

BRANKO RUŽIĆ



SALON GALERIJE ANTUNA AUGUSTINČIĆA

9. X. – 9. XI. 2009.

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Salon Galerije Antuna Augustinčića

9. X. – 9. XI. 2009.

Izložba povodom 90. godišnjice rođenja Branka Ružića ostvarena je u suradnji s Galerijom umjetnina grada Slavenskog Broda – Galerijom Ružić i suvremenici te uz potporu Ministarstva kulture Republike Hrvatske.

Exhibition marking the 90th birth anniversary of Branko Ružić is organized in collaboration with the Art Gallery of Slavonski Brod – Ružić and Contemporaries Gallery and with support of the Ministry of Culture of Republic of Croatia.

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Branko Ružić je sredinom prošloga stoljeća otvorio put nekim novim izražajnim mogućnostima kiparskog jezika. Tragajući za preobrazbom tradicionalne forme, uvođenjem novih kiparskih sadržaja, brisanjem granice između malih i velikih tema, njegovo djelo otvorilo je vrata mnogim kiparima mlađe generacije. Prikazati svijet oko nas onako kako ga on *doživljava*, svojim unutarnjim okom, primijeniti pritom sažetu formu i nastojati minimumom oblikovanja postići maksimum doživljaja određene teme, to je bio način na koji je Branko Ružić ostvario čitav svoj umjetnički opus.

Ružićeve umjetničke dvojbe između slikarstva i kiparstva, koje obilježavaju pedesete godine prošlog stoljeća, te njegov kasniji razvoj Mladenka Šolman u monografiji o Branku Ružiću vidi ovako: »Prijelaz na izdvojen predmet vodio je Ružića njegovu sažimanju u znak, kao traženju supstrata, koji bi ga tumačio. Nekoliko slika iz tog vremena (*Portret*, 1954.; *Oblici*, 1955.) predočuje put slikarskog razvoja na kojem Ružić gradi sliku s nekoliko preglednih polja, gdje boja uzmiče pred naglaskom forme, a njezina uloga postaje dominantnom. Slikarska sredstva postala su mu neadekvatna i uzimala su pred impulsima druge naravi, pa se neprimjetno, po zakonima njegova vlastita razvoja, zbivao prijelaz u svijet kiparstva.« Godine 1956., u trideset i sedmoj godini života, Ružić radi glavu *Oca*. Sa skulpturom *Ota* rodio se kipar Ružić. Ružićeva sažetost oblika i jednostavnost u pristupu likovnim temama bitne su značajke njegova djela; ono što čini njegovo djelo prepoznatljivim i što u sebi nosi pečat Ružićevog stvaralačkog identiteta.

U knjizi Anđelke Dobrijević *Učiti umjetnost* Ružić govori o svojim umjetničkim mijenama i odnosu prema materiji raznih medija u kojima se okušao: »Počeo sam raditi moje novo kiparstvo dvanaest godina nakon završenog studija kiparstva na ALU i napravio sam prve skulpture određene za lijevanje u bronci. S vremenom sam osjetio potrebu da sve nekako pojednostavnim. Kad sam već odbacio sve što ne mora biti, naišao sam na komad drveta koji mi je dao moj rođak kad je srušio jedan veliki jasen. Probao sam *Glavu limara*, koja je bila za bronzu, napraviti u drvetu i tada sam vidio da drvo pomalo misli za mene. Pronašao sam da postoji materijal koji me prisiljava da obavim skidanje mase do te granice da u jednom času kažem: 'Sad više ne!' Vidio sam da oduzimajući sjekirom i dlijetima dolazim do glave onog istog limara što sam je prije napravio dodavanjem. Sad su mi se otvorila vrata na koji način mogu doći do 'koliko treba', a ne do 'koliko bih još'. Pronašao sam da drvo govori. To je tako veliko iznenađenje kao kad bi se netko probudio pa bi znao francuski. Pa taj bi cijeli dan samo govorio francuski! Tako sam ja odjedanput progovorio novi jezik i tim sam jezikom pokušao obnoviti cijeli svoj svijet.«

Branko Ružić odlučio je velik dio svog umjetničkog opusa pokloniti svom rodnom gradu, Slavonskom Brodu. Dana 28. listopada 1993. u Gradskom poglavarstvu grada Slavonskog Broda svečano je potpisan Ugovor o donaciji Branka i Julije Ružić gradu Slavonskom Brodu. Sam autor piše: »Galerija Ružić u Slavonskom Brodu donacija je Branka i Julije Ružić. To je poklon gradu koji je toliko stradao, u kojem sam ja rođen, a supruga Julija provela dio djetinjstva i školovanja.«

Kada je 1994. g. baroknu Tvrđavu Brod hrvatska država predala na upravu i korištenje gradu Slavonskom Brodu, ali ne tako da ona postane konzervirani spomenik prošlosti, nego da bude živa jezgra grada, odlučeno je i da se buduća

Branko Ružić paved the way for some new forms of expression in the sculptural language in the middle of the past century. Through searching for the manner of converting the traditional form, through the introduction of new sculptural contents and through erasing the border between minor and major themes, his work opened the doors to many sculptors of the younger generation. Showing the world around us as he experienced it with his inner eye, and at the same time applying condensed form and endeavouring to achieve the maximum experience of a certain theme with a minimum of shaping was the method in which Branko Ružić formed his entire artistic oeuvre.

Ružić's artistic doubts between painting and sculpting marking his work in the 1950s, along with his later development, were portrayed as follows in Mladenka Šolman's Branko Ružić monograph: "The transition to an isolated object led Ružić towards its compression into sign, as if looking for a substratum which would interpret it. Several paintings of that time (Portrait 1954; Forms, 1955) show the path of the painter's development in which Ružić builds a painting in several well laid out fields, where the colour retreats before the emphasis of the form, and its role becomes dominant.

The painter's tools became inadequate and retreated before the impulses of a different nature, and the transition to the world of sculpture took place imperceptibly, in accordance with the laws of his own development." In 1956, when he was thirty-seven years old, Ružić made the head of the Father. With the sculpture of the Father, Ružić, the sculptor, was born. Ružić's conciseness of shapes and simplicity in approaching visual art themes are essential features of his work; it is what makes his work recognisable and what is marked by Ružić's creative identity.

In the book *Learning Art* by Anđelka Dobrijević, Ružić talks about his artistic changes and his relation to materials of the various media which he tried his hands at: "I started doing my new sculpting twelve years after graduating in sculpture from the Academy of Fine Arts and made the first sculptures that were to be cast in bronze. With time, I felt the urge to somehow simplify everything. After I rejected everything that needed not be, I found a piece of wood given to me by my cousin after he had knocked down a big ash-tree. I tried to make the Head of a Tinsmith which was to be made in bronze, and then I realised that the wood was thinking a bit instead of me. I found there was a material forcing me to take layers off of the mass up until the moment when I say "Not any more!" I saw that by taking away with an axe and chisels I get to the head of that very tinsmith I made earlier with the adding of material. Now the doors have opened which showed me how I can get to 'as much as necessary' instead of 'how much I would'. I found that the wood speaks. It was such a big surprise, just as if somebody would wake up one morning and know how to speak French. That whole day he would just speak French! So at once I began speaking this new language and with this language I tried to restore my whole world."

Branko Ružić decided to donate a large part of his artistic oeuvre to Slavonski Brod, his city of birth. The Agreement on Donation of Branko and Julija Ružić to the City of Slavonski Brod was solemnly signed on the 28th of October 1993 in the city hall of the City of Slavonski Brod. The author wrote: "The Ružić Gallery in Slavonski Brod is the donation of Branko and Julija Ružić. This is a present to the city that has suffered so much, the city in which I was born and where my wife Julija spent part of her childhood and education."

Galerija Ružić smjesti u prostorima Tvrđave. Time je stvoren odgovarajući arhitektonski okvir za smještaj i prezentaciju ove dragocjene zbirke suvremene hrvatske umjetnosti. Nakon opsežnih radova na uređenju, Galerija Ružić otvorila je u lipnju 2004. godine svoja vrata brojnim poklonicima Ružićevog umjetničkog opusa i djela njegovih suvremenika – stotinjak velikih hrvatskih kipara i slikara – te time grad Brod učinila nezaobilaznom postajom u umjetničkom itineraru Hrvatske.

Pišući o umjetničkom djelu kipara, slikara, likovnog pedagoga i pisca Branka Ružića, povjesničari umjetnosti ističu visoku estetsku razinu njegovih djela te inovativnost, lucidnost i dječju znatiželju u bilježenju svijeta koji ga je okruživao. O Ružićevom kiparskom izričaju Ive Šimat Banov u predgovoru kataloga stalnog postava Galerije Ružić piše: »Elementaran, jednostavan, drevan i moderan, opus Branka Ružića sadrži pročišćene i jasne pojave. Njegovo djelo nema ništa (kao kod, primjerice, Brancusija ili Vulasa) s naravima totema “koji upijaju dušu gomile”. Ružićev je znak više horizontala nego vertikala; više polegla, gmizava nego uzdignuta bića. I nema tu selidbe prema transcendentalnoj sferi ili dubinama sadržaja koje iziskuju i zahtijevaju *vidovita* i “duboka” čovjeka. Živi se uz rutavu veliku životinju, uz Buvinove ili seljačke drvene vratnice, uz Radovanov ili susjedov portal. Nosi se znamen načela jednostavnosti i plemenite grubosti hrapavoga i rustičnoga. Stoga ne treba zaključivati o uznošenju *primitivnoga* u Ružićevu djelu. Riječ je o *primarnom*. Jer u Ružiću je ugrađen strah da stvoreno djelo “*tehničkim dotjerivanjem ne izgubi primarnost*”. ... Stoga elementarnost koja se ističe uz Ružićev kip nije nikakav povratak *počelu* nego dar prirodnog čovjeka koji je prošao kušnje i stranputice kompliciranoga i zamršenog pitanja života i umjetnosti, svodeći ih na pitanja života.«

Ružić je i kao slikar težio prikazati svijet oko nas onako kako ga je on *doživljavao*, svojim *unutarnjim okom*, primjenjujući pritom sažetu formu, nastojeći da minimumom oblikovanja postigne maksimum doživljaja određene teme, vrlo često koristeći prepoznatljive motive svojih skulptura. Kao i u kiparstvu, slikar Ružić nastavlja »pričati« sažetim, zgusnutim volumenima koji su lišeni bilo kakvih suvišnih detalja, zadržavajući pritom isti odnos prema materijalu kao i kad pristupa izradi skulpture. Kako u kiparstvu nije volio previše intervenirati u materijal i izbjegavao je svaki suvišni potez dljetom, pazeći da ne naruši logiku godova i kvrga na površini drva, tako i slikarstvu koristi čiste boje, ne miješajući ih međusobno da ne bi izgubile svoju energiju: najčešće je to crna, uz manja polja crvene, plave, žute ili zelene boje.

Želeći ovom izložbom obilježiti devedesetu godišnjicu rođenja Branka Ružića, odlučili smo predstaviti izbor radova iz stalnog postava Galerije Ružić i suvremenici. Nastojali smo predstaviti svaku fazu Ružićeva umjetničkog opusa: od prvih skulptura u bronci iz druge polovice pedesetih (*Otac, Rajka, Igra...*), preko antologijskih radova u drvu iz kasnih sedamdesetih i osamdesetih godina (*Limar, Zdenac...*), do radova nastalih devedesetih godina prošlog stoljeća, kad je zbog narušena zdravlja omiljeno mu drvo zamijenio kaširanim papirom (*Kafka, Dalj, Ljudi na tavicima...*) i slikarskim platnom (*Nebo, Pijana lađa...*).

Romana Tekić

When Croatia consigned the baroque Brod Fortress to the city of Slavonski Brod for use and management in 1994, but not so that it would become a preserved historical monument but to become a lively city core, it was decided that the future Ružić Gallery be located on the Fortress premises. Thus, the architectonic framework for the location and presentation of this precious collection of modern Croatian art was created. After an excessive renovation work, the Ružić Gallery opened its doors in June 2004 to many admirers of Ružić's artistic work and the works of his contemporaries – hundreds of great Croatian sculptors and painters. It made the city of Brod an indispensable stop in the artistic itinerary of Croatia.

Writing about the artistic work of the sculptor, painter, art educator and writer Branko Ružić, art historians emphasise the high aesthetic level of his works and his innovation, lucidity and child-like curiosity in recording the world around him.

In the preface to the permanent display catalogue of the Ružić Gallery, Ive Šimat Banov writes about Ružić's sculptural expression: "Elemental, simple, ancient and modern, Branko Ružić's oeuvre contains purified and clear phenomena. His work has nothing (such as, for example, Brancusi's or Vulas's does) with the nature of totems "which absorb the soul of the crowd". Ružić's mark is more of a horizontal line than a vertical one; more laid down, crawling than elevated creatures. And there is no migration towards a transcendental sphere or depths of contents which require and demand a clairvoyant and "deep" man. Life is lived with the big hairy animal, with a Buvina's or peasant's wooden doorframe, with Radovan's or a neighbour's portal. It carries a mark of the principle of simplicity and noble harshness of the rough and the rustical. So one should not conclude there is an exaltation of the primitive in Ružić's works. It is a case of primary. Because there is a fear in Ružić that the created work "might lose its primary quality with the technical touching up".... So the elementarity emphasised in Ružić's statues is no return to rudiments but the gift of the natural man who has passed the temptations and sidetracks of a complicated and intricate question of life and art, reducing them to the questions of life."

As a painter, Ružić also endeavoured to show the world around us as he experienced it, with his inner eye, at the same time applying a condensed form and endeavouring to achieve the maximum experience of a certain theme with a minimum of shaping, very often using recognisable motifs of its sculptures. As with the sculptures, Ružić the painter continued to "talk" with concise, condensed volumes deprived of any excessive details, keeping the same relation towards material as when approaching the making of a sculpture. As he did not like to intervene in material too much in sculpture, and avoided any excessive strokes of a chisel, trying not to disrupt the logic of rings and knots on the surface of the wood, also in painting he used pure colours, without mixing them, so that they would not lose their energy; it was most often black, with smaller fields of red, blue, yellow or green.

Wishing to mark the ninetieth anniversary of Branko Ružić's birth with this exhibition, we have decided to present a selection of works from the permanent display of the Ružić and Contemporaries Gallery. We have tried to present each phase of Ružić's artistic oeuvre: from his first bronze sculptures of mid 1950s (Father, Rajka, Play...), to his anthological wood pieces of late 1970s and 1980s (The Tinsmith, Well...), to the works created in the 1990s, when due to his deteriorating health he substituted his favourite material – wood – with papier mâché (Kafka, Dalj, People in a Pan) and painting canvas (Sky, A Drunken Ship...).

Romana Tekić



1.
OTAC / FATHER
1956.
bronca / bronze, v. / h. 20 cm



2.
RAJKA,
1957.
bronca / bronze, v. / h. 30 cm



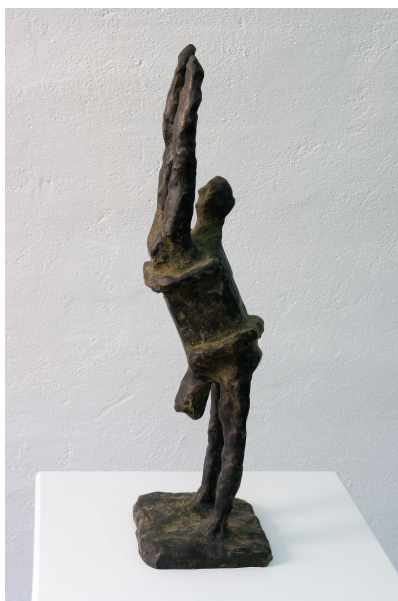
3.
ANTUN M. RELJKOVIĆ
1975.
drvo / wood, v. / h. 96 cm



4.
STANČIĆ I
1986.
drvo / wood, d. / l. 36 cm



5.
KOKOŠ / HEN
1957.
bronca / bronze, v. / h. 37 cm



6.
NOŠENJE / CARRYING
1958.
bronca / bronze, v. / h. 52 cm



7.
KONJ / HORSE
1959.
bronca / bronze, v. / h. 38 cm



8.
IGRA / PLAY
1959.
bronca / bronze, v. / h. 37 cm



9.
LIMAR / THE TINSMITH
1960.
drvo / wood, v. / h. 110 cm



10.
PLES / DANCE
1972.
drvo / wood, v. / h. 77 cm



11.
ZDENAC / WELL
1978.
drvo / wood, v. / h. 80 cm



12.
GRBAVI BIK / A HUMPED BULL
1978.
drvo / wood, d. / l. 44 cm



13.
KRAVA NA SJENIKU / COW ON A HAY
LOFT, 1979.
drvo / wood, v. / h. 51 cm



14.
CRNA VRATA / BLACK DOOR
1982.
drvo / wood, 200 x 120 cm



15.
KOLICA / HAND CART
1987.
drvo / wood, d. / l. 50 cm



16.
VRATA / DOOR
1988.
bronca / bronze, v. / h. 62 cm



17.
POSLEDNJA VEČERA / THE LAST
SUPPER, 1989.
papir / paper, d. / l. 73 cm



18.
KRIŽ I / CROSS I
1989.
papir / paper, v. / h. 50 cm



19.
PADANJE POD KRIŽEM / FALLING
UNDER THE CROSS, 1993.
papir / paper, d. / l. 54 cm



20.
KRIŽ / CROSS
1994.
papir / paper, v. / h. 51 cm



21.
KIŠA U ROVINJU / RAIN IN ROVINJ
1991.
papir / paper, v. / h. 48 cm



22.
KAFKA I
1989.
papir / paper, v. / h. 88 cm



23.
LJUDI NA TAVICI / PEOPLE IN A PAN
1993.
papir / paper, š. / w. 70 cm



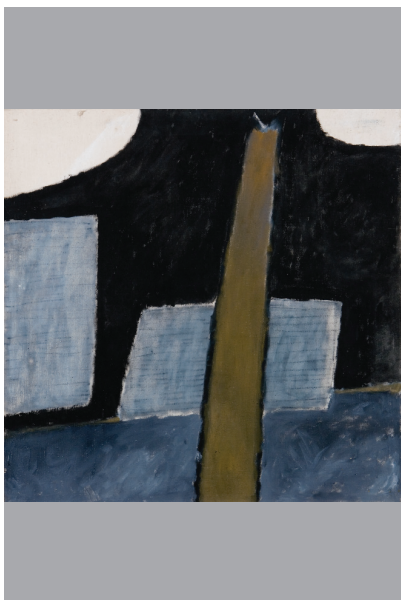
24.
DALJ IV
1993.
papir / paper, v. / h. 48 cm



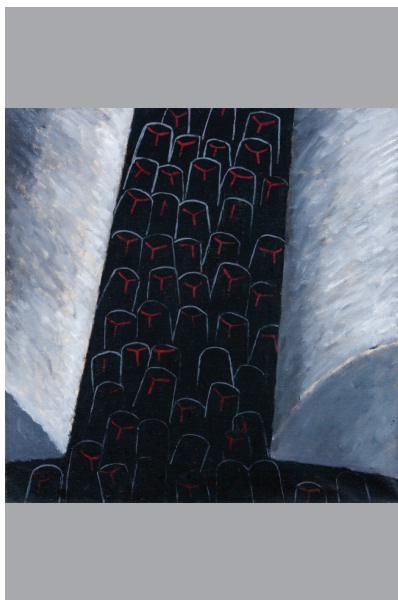
25.
OTAC / FATHER
1955.
ulje na platnu / oil on canvas, 72,5 x 59 cm



26.
HODOČASNIK / A PILGRIM
1995.
ulje na platnu / oil on canvas, 100 x 100 cm



27.
RAKETA / ROCKET
1995.
ulje na platnu / oil on canvas, 98 x 98 cm



28.
DEMONSTRACIJE
DEMONSTRATIONS
ulje na platnu / oil on canvas, 98 x 98 cm



29.
JASENOVAC
1995.
ulje na platnu / oil on canvas, 100 x 100 cm



30.
NEBO / SKY
1995.
ulje na platnu / oil on canvas, 100 x 100 cm



31.
PIJANA LAĐA / A DRUNKEN SHIP
1995.
ulje na platnu / oil on canvas, 100 x 100 cm



32.
AUTOPORTRET / SELF-PORTRAIT
1995.
ulje na platnu / oil on canvas, 98 x 98 cm

Branko Ružić rođen je 4. ožujka 1919. g. u Slavanskom Brodu. Već zarana iskazuje crtački talent u osnovnoj školi u Vinkovcima. Poslije završetka osnovne škole njegov učitelj Pavao Divić upozorava profesora crtanja Vinka Pajalića na Ružićevu darovitost te ohrabruje talent mladoga Ružića, koji zajedno sa svojim starijim školskim kolegama Slavkom Kopačem i Rudolfom Sabličem odlazi na slikanje u prirodu. Godine 1935. pokreće list *Svjetlost*, kojemu je urednik, i u kojem zajedno sa svojim kolegama objavljuje vlastite priloge.

Ružić je u tri godine, od 1937. do 1940., promijenio nekoliko studija koji su ga privlačili: strojarstvo, arhitektura, povijest književnosti, povijest umjetnosti.

Na zagrebačkoj Akademiji likovnih umjetnosti studira kiparstvo od 1940. do 1944. g. Diplomirao je kod Ive Lozice i Frana Kršinića, s kojim je bio veoma blizak.

Kod prof. Tomislava Krizmana upisuje grafiku od 1944. do 1945. g. Iako je stekao diplomu kipara, odlučuje se i za studij slikarstva u klasi prof. Marina Tartaglie, koji pohađa između 1945. i 1948. g.

Te iste 1948. po prvi puta je nazočan na IV izložbi ULUH-a, gdje je privukao pozornost kritike. Njegovi prvi zapaženi radovi odražavaju poslijeratno doba i tematiku koja je tada prevladavala. Španjolska i manetovska tradicija vidljiva je u njegovom velikom platnu *Zlodjela okupatora* (1948.). U ciklusu *Cigani* likove još više stilizira, udaljavajući se od tada sveprisutnog realizma.

Godine 1951. u Vinkovcima mu je priređena prva samostalna izložba, a iste godine Udruženje likovnih umjetnika u Zagrebu dodjeljuje mu atelje u Voćarskoj 76, u kojem je radio do svoje smrti.

Bavio se pedagoškim radom te pisao o umjetnosti. Imao je šezdeset i sedam samostalnih izložaba u zemlji i inozemstvu. Njegovi radovi bili su izloženi na više od dvije stotine skupnih izložaba.

Autor je spomenika: *Moša Pijade* (Beograd, 1969.), *Korablja* (Zagreb, 1970.), *Ljudi* (Osijek, 1977.), *Vinkovačke jeseni* (Vinkovci, 1978.), *Čudo u Milanu* (Fallersleben, 1978.), *Fontana s pticama* (Wolfsburg, 1978.), *Spomenik palim Zagrepčanima* (Zagreb – Dotršćina, 1981.), *Provincijalat Bosne Srebrene* (Sarajevo, crkva Sv. Križa, 1981.). Izlagao je na XXXII. bijenalu u Veneciji 1964., gdje mu međunarodni žiri dodjeljuje nagradu *David Bright Foundation*. Dobitnik je mnogobrojnih nagrada i priznanja, među kojima i Nagrade općine Rovinj (1967., 1972.), Nagrade grada Zagreba (1968.) i Republičke nagrade za životno djelo »Vladimir Nazor« (1986.).

Djela mu se nalaze u brojnim muzejima i galerijama u zemlji i inozemstvu, a najveći broj u Galeriji Ružić, koja je – zahvaljujući njegovoj donaciji od više od četiri stotine djela – otvorena 15. lipnja 2004. godine u kompleksu Tvrđave Brod u Slavanskom Brodu. Osim u mnogobrojnim katalozima, njegovo je stvaralaštvo prikazano i u dvjema monografijama – Mladenka Šolman: *Branko Ružić* (Moderna galerija Zagreb, Grafički zavod, Zagreb 1977.) i Mladen Pejaković: *Branko Ružić* (Akademija likovnih umjetnosti Zagreb, Galerija umjetnina grada Slavanskog Broda i Hrvatsko društvo likovnih umjetnika, Zagreb 1996.).

Branko Ružić umro je 27. studenog 1997. godine u Zagrebu.

Branko Ružić was born on the 4th of March 1919 in Slavonski Brod. His talent for drawing became evident early on, during his elementary schooling in Vinkovci. After finishing elementary school, his teacher Pavao Divić called the attention of his art teacher Vinko Pajalić to Ružić's talents. Divić encourages the talent of young Ružić, who starts going painting in the nature with his older school colleagues Slavko Kopač and Rudolf Sabalić. In 1935, he launches the newspaper *Light* and becomes its editor, publishing his own contributions in the paper together with those of his colleagues.

During three years, from 1937 to 1940, Ružić enrolled in different studies which attracted him at the time: mechanical engineering, architecture, history of literature and art history.

He studied sculpture at the Academy of Fine Arts in Zagreb from 1940 to 1944. He graduated in the class of Ivo Lozica and Fran Kršinić with whom he was very close.

From 1944 to 1945, he studied graphics with professor Tomislav Krizman. Even though he graduated as a sculptor, Ružić decided to also study painting in the class of professor Marin Tartaglia. He studied painting between 1945 and 1948.

In the same year of 1948, Ružić appeared at the IV Exhibition of ULUPUH (the Croatian Association of Applied Arts) for the first time, where he captured the attention of the critics. His first remarked works reflect the after-war period and the topics prevalent at the time. The Spanish and Manet traditions are visible in his large canvas *Occupiers' Atrocities* (1948). In the series entitled *Gipsies* he stylizes the figures even more, moving further away from the then omnipresent realism.

His first one-man exhibition was in Vinkovci in 1951. In the same year, the Association of Artists in Zagreb granted him a studio in Voćarska 76 where he worked for the remainder of his life.

He was engaged in educational work and wrote about art. He had sixty-seven one-man exhibitions in Croatia and abroad. His works were exhibited in more than two hundred group exhibitions.

Ružić is the author of the following monuments: *Moša Pijade* (Beograd, 1969), *Sailing ship* (Zagreb, 1970), *People* (Osijek, 1977), *Vinkovci Autumns* (Vinkovci, 1978), *Wonder in Milan* (Fallersleben, 1978), *Fountain with birds* (Wolfsburg, 1978), *Monument to the fallen citizens of Zagreb* (Zagreb – Dotrščina, 1981), *Provincial of Silver Bosnia* (Sarajevo, Church of St. Cross, 1981). He exhibited at the XXXII biennale in Venice in 1964, where the international jury awarded him the David Bright Foundation award. Ružić received numerous awards and prizes including the Award of the Municipality of Rovinj (1967, 1972), Award of the City of Zagreb (1968) and Life Achievement Award "Vladimir Nazor" (1986).

His works are held in numerous museums and galleries in Croatia and abroad. However, most of the works are present in the Ružić Gallery which was – owing to his donation of over four hundred works – opened on the 15th of June 2004 in the complex of the Brod Fortress in Slavonski Brod. In addition to numerous catalogues, his oeuvre is presented in two monographs – Mladenka Šolman: *Branko Ružić (Moderna galerija Zagreb, Grafički zavod, Zagreb 1977)* and Mladen Pejaković: *Branko Ružić (Akademija likovnih umjetnosti Zagreb, Galerija umjetnina grada Slavenskog Broda i Hrvatsko društvo likovnih umjetnika, Zagreb 1996)*.

Branko Ružić died on the 27th of November 1997 in Zagreb.