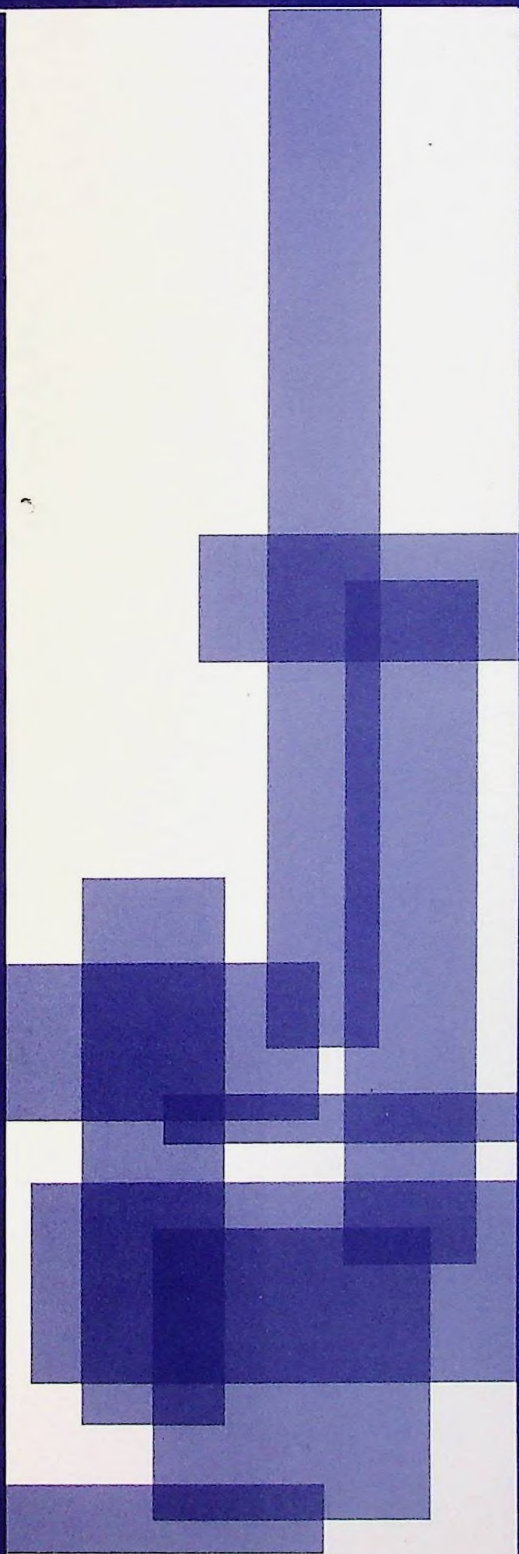


5. - 15. lipnja 2002. / June 5-15, 2002

**KOMORNA IZLOŽBA RELJefa I SKULPTURA LIJEČNIKA KIPARA U HRVATSKOJ  
CHAMBER EXHIBITION OF RELIEFS AND SCULPTURES OF THE CROATIAN DOCTORS SCULPTORS**



**Hrvatski liječnički zbor  
Podružnica Split  
Croatian Medical Association  
Split Branch**

**KOMORNA IZLOŽBA RELJEFA I SKULPTURA  
LIJEČNIKA KIPARA U HRVATSKOJ  
CHAMBER EXHIBITION OF RELIEFS AND SCULPTURES  
OF THE CROATIAN DOCTORS SCULPTORS**



**3<sup>rd</sup> CONGRESS OF  
THE CROATIAN  
RADIOLOGY  
SOCIETY**

**Split, 5-8 June, 2002**

**SPLIT**

**Hrvatski liječnički zbor  
Poljana Grgura Ninskog 7  
5. lipnja - 15. lipnja 2002.  
June 5 - 15, 2002**



**Hrvatski liječnički zbor, podružnica Split/Croatian Medical Association, Split Branch**  
**Županijska liga protiv raka u Splitu/County Union Against Cancer, Split**  
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JAKŠA RAČIĆ  
1868. - 1943.

JOSIP BERKOVIĆ  
1885. - 1968.

RAFO FERRI  
1899. - 1969.

NIKO DUBRAVČIĆ  
1896. - 1969.

VLADIMIR ROIĆ  
1881. - 1956.

ALEARD KRALJEVIĆ  
1891. - 1963.

JAKOV MILIČIĆ  
1876. - 1958.

SPLITSKIM RADIOLOZIMA 1903. - 1933.  
OVU IZLOŽBU  
POSVEĆUJEMO

*THIS EXHIBITION IS DEDICATED  
TO THE RADIOLOGISTS  
OF THE CITY OF SPLIT (1903-1933)*



Promatranje kiparskih djela što su kroz proteklih stotinu godina u nas oblikovana zamislama i vještinom ruku liječnika, ponajprije me potaklo na razmišljanje o nastajanju likovnoga djela koje svojom težnjom za postojanjem u prostoru počinje nadvladavati ravninu slike i postepeno, od reljefa do kipa, postiže sveobuhvatne mjere tijela. Takvo djelo nastaje u stvaralačkoj zamisli koja je pobuđena nadarenošću i svjesnom željom ostvarenja te nadarenosti, unatoč svakodnevicu što vrijeme i snage odvraća od liječenja samoga sebe umjetničkim stvaranjem na umijeće liječenja drugih. Ta nadarenost oblikovanja stvaralačke zamisli u likovno djelo mora biti oslonjena na neko poznavanje zakonitosti oblikovanja. Znanje liječničko je drukčije od znanja kiparskoga, ali im je zajedničko u tom znanju tijelo. Poznavanje tijela je važno i u postupku oblikovanja kipa koji na prvi pogled nema ništa zajedničko sa stvarnim tijelom, jer i takav kip nastaje preoblikovanjem stvarnoga tijela u tijelo iz umjetnikove mašte. Uz nadarenost je potrebno i umijeće. Moguće ga je postići učenjem u nekoj likovnoj školi ili vježbanjem oblikovanja po ugledu na željeni uzor. Neki liječnici govore o svojem učenju u nekim školama. Primjerice, Joško Baica najčešće spominje krug učenika i poštovatelja Koste Strajnića u Dubrovniku kao svoju prvu i najutjecajniju likovnu školu. Valja dodati i Baičin snažan poriv otkrivanja novih mogućnosti izražavanja u različitim likovnim vrstama, od slikanja na platnu, zidu, staklu i keramici, do drvenih, kamenih, keramičkih i staklenih reljefa i kipova. U takvoj je raznolikosti bio moguć i utjecaj ili ugledanje na tadašnja djela brojnih slikara i kipara u nas i u svijetu. Nije bilo neobično kad je slikar Raul Goldoni posegnuo za oblikovanjem puhanoga stakla jer je tako, posve jednostavno, svojim tankim crtama i prozračnim naslagama boja našao izravan put u prostor, koji omeđen staklenom opnom živi u trajnim mijenama što ih svjetlo stvara prolazeći kroz boju u staklu. To je bio i put kojim je Baica krenuo u istraživanje novih mogućnosti oživljavanja svojih boja. Dakle, i bez posebnoga je školovanja bilo moguće ići jednim tragom koji je bio u suzvučju s vlastitim zamislama. U životopisima još dvojice sudionika ove komome izložbe ima podatak o njihovom likovnom školovanju. Tomislav Vladović-Relja je od mladih dana slikao, a u poznim je godinama pošao u zagrebačku školu za učenje likovnih vještina. U toj je školi mogao naučiti oblikovati i stilski drukčije od onoga što pokazuju njegovi kipovi, ali je on u školi prihvatio ono čemu je i prije škole težio: stvarnom tijelu, njegovim stvarnim pokretima i portretnim pojedinostima. To dokazuje školu samo kao vježbalište vještina, a ne kao mjesto otkrivanja nove likovne osjetljivosti. Eduard Pavlović u svojem životopisu ističe istodobno učenje liječništva i likovnih umjetnosti u Rijeci. Njegovi kipovi, ovdje izloženi, ne otkrivaju školu nego umjetničku sklonost pronalaženja neobičnih pokreta likova i napetih površina koje iz tvrdog drva izvlači dljeto ili u meku glinu utiskuju prsti. Ondje gdje životopisi ne otkrivaju školovanje, otkrivaju ga djela.

Obline Košutinih kipova, glatka bronca pa i terakota, koju malo tko tako zaobljuje, pokazuje ono suvremeno kiparsko htijenje koje je, primjerice, Bahorića ili Kožarića dovelo do kugle. Ljiljana Fabijanić je potaknuta djelima još mlađega naraštaja u hrvatskom kiparstvu. Ona u stvarnom liku pronalazi skrivena svojstva i naglašava ih, a pri tom ih ne odvaja od stvarnosti nego ih u nju vraća obogaćene. Slavko Stanković i Božo Bota ni ne žele skrivati svoje uzore u djelima onoga niza kipara što ga u Dalmaciji započe, a u Slavoniji nastavi Petar Smajić. Ugledanje u kiparstvo svojega doba dokazuje i Jakov Miličić, najstariji od kipara s ove izložbe. To je doba njegova suvremenika, iako tada već ostarjela Ivana Rendića i to je razina do koje je Miličićeva sposobnost prihvaćanja mogla stići, jer nije mogao slijediti one stilske vrijednosti što su još za njegova života nastajale i (brzo proživljene) nestajale. Sve ove usporednice ne umanjuju dostignuća kipara okupljenih na ovoj izložbi, nego ih uvećavaju, jer dokazuju snagu njihove vlastitosti koja u svojem ostvarivanju nadvladava svoj uzor i pokazuje se, prkoseći mu.

Ova je izložba nastala u želji pokazati na okupu sve hrvatske liječnike koji ostvaruju svoja djela kiparskim načinom. Stoga je javni poziv bio upućen svima. Mnogi su već bili poznati po dosadašnjim izložbama, ali nisu bili posebno pozivani, jer zajednički poziv pruža istu mogućnost svima, a takav poziv može priređivača samo ugodno iznenaditi pronalaženjem novih, a ne ga uplesti u mrežu nehotičnog zaborava starih vrijednosti. Odaziv je ovisio o kiparu samom i o obiteljima koje čuvaju takva djela, pa je to utjecalo i na izbor predloženih djela. Prostor je izlaganja ograničio broj djela, jer to nije izložbeni nego društveni prostor. Priređivač je želio počastiti uspomenu **Jakova Miličića (1876. - 1958.)**, dobročinitelja splitske podružnice Hrvatskog liječničkog zbora, jer je u njegovu domu sjedište Zbora, prostor ove izložbe. Njegova su djela, kao darovnica, tu stalno okupljena pa su takva ostala i na ovoj izložbi. Postupak je bio kao i s drugim izloščima: sve je uvršteno u popis, a izbor je pokazan fotografijama. Sva su Miličićeva djela portreti. Njegova zaokupljenost portretom potječe još od najranijega bavljenja karikaturom. Tako je izoštrio svoje promatranje lica i zapažanje bitne izražajnosti svakoga lika. Ruka mu je bila sigurna u oblikovanju svake pojedinosti, a likovi su usklađeni u mjerama te su mu i reljefi i kipovi prirodno pokrenuti u prostoru. Portretirao je sebe u starijim godinama. Sačuvani su portreti još dvojice splitskih liječnika. *Mihovil Silobričić (1891. - 1973.)* je mladolik, a na kipu je naznačena godina 1917. kada je nastao ovaj kip i Miličić ju je naglasio kao početak svojega kiparskog rada. *Mato Šimunković (1900. - 1972.)* je portretiran u starijim godinama, a na sličnom Miličićevu reljefu, u vlasništvu obitelji Šimunković (koji sada nije izložen), naznačena je u natpisu godina 1955. Nijedan drugi kip nije vremenski određen pa je teško stvarati



redosljed nastajanja. Portreti *Ante Starčevića* nastali su po fotografijama ili (možda) slikama i kipovima drugih umjetnika, a ostale je portretirane Miličić poznavao i vjerojatno se često i družio s njima pa je njegovo viđenje još zanimljivije. Tako je njegov portret svjetski poznatoga arheologa *Frane Bulića*, koji do sada nije bio ubrojen među brojne Bulićeve portrete, moguće usporediti s ostalima pa tako i bolje spoznati Miličićevu vještinu. Najživotniji je portret *Danila Čorka*, možda poradi njegova osebnog života veseljaka i prijatelja mnogih boema, posebno *Tina Ujevića*. Za Miličićeva je života portretistika u hrvatskom kiparstvu bila cvatuća grana i omiljeni sadržaj. Iako u tom mnoštvu i raznolikosti njegov udio nije znatan, ipak nije zaslužio posvemašnji zaborav. Stoga i ova izložba, više od dosadašnjih, može izborom fotografija njegovih djela, koje su sada pokazane prvi put, potaknuti vrednovanje Miličićevih portreta u našoj umjetničkoj baštini i uvrstiti ga u nju barem i na neko skromno mjesto.

Životopis Varaždinca **Branimira Metza** (1921. - 1999.) nema podatke o njegovu slikarskom i kiparskom učenju, nego samo o bavljenju kiparstvom u Zagrebu, prije dolaska u Split. Stoga je bilo moguće pronaći samo portret njegove žene (*Moja Blagojka*) iz godine 1955.

**Slavko Stanković** i **Božo Bota** nisu priređivaču izložbe poslali niti jedan podatak o svojem dosadašnjem kiparskom radu pa je moguće samo po njihovim djelima prosuditi o stilskoj pripadnosti. Obojica su poslali portrete. Stankovićeva *Djevojka* i *Botin Dida* su slični djelima naših sve brojnijih (pojaviše) neškoloranih drvorezbara i u tom krugu mogu biti ravnopravni njima po izvornom nadahnuću likovima iz seoske svakodnevice i po načinu rezbarenja. Bota ima i sklonost akademskoga portretiranja (*Čaća*), a u njegovu je autoportretu nemoguće odrediti koliki je bio udio *Josipa-Bepa Bote* (studenta medicine, kako je naznačeno u opisu kipa), sudionika u oblikovanju. **Veliša Rajčević** je priređivaču ostao nepoznat, osim po katalogima prve i šeste izložbe Likovne sekcija Hrvatskog liječničkog zbora u Zagrebu godine 1956. i 1974., jer je samo jedno njegovo djelo (u vlasništvu *Joška Baice*) moglo biti posuđeno za našu izložbu. Taj brončani kip *Žena se češlja*, označen na izložbi godinom 1970., pokazuje posebnu kiparevu osjetljivost za tadašnje stilske odlike hrvatskoga kiparstva: izduženo tijelo, sklad pokreta i samo naznačene obrise lica. Jesu li te naznake urodile novim kiparskim plodovima, kroz protekla tri desetljeća, onako kako su obećavale, jer su krile obilje mogućnosti, ovoga časa nije znano.

**Joško Balca** je hrvatskoj likovnoj javnosti najpoznatiji od liječnika kipara, jer je imao od 1963. do 2001. pedeset i dvije pojedinačne izložbe (od 1978. do 1981. i u svijetu).

Poput mnogih, on je i kipar i slikar. Po nadahnuću je slikar, jer mu kipovi nastaju iz slikarskog osjećanja prostora (slično su Meštroviću slike nastajale iz kiparskoga osjećanja, a u tom se i u još po nečem krilo nasljedovanje Michelangela). Baićini likovni sadržaji imaju ishodište u dvjema odrednicama, poznatima još u starini: strah od neispunjena prostora i rad po radioničkom uzorku. Kad on prepozna pogodan prostor, obuzima ga želja ispuniti ga svojim radom. Tada daje maha svojim zamislama i one rastu, bujaju u oblicima i bojama, sve dok ne ispune svaki dio toga prostora. On je i poput umjetnika u brojnoj radionici, makar je u njoj sam, i u njoj već desetljećima neumorno, danonoćno, radi. A u radionici nastaje samo jedna vrsta djela, kao da svi učenici rade nekoliko omiljenih sadržaja što ih je majstor već oblikovao. Davno je bilo kad je započeo slagati dijelove svetačkih lica, upravo kao stari ikonopisci. Iz toga je razdoblja na ovoj izložbi *Bogorodica s djetetom*. Potom su ga zaokupile zdjele s voćem, tanjuri s ribama i ribljim kostima, vaze s cvijećem, a u kolopletu urezanih ili zamahom kista nanesenih crta neko skriveno lice, neki obris tijela. Maštoviti predjeli mora i podzemlja, njegov rodni Dubrovnik, nastaju u ovom zadnjem desetljeću i svjedoče želju biti uvijek u Gradu. Svi su ti sadržaji napunjeni bojom i u njoj je sva Baićina igra i svaki doživljaj nečega novog u njegovoj slici ili kipu koji je nastao kao i slika miješanjem boja (najčešće u staklu). Dva su ovdje izložena drvena reljefa iz ranoga razdoblja. Izdjeljana su na dva različita načina. Bogorodica s Djetetom je zadržana na površini koja je izbrzdana i tek je plitkim urezima udubljena pozadina likova. Oni su naznačeni urezanim crtežom, samo su im lica zaobljena u tankom reljefu. *Ženski akt* je nastao isticanjem tijela visokim i glatkim reljefom na pozadini uznemirenoj jednolikim vodoravnim urezima u koje je utonula i kosa što je žena spliće. Ove različitosti izrade dokazuju zamjernu vještinu u kojoj je, više nego u kipovima drugih vrsta, nadvladan utjecaj slikarstva. Druga je skupina Baićinih kipova na ovoj izložbi nastala od 1989. do 1991. u njegovu tadanjem oblikovanju bojenoga kristalnog stakla. U njoj su dvije kiparske vrste. Jedna je više ovisna o slikama (*Dvije riblje kosti* i *Ameba*), jer su to u naravi slike izrađene u plitkom staklenom reljefu. Šest preostalih izabranih kipova pokazuje snažan slikarski utjecaj na kip, jer je svaki od njih uronjen u boje, ali su oni uz to i puni kipovi sa svim mijenama svojih obrisa i boja što ih čine svjetlost i gledateljev pogled. Nazivi *Ženski akt*, *Crveni monolit*, *Riba grdobina*, *Kugla sudbine*, *Boksačka rukavica* i *Modra ptica* pokazuju trenutačnu umjetnikovu volju, ali mogu biti i drukčiji i to ne bi umanjilo puninu doživljaja.

**Tomislav Vladović-Relja** nije se zaustavio samo na portretiranju. Zaputio se i u otkrivanje zakonitosti zamršenih pokreta gologa i odjevenoga, muškog i ženskog tijela. Portreti su skladni u mjerama i izražajni u pojedinostima. Razigrani u mnoštvu svjetla



i sjena (*Autoportret, Vjekica*) ili zatvoreni u opnu mirnih crta (*Mara*). Likovi u pokretu nisu oblikovani toliko sigurnom rukom i naučenom vještinom kao portreti. Zamršeni pokreti (*Kupačica, Buđenje*) stvaraju međusobno neuravnotežene dijelove lika (glava naspram izduženih udova). Sklupčani su likovi (*Ribar*) bliži prirodnim odnosima pojedinih dijelova, a najusklađeniji su *Gitarist* i *Razmišljanje*. Pustolovina kiparenja, na koju se slikar odlučio, izvukla je iz njegove nadarenosti još novih mogućnosti oblikovanja, posebno uspješnih u portretima.

**Dragutin Košuta** se približio ljudskom tijelu dodajući mu ili oduzimajući pojedinosti, ali ga je uvijek pokretao u prirodni pokret. *Razmišljanje* je saželo sve bitne dijelove u cjelinu koja još uvijek ima mnoštvo šupljina u koje se može zavljučiti pogledom. *Trudnica* je zatvorena u čvrste, ali prepoznatljive oblike. *Ona* počinje gubiti pojedinosti i uranja u ravnu površinu iz koje će se stvarati samo obrisi (*Silueta para, Obitelj*).

U djelima je **Eduarda Pavlovića** zamjetljivo njegovo likovno školovanje. Odmaknut je od prepoznatljive stvarnosti u stvarnost svoje mašte i njegovi likovi samo usput nose ime. Njegovo je oblikovanje samosvojno, pa i onda kada ostavlja vidljivim dio prirodnoga izgleda drva, on ga reže onako kako hoće i ostaje vjeran samo svojem viđenju. Pavlović još uvijek propitkuje sebe i sutra njegovi oblici mogu biti drukčiji, a on će opet biti svoj.

**Ljiljana Fabijanić** ne otkriva u svojem životopisu neko likovno školovanje, ali pokazuje jednu izložbu slika koje mrežom crta nagovještaju kipove. Njezini su kipovi, od svih okupljenih na ovoj izložbi, najbliži suvremenom hrvatskom kiparstvu. Pokazuju dva smjera traganja. Jedan je oslonjen samo na smještanje u međusobne prostorne odnose različitih oblika (*Skulptura prva i druga*). Drugi je nadahnut stvarnim oblikom i to otkriva naziv djela koji nije slučajna ni kad je *Ikar*. Vještina sažimanja je zadivljujuća i uvijek ostavlja gledatelju prostor za njegovu šetnju po oblicima koji se pred njim pružaju na svakoj strani kipa. Lice doista gleda i nimalo nije prošupljeno, iako je sastavljeno od pomaknutih ploča na zajedničkoj rupi. *Glava konja* je u pokretu, iako je oslonjena na prozimo postolje. *Boškarini* su volovski tromi, iako im se noge ne miču.

Izložba nije samo prigodno okupljanje kiparskih djela liječnika. Ona krije i želju potpunog doživljavanja onih različitih vrijednosti što su ostvarene u proteklih osam desetljeća stvaralaštva. Ako gledatelj doživi iskrenost kiparskih nadahnuća i radost koju su liječnici imali ostvarujući ih za sebe i za gledatelje, tada je dosegnut i cilj ovoga prvoga izložbenog sastajanja samo kipara.

**Milan Ivanišević**



*Watching of sculptures that have emerged from the ideas under skilful hands of the doctors during the last hundred years has inspired me to ponder over the process underlying creation of a work of art that strives, by its very presence in space, to overcome the flatness of a painting and to gradually reach, moving from relief to sculpture, overall dimensions of a body. Such a work of art relies on a creative idea inspired by talent and conscious desire to materialise that talent, in spite of everyday life that diverts the time and strength needed for healing oneself through an artistic creation towards the art of healing the others. This talent for transforming of a creative idea into a piece of art must rely on full awareness of the laws of creation. The art of doctoring differs from the art of sculpturing, but their common baseline is body. At first glance, familiarity with body in sculpturing has nothing in common with actual physical body since a sculpture is recreation of an actual body into a body from the artists' imagination. The skill must go with talent. The skill is acquired through formal education or by practical exercises in copying of an ideal. Some doctors give reference to their education in art schools. So Joško Baica most often refers to the circle of pupils and followers of Kosta Strajnić from Dubrovnik as his first and the most influential art school. However, we should not oversee the Baica's strong strive towards discovering of new possibilities of expression in different artistic forms, from painting on canvas, walls, glass and ceramic to the sculptures and reliefs he made in wood, stone, ceramic and glass. This variety was certainly the result of his exposure to an influence of or his looking up to the painters and sculptors from Croatia and over the world. It was not strange when the painter Raul Goldoni reached for blown glass because this was a simple avenue - moving from thin lines and transparent layers of paint towards a space that, confined within a glass membrane, lives in permanent changes created by light that passes through the tinted glass. Baica took the same path in search of new options for animation of his colours. Thus, despite the lack in formal education, there has always been a possibility of following the path leading to harmony with one's own ideas. The resumes of another two participants of this chamber exhibition bear witness of their artistic schooling. Tomislav Vladović-Relja had been painting since his youth, and has later enrolled at the Zagreb School of Arts. That is where he learned how to change the style of his sculptures. In this school he acquired what he has striven towards before his formal education started - real body, realistic movements and portraying of details. This confirms that the school is a skill-training field rather than the locus for revelation of new artistic sensitivity. In his resume, Eduard Pavlović highlights concurrent studies of medicine and arts in Rijeka. His sculptures shown in this exhibition do not reveal influence of the school but rather the artistic inclination towards discovering unusual movements of images and tense surfaces and their chiselling in hard wood or imprint-*



ing in soft clay. Where the resumes do not point to schooling, the works do. Round surfaces in Košuta's sculptures, unusually smoothed bronze and terracotta, point to a contemporary sculptor's endeavour that had led Bohorić and Kožarić, for example, to a form of sphere. Ljiljana Fabijanić is inspired by the works of even younger generation of the Croatian sculptors. She finds hidden attributes in actual images, underscores them without detachment from reality, only to return them enriched into that very reality. Slavko Stanković and Božo Bota do not even want to hide that their role models are the sculptors like Petar Smajić that started in Dalmatia and continued his work in Slavonia. Jakov Miličić, the oldest among the sculptors presented at the exhibition, has also been drawing his inspiration from the works of his contemporaries. These were the times of his elderly contemporary Ivan Rendić, and it is the framework acceptable for Miličić, since he could not follow the stylistic values that have been established and (quickly) abolished during his lifetime. All these comparisons do not diminish the achievements of the sculptors comprising the exhibition, but rather stress their importance because they confirm strong personality of the authors whose creations overcome and resist their role models.

This exhibition has been prepared as collective presentation of the Croatian doctors who use sculpture as the medium of expressing themselves. Thus, the public invitation was open to all. Although many of the authors have already been known for their earlier exhibitions, they have not been invited personally because this open invitation gives an equal chance to all and could pleasantly surprise the exhibition organiser with new authors. The response to the invitation was up to the sculptors themselves or the families that safeguard their works, and this approach determined the selection of the exhibited works. The exhibition venue limited the number of exhibits. The organiser wanted to mark the memory of Jakov Miličić (1876-1958), a benefactor of the Split Chapter of the Croatian Medical Association, because his home is the Association's seat and the venue of this exhibition. The works he donated are permanently exhibited on these premises, and that was not changed on this occasion. Same as other exhibits, they were enlisted and photographed. All Miličić's works are portraits. His obsession with portrait dates back to the early involvement in caricature, when he sharpened his perspective of human face and noticed essential characteristics of his models. He had steady hand in capturing every detail, and dimensions of his characters are harmonised, so his reliefs same as his sculptures naturally moved into the space. He also portrayed himself in older days. The portraits of another two Split doctors are preserved. That of Mihovil Silobrčić (1981-1973), a young-looking man, bears 1917 as the date of creation which Miličić denoted as the beginning of his work as a sculptor. Mato

*Šimunković (1900-1972), portrayed in older age, is dated 1955 on a relief owned by the Šimunković family (not exhibited here). No other sculptures are dated, so it is difficult to determine the sequence of their making. The portraits of Ante Starčević are based on photographs or, maybe, paintings and sculptures made by other artists. His other models Miličić knew personally and probably socialised with them, which makes his impression even more interesting. Presence of his portrait of the world-known archaeologist Frane Bulić, that has earlier not been accounted for among numerous Bulić's portraits, is a chance for comparison with other portraits and for better valuation of the Miličić's skill. His most vivid portrait is that of Danilo Čorak, maybe because he was living a life of an eccentric jovial and a friend to many a bohemian, particularly of the poet Tin Ujević. During Miličić's life a portrait was a vivid branch and one of the favoured topics of the Croatian sculpture. Although in the than myriad and variety of artistic works Miličić's contribution is not large, he did not deserve an overall oblivion. This exhibition will be a chance to present his work through the selection of photographs that are shown for the first time, and initiate valuation of Miličić's portraits as a part of our artistic heritage where he should be given at least a modest place.*

*Biography of Branimir Metz (1921-1999) from Varaždin contains no data on his artistic education. It only reveals that Metz had been involved in sculpturing while living in Zagreb, before he came to Split. Thus, only a portrait of his wife was found (My Blagojka) from 1955.*

*Slavko Stanković and Božo Bota gave no information on their earlier sculptures, and their works are the only indication of their style. They both sent portraits. Stanković's Young Woman and Bota's Grandpa are similar to works of the Croatian wood carvers, ever increasing in number and mostly uneducated, and these doctors-sculptors share their genuine inspiration by the rural characters and methods of carving. Bota shows a tendency towards an academic portraying (Papa), while his self-portrait does not reveal to what extent did Josip-Bepo Bota (a medical student, as said in the sculpture description) participate in portrait-making. Veliša Rajčević remains an unknown to the organiser. The only available data are those from the catalogues of the first and sixth exhibition of the Artistic Section of the Croatian Medical Association in Zagreb from 1956 and 1974, respectively, only one his work (owned by Joško Baica) could be borrowed for our exhibition. This bronze statue of the Woman Combing Her Hair, dated 1970, reveals a specific sculptor's sensitivity to the contemporary stylistic characteristics of the Croatian sculpture: elongated body, harmony of movement, and outlined face. At this moment we do not know whether this skill that offered numerous prospects has actually resulted in any new artistic works.*



*Joško Baica is the most famous among the Croatian doctors-sculptors. From 1963 to 2001, he had fifty-two individual exhibitions in Croatia, and from 1978 to 1981 exhibited worldwide. Like so many others, he is both sculptor and painter. His inspiration is that of a painter, since his sculptures evolve from his painter's sense of space. Baica's artistic expression originates from two determinants known from the ancient times: anxiety caused by unfilled space and work after the workshop sample. Once he detects a suitable space, he becomes overwhelmed with desire to fill it with his work. At that moment he lets his ideas grow, flourish in shapes and colours, until the complete space is filled. He behaves like an artist in a crowded workshop, although he has been working alone, day and night, for decades. In a workshop, only one sort of works is created, as if all the pupils were elaborating several favourite topics the master has already created. It has been long time ago that he started composing fragments of saints' faces, just like old icon-painters. The Madonna and Child is from that period. Then, he got occupied with the bowls with fruit, plates with fish and fish bones, vases with flowers, and hidden face or body shape delineated with a myriad of engraved or freely brushed lines. Imaginative maritime and underground vistas, his native Dubrovnik, have been created during the last decade and speak of his desire to be eternally present in the City. All his works are full of colour Baica plays with to express his new experiences through a painting or a sculpture that has also emerged from mixing paints (mostly in glass). The two exhibited reliefs are from his early phase. They were carved in two different manners. The Madonna and Child remains on the gauged surface, while the shallow cuts create the subsided background for his characters. The characters are delineated in carved lines, only their faces are rounded in shallow relief. The Nude was created by underscoring the body with high and smooth relief on a background disturbed with even horizontal cuts with which the woman's hair merges. Such diverse creations confirm his enviable skill of overcoming influence of the painting, much more than in his sculptures of other type. Another group of Baica's sculptures dates back to the period 1989-1991, when he was working the tinted crystal glass. This is the period of two sorts of sculptures: those that heavily rely on painting (Two Fish Bones and Ameba), because by their nature they are actually paintings made in shallow relief in glass, and the six sculptures that show strong influence of painting on the sculpture since each piece is immersed into colours, but they are still fully formed sculptures with appurtenant changes in contours and shapes created by light and a viewer himself. The work names - Nude, Red Monolith, Angler, Globe of Destiny, Boxer's Glove and Blue Bird underscore a momentary artists decision.*



*Tomislav Vladović-Relja has not stopped at portraying. He embarked into discovering of the rules and complicated movements of naked and dressed male and female body. The portraits are harmonic in their size and expressive in details, exuberant in myriad of lights and shadows (Self-Portrait, Vjekica) or contained within a membrane of calm lines (Mara). The moving characters have not been made with the same steady hand and learned skill as the portraits. The complex motions (Bathers, Awakening) create imbalance between the parts of the body (head related to the elongated extremities). The characters like Fishermen express more natural relations between specific parts of the body, and the highest harmony has been reached in Guitar Player and Ponderance. The painter dared to embark the adventure called sculpturing that revealed his new talents for creation, particularly successfully in portraits.*

*Dragutin Košuta has approached the human body by adding or subtracting details, always animating it with natural motion. Ponderance is a summary of all relevant elements in a single whole, still containing numerous voids that can be visually researched. A Pregnant Woman is contained in firm but recognisable shapes. She started losing details and it immerses into a flat surface from which only the contours will emerge (Silhouette of a Couple, Family).*

*The works of Eduard Pavlović clearly reveal his artistic education. He distances himself from recognisable reality into the reality of his imagination. His creation is self-sufficient, and even when he leaves parts of the natural wood texture visible he still cuts the material at his will and remains faithful to his vision. Pavlović is still questioning himself, and although his forms may change tomorrow he will still remain true to himself.*

*Ljiljana Fabijanić does not mention any artistic education in her biography, but she points to an exhibition of paintings in which the grid of lines anticipates the sculptures. Among all the works in the exhibitions, her sculptures are the closest to the contemporary Croatian sculpture. They search in two directions. One only strives towards achieving interrelations of different shapes in space (Sculpture First, Sculpture Second), and the other is inspired by actual compression is impressive and it always lets the viewer freedom of wandering along the shapes on any side of her sculptures. The Face actually watches, and it is not hollow although it has been made of form as the titles, which are never casual even when it comes to Icarus, reveal. Her art of shifted tiles piled over a hole. The Horse's Head is moving although it is fixed on a transparent pedestal. The Istrian Oxen are sluggish, their legs not moving.*



*This exhibition is not only a gathering of doctor's sculptures collected for an occasion. It is intended to enable complete apprehension of different values created during the last eight decades. If a viewer experiences sincerity of sculptor's inspiration and joy with which the doctors created these pieces both for themselves and for the viewers, the goal of this exhibition has been reached.*

**Milan Ivanišević**

**Jakov Miličić (1876. - 1958.)**

Portret Mihovila Silobrčića, prosinac 1917. ("prva radnja"), bronca  
47x20,5x18 cm

*Portrait of Mihovil Silobrčić, December 1917 ("first work"), bronze*

Autoportret, bronca, 49x17,5x17,5 cm

*Self-portrait, bronze*

Portret Ante Starčevića, bronca, 41,5x31x3 cm

*Portrait of Ante Starčević, bronze*

Portret Ante Starčevića, gips bojen, 27x22 cm

*Portrait of Ante Starčević, painted gypsum*

Portret Frane Bulića, gips bojen, 42,5x28,5 cm

*Portrait of Frane Bulić, painted gypsum*

Portret Danila Čorka, gips bojen, 16,5 cm

*Portrait of Danilo Čorak, painted gypsum*

Portret Mata Šimunkovića, gips bojen, 18 cm

*Portrait of Mato Šimunković, painted gypsum*

Portret filozofa ("Per philosophiam ad fidem"), gips bojen, 18 cm

*Portrait of A Philosopher, painted gypsum*

**Branimir Metz (1921. - 1999.)**

Moja Blagojka, 1955., gips, 27x39x21 cm

*My Blagojka, 1955, gypsum*



**Joško Balca (1923.)**

Bogorodica s Djetetom, 1966., drvo, 70x35 cm  
*Madonna and Child, 1966*

Ženski akt, oko 1966., drvo, 100x35 cm  
*Nude, around 1966, wood*

Dvije riblje kosti, 1989., kristalno staklo, 33x30x2 cm  
*Two Fish Bones, 1989, crystal glass*

Ženski akt, 1990., kristalno staklo, 33x16x16 cm  
*Nude, 1990, crystal glass*

Crveni monolit, 1990., kristalno staklo, 30x27x25 cm  
*Red Monolith, 1990, crystal glass*

Riba grdobina, 1990., kristalno staklo, 27x20x15 cm  
*Angler, 1990, crystal glass*

Kugla sudbine, 1990., kristalno staklo, 18 cm  
*Globe of Destiny, 1990, crystal glass*

Boksačka rukavica, 1990., kristalno staklo, 25x16x16 cm  
*Boxer's Glove, 1990, crystal glass*

Ameba, 1990., kristalno staklo, 30x20x2 cm  
*Ameba, 1990, crystal glass*

Modra ptica, 1991., kristalno staklo, 20x27x10 cm  
*Blue Bird, 1991, crystal glass*

**Veliša Rajčević (1927.)**

Žena se češlja, 1970., bronca, 20x16x10 cm  
(vlasnik Joško Baica u Zagrebu)  
*Woman Combing Her Hair, 1970, bronze*

**Tomislav Vladović-Relja (1931.)**

Kupačica, 1982., bronca, 26x17x19 cm  
*Bathers, 1982, bronze*

Ribar, 1982., bronca, 21x19x18 cm  
*Fisherman, 1982, bronze*

Ribar, 1983., bronca, 34x24x29 cm  
*Fisherman, 1983, bronze*

Mara, 1985., bronca, 28x20x22 cm  
*Mara, 1985, bronze*

Vjekica, 1985., bronca, 31x21x27 cm  
*Vjekica, 1985, bronze*

Autoportret, 1985., bronca, 31x20x24 cm  
*Self-Portrait, 1985, bronze*

Gitarist, 1988., bronca, 21x7,5x7,5 cm  
*Guitar Player, 1988, bronze*

Razmišljanje, 2000., bronca, 15,5x14,21,5 cm  
*Ponderance, 2000, bronze*



Buđenje, 2001., bronca, 19,5x16x16 cm  
*Awakening, 2001, bronze*

**Slavko Stanković (1940.)**

Djevojka, 1966., drvo, 28x13x6 cm  
*Young Woman, 1966, wood*

**Dragutin Košuta (1943.)**

Razmišljanje, 1986., terakota i bronca, 16x14x8 cm  
*Ponderance, 1986, terracotta and bronze*

Ona, 1989., terakota i bronca, 20x9x8 cm  
*She, 1989, terracotta and bronze*

Silueta para, 1995., bronca, 14x10x3 cm  
*Silhouette of a Couple, 1995, bronze*

Trudnica, 1998., bronca, 28x12x12 cm  
*A Pregnant Woman, 1998, bronze*

Majka, otac i djeca, 1998, bronca, 18/22/8x6/6/4x5/6/3 cm  
(kipovi su dio nagrade "Erich Saling Perinatal Prize")  
*Mother, Father and Children, 1998, bronze*  
(the sculptures are part of Erich Saling Perinatal Prize)

### **Božo Bota (1950.)**

Diđa, 1980., drvo, 33 cm

*Grandpa, 1980, wood*

Ćaća, 1993., gips, 29 cm

*Papa, 1993, gypsum*

Ja, 1995., glina obojena, 24 cm

*Myself, 1995, painted clay*

### **Eduard Pavlović (1950.)**

Poncije Pilat, 1999., gips, 50x32x12 cm

*Pontius Pilat, 1999, gypsum*

Apostol Pavao, 2000., drvo, 38x17x12 cm

*Paul the Apostle, 2000, wood*

Isus Krist, 2001., drvo, 37x22x15 cm

*Jesus Christ, 2001, wood*

### **Ljiljana Fabijanić (1951.)**

Skulptura prva, 2001., kovina, staklo, 16,5x13x5,5 cm

*The First Sculpture, 2001, metal, glass*

Ikarus, 2001., drvo, kamen, 16,5x13x5,5 cm

*Icarus, 2001, wood, stone*



Lice, 2001., kovina, kamen, 18,5×9×10 cm

*Face, 2001, metal, stone*

Skulptura druga, 2002., kovina, kamen, drvo, 24×10,5×10,5 cm

*The Second Sculpture, 2002, metal, stone, wood*

Boškarini, 2002., kovina, kamen, 12×13×13 cm

*Istrian Oxen, 2002, metal, stone*

Glava konja, 2002., kovina, pleksiglas, 20×10×5,5 cm

*Head of a Horse, 2002, metal, plexiglass*



**Jakov Miličić (1876. - 1958.)**

Portret Mihovila Silobrčića, prosinac  
1917. ("prva radnja"), bronca,  
47×20,5×18 cm

*Portrait of Mihovil Silobrčić, December  
1917 ("first work"), bronze*



**Jakov Miličić (1876. - 1958.)**

Autoportret, bronca, 49×17,5×17,5 cm  
*Self-portrait, bronze*





**Jakov Miličić (1876. - 1958.)**

Portret Ante Starčevića, bronca,  
41,5×31×3 cm

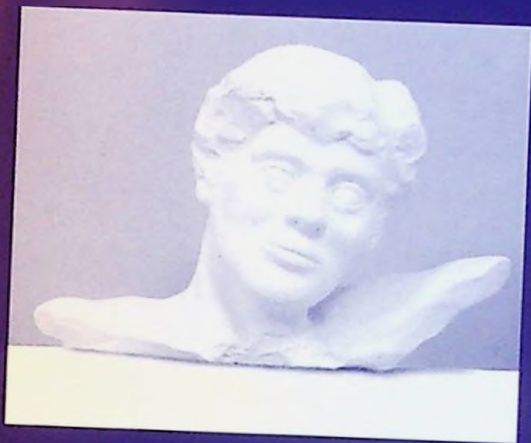
*Portrait of Ante Starčević, bronze*



**Jakov Miličić (1876. - 1958.)**

Portret Danila Čorka, gips bojen,  
16,5 cm

*Portrait of Danilo Čorak, painted  
gypsum*



**Branimir Metz (1921. - 1999.)**

*Moja Blagojka*, 1955., gips,  
27×39×21 cm

*My Blagojka*, 1955, gypsum



**Joško Baica (1923.)**

*Riba grdobina*, 1990., kristalno staklo,  
27×20×15 cm

*Angler*, 1990, crystal glass





**Joško Baica (1923.)**

Crveni monolit, 1990., kristalno staklo,  
30×27×25 cm

*Red Monolith, 1990, crystal glass*



**Joško Baica (1923.)**

Modra ptica, 1991., kristalno staklo,  
20×27×10 cm

*Blue Bird, 1991, crystal glass*



**Joško Baica (1923.)**

Ženski akt, 1990., kristalno staklo,  
33×16×16 cm  
*Nude, 1990, crystal glass*



**Veliša Rajčević (1927.)**

Žena se češlja, 1970., bronca,  
20 ×16×10 cm  
*Woman Combing Her Hair, 1970,  
bronze*





**Tomislav Vladović-Relja (1931.)**

Vjekica, 1985., bronca, 31×21×27 cm

*Vjekica, 1985, bronze*



**Tomislav Vladović-Relja (1931.)**

Autoportret, 1985., bronca,  
31×20×24 cm

*Self-Portrait, 1985, bronze*



**Tomislav Vladović-Relja (1931.)**

*Mara, 1985., bronca, 28×20×22 cm*

*Mara, 1985, bronz*



**Tomislav Vladović-Relja (1931.)**

*Razmišljanje, 2000., bronca,  
15,5× 14×21,5 cm*

*Ponderance, 2000, bronz*





**Slavko Stanković (1940.)**

*Djevojka, 1966., drvo, 28×13×6 cm*  
*Young Woman, 1966, wood*



**Dragutin Košuta (1943.)**

*Razmišljanje, 1986., terakota i bronca,*  
*16×14×8 cm*  
*Ponderance, 1986, terracotta and*  
*bronze*



**Dragutin Košuta (1943.)**

*Ona*, 1989., terakota i bronca,  
20× 9×8 cm

*She*, 1989, terracotta and bronze



**Dragutin Košuta (1943.)**

*Silueta para*, 1995., bronca,  
14×10×3 cm

*Silhouette of a Couple*, 1995, bronze





**Dragutin Košuta (1943.)**

Trudnica, 1998., bronca,  
28×12×12 cm

*A Pregnant Woman, 1998, bronze*



**Božo Bota (1950.)**

Dida, 1980., drvo, 33 cm  
*Grandpa, 1980, wood*



**Eduard Pavlović (1950.)**

Isus Krist, 2001., drvo, 37×22×15 cm  
*Jesus Christ, 2001, wood*



**Ljiljana Fabijanić (1951.)**

Ikarus, 2001., drvo, kamen,  
16,5 × 13 × 5,5 cm  
*Icarus, 2001, wood, stone*





**Ljiljana Fabijanić (1951.)**

Lice, 2001., kovina, kamen,  
18,5×9× 10 cm

*Face, 2001, metal, stone*



**Ljiljana Fabijanić (1951.)**

Boškarini, 2002., kovina, kamen,  
12 ×13×13 cm

*Istrian Oxen, 2002, metal, stone*





**3<sup>rd</sup> CONGRESS OF  
THE CROATIAN  
RADIOLOGY  
SOCIETY**

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