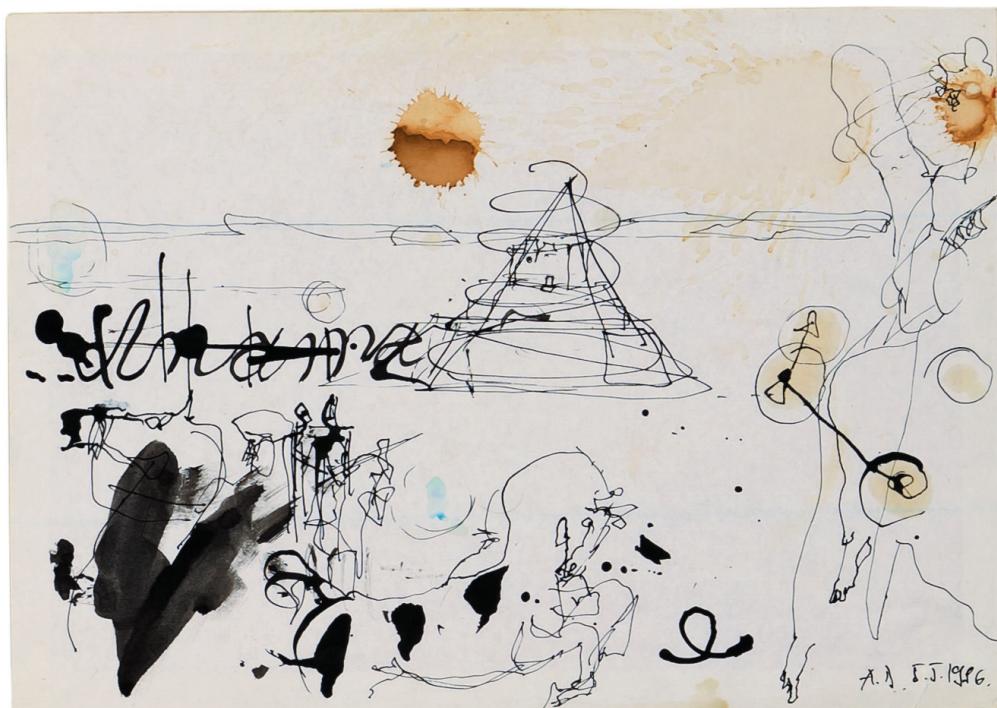


IVAN BRANKO IMROVIĆ

Crtačev dnevnik / The Drawing Artist's Diary



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SVEUČILIŠNA
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U SPLITU



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IN THE UNIVERSITY OF SPLIT LIBRARY

Split, rujan 2018. / September 2018

U ime svih nas u Sveučilišnoj knjižnici u Splitu i u
ime svih onih koji će tek doći duboko zahvaljujemo
akademskom kiparu, crtaču i dragom prijatelju
ove knjižnice, Ivanu Branku Imroviću,
na velikodušnoj donaciji zbirke Crtačev dnevnik,
koju predstavljamo u ovom katalogu.

Mirta Matošić,
ravnateljica Sveučilišne knjižnice u Splitu

*On behalf of all of us at the University of Split Library and
on behalf of all those who are yet to come we are deeply
grateful to sculptor, drawer and dear friend of this Library,*

*Ivan Branko Imrović, for the generous donation of the
Drawers' diary collection presented in this catalog.*

Mirta Matošić,
University of Split Libray Director



Božidar Krležić

Crtačev zagonjnik: Majka i dijete A.D. 1976., 1990., 2018. (komp.)
i Miroslav Krleža, voleći se uvećaj za spomenik "Jagodice"
priprema za ALU

Majka i dijete, priprema za ALU i Miroslav Krleža: crtež za natječaj za spomenik u Zagrebu, 1976., 1990. /
The Mother and child, preparation for the Academy of Fine Arts (ALU) and Miroslav Krleža: drawing for the competition for the monument in Zagreb, 1976, 1990

Predgovor izložbi Ivana Branka Imrovića, 21. rujna 2018. u Sveučilišnoj galeriji »Vasko Lipovac« Sveučilišta u Splitu

Likovni i spoznajni kontrapunkt

»Ako život može biti umjetničko djelo, čemu onda služe umjetnička djela?», zapitao se svojedobno Milan Kundera. I doista, zašto postoji ljudska potreba za likovnim i drugim umjetničkim izražavanjem? Savršenstvo života koje je unaprijed zadano smrću, podsjeća na vrhunski režiranu predstavu u kojoj se stalno trudimo biti glavni glumac s vrlo važnom ulogom, ulogom života, a onda u nekoj fazi životnoga tijeka sve nas vraća na početak. Bolje rečeno, prapočetak od kojega smo cijelu predstavu života bježali, a sve da bi na cilju shvatili kako smo cijelo vrijeme u teatru *apsurda* trčali ukrug i da su i start i cilj u jednoj točki.

Vlastitu formu bitka vrlo često poimamo i prihvaćamo kao zadalu plohu i na njoj živimo u dvije dimenzije, zaboravljujući da smo u krugu života koji u svojoj jednostavnosti nudi toliko kompleksnih mogućnosti, a one se mogu ostvariti jedino kada spoznamo da je ploha zaočljena, sferična. Tek tada dohvaćamo nove dimenzije u kojima naši postupci ne stoje i leže nego plutaju i lebde. I u likovnosti, i u životu. Različiti se ljudi na različite načine nose s predstavom života, a Ivan Branko Imrović svoj je život posvetio likovnosti kroz koju se, na sebi svojstven način, nosi s kontrapunktnim pitanjem - čemu služe umjetnička djela ako sam život može biti umjetnost?

I daje vrlo jednostavan odgovor. Sukladno definiciji, suprotstavlja točku protiv točke kako bi u različitosti našao sklad. Njegovi crteži, njegova čitava likovnost usklađenosť je više različitih dionica, različitih ritmova, različitih

tonaliteta u jedan izvedbeni likovni i spoznajni koloplet. Kako drukčije protumačiti istančano psihološki profilirane i gotovo hladno smirene portrete nastale u grmljavini užasa Domovinskog rata ili pak uporno korištenje klasičnih crtačih i slikarskih tehnika u vremenu kada sve pršti i bliješti od računalne multimedijске renderirane grafike. Još je začudnija njegova velikodušna donacija sjajne kolekcije crteža Sveučilišnoj knjižnici Sveučilišta u Splitu u vremenima kad svatko nastoji negdje nešto »jamiti«! Nije li to odraz njegova likovnog, ali i životnoga *punctum contra punctum*. Suptilni likovni znalac nije se dao zavarati i smetnuti s uma da se svaka likovnost može razložiti do osnovnog crteža, a svaki crtež počinje točkom, najprije u duhu i spoznaji, a potom i na nekom mediju.

A medij on odavno ne doživljava kao dvodimenzionalnu plohu već hrabro uranja u sferične oblike. U njegovu likovnom atmosferičnom svemiru nema prekompleksnih kompozicija, zamršenih formi, višeslojnih podslika, novih tehnika i još novijih, nikad viđenih umjetničkih poruka sa skrivenim slikama u slici. Naprotiv, sve odiše jednostavnosću i mirnoćom toliko da ispod klasične forme sve vrije u titravoj borbi između točaka koje se stapaju u linije, u križanju linija koje se grle i rasprostiru u plohe, u igri sjenovitih mrlja koje sfumatozno i atmosferično grade forme. Iz grafitne pjene izranjaju valovi savršenih crteža koji su u mrežu kompozicije i tkivo forme uhvatili baš ono što je C. Brancusi davno rekao: *Jednostavnost u umjetnosti postizemo spontano dok se približavamo stvarnom smislu stvari.*

prof. dr. sc. Branko Matulić,
prorektor za kvalitetu, kulturu i umjetnost Sveučilišta u Splitu
Split, 29. kolovoza 2018.

A Preface to the Exhibition of Ivan Branko Imrović, on September 21, 2018 at the Vasko Lipovac Art Gallery of the University in Split

The Visual Artistic and Cognitive Counterpoint

»If life can be a piece of art, what is the purpose of artistic works?« - Milan Kundera once asked himself. Indeed, why there is a human need for the visual and other types of artistic expression? The perfection of life which has been predetermined by death reminds of a perfectly staged play in which we are continuously striving to be the protagonists playing the major role, the role of a lifetime, and then at some point in our lifetime we are all back to where we started. In other words, we are back to the very origins from which we used to run through the entire performance of our lifetime in order to realize in the end that we have been running in circles all the time at the *theater of the absurd*, and that both the start and finish meet at the same point.

We often perceive and accept the form of our being as a default surface, and we live on this surface in two dimensions, forgetting that we are within the circle of life providing so many opportunities in its simplicity, and such opportunities can be achieved only when we realize that the surface is round, spherical. It is only then that we can reach the new dimensions where our actions do not stand or rest, but float and levitate, both in visual art and in life. Different people cope with the performance of their lifetime in different ways, and Ivan Branko Imrović has dedicated his life to artistry through which he is coping with the counterpoint issue – what is the purpose of the works of art if life itself can be art - in his own way.

He provides a very simple answer. In accordance with the definition given, he opposes one dot against the other one in order to find harmony in diversity. His drawings and his entire artistic expression represent the harmonization of several different music sections, rhythms, and keys into a single performing visual artistic and cognitive medley. How else could we interpret the finely profiled psychologically and almost showing a stand-offish calm

in the portraits, particularly the ones created in the rubble of the horrors of the Homeland War of Independence, or the persistent use of the standard drawing and painting techniques in times when everything is gleaming and bursting with the multimedia computer graphics. What is even more astounding is his generous donation of the great collection of drawings to the Split University Library today when everyone is trying to scrounge up what they can! This is a reflection of the *punctum contra punctum* of his art, as well as of his life. As a subtle connoisseur of art, he was not deceived nor he forgot that each artistic expression can be broken down to the basic drawing, and that each drawing starts with a single dot, first in spirit and knowledge, and then on a particular medium.

The medium is something that he stopped perceiving as a two-dimensional surface a long time ago, but is boldly plunging into the spherically shaped objects. His artistic atmospheric universe does not contain compositions which are too complex, intricate patterns, multi-layer sub-drawings, new techniques and even more recent artistic messages no one has never seen before with hidden pictures in the pictures. Quite the opposite, everything exudes simplicity and calm to the extent that underneath the standard form everything is boiling in the flickering contest between the dots blending into lines, in the intercrossing of lines embracing each other and spreading out into the surfaces, in the play of the shadowy spots blending in and creating a sfumato and an atmosphere for form shaping. The waves of perfect drawings emerge from the graphite foam. They have caught in the composition net and form tissue that which C. Brancusi stated a long time ago: *The simplicity in art is achieved spontaneously while approaching the actual meaning of things.*

Prof. dr. sc. Branko Matulić, PhD
Vice-rector for quality, culture and art of University in Split
Split, August 29, 2018

Crtačev intimitet

Crtačev intimitet rijetka je pojava koja ostavlja najvrjednije – svježinu umjetničkog djela.

Akademskog kipara i crtača Ivana Branka Imrovića prepoznajemo po dugom i strastvenom kontinuitetu života crtačeve ruke. Postoji zabilješka, negdje davno memorirana, iz pera povjesničara umjetnosti, književnika i slikara Matka Peića, kako su rijetki i najveći iskazali svoj crtači likovni talent istinskim gurmanlukom prema crtežu.

Trag olovke, krede, kista na papiru u Imrovićevu umjetničkom životu i stvaralaštvu jednak je disanju, pogledu, kretanju, govoru, susretu, svakoj misli koja traži, dodiruje, propitkuje, pronalazi, tek slavi ili se prepusta divljenu. Imrović pripada našoj umjetničkoj obitelji majstora likovnih poetika intimiteta kao što su Matija Reljković, Antun Kanižlić, Josip i Ivan Kozarac, Miroslav Kraljević, Vanja Radauš i dr.

U spletu svih kiparevih modelacija prvotna ruka ocrtala je svaki intimni doživljaj i ideju portreta, akta, mora, žene, djeteta, kao i strahote rata i sva moguća stremljenja idealima duhovnog svijeta.

Imrovićevim postupkom, u kojem iz blata rodne Popovčeve pokušava »alkemijskim« procesom crtež i modelacije stvoriti zlato, mogli bismo okarakterizirati sva umjetnikova stremljenja k Ljubavi, Ljepoti, Dobroti, Nježnosti, Bistrini, Miru, Predanosti, Odanosti, Vjernosti....

Crtačeva ruka u najvišem smislu i značenju uvijek je u potrazi za Svetim gralom.

Muza u pokretu crtačeve ruke uvijek je personifikacija Ljubavi. Taj intimni kontakt nije načelo tek jedinke i splate sasvim osobnih okolnosti već se izdiže ponad te postaje univerzalni princip potrage.

Iako okrenut u promatranju prema realnom i izravnom, Imrović uvijek okreće pojavnost opservacije k božanskom, idealnom i vječnom.

Njegovi portreti prisutnih i najbližih, karakteri psihičkih stanja i emotivnih ugođaja i događaja, aktovi nježnih i velurnih modelacija, misli apstraktnih kompozicija koje dijalektički isprepliću život i smrt u intimističkom stvaračkom pristupu i izvedbi visoke likovne poetike doživljavaju preobrazbu u neponovljivo te samim time laskaju jednoznačnici remek djela.

Na svom životnom putu Imrovićeva, crtačeva ruka vrlo je živo vodila dijalog s najvrsnijim istražiteljima i likovnim poetama moderne. Ogledavši se i izmjerivši svoja

stremljenja i snage u portretima i aktovima s Picassom, Kleeom, Miróom i drugima, razgovori i izleti u poznato i usvojeno tek su poslužili sasvim legitimnom ogledavanju snaga likovne izražajnosti i ljepoti likovnog iskaza.

Kiparev nerv vodi Imrovića u avanturu savijenog prostornog crteža, gdje razgovarajući s fenomenom Duchampova *ready madea*, kombinaciji i kompoziciji savijenog crteža u boci, istražuje element vremena i prostora usporеđujući ga s principom kiparskog reljefa.

Promatrajući dug period istraživanja i ustrajnost tog likovnog zahvata koji vraća kipara u paralelni svijet skulpture u kojem crtež komponira i ugrađuje unutar kiparskih modelacija, dolazimo do temeljnog značaja prirode Imrovićeva stvaralaštva, koje ne odvaja crtež iz svijeta skulpturalnih kreacija od svijeta crtačkih zahvata na papiru.

Graficizam jednakom snagom vibrira na svježoj glini njegovih vila, portreta, aktova, figura, mora, kao i na papiru u tragu olovke, krede, ugljena i kista.

Kontinuitet crteža na papiru jednakom snagom dohvaća i one vrijednosti koje kipar postiže modeliranjem u raznim kiparskim materijalima, te posjeduje karakter talenta, hrabrosti i opstojnosti kojim spoznajemo važnost i iznimnost u samoj pojavi likovnog opusa Ivana Branka Imrovića. Imajući u vidu i rijetkost kiparskog crteža u cje-lokupnom razvoju našeg kiparstva od početka XIX. stoljeća pa sve do danas, značaj Imrovićeva crteža postaje esencijalan.

Umjetnik visokih etičkih i estetskih vrijednosti, koji opstaje u čistom svijetu likovnosti snagom i svježinom svog crtačkog impulsa, kao i vječnom potragom u iskazu emocije modelacijom, rijetka je pojava naših prostora i vremena.

Ogroman Crtačev dnevnik u donaciji Sveučilišnoj knjižnici u Splitu ostavlja u baštinu nepresušno likovno blago budućim generacijama, zasigurno udarajući pečat visokim dometima opstojnosti talenta i nepresušnog istraživačkog vrela Ljubavi i entuzijazma za stvaralaštvo, kao i odgovornosti prema naslijedenome.

Dijana Iva Sesarić
U Crikvenici 4. 9. 2018.

The Drawing Artist's Intimacy

The Drawing Artist's Intimacy is a rare occurrence that preserves what is them most valuable - the freshness of the work of art.

Ivan Branko Imrović, an academic sculptor and drawer, is well known for his long and passionate continuity of life of the drawing artist's hand. It is clear from the note recorded a long time ago by Matko Peić, an art historian, writer and painter, that the greatest artists who are few have expressed their drawing talent showing a true passion for the drawing itself.

The life and artistic production of Ivan Branko Imrović as an artist, within which leaving the trace of a pencil, a chalk, and a paintbrush on the paper is like breathing, seeing, moving, talking, and meeting to him, resembling each thought seeking, touching, questioning, finding, celebrating or giving in to admiration. Imrović belongs to our artistic family of masters of the art poetics of intimacy, such as: Matija Reljković, Antun Kanižlić, Josip and Ivan Kozarac, Miroslav Kraljević, Vanja Radauš etc.

In this interweaving of the sculptor's overall modeling, the original hand has delineated each intimate experience and concept of a portrait, a nude, the sea, a female, a child, as well as the horrors of war and all the potential pursuits of the spiritual world ideals.

The method used by Imrović where he is trying to create gold as a spiritual human value by means of an »alchemical« process of drawings and modeling out of the mud of Popovača, his hometown, can depict all the artist's pursuits of Love, Beauty, Kindness, Tenderness, Clarity, Peace, Devotion, Loyalty, Fidelity etc.

The drawing artist's hand, in its supreme form and meaning, is always in search of the Holy Grail.

The Muse in the artist's hand movement is always the personification of Love. This intimate contact is not the principle of an individual or a combination of personal circumstances, but rather it rises above, becoming a universal principle of the pursuit.

Although in his observation the artist faces the real and direct sphere, Imrović always turns the incidence of observation towards the divine, the ideal, and the eternal.

His portraits of the present and the closest ones, the characters of psychological states and emotional atmospheres and events, the nudes showing the gentle and velour-like modeling, the thoughts containing abstract compositions with life and death being dialectically intertwined within an intimate creative approach and the portrayal of the supreme art poetics are transformed into the unrepeatable, thus supporting an unequivocal interpretation of the term masterpiece.

On his journey through life, Imrović's hand as a drawing artist has engaged actively in a dialogue with the top explorers and poets of the art modernism. By showing and measuring his striving and power in the portraits and nudes with Picasso, Klee, Miró and others, the dialogues and trips to the known and the acquired were used to put their power and beauty of artistic expression to the test.

The sculptor's nerve is taking Imrović on an adventure of the bent spatial drawing where, discussing with the ready-made concept of Duchamp, the combination and composition of the bent drawing in the bottle, he is exploring the elements of time and space, comparing them to the sculptural relief principle.

By observing the long period of research and the perseverance of this artistic procedure taking the sculptor back to the parallel world of sculpture where he composes and integrates the drawing within the sculptural modeling, we recognize the fundamental value of nature in the works of Imrović where drawings from the world of sculptural design are not separated from the one of the drawing procedures on the paper.

His graphics vibrate with equal force on the fresh clay of his fairies, portraits, nudes, figures, the sea, as in the traces of a pencil, chalk, charcoal or paintbrush on the paper.

The continuity of the drawing on the paper reaches the values the sculptor gets by modeling in different types of sculptural material with as much vigor, possessing the character of talent, courage and perseverance we recognize the importance and exceptionality of the very oeuvre of Ivan Branko Imrović. Taking into consideration the rarity of sculptural drawings in the overall development of our sculpture since the beginning of the 19th century to this day, the significance of the work of Imrović becomes obvious.

The artist with high ethical and esthetic values striving in the pure world of artistry, with the power and freshness of his drawing impulse, as well as an eternal search of the expression of emotions through modeling, is rarely seen in these areas and in these days.

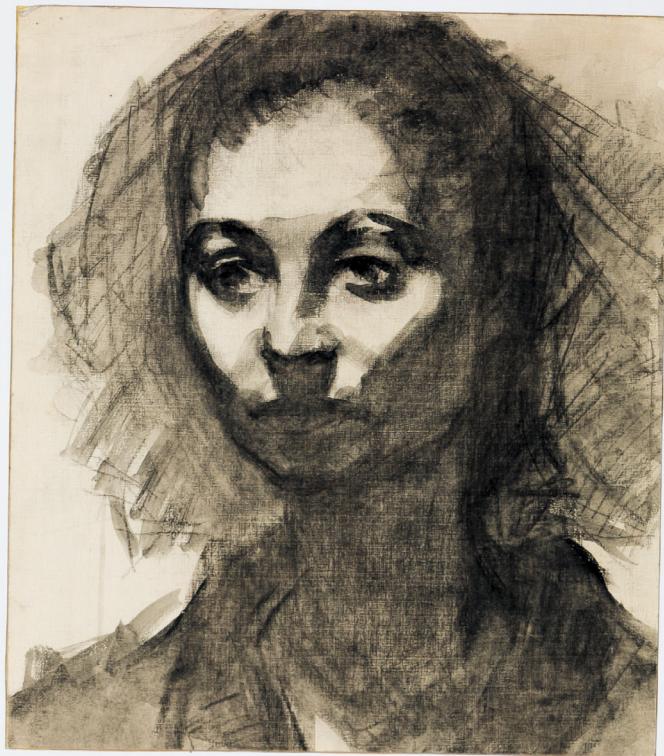
The colossal Drawing Artist's Diary donated to the University Library of the Town of Split is left as an inexhaustible artistic treasure in legacy to future generations, leaving a mark owing to high levels of talent viability and an inexhaustible exploratory source of love and enthusiasm towards the artistic production, as well as the responsibility towards what has been inherited.

Dijana Iva Sesarić
In Crikvenica, on September 4, 2018



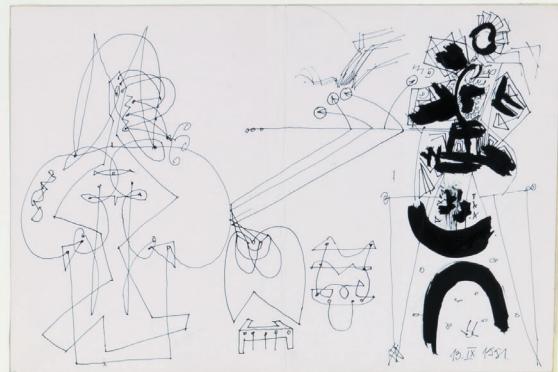
V. B. Hrbová
OBRAZOVÝ KALENDÁŘ
Plesačica
A. B. 1982, konz. Z. M.

Plesačica, 1982. / The dancer, 1982



9.3.86.
Ozbešnikov. Ženski lik u kostimu iz plesne predstave Stolice 1985./86. i ženski lik. Kompozicija 22. 2. 1986.

Plesačica u kostimu iz plesne predstave Stolice ZPA, 1985./86. i Ženski lik. / A dancer wearing the costume from Stolice (eng. Chairs) dance performance by the ZPA, 1985/86 and A Female Figure



Dražen Bošković, Ratni dnevnik, Dnevnik kaosa, Umjetnik i model, Razgovor s Picassoom ... , 1991. / The Diary of War, The Diary of Chaos, The Artist and the Model, A Dialog with Picasso ... , 1991

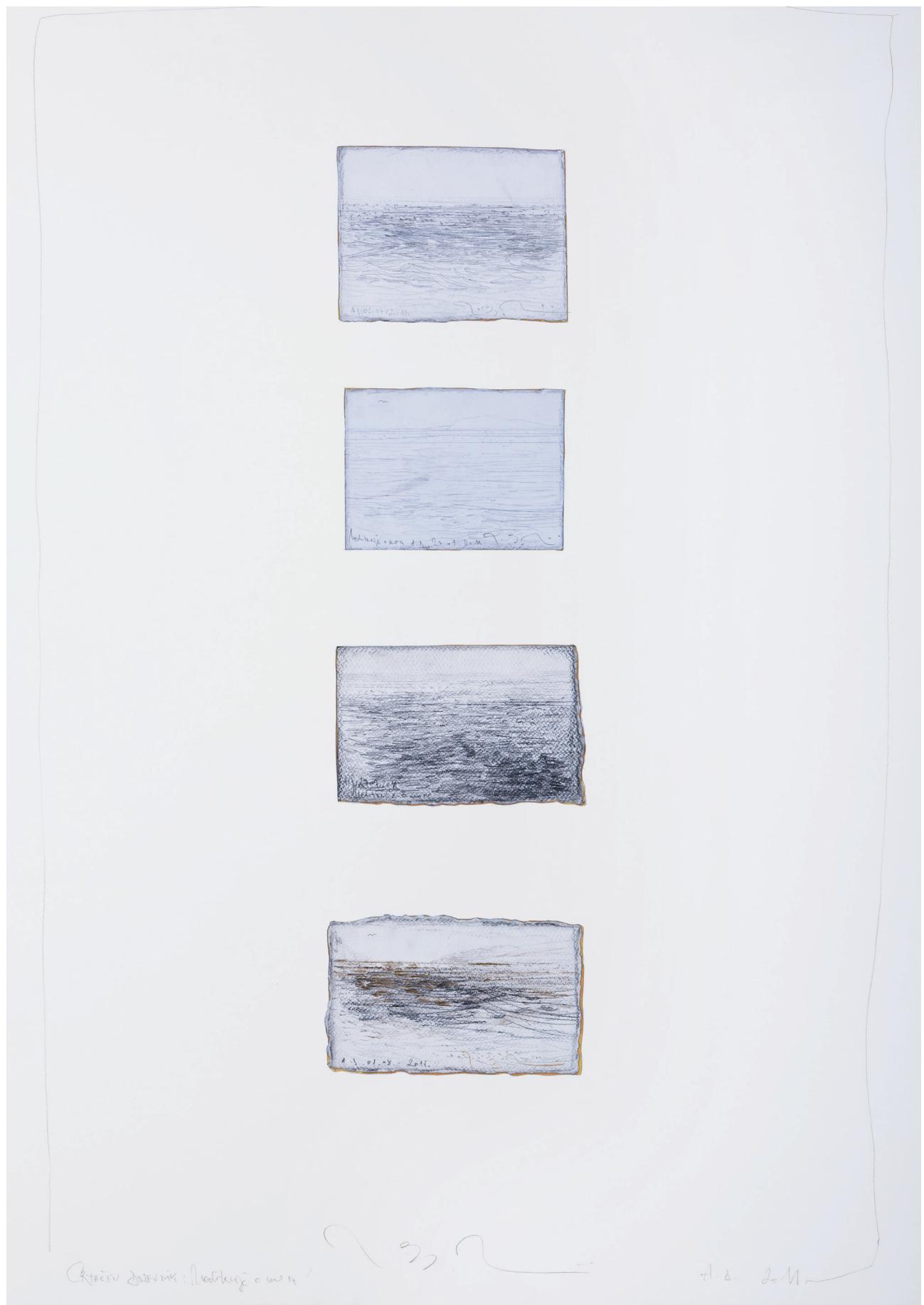
Ratni dnevnik, Dnevnik kaosa, Umjetnik i model, Razgovor s Picassoom ... , 1991. / The Diary of War, The Diary of Chaos, The Artist and the Model, A Dialog with Picasso ... , 1991



U potrazi za svetim: Meditacija Pape Ivana Pavla II., 14. 10. 1994./95. / In Search of the Sacred: Meditation of the Pope John Paul II, October 14, 1994/95



S Budorom na kavi, 2011. / Having coffee with Budor, 2011



Meditacije o moru, 2011. / Meditation upon the Sea, 2011



Imaginarni krajolik [Slavonija, Moslavina], 2011. / *Imaginary Landscape [Slavonia, Moslavina]*, 2011



Modeliranje prirode: Erotica, ples, 2006. / *The Modeling of Nature: Erotica, dance, 2006*



Ogledanje 1, 2001. / *Display nr. 1, 2001*



Ženski lik – Kiparev san, 2001. / *Female Figure – Sculptor's Dream*, 2001



73. AVANTURA
OZAIĆE ŠK. RIK. AVANTURA, ŠK. ŽENE 1.4.1986. Lekcija. 1. d. 20.18.

Avantura, Odiseja, Lik žene, 1986. / Adventure, Odyssey, A female figure, 1986



R. Božidar Heftić
Čarčić žene i Amfisi, DR ŽENE, Razgovor s Picassom..., akv. 1986./89, kompoz. 208.

Avantura, Lik žene, Razgovori s Picassom ..., 1986./89. / Adventure, A Female Figure, A Dialog with Picasso ..., 1986/89



Portret Miljenka Smoje: za kiparski natječaj u Splitu, 2009. / Portrait of Miljenko Smoje: for the sculpture competition in Split, 2009



Croatian Collection : Petar Krešimir IV

Petar Krešimir IV
Drawing, 1995

Magistrat Šibenik II Šibenik, 4.2.1995

Petar Krešimir IV: kiparski natječaj u Šibeniku, 1995. / Petar Krešimir IV: sculpture competition in Šibenik, 1995

Značaj donacije Ivana Branka Imrovića za Grafičku zbirku Sveučilišne knjižnice u Splitu

Oduvijek je darivanje raznovrsne građe, kako od pojedinača tako i ustanova, za knjižnice značio jedan od važnih oblika izgradnje fonda, ali i potvrdu vrijednosti u zajednici. Ono što akademskog kipara i crtača Ivana Branka Imrovića povezuje sa »svijetom knjižnica«, svakako je darivanje 85 djela iz opusa *Crtičev dnevnik* Sveučilištu u Splitu i njegovoj knjižnici. Kako bismo ukazali na značaj toga čina za Grafičku zbirku, donosimo kratki pregled njezina postanka i sadržaja. Podsjetimo, splitska je Sveučilišna knjižnica sljednica *Gradske biblioteke* osnovane 1903. od splitske općine. Začetke same Grafičke zbirke nalazimo već u nacrtu *Statuta Gradske biblioteke* iz 1913. koji, određujući sadržaj i način upravljanja knjižnom građom, uz ostalo spominje - *risarije i rezbarije*. Tijekom proteklih gotovo 12 desetljeća, dijeleći s knjižničnim fondom u cjelini poticajne, ali i ograničavajuće okolnosti, *Grafička je zbirka* prošla dva razvojna puta. U prvom razdoblju, od 1903. do 1946., dugogodišnji ravnatelj prof. Dušan Manger sustavno je brinuo o sabiranju umjetničke i likovno-dokumentarne građe. Pri tome je imao podršku splitske općine i mnogih uglednika, primjerice književnika Milana Begovića te knjižara Vida Morpurga, čijim je posredovanjem 1926. kupljena u Trstu vrijedna mapa crteža dalmatinskih gradova, djelo vojnog inženjera i graditelja venecijanskih utvrdi Josipa Santinija iz 1666./1668., danas u Muzeju grada Splita. Tako je Knjižnica, smještena u palači Bernardi, na Pisturi, do 1945., što darom a što kupnjom od inozemnih i domaćih antikvara te pojedinaca, prikupila vrijednu građu, koja tada još nije bila izdvojena u zasebnu zbirku, već su primjerice neke od grafičkih mapa bile dio fonda i inventara omeđenih publikacija. Kako su nakon Drugoga svjetskog rata, prema smjernicama tadašnje kulturne politike, mnoge ustanove dio svog fonda privremeno i/ili trajno ustupale onima u osnivanju, tako je i Knjižnica 1946. ustupila splitskom gradskom muzeju između ostalog fonda i onaj umjetničkog sadržaja. Od tada započinje drugo razdoblje Grafičke zbirke u novim prostornim uvjetima nekadašnje *Lega Nazionale* (Zagrebačka 3), a od 2009. u namjenski izgrađenom knjižničnom objektu na Sveučilišnom kampusu (R. Boškovića 31). U tom se razdoblju preostala umjetnička građa izdvaja u zasebnu

zbirku, koja sada sadržava više podzbirki: crteže, grafike, plakate, razglednice/čestitke, fotografije/dijapoitive, kalendar, reprodukcije umjetničkih djela te kao priručnu građu kataloge likovnih izložbi. Fond se većinom gradio obveznim primjerkom priručne građe i ponekim darom, dok je kupnja izvornih umjetničkih djela izostala. Stoga sustavno planiranje razvoja Grafičke zbirke, koja je tada, kao i danas, sa zbirkama starih knjiga i rukopisa te kartografskom i glazbenom zbirkom činila Odjel specijalnih zbirki, nije bilo moguće i ona je stagnirala. Unatoč sve му, iako nevelik po opsegu i umjetničkom sadržaju, taj fond prati tijekove stilskih pravaca u umjetnosti od 18. do 20. stoljeća i neupitne je vrijednosti. O tome svjedoče ne samo imena autora djela već i ustanova koje su iskazivale interes za proučavanje te građe. Spomenimo stoga nekoliko starih majstora čija su djela zastupljena: austrijskog baroknog arhitekta Johanna Bernharda Fischera von Erlacha, nizozemskog bakrorezca Johanna Blaeua, francuskog slikara Louisa-François Cassasa, talijanske grafičare Giuseppea Filosia te Jacopoa i Isabellu Piccini. Slijede austrijski slikar i grafičar Wilhelm Sauer te njemački grafičar i litograf Frank Sepp. Od domaćih osobito su zastupljeni splitski autori: Andjelo Uvodić, Ivo Tijardović, Silvije Bonacci Čiko, Radovan Tommaseo, Rudolf Bunk te Antun Zuppa, Kažimir Hraste, potom Boris Ljubičić, Gorki Žuvela. U razdoblju od 1959. do 2017. građa iz Zbirke predstavljena je na više tematskih izložbi koje je upriličila sama Knjižnica, kao i druge institucije u zemljii i inozemstvu s kojima je Knjižnica surađivala kao posuditelj. U Splitu to su bili Galerija umjetnina i Muzej grada, a u Zagrebu Muzej za umjetnost i obrt, Klovićevi dvori te uz njih posredno Prag i Gorica. Nastojeći prevladati navedena ograničenja u razvoju Zbirke, a s obzirom na mogućnosti pohrane i predstavljanja umjetničke građe prema suvremenim standardima koje je trebalo pružiti novo zdanje, Sveučilišna knjižnica obratila se još 2006. nekolicini umjetnika i kolezionara. Iako je tada odaziv izostao, uprava Sveučilišta u Splitu, a s vremenom i sami umjetnici, prepoznali su Knjižnicu kao mjesto koje umjetničkim djelima može dati nove sadržaje i vrijednosti.

Umjetnik čije je djelo dobro znano ovdašnjoj likovnoj publici - Ivan Branko Imrović, među prvima je iz svoga crtačkog opusa od oko 5000 djela nadahnuto izdvojio bogati dio naslovljen *Crtačev dnevnik*. Ova donacija, koje *Popis* donosimo u prilogu, najveća je donacija umjetničke građe u povijesti naše Knjižnice, koja je ne samo obogatila fond već je vrsnoćom crtačkog izraza dala nužno potrebnu mjeru sadržaju Zbirke, ne zaboravljajući pritom, uz

opće motive pojedinih ciklusa iz umjetnikova opusa, ni zavičajnu komponentu zbirke *Dalmatica* koju Knjižnica njeguje još od svojih početaka. Stoga, zahvalni »zlatnoj ruci«, voljeli bismo vjerovati kako je u suglasju ranijih djebla i ove donacije započelo »treće« razdoblje sustavnog razvoja Grafičke zbirke Sveučilišne knjižnice u Splitu te da su otvoreni novi vidici.

Mihaela Kovačić

The Importance of the Donation of Ivan Branko Imrović to the Graphic Collection of the Split University Library

The donation of different types of items from both individuals and institutions has always been one of the most important forms of enhancing the collection of the libraries, as well as the confirmation of the value they provide to the community. What connects the academic sculptor and drawing artist Ivan Branko Imrović to the »world of libraries« is certainly the donation of 83 works of art from his oeuvre entitled *The Drawing Artist's Diary* to the University in Split and the University Library. In order for us to stress the importance of such an act to the Graphic Collection, we provide herewith a brief overview of its origin and content. We wish to remind you that the University Library in Split is the successor to the *City Library* established in 1903 by the Municipality of Split. The Graphic Collection originated from the draft *City Library Statute* in 1913, which, in addition to specifying the content and the method for managing the library items, contains the drawings (cro. sl. *risarije*) and sculptures (cro. sl. *rezbarije*). During the past 12 decades or so, sharing both the stimulating and restrictive circumstances with the library collection, the *Graphic Collection* underwent two development stages. In the first time period, between 1903 and 1946, Professor Dušan Manger who remained the Library Director for many years, systematically collected artistic and documentary items. In so doing, he had a great support from the Municipality of the Town of Split and many dignitaries, such as the writer Milan Begović and the bookstore owner Vid Morpurgo, who brokered the purchase of the map with the drawings of Dalmatian towns in Trieste in 1926. The map was drawn by Josip Santini, a military engineer and a builder of a Venetian fortresses in 1666/1668, and today it is stored in the Museum of the Town of Split. Thus, the Library was situated at the Bernardi Palace, in Pistura, until 1945, and has extended its valuable collection through both donation and purchase from international and local antiquarians and individuals. It was not gathered into a separate collection at that time, but rather some of the maps containing graphics were part of the collection and monographs. Since following World War II numerous institutions used to temporarily and/or permanently concede a part

of their collections to the newly established ones according to the guidelines of the former cultural policy, thus in 1946, among other collections, the Library conceded to the City Museum of Split its works of art. This is when the other period of the Graphic Collection begins at new premises of the former Italian association entitled *Lega Nazionale* (with address in Zagrebačka St. Nr. 3), and since 2009 it has been relocated to the purpose-built premises of the library facilities at the University campus (with address in R. Boškovića St. Nr. 31). In this period, the remaining works of art have been gathered into a separate collection which now contains several sub-collections, such as: drawings, graphics, posters, postcards/greeting cards, photographs/slides, calendars, artwork reproductions, and art exhibition catalogs as reference sources. The Library collection has been developed mostly through the legal deposit of reference books and occasional donations, with no purchase of the original works of art. Therefore, the systematic planning of the development of the Graphic Collection that at that time, as today, together with the collections of old books and manuscripts, as well as the cartographic and music collection, was part of the Special Collections Department, was not possible and it stagnated. Nevertheless, although the collection is rather small in terms of its volume and artistic content, it follows the courses of artistic directions in art from the 18th to the 20th century, and its value is unquestionable. This is evident in not only the names of the authors of the included pieces of art, but also in the ones of the institutions that have expressed their interest in studying the library collection. Let us mention just a few of the old masters whose works are represented: Johann Bernhard Fischer von Erlach – an Austrian Baroque architect, Johann Blaeu – an engraver from the Netherlands, Louis-François Cassas – a French painter, Giuseppe Filosi and Jacopo and Isabella Piccini – Italian graphic artists, Wilhelm Sauer – an Austrian painter and graphic artist, and Frank Sepp – a German graphic artist and lithographer. Among the local artists, the ones from the Town of Split are particularly represented. They are as follows: Andjelo Uvodić, Ivo Tijardović, Silvije Bonacci Čiko, Radovan

Tommaseo, Rudolf Bunk, Antun Zuppa, Kažimir Hraste, Boris Ljubičić, and Gorki Žuvela. In the period from 1959 to 2017, the Collection was presented at several thematic exhibitions organized by the Library itself, as well as the other institutions in Croatia and abroad with which the Library cooperated as a Lender. The ones located in Split are the Gallery of Fine Arts and the City Museum, and the ones in Zagreb include the Museum of Arts and Crafts, and Klovićevi dvori, with the Towns of Prague and Goriza being included through indirect cooperation. In an effort to overcome the said limitations in the development of the Collection, and considering the storage capacity and the ability to exhibit the artistic works it contains according to modern standards the new building was to provide, in 2006 the University Library turned to several artists and collectors for help. Although at that time it received a poor response, the Split University authorities, and later on the artists themselves, have recognized the Library as a place where they can add new content and value to their works of art.

Ivan Branko Imrović - the artist whose work is well-known to the local visual art audience, was the first one to extract a part of his rich drawing oeuvre containing 5000 works of art, having donated a significant part of his collection entitled *The Drawing Artist's Diary*. The said donations, *The List* of which is attached herewith, represent the biggest donations of the works of art in the history of our Library that not only enriched our collection, but owing to the excellence of its drawing expression they ascribed greater value to the Collection, and in addition to the general motives of specific cycles of the Artist's oeuvre, they have taken into account the native component of the *Dalmatica* collection the Library has preserved since its foundation. Therefore, we are very grateful to the »Gold Hand«, and we believe that integrating the former pieces of art and this donation has contributed to the emergence of the »third« period of the systematic development of the Split University Library Graphic Collection, with new prospects pursue.

Mihaela Kovačić

POPIS DONACIJE CRTAČEV DNEVNIK

Donaciju dijela opusa Ivana Branka Imrovića *Crtanje dnevnik* čine dvije temeljne kompozicije. Prva, *Crtanje dnevnik: Splitska kompozicija* (2018. – 1976. A. D.) sadrži cikluse: *Modeliranje mora, Modeliranje prirode; Dnevnik kaosa, U potrazi za svetim*; natječajne radove za spomenike, radove s Akademije te *Crteže u boci i tegli*. Druga je kompozicija *Crtanje dnevnik: Lik žene* (1986. – 1989. A. D.). Svi 165 crteža sadržanih u ovim kompozicijama nastalo je u razdoblju od 1976. do 2018. te oblikovano u 85 djela - na papiru (100 x 70) i kao ready-made (boce i tegle), većinom 2018. godine. Jedinice djela u *Popisu* slijede kronološki, dok su njihovi naslovi, kao i vrste tehnika, preuzeti od autora. Unutar opisa ponavljajući su podatci izostavljeni, a posebnosti navedene. U *Grafičkoj zbirci* Sveučilišne knjižnice u Splitu donacija se nalazi na signaturi: Gr 15/1-85.

CRTAČEV DNEVNIK:

I. SPLITSKA KOMPOZICIJA (2018. – 1976. A. D.)

Gr 15 / 1-60

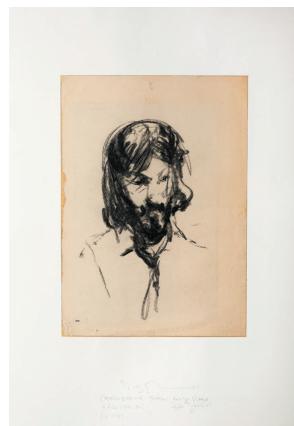
Crteži s Akademije likovnih umjetnosti u Zagrebu.



1. Majka i dijete, priprema za ALU i Miroslav Krleža: crtež za natječaj za spomenik u Zagrebu, 1976., 1990.
Kompozicija: 2 crteža. – Tuš i drvce, olovka i tuš. – 25,5 x 22 cm ; 7,5 x 9,5 cm.



2. Crtež sa ALU 1977. - 83., Akt (Branko), 1979.
Crtež. – Ugljen. – 59,5 x 42,5 cm. – Datirano: 1979.



3. Portret kolege Nikole Bilića Jeličića, na ALU (1977. - 83.), 1980.
Crtež. – Ugljen. – 59,5 x 42 cm. – Datirano: 1980.



4. Francuzica, model na ALU 1977./80.
Kompozicija: 3 fragmenta. – Ugljen i bijela boja (kist). – [50 x 78 cm].



5. Umjetnik i model: Crtež sa ALU / majstorica, 1983./86.
Kompozicija: 4 crteža. – Tuš i pero, lavirani bajc. – 21 x 29 cm.



6. Plesačica, 1982.
Crtež. – Tuš i pero. – 22 x 15 cm.



7. Plesačica u kostimu iz plesne predstave Stolice ZPA, 1985./86. i Ženski lik.
Kompozicija: 2 crteža. – Ugljen i lavirani tuš, tuš i pero. – 39 x 34 cm ; 11,5 x 7,5 cm (paspartu 15 x 21 cm).



8. Autoportret u JNA u Sinju i Sjećanje na jednu zimu, 1984.
Kompozicija: 2 crteža. – Ugljen, grafitna olovka i olovka. – 71 x 49,5 cm ; 16 x 7,5 cm. – Datirano: 3. 1984. 1995. i 2000.

Dnevnik kaosa. U potrazi za svetim.



9. Avantura, Odiseja, Razgovor s Picassom, Umjetnik i model, 1990.
Kompozicija: 2 crteža. – Lavorani tuš (suhi kist i držalo). – 30 x 42 cm ; 20,5 x 29 cm.



10. Ratni dnevnik, Dnevnik kaosa, Umjetnik i model, Razgovor s Picasso..., 1991.
Kompozicija: 3 crteža. – Tuš (pero i kist) i srebrna boja. – 20 x 29,5 cm i 22,5 x 31,5 cm. Datirano: 13. 9. i 15. 12. 1991.



11. Dnevnik kaosa, U potrazi za svetim, Scene oko Golgote, 1992.
Kompozicija: 2 crteža. – Lavorani tuš s kavom (kist i pero). – 25 x 35,5 cm. – Naslov uz crtež 2: Stop the war! – Datirano: 29. 7. i 1. 8. 1992.



12. U potrazi za svetim, 1996.
Kompozicija: 2 crteža. – Lavorani tuš s kavom (kist i pero). – 21 x 29,5 cm.



13. U potrazi za svetim, [Kula Babilonska], 1996.
Crtež. – Lavorani tuš i kava (pero). – 20,5 x 29 cm. – Datirano: 5. 5. 1996.



14. U potrazi za svetim, [Isusov ulazak u Jeruzalem], 1996.
Crtež. – Lavorani tuš (pero). – 20,5 x 29 cm.



15. U potrazi za svetim: Meditacija Pape Ivana Pavla II., 14. 10. 1994./95.
Crtež. – Lavorani tuš crni i u boji (pero i kist). – 70 x 50 cm.



16. Iz obiteljskog života: Doručak i Autoportret, 1997.
Kompozicija: 2 crteža. – Kemijska i drvena olovka, grafit. – 20 x 29 cm. – Datirano: 21. 11. i 27. 12. 1997.



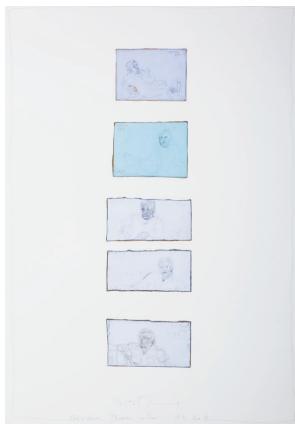
17. Portreti kolega iz ŠPUD – N. Matijević i I. Kiš, 1998.
Kompozicija: 2 crteža. – Art pen. – 20 x 29 cm. – Datirano: 30. 6. 1998.



18. Slikar Borić u ateljeu na Oboju, 1994.
Crtež. – Olovka i krejona (smedji i crni). – 35,5 x 50 cm.



19. S Budorom na kavi, 2011.
Kompozicija: 5 crteža. – Olovka, olovka i krep traka, laverung kava. – 10,5 x 16 cm i 10/12 x 17,5 cm. – Naslov uz crtež 2: Ingrid u Makarskoj. – Datirano: 15. 3., 6. i 8. 5.; 5. 7. i 7. 8. 2011.

**20. S Budorom na kavi, 2011.**

Kompozicija: 5 crteža. – Olovka i drvena boja (zlatna). – 12 x 16,5 cm ; 12,5 x 17,5 cm ; 10 x 19,5 cm. – Datirano: 27. 5. ; 30. 6. , 12. i 14. 7. 2011.

**21. Portret slikara Davorina Radića, 2011./12.**

Kompozicija: 4 crteža. – Olovka, drvena boja (zlatna), laverana kava i glina. – 9 x 12,5 cm ; 12 x 16 cm ; 13 x 17/18 cm. – Datirano: 17. 3. i 29. 9. 2011.; 11. 6. 2012.

**22. Slikar Željko Lapuh u kavanici, 01.**

04. 2018.

Crtež. – Drvena boja (zlatna). – 22 x 36 cm.

Modeliranje mora. Modeliranje prirode. Erotica.

**23. Modeliranje mora, 2001.**

Kompozicija: 4 crteža. – Olovka. – 14 x 20 cm. – Datirano: 11./12. 8. 2001.

**24. Modeliranje mora, 2001.**

Kompozicija: 3 crteža. – Keramička olovka i art pen. – 14 x 20 cm ; 29,5 x 42 cm. – Datirano: 3. 4. i 13. 8. 2001.

**25. Modeliranje mora, meditacije,**

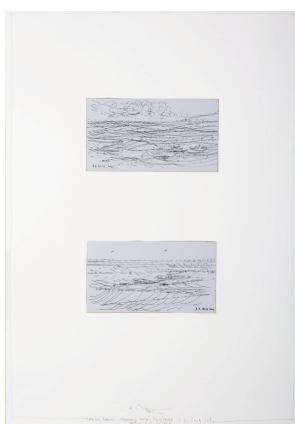
2001.-05.

Kompozicija: 2 crteža. – Keramička olovka i art pen. – 20,5 x 29,5 cm ; 29,5 x 42 cm. – Datirano: 22. 8. 2001.

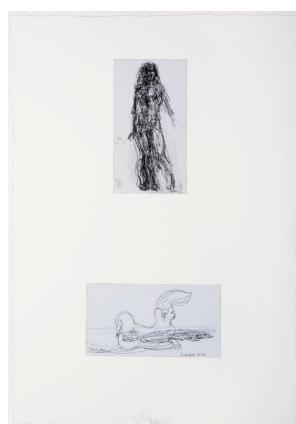
**26. Modeliranje mora, meditacije i**

metamorfoze, 2004.

Kompozicija: 2 crteža. – Olovka. – 21 x 31,5 cm. – Datirano: 2004.

**27. Modeliranje mora – meditacije, 2004.-05.**

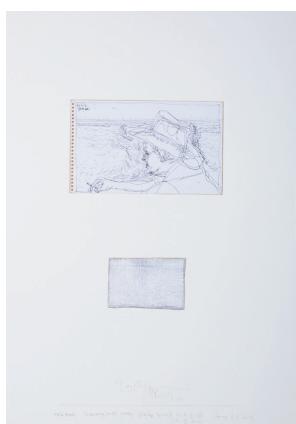
Kompozicija: 2 crteža. – Keramička olovka. – 17 x 31 cm ; 17 x 30,5 cm. – Datirano: 11. 8. 2004. i 22. 5. 2005.

**28. Modeliranje prirode – vila, Modeliranje mora ..., 2005.**

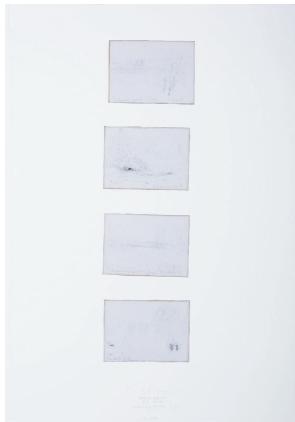
Kompozicija: 2 crteža. – Keramička i srebrna olovka, laverung. – 31,5 x 17 cm. – Datirano: 21. 7. 2005.

**29. Meditacije o moru, 2011.**

Kompozicija: 4 crteža. – Olovka, art pen, zlatna boja. – 13 x 17 cm ; 12 x 16,5 cm ; 12 x 18 cm ; 11,5 x 19 cm. – Datirano: 1. 6., 27. 7. i 1. 8. 2011.

**30. Modeliranje mora, Portret slikara Borića, 2011. i 2016.**

Kompozicija: 2 crteža. – Olovka i keramička olovka. – 12 x 18 cm ; 22 x 36 cm. – Naslov uz crtež 1: Meditacije o moru. – Datirano: 28. 7. 2011. i 2016.



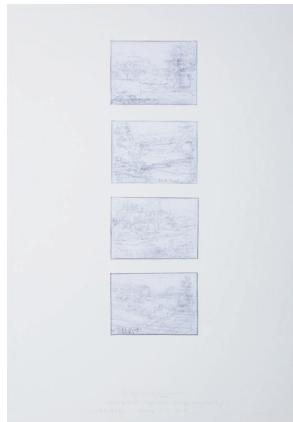
31. Modeliranje prirode: Zima, 2011.

Kompozicija: 4 crteža. – Olovka. – 14,5 x 20 cm. – Datirano: 21. i. 23. 12. 2011.



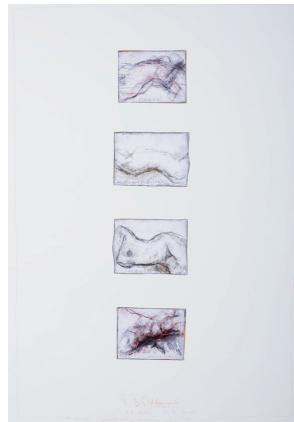
32. Imaginarni krajolik [Slavonija, Moslavina], 2011.

Kompozicija: 8 crteža. – Olovka, sepija i zlatna boja. – 18 x 13 cm. – Datirano: 20., [25., 27.] i 30. 11., [6.], 8. i 9. 12. 2011.



33. Modeliranje prirode, Imaginarni pejzaži [Moslavina], 2012.

Kompozicija: 4 crteža. – Grafitna olovka. – 15 x 20 cm. – Datirano: 8. i 12. 3. 2012.



34. Modeliranje prirode, Modeliranje mora, Torzo ..., 2012.

Kompozicija: 4 crteža. – Olovka, sepija i drvena boja (zlatna), kreda u boji. – 12 x 16/17 cm. – Naslov uz crtež 2: Ležeći torzo, pejzaž. – Datirano: 8. 6. i 28. 7. 2012.



35. Modeliranje prirode, Modeliranje mora, Torzo, 2012./13.

Kompozicija: 4 crteža. – 12,5 x 17,5 cm ; 18 x 13 cm. – Olovka grafitna i zlatna boja. – Datirano: 28. 7. 2012. i 1. 1. 2013.



36. Modeliranje mora – meditacije, 2012./13.

Kompozicija: 3 crteža. – Olovka. – 16/17 x 12,5 cm. – Datirano: 8. i 9. 2. 2012., 6. 1. 2013.



37. Modeliranje prirode: Erotica, ples, 2006.

Crtež. – Keramička olovka, lavirani tuš i kava. – 32 x 23 cm.



38. Erotica i ples, 2007., 2012.

Kompozicija: 2 crteža. – Olovka, gлина i kava. – 12,5 x 18 cm ; 28,5 x 24,5 cm. – Naslov uz crteže 1: Snježanin ples; 2: Erotica, plesačica, modeliranje prirode. – Datirano: 29. 4. 2012. i 19. 3. 2007.



39. Akt, 2008.-2012.

Crtež. – Ugljen. – 100 x 71 cm.



40. Akt, 2008.-2012.

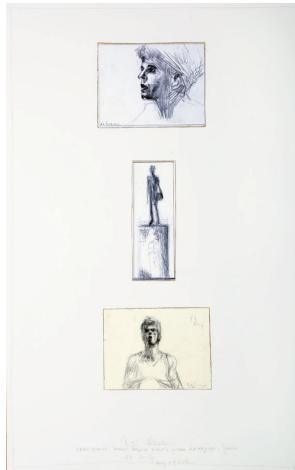
Crtež. – Ugljen. – 71 x 100 cm.

Natječajni radovi



41. Petar Krešimir IV: kiparski natječaj u Šibeniku, 1995.

Crtež. – Grafit, krejon, srebrna i bijela boja. – 50 x 70 cm. – Datirano: 13. 10. 1995.



42. Portreti Dražena Petrovića, povodom kip.[arskog] natječaja u Šibeniku, 2007.

Kompozicija: 3 crteža. – Olovka. - 17,5 x 25 cm ; 25 x 10 cm. – Datirano: 16. 9. 2007.



43. Dražen Petrović: crteži za natječaj u Šibeniku, 2007.

Kompozicija: 5 crteža. – Olovka i drvena boja. – 25 x17 cm ; 18,5 x 22 cm. – Datirano: 16., 18. i 25. 9. i 3. 10. 2007.



44. Portret Markantuna de Dominisa: s kiparskog natječaja u Splitu, 2009.

Crtež. – Olovka. – 20 x 14,5 cm. – Datirano: 22. 7. 2009.



45. Portret Miljenka Smoje: za kiparski natječaj u Splitu, 2009.

Kompozicija: 6 crteža. – Olovka. – 12 x 17,5 cm ; 13 x 17,5 cm ; 16 x 17,5 cm. – Datirano: 20. i 21. 7. 2009.



46. Crtež [portret Mihovila Pavlinovića] s kip.[arskog] natječaja u Splitu, 2009.

Kompozicija: 4 crteža. – Olovka i drvena boja (zlatna). – 11,5 x 16 cm ; 17 x 12 cm. – Datirano: 22. 7. i 5. 9. 2009.



47. Golubovi na Trgu B. Jelačića za spomen obilježje u Popovači, 2011./12.

Kompozicija: 2 crteža. – Grafit i olovka. – 16 x 25,5 cm ; 17,5 x 23,5 cm.



48. »Zlatna ruka », 2016.

Crtež. – Drvena boja (zlatna). – 18 x 25 cm. – Datirano: 27. 8. 2016.

Crteži u boci i tegli (1998. – 2018.)



49. Ženski lik.
Crtež. – Tuš. – v. 33 cm. – Datirano: 21. 3. [19]90.



50. [Bez naslova]
Crtež. – Tuš. – v. 33 cm.



51. Andrej Tarkovski i William Faulkner.
Crtež. – Grafit, tuš, drvena boja i tehnička olovka. – v. 26 cm. – Zapisi na crtežu: Stop the war in Croatia; [Očenaš]. – Datirano: 4. 2. 1992. i 14. 10. 2017.



52. Nikola Bulić Jeličić, student slikarstva na ALU.
Crtež. – Kreda. – v. 33 cm. – Datirano: 1980/1982.



53. Kiparev san
Kompozicija: 2 crteža. – Olovka i kemijska olovka. – v. 31 cm.



54. Kiparev san
Kompozicija: 2 crteža. – Olovka i tuš. – v. 31 cm.



55. Ogledanje 1
Kompozicija: 2 crteža. – Olovka i keramička olovka. – v. 31 cm. – Datirano: 7. 3. 2001.



56. Ogledanje 2
Kompozicija: 2 crteža. – Olovka, keramička olovka i tuš. – v. 31 cm. – Datirano: 11. 2001.



57. Ženski lik
Kompozicija: 2 crteža. – Grafit i olovka, drvene boje. – v. 31 cm. – Datirano: 13. 2. 2001.



58. Ženski lik – Kiparev san
Crtež. – Tuš i olovka. – v. 31 cm. – Datirano: 27. 3. 2001.



59. Ženski lik i more
Kompozicija: 2 crteža. – Tuš u boji, kist i pero. – v. 31 cm. – Datirano: 4. 4. 2001.



60. [Objekt]
Crtež. – Tehnička olovka. – v. 31 cm. – Zapis na poledini crteža. – Datirano: 21. 3. 2001.

II. LIK ŽENE (1986. – 1989.) Gr 15 / 61-85



61. Avantura, Odiseja, Lik žene, 1986.
Crtež. – Ugljen i prešani ugljen. – 70 x 50 cm.



62. Avantura, Lik žene, Razgovori s Picassom ..., 1986.
Crtež. – Ugljen, prešani ugljen i gumica. – 70 x 50 cm.



63. Lik žene, Avantura, Odiseja, Razgovori s Picassom ..., 1986.
Crtež. – Ugljen. – 67 x 47 cm.



64. Avantura, Lik žene, Razgovori s Picassom, Tartagliom ..., 1986.
Crtež. – Kreda u boji i grafit. – 70 x 50 cm.



65. Avantura, Ženski lik, Razgovor s Picassom, Modiglinjem, Tartagliom, 1986.
Crtež. – Ugljen. – 70 x 50 cm. – Datirano: 18. 11. [19]86.



66. Avantura, Ženski lik, Razgovori s Picassom, Šebaljem, Tartagliom, 1988.

Crtež. – Kreda u boji. – 70 x 50 cm.



67. Avantura, Ženski lik, Razgovori s Picassom, Modiglinjem, Tartagliom, 1988.

Crtež. – Kreda u boji. – 70 x 50 cm.



68. Razgovori s Picassom, Šebaljem, Tartagliom, 1988.
Crtež. – Kreda u boji i pastel. – 70 x 50 cm.



69. Lik žene, Avantura, Odiseja, Razgovor s Picassom ..., 1988.
Crtež. – Kreda u boji i pastel. – 70 x 49,5 cm. – Datirano: 21. 1. [19]88.



70. Lik žene, Avantura, Odiseja, Razgovor s Picassom, 1988.
Crtež. – Ugljen i gumica. – 70 x 50 cm. – Datirano: 1. 2. [19]88.



71. Lik žene, Avantura, Odiseja, Razgovor s Picassom ..., 1988.
Crtež. – Krejon, kreda u boji. – 70 x 49,5 cm. – Datirano: 14. 1. [19]88.



72. Avantura, Ženski lik, Razgovori s Picassom, Modiglinjem, Kleeom, 1988.
Crtež. – Ugljen. – 70 x 50 cm. – Datirano: 1988.



73. Avantura, Ženski lik, Razgovori s Picassom, Velasquezom, Matisseom, Kleeom, 1988.
Crtež. – Ugljen. – 70 x 49,5 cm. –
Datirano: 1. 2. [19]88.



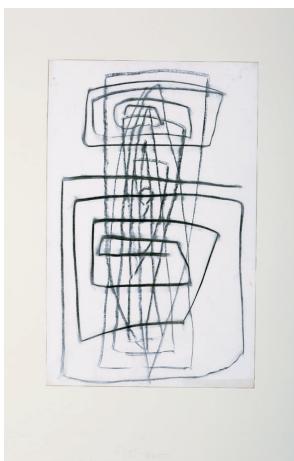
74. Avantura, Razgovori s Picassom, Lik žene, Mačka, 1988.
Crtež. – Ugljen. – 70 x 50 cm.



75. Lik žene, Avantura, Odiseja, Razgovor s Matisseom i Picassom, 1986./88.
Crtež. – Ugljen i kreda u boji. – 70 x 49,5 cm.



76. Lik žene, Avantura, Odiseja, Razgovor s Kleeom ..., 1986./88.
Crtež. – Ugljen. – 70 x 49,5 cm.



77. Lik žene, Avantura, Odiseja, Razgovor s Kleeom ..., 1986./88.
Crtež. – Ugljen. – 70 x 49,5 cm.



78. Avantura, Lik žene, Razgovori s Picassom ..., 1986./89.
Crtež. – Ugljen. – 70 x 50 cm.



79. Lik žene, Avantura, Odiseja, Razgovor s Matisseom ..., 1986./89.
Crtež. – Ugljen i prešani ugljen. – 70 x 50 cm.



80. Lik žene, Avantura, Odiseja, Razgovor s Picassom, Marinijem, 1986./89.
Crtež. – Ugljen i prešani ugljen. – 70 x 50 cm.



81. Lik žene, Avantura, Odiseja, Razgovor s Picassom ..., 1986./89.
Crtež. – Ugljen, pastel i kreda u boji. – 70 x 50 cm.



82. Ženski lik, Avantura, Odiseja, Razgovor s Picassom, Tartagliom, Šebaljem, 1986./89.
Crtež. – Suh pastel i kreda u boji. – 70 x 50 cm.



83. Avantura, Lik žene, Razgovori s Picassom, Tartagliom ..., 1986./89.
Crtež. – Ugljen i prešani ugljen. – 70 x 50 cm.



84. Avantura, Lik žene, Razgovori s Picassom ..., 1986./89.
Crtež. – Ugljen. – 70 x 50 cm.



85. Avantura, Lik žene, Razgovori s Picassom, Tartagliom ..., 1989.
Crtež. – Krejon, sepija i ugljen. – 70 x 55 cm. – Datirano: 16. 2. [19]89.

Popis sastavile: Mihaela Kovačić i Abra Papić

DONATION LIST OF THE DRAWING ARTIST'S DIARY

The donation of a part of the oeuvre of Ivan Branko Imrović entitled *The Drawing Artist's Diary* contains two basic compositions. The first composition within *The Drawing Artist's Diary: Split Composition (Splitska kompozicija)* (2018 – 1976 A. D.) contains the following cycles: *The Modeling of the Sea*, *The Modeling of Nature*; *The Diary of Chaos, In Search of the Sacred*; competition works for monuments, works from the Academy and *The Drawings in Bottles and Jars*. The second composition within *The Drawing Artist's Diary: A Female Figure* (1986 – 1989 A. D.). All the 165 drawings within these compositions were created in the period from 1976 to 2018 and formed as 85 compositions on the paper (100 x 70) and as ready-made compositions (drawings in bottles and in jars), mostly in 2018. Single items on the list are listed in chronological order, while their titles and the types of artistic techniques have been supplied by the Artist. Repeated information in the description of the items is excluded, and the particularities are specified. The donation is placed under the call number Gr 15/1-85 of the *Graphic Collection* in the University of Split Library.

THE DRAWING ARTIST'S DIARY:

I. SPLIT COMPOSITION (SPLITSKA KOMPOZICIJA) (2018 – 1976 A. D.)

Gr. 15 / 1-60

Drawings from the Academy of Fine Arts in Zagreb

1. The Mother and child, preparation for the Academy of Fine Arts (ALU) and Miroslav Krleža: drawing for the competition for the monument in Zagreb, 1976, 1990
Composition: 2 drawings. – Ink pen and dry twig, pencil and ink. – 25.5 x 22 cm. : 7.5 x 9.5 cm
2. Drawing from the Academy of Fine Arts (ALU) 1977 - 83, Nude (Branko), 1979
Composition: 2 drawings. – Charcoal. – 59.5 x 42.5. – Dated: 1979
3. The portrait of the colleague Nikola Bilić Jeličić, at the Academy of Fine Arts (ALU) (1977 - 83), 1980
Drawing. – Charcoal. – 59.5 x 42 cm. - Dated: 1980
4. Frenchwoman, a model at the Academy of Fine Arts (ALU) 1977/80
Composition: 3 fragments. – Charcoal and white crayon (paintbrush) - [50 x 78 cm]
5. The artist and the model: Drawing from the Academy of Fine Arts (ALU) / master, 1983/86
Composition: 4 drawings. – Ink pen and quill pen, ink lavee. - 21 x 29 cm
6. The dancer, 1982
Drawing. – Ink pen and quill pen. -22 x 15 cm

7. A dancer wearing the costume from Stolice (eng. Chairs) dance performance by the ZPA, 1985/86 and A Female Figure
Composition: 2 drawings – Charcoal and ink lavee, ink pen and quill pen. - 39 x 34 cm ; 11.5 x 7.5 cm (a mat of 15 x 21 cm).
8. Self-portrait at the former Yugoslav National Army (JNA) in Sinj and The remembrance of a winter, 1984
Composition: 2 drawings. – Charcoal, graphite pencil and pencil. - 71 x 49.5 cm ; 16 x 7.5 cm. – Dated: March 1984, 1995 and 2000

The Diary of Chaos. In Search of the Sacred

9. Adventure, Odyssey, A Dialog with Picasso, The Artist and the Model, 1990.
Composition: 2 drawings. – Ink lavee (dry paintbrush and holder). - 30 x 42 cm ; 20.5 x 29 cm.
10. The Diary of War, The Diary of Chaos, The Artist and the Model, A Dialog with Picasso ..., 1991
Composition: 3 drawings – Ink pen (quill pen and paintbrush) and silver crayon - 20 x 29.5 cm and 22.5 x 31.5 cm. Dated: September 13, 1991 and December 15, 1991.
11. The Diary of Chaos, In Search of the Sacred, Scenery around Golgotha, 1992
Composition: 2 drawings – Ink lavee with coffee, paintbrush and quill pen. -25 x 35.5 cm. – Drawing nr. 2 title: Stop the war! – Dated: July 29 1992 and August 1, 1992
12. In Search of the Sacred, 1996
Composition: 2 drawings – Ink lavee with coffee, paintbrush and quill pen - 21 x 29.5 cm
13. In Search of the Sacred, [Tower of Babel], 1996
Drawing. – Ink lavee with coffee, quill pen. – 20.5 x 29 cm. – Dated: May 5, 1996
14. In Search of the Sacred, [Jesus enters Jerusalem], 1996
Drawing. – Ink lavee and quill pen -20.5 x 29 cm
15. In Search of the Sacred: Meditation of the Pope John Paul II, October 14, 1994/95
Drawing. – Black and colored ink lavee (quill pen and paintbrush) – 70 x 50 cm.

Portraits of the Artist and his colleagues

16. A Family Life Scene: The Breakfast and Self-portrait, 1997
Composition: 2 drawings – pen and wooden pencil, graphite - 20 x 29 cm. – Dated: November 21, 1997 and December 27, 1997.
17. Portraits of Colleagues from the ŠPUD – N. Matijević and I. Kiš, 1998.1
Composition: 2 drawings - Art pen - 20 x 29 cm. – Dated: June 30, 1998
18. The painter Borić at his atelier in Oboj, 1994
Drawing. – Pencil and chalk (brown and black chalk) – 35.5 x 50 cm
19. Having coffee with Budor, 2011
Composition: 5 drawings – Pencil, pencil and masking tape, coffee lavee – 10.5 x 16 cm and 10/12 x 17.5 cm. –Drawing nr. 2 title: Ingrid in Makarska - Dated: March 15, May 6 and 8; July 5 and August 7, 2011 ; bottom right.
20. Having coffee with Budor, 2011
Composition: 5 drawings – Pencil and (gold) wooden pencil - 12 x 16.5 cm ; 12.5 x 17.5 cm ; 10 x 19.5 cm. – Dated: May 27 ; June 30, July 6, 12 and 14, 2011
21. Portrait of the painter Davorin Radić, 2011/12
Composition: 4 drawings. Pencil, (gold) wooden pencil, coffee lavee and clay. - 9 x 12.5 cm. 12 x 16 cm 13 x 17/18 cm. – Dated: March 17 and Spetember 29, 2011; June 11, 2012
22. The Painter Željko Lapuh at the Little Coffeeshop, April 1, 2018
Drawing. – (Gold) wooden pencil - 22 x 36 cm.

The Modeling of the Sea. The Modeling of Nature. Erotica.

23. The Modeling of the Sea, 2001
Composition: 4 drawings – Pencil - 14 x 20 cm. – Dated: August 11/12, 2001
24. The Modeling of the Sea, 2001
Composition: 3 drawings. – Ceramic pen and art pen. - 14 x 20 cm ; 29.5 x 42 cm. - Dated: April 3, 2001 and August 13, 2001
25. The Modeling of the Sea, meditation, 2001 – ‘05
Composition: 2 drawings. - Ceramic pen and art pen. – 20.5 x 29.5 cm ; 29.5 x 42 cm. – Dated: August 22, 2001
26. The Modeling of the Sea, meditation and metamorphoses, 2004
Composition: 2 drawings. – Pencil. - 21 x 31.5 cm. – Dated: 2004
27. The Modeling of the Sea – meditation, 2004 – ‘05
Composition: 2 drawings – Ceramic pen. - 17 x 31 cm ; 17 x 30.5 cm. – Dated: August 11, 2004 ; May 22, 2005
28. The Modeling of Nature – the fairy ; The Modeling of the Sea ..., 2005
Composition: 2 drawings. – Ceramic pen and pencil (silver), lavee. – 31.5 x 17 cm. – Dated: July 21, 2005
29. Meditation upon the Sea, 2011
Composition: 4 drawings. – Pencil, art pen, gold pen. - 13 x 17 cm ; 12 x 16.5 cm ; 12 x 18 cm ; 11.5 x 19 cm. –Dated: June 1, 2011; July 27, 2011; and August 1, 2011
30. The Modeling of the Sea; The Portrait of the Painter Borić, 2011 and 2016
Composition: 2 drawings. – Pencil and ceramic pen - 12 x 18 cm ; 22 x 36 cm. – Drawing nr. 1 title: Meditation upon the Sea. – Dated: July 28, 2011 and 2016
31. The Modeling of Nature: Winter, 2011
Composition: 4 drawings. – Pencil. – 14.5 x 20 cm. – Dated: December 21 and 23, 2011
32. Imaginary Landscape [Slavonia, Moslavina], 2011
Composition: 8 drawings. – Pencil, sepia and gold pencil. – 18 x 13 cm. – Dated: November 20, [25, 27] and 30, December [6], 8 and 9, 2011
33. The Modeling of Nature, Imaginary Landscape [Moslavina], 2012
Composition: 4 drawings. – Graphite pencil. – 15 x 20 cm. Dated: March 8 and 12, 2012.
34. The Modeling of Nature, The Modeling of the Sea, Torso ..., 2012
Composition: 4 drawings. – Pencil, sepia and gold wooden pencil. – 12 x 16/17 cm. – Drawing nr. 2 title: A recumbent torso, landscape. – Dated: June 8, 2012, July 28, 2012
35. The Modeling of Nature, The Molding of the Sea, Torso, 2012/2013

- Composition: 4 drawings. – Graphite and gold wooden pencil. – 12.5 x 17.5 cm ; 18 x 13 cm. – Dated: July 28, 2012, January 1, 2013
36. The Modeling of the Sea – meditation, 2012/13
 Composition: 3 drawings. – Pencil. – 16/17 x 12.5 cm. – Dated: February 8 and 9, 2012, January 6, 2013
37. The Modeling of Nature: Erotica, dance, 2005
 Drawing. – Ceramic pen, ink pen lavee and coffee -32 x 23 cm. – Dated: 2006
38. Erotica and dance, 2007, 2012
 Composition: 2 drawings. – Pencil, clay and coffee. – 12.5 x 18 cm ; 28.5 x 24.5 cm. – Drawing nr. 1 title: Snježana's dance; Drawing nr. 2 title: Erotica, dancer, the modeling of nature. – Dated: April 29, 2012 and March 19, 2007
39. [Nude], 2008 – 2012
 Drawing. – Charcoal. – 100 x 71 cm.
40. [Nude], 2008 -2012
 Drawing. – Charcoal. – 71 x 100 cm.

Competition artwork

41. Petar Krešimir IV: sculpture competition in Šibenik, 1995
 Drawing. – Graphite, chalk, silver and white pencil. – 50 x 70 cm. – Dated: October 13, 1995
42. Portraits of Dražen Petrović, on the occasion of the sculpture competition in Šibenik, 2007
 Composition: 3 drawings. – Pencil. – 17.5 x 25 cm ; 25 x 10 cm. – Dated: September 16, 2007.
43. Dražen Petrović: Šibenik competition drawings, 2007
 Composition: 5 drawings. – Pencil and wooden pencil. – 25 x17 cm ; 18.5 x 22 cm. – Dated: September 16, 18 and 25, and October 3, 2007
44. Portrait of Markanton de Dominis: for the sculpture competition in Split, 2009
 Drawing. – Pencil. – 20 x 14.5. – Dated: July 22, 2009
45. Portrait of Miljenko Smoje: for the sculpture competition in Split, 2009
 Composition: 6 drawings. – Pencil. – 12 x 17.5 cm ; 13 x 17.5 cm ; 16 x 17.5 cm. – Dated: July 20 and 21, 2009
46. Drawing [portrait of Mihovil Pavlinović] from the sculpture competition in Split, 2009
 Composition: 4 drawings. – Pencil and gold wooden pencil. – 11.5 x 16 cm ; 17 x 12 cm. – Dated: July 22, 2009 and September 5, 2009
47. Pigeons at the Ban Jelačić Square for the Memorial in Popovača, 2011/12
 Composition: 2 drawings. – Graphite and pencil. - 16 x 25.5 cm ; 17.5 x 23.5 cm
48. "Gold Hand", 2016
 Drawing. – (Gold) wooden pencil. – 18 x 25 cm. – Dated: August 27, 2016

The Drawings in Bottles and Jars (1998 – 2018)

49. [A Female Figure]
 Drawing. – Ink pen. – 33 cm. – Dated: March 21, [19]90
50. [Untitled]
 Drawing. – Ink pen. – 33 cm
51. Andrej Tarkovski and William Faulkner
 Drawing. – Graphite, ink pen, wooden pencil and stylus pen. – 26 cm. – Notes on the drawing: Stop the war in Croatia; [Lord's Prayer]. Dated: February 4, 1992 and October 14, 2017
52. Nikola Bulić Jeličić - Visual Art Student at the Academy of Fine Arts
 Drawing. – Crayon. – 33 cm. – Dated: 1980/1982
53. Sculptor's Dream
 Composition: 2 drawings. – Pencil and pen. – 31 cm
54. Sculptor's Dream
 Composition: 2 drawings. – Pencil and ink pen. – 31 cm
55. Display nr. 1
 Composition: 2 drawings. – Pencil and ceramic pen. – 31 cm. – Dated: March 7, 2001
56. Display nr. 2
 Composition: 2 drawings. – Pencil, ceramic pen and ink pen. – 31 cm. – Dated: November 2001
57. A Female Figure
 Composition: 2 drawings. – Graphite and pencil, wooden pencils. – 31 cm - Dated: February 13, 2001
58. A Female Figure – Sculptor's Dream
 Drawing. – Ink pen and pencil. – 31 cm. – Dated: March 27, 2001
59. A Female Figure and the Sea
 Composition: 2 drawings. – Colored ink pen, paintbrush and quill pen. – 31 cm. – Dated: April 4, 2001
60. [Object]
 Drawing. – Stylus pen. - Drawing and notes overleaf. – 31 cm. – Dated: March 21, 2001

II. A FEMALE FIGURE (1986 – 1989)

Gr. 15 / 61-85

61. Adventure, Odyssey, A female figure, 1986
Drawing. – Charcoal and briquettes. -70 x 50 cm
62. Adventure, A female figure, An Interview with Picasso ..., 1986
Drawing. – Charcoal, briquette and eraser. -70 x 50 cm
63. A female figure, Adventure, Odyssey, A Dialog with Picasso ..., 1986
Drawing. – Charcoal. - 67 x 47 cm
64. Adventure, A Female Figure, A Dialog with Picasso, Tartaglia ..., 1986
Drawing. – Crayon and graphite. -70 x 50 cm
65. Adventure, A Female Figure, A Dialog with Picasso, Modigliani, Tartaglia, 1986
Drawing. – Charcoal. -70 x 50 cm – Dated: November 18, [19]86
66. Adventure, A Female Figure, A Dialog with Picasso, Šebalj, Tartaglia, 1988
Drawing. – Crayon. -70 x 50 cm
67. Adventure, A Female Figure, A Dialog with Picasso, Modigliani, Tartaglia, 1988
Drawing. – Crayon. -70 x 50 cm
68. A Dialog with Picasso, Šebalj, Tartaglia, 1988
Drawing. – Crayon and pastel. -70 x 50 cm
69. A Female Figure, Adventure, Odyssey, A Dialog with Picasso ..., 1988
Drawing. – Crayon and pastel. -70 x 49.5 cm. - Dated: January 21, [19]88
70. A Female Figure, Adventure, Odyssey, A Dialog with Picasso ..., 1988
Drawing. – Charcoal and eraser. -70 x 50 cm. - Dated: February 1, [19]88
71. A Female Figure, Adventure, Odyssey, A Dialog with Picasso ..., 1988
Drawing. – Crayon. -70 x 49.5 cm - Dated: January 14, [19]88
72. Adventure, A Female Figure, A Dialog with Picasso, Modigliani, Klee, 1988
Drawing. – Charcoal. -70 x 50 cm – Dated: 1988
73. Adventure, A Female Figure, A Dialog with Picasso, Velasquez, Matisse, Klee, 1988
Drawing. – Charcoal. -70 x 49.5 cm – Dated: February 1, [19]88
74. Adventure, A Dialog with Picasso, A Female Figure, The Cat, 1988
Drawing. – Charcoal. -70 x 50 cm
75. A Female Figure, Adventure, Odyssey, A Dialog with Matisse and Picasso, 1986/88
Drawing. – Charcoal and crayon. -70 x 49.5 cm
76. A Female Figure, Adventure, Odyssey, A Dialog with Klee ..., 1986/88
Drawing. – Charcoal. -70 x 49.5 cm
77. A Female Figure, Adventure, Odyssey, A Dialog with Klee ..., 1986/88
Drawing. – Charcoal. -70 x 49.5 cm
78. Adventure, A Female Figure, A Dialog with Picasso ..., 1986/89
Drawing. – Charcoal. -70 x 50 cm
79. A Female Figure, Adventure, Odyssey, A Dialog with Matisse ..., 1986/89
Drawing. – Charcoal and briquette. -70 x 50 cm
80. A Female Figure, Adventure, Odyssey, A Dialog with Picasso, Marini, 1986/89
Drawing. – Charcoal and briquette. -70 x 50 cm
81. A Female Figure, Adventure, Odyssey, A Dialog with Picasso ..., 1986/89
Drawing. – Charcoal, pastel and crayon. -70 x 50 cm
82. A Female Figure, Adventure, Odyssey, A Dialog with Picasso, Tartaglia, Šebalj, 1986/89
Drawing. – Dry pastel and crayon. -70 x 50 cm
83. Adventure, A Female Figure, A Dialog with Picasso, Tartaglia ..., 1986/89
Drawing. – Charcoal and briquette. -70 x 50 cm
84. Adventure, A Female Figure, A Dialog with Picasso ..., 1986/89
Drawing. – Charcoal. -70 x 50 cm
85. Adventure, A Female Figure, A Dialog with Picasso, Tartaglia ..., 1989
Drawing. – Chalk, sepia and charcoal. -70 x 55 cm – Dated: February 16, [19]89

The List was drafted by: Mihaela Kovačić and Abra Papić

Ivan Branko Imrović

Akademski kipar i crtač, rođen u Podbrdu, Popovača, 1957. godine.

Završio je Školu primijenjene umjetnosti u Zagrebu 1977., slikarski odjel, nakon čega je upisao zagrebačku Akademiju likovnih umjetnosti, nastavnički odjel 1977. i 1978. slikarski odjel, a 1980. prelazi na kiparski odjel.

Diplomirao je 1983. kiparstvo, u klasi profesora Ivana Sabolića, pod čijim je vodstvom od 1983. do 1986. polazio i Majstorsku radionicu Antuna Augustinčića.

Od 1986. bio je članom ZUH-a i djelovao je kao samostalni umjetnik, a od 1992. postaje profesor na Školi primijenjene umjetnosti i dizajna u Zagreb, gdje i sad predaje.

1991. - 1992. sudionik je Domovinskog rata u 33. samostalnoj inženjerijskoj bojni

Skupno izlaže od 1985. na stotinjak izložbi u zemlji i inozemstvu (Pariz, Mainz, Zagreb, Rijeka, Zadar, Karlovac, Sisak, Slavonski brod, Split, Trogir, Hrvatska Kostajnica...), a samostalno od 1986. godine.

Živi i djeluje u Zagrebu.

Samostalne izložbe:

- | | |
|---|---|
| 2017. »Galliber«, izložbeni prostor Knjižnice Hrvatskih studija, Zagreb,
»Crtačev dnevnik« | 2004. Atelijer Lučko, Zagreb
Dramsko kazalište Gavella, Zagreb, »Modeliranje prirode« i (multi-medija s Jasminkom Neufeld-Imrović) |
| 2017. Galerija E. Vidović, Split, »Dnevnik kaosa« (s Jurom Kokezom) | Gradska galerija, Hrvatska Kostajnica |
| 2017. Galerija Klub Matice hrvatske, Čitluk, BiH, »Crtačev dnevnik« | Galerija Zvonimir, Zagreb, »Slučajni susret« i (multimedija s Jasminkom Neufeld-Imrović) |
| 2017. Sveučilišna Galerija »Vasko Lipovac«, Split, »Dah Mediterana«
(sa Ž. Borićem i R. Budorom) | Galerija muzeja Moslavine, Kutina |
| 2016. Sveučilišna Galerija, Split, »U potrazi za svetim« (s D. I. Sesartić i P. Ujevićem) | 2003. Galerija »Sveti Nikola«, Malinska |
| 2015. Muzej Prigorja, Sesvete, »Modeliranje prirode«
»Galliber«, izložbeni prostor Knjižnice Hrvatskih studija, Zagreb,
»Crtačev dnevnik« | 2002. Dramsko kazalište Gavella, Zagreb, »Modeliranje mora« i (multi-medija s Jasminkom Neufeld-Imrović) |
| Galerija OBLOK, Knjižnica Sesvete, »U potrazi za svetim« | Galerija »Kurija«, Muzej Prigorja, Sesvete |
| 2014. Medijateka Francuskog instituta, Zagreb, »Erotica« (s R. Budorom) | 2001. Galerija »Idealni grad«, Zagreb
Galerija »Zilik«, Karlovac |
| 2013. Izložbeni salon V. Karas, Karlovac, »Erotica« (s R. Budorom) | 2000. Atelijer Lučko, Zagreb
Galerija Spektar, Zagreb |
| 2012. Galerija porezne uprave, Zagreb, »Tijelo« | 1999. Izložbeni salon Izidor Kršnjavi, Zagreb |
| 2011. Galerija Hrvatsko slovo, Zagreb, »Crteži i skulpture«
Galerija Shallom, Zagreb, »Crteži i skulpture« | 1997. Galerija Forum, Zagreb |
| 2010. Galerija Kontura, Zagreb, (s Budorom i Modrićem)
Galerija Zvonimir, Zagreb (s Budorom i Modrićem) | 1996. Izložba za stogodišnjicu HNK, HNK, Zagreb
CEKAO, Zagreb
Dom Hrvatske vojske, Karlovac |
| 2009. Galerija Razvid, Zaprešić, »Kiparev kontrapunkt« i kiparsko-crtački performance s J. Neufeld Imrović
Izložbeni salon »Vladimir Becić«, Slavonski Brod (s Budorom i Modrićem) | 1994. Galerija Miroslav Kraljević, Zagreb |
| Galerija Kula, Split
Galerija Učiteljske akademije, Zagreb | 1992. Hrvatski kulturni klub, Muzej za umjetnost i obrt, Zagreb
Galerija Spektar - crkva Svetog Križa u Novom Zagrebu, Zagreb |
| 2008. Galerija »Vladimir Bužančić«, Zagreb | 1991. Galerija Prozori, Zagreb |
| 2006. Izvedba javne skulpture »Vila kutinska«, Kutina | 1989. Knjižnica Sesvete, Sesvete |
| 2005. Izložbeni salon »Izidor Kršnjavi«, Zagreb, »Khotine, nakupine, žarišta« | 1986. Studio Galerije Karas, Zagreb |
| AGM Art Point Centar, Zagreb | |

Važnije kolektivne izložbe:

- 1993. Zagrebačka izložba hrvatskog crteža
- 1991. XIII. zagrebačka izložba jugoslavenskog crteža
- 1990. Art Ijeto Zadar
- 1987. Murali (Univerzijada '87)
- 1986. Sparkasse Mainz
- 1985. Salon nacija (Le Salon des Nations a Paris)
Kunst im Quadrat (Künstlerhaus Eisenturm Mainz)

Važnije kolonije:

- 2009. – 2017. Mlaska, Sućuraj na Hvaru
- 2008. – 2010. Lipik
- 2007. – 2008. Medena, Trogir
- 2006. – 2008. Slavonski Brod
- 1999. – 2012. Hrvatska Kostajnica

Performansi, multimedije i happeninzi:

- 2014. Crtački performance, Svjetski dan plesa, HDLU, Zagreb
- 2010. – 2012.
 - Svjetski dan plesa, Galerija Zvonimir, Zagreb
- 2008. Crtački performance, Galerija Razvid, Zaprešić
- 2005. Kiparski performance modeliranjem, Galerija Razvid, Zaprešić
- Kiparski performance modeliranjem, Bjelovar
- Kiparski performance modeliranjem, Kutina
- Kiparski performance modeliranjem, Omišalj
- 2004. Kiparski performance modeliranjem u multimediji Modeliranje prirode, Gavella, Zagreb
- 2002. Crtački performance u multimediji Modeliranje mora, Gavella, Zagreb
- 1990. Crtački performance na Art Ijetu Zadar '90

Kontakt:

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Ivan Branko Imrović

Academic sculptor and drawing artist, born in Podbrđe, Popovača in 1957.

He graduated from the School of Applied Art and Design in Zagreb in 1977, painting department, after which he enrolled at the Academy of Fine Arts in Zagreb, teaching department, in 1977 and painting department in 1978. He moved to the sculpting department in 1980.

He received his university degree in sculpting in 1983, in the class of Professor Ivan Sabolić, and under his mentorship he also attended the master workshop of Antun Augustinčić from 1983 to 1986.

In 1986 he became a member of the Croatian Association of Artists (cro. Zajednica umjetnika Hrvatske = ZUH), and he worked as an independent artist, while in 1992 he started working at the School of Applied Art and Design in Zagreb where he is still teaching.

From 1991 to 1992 he fought in the Homeland War of Independence in the 33rd engineer regiment.

He has been participating in group exhibitions since 1985 (Paris, Mainz, Zagreb, Rijeka, Zadar, Karlovac, Sisak, Slavonski brod, Split, Trogir, Hrvatska Kostajnica...) in as many as a hundred of them, and he has exhibited in solo exhibitions since 1986.

He lives and works in Zagreb.

Solo exhibitions:

2017	»Galliber«, exhibition space at the Centre for Croatian Studies library in Zagreb »Crtačev dnevnik« (The Drawing Artist's Diary)	Vladimir Becić Art Showroom, Slavonski Brod (with Robert Budor and Zlatko Modrić) Kula Art Gallery, Split
2017	Emanuel Vidović Art Gallery, Split »Dnevnik kaosa« (The Diary of Chaos) (with Jure Kokeza)	Vladimir Bužančić Art Gallery, Zagreb
2017	Croatian Heritage Foundation Art Gallery, Čitluk, Bosnia and Herzegovina »Crtačev dnevnik« (The Drawing Artist's Diary)	The Kutina Fairy (cro. Vila Kutinska) Public Sculpture Shaping, Kutina
2017	University Art gallery »Vasko Lipovac« Split "Dah Mediterana" (The Breath of the Mediterranean) (with Želimir Borić and Robert Budor)	Izidor Kršnjavi Exhibition Showroom, Zagreb »Krhotine, nakupine, žarišta« (Fragments, clusters, focal points)
2016	University Art Gallery, Split »U potrazi za svetim« (In Search of the Sacred) (with Dijana Iva Sesarić and Petar Ujević)	AGM Art Point Center, Zagreb
2015	Prigorje Museum, Sesvete »Modeliranje prirode« (The Molding of Nature) Galliber, Student Campus at Borongaj, Zagreb »Crtačev dnevnik« (The Drawing Artist's Diary)	Lučko Atelier Gallery, Zagreb Gavella Theater, Zagreb »Modeliranje prirode« (The Molding of Nature) and (multimedial art performance with Jasmina Neufeld-Imrović)
	OBLOK Art Gallery, Library in Sesvete »U potrazi za svetim« (In Search of the Sacred)	City Art Gallery, Hrvatska Kostajnica
2014	Media Library- Institut Français, Zagreb »Erotica« (with Robert Budor)	Zvonimir Art Gallery, Zagreb »Slučajni susret« (A Chance Encounter) and (multimedial art performance with J. Neufeld - Imrović)
2013	Vjekoslav Karas Art Showroom, Karlovac »Erotica« (with Robert Budor)	Moslavina Museum Art Gallery, Kutina
2012	Tax Administration Art Gallery, Zagreb »Tijelo« (Body)	Sveti Nikola (St. Nicholas) Art Gallery, Malinska
2011	Hrvatsko Slovo Art Gallery, Zagreb »Crteži i Skulpture« (Drawings and sculptures) Shallom Art Gallery, Zagreb »Crteži i skulpture« (Drawings and Sculptures)	Gavella Theater, Zagreb »Modeliranje mora« (The Molding of the Sea) and (multimedial art performance with J. Neufeld I.)
2010	Kontura Art GALLERY, Zagreb (with Robert Budor and Zlatko Modrić) Zvonimir Art Gallery, Zagreb (with Robert Budor and Zlatko Modrić)	Kurija Art Gallery – Prigorje Museum, Sesvete
2009	Razvid Art Gallery, Zaprešić »Kiparev kontrapunkt« (The Sculptor's Counterpoint), and the sculpture and drawing art performance with Jasmina Neufeld Imrović	Idealni grad Art Gallery, Zagreb
		Zilik Art Gallery, Karlovac
		Lučko Atelier Gallery, Zagreb
		Spektar Art Gallery, Zagreb
1999		Izidor Kršnjavi Exhibition Showroom, Zagreb
1997		Forum Art Gallery, Zagreb
1996		Exhibition on the occasion of the 100 th anniversary of the Croatian National Theater (cro. Hrvatsko narodno kazalište – HNK), HNK, Zagreb
		CEKAO Art Gallery, Zagreb
		Croatian Armed Forces Facility (cro. Dom hrvatske vojske), Karlovac
1994		Miroslav Kraljević Art Gallery, Zagreb

- 1992 Croatian Culture Club- Museum of Arts and Crafts, Zagreb
 Spektar Art Gallery – The Church of St. Cross (cro. Crkva Svetog Križa) in Novi Zagreb, Zagreb
 1991 Prozori Art Gallery, Zagreb
 1989 Library in Sesvete, Sesvete
 1986 Vjekoslav Karas Art Gallery Studio, Zagreb

Major group exhibitions:

- 1993 The exhibition of Croatian drawings in Zagreb
 1991 The 13th exhibition of Yugoslav drawings in Zagreb
 1990 Art Summer, Zadar
 1987 Murals (Universiade in 1987)
 1986 Schparcase, Mainz
 1985 Salon of Nations, Paris (Le Salon des Nations a Paris)
 Kunst im Quadrat (Kunstler-Haus eisenturm Mainz)

Performances, multimedia and happenings:

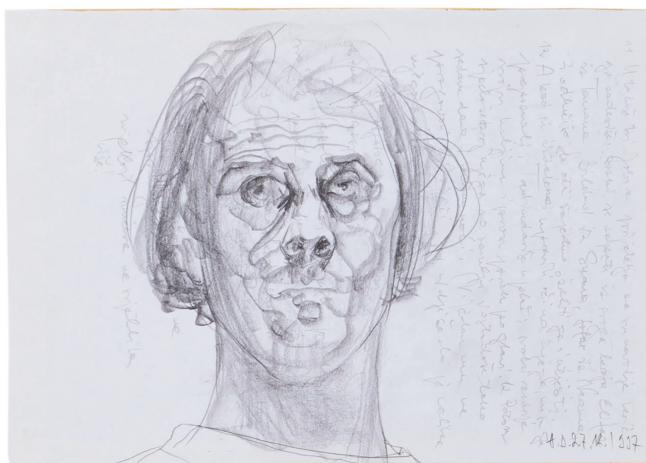
- 2014 Drawing performance, International Dance Day, Croatian Association of Artists (HDLU), Zagreb
 2010 – 2012 International Dance Day, Zvonimir Art Gallery, Zagreb
 2008 Drawing performance, Razvid Art Gallery, Zaprešić
 Sculpting performance using molding, Razvid Art Gallery, Zaprešić
 2005 Sculpting performance using molding, Bjelovar
 Sculpting performance using molding, Kutina
 Sculpting performance using molding, Omišalj
 2004 Sculpting performance using molding in The Molding of Nature in the multimedia, Gavella Theater, Zagreb
 2002 Drawing performance in The Molding of the Sea multimedia, Gavella Theater, Zagreb
 1990 Drawing performance at the Art Summer in Zadar in 1990

Major artist colonies:

- 2009 – 2017 Mlaska, Sućuraj on the Island of Hvar
 2008 – 2010 Lipik
 2007 – 2008 Medena, Trogir
 2006 – 2008 Slavonski Brod
 1999 – 2012 Hrvatska Kostajnica

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