Catalogue: One Shilling

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YUGOSLAV PAINTERS

VASKO LIPOVAC

ORDAN PETLEVSKI

EXHIBITION

CITY OF YORK ART GALLERY

Introduction

Not since the Middle Ages has a spirit of universality ruled in the arts as it rules today. The spiritual unity of the Christian era was broken not only by the Reformation and the enlightenment of science but by the conception of nationality and the rise of national states. The period of nationalism both in its historically necessary and constructive phase but also in its historically superceded destructive phase, might be said to be waning today as science and technology make for a more uniform world. It is a hopeful sign that in the arts this universal spirit finds expression which might be taken as a forerunner of more universal concepts in other fields. It is no use deploring the loss of local regional, or national forms of expression; they were the outcome of strength in isolation.

The art of our time, from Paris to Belgrade, from New York to Toronto, begins to look very much alike, expressing the spirit of the time which goes through the world.

In presenting the work of two Yugoslav painters for the first time in this country, the thought that these pictures might have been painted anywhere in the world does not detract from their interest; it rather enhances the fact that the distance between one country and another has become very small and that the only thing which distinguishes works of modern art is their quality and integrity. The two Yugoslav artists represented are both under thirty and in their two characters epitomise the two prevailing trends in modern art. Both are abstract; but one, Vasko Lipovac, belongs to the temperament which is rational, mathematical, cold and clear; Ordan Petlevski, at the opposite extreme, emotional, ungeometrical, employs flowing lines and colours; the difference is that of the Classic and the Romantic; the primacy of the mind as against the primacy of feeling. There are thus two forms of abstraction possible, both are the honest expression of two fundamentally different approaches to life based on the two differing ways of experiencing the same world. One might be likened to the inorganic, the other to the organic forms which matter and mind can take.

In this exhibition the two poles of the art of all time can be studied by two worthy exponents of the art of our time.

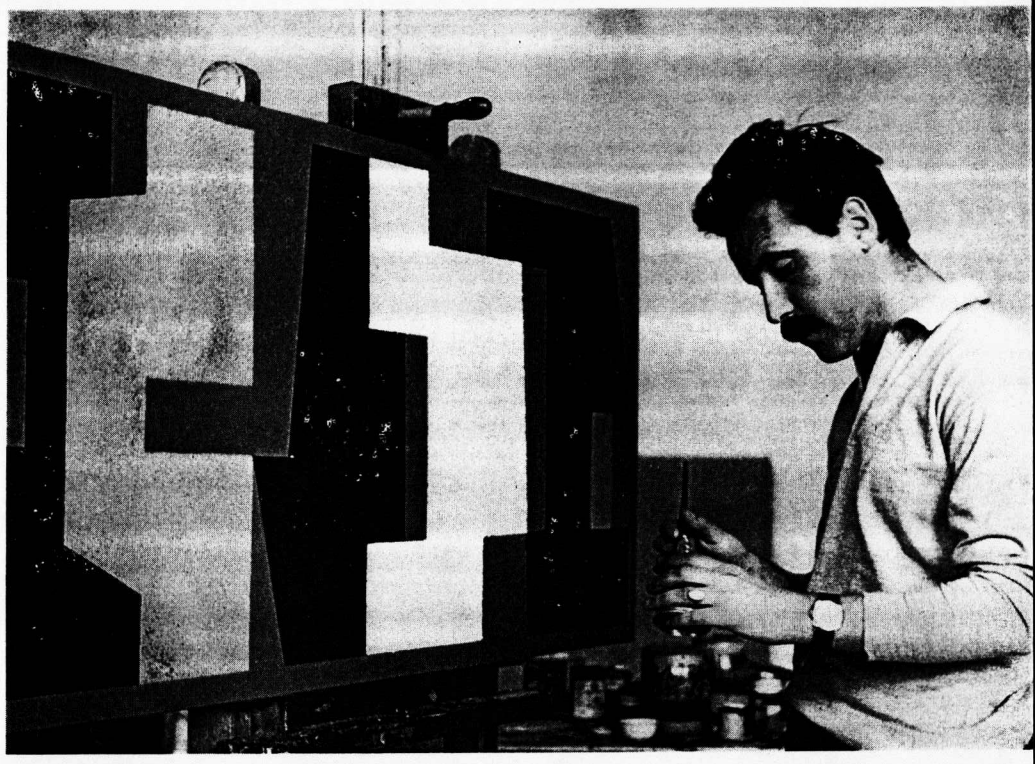
York, June, 1959 HANS HESS

Vasko Lipovac

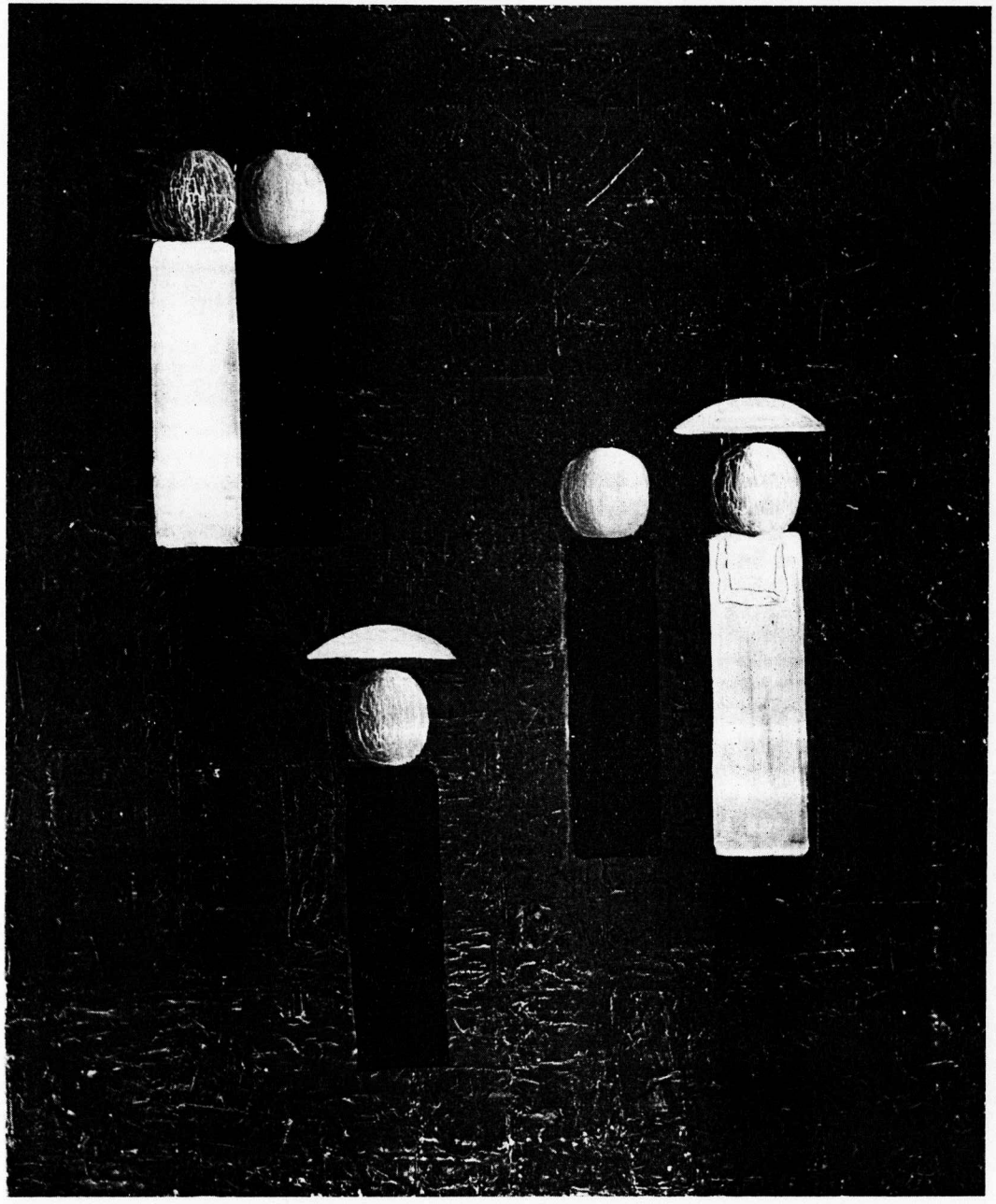
			SIZE IN CMS.
1. Composition VII/58	Oil on Canvas	1958	97 x 130
2. Composition XVIII/58	Oil on Canvas	1958	100 x 80
3. Composition XX/58	Oil on Canvas	1958	93 x 76
4. Composition C/58	Oil on Panel	1958	39 x 83
5. Composition A-3/59	Mixed Medium	1959	70 x 130
6. Composition A-4/59	Oil on Board	1959	70 x 50
7. Composition A-5/59	Mixed Medium	1959	70 x 130
8. Composition A-9/59	Mixed Medium	1959	110 x 110
9. Composition A-10/59	Mixed Medium	1959	110 x 110
0. Composition A-11/59	Mixed Medium	1959	50 x 135

Graphics

1. Composition IV/58	Silk Screen Print/ Seriograph
2. Composition II-A/58	Lithograph
3. Composition A-K/59	Silk Screen Print
4. Composition A-T/59	Silk Screen Print



Vasko Lipovac



Lipovac





dan Petlevski

Ordan Petlevski

			SIZE IN CM
15. Closed Play	Oil on Canvas	1958	130 x 1
16. Midnight Reflections	Oil on Canvas	1958	135 x 1
17. Three Verticles	Oil on Canvas	1959	130 x
18. Landscape of Imagination	Oil on Canvas	1957	115 x
19. Composition	Oil on Canvas	1957	80 x 1
20. Growth on the Grey	Oil on Canvas	1958	100 x
21. Flourishing	Oil on Canvas	1958	80 x 1
22. Composition	Oil on Canvas	1959	135 x 1
23. Brown Picture	Oil on Canvas	1958	115 x
24. Mould and Wet	Oil on Canvas	1959	80 x 1

Graphics

25. Diagonal Play	Linocut	1958	
26. Inscriptions on the Wood	Woodcut	1959	
27. Rhythms	Linocut	1958	
28. Archaic Constructions	Woodcut	1958	

Biographical Notes

VASKO LIPOVAC, born 14th June, 1931, KOTOR, YUGOSLAVIA.

Studied at The Academy of Applied Art, Zagreb, 1955. Now working at the State Atelier of Prof. Krste Hegedusica.

He contributed to the following exhibitions:—

1. *Trienale of Applied Art at Zagreb*, 1955.
2. With the State Atelier: 1956-57 *at Opatija.*
3. With the State Atelier: 1958 *at Ljubljana.*
4. Independent: 1957 " *Blue Saloon* " *at Zadar.*

As member of group " Mart ":

5. *Exhibition at Zagreb*, 1957.
6. *Exhibition at Sarajevo*, 1958.
7. *Exhibition at Belgrade*, 1959.

From 1957 he contributed to exhibitions ULUHA/Association of painters of the Republic of Croatia.

8. *Exhibitions of Yugoslav graphics*, 1958, *Zagreb.*
9. *Bienale* " *Saloon* 59 " *at Rijeka, Yugoslavia.*

Outside Yugoslavia: *Contemporary Croatian Art at Erlangen, Germany*, 1957.
Yugoslav graphics, Moscow, U.S.S.R., 1958.

ORDAN PETLEVSKI, born 24th August, 1930, PRILEP, YUGOSLAVIA.

Studied at The Academy of Applied Art, Zagreb, 1955. Now working at the State Atelier of Prof. Krste Hegedusica.

He contributed to the following exhibitions:—

1. *Trienale of Applied Art at Zagreb*, 1955.
2. With the State Atelier: 1956-57 *at Opatija.*
3. With the State Atelier: 1958 *at Ljubljana.*
4. Independent: 1957 " *Blue Saloon* " *at Zadar.*

As member of group " Mart ":

5. *Exhibition at Zagreb*, 1957.
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7. *Exhibition at Belgrade*, 1959.

From 1957 he contributed to exhibitions ULUHA/Association of painters of the Republic of Croatia.

8. *Exhibition of Yugoslav graphics*, 1958, *Zagreb.*
9. *Bienale* " *Saloon* 59 " *at Rijeka, Yugoslavia.*

Outside Yugoslavia: *Yugoslav graphics, Union of South Africa*, 1958.
Yugoslav graphics, Moscow, U.S.S.R., 1958.
Yugoslav graphics, Canada, 1958.
Graphics Trienale, Grenchen, Switzerland, 1958.
Yugoslav paintings, Mexico, 1959.

Acknowledgement

We wish to express our gratitude to the Yugoslav authorities for having made thi exhibition possible and particularly to Madame S. Lazarevic of the Ethnographica Museum, Zagreb, for her assistance in preparing the exhibition and supplying th material for the catalogue.

NOTE

The paintings reproduced in this catalogue are given as examples of the artists work but they are not included in the present exhibition.