

Branislav DEŠKOVIĆ



SALON GALERIJE ANTUNA AUGUSTINČIĆA

6. V. – 6. VI. 2011.

BRANISLAV DEŠKOVIĆ
Salon Galerije Antuna Augustinčića
6. V. – 6. VI. 2011.

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Branislav Dešković je tragična, ali ujedno i svijetla pojava u našoj likovnoj umjetnosti.

Volio je prirodu svoga otoka Brača, ali posebno pse i konje, najčešće modele svojih skulptura, pa se tako i predstavio kao najistaknutiji hrvatski kipar animalist. Nije bio sljedbenik suvremenih svjetskih avangardnih strujanja. Impresionističko oblikovanje bilo mu je najbliže, a zatim, sa stanim stilskim zakašnjenjem, i ono secesijsko. Ipak njegove su poznate skulpture pasa prvenstveno realistički doživljene i oblikovane. Nije bio umjetnik ostvarivanja likovnih ideja i programa, nego je ljudima, a posebno svojim psima prilazio intimno, proživljeno i doslovno prijateljski. U svojoj bečkoj studentskoj sobici imao je psa, a na mletačkom Lidu pratio ga je njegov konj. Dešković kao da se suživio s psihom svojih pasa, predstavljajući ih u različitim vidovima: u lovu, na odmoru, na tragu.

Dešković je baš svojim realističkim i impresionističkim skulpturama pasa i konja privukao pozornost ne samo mase, nego i probrane pariške publike. Hvalio ga je Antun Gustav Matoš 1910., a njegov pariški prijatelj, književnik Sibe Miličić zabilježio je pohvalu velikog Rodina pred skupinom od dva konja što vuku kola: »C'est beau! C'est magnifique!«

Međutim, pod utjecajem burnih političkih prilika u godinama Prvog svjetskog rata napustio je Dešković dotadašnje oblikovanje svojih životinjskih skulptura i prihvatio ponešto zakašnjelu secesijsku, a više suvremenu art déco stilizaciju, koja je mogla bolje odraziti njegove domoljubne političke ideje nego intimni realistički i impresionistički stil.

Dotadašnje priznanje i opće prihvaćanje Deškovića kao realističkog animalista, intimnog prijatelja pasa i konja, bilo je razočarano kasnijom secesijskom i art déco stilizacijom skulptura, s naglaskom ne na intimnome, nego na monumentalnome. Čak se smatralo da time neuspjelo oponaša Meštrovićeve herojske vidovdanske skulpture.

Taj je opći sud šire javnosti, ali i svih stručnjaka, trajao vrlo dugo, a donekle traje još i danas. U monografiji o Branislavu Deškoviću 1977. nastojao sam vrednovati i tu zakašnjelu secesijsku fazu Deškovićeve kiparstva.

Deškovićeve politički obilježena skulptura *Balkanski blok*, iz 1913., a osobito monumentalna skulptura *Kraljevića Marka na konju* (obje izgubljene i poznate samo po reprodukcijama), kao i skulptura *Pobjeda Slobode* (postavljena u Bolu na Braču) dosljednije su stilizirane u secesijskom stilu – s nekim značajkama i art déco stila – nego slične Meštrovićeve herojske skulpture.

Moj sud o Branku Deškoviću, ne samo kao o istaknutom realističkom i impresionističkom, nego i kao secesijskom kiparu, ipak je uglavnom ostao osamljen.

Većina će prijatelja umjetnosti Branka Deškovića i dalje shvaćati, priznavati i voljeti kao prijatelja životinja i umjetnika animalista.

Duško Kečkemet

Branislav Dešković is a tragic yet bright figure of Croatian visual art.

He loved the nature of his native island of Brač but was especially fond of dogs and horses. They were his most frequent models, which made Dešković the leading Croatian sculptor of animals. He was not a follower of contemporary avantgarde trends. Closest to his heart was Impressionism and then, with a certain delay in style, the Vienna Secession. However, his famous dog sculptures are predominantly realistic, both in terms of emotional experience and form. He was not an artist with a programme or agenda but rather a person with an intimate, heartfelt, and truly friendly approach to people and, especially, his dogs. In his student room in Vienna he had a dog, and a horse followed him when he strolled the Lido in Venice. Dešković seemed to have empathized with his dogs, presenting them in various situations: hunting, resting, trailing.

The realistic sculptures of dogs and horses, with their impressionist quality, appealed not only to mass audience, but also to the seasoned viewers in Paris. Dešković received praise from Antun Gustav Matoš in 1910, and his Parisian friend, writer Sibe Miličić noted the accolade bestowed upon him by the great Rodin in front of the sculpture of two horses pulling a carriage: "C'est beau! C'est magnifique!"

However, influenced by the political turmoil of World War I, Dešković abandoned his sculpting of animals and embraced the style of the late Vienna Secession and the contemporary Art Déco, which resonated with his patriotic political ideas better than his intimate, realistic, and impressionist style.

The acclaim and general recognition that Dešković had been receiving as a realistic sculptor of animals, an intimate friend of dogs and horses, changed into disappointment over his later works in the style of the Vienna Secession and Art Déco, which emphasized the monumental rather than the intimate. They were considered to be an unsuccessful attempt to imitate the heroic Vidovdan sculptures of Ivan Meštrović.

This general view, shared by the broad audience and critics, persisted for a long time, even to this day. In my 1977 book devoted to Branislav Dešković I tried to evaluate the belated Secessionist phase in his work.

Dešković's politically influenced sculpture, the Balkan Block (1913), and especially the monumental sculpture of Kraljević Marko on His Horse (both lost, known only through reproductions), as well as The Victory of Freedom (located in Bol, island of Brač), demonstrate a more consistent adherence to the Secessionist style – with some Art Déco features – than Meštrović's similar heroic sculptures.

My view that Branko Dešković was not just a prominent sculptor of realism and impressionism, but also of the Vienna Secession, remained more or less solitary.

Most art devotees will continue to understand, recognize, and love Dešković as a friend and a sculptor of animals.

Duško Kečkemet



1.
Gondolijerova žena / *Gondolier's Wife*
1904.
bronca / bronze 1967., 65,5 x 45 x 28,5 cm
525:BOL-27



2.
Žena s naušnicom i
pletenicom / *Woman with an
Earring and a Braid*
1904. – 1905.
bronca / bronze 1967.
44 x 31,5 x 7,5 cm
525:BOL-23



3.
Žena s naušnicom /
Woman with an Earring
1904.
bronca / bronze 1967.
47 x 35 x 5,5 cm
sign. l. d. / signed l. b.
B. Dešković
525:BOL-24



4.
Muškarac / A Man
1904. – 1905.
bronca / bronze 1967.
37 x 29 x 4 cm
525:BOL-32



5.
Muškarac u renesan-
snoj odjeći / Man in
Renaissance Clothes
1904. – 1905.
bronca / bronze 1967.
45 x 32 x 2,5 cm
sign. d. d. / signed b. r.
B. Dešković
525:BOL-36



6.
Sjedeća žena / *A Seated Woman*
1904. – 1905.
bronca / *bronze*, 15,5 x 8 x 10,5 cm
525:BOL-30



7.
Gondolijerova kći / *Gondolier's Daughter*
1905.
bronca / *bronze*, 73 x 44,5 x 36,5 cm
sign. na postolju desno / *signed on base right* B Dešković
525:BOL-28



8.
Portret Vale Michielija Tomića / *Portrait of Vale Michieli Tomić*
1905. – 1907.
bronca / *bronze* 1967., 63,5 x 45 x 33,5 cm
sign. na postolju sprijeda / *signed on base front* Dr Vale Michieli Tomić
525:BOL-26



9.
Portret Richarda Blacha / *Portrait of Richard Blach*
1907.
bronca / *bronze*, 52,5 x 26 x 25 cm
sign. na postolju sprijeda lijevo / *signed on base front left Paris 3/8 1907*
B Dešković, i otraga / *and rear A mon ami Richard Blach; 525:BOL-35*



10.
Napolitanac / *A Neapolitan*
1907.
bronca / *bronze* 2009., 63 x 53 x 30 cm
sign. l. d. / *signed b. l. Dešković Paris*
525:BOL-414



11.
Turčin / *A Turk*
1909.
bronca / *bronze*, 64 x 54 x 33 cm
sign. sprijeda d. d. / *signed front b. r.* B Dešković
525:BOL-33



12.
Turčin na konju / *Turkish Man on a Horse*
1908.
bronca / *bronze*, 51,5 x 56 x 19 cm
sign. u debljini podnožja / *signed on base* Dešković
525:BOL-16



13.
Odmor / Taking a Rest
1910.
bronca / bronze, 41 x 47,5 x 21 cm
525:BOL-29



14.
Zaustavljeni irski seter / *An Irish Setter Stopped*
1908.
bronca / *bronze*, 23 x 47 x 16 cm
sign. na podnožju lijevo / *signed on base left* B. Dešković Split 20/7 08
525:BOL-201





15.
Engleski terijer nad plijenom / *English Terrier and Its Prey*
1910.
bronca / *bronze*, 14 x 14 x 23 cm
sign. na podnožju desno / *signed on base right* Dešković
525:BOL-15



16.
Ptičar se češe / *Bird Dog Scratching at Its Ear*
1910.
bronca / *bronze*, 57 x 63 x 56 cm
sign. uz prednju lijevu nogu / *signed on front left leg* B Dešković
525:BOL-17



17.
Ptičar u lovu / *Bird Dog Hunting*
1910.
bronca / *bronze*, 22 x 44,5 x 19 cm
sign. na ploči podnožja desno / *signed on base plate right* B Dešković
525:BOL-18



18.
Ptičar na tragu / *Bird Dog on a Trail*
1912.
bronca / *bronze*, 22 x 49,5 x 15 cm
sign. na ploči podnožja lijevo / *signed on base plate left* Dešković
525:BOL-20



19.
Ptičar se liže / *Bird Dog Licking*
1920. (?)
bronca / *bronze*, 17 x 34,5 x 24 cm
sign. na sredini podnožne ploče / *signed on base plate centre* B Dešković
525:BOL-22



20.

Ptičar se šulja / *Bird Dog Prowls*

1932.

bronca / *bronze*, 15 x 36 x 22 cm

sign. na ploči podnožja lijevo / *signed on base plate left* B Dešković, u debljini
podnožja desno / *on base right* 8/X 1932; 525:BOL-19



21.
Portret Oskara Tartaglije / *Portrait of Oskar Tartaglia*
1931.
bronca / *bronze*, 49 x 33 x 22,5 cm
sign. na podnožju, desna strana / *signed on base right* B Dešković | 1931
525:BOL-202



22.
Pijanac / *A Drunkard*
oko / around 1932.
bronca / bronze, 42 x 16 x 14 cm
sign. na sredini podnožja otarga / signed on base rear centre B Dešković
525:BOL-21



Pučki tribun / *A Popular Tribune*
1908.
bronca / *bronze*, 63 x 65,5 x 46 cm
sign. otraga d. d. / *signed rear b. r.*
B Dešković Split 8/8 08
525:BOL-207

Portret Ive Čipika / *Portrait of Ivo Čipiko*
1910.
bronca / *bronze*, 61 x 47,5 x 30 cm
sign. sprijeda d. d. / *signed front b. r.*
B. Dešković
525:BOL-34

Pobjeda Slobode / *The Victory of Freedom*
1919.
bronca / *bronze*, 97 x 202 x 40 cm
sign. na kosini lijeve strane po sredini / *signed on slant left centre* B Dešković
525:BOL-227

Biografija

Branislav Dešković (Pučišća, 11. III. 1883. – Zagreb, 21. VIII. 1939.). Djetinjstvo provodi na Braču. Realnu gimnaziju završava u Zagrebu. Umjetničku akademiju polazi u Veneciji (1903.–1905.) u specijalki A. dal Zotta. Nakon kraćega boravka u Beču odlazi 1907. u Pariz, gdje redovito izlaže na »Salonu« (1908., 1911., 1912., 1920., 1921.). Izlaže s društvom »Medulić« u Splitu (1908., 1919.), Ljubljani (1909.) i Zagrebu (1910.), a samostalno u Sarajevu (1910.). Kao dobrovoljac odlazi 1914. u rat u Crnu Goru, a 1916. u Rim, Ženevu i Pariz. Narušeno zdravlje zbog boemskoga života i uživanja droga dovodi ga do živčane i umne poremećenosti. Od 1921. živio je u Splitu.

Najraniji Deškovićevi radovi nastaju pod utjecajem akademskoga školovanja i talijanskih verista i realistički su po karakteru (portret kipara A. dal Zotta). Pod utjecajem Rodinove skulpture razvija svoj stil blizak impresionizmu ali s prisutnim secesijskim značajkama (portreti O. Tartaglie i V. Michelija Tomića). Na njegovo formiranje kao najizrazitijega animalista u novijoj hrvatskoj skulpturi presudno je utjecao kipar P. P. Trubeckoj.

Dešković je u glini modelirao lovačke pse i konje u karakterističnim i trenutno fiksnim pokretima (*Ptičar koji se češe*, *Zaustavljeni irski seter*, *Prepeličar*, *Ptičar na tragu*, *Pas u lovu*, *Irski seter*, *Turčin na konju*, *Odmor*). Pod utjecajem domoljubne ideologije, secesije i monumentalizma A. Bourdellea modelira u zatvorenim i stiliziranim oblicima skulpture s naglašenim idejnim i programatskim sadržajima (*Balkanski blok*, *Kraljević Marko*). U razdoblju bolesti vraća se impresionističkom stilu (*Pijanac*, *Pas koji se šulja*). Njegovi radovi nalaze se u Splitu i Zagrebu te u Galeriji umjetnina »Branislav Dešković« u Bolu na Braču.

Posmrtna izložba Deškovićevih radova priređena je 1940. u Salonu Galić u Splitu, a retrospektivne 1966. u Galeriji umjetnina Splitu, 1983. u Galeriji umjetnina u Splitu, Pučišćima i Umjetničkom paviljonu u Zagrebu te 1993. u Gliptoteci HAZU u Zagrebu.

Biography

Branislav Dešković was born in Pučišća, on March 11, 1883. He spent his childhood on his native island of Brač. He graduated from high school in Zagreb, then went on to study at the Academy of Arts in Venice (1903–1905) in the class of A. dal Zotta. After a brief stay in Vienna, in 1907 he left for Paris, where he exhibited regularly at the Salon (1908, 1911, 1912, 1920, 1921). He took part in joint exhibitions with the Medulić Society in Split (1908, 1919), Ljubljana (1909) and Zagreb (1910), and had a solo exhibition in Sarajevo in 1910. In 1914 he went to Montenegro and joined the war as a volunteer. In 1916 he went to Rome, Geneva and Paris. The bohemian lifestyle and drug use affected his health and led to a nervous and mental breakdown. From 1921 Dešković lived in Split. He died in Zagreb, on August 21, 1939.

Dešković's earliest works were realistic, influenced by his academic training and Italian Verismo painters (e.g. portrait of sculptor A. dal Zotta). Later, influenced by Rodin's sculpture, he developed his own style close to Impressionism, with fea-

tures characteristic of the Vienna Secession (portraits of Oskar Tartaglia and Valerije Michieli Tomić). Sculptor P. P. Trubeckoj had the crucial influence on Dešković's art, and he became the most prominent sculptor of animals in the Croatian art of the 20th century.

Dešković made clay models of hunting dogs and horses: he caught and fixed them in characteristic motion (Bird Dog Scratching at Its Ear, An Irish Setter Stopped, A Pointer, Bird Dog on a Trail, Bird Dog Hunting, An Irish Setter, Turkish Man on a Horse, Taking a Rest). *Patriotism, the Vienna Secession, and the monumentalism of A. Bourdelle* directed him to a more withdrawn and stylized sculptural form, with a pronounced ideological content (The Balkan Block, Kraljević Marko). During his illness he reverted to the Impressionist style (A Drunkard, Bird Dog Prowls). His works can be found in Split, Zagreb, and in the "Branislav Dešković" Art Gallery in Bol, on the island of Brač.

A posthumous exhibition of Dešković's works was staged by Salon Galic in Split in 1940, followed by retrospective exhibitions in 1966 in the Art Gallery in Split, in 1983 in the Art Gallery in Split, Pučišća, and Art Pavilion in Zagreb; and in Glyptothèque (Sculpture Museum of the Croatian Academy of Sciences and Arts) in Zagreb in 1993.

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(Duško Kečkemet)

GALERIJA »BRANISLAV DEŠKOVIĆ«

Galerija umjetnina »Branislav Dešković« u Bolu, na otoku Braču, osnovana je 1963. godine. Inicijator tog kulturnog pothvata bio je Boljanin Ivo Marinković Mijarić, tada utjecajan društveni radnik i zaljubljenik u Brač. Galerija je dobila ime po značajnom hrvatskom kiparu Branislavu Deškoviću, rođenom u Pučišćima. Djela za Galeriju postupno su sakupljena, ali u početku rijetko izlagana zbog pomanjkanja galerijskog prostora. Prva izložba tog fundusa postavljena je 1967. u prostoru hotelskog poduzeća »Zlatni rat«. Od 1968. do 1974. godine stalni postav Galerije mogao se vidjeti u prostorijama Kulturno-umjetničkog društva »Jozo Bodlović«, a 1978. godine fundus Galerije konačno je postavljen u primjeren prostor, u baroknu palaču s kraja 17. stoljeća.

Galerija »Branislav Dešković« u Bolu od osnutka do danas posjeduje svojstvenu fizionomiju. Ta prva zbirka moderne i suvremene likovne umjetnosti na Braču, dakle umjetnosti dvadesetog stoljeća, sabire djela kipara i slikara rođenih na Braču, onih kojima je taj otok zavičaj, kao i onih koji su ovdje trajno ili povremeno boravili, ili borave i danas. Riječ je ponajprije o hrvatskim umjetnicima, ali i drugima koji su u ovom podneblju nalazili obilje nadahnuća za svoj rad. Također, Galerija je otvorena i za djela umjetnika koji nisu posebno vezani za otok, ali svojom izuzetnom kvalitetom obogaćuju njen fundus.

Na kronološkom čelu te bogate zbirke stoji prvi hrvatski moderni kipar, Bračanin Ivan Rendić (1849. – 1932.). Slijedi zavidan broj Deškovićevih djela, tako da upravo u toj galeriji možemo pratiti razvojne faze našeg vrsnog kipara-animalista. Deškovićeva djela i trag njegove osobnosti dali su u Pučišćima prve poticaje kiparu Valeriju Michieliju, ekspresivnom egzistencijalistu hrvatske umjetnosti. Michieli se, zabilježio je Zdenko Tonković, »pojaviо eruptivno, sa čvorovitom formom masline i oštrom površinom škrape, angažiran za čovjeka kao supatnika na zajedničkom nepovratnom putu«. Najbolji dio opusa Ignjata Joba nastao je u Supetru na Braču. »Opetovano se vraćao na taj otok i slikao niz pejzaža i kompozicija u kojima se osjeća blagotvorni utjecaj bračkog krajolika i ljudi, žara sunca, plavetnila mora, zelenih maslinovih krošnja uzbibanih dahom maestra« (K. Prijatelj). I tako, u razložnom slijedu tu možemo, osim navedenih, sa zadovoljstvom naći i prepoznati i ostala zanimljiva, pa i najveća umjetnička imena, kao što su: Antun Augustinčić, Raul Goldoni, Frane Kršinić, Velibor Mačukatin, Ivan Meštrović, Mirko Ostoja, Tomislav Ostoja, Mate Benković, Silvije Bonacci Čiko, Josip Botteri Dini, Ivo Dulčić, Ljubo Ivančić, Cvijeta Job, Vasilije Jordan, Ante Kaštelančić, Milan Konjović, Roko Matjašić, Karlo Mijić, Jerolim Miše, Omer Mujadžić, Edo Murtić, Šime Perić, Tonka

THE BRANISLAV DEŠKOVIĆ ART GALLERY

The “Branislav Dešković” Art Gallery in Bol, on the island of Brač, was founded in 1963. Its foundation was initiated by Ivo Marinković Mijarić, a native of Bol, who at the time was an influential local politician, devoted to his home island. The gallery was named after a prominent Croatian sculptor, Branislav Dešković, also a native of Brač, born in Pučišća. Gallery exhibits were collected step by step but were rarely put on display at first, due to the lack of exhibition room. The collection was first exhibited in 1967 in Zlatni rat Hotel. From 1968 until 1974 the permanent exhibition was displayed in the Cultural club “Jozo Bodlović”. Finally, in 1978 the collection found home in a 17th century baroque palace.

From its inception, the Gallery has maintained a specific profile. It is the first collection of modern and contemporary visual art on the island of Brač. With a focus on the art of the 20th century its acquisitions include works of sculptors and painters native to the island, as well as those artists who have resided on it, temporarily or permanently. Most of these artists are Croatian, but there are also other nationals who have found a wealth of inspiration in this region. Furthermore, the Gallery welcomes the works of artists who are not connected to the island, but whose quality of work enriches the collection.

Chronologically, the collection begins with Ivan Rendić, a native of Brač, the first modern Croatian sculptor (1849–1932). Next comes a substantial number of works by Dešković, which makes it possible to follow the development stages of this excellent sculptor of animals. His work and personality gave a boost to another sculptor from Pučišća, Valerije Michieli, an expressive existentialist. As noted by Zdenko Tonković, Michieli “made an eruptive appearance, with the form of a knotty olive tree and the sharp surface of limestone rocks, with compassion for a fellow man on their common, one-way road”. The best part of the works of Ignjat Job were created in Supetar, on the island of Brač. “He kept returning to that island and he painted series of landscapes and compositions which exuded the balmy influence of the island, of its people, its glaring sun, the blueness of the sea, and the green of olive tree crowns rustling in the landward breeze” (Kruno Prijatelj). These artists are followed, in succession, by many other interesting and prominent names: Antun Augustinčić, Raul Goldoni, Frane Kršinić, Velibor Mačukatin, Ivan Meštrović, Mirko Ostoja, Tomislav Ostoja, Mate Benković, Silvije Bonacci Čiko, Josip Botteri Dini, Ivo Dulčić, Ljubo Ivančić, Cvijeta Job, Vasilije Jordan, Ante Kaštelančić, Milan Konjović, Roko Matjašić, Karlo Mijić, Jerolim Miše, Omer Mujadžić, Edo Murtić, Šime Perić, Tonka Petrić, Juraj Plančić, Oton Postružnik, Miljenko Stančić, Ivan Šebalj,

Petrić, Juraj Plančić, Oton Postružnik, Miljenko Stančić, Ivan Šebalj, Frano Šimunović, Slavko Šohaj, Marino Tartaglia, Ernest Tomašević, Matko Trebotić, Emanuel Vidović...

Razgledavajući postav Galerije »Branislav Dešković« očitavamo spektar različitih izraza umjetnika na različite načine vezanih za Brač, a istodobno možemo evocirati razvoj suvremene hrvatske likovne umjetnosti.

Galerija »Branislav Dešković« upravo je u trenutku svog novog zama-
ha. Obnavljaju se prostori i kreira se novi stalni postav Galerije. Dana 26.
lipnja 2010. svečano je javnosti predstavljena završena prva faza obnove
prostora i dio novog stalnog postava u prizemlju. Upravo "je u tijeku uređe-
nje prvog i drugog kata.

S osobitim sam zadovoljstvom prihvatio ponuđenu suradnju s ovom
vrijednom, otočkom galerijom. Ponajprije kao autor novog stalnog postava.
Izbor djela za obnovljeni postav Galerije koncipirao sam, u okviru zadanog
prostora, po sljedećim postavkama: ponuditi svojevrsan sažetak, odno-
sno reprezentativan uzorak cjeline fundusa Galerije umjetnina »Branislav
Dešković«. U tom okviru zastupljena su velika imena hrvatske umjetnosti,
ali u izboru koji predstavlja različitost tema: (auto)portreti, figure u prostoru,
bračke vedute i krajolici, mrtve prirode, te prikazi sažeti do znaka. U
izraznom smislu to je raspon hrvatskog slikarstva dvadesetog stoljeća, od
ekspresionizma do apstrakcije i suvremenih inačica likovnog izraza.

Novost ovog postava je da se izlažu djela iz fundusa Galerije koja do
sada nisu bila dostupna javnosti. Primjerice ekspresivni autoportret Karla
Mijića iz 1913. godine, markantna Murtićeva velika kompozicija, dvije
lirske apstrakcije Šime Perića... Te izlagačke novosti novog postava od-
govaraju i dugoročnoj izlagačkoj koncepciji Galerije, da se osvježenjima
stalnog postava te povremenim izložbama s vremenom javnosti predstavi
cjelina dragocjenog fundusa Galerije »Branislav Dešković«.

Također, da bi Galerija zadobila puni smisao, zamišljena je suradnja
s hrvatskim muzejsko-galerijskim ustanovama. Ponajprije prezentacijom
dijelova svog fundusa u tim različitim izložbenim prostorima, kao i prihva-
ćanjem izložbi iz drugih galerija. Tom obnovljenom djelatnošću Galerija
»Branislav Dešković« zadobit će mjesto koje, po svom fundusu, zaslužuje,
u kontekstu srodnih hrvatskih galerija, odnosno muzeja.

Razmjene izložbi dvojice velikih hrvatskih kipara, najprije Branislava
Deškovića u Klanjcu, te Antuna Augustinčića, koja će uslijediti u Bolu, prvi
je korak tog ambicioznog, ali vidimo i realnog programa Galerije umjetni-
na »Branislav Dešković« iz Bola, na otoku Braču.

Guido Quien

Frano Šimunović, Slavko Šohaj, Marino Tartaglia, Ernest Tomašević, Matko Trebotić, Emanuel Vidović...

A view of the permanent exhibition of the Gallery enables us to see an entire spectrum of expression of artists connected to the island of Brač in a myriad of ways while, at the same time, we can observe the development of Croatian contemporary visual art.

* * *

The “Branislav Dešković” Gallery is in the midst of a new development. Its rooms are under restoration and a new permanent exhibition is being created. On June 26, 2010 the completion of the first phase of restoration was ceremonially announced, and a part of the new permanent exhibition was opened in the ground floor. Restoration of the first and second floor is currently under way.

It was with great pleasure that I accepted the cooperation with this exceptional gallery as the author of the new permanent exhibition. With the exhibition rooms in mind, I have envisaged new selection of works that offers a kind of summary, representative samples of the entire collection. This selection includes great names of the Croatian art and a variety of themes: (self)portraits, figures in space, views and landscapes of Brač, still life, and descriptions reduced to a sign. In terms of expression, the selection spans the 20th century in the Croatian painting, from expressionism to abstraction and other contemporary variants.

The novelty of this display are the previously unexhibited works from the collection. For example, the expressive self-portrait of Karlo Mijić (1913); a striking, large composition by Murtić; two lyrical abstract paintings by Šime Perić... These novel features correspond with the long-term concept of exhibition at the Gallery, so that – by refreshing the permanent display with occasional temporary exhibitions – the entire valuable collection is eventually presented to the public.

For the Gallery to fully develop its potential, plans are made for its cooperation with other Croatian museums and galleries. Parts of the collection will be exhibited in other galleries, and visiting exhibitions from these galleries will be welcomed. Such cooperation will elevate the “Branislav Dešković” Gallery to a position it deserves by virtue of its collection.

The exchange of exhibitions of two great Croatian sculptors, beginning with Branislav Dešković in Klanjec, followed by Antun Augustinčić in Bol, marks the first step of this ambitious but realistic programme of the “Branislav Dešković” Art Gallery.

Guido Quien