

**Victor Vasarely**

**kortil**



Galerija Kortil  
**Victor Vasarely**

**Izložba Victor Vasarely iz Zbirke Vasarely Muzeja Janus Pannonius iz Pečuha**  
Exhibition of artworks by Victor Vasarely from the collection of Janus Pannonius Museum in Pécs

Galerija Kortil / Kortil Gallery

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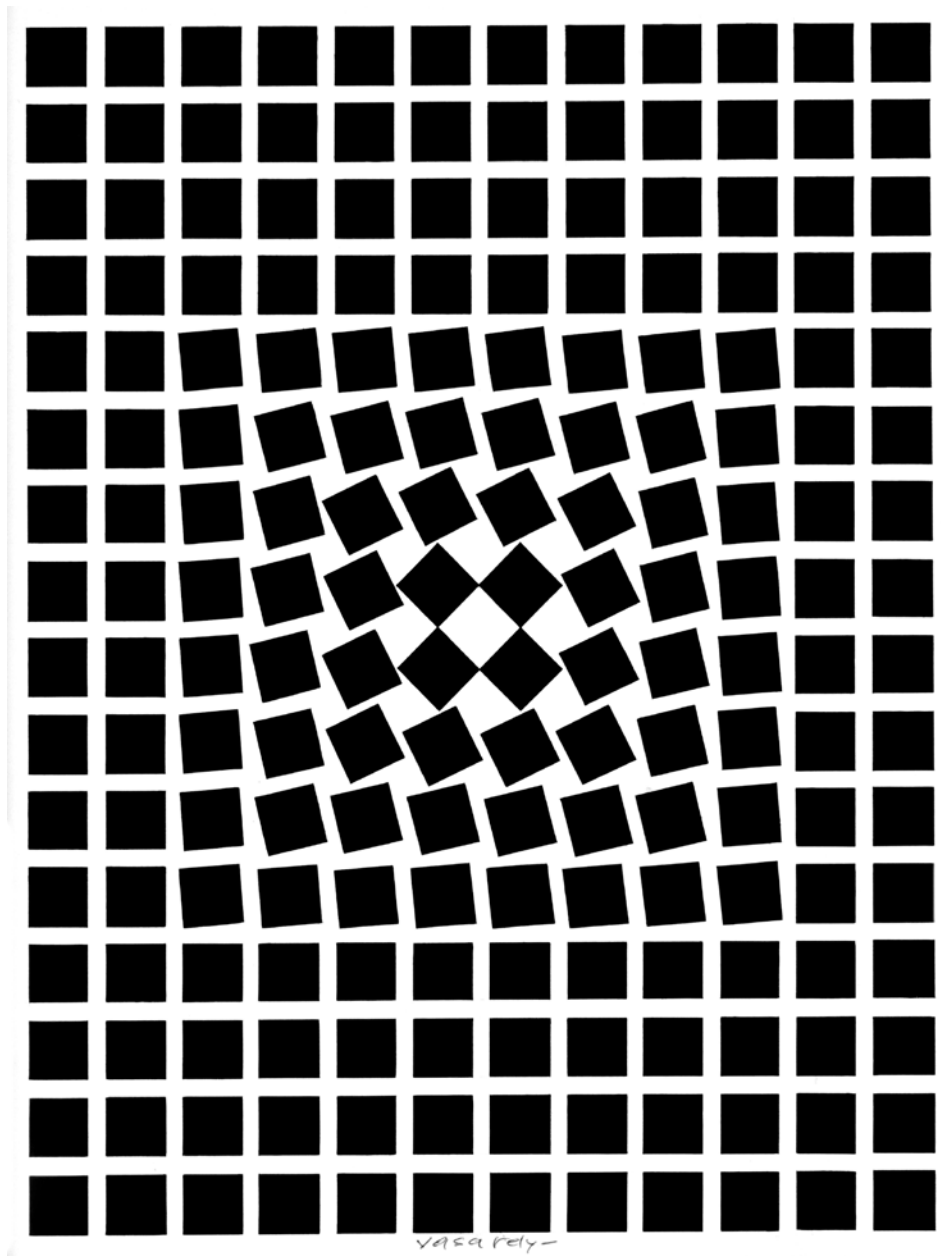
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We extend our appreciation to Janus Pannonius Museum.

# Victor Vasarely

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12. 11. 2009. – 12. 1. 2010.



ERIDAN-OS, 1956., tempera, papir / tempera, paper, 430 x 330 mm

## Vasarely u Rijeci

Iznimno je dobar osjećaj staviti se uz bok gradovima Berlinu, Stuttgartu, Rigi, Turku, Bratislavi, Aix-en-Provence, Osijeku, Samoboru, Istanbulu, Olomoucu... koji su imali čast i zadovoljstvo ugostiti izložbu radova Victora Vasarelyja, majstora i, po mnogima, oca Op-arta.

Vasarely, rodom iz Pečuha, jedan je od vodećih umjetnika burnog i umjetničkim avangardama prepunog 20. stoljeća. Stvorio je umjetnički opus koji je prepoznatljiv i prihvaćen od najšire publike, upravo u duhu njegove vlastite ideje i želje za demokratizacijom umjetnosti.

Ljubaznošću Muzeja Janus Pannonius iz Pečuha, koji čuva Zbirku Vasarely i uspješnoj suradnji s Odjelom za kulturu Grada Rijeke, Riječani i brojni gosti imaju iznimnu priliku uživati u ovoj kulturno-umjetničkoj poslastici. Ovo je prilika da se Muzeju Janus Pannonius zahvalimo na spremnosti da nam ustupe vrijedna Vasarelyjeva djela i time omoguće ovu izložbu, neposredno uoči početka značajne manifestacije "Pečuh – kulturna metropola Europe 2010".

Također se zahvaljujemo Ministarstvu kulture Republike Hrvatske na financijskoj podršci u ostvarenju ovoga programa.

mr.sc. Vojko Obersnel,  
gradonačelnik Grada Rijeke

## Vasarely in Rijeka

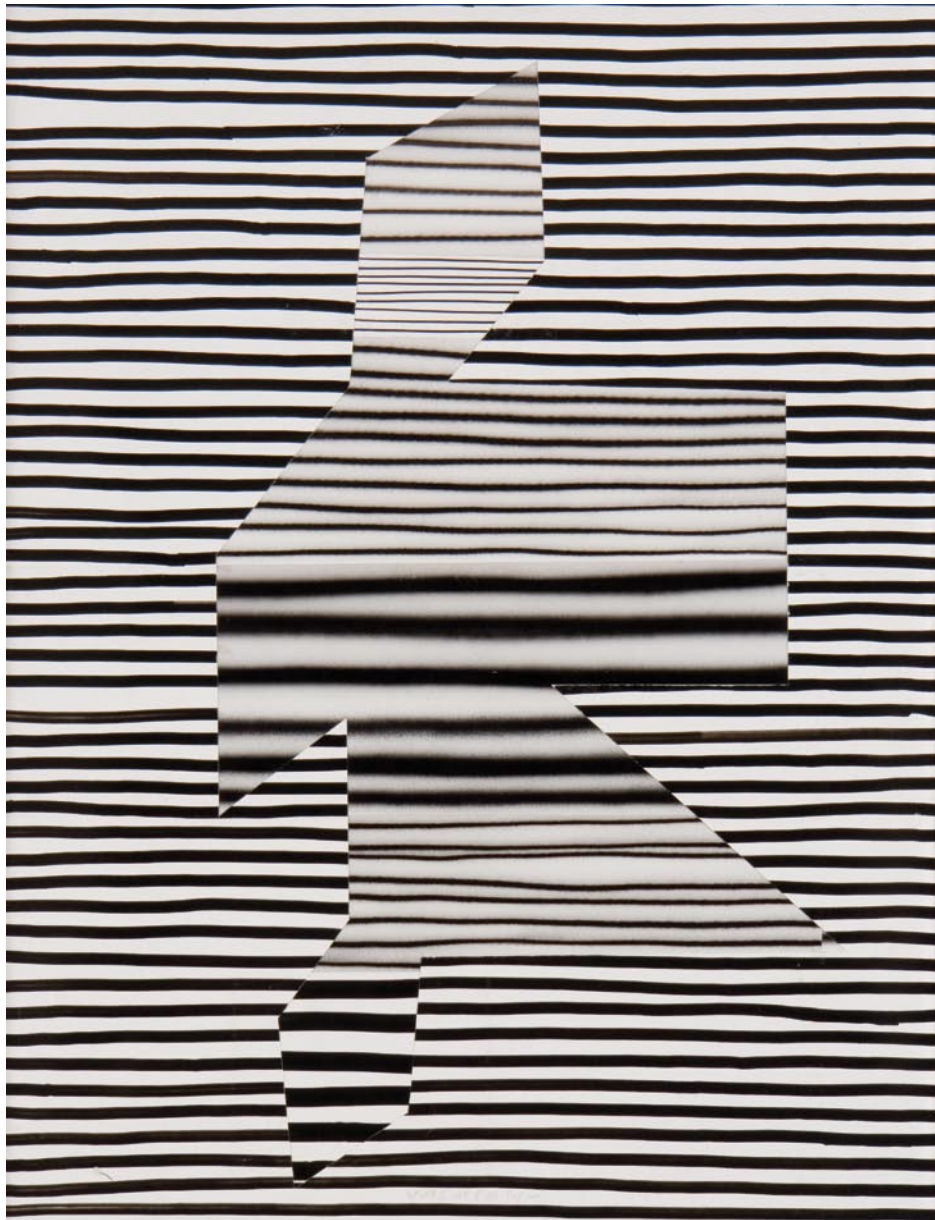
It feels exceptionally good to be side by side to the cities of Berlin, Stuttgart, Riga, Turku, Bratislava, Aix-en-Provence, Osijek, Samobor, Istanbul, Olomouc... that already had the honour and pleasure of hosting the exhibition of works by Victor Vasarely, the master and – according to many – father of Op-Art.

Born in Pécs, Vasarely is one of the leading artists of stormy 20<sup>th</sup> century, a period overfull with art avant-gardes. He has created an art oeuvre that was recognized and accepted by the general audience, in the very spirit of his own desire and wish to democratize art.

By the courtesy of Regional Museum Janus Pannonius from Pécs, that keeps Vasarely Collection and thanks to collaboration with the City of Rijeka Department of Culture, the citizens of Rijeka and numerous guests have been provided with an outstanding opportunity to enjoy this cultural-artistic delicacy. This is our chance to thank Janus Pannonius Museum for its readiness to borrow the valuable Vasarely works and therefore enable this exhibition, just before the yearlong, "Pécs – European Capital of Culture 2010".

We also thank the Croatian Ministry of Culture for its financial support in realising this program.

Vojko Obersnel, M.Sc.  
Mayor of Rijeka



NAISSANCE-N, 1951., kolaž, tuš, papir / collage, black ink, paper, 630 x 480 mm



## Umjetnost Victora Vasarelyja

Profesionalni životni put Victora Vasarelyja započinje njegovim akademskim studijem u slobodnoj školi Podolini Volkman 1927. godine, a nastavlja se pohađanjem nastave u budimpeštanskom *Műhelyu (Radionica)* 1928.–1930., koji je vodio Sándor Bortnyik. Ovo obrazovanje nije bilo slučajno, s obzirom na to da je Sándor Bortnyik bio najpoznatija ličnost mađarske avangarde, učenik i mađarski promicatelj weimarskoga Bauhauusa. Predavanja su se održavala u njegovu stanu, a nastavni je program obuhvaćao proučavanje utjecaja učitelja Bauhauusa: Gropiusa, Van Doesburga, Lászla Moholy-Nagya, Mondriana te grupe De Stijl. Analizirali su geometrijska načela konstruktivizma kao i teoriju Wilhelma Ostwalda o četiri osnovne boje. Stvarali su suvremenu, kolektivnu umjetnost s ciljem zasnivanja nove jedinstvene umjetnosti, koja bi međusobno povezala djelovanje obrtnika, inženjera i umjetnika.

S takvom praktičnom i teorijskom pripremom Vasarely je 1930. godine oputovao u Pariz, no principi i stvaralačke metode Bauhauusa još su dugo godina u njegovu stvaralaštvu ostali sakriveni. Ranih tridesetih godina držao se podalje i od pariških modernih umjetničkih težnji, pa tako i od najsnažnijih pokreta, udruženja *Abstraction – Creation*, iako su mnogi njegovi sunarodnjaci bili njihovi članovi. Zараđивao je kreirajući plakate za velike reklamne agencije te piktograme i etikete za farmaceutska poduzeća. Stvorio je slike, koje su u početku bile nadrealno-simboličke i dekorativne geometrijske kompozicije.

## The Art of Victor Vasarely

A professional path of Victory Vasarely starts in 1927 with the academic study at Podolini Volkman free school. From 1928-1930 Vasarely attends lectures at Budapest *Műhelyi (Workshop)* lead by Sándor Bortnyik. This was not an accidental educational choice, since Sándor Bortnyik was the most famous personality of Hungarian avant-garde, a student and Hungarian promoter of Bauhaus from Weimar. Lectures were held at Bortnyik's apartment and included studying the influence of Bauhaus teachers: Gropius, Van Doesburg, Lászlo Moholy-Nagy, Mondrian and De Stijl group. The lectures also analyzed the geometrical principles of Constructivism, as well as the Wilhelm Ostwald's theory of four colours. The aim was to create the contemporary, collective art that would eventually establish the new unique art, one interrelating the work of craftsmen, engineers and artists.

Armed with such practical and theoretical preparation, in 1930 Vasarely departed for Paris. However, the principles and creative methods of Bauhaus remained hidden in his creations for many years to come. During the early 1930's he kept away from Paris modern artistic aspirations, including the most powerful movements such as Abstraction-Creation, though many of his compatriots were the latter's members. He earned his living by creating the posters for big advertising agencies, as well as pictograms and labels for pharmaceutical companies. He made paintings which, in the beginning, were surrealistic – symbolistic and decorative geometric compositions.

Godine 1947. u njegovu se slikarskom radu zbio temeljiti obrat — oblici dobivaju oštre rubove, a plohe ostaju homogene i jednolično obojane. Ovo je razdoblje u Vasarelyjevom umjetničkom životu bilo obilježeno željom za pronalaskom osobnog stvaralačkog jezika i karaktera. U brojnim je skicama učvrstio svoja zapažanja, planove, od kojih su se mnogi ostvarili tek godinama kasnije. U svojim se istraživanjima koncentrirao na promatranje prirodnih oblika — npr. valovima zaobljeno kamenje s Belle Islea — te konstruktivnih elemenata izgrađene okoline npr. "kristalne" konture zgrada francuskoga srednjovjekovnog gradića Gordesa ili pločice na zidu pariške metro-stanice *Denfert*.

Proučavao je i optičko-psihološku umjetnost Josefa Albersa te psihološka istraživanja s kraja 19. st. — Gestalt-psihologiju koja je analizirala posebne odnose između vizualnoga zapažanja i svjesnosti.

*"...Otvor je isti" — gledano izvana — izgleda kao nedokučiva, bestjelesna crna kocka. U bezobzirnoj vatri sunca kupaju se južnofrancuski gradovi i sela otkrivajući preda mnogom kontrastnu perspektivu. Oko ne može jasno razlikovati sjenu od plohe zida: plohe i prazni prostori miješaju se, oblik i pozadina izmjenjuju se. Trokut se stapa s rombom slijeva, a s trapezom zdesna, pravokutnik skače ili se iznenadno spušta, ovisno o tome spaja li se s tamnozelenom mrljom ili s komadom svijetloplavoga neba. Konkretno na taj način postaje apstraktno i započinje samostalni život"* — zabilježio je Vasarely 1948. godine.

1951. godine u galeriji *Denise René* na izložbi *Formes et couleurs murales* prikazao je pod naslovom *Photographismes* projekcije i povećanja velikoga formata na

In 1947 his painting experienced a radical turn — the forms gained sharp edges, while surfaces remained homogeneous and monotonously coloured. This period in Vasarely's art life was marked with a desire for discovering his own personal creative language and character. Through numerous sketches he consolidated his insights and plans, many of which came to be realized much later. His researches focused at observing the natural forms — e.g. wave-rounded stones from Belle Isle — and the constructive elements of built environment such as the "crystal" contours of buildings from a medieval French town of Gordes or processed tiles from a wall of *Denfert* metro station in Paris.

He also studied optical-psychological art by Josef Albers and psychological explorations from the end of the 19<sup>th</sup> century, such as Gestalt psychology that analyzed special relations between visual perception and consciousness.

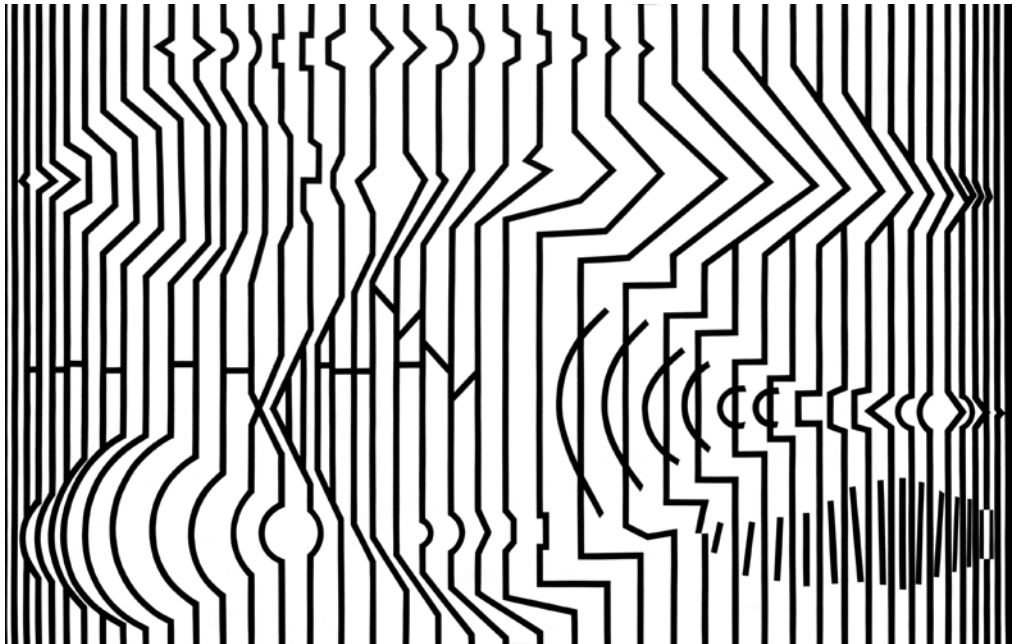
*".... The opening is the same — seen from the outside — and resembles an unfathomable, bodiless, black cube. Ruthless sun fire bathes the South France towns and villages, revealing a contrasting perspective before me. The eye cannot clearly discern a shadow from a wall's surface: surfaces and empty spaces are mixed, form and background alternate. A triangle melts with a rhomb on its left and a trapezoid on its right, a rectangular jumps or suddenly drops, depending on whether it's melting with a dark green stain or a patch of light blue sky. In this manner, concrete becomes abstract and independent life starts"* — noted Vasarely in 1948.

In 1951 Denise René Gallery hosted *Formes et couleurs murales*, an exhibition that presented Vasarely's *Photographismes*, that included projections and en-

pravljena tušem i olovkom (*Naissance* niz iz 1951.) U vrijeme kada je promatrao dinamiku vibriranja koja se pojavljuje s jednim od malih crteža postavljenih jedan naspram drugoga na paus-papiru, ponovno je oživio dječje čuđenje prema strukturi gaze ili prema igri crtanja prstom po maglovitom prozorskom staklu. Na njegovim slikama velikih dimenzija *Sophia-111* (1952.) naročito očaravajuće djeluju crne linijske rešetke naslikane na bijeloj podlozi, čiji kontrast iritira oči. To su bila presudna otkrića koja su Vasarelyju dala odlučujući impuls za stvaranje kinetičkih kompozicija i kompozicija Op-arta.

largements in large formats, made by ink and pencil (*Naissance* series from 1951). In the time when he observed the dynamism of vibrations, that appeared with one of the small drawings on tracing paper set facing another such drawing, he revived child's wonder at the structure of gaze or the game of finger drawing on a foggy window. His large format painting titled *Sophia – 111* (1952) features particularly enchanting black line grids painted over the white surface, whose contrast irritates the eyes. These were crucial discoveries that provided Vasarely with a decisive impulse for creating kinetic and Op-art compositions.

SOPHIA-111, 1952.  
akrilik na platnu / acrylic on canvas, 1320 x 2000 mm



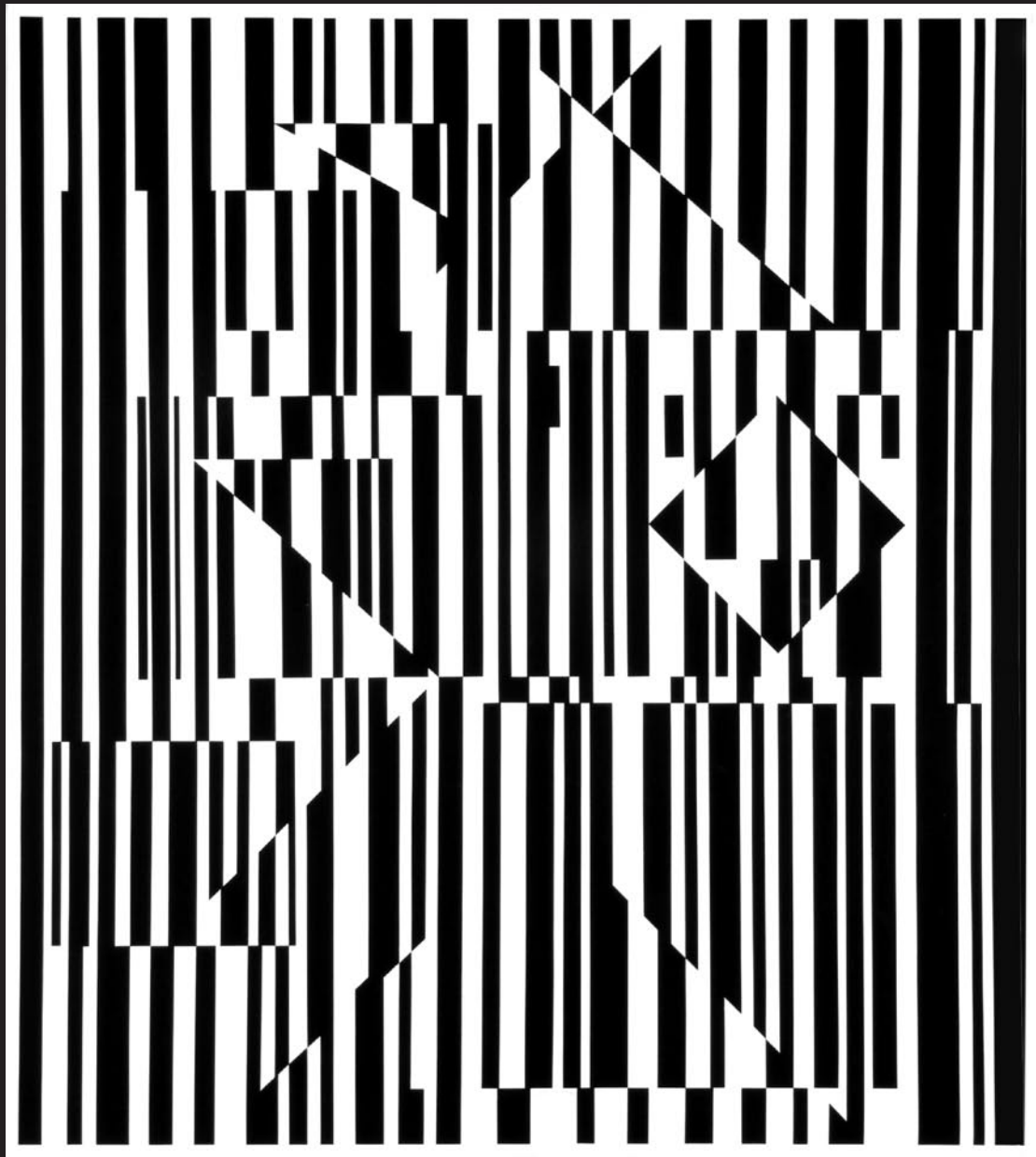
Privukli su ga snažni kontrasti pozitivno-negativnog uvećavanja, a velike je mogućnosti vidio u korištenju *crno-bijelog, da-ne* binarnog jedinstva. Kao što Morseov kod sa znakovima točka-linija-točka, ti-ta-ti ima bezbroj varijacija ili kao što današnji digitalni jezik kompjuterskoga sustava ima mogućnosti za odašiljanje, vezanje neograničenih poruka, tako je i Vasarely na temelju ovoga načela stvorio vlastiti vizualni jezik.

Vasarelyjeva umjetnost je dostigla svoj vrhunac nakon 1954. Pokazatelj toga bilo je otvaranje grupne izložbe *Le Mouvement (Kretanje)* u Galeriji Denise René u travnju 1955., na kojoj su sudjelovala dva pionira kinetičke umjetnosti Marcel Duchamp i Alexander Calder zajedno s Vasarelyjem i s mladim umjetnicima kao što su bili Jesus Rafael Sotó, Nicolas Schöffer, Jan Tinguely. Na izložbi se, također, pojavio Vasarelyjev proglas pod nazivom *Žuti manifest*. U njemu je izrazio svoje misli u vezi s kinetizmom i *plastičnim jedinstvom* te s osnovnim jezikom slike, gdje su geometrijski elementi umnoženi u permutacijske nizove. Tu je također iznio mišljenje o potrebi serijskog umnožavanja i popularizacije umjetničkoga djela.

He was attracted to the strong contrast in positive-negative enlargements, and he saw big potentials in using *black-white, yes-no* binary unity.

The Morse code employs its dot-dash-dot or dit-dah-dit signs to produce the infinite number of variations, just as the computer system's digital language has a potential for transmitting and attaching the unlimited messages. Vasarely created his own visual language based on the same principle.

Vasarely's art reached its pinnacle after 1954. This was indicated by the opening of *Movement (Le Mouvement)* a group exhibition held at Denise René Gallery in April 1955. The show was participated by two pioneers of kinetic art Marcel Duchamp and Alexander Calder, along with Vasarely and young artists such as Jesus Rafael Sotó, Nicolas Schöffer and Jan Tinguely. The exhibition also featured Vasarely's *Yellow Manifesto*. The manifesto was an expression of his reflections on kineticism and *plastic unity*, as well as the basic painting language, where geometric elements are multiplied into permutation series. Manifesto brought forward his opinion on the need for serial multiplication and popularization of artwork.

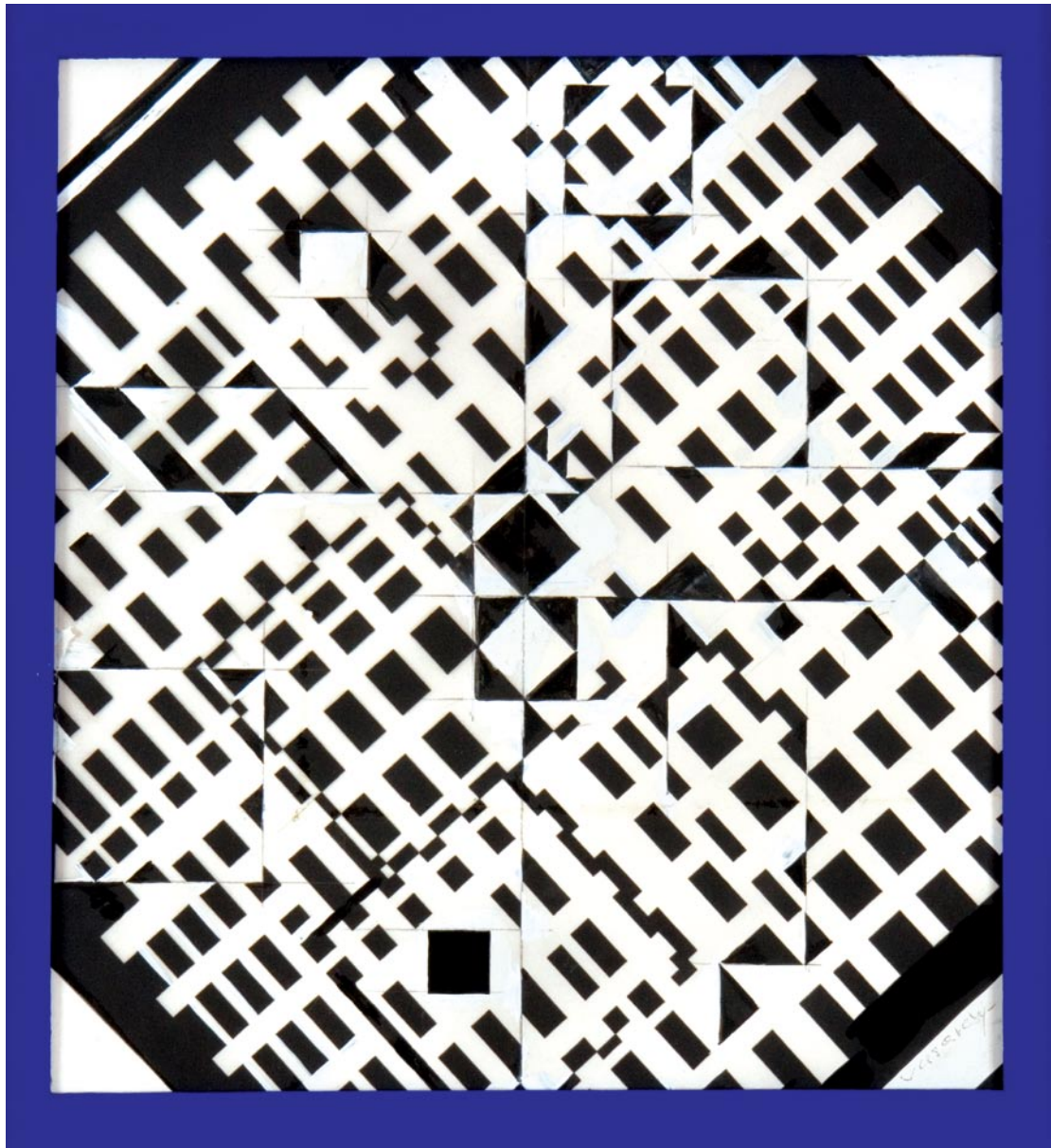


TAYMIR II, 1956.  
akrilik na platnu / acrylic on canvas, 1350 x 1200 mm

Poseban je primjer kinetičkoga pravca *Taymir II*. (1956.), slika koja je izniman primjer iz serije *Noir et blanc* (*Crno i bijelo*). Ovo je djelo sinteza toga razdoblja. U njegovoj je strukturi karakter ranijih djela, vibriranje paralelnih linija iz kojih se vidi iskorak prema apstraktnoj strukturi grafika serije *Naissance*. Kao novi element pojavljuje se struktura ploha jedne na drugoj (*Aquia 1-2*, 1955.), koje se lome i dijele površinu slike na veće ili manje cjeline. Unutar kompozicije pravokutnici su postavljeni na vrhovima, trokuti međusobno stoje u nesigurnom odnosu, a pravilno prema strukturi paralelnih linija. Uslijed svega toga promatrač se nalazi pod snažnim vizualnim, optičkim dojmom koji mu ne dopušta "mirno" promatranje djela. Prizor se nenadano mijenja iz jednoga oblika u nedavno otkriveni element. Mijenjajući plohe promatrač otkriva nove odnose kompozicije.

A special instance of kinetic trend is a painting titled *Taymir II* (1956), an outstanding example from *Noir et blanc* (*Black and White*) series. This work is a synthesis of the entire period. Its structure retains the character of earlier works, vibrating of the parallel lines that reveal a step towards the abstract structure of prints from *Naissance* series. A new element appears here in a structure of planes placed one atop the other (*Aquia 1-2*, 1955), breaking and dividing a painting's surface into bigger and smaller wholes. Within the composition, rectangles are set on apexes, and triangles are placed within an uncertain relation, yet regularly in regard to parallel lines structures. For these reason, the observer experiences strong visual, optical impression not allowing him/her to "calmly" observe the artwork. The scene suddenly changes from single form into a recently discovered element. By focusing at different plane, the observer discovers new compositional relations.



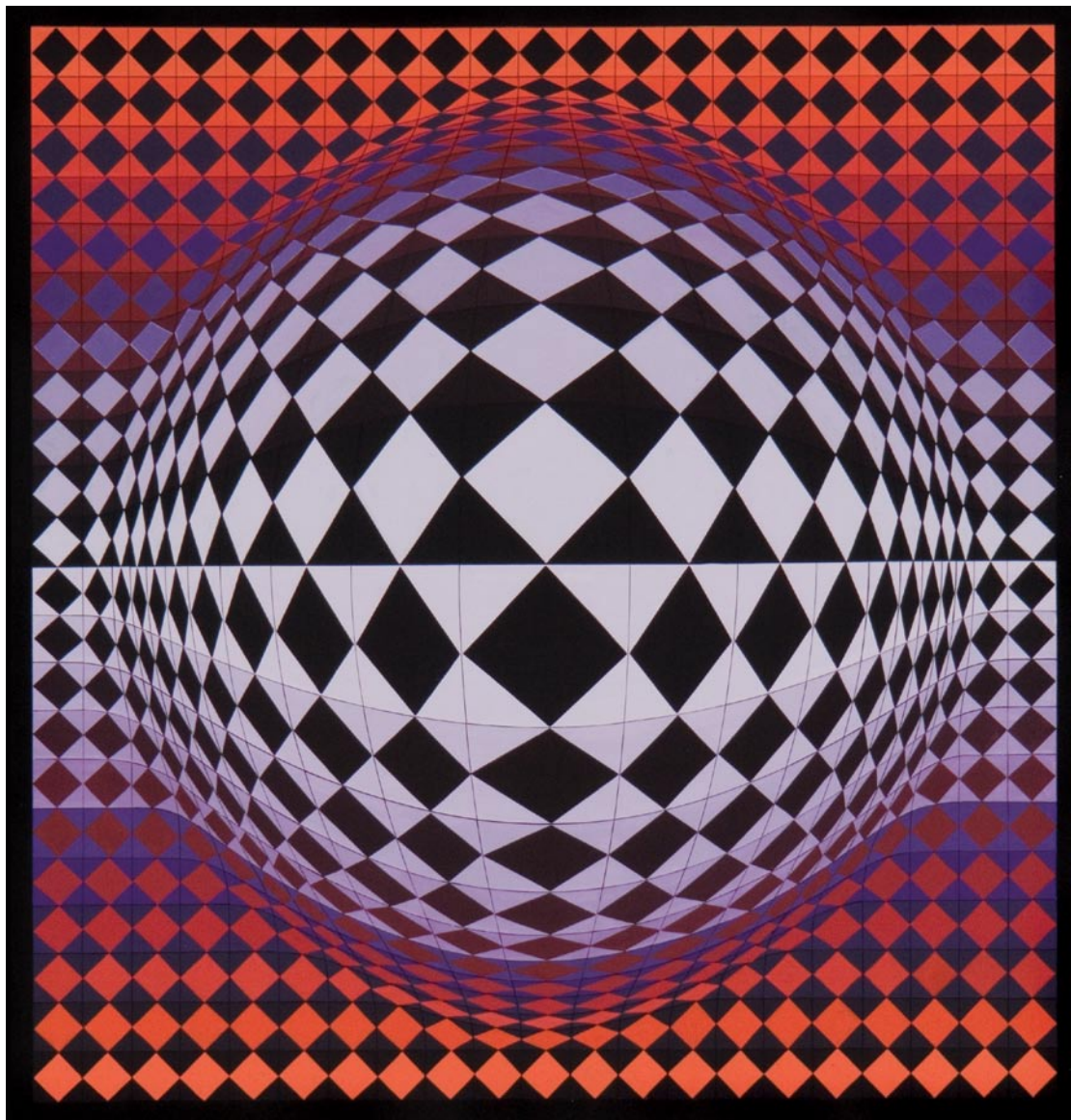


AGUIA 1, 1955., tuš, kolaž, papir / black ink, collage, paper, 320 x 290 mm

Crno-bijela, pozitivno-negativna rješenja Op-arta – u čast Maljeviču – bila su od 1960. godine zamijenjena strukturama u boji. Proširili su se geometrijski elementi promjenjivih linija, čime su se povećale mogućnosti promjena. Vasarely je stvaranjem toga sustava postavio temelje novog pokreta i škole. Glavni je cilj vibrirajućih kompozicija kinetičkoga razdoblja bio stvaranje optičkoga fenomena kreiranjem četiri dimenzije uključujući vrijeme, odnosno pokret. Drugi značajan element Vasarelyjevih umjetničkih djela bio je prostor. Nastojao je pokazati dvije ili više mogućnosti percepcije mase osnovnog geometrijskog tijela. S tim je ciljem iskorištavao raznolike mogućnosti oblika i boja. Prostorni efekt postizao je primjenom toplo-hladnih boja i tamno-svijetloga kontrasta, koristio je višestruke mogućnosti klasične linijske perspektive, aksonometrijskih projekcija ili Keplerove kocke (*Meh-III-A*, 1967.). Slike *Vega-Arl* (1968.) i *Vega Bleue* (1968.) prikazuju bogatstvo mogućnosti uz pomoć boja. Gore spomenute iluzije sastavljene su od distorziranih kvadratnih polja koja stvaraju iluziju polusferne forme, a efekt je dodatno pojačan upotrebom boje.

From the 1960's onwards, black-white, positive-negative solutions in Op-art – honouring Malevich – became replaced by colour structures. The geometric elements of changeable lines proliferated, increasing the possibility for changes. By creating this system, Vasarely set up the foundations for a new movement and school. The main aim of vibrating compositions from the kinetic era was to enable an optic phenomenon by creating four dimensions including time i.e. movement. The second important element in Vasarely's artwork was space. He endeavoured to demonstrate two or more possibilities for perceiving the mass of basic geometric body. With this aim he used various possibilities of forms and colours. Vasarely achieved a spatial effect by applying warm-cool colours and dark-light contrast, using multiple possibilities of classical linear perspective, axonometric projections or Kepler's cube (*Meh-III-A*, 1967). Paintings *Vega-Arl* (1968) and *Vega Bleue* (1968) employ of colours to demonstrate the richness of possibilities. Above mentioned illusions are composed of distorted cube spheres that create an illusion of semi-spherical form, and the effect is additionally strengthened by using the colour.





VEGA-ARL, 1968., tempera, papir / tempera, paper, 370 x 360 mm

Velike projekcije pojačavaju dojam kojeg uzrokuje osjetilna varka perspektivne torzije. Taj se fenomen javlja kada se četverokut transformira u mnogostruke rombove, dok dodirne linije sugeriraju dubinu, a linije krugova sugeriraju nadsvođenu površinu čime se kvadrati pretvaraju u ovalne formacije. Na riječkoj izložbi taj je doživljaj očaravajućom snagom prisutan na zidnim tapetama. Djela koje je izveo tkalački majstor Tabardove radionice daju sintezu visokoga stupnja, čuvanu u tisućljetnoj tradiciji aubussonskih tapiserija\* i novih umjetničkih težnji Vasarelyjevih kompozicija.

Djela veličine 7-8 m<sup>2</sup> vladaju prostorom i zarobljuju promatrača. Rješenja s grafičkih ploča i malih slika temperom zaista ostavljaju dojam. Većina djela govori o iluzionističkom prostoru. Naš pogled u dubinu neodoljivo privlači tunel *Vonal-Fegn*. S uvjerljivom snagom ispučuje se plavo-crvena polusfera kompozicije *Vega-Sakk*, izrađena na temelju kontrasta toplo-hladno, svijetlo-tamno, čiji postepeno deformirajući ovalni niz kreće iz središta kruga, širi se po površini i povećava svoju snagu, zajedno s mnoštvom dijagonalnih rombova koji se smanjuju.

Large projections reinforce the impression used by the sensory deception of perspectival torsion. This phenomenon arises when a quadrangle is transformed into manifold rhombs, with adjoining lines suggesting depth and circle's lines suggesting arched surface that turns quadrangles into oval formations. At Rijeka exhibition, this experience, in all its enchanting power, is present through the wall papers. The works made by a master weaver from Tabard manufacture provide a synthesis of high degree, preserved by a millennial tradition of Aubusson tapestries\* and new art aspirations of Vasarely compositions.

The works sized 7-8m<sup>2</sup> dominate the space and capture the observers. Solutions from print plates and small tempera paintings are truly impressive. Most of the works speak of illusionist space. *Vonal-Fegn* tunnel irresistibly draws our gaze into the depth. A blue-red semi-sphere of *Vega-Sakk* composition protrudes with a convincing strength. It is based on warm-cool, light-dark contrasts while gradually deforming oval range starts from the circle's centre, expanding over the surface and increasing its own strength, together with a multitude of diagonal and diminishing rhombs.

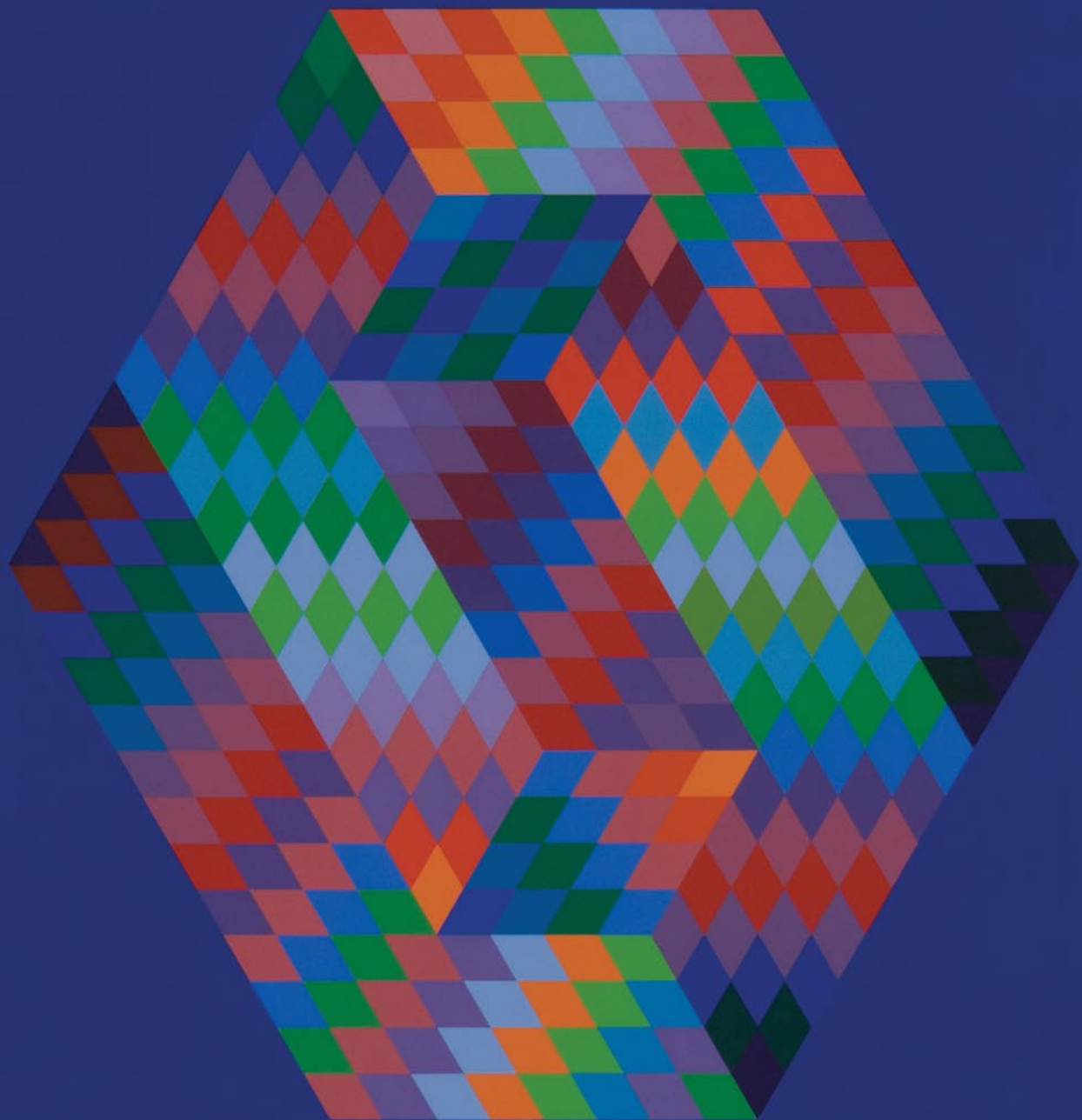
\* Aubusson – gradić u francuskoj pokrajini Limousin, poznat po dugoj povijesti vrhunske izrade tapiserija i tepiha od 16. stoljeća.

\* Aubusson – a town in the French region of Limousin, know for the a long tradition of supreme production of tapestries and carpets, that goes back to the 16<sup>th</sup> century.



VONAL-FEGN, 1971., tapiserija, vuna / woven tapestry, wool, 2520 x 2550 mm





Vasarely je volio i često upotrebljavao motiv polusfere, iako je za sedamdesete bila karakteristična: *čast šesterokutu*. Ovako govori o tomu: *"Šesterokut je različit od četverokuta, koji je zatvoren unutar svoje strukture, i ne slijedi zakone paralelnih ploha. Na zanimljiv način šesterokut se pretvara u kocku, točnije u perspektivno nestabilnu Keplerovu kocku. Može biti podijeljen na tri romba jednake veličine. Te rombove samo treba obojiti i kocka je već pred nama, množi se i stvara novu mrežu ćelija... Na taj način struktura postaje dinamičnija, ali u vizualnom smislu i labilnija. Zapravo, tu je riječ o slagalju hipotetičkih perspektiva jedne na drugu: svi elementi impliciraju svoju neodređenost, a uslijed kinetizma postaju zamršeni. Tako bi mogli reći, da sam stvorio zavaravajući perpetuum mobile."*

Odličan primjer stvaranja mreže ćelija je slika *Ambigu-B* (1970.). Ona pokazuje kako je kompozicija, u kojoj je Vasarely imao zadatak smjestiti šesterokut u prostor četverokutnog oblika, učinila promatraču prizor nestabilnim.

Vasarely loved and often used a the semi-sphere motif, though *honouring hexagonal* was characteristic of his 1970's period. These are his words on the subject: *"A hexagonal is different than a quadrangle, the latter being enclosed within its own structure, and not complying with the laws of parallel planes. In an interesting manner, a hexagon gets transformed into a cube, more precisely into a perspectivaly unstable Kepler's cube. It can be divided into three rhombs of equal size. By simply colouring these rhombs we're looking at a cube, that's multiplying and creating a new net of cells... In this manner the structure becomes more dynamic, yet visually more labile. Actually, this is about of placing the hypothetical perspectives one atop the other: all the elements imply their indefiniteness and due to kineticism they become intricate. We could say I have created a deceitful perpetuum mobile."*

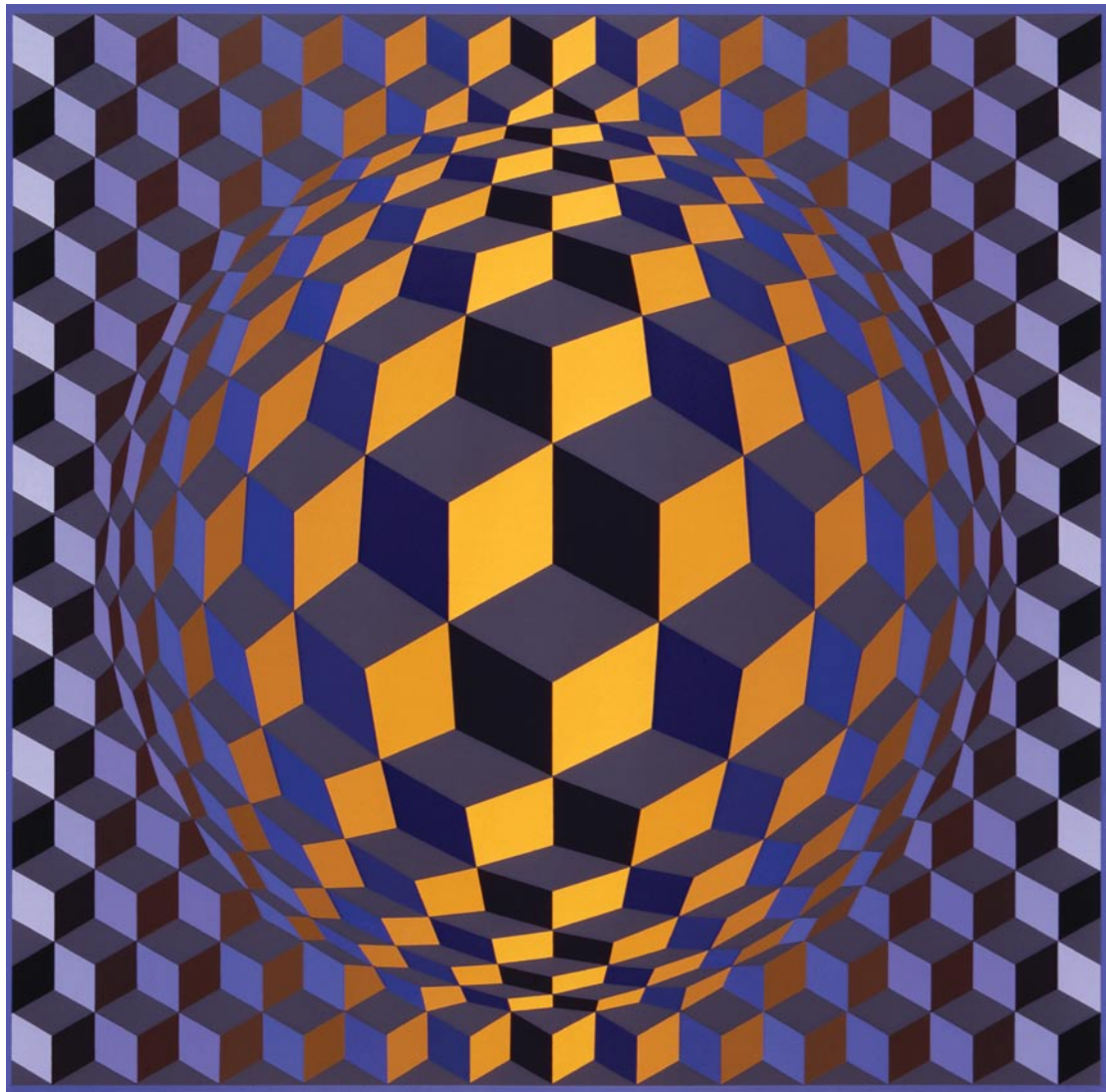
An excellent example of creating the net of cells is a painting titled *Ambigu-B* (1970). It demonstrated how the composition, where Vasarely's task was to place a hexagon within a rectangular space, rendered the scene unstable for the observer.



SONORA-DO, 1973.  
akrilik, papir na šperploči /  
acrylic, paper, mounted on  
plywood, 1200 x 800 mm

*Sonora-Do* (1973.) predstavlja Vasarelyjevo kasno i zrelo umjetničko stvaralaštvo. Riječ je o jasno predstavljenom sustavu *plastičnoga jedinstva*. Čista, beskonačna, pojednostavljena kompozicija koja ne želi ništa drugo doli prikazati jedan četverkut i međusobne utjecaje boja te kružnih i romboidnih formi unutar njega. On konačno prekida s tisućljetnom mistifikacijom umjetničkoga predmeta i postavlja hladnu, bezličnu, znanstvenu tezu. O tome izjavljuje: "*Plastično jedinstvo koje sam sâm uveo ima dvije vrijednosti: plavi četverkut u sebi originalno sadrži manji crveni četverkut. Istrajivačka tehnika temelji se na utvrđenom redu petnaest pozadinskih oblika. Oni su mehanički izrezani iz papira, dvadeset jasnih boja i tamnijih nijansi druge boje: crvena, plava, zelena, 'mauve' (ružičasto-ljubičasta), žuta, siva čiji tonovi prelaze od najsvjetlijeg (br. 1) do najtamnijeg (br. 15) tona. Ti izrezani elementi mogu se pokretati, dakle, mogu se mijenjati. Tako se dobiva petnaest pozadinskih oblika s 90 tonova unutar jedinica s isto tolikim brojem među njima, što može dati mogućnost beskonačnoga broja kombinacija. Boje, koje stvaraju **plastično jedinstvo** mogu se jednostavno kodificirati sa slovima i brojevima, i na taj način programirati što uvodi likovnu umjetnost u svijet kibernetike."*

*Sonora-Do* (1973) represents Vasarely's late and mature art creation. This is a clearly presented system of *plastic unity*. The pure, infinite, simplified composition attempts nothing more but to portray a single quadrangle and mutual influences of colours, as well as the circular and rhomboid forms within it. The artist finally breaks up with the millennial tradition of mystifying the art object and postulates a cold, listless, scientific thesis. These are Vasarely's words on the subject: "*Plastic unity that I've introduced has two values: a blue quadrangle originally contains a smaller red quadrangle within. The research technique is based on a defined order of fifteen background forms. They are mechanically cut out from the paper, twenty clear colours and darker nuances of other colours: red, blue, green, "mauve" (pink-violet), yellow, grey, whose tones range from the lightest (no. 1) to the darkest (no. 15) tone. Those cut out elements can be moved and therefore transformed. This manner produces 15 background forms with 90 tones, within units containing an equal number in themselves, possibly resulting in an infinite number of combinations. Colours, creating **plastic unity**, can simply be codified with letters and numbers and therefore get programmed, introducing visual art into the world of cybernetics."*



EM-CE, 1973., serigrafija, papir / serigraphy, paper, 760 x 620 mm



Svoja djela napravljena u posljednjem periodu nazvao je *univerzalnim strukturama koje se proširuju i skupljaju*. Mapom *Bach Album* nastojao je izraziti štovanje prema Johannu Sebastianu Bachu, jednom od najvećih genija u povijesti glazbe. Smatram da je Vasarely primjer crpio iz Bachovih virtuoznih varijacija, tj. iz njegove sposobnosti da jednostavnu temu obradi i izvede u beskrajnim varijacijama. Držim da je glazba Vasarelyju bila najbliže umjetničko područje budući da ju je matematički moguće jednako razumjeti i opisati kao i njegov vlastiti umjetnički sustav. Album sadrži više grafičkih listova i može se promatrati kao barokna, *olabavljena* verzija zatvorenog reda ranijih strogih, centralnih ili pravokutih koordinatnih sustava (So-So, Em-Ce). Cilj je bio razveseliti oko i stvoriti vizualnu senzaciju. Jedna tabla mape nazvana je *Rey-Tey*, što je za Vasarelyja jedinstveni primjer davanja naslova. U mađarskom jeziku "rejtély" znači "tajna" i ukazuje upravo na suštinu djela, ali je nerazumljivo promatraču i samo po sebi tajna za onoga tko ne zna mađarski. Naime, kretanje promatrača utječe na promjenu odbijanja svjetlosti koja pada na foliju srebrne boje, zbog čega se struktura djela neprestano mijenja, uslijed čega nastaju uvijek nove slike.

Vasarely je promovirao demokratizaciju umjetničkoga djela i umjetnosti. Otiscima su njegova originalna djela bila multiplicirana, a tako su njegove kompozicije postale dostupne u novim varijantama. Pomno odabirući ploče sastavljao je albume kojima opisuje vlastite postaje na putu apstrahiranja forme i vlastite umjetničke borbe s mogućnostima skrivenima u bogatstvu motiva. Njegova umjetnost pripada apstraktnom konstruk-

Referring to the works from his final period, Vasarely spoke of *universal structures that expand and condense*. In *Bach Album* he attempted to express his respect for Johan Sebastian Bach, one of the biggest geniuses in the history of music. In my opinion Vasarely drew on Bach's virtuoso variations. i.e. latter's capacity to take up a simple theme and perform it in an infinite number of variations. I deem that Vasarely experienced music as the closest art sphere, since it can be understood and described mathematically, same as his own art system. The Bach album contains several print plates, and can be viewed as a baroque, loose version of the sealed order of earlier, strict, central and rectangular coordinate systems, (So-So, Em-Ce). The aim was to brighten up the eye and create a visual sensation. A particular print plate was named *Rey-Tey*, which is a unique example of titling for Vasarely. In Hungarian language, "rejtély" means "secret" and connotes the actual essence of the work, but is incomprehensible to an observer and by itself a secret for one who doesn't speak Hungarian. Namely, the observer's movement influences the change in reflecting the light that falls onto a silver foilium, for which reason the work's structure incessantly changes, always giving rise to new paintings.

Vasarely promoted the democratization of artworks and art. His original works were multiplied through prints, making his compositions available in new variants. Mindfully selecting plates, he would compose the albums that describe his own stations on a path of abstracting the forms and his own artistic struggle with possibilities hidden in the richness of motifs. His art language is related to Constructivism, and is relying on the compositional solutions of synthetic Cu-

tivizmu. Njegov umjetnički jezik u rodu je s pravcem konstruktivizma, a oslanja se na kompozicijska rješenja sintetičkoga kubizma. U toj se duhovnosti može otkriti umjetnička vizija Bauhauusa, kao i umjetnička misao *artiste engagé* (Jean-Paul Sartre) četrdesetih i pedesetih godina u Francuskoj.

Unatoč međunarodnim uspjesima, brojnim nagradama, odlikovanjima mnogo je puta izražavao razočaranje. Nije želio prihvatiti spoznaju da je razdoblju velikih društvenih ideja došao kraj. Usamljeno se borio kako bi učinio umjetnost "zajedničkim bogatstvom" u nadi da će to "doprinijeti poboljšanju ljudske sudbine". Umjetnik čiji su se modelirajući i matematički obrasci mogli industrijski umnožavati u umjetnička djela, bio je duhovni nasljednik i prijatelj romantične, humanističke i socijalističke umjetničke misli dvadesetih i tridesetih godina 20. st., u sve individualiziranim svijetu svoga doba.

József Sárkány

József Sárkány povjesničar je umjetnosti specijaliziran za suvremenu mađarsku umjetnost, uključujući rad Victora Vasarelyja. Od 1997. godine nalazi se na čelu Odjela za likovnu i primjenjenu umjetnost Muzeja Janus Pannonius u Pečuhu, Mađarska.

bism. This spirituality can reveal the artistic vision of Bauhaus, as well s *artiste engagé* (Jean-Paul Sartre), French art-thought from the 1940s and 1950s.

Despite his international successes, numerous awards and medals, Vasarely expressed disappointment on many occasions. He was lonely in his fight to make art "the common treasure", in hope this will "contribute to the improvement of human destiny". The artist whose modelling and mathematic patterns could be industrially multiplied to produce artworks, was a spiritual heir and friend to the romantic, humanistic and socialist art thought of the 1920s and 1930s, living in a growingly individualised world of his own era.

József Sárkány

József Sárkány is an art historian specialized in contemporary Hungarian art, including the work of Victor Vasarely. He is serving as the Head of the Fine Art and Applied Art Department of Janus Pannonius Múzeum in Pécs since 1997.



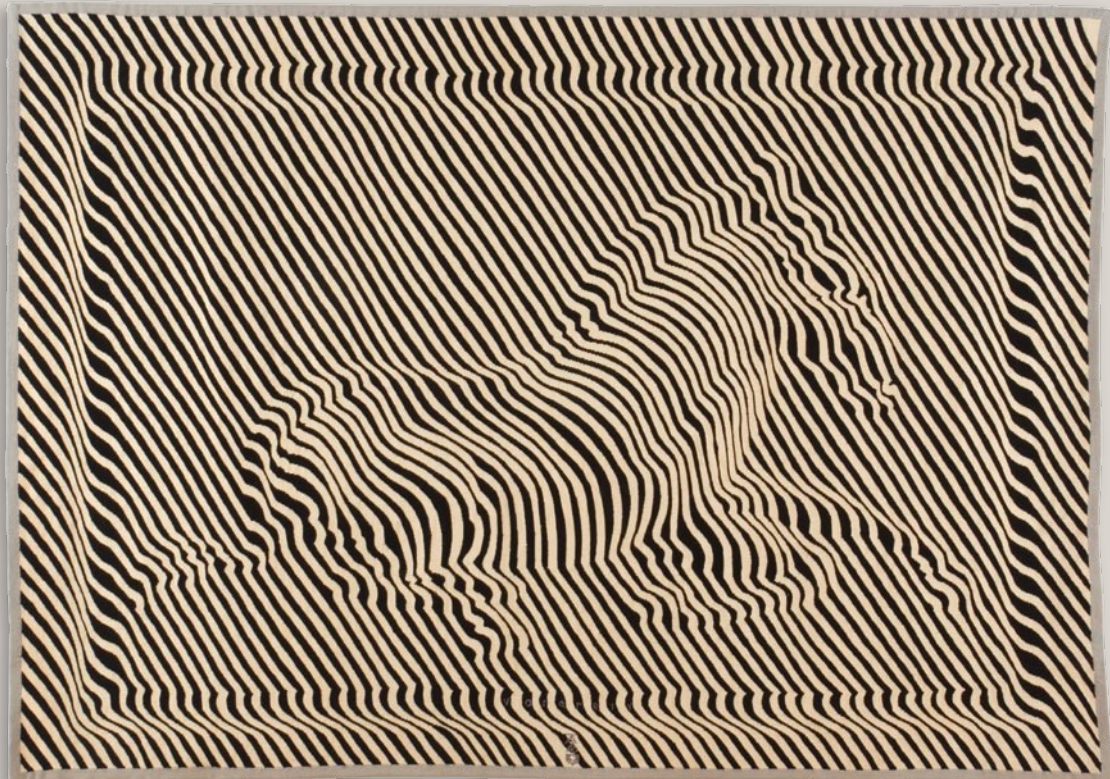
REY-TEJ, 1975. alumijska folija, papir / aluminium foil, paper 760 x 620 mm



F.V. 179/200

Vasnetsov - 1929



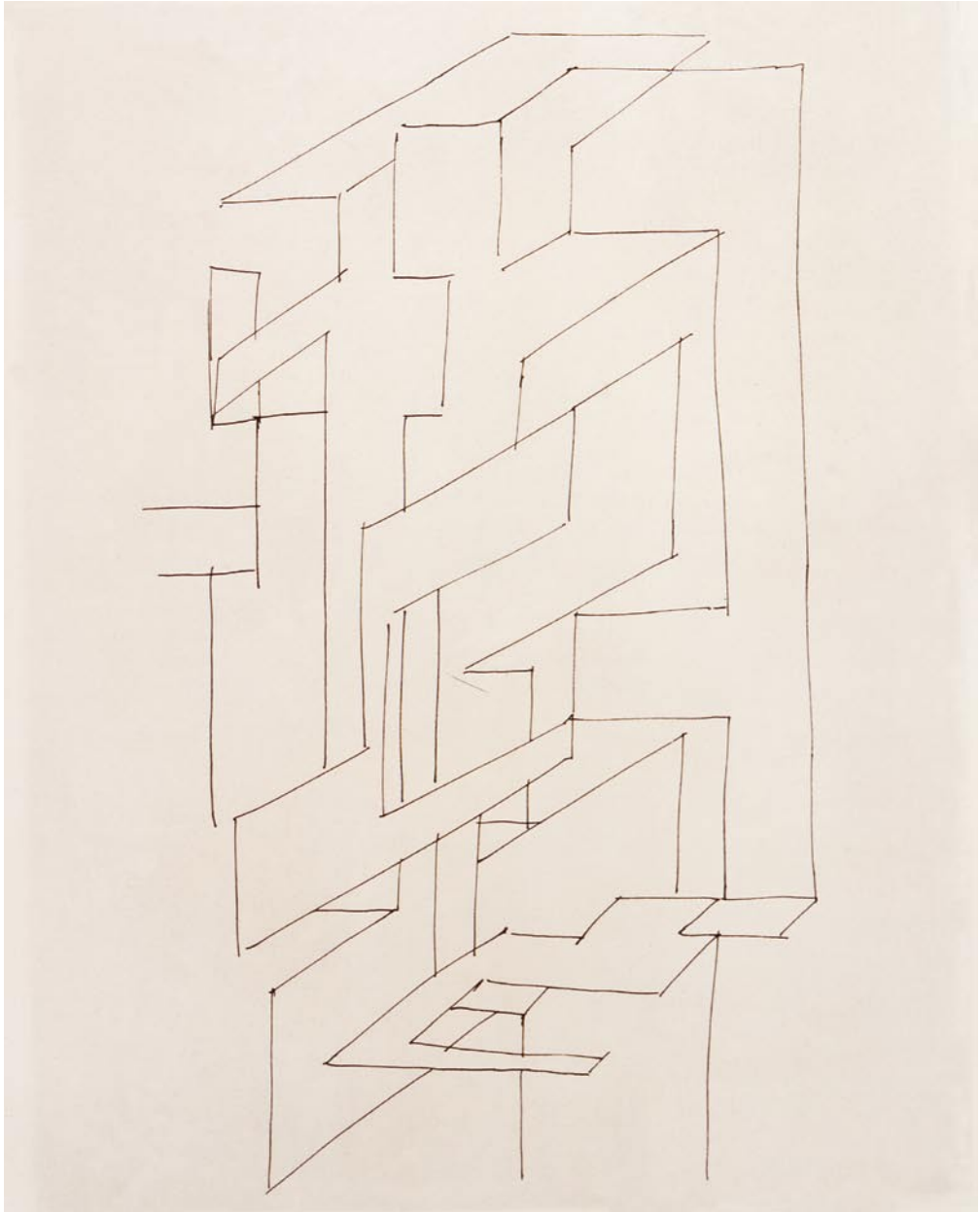


ZEBRA, 1938., tapiserija, vuna / woven tapestry, wool, 1500 x 2140 mm

ETUDE VERT, 1929-1972., serigrafija, papir / serigraph, paper, 420 x 315 mm



GORDES VILLAGE, 1948., bakrorez, papir / copperplate, paper, 720 x 615 mm



GORDES GESTALT, 1948., bakrorez, papir / copperplate, paper, 720 x 615 mm



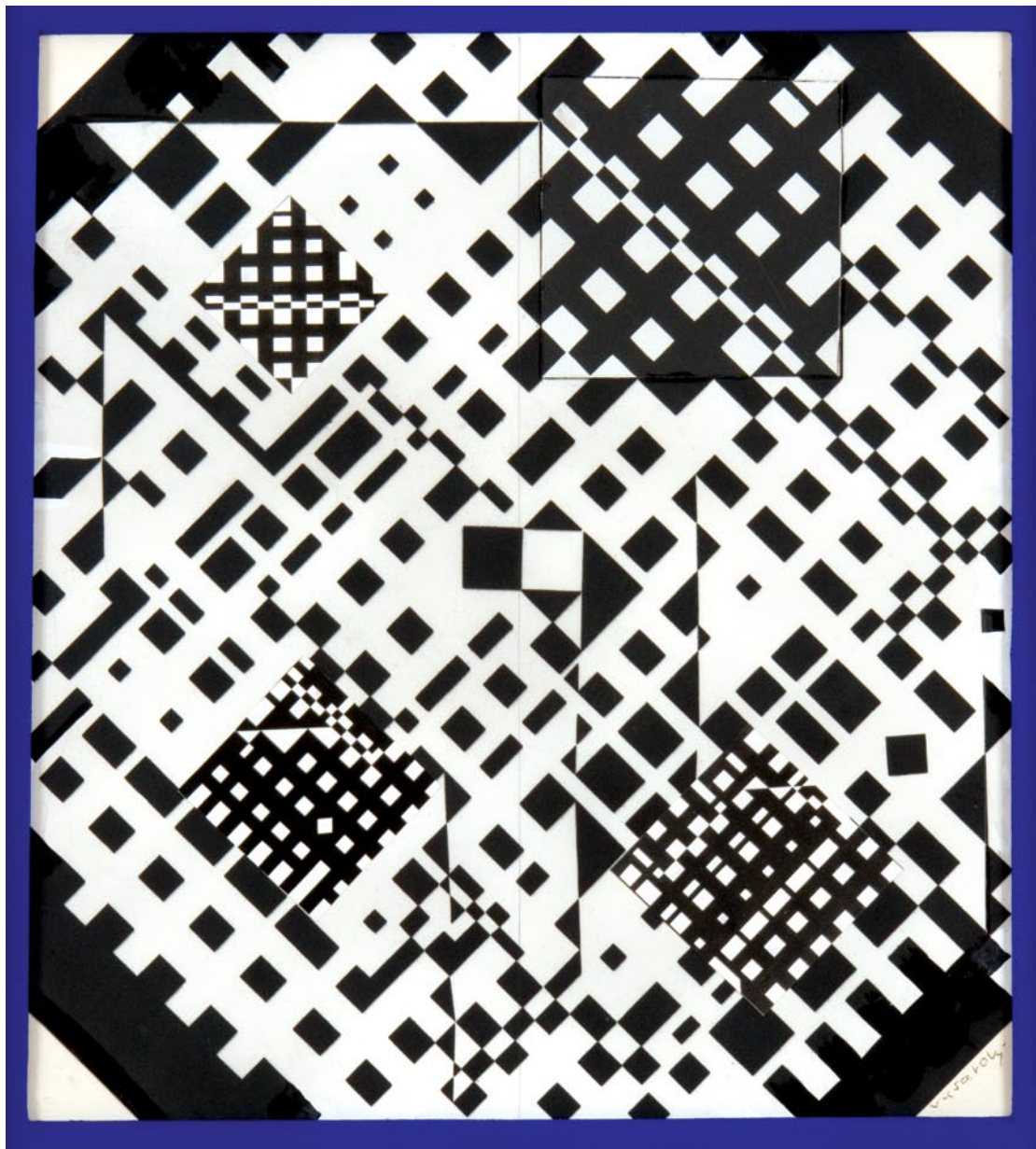


GORDES TABOR, 1948., litografija, papir / lithography, paper, 630 x 440 mm, 720 x 615 mm

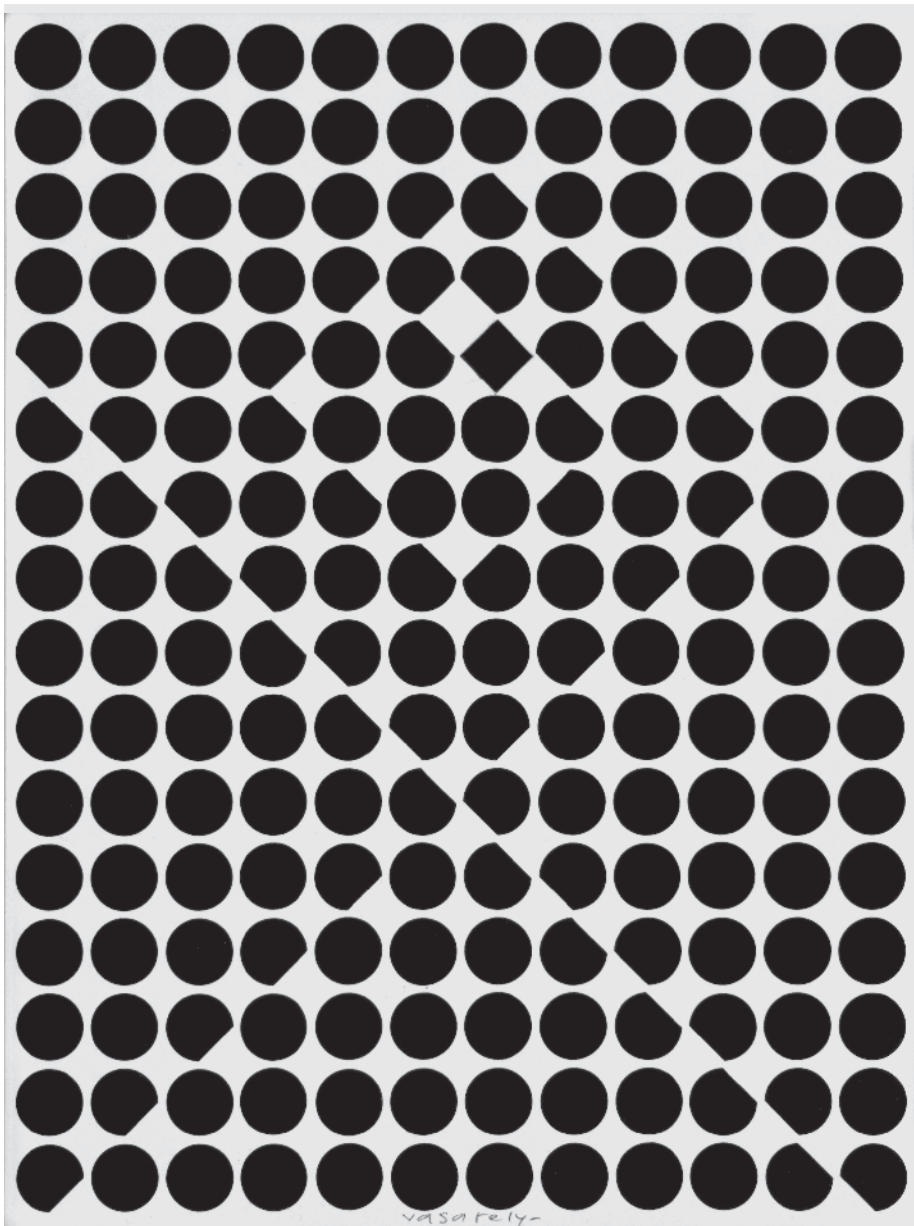




GORDES TAIRA, 1948., litografija, papir / lithography, paper, 720 x 615 mm

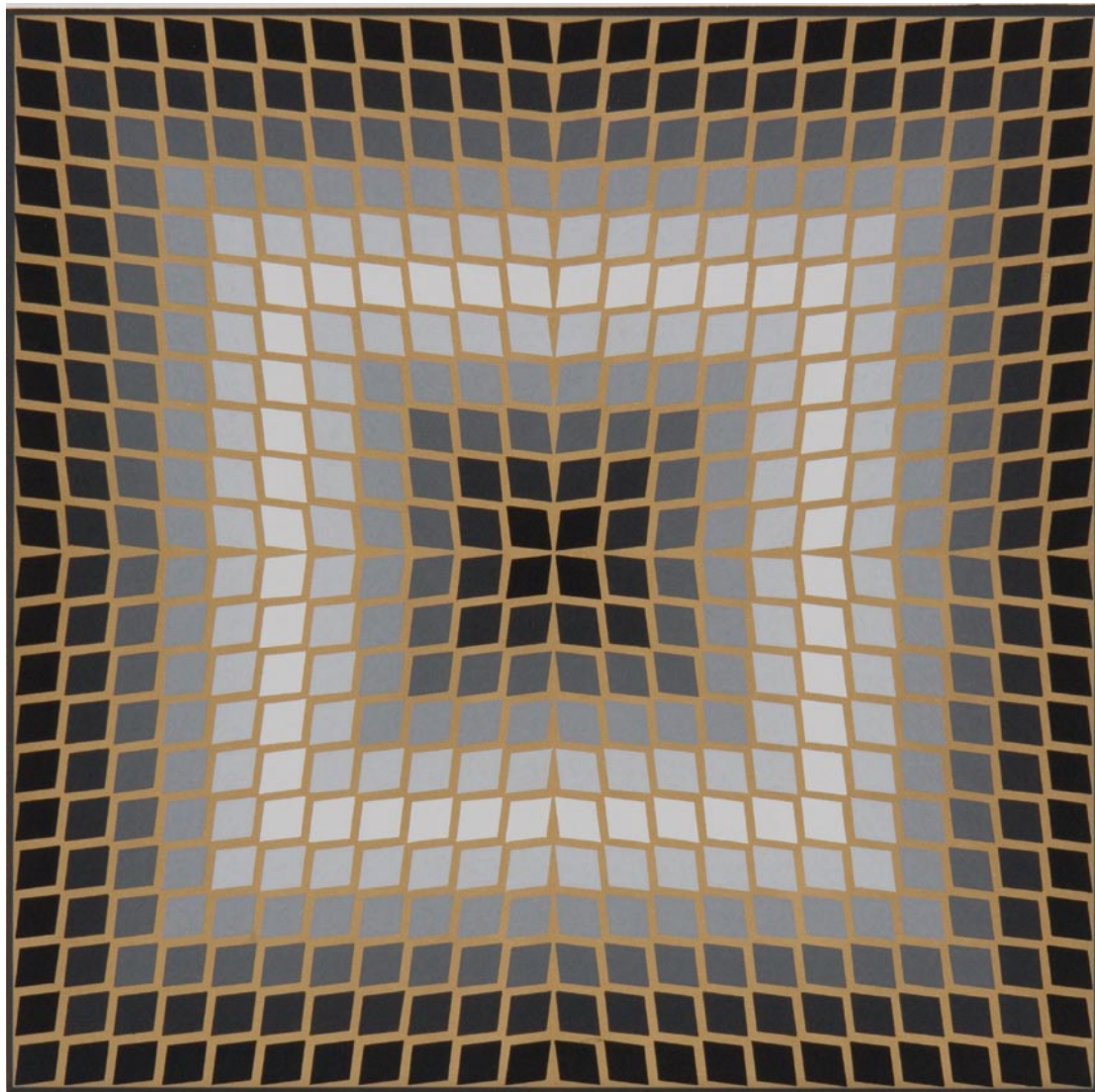


AGUIA 2, 1955., tuš, kolaž, papir / black ink, collage, paper, 320 x 290 mm

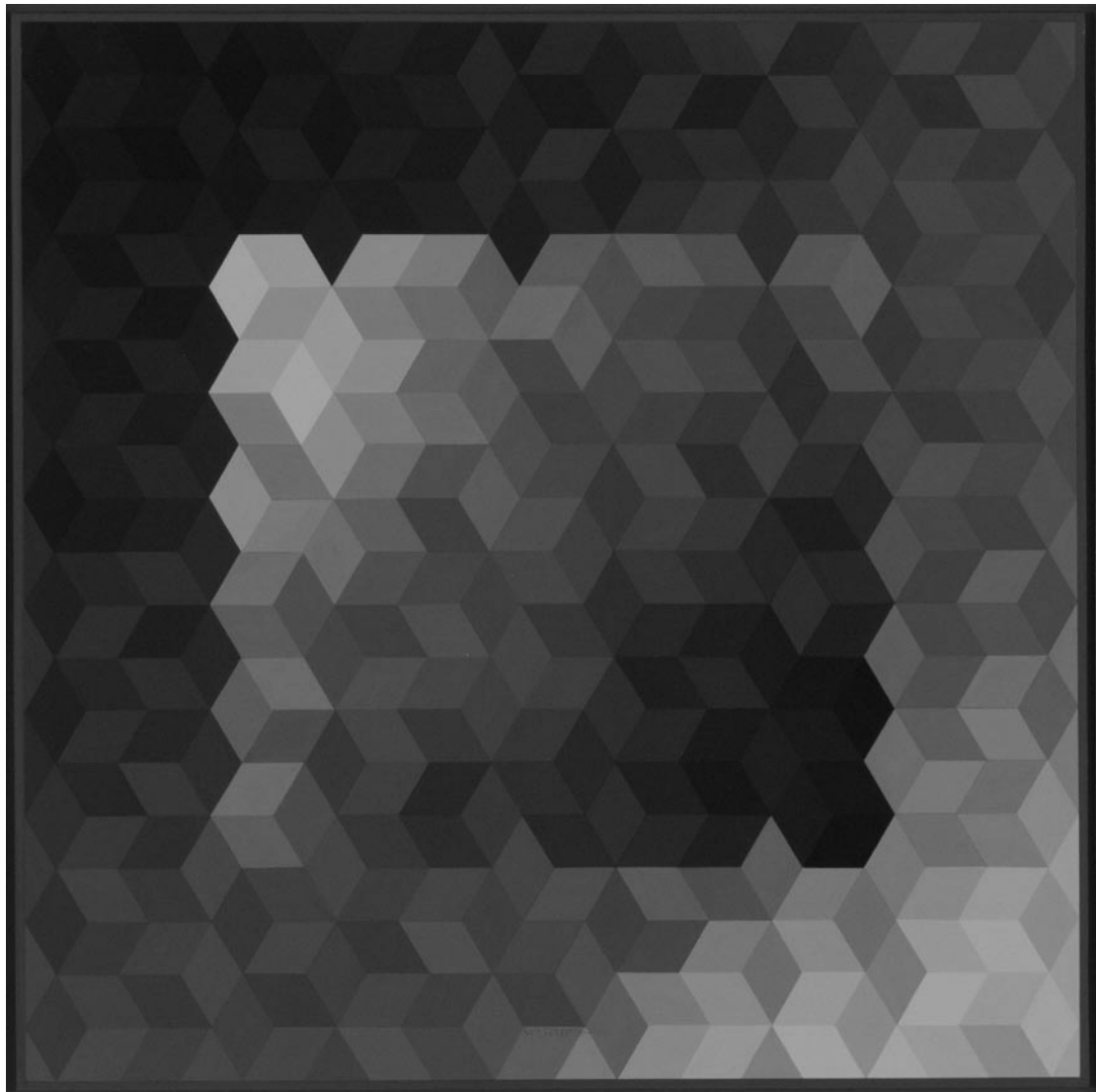


CASSIOPE-OS, 1956., tempera, papir / tempera, paper, 440 x 330 mm

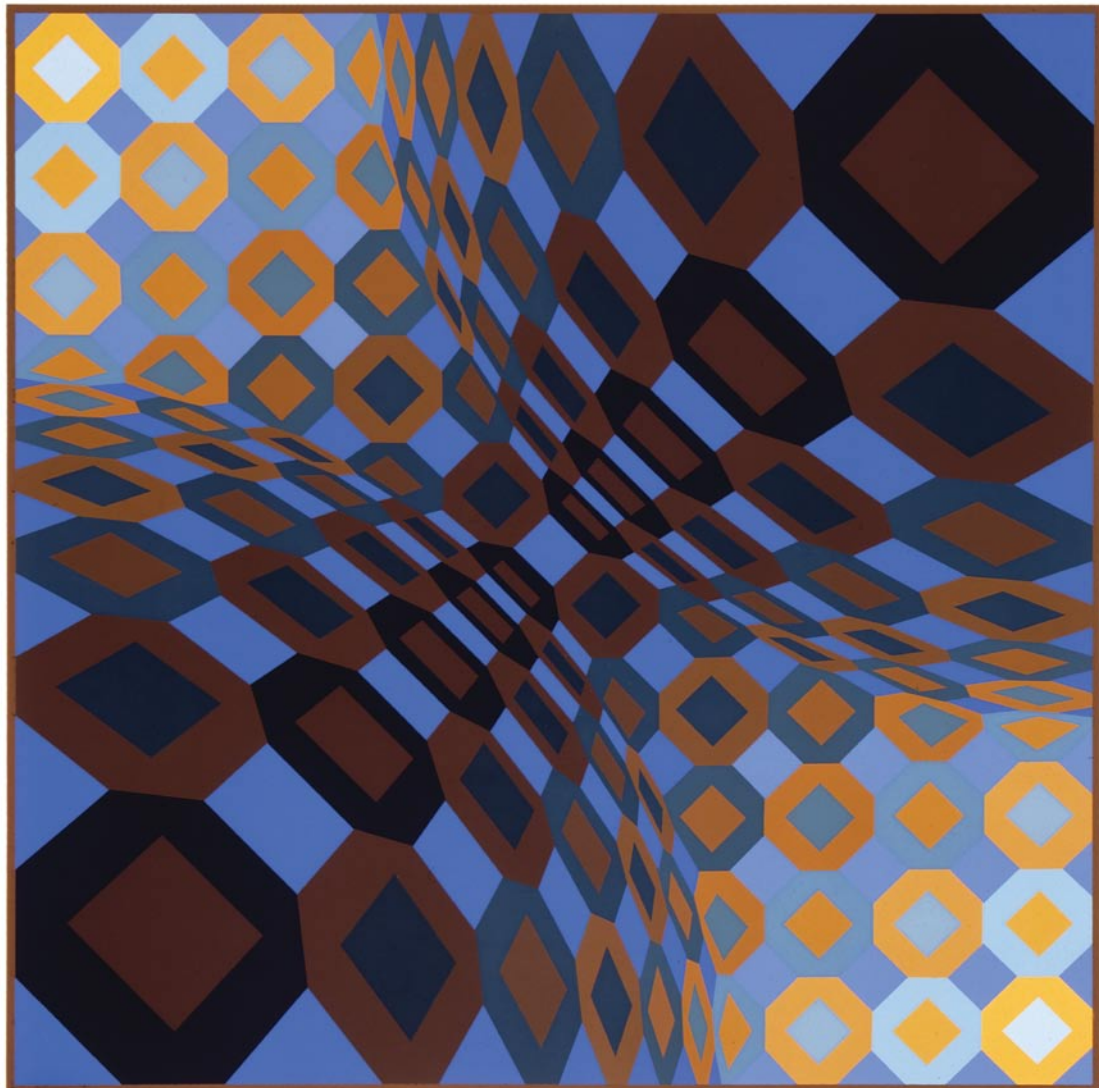




GUASAR-DIA-2, 1965., tempera, papir / tempera, paper, 450 x 450 mm



MEH-III-A, 1967., tempera, papir / tempera, paper, 450 x 450 mm

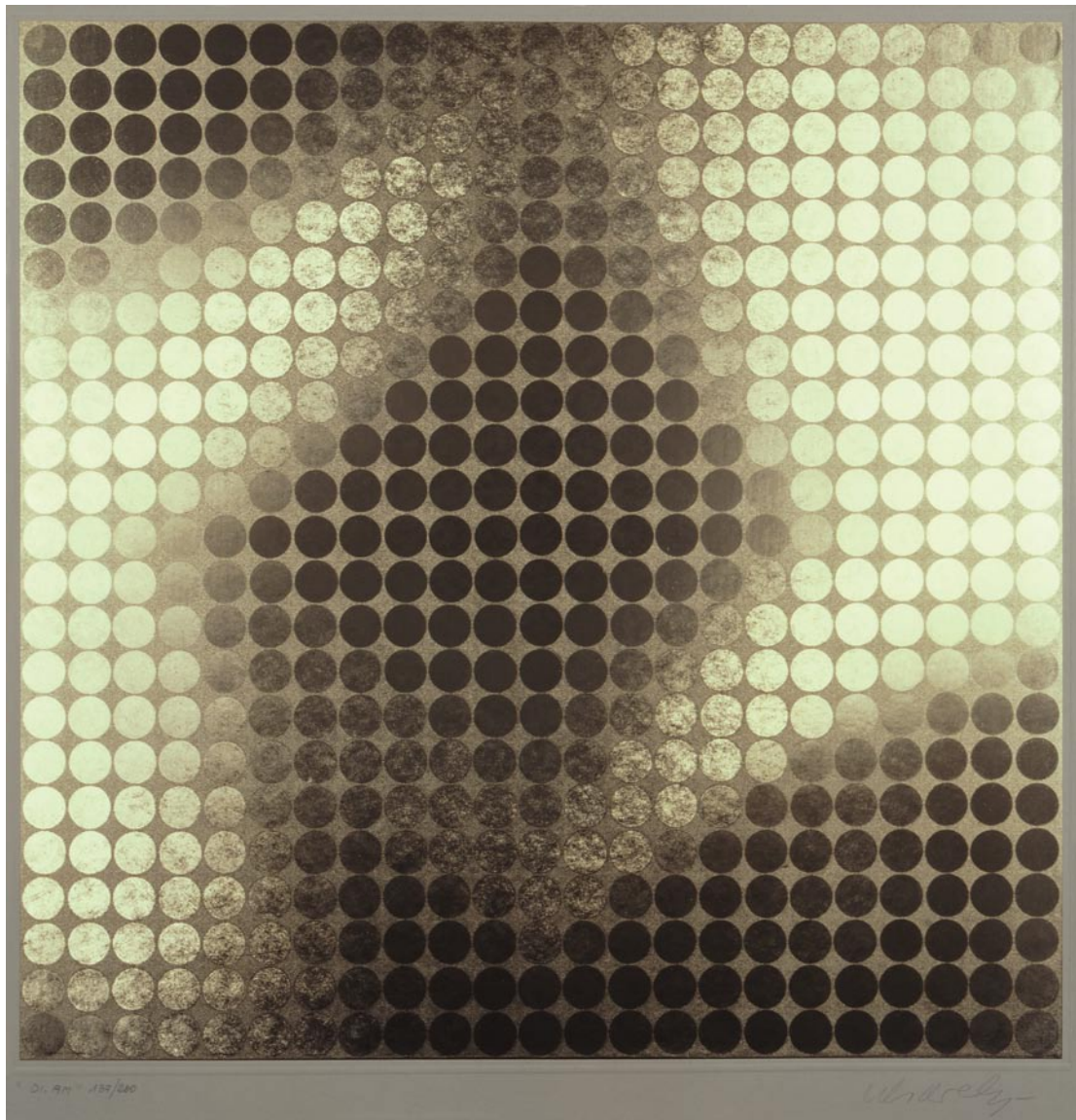


SO-SO, 1973., serigrafija, papir / serigraphy, paper, 760 x 620 mm



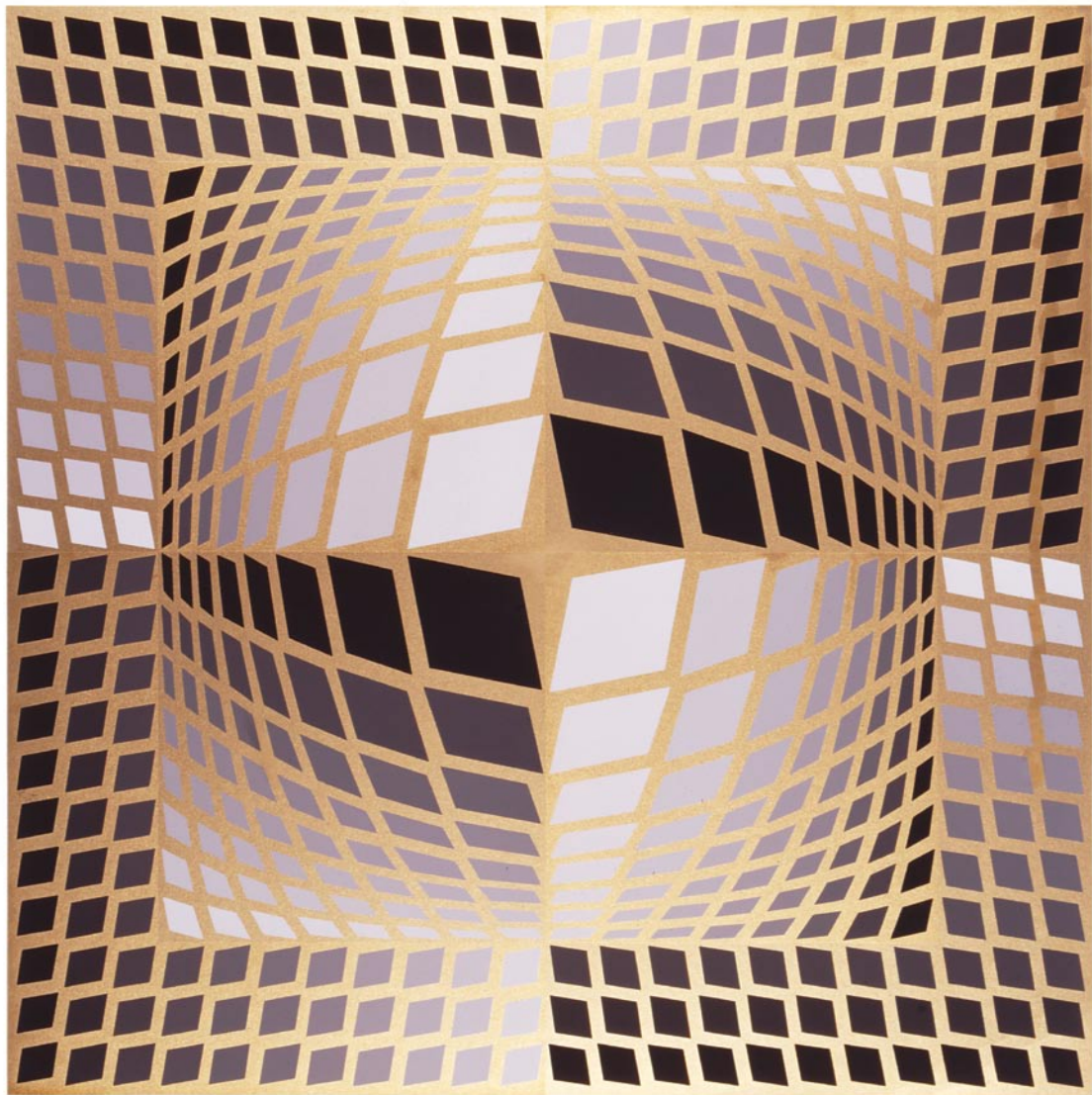
LA-MI, 1973., serigrafija, papir / serigraphy, paper, 760 x 620 mm





DI-AM, 1973., serigrafija, papir / serigraphy, paper, 760 x 620 mm





70. 42. 1973

Miroslav Štefanić

DO-RE, 1973., serigrafija, papir / serigraphy, paper, 760 x 620 mm



## Vasarelyjev životni put

Victor Vasarely (Gyözö Vásárhelyi) rođen je 9. travnja 1906. u Pečuhu. Djetinjstvo je proveo u Piešt'anyu i Budimpešti, gdje je 1925. godine maturirao. Zatim je započeo medicinsku naobrazbu, no zbog zanimanja prema umjetnosti prekinuo je studij.

### 1927.

Upisao je školu za crtanje Podolini Volkmann u Budimpešti, pohađajući poduku o klasičnom akademskom slikarstvu.

### 1928.

Pohađao je *Műhely (Radionicu)* Sándora Bortnyika, *budimpeštanski Bauhaus*. Tu je upoznao svoju buduću suprugu Kláru Spinner. Željeli su otići na studij u Berlin, no od toga su odustali zbog političke orijentacije.

### 1930.

Nastanili su se u Parizu. Do 1944. god. stanovali su u različitim hotelima, a nakon rata otišli su u Arcueil, odakle su se 1961. god. preselili u Annet-sur-Marne, gdje je Vasarely živio do kraja života. Ispočetka je u Parizu radio kao primijenjeni grafičar u tvrtkama Havas, Draeger i Devambez. U razdoblju od 1933. do 1938. u njegovim su se djelima pojavljivali crno-bijeli kontrasti te motivi tigra i zebre.

### 1931.

Rodilo se prvo dijete, André.

### 1934.

Rodilo se drugo dijete, Jean-Pierre (Yvaral).

### 1940.

Upoznao je Denise René, koja je kao kolekcionarka i vlasnica galerije poduprla Vasarelyjeve težnje.

## Vasarely's Life Path

Victor Vasarely (Gyözö Vásárhelyi) was born in Pécs, Hungary, on 9 April 1906. He spent childhood in Piestany and Budapest, where he graduated from the secondary school in 1925. He begun medical studies, but dropped out due to his interest in art.

### 1927

Enrolled the Podolini Volkmann Drawing School, Budapest, where he took lessons in classic academic painting.

### 1928

Vasarely joined *Műhely (Workshop)*, so called *Budapest Bauhaus*, lead by Sándor Bortnyik. There he met his future wife Klára Spinner. They wanted to study in Berlin, but gave it up due to political orientation.

### 1930

The couple took residence in Paris. Until 1944 they lived in various hotels, and after the war relocated to Arcueil. In 1961 they moved to Annet-sur-Marne, where Vasarely lived until the end of his life. In the beginning he worked in Paris as an applied graphic artist for Havas, Draeger and Devambez Companies. From 1933 to 1938 his works featured black and white contrasts, as well as the motifs of tiger and zebra.

### 1931

Birth of Vasarely's first child, André.

### 1934

Birth of Vasarely second child, Jean-Pierre (Yvaral)

### 1940

Vasarely met Denise René, a collectionist and gallery owner who supported his aspirations.

#### **1944. – 1947.**

Započeo je intenzivno stvarati slike uljanom tehnikom, a djela iz toga perioda kasnije je nazvao *Krivi putevi*.

#### **1947. – 1951.**

Razvijao je apstraktne kompozicije slika, koje su nastale u ciklusima *Denfert*, *Belle Isle* i *Gordes-Kristály*.

#### **1951. – 1955.**

Eksperimentirao je s crno-bijelim geometrijskim obrascima i plošnim formama iz kojih je pokušavao stvoriti iluziju pokreta i vibracije. Radi se o razdoblju u kojem je definirao i razvijao vizualne elemente Op-arta. Ostvario je i nekoliko djela gdje je optičkom umjetnošću intervenirao u arhitektonski prostor.

**Od 1955.** dosljedno je stvarao u interesu *plastičnoga jedinstva* i usavršavanja novih mogućnosti kinetičke umjetnosti.

#### **1955. – 1965.**

Nastala su djela njegova ciklusa *Folklore Planétaire*, obilježena multipliciranjem istoga motiva u novim djelima.

#### **1959.**

Dobio je francusko državljanstvo.

**Sredinom šezdesetih** godina zanimao se za prikazivanje dvodimenzionalnih i trodimenzionalnih osmerokuta i tada su nastali radovi ciklusa *Bidim*, *Hexagone*, *Tridim*, *Vega*, *Vonal*.

**Od 1970.** stvarao je sažete preglede, arhitektonske integracije, didaktičke programe, isprva za *Muzej Vasarely* u Gordes (1970.), a kasnije u vezi s američkim, njemačkim i norveškim *Zakladama Vasarely*.

#### **1944 – 1947**

Begun painting intensively in oil technique, later referring to the works from that period as *Wrong Roads*.

#### **1947 – 1951**

Vasarely engaged in developing abstract painting compositions, within cycles titled *Denfert*, *Belle Isle* and *Gordes-Kristály*.

#### **1951 – 1955**

Vasarely experimented with black and white geometric patterns and flat forms, wherefrom he tried to create the illusion of movement and vibration. In this period he was defining and developing the visual elements of Op-Art. He realized several works based on optic art interventions into the architectural space.

**From 1955** he consistently created in the interest of *plastic unity* and the perfection of the new kinetic art's possibilities.

#### **1955 – 1965**

A period of *Folklore Planétaire* cycle, marked by multiplying the same motif in new artworks.

#### **1959**

Obtaining French Citizenship.

**Middle of the 1960s** was a time when Vasarely took interest in two-dimensional and three dimensional octagons, creating the works from *Bidim*, *Hexagone*, *Tridim*, *Vega* and *Vonal* cycles.

**In 1970** Vasarely started creating the abridged surveys, architectural integrations and didactic programs, at first for *Vasarely Museum* in Gordes (1970), and later on in connection to American, German and Norwegian *Vasarely Foundations*.

**1976.**

U Aix-en-Provenceu svečano su otvorili vlastiti muzej *Zaklade*, koji je ponudio moguće rješenje sinteze likovne umjetnosti i arhitekture, a ujedno je funkcionirao i kao međunarodna radionica analitičko-vizualnih eksperimenata.

Otvoren je *Muzej Vasarely* u Pečuhu.

**1982.**

Poklonio je *Muzeju* 400 umjetničkih djela.

154 serigrafije poslao je u svemir (Soyuz 7, s francuskim astronautom Jean-Loupom Chrétienom. Radovi su kasnije bili prodani za dobrotvorne svrhe UNESCO-a).

**1983.**

Postaje počasni građanin Gordesa.

**1984.**

Održava se *Vasarelyjev tjedan* u New Yorku, gdje je proglašen počasnim građaninom.

**1987.**

U Budimpešti je, u dvorcu Zichy otvoren drugi mađarski *Muzej Vasarely*.

**1990.**

Umire mu supruga.

Njegova su umjetnička stvaralačka snaga i zdravlje narušeni.

**1992.**

Umire njegov sin Jean-Pierre, Yvaral.

Postaje počasni profesor budimpeštanskoga Fakulteta likovnih umjetnosti.

**1993.**

Odriče se Ordena Legije časti.

**1997.**

Vasarely umire 14. ožujka u francuskom mjestu Annet-sur-Marne.

**1976**

The *Foundation* solemnly opened its own museum in Aix-en-Provence, offering a potential solution for the synthesis of visual art and architecture. The *Museum* functioned also as an international workshop in analyzing the visual experiments.

Opening of the *Vasarely Museum* in Pécs.

**1982**

Vasarely donated 400 artworks to the *Museum*.

Sent 154 serigraphs to the space (Soyuz 7, with French astronaut Jean-Loup Chrétien. This works were later sold for the benefit of UNESCO).

**1983**

Named Honorary Citizen of Gordes.

**1984**

*Vasarely's Week* in New York. Named Honorary Citizen of New York.

**1987**

The second Hungarian *Vasarely Museum* opened at Zichy Castle in Budapest.

**1990**

Vasarely's wife died.

His art creative power and health became impaired.

**1992**

His second child Jean-Pierre, Yvaral dies.

He becomes a professor emeritus at Budapest Faculty of Visual Arts.

**1993**

He renounced the Legion of Honour Medal.

**1997**

Vasarely passed away in a French town of Annet-sur-Marne, on 14 March 1997.



## Odlikovanja, umjetničke nagrade i priznanja

### 1955.

Bruxelles, *Prix de la Critique*

Milano, Triennale, Zlatna medalja

Venezuela, *International Prize*

### 1964.

New York, *International Guggenheim Award*

### 1965.

Pariz, *Chevalier de l'Ordre des Arts et des Lettres* – Umjetnički i književni viteški red

Ljubljana, VI. Međunarodni grafički bijenale, *Grand Prix*

São Paulo, VIII. Međunarodni bijenale likovne umjetnosti, Velika nagrada

Pariz, *Société d'Encouragement à l'Art et à l'Industrie*, Zlatna medalja

### 1966.

New Orleans, počasni građanin

Krakow, I. međunarodni grafički bijenale, Nagrada

Rimini, II. međunarodni kongres estetike, Zlatna medalja

### 1967.

Tokio, IX. Bijenale, posebna nagrada Ministarstva vanjskih poslova

Pittsburg, Carnegie Institute, slikarska nagrada

### 1968.

Pariz, nagrada *Prestige du Papier*

Krakow, II. međunarodni grafički bijenale, Prva nagrada

### 1969.

Cagnes-sur-Mer, Međunarodni festival slikarstva, nagrada Aranypaletta

Budimpešta, Mađarski fakultet za primijenjenu umjetnost, počasni profesor

## Medals, art awards and acknowledgments

### 1955

Brussels, *Prix de la Critique*

Milan, Triennial, Gold Medal

Venezuela, International Prize

### 1964

New York, International Guggenheim Award

### 1965

Paris, *Chevalier de l'Ordre des Arts et des Lettres*, a French order recognizing significant contributions to the arts and literature

Ljubljana, 6<sup>th</sup> International Print Biennial, Grand Prix

Sao Paulo, 8<sup>th</sup> Sao Paulo Art Biennial, Grand Prix

Paris, *Société d'Encouragement à l'Art et à l'Industrie*, Gold Medal

### 1966

Honorary Citizen of New Orleans

Krakow, 1<sup>st</sup> International Print Biennial, Award

Rimini, 2<sup>nd</sup> IAEA Congress on Empirical Aesthetics, Gold Medal

### 1967

Tokyo, 9th Biennial, Special Award by the Ministry of Foreign Affairs

Pittsburgh, Carnegie Institute, Painting Award

### 1968

Paris, *Prestige du Papier* Award

Krakow, 2<sup>nd</sup> International Print Biennial, 1<sup>st</sup> Prize

### 1969

International de Peinture de Cagnes-sur-Mer Festival, Aranypaletta Award

Budapest, Hungarian Faculty for Applied Arts, Professor Emeritus

- 1970.**  
Pariz, vitez Ordena Legije časti
- 1971.**  
Jeruzalem, *Musée d'Israel*, II. Bijenale umjetničkih knjiga, Međunarodna nagrada za umjetničke knjige  
Diano Marina, međunarodna nagrada  
Leipzig, Knjige koje prikazuju gradsku umjetnost, srebrna medalja  
*Aix-en-Provence*, Počasna nagrada Grada  
Győr, 700. jubilej grada Győra za kazališne kulise, Počasna nagrada Grada
- 1972.**  
Krakow, IV. Međunarodni grafički bijenale, posebna nagrada Nacionalnog muzeja, Varšava
- 1973.**  
Villeparis, počasni građanin
- 1974.**  
Fredrikstad, Međunarodni grafički bijenale, zlatna medalja
- 1975.**  
Pariz, Umjetnička nagrada Akademije arhitekture  
Jeruzalem, *Musée d'Israel*, IV. Bijenale umjetničkih knjiga, Međunarodna nagrada za umjetničke knjige
- 1976.**  
Pečuh, počasni građanin
- 1977.**  
Venezuela, Orden *Andrés Bello*  
Cleveland, *University of Cleveland*, počasni doktor u Pečuhu je podignuta njegova skulptura *Jel-szobor (Znak)*
- 1978.**  
Goslar, umjetnička nagrada *Der Kaiserring*  
Lovorika Reda zastave Narodne Republike Mađarske  
München, izdavač Bruckmann, Stoljetna zlatna medalja
- 1979.**  
*Aix-en-Provence*, počasni građanin
- 1970**  
Paris, French Knight of the Legion of Honour Medal
- 1971**  
Jerusalem, Israel Museum, 2<sup>nd</sup> Biennial of Art Books, International Award for Art Books  
Diano Marina, International Award  
Leipzig, Books Presenting the City Art, Silver Medal  
*Aix-en-Provence*, Honorary Municipal Award  
Győr, City's 700<sup>th</sup> Jubilee, Honorary Municipal Award for Theatrical Scenery
- 1972**  
Krakow, 4<sup>th</sup> International Print Biennial, Special Award by Warsaw National Museum
- 1973**  
Honorary Citizen of Villeparis
- 1974**  
Fredrikstad, International Print Biennial, Gold Medal
- 1975**  
Paris, Architecture Academy, Art Award  
Jerusalem, Israel Museum, 4<sup>th</sup> Biennial of Art Books, Israel Museum, International Award for Art Books
- 1976**  
Honorary Citizen of Pécs
- 1977**  
Venezuela, *Andrés Bello* Medal  
Cleveland, University of Cleveland, Honorary PhD  
Vasarely's *Jel-szobor (Sign)* sculpture erected in Pécs
- 1978**  
Goslar, *Der Kaiserring*, Art Award  
Order of the Flag of the Hungarian Republic with Laurel Wreath, medal  
Munich, Bruckmann Publ., Centennial Gold Medal
- 1979**  
Honorary Citizen of Aix-en-Provence

**1980.**

Brazil, Rio-Branco nagrada  
Zaslužni radnik Francuske  
Orleans, Umjetnost grada, konferencija, medalja Grada

**1981.**

Časnik Ordena Legije časti

**1983.**

Gordes, počasni građanin

**1984.**

New York, *Vasarelyjev tjedan*, počasni građanin

**1992.**

Budimpešta, počasni profesor Fakulteta likovnih umjetnosti

**1980**

Brazil, Rio-Branco Award  
Meritorious Worker of France  
Orleans, Art of the City, conference, City of Orleans Medal

**1981**

Officer of the France Legion of Legion, Medal

**1983**

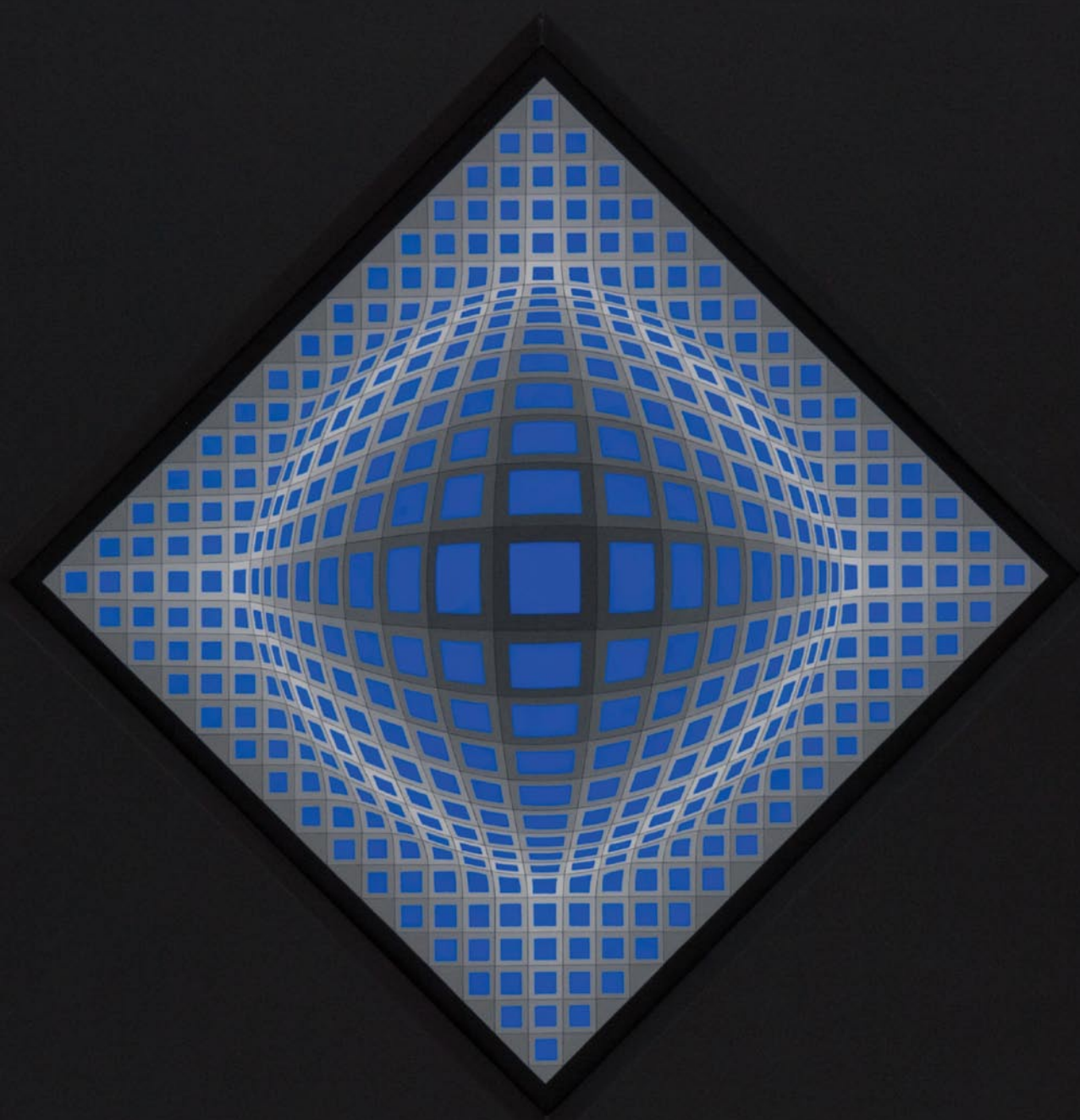
Honorary Citizen of Gordes

**1984**

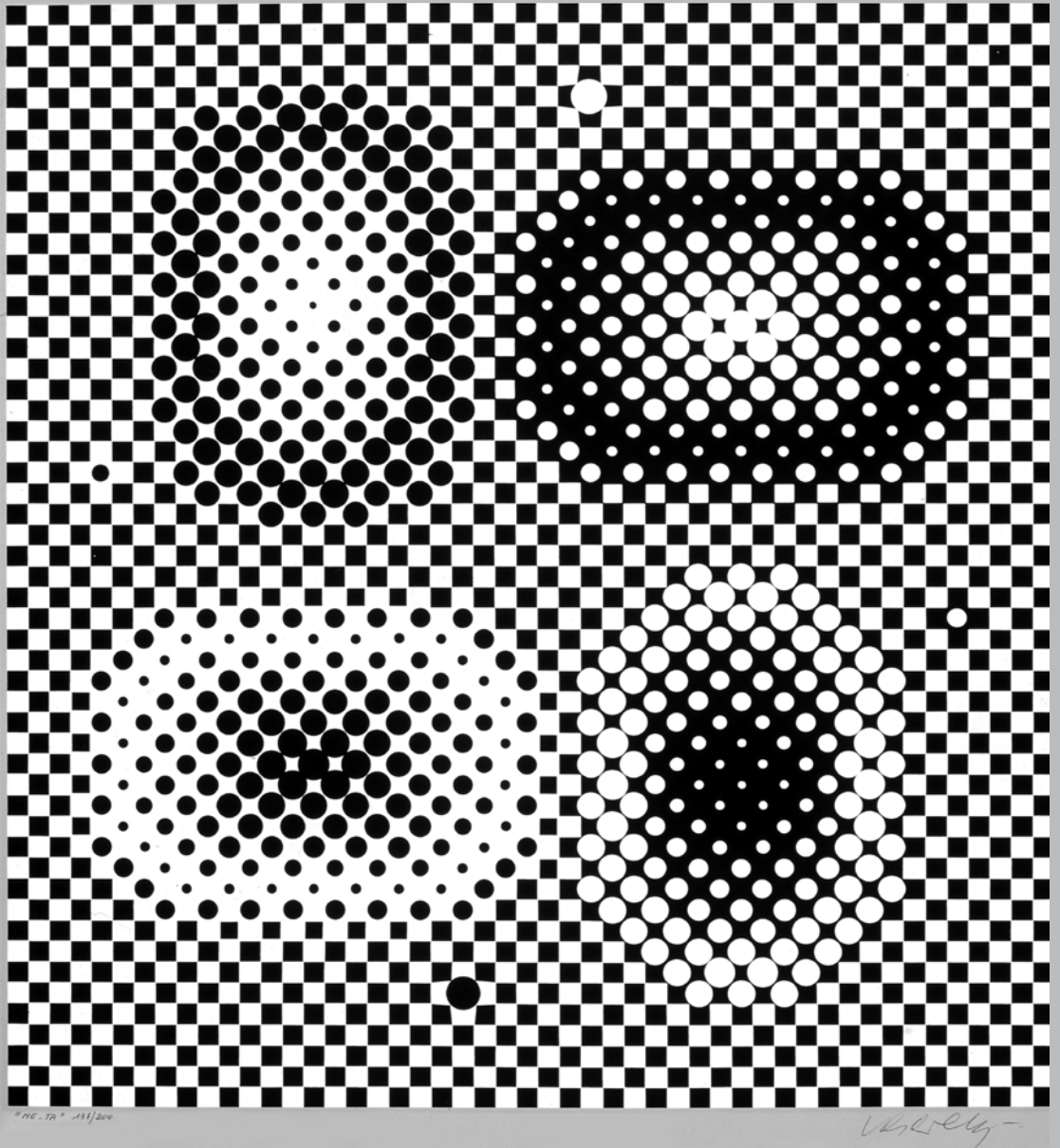
*Vasarely's Week* in New York, Honorary Citizen of New York

**1992**

Budapest, Faculty of Visual Arts, Professor Emeritus



VEGA BLEUE, 1968., tempera, papir / tempera, paper, 320 x 320 mm



ME-TA, 1973., serigrafija, papir / serigraphy, paper, 760 x 620 mm



## Nova forma umjetnosti

Pečuh, ulica Kaptalan broj 3. Jedna stara dvorišna kuća, podalje velika zgrada s četiri tornja, još dalje brijeg, možda brdo. Tettye... To je sve, što se u sjećanju trogodišnjeg dječaka očuvalo o rodnom gradu. Pečuh se razvio, proširio, izgradio-uljepšao i ušao u moderno doba, saznadah putem novijih vijesti, novinskih članaka i knjiga. Izlaže li Muzej Janus Pannonius u Pečuhu djela svog iseljenog sina, istraživača smjelih cesta? Ova činjenica za mene predstavlja golemu radost i veliku čast.

A sada bih pokušao skicirati – oslikati stanje zapadne umjetnosti.

Svijet se uistinu jako promijenio za ovih nekoliko desetljeća! Dinamični su strojevi ubrzali kretanje. Dijalektični strojevi, poput tiskarske tehnike, kina, radija, televizije i elektronskih mozgova, informiraju nas sve vrtoglavije u kvantitativnom i kvalitativnom smislu o događanjima na pozornicama kugle zemaljske. Narodi su se međusobno približili, stvorena je mogućnost razmjene kultura, ideja i pronalazaka. Humanističke i apstraktne znanosti položene su na nove temelje. Matematika, fizika, kemija, genetika, kozmogonija, ekonomija, sociologija, psihologija i kibernetika više se ne obraćaju čovjeku mistiku i idealistu, istodobno egocentriku i anakronistu. Čovjek je postao samosvjesno biće gladno znanja, materijalističkog i socijalnog razmišljanja. Romantičnog pojedinca, oholog genija, zamijenile su sku-

## New Form Beauty

Pécs, Kaptalan Street No 3. An old back-building, a bit farther a large building with four towers, even more farther a hill, maybe a mount. Tettye.... That's about all the memories a three-year old has of his hometown. Pécs has developed, expanded, grew to be built up and embellished, and entered the modern era, so I've learned through recent news, newspaper articles and books. And now the Janus Pannonius Museum from Pécs exhibits the works of its emigrant son, explorer of bold paths? This fact bestows me with both immense joy and honour.

And now I would like to sketch, to paint the state of affairs in Western art.

The world has truly changed a lot during these few decades ! Dynamic machines have speeded up the movement. Dialectic machines, such as printing technique, cinema, radio, television and electronic brains, inform us ever more dizzily, in both quantitative and qualitative sense, of the events all over the Earth sphere's stages. The peoples have approached each other, and the possibility was created for the exchange of cultures, ideas and discoveries. Humanistic and abstract sciences have been laid upon new foundations. Mathematics, physics, chemistry, genetics, cosmogony, economy, sociology, psychology and cybernetics do not longer speak to the man who is a mystic and idealist, at the same time an egocentric and anachronist. The man has become a self-conscious creature, thirsting for knowledge, materialist and social thought. A romantic individual, an arrogant

pine specijaliziranih stručnjaka. Slikar nije više nadahnuta, inspirirana, empirička osoba, već educirani istraživač, poput znanstvenika. On poznaje fizičke i duševne potrebe, te prava čovječanstva.

Svjedoci smo bolnog, ali nadobudnog, rađanja tehnološkog svjetskog društva. Ideološke revolucije prošlosti polagano su urodile plodom. Paralelno s raspodjelom materijalnih dobara milijuni ljudi počeli su zahtijevati i raspodjelu kulturnog bogatstva. Umjetnost mora postati javnim blagom.

Golemi se program odvija u dva pravca: najprije se provodi selekcija, redakcija i prezentacija umjetničkog blaga prošlosti putem škola, domova kulture, muzeja, knjižnica, konferencija i filmova. Drugi pravac dovodi suvremena djela u vrevu svakodnevnog života: u stanove. Suvremena djela postaju dijelom urbane arhitekture i estetike, plastičnog dizajna škola, tvornica, bolnica, zračnih luka, cestovnih sustava, preko inovativnih, uzbudljivih rješenja dekoracije, atrakcija, svjetskih izložbi. Riječju kreiraju se stotine i stotine novih funkcija, a koje podrazumijevaju izraženost forme boja. Napredak je preinačio prirodno lijep krajolik u umjetan, nažalost najčešće anarhičan i ružan, čak ubitačan za živce i suvremeni se slikar više ne može zadovoljiti slikanjem malih dopadljivih slika. On mora uljepšati detaljima moderno grandiozno okruženje, jer plastične su forme ljudima potrebne podjednako kao i sunčev sjaj, kisik ili vitamini.

Lijepa priroda staroga svijeta, kao što sam već rekao, djelomično je postala umjetna. Istovremeno se neizmjereno proširila pravcem dviju suprotstavljenih, ali povezanih krajnosti. S jedne je strane pravac pre-

genius, has been replaced by the groups of specialized experts. A painter is no more an inspired, empirical individual, but an educated researcher, resembling a scientist. He is aware of both physical and psychological needs, as well as the rights of humanity.

We became the witnesses of painful, but eager birth of the technological world-society. The ideological revolutions of the past have slowly bore their fruits. Paralely with the division of material assets, the millions of people started to demand the distribution of cultural riches too. The art is bound to become the public treasure.

This huge program evolves in two directions: first come selection, redaction and presentation of the art treasures of the past, conducted through schools, culture centres, museums, libraries, conferences and film. The second direction lands contemporary artworks straight into a hustle and bustle of everyday life: into the apartments. Contemporary artworks become a part of urban architecture and aesthetics, of the plastic design of schools, factories, airport, road systems, through innovative, exciting solutions in decorations, various attractions and world exhibitions. In a word, hundreds and hundreds of new functions are created, that presume the expressivity of colour forms. Progress has transformed a naturally beautiful landscape into an artificial, unfortunately often anarchic and ugly, even nerve-killing environment. Hence a contemporary painter can no longer be content with painting pretty little pictures. He must beautify the details of the modern, grandiose environment, since people need plastic forms same as they need sunlight, oxygen or vitamins. The beautiful nature of the old world, as I've already said, has become partially artificial. In the same time it has immeasurably expanded in the directions of two

ma svijetu oku nevidljivih ćelija, molekula i atoma, a s druge strane pravac udaljenog, golemog zvjezdanog univerzuma.

Priroda koju možemo iskusiti osjetilima tisućljećima je već nadahnjivala umjetnike. Zalazak i izlazak sunca, voće, akt, portret, simboli i znaci, te emotivni svijet nadahnuli su tisuće i tisuće remek-djela. Poezijom i životom, čak i vječnim. Zašto ova proširena divovska, fizička stvarnost s relativnošću, električnim i magnetnim poljem, svojim svjetlosnim valovima, problemima materije, prostora i vremena, čudima i tajnama ne bi mogla postati nepresušnim izvorom nove poezije i ljepote?

Ja u to čvrsto vjerujem, ali pridodajem, da sredstvo izražavanja ovih novih doživljaja više ne može biti **prikazivanje**, već **ukazivanje**. Ukazivanje putem jedne prenesene analogije. Ulogu umjetničkog prikaza iz prošlosti pomalo je prisvojila fotografija i filmska tehnika. Tehnike koje su s crno-bijelog prešle u boju, dakle postale prirodne. Novine, revije, knjige, albumi i filmovi upoznaju nas s neizmjernim bogatstvom formi ovog svijeta. Konvencionalno slikarstvo, u smislu tehnike i poruke pomalo se iscrpilo i počelo ponavljati! To nazivamo dekadencijom. Trebalo je doći jedno destruktivno razdoblje u obliku kubizma i dadaizma. Ova dva umjetnička pravca, svaki na svoj način, razbila su obećani put **prikazivanja** apstraktnog slikarstva. Razni stilovi i razni "izmi" bliske prošlosti i sadašnjosti, nastupajući zajedno, daju povod za mnoge nespornosti. Osim toga, neograničena sloboda suvremenog umjetnika ima također svoje tamne i svijetle strane. Apstrakci-

opposed, yet related extremes. On one hand there is a direction leading to the world of cells, molecules and atoms, invisible to the eye, while the other direction points at the remote, huge, starry universe.

Nature that can be experienced through our senses has been inspiring artists for centuries. Sunset and sunrises, fruits, nude, portrait, symbols signs and emotional world have provided inspiration for thousands and thousands of masterpieces. This inspiration gave rise to poetry and life, even eternal life. Is there a reason as to why this expanded, gigantesque, physical reality with associated relativity, electric and magnetic field, its light waves, problems of matter, space and time, wonders and secrets, could not become an inexhaustible source of new poetry and beauty?

I firmly believe it can, with the addition that the means of expression of these new experiences can no longer be **depiction** but **designation**. Designation effected through a transferred analogy. The past representational role of art has gradually become appropriated by photography and film technique. These are techniques that have abandoned black and white for the sake of colour, therefore becoming natural. Newspapers, magazine, books, albums and films introduce us to the immeasurable riches of this world's forms. Conventional painting, in a sense of technique and message, has become somewhat exhausted and started to repeat itself! This is called decadence. There was a need for destructive period, in a form of Cubism and Dadaism. These two art trends, each in its own particular fashion, have demolished a promised road of **depiction** in abstract painting. Diverse styles and "isms" from recent past and present came together

ja je i sama često kročila stranputicama. Puno je šarlatana i još više karijerista u današnjem društvu umjetnika.

Međutim, to je za sada neizbježno.

Što se mene tiče, izabrao sam konstruktivan put apstrakcije, čiji su mađarski pobornici bili Lajos Kassak, Moholy-Nagy i Sandor Bortnyik.

Konstruktivizam, odnosno neoplasticizam, bio je samo apstrakcija forme. Raspoloženja i reminiscencije okoliša još su dugo živjele u slikama. Trebamo dakle načiniti korak dalje. Već oko 1935. u mojim grafičkim studijama pojavljuju se prvi vibracijski efekti. Međutim, svjesno sam se kinetičkim efektima počeo baviti tek oko 1950. godine. U nadolazećim sam godinama kreirao ona crno-bijela, pozitivno-negativna djela, koja su danas postala svjetska moda pod nazivom OP-ART to jest optička umjetnost.

Što je zapravo OP-ART ili kinetička apstrakcija? Nije ništa drugo, već uvođenje dimenzije kretanja, prostora i vremena u plastični svijet. Još smo uvijek u dvodimenzionalnom svijetu, ali je iluzija stvaranja prostora i kretanja u mikro-vremenu tako jaka da djeluje kao stvarnost. Dakako samo na razini retine oka. Suočeni smo s optičkim fenomenom. Kompozicija se sastoji od malih, ali mnogobrojnih geometrijskih oblika koji u skladu s topografijom proizvode miran ili dinamičan ugođaj. Analizi slike je moguće pristupiti i pomoću teorije informacije. Par *DA-NE* putem sistema pitanja može se programirati u elektronskom mozgu. Istraživačima se otvara izuzetno bogata perspektiva, atelersko-empirički pristup umjet-

and gave rise to many misunderstandings. Besides, the unlimited freedom of contemporary artists has its dark and light sides. Abstraction itself has often treaded astray. Presently, artistic population features a lot of charlatans and even more careerists.

As for myself, I have chosen a constructive path of abstraction, whose Hungarian followers were Lajos Kassak, Moholy-nagy And Sandor Bortnyik.

Constructivism i.e. Neoplasticism was solely an abstraction of form. Atmospheres and reminiscences of environment have long lived on in paintings. Therefore, we should make a step forward. Already in 1935 my graphic studies featured the first vibratory effects. However, I started consciously pursuing kinetic effects only around 1950. In the following years I have created those black and white, positive-negative works, that today become world fashion known as OP-ART i.e. optic art.

What is really OP-ART or kinetic abstraction? It is nothing else but introducing the dimension of movement, space and time into the plastic world. We are still in two-dimensional world, but the illusion of creating space and movement in microtime is so strong that it acts as reality. Of course, this happens exclusively at the level of eye retina. We are confronted with an optical phenomenon. Composition is made of small but numerous geometric forms which, in accord with topography, produce either calm or dynamic atmosphere. The analysis of painting can be approached also via information theory. YES-NO pair can be applied within the question system and programmed in electronic brain. Researchers face the opening of an outstandingly rich perspective and the artist's atelier-

nika postaje samo uspomenom iz prošlosti. Umjetnik, nakon što je programirao djelo, prepušta stroju munjevito pretraživanje beskrajnog broja mogućnosti. Izabrat će i primijeniti najljepše i najprikladnije rješenje. Subjektivna referenca publike ostvarit će se glasovanjem, što sve u svemu pruža statističku istinu.

Ova misao koja seže u daleku budućnost, oko 1958. godine, postala je praksa u ateljeu. Najprije sam oformio plastičnu abecedu s dvadeset oblika boja. Svaki pojedini oblik boje čini plastičnu cjelinu. Sve jedinice sastoje se od pravilnog četverokuta i forme koja se nalazi u njemu. Ova su dva sastojka-elementa međusobno nerazdvojna, crnog ili bijelog fizičkog izgleda. Oni tvore crno-bijelo, pozitivno-negativno jedinstvo, te čineći korak dalje jedinstvo boje-harmonije ili boje-kontrasta. Jedinice se ravnaju prema zakonitostima decimalnog brojanog sustava, a kompozicija raste u geometrijskim stupnjevima. Komponirati se može već s 4 jedinice, te s 9, 12, 16, 25, 100, 400 i više tisuća jedinica! Dvadeset oblika boja jedinice pripadaju istoj obitelji, a u međusobnoj kombinaciji tvore mogućnost beskrajnog broja slika. Njihova međusobna kombinacija tvori mogućnost beskrajnog broja slika ovisno o mašti raznih osoba ili etničkih skupina. U mojim napisima ovaj sustav spominje se pod nazivom **Folklore Planetaire** i tako je ušao u svijest javnosti.

Ova misao posjeduje veliku snagu. Plastična ljepota širi se u današnjem krutom svijetu arhitektonske tehnike, normi i serija. Osim prirodnog i umjetni krajolik može biti lijep. Lijep, veseo i raznolik. Zašto bi

empirical approach becomes but a memory from the past. After programming an artwork, the artist assigns the machine with a task of a lightning-speed search amongst an infinite number of possibilities. Consequently, the artist selects and applies the most beautiful and adequate solution. The subjective reference of audience will be realized through voting which, by and large, provides a statistic truth.

This far-reaching thought became the atelier practice in 1958. First I have formed a plastic alphabet, using twenty colour forms. Each particular form made up a plastic whole. These two ingredients-elements are inseparable from each other, appearing physically as black or white. They make up black-white, positive-negative unity and present a step forward, towards a unity between colour-harmony and colour-contrast. Units follow the laws of decimal numeral system, and the composition grows by geometrical degrees. One can compose with as much as 4 units, followed by 9, 12, 16, 25, 100, 400 and more thousands of units ! A single family encompasses twenty forms of colour units, and their combinations give rise to the potentially infinite number of paintings. This depends on the imagination of various individuals or ethnic groups. My texts mention this system under the term **Folklore Planetaire**, which has entered the public awareness as such.

This thought possesses a great strength. Plastic beauty is expanding in today's rigid world of architectural techniques, norms and series. Besides being natural, the artificial landscape can also be beautiful. Beautiful, joyous and diverse. Why would masses have to live in



mase ljudi morale živjeti u tmurnim, sivim stambenim zgradama?

Generacija koja slijedi iza mene eksperimentira s prostorno-kinetičkim formama. U kompeticiju ulaze nove dimenzije, svijetlo, energija i zvuk. Rezultati budu nadu, izložbe su postale fantastične atrakcije. Siguran sam da će definitivna forma ovih eksperimenata biti umjetnički film koji će se putem privatnih projektora, kina i televizije obraćati milijunima ljudi.

Poetska funkcija: slika, skulptura, umjetnički eksponat oživljava u obliku multiplikata. Umjesto unikatnog remek-djela prošlosti danas se bez gubljenja kvalitete može kreirati 10, 100 ili 1000 umjetničkih remek-djela. Dostupni na tržištu ovi multiplikati vjerno reprezentiraju suvremena djela. Na zidovima dječjih soba, škola i domova predstavljaju demokratske oblike umjetničkih djela.

Eksponati pečuške izložbe spadaju u ovu kategoriju. Ova je izložba prva proljetna lastavica u mojoj pradomovini, nakon odsutnosti od skoro četrdeset godina. Ujedno je i simbol stvaranja intimnih kulturnih veza Zapadne i Srednje Europe.

somber, grey residential buildings ?

The generation coming after me experiments with spatial-kinetic forms. New dimensions, light, energy and sound enter the competition. Results give rise to hope, exhibitions became fantastic attractions. I am sure that these experiments will eventually lead to an art film that would speak to millions via private projectors, cinema and television.

This is the poetic function: a painting, culture, art exhibit comes alive in a form of **multiple**. Instead of a unique masterpiece of the past, today one can create 10, 100, or 1000 artworks without impairing the quality. Available on the market at affordable prices, these multiples faithfully represent contemporary artworks.

On the walls of nurseries, schools and homes, they present the democratic forms of art.

Exhibits from Pécs Museum belong to this category. This exhibition is a harbinger in my original homeland, after almost 40 years of my absence. It is also a symbol of creating the intimate cultural bonds between West Europe and Mittel-Europe.

Victor Vasarely, 1969. godine  
predgovor kataloga izložbe u Muzeju u Pečuhu

Victor Vasarely, 1969.  
Foreword, Vasarely Museum Pécs,



## **Muzej Janus Pannonius, Pečuh**    **Janus Pannonius Múzeum, Pécs**

Ovaj najveći regionalni muzej u Mađarskoj uključuje mnoge specijalizirane institucije. Jedan od njih je Muzej Victora Vasarely, rođenog u Pečuhu. Postavši vodećom figurom Op-arta diljem svijeta, Vasarely je 1969. svom rodnom gradu poklonio niz modernih umjetničkih djela. Zahvaljujući toj širokogrudnoj donaciji, Muzej sada posjeduje opsežnu kolekciju Vasarelyevih radova koja pruža uvid u njegov kronološki i tehnički razvoj. Pored rijetkih ranih crno-bijelih Op-art radova iz šezdesetih, zbirka obuhvaća i kasnije radove u boji, mnoge serigrafije, multiple te mape grafičkih radova i velike tapiserije. Sa svojim stalnim izložbenim postavom koji predstavlja preko 400 umjetničkih radova, jedinstveni Muzej Victora Vasarely u Pečuhu (ul. Káptalan 3) postoji od 1976.

This largest regional museum in Hungary harbours many specialized institutions. One of them is the Museum of Victor Vasarely, a native of Pécs and leading figure in Op-art throughout the world, who, in 1969, presented his native town with a number of modern works of art. Thanks to this generous donation the Museum now has a comprehensive collection of Vasarely's work providing insight into its chronological and technical development. Apart from rare early black-and-white Op-art works from the 1960s, there are also late colour art works, many serigraphs, multiples, portfolios of graphic works and large tapestries. The unique Vasarely Museum in Pécs (Káptalan st.. 3) with permanent exhibition presenting over 400 of the artist's works of art has been in existence since 1976.

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