



LICA KOJA ŽIVE



Portreti
**KOSTE
ANGELIJA
RADOVANIJA**
iz ostavštine
Hrvatske
akademije
znanosti
i umjetnosti



MLU Muzej
likovnih
umjetnosti

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Portreti Koste Angelija Radovanija
iz ostavštine Hrvatske akademije
znanosti i umjetnosti

LIVING FACES

Portraits of Kosta Angeli Radovani
from the legacy of Croatian Academy
of Sciences and Arts

2. ožujka - 30. travnja 2023.



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Portreti Koste Angelija Radovanija iz donacije Hrvatskoj akademiji znanosti i umjetnosti

Izložba portreta Koste Angelija Radovanija iz fundusa Hrvatske akademije znanosti i umjetnosti prva je u nizu suradnji muzejsko-galerijskih jedinica Akademije s Muzejom likovnih umjetnosti u Osijeku u 2023. godini. Bliska suradnja, koju ove institucije njeguju već godinama rezultirala je izlaganjem vrijedne umjetničke građe koju Akademija čuva i koja će ovom prilikom biti predstavljena građanima i posjetiteljima grada Osijeka.

Kosta Angeli Radovani jedan je od najznačajnijih predstavnika hrvatskoga modernog kiparstva, umjetnik koji u vrijeme nadiranja apstrakcije u drugoj polovici 20. stoljeća ostaje vjeran figuraciji, gdje ipak uspijeva donijeti nova oblikovna rješenja i kriterije koji ga čine aktualnim i relevantnim sudionikom modernističkih zbivanja. Njegov cjelokupni umjetnički opus usko je vezan uz dva osnovna motiva: akt i portret, a na izložbi u Muzeju likovnih umjetnosti u Osijeku djelima iz fundusa Hrvatske akademije znanosti i umjetnosti bit će predstavljen ovaj potonji, i to kroz Radovanijev klasični kiparski, ali i medaljerski opus.

Riječ je o donaciji koja sadrži ukupno 40 radova u bronci, bista i medalja Koste Angelija Radovanija nastalih između 1946. i 1999. godine na kojima je portretirao znamenite osobe iz područja hrvatske znanosti, umjetnosti i društvenog života, redovne ili počasne članove Akademije. Radove je autor oporučno ostavio Hrvatskoj akademiji znanosti i umjetnosti, pa je tim povodom 2003. godine u Dvorani X. Palače HAZU

održana izložba doniranih radova te je izdan deplijan s tekstom akademika Tonka Maroevića. Donacija je danas dio fundusa Strossmayerove galerije starih majstora, a nalazi se u pohrani u Gliptoteci HAZU.

Antropomorfnost kao glavno oblikovno obilježje i portret kao kiparska disciplina zaokupljala je Angelija Radovanija tijekom cijelog njegova umjetničkog stvaralaštva i – koliko se god ona na prvi pogled čini tradicionalna i klasična – uspio ju je svojim specifičnim načinom oblikovanja i približiti avangardnim strujanjima moderne umjetnosti. Ova izložba idealna je prilika za usporedbu prijenosa iste teme (portreta) jednog autora iz klasičnoga kiparskog prikaza u prikaz svedene prostornosti na manjem formatu. Angeli Radovani vješto svladava taj problem zadržavajući svoja prepoznatljiva oblikovna rješenja i prenoseći ih u reljefnu formu. Usporedimo li naprimjer bistu (1957.) i medalju (1976.-77.) *Ljube Karamana*, primjetno je da oblu i tešku kiparsku formu, jasnih oblika i obrisa, Angeli Radovani principom redukcije dodatno pojednostavnjuje, obrise lica svodi na esencijalno, ali istovremeno zadržava istančani osjećaj za psihološku karakterizaciju portretirane osobe. Bez obzira na to što maksimalno pojednostavnjuje formu te izbjegava suvišne detalje, uspješna interpretacija ličnosti ostaje glavna karakteristika njegovih portreta.

S druge strane, usporedimo li međusobno biste Koste Angelija Radovanija, doći ćemo do zaključka da one nose određene zajedničke karakteristike o kojima je

ranije bilo govora, ali da se unutar tog relativno koherentnog izričaja primjećuju različiti kiparski postupci u obradi materijala, kojima autor predstavlja individualne karakteristike portretirane osobe. Portrete Marina Tartaglie i Branka Gavelle autor formira kratkim i oštrim zasjecima, dok na primjerima portreta *Dobriše Cesarića* (1951.) i *Cvita Fiskovića* (1982.) dominira glatka, zaobljena forma. Na sličnu zaobljenu formu na portretnim bistama *Grge Novaka* (1972.) i *Slavka Šohaja* (1946.) donosi elemente realističkoga pristupa u obradi detalja očiju, nosa i usana, dok kod *Otona Postručnika* (1970.) ti detalji potpuno izostaju, a navedeni atributi vidljivi su tek u naznakama, u blagim perforacijama u čvrstoj masi lica.

Među izloženim radovima posebno se izdvaja *Autoportret*, skulptura manjih dimenzija koja prikazuje figuru autora u punoj veličini. Stječe se dojam da je Angeli Radovani pri izradi svojeg autoportreta imao drugačiji pristup nego kod ostalih portretiranih osoba. Iako je neke od osoba portretiranih na bistama i medaljama Angeli Radovani oblikovao prema fotografiji, većina ih je nastala na temelju osobnog iskustva stečenog tijekom višekratnog poziranja i druženja te uspostavom prisnijeg odnosa s osobom koju portretira. Introspektivnim kiparskim pristupom nastali su tako portreti koji, prema riječima akademika Tonka Maroevića¹, „ne vrijeđaju ni ne laskaju, ne uljepšavaju ni ne nagrđuju“, ali uspijevaju istaknuti individualna svojstva modeliranog.

Lice autoportreta lišeno je bilo kakvih osobnih obilježja te je svedeno na jednostavnu, oblu formu glave, s tek naznačenim konturama kose, nosa i očiju. Sebe je prikazao kao kipara kakav je u suštini bio i o kakvome je pisao u jednom od svojih eseja: „kipar za svakoga i

za sva vremena“², primijenivši na svojem autoportretu, potpuno beskompromisno, sva načela suvremenosti iza kojih je stajao i koja su bila okosnica njegova djelovanja. U prilog tome ide i njegovo stajalište da je „demarkaciona linija prema apstrakciji nos, jer kad se sve reducira ostaje glava - kugla i piramida – nos“. Iza te linije Radovani nikada nije kročio, čime je jasno dao do znanja kakav je njegov odnos prema apstraktnim tendencijama u kiparstvu. Uspoređujući se sa svojim ocem (slikarom i karikaturistom) kao prvim uzorom i učiteljem, navodi da je uvijek u svojem radu težio suvremenom, ali inzistirao je da to bude u duhu tradicionalnoga figurativnog prikaza. Karakter njegova autoportreta tako nije određen prepoznatljivošću crta lista ili geste već osobnim unutarnjim kiparskim uvjerenjem koje prenosi na materijal.

Iako se malom plastikom i reljefom bavio od rane mladosti³, prvu medalju Angeli Radovani izradio je 1963. godine na nagovor dr. Antuna Bauera, osnivača Gliptoteke HAZU.⁴ Prvi važniji medaljerski rad ipak je zasigurno rektorski lanac koji je izradio 1969. u povodu 300. godišnjice osnutka Sveučilišta u Zagrebu na kojem je prikazao portrete istaknutih hrvatskih znanstvenika. Taj rad potaknuo je Angelija Radovanija da se intenzivnije počne baviti medaljerstvom i promaknuo ga u jednog od najzanimljivijih portretista na području medaljerstva.

U medaljama Koste Angelija Radovanija vidi se snažan skulptorski utjecaj. Specijalizirao se u portretnoj medalji, gdje je izgradio specifičan, samo sebi svojstven izraz. Njegovi se radovi i tehnički i oblikovno razlikuju od ustaljenih medaljerskih principa. Kosta Angeli Radovani potpuno ukida tradicionalni tekstualni dio medalje ostavljajući lice portretirane osobe

¹ Tonko Maroević, *Portreti Koste Angeli Radovanija*, deplijan izložbe, 2003.

² Kosta Angeli Radovani, *Pismo prvom kipu, Art bulletin* 62, 2012.

³ D'Artagnanov portret u reljefu iz 1929.

⁴ Gjuro Krasnov, *O maloj plastici Koste Angeli Radovanija*, 1978.

kao jedinu relevantnu informaciju i ne stavlja jući tu osobu u neki povijesni kontekst ili okvir. Izbjegava tradicionalni *horror vacui*, koji je prisutan na većini klasičnih medalja, te potpuno ukida revers čineći svoje medalje isključivo jednostranim. Na taj način medalji dokida informativnost, jednu od njezinih tradicionalno najvažnijih značajki, preispitujući tim postupkom osnovne postulate medija u kojem djeluje. Jedina informacija na medaljama Angelija Radovanija ostaje lice portretirane osobe i način na koji je kipar pristupio njegovoj izvedbi. Njegovi portreti žive i govore sami za sebe, nisu im potrebna dodatna objašnjenja.

Da bi se stvorila zaokružena slika o Angeliju Radovaniju kao umjetniku, potrebno je detaljno upoznati i valorizirati autorovu cjelovitu stvaralačku aktivnost.

U slučaju izložbe portreta Koste Angelija Radovanija nećemo puno pogriješiti ako kažemo da kroz ovaj materijal zaista upoznajemo autora, njegova razmišljanja i težnju da „tradicionalnoj“ figuraciji pristupi na suvremen način. Ne radi se o klasičnoj tematskoj izložbi gdje je odabrana tema tek manji segment opusa jednog autora već je portret u slučaju Koste Angelija Radovanija njegov prepoznatljiv i autohton pečat koji je razvijao i ostao mu dosljedan tijekom cijeloga svojeg djelovanja. Ovdje izložene biste i medalje iz ostavštine Hrvatske akademije znanosti i umjetnosti te nekoliko medalja iz fundusa Muzeja likovnih umjetnosti u Osijeku, uz dodatak već spomenutog autoportreta umjetnika, uistinu su ono što Kosta Angeli Radovani kao umjetnik jest, te će nam uvijek služiti kao podsjetnik na fascinantan umjetnički opus jednog od najznamenitijih hrvatskih plastičara 20. stoljeća.

*Filip Turković-Krnjak,
viši kustos u Gliptoteci HAZU*

Portraits by Kosta Angeli Radovani from the Donation to the Croatian Academy of Sciences and Arts

The exhibition of the portraits by Kosta Angeli Radovani from the holdings of the Croatian Academy of Sciences and Arts is the first in a series of collaborations of the Academy's museums and galleries with the Museum of Fine Arts in Osijek in 2023. Yearlong close collaboration, nurtured by these institutions, has resulted in the exhibition of valuable art materials that the Academy keeps and which will be presented to the inhabitants and visitors of the city of Osijek.

Kosta Angeli Radovani is one of the most prominent representatives of the Croatian modern sculpture, an artist who remained loyal to figuration in the second half of the 20th century. Though abstraction was in advance at that time, he nevertheless succeeded in setting new formative solutions and criteria, which make him a topical and relevant participant in modernist events. His complete oeuvre stands in close connection to two main motives – the nude and the portrait. The latter will be presented in the exhibition at the Museum of Fine Arts in Osijek through his artworks in the possession of the Croatian Academy of Sciences and Arts, which belong to his classical sculptor's and medal artist's oeuvre.

This donation includes 40 artworks in bronze, busts and medals that Kosta Angeli Radovani created between 1946 and 1999, and which show distinguished personalities from the domains of the Croatian sciences, arts and social life, full and honorary members of the Academy. The artist bequeathed these artworks to

the Croatian Academy of Sciences and Arts. To mark this act, an exhibition of the donated artworks was held in 2003 at Hall X of the Academy Palace. Tonko Maroević, Fellow of the Croatian Academy, wrote the accompanying exhibition leaflet. The donation belongs to the holdings of the Strossmayer Gallery of Old Masters, and is in the safekeeping at the Academy Glyptothèque.

Angeli Radovani was preoccupied with anthropomorphism as the main formative feature and portrait as a sculptural discipline throughout his artistic career. Despite the fact that it may seem traditional and classical, he succeeded in bringing it closer to the avant-garde trends in modern art with his specific manner of shaping. This exhibition offers the ideal opportunity for comparing the transfer of the same topic (portrait) of one author from a classical sculptural presentation to a presentation of spatiality reduced to a smaller format. Angeli Radovani skilfully overcomes this problem by keeping his recognizable formative solutions and transferring them to the relief form. When comparing for instance the bust (1957) and the medal (1976–1977) showing Ljubo Karaman, we may observe that by using the heavy and round sculptural form with clear shapes and contours, Angeli Radovani additionally simplified the reduction principle, reduced the features to the essentials, but also retained his fine feeling for the psychological characterization of the portrayed person. Regardless of the fact that he simplifies the form maximally and avoids the super-

fluous details, the successful interpretation of personality remains the main feature of his portraits.

On the other hand, when comparing the busts by Kosta Angeli Radovani, it may be concluded that they bear certain common characteristics discussed earlier in the text. However, within the framework of this relatively coherent expression, various sculptural procedures in the treatment of the material may be observed; they serve the author as a tool for presenting individual characteristics of the persons portrayed. The author shapes the portraits of Marino Tartaglia and Branko Gavella with short and sharp cuts, whereas the smooth, round form is dominant in the portraits of Dobriša Cesarić (1951) and Cvito Fisković (1982). A similar round form on the portrait busts of Grga Novak (1972) and Slavko Šohaj (1946) bears elements of a realist approach to presenting the details of the eyes, the nose and the mouth. The portrait of Oton Postružnik (1970) lacks, however, these details entirely, whereas the said attributes are only mildly indicated by minor perforations to the solid face mass.

The Self-portrait, a full-size sculpture of smaller dimensions, deserves a special place among the exhibited artworks. The impression is that Angeli Radovani approached his self-portrait differently than the portraits of other persons. Though Angeli Radovani shaped some of the persons portrayed on busts and medals after a photograph, he created the majority thereof based on personal experience gained during repeated posing and socializing, and by establishing a closer relationship with the portrayed person. By applying the sculptor's introspective approach, portraits have been created, which, according to Academy member Tonko Maroević¹, *neither insult nor flatter, nei-*

ther adorn nor disfigure, but do succeed in stressing the individual features of the portrayed.

The face in the self-portrait lacks any personal features. Reduced to a simple, round head form, it bears only indications of the contours of the hair, the nose and the eyes. He portrayed himself as the sculptor he essentially was and whom he described in one of his essays as *a sculptor for everyone and for all time*², applying in the self-portrait uncompromisingly all the principles of modernism that he respected and that formed the backbone of his activity. In favour thereof stands his view that the *demarcation line towards abstraction is the nose, as after everything has been reduced, what remains is head-sphere and pyramid-nose*. Radovani never crossed this line, whereby he made it clear what his relationship towards abstract tendencies in sculpture was. Comparing himself with his father (painter and caricaturist) as his first role model and teacher, he states that in his work, he always strived towards the contemporary, but insisted this should be done in the spirit of traditional figuration. Thus, not the recognizable features or gestures, but rather the sculptor's inner belief transferred to the material define the character of his self-portrait.

Though Angeli Radovani started engaging in small-sized sculpture and relief as early as in his youth³, he created his first medal in 1963 at the inducement of Dr. Antun Bauer, founder of the Glyptotheque of the Croatian Academy of Sciences and Arts⁴. His first major artwork in the domain of medal art was undoubtedly the Rector's Chain, which he made in 1969 for the celebration of the 300th anniversary of the University

¹ Tonko Maroević, Portraits by Kosta Angeli Radovani, exhibition leaflet, 2003

² Kosta Angeli Radovani, Pismo prvom kiparu (A Letter to the First Sculptor), Art bulletin 62, 2012

³ D'Artagnan's relief portrait of 1929

⁴ Gjuro Krasnov, O maloj plastici Koste Angeli Radovanija (On Kosta Angeli Radovani's Small-sized Sculpture), 1978

of Zagreb; on this occasion, he showed portraits of distinguished Croatian scientists. Consequently, Angeli Radovani engaged more intensely in medal making, which promoted him as one of the most interesting portrait artists in the domain of medal art.

The medals by Kosta Angeli Radovani demonstrate a strong sculptural influence. He specialized in portrait medal art, where he developed a specific and unique expression. His artworks differ from the usual principles in medal making as regards technique and formation. Kosta Angeli Radovani abolished the traditional textual part of the medal entirely. Thereby, the face of the portrayed person remains the only relevant item of information, independent of any historical context or framework. He avoided the traditional *horror vacui*, present on the majority of classical medals; by abolishing the reverse completely, he created one-sided medals. In this fashion, he abolished instructiveness, one of traditionally most important characteristics of the medal, questioning by using this procedure the principal postulates of the medium he engaged in. The only items of information in Angeli Radovani's medals remain, thus, the face of the portrayed person

and the sculptor's approach to its creation. Since his portraits live and speak for themselves, no additional explanation is needed.

In order to create an overall notion of Angeli Radovani as an artist, we ought to be closely familiarised with the author's creative activity, and valorise it in detail. Regarding the exhibition of portraits by Kosta Angeli Radovani, it may be stated with certainty that through this material, we become truly familiarised with the author, his thoughts and his aspiration to tackle the *traditional* figuration in a contemporary fashion. This is not a classical topical exhibition showing only a minor segment of the author's oeuvre. In Kosta Angeli Radovani's case, the portrait is his recognizable and autochthonous seal, which he developed and remained loyal to throughout his creative life. The exhibited busts and medals from the holdings of the Croatian Academy of Sciences and Arts, several medals from the holdings of the Museum of Fine Arts in Osijek, and the artist's earlier mentioned self-portrait, show Kosta Angeli Radovani as he indeed is. They are a lasting reminder of the fascinating oeuvre of one of the most prominent Croatian plastic artists of the 20th century.

*Filip Turković-Krnjak, senior curator
Glyptothèque of the Croatian Academy of
Sciences and Arts*

Portretne medalje Koste Angelija Radovanija – *Lica koja žive*

„(...) Funkcijom portret nikada nije bio vrč za cvijeće nego istraživanje, djelo spoznaje; portretist je buntovnik – jer takav je čovjek!“

(K. A. R.)

Razdoblje pedesetih i šezdesetih godina 20. stoljeća obilježeno je prodorom radikalnih i apstraktnih tendencija koje su u svojoj osnovi bile protivne tradiciji. Jedino posjedovanje čvrste i argumentirane osobne kiparske poetike moglo je iznjedrati stvaralaštvo koje se oslanja na *klasično*, a u novim tokovima ostaje relevantno. Takav je opus Koste Angelija Radovanija. Školovan u okruženju *novocenta* tridesetih godina – Francesca Messine, Artura Martinija i Marina Marinija – Radovani je formirao interes za sažetu formu i jednostavnost likovnog jezika. Iako sam autor nije bio sklon nazivati svoj rad klasičnim, termin treba shvatiti u smislu trajnog i neprolaznog – karakteristika koje su nedvojbeno utjecale na Radovanijev princip stvaranja. Utjecaj Marina Marinija međutim nije stao samo na formalnim umjetničkim značajkama. *Revival* portretne skulpture u Italiji početkom 20. stoljeća, pripisan upravo Mariniju, zasigurno je pomogao senzibilizirati mladog kipara za isto pitanje. Portreti Koste Angelija, uključujući i njegove iscrpne zapise o njima, rezultat su intenzivnog promišljanja o aktualnim umjetničkim tokovima te preispitivanja osobnog odnosa prema prošlosti i čovjeku uopće. Kompleksan pristup portretu Radovani je realizirao u mediju medalje – i pomakao mu granice.

Specifičnost pomalo zaboravljenog medija medalje jest njezina determiniranost sistemom simbola preko kojih ostvaruje značenje. Medalja tradicionalno komunicira dvjema stranama: aversom i reversom, a kombinacijom prizora stvara narativ o istaknutim osobama i znamenitim povijesnim trenucima. Avers u pravilu ispunjava jedan ili više (imenovanih) portreta, a revers natpis, vladarski ili vjerski simbol ili čak čitav prizor povijesno važnog događaja. „Medalja stvara“, tvrdi Bogdan Mesinger, „onu brešu, kroz koju će se i lica smrtnih probiti do besmrtnosti, ako im je djelo, ili povijesna uloga takva, da njihovom licu može dodati konotativni revers nadindividualnih značenja.“ U slučaju medalja Koste Angelija, sadržajna samodostatnost portreta učinila je natpise i revers suvišnima. No ne na štetu ostvarivanja „besmrtnosti“ portretiranja. Kosta od tradicionalne strukture medalje ostavlja jedino kružnu formu, koju pročišćava i svodi na portret na aversu kao nositelj cjelokupnog značenja. Sadržajna i oblikovna složenost Radovanijeva pristupa portretu bila je dovoljna da krajem šezdesetih i početkom sedamdesetih godina strukturalno i semiološki preobrazi medij medalje. Tvrdnju će opravdati uvid u umjetnikove eseje u kojima problematizira pitanje portreta.

Utjecaji na Radovanijev odnos prema portretu mogu se pratiti i prije njegovih studentskih dana. Radove svojeg oca, Frane Branislava Angelija Radovanija, Kosta je promatrao još kao dijete, a kasnije ih je i kritički sagledavao. U eseju *Pismo proom kiparu* (1979.) zamje-

čuje da je njegov otac kao karikaturist „vjerovao samo trenutku“. Kosta Angeli izražava sumnje prema takvom poimanju vremena te usporedbom očevih crteža i starih slika, portreta njihovih predaka, dolazi do zaključka da „nema razlike između života i pamćenja“. Na istoj liniji razmišljanja Kosta zapisuje da je njegov portret Ljube Karamana „magazin sjećanja na vrijeme provedeno s Karamanom“ te da je ukupnost uspomena odredila njegovo kiparsko ponašanje. Drugim riječima, portreti Koste Angelija nisu bila lica uhvaćena u trenutku već pokušaj da se portretirane predstavi trajnim i neprolaznim *licima koja žive*¹. Takvo poimanje portreta na medalji suprotno je tradicionalno ustaljenoj normi prikaza statične osobe u profilu, koji Kosta Angeli gotovo potpuno eliminira. Portreti na medaljama tradicionalnog tipa dovode ih do razine nepromjenjivog znaka. S druge strane Kosta Angeli portretima istražuje i spoznaje kako samu osobu, tako i načine na koje ostvariti unutarnji život portretiranog na medalji. Time se Radovaniju ostavlja mogućnost da jednu osobu jednako uspješno portretira mnogo puta. Spomenimo samo studije za portret Branka Gavelle, o kojima piše i sam umjetnik: „Kad se razmaže ta intimna idiosinkrazija oko nekog lica, vezanog za određene događaje s istim čovjekom, počinje neka vrsta slobode, vlasništva, koje ne pita za oblik nosa ili ustiju, ali nasrće rukopisom, mjerilom i slogom u onu pravu kategoriju podudarnosti pod kojom fizionomija živi, mijenja se, ustvari gubi lice generacije a nastoji dostići sintaksu fizičkog života.“ U tu svrhu Kosta Angeli češće portretira slobodnijim *en faceom* ili u poluprofilu, a poneki profil uvećava gotovo do izlaska iz okvira medalje.

¹ „Radovani nastoji vratiti portretnu medalju izvoru. Da bi to uspio, mora uspjeti i u tome: dati lice koje živi. Koje se kreće. Mora dati stav, gest, mimiku, izraz...“ Bogdan Mesinger, „Traktat o medalji“, Treći memorijal Ive Kerdića, Osijek: Galerija likovnih umjetnosti, 1987., 52.

Život fizionomije lica gradi oštro rezanim linijama, a izrazi su mu grčeviti i u svojoj napetosti gotovo pokretni. Unatoč tome prikazi zadržavaju obličje osobe koju se portretira.

Izlaskom iz formalnog determinizma medalje Koste Angelija postaju *transmedijalne*, na razmeđu između kiparstva i medaljerstva. Činjenica da se transmedijalnost pojavljuje kao jedna od osnovnih odrednica današnjeg medaljerstva svjedoči o aktualnosti Kostinih oblikovnih rješenja. Uzmimo za primjer posljednji *Triennale hrvatskog medaljerstva i male plastike, XIV. Memorijal Ive Kerdića*, održan 2022. godine u Muzeju likovnih umjetnosti u Osijeku. U popratnom katalogu kustosica Mateja Moser svjedoči da je „samo nekoliko medalja na izložbi izrađeno u maniri tradicionalnog medaljerskog izraza, a većinu čine medalje oslobođene svoje medijalnosti – transmedijalne medalje i taktili“. Pojam transmedijalnosti u medaljerstvu Koste Angelija Radovanija prvi se put pojavljuje u *Traktatu o medalji* Bogdana Mesingera. Traktat izlazi uz katalog *III. Memorijala Ive Kerdića*, izložbu održanu u Galeriji likovnih umjetnosti 1987. godine. U sklopu istog *Memorijala* održana je i retrospektivna izložba Koste Angelija Radovanija na kojoj su izložene 53 portretne medalje. Tri brončane medalje, studije glave, danas su u posjedu Muzeja likovnih umjetnosti, a kao takve zastupljene su i u okviru aktualne izložbe. Pozicioniranju Koste Angelija u hrvatskome medaljerstvu recentno je ponovno pridonio Bogdan Mesinger monografijom *Medalja – povjesnica hrvatske kulture*, izdanom u nakladi ArTresora i Muzeja likovnih umjetnosti. Izložbom u suradnji s Hrvatskom akademijom znanosti i umjetnosti Muzej likovnih umjetnosti nastavlja praksu izlaganja, istraživanja, pa i publiciranja i valoriziranja rada Koste Angelija Radovanija.

Anja Bijelić, kustosica u MLU Osijek

Portrait Medals by Kosta Angeli Radovani – *Living Faces*

*(...) In its function, a portrait has never been a flower jar,
but rather research, a result of knowledge;
a portraitist is a rebel – for such is man!*

(K.A.R.)

The 1950s and the 1960s were marked by radical and abstract tendencies, which in their essence contradicted the tradition. Only the possession of a solid and well-reasoned personal sculptural poetics could have born creativity resting on the *classical*, while retaining its relevance in the new trends. Such is Kosta Angeli Radovani's oeuvre. Educated in the *Novecento* spirit of the 1930s, with Francesco Messina, Arturo Martini and Marino Marini, Radovani formed his interest in summary form and simple language related to visual art. Though the author was not inclined to describe his own work as *classical*, the term ought to be comprehended in the sense of permanence and immortality – characteristics that had undoubtedly influenced Radovani's creative principle. Marino Marini's influence, however, reached further than mere formal artistic features. The revival of portrait sculpture in Italy at the beginning of the 20th century, attributed to Marini, helped animate the young sculptor for this issue. Kosta Angeli's portraits, including comprehensive records on them, are a result of an intense analysis of current trends in art and of questioning his personal relation to the past and the man in general. Radovani

materialized the complex approach to portrait in the medium of the medal – and shifted its boundaries.

The specific quality of the partly forgotten medium of the medal is its determination by the system of symbols, via which it achieves a meaning. The medal traditionally communicates via its two sides – the averse and the reverse, whereas the combination of scenes forms a narrative on prominent personalities and historic moments. As a rule, the averse shows one or more (named) portraits, whilst the reverse bears an inscription, a ruler's or a religious symbol, possibly even an entire scene showing a historic event. *The medal* – claims Bogdan Mesinger – *creates an aperture, through which even faces of the mortals are able to make their way to immortality if their work or role in history is such that a connotative reverse of super-individual meaning may be added to their face.* In case of Kosta Angeli's medals, the substantial self-sufficiency of the portraits has made the inscriptions and the reverse superfluous, not damaging thereby the creation of the *immortality* of the portrayed person. From the traditional structure of the medal, Radovani leaves only the circular form, which he cleanses and reduces to the portrait on the averse as the holder of the overall meaning. The content- and form-related complexity of Radovani's approach to portrait was sufficient for achieving a structural and semiological transformation of the medium of the medal towards the end of the

1960s and at the beginning of the 1970s. An insight into the artist's essays, in which he topicalizes the portrait, offers justification for this statement.

Influences relevant for Radovani's approach to portrait may be followed even back to the time preceding his student days. Kosta was observing the works of his father, Frano Branislav Angeli Radovani, as early as in his childhood. Subsequently, he analysed them with a critical eye. In his essay *Pismo prvom kiparu (A Letter to the First Sculptor)* of 1979, he observed that his father as caricaturist *trusted only the moment*. Kosta Angeli expressed doubts in relation to such understanding of time; by comparing his father's drawings and old images, portraits of their ancestors, he reached the conclusion that *there is no difference between life and remembrance*. Following the same line of thought, Kosta noted that his portrait of Ljubo Karaman was *a storage of memory of the time spent with Karaman*, and that the totality of memories defined his sculptor's sensitivity. In other words, Kosta Angeli's portraits are not faces caught in a moment, but rather attempts to present the portrayed persons as permanent and immortal *living faces*.¹ Such comprehension of portrait on medal stands in contrast to the traditional norm of presenting a static portrait of a person in profile, which Kosta Angeli eliminates almost in entirety. Portraits on traditional-type medals have elevated them to the level of invariable sign. On the other hand, however, Kosta Angeli explores and perceives through these portraits both the persons portrayed on the medals and the manners most adequate for creating their inner life.

1 Radovani attempts to bring portrait medal to its origin. In order to achieve this goal, he needs to succeed in the following: offering a living face. He ought to offer movement, pose, gesture, mimicry, expression... Bogdan Mesinger, *Traktat o medalji (Treatise on the Medal)*, 3rd Memorial of Ivo Kerdić, Osijek: Gallery of Fine Arts, 1987, 52.

Thereby, Kosta could portray the same person many times with the same amount of success. Let us mention only the studies for the portrait of Branko Gavella. The artist himself described them as follows: *When this intimate idiosyncrasy is smeared around a face linked to certain events involving the same person, there begins a kind of freedom, ownership, which does not ask questions about the form of the nose or the mouth, but attacks with handwriting, scale and style the true category of concordance under which the physiognomy lives, changes, loses in fact the face of generation, attempting to reach the syntax of physical life*. To achieve this goal, Kosta Angeli creates more frequently portraits *en face* or in semi-profile, whilst on occasion, he even augments a profile nearly as much as to go beyond the frame of the medal. He builds the life of the physiognomy of the face in sharply cut lines, whilst the expression is frantic, and the tension almost palpable. The presentation nevertheless retains the physiognomy of the person portrayed.

By leaving the domain of formal determinism, Kosta Angeli's medals became *transmedial*, at the brink between sculpture and medal art. The fact that transmediality occurs as one of the principal determinants of the current medal making art bears witness of the topicality of Kosta's form-related solutions. Let us take the example of the last Triennial of the Croatian medal making and small-sized sculpture, the 14th Memorial of Ivo Kerdić, held at the Museum of Fine Arts in Osijek in 2022. In the accompanying catalogue, curator Mateja Moser states that *only several medals in the exhibition were created in the manner of the traditional medal making expression, whereas the majority of the medals have been freed of their medality – the transmedial medals and tactiles*. The term *transmediality* in Kosta Radovani Angeli's medal art was mentioned for the first time in Bogdan Mesinger's *Traktat o medalji (Treatise on the Medal)*. This treatise accompanied the catalogue of the 3rd

Memorial of Ivo Kerdić, which was held at the Gallery of Fine Arts in 1987. Within the same Memorial, Kosta Angeli Radovani's retrospective exhibition was mounted, showing 53 portrait medals. Three bronze medals – head studies – are today part of the holdings of the Museum of Fine Arts. As such, they are included in the current exhibition too. Bogdan Mesinger has recently repeatedly contributed to the positioning

of Kosta Angeli in the Croatian medal making by the monograph *Medalja – povjesnica hrvatske kulture (Medal – History of the Croatian Culture)*, published by ArTresor and the Museum of Fine Arts. With this exhibition, mounted in cooperation with the Croatian Academy of Sciences and Arts, the Museum of Fine Arts continues its practice of exhibiting, studying, publishing and evaluating Kosta Angeli Radovani's work.

Anja Bijelić, curator of the Museum of Fine Arts, Osijek



REPRODUKCIJE / PLATES



SKULPTURE / SCULPTURES



1.
Slavko Šohaj, 1946.
bronca
26,5 x 20,5 x 22,5 cm
MZP-3527





2.
Dobriša Cesarić, 1951.
bronca
25,5 x 21 x 22,5 cm
MZP-3522



3.
Marino Tartaglia, 1952.
bronca
37,5 x 21 x 26 cm
MZP-3517



4.
Kruno Prijatelj, 1954.
bronca
26 x 23 x 27,5 cm
MZP-3513



5.
Ljubo Karaman, 1957.
bronca
27,5 x 22 x 23,5 cm
MZP-3521



6.
Oton Postružnik, 1970.
bronca
23 x 14 x 21 cm
MZP-3519



7.
Josip Lončar, 1972.
bronca
24 x 21 x 22 cm
MZP-3518



8.
Grga Novak, 1972.
bronca
22,5 x 20 x 22 cm
MZP-3520



9.
Ivan Supek, 1972.
bronca
29 x 25,5 x 22,5 cm
MZP-3523



10.
Branko Gavella, 1974.
branca
28 x 18 x 21 cm
MZP-3514

11.
Cvito Fisković, 1982.
bronca
27 x 24 x 25,5 cm
MZP-3515





12.
Vladimir Stipetić, 1982.
bronca
31 x 23,5 x 30 cm
MZP-3516



13.
Autopotret / Selfportrait, 1952.
bronca
31,5 x 15 x 6,5 cm
MZP-3526



MEDALJE / MEDALS



14.
Franjo Rački, 1969.
bronca
Ø 22 cm
NZIP-3490



15.
Vatroslav Jagić, 1969.
bronca
Ø 22 cm
NZP-3491



16.
Dragutin Gorjanović Kramberger, 1969.
bronca
Ø 22 cm
NZP-3492



17.
Andrija Mohorovičić, 1969.
bronca
Ø 22 cm
NZP-3493



18.
Don Frane Bulić, 1969.
bronca
Ø 22 cm
NKP-3494



19.
Nikola Tesla, 1969.
bronca
Ø 22 cm
NZP-3495



20.
Josip Juraj Strossmayer, 1969.
bronca
Ø 31,5 cm
NKP-3489



21.
Josip Lončar, 1972.
bronca
Ø 22 cm
NZP-3503



22.
Nikola Tesla, 1974.
bronca
Ø 26,7 cm
NZP-3528



23.
Ljubo Karaman, 1976.-77.
bronca
Ø 22 cm
NZIP-3509



24.
Andrija Kaštelan (u profilu), 1977.
bronca
Ø 22 cm
NKP-3525



25.
Andrija Kaštelan, 1977.
bronca
Ø 22 cm
NZP-3504



26.
Dragovan Šepić, 1977.
bronca
Ø 21 cm
NZIP-3506



27.
Mijo Mirković Balota, 1979.
bronca
Ø 22,5 cm
NZIP-3502



28.
Ksenija Kantoci, 1980.
bronca
Ø 22,5 cm
NZP-3512



29.
Grga Novak, 1980.
bronca
Ø 20 cm
NZIP-3500



30.
Andrija Kaštelan (u profilu), 1980.
bronca
Ø 22 cm
NZIP-3524



31.
Antun Barac, 1981.
bronca
Ø 22 cm
NZP-3507



32.
Vladimir Stipetić, 1982.
bronca
Ø 22 cm
NZP-3505



33.
Cvito Fisković, 1982.-83.
bronca
Ø 22 cm
NZIP-3501



34.
Vladimir Nazor, 1984.
bronca
Ø 22 cm
NZIP-3497



35.
Josip Juraj Strossmayer, 1984.
bronca
Ø 22 cm
NZIP-3496



36.
Frano Ćale, 1988.
bronca
Ø 23 cm
NZIP-3511



37.
Branko Gavella, 1976.
bronca
Ø 22,3 cm
NZP-3498



38.
Marijan Matković, 1990.
bronca
Ø 22,5 cm
NZIP-3499



39.
Miha Barada, 1995.
bronca
Ø 22 cm
NZIP-3510



40.
Ivan Meštrović, 1999.
bronca
Ø 22 cm
NZIP-3508



41.
Studija glave 086, 1974.
bronca
Ø 6,7 cm
MLU-4075



42.
Studija glave 0116, 1977.
bronca
Ø 6,9 cm
MLU-4074



43.
Studija glave 0113, 1976.
bronca
Ø 6,9 cm
MLU-4073



BIOGRAFIJA KOSTA
ANGELI RADOVANI /
BIOGRAPHY OF KOSTA
ANGELI RADOVANI



KOSTA ANGELI RADOVANI

London, 6. 10. 1916. – Zagreb, 27. 2. 2002.

Osnovnu i srednju školu završio je u Zagrebu. Studirao je na milanskoj *Accademiji di belle arti di Brera* 1934. – 1938. godine, a 1941. – 1945. polazi specijalku za kiparstvo kod Frana Kršinića i grafiku kod Tomislava Krizmana. Osnovao je Katedru za kiparstvo na novootvorenoj Akademiji primijenjenih umjetnosti u Zagrebu 1950. te je predavao na njoj do njezina zatvaranja 1955. godine. U razdoblju 1977. – 1987. predaje na Fakultetu likovnih umjetnosti u Sarajevu, a kao gostujući profesor od 1991. na Međunarodnoj ljetnoj akademiji u Salzburgu.

Jedan je od utemeljitelja Udruženja likovnih umjetnika Hrvatske i dugogodišnji član Uprave Svjetske organizacije likovnih umjetnika profesionalaca (AIAP). Redoviti je član Hrvatske akademije znanosti i umjetnosti od 1992. godine.

Za života je napravio oko 400 portreta, više od 300 portretnih medalja, preko 800 figura sitne plastike te dvadesetak ženskih aktova (Dunja), autor je brojnih javnih spomenika, a izdao je i mapu grafika 1960. godine. Osim likovnom umjetnošću, bavio se i literarnim stvaralaštvom. Objavio je knjigu eseja *Kip bez grive* 1985., a u njegovoj ostavštini sačuvan je velik broj neobjavljenih eseja o likovnoj umjetnosti.

O njegovu djelu objavljene su monografije Danijela Dragojevića, Vladimira Malekovića, Giancarla Paulletta i Tonka Maroevića te Ive Šimata Banova.

Izlagao je na šezdesetak samostalnih i više od 600 skupnih izložaba u zemlji i u inozemstvu, a njegovi radovi nalaze se u mnogim muzejskim zbirkama u Hrvatskoj.

Dobitnik je mnogih nagrada i priznanja, od kojih se ističe Nagrada *Vladimir Nazor* za životno djelo 1986. i Red Danice hrvatske s likom Marka Marulića 1998. godine.

KOSTA ANGELI RADOVANI

London, 6 October 1916 – Zagreb, 27 February 2002

Kosta Angeli Radovani finished his primary and secondary education in Zagreb. He studied at the Accademia di belle arti di Brera in Milan 1934–1938, whilst 1941–1945, he specialized in sculpture with Frano Kršinić, and in print art with Tomislav Krizman. In 1950, he established the Chair for Sculpture at the newly founded Academy of Applied Arts in Zagreb, and remained teaching there until its closure in 1955. He taught at the Faculty of Fine Arts in Sarajevo 1977–1987. As of 1991, he was visiting professor at the International Summer Academy in Salzburg. He was one of the founding members of the Croatian Artists' Association and yearlong member of the Board of the International Association of Plastic Arts (AIAP). He became Fellow of the Croatian Academy of Sciences and Arts in 1992.

In his lifetime, he created around 400 portraits, over 300 portrait medals, more than 800 small-sized sculptures, and around 20 female nudes (Dunja). Moreover, he is author of numerous public monuments, as well as of a print portfolio published in 1960.

In addition to visual art, he engaged in literary creation too. His book of essays entitled *Kip bez grive* (*Sculpture with no Mane*) was published in 1985, whilst numerous unpublished essays on visual art form part of his legacy. Danijel Dragojević, Vladimir Maleković, Giancarlo Pauletto and Tonko Maroević, as well as Ivo Šimat Banov published monographs on his oeuvre.

He participated in around 60 solo exhibitions and more than 600 group exhibitions, at home and abroad. His artworks are in safekeeping at numerous museum collections in Croatia.

He was awarded many prizes and acknowledgements, among others the Vladimir Nazor Life Achievement Award in 1986, and the Order of the Croatian Star with the Effigy of Marko Marulić in 1998.

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