

between “proljetni salon” and “zemlja” first phase in the painting of oton postružnik

SOURCES AND ROOTS

The early 1920s have been assessed in the recent historiography and visual art criticism as the onset of a new epoch in the broadest historical and artistic sense.¹ Those were the crucial years, pregnant with oppressions, in which Europe was heavily burdened by the consequences of World War I, the years of one of the greatest social and economic crises in history, in which our country, moreover, was passing through a difficult period of socio-political turbulence after the unification and acquisition of statehood, the years that Miroslav Krleža has termed “bloody years”.²

Artistic tendencies in the 1920s used their stylistic pluralism in order to express the pluralism of general ideas.³ The revival of realism, which dominated the European painting at the time, became the imperative of the times. The contrasting social aspects of that instable moment in history, which has also been termed “the interim period”, filled the people with insecurity and spiritual alienation, which has become one of the general features of the epoch. The artist was left with an alternative of facing or fleeing the reality — to embrace either the real image of the world or its surrealist vision, although they were actually merely the opposite poles and aspects of one and the same “new reality”.

As for the painting scene of Zagreb, in the atmosphere of which the first germs of Postružnik’s art were born, the one who was setting the temperature and shifting the boundaries in the direction of “modern”⁴

movements were the young painters of “Proljetni Salon” (Spring Salon) — Gecan, Varlaj, Trepše, and Uzelac, Tartaglia, Dobrović, Job, Šulentić, Šumanović, and others, while Ljubo Babić played an important didactic role. Although they had started from different premises in painting, from different sensitivities and experiences, having been educated in different European centres (Prague, Vienna, Munich, Rome, and Paris), these painters were connected by certain artistic yearning. It was, above all, the wish to start painting in a more modern way than the predecessors, the painters of “Croatian modernism” and the “Medulićians” — a justified striving “to reach the quality that would be equivalent to foreign artistic models.”⁵ Expressionism and the so-called Euclidian or “constructivist” painting gave the principal stamp to the stylistic variety of our visual arts in the second decade. The historical moment was not ripe to start without any background into the adventure of great leaps and breakthroughs; thus, the vanguard movements in the modern painting from the beginning of the century could barely find fertile soil in Croatia.

Postružnik continued the artistic situation of his time like a link in the chain, a shift in the line of development. His first mature paintings, with which he introduced himself to the Zagreb public in 1926, along with several likeminded painters, heralded the advent of new youth, which had matured after the war, the youth of unrelenting views, oriented not only towards beauty

između “proljetnog salona” i “zemlje” prvo slikarsko razdoblje otona postružnika

ISHODIŠTA I KORIJENI

Rane dvadesete godine valorizirane su u novijoj historiografiji i likovnoj kritici kao nastup nove epohe na najširem povijesnom i na umjetničkom planu.¹ Bile su to prijelomne godine, bremenite opterećenjima, u kojima Evropu teško pritišću posljedice prvoga svjetskog rata, kad izbija jedna od najvećih socijalnih i ekonomskih kriza u povijesti, a naša zemlja, povrh toga, prolazi teške godine društveno-političkih previranja, nakon ujedinjenja i stjecanja vlastite državnosti, koje je Miroslav Krleža nazvao “krvavim godinama”.²

Umjetničke tendencije tih dvadesetih godina izrazile su svojim stilskim pluralizmom pluralizam općih pojmova.³ Povratak realizmu, koji je u evropskom slikarstvu tada prevladao, postao je imperativ vremena. Kontrastni društveni aspekti toga nestabilnog trenutka povijesti, nazvanog još i “međuvrijeme”, izazivaju u ljudi osjećanje nesigurnosti i duhovnog otuđenja, što postaje jedna od općih oznaka epohe. Umjetniku preostaje alternativa: suočavanje ili bijeg od stvarnosti — realna slika svijeta ili nadrealna vizija sna, premda su to, zapravo, bili samo suprotno polarizirani aspekti jedne te iste “nove realnosti”.

U likovnoj klimi Zagreba, na čijem podneblju niču prvi zameci Postružnikove umjetnosti, određuju temperaturu i pomiču granične kamene u smjeru “modernističkih”⁴ kretanja mladi slikari “Proljetnog salona” — Gecan, Varlaj, Trepše i Uzelac, Tartaglia, Dobrović, Job, Šulentić, Šumanović i drugi,

a u pedagoškom smislu važnu je ulogu odigrao Ljubo Babić. Iako su polazili od različitih slikarskih pretpostavki, osobnih osjetljivosti i iskustava, školovani u različitim središtima Evrope (Prag, Beč, München, Rim, Pariz), ti su slikari bili povezani određenim umjetničkim htijenjem. Bilo je to, ponajprije, nastojanje da se proslika suvremenije od njihovih prethodnika, slikara “hrvatske moderne” i “medulićevaca” — opravdana težnja “spram traženju kvaliteta, koji bi bili na istoj razini kao i strani umjetnički uzori”.⁵ Ekspresionizam i tzv. euklidovsko ili “konstruktivno” slikarstvo davali su glavno obilježje stilskoj mnogoličnosti naše likovne umjetnosti drugog desetljeća. Tadašnji povijesni trenutak nije još bio zreo da se bez podloge krene u avanturu velikih prijeloma i skokova, pa su tako avangardni pravci modernog slikarstva s početka stoljeća teško mogli kod nas naići na pogodno tlo.

Postružnik se na likovnu situaciju svoga doba nadovezuje kao karika u lancu, pomak u razvojnoj liniji. Prva njegova zrela djela, kojima se 1926. godine uz nekolicinu istomišljenika predstavio zagrebačkoj publici, nagovijestila su nastup jedne nove mladosti, stasale nakon rata, pogleda nepomičnijih, upravljenih ne samo ljepoti kao osnovnoj konstanti, već istini kao mjerilu svih vrijednosti. No ono što je prije svega odlučivalo u formiranju umjetničkog lika mladog slikara bile su njegove mladenačke preokupacije, narav njegova, ideje kojima se zanosio, način na koji je ulazio u život i prihvaćao ga. Ishodišta svih dubljih motivacija

as the main constant, but also towards the truth as the measure of all things. But what determined the formation of the artistic personality of our young painter more than anything else were his youthful preoccupations, his nature, the ideas that he was devoted to, the way he approached life and accepted it. The sources of all deeper motivations in Postružnik's painting beginnings should be sought precisely here, on his own soil, in our painting tradition, and naturally also in his own personality.

Postružnik was born at the very turn of the century, in 1900, in the family of a reputable wholesaler, nobleman Gustav Postružnik⁶ and Marija Postružnik, born Zubaj. He spent his earliest childhood and youth in the large family house in the village of Pregrada, amidst the wavy hills of the picturesque and serene region of Hrvatsko Zagorje. Somewhere deep in the very roots of his being, the link with nature, which later filled his art so powerfully, must have already been formed.

The impulse to draw was present from his most tender years. At first, it was just a part of his careless boyhood and a favourite game, but soon it turned into an irrepressible need, more powerful than anything else, his permanent occupation, to which he devoted himself without reserve. On a sheet of paper torn out from a notebook, he wrote the beginning of his autobiographic notes with a trembling hand, who knows when, which he unfortunately never continued or completed:

"When I was a small, pre-school child, I somehow found some paints, some school gouache, and began to paint the world of my imagination and scenes from everyday life: trees, leaves, turkeys, dogs, etc. Very clumsily, of course. Later, when I was in primary school, I liked drawing more than anything else. My teacher of religion and the local chaplain, who was seriously into painting, asked me to come and see them one day and that was the moment when my first classes started, drawing from nature and getting to know the colours."⁷

Postružnik's mother supported his talent from the beginning and always stood on his side when he quarreled with his father, who objected to his painting ambitions from the first moment.⁸ Moreover, it was her who greatly contributed to the development of his original interest for painting by taking him to Vienna, Trieste, and Venice. He was still a boy when he had the opportunity to step into the sacred spaces of museums, galleries,

and large ecclesiastical buildings of those cities, where he stood before the paintings of Renaissance masters like petrified. In 1913, immediately before the war, Postružnik's father decided to move to Zagreb with his entire family for reasons of business. This gave to young Postružnik new and much greater possibilities of education and direct contacts with art. At the age of fifteen, he attended the evening school of painting led by Ljubo Babić (1915). Working and spending time in Babić's atelier confirmed his decision to become a painter. In the company of that excellent artist and pedagogue, a man of enviable culture and erudition, Postružnik acquired his first significant experiences and the verification of his own talent. He was also regularly visiting galleries and exhibitions. Encounters with the painting of Kraljević and Račić at the Gallery of Modern Art in Zagreb had a great impact on him. In their work he discovered, even before his studies, a new pictorial quality, unattained by other Croatian painters at the beginning of the century. Thus, when he began to study at the School of Arts and Crafts in Zagreb in 1918, Postružnik was not entirely ignorant of other painters: he was already in possession of certain knowledge and skills, as well as certain ideas about artistic values. Dissatisfied with the methodology of teaching and searching for more modern approaches to art,⁹ he interrupted his studies in Zagreb with professor Ferdo Kovačević and left for Prague in 1920. At that time, Prague was an important meeting point for artists and the principal relay of contemporary Parisian currents in art. It may even be supposed that he was informed about that artistic centre by the Prague students Vilko Gecan and Milivoj Uzelac, who had just returned from Prague and in 1919, at the VII Exhibition of "Proljetni Salon", loudly and very manifestly marked the arrival of "modern" stylistic orientations to Croatia. Gecan's expressionism left a particularly strong impression on Postružnik and left a trace in one of his earliest paintings.¹⁰

Very little is known about Postružnik's time in Prague, between 1920 and 1922.¹¹ Apparently, it did not influence or change him too much, while the studies as such disappointed him completely. Nevertheless, he was bound to feel the exceptional artistic atmosphere of the city and the powerful pulsation of new, progressive ideas in the artistic vanguard of the 1920s, though it is uncertain to what extent he was able to par-

ticipate and what he could appropriate for his benefit. However, it is known that it was precisely in Prague that he made first contacts with our leftist movement, so that later, when he returned to Zagreb, he established closer links with the cultural and political vanguard and the leftist intellectuals of the time.¹² It seems that his Prague period had only an episodic significance and the function of deepening his basic insights.

Postružnik's return to Zagreb in 1922 was much more fortunate and resulted in a more defined stylistic choice, as well as his first significant paintings, which have been preserved until today. Having returned from Prague, he continued his studies at the newly established Academy of Fine Arts (1922-1924), where Ljubo Babić, who had given him lessons of painting in his youth, was teaching painting and drawing from nude models. Postružnik had always considered him his only true teacher, and with a reason. Even though Postružnik's painting was considerably different from Babić's from the onset, he remained permanently loyal to his teacher's attitude towards art — the ethics of art on the one side and the insistence on "individual originality" on the other. Except for painting, he studied with equal diligence graphic arts with Tomislav Krizman and ceramics with Hinko Juhn, the doyen and founder of this branch of applied art in Croatia. These two techniques — ceramics and graphics — accompanied Postružnik throughout his creative life, complementing his visual expression.

In those years, he also found an inseparable friend in Ivan Tabaković, who certainly played a crucial role in the formation of his artistic conceptions. Except for Tabaković, he was keeping company with Đuro Tiljak, Vinko Grdan, Leo Junek, Omer Mujadžić, Antun Augustinčić, Kamilo Tompa, Nevenka Đorđević, and others; outside that artistic circle, his acquaintance with Antun Branko Šimić and August Cesarec had an essential impact upon him. Postružnik, formerly a participant of anti-Hungarian demonstrations (where he had even held fervent speeches) — that is, a man of certain rebellious and progressive past — could not remain indifferent at the sight of capital changes, social contradictions, and political events in Croatia; therefore, it is hardly surprising that he found himself on the same wavelength with the society of vanguard writers, who gave a crucial stamp to Croatian cultural life in those years.¹³

Postružnikovih slikarskih početaka valja, ponajprije, tražiti baš ovdje na vlastitu tlu, u našoj slikarskoj tradiciji i, dakako, u njemu samome.

Rodio se Postružnik na samom prijelomu stoljeća, 1900. godine, u obitelji uglednog veletrgovca Gustava pl. Postružnika⁶ i Marije rod. Zubaj. Najranije djetinjstvo i prvu mladost provodi u velikoj roditeljskoj kući u Pregradi; sred ustalasanih brežuljaka slikovitog i pitomoga Hrvatskog zagorja. Negdje duboko u samim korijenima njegova bića mora da se već tada začela veza s elementarnom prirodom koja tako snažno ispunjava njegovu umjetnost.

Nagon za crtanjem javio se u njemu već u prvim godinama života. Isprva je to bio samo dio bezbrižna djetinjstva, i najdraža igra koja se doskora pretvara u nezadrživu potrebu, jaču od svega, te ga zauvijek zaokuplja i tome se do kraja podređuje. Na istrغانom listu papira, drhtavim rukopisom, ovako započinje njegovo autobiografsko sjećanje, tko zna kad približeno i, na žalost, nikad nastavljeno i dovršeno:

“Kao malo predškolsko dijete došao sam nekako do boja, školskih akvarela i počeo slikati svijet mašte i prizore iz života, drveće, lišće, purane, pse itd. Naravno vrlo nevjesto. Kasnije u osnovnoj školi najrađe bih crtao. Učitelj vjeronauka i mjesni kapelan koji se ozbiljno bavio slikanjem pozvao me jednog dana k sebi i tu je počelo moje prvo učenje crtanja po prirodi i upoznavanje sa bojama.”⁷

Majka je od samog početka podržavala njegov talent i uvelike ga zagovarala u sukobu s ocem koji se u početku oštro suprotstavljao Postružnikovim slikarskim ambicijama.⁸ Štoviše, ona je mnogo pridonijela razvijanju njegovih prvotnih sklonosti za slikarstvo vodeći ga na putovanje u Beč, Trst i Veneciju. U tim je gradovima, još u dječjačkoj dobi, zakoraknuo u posvećene prostore muzeja, galerija i velikih crkvenih zdanja, gdje je kao opčinjen stajao pred slikama renesansnih majstora. Godine 1913, pred sam rat, Postružnikov otac odlučuje da se zbog poslova sa čitavom porodicom preseli u Zagreb. Mladom se Postružniku tada otvaraju nove i mnogo šire mogućnosti školovanja i izravnijih dodira s umjetnošću. S petnaest godina polazio je večernju privatnu slikarsku školu Ljube Babića (1915. godine). Rad i boravak u Babićevu slikarskom atelijeru utvrdio je njegovu nakanu da postane slikarom. Uz toga vrsnog umjetnika i pedagoga, zamjerne

kulture i naobrazbe, Postružnik stječe prva značajnija iskustva i potvrdu vlastitog talenta. Već tada redovito posjećuje galerije i izložbe. Susreti sa slikarstvom Kraljevića i Račića u zagrebačkoj Modernoj galeriji djelovali su na nj vrlo sugestivno. U njihovim je djelima, još prije studija, otkrio novu pikturalnu kvalitetu, nedostignutu kod drugih naših slikara s početka stoljeća. Pa kad se upisao na zagrebačku Višu školu za umjetnost i obrt 1918. godine, Postružnik, dakle, nije bio sasvim neupućen u slikarstvo: imao je već stanovito znanje i vještinu, kao i određene predodžbe o umjetničkim vrijednostima. Nezadovoljan metodom nastave, ali u potrazi za suvremenijim likovnim pristupima,⁹ prekida studij u Zagrebu kod profesora Ferde Kovačevića i 1920. godine odlazi u Prag. Prag je tada bio važno stjecište umjetnika i glavni relej suvremenih pariskih strujanja. Može se čak pretpostaviti da su ga prema tom umjetničkom središtu usmjerili praški đaci Vilko Gecan i Milivoj Uzelac koji su, netom se vrativši iz Praga, na VII izložbi “Proljetnog salona” 1919. veoma glasno i dovoljno uočljivo obilježili prodor “modernističkih” stilskih orijentacija u nas. Gecanov ekspresionizam osobito ga se snažno dojmio, ostavivši traga u jednom od najranijih njegovih radova.¹⁰

O Postružnikovu boravku u Pragu između 1920. i 1922. godine zna se vrlo malo.¹¹ Očito nije bilo presudnih utjecaja ni značajnijih promjena, a sam studij također ga je potpuno razočarao. Pa ipak, morao je osjetiti izvanrednu umjetničku atmosferu Praga i snažno pulsiranje novih, progresivnih ideja likovne avangarde dvadesetih godina, ali ostaje nepoznato koliko je sam u tome mogao sudjelovati i što je od toga mogao bilježiti kao vlastiti dobitak. Poznato je, međutim, da je baš u Pragu uspostavio prve dodire s našim lijevim pokretom, da bi se kasnije u Zagrebu uže povezao s tadašnjom kulturnom i političkom avangardom i lijevom inteligencijom.¹² Po svemu sudeći praški je period imao samo epizodno značenje i karakter produblivanja osnovnih spoznaja.

Povratak u Zagreb, 1922. godine, bio je mnogo sretniji i rezultirao je određenijim stilskim izborom kao i prvim značajnijim radovima koji su se do danas sačuvali. Nakon povratka iz Praga nastavlja studij na novoosnovanoj Akademiji likovnih umjetnosti (1922-1924), gdje mu Ljubo Babić, od kojega je još sasvim mlad primao pouke u slikanju, tada predaje slikarstvo i crtanje

akta po modelu. Postružnik ga je, s razlogom, oduvijek smatrao jedinim istinskim učiteljem. Iako je Postružnikovo slikarstvo već na početku bitno različito od Babićevog, osnovnim principima Babićeva odnosa prema umjetnosti — umjetničkoj etici s jedne a ustrajanju na “individualnoj vlastitosti” s druge strane — ostao je trajno vjeran. Osim slikarstva s jednakim marom studira grafiku kod Tomislava Krizmana, a keramiku kod Hinka Juhna, doajena i utemeljitelja ove grane primijenjene umjetnosti u nas. Te dvije tehnike — keramika i grafika — prate Postružnika kroz čitavo stvaralaštvo, dopunjujući njegov likovni izraz.

Tih godina, na Akademiji, sklapaneraskidivo prijateljstvo s Ivanom Tabakovićem, koje je zasigurno odigralo odlučnu ulogu u formiranju umjetničkih koncepcija Otona Postružnika. Osim s Tabakovićem, našao se na studiju zajedno sa Đurom Tiljkom, Vinkom Grdanom, Leom Junekom, Omerom Mujadžićem, Antunom Augustinčićem, Kamilom Tompom, Nevenkom Đorđević i drugima, a izvan toga likovnog kruga presudni je utjecaj na nj izvršilo poznanstvo s Antunom Brankom Šimićem i Augustom Cesarcem. Postružnik, nekadašnji sudionik protuugarskih demonstracija (u kojima je čak držao vatrene govore) — dakle sa stanovitim buntovnom i naprednjačkom prošlošću — nije mogao ostati indiferentan prema kapitalnim promjenama, društvenim proturječnostima i političkim zbivanjima u nas, pa ne začuđuje što se našao u društvu avangardnih književnika koji su snažno obilježili kulturni život naše sredine tih godina.¹³

Postružnikove slikarske sklonosti razvijale su se prema čistoći i jasnoći likovnoga govora, ali je odmah na početku shvaćao “formu kao izraz sadržaja”, a ne isključivo kao “umjetničku vrijednost samu po sebi”.

Đački radovi nastali u Zagrebu između 1918. i 1924. godine¹⁴ prve su stepenice u razvoju. Ta djela na zanimljiv način markiraju tri različita, kronološki uzastopna stupnja transformacije njegova slikarskog rukopisa — postupnost sazrijevanja i osamostaljenja.

“Mrtva priroda s vazom” (1918-1920) najranije je sačuvano djelo, sa svim oznakama dačkog rada u kome se miješaju različiti uzori i sheme pa se tako mjestimično probija pastozni način zagrebačke (odnosno min-henske) škole, osobito u širokom i gustom namazu tamne boje, a u kristalčno građenoj formi i čvrstoj koničnoj konstrukciji vaze pre-

Postružnik's affinity for painting was developing towards purity and clarity of visual language, but from the very beginning he understood "form as an expression of the content" rather than exclusively as "artistic value in itself."

His student paintings, made in Zagreb between 1918 and 1924,¹⁴ were the first steps in his development. They mark in an interesting way three different, chronologically subsequent stages in the transformation of the painter's handwriting — his gradual growth and emancipation.

The "Still Life with a Vase" (1918-1920) is Postružnik's earliest preserved painting, which bears all the features of a student work. It is a mixture of various models and schemes, so that occasionally one can see the creamy manner of Zagreb (that is, Munich) school, especially in the broad and dense layer of dark paint, while the crystal form and the solid conic construction of the vase reveal certain influences of Cézanne. As the starting point in the analysis of his opus, this painting offers precious information on Postružnik's sources; in other words, this painting, almost unknown until recently, allows us to make conclusions about his deep embeddedness in the local tradition and about our "quintessential painters" — Kraljević, Račić, and Becić.

The "Portrait of His Sister" (1920-1922) was the next step in his development and almost impossible to conceive outside of the painting of "Proljetni Salon", with its characteristically "constructivist", "Euclidian" painting or its "magic realism". In this portrait, Postružnik had already developed a skillfulness that proves his full maturity. He accentuated the volume by crude modelling and tonal painting with dim green hues of almost metal sonority. Serenity and immobility of the figure create an impression of isolation and a sort of "magic" feeling that many painters of "Proljetni Salon" would achieve only a few years later. The high level of style that Postružnik reveals in this painting equals some of the best pieces by painters such as Varlaj or Tiljko in their later phases.

The graphic entitled "Street" (1923/24) reveals completely different features, although still in the footsteps of "Proljetni Salon". Perhaps it was precisely the linocut technique that was accountable for Postružnik's abandonment of his characteristic modelling. Here, he used geometrization and cubic figures of evenly broken edges, while mild shading softened the

hardness of architectural forms. The space was constructed by planes and lines of various orientations and the impression of depth was created by an undulating, zigzag line of the road, ascending at sharp angles towards a town on the hill. The scene is pregnant with heavy atmosphere anticipating a catastrophe, with panic flight from a tragedy — from abandonment. This is the only preserved and known painting by Postružnik in which expressionist features with certain "constructivist" elements are accentuated so strongly that they point directly to some previous paintings by Vilko Gecan.

The "Head of a Girl" was made in 1924, most probably after Postružnik completed his studies at the Academy and immediately before he left for further education to Paris. This piece, important in terms of development, marks Postružnik's detachment from the typical patterns of "Proljetni Salon". It is pure observation, with no synthesis or idealization. While the "Portrait of His Sister" expressed a "higher" reality — a projection of ideal vision — by means of familiar stylistics of "magic realism", here he painted the character study of a girl with balanced simplicity reminiscent of early Renaissance stylisation.

That was the third stage in the transformation of Postružnik's visual expression, his conversion and return to the very beginnings, the conscious erasure of the "high", acquired, and learned "style", after which he would develop further in a completely emancipated way.

Thus, the first stage was his uncertain search of a student and an effort to master the alphabet of painting; in the second one, he reached the highest level of the contemporary circle of painters, within which he had been maturing; whereas the third stage marked — the beginning of an individualization of his own visual language. If one takes into account that Postružnik belonged to a generation for which "Proljetni Salon" was just an initial phase of gathering experience, it will become quite clear that his efforts could not stop at that.

THE PARIS EXPERIENCE

Having completed his studies in 1924, Postružnik won a scholarship of Yugoslav government and arrived to Paris at the end of the year with his drawing kit. There he joined a group of young Croatian artists, among them Kamilo Tompa, Vinko Grdan, Omer Mujadžić, and Antun Augustinčić,

while Leo Junek arrived somewhat later. All of them, unlike their predecessors, turned towards a new focus in art.

In those years, living and working in Paris was not just a matter of fashion, but was also motivated by the general artistic orientation of our painting: the mid-1920s saw the growing interest for neo-Classical elements and values. In the period of utmost spiritual and artistic crises, after dadaist destruction had brought art to the verge of abolishing all values, while the "new realistic" verism had brought about the destruction of beauty as the constant of aesthetics, Paris managed to preserve the classical identity of form and content owing to the inborn affinity of the French for order and balance. Therefore, for our painters the attractive force of Paris meant continuing the artistic tradition rather than joining the vanguard, the best witness being the fact that none of our artists reacted to surrealism at the time, although it appeared as the greatest novelty and the dominant artistic tendency precisely in the circle around André Breton.

Postružnik partly described his stay in Paris, his impressions, visual preoccupations, and his experience of the city, which had attracted him at first with its variety, but also frightened him with things unknown, in his letters to Ivan Tabaković, among which one is especially exhaustive:¹⁵

"At first, without any orientation, days are just passing by, there's something you would like to start and then things always turn out opposite. A while ago, I was seized by sickness and thus, lacking any money at the moment, I started suffering from all possible symptoms of devaluation. Tiredness, dirty clothes, quarrels, it is bound to strike you all at once and leave you in quite a bad shape. However, I managed to improve my position and I am very satisfied, I must say. I am going every day to Louvre, drawing nudes at a private school, and I am managing financially somehow. I am living like a monk, for I sense the dangers of the city. I should tell you about the painting, of course. As for the present generations, it is a bigger disappointment than I have expected. First I had the opportunity of visiting the exhibition of the autumn salon. (...) Among our painters, it is Uzelac, Stanojević, Šumanović. These last two are really good, among the others only Lhote and the Japanese Foujita are worth something. Lhote had one of the best things at the exhibition, in my opinion. The sculpture is terrible, the architecture

poznajemo stanoviti utjecaj Cézannea. Kao početna točka u analizi opusa ova je slika dragocjen podatak koji otkriva Postružnikovo ishodište, odnosno, po toj dosad gotovo nepoznatoj slici ustanovljujemo duboku ukorijenjenost u domaću tradiciju i naše “najslikarskije” uzore — Kraljevića, Račića i Becaća.

“Portret sestre” (1920-1922) naredna je stepenica razvoja i gotovo da ju je nemoguće zamisliti izvan slikarstva “Proljetnog salona” s karakteristikama “konstruktivnog”, “euklidovskog” slikarstva, ili “magičnog realizma”. U ovom portretu Postružnik je već ostvario takvu suverenost koja dokazuje potpunu zrelost. Isticanje volumena postignuto je tvrdim modeliranjem i tonskim slikanjem s prigušenim zelenim valerima gotovo metalne zvučnosti. Mirnoća i nepomičnost figure stvaraju dojam izdvojenosti i “magičnog” osjećanja, kakav će mnogi slikari “Proljetnog salona” ostvariti tek nekoliko godina kasnije. Tu postignuta visoka razina stila ravna je ponajboljim ostvarenjima jednog Varlaja ili Tiljka iz kasnijih godina.

Grafika “Ulica” (1923/24) nosi opet sasvim druge karakteristike, iako još uvijek u tragu “Proljetnog salona”. Možda se upravo tehnicu linoreza može pripisati napuštanje za nj toliko karakterističnog modeliranja. Ovdje se služi geometrizacijom i kubičnim likovima pravilno lomljenih bridova, dok tvrdoću arhitekturnih oblika ublažuje mekim sjenčanjem. Prostor gradi raznosmjerno upravljanim plošinama i linijama a dubinski privid zavojitom cik-cak linijom ceste, koja se pod ostrim kutovima strmo penje prema gradiću na brdu. Prizor je nabijen teškom atmosferom očekivanja katastrofe, paničnog bijega pred nesrećom — napuštanja. To je jedino Postružnikovo sačuvano i poznato djelo u kojem su ekspresionističke oznake s određenim “konstruktivnim” elementima tako snažno naglašene da po tome direktno upućuju na neka prethodna djela Vilka Gecana.

“Glava djevojke” nastala je 1924. godine, najvjerojatnije nakon završetka studija na Akademiji, a neposredno prije odlaska na daljnje školovanje u Pariz. U razvojnem smislu važno djelo — označuje Postružnikov otklon od tipičnih “proljetnosalonskih” obrazaca. To je čista opservacija bez sinteze i idealizacije. Dok je u “Portretu sestre” poznatom “magično-realističkom” stilistikom izrazio jednu “višu” realnost — projekciju idealnog viđenja — ovdje je s odmjerenom jednostavnošću naslikao karakternu studiju

djevojke, koja podsjeća na ranorenesansnu stilizaciju.

To je bio treći stupanj transformacije njegova likovnog izraza, konverzija i vraćanje na same početke, svjesno brisanje “visokog”, preuzetog i naučenog “stila”, odakle je dalje vodio potpuno samostalan razvitak.

Prvi stupanj bio je nesigurno dačko traženje i ovladavanje abecedom slikarstva, drugim je stigao do najviše razine suvremenog slikarskog kruga unutar kojega se razvijao, a ovaj treći značio je — početak individualizacije vlastitog likovnog govora. Uzme li se u obzir da je Postružnik pripadao generaciji kojoj je “Proljetni salon” bio tek početna iskustvena baza, sasvim je razumljivo da se njegova nastojanja nisu mogla na tome zaustaviti.

PARIŠKA ISKUSTVA

Nakon završetka studija, 1924. godine, Postružnik dobiva stipendiju jugoslavenske vlade, te s crtačkim priborom potkraj godine stiže u Pariz. Tu se priključuje grupi naših mladih slikara među kojima su se nalazili: Kamilo Tompa, Vinko Grdan, Omer Mujadžić, Antun Augustinčić, a malo kasnije stigao je i Leo Junek. Svi su se oni, za razliku od svojih prethodnika, okrenuli novom umjetničkom središtu.

Tadašnje vezanje uz Pariz nije bilo samo nova moda, već je motivirano općom umjetničkom orijentacijom našega slikarstva: oko sredine dvadesetih godina prevladao je interes za neoklasična svojstva i vrijednosti. U razdoblju najvećih duhovnih i umjetničkih kriza, kad se dadaističkom destrukcijom stiglo na rub totalnog uništenja svih vrijednosti, a “novo-stvarnosnim” verizmom do uništenja ljepote kao estetske konstante, Pariz je, zahvaljujući urođenoj sklonosti francuskog duha za red i odmjerenost, uspio sačuvati klasični identitet forme i sadržaja. Za naše je slikare stoga privlačna snaga Pariza više počivala na kontinuitetu likovne tradicije, a manje na umjetničkom avangardizmu, o čemu najbolje svjedoči činjenica da nijedan naš umjetnik nije u to vrijeme reagirao na nadrealizam, koji se kao najveća novost i vodeća umjetnička tendencija upravo javio u krugu oko Andréa Bretona.

Svoj boravak u Parizu, dojmove i likovne preokupacije, doživljaj velegrada koji ga je u prvom momentu privukao mnogoličnošću, ali i plašio nepoznatim, Postružnik je djelomično opisao u pismima Ivanu Tabakoviću, od kojih je jedno posebno iscrpno:¹⁵

“U prvi momenat onako bez orijentacije prolaze dani, nešto bi htio početi i uvijek ispadne obratno. Pred neko vrijeme me je bolest pograbila, pa onako, ne imajući u momentu novaca, počeli su se pojavljivati svi simptomi devalvacije. Umornost, zamazano rublje, pa svade, sve to zna da se pojavi ujedanput da utiče na čovjeka. Međutim popravio sam položaj i moram reći, vrlo sam zadovoljan. Dnevno odlazim u Louvre, crtam akt u priv. školi, dok materijalno izlazim. Živim samostanski, jer osjećam opasnost grada. Da Vam pričam o slikarstvu, naravno. Veće razočaranje, no što sam očekivao, to vredi za sadanje generacije. Najprije sam imao priliku da vidim izložbu jesenskog salona. (...) Od naših Uzelac, Stanojević, Šumanović. Posljednja dvojica dosta dobri, od drugih jedino vrijedi Lhote i japanac Foujita. Lhote je imao najbolju, po mom sudu, stvar na izložbi. Plastika očajna, arhitektura slatka, Francuzi uopće veoma nagingu na slatkoću i slatkoćom je popraćen gotovo sav impresionizam. Trčim prve dane po silnim tim salonima i trgovinama umjetnina, u njima ništa. Vlaminck, Trier, Derain, Matisse izlažu jako slabe stvari. Picasso i Utrillo, autodidakt, odlični su. Picasso neobično snažan i mjestimično gotovo frapira. Prošli tjedan bila je izložba Van Goghovih djela, prvi put sam vidio Van Gogha, interesantan izvanredno.

Od muzeja razgledao sam Louvre i Trocadero. Zaista, Paris je sakupio silnih umjetnina, posebno plastiku. (...) Louvre, kako bih rekao ukoliko: ima jedna Linija istog shvaćanja, po mom sudu najvišeg: gotika — arhajsko doba — Egipćani i Asirci — rana renaissanca. Ne znam jesam li dosta jasno rekao time moje gledanje. Danas kada mislim o slikarstvu, tako mi je sve jasno, jednostavno, i to je ispravno, te bi me čudilo kad bi netko stao govoriti o problemima. Kad govorim o Louvreu pomišljam na ljude što s bedekerima i pogledom najglupljeg udivljenja stoje hrpimice pred Mona Lisom i Venerom od Melosa. Ne znam tko je te stvari proglasio najboljima, moguće literata Mereškovski.

Ima nas turista sada sva sila ovde, pa se provlači svak na svoj način. Augustinčić, žilav kao uvijek, najmio je garažu i preradio u ateljer pa radi. Grdan, Omer i Tompa najmili ateljer vrlo lijep, sa svim komforom, prostran, mogao sam i ja tu sudjelovati, no neću sa tolikim “narodom”. Radim u mojoj sobi do proljeća, još ne mislim slikati, sada

sugary, the French are generally falling for sweetness and it is present in almost all of impressionism. I was running around all these salons and art shops, nothing was there. Vlaminck, Trier, Derain, Matisse, they exhibit totally miserable things. Picasso and Utrillo, a self-taught painter, they are excellent. Picasso is exceptionally powerful and sometimes almost shocking. Last week, there was an exhibition of Van Gogh's painting; it was the first time that I saw Van Gogh, extremely interesting indeed.

As for the museums, I went around Louvre and Trocadero. Truly, Paris has collected heaps of art, especially sculpture. (...) Louvre, how should I say briefly: there is a Line of equal understanding, in my opinion the highest one: Gothic — archaic period — Egyptians and Assyrians — early Renaissance. I don't know if I have expressed my idea clearly enough. Today, when I think of painting, I see it all so clearly, it's so simple, and that is right, and I would wonder if anyone would see a problem there. When I speak of Louvre, I think of all those people with tourist guides and their gazes of utterly stupid amazement, masses of people standing before Mona Lisa and Venus de Milo. I have no idea who proclaimed those things best of all, perhaps our writer Mereškovski.

There are hordes of us tourists here right now, each of us managing in his own way. Augustinčić, tough as always, has rented a garage and turned it into an atelier, so he is working. Grdan, Omer, and Tompa have rented a very nice atelier, with all comfort, and spacious, I could have participated as well, but I don't want to be with so much "crowd". I will work in my room until spring, I still don't think of painting, just graphics for the moment. Perić is obviously wasting away; he is totally lost, crushed by the school.

How are you doing? I can see you working in your atelier, satisfied in that peaceful little town, and as for me here, I am envying you. But no, frankly, I am very satisfied and this trip to Paris has been very useful to me. You know, from the bottom."¹⁶

From his almost ascetic isolation, Postružnik observed the artistic life of Paris with interest and was informed about everything that was going on. Impressions and experiences were gathering with such force that he almost had no time to paint. According to his letters, he made one oil on canvas during that period and it probably

remained in Paris, lost forever.¹⁷ His drawings and sketches have not been preserved either, but benefits added up inside him. It was a period of serious studying in the literal sense of the word, not only in schools and ateliers of renown painters, such as Andre Lhote and Moise Kisling,¹⁸ but also by a living contact with masterpieces in museums and galleries, where Postružnik was spending most of his time. He had come to Paris with firmly set conceptions about art and he was preoccupied only with the work of those artists that he could logically follow at that time. It was primarily the painting of early Renaissance, as well as Brueghel and old Flemish masters, while among the contemporaries it was Picasso's return to figuration, to some extent Van Gogh and Utrillo, and the tendencies of "new realism". On the other hand, impressionism was at that time totally contrary to his orientation towards permanent values.

It has already been mentioned that Postružnik was spending much time in the ateliers of André Lhote and Moise Kisling; therefore, his relationship with the two painters is of special interest, since their influence has often been credited with false significance. This refers especially to André Lhote, who was considered Postružnik's artistic source until recently. Even Postružnik's later phase with "Zemlja" (Earth) was considered as containing components of Lhote's post-cubism.¹⁹

The painting school of André Lhote was among the most important in the 1920s and generations of Yugoslav painters were formed there, most of them becoming adherents of his painting. The most distinguished among them was Sava Šumanović, for whom some have claimed that he even superseded his teacher. Thus, Lhote's impact on our painters was doubtlessly significant. It was not always direct, but also reached our country indirectly, through his Yugoslav students; therefore, it is no wonder that some critics have not noticed the exceptional position of Oton Postružnik with respect to that painter. Postružnik had known of Lhote before he came to Paris and then he noticed Lhote's paintings among the first at the "Salon d'Automne". Working at Lhote's atelier was of great benefit to him in many respects. In his letter to I. Tabaković, he wrote: "I learned some technical things with Lhote"; Postružnik had the opportunity to paint after living models there and was in contact with a myriad of young painters

from all parts of the world. In the beginning, he was adhering closely to his teacher's stylistics, painting exactly according to his instructions: constructing the architecture of painting on the basis of strict post-cubist construction, with the right distribution of light and shade. This way of painting was nothing new to him, since he had mastered the post-cubist painting technique while still in Zagreb, which is best illustrated by the graphic of the "Street" from 1923-24. However, Lhote's strict and intellectualist conception of painting did not agree with Postružnik's outspoken affinity towards a more liberal sculptural procedure, especially since he had overcome his post-cubist phase in Zagreb, and he left Lhote's school after a month and a half.

At that time, he wrote to Ivan Tabaković: "...here I have learned also how I shouldn't paint."²⁰ Thus, Postružnik's stay at Lhote's school was only a brief, marginal episode, which did not leave any evident trace in his painting or at least did not add anything new to it.

In March 1925, Postružnik moved to the atelier of Moise Kisling.²¹ It was a painter of open spirit and heart, honest, like many other members of the "École de Paris". His painting was close to classical art and also to the tendencies of magic realism; his contours were steady and precise, his colourism clear and pure, with loud contrasts. Kisling's manner of painting agreed far better with Postružnik and such bold use of colours was a novelty to him. Working with Kisling, although of brief duration, resulted in a far more successful cooperation and close friendship. But one should not speak even here of direct influences in the sense of visible changes, but rather of logical additions and artistic enrichment on the existing stylistic basis. In conclusion, we may say that Paris was a great school to Postružnik, since it brought him many new insights and led him to the next phase in his development. Although barren in terms of production, his post-graduate stay in Paris was of crucial significance for his further growth as a period of accumulating experiences and perceptions. It was only later that all this was fertilized by his personality and resulted in paintings of significance. Indeed, what we know today as the painting of Oton Postružnik, was created only after Paris.

radim samo grafički. Perić očito propada on je izgubljen, utukla ga škola.

Kako Vi provodate? Vidim Vas kako sa zadovoljstvom radite u ateljeru, u mirnom onom gradiću, ovako odavle zavidam Vam. Ali ne, iskreno govoreći, ja sam vrlo zadovoljan i taj put u Paris mnogo mi je koristio. Onako znate iz temelja.”¹⁶

Iz svoje, gotovo asketske, izolacije Postružnik je zainteresirano pratio likovni život Pariza i bio u toku svih zbivanja. Utisci i dojmovi gomilali su se takvom silinom da mu gotovo i nije preostajalo vremena za slikanje. Prema podacima iz pisama, u to vrijeme izradio je jedno ulje, no i ono je najvjerojatnije ostalo u Parizu, zauvijek izgubljeno.¹⁷ Crteži i skice također se nisu sačuvali, ali su se zato dobici zbrajali u njemu. To je bio u pravom smislu riječi period ozbiljnog studiranja, ne samo u školama i ateljerima poznatih slikara, kao što su Andre Lhote i Moise Kisling,¹⁸ već u živom dodiru s velikim djelima u muzejima i galerijama gdje je provodio najveći dio vremena. Postružnik je u Pariz stigao sa čvrsto zacrtanim likovnim koncepcijama, pa su ga, stoga, ondje mogla zaokupiti samo djela onih slikara koje je u tom času mogao logično slijediti. Bilo je to u prvom redu slikarstvo rane renesanse, zatim Brueghel i stari nizozemski majstori, a od suvremenika: Picassooov povratak figuraciji, donekle Van Gogh i Utrillo, kao i “novorealističke” tendencije. Impresionizam je bio, naprotiv, potpuno oprečan njegovu tadašnjem usmjerenju prema trajnim vrijednostima.

Već je spomenuto da je boravio u ateljeru Andréa Lhotea i Moisea Kislinga, pa je posebno zanimljivo kakav je bio njegov odnos prema toj dvojici slikara, jer je njihovu utjecaju nerijetko pripisivano pogrešno značenje. To se posebno odnosi na Andréa Lhotea, kojega su još nedavno mnogi smatrali Postružnikovim likovnim palazištem. Štoviše, čak su se i u njegovim kasnijim “zemljaškim” radovima otkrivale komponente Lhoteova postkubizma.¹⁹

Slikarska škola Andréa Lhotea bila je dvadesetih godina jedna od najznačajnijih učionica u kojoj su se formirale generacije i generacije jugoslavenskih slikara, a većina ih je postala sljedbenicima Lhoteova slikarstva. Najistaknutije mjesto među njima zauzima Sava Šumanović, za koga neki čak tvrde da je nadmašio svoga učitelja. Lhoteov je, dakle, utjecaj na naše slikare bio znatan. On nije bio samo direktan, već je k nama dolazio i indirektno, preko njegovih

jugoslavenskih učenika, pa zapravo i ne začuđuje što neki kritičari nisu uočili izdvojen položaj Otona Postružnika u odnosu na toga slikara. Postružnik je već i prije Pariza znao za Lhotea, a u Parizu je na izložbi “Salon d’Automne” među prvima zapazio baš njegove slike. Rad u njegovu ateljeru bio mu je mnogostruko koristan. U pismu I. Tabakoviću napisao je: “ kod Lhotea sam naučio neke tehničke stvari”; mogao je slikati prema živim modelima i imao je kontakta sa čitavom plejadom mladih slikara iz svih krajeva svijeta. U početku se pridržavao učiteljeve stilistike slikajući točno prema njegovim uputama: izgrađujući arhitektoniku slike na temelju stroge postkubističke konstrukcije i pravilnog rasporeda svjetla i sjene. Takav način slikanja nije za nj bio nov, jer je postkubističku slikarsku tehniku savladao već prije u Zagrebu, što najbolje ilustrira primjer grafike “Ulica” iz 1923-24. Međutim, Lhoteova stroga i intelektualistička slikarska koncepcija nije odgovarala Postružnikovoj izrazitoj sklonosti slobodnijem plastičkom oblikovanju, to više što je već u Zagrebu prevladao svoju postkubističku fazu, pa nakon mjesec i pol dana boravka napušta Lhoteovu školu.

Tada piše Ivanu Tabakoviću: “...ovdje sam naučio i to kako ne treba slikati”.²⁰ Postružnikov boravak u Lhoteovoj školi, prema tome, samo je kratka marginalna epizoda koja nije ostavila vidniji trag u njegovu slikarstvu, ili barem nije značila ništa novo.

U ožujku 1925. prelazi u atelijer Moisea Kislinga.²¹ To je bio slikar široka duha, iskrenosti i srca, kao i mnogi pripadnici “École de Paris”. Njegovo se slikarstvo, blisko klasičnoj umjetnosti, približavalo tendencijama magičnog realizma, sa sigurnim i preciznim crtežem, jasnim i čistim bojama glasnih kontrasta. Kislingov način slikanja odgovarao je Postružniku mnogo više, a koloristička smjelost bila je za nj novost. Rad s tim slikarom, iako kratak, rezultirao je mnogo uspješnijom suradnjom i prisnim prijateljstvom. Ni ovdje nije riječ o direktnijim utjecajima u smislu vidljivih promjena, već prije o logičnoj nadogradnji i likovnom obogaćenju na poznatoj stilskoj osnovi. Zaključujući, reći ćemo da je Pariz za Postružnika značio bogaćenje novim spoznajama, daljnju fazu sazrijevanja i veliku školu. Premda neplodno po djelima, razdoblje pariskog postdiplomskog boravka kapitalno je za čitav njegov daljnji razvitak kao kumulacija iskustava i spoznaja. One su

tek kasnije, oplodene njegovom osobnošću, rezultirale značajnijim radovima. I doista, ono što danas nazivamo slikarstvom Otona Postružnika, započelo je tek nakon Pariza.

GROTESKE — PRILOG “ZEMLJE”

Godina 1926. posebno je značajna u slikarskoj biografiji ovog umjetnika. Nastupivši na “Grafičkoj izložbi” i izložbi “Groteske” Postružnik je ušao u likovni život naše sredine i afirmirao se kao zreo umjetnik na samom čelu u nas tada avangardnih likovnih kretanja.

Naime, u kronologiji razvoja hrvatskog slikarstva i grafike te su dvije izložbe važan likovni događaj i svojevrsna prekretnica. Šestorica mladih umjetnika: kipar Antun Augustinčić, te slikari Vinko Grdan, Omer Mujadžić, Ivan Pećnik, Oton Postružnik i Ivan Tabaković pokazali su na “Grafičkoj izložbi” u salonu Ulrich crteže, sepije i akvarele, koji su bitno odudarali od svega što se toga časa u našim izložbenim prostorima moglo vidjeti. Oni su htjeli “progovoriti drugačije”, kao što je za njih rekao jedan tadašnji kritičar, “a to je ono što njihovim radovima daje zanimivu notu mladosti. Oni nisu revolucionarni, oni su naprosto nezadovoljnici. Oni prosvjeduju protiv nečega (...) Oni shvaćaju po sadržaju, a ne po formi kao nekada što se činilo (...) Oni se odazvaše pozivu svojega doba i prikazuju čovjeka i život njegov. Ne samo realističkom vjernošću svakidanje zbilje nego sa svojom unutarnjom dispozicijom.”²² U neku ruku bilo je to nastavljanje ekspresionističkih tendencija i A. B. Šimićeve teze “unutarnjeg doživljaja”,²³ samo na drukčijoj duhovnoj i formalnoj podlozi. Njihova se likovna semantika, za razliku od ekspresionističke, zasnivala na “izravnom govoru”, a ne na metafori ili simbolici. Ti su mladi nastojali fiksirati proturječne pojave svakodnevnog življenja — jednako lijepe kao i ružne — premda još bez izrazite tendencioznosti. Tako se dio umjetnika Postružnikova naraštaja frontalno suprotstavio uhodanim estetskim normama, malograđanskom ukusu i često efemernim vrijednostima. Stoga se ni Postružnikov razvoj ne može pratiti sasvim izdvojeno, to više što je baš njegov udio u pokretanju i formiranju “novih” realističkih tendencija u našem slikarstvu potkraj dvadesetih godina i, općenito, angažiranog umjetničkog stvaranja bio znatan. A i daljnjih nekoliko godina (od 1926. do 1933) Postružnikovo se djelovanje odvija pretežno na liniji konfrontacije s tadašnjim sustavom umjetničkih

The year of 1926 was exceptionally important in the biography of Oton Postružnik. After exhibiting at the "Graphic Exhibition" and the exhibition of "Grotesque", he entered the Croatian artistic scene and asserted himself as mature artist in the first lines of art that was vanguard in Croatia at the time.

In the chronology of Croatian painting and graphic art, these two exhibitions were significant artistic events and a sort of breaking point. Six young artists: sculptor Antun Augustinčić and painters Vinko Grdan, Omer Mujadžić, Ivan Pečnik, Oton Postružnik, and Ivan Tabaković presented at the "Graphic Exhibition" at Ulrich Gallery drawings, sepias, and gouaches that were essentially different from anything that could be seen at the local exhibition venues at the time. They wanted to "say it differently", to use the words of a contemporary critic, "and that is what gives to their work an interesting tinge of youth. They are not revolutionary, they are simply dissatisfied. They protest against something (...) They grasp things by their content rather than their form, as it was done before (...) They have answered to the call of their times and are depicting man and his life. Not only with realistic faithfulness to everyday reality, but also with an inner disposition."²² In some respects, it meant continuing with expressionist tendencies and with the hypothesis of A. B. Šimić about the "inner experience",²³ only on a different spiritual and formal basis. Their visual semantics, unlike the expressionist one, was based upon "direct speech" rather than a metaphor or symbolism. These young artists sought to nail down the contradictory phenomena of everyday life — both beautiful and ugly — though still without expressed tendentiousness. Thus, some of the artists of Postružnik's generation were opposed to the customary aesthetic norms, petty bourgeois taste, and the often ephemeral values. In this respect, Postružnik's development cannot be observed as completely isolated, since it was precisely his participation in the introduction and formation of the "new" realist tendencies in the late 20s and engaged art in general that was so significant. Moreover, for several more years (1926-1933) Postružnik's activity would take place mostly on the line of confrontation with the traditional system of artistic values, which was not only individual, but also generational.

The young artists underlined their basic demands in the catalogue of the "Graphic Exhibition" in the form of a manifesto. It was based on Gogol's words: "The artist must preserve his moral purity and watch over himself, for the lack of moral effort will also destroy his art"; and also on Jean-Paul's reflection: "Keep before your eyes high aspirations and great people, take them as for your models, lest you should lose yourself and perish." At the end, there were some personal insights, which had been their starting point - "Contrasts serve to define each other" and "Each person knows himself least of all."

At that time, Croatian public was still not ready to accept their aesthetic credo or their artistic concept: work of art as a mirror of the artists' worldview. In the archive of Ulrich's, in whose salon the exhibition was taking place, one can find an observation that - "it did not meet with the approval of the public and nothing was sold!" But a far heavier blow for the young artists than this reaction of the public, which could have only been expected, was the criticism of Miroslav Krleža, who proclaimed them "eclecticists" and their topical engagement "romanticism with infantile symbols," which they had adopted "under the influence of Western developments. It is pale and transient mist; in only a year or two, it will disperse" - Krleža concluded.²⁴ The fiercest objections referred to the aspect that is today considered their most positive side — their detachment from the visual conceptions of the moment, in which Krleža saw an illogical break with our artistic continuity. His criticism shocked the young artists it was referring to, but also provoked an outright avalanche of contrary opinions and fervent polemics, in which several critics took their side.²⁵ It was an absurd misunderstanding between a generation of artists and their greatest intellectual model and authority, since they were largely inspired by his engaged and spirited writings. The perceptive impulses of Postružnik and other artists were based on the critical view of the world and all those humane ideas that were, in the sphere of literary and social thought, mainly promoted precisely by Miroslav Krleža, and now he was misunderstanding them. Perhaps they were really somewhat undefined in their visual interpretations, perhaps they were stylistically heterogeneous and often not original enough, but all that was of minor importance. They had brought a whole new

world into Croatian painting — opened up a new, human vision, and Krleža, shrewd as he was, should have sensed it. For them, it was a hard blow, which almost discouraged them at the very beginning.

In the shaping of Postružnik's positions, which gave birth to his "grotesques", personal motifs were very important. His nature was hypersensitive and he was inclined to see things in their essence, with a highly developed feeling of responsibility; thus, in those years he was reacting strongly to any external impulse of some intensity. His friendship with Ivan Tabaković was crucial for both of them. Working together in the school of painting during their first student years had truly drawn them together. Friends in life, in those years they were also partners in art. They were both spending much time in the laboratory of the Institute for Anatomy at Šalata, where Tabaković worked as sketcher.²⁶ In that terrifying atmosphere, with pieces of human organs floating in formaldehyde all around them, they began to reflect upon the complex and inexplicable questions of human existence: the purpose and meaning of life, lasting and transient, beautiful and true. This was intensified by their joint wanderings and ramblings through the dark quarters of Zagreb periphery, their experiences of nightlife and low life, as well as the demi-monde from squalid shacks and smoky bars, hidden from the eyes of bourgeois public. Poverty and misery, low passions and human perversion, all that left a strong impression on Postružnik's emotions and also on his creative imagination, reminding him of the inevitable contrasts of life.

This way of facing the reality influenced his painting as well. In a letter to Ivan Tabaković, he spoke of the change that occurred shortly after his return from Paris as a "crisis, revolution, the crisis of life and painting. (...) Soon I will say goodbye to the early Renaissance. I was captivated by the rhythm of Ghirlandaio and Botticelli," Postružnik wrote, "I like them, but I must leave them. I am interested in rhythm and form, that is dynamics! My sympathies are with the North (the Flemish!). It is a tough battle."²⁷

The grotesques have reached us only in fragments and it is possible to speak of this first significant cycle of drawings, sepias, and ceramics only on the basis of a few remaining pieces (preserved in the original or in contemporary publications)

vrijednosti, koja nije bila samo individualna nego generacijska.

Svoja osnovna htijenja mladi su izlagali istakli kao geslo u katalogu "Grafičke izložbe". To su ponajprije Gogoljeve riječi: "Umjetnik mora čuvati svoju moralnu čistoću i bditi nad sobom, jer će u nedostatku moralnog truda stradati i njegova umjetnost", a zatim Jean-Paulova misao: "Imaj pred očima visoke težnje ili velike ljude, ugledaj se u njih da se ne izgubiš i propadneš." Na kraju slijede vlastite spoznaje od kojih su i krenuli - "Kontrasti služe jedan drugome za definiciju" i "Svak je sebi najmanje poznat".

Naša sredina u tom času nije još bila spremna da prihvati njihov estetski *credo* i likovni koncept: umjetničko djelo kao ogledalo umjetnikova poimanja svijeta. U arhivu Ulrich, u čijem je salonu ta izložba održana, zapisano je nakon izložbe da - "nije naišla na razumijevanje publike i da nije prodano ništa!" Ali teže od ove, donekle i očekivane, reakcije publike djelovala je na mlade umjetnike kritika Miroslava Krleže, koji ih je prozvao "eklekticima", a njihov tematski angažman "romantikom podjetinjenog simbolizma", u koji su ušli "pod sugestijom zapadnjačkog zbivanja. To je bleđa i prozirna magla, te neće proći ni godina dve, a ona će se raspliniti", kazao je na kraju Krleže.²⁴ Najoštrije zamjerke pale su na račun onoga što danas smatramo njihovom najpozitivnijom stranom, a to je — izdvajanje od likovnih koncepcija tadašnjeg trenutka u čemu je Krleža vidio nelogičan prekid našeg umjetničkog kontinuiteta. Ta je kritika u prvom redu zapanjila mlade umjetnike na koje se odnosila, te izazvala pravu buru suprotnih mišljenja i žustru polemiku u kojoj je nekoliko kritičara stalo u obranu mladih grafičara.²⁵ Bio je to apsurdan nesporezum jedne generacije umjetnika s njihovim najvećim duhovnim uzorom i autoritetom, na čijim su se angažiranim i nadahnutim djelima od samoga početka inspirirali. Jer, doživljajni poticaji Postružnika i ostalih umjetnika bili su zasnovani na kritičkom naziranju svijeta i na onim humanim idejama kojima je upravo Miroslav Krleža, u sferi književne i društvene misli, bio glavni promotor, a on ih nije razumio. Možda oni, zaista, u svojim likovnim interpretacijama još nisu bili jasno definirani, nego stilski heterogeni i često nedovoljno originalni, ali sve je to bilo od sporednog značenja. S njima je u naše slikarstvo ušao novi svijet — otvorila se jedna nova, ljudska vizura, a to je proni-

cljivi Krleža morao osjetiti. Za njih je to bio veliki udarac i umalo da ih nije obeshrabrio na samom početku.

U formiranju Postružnikovih stajališta, iz kojih su se rodile "groteske", bilo je mnogo osobnih motivacija. Vrlo senzibilne prirode, sklon sagledavanju biti stvari, s visoko razvijenim osjećajem odgovornosti Postružnik je u tim godinama reagirao na svaki malo jači izvanjski poticaj. Druženje s Ivanom Tabakovićem bilo je presudno za obojicu. Rad u zajedničkoj slikarskoj školi prvih godina nakon studija istinski ih je zbližio. Drugovi u životu, tih su godina bili suputnici i u umjetnosti. U laboratoriju Anatomskeg instituta na Šalati, gdje je Tabaković radio kao crtač, provodili su obojica mnogo vremena.²⁶ U tom zastrašujućem ambijentu, gdje su na sve strane u formalinu plutali dijelovi ljudskih organa, počela su se obojici nametati složena i neobjašnjiva pitanja ljudskog postojanja: svrhe i smisla života, trajnog i prolaznog, lijepog i istinitog. Tomu su pridonijele zajedničke skitnje i lutanja po mračnim zakucima zagrebačke periferije, doživljaji noćnog i prizemnog života, svijeta, odnosno polusvijeta iz prljavih stračara i zadimljenih krčmi, skrivenog građanskim očima. Bijeda i neimaština, niske strasti i ljudska izopačenost djelovali su impresivno na Postružnikove emocije, ali i uz stvaralačku imaginaciju, upozoravajući ga na neizbježne kontraste života.

Takvo sučeljavanje sa zbiljom utjecalo je i na njegovo slikarstvo. Preokret koji je nastupio kratko vrijeme nakon povratka iz Pariza nazvao je u pismu Ivanu Tabakoviću — "krizom, revolucijom, životnom krizom i krizom slikarstva. (...) U skoro vrijeme opraštam se od rane renesanse. Zanio me onaj ritam Ghirlandaja i Botticellia", piše Postružnik, "drugi su mi no ostavljam ih. Interesira me ritam i forma, to je dinamika! Simpatiziram sa sjeverom (Flamanci!). Ljuto se borim."²⁷

Groteske su do nas došle u fragmentima, pa o tom prvom njegovu značajnijem ciklusu crteža, sepija i keramika možemo danas govoriti samo na temelju nekoliko preostalih radova (sačuvanih u originalu ili reproduciranih u onodobnim publikacijama), te opisa kritike u vremenu nastanka.²⁸ Nekoliko sačuvanih groteski dovoljno su ipak izrazite, pa omogućuju praćenje postupnog razvoja Postružnikova grafičkog rukopisa: od barokiziranog, nemirnog i isprekidanog crteža prema jednostavnijem potezu koji krajnje reducirana fiksira karakter-

istično. Postružnik je upravo u groteskama sukcesivno izgrađivao svoj osobni "stil", koji će se tek u narednim godinama određenije očitovati. U tom času njegova je velika prednost ležala u najšire otvorenim mogućnostima. Bogato zanatsko iskustvo prikupljano godinama na primjerima naše i evropske tradicije sada je mnogostruko iskorištavao; kao virtuozni muzičar bio je kadar jednako kvalitetno savladati svaku grafičku partituru.

U crtežu "Zagrljaj" možda je najmanje prepoznatljiv Postružnikov karakterističan duktus. Sve je ovdje razgibano u baroknom nemiru, napetih bujnih oblika iz kojih naprosto izbija osjećaj zanosa mladih ljubavnika. Uvjerljiv je primjer groteske poznata njegova "Tučnjava". Scena je nabita dinamičkom pokrenutošću likova. Nasuprot jednostavnom naglašavanju volumena tijela, ističu se grimase izobličeni lica sudionika tučnjave. Isti taj ekspresivni naboj ima sepija "Napastovanje", dok je u "Grbavcu" ostvaren realizam na samoj granici verističke opisnosti. Gotovo bi se moglo reći da je taj crtež na razini njegovih kasnijih zemljaških djela. U portretu Ivana Tabakovića ostvario je izrazitu redukciju, što će od sada nadalje biti temeljna značajka njegova grafičkog rukopisa. To je psihološka karakterizacija na samom rubu karikaturnog prikaza.

Kao što su se postružnikovski individualizam i osobnost umjetničkog izraza prvi put očitovali i potvrdili u crtežima i sepijama groteski, tako i njegovo djelovanje kao keramičara započinje groteskom. Od brojnih radova toga žanra sačuvana je mala figurina pod naslovom "General" iz 1926. godine. Sve značajke njegova tadašnjeg "stila": deformacije, disproporcije, naglašavanje podsmješljivog došle su još više do izražaja u keramici. U ovoj maloj figurini Postružnik je duhovito ismijao predstavnika totalitarne vlasti. Stanovite groteskne odlike postigao je također na maloj pločici od fajanse "Žena s rupcem na glavi". Shematski crtano lice izvedeno je s nekoliko oštih poteza crnom bojom na zemljanom fondu, čime je, možda, postigao određeniju stilizaciju nego u crtežima toga perioda.

Manji dio ovih djela Postružnik je izložio na spomenutoj "Grafičkoj izložbi", a cjelovit ciklus pokazao je na izložbi "Groteske" nastupivši zajedno s Ivanom Tabakovićem u salonu Ulrich u Zagrebu iste, 1926. godine. Ta izložba doživjela je također veliko nerazumijevanje zagrebačke publike.²⁹ Groteske su, za ono vrijeme nezamislivo slobodnim

and their descriptions by the critics, written at the same time.²⁸ Nevertheless, the few still existing grotesques are sufficiently expressive to enable a reconstruction of the development of Postružnik's graphic handwriting: from baroque-like, restless, and fragmented drawing towards simpler contours, which point to the typical with their utmost reduction. It is precisely in the grotesques that Postružnik gradually developed his individual "style", which would become more defined in the years to follow. In this very moment, his great advantage was in the widely open possibilities. He could now use in many ways the rich experience in his craft, which he had been collecting for years, learning on the examples from Croatian and European traditions; like an expert musician, he was now able to master any graphic score with equal skill.

In his drawing entitled "Embrace", Postružnik's characteristic ductus is perhaps not that visible. Everything is here moving in baroque restlessness, full of abundant, tensed forms that virtually burst with the passion of young lovers. A good example of grotesque is the "Fight". The scene is pregnant with the dynamic movement of its protagonists. The simply accentuated volume of the bodies is contrasted by grimaces, the twisted faces of the fighters. The same expressive charge is found in the sepia entitled "Harassment", while the "Hunchback" presents its realism on the very verge of veristic descriptiveness. One could almost say that this drawing is on the same level as Postružnik's later work with "Zemlja". In the portrait of Ivan Tabaković, he managed to achieve utmost reduction, which would become the basic feature of his graphic handwriting. It is a psychological study on the very boundary with caricature.

Just like Postružnik's individualism and personality in his artistic expression were first manifested and asserted in his drawings and sepias of grotesque scenes, his work with ceramics also began with the grotesque. Among the numerous pieces made in this genre, only a small figurine entitled "The General" (1926) has been preserved. All features of his "style" from those times are found here: deformation, disproportion, and emphasis on the ridiculous, which were even more prominent in his ceramics. In this small figurine, Postružnik wittily ridiculed the totalitarian ruler. He also achieved certain grotesque features on the small faience plaque entitled "Women with a Headscarf".

The schematic face was sketched with a few sharp strokes of black on an earthen base, which perhaps allowed the artist to accomplish a more definite stylisation than in his drawings from the same period.

A minor portion of these works of art were exhibited at the afore-mentioned "Graphic Exhibition", while the entire cycle was presented at the "Grotesques" exhibition, which he had organized together with Ivan Tabaković in that same year of 1926 at the Ulrich Salon in Zagreb. This exhibition also met with great disapproval of the Zagreb public.²⁹ With their liberal depiction of people, inconceivable at the time, the grotesques were hurting the petty bourgeois sense of morality in some people, shocking them with their unembellished verism. A critic described the event in following words:

"Elderly people, who have been visiting our exhibitions for decades, say that this is the first exhibition of grotesque. That may easily be so (...) For the general audience, this event is new and there have been some explicit and implicit expressions of wonder. One lady was so straightforward that she behaved as if she had a seizure..."³⁰

The grotesques included an entire range of Postružnik's creative abilities and life experiences in terms of both topics and visual expression, frequently verging on acrid and sharp criticism and social satire. "It is more than a symbol; it is a synthesis, taken over from real life", as Josip Draganić wrote.³¹ But at the same time, it was an expression of Postružnik's deep humanism and his feeling for existential social issues. "In this clash of eternal opposites — beautiful and ugly, funny and sad (...) our magnificent world is created", as Postružnik and Tabaković stated instead of a preface to their exhibition of "Grotesques".

Today, it seems that the "Grotesques" were an absolutely necessary and indispensable stage. Orientation towards external phenomena, deep human engagement, and search for the truth, all that marked Postružnik's first artistic catharsis; but at the same time, the "Grotesques" were — a true prologue to "Zemlja".

MATURING OF STYLISTIC FEATURES IN THE FIRST PHASE OF PREPARING FOR "ZEMLJA"

A difficult period followed, spent in poverty and anxieties about tomorrow. Working at the private school of painting, which Postružnik managed together with Ivan Tabaković and somewhat later with Ernest

Tomašević, did not secure financial independence or leave him enough time for painting. Troubles and fighting for bare survival resulted in frequent crises and pessimistic reactions, so that he was sometimes at the brink of giving it all up. However, he managed to overcome all those difficult moments and restore his inner balance with the help of his old, powerful artistic fervour and his instinct for survival. In his painting, those critical years resulted only in diminished productivity, while his artistic development was aiming towards a clearer definition of those features that are usually considered the "personal style" of a painter.

During the years of 1927 and 1928, Postružnik was restoring frescoes and icons in the churches and monasteries of Kragujevac and also in Gomirje, in the region of Gorski Kotar, and at the foot of Mount Klek, where he briefly stayed for family reasons.³² In the periods between major commissions, he was turning back to the old lessons: the classical principles of composition, anatomy, and perspective, modelled upon early-Renaissance masters, on which he wrote the following:

"I am copying a painting by Da Vinci, St Anne, after a bad postcard, more from a memory from Louvre. I am beginning to understand the way in which he composed his paintings on purely geometrical principles. It is an excellent composition, when I saw it at Louvre, I didn't understand the concept of this work at all. This composition is mathematics."³³

It is interesting that a drawing by Postružnik, unknown until recently, was also made on the basis of a strict geometric raster, in a grid of square base. It is a pencil drawing entitled "The Butcher", made after the motif from a linocut of the same name. Except for these classical lessons, which he undoubtedly learned and elaborated during that period, just like the large form of the fresco painting, Postružnik was still powerfully attracted to the striking cruelty of primitive milieu, the "strange and crude life" that he saw in Kragujevac:

"This would be a good place to work if one was not bound by profession and financially settled", he wrote to Ivan Tabaković. — "I am observing such nice things here: primitively built blacksmith's workshops, there lies an ox that is being shod, people surrounding him in rhythmical movements, the large eye of the ox anxiously staring. Beautiful contrasts of shade and light. Or

prikazima, povrijedile malograđanski moral dijela javnosti i svojim su neuljepšanim verzimom djelovale kao šok. Jedan kritičar ovako opisuje događaj:

“Stariji ljudi koji prate kroz decenije naše izložbe, vele da je ovo prva izložba groteska. Bit će da je tako (...) za širu publiku je ovaj događaj bio nov i nisu izostali izrečeni i neizrečeni uskluci čuđenja. Jedna je dama bila tako iskrena, pa se vladala kao da je grč spopao...”³⁰

Groteske su i tematski i likovno obuhvatile čitavu skalu Postružnikovih kreativnih mogućnosti i životnih spoznaja a često su bile na granici britke i oštre osude i društvene satire. “To je više nego simbol, to je sinteza uzeta iz realnog života”, napisao je Josip Draganić.³¹ Ali to je istodobno i izraz Postružnikova dubokog humanizma i osjećaja za egzistencijalna društvena pitanja. “Sukobom vječnih kontrasta — lijepog i ružnog, smiješnog i žalosnog (...) formira se ovaj naš čudesni svijet”, istakli su Postružnik i Tabaković umjesto predgovora izložbi “Groteska”.

Danas nam se čini da je faza “groteski” bila prijeko potrebna i nepreskočiva stepenica. Okretanje vanjskim pojavama, dubok ljudski angažman i traženje istine obilježavaju Postružnikovu prvu umjetničku katarzu; ali ujedno znače i — pravi prolog “Zemlji”.

SAZRIJEVANJE STILSKIH KARAKTERISTIKA PRVOG RAZDOBLJA PRIPREMA “ZEMLJE”

Slijedilo je jedno teško razdoblje, provedeno u oskudici s neizvjesnim sutra. Rad u privatnoj školi slikanja, koju je Postružnik vodio zajedno s Ivanom Tabakovićem, a nešto kasnije s Ernestom Tomaševićem, nije pružao materijalnu neovisnost niti mu je ostavljao dovoljno vremena za slikanje. Nedaće i borba za голу egzistenciju dovodile su ga do čestih kriza i malodušnih reakcija, pa se poneki put našao na samom rubu odustajanja. No, sve su te krize prebrođene, unutarnja se ravnoteža uspostavljala isto tako snažnim umjetničkim nagnućem kao što je bio i nagon za samoodržanjem. U njegovu slikarstvu te su se kritične godine odrazile samo u smanjenoj produkciji, a njegov je likovni put išao prema sve jasnijoj određenosti onih značajki koje se nazivaju “osobnim stilom” jednog slikara.

U toku 1927. i 1928. godine Postružnik radi na restauriranju fresaka i ikona po crkvama i manastirima u Kragujevcu i Gomirju u Gorskom kotaru podno Kleka, kamo su ga na kraće vrijeme doveli obiteljski razlozi.³²

U predahu od većih zadataka vraća se starim lekcijama: klasičnim principima kompozicije, anatomije i perspektive po uzoru na ranorenesansne majstore, o čemu je zapisao:

“Kopiram jednog Da Vinčija, Sv. Anu po lošoj razglednici radim više po sjećanju iz Louvrea. Sve više otkrivam način kako je komponirao i to sasvim na geometrijskim temeljima. Vanredno komponirano, kad sam stvar gledao u Louvru uopće nisam shvatio koncepciju ovog djela. Ta je kompozicija matematika.”³³

Zanimljivo je da je jedan Postružnikov dosad nepoznat crtež također raden u strogom geometrijskom rasteru, na mreži kvadratične osnove. To je crtež olovkom pod naslovom “Mesar”, a motiv smo poznavali samo po istoimenom linorezu. Osim tih klasičnih pouka, što ih je nedvojbeno usvojio i elaborirao u svojim tadašnjim radovima, jednako kao i velike forme fresko slikarstva, Postružnika i dalje snažno privlače upadljive grubosti primitivnih sredina, “neobičan i sirov život” s kojim se susreo u Kragujevcu:

“Ovdje bi se dalo raditi da čovjek nije vezan kakvim zvanjem i materijalno osiguran uz to”, piše Ivanu Tabakoviću. — “Tako zgodne stvari promatram: kovačnice primitivno građene, leži vol koga potkivaju, oko njega ljudi u ritmičkom pokretu, a veliko oko vola patnički gleda. Krasni kontrasti sjene i svjetla. Ili pijani ljudi i životinje u blatnim dvorištima, neki zidovi okrhani i vire krvavo crveni crepovi, krvavo meso visi i leže odsečene glave životinja i blato neizmerno. Ne mogu da Vam opišem te kontraste boja, sve ‘demfano’ dok krvavo crvenilo svagdje dominira. Sve je tako neobično groteskno, tako se bar meni čini! Ima jedno blatno polje gdje se dnevno sastaju psi u čoporima, oni psi bez vlasnika (znate kako izgledaju) s neobičnim užitkom gledam taj groteskni sastanak pun ritma i dinamike. Krvavo meso, crvene cigle, blato i gladni psi to je ovdje tipično. Neobičan jedan sirov ‘brojgelovski’ život.”³⁴

Specifična svojstva Postružnikova ranog slikarstva - “figurativnog realizma”, ili slikarstva “velikih formi” — izgrađena su baš u tom vremenu između “groteski” i “Zemlje”. Primitivne sredine koje je tada upoznao iz najveće blizine, elementarno življenje šumadijskih i ličkih seljaka i njihova vezanost uz zemlju nesumnjivo su ga potakli da opisana viđenja i preoblikuje na sasvim nov, gotovo “monumentalan” način. Njegove umjetničke koncepcije već su se jasno manifestirale u groteskama i tu se nije mnogo

šta promijenilo. Ali groteske su ostvarene jakim emocijama, u prvom naletu ideje kad je tematska motivacija izbila u prvi plan, pa su stoga crteži tog ciklusa bili još stilski neujednačeni. Tek nakon tih ostvarenja, proizišlih iz njegova mladenačkog protestnog stava, nastupilo je razdoblje usklađivanja likovnih elemenata s tematikom. Formalno-stilski preokret išao je, dakle, od egzaltirane i dinamički ritmizirane forme groteski prema harmoničnim ritmovima velikih statičkih oblika naglašenih volumena, koji podsjećaju na slikarstvo primitivca.

Najraniji obrazac zrelrog plastičnog oblikovanja forme čini se da je nastao neposredno nakon Pariza, a ostvario ga je već 1925. godine u temperi “Glava ošišanog dječaka”. Slikajući ovu, gotovo skulptorski radenu glavu, imao je još sasvim svježe pred očima sve one predloške koje je u Parizu slijedio: od rane renesanse i primitivnih kultura, preko Kislinga i Picassoa, do “novostvarnosne” objektivne realnosti. Nikoga ovdje ne možemo direktno prepoznati, ali asocijacije postoje. Bilo je to samostalno kreiranje, plodna elaboracija. U čitavoj našoj slikarskoj tradiciji teško je naći primjera tako “čiste voluminoznosti”, koja je mogla nastati samo na jednoj višoj razini iskustva nego što je to bila stilizacija “Proljetnog salona”, a nju je Postružnik upoznao tek u Parizu; svakako izvan domaćeg likovnog kruga.³⁵

Nešto kasnije, 1927. godine, naslikao je, također u Zagrebu, “Glavu djevojke” s kojom kao da je k nama stigla “jedna od rijetkih projekcija Picassoove morfologije”³⁶ inspirirane crnačkom plastikom. Ovdje je postignut sasvim suprotan efekt od onoga na “Glavi dječaka”. Nabujala forma, prenaplašene dimenzije, snažni kontrasti svjetla i sjene, crnog i bijelog, djeluju mnogo vitalnije i gotovo senzualno. Iako to nije tipičan primjer Postružnikova slikarskog načina toga trenutka, ne smijemo je mimoći, to više što je iznimna u našoj slikarskoj praksi uopće. “Glava djevojke” završna je točka jedne, doduše sporedne, linije Postružnikova tadašnjeg likovnog interesa, koju na žalost ne možemo do kraja pratiti jer nedostaju mnoga djela. Ona se razvijala od botičeljevskih ženskih glava i figura, tzv. “Studija”, preko “Sportaša” nastalog također “neposredno nakon Pariza”, pa sve do izvanrednog “Ženskog akta” iz 1927. godine, bez kojega bi predodžba o njegovu crtačkom opusu bila nepotpuna. U tim crtežima nema tendencioznih tonova inače tako karakterističnih za ovo razdoblje, nego prevladava

drunken men and animals in muddy courtyards, some walls are chipped with blood-red bricks protruding, bloody meat hanging and cut-off heads of animals lying around, unbelievable mud all over. I can't describe these contrasts of colours, all is dimmed with blood red, it dominates everywhere. Everything is so unusually grotesque; at least it seems so to me! There is a muddy field where dogs meet in packs every day, those dogs with no owners (you know what they look like), I watch that grotesque scene with extraordinary pleasure, it is so full of rhythm and dynamics. Bloody meat, red bricks, mud, and hungry dogs, that is typical for this place. An unusual, crude 'Brueghelian' life."³⁴

The specific features of Postružnik's early painting - the "figurative realism" or painting in "large forms" — developed precisely in this period, between the "grotesques" and "Zemlja". The primitive milieu that he had known first-hand, the elementary life of peasants from Šumadija and Lika and the way they were tied to the land, undoubtedly inspired him to transform the described in a completely new and almost "monumental" way. His artistic conceptions had already manifested themselves clearly in the grotesques and there nothing much had changed. But the grotesques had been a result of strong emotions, they had originated in the first surge of the idea, the moment of thematic motivation breaking through, so that drawings of that period had still been stylistically unbalanced. It was only after these pieces, which had been a result of his youthful protest, that a period of harmonizing the visual element and the topic had set on. Thus, the formal and stylistic transformation began with the exalted and dynamically rhythmic form of the grotesques and continued towards the harmonious rhythms of large, static forms with accentuated volumes, which reminded of naïve painting.

The earliest pattern of this mature, plasticist shaping of form appears to have been created immediately after Paris and applied as early as 1925, in Postružnik's tempera painting entitled "Head of a Boy with Cropped Hair". When painting this almost sculpted head, he had in his mind all those patterns that he had observed in Paris: from the early Renaissance and primitive cultures through Kisling and Picasso to the objective reality of the "new realism". There is no painter that one could identify here

with certainty, but there are certain associations. It was an independent creation, a fruitful elaboration. It is difficult to find in our entire painting tradition another example of such "pure voluminosity", which could have developed only on a higher level of experience than that of the "Proljetni Salon" stylisation, and that higher level Postružnik could have reached only in Paris; or certainly beyond his local artistic circle.³⁵

Somewhat later, in 1927, he painted in Zagreb the "Head of a Girl", thereby almost importing to Croatia "one of the rare projections of Picasso's morphology"³⁶ inspired by African sculpture. Here the effect is completely contrary to that of the "Head of a Boy". Extravagant form, overstated dimension, strong contrasts of light and shade, black and white, appear much more vital and almost sensual. Even though not a typical example of Postružnik's painting manner of that moment, it should not be neglected, especially because it is exceptional in the Croatian painting tradition as a whole. The "Head of a Girl" is a concluding point of a line, even if a side one, of Postružnik's artistic interests at the time, although we are not able to follow it in its entirety because of so many missing links. It developed from Boticellian female heads and figures, the so-called "Studies", through the "Sportsman", which was also created "immediately after Paris", to the exquisite "Female Nude" from 1927, without which the picture of Postružnik's drawing opus would remain incomplete. In these drawings, there are no tendentious tones, which are otherwise typical of the age; it is dominated by an outspokenly lyrical, poetic orientation. Even though it is at first sight contrary to the motifs that Postružnik preferred at the time, his basic conceptual and artistic attitude was far from interrupted by this pieces; endorsing the attitude that life consists of contrasts, both beautiful and ugly ones, he was just observing it consistently.

Postružnik's exaltation, with which he had presented himself in the grotesques, subsided with time and the formerly crude scenes adopted an entirely different meaning. It was as if a completely new vision had opened up, which revealed unusually clearly the deeper significance of truths about life. This resulted in a sort of correction of the programme: approach to the motif was no longer guided by the intent of superficial analysis or search for the grotesque and the unusual, but by serious observation

— it was the period of maturity, manifested in full extent in the painting of "Šumadija Peasants". In that painting, all is balanced, from the barely visible deformation, dimmed light, and reddish-brownish hues to the reserved expression on the peasants' faces and the large, widely open eye of the ox. All the accumulated experience was articulated in this work. Postružnik spoke here again with his simple language, which had been characteristic for him since the times of "Proljetni Salon" and his student work, the language of forms that were sometimes crude and a bit clumsy, just like peasant life as such.

The painting entitled "At the Glass" (sometimes bearing the title of "Drunkard") shows the same pregnancy with meaning and maturity of stylistic articulation. The motif is reduced to a firmly closed, heavy mass of a man leaning upon the table, to robust and somewhat deformed shapes. This feeling of resignation, of a wasted and empty existence, could hardly have been expressed by any other visual technique.

In this way, the artist reached his first painting synthesis, the symbolic presentation of the reality with manifest regional characteristics, as well as the first articulations of his own, "individual style". With these stylistic and programmatic premises, Postružnik was joining forces with "Zemlja".

The same set of issues, those of finding a form of painting that would be adequate to the thematic layers — essentially preoccupied almost all of Postružnik's generation. It included all those who had exhibited at the "Graphic Exhibition", but also other artists, some of which were staying in Paris at the time. Postružnik and Tabaković were in intense contact with all of them, exchanging experiences and searching for common paths. As early as 1925, Leo Junek wrote to Ivan Tabaković:

"I would like to create a form of art that would be so significant and simple that it would be monumental. This had failed in all other nations, but we are fresh, with no tradition (underlined in the letter) and capable of such creation. If that works out, it might lead to a new current, which would be ours (underlined). But such a primitive current means: to join forces and work on the creation of an artistic form that will be so significant and clear that everybody will see it..."³⁷

Krsto Hegedušić, who was staying in Paris with Leo Junek at the time, was preoc-

izrazita lirski, poetična usmjerenost. Iako na prvi pogled u suprotnosti s motivima koje Postružnik u isto vrijeme slika, njegov temeljni idejno-umjetnički stav ovim djelima nije narušen; zastupajući tezu da se život sastoji od kontrasta, jednako lijepih kao i ružnih, on ga je samo dosljedno pratio.

Postružnikovska egzaltacija kojom se predstavio u groteskama s vremenom se utišala, pa su raniji grubi prizori poprimili sasvim drukčiji smisao. Kao da se odjednom otvorila nova vizura, iz koje su se neobično jasno počela razotkrivati dublja značenja životnih istina. Dolazi do stanovite korekcije programa: pristup motivu nije više vodila namjera površne analize, traženja grotesknog i neobičnog, već ozbiljna opservacija — nastupila je zrelost, koja se u punoj mjeri očitovala u slici "Šumadijski seljaci". Sve je na toj slici odmjereno, od tek zamjetljive deformacije, prigušene svjetlosti i crvenosmedih tonaliteta, do suspregnutog izraza na licima seljaka i velikog, širom otvorenog volovskog oka. Ovdje su progovorila sva dotad u njemu nakupljena iskustva. Postružnik je ovdje ponovo progovorio svojim jednostavnim jezikom, koji mu je i ranije bio svojstven, još iz vremena "Proljetnog salona" i školskih radova, jezikom grubih i pomalo nezgrapnih formi kao što je sam seljački život.

Slika "Kod čaše" (koja ponegdje nosi naslov i "Pijanac") istu bremenitost i zrelost stilske dorečenosti. Motiv je sveden na čvrsto zatvorenu tešku masu na stol oslonjena muškarca, robustnih, pomalo deformiranih oblika. Osjećaj resignacije, promašenog i ispraznog života, teško da bi Postružnik potpunije izrazio nekim drugim likovnim sredstvima.

Tako je slikar stigao do svoje prve slikarske sinteze, do simboličkog predočivanja zbilje s jasnim obilježjima sredine, a i do najranijih očitovanja vlastitog "individualnog stila". S tim stilskim i idejnim pretpostavkama Postružnik je ulazio u "Zemlju".

Naime, istom problematikom, problematikom slikarske forme adekvatne tematskim

slojevima — vitalno je bila zaokupljena gotovo čitava Postružnikova generacija. Bili su to svi izlagači "Grafičke izložbe", ali i drugi umjetnici od kojih se nekolicina tada nalazila u Parizu. Sa svima njima Postružnik i Tabaković intenzivno kontaktiraju, izmjenjuju iskustva, traže zajedničke putove. Već 1925. Leo Junek je pisao Ivanu Tabakoviću:

"Htio bih stvoriti umjetničku formu tako značajnu i jednostavnu da bi bila monumentalna. To je ono što je u svim drugim nacijama danas presahlo; a mi smo svježi, bez tradicije (u pismu podvučeno), i sposobni za takvo stvaranje. Ako to uspije moglo bi to dovesti do jedne struje kod nas (podvučeno). Ali ovakva primitivna struja znači: zajednički rad na stvaranju jedne umjetničke forme tako značajne i jasne da će ju svi vidjeti..."³⁷

Krsto Hegedušić, koji se u tom času zajedno s Leom Junekom nalazio u Parizu, bio je još radikalnije obuzet stvaranjem nove forme utemeljene na "primitivnoj i domaćoj" tradiciji. Hegedušić se iskreno zalagao za "oslobođenje svih predrasuda Parisa i Münchena itd." i vjerovao da će im "uistinu uspjeti da dođu do našeg izraza i našeg slikarstva".³⁸

Traženje "našeg" likovnog izraza postat će uskoro geslom čitavoga prijelomnog razdoblja koje nadolazi, samo što će ga pojedine grupacije umjetnika ostvarivati na različite načine. Srednja generacija slikara, predvođena "Grupom trojice" (Babić - Becić - Miše), zaustavit će se na posebnostima našeg krajolika i nastojati osvježiti slikarsku paletu žarkim bojama Mediterana ili blagim ugođajima kontinentalnih pejzaža. Za njih je Babić napisao: "da je prošlo vrijeme onih slatkih i dopadljivih marina i da su se naši slikari svijesno uputili spram naših harmonija i naših izraza (...) i da na taj način i tako pročišćenom originalnom paletom, potpuno našom, nastavljaju svoj dalji razvoj".³⁹ Postupno su se tako utvrđivali različiti pristupi i programi koji će se uskoro polarizirati oko dva različita idejna i likovna koncepta

na prijelazu iz trećeg u četvrto desetljeće: "Zemlja" naspram "Grupe trojice".

Postružnik je još prije osnivanja "Zemlje", a i za vrijeme pripadanja toj grupi, čvrsto zastupao poseban put, zahtijevajući potpunu slobodu individualnog stvaranja s jedne strane, a uvažavanje domaće i evropske slikarske tradicije s druge — dapače, stečena je iskustva smatrao početnim kapitalom na kojem je dalje samostalno dograđivao. Svoja načelna gledišta iznio je u jednom pismu Ivanu Tabakoviću:

"Konačno nešto se dešava, pokreće se, razvija se borbenost i to mi je drago. Sasvim se slažem s Vama u prikazu kulturnih odnosa u nas (istočna, latinska, germanska) tj. o važnosti toga stanja za današnju likovnu kulturu. Zato je nemoguće da se danas netko odluči da nastavi na tradicijama recimo *samo* bizantijskim ili *samo* latinskim jer svaka od tih likovnih kultura donela je svoj plus u opću likovnu oblast i jasno je da ćemo se mi time koristiti. Mi danas nemamo jasno opredeljeni snažni nacionalni pokret tako jak da stvara jednu specifično našu kulturu. Ako bi to i bilo, ta bi kultura morala biti tako jaka da preklopi celu zapadno-evropsku tradiciju. — To moje odlučno mišljenje rezultat je mnogih kriza i u tom smislu je pravac mog rada. *Crpsti iz života i koristit se celokupnom likovnom kulturom* (...) uzburkao sam se i u skoro vreme pokazat će se reakcija. Ja prihvaćam borbu. Povećavam rad. Nas nekolicina koji imamo slične tendence i koji smo zajedno počeli rad i da odgovorimo na teorijekavanskog kalibra... Treba da budemo povezani zajedničkim radom, da uzmogne nastati kakva akcija"⁴⁰ ... (27. II 1927).

To vrenje među mladim slikarima, pa čak i stanovita neslaganja, bili su ipak pozitivni. U dvije godine, 1927. i 1928, diferencirana gledišta pomalo su se približila i nastupila je zajednička akcija na formiranju organizirane grupe likovnih umjetnika pod imenom "Zemlja". ×

Život umjetnosti, 29/30, 1980.

cupied even more radically with creating a new form, based on the “primitive and local” tradition. Hegedušić unreservedly endorsed a “liberation of all prejudices taken over from Paris, Munich, etc.” and he believed that the artists would “really manage to arrive at our own expression and our own painting”.³⁸

That search for “our own” visual expression would soon become the motto of an entire crucial period to come, though realized by various groups of artists in various ways. The middle generation of painters, led by the “Trojica” (Group of Three: Babić - Becić - Miše) stopped at the special features of the local landscape and tried to refresh the colours with vivid Mediterranean tones or painted mild ambiances of continental sceneries. Babić wrote about them that “the times of those sweetish and attractive marinas are gone and our painters are consciously reaching for our own harmonies and our own expressions (...), continuing our development in this way and with this purified and original palette.”³⁹ Gradually, various approaches and programmes were established, which would soon begin to polarize around two different conceptual

and visual concepts at the turn of the fourth decade: “Zemlja” versus the “Trojica”.

Postružnik firmly endorsed his own way before the foundation of “Zemlja” and also while he was a member of the group, demanding complete freedom of individual creation on the one hand and appreciation of both local and European artistic tradition on the other — moreover, he considered the acquired experience an asset that he was consciously building upon. He expressed his principles in a letter to Ivan Tabaković:

“Finally something is going on, something is moving, there is a new fighting spirit and I am glad about it. I completely agree with your description of our cultural influences (Oriental, Latin, German) and the importance of this situation for our present visual culture. That is why it's impossible to decide today whether one should continue building upon *only* Byzantine, let's say, or only Latin ones, for each of these visual cultures has brought its own share into the overall field of art and certainly we shall use it. Today we have no clearly defined or powerful national movement that would be so strong as to create a unique culture that

would be specifically *ours*. If that were so, that culture should be strong enough to bear down upon the entire Western-European tradition. — This positive opinion of mine is a result of many crises and in this sense it is my working orientation. *To draw on life and use the entire visual culture (...)* I've been stirred and soon there will be a reaction. I am accepting the challenge. Intensifying my work. A few of us with similar tendencies, who have started with this work and with countering those theories that belong to the tavern... We should be linked through our joint work in order to move anything”⁴⁰ ... (27 February 1927).

This fermentation among young Croatian painters and even conflicts among them, all that was clearly positive. Within two years, 1927 and 1928, the differences in opinions gradually subsided and a joint action took place, with the purpose of creating an organized group of visual artists, which was given the name of “Zemlja”.×

PRIJEVOD: Marina Miladinov

1 Under the title “Tendenzen der Zwanziger Jahre”, 15. Europäische Kunstausstellung, a large scholarly exhibition took place in Berlin in 1977, which presented exhaustively and in a methodologically innovative way the main currents of artistic movements in this crucial epoch of European art. “This art exhibition documents that epoch in artistic and cultural history of Europe in which national features were subjected to important European phenomena,” it was stated in the preface to the catalogue of this important exhibition. The exhibition of Yugoslav painting entitled “The Third Decade — Constructivist Painting...” (Museum of Contemporary Art, Belgrade, December 1967) described the third decade as a special epoch in the art of Yugoslav peoples. Most historical overviews of painting in the 20th century establish a clear breaking line precisely around the year of 1920, implying the beginning of a new era, for example: G. H. Hamilton, “Painting and Sculpture in Europe 1880-1940,” Middlesex, 1972; H. H. Arnason, “History of Modern Art,” New York; W. Haftmann, “Malerei im 20. Jahrhundert.”

2 Miroslav Krleža: “Deset krvavih godina. Refleksije 1914-1924” [Ten bloody years. Reflections 1914-1924] (Književna Republika, Zagreb, 1/1922-23, pp. 289-305).

3 In the art of the 1920s, there was a heterogeneous, but artistically correlated movement consisting of various artistic currents, which recent art-historical historiography has termed rather generally — “the tendencies of the 20s.” (See n. 1.) These tendencies reflected the deep social changes and spiritual fissures in the European civilization of the 20th century: in the art of dadaism, of “Neue

Sachlichkeit”, of new realism and surrealism; on the other side, concrete art and constructivism realized the tendency that corresponded to the new times in terms of art: it was modern art for the man of the new age.

4 “Modernism” denotes here the stylistic coherency in Croatian painting in the first period after World War I. It was a general, stylistically complex orientation of our painters towards a more modern expression in painting, directed at the very foundations of modern painting rather than the painting vanguard of the time; thus, this period is characterized in Croatia by certain “Cézannism”, “post-cubism”, “expressionism”, the influence of Kraljević and Račić, etc. Božidar Gagro has written the following on the phenomenon of this “modernism”: “Modernism is a term that is the common denominator for a series of various phenomena, an attitude rather than style. (...) The period of modernism in painting may be chronologically limited to the very beginning of the 1920s, somewhere between 1919 and 1922-23. In that period, within those modernist moods, one encounters stylistically disparate echoes of several European -isms.” (“Treća decenija, konstruktivno slikarstvo” [The Third Decade, Constructivist Painting] (Život umjetnosti, Zagreb, 1968, No. 6, p. 121).

5 Božidar Gagro, “Slikarstvo ‘Proletnog salona’ 1916-1928” [Painting of ‘Proletni Salon’ 1916-1928] (Život umjetnosti, Zagreb 1966, No. 2, pp. 46-54).

6 Oton Postružnik was born in Maribor in 1900, but he felt more bound to the village of Pregrada in Hrvatsko Zagorje. The Postružnik family lived in Pregrada until immediately

- 1 Pod naslovom "Tendenzen der Zwanziger Jahre", 15. Europäische Kunstausstellung, održana je u Berlinu 1977. velika studijska izložba koja je cjelovito i na metodološki nov način prikazala glavne pravce umjetničkih kretanja ove prelomne epohe u evropskoj umjetnosti. "Ova umjetnička izložba dokumentira onu epohu umjetnosti i kulturne povijesti Evrope u kojoj su se nacionalna obilježja podredila zajedničkim evropskim pojavama", istaknuto je u predgovoru kataloga ove značajne izložbe. Izložba jugoslavenskog slikarstva "Treća decenija — konstruktivno slikarstvo..." (Muzej savremene umetnosti, Beograd, decembar 1967) označuje razdoblje trećeg desetljeća kao posebnu epohu u umjetnosti naših naroda. Većina povijesnih pregleda slikarstva dvadesetog stoljeća postavlja čvrstu cezuru baš oko 1920. godine, i time neizravno upućuju na početak novog razdoblja, primjerice: G. H. Hamilton, "Painting and Sculpture in Europe 1880-1940"; Middlesex, 1972; H. H. Arnason, "History of Modern Art", New York; W. Haftmann, "Malerei im 20. Jahrhundert".
- 2 Miroslav Krleža: "Deset krvavih godina. Refleksije 1914-1924" (Književna Republika, Zagreb, 1/1922-23, str. 289-305)
- 3 U umjetnosti dvadesetih godina javlja se heterogeno, ali umjetnički povezano kretanje o kome se javljaju različiti umjetnički pravci, u novijoj povijesno-umjetničkoj historiografiji najopćenitije nazvani — "tendencije dvadesetih godina". (Vidi bilj. 1.) Te su tendencije s jedne strane odrazile duboke društvene promjene i duhovne procijepa evropske civilizacije dvadesetog stoljeća: u umjetnosti dadaizma, "Neue Sachlichkeit", novog realizma i nadrealizma; dok je s druge strane u konkretnoj umjetnosti i konstruktivizmu ostvarena ona tendencija koja predstavlja umjetnički adekvat novom vremenu: moderna umjetnost čovjeka modernog doba.
- 4 "Modernizam" označuje stilsku koherentnost prvog poslijeratnog razdoblja nakon prvog svjetskog rata u hrvatskom stikarstvu. To je bio opći, stilski kompleksan obrat naših slikara prema modernijem slikarskom izrazu upravljani prema samim temeljima modernog slikarstva, a ne tadašnjoj likovnoj avangardi, pa tako u tom razdoblju kod nas egzistiraju svojevrсни: "sezanimizam", "postkubizam", "ekspresionizam", utjecaj Kraljevića i Račića itd. Božidar Gagro o pojavi "modernizma" kaže slijedeće: "Modernizam je pojam, zajednički nazivnik niza raznorodnih pojava, prije stav nego stil. (...) Razdoblje modernizma u slikarstvu mogli bismo vremenski ograničiti na sam početak trećeg decenija, na period između god. 1919. i 1922-23. U tom razdoblju, u okviru modernističkih raspoloženja, dolazi do stilski dispartnih odjeka više evropskih izama." ("Treća decenija, konstruktivno slikarstvo", u Život umjetnosti, Zagreb, 1968, br. 6, str. 121).
- 5 Božidar Gagro, "Slikarstvo 'Proletnog salona' 1916-1928." (Život umjetnosti, Zagreb 1966, br. 2, str. 46-54).
- 6 Oton Postružnik rodio se u Mariboru 1900. godine, ali njegov pravi zavičaj bila je Pregrada u Hrvatskom zagorju. U Pregradi je živjela porodica Postružnik sve do pred sam prvi svjetski rat, kada se 1913. preselila u Zagreb, pa je tako i Postružnik u njoj proveo čitavo svoje djetinjstvo.
- 7 Ovaj zapečeti autobiografski zapis, pisan olovkom na istrgnutom listu papira, koji autor nije nikada dovršio, nađen je prilikom pregleda umjetnikove ostavštine u korespondenciji nakon njegove smrti. Budući da nedostaje datum, ostaje nepoznato kada i kojim povodom je Postružnik počeo pisati svoju autobiografiju.
- 8 Postružnikov otac, po zanimanju veletrgovac, nije imao razumijevanja za umjetničke sklonosti svojih sinova, namijenivši već unaprijed Otonu trgovačko zvanje. Naime, Postružnikov brat blizanac Otmar bio je također svestrano nadaren s izrazitim avanturističkim sklonostima. U srednjoškolskoj dobi Otmar je pobjegao od kuće s jednom putujućom cirkuskom družinom posvetivši se do kraja uzbudljivom životu nemirnih artista. Tek nakon tog događaja, otac, koji se od početka oštro protivio Otonovoj odluci da postane slikarom, popušta njegovoj odlučnoj nakani u bojazni da ne izgubi i drugog sina.
- 9 "Kao mladi studenti držali smo kružoke i čitali 'Der Sturm'. U njemu je tada surađivao Sava Šumanović. A. B. Šimić je u to vrijeme izdavao 'Vijavicu', i svaki smo njegov članak s posebnom pažnjom analizirali. Konstruktivizam i svi novi slikarski pravci bili su nam u malom prstu" — izjavio je Oton Postružnik u svojim sjećanjima na ovo razdoblje. (XII 1977)
- 10 "Tada su se vraćali praški đaci, među njima Gecan i Uzelac, koji odmah po dolasku izlažu u Zagrebu i njihova djela snažno na mene djeluju. Osobito se na 'Proletnom salonu' isticao Vilko Gecan." (Iz zabilježki razgovora s umjetnikom, XII 1977).
- 11 Postružnik je stigao u Prag kasno u jesen 1920. zakasnivši tako na redovite upise u Akademiji likovnih umjetnosti, pa se stoga upisao na jednu od državnih škola za umjetnost gdje je studirao kod prof. Engelmüllera. I ovdje se veoma razočarao u profesorima kao i prilikama koje su vladale na školi, gdje je još uvijek prevladavao akademizam. Tu je upoznao Vlahu Bukovca, tadanjeg rektora Akademije. Međutim, kontakti s Vlahom Bukovcem bili su sasvim neprofesorski. U nekoliko navrata prisustvovao je prijemu što ga je V. Bukovac kao rektor priređivao za đake praške Akademije i tom ga je prilikom dosta površno upoznao.
- 12 Prve veze s našom političkom ilegalom uspostavio je Postružnik baš u Pragu, upoznavši tamo Nikicu Hećimovića, koji je kasnije likvidiran prilikom prelaska granice kod Maribora, i druge članove partije. Po povratku u Zagreb Postružnik se uže povezuje s političkom i intelektualnom ljevicom da bi pred drugi svjetski rat njegov atelje na Šalati postao vrlo često sastajalište ilegalnih političkih grupa. (Izjava Otona Postružnika u intervjuu koji je vodio Smiljka Mateljan za televizijski film "Portret Otona Postružnika".)
- 13 Postružnik je kao srednjoškolac sudjelovao u protu-ugarskim dačkim demonstracijama 1917. godine. Zbog isticanja u demonstracijama u kojima je držao vatreni govor bio je kažnjen ukorom i zamalo da nije isključen iz škole. (Vidjeti: Matković, "Đačke demonstracije u Zagrebu 1917. godine". "Iz starog i novog Zagreba II", 1960, str. 311-318).
- 14 Djela iz vremena Postružnikova školovanja malobrojna su i sva odreda nedatirana, pa smo se u pogledu datacije oslonili na umjetnikova sjećanja. No i on sam često se u tome ispravljao.
- 15 U korespondenciji Ivana Tabakovića, u posjedu njegove udovice Slave Tabaković, pronađeno je dvadesetak originalnih pisama što ih je Oton Postružnik pisao Ivanu Tabakoviću između 1925. i 1933. godine. Ova su pisma važan izvor podataka o onom razdoblju Postružnikova života o kojem se dosad najmanje znalo, a to su godine školovanja i likovnog formiranja sve do raskida sa "Zemljom". Jednako tako značajna bila su pisma Otona Postružnika prvoj supruzi Mariji, akademskoj kiparici, s kojom se Postružnik upoznao na Likovnoj akademiji i 1922. sklopio svoj prvi brak. Marija Postružnik živi danas u Karlovcu i susretljivo nam je omogućila uvid u svoju korespondenciju.

- before World War I, when they moved to Zagreb in 1913; thus, Postružnik spent his entire childhood in that village.
- 7 This unfinished autobiographical note, written in pencil on a piece of paper torn out from a notebook, was recovered while searching through the painter's epistolary legacy after his death. Since it is not dated, it is not known when and why Postružnik began to write his autobiography.
- 8 Postružnik's father, wholesaler by profession, did not have much understanding for his son's artistic affinities and intended Oton for trade profession. Postružnik's twin brother Otmar was also multitalented and an outspoken adventurer. In his adolescence, Otmar ran away from home and joined a circus, where he spent the rest of his life living the exciting life of travelling artists. It was only after this incident that the father, previously strongly opposed to Oton's decision to become a painter, gave in to his wish, afraid of losing his other son.
- 9 "When we were young students, we had a reading circle, in which we were reading 'Der Sturm'. It also included Sava Šumanović. At that time, A. B. Šimić published his 'Blizzard' and we were analysing each of his essays with particular attention. We had constructivism and all those new painting movements in our little fingers" — Oton Postružnik wrote in his memories about the period. (December 1977)
- 10 "Then the Paris students returned, among them Gecan and Uzelac, who immediately began to exhibit in Zagreb, and their work had a strong impact on me. Viško Gecan was particularly outstanding at 'Proletni Salon'." (From the notes of an interview with the artist, December 1977).
- 11 Postružnik arrived in Prague late in autumn 1920, late for the regular enrolment at the Academy of Fine Arts, because of which he attended one of the state schools of arts, where he studies with Prof. Engelmüller. He was disappointed with professors and the teaching methodology, which was still dominated by academism. That was when he met Vlaho Bukovac, rector of the Academy at the time. However, his contacts with Bukovac were wholly unacademic. On several occasions, he attended a reception given by V. Bukovac as rector for the students of the Prague Academy and met him rather fleetingly.
- 12 Postružnik established the first contact with Croatian political underground precisely in Prague, where he also met Nikica Hečimović, who was later murdered while crossing the border near Maribor, as well as other party members. After returning to Zagreb, Postružnik kept closer contacts with the political and intellectual Left and before World War II his atelier at Šalata had become a preferred meeting point for illegal political groups. (Statement of Oton Postružnik in an interview made by Smiljka Mateljan for the TV-film "Portrait of Oton Postružnik.")
- 13 In his adolescence, Postružnik participated in anti-Hungarian student demonstrations of 1917. For his fervent speech and special engagement in these protests, he was officially reprimanded and almost expelled from school. (See: Matković, "Đačke demonstracije u Zagrebu 1917. godine" [Student demonstrations of 1917 in Zagreb], "Iz starog i novog Zagreba II", 1960, pp. 311-318).
- 14 Paintings from Postružnik's school years are few and all of them undated, so we had to rely on his memory. However, he was often unsure about the dating.
- 15 Among the letters of Ivan Tabaković, today preserved by his widow Slava Tabaković, some twenty original letters have been found that Oton Postružnik wrote to Ivan Tabaković in the period 1925–1933. These letters are an important source of information about the period of Postružnik's life about which little was known, namely his school years and the period of his artistic formation until he broke up with "Zemlja".
- Equally important are the letters of Oton Postružnik to his first wife Marija, academic sculptor, whom he had met at the Academy of Fine Arts and married in 1922. Marija Postružnik lives in Karlovac and has kindly allowed us to see her correspondence.
- 16 Postružnik's letter to Tabaković, Paris, 9 February 1925. Property of Slava Tabaković, Belgrade.
- 17 "Lately I have done nothing, i.e. I am earning money. I have finished one piece, which I am leaving here for the 'salon d'automne'. I will bring over a reproduction." From a letter to Ivan Tabaković, Paris, 1925 (undated). Property of Slava Tabaković, Belgrade.
- 18 Since he had a stipend of Yugoslav government for Paris, Postružnik had to attend one of the renowned and acknowledged schools of painting. After his arrival, he attended the evening school of painting after nude models at the École des Beaux Arts. From December 1924 until February 1925, he attended the school of Andre Lhote. Late in February, he left Lhote and moved to the atelier of Moise Kisling.
- 19 Josip Depolo has written the following on the Lhotean component in Postružnik's painting: "Postružnik leaped into his 'Zemlja' adventure with the theories of André Lhote, who was a mediocre painter, but a well-reflected theoretician and who had left very deep traces in Postružnik's earliest phase as his Parisian teacher. Another wrong teacher! The central piece of Postružnik's 'Zemlja' phase (Mount Klek, 1929) was painted according to that dry Lhotean formula..." ("In memoriam. Oton Postružnik — 26. III 1900 — 21. I 1978," *Oklo*, Zagreb, 9-23 February 1978, p. 3). Katarina Ambrozić agreed with J. Depolo when she wrote the following: "Geometricized breaking of shapes and light, which is reminiscent of cubist painting, can also be observed in Postružnik and Sonja Kovačić-Tajčević." (Preface to the catalogue of the exhibition "Andre Lot i njegovi jugoslovenski učenici" [André Lhote and his Yugoslav students], Belgrade, National Museum, 1974).
- 20 Postružnik's letter to Tabaković, Paris, 2 April 1925. Property of Slava Tabaković, Belgrade.
- 21 On Moise Kisling, a painter that is rather unknown in Croatia and a member of the "École de Paris", a brief article was published in "Vijenac" in 1926 (— r. "Kisling /Moise/," *Vijenac*, Zagreb, 6, 1926, p. 43).
- 22 Vladimir Lunaček: "Iz umjetničkog svijeta. Grafičke i druge izložbe. Izložba mladih grafičara" [From the world of art. Graphic and other exhibitions. The exhibition of young graphic artists], *Obzor*, Zagreb 1929, No. 107, 21 April.
- 23 Antun B. Šimić: "Proletni salon. Grafika. Plastika. Predavanja" [Proletni Salon. Graphic art. Lectures], *Vijavica*, Zagreb, 1, 1917, pp. 1-3.
- 24 M. Krleža: "Grafička izložba" [Graphic exhibition], *Obzor*, Zagreb, 10 March 1926; the same in — Miroslav Krleža: "Kako se kod nas piše o slikarstvu" [How one writes on art in Croatia], *Književna Republika*, Zagreb 1926, vol. III, No. 2, pp. 68-81.
- 25 See criticism by: Josip Draganić: "Izložba mladih grafičara" [Exhibition of young graphic artists], *Jugoslavenska njiva*,

- 16 Pismo Postružnika Tabakoviću, Pariz, 9. II 1925. Vlasništvo Slave Tabaković, Beograd.
- 17 "U posljednje vrijeme ne radim ništa, t.j. zarađujem novaca. Svršio sam jednu stvar, koju ostavljam ovdje za salon 'd'automne'. Donet ću reprodukciju." Iz pisma Ivanu Tabakoviću, Pariz 1925. (nedatirano). Vlasništvo Slave Tabaković, Beograd.
- 18 Kao stipendist jugoslavenske vlade u Parizu Postružnik je morao pohađati jednu od poznatijih i priznatih slikarskih škola. Po dolasku upisuje se u večernju školu crtanja akta na Ecole des Beaux Arts. Od prosinca 1924. do veljače 1925. polazi slikarsku školu Andrea Lhotea. Potkraj veljače napušta Lhotea i prelazi u atelje Moisea Kislinga.
- 19 Josip Depolo je o lotovskoj komponenti u Postružnikovu slikarstvu pisao: "Postružnik je uletio u zemljašku pustolovinu s teorijama André Lhotea, osrednjeg slikara, ali misaonog teoretičara, koji je kao njegov pariski pedagog ostavio duboke tragove u najranijoj fazi. Još jednom krivi pedagog! Središnje djelo Postružnikove zemljaške faze (Klek, 1929) slikano je po toj suhoj lotovskoj formuli..." ("In memoriam. Oton Postružnik — 26. III 1900 — 21. I 1978." Oko, Zagreb, 9-23. veljače 1978, str. 3). Katarina Ambrozić zaključila je u istom smislu kao i J. Depolo kad je napisala: "Geometrizirano prelamanje oblika i svjetlosti kao reminiscencije na kubističko slikarstvo osetno je još kod Postružnika i kod Sonje Kovačić-Tajčević." (Predgovor kataloga izložbe "Andre Lot i njegovi jugoslavenski učenici", Beograd, Narodni muzej, 1974).
- 20 Pismo Postružnika Tabakoviću, Pariz, 2. IV 1925. Vlasništvo Slave Tabaković, Beograd.
- 21 O Moiseu Kislingu, u nas prilično nepoznatom slikaru, pripadniku "Ecole de Paris", objavljen je 1926. godine kraći prikaz u časopisu "Vijenac". (— r. "Kisling/Moise/." Vijenac, Zagreb, 6, 1926, str. 43).
- 22 Vladimir Lunaček: "Iz umjetničkog svijeta. Grafičke i druge izložbe. Izložba mladih grafičara". Obzor, Zagreb 1929, br. 107, 21. IV.
- 23 Antun B. Šimić: "Proletni salon. Grafika. Plastika. Predavanja". Vijavica, Zagreb, 1, 1917. str. 1-3.
- 24 M. Krleža: "Grafička izložba". Obzor, Zagreb, 10. III 1926; isto — Miroslav Krleža/: "Kako se kod nas piše o slikarstvu". Književna Republika, Zagreb 1926, sv. III, br. 2, str. 68-81.
- 25 Vidjeti kritike: Josip Draganić: "Izložba mladih grafičara", Jugoslavenska njiva, Zagreb, X, 1926, br. 6, str. 200-202; - K-ć: "Izložba mladih slikara", Hrvatska metropola, Zagreb, II, 1926, br. 14, str. 1; — L. (Lazarević Branko): "Umjetnički pregled. Naše grafičke izložbe", Nova Evropa, Zagreb, knj. 13, 1926, str. 217-219; — Lunaček: "Iz umjetničkog svijeta. Grafičke i druge izložbe. Izložba mladih grafičara", Obzor, Zagreb, 21. IV 1926. (br. 107); — Vjekoslav Majer: "Nova umjetnička generacija. (Augustinčić, Grdan, Mujadžić, Pečnik, Postružnik, Tabaković)", Domovina, Zagreb, 19. V 1926; — Ivo Pasarić: "Epilog jedne izložbe", Novosti, Zagreb, 23. III 1926; — Sigmapi: "Grafička izložba najmlađih. Augustinčić, Grdan, Pečnik, Mujadžić, Postružnik i Tabaković", Riječ, Zagreb, 13. III 1926; — Boško Tokin: "Die Graphik der Jungen. Graphische Ausstellung im Salon Ulrich". Zagreber Tagblatt, 41, 1926, br. 60, str. 9; — L. Žimbek: "Izložba grafičkih radova Augustinčića, Grdana, Pečnika, Mujadžića, Postružnika i Tabakovića". Hrvat, Zagreb, VIII, 1926, br. 1960, str. 5.
- 26 Prizori iz laboratorija na Anatomskom institutu nesumnjivo su snažno djelovali na Postružnika i Tabakovića, jer su ih se obojica, još u poznim godinama, živo sjećala. Postružnik se u svojim sjećanjima često znao vraćati na te doživljaje iz prošlosti, a Tabaković je o tome jednom prilikom izjavio: "Kao mlad slikar i crtač Anatomskog instituta u Zagrebu — sedeo sam kraj mikroskopa i posmatrao za mene nov veličanstven i zapanjujući svet..." (M. B. Protić: Ivan Tabaković. Predgovor katalogu izložbe, Muzej savremene umetnosti, Beograd 1977, str. 11.)
- 27 Pismo Postružnika Tabakoviću, Zagreb, 18. V 1926. Vlasništvo Slave Tabaković, Beograd.
- 28 Najcjelovitiji prikaz i opis Postružnikovih radova dao je Josip Draganić u osvrtu na ovu izložbu. O Postružnikovim "groteskama" Draganić piše: "Postružnik obiluje elegantnim pronalascima, koji doduše gdješto prelaze u prejak naturalizam ili u cinizam, ali u većini slučajeva su vrlo ilustrativni i puni sadašnje realnosti. Tako na pr. Alkoholičari. To je kruta satira jednog poroka, na jednoj realnoj koordinati duševnog zbivanja, sa frapantno plastičkim irealističkim rješenjem (...) Romantika nam donosi irealnu sliku jednog tipa, koji se svaki dan pored nas kreće, jednu vrst ljudi, a opet ukazuje na jedan dio svakoga od nas. To je više nego simbol, to je sinteza uzeta iz realnog života. Vrlo je spirituelna groteska Basna. Basna je irealna kreacija negdje na granici između čovjeka i životinje (...) Pretjerani realizam groteske Rastvaranje djeluje više kao rezigniran naturalizam, nego kao poetički načeta groteskna tema, kao što postupa kod većine ostalih radova. Sličan bi se prigovor mogao kazati za Pse. Ta je pasja erotika sasvim realno prikazana..." Prikaz završava: "Za obojicu se može kazati, da su sa svojim radovima specijalnog žanra zadržali poziciju, koju su zauzeli svojim istupom prigodom Izložbe Šestorice. Taj je istup doduše na terenu, koji je poimanju šire publike dosta tuđ." ("Postružnik, Tabaković. Izložba Groteske". Vijenac, IV, 1926, br. 1-2, str. 401-402).
- 29 Potaknut reagiranjem publike i dijela kritike na prethodnu "Grafičku izložbu", Kamilo Tompa je neposredno prije otvorenja izložbe "Groteske" objavio esej: "Groteskno u likovnoj umjetnosti. Uoči grafičke izložbe 'Groteske' (O. Postružnik — I. Tabaković) u Salonu Ede Ulricha" (Novosti, Zagreb, 1926. br. 298). Tompa je baš u to vrijeme stanovao u ateljeu Tabakovića i Postružnika i iz najveće je blizine pratio nastanak "groteski". Stoga je osjetio potrebu da, kao što je sam napisao, "ovim kratkim prikazom (...) fiksira glavne karakteristike grotesknoga u likovnoj umjetnosti" i time približi "posjetiocima buduće grafičke izložbe jedan rijedak i nadasve važan kompleks likovnog stvaranja. (...) I osjećanje koje izazivlju opservacije nelogičnih i strašnih kontrasta u životu, realiziralo je likovne apstrakcije, posve specijalne i neobične. Preciznu psihičku dispoziciju, kao i sve one nelogične i fatalne momente u životu, a u umjetnosti sve one realizacije, koje je potaklo ovo kuriozno osjećanje nazvali smo groteskom." Unatoč ovom objašnjenju Kamila Tompe publika ipak nije prihvatila takav oblik likovnog izražavanja.
- 30 Josip Draganić: "Postružnik, Tabaković. Izložba Groteska", Vijenac, Zagreb, IV, 1926, br. 1-2, str. 401-402.
- 31 Isto.
- 32 U Kragujevcu Postružnik posjećuje suprugu Mariju koja tamo radi kao nastavnica crtanja 1927. godine. Za dvomjesečnog boravka restaurira ikone u tamošnjim manastirima. Kasnije,

- Zagreb, X, 1926, No. 6, pp. 200-202; - K-ć: "Izložba mladih slikara" [Exhibition of young painters], Hrvatska metropola, Zagreb, II, 1926, No. 14, p. 1; — L. (Lazarević Branko): "Umjetnički pregled. Naše grafičke izložbe" [Overview of art. Our graphic exhibitions], Nova Evropa, Zagreb, book 13, 1926, pp. 217-219; — Lunaček: "Iz umjetničkog svijeta. Grafičke i druge izložbe. Izložba mladih grafičara" [From the world of art. Graphic and other exhibitions. The exhibition of young graphic artists], Obzor, Zagreb, 21 April 1926 (No. 107); — Vjekoslav Majer: "Nova umjetnička generacija. (Augustinčić, Grdan, Mujadžić, Pečnik, Postružnik, Tabaković) [New generation of artists]", Domovina, Zagreb, 19 May 1926; — Ivo Pasarić: "Epilog jedne izložbe" [Epilogue to an exhibition], Novosti, Zagreb, 23 March 1926; — Sigmapi: "Grafička izložba najmlađih. Augustinčić, Grdan, Pečnik, Mujadžić, Postružnik i Tabaković" [Graphic exhibition of our youngest artists], Riječ, Zagreb, 13 March 1926; — Boško Tokin: "Die Graphik der Jungen. Graphische Ausstellung im Salon Ulrich". Zagreber Tagblatt, 41, 1926, No. 60, p. 9; — L. Žimbek: "Izložba grafičkih radova Augustinčića, Grdana, Pečnika, Mujadžića, Postružnika i Tabakovića" [Graphic exhibition of Augustinčić, etc.], Hrvat, Zagreb, VIII, 1926, No. 1960, p. 5.
- 26 Scenes from the laboratories at the Institute for Anatomy certainly had a strong impact on Postružnik and Tabaković, since both remembered them vividly in their old age. Postružnik often recalled those events from the past in his memory, while Tabaković once said the following: "When I was a young painter and sketcher at the Institute for Anatomy in Zagreb — I sat down at the microscope and observed that new world, which to me was magnificent and amazing..." (M. B. Protić: Ivan Tabaković. Predgovor katalogu izložbe [I.T. Preface to the exhibition catalogue], Museum of Contemporary Art, Belgrade, 1977, p. 11).
- 27 Postružnik's letter to Tabaković, Zagreb, 18 May 1926. Property of Slava Tabaković, Belgrade.
- 28 The most exhaustive overview and presentation of Postružnik's opus were offered by Josip Draganić in his review of this exhibition. On Postružnik's "grotesques", Draganić wrote the following: "Postružnik abounds in elegant inventions and, although they occasionally tip over into an overstated naturalism or cynism, they are mostly very illustrative and full of present-day reality. A good example are his Alcoholics. It is a cruel satire by a prophet, situated on a real coordinate of social events, with a strikingly plasticist and irrealist solution (...) Romanticism offers an unreal image of a type that we encounter every day, a particular sort of people, at the same time pointing at each one of us. It is more than a symbol, it is a synthesis taken from real life. A very spiritual grotesque is the Fable. The Fable is an unreal creation, somewhere on the border between man and animal (...) The exaggerated realism of the grotesque entitled Decomposition leaves an impression of resigned naturalism rather than a poetically addressed grotesque theme, which is Postružnik's procedure in most of his art. A similar objection could be said for the Dogs. That doggy eroticism is quite realistic..." The review ends with the following conclusion: "One may say for both of them that they have kept the same position with their work of special genre, as they did with their performance at the exhibition of the Six. However, that performance is taking place in the field that is rather foreign to the public taste." ("Postružnik, Tabaković. Izložba Groteske" [P. and T. Exhibition of the Grotesque], Vijenac, IV, 1926, No. 1-2, pp. 401-402).
- 29 Motivated by the reaction of the public and some critics on the previous "Graphic Exhibition", Kamil Tompa published an essay entitled "Groteskno u likovnoj umjetnosti. Uoči grafičke izložbe 'Groteske' (O. Postružnik — I. Tabaković) u Salonu Ede Ulricha" [The grotesque in visual arts. Before the opening of the exhibition of 'Grotesques' (O.P.-I.T.) at the Salon of Edo Ulrich] shortly before the exhibition opening. At that time, Tompa was staying at the atelier of Tabaković and Postružnik, observing the creation of the "grotesques" from immediate vicinity. Therefore he felt the need, as he wrote, to "establish the main characteristic of the grotesque in visual arts in this brief overview" and thus inform the "visitors of the coming graphic exhibition about a rare and extremely important complex of visual creation. (...) The feelings provoked by the observation of illogical and terrible contrasts in life have also served as a basis for visual abstractions, which are very special and unusual. The exact physical disposition, as well as all those illogical and fatal moments of life and all those works of art that were motivated by that curious feeling, we have termed grotesque." But despite this explanation by Kamil Tompa, the public did not accept that sort of visual expression.
- 30 Josip Draganić: "Postružnik, Tabaković. Izložba Groteska" [P. and T. Exhibition of the Grotesque], Vijenac, Zagreb, IV, 1926, No. 1-2, pp. 401-402.
- 31 Ibidem.
- 32 In Kragujevac, Postružnik visited his wife Marija, who taught drawing there in 1927. The two months of his stay he spent restoring icons in the local monasteries. Later, in 1928, when Marija was transferred to Ogulin and Postružnik could visit her more often, he was commissioned with restoring the frescoes in the Gomirje monastery near Ogulin. He wrote about that to Marija: Thank you so much for having informed me about the monastery of Gomirje. Of course, I am ready to do it. I remember the monastery, once we were driving past it, it is a very nice region." (Written in 1928, undated.)
- 33 Postružnik's letter to Tabaković, Kragujevac, 7 February 1927. Property of Slava Tabaković, Belgrade.
- 34 Ibidem.
- 35 Grgo Gamulin wrote about that drawing: "Certainly, he had accepted the premises for this pure voluminosity while still in Zagreb, but he could achieve such 'magic presence' of that boy only at a stage that had surpassed the method of 'Proletni Salon'." ("Povijest hrvatske umjetnosti 19. i 20. stoljeća. Sv. II. Slikarstvo 20. stoljeća. Dio I" [History of Croatian art in the 19th and 20th centuries. Vol. II. 20th-century painting], in print.)
- 36 Ibidem.
- 36 Letter of Leo Junek to Tabaković. Plješivica, 1 April 1925. Property of Slava Tabaković, Belgrade.
- 38 Letter of Krsto Hegedušić to Miroslav Krleža, Paris, 14 December 1926 (Published in: Krleža-Maleković-Schneider: "Krsto Hegedušić", Zagreb, 1974, p. 99).
- 39 Ljubo Babić: "Hrvatski slikari. Od impresionizma do danas" [Croatian painters. From impressionism until today], Hrvatsko kolo, Zagreb, X, 1929, pp. 177-193.
- 40 Postružnik's letter to Tabaković, 27 February 1927. Property of Slava Tabaković, Belgrade.

1928. godine, pošto je Marija premještena u Ogulin i Postružnik je k njoj češće dolazio, dobio je narudžbu za restauraciju fresaka manastira Gomirje nedaleko Ogulina. O tome piše Mariji: Mnogo ti hvala što si me obavijestila radi Gomirskog manastira. Naravno, ja sam pripravan to preuzeti. Sjećam se onog manastira, mimo smo se vozili, vrlo je lijep kraj." (Pisano 1928, bez datuma.)

³³ Pismo Postružnika Tabakoviću, Kragujevac, 7. II 1927. Vlasništvo Slave Tabaković.

³⁴ Isto.

³⁵ Grgo Gamulin je za taj crtež ustvrdio: "Sigurno, pretpostavke za ovu čistu voluminoznost prihvatio je još u Zagrebu, ali takvu 'magičnu prisutnost' ovog dječaka mogao je ostvariti na stupnju koji je već nadilazio način 'Proletnog salona'." ("Povijest hrvatske umjetnosti 19. i 20. stoljeća. Sv. II. Slikarstvo 20. stoljeća. Dio I" u pripremi za tisak.)

³⁶ Isto.

³⁷ Pismo Lea Juneka Tabakoviću. Plješivica, 1. IV 1925. Vlasništvo Slave Tabaković, Beograd.

³⁸ Pismo Krste Hegedušića Miroslavu Krleži, Pariz, 14. XII 1926. (Objavljeno u monografiji: Krleža-Maleković-Schneider: "Krstó Hegedušić", Zagreb 1974, str. 99).

³⁹ Ljubo Babić: "Hrvatski slikari. Od impresionizma do danas", Hrvatsko kolo, Zagreb, X, 1929, str. 177-193.

⁴⁰ Pismo Postružnika Tabakoviću, 27. II. 1927. Vlasništvo Slave Tabaković, Beograd.