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## The Museum of Modern Art

11 West 53 Street, New York, N.Y. 10019 Tel. 956-6100 Cable: Modernart

No. 123  
FOR IMMEDIATE RELEASE:  
September 29, 1969  
Press Preview  
1-4 P.M.

### YUGOSLAVIA: A REPORT

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Additional information and photographs available from Elizabeth Shaw, Director, and Jonathan Wright, Department of Public Information, The Museum of Modern Art, 11 West 53 Street, New York, New York. 10019 956-7501, 7504, 7298.

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## The Museum of Modern Art

11 West 53 Street, New York, N.Y. 10019 Tel. 956-6100 Cable: Modernart

No. 123

FOR IMMEDIATE RELEASE:

September 29, 1969

Press Preview

1-4 P.M.

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demand and present all the arguments which, in their opinion, prove that the proposed document is not in keeping with the constitutional provision on equality of peoples and national minorities.

The Chamber of Nationalities is not authorized to discuss the justifiability of the demand at the same session. The debate must stop, after which the sponsor of the law or decision is immediately informed and is able to approve the demand of the group of deputies and thus terminate the special procedure as well. Should this not occur, a special commission would be set up, to examine the case and inform the Chamber at one of its next sessions whether the principle of equality has been violated or not. If the commission concludes that the Constitution has not been infringed, the debate continues normally. If the complaint is found to be justified the Chamber, prior to the final vote, will be obliged to find a solution in keeping with the principle of equality of peoples and national minorities. A majority vote will decide the issue.

#### YUGOSLAV PREMIER OPENS BELGRADE BOOK FAIR

Belgrade, September 19 (TANJUG)

Premier Mitja Ribicic opened the 14th International Book Fair here today.

About 45,000 books issued by publishing houses from 18 countries are exhibited at the fair this year.

#### YUGOSLAV PRINTS AT NEW YORK MUSEUM OF MODERN ART

New York, September 30 (Yugoslav Information Center)

A most beautiful exhibition of contemporary graphics is being shown at the prestigious New York Museum of Modern Art.

The exhibition gives an excellent survey and features prints by Marjan Vojska, Andrej Jemec, Bozidar Dzemerovic, Halil Tikvesa, Radovan Kragulj, Virgilije Nevjestic, Ordan Petlevski, Ante Kaduz, Zivko Djak, Adrijana Maraz-Bernik, Stojan Celic, Riko Debenjak, Mladen Galic, Zdravko Tisljar, Bogdan-Kijar Mesko, Miroslav Sutej, Bozidar Jakac, Miodrag Nagorni, Ivan Picelj, Janez Bernik, Branko Miljus, Dzevad Hozo, Vladimir Makuc and Marjan Pogacnik.

The Museum introduces the exhibition as follows:

#### "Yugoslavia: A Report

Artistic developments more or less isolated from contemporary Western European and American influences have been the chief attraction of Eastern European and Slavic exhibitions during the past two decades. However, the Yugoslav artists represented here are not only acquainted with the West, but many have studied and lived in England, France and West Germany. The present Socialist Federal Republic of Yugoslavia which incorporates Bosna and Hercegovina, Croatia, Macedonia, Montenegro, Serbia and Slovenia is only 25 years old.

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Perhaps no other country its size, however, contains so many government-sponsored galleries and museums devoted to modern art. Biennially the current movements and technical innovations are shown in the world's largest international print exhibition in Ljubljana, Slovenia. Enevitably, Yugoslav artists are influenced by the opportunity to participate in this distinguished arena.

This Report consists of a group of prints made between 1965-1969 by artists working in or near the creative centers: Ljubljana, Zagreb and Belgrade. Three of the print makers work abroad but continue to show their work in national exhibitions. Not only have the traditional processes of etching, serigraph and woodcut been used, but prints have also been made from celluloid sheets and movable plates. An emphasis on independence and individuality enduces most artists to work at their own presses. Very few lithographs are produced because that would necessitate participation in a workshop. The resulting prints are of technical brilliance and considerable diversity in both composition and subject matter. Sophisticated rendering of folk and byzantine elements stand side by side with styles representative of international currents.

The earliest work in the exhibition, wood engraved Self-Portrait is by the oldest artist, Bozidar Jakac, who was born in 1899. He is considered the father of print-making in Slovenia, having taught Riko Debenjak, one of the first Yugoslav print-makers to gain international recognition. Between them, they have taught most of the other artists from the Ljubljana area. One of these students, Janez Bernik, received the grand Prize in Ljubljana in 1969. While most of the Slovenian artists work with traditional images, the prints from Belgrade, capital of Serbia and Yugoslavia have a quite different character. In the works of Celic, Miljus and Nagorni there seems to be a preoccupation with static order. Only the young Zivko Djak tries to represent today's less conforming ways. Zagreb, cultural center of Yugoslavia and capital of Croatia is a crossroad of international art trends. There Action Painting, Op Art and Hard Edge Styles find current acceptance. Near Zagreb Miroslav Sutej works on colorful movable sculpture and print. His serigraphs are innovative and contribute a new dimension to print-making.

Yugoslavia's artists have such freedom of expression and are so encouraged to create that it is superfluous to compare them to artists in even the most progressive East European countries. The prints shown here demonstrate that wherever individuality is held in esteem, the resulting art is endowed with a refreshing and inimitable personality.

R.C. "

The prints will be exhibited through November 30. They will then circulate throughout the U.S. More information about this show can be obtained from the Museum of Modern Art, Department of Circulating Exhibitions, 11 West 53rd Street, New York, N.Y. 10019, telephone (212) 956-6100.

#### RADMILA BAKOCEVIC AT VIENNA STAATS OPERA

Vienna, September 22 (TANJUG)

Leading opera singer of Belgrade, Radmila Bakocevic, recorded a great success on the stage of the Vienna Staats Opera last night, singing Marguerite in Gounod's Faust. The Yugoslav singer on several occasions received great ovations. The leading male roles were sung by Nicolai Gedda and Cesare Siepi.

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# Yugoslav NEWS bulletin

Published by the Yugoslav Information Center, 816 Fifth Avenue, New York, N.Y. 10021

No. 451

October 2, 1969

MIRKO TEPAVAC, YUGOSLAV SECRETARY OF STATE FOR FOREIGN AFFAIRS,  
PARTICIPATES IN NON-ALIGNED MEETING AT THE UN

New York, September 27, 1969 (Yugoslav Information Center)

A meeting of non-aligned countries at the UN has released to the press the following communique:

"In conformity with the Communique of the Belgrade Consultative Meeting of the non-aligned countries, the Ministers of Foreign Affairs or Heads of Delegation of the non-aligned countries met at the United Nations Headquarters in New York on 27 September 1969.

"The Governments of the following countries participated in the meeting: Afghanistan, Algeria, Botswana, Burundi, Cambodia, Cameroon, Central African Republic, Ceylon, Chad, Congo (Brazzaville), Congo (Democratic Republic of), Cyprus, Dahomey, Equatorial Guinea, Ethiopia, Gambia, Ghana, Guinea, Guyana, India, Indonesia, Iraq, Jamaica, Jordan, Kenya, Kuwait, Laos, Lebanon, Liberia, Libya, Malawi, Malaysia, Mali, Mauritania (Islamic Republic), Morocco, Nepal, Nigeria, Saudi Arabia, Sierra Leone, Singapore, Somalia, Southern Yemen, Sudan, Syrian Arab Republic, Togo, Trinidad and Tobago, Tunisia, Uganda, United Arab Republic, United Republic of Tanzania, Yemen, Yugoslavia and Zambia.

"The Governments of the following countries were represented by observers: Argentina, Bolivia, Brazil, Chile, Peru and Venezuela.

"During the meeting views were exchanged on activities and cooperation of the non-aligned countries during the 24th session of the General Assembly, the preparations for the celebration of the 25th anniversary of the UN, and the next meeting of the non-aligned countries.

"Reiterating the principles and policy of the non-aligned countries as outlined in documents of previous non-aligned conferences and meetings held in Belgrade and Cairo, serving as the basis for common action of the non-aligned countries within the United Nations, the participants agreed to intensify consultations and to exert joint efforts with a view to promoting mutual cooperation on issues on the agenda of the 24th session of the General Assembly and decided to maintain contacts and consultations as appropriate.

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"The participants in the meeting stressed the necessity to have the celebration of the 25th anniversary of the UN marked with concrete actions. To this end they appointed a Sub-Committee composed of the Chairman (Ethiopia), Ghana, Iraq and Yugoslavia to study the matter and to submit proposals and suggestions.

"Stressing the need for continued activities of the non-aligned countries and in conformity with the views expressed at the Belgrade Consultative Meeting, the participants agreed to hold a Preparatory Meeting of representatives of Governments of the non-aligned countries early in 1970 for convening and preparing a Conference of Heads of State or Government of non-aligned countries and to exchange opinions on other matters of common interest.

"The participants accepted with pleasure the offer of the Government of the United Republic of Tanzania to act as host to the Preparatory Meeting."

#### ITALIAN PRESIDENT GUISEPPE SARAGAT'S VISIT TO YUGOSLAVIA ANNOUNCED

Belgrade, September 26 (TANJUG)

"The forthcoming visit of the President of the Italian Republic, Giuseppe Saragat, to Yugoslavia is evidence of the favorable development of fruitful cooperation between the two neighboring and friendly countries."

"The confidence developed in mutual relations," it was said at a session of the Yugoslav Government discussing Yugoslav-Italian relations, "offers an opportunity for the already successful cooperation between Yugoslavia and Italy to be expanded still further in the economic, cultural and political fields. The good-neighbor and friendly relations between the two countries are also considered an important contribution to European cooperation and the safeguarding of peace.

"In expressing its satisfaction with President Saragat's forthcoming visit, the Yugoslav Government is confident," the announcement says, "that the talks will further stimulate cooperation between Yugoslavia and Italy."

#### TITO-CEAUSESCU MEETING

September 21 ("Borba")

A joint communique says that:

"The President of the Socialist Federal Republic of Yugoslavia and President of the League of Communists of Yugoslavia (LCY), Josip Broz Tito, and the Secretary General of the Communist Party of Rumania and President of the State Council of the Socialist Republic of Rumania, Nicolae Ceausescu, met in the Djerdap on September 20, 1969.

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The two Presidents visited the building site of the hydro-electric power station and the navigation system on the Yugoslav and Rumanian banks of the Danube.

During the talks held afterwards in an atmosphere of friendship and full mutual confidence, views were exchanged on bilateral relations, the international situation and the international workers' movement, and information was exchanged on socialist development in the two countries.

The two Presidents noted with satisfaction that cooperation between the Socialist Federal Republic of Yugoslavia and the Socialist Republic of Rumania and between the League of Communists of Yugoslavia and the Communist Party of Rumania is developing successfully in all fields, and expressed their determination to expand cooperation in the political, economic, scientific-technological and other areas. The two Presidents re-affirmed the importance of contacts and exchanges of views and experiences at all levels between representatives of the two countries. In this connection agreement was reached for the Prime Ministers of the two countries to meet for more detailed discussions and agreements on this cooperation.

Concerning international relations, the two Presidents particularly stressed the determination of the Socialist Federal Republic of Yugoslavia and the Socialist Republic of Rumania to undertake further efforts for the purpose of improving the atmosphere in international relations and consolidating peace, to develop comprehensive cooperation with all countries on the basis of respect for the principles of independence, sovereignty, full equality and non-interference in internal affairs. They expressed the readiness of the two countries to extend full support to initiatives and activities undertaken in that direction, convinced that they can thus contribute most effectively to the strengthening of positive processes and trends in international relations. The two Presidents declared themselves in favour of holding a conference of European states, and also supported other moves and proposals likely to contribute to the strengthening of cooperation and security in Europe. They resolutely declared themselves in favour of settling controversial issues in international relations through peaceful methods and negotiations. Other subjects of the talks were Vietnam and the Middle East. Finally, the two sides again expressed in the Communiqué their determination of the Socialist Federal Republic of Yugoslavia and the Socialist Republic of Rumania and of the League of Communists of Yugoslavia and the Communist Party of Rumania to develop relations of friendship and cooperation based on equality with all socialist countries, communist and workers' parties, revolutionary democratic and progressive forces and movements, in order to contribute in this way to the struggle for peace, social progress and socialism."

#### FOREIGN SECRETARY TEPAVAC MEETS WITH U.S. AND CANADIAN MINISTERS

United Nations, September 27 (TANJUG)

Secretary of State for Foreign Affairs, Mirko Tepavac, yesterday met with U.S. Secretary of State William Rogers, in the U.S. Mission to the United Nations. In a frank and friendly conversation, the two Secretaries discussed their bilateral relations and the current international situation.

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The Yugoslav Ambassador to the U.S., Bogdan Crnobrnja, and the Yugoslav Ambassador to the U.N., Lazar Mojsov, were also present.

Secretary Tepavac also had talks yesterday with the Canadian Minister of Foreign Affairs, Mitchell Sharp.

U.S. PRESIDENTS' SCIENTIFIC ADVISER IN YUGOSLAVIA

Belgrade, October 1 (TANJUG)

President Nixon's scientific adviser, Dr. Lee Dubridge, who paid a three-day official visit to Yugoslavia together with a group of prominent American scientists, left Belgrade today.

Dr. Dubridge and member of the Yugoslav government, Marko Bulc, signed a document saying that the two sides expressed satisfaction with the development and promotion of scientific cooperation and exchanges, and underlined the significance of comprehensive development of scientific and technological collaboration between the two countries.

Yugoslavia and the United States, the document says, believe that the already high level of their cooperation contributes to international friendship especially since it proves that differences in social systems and in other areas are no obstacle to equitable cooperation based on mutual respect.

It was concluded during the talks that current cooperation and exchanges in science and technology showed that contacts between Yugoslav and American scientists and scientific institutions were firm and stable. This therefore is a solid platform for the expansion of the two countries joint work in new scientific fields.

The document says that Yugoslavia is particularly interested in scientific cooperation in metallurgy, the petro-chemical and electronic industries, the conversion of energy, the use of computers in industry, the production of equipment for the processing industries, cooperation in management and transport, town planning and other areas.

The two sides agreed to start immediately an intensive study of the possibility of joint work in these new scientific fields. The implementation of this cooperation will depend, says the document, on financial resources which must be ensured and on finding suitable partners among scientists and scientific institutions of the two countries. Both sides expressed the desire to ensure stable and long-term financial resources for these purposes.

The document further says that the President of the American Academy of Science, Dr. Handler, had separate talks with the President of the Serbian Academy of Science and Art, Velibor Gligoric, on the intention to establish an institute for multidisciplinary studies at Belgrade University.

Velibor Gligoric has shown interest in the possibility of American scientists lecturing and working in this institute.

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Dr. Handler agreed to send to Belgrade soon an official of the Department for International Affairs of the American Academy of Science for detailed talks on this question.

The American side emphasized the significance of the development of direct and mutually useful ties between the two countries' industrial establishments, as one of the ways of developing more intensive and more direct cooperation in technology.

Dr. Dubridge invited a delegation of Yugoslav scientists to visit the United States.

The Yugoslav Prime Minister, Mitja Ribicic, yesterday received Dr. Dubridge, and the members of the American delegation.

The reception was attended by representatives of Yugoslav scientific institutions and member of the Yugoslav government, Marko Bulc.

On this occasion, the two sides summed up the development of their talks and stressed the significance of the further promotion of collaboration between the two countries in the scientific field.

Special emphasis was laid on the great possibilities for the expansion of cooperation, which was mutually beneficial to bilateral relations between Yugoslavia and the United States generally.

#### CANADIAN MINISTER VISITS PREMIER RIBICIC

Belgrade, September 20 ("Politika")

President of the Federal Executive Council, Mitja Ribicic, yesterday received the Canadian Minister of Agriculture Horace Olson. Ribicic and Olson discussed economic relations between the two countries and viewed favourably the cooperation between Yugoslavia and Canada so far. The wish was expressed for further development of relations.

On arrival in Belgrade the Canadian Minister said that his visit to Yugoslavia was connected with the efforts of his government to contribute toward normalizing and stabilizing the world market of farm produce and developing cooperation between the two countries generally, and in agriculture in particular.

Speaking at a press conference Olson said he would soon discuss these questions in Belgrade with members of the Yugoslav government Tomo Granfil and Franjo Nadj.

Olson stated that like Yugoslavia, Canada was interested, above all, in the sale of her farm surpluses. "We would like to learn what other governments think about it, so that prices of farm produce could be stabilized by means of joint efforts", he said.

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It is good to have as much discussion as possible on this in the International Food and Agriculture Organization, the Canadian Minister added. In this regard, he noted, the Canadian government has no formulated solutions.

Speaking about bilateral Canadian-Yugoslav economic relations, Olson said these were developing well and should be continued.

Our efforts are showing good results, and this is also evident, among other things, from the interest of Yugoslav and Canadian businessmen in further developing economic relations, he said.

FRANK SHAKESPEARE USIA DIRECTOR IN YUGOSLAVIA

Belgrade, September 10 ("Borba").

Secretary of State for Foreign Affairs, Mirko Tepavac, this morning received Frank Shakespeare, Director of the United States Information Agency. The meeting was attended by the US Ambassador to Yugoslavia W. Leonhart and Head of Section for the US and Canada in the Foreign Office, Cvijeto Job.

In a cordial conversation they discussed relations and cooperation between the two countries and other questions.

Shakespeare was also received by the President of the Foreign Policy Committee of the Federal Assembly, Veljko Micunovic, and by the Federal Secretary for Information Mirko Ostojic.

YUGOSLAV AMBASSADOR CRNOBRNJA VISITS WEST COAST

New York, September 30 (Yugoslav Information Center)

Yugoslav Ambassador to the United States, Bogdan Crnobrnja, will visit San Francisco, San Jose, Stanford, Los Angeles, Santa Barbara and Portland in the first half of October. The Ambassador will call on Governors Reagan and McCall, on Mayors Alioto, Yorty and Schrunk. He will visit Stanford University, UCLA, Center for the Study of Democratic Institutions in Santa Barbara, and Portland State University, and will open an exhibit of Yugoslav products in Portland, visit FMC Machinery International and meet a number of people interested in trade with Yugoslavia.

A TV interview with the Ambassador will be broadcast by KQED San Francisco October 6 at 8 p.m.

ASSISTANT SECRETARY OF STATE JOHN RICHARDSON IN YUGOSLAVIA

Belgrade, September 23 (TANJUG)

Assistant Secretary of State, John Richardson, and Chief of the European Programme for Cultural-Educational Cooperation, Guy Coriden, left Belgrade today after a three-day visit to Yugoslavia.

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Richardson and Coriden had talks with the Member of the Yugoslav government, Marko Bulc, Acting Foreign Secretary Dr. Anton Vratosa, and other Yugoslav officials.

Satisfaction with the successful development of cultural, educational and university cooperation was expressed by both sides.

ASTRONAUTS TO VISIT YUGOSLAVIA IN OCTOBER

Belgrade, September 20 ("Borba")

The Apollo-11 Astronauts Armstrong, Aldrin and Collins will visit Yugoslavia in the second half of October. The exact date of their visit will be announced shortly.

U.S. SIXTH FLEET COMMANDER VISITS DUBROVNIK

Dubrovnik, September 29 (TANJUG)

The American cruiser "Little Rock" with the commander of the Sixth Fleet, Vice-Admiral Richardson, left the port of Dubrovnik this morning after an unofficial four-day visit.

RULES OF PROCEDURE IN THE FEDERAL ASSEMBLY TO BE AMENDED  
TO GUARANTEE THE EQUALITY OF THE REPUBLICS

Belgrade, September 10 ("Politika")

During a debate on a law or decision, ten or more deputies to the Chamber of Nationalities of the Federal Assembly will be able to ask for implementation of a special procedure should they feel that adoption of the document in question would jeopardize the equality of the Republics, peoples and national minorities. This is the essence of the draft decision which the Commission for Preparation of the Rules of Procedure of the Chamber of Nationalities has sent to all members of this Assembly Chamber.

This draft concerns an exceptionally significant innovation in the Yugoslav parliamentary system. It is known that the Chamber of Nationalities discusses and decides all questions for which the Federal Assembly is authorized. All the Republics and Provinces are represented in the Chamber, so that, in fact, this is the place where different interests are confronted and settled through debates. A special procedure is now being introduced for the purpose of securing the strict application of the principle of equality of peoples and national minorities - one of the most important principles of our socio-political system.

From the moment when a proposal for adoption of an act comes to the Assembly to the final session of the Chamber of Nationalities at which this document is voted, i.e., in each phase of discussion, deputies have a right to ask that a special procedure be introduced. The sponsors must explain their

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demand and present all the arguments which, in their opinion, prove that the proposed document is not in keeping with the constitutional provision on equality of peoples and national minorities.

The Chamber of Nationalities is not authorized to discuss the justifiability of the demand at the same session. The debate must stop, after which the sponsor of the law or decision is immediately informed and is able to approve the demand of the group of deputies and thus terminate the special procedure as well. Should this not occur, a special commission would be set up, to examine the case and inform the Chamber at one of its next sessions whether the principle of equality has been violated or not. If the commission concludes that the Constitution has not been infringed, the debate continues normally. If the complaint is found to be justified the Chamber, prior to the final vote, will be obliged to find a solution in keeping with the principle of equality of peoples and national minorities. A majority vote will decide the issue.

#### YUGOSLAV PREMIER OPENS BELGRADE BOOK FAIR

Belgrade, September 19 (TANJUG)

Premier Mitja Ribicic opened the 14th International Book Fair here today.

About 45,000 books issued by publishing houses from 18 countries are exhibited at the fair this year.

#### YUGOSLAV PRINTS AT NEW YORK MUSEUM OF MODERN ART

New York, September 30 (Yugoslav Information Center)

A most beautiful exhibition of contemporary graphics is being shown at the prestigious New York Museum of Modern Art.

The exhibition gives an excellent survey and features prints by Marjan Vojska, Andrej Jemec, Bozidar Dzemerovic, Halil Tikvesa, Radovan Kragulj, Virgilije Nevjestic, Ordan Petlevski, Ante Kaduz, Zivko Djak, Adrijana Maraz-Bernik, Stojan Celic, Riko Debenjak, Mladen Galic, Zdravko Tisljar, Bogdan-Kijar Mesko, Miroslav Sutej, Bozidar Jakac, Miodrag Nagorni, Ivan Picelj, Janez Bernik, Branko Miljus, Dzevad Hozo, Vladimir Makuc and Marjan Pogacnik.

The Museum introduces the exhibition as follows:

#### "Yugoslavia: A Report

Artistic developments more or less isolated from contemporary Western European and American influences have been the chief attraction of Eastern European and Slavic exhibitions during the past two decades. However, the Yugoslav artists represented here are not only acquainted with the West, but many have studied and lived in England, France and West Germany. The present Socialist Federal Republic of Yugoslavia which incorporates Bosna and Hercegovina, Croatia, Macedonia, Montenegro, Serbia and Slovenia is only 25 years old.

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Perhaps no other country its size, however, contains so many government-sponsored galleries and museums devoted to modern art. Biennially the current movements and technical innovations are shown in the world's largest international print exhibition in Ljubljana, Slovenia. Enevitably, Yugoslav artists are influenced by the opportunity to participate in this distinguished arena.

This Report consists of a group of prints made between 1965-1969 by artists working in or near the creative centers: Ljubljana, Zagreb and Belgrade. Three of the print makers work abroad but continue to show their work in national exhibitions. Not only have the traditional processes of etching, serigraph and woodcut been used, but prints have also been made from celluloid sheets and movable plates. An emphasis on independence and individuality endues most artists to work at their own presses. Very few lithographs are produced because that would necessitate participation in a workshop. The resulting prints are of technical brilliance and considerable diversity in both composition and subject matter. Sophisticated rendering of folk and byzantine elements stand side by side with styles representative of international currents.

The earliest work in the exhibition, wood engraved Self-Portrait is by the oldest artist, Bozidar Jakac, who was born in 1899. He is considered the father of print-making in Slovenia, having taught Riko Debenjak, one of the first Yugoslav print-makers to gain international recognition. Between them, they have taught most of the other artists from the Ljubljana area. One of these students, Janez Bernik, received the grand Prize in Ljubljana in 1969. While most of the Slovenian artists work with traditional images, the prints from Belgrade, capital of Serbia and Yugoslavia have a quite different character. In the works of Celic, Miljus and Nagorni there seems to be a preoccupation with static order. Only the young Zivko Djak tries to represent today's less conforming ways. Zagreb, cultural center of Yugoslavia and capital of Croatia is a crossroad of international art trends. There Action Painting, Op Art and Hard Edge Styles find current acceptance. Near Zagreb Miroslav Sutej works on colorful movable sculpture and print. His serigraphs are innovative and contribute a new dimension to print-making.

Yugoslavia's artists have such freedom of expression and are so encouraged to create that it is superflous to compare them to artists in even the most progressive East European countries. The prints shown here demonstrate that wherever individuality is held in esteem, the resulting art is endowed with a refreshing and inimitable personality.

R.C. "

The prints will be exhibited through November 30. They will then circulate throughout the U.S. More information about this show can be obtained from the Museum of Modern Art, Department of Circulating Exhibitions, 11 West 53rd Street, New York, N.Y. 10019, telephone (212) 956-6100.

#### RADMILA BAKOCEVIC AT VIENNA STAATS OPERA

Vienna, September 22 (TANJUG)

Leading opera singer of Belgrade, Radmila Bakocevic, recorded a great success on the stage of the Vienna Staats Opera last night, singing Marguerite in Gounod's Faust. The Yugoslav singer on several occasions received great ovations. The leading male roles were sung by Nicolai Gedda and Cesare Siepi.

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After this successful guest appearance, Radmila Bakocevic accepted the offer of the management of the Vienna Opera House to sing soon in Verdi's "La Traviata." That will be her third guest appearance on the stage of the Staats Opera in Vienna.

Radmila Bakocevic is known to the American Audience having repeatedly sung at the New York Metropolitan Opera and other American opera houses.

BELGRADE INTERNATIONAL THEATER EXPERIMENTAL FESTIVAL

Belgrade, September 25 (TANJUG)

The Teatro Libero, a drama troupe from Italy, carried off the Grand Prix of the Third Belgrade International Theatre Experimental Festival (BITEF) at its close here today.

A special award for original scenery was given to Peter Schumann for his production of "The Peoples' Cry for Flesh" performed by the Bread and Puppet Theatre of New York.

Awards also went to "Dionysius in 1969," directed by Richard Schechner and performed by the Performance Group of New York; "The Saved" by Edward Bond, directed by William Gaskill and performed by the Royal Court of London; and "The Maid-Servants" by Jean Genet, directed by Victor Garcia and played by the Nuria Espert Troupe of Barcelona.

Fourteen modern plays performed by companies from the U. S., Italy, Sweden, Czechoslovakia, Switzerland, Romania, Great Britain, Spain, Denmark, West Germany and Yugoslavia had their premiere at the festival.

YUGOSLAV ARTISTS SUPPORT BRAZILIAN PROTEST AGAINST CENSORSHIP

Belgrade, September 24 (TANJUG)

Yugoslavia's Union of Painters and Sculptors has decided not to participate in this year's biennial soon to take place in Sao Paulo, Brazil, the Belgrade "Politika" announced today.

The decision was motivated by the present criteria for organizing this important art event, as its organizational committee applies censorship to works done by domestic artists, discarding all those whose political beliefs or artistic guidelines do not conform to concepts laid down by the government of Brazil.

Making common cause with Brazilian artists who believe that the arts must be free from force, Yugoslavia's painters and sculptors cancelled their appearance in the Sao Paulo Biennial, in which Yugoslavia has heretofore regularly participated. Petar Lubarda and Marko Celebonovic have frequently won the highest awards at this gathering of painters and sculptors.

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NEWS FROM THE HOPKINS CENTER · DARTMOUTH COLLEGE · HANOVER, N.H.

MARION BRATESMAN  
HANOVER 646-2315

February 27, 1968

FOR IMMEDIATE RELEASE:

Hanover, N.H.: -An exhibition entitled "Contemporary Prints from Yugoslavia" goes on display in the Jaffe-Friede Gallery, the Hopkins Center, on Wednesday, March 6. Circulated by Oregon State University, these original woodcuts, etchings and lithographs offer a survey of recent developments in contemporary printmaking from a country which is frequently host to major international graphic arts exhibitions.

Though a large percentage of the 26 participating artists are from such visual arts centers as Belgrade and Zagreb, all sections of Yugoslavia are represented. Internationally known printmakers with work on view include Riko Debenjak, Ive Subic and Josip Restek. Although both abstract and objective art forms are used -- as is the case with contemporary printmakers all over the world -- nature remains the primary source of inspiration for these Slavic artists.

The current exhibition makes the fourteenth in the series of graphic surveys from other countries which have been circulated by the International Exchange Exhibition Program to college and university galleries throughout the United States.

"Contemporary Prints from Yugoslavia" will continue in the Jaffe-Friede Gallery through March 31. Gallery hours are 12-5, 7-10 p.m. weekdays; 2-5 p.m., Sundays and holidays.

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### FOR IMMEDIATE RELEASE

ITHACA, N.Y. -- An exhibition entitled "Yugoslavia: A Report" has opened this week in the Andrew Dickson White Museum of Art at Cornell University. The exhibition, organized by the Museum of Modern Art in New York City, will be on view here through Oct. 11.

The 45 prints by 24 Yugoslavian artists indicate the quality and diversity of recent work in a country where the government actively supports modern art and the Moderna Galerija in Ljubljana holds the world's largest international exhibition of printmaking every two years. The prints reflect both the historic Byzantine and folk elements and contemporary developments in Western European and American art.

This exhibition includes prints created from celluloid sheets and movable plates as well as the traditional techniques of etching, woodcut and serigraph. All works have been created since 1965, and none have previously been shown in a traveling exhibition in the United States.

The prints may be seen during regular museum hours: daily except Monday from 11 a.m. to 5 p.m. and Sunday 1 p.m. to 5 p.m.

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THE NEW YORK TIMES, SATURDAY, OCTOBER 4, 1969

## Art: Printmaking in 2 Foreign Lands

### Brazil and Yugoslavia Display Talent

By JOHN CANADAY

THE purely coincidental appearance of two shows of modern prints, one by Yugoslav artists at the Museum of Modern Art and the other by Brazilians at the Center for Inter-American Relations (680 Park Avenue at 68th Street), should not demand that they be judged as an international soccer match. Yet I could not help feeling that the Yugoslavs were by far the more vigorous bunch, charging up and down the field and scoring goal after goal while the Brazilians were content to stand around looking graceful.

As it turned out, this was a perceptive evaluation. A census of first names showed that 8 of the 20 members of the Brazilian team, a heavy percentage, are female. And while no one has any objection to females, or women, or even ladies, performing as artists (the worst thing you can say about one of them is that she paints like a man), it is true that as printmakers they do tend to be attractive decorators rather than expressive creators.

In both shows there is a tendency, most strongly marked among the Brazilians, to employ a cultivated lisp when attempting the American pop art vocabulary, which is no good when it is refined of its vulgarities. If you are at all interested in modern printmaking, however, both shows have plenty to offer. I found Artur Luis Piza, a name new to me, the most interesting of all. And he is on the Brazilian team.

Among other new exhibitions:

**Manet Etchings and Lithographs** (Reiss-Cohen, 1100 Madison at 83d): Manet seldom seems to feel really at ease as a printmaker. His chosen manner of vision demanded a broad brush that could define a plane with a single stroke. In his etchings, where he must build up tones and planes with a multitude of lines, he tends to get picky; one sympathizes with him in his frustration, which one should never have to do with an artist. In an occasional lithograph where he can dash the ink onto the stone Manet feels more at home. This exhibition offers one of the infrequent opportunities to examine these aspects of his work.

**16th Century Engravings** (Goldschmidt, 1117 Madison at 84th Street): a fine collection

Street): I see by the papers that this Mr. Schneebaum is the same man who has a book out about his experiences while living with a primitive tribe in Peru. These paintings, the result of a trip to the Ethiopian desert, are rather less adventurous. Each shows one or more sun-like orbs floating somewhere above or below a division that could be the horizon, and there are miragelike complications. Perhaps it is the repetitiousness of the formula that creates the impression that this is a series of trade-marked abstractions rather than a response to exotic landscape. The studio has conquered the desert.

**Harry Jackson** (Kennedy, 20 East 56th Street): It must have been 10 years ago that Mr. Jackson about-faced from abstract expressionism to begin turning out realistic cowboy sculptures in the deadly or deathless (choose your own adjective) tradition of Remington and Russell. He is still at it, but to speak of merits or demerits in this field is pointless. Everyone hates it or loves it and nobody, except apparently Mr. Jackson 10 years ago, has ever changed his mind about it.

**Otmar Alt** (Gimpel & Weitzenhoffer, 1040 Madison at 79th Street): The kindergarten colors and hard-edged wiggly shapes in these paintings change from pointless to silly when you discover that

### Lithographs by Manet in Week's Shows

they are semi-abstract derivations from the most banal styles of cartoons and children's book illustrations. When you find that they bear such titles as "The Man in the Moon and the Small Ravine Raven" or "The Swinging Duck From River Estuary," it's time to get out of there. But don't let me put you off. You like this kind of thing?

**The Nabis** (Loeb & Krugier, 119 East 57th Street): A repeat, with half a dozen substitutions, of the excellent exhibition held last June at this gallery. A summary, overdue, of a movement that exerted a powerful influence on 20th-century painting even though it never quite matured during its short life at the end of the 19th.

**Put Back That "A"**: Somebody dropped an "a" out of the middle of this column last week and thus Thomas Stokes's paintings at the Betty Parsons Gallery turned out to be described as halted instead of halated. It now develops that there is no such word as halated in the dictionary, but there should be. The concentric bands of color in Mr. Stokes's paintings are something like a prismatic halation, if that makes things clear. They sure aren't halted.

FATHER AND SON  
by Clifford Eubanks, Jr.



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course. With prices as crazy as they are today, it is worth mentioning that some of these engravings are priced as low as \$40.

John Salt (Zabriskie, 699 Madison at 62d Street): Mr. Salt's motif is the automobile interior, but he would never get a job doing advertisements for Detroit telling you how roomy and luxurious our cars are. Painting in gray monochrome, Mr. Salt manages to make his monstrous objects not only spectral but at the same time so suggestive of living forms, not quite identifiable but somehow unpleasantly visceral, that you may find yourself thinking twice the next time you open a car door. That thunk! as it closes behind you might turn out to be the last sound you heard on this earth.

Tibor Freund and Aaronel Gruber (Schaefer, 41 East 57th Street): Mr. Freund, an extremely neat technician, constructs contraptions that, seen directly head-on, reveal a geometrical pattern painted on a flat surface but, seen from one side, reveal another pattern painted in fractions on a series of thin ribs projecting from that surface—and seen from the other side reveal yet a third pattern. At intermediate points the patterns blend. The device is not uniquely Mr. Freund's (it was employed in the 18th century and probably earlier), but he is exceptional in the skill with which he combines patterns that progress logically from one into another, making each triple composition a conceptual unit.

Mr. Gruber's sculptures—or objects—in this two-man show are constructed of Plexiglass, some of it tinted. Most are either motorized or may be manipulated by hand. They are very neatly made—and sometimes it seems that more interest was taken in the making than in the designing.

Tobias Schneebaum (Peridot, 820 Madison at 68th

### House Unit Back \$1 Coin For Eisenhower Birthday

WASHINGTON, Oct., 3 (AP)—Minting of a silverless, one dollar coin to honor President Dwight D. Eisenhower was approved today by the House Banking Committee.

The committee approved a bill to authorize issuance of the coin, which would be of copper and nickel composition.

The committee chairman, Wright Patman, Democrat of Texas, said he would try to have the measure passed in time for the late President's birthday observation on Oct. 14.

The measure would also authorize the Treasury Department to remove silver altogether from half dollars, which are now 40 per cent silver.

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UNGAWA—BLACK POWER  
by Joseph Overstreet



UNTITLED by Charles Searles

### Participating artists:

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Clifford Eubanks, Jr.  
Hugh Harrell  
William J. Howell  
Tonnies Jones  
Charles McGee  
Ted Moody  
Joseph Overstreet  
Anderson J. Pigatt  
Daniel Pressley  
Charles Searles  
Erik W. A. Stephenson



THE HATE SNAKE  
(Adam in Harlem)

The Brooklyn Museum (a department of The Brooklyn Institute of Children's Museum, The Brooklyn Botanic Garden) is at Eastern Pk

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*Muse Riva Castleman*

*With the Compliments  
of the  
Yugoslav Information Center*

*816 Fifth Avenue  
New York, N. Y. 10021  
Telephone 8-2300*

*and best regards  
freely*

From OCT 7 1969  
BROOKLYN DAILY, New York

# **Yugoslav Artists On Exhibit At Modern Museum**

Approximately 45 prints created since 1965 by Yugoslavian artists will be on view at The Museum of Modern Art through November 30, 1969.

Made from celluloid sheets and movable plates as well as the traditional techniques of etching, woodcut, and serigraph, the prints reveal the independence and technical sophistication of the twenty-four artists represented.

Yugoslavia has perhaps more

government-supported museums and galleries devoted to modern art than any nation of comparable size. A young nation — a federation of six Balkan states only twenty-five years old — its "emphasis on independence and individuality induces most artists to work at their own press-

es; very few lithographs are produced because that would necessitate participation in a workshop. The resulting prints are of technical brilliance and considerable diversity in both composition and subject matter" according to the exhibition wall label.

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Sobota, 8. novembra 1969

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# Naši umetniki v uglednem muzeju

## Dve razstavi grafik in slik predri obroč predsodkov

NEW YORK, oktobra - Za newyorško likovno-umetniško dogajanje nekoliko nenavadno, za naše slikarstvo in grafiko pa dokaj pomembni sta dve razstavi iz Jugoslavije, prirejeni tako rekoč sočasno v Muzeju sodobne umetnosti (Museum of Modern Art) in v prostorih Ameriške zveze umetnosti (American Federation of Arts). Obe razstavi sodita med prve prireditve proslave stoletnice Metropolitanskega muzeja umetnosti, ki s svojimi dragocenostmi vseh dob in vseh obzorij prispeva, tako trdijo tukajšnji umetnostni kritiki in zgodovinarji, k slovesu New Yorka kot glavnega mesta umetniškega sveta. Pariz, London, Rim pa še drugi se verjetno ne bodo strinjali s tako hrambo oceno Novega sveta, dejstvo pa je, da tu nakopičeno zlato sproža zapleten in hkrati zelo bogat ustroj prometa z umetninami.

Ta ustroj domišljavo zavrača vse, kar še ni urejano kot najboljše. Priporiti si dostop v to okolje, je še posebno trdo zato, ker bogastvo ne gre vedno vstric z okusom in razgledanostjo. Za mnoge Newyorčane, ki si lahko privoščijo kakovostne umetnine, je Jugoslavija še vedno za železno zaveso, kjer Zdenov uklepa umetnost v najosjotke okvirje socialističnega realizma. Jugoslovanski umetniki, ač se, pa so s temi dvema razstavama dokončno predri obroč predsodkov in odpora.

Musej sodobne umetnosti nudi obiskovalcem izbiro jugoslovanske grafike pod naslovom: Jugoslavija - sporočila. Zastopati so Bernik, Čalić, Debenjak, Djak, Mi-

šić, Miljuš, Nagorni, Nevjestić, Petlevski, Picelj, Pogačnik, Šutej, Tikveša, Tišljar, Vojeka. Razstava je v galeriji v neposredni bližini čino dvorane, kjer bo od 13. novembra naprej prikazana tudi vrsta novih jugoslovanskih filmov.

Sam muzej ni ustanova, ki bi ustrezala predstavi o katikni starinski veličastni palači, kjer na prašnih vitrinah hranijo bolj ali manj zanimive umetnine. Nasprotno, to je neprestano menjajoče se razstavišče liste-

nega prisotna skrb za uravnotežen red. Samo mladi Živko Divjak poskuša predstavljati današnje manj konformna pota. Zagreb, kulturni center Jugoslavije in glavno mesto Hrvaške, je križišče težanj mednarodne umetnosti. Tukaj so vsakodnevni akcijsko slikarstvo, optična umetnost in hard edge stila. Miroslav Šutej dela v bližini Zagreba in ustvarja premikajočo se plastiko in grafiko. Njegovi sitotiski so novost in prispevajo novo dimenzijo in grafični umetnosti.

Jugoslovanski umetniki imajo tako prostost izražanja in so tako spodbujani k ustvarjanju, da je odvedno primerjanje tudi z najbolj progresivnimi vzhodnoevropskimi deželami. Razstavljene grafike dokazujejo, da je tam, kjer spoštujejo individualnost, umetnost navdahnjena, osvetojuča in je ni moč posnemati.

Riva Castleman je Jugoslavijo, njene umetnike in muzeje dvakrat obiskala. Seveda se ni popolnoma znebila značilnosti njenih rojakov, češ, da se s tujo deželo lahko seznanj v sila kratkem času. Nesporna pa je njena naklonjenost jugoslovanski umetnosti pa tudi, da je odlično opravila posel in da je Jugoslavija največ po njeni zaslugi sedaj predstavljena v najboljšem in najuglednejšem razstavišču sodobnega oblikovanja Novega sveta.

Razstava bo v samem muzeju do 30. novembra. Potem bo vsaj dve leti potovala po ameriških univerzah in drugih središčih.

Nekaj dni pred otvoritvijo te razstave so v prostorih Ameriškega združenja umetnosti v New Yorku zaprli drugo, nič manj pomembno razstavo Zasluga zanjo gre eni največjih založb ZDA - predvsem vsakršnih učbenikov - in njenemu predsedniku Edwardu Bocheru. Trinajst tisočim učbenikom te založbe je zeleni nabotičnik na 42. ulici blizu Times Squarea postal pretesen in sedaj zidajo novica, že bolj prostornega in na boljšem prostoru. Gospod Bo-



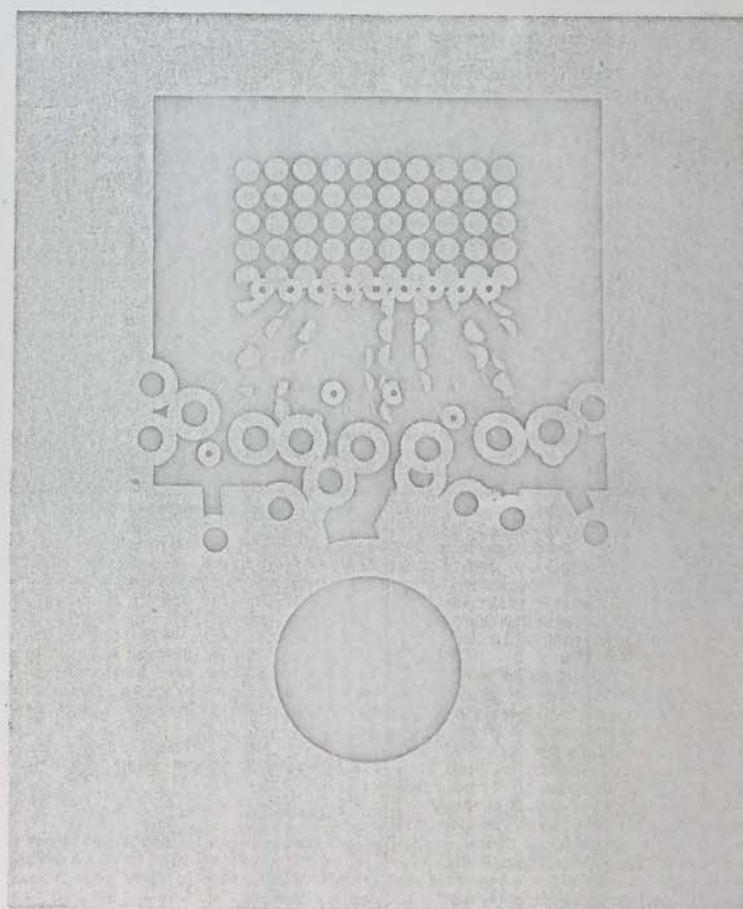
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RIVA CASTLEMAN

...va založba sodeluje z jugoslovanskimi založniki, predvsem z ljubljansko mladinsko knjigo. Ta ameriška založba je izdala nekaj jugoslovanskih knjig, ki so jih natisnile jugoslovanske tiskarne. G. Booher pozna tudi jugoslovansko umetnost in jo cenil. Predložil je založbi, naj za očrta novih prostorov kupi tudi nekaj jugoslovanskih slik in grafik. Založba je potlej poslala v Jugoslavijo kustosa Guggenheimevega muzeja, izvedenca za evropsko slikarstvo Edwarda Fryja in mu naročila, naj zbere nekaj umetnin. Njegov izbor je bil razstavljen v prostorih Ameriškega združenja umetnosti na 64. ulici Manhattana. Obsega 13 slik in 13 grafik Bernika, Damjanovića, Debenjaka, Dobrovića, Fellerja, Galica, Hoza, Kniferja, Kudzu, Meška, Maražove, Nagornega, Nevjestića, Pijača, Šibenikove, Stupice, Šuteja, Vaniste in Vojške. Vsa dela je Fry združil v skladno celoto in po razstavi v New Yorku bo tudi ta zbirka krožila po ZDA in morda Kanadi. Spremlja jo lep katalog s številnimi reprodukcijami, ki ga je v ta namen založila tiskarna McGraw-Hill. Toplo priporočilo jugoslovanski sodobni umetnosti dajeta v uvodnih nasedah kataloga Booher in Fry. Z zanesljivo večjo roko je g. Fry svoj članek začel s stavkom: »Za mnoge ne bo presenečenje da moramo sodobno jugoslovansko umetnost v kontekstu mednarodnega kulturnega razvoja resno jemati...«

FRIC FRANKL



MIROSLAV ŠUTEJ: SM4

Z razstave v newyorškem muzeju sodobne umetnosti

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MICHIGAN  
Lansing, The State Journal  
(D)

JAN 4 -70

## 42 Yugoslavian Prints <sup>147</sup>Due for Kresge Show

The Kresge Art Center Gallery at Michigan State University will host the first showing outside New York City of "Yugoslavia: A Report," an exhibit of 42 prints by Yugoslavian artists Saturday, Jan. 10, through Sunday, Feb. 1.

Official opening of the exhibit will be Sunday, Jan. 11, from 2 to 5 p.m. Refreshments will be served. The gallery is open to the public without charge.

The exhibit by the 24 Yugoslavian printmakers was first seen in the U.S. at the Museum of Modern Art in New York last October and November.

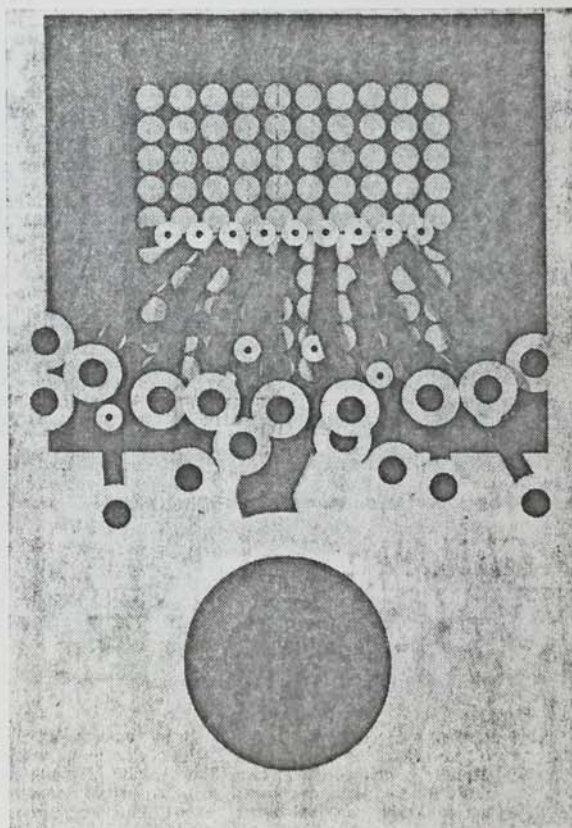
Works by four members of the Michigan State art faculty will also be displayed in the entrance gallery. There will be paintings by Nancy Stackhouse, assistant professor of art; Ralf Henricksen, professor; and Angelo Ippolito, visiting artist. Small silk screen prints by James McConnell, professor of art, will also be seen.

The works in "Yugoslavia: A Report," says Dr. Paul Love, gallery director, range from "the oscillating yellows and purples of Audrej Jemec's serigraph, 'Blueness,' to the brilliant mathematical optics of Miroslav Sutej and Ivan Picej."

All of the prints were created in the last four years by a group of artists most of whom were born in the 1930's.

"Perhaps the most significant feature of this report," says Dr. Love, "is the sense of artist identity that has emerged from centuries of turmoil and foreign domination."

Many of the 24 artists have studied in England, France and West Germany and have thus been exposed to both Western European and American developments. Their art



Color Serigraph, "S M 4" by Marislav Sutej

reflects historic Byzantine folk elements along with the most contemporary thought and style.

The prints that are produced are made from celluloid sheets and movable plates as well as by the traditional techniques of

etching, wood cut and serigraph.

Gallery hours are 9 a.m. to noon and 1 to 5 p.m. Monday through Friday; 7 to 9 p.m. Tuesday, and 2 to 5 p.m. Saturday and Sunday.

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The Nelson Aldrich Rockefeller Collection

The selection of fifty-five drawings, prints and illustrated books shown in the exhibition "Twentieth-century Art from the Nelson Aldrich Rockefeller Collection" continues on view. through September 23

Yugoslavia: A Report

As the federal people's republic of Yugoslavia enters its twenty-fifth year, the independent direction of this Balkan nation is revealed in the diversity of styles and techniques of its artists. This exhibition is a survey of recent prints by twenty-five artists working in the Serbian, Croatian and Slovenian areas of Yugoslavia, as well as in France, West Germany and Great Britain.

September 29-November 30

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~~Associate Curator, Department of Painting and Sculpture~~

Recognition of any one national group in the form of an exhibition of its contemporary art rarely occurs except when occasioned by an important anniversary of the presence of a unique artistic movement. In the case of the exhibition Yugoslavia: A Report the title suggests no such commemoration or distinctive expression. If an

artistic movement can be assumed in this exhibition, it *derives from an exceptional formal printmaking* is due to encouragement of the medium of printmaking.

Every two years in Ljubljana, Yugoslavia *The* largest international exhibition devoted to printmaking takes place. Whether they enter or attend the exhibition or ~~the~~ Yugoslav artists not, ~~the influence exists in~~ cannot help but be influenced. *To report on this influence I spent most of May 1968 visiting the studios of Yugoslav artists* During ~~its~~ *re* tour through many small museums in the United States the 25th anniversary of the Federal Socialist Republic of Yugoslavia will occur, ~~but that did~~ not cause artists to make the works in this exhibition, nor do they celebrate it. The artists demonstrate above all individual personalities nurtured in a land of super-individualists.

The history of Yugoslavia *is one of* has been colored by foreign domination of the Balkan area; Along the Adriatic coast it was Greek, Roman and then Venetian. Inland the Turks ruled over Slavs so independent they rarely could organize against their tyrannical conquerors. *Later the Hapsburgs took over.* There was a move towards nationalism before World War I, and after the war a kingdom comprising the areas of Bosnia-Herzegovina, Croatia, Macedonia, *non-named* Serbia and Slovenia was formed out of the spoils of the Austro-Hungarian empire. It was not an easy relationship, and before

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the <sup>beginning to</sup> second world war it was crumbling. Trying to salvage a country out of many mistakes was the task of a group of soldiers sympathetic with the goals of world Communism. <sup>striving towards</sup> ~~later finding that~~ the goal of ~~creating~~ a sound unified country <sup>Marshall</sup> ~~was more important, General~~ Tito's disassociated Yugoslavia from the direction imposed by the U.S.S.R. <sup>has been</sup> There ~~is now~~ some loosening of the tight reins which held the ~~five~~ <sup>six</sup> republics so firmly. ~~But this has meant~~ <sup>and a lot of money is coming in</sup> ~~In the~~ <sup>frequently</sup> context of this exhibition ~~is~~ that many of the artists have travelled abroad extensively, their work is shown and sold abroad, and above all, individuality is applauded.

Printmaking in the Balkans existed long before Yugoslavia. While ~~part of~~ <sup>part of</sup> Austria-Hungary, Slovenia produced an artist who came to have important influence on the artists of that area. Bozidar Jakac studied in Prague and made lithographs <sup>in the 1920s</sup> ~~around 1920~~ very much in the German Expressionist style. He is a superb engraver, and engraves <sup>in the mountains</sup> portraits of the partisan soldiers during World War II on window panes. Best known for his portrait of

Tito which appears on the standard Yugoslav postage stamps, he is also the elder statesman of contemporary printmaking in Slovenia. All the artists who represent the Ljubljana area in this exhibition either studied with him or his students.

If Jakac is important for his educational influence, the Director of the Moderna Galerija in Ljubljana, Zoran Krzisnik, is important for his farsighted and stubborn encouragement. He has been responsible for the International Biennial Exhibition of Printmaking since its in-

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ception in 1955, and has astutely manoeuvred it from  
entries to 891 entries in 1969, from W. H. Harrison

He has even found <sup>53</sup> purchase prizes among the government ~~many~~ ~~individual~~

individual ~~and~~ business enterprises in Ljubljana in addition to  
those given by ~~the~~ <sup>the</sup> ~~government~~ <sup>art galleries of Yugoslavia</sup> or ~~commune~~ <sup>commune</sup> controlled compa-  
~~nies~~.

The Yugoslav government has often been of practical aid  
to the contemporary artist. In most cities there are  
galleries which show modern art, both Yugoslav and for-  
eign. Smaller galleries devoted to one-man shows also  
exist. In Belgrade Miodrag Protic directs a modern museum  
equal to many in the non-Communist capitals of the world,  
even though its collections are only national. There are  
many opportunities for commissioned work and few restri-  
ctions. The economic success of the artists averages  
about the same as <sup>that</sup> ~~in the United States~~ in the United States - the young  
live in poverty without hot water, the middle-aged have  
a large car, studio, separate apartment, and a country  
house. A group of artists received a government loan and  
built 5 semi-attached home-studios a few miles from Lju-  
bljana. That might not happen as easily in America.

Although Ljubljana is printmaking capital of Yugoslavia,  
traditional  
Zagreb is its/cultural center. It is in Zagreb where the  
most international art is found. Elsewhere there is a  
tendency for artists to dwell on their folkloric past, or  
the horrors of one of the many upheavals that make up the  
historic past. ~~Zagreb is the crossroad city, and its~~  
~~artists reflect the most important trends in Western art.~~  
~~public's capital) are stylists within the world.~~

On the day that I met with the Director of the City Gal-  
lery, Bozo Bek, he had in his office the Director of

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Poland's most avant garde museum, an <sup>abstract</sup> ~~action~~/painter from Zagreb and an architect-sculptor/now at work on one of the artist grants in industry from the Los Angeles County Museum. After the customary slivovitz and turkish coffee we rushed 80 kilometers away, to Kutina, to visit with Miroslav Sutej. In that outsized factory town Sutej creates <sup>brilliantly</sup> ~~sculpture~~ colored sculpture and prints. Like the sculpture which is sometimes subject to rearrangement by the viewer, the prints have moveable parts. Many of the artists in the Zagreb area are in their thirties or forties, and approaching the zenith of their careers.

To continue an itinerary which I followed in ~~May 1968~~, the next part of the Yugoslav report is Belgrade, capital of the country. Divided into new and old by the very muddy Sava river (it runs into the Danube which finally, in comparison, looks slightly blue), Belgrade is close in character to many Eastern European cities hard hit during World War II. Approached from the new side, it consists of tall apartment buildings and community centers. The old section is heavy and gray, with modern <sup>office</sup> ~~government~~ buildings interspersed. Stojan Celic, teacher in the academy and a leader in dissident groups almost 15 years ago, <sup>and now a</sup> typifies the best of mature art in Belgrade. He is an abstract artist with a totally Slavic soul. He won the grand prize in Ljubljana in 1961 and therefore was honored by an exhibition of his work there in 1963, the year Robert Rauschenberg won the grand prize <sup>with a large lithograph</sup>. No one in Yugoslavia is trying to make prints like Rauschenberg. A very basic problem prevents this. In order

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to make lithographs a very expensive press must be found. Because of their unusual determination to remain independent, few artists are willing to share the expense of a lithography press. Some lithographs are made, generally at the academies, but so far none have approached the quality of the etchings done ~~quite privately~~ <sup>in the privacy of</sup> an artist's own studio. ~~Some of the more progressive artists in Zagreb do use the services of a master serigraph printer, but Zagreb is also the only city where mature artists make lithographs.~~

The propaganda of Eastern Europe is <sup>generally</sup> ~~often~~ enticing, and despite the <sup>disinvolvement</sup> ~~detachment~~ of Yugoslavia, one often feels like he's been sold a bill of goods. However, during May 1968 when the Belgrade university students joined the <sup>protest</sup> ~~movement~~ <sup>then</sup> ~~said~~ <sup>protest/sweeping</sup> Europe, Tito ~~told them~~ <sup>away</sup> he would give them what they wanted, or quit. He also once gave an abstract painting <sup>away</sup> ~~to a friend~~ <sup>because he was told that it was what the recipient liked by a Yugoslav artist</sup> ~~that~~ <sup>the art person liked</sup>. He did not understand it, but he knew it was wanted and appreciated.

The recipient liked it

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cc: Irene Gordon

## The Museum of Modern Art

To Riva Caslleman  
From Helen Franc *Helen F*  
Date September 22, 1969  
Re Your article in the Newsletter

Dear Riva:

First let me say that as a devotee of Yugoslavia, I was particularly interested in your report of current developments there and very eager to get back again, therefore -- also to get to Ljubljana, where I have not been.

Second: I owe you an apology but hope you will understand the circumstances and forgive me. For reasons too nauseating to go into, it was decided that instead of having just a letter to the members from Mr. Bareiss (18-gun salute), there should also be a note from Mr. Paley (21-gun salute!!!). As a result, the whole outside pages of the Newsletter which had already been printed had to be yanked and the entire second page redone. This happy task fell to me as Irene was on vacation. In spite of having been told the exact amount of space available, of course the combined Bareiss-Paley presentation of a positive image for the 1969-70 season came out longer than the original Bareiss letter. So the head of your article had to be chpped off -- I trust without getting into any of the real meat of your newsy report. Irene wasn't here, you weren't here, and I had to take this high-handed action on my own. On page 2, your article will now read (above the cut):

### Yugoslavia: A Report

The exhibition Yugoslavia: A Report is intended to recognize an exceptional encouragement to make prints on the part of one nation. The largest international exhibition of printmaking takes place in Yugoslavia biennially. Whether they enter it or not, Yugoslavian artists cannot help but be influenced

Forgive me, please?

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# YUGOSLAVIA: A REPORT

Curiosity about a development more or less isolated from contemporary Western European and American influences has been the main attraction of Eastern European and Slavic exhibitions during the past dozen years. The Yugoslav artists represented <sup>here</sup> in this exhibition are not only cognisant of the West, but many have also studied and lived in England, France and Germany. They are aware of the most current styles and techniques as shown biannually in the <sup>world</sup> largest international print exhibition in Ljubljana, the third largest city of Yugoslavia and <sup>the</sup> capital of Slovenia. Today's printmakers in Yugoslavia exhibit a sophisticated rendering of the folk and Byzantine elements which are an essential part of their heritage. Yugoslavia, the union of <sup>Sov</sup> several Balkan states, has existed only 50 years. Perhaps no other country its size contains as many government-sponsored galleries and museums devoted to contemporary art. The prints in this exhibition by thirty artists reveal the freedom of expression and youthful enthusiasm resulting from such encouragement.

This report includes prints created from celluloid sheets and movable plates as well as the <sup>more</sup> traditional techniques of etching, woodcut and serigraph. Emphasis on independence and individuality induces most artists to work at their own presses; Very few lithographs have been produced because participation in a workshop is required. The resulting prints are of technical brilliance and considerable diversity in both composition and subject matter: from the optically and mathematically oriented works of Sutej and Picelj and the meticulously abstracted patterns of Pogačnik and Nagorni to the surreal ~~environments~~ <sup>necessary</sup> environments of Jemec and Srbinović.

<sup>Many</sup> ~~Half~~ of the artists represented have never had their prints exhibited in this country. All of the works have been created since 1965, and none have been shown in any previous travelling print exhibition here.

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Artistic developments more or less isolated from contemporary Western European and American influences have been a chief attraction of Eastern European and Slavic exhibitions during the past two decades. However, the Yugoslav artists represented here are not only cognizant of the West, but many have studied and lived in England, France, and West Germany. The present Socialist Federal Republic of Yugoslavia -- which incorporates Bosnia-Herzegovina, Croatia, Macedonia, Montenegro, Serbia, and Slovenia -- is only twenty-five years old. Perhaps no other country its size, however, contains as many government-sponsored galleries and museums devoted to modern art. Biennially the most current movements and technical innovations are shown in the world's largest international print exhibition in Ljubljana, Slovenia. Yugoslav artists cannot help but be influenced by this opportunity to participate in such a distinguished arena.

This Report consists of a group of prints made between 1965 and 1969 by artists working in or near the three creative centers: Ljubljana, Zagreb, and Belgrade. Three of the printmakers work abroad but continue to show their work in national exhibitions. Not only have the traditional processes of etching, serigraph, and woodcut been used, but prints have also been made from celluloid sheets and movable plates. An emphasis on independence and individuality induces most artists to work at their own presses; very few lithographs are produced because that would necessitate participation in a workshop. The resulting prints are of technical brilliance and considerable diversity in both composition and subject matter. Sophisticated renderings of folk and Byzantine elements stand side by side with representative international styles.

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The earliest work in the exhibition, a wood-engraved Self-Portrait, is by the oldest artist, Božidar Jakac who was born in 1899. He is considered the father of printmaking in Slovenia, having taught Riko Debenjak, one of the first Yugoslav printmakers to gain international recognition. Between them, they have taught most of the other artists from the Ljubljana area. One of these students, Janez Bernik, received the Grand Prize in Ljubljana in 1969. While most of the Slovenian artists work with traditional images, the prints from Belgrade, capital of Serbia and Yugoslavia, have a quite different character. In the work of Ćelić, Miljuš, and Nagorni a preoccupation with static order seems to exist. Only the young Živko Djak tries to represent today's less conforming ways. Zagreb, cultural center of Yugoslavia and capital of Croatia, is the crossroad of international art trends. There Action Painting, Op Art, and Hard Edge styles find current acceptance. Near Zagreb, Miroslav Šutej works on colorful movable sculpture and prints. His serigraphs are innovative and contribute a new dimension to printmaking.

Yugoslavia's artists have such freedom of expression and are so encouraged to create that it is superfluous to compare them to artists in even the most progressive Eastern European countries. The prints shown here demonstrate that wherever individuality is held in esteem, the resulting art is endowed with a refreshing and inimitable personality.

R. C.

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*Draft for Bulletin  
Issue 10/69*

Yugoslavia: A Report

*local*

Recognition of any one national group in the form of an exhibition rarely occurs except when occasioned by an important anniversary or the presence of a unique artistic movement. In the case of the exhibition Yugoslavia: A Report, the title suggests no such commemoration or distinctive expression. If an artistic movement can be assumed in this exhibition, it has developed from an exceptional encouragement to make prints. The largest international exhibition devoted to printmaking takes place every two years in Ljubljana, Yugoslavia. Whether they enter or attend the exhibition or not, Yugoslav artists cannot help but be influenced by it. To observe the results of this influence I visited Yugoslavia in May 1968.

The history of Yugoslavia has been one of foreign domination. The area along the Adriatic coast was Greek, Roman, and then Venetian. Inland the Turks ruled, over Slavs so independent they rarely could organize against their tyrannical conquerors. Later the Hapsburgs took over most of the Balkan peninsula. Before World War I there was a move toward nationalism, and after the war a kingdom comprising the areas of

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Yugoslavia: A Report

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Bosnia-Herzegovina, Croatia, Macedonia, Montenegro, Serbia, and Slovenia was formed out of the spoils of the Austro-Hungarian empire. It was not an easy relationship, and before the second World War it was beginning to crumble. Trying to salvage a country out of many mistakes was the task of a group of soldiers sympathetic with the goals of world Communism. After the war, striving toward a sound unified country, Marshal Tito's unorthodox dogma disassociated Yugoslavia from the direction imposed by the U.S.S.R. In recent years the tight reins that held the six republics so firmly have been slightly loosened. In the context of this exhibition this has meant that art of all nations is seen frequently in the country, many Yugoslav artists have traveled extensively, and artistic expression is completely free of political restriction.

During the Austro-Hungarian empire, Slovenia produced an artist who came to have important influence on the artists of that area. Božidar Jakac studied in Prague, and during the 1920s made lithographs well within the German Expressionist style. He is a superb engraver, and during World War II even engraved portraits of partisan soldiers on window panes. Best known for his portrait of Tito which appears on the standard Yugoslav

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Yugoslavia: A Report

3.

postage stamps, he is also the elder statesman of contemporary printmaking in Slovenia. All the artists who represent the Ljubljana area in the current exhibition either studied with him or his students.

If Jakac is important for his educational influence, Zoran Kržišnik, the Director of the Moderna Galerija in Ljubljana, is important for his farsighted and stubborn encouragement. He has been responsible for the International Exhibition of Graphic Art since its inception in 1955, and has astutely maneuvered it from 704 entries to 891 entries and 136 specially exhibited prints in 1969. To purchase prizes offered by the art galleries of Yugoslavia, he has even added 53 more, given by private and government enterprises in Ljubljana.

*Lasfer  
Lohus*

The Yugoslav government has often been of practical aid to the contemporary artist. In most cities there are galleries that show modern art, both Yugoslav and foreign. Smaller galleries devoted to one-man shows also exist. In Belgrade, Miodrag Protić directs a modern museum equal to many in the non-Communist capitals of the world, even though its collection is solely national. There are many opportunities for commissioned work and few restrictions. The economic

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Yugoslavia: A Report

4.

standard of the artists averages out to about the same as that in the United States--the young live in poverty without hot water, the middle-aged can have a large car, studio, separate apartment, and a country house. Recently a group of artists received a government loan to build 5 semi-attached home-studios a few miles from Ljubljana. Such financing is generally not as available in America.

100  
Although Ljubljana is the printmaking capital of Yugoslavia, Zagreb is its traditional cultural center. It is in Zagreb where the most international art is found. Elsewhere there is a tendency for artists to dwell on their folkloric past, or the horrors of one of the many upheavals that make up the historic past. Zagreb is the crossroad city, and artists reflect the most important trends in Western art. On the day I met with the Director of the Galerija<sup>je</sup> Grada Zagreba, Božo Bek, he had in his office the Director of Poland's most avant-garde museum, an abstract painter from Zagreb, and an architect-sculptor also from Zagreb who is now involved in the Los Angeles County Museum's project bringing together artists and industry. After the customary slivovitz and Turkish coffee we drove 80 kilometers to Kutina to visit with Miroslav Šutej, one of Yugoslavia's exhibitors in the 1968 Venice

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Biennale. In an outsized factory town, Šutej creates brilliantly colored mechanistic sculpture and prints that can be rearranged by the viewer. Now in his early thirties, Šutej belongs to the generation of Zagreb artists who developed in the international tradition.

Continuing the itinerary I followed, the next part of the Yugoslav report deals with Belgrade, capital of the country. Divided into new and old by the very muddy Sava River--it runs into the Danube, which finally, in comparison, looks blue--Belgrade is close in character to many of the Eastern European cities that were hard hit during World War II.

Approached from the new side, it consists of tall apartment buildings and community centers. The old section is heavy and gray, with a few modern office buildings. Stojan Ćelić, a leader in dissident groups almost 15 years ago and now a professor in the academy, best typifies mature art in Belgrade. He is an abstract painter and etcher of solid authority. There is some evidence that because modern art of the 1950s is so well entrenched in Belgrade, younger artists will be more daring than even their Zagreb neighbors.

The year 1970 will be the twenty-fifth anniversary of the Federal Socialist Republic of Yugoslavia. It has

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Yugoslavia: A Report

6.

been the longest period of peace the area has known.  
The political system is controversial both inside and  
outside the country, but the inhabitants remain super-  
individualists. In art one could not ask for a better  
milieu.

--Riva Castleman

Assistant Curator for Prints and Illustrated Books,  
Department of Drawings and Prints

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*double spaced*

Curiosity about artistic developments more or less isolated from contemporary Western European and American influences has been <sup>a</sup> the <sup>chief</sup> main attraction of Eastern European and Slavic exhibitions during the past two decades. The Yugoslav artists represented here are not only cognisant of the West, but many have studied and lived in England, France and West Germany. Although the present Socialist Federal Republic of Yugoslavia, <sup>which incorporates</sup> ~~made up of the republics of~~ Bosnia-Herzegovina, Croatia, Macedonia, Montenegro, Serbia and Slovenia, is only twenty-five years old, <sup>however,</sup> perhaps no other country its size contains as many government-sponsored galleries and museums devoted to <sup>modern</sup> contemporary art. Biannually the most current movements and technical innovations are shown in the world's largest international print exhibition in Ljubljana, Slovenia. Yugoslav artists cannot help but be influenced by this opportunity to see and compete in such a distinguished arena.

¶ The content of this Report is a group of prints made between 1965 and 1969 by artists working in or near the three creative centers of Ljubljana, Zagreb and Belgrade. Three of the printmakers work abroad but continue to show their work in national exhibitions. <sup>Not only</sup> ~~As well as~~ have <sup>also</sup> using the ~~more~~ traditional processes of etching, serigraph and woodcut, <sup>been used,</sup> but prints have <sup>also</sup> been made from celluloid sheets and movable plates. Emphasis on independence and individuality induces most artists to work at their own presses; very few lithographs are produced because that would necessitate participation in a workshop. The resulting prints are of technical <sup>billiance</sup> and considerable diversity in both composition and subject matter. Sophisticated renderings of folk and Byzantine elements stand side by side with representative international styles.

The earliest work in the exhibition, a woodengraved Self Portrait, is by the oldest artist, Bozidar Jakac. He is considered the father of

*who was born in 1895.*

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printmaking in Slovenia, having taught Riko Febenjak and with him most of the other artists from the Ljubljana area. One of these students, Janez Bernik, was recipient of the Grand Prize in Ljubljana in 1969. While most of the Slovenian artists work with traditional images, the prints from Belgrade, capital of Serbia and Yugoslavia, have a quite different character. In the work of Ćelić, Miljuš and Nagornia a preoccupation with static order seems to exist. Only the very young <sup>Zivko</sup> ~~Đorđević~~ Djak tries to represent today's less conforming ways. Zagreb, cultural center of Yugoslavia and capital of Croatia, is the crossroad of international art trends. There action-painting, op-art and hard-edge styles find current acceptance. Near Zagreb, Miroslav Šutej works on colorful movable sculpture and prints. His serigraphs are innovative and contribute a new dimension to printmaking.

Yugoslavia's artists have such freedom of expression and encouragement to create that it is superfluous to compare them to artists in even the most progressive Eastern European countries. The prints shown here demonstrate that wherever individuality is held in esteem, the resulting art is endowed with a refreshing and inimitable personality.

R.C.

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PRELIMINARNI IZBOR GRAFIČNIH LISTOV

ZA RAZSTAVO V MUSEUM OF MODERN ART, NEW YORK

Vladimir Makuc

1) Stolp (Tower)

2) Ptica (Bird)

3) Pokrajina s

Tinca Stegovec

1) Na prehodu (

2) Na obali (Or  
be

Bogdan Borčić

1) Ribiška krov

2) Obvestilo (4

3) Ribiško zna  
barvna jedkanica

4) Ribiško zna

Adriana Maraž

1) Spominjam se rdečih vrat (I remember the Red Door), 1968, E.A.  
barvna jedkanica in skvatinta

2) Dolgo nisem vedela, da se stvari sesujejo v prah  
(Long time I did not know that things become dust), 1968, E.A.  
barvna jedkanica in skvatinta

3) V času najti svoj prostor (To find one's place in time), 1968, E.A.  
barvna jedkanica in skvatinta

4) Fragile, 1968, E.A.  
barvna jedkanica in skvatinta



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EVENING SUN  
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BALTIMORE METROPOLITAN AREA

FEB 21 1971

## Yugoslavia Prints On Exhibit

"Yugoslavia: A Report," an exhibition of 45 prints by 24 Yugoslavian artists circulated by the Museum of Modern Art, is on display through March 8 in the lobby of the Kraushaar Auditorium of the Goucher College Center.

Originally shown at the Museum of Modern Art, New York, in 1969, the exhibition features the works of the artists working in or near such cultural centers as Ljubljana, Zagreb and Belgrade.

The works in the exhibition portray the complete spectrum of printmaking in Yugoslavia, ranging in character from the yellows and purples of Andrej Jemec's serigraph "Blueness" to the mathematical optics of Sutej and Picelj,

as well as from Pogacnik's abstractions to the "surreal environments" of Debenjak. A wood-engraved "Self Portrait" by Bozidar Jakac, the oldest artist represented and considered the father of printmaking in Slovenia, is also included.

The free exhibition is open from 9 A.M. to 5 P.M. weekdays; 1 P.M. to 5 P.M. weekends; and on evenings of public events.

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on

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PRELIMINARNI IZBOR GRAFIČNIH LISTOV  
ZA RAZSTAVO V MUSEUM OF MODERN ART, NEW YORK

Vladimir Makuc

- 1) Stolp (Tower), 1966, E.A.  
barvna jedkanica in akvatinta, vernis-mon,  
(colored etching and aquatint, soft-ground)
- 2) Ptica (Bird), 1967, E.A.  
barvna jedkanica in akvatinta
- 3) Pokrajina s hišami (Landscape with houses), 1967, E.A.  
barvna jedkanica in akvatinta

Tinca Stegovec

- 1) Na prehodu (Streeb Crossing), 1967, E.A.  
barvna jedkanica in akvatinta, vernis-mon
- 2) Na obali (On the Beach), 1968, E.A.  
barvna jedkanica in akvatinta

Bogdan Borčič

- 1) Ribiška kronika (Fishing Chronicle), 1967/68, E.A.  
barvna jedkanica in akvatinta
- 2) Obvestilo (Advice), 1967, E.A.
- 3) Ribiško znamenje VI (Fishing Sign VI), 1968, E.A.  
barvna jedkanica in akvatinta
- 4) Ribiško znamenje VII (Fishing Sign VII), 1968, 10/1  
barvna jedkanica in akvatinta

Adriana Maraž

- 1) Spominjam se rdečih vrat (I remember the Red Door), 1968, E.A.  
barvna jedkanica in akvatinta
- 2) Dolgo nisem vedela, da se stvari sesujejo v prah  
(Long time I did not know that things become dust), 1968, E.A.  
barvna jedkanica in akvatinta
- 3) V času najti svoj prostor (To find one's place in time), 1968, E.A.  
barvna jedkanica in akvatinta
- 4) Fragile, 1968, E.A.  
barvna jedkanica in akvatinta

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Marjan Pogačnik

- 1) Cesta (Road), 1967, E.A.  
barvna jedkanica in relief
- 2) V zatišju (rumena varianta)  
Calmness (Yellow variant), 1967, E.A.  
barvna jedkanica in relief
- 3) Neopaženo ob cesti (Unseen at the side of the road), 1967, E.A.  
barvna jedkanica in relief