part of the exhibition, he presents himself as a writer, however he also dis-





kulture. Rekao bih da ova izložba na neki način opravdava onaj naziv koji se Akademiji pripisuje: da je to hram znanosti, kulture i nacionalnog bića. Studenti povijesti umjetnosti, studenti književnosti, studenti likovne umjetnosti mogli bi ovdje jako puno naučiti. Kada se pojavio Vaništa kao pisac, shvatilo se da on posjeduje moć da se jednako tako precizno izrazi ne samo kao slikar nego i kao pisac. Ta je njegova proza lapidarna, ona korespondira s njim i u slikarstvu. To je suspregnuta, asketska, minimalistička, često se kaže: asketska odmjerenost, profinjena, aristokratska, a istovremeno ima gotovo zastrašujuću preciznost opažanja. U tim fragmentarnim zapisima, često bez veznika, on je uspijeva u reduciranoj formi izraziti se bolje nego bilo tko drugi. Ta ga je dimenzija uvrstila među one književnike koji su napisali i najbolje stranice hrvatske književnosti. Tu ima tekstova i o Karlovcu i o njegovim roditeljima, dakle on govori i o osobama, ali i o mjestima na kojima je boravio, o Parizu, o Zagrebu. Ova izložba na katu i postav u atriju nalikuju na dnevnik koji Vaništa vodi cijeli svoj život, na dnevnik u kojem se osvrće na događanja iz svog života. Gore ćete vidjeti izložbu slika, i to u rasponu od dosta starih do najrecentnijih. Spomenuo bih kolaž koji se nalazi na ulazu s desne strane, zapravo montažu fotografija Livna u noći; u mraku se vide samo svjetla automobila, a gore je zlo koje dolazi i kraj njega je potpuno prazna slika gdje kaže: ništa se ne može reći – što govori o užasu u Bosni. Potpuno desno vidi se antologijski crtež gdje je umjetnik s tako minimalnim sredstvima mogao izazvati tako maksimalan dojam. Tu se nalazi noviji kolaž Bolnice u Dubravi. Postoji Portorož – u 14 i u 16 sati – dva mora. Onda Golgota, Prekinute veze (poznati stupovi sa žicama; aludira na prekinute veze među ljudima). Tu se vidi jedan portret Krleže u smrti i može se reći da je Vaništa kulminaciju virtuosnosti postigao u svojim portretima, gdje je s dosta minimalnim uspio prikazati maksimalno. Dakle najfinije, najsuptilnije psihološke pomake ostvario je u tim portretima. Poznat je onaj gdje je uronjena glava Krleže očajnički na samrti ili dramatično lice

plays remembrances of his teachers, his friends, of Tartaglia, his teacher, towards whom he always maintained a relationship of respect. They are followed by Krleža, Ljubo Babić, Junek, Štajner, Račić — the entire history of Croatian culture. I would say that this exhibition, in some way, justifies the title given to the Academy: a temple of science, culture, and national being. Students of art history, students of literature, students of the fine arts could learn a great deal here. When Vaništa appeared as a writer, it was understood that he had the power to express himself equally precisely both as a writer and as a painter. His prose is lapidary, and corresponds to his painting. It is restrained, ascetic, minimalistic, and it is frequently said: ascetic restraint, refined, aristocratic, while it simultaneously has a nearly frightening precision of perception. In these fragmentary notes, frequently without conjunctions, he succeeded in expressing



Dokumentacija izložena u vitrinama atrija palače HAZU (Josip Račić, Kuća Vidrić, Milan Steiner, Miroslav Krleža, Marin Tartaglia, Leo Junek, Koranski most, Marijan Detoni, Goljak 7c)  
Documents exhibited in the HAZU Palace atrium display cases (Josip Račić, Vidrić House, Milan Steiner, Miroslav Krleža, Marin Tartaglia, Leo Junek, Koranski most, Marijan Detoni, Goljak 7c)

i oči Tina Ujevića, kao da govori poznate stihove, da će umrijeti od ljepote. Gorgona je malo odmaknuta, ali nikada se ne smije zaboraviti. Gorgona i



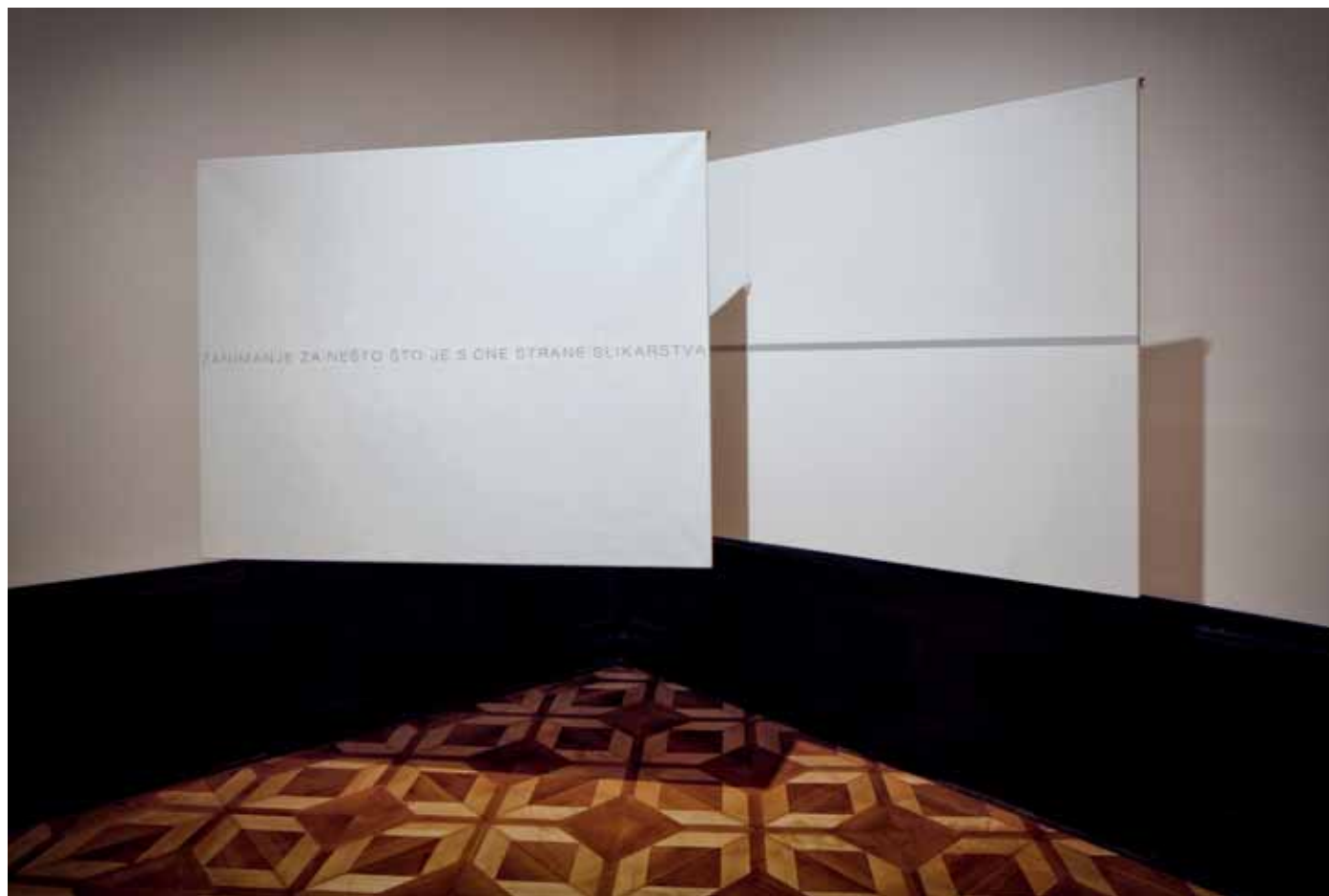
Dokumentacija izložena u vitrinama atrija palače HAZU (Josip Račić, Kuća Vidrić, Milan Steiner, Miroslav Krleža, Marin Tartaglia, Leo Junek, Koranski most, Marijan Detoni, Goljak 7c)  
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himself in reduced form better than anyone else. This aspect places him among those writers who wrote the best pages of Croatian literature. There are texts about Karlovac and about his parents — thus, he discusses both people and places he has lived, such as Paris and Zagreb. The exhibition on the first floor and the presentation in the atrium are like a diary Vaništa has been keeping his entire life, a diary that discusses events from his life. On the first floor, you will see an exhibition of paintings, from quite old ones to his most recent ones. I would like to mention a collage located to the right of the entrance, which is actually a montage of photographs of the town of Livno at night; in the darkness, only the lights of automobiles are visible, while above them evil is descending, and next to it is a completely empty picture in which he says: “nothing can be said” — speaking of the atrocities in Bosnia. Far to the right, there is an anthological drawing in which the artist creates an enormous impression using only the most minimal of means. There is also a more recent collage entitled “The Hospital in Dubrava”. There is also Portorož at two and four in the afternoon — two seas. Then Golgota, Broken Relationships (the well-known columns with cables, alluding to broken relationships between people). There is also a portrait of Krleža in death, and it can be said that Vaništa realized the culmination of his virtuosity in his portraits, where he succeeded in portraying the maximum through a mere minimum. Thus, he created the finest, most subtle psychological shifts in these portraits — that well known portrait of Krleža’s desperate, sunken face on his deathbed, or of the dramatic face and eyes of Tin Ujević, who seems as if he is quoting his well-known verse that he will die of beauty. Gorgona has been distanced, but must never be forgotten. Gorgona and the cult silver line and the Šire Salon in Preradovićeva street where the members of Gorgona gathered. Here Vaništa renewed and preserved the idea of Gorgona so it might not be forgotten. This was one of the greatest shifts in Croatian art ever... Finally,



srebrna kulturna linija i salon Šire u Preradovićevoj ulici gdje su se gorgonaši okupljali. Tu je Vaništa obnovio i sačuvao ideju Gorgone da ne padne u zaborav. To je bio jedan od najvećih pomaka hrvatske umjetnosti uopće... Nakraju bih trebao nešto reći o Vaništinu odnosu s Krležom. To je iznimno važno. Vaništa se nekim svojim temama stalno vraća – od Karlovca, od Gorgona i odnosa s Krležom, gdje su se susrela dva velikana naše književnosti i kulturne povijesti, gdje je uspostavljen specifičan odnos. Dakle, dva antipoda, jedna eksplozivna retorika i jedan samozatajan asketski miran, povučen karakter. U tim svojim zapisima u *Skitzenbuchu* Vaništa nam je otkrio mnoge stvari koje nikada ne bismo saznali o Krleži. Očito je Vaništa bio jedini koji je uspio s Krležom uspostaviti takav poseban odnos. Objasnio bih i ono što piše na pozivnici: *Izvolite prisu-*

I should say something about Vaništa's relationship with Krleža. This is exceptionally important. Vaništa continually returns to some of his themes — to Karlovac, to Gorgona and his relationship with Krleža, where two of our literary and cultural history greats met, where an unconventional relationship was established. Thus, two polar opposites — one of explosive rhetoric and the other a self-effacing, ascetically calm, withdrawn personality. In his notes in his *Skitzenbuch*, Vaništa reveals many things about Krleža we would not have known otherwise. Apparently, Vaništa was the only one able to establish such a special relationship with Krleža. I would also like to explain the quote from the invitation: *Please attend*. What does this mean? A number of years ago, as a young man, Vaništa broke with convention. He considered the term



Diptih: *Zanimanje za nešto s one strane slikarstva*, 1968.  
ulje na platnu, 180 x 140 cm

Dyptich: *Interest in what lies on the other side of painting*, 1968  
oil on canvas, 180 x 140 cm







*Put*, 1953.  
crtež olovkom, 12,7 x 28 cm

*Path*, 1953.  
pencil drawing, 12.7 x 28 cm

*stvoriti*. – Što to znači? Prije mnogo godina Vaništa je, kao mlad čovjek, rušio konvencije. Smatrao je da je izložba već zastarjeli termin i to je zapravo njegov zaštitni znak. Tako je njemu u počast i na ovoj pozivnici. Želim zahvaliti svima koji su sudjelovali u ovom velikom kulturnom projektu ne samo Akademije nego Hrvatske. To su svakako urednik kataloga akademik Velimir Neidhardt, Nenad Fabijanić, zaslužan za sjajan postav, akademik Tonko Maroević, koji je napisao predgovor, gospođa Nives Gajdobranski, koja je na svemu tome radila, a zahvaljujem i svima vama koji ste u tome sudjelovali. Htio bih biti malo osoban. Imao sam privilegij i čast da u Križanićevoj 11 puno puta budem s Vaništom, da puno razgovaram s njim. Mnogo sam od njega naučio ne samo o umjetnosti već i o životu, o filozofiji, o načinu razmišljanja. To je poseban pogled posebnog čovjeka. Mogu reći da sam ponosan što sam na taj način bio privilegiran, kao što sam ponosan što sam na čelu institucije čiji je on član. Hvala na pozornosti.

*exhibition* dated, and this is his trademark, as it also stands in his honour on this invitation. I would like to thank everyone who cooperated on this cultural project, which is significant not only for the Academy but for Croatia as well. My thanks go to catalogue editor Academician Velimir Neidhardt, to Nenad Fabijanić, who is to thank for the brilliant exhibition display, to Academician Tonko Maroević, who wrote the foreword, to Mrs Nives Gajdobranski, who worked on all of the above, and to all others who were involved. And now, I would like to get a little personal. I had the privilege and honour to spend a great deal of time with Vaništa at Križanićeveva street 11 and, about ways of thinking. It was a special glimpse at a special man. I can say that I am proud to have had the privilege, just as I am proud to head an institution he is a member of. Thank you for your attention.



ANDREA ZLATAR-VIOLIĆ  
Ministrica kulture Republike Hrvatske

Poštovane dame i gospodo, poštovani predsjedniče Akademije, akademiče Kusić, poštovani Vaništa!

U ovih nekoliko minuta koliko smo se svi okupljali imala sam privilegij pogledati barem dio donjeg dijela predstavljanja Vaniština opusa. Upravo onoga dijela koji se otkriva kroz riječi dijaloga, dijaloga s poviješću, koji je istovremeno i dijalog sa suvremenosti, dijalog s njegovim učiteljima ili s osobama koje su predstavljale moment koji ga je upućivao u razmišljanje, u crtež, u sliku, u pisanje. Nabrojena su već ta imena: Junek, Babić, Tartaglia. Tu su fotografije, tu su ulomci, zapisi. Riječ je o složenoj slici stvarnosti. Zbog toga mi dopustite da ovom prilikom, baš zbog toga što je tako teško precizno govoriti o značajkama Vaniština opusa, pročitam jednu stranicu.

Malo je ljudi koji su toliko u svom vremenu da za njih možemo reći da jesu naše vrijeme samo. Vaništa je jedan od njih. Teško je govoriti, pogotovo sa sviješću da je tema govora čovjek toliko vičan riječima i sam u javnosti poznat kao slikar, umjetnik vizualnosti, crtač i grafičar, ali taj osobiti spoj riječi i crtanja, slikanja i svega drugoga, fascinira, otežava opus djela. Vaništin opus neraskidiv je od njegove misli i proučavanja svakodnevice. Uzmemo li za primjer Krležu, crtež olovkom, pa se potom prisjetim Vaništinih riječi i tekstova o Krleži, gotovo je nemoguće ustanoviti granicu. Crtež se mijenja zahvaljujući tekstu, ali i tekst postaje jasniji zahvaljujući crtežu. Naravno, to je djelo iste osobe, istog umjetnika, iste glave i istoga srca kao što je još mnogo takvih crteža, portreta, koje također osvjetljaju i tumače autorovi napisi, izreke, rijetki intervjui. Jednako tako i konceptualna djela. Štap s dvije drške, vječni štap, on što komplicira i stvara složenim za tumačenje. Hoda li taj Krleža s vječnim štapom? Znamo li možda koliko je Kafka rezultat viđenja radoznalih očiju ili prikaz zbunjujućih okol-

ANDREA ZLATAR-VIOLIĆ  
Croatian Minister of Culture

Ladies and gentlemen, esteemed President of the Academy, Academician Kusić, dear Mr Vaništa!

In the few minutes in which we have been gathered here, I have had the privilege of observing at least a bit of the lower part of the exhibition of Vaništa's opus – that part which reveals his dialogue through words, a dialogue with history that is simultaneously a dialogue with modernity, a dialogue with his teachers or others that represent a moment that had impelled him to think, to draw, to paint, to write. These names have already been listed: Junek, Babić, Tartaglia. There are photographs, paragraphs, texts. His is a complex picture of reality. Because it is so difficult to speak precisely about the characteristics of Vaništa's opus, please allow me to read you one page.

There are few people who are so deeply rooted in their own time that we can describe them as our time itself — Vaništa is one of them. It is difficult to discuss him, especially if we are aware that we are talking about a man so skilled with words and so well known to the public as a painter, a visual artist, sketcher, and graphic artist, and his special connection of words and drawings, paintings, and everything else fascinates and renders his opus even more challenging. Vaništa's opus is indivisible from his thoughts and his study of everyday life. If I take, for example, his pen drawing of Krleža, Vaništa's words and texts on Krleža come to mind, and it becomes nearly impossible to establish a border. The drawing changes because of the text, but the text also becomes clearer because of the drawing. Of course, these are works by the same person, the same artist, the same brain and same heart, just like so many other such drawings or portraits which also enlighten and explain the author's writings, sayings, rare interviews. The same is the case with his conceptual works. A cane with two handles, the perpetual cane, which complicates



*Rooseveltovo trg, zima*, 1981.  
akvarel, 12,5 x 20,5 cm

*Roosevelt Square, winter*, 1981  
watercolour, 12,5 x 20,5 cm

nosti njegovih romana? Možemo samo konstatirati s određenim osmijehom da u Vaništinu stvaralaštvu nema pojedinačnoga djela nego je riječ o umrežavanju, modernim rječnikom kazano – o umrežavanju stvarnosti. Ono što su egzistencijalisti tumačili kao neprestano osvajanje i obnavljanje realnosti Vaništa je ostvario svojim radom. Njegova prošla djela služe nam za razumijevanje današnjih kao što i ta današnja shvaćamo znajući ona iz prošlosti. Ipak, vratit ću se na početak i reći da je ključna riječ koja sve povezuje riječ postojanje, osobno postojanje. Moglo bi se reći da su sva Vaniština djela tragovi njegova postojanja. Zvuči naivno. No nije tako jer ta umjetnička djela i nas prilikom promatranja uvlače upravo u postojanje, u našu egzistenciju. Promatrajući ponovno taj crtež Krleže, mi postojimo baš kroz tu relaciju sebe prema crtežu i crteža prema sebi i riječi koje su napisane, koje postoje

and makes interpretation difficult. Does Krleža walk with that perpetual cane? Do we know, perhaps, to what extent Vaništa's *Kafka* was a result of Vaništa's seeing with curious eyes or a portrayal of the confusing circumstances of Kafka's novels? We can only claim with a slight smile that no individual works exist in Vaništa's opus, but rather that it is a network – or in modern vocabulary, a virtual reality. What the existentialists interpreted as the endless conquest and renewal of reality, Vaništa created with his work. His past works serve to explain his current ones, just as we understand his current works through his past ones. However, I shall return to the beginning and say that the key word connecting everything is *existence*, personal existence. It could be said that all of Vaništa's works are traces of his existence. This might sound naïve, however it is not – observing his works pulls







onda kada ih mi čitamo, a mi čitamo i postojimo samo kroz taj akt relacije. Umjetnici su stoljećima tražili neka rješenja za odnose prostora i vremena, za odnose između prošlosti i sadašnjosti, a Vaništa to radi s lakoćom. Uvijek s istim veseljem i sjetom prema nama kada smo u njegovoj blizini. On nas vodi u suvremenost baš kao što roditelj, kada uzima dijete za ruku, ne želi ga samo naučiti hodati pločnikom nego ga zapravo želi naučiti voditi kroz život. Krenemo li sada gledati ove izložke, pratit će nas te oči s pogledom koji je uprt u sve tajne stvarnosti i postojanja svakoga od nas. Hvala Vam, Vaništa, na tome što ste nam omogućili da gledamo u ono što ste Vi vidjeli i u ono što Vi gledate.

Iako je riječ izložba neprimjerena, formalnost nas obvezuje da ovu izložbu Vanište, njegova postojanja, danas u prostorima otvorene Akademije, otvorene HAZU, otvorimo i službeno. Krenimo gledati!

us into his existence, into our own existence. If we re-examine the drawing of Krleža, we exist in that very relationship of ourselves towards the drawing and the drawing towards ourselves, and of the words written that exist when we read them, and we read and exist only through this act of relation. For centuries, artists have sought a solution to relationships of space and time, relationships between the past and the present, and Vaništa does this with ease. Always with the same joy and melancholy towards us when we are near him. He leads us into modernity like a parent taking his child by the hand, wanting not only to teach him to walk on the pavement but to lead him through life. If we begin to observe these works, those eyes will follow us with their gaze intent on all the secrets of the reality and existence of each of us. Thank you, Vaništa, for having enabled us to see what you have seen and what you see.

Although the word “exhibition” is inappropriate, formality requires us to declare this exhibition of Vaništa’s works, his existence, officially opened today in the spaces of the open Academy. Let’s start looking!



TONKO MAROEVIĆ  
Rukovet radova Josipa Vanište

Predstaviti Josipa Vaništu doista je zadatak koji se ne može iscrpiti i do kraja zadovoljavajuće zao-kružiti. Raznolikost i živost njegova djela, a pritom unutarnja koherencija i strogost, izmiču svakom pokušaju cjelovitog predstavljanja. Čak je manji razlog teškoćama u žanrovskoj, discipliniranoj i tehničkoj razvedenosti djelovanja (crteži, slike, kolaži, zapisi, knjige, stavovi, naukovanje i poučavanje), a više u razgranatoj kronologiji, u nelinearnom i neortodoksnom shvaćanju vremena, u poricanju i preispitivanju ustaljenih tekovina, u procesualnosti i trajnoj nestabilnosti dosegnutih rezultata, čemu se – kao kontrapunkt – suprotstavlja maksimalna ozbiljnost korištenih postupaka, iznimna zahtjevnost i dorađenost predstavljenih djela, istančana osjetljivost apartnoga likovnog (ali i književnog, pretežno lirskog) izraza.

Stoga sve izložbe Josipa Vanište imaju karakter privremenog uvida, no ujedno i težnju nekog panoramskog pogleda i transepohalnog presjeka. I razmjerno recentni pokušaj monografskog sagledavanja cjeline – ili barem: osovine – opusa, iz perspektive moderne povijesti ili ideje aktualne suvremenosti, rezultirao je manifestacijom koja je opravdano bila naslovljena “Ukidanje retrospektive”. Nakon što je u svojim lucidnim prostorno-konceptualnim zamislima sam Vaništa došao do “ukidanja perspektive”, razumljivo je da su mu se ograničenja čvrstoga povijesnoumjetničkog, stilsko-morfološkog koordinatnog sustava učinila neprimjerenima, neprikladnima, suvišnima.

Predstavljanje djela i učinka Josipa Vanište ovom je zgodom vođeno idejom ukazivanja na raspone, a ne pretenzijama iscrpnosti i potpunosti. Stoga uzimamo pojam rukoveti, kojim se Tin Ujević (našem slikaru iznimno drag i poticajan idealni sugovornik) ponizno poslužio kad je došao u priliku dati uvid u glavne etape dotad prijeđena puta. Rukovet radova Josipa Vanište dat će nam prigodnu (ali i priklad-

TONKO MAROEVIĆ  
A Handful of Works by Josip Vaništa

Presenting Josip Vaništa is a task that can never truly be exhausted or sufficiently completed. The variety and liveliness of his works and their internal coherence and strictness evade any attempt at a complete representation. The lesser problem lies in the diversity in genre, discipline, and technique of his works (drawings, paintings, collages, texts, books, opinions, experiments, and teachings), while the greater problem lies in his rambling chronology, in his non-linear and unorthodox conception of time, in his denial and examination of established accomplishments, in the procedural and lasting instability of attained results, which are, as a counterpoint, juxtaposed with the paramount seriousness of the processes used, the exceptional intricacy and completeness of his works, the refined sensitivity of his striking artistic (as well as literary, especially lyrical) expression.

It is for this reason that all of Josip Vaništa's exhibitions have the character of a temporary insight, as well as a striving towards some sort of panoramic view and trans-epochal cross-section. Even a relatively recent attempt at creating a monograph that would provide a view of the whole – or at least the pivotal part – of his opus from the perspective of the modern history of the idea of actual modernity resulted in a manifestation justly entitled “The Annulment of the Retrospective”. After having come to this “annulment of the retrospective” in his lucid, spatial-conceptual ideas, it is understandable that the limitations of a solid art-historical, stylistic, and morphological system of coordinates seemed inappropriate, unsuitable, superfluous.

Presenting the works and influence of Josip Vaništa at this point is led by the idea of displaying his range, not by any pretence of thoroughness or completeness. Thus, we take the concept of the handful, which Tin Ujević (an influential ideal interlocutor who was exceptionally dear to the



*Golgota*, 2013.  
ulje na platnu, aplikacije, 92 x 73 cm

*Golgota*, 2013,  
oil on canvas, application 92 x 73 cm

Zvonko Kusić, Andrea Zatar-Vioić, Tonko Maroević: Rukovec Josipa Vanište / Josip Vaništa's 'Handful'





nu) informaciju o ishodišnim i uporišnim točkama slikareva-piščeva nastojanja i djelovanja, drugovanja i dugovanja, sumnji i obasjanja, otkrivanja i odricanja.

Možda nije sasvim neumjesno smatrati kako Josip Vaništa čitavog života vodi emotivno-intelektualni dnevnik, kako raznim sredstvima registrira svoja viđenja i doživljaje, kako slovima i likovima reagira na raznovrsne izazove i poticaje. Doista, uza sve ostalo, on je sasvim sigurno jedan od najneravnodušnijih svjedoka i tumača mnogih pojava i vrijednih ljudi naše sredine, ali i nevolja i nepogoda što su nas povijesno zadesile. Ali prije svega on je ustrajan zagovornik vrhunskih kriterija i normi prema medijima kojima se služi i jednako uporan skeptik u mogućnost dosezanja apsolutnog. Nitko poput njega nije bio (i ostao) u trajnoj dvojbi oko mogućega cilja, premda on nipošto nije imao nedoumica oko potrebe, čak nužde, tegobnoga puta prema svladavanju stvari u korist duhovne emanacije.

Shvatimo li da nam ovom prilikom Josip Vaništa nudi pogled u svoj radni ambijent i neke od svladanih postaja, približit ćemo se meritumu i motivaciji izlaganja. Neke od ispisanih stranica intimno vođenog dnevnika i mnogi od iscrtanih listova komorno shvaćenog likovnog govora zadobili su već ionako ne samo pravo javnosti nego i zaslužen kritički ugled, a sada im se pridodaje niz komplementarnih ili paralelnih kristaliziranih iskustava da bi se ulančali u projektivnu veću cjelinu. Naravno, iz niza naročito lucidnih stavova, posebno sabranih ostvarenja iznimno nadahnutih djela dade se naslutiti bitan pozitivni saldo, čak impresivna životna aktiva, ali ovom je prigodnom manifestacijom posebno naglašena umjetnikova agilnost i aktivnost, širina i dubina angažmana, težina radnoga uloga na mnogim područjima.

S obzirom na to da je prostor omogućio dvodjelnu prezentaciju, "donja" polovica izložbe posvećena je Vaništinim publikacijama, pisanim tekstovima i sakupljenoj dokumentaciji, koja se odnosi na vlastiti rad, ali još mnogo više na rad kolega i pret-

painter) humbly put to use when given the chance to provide insight into the main levels of the path crossed so far. This handful of Josip Vaništa's works will provide us appropriate (as well as suitable) information on the origins and underpinnings of the painter-writer's strivings and work, his companionships and his debts, his doubts and enlightenments, discoveries and renunciations.

Perhaps it is not entirely inappropriate to consider Josip Vaništa to have led an emotional-intellectual diary for his entire life — how he registers his vision and experiences in various media, how he reacts to various challenges and impetuses in letters and forms. Truly, in addition to all else, he is most certainly one of the least indifferent witnesses and interpreters both of many occurrences and of the hardworking people of our region, as well as of the misfortunes and disasters that have befallen us throughout history. Above all, he is a determined promoter of the highest criteria and norms towards the media he uses, and an equally persistent sceptic of the possibility of attaining the absolute. No one like him has been (and remained) in lasting conflict over their possible goal, although he in no way had any doubts about the need for, or even the necessity of, the difficult path towards subjugating materials to spiritual emanation.

If we are aware of the fact that, on this occasion, Josip Vaništa is offering us a look at his own working atmosphere and some of the milestones he has overcome, we come closer to the merit and motivation of the exhibition. Some of the written pages of his intimately kept diary and many of the drawn pages of his privately conceived artistic speech have not only become public domain but have also received well-deserved critical acclaim, and now they are being accompanied by a series of complementary or parallel crystallized experiences so that they might be linked into a greater, projective whole. Of course, from this series of apparently lucid opinions, specially collected creations of especially inspired works, a significant positive balance can be sensed, an impressive set of lifetime

hodnika, uzora i velikana. Neosporno afektivan, a ipak čvrstom disciplinom “procijeđen”, odnos prema drugima, bližima i daljima, vitalno je ugrađen u Vaništin duhovni habitus, pa i u stvaralačku etiku. Stranice knjiga i kataloga, deplijana i fascikala u kojima je magazinirana (ali ne i inventarizirana) povijest umjetnikovih sputničkosuradničkih ili pratilačko-pobudbenih relacija s protagonistima hrvatske kulture i kreativnosti možemo shvatiti i kao podlogu na kojoj je izrasla vlastita dionica, ili pak kao postament na kojemu se bolje vidi dosegnuta osobna mjera. U svakom slučaju, Josip Vaništa nas

assets, but in this occasional manifestation, the special accent is placed on the artists agility and activity, the breadth and depth of his activity, the weight of his working role in many areas.

Considering that the space has enabled a two-part presentation, the “lower” half of the exhibition is dedicated to Vaništa’s publications, written texts and collected documentation, which relates to his own work, but even more so to the work of his colleagues and predecessors, exemplars and greats. Undeniably affective and yet “filtered” by strict discipline, the relationship towards others both near



*Pejzaž u sjeni*, 1981.  
ulje na platnu, 75 x 95 cm

*Landscape in the shade*, 1981  
oil on canvas, 75 x 95 cm

Zvonko Kusić, Andrea Zatar-Vioić, Tonko Maroević: Rukover Josipa Vanište / Josip Vaništa's 'Handful'

je sve zadužio održavanjem spomena i čuvanjem uspomena na zbivanja oko "Gorgone" i na atmosferu vlastitoga školovanja (na Babića i Tartagliju, naročito), na atmosferu zavičajnog Karlovca (uz Detonija i Šestića, posebice), na intenzivna druženja (s Putarom i Stančićem, nadasve) i na možda još snaznija odavanja počasti (Račiću i Juneku, ponajprije). Čitavu malu epohu predstavlja Vaništino hodočašće Krleži i neosporno opravdano uzvraćena mu sklonost "gromovnika s Gvozda".

Pisana određenja i "radovi na papiru" mogu poslužiti i kao poveznica dokumentaristike i memoaristike s izvornim stvaralačkim i metastvaralačkim tvorevinama, s originalnim autorovim umjetninama izloženima u X. dvorani Strossmayerove galerije. I tu je slikar u učestalom dijalogu s drugima, u uhodanoj razradi vlastitih premisa (i ranijih ostvarenja), u kritičkom odnosu prema mediju koji koristi, pa i u povremenoj zamjeni likovnog čina ispisom mentalnog diktata. Ali koliko god se Vaništa trpio krajnjom posnošću linearnih i materičkih sredstava, koliko god sam trpio radikalnu askezu plastičnih znakova, njegovo je mjesto u hrvatskoj umjetnosti sasvim nemimoilazno, a njegov položaj u našem slikarstvu paradoksalno ključan.

Da, istina je, on slikarstvu gotovo da radije prilazi isključivo crtežom, linijom, škrtim tragovima crnine ili sivila (ili srebrnkastog sjaja grafita) na bjelini. Istina je također da se u čitavim razdobljima klonio slikanja kao razmetljive i bujne, sviđanju odveć namijenjene, radnje. Istina je isto tako da je i eksplicitno poricao šanse mimetičkog oblikovanja, odnosno barem žalio što je mogućnost slikanja ostala zaturenom u nekim drugim vremenima, sretnijim epohama. Ali neosporna je istina da Vaništa, prilazeći slikarstvu s opravdanim strahopoštovanjem, slikarstvu daje jak osobni pečat i od slikarstva dobiva teško iznuđenu, skupo plaćenu, ali uloga dostojnu zadovoljštinu.

Od najranijih radova, čak s početka četrdesetih godina, zamjetljiva je sažetost i reduktivnost, svođenje na bitno i akcentiranje "metafizičke" čovjekove odsutnosti ili pak alijenirajuće nazočnosti

and far is vitally built into Vaništa's spiritual disposition, even into his creative ethics. The pages of books and catalogues, brochures, and folios storing (but not cataloguing) a history of the artist's passenger/cooperant or attendant/motivational relationships with the protagonists of Croatian culture and creativity can be considered the background before which his own share in it grew, or even as a pedestal upon which his attained personal measure is better seen. In any case, we are all beholden to Josip Vaništa for his maintaining of memories and caring for recollections of the events surrounding the "Gorgona" group and of the atmosphere of his own schooling (especially of Babić and Tartaglia), of the atmosphere of his home town of Karlovac (alongside Detoni and Šestić), of his intense social interactions (with Putar and Stančić, above all else) and his perhaps even more intense commendation (of Račić and Junek, foremost). This entire little epoch is represented by Vaništa's pilgrimage to Krleža and the indisputably deserved fondness returned to him by the "thunder-god of Gvozd".

His written specifications and "works on paper" can also serve as a connection between documentary- and memoir-writing and original creative and meta-creative works, with the author's original works of art displayed in the 10<sup>th</sup> hall of the Strossmayer Gallery in Zagreb. Here, the painter is once again in a frequent dialogue with others, in an established elaboration of his own assumptions (and earlier creations), in a critical relationship towards the medium he uses, and even in a temporary exchange of an artistic act with the writing of a mental dictation. But however much Vaništa disciplined himself with the utmost frugality of linear and material means, however much he suffered the radical asceticism of plastic signs, his place in Croatian art is entirely inexorable, and his position in Croatian painting is paradoxically vital.

Yes, it is true, he did more readily approach painting through the sketch, the line, the mean trace of black or grey (or the silvery glow of graffiti) on white. It is also true that, during entire phases,





*Krleža na bolesničkoj postelji* 15. 12. 1981.  
crtež olovkom, 20 x 26 cm

*Krleža in his sickbed* 15 /12 / 1981  
pencil drawing, 20 x 26 cm

simboličkih predmeta. Podrazumijevano “tragično osjećanje života”, uračunata egzistencijalna tjeskoba i mučnina nikad nisu patetično ili kričavo prezentirani već suspregnuti, suzdržani, unutar kadra stegnuti i samim odnosima elemenata naznačeni, te utoliko iznimno efikasni, djelatni “potkožno” i “na duge pruge”.

Razdoblje “Gorgone”, dakako, nije ni slučajna epizoda niti tek prolazna inkubacija nego upravo logična posljedica latentne i evidentne krize vrijednosti i iscrpljenih potencijala tradicionalnog likovnog jezika. Vaniština participacija ima svojstva apsurda, crnog humora, zenbudističkog odustajanja, pesimističnog i nihilističkog inata, situacionističke

he avoided painting, seeing it as showy and exuberant, as something intended to be liked. It is also true that he explicitly denied the possibility of mimetic shaping, or rather at least regretted that the possibility of painting had remained lost in some other time, in happier ages. But it is undeniably true that Vaništa, approaching painting with justified awe, left a strong personal stamp on it and received from it a laboriously extracted, dearly paid satisfaction, but a satisfaction worth the effort.

Since his earliest works, even those from the early 1940s, there has been a perceptible brevity and reductiveness, a paring down to the important, and an accentuation of man’s “metaphysical” ab-



art BULLETIN 64 (2014), str. 17-37

*Mrtvačnica*, 1974.  
crtež olovkom, 38,8 x 24,7 cm

*Morque*, 1974  
pencil drawing, 38.8 x 24.7 cm





*Borik u Bolu*, 1997.  
kreda na papiru 29,5 x 15,5 cm

*Pine forest in Bol*, 1997  
chalk drawing, 29,5 x 15,5 cm

Zvonko Kusić, Andrea Zatar-Viočić, Tonko Maroević: Rukover Josipa Vanjše / Josip Vanjštra's 'Handful'





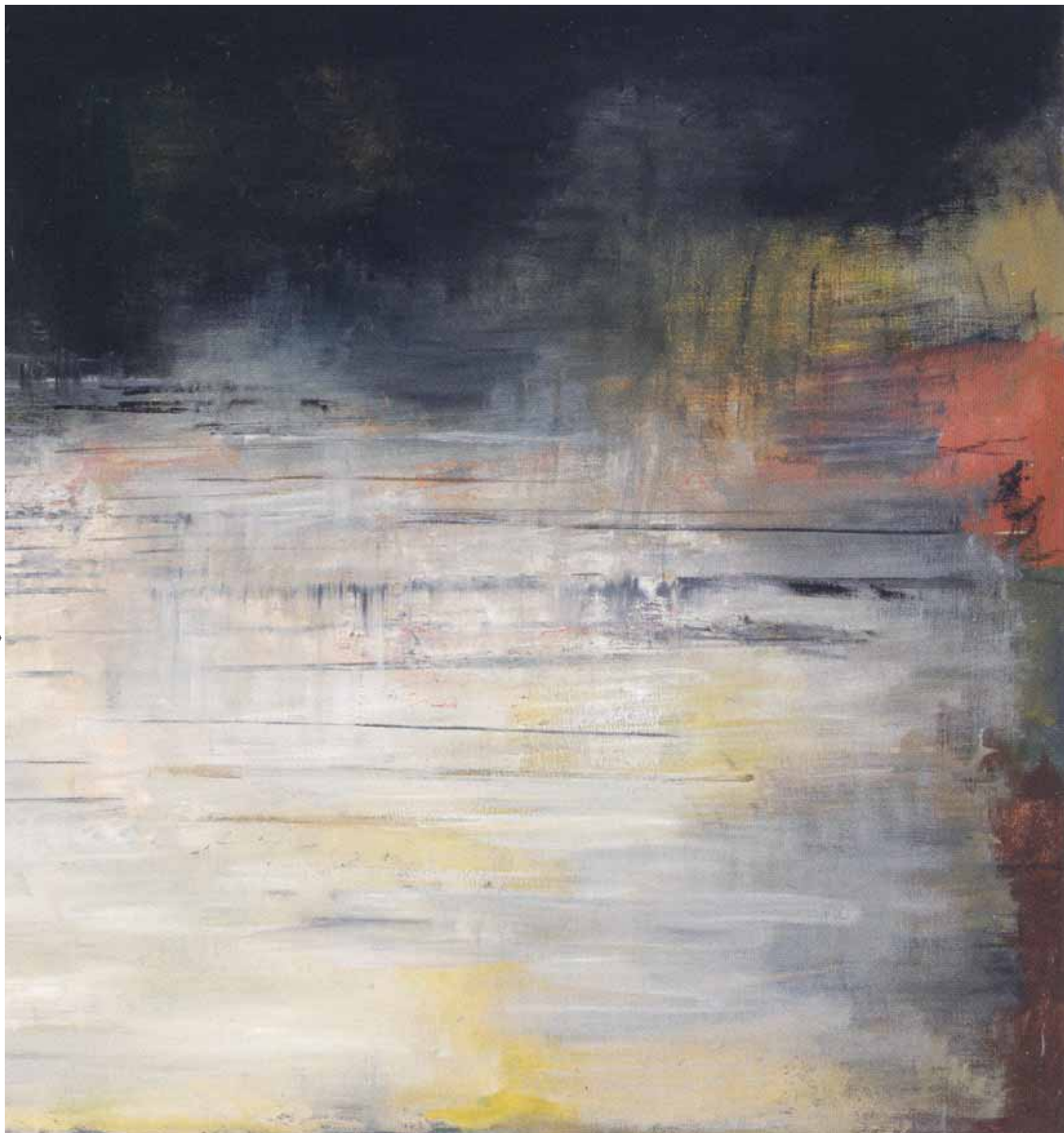


art BULLETIN 64 (2014), str. 17-37

*Kupa kod Karlovca* 750 cm, 2013.  
ulje na platnu, 67,5 x 121,5 cm

34



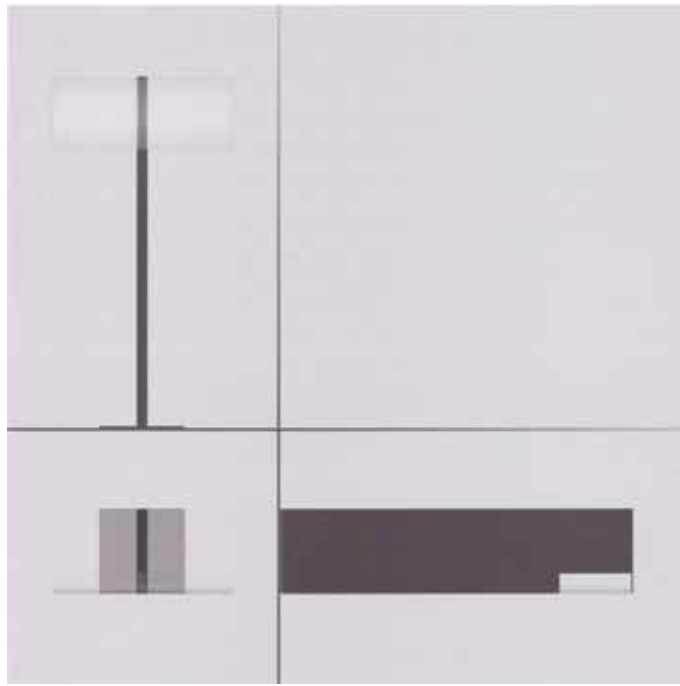


*The River Kupa near Karlovac* 750 cm, 2013  
oil on canvas, 67.5 x 121.5 cm

Zvonko Kusić, Andrea Zlatar-Viočić, Tonko Maroević, Rukover Josipa Vanjše / Josip Vanjštra's 'Handful'







*Projekt N, 2014.*  
pleksiglas, 155 x 35 x 20 cm

*Project N, 2014*  
plexiglas, 155 x 35 x 20 cm

oklade s ništavilom itd. Ali njegov najposebniji i najpertinentniji odgovor je ipak slikarski: “Srebrna linija”, slika prerezana, presječena, razdvojena neutralnom horizontalnom crtom. To razdvajanje dviju bjelina, dviju praznina (gornje i donje) korelativno je dvojenju i zdvajanju, dakle dvojbi i očaju.

Korak dalje bio je sam opis iste slike, odnosno prodor kroz nju tekstem “Zanimanje za ono što je s druge strane slikarstva”. Nizom izloženih maksima ili aforističnih sintagmi produžena je “gorgonaška” linija autorefleksije i konceptualne zaoštrenosti. Primjerice: “Ne izlagati treba samo isprazniti prostor”, odnosno “Postoji praznina i ja je propitujem”. Zadnjenavedena rečenica potječe od Baudrillarda i ona je istovremeno i obračun s iluzijom (ili zabudom) postmodernizma. Na kraju se s razlogom afirmira i tehnika “crtež riječima”, te primjenjuje na portretnu evokaciju.

Stroga selekcija crteža i kolaža, fotografija i kombiniranih tehnika (uz mali “začin” krede i pastela) premošćuje razdoblja, povezuje ono što prethodi i ono što slijedi gorgonskome postu, pretežno šesto s osmim desetljećem prošloga stoljeća. Lo-

sence, or even an alienating presence of symbolic objects. The implied “tragic feeling of life”, the included existential pain and suffering are never pathetic or blaringly presented, but instead are sober, restrained, restricted to the frame and marked by the relationships between the elements themselves, and thus are exceptionally efficient, working “subcutaneously” and “long-distance”.

The period of the “Gorgona” group, of course, was neither a coincidental episode nor a passing incubation, but rather the logical consequence of a latent and evident crisis of values and of the exhausted potential of traditional artistic language. Vaništa’s participation had characteristics of absurdity, black humour, Zen Buddhist renouncement, pessimistic and nihilistic spite, a situational gamble with nothingness, and so on. But his most special and most pertinent answer was, in fact, painted: “The Silver Line”, a painting cut, intersected, divided with a neutral horizontal line. This splitting of two whitenesses, two emptinesses (upper and lower) correlates to dilemma and despair.

The next step was the very description of the same painting, or rather his piercing of it with his text “Interest in What Lies on the Other Side of Painting”. This series of exhibited maxims or aphoristic syntagms extended the “Gorgonic” line of self-reflection and conceptual intensity. For example: “Do not exhibit, merely empty the space”, or “Emptiness exists and I am examining it”. This last sentence comes from Baudrillard, and is simultaneously a confrontation with the illusion (or folly) of post-modernism. Finally, the technique of “drawing with words” is rightly affirmed and applied to portraitist evocation.

The strict selection of paintings and collages, photographs, and combined techniques (with a slight “seasoning” of chalk and pastel) bridges eras, connects what came before and what follows the Gorgonic fast, the 1960’s and the 1980’s. The logic of his opus, therefore, is not undermined by the strong caesura of non-production of physical materializations – we only get an intermittent growth





giku opusa, dakle, ne narušava jaka cezura neproizvođenja predmetnih materijalizacija, samo što umjesto pravocrtne dobivamo isprekidanu parabolu rasta, odnosno kompenzativno nadoknađivanje prividnoga praznog hoda. Koliko god je značajna i čak sudbonosna Vaniština nazočnost u okrilju i problematici neoavangarde, nije ništa manje važno i njegovo nadmašivanje svih trendovskih okvira i tendencijskih aktualiteta. Pada nam na pamet analogija sa Cézanneovom težnjom da od impresionizma načini nešto čvršće i objektivnije. Tako je i Vaništa imao potrebu da od radikalnog ništenja ide dalje prema nečemu drugačijem, nesvodivom na ponavljaju prolaznu gestu, otvorenom za širu gamu iskustava.

Indikativno je i više nego dobrodošlo što ovu manifestaciju kruni ciklus sasvim recentnih radova, uglavnom slika, zamjetnih dimenzija i neospornih sinteznih pretenzija. Svaka je od njih dodatna razrada davno započetih usmjerenja i upravo opsesivnih motiva. Kolaž nazvan "Bolnica u Dubravi" neskrijevno je autobiografske naravi i emotivnog svodjenja računa s bolnim trenutkom, a kolaž s ikonikom jedne Derainove slike i fotografijom kipa Krista iz Perpignana znači oduživanje davnim fascinacijama. Upravo je amblematska slikareva odluka da načini ne tek novu verziju nego svojevrsni "in memoriam" svojoj glasovitoj ishodišnoj kompoziciji nazvanoj "Laterna magica". Kroz filter uvećanoga iskustva, a nesmanjene vještine i sabranosti, nastala je majstorska rekapitulacija osvojene vlastitosti. A slika nazvana "Golgotom" izvanredno je sugestivne fature, gdje se relativnom iluzionizmu zemljine kore i konkavnokonveksnih naznaka dramatičnog područja pridodaju aplikacije sasvim nemimetičkog predznaka na mjestima križeva i žrtava.

Intenzivno djelujući i stvaralački se dokazujući kroz brojna desetljeća, a posebno u sadašnjem trenutku, Josip Vaništa daje mjeru i dostojanstvo poslu kojim se bavi, vokaciji koju slijedi i stvaralačkim darovima kojima nas obogaćuje.

curve instead of a linear one, or rather a compensation for his apparent idling. However meaningful or even fateful Vaništa's presence under the aegis and problematics of the neo-avant garde, his outstripping of the framework of all trends and tendencies is no less important. Cézanne's claim that he was making something more solid and objective than impressionism comes to mind as an analogy. In the same manner, Vaništa had the need to turn from radical nothingness towards something different, something irreducible to a repeated passing gesture, open to the wider gamut of experience.

It is indicative and a more than welcome fact that this event is crowned by a cycle of entirely recent works, mostly paintings of significant dimension and indisputable synthetic pretension. Each of them is an additional analysis of paths begun long ago and of downright obsessive motives. A collage entitled "The Hospital in Dubrava" is an openly biographical, emotive settling of accounts with a painful moment, and his collage with iconics from one of Derain's paintings and a photograph of the statue of Christ from Perpignan are a settling of debts with old fascinations. The painter's decision to create a memorial to his own well-known first composition entitled "Laterna magica" instead of making a new version is emblematic. Through the filter of greater experience and equal skill and focus, the painter created a masterful recapitulation of his own conquered identity. And his painting entitled "Golgotha" is exceptionally suggestive, wherein the relative illusionism of the Earth's crust and the concave-convex traces of a dramatic space add layers of entirely non-mimetic portent to the locations of crosses and their victims.

Working intensively and proving himself creatively through numerous decades, and especially so today, Josip Vaništa gives measure and dignity to the work he does, the vocation he follows, and the creative gifts with which he enriches us.