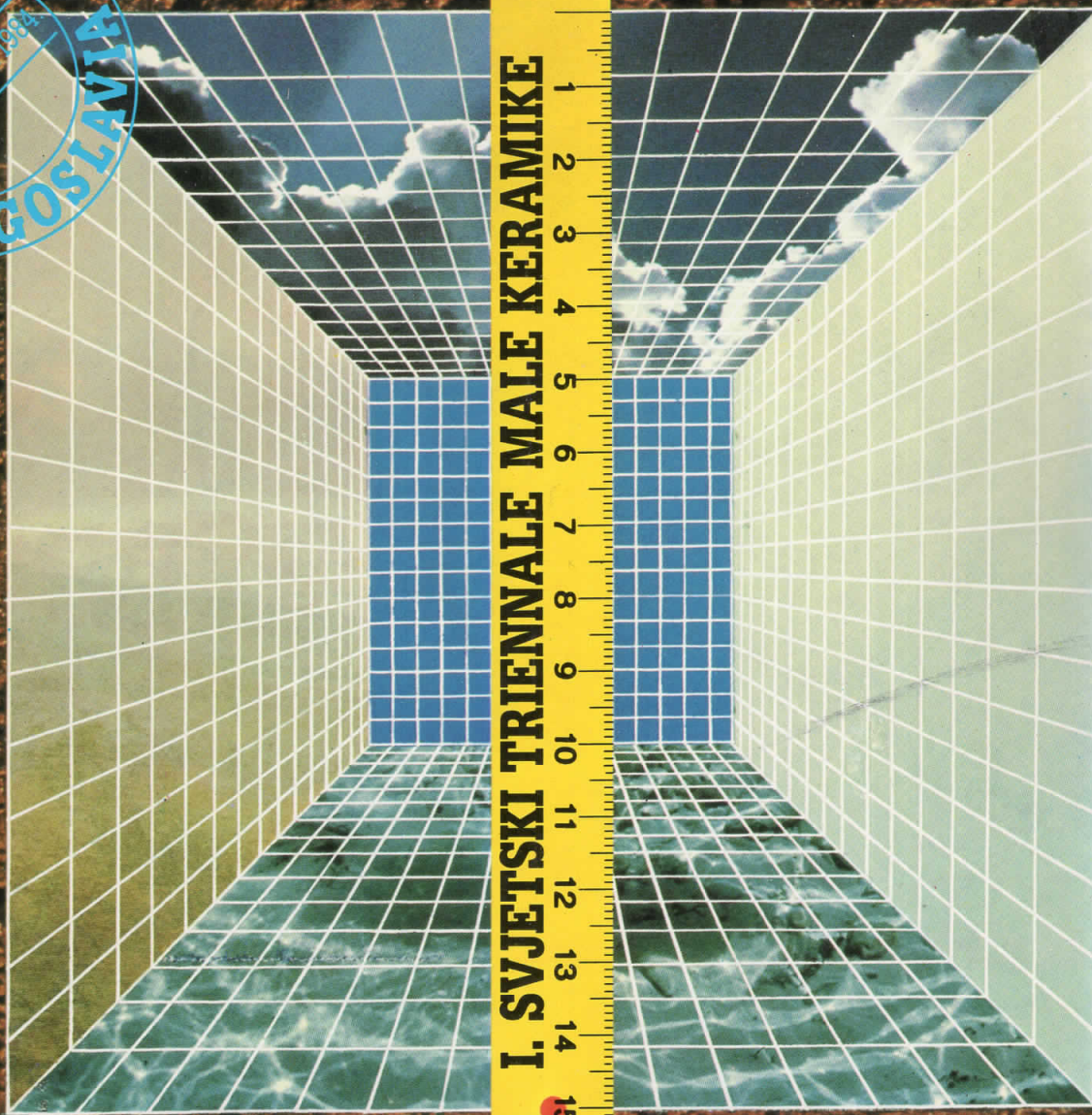


I. WORLD TRIENNIAL EXHIBITION OF SMALL CERAMICS

ZAGREB
14. 10. - 3. 12. 1994
YUGOSLAVIA



I. SVJETSKI TRIENNALE MALE KERAMIKE

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Pokrovitelj I. svjetskog triennala male keramike je
Skupština grada Zagreba

*The I. World Triennial Exhibition of Small Ceramics
will be held under the patronage of the Assembly
of the City of Zagreb*

I. SVJETSKI TRIENNALE MALE KERAMIKE

I. WORLD TRIENNIAL EXHIBITION OF SMALL CERAMICS

1^{ère} TRIENNALE MONDIALE DE LA PETITE CERAMIQUE

I. TRIENNALE MONDIALE DELLA PICCOLA CERAMICA

I. TRIENAL MUNDIAL DE LA PEQUEÑA CERÁMICA

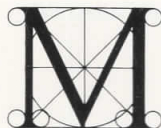
I. WELTTRIENNALE DER KLEINEN KERAMIK

第一回世界小型陶瓷展

I. МЕЖДУНАРОДНЫЙ ТРИЕННАЛЕ МАЛОЙ КЕРАМИКИ

第一届萨格勒布世界小型陶瓷工艺美术品展览会

اول معرض العالمى (ترييناله لفن التشكيلية السيراميك الصغرى في



Nova zgrada Muzejskog prostora

Zagreb

1984.

Organizator
Organizer

ULUPUH, Udruženje likovnih umjetnika primjenjenih umjetnosti Hrvatske
The Association of Artists of Applied Arts of Croatia

Organizaciju I. Svjetskog triennala male keramike pomogli su:
The I. World Triennial Exhibition of Small Ceramics was assisted by:

Udružena samoupravna interesna zajednica kulture grada Zagreba
Republička samoupravna interesna zajednica u oblasti kulture SR Hrvatske
Skupština grada Sarajeva
Gradski komitet za obrazovanje, kultura i fizička kultura, Skopje
Ljubljanska kulturna skupnost, Ljubljana
Samoupravna interesna zajednica kulture grada Beograda
Skupština grada Zagreba
Samoupravna interesna zajednica kulture, Priština
Samoupravna interesna zajednica kulture grada Novog Sada
Skupština opštine Titograd

8 otkupnih nagrada dodijelili su glavni gradovi republika i autonomnih pokrajina, te nose njihova imena.
The eight purchase prizes are awarded by the capital of each republic and autonomous province. Each capital awarded a purchase prize named after it.

Savjet Muzejskog prostora, Jezuitski trg 4, i Organizacioni odbor I. svjetskog triennala male keramike na zajedničkoj sjednici održanoj 15. lipnja 1984. godine donijeli su odluku da se I. svjetski triennale male keramike održi u novoj zgradi Muzejskog prostora od 14. listopada do 3. prosinca 1984. godine.
At a joint meeting held in Zagreb, the Council of Muzejski prostor, Jezuitski trg 4, and the Organizing Committee of the I. World Triennial Exhibition of Small Ceramics decided to hold the I. World Triennial Exhibition of Small Ceramics in the Muzejski prostor from October 14 to December 3, 1984.

Savjet
Council

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predsjednik Savjeta I. Svjetskog triennala male keramike
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President - ULUPUH, Zagreb
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Dušan Bobić
Lutrija Hrvatske, Zagreb
Daša Bradčić
TV Zagreb
Ivan Bucić
Turistički savez, Zagreb / *Tourist Association, Zagreb*
Vlado Buzov
RO »Jugokeramika«, Zagreb
Blanka Dužanec

Želimir Košević
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The Self-Managing Community of Interest of Culture of SR of Croatia
Ivan Kunej
direktor Zagreb filma / *Director, »Zagreb-film«*
Milena Lah
Samoupravna interesna zajednica kulture grada Zagreba
The Self-Managing Community of Interest of Culture of the City of Zagreb
Mr. Vladimir Lengelić
hotel »Esplanade«
The Esplanade Hotel, Zagreb
Vladimir Maleković
direktor Muzeja za umjetnost i obrt
Director, The Museum of Arts and Crafts, Zagreb
Branko Marsić
direktor Autorske agencije za SR Hrvatsku, Zagreb
Director, The Authors' Agency of the SR of Croatia, Zagreb
Tereza Matic
»Jadran«, Zagreb
Darko Mimica
Privredna banka, Zagreb
Vladimir Pezo
predsjednik Savjeta MTM
President of the MTM Council
Radoslav Putar
Zlata Radej
predsjednik Sekcije za keramiku, ULUPUH, Zagreb
President, Ceramics' Section, ULUPUH, Zagreb
Marijan Radmilović
intendant HNK
Director of the Croatian National Theatre, Zagreb
Salvaro Hanibal
predsjednik Organizacionog odbora I. svjetskog triennala male keramike
President of the Organizing Committee of the I. World Triennial Exhibition of Small Ceramics
Nikola Sertić
Ciglane »Zagreb«, Zagreb
Stella Skopal
Darko Stuparić
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The »Vjesnik« Printing and Publishing House, Zagreb
Koloman Vereš
Jugotransport, Međunarodna špedicija, filijala Velesajam, Zagreb
»Jugotransport«, International Transports, Velesajam Subsidiary, Zagreb
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LIKUM, Zagreb
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Stanko Staničić
Ivan Švertasek
Željko Troha

Uvod

Zamisao da se u Zagrebu osnuje svjetski triennale male keramike nastala je prije nekoliko godina u krugu zagrebačkih keramičara, motivirana željom da grad Zagreb i naša zemlja dobiju takvu međunarodnu manifestaciju na kojoj će se susresti, ogledati i upoznati sva stremljenja suvremene keramike u svijetu.

Duga i bogata tradicija keramike, koja u našoj sredini živi i traje od prahistorije do naših dana, velik broj umjetnika keramičara koji stvaraju u Zagrebu i u drugim središtima Jugoslavije, činjenica što u našem gradu već više od sto godina djeluje *Škola primijenjene umjetnosti* i *Muzej za umjetnost i obrt*, sve su to razlozi koji su doveli do organiziranja ovakve priredbe. Keramika je iskonski medij kojim se čovjek i likovno izražava. Jedan je od najboljih i najvitalnijih svjedoka o kulturi i životu određenog područja i razdoblja. Izražava se i oblikom i bojom i strukturom svog podatnog materijala, a uz to je i raznolike namjene, te su joj mogućnosti zaista neograničene. Međutim kada se promatra kao oblik likovnog izražavanja kojim se želi komunicirati na što širem području, tada su njene mogućnosti često sputane potpuno nelikovnim razlozima kao što su transport i lomljivost. Želja da se umjetnicima i iz najudaljenijih krajeva svijeta olakša sudjelovanje na triennalu dovela je do ideje da veličina izložaka bude ograničena na 15 cm. Zadana veličina također je izazov koji može uroditi svojevrsnim likovnim rezultatom. Doda li se tome bogatstvo i raznolikost likovnih ostvarenja širom svijeta te veliko zanimanje umjetnika i publike za ovu likovnu disciplinu, onda smo nabrojili i sve razloge ovakvog koncepta svjetskog triennala male keramike u Zagrebu.

Na I. svjetskom triennalu male keramike sudjeluje 529 umjetnika iz 41 zemlje. Kada završi izlaganje u Zagrebu, I. svjetski triennale male keramike gostovat će izložbom sastavljenom od nagrađenih djela u nekoliko gradova Jugoslavije, kao i u inozemstvu, zaključno do 1986. godine.

Organizacioni odbor

Introduction

The idea of establishing a world triennial of small ceramics in Zagreb was conceived of several years ago by a group of Zagreb ceramicists, and prompted by the desire that Zagreb and Yugoslavia become the center for an international manifestation in which all the trends in contemporary ceramics throughout the world would be assembled, displayed, observed and compared.

The long and rich tradition in the ceramic arts that this area enjoys and has enjoyed since prehistoric times, the great number of ceramic artists active in Zagreb and other parts of Yugoslavia, the fact that *the School for Applied Arts* and *Museum of Arts and Crafts* in Zagreb were founded more than 100 years ago, are all reasons that led to the organization of this exhibition.

The medium of ceramics is a very old one through which man also expresses himself artistically. It is one of the best and most vital testaments to the culture and life of a particular place and period. It is expressed through the form, color and structure of its versatile material, it has a variety of applications and unlimited possibilities. However, when observed as a form of artistic expression that seeks to communicate to as broad a public as possible, it is often restricted by reasons of a completely non-artistic nature such as transport and fragility. The idea of limiting the size of each entry to 15 cm was intended to enable artists from even the farthest parts of the world to participate in the Triennial. The small format is also an artistic challenge in itself. Add to that the richness and variety of art work throughout the world and the interest that the public and artists have shown in this art form and discipline, and we will have enumerated all the reasons why the world triennial of small ceramics in Zagreb was conceived of in this way.

529 artists from 41 countries will be participating in the I World Triennial of Small Ceramics. After exhibiting in Zagreb, the Triennial will travel to other cities in Yugoslavia, as well as abroad, in the form of an exhibition composed of those works that received prizes, terminating in 1986.

Organizing Committee

Introduction

La ville de Zagreb et notre pays désiraient organiser une manifestation internationale où seraient réunies, exprimées et représentées toutes les aspirations de la céramique contemporaine dans le monde. Le cercle des céramistes d'art de Zagreb a alors eu l'idée, il y a quelques années, d'inaugurer une triennale mondiale de la petite céramique.

La riche tradition de la céramique qui vit depuis la préhistoire, le grand nombre de céramistes d'art qui créent à Zagreb et dans les autres centres de Yougoslavie, le fait que depuis plus de cent ans existent dans notre ville *l'Ecole des Arts appliqués* et le *Musée des Arts et Métiers* sont autant de raisons pour qu'une manifestation internationale de cette envergure y soit organisée.

Depuis tous les temps, la céramique est pour l'homme un moyen d'expression plastique, un des meilleurs et des plus vifs témoins de la culture et de la vie des régions et des époques. Elle s'exprime par sa forme, sa couleur et sa structure dans une matière malléable; de plus ses possibilités sont très variées et ses emplois sans limites.

Cependant, considérée comme un moyen de communication dans les plus vastes domaines, notamment dans celui de l'expression plastique, on s'aperçoit que ce sont très souvent des obstacles non plastiques qui la gênent – tels le transport et le bris.

Ainsi pour permettre à des céramistes des régions les plus éloignées du monde de participer à cette triennale, il a été décidé que le format des objets exposés serait limité à 15 cm. L'observation stricte de ce format peut aussi être un défi pour l'artiste et l'inciter à une certaine créativité plastique. Si l'on ajoute à ceci, la richesse et la diversité des oeuvres d'art de par le monde, le grand intérêt des artistes et du public pour la céramique, on a alors énuméré toutes les raisons qui ont fait adopter une telle conception de la triennale mondiale de la petite céramique.

529 céramistes de 41 pays participent à cette 1ère Triennale mondiale de la petite céramique.

Après la clôture de l'exposition à Zagreb, les oeuvres primées à cette 1ère Triennale feront l'objet d'une exposition qui sera présentée dans plusieurs villes de Yougoslavie ainsi qu'à l'étranger, jusqu'à fin 1986.

Le Comité d'organisation

Introduzione

L'idea di organizzare a Zagabria la triennale mondiale della piccola ceramica è sorta alcuni anni fa, nell'ambito dei ceramisti zagabresi ed era motivata dal desiderio che la Città di Zagabria e il nostro paese fossero scelti come sede di una manifestazione internazionale, in cui si sarebbero incontrate, confrontate e conosciute tutte le varie tendenze della ceramica contemporanea nel mondo.

La lunga e ricca tradizione della ceramica che nel nostro ambiente vive e continua dalla preistoria fino ai nostri giorni, il grande numero dei ceramisti che svolgono la loro attività a Zagabria e negli altri centri della Jugoslavia, il fatto che nella nostra città, già da più di cent'anni, esiste *la Scuola d'arte applicata e il Museo dell'arte e dell'artigianato*, sono i presupposti che hanno favorito l'attuazione di questa manifestazione.

La ceramica è un mezzo attraverso il quale l'uomo, fin dai tempi più antichi, si è espresso anche figurativamente. E' una delle migliori e delle più vitali testimonianze sulla cultura e sulla vita di una determinata regione e di un determinato periodo. Essa si esprime e mediante la forma, e mediante il colore, e mediante la struttura del suo duttile materiale; inoltre, la sua destinazione è varia, per cui anche le sue possibilità sono veramente illimitate. Tuttavia, quando la si consideri come forma di espressione figurativa con cui si vuole comunicare dilatando l'ambito della sua presenza, allora le sue possibilità sono spesso vincolate da ragioni del tutto non-figurative, quali il trasporto e la fragilità. Il desiderio di agevolare la partecipazione alla triennale, anche di artisti provenienti dalle parti più lontane del mondo, ha indotto a porre dei limiti precisi alla dimensione delle opere da esporre (15 cm.). La dimensione stabilita è anch'essa una sfida che può produrre singolari risultati figurativi. Se vi si aggiungono la ricchezza e la diversità delle creazioni artistiche nel mondo e il grande interesse che artisti e pubblico hanno sempre mostrato per questa disciplina figurativa, allora abbiamo elencato anche molte delle ragioni di tale impostazione della triennale mondiale della piccola ceramica a Zagabria.

Alla I. triennale mondiale della piccola ceramica partecipano 529 artisti provenienti da 41 paesi. Al termine della esposizione a Zagabria, 1a I. triennale mondiale della piccola ceramica sarà ospitata, con una mostra itinerante composta dalle opere premiate, in alcune città jugoslave e straniere (entro l'anno 1986). Il comitato organizzativo

Introducción

La idea de realizar en Zagreb la Trienal Mundial de la pequeña cerámica nació hace unos cuantos años en el círculo de ceramistas de esta ciudad, motivados por el deseo de que Zagreb y nuestro país obtengan así una manifestación internacional en la cual se darán encuentro, verán y conocerán todas las inquietudes contemporáneas en la cerámica mundial. Una larga y rica tradición de la cerámica, la cual en nuestro medio vive y dura desde la prehistoria hasta nuestros días, un gran número de ceramistas que laboran en Zagreb y en otros centros de Yugoslavia, el hecho de que en nuestra ciudad ya más de cien años operan *la Escuela de Artes Aplicadas y el Museo de Arte y Artesanía*, son todas razones que llevaron a organizar una manifestación así.

La cerámica es primordialmente un medio por el cual el hombre artísticamente se manifiesta.

Es una de las mejores y más vital testigo de la cultura y la vida determinando territorio y época. Se expresa a través de la forma, color y estructura plástica del material, y además posee un empleo multiforme que hace sus posibilidades realmente ilimitadas. Entre tanto cuando se mira como un medio para comunicar a lo más ancho posible del orbe, entonces sus posibilidades frecuentemente son obstaculizadas por razones no inherentes al arte como es el transporte y sus consecuencias. El deseo de que los artistas de los más lejanos lugares del mundo se les facilite la participación en la Trienal llevó a la idea de limitar el tamaño de la obra a 15 cms.

Una dimensión determinada es también un desafío que puede en una diversidad artística dar fructíferos resultados.

Agregando a esto la riqueza y variedad de las obras realizadas en el mundo, el gran interés de artistas y público hacia esta disciplina del arte, entonces hemos enumerado todas las razones para una concepción así de la Trienal Mundial de la pequeña cerámica. En esta I Trienal participan 529 artistas de entre 41 países. Una vez terminada la exposición en Zagreb, las obras galardonadas serán expuestas en unas cuantas ciudades de Yugoslavia como y en el extranjero, incluyendo hasta el año 1986.

Comité Organizador

Der Gedanke, in Zagreb eine Internationale Triennale der kleinen Keramik zu veranstalten, ist schon vor langer Zeit im Kreise der Zagreber Keramikünstler aufgetaucht, motiviert durch den Wunsch, dass die Stadt Zagreb und unser Land eine solche internationale Einrichtung erhalten, auf der man sich begegnen, anschauen und kennenlernen kann. Die lange und reiche Tradition der Keramik, die bei uns seit Urzeiten und bis heute lebt und andauert, die Tatsache, daß in unserer Stadt schon über hundert Jahre die *Schule für angewandte Künste* und das *Museum für Kunst und Handwerk* bestehen, das alles sind Gründe, die zur Organisation einer solchen Veranstaltung geführt haben.

Die Keramik ist von Beginn an ein Medium, durch das sich der Mensch künstlerische ausdrückt. Sie ist einer der besten und vitalsten Zeugen der Kultur und des Lebens bestimmter Gegenden und Zeiten. Sie drückt sich aus in der Form, der Farbe und der Struktur des vorgegebenen Materials, und hat außerdem verschiedene Anwendungszwecke, so daß ihre Möglichkeiten wirklich unbegrenzt sind.

Aber wenn man sie als Ausdruck künstlerischer Darstellung betrachtet, durch den man auf möglichst breitem Gebiet kommunizieren möchte, dann sieht man, daß die Möglichkeiten oft durch ganz »unkünstlerische« Gründe, wie Transport und Zerbrechlichkeit, begrenzt sind.

Der Wunsch, es auch den Künstlern aus den entferntesten Gebieten dieser Welt zu ermöglichen, an dieser Triennale teilzunehmen, hat zu der Idee geführt, die Ausstellungsstücke nicht größer als 15 cm sein zu lassen. Die angegebene Größe kann ebenfalls Kunstwerke eigener Art entstehen lassen. Bedenkt man dabei noch die Vielfalt künstlerischer Entfaltung in der Welt und das große Interesse der Künstler und des Publikums für diese künstlerische »Disziplin«, so haben wir alle Gründe für das Konzept der Welttriennale der kleinen Keramik aufgezeigt.

An dieser Welttriennale der kleinen Keramik nehmen 529 Künstler aus 41 Ländern teil. Nach Ablauf der Ausstellung der ersten Welttriennale der kleinen Keramik werden Gastausstellungen der preisgekrönten Stücke in anderen Städten Jugoslawiens und des Auslandes, bis einschließlich 1986, veranstaltet.

Das Organisationsgremium.

数年前ザグレブの製陶業者団体の間で三年自ごとに世界小陶器展をザグレブで開催できたらという希望案が出ました。当地に多くの国々から参加して頂き作品でお互を示し合うことにより、世界現代陶器の流れを認識し相互理解を深めるのにお役に立てばザグレブ市にとってもわが国にとっても喜ばしいこととす。当地では有史以前から今日まで長く豊富な陶器の伝統が続いています。ザグレブや他のユーゴスラヴィアの各都市では数多くの陶芸家が創作活動中です。又わが市ではすでに百年以上も前から応用芸術学校や美術工芸博物館が開設されており、これらの背景のもとに展覧会を開くための準備や組織が編成されました。

陶器は人間自身を芸術的に表現する根本的媒体であります。

陶器はその土地その時代の文化と生活を物語る極めて貴重な証でもあります。それは柔軟な素材の形状、色彩、感触によって表現され、同時にその適用は多岐にわたり、可能性は実に無限であります。しかし、いざ作品をできる限り広範囲の地域にわたって公開する段階になると、輸送の問題や破損の恐れなどの非芸術的要因により、可能性は制限されます。そこでトリエナール展では世界のどんな遠隔地からでもできる限り多くの芸術家に参加して頂きたいという願いから、出品作品の寸法を15cmに限定しました。この寸法は新しい型の芸術を生み出すかもしれませぬ。世界には実に様々な陶器の型があり、芸術家や人々は陶芸に大変興味をもち、それ故ザグレブで世界トリエナール小陶器展を開く着想が生まれました。

第一回トリエナール小陶器展には世界41国から529人の芸術家が参加します。ザグレブに於けるトリエナール小陶器展閉会後、この展覧会での受賞作品は1986年まで広くユーゴスラヴィアの各都市及び海外で展示されます。

組織委員会

Zemlje sudionice Participating countries

ان فكرة التأسيس معرض الفنى الاول لفن التشكيلية السيراميك الصغرى تحت اسم (تريناله) ولدت قبل عدة سنوات في دوائر الفنية في زغرب رغبة في ان تكون مدينة زغرب و يوغسلافيا احد المراكز العالمية لهذا الفن يلتقوا فيها الفنيين من انحاء العالم ليتابعوا تطورات السيراميك في العالم و يتبادلوا وجهات نظرهم و آرائهم .

ان خبرة طويلة و غنية لوجود هذا الفن في هذه المدينة و ذلك من فترة قبل التاريخية و ايضا وجود مدرسة التطبيقية للفنون التشكيلية و متحف للفنون و المهن شجعت الفنيين في تنظيم هذا المعرض في هذه المدينة .

ان فن السيراميك وسيلة حقيقية لعرض افكار الانسانية الفنية كما يعتبر هذا الفن شاهدا اساسيا لثقافة المجتمع و حضارتها في الفترة من فترات حياتها .

و يقدم هذا الفن افكاره عن طريق الشكل و الالوان و كيفية المواد المبنية منها اضافة الى ذلك استخداماتها المختلفة و بذلك فان قدرتها التطبيقية غير محددة و لكن رغم كل ذلك فان فن السيراميك محدد قدرتها من ناحية عرضها في انحاء العالم و ذلك باسباب غير فنية مثل صعوبات في نقلها و انها ايضا قابلة لكسر .

و لذلك نضطر الى ان نطلب من الفنيين عرض التشكيلات محدودة حجمها لا تتجاوز ١٥ سنتيمترا و بذلك فان حجم المطلوب من الفنيين لتشكيلاتهم تجعل ان تكون تحدد في نتائجهم اضافة الى ذلك مختلف الانواع لتشكيلات و اهتمام كبير من قبل الفنيين العالم لهذا المعرض و ايضا اهتمام كبير من الشهود و المتفرجين ، اوفت جميع الشروط اللازمة في اقامة هذا المعرض لسيراميك الصغرى في زغرب .

و يشترك في المعرض الاول (تريناله) العالمي ٥٢٩ الفنيين من ٤١ دولة و بعد انهاء المعرض في زغرب يعرض التشكيلات في بعض المدن اليوغسلافية و خارج يوغسلافيا ايضا و ذلك حتى عام ١٩٨٦م

اللجنة التأسيسية

ALG	Alžir	Algeria
ARG	Argentina	Argentina
AUS	Australija	Australia
AUT	Austrija	Austria
BEL	Belgija	Belgium
BRA	Brazil	Brasil
BUL	Bugarska	Bulgaria
CAN	Kanada	Canada
CHA	Kina	China
CHI	Čile	Chile
COL	Kolumbija	Colombia
CUB	Kuba	Cuba
DEN	Danska	Denmark
ESP	Španjolska	Spain
FIN	Finska	Finland
FRA	Francuska	France
GBR	Velika Britanija	Great Britain
GDR	Njemačka Demokratska Republika	German Democratic Republic
GER	Savezna Republika Njemačka	Federal Republic of Germany
GRE	Grčka	Greece
HUN	Madarska	Hungary
IRL	Irska	Ireland
ISR	Izrael	Israel
ITA	Italija	Italy
JPN	Japan	Japan
MEX	Meksiko	Mexico
MLT	Malta	Malta
NCL	Nova Kaledonija	New Caledonia
NOR	Norveška	Norway
NZL	Novi Zeland	New Zealand
POL	Poljska	Poland
PUR	Portoriko	Puerto Rico
ROM	Rumunjska	Romania
SUI	Švicarska	Switzerland
SWE	Švedska	Sweden
TCH	ČSSR	Czechoslovakia
TUR	Turska	Turkey
URS	SSSR	Soviet Union
USA	SAD	United States
VEN	Venecuela	Venezuela
YUG	Jugoslavija	Yugoslavia

Propozicije / Žiri / Otkupne nagrade

Svaki sudionik predaje samo jedno djelo kojemu ni jedna dimenzija nije veća od 15 cm.

Ukoliko se djelo sastoji od više elemenata mora također udovoljiti gornjim uvjetima.

Dopuštena je svaka tehnika osim nepečene dekoracije.

U obzir dolaze djela nastala u zadnje tri godine.

/izvod/

*Organizator je odlučio da djela koja su veća od 15 cm i djela koja su prispjela poslije žiriranja izloži izvan konkurencije.

Dr Hedwig Dvorszky, *likovni kritičar*

Budimpešta, Madarska

Svetlana Isaković, *viši kustos Muzeja primenjene umetnosti*

Beograd, Jugoslavija, *predsjednik žirija*

Prof. Želimir Janeš, *profesor Akademije likovnih umjetnosti*

Zagreb, Jugoslavija

Paul J. Smith, *direktor American Craft Museum*

New York, SAD

Carlo Zauli, *keramičar umjetnik*

Faenza, Italija

Propositions / Jury / Purchase Prizes

Each participant can send in only one work of art, whose size should not exceed 15 cm.

A work of art consisting of several elements must also meet the above requirements.

All techniques are acceptable, except for unfired decoration.

Only works of art made within the last three years may be entered. /excerpt/

*The organizer has decided that all works that exceed the 15 cm limitation, as well as those that arrived after the voting of the jury, will be exhibited outside of the competition.

Dr Hedwig Dvorszky, *art critic*

Budapest, Hungary

Svetlana Isaković, *senior curator of the Museum of Applied Arts*

Belgrade, Yugoslavia, *jury president*

Prof. Želimir Janeš, *professor at the Academy of Fine Arts*

Zagreb, Yugoslavia

Paul J. Smith, *director of American Craft Museum*

New York, USA

Carlo Zauli, *ceramic artist*

Faenza, Italy

Velika nagrada I. svjetskog triennala
male keramike /Din 100.000/

Grand Prix of the I. World Triennial
Exhibition of Small Ceramics
/Din 100.000/

Wardell Sasha Kay /GBR/

Posebna velika nagrada za sudionika
iz Jugoslavije /Din 70.000/

Special grand Prix for Yugoslav
Exhibitor /Din 70.000/

Aksentijević-Lakić Nadežda, Beograd

Nagrada »Beograd« /Din 40.000/

»Beograd« Prize /Din 40.000/

Araki Takako /JPN/

Nagrada »Ljubljana« /Din 40.000/

»Ljubljana« Prize /Din 40.000/

Larpen Ruffe Agathe /FRA/

Nagrada »Novi Sad« /Din 40.000/

»Novi Sad« Prize /Din 40.000/

Horst Göbbels /GER/

Nagrada »Priština« /Din 40.000/

»Priština« Prize /Din 40.000/

Gurioli Sergio /ITA/

Nagrada »Sarajevo« /Din 40.000/

»Sarajevo« Prize /Din 40.000/

Legros Enid /CAN/

Nagrada »Skopje« /Din 40.000/

»Skopje« Prize /Din 40.000/

Salvaro Hanibal /YUG/

Nagrada »Titograd« /Din 40.000/

»Titograd« Prize /Din 40.000/

Tampieri Mauro /ITA/

Nagrada »Zagreb« /Din 40.000/

»Zagreb« Prize /Din 40.000/

Care Peter /GBR/

Medalje
Medals

Boulton Carolina /VEN/
Gonzales Jose-Ramon /CUB/
Imai Hyoe /JPN/
Ireland Claire /GBR/
Mišić Ljubiša /YUG/
Pianezzola Pompeo /ITA/
Piccinini Sonia /ITA/
Polgar Ildiko /HUN/
Püshel Judith /GDR/
Schrammel Imre /HUN/

Počasne diplome
Honorary degrees

Ahla Sinikka /FIN/
Asada Emiko /JPN/
Ambrus Eva /HUN/
Badurina Tudina Marina /YUG/
Bänfer Crista /GER/
Barbier Sossette /FRA/
Bitz Marie-France /SUI/
Borza Teréz /HUN/
Carle Carlos /ARG/
Chevalier Caroline /FRA/
C.R.I.E. Gruppo internazionale /SUI/
Cuff Yvonne Hutschinson /GBR/
Culas Odile /FRA/
Demšar Tone /YUG/
Donhauser Paul Stefan /USA/
Du Hongyu /CHA/
»Duetto« Demat Monique
& Massart Cecile /BEL/
Fornarola Salvatore /ITA/
Foulem Leopold L. /CAN/
Geszler Maria /HUN/
Gierend Nikolaus /GER/
Golstein Anne /BEL/
Gveorguiev Dobromir /BUL/
Haber Paul /MLT/
Hirai Tomokazu /JPN/
Hoshino Satoru /JPN/
Hunt Dave /AUS/
Ichizo Mori /JPN/
Isaković Mirjana /YUG/
Jecklin-Budl Ingrid /SUI/
Jelačić Ivana /YUG/
Kawakami Rikizo /JPN/
Kindler Françoise /SUI/
Kun Eva /HUN/
Leinonen Outi /FIN/
Lewenstein Eileen /GBR/
Lucietti Giuseppe /ITA/
Mančić Ljubiša /YUG/
Marquez Noemi /VEN/
Martinson Peteris /URS/
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Mellander-Jungermann Brita /SWE/
Merle Edith /YUG/
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Orosz Mária /HUN/
Östergen Gunnel /SWE/
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Papi Claudia /ITA/
Parkinson Cecilia /NZL/
Pauwels Achiei /BEL/
Piret-Delmar Celle Anne /BEL/
Radej Zlata /YUG/
Radović Marie-Françoise /FRA/
Sartoni Danilo /ITA/
Sasayama Tadayasu /JPN/
Seka /VEN/
Seregély Marta /HUN/
Smitran Ioan /ROM/
Stanislav Vladimir /YUG/
Suarez Jaime /PUR/
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Tello Gisela /VEN/
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Tschannen Werner /SUI/
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Vaculková Ida /TCH/
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Viotti Ulla /SWE/
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Xu Shuyang /CHA/
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Alžir, Algeria /ALG/

Abdelovahad Ammar

Argentina, Argentina /ARG/

Cappadoro Alejandrina

Villaverde Vilma Alba

Carlé Carlos

Australija, Australia /AUS/

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Jansa Maria

Knechtl Henriette

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Schiestl Elisabeth

Werdenich-Maranda Eva

Zahnhausen Milada

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De Bruyn Anne-France

De Grave Lieve

De Moreau Sophie

Devolder Eddy

»Duetto« – Demat Monique & Massart Cecile

Dufey Francis

Golstein Anne

Owczarek Richard

Pauwels Achiel

Pion Thibaut

Piret-Delmarcelle Anne

Podolski Catherine

Steyaert Frank

Thiran Bernard

Valcke Francis

Vandewege Rik

Van Geert Johan

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Sarkantyú Judit
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Vásárhelyi Emese
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Meksiko, Mexico /MEX/

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Maartmann Noe Kari
Mortensen Ingrid
Nash Grete
Súrheim Anne-Johanne
Von Krogh Bente
Westfoss Terje

Nova Kaledonija, New Caledonia /NCL/

Pierrard-Deborde Adélaide

Novi Zeland, New Zeland /NZL/

Parkinson Cecilia

**Njemačka Demokratska Republika,
Germany Democratic Republic /GDR/**

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Scharfe Antje
Walk Gundula & Wolfgang
Weise Margaret
Zänker Ursula

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Bor Maria
Cichocka Barbara
Rusnarczyk Krzysztof Heryk
Struzyna-Kunecka Krystyna
Szefferska Alicja
Szemioth-Bursa Ludwika
Szustka-Janicka Elibieta
Szyszka Zdzislaw
Tomacka-Siara Barbara
Ukleja Jadwiga

Portoriko, Puerto Rico /PUR/

Blanco Sylvia
Suarez Jaime

Rumunjska, Romania /ROM/

Cercel Vasile
Jakabos Olsefszky Ímola
Panelli Tereza
Smitran Ioan
Sumedrea Ioan

SAD, United States /USA/

Campbell Elizabeth
Denman Martha Hendrix
Donhauser Paul Stefan
Geiger Terence Adam
Green Carol
Greidanus Probes Anna
Gobel Helga
Hyman Sylvia
Jaeger - McGivern Jeana
Kujundzic Zeljko
MacDonald Elizabeth
Mahaffey Richard J.
McGivern Andrew J.
Norman Christi
Ozaki Reid
Ranz Jennifer
Rumpel Helen J.
Ryan Robert William
Tipton Barbara
Weaver Maurine
Winblad-Hjelmquist Ulla

**Savezna Republika Njemačka,
Federal Republic of Germany /GER/**

Bänfer Christa
Bock Hilde
Bock Ilse
Böhm Elizabeth
Chabert Dorothea
De Coulon Maurice
Fochler Horst
Gierend Nikolaus
Göbbels Horst
Heuts-Babuniak Roma
Kammerer Petra
Lifka Hans
Menser Klaus
Rieckborn Guonther
Safranek Karel
Schmitz Edith
Steindlmüller Klaus
Stürmer Walther
Wendler Ilka
Wilser Helma

SSSR, Soviet Union /URS/

Martinson Peteris

Španjolska, Spain /ESP/

Arimany Elisa
Armadans Benet Montserrat
Carné Coma
Ferrer Boluna Benet
Gausset Ramon
Gimeno Ma Dolors
Girones Ma Teresa
Gonzalez-Ballesteros »Gomballe« Jose Maria
Montanes Elena
Morey Pujol Ma Mercè
Prats Llor Maria Dolores
Vigreyos Vicente

Švedska, Sweden /SWE/

Fischer Willi
Mellander-Jungermann Brita
Östergen Gunnel
Viotti Ulla

Švicarska, Switzerland /SUI/

Aguet Ernest
Bitz Marie-France
C.R.I.E. Gruppo Internazionale
Deinböck Edmund
Duperrex Pascale
Duplain-Juillerat Monique
Froesch Françoise
Häberling Erich
Jecklin-Buol Ingrid
Jecklin Ruedi
Kaufmann Jacques & Honegger Sophie
Kindler Françoise
Lechner Sophie
Leroy Yves
Max Pierre-Marie
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Ruegg François
Schmidt Lou
Schwab Werner
Tanner Isabelle
Tschannen Werner
Zahner Arnold

Turska, Turkey /TUR/

Yilmabasar Jale

Velika Britanija, Great Britain /GBR/

Bader Gilbert Ruth
Beresford Susan
Blackman Audrey
Boorne Jackie
Care Peter
Cuff Yvonne Hutchinson
Dixon Stephen
Eglin Philip
Hayward Anthony
Ireland Claire
Lewenstein Eileen
Macone Kate Olivia
Ngoyen - Duc - Quy Rosamand
Paolozzi Eduardo
Pivac-Bailey Ivana
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Stringer Layne
Stringer Michael
Trupti Patel
Wardell Sasha Kay
Wedgwood
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Marquez Noemi
Navarro Palmar Dalita
Ogura Chieko
Seka
Tello Gisela
Tovar Maria Luisa

Wardel Sasha Kay /GBR/

Velika nagrada Triennala
Grand Prix of the Triennial Exhibition

vaza s podnožjem
vase with base



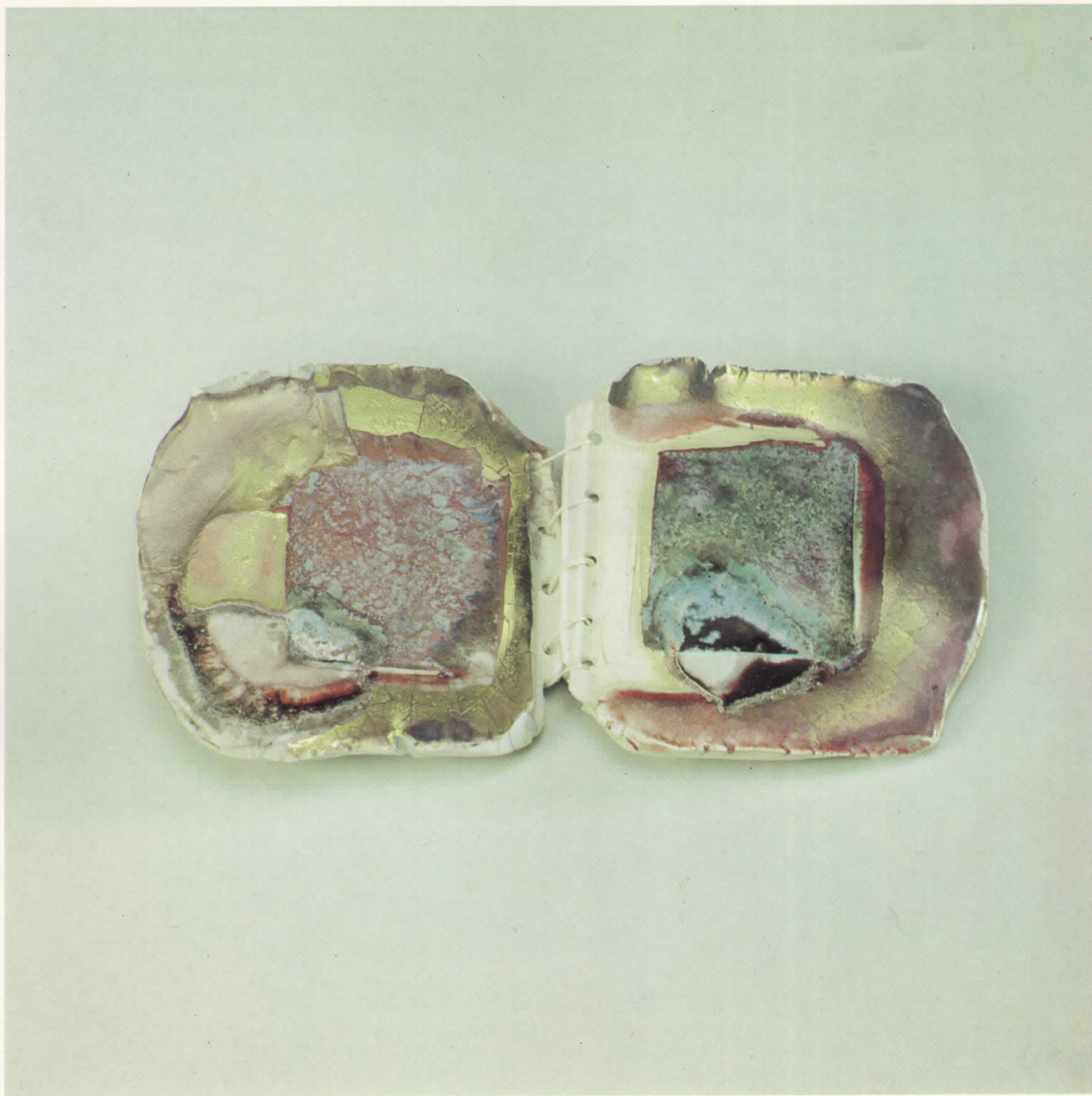


Araki Takako /JPN/

Nagrada »Beograd«
»Beograd« Prize

pečena biblija
fired bible





Horst Göbbels /GER/

Nagrada »Novi Sad«
»Novi Sad« Prize

fragment pehara
fragment of a jug



Gurioli Sergio /ITA/

Nagrada »Priština«
»Priština« Prize

bez naslova
untitled



Le Gros Enid /CAN/

Nagrada »Sarajevo«
»Sarajevo« Prize

škrinjica za tajne srca (jednorog)
heart heartshaker... coffret à secrets de coeur (unicorn)





Tampieri Mauro /ITA/

Nagrada »Titograd«
»Titograd« Prize

emocije jednog sna
emotions of a dream





Boulton Carolina /VEN/

medalja
medal

sedef
mother-of-pearl



Imai Kyoë /JPN/

medalja
medal

djelo 84-IV
work 84-IV





Mišić Ljubiša /YUG/

medalja
medal

upotrebna skulptura
utilitarian sculpture













ČAROLIJA MALE KERAMIKE

ZAGREB DOBIVA NOVI
IZLOŽBENI PROSTOR

Novi izložbeni prostor s više od 1500 četvornih metara na novom gornjogradskom trgu Gradecu u nedjelju će ugostiti sudionike Prvog svjetskog trijenala male keramike

U SUSRET PRVOM
SVJETSKOM TRIENALU
MALE KERAMIKE

ŽIRI ODABRAO NAJBOLJE

Prema odazivu – 532 keramičara iz 41 zemlje – bit će to dosad najveća keramička manifestacija u svijetu

Trijenale otvara Gradec

U Zagrebu je 14. listopada o. g. otvoren I. SVJETSKI TRIENALE MALE KERAMIKE. To je još jedna od priredbi koja se (osobito po originalnosti) pridružila nizu onih što su Zagreb u posljednje vrijeme izbacili među velika kulturna središta Evrope.

JUČER OTVOREN PRVI SVJETSKI TRIJENALE MALE KERAMIKE

GRADEC KERAMIČARIMA

Izložbu je otvorio predsjednik Skupštine grada Zagreba Zorislav Šonje

ТРИЈЕНАЛЕ КЕРАМИКЕ
ПОДЕЉБЕНЕ НАГРАДЕ

TRIENNALE MALE KERAMIKE
**Svjetski
izazov**

Svijet keramike u Zagrebu

ТРИЕНАЛЕ I TRADICIJA

Rekordi izložbe

Autentičan presjek

ZAGREB

Otvoren svjetski trijenale keramike

Otvorenju prisustvovalo nekoliko tisuća Zagrepčana ● 529 izložaka, isto toliko autora iz 41 zemlje svijeta, na 1500 kvadrata nove zgrade na Gradecu



Drugarice i drugovi, poštovani gosti!

Gradu Zagrebu pripala je čast da bude domaćinom *Prvog svjetskog triennala male keramike* – likovne manifestacije, koja snagom umjetničkih izraza govori o tradiciji keramike na, gotovo, svim kontinentima.

Stoga je, pred svima nama jedinstveni susret likovnih stvaralaca, točnije 529 keramičara iz 41 zemlje svijeta. Uz keramičare iz Evrope na Triennalu u Zagrebu sudjeluju i umjetnici iz Narodne Republike Kine, Japan, Kube, Čilea, Meksika... zemalja koje se zbog udaljenosti rjeđe odazivaju pozivu da izlažu na starom kontinentu. U ime Skupštine grada Zagreba, pokrovitelja *Prvog svjetskog triennala male keramike* SVIM sudionicima izložbe želim uspjeh u predstavljanju, a gostima dobrodošlicu i uspješan rad na Simpoziju. Uvjeren sam da ćete se u našem gradu ugodno osjećati jer je njegova gostoljubivost poznata. Grad Zagreb je tradicionalno stjecište mnogih svjetskih privrednih, kulturnih i sportskih priredaba: od *Zagrebačkog velesajma* preko *Svjetskog festivala animiranog filma*, *Muzičkog biennala* do *Univerzijade*, koja će se održati godine 1987.

Prvi svjetski triennale male keramike, koji upravo otvaramo, svojom izložbom omogućuje upoznavanje različitih kultura i suvremenog stvaralaštva, pridonoseći tako razumijevanju među narodima i unapređenju duha suradnje, prijateljstva i mira, u skladu s međunarodnom aktivnošću naše nesvrstane samoupravne socijalističke Jugoslavije.

U posljednje vrijeme Zagreb je javnosti prikazao niz značajnih likovnih manifestacija, ponajprije onih vrijednošću i bogatstvom iz naše kulturne baštine. Uz trenutno otvorenu reprezentativnu i jedinstvenu izložbu *Drevna kineska kultura* – u neposrednoj blizini, u *Muzejskom prostoru*, kojom smo željeli bolje upoznati jednu od najstarijih civilizacija na svijetu, kulturu i umjetnost prijateljske Narodne Republike Kine, izložbi Triennala pridajemo isto veliko značenje: osim što je svjedočanstvo aktualnog trenutka suvremene umjetnosti keramike, ona je i mala oaza mira i ljepote u ovo naše nemirno vrijeme. Ali i dug prema prošlosti i zalag za budućnost.

Izložbom *Triennala* Zagreb javnosti otvara i vrata nove zgrade *Muzejskog prostora* na *Gradecu*, koji je uz *Kaptol*, bio drugo srednjovjekovno naselje u Zagrebu, razvijajući se od prve polovice 13. stoljeća, na mjestu današnjeg *Gornjega grada*.

Ladies and gentlemen, honoured guests,

The City of Zagreb has the honour of hosting the *First World Triennial Exhibition of Small Ceramics*, an art exhibition which powerfully illustrates the traditions of ceramics from nearly all continents.

Thus, this is a unique meeting of ceramics craftsmen, precisely 529 artists from 41 countries, representing all corners of the world. At the Triennial in Zagreb, participate not only artists from Europe, but also artists from the People's Republic of China, Japan, Cuba, Chile, Mexico, etc., countries which, for reasons of distance rarely respond to invitations to exhibit in the old continent.

In the name of the City of Zagreb Assembly, the patron of the *First World Triennial Exhibition of Small Ceramics*, I wish a successful meeting to all participants to the exhibition and a fruitful work on the Symposium and I address a warm welcome to all guests. I am convinced that you will enjoy your stay in our city because its hospitality is well-known. The city of Zagreb is a traditional cross-road for many economic, cultural and sports events, from the *Zagreb Fair* to the *World Festival of Animated Film*, from the *Music Biennial* to the *University Games*, which will be held in 1987.

The *First World Triennial Exhibition of Small Ceramics*, which we are now opening, enables all to become acquainted with different cultures and contemporary creative art, thus contributing to a mutual understanding between the peoples of the world, and promoting a spirit of cooperation, friendship and peace, in agreement with the international activity of our non-aligned self-managed Socialist Yugoslavia.

Recently, Zagreb has presented a series of important artistic events, in particular those that are rich and valuable, from our cultural heritage. In addition to the currently held representative and unique exhibition *Ancient Chinese Culture* – in the immediate vicinity, at the *Museum Center* – through which we wished to become better acquainted with one of the oldest civilizations in the world, i.e. the culture and art of the friendly People's Republic of China, we attribute a great significance to the Triennial exhibition: it is not only a testimony of the present moment in the modern ceramic art, it is also a small oasis of peace and beauty in these troubled times. This is our debt to the past and our pledge for the future.

U inscenaciju kulturno-povijesnog zdanja staroga graditeljstva *Gornjega grada* usjeklo se eto i ovo novo – suvremeno arhitektonsko djelo, a u njegovoj unutrašnjosti, do 3. prosinca – gostuje umjetnost keramike svijeta.

Ovime, *Prvi svjetski triennale male keramike* proglašavam otvorenim, uz čestitke organizatoru – *Udruženju likovnih umjetnika primijenjenih umjetnosti Hrvatske*, i pozivam sve da izložbu i novu zgradu na Gradecu zajedno razgledamo.

Zorislav Šonje, predsjednik Skupštine grada Zagreba

With the *Triennial* exhibition, Zagreb has also opened to the public the doors of the new building of the *Museum Center* on *Gradec*, which, along with *Kaptol*, was the other medieval settlement in Zagreb, that started to develop in the first part of 13th century, on the site of the present *Upper Town*.

In the background of the cultural and historical environment of the old edifices of the *Upper Town*, this new, modern architectural creation is set. And its walls now host, until the 3rd of December, the art of ceramics from all over the world. I thereby declare the *First World Triennial Exhibition of Small Ceramics* open, offer my congratulations to the organizer, the *Association of Artists of Applied Arts of Croatia*, and invite all of you to see the exhibition and the new building on *Gradec*.

Zorislav Šonje, President of the Assembly of the City of Zagreb

Povijesno i kulturno značenje umjetnosti keramike, jedne od najstarijih likovnih disciplina, bili su osnovni poticaj za pokretanje izložbe *Prvog svjetskog triennala male keramike* u Zagrebu. Keramika je vječni pratilac čovjekove sudbine već od prehistorije, od prve glinene posude, rjeđe sačuvane u cijelosti, koja je kao fragment preživjela ratove, potrese, brodolome... sve do današnjih toliko različitih keramičkih oblika suvremenog trenutka. U Hrvatskoj prvi nalazi keramike mogu se pratiti još od razdoblja neolitika, da bi već prije jednoga stoljeća, 1884. godine na zagrebačkoj *Obrtnoj školi* (danas *Škola primijenjene umjetnosti*) bio otvoren poseban odjel za keramiku *Keramijska škola*.

Svijest o tradiciji umjetnosti keramike u svijetu i kod nas, kao povijesnoj nužnosti u razvoju civilizacija, i stalni razvoj suvremene umjetnosti keramike, ukazali su na potrebu međusobnog upoznavanja stvaralaca dvadesetog stoljeća, koji nastavljaju na tragu kulturne baštine.

Sa tim polaznim razmišljanjima keramičari *Udruženja likovnih umjetnika primijenjenih umjetnosti Hrvatske* realizirali su, radeći gotovo četiri godine, najveći susret umjetnika keramike svijeta u kojem dominiraju različite likovne ideje, stilovi i preokupacije, tehnološke mogućnosti, zanatska perfekcija, tradicionalna izvorišta ili suvremeni dizajn... a sve u malom formatu, ograničenom na samo petnaest centimetara.

Izložba pred nama je i više od toga – susret razmjene iskustava, upitnosti i upoznavanja, zbližavanja naroda i kultura.

Marina Baričević, predsjednik *Udruženja likovnih umjetnika primijenjenih umjetnosti Hrvatske*, Zagreb

Čini mi se da je jedan sociolog rekao da svaka sloboda podrazumeva neki oblik ropstva. Triennale male keramike zanimljiv je po tome što nameće ograničenje, rad ne sme da bude veći od 15 santimetara, koje sudeći po delima 529 umetnika upravo ovim ograničenjem, hrani njihovu imaginaciju. Da pravila stiha nisu u najboljim pesničkim delima sputavanje, već uslov da sloboda dobije svoje najraznovrsnije forme pokazuje na analogan način i ova izložba.

Ograničenje postaje kreativni čin.

Svetlana Isaković, viši kustos *Muzeja primenjene umetnosti iz Beograda* i predsjednik međunarodnog žirija *Triennala male keramike*

The historical and cultural significance of the art of ceramics, one of the oldest artistic disciplines, was the basic impulse that originated the idea for the exhibition of the *First World Triennial Exhibition of Small Ceramics* in Zagreb. Ceramics are the eternal companion of man's destiny starting from prehistoric times, from the first clay vessels, rarely preserved intact, which, as fragments, survived wars, earthquakes, shipwrecks... up to today's extremely various ceramic forms.

In Croatia, the first ceramic finds can be traced from the neolithic period. A century ago, in 1884, in the *School of Crafts* in Zagreb (today called *School of Applied Arts*) was opened the special department for ceramics, the *School of Ceramics*.

Awareness of the traditions of the art of ceramics in the world and here, as a historical necessity for the development of civilization, and the constant progress of contemporary ceramic art has emphasized the need for mutual contacts between artists of the 20th century, who perpetuate the traditions of our common cultural heritage.

Inspired by these basic notions, the ceramic artists of the *Association of Artists of Applied Arts of Croatia* have realized, working for nearly 4 years, the greatest meeting of ceramic artists from around the world, in which predominate various artistic ideas, styles and thoughts, technological possibilities, perfection of craftsmanship, traditional origins or contemporary design... and everything in a small format, limited to only 15 centimeters. The exhibition we have before us is even more than this – a meeting that makes possible the exchange of experiences, the discussion of relevant issues, and the rapprochement of peoples and cultures.

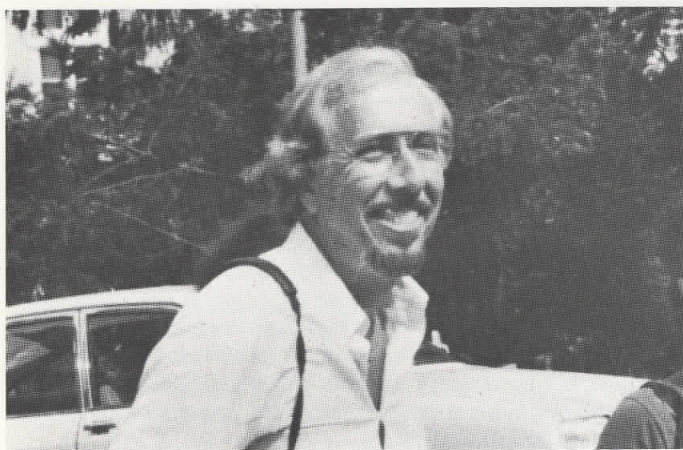
Marina Baričević, president of the *Association of Artists of Applied Arts of Croatia* /ULUPUH/

I think that a sociologist said that every freedom entails some sort of slavery. The Triennial is interesting because it imposes limits – the exhibits must be no bigger than 15 centimeters – and according to the creations of 529 artists, it is precisely these limits that feed their imagination.

In the best poetry, the rules of rhyming are not shackles, but the conditions that allow freedom to take its most varied forms. In an analogous way, this exhibition proves its.

Restriction becomes creative act.

Svetlana Isaković, senior curator of the *Museum of Applied Arts Beograd*, Yugoslavia, jury president of the *First World Triennial Exhibition of Small Ceramics*



1

... To je, koliko znam, prva takva izložba u svijetu... Interesantan je sam koncept, da bi se 500 komada keramike iz cijeloga svijeta vidjelo na jednom mjestu, treba učiniti posebni organizacijski zahvat, veoma teško izvodljiv... Ova izložba važna je jer demantira ustaljeno mišljenje da su stvari bolje, kvalitetnije, ako su po dimenzijama veće. Ovdje vidimo da veličina ne određuje kvalitetu...

Paul J. Smith, direktor American Craft Museum-a, New York /SAD/ 1

...Trenutačno umjetnička keramika zauzima vrlo važne pozicije. Ulazi u velike muzeje i velike privatne kolekcije. Mislim da je ovaj vijek vrlo važan za internacionalni uspon keramike...

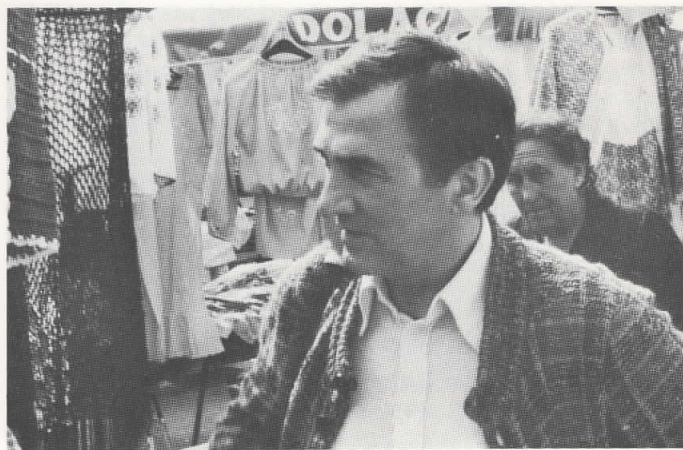
Carlo Zauli, kipar i keramičar /Italija/ 2

... Mala keramika sama je po sebi demokratska, obuhvatljiva okom (i džepom) velikog broja promatrača pa će je to vjerojatno, od sada, kada smo joj dali klasifikaciju, pogurnuti u zagrljaj svakodnevnih ljudskih briga i radosti...

Hanibal Salvaro, predsjednik Organizacionog odbora Triennala

Ideja održavanja svetskog triennala male keramike je nešto što je trebalo mnogo pre da se desi. Ali i sada, 1984. godine mnogo znači za Jugoslaviju, Zagreb i keramiku uopšte. Utisak je impresivan, mnogo dobrih dela, a naši umetnici se ravnopravno nose sa umetnicima iz celog sveta.

Branislav Subotić, profesor Fakulteta primenjenih umetnosti u Beogradu



2

...This is, as far as I know, the first such exhibition in the world. The concept itself is interesting. To be able to see in one place 500 ceramics from all over the world, special organizational efforts have to be made, efforts which are quite difficult to realize...

This exhibition is important because it negates the common conception that things are better, of better quality, if they are bigger. Here we see that size doesn't determine quality.

Paul J. Smith, director of American Craft Museum, New York /USA/ 1

This will be a good exhibition. Today the art of ceramics has a very important role.

It comes to big museums and big private collections. I think that this age is very important for the international rising movement of ceramics.

Carlo Zauli, ceramic artist, Faenza /Italy/ 2

...Small ceramics are essentially democratic, easily accessible (also financially) to a great number of observers. This is why they will from now on, once they are classified, become part of people's troubles and joys...

Hanibal Salvaro, President of the Organizing Committee

The idea of holding a world triennial exhibition of small ceramics is something that should have happened a long time ago. Yet, even now in 1984, it means a lot for Yugoslavia, Zagreb and ceramics in general. It points to universal questions and opens the way for the arts.

The impression is quite strong, many good works, and our artists can be on the same level as artists from the whole world.

Branislav Subotić, profesor at the Faculty of Applied Arts in Belgrade



3

... Boravak na simpoziju omogućuje čovjeku da sretne različite ljude iz raznih zemalja, razmijeni ideje, uspostavi kontakte. Takve su informacije i susreti dragocjeni za svakog stvaraoaca...

... Arhitektura je nešto što me najviše uzbuđuje, makar se to možda na prvi pogled i ne vidi. Nije pri tome riječ o arhitekturi kao zgradi, već arhitektonskoj liniji, i o želji da je ostvarim u svojim predmetima...

Sasha Wardell Kay /Velika Britanija/, dobitnik Velike nagrade Triennale 3

Ovo je zaista izvršna prilika da se dobije jedinstvena i bogata informacija o suvremenoj svjetskoj keramici, što se u njoj događa i kakvi su trendovi posebno u maloj keramici.

Veseli me da je Skoplje među prvim gradovima koji će vidjeti izložbu nagrađenih, a nadam se da će moji sugrađani dijeliti moje oduševljenje izložbom.

Dragoslava Janeva, predsjednik keramičke sekcije DLUPUM-a, Skopje 4

Vrlo sam prijatno iznenađen kvalitetom radova i originalnom postavom arh. Janeza Suhadolca. Ova izložba pokazuje da je keramika mnogo napredovala kako u kvaliteti tako i u raznolikosti pristupa. Nijedna likovna disciplina u posljednjih trideset godina nije napravila takav kvalitetni pomak.

Branislav Stajević, profesor Fakulteta primenjenih umetnosti u Beogradu

Suglasio bih se s mišljenjem moga kolege Tampierija o ovoj krasnoj izložbi. I još nešto: za razliku od Italije, ovdje na ovoj izložbi vidim ljude, koji nisu samo usko stručna publika keramike, i to mi kao autoru laska. Očito da ovdje likovna umjetnost, pa unutar toga i keramika, nailaze na zanimanje najšire publike, što je za ovakve izložbe vrlo važno.

Sergio Gurioli /Italija/, dobitnik nagrade »Priština«



4

...By attending the Symposium one can meet different people from different countries, exchange ideas, and establish contacts. Such information and meetings are precious to every creator...

...Architecture is something that attracts me very much, although it can't be seen at first sight. By this, I do not mean architecture as »construction«, but as architectural line, and the wish to realize it in the objects I create...

Sasha Wardell Kay /Great Britain/, recipient of the Grand Prix of the Triennial Exhibition 3

This is really an excellent opportunity to get unique and rich information on current world ceramics, to know what is happening in the field, and what are the trends, especially concerning small ceramics.

I am glad that Skopje will be among the first cities to see the exhibition of the awards, and I hope that my fellow citizens will share my enthusiasm for the exhibition.

Dragoslava Janeva, president of the ceramics section of DLUPUM, Skopje 4

I am pleasantly surprised with the quality of the work and the architect Janez Suhodolac's original set-up. This exhibition shows that ceramics have made a lot of progress in quality as well as in the variety of approaches. No fine arts discipline in the last 30 years has achieved such significant advances.

Branislav Stajević, profesor at the Faculty of Applied Arts in Belgrade

I would agree with my colleague Tampieri on this superb exhibition. And I will add this: about the difference with Italy, here at this exhibition, I see people who do not only belong to the narrow world of ceramic experts, and this, as a creator, flatters me. It is obvious that here the Fine Arts, and ceramics included, meet the interest of a wide audience, and this is very important for this exhibition.

Sergio Gurioli /Italy/, recipient of the »Priština« award



... Izložba me oduševila, i smatram je pionirskim pothvatom u keramici u nas. Ponajprije zato što je okupila toliko izlagača iz svijeta, čime nam pruža toliko neophodnu, a rijetku informaciju o međunarodnim zbivanjima u keramici. Takva nam je informacija dragocjena, jer do nje teško dolazimo. Susreti, razgovori, spoznaje što ih crpimo iz tuđeg rada, što nam uz izložbu omogućava i simpozij, daje nam odgovore ili barem djelomično razrješava neka stručna pitanja, te naš rad postavlja u neke realne okvire i parametre. Zato mi se ovaj pothvat čini neobično korisnim, i vjerujem da će ostaviti znatnog traga na kretanja u domaćoj keramici.

Nadežda Aksentijević-Lakić, dobitnik Posebne velike nagrade za sudionika iz Jugoslavije

Ova se izložba u mnogo čemu razlikuje od izložbe u Faenzi. U Faenzi možete vidjeti i male i velike keramičke forme, dok ovdje u Zagrebu imamo na jednom mjestu samo *miniature*. Već ta odrednica daje izložbi duh novosti i svježine. Uz to, način na koji je postavljena, smještaj izložaka u nedovršeni, ogoljeli betonski ambijent i pristup koji je pri tome primijenjen – nešto je novo u svijetu predstavljanja keramike. Mislim da je ovo vrlo inteligentan način na koji su se ti brojni i raznorodni eksponati izložili.

Mauro Tampieri/Italija/, dobitnik nagrade »Titograd«

Ja sa sobom odnosim više od punog dojma. Vaš narod i vaša zemlja su divni.
Sylvia Blanco, keramičar /Portoriko/



2

...I liked this exhibition very much and I consider it a pionner undertaking in ceramics in Yugoslavia. First of all because it has gathered so many exhibitors from around the world, thus offering us necessary and rare information on international events in ceramics. Such information is very precious, because it is not easily available to us. The meetings, debates and the insights we get from someone else's work, as well as the exhibition that made the Symposium possible, offer answers or at least partial solutions to a few expert issues, framing our work in real terms and parameters. This is why this undertaking seems to me very useful and I believe that it will leave a significant mark on the movements of ceramic art in Yugoslavia.

Nadežda Aksentijević-Lakić, recipient of the Special Grand Prix for Yugoslav exhibitor

This exhibits differs in many ways from the Faenza exhibition. In Faenza you can see small and big ceramic forms, whereas in Zagreb we have in one place only *miniatures*. This one fact gives to this exhibition a feeling of novelty and freshness. Moreover, the way with which it is displayed, the location of the exhibition in an unfinished, bare concrete environment and the access that has been set up for it – something is new in the field of ceramic presentation. I think this is a very clever way of displaying these numerous and various exhibits.

Mauro Tampieri /Italy/, recipient of the »Titograd« award

I take with me much more than an impression. Your people and your country are wonderful.

Sylvia Blanco, keramičar /Portoriko/ 2



3

... Mislim da je organiziranje ovakve izložbe bila veoma dobra ideja, i to upravo zato što je najvažniji kriterij podrazumijevao ograničenje veličine izložaka na 15 centimetara. Iako mnogi ljudi u svijetu rade keramiku većih dimenzija, ovo ograničenje neke je od njih potaklo da se ogledaju i u *minijaturi*. Ujedno, olakšani transport malog formata omogućio je tolikom broju ljudi da u Zagreb pošalju svoje radove. Da toga nije bilo, ne vjerujem da bi izložba bila tako bogata i impresivna.

Ann Mortimer /Kanada/, *koordinatorka 4. međunarodnog simpozija keramike Toronto 1985.* 3

Zahvaljujući Triennialu male keramike napravila sam veliki put od Novog Zelanda do Jugoslavije.

Cecilia Parkinson /Novi Zeland/, *dobitnik Počasne diplome Triennala*

... čarolija male keramike, visoke jedva 15 cm? U toj šaci gline izmodeliran je cijeli pogled na svijet, u njemu je sabijen mentalitet oprečnih shvaćanja forme: od igračke pa do apstraktnih monumentalnih oblika, u kojima kao da je zatvorena tajna stvaranja Zemlje i Svemira...

... Živimo u doba kad se otkrivaju posljednje tajne svijeta i života. Dio je svakako još skriven u čovjeku i njegovu odnosu prema umjetnosti. Stoljećima uporno skida jedan njen veo za drugim. Kad misli da je skinuo i posljednji sve počinje ispočetka. I čarolija umjetnosti nastavlja se...

Magda Weltrusky, *Svijet*, 26. 10. 1984.

4

Naš sugrađanin i donator zbirke umjetnina **Ante Topić Mimara** prilikom posjete Triennialu



4

... I think that to organize such an exhibition was a very good idea because the most important criterion was to set the limits of the exhibits to 15 centimetres.

Although a lot of people in the world make ceramics of bigger dimensions, this limitation has urged some to experiment also with miniatures. Also, the easier transportation of small format exhibits has enabled a great deal for people to send their works to Zagreb. If it weren't for this, I don't believe that this exhibition would have been so rich and impressive.

Ann Mortimer /Kanada/, *Coordinator of the Fourth International Ceramics Symposium, Toronto '85* 3

Thanks to the Triennial exhibition of small ceramics, I have travelled a long way from New Zealand to Yugoslavia.

Cecilia Parkinson, *recipient of the Honorary Degree /New Zealand/*

... And here is the wonder of this small piece of ceramics, barely reaching the height of 15 centimetres! This handful of clay has been modelled into a whole view of the world; it has been impressed with a notion of antagonistic conceptions of form: from that which stresses the aspect of play, to that of abstract monumental forms which seem to enclose the secret of the creation of the Earth and, indeed, Cosmos itself...

... We live in a time which is witnessing the revelation of the final mysteries of life and of the world. A part of the mystery certainly still lies hidden within man and his relationship towards art. Through the centuries man has, with great determination, succeeded in lifting veil after veil from this mystery. Just when he imagines that he has lifted the final veil, the whole process reverts back to its beginning. And so the wonder of art continues...

Magda Weltrusky, *Svijet*, October 26th, 1984.

4

Our fellow-citizen and art collection donator, **Mr. Ante Topić Mimara** visiting the Triennial exhibition.



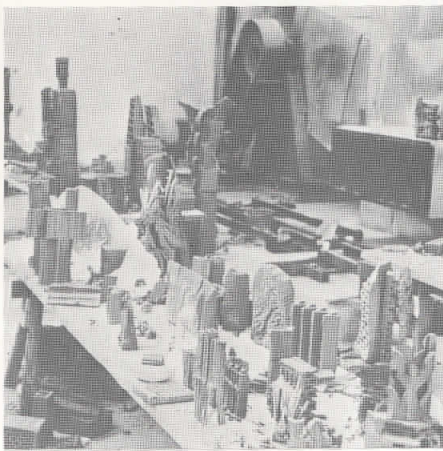
... Četrdesetak domaćih i stranih keramičara, sudionika *Medunarodnog simpozija o glini kao sredstvu umjetničkog izraza*, što se ovih dana održava u Zagrebu, u sklopu manifestacije uz Prvi svjetski triennale male keramike, posjetilo je u utorak radnu organizaciju *Ciglane Zagreb*, jednog od sponzora izložbe.

U jednom od pogona *Ciglane* improviziran je atelje keramičara i u njemu su u toku cijelog radnog dana nastajali različiti maštoviti skulpturalni oblici, oblikovani iz polufabrikata, koje su radnici *Ciglane* stavili na raspolaganje umjetnicima...

Mirjana Šigir, *Vjesnik*, 17. 10. 1984.

...About forty Yugoslav and foreign ceramic artists, participants of the *international Symposium on clay as a medium of artistic expression*, that is now taking place in Zagreb along with other events, in conjunction with the *First World Triennial Exhibition of Small Ceramics*, have visited the brickyard in Zagreb, one of the sponsors of the exhibition. In one of the sections of the brickyard, a workshop for ceramists has been improvised. Various imaginative sculptural forms have been created there in a single working day, made out of semi-finished products, which the workers of the brickyard put at the artists disposal...

Mirjana Šigir, *Vjesnik*, October 17th, 1984



Ideja da se priredi Simpozij keramike *Glina kao mogućnost likovnog izraza*, na kojem smo radom i riječju zašli u keramiku sutrašnjice, neposredno iza otvorenja Triennala dala je izvrsne rezultate. Poslije iscrpne uzajamne informacije o keramici kao vizualnom mediju nije bilo teško doživjeti jedan kreativan dan u *Ciglani Zagreb*.

Anna Greidanus Probes, suradnik *The Studio Potter (SAD)*

Rad u *Ciglani Zagreb* bio je praznik oslobođene stvaralačke intime. Jedno kreativno druženje umjetnika sa četiri kontinenta. Glina je porušila sve jezične, geografske i druge barijere.

Hanibal Salvaro, koordinator međunarodnog simpozija keramike Zagreb 1984.

The idea to organize ceramics Symposium *Clay as a medium of artistic expression*, during which, in words and in deeds, we entered the world of tomorrow's ceramics, immediately after the opening of the Triennial, gave excellent results. After an exhaustive exchange of information on ceramics, as a visual medium, it wasn't difficult to experience one creative day at the *Zagreb brickyard*.

Anna Greidanus Probes, collaborator of *The Studio Potter (USA)*

The work at the *Zagreb brickyard* was a holiday of artists who gave free rein to personal expression. One creative meeting of artists from 4 continents. Clay has brought down all linguistic, geographic and other barriers.

Hanibal Salvaro, coordinator of the ceramics Symposium

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