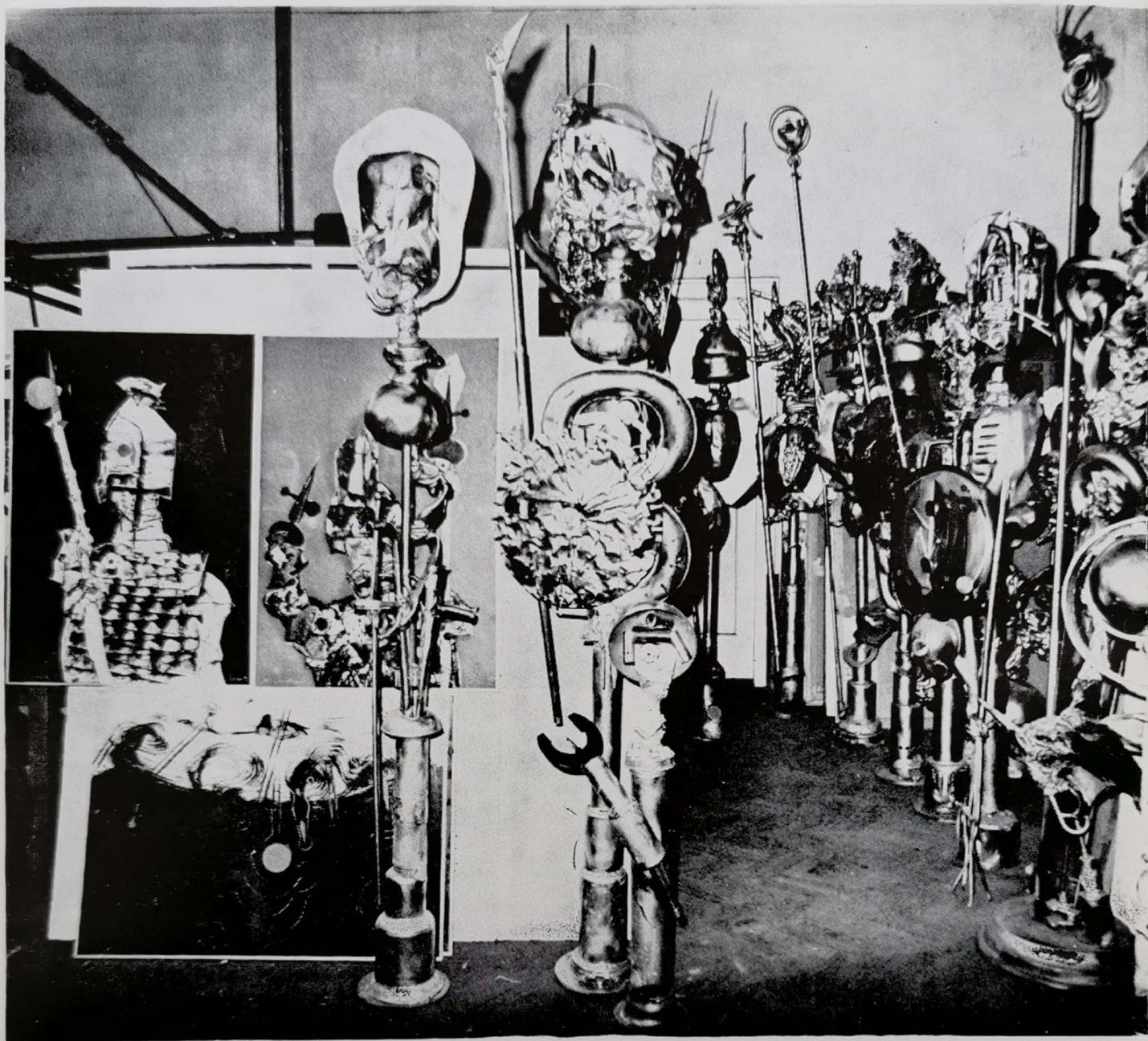


POVODOM  
ŠAHOVSKE OLIMPIJADE  
NOVI SAD

REKVIJEM RATOVIMA  
**ZORAN PETROVIĆ**

SKULPTURE  
CRTEŽI  
KOLAZI

SPORTSKO POSLOVNI  
CENTAR „VOJVODINA“  
NOVEMBAR 1990.



BIBLIOTEKA  
GALERIJA SAVREMENE LIKOVNE UMETNOSTI  
BR. 13184  
NOVI SAD

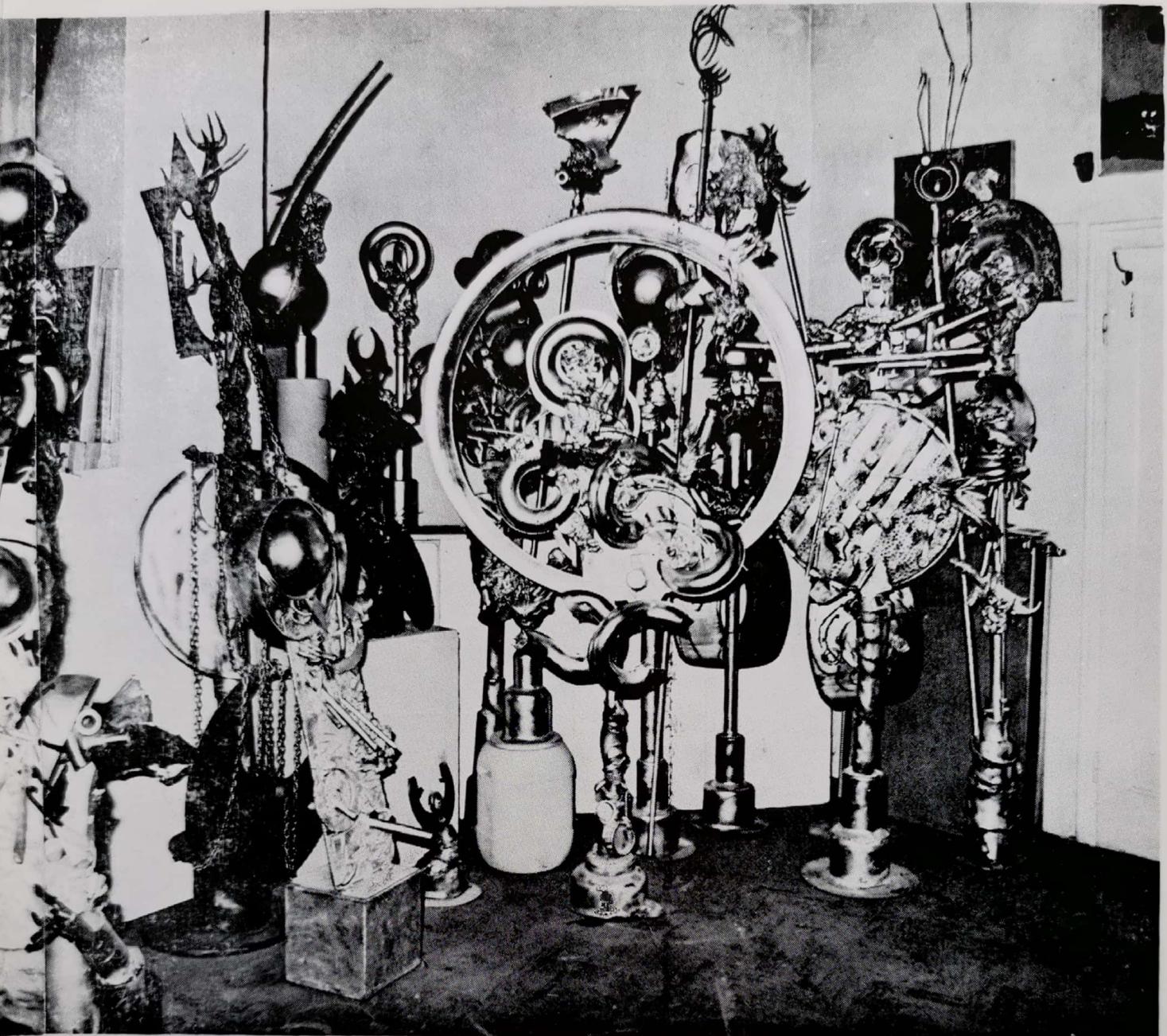
ZORAN PETROVIĆ, akademski slikar, rođen je 1921. godine u Sakulama, u Banatu. Gimnaziju je završio u Pančevu. Na Akademiji za likovne umetnosti u Beogradu diplomirao je 1949. godine. Redovni je profesor Fakulteta likovnih umetnosti u Beogradu. Imao je veći broj samostalnih izložbi u inostranstvu. Dobitnik je više značajnih nagrada (1961. Leirner fondacije za crtež na VI bijenalnu u São Paolu, Brazil, Sedmojulska nagrada SR Srbije za izložbu 1962. i druge nagrade).

Matica srpska objavila mu je knjigu »Selo Sakule, a u Banatu« 1969. godine. Dramska adaptacija ove knjige pod istim naslovom i drugim verzijama (»Pendžeri ravnice«, »Pa, izvolite u Sakule« i »Banatske slike i prilike«) izvođena je u mnogim pozorištima SR Srbije i SAP Vojvodine (oko 900 puta).

Igrane su mu još drame »Bećarac« (200) i »Sakuljani, a o kapitalu« (60). Seriju od sedam emisija »Banatska kazivanja« (monodrame) emitovala je TV Beograd, Radio Beograd objavio mu je radio-dramske tekstove: »Sjaj prozora«, »Amerika, šta to javlja Amerika«, »Moja mati čilim tka« i druge.

U porodičnoj kući u Sakulama 1979. godine postavio je stalnu galeriju svojih slika, crteža i skulptura, a 1989. darovao Pančevu gradu svog školovanja legat od 100 dela.

Adresa: Novi Beograd  
Staro Sajmište 3  
tel. 674-011



ZORAN PETROVIĆ, an artist, born in Sakule, Banat, in 1921, finished his secondary schooling in Pančevo and graduated from the Belgrade Academy of Fine Arts in 1949. He is a full professor at the College of Fine Arts in Belgrade. He has had many exhibitions of his works both in Yugoslavia and abroad, and is the winner of several significant awards — in 1961, the Leirner Foundation Prize for Drawings at the Sixth Biennial in São Paulo, Brazil; in 1962, the July 7th Prize of the Socialist Republic of Serbia, and so on.

The Matica Srpska Publishing House printed his book »The Village of Sakule, but in Banat« in 1969. Dramatizations of this novel have been staged under the same title and in other versions about nine hundred times at numerous theaters in Serbia and Vojvodina. His other plays have

also been produced on stage — »The Reveller« (200), and »The Inhabitants of Sakule Debate about the Capital« (60).

A series of seven monodramas »The Banat Narrations« was broadcast by Belgrade TV, whereas Radio Belgrade broadcast his radio plays »The Splendour of the Windows«, America, What has America been Saying«, »My Mother's Weaving of a Carpet« and others.

In 1979, a permanent exhibition of his paintings, drawings and sculptures was displayed at his family home in Sakule, and in 1989 he donated a hundred works to Pančevo as a legacy to the town where he was educated.

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»Sa MAŠINOM-BIĆEM Petrović je iskovao jedan univerzalni svet, svet straha i hrabrosti, svet prošlosti, koji je prisutan u svakom momentu sadašnjosti. Mašina pakosna i mašina dobra kao drug centralna je tema njegovih crteža, potencijalna snaga uljanih slika i daleka asocijacija skulpture, koja mašina sadrži ili u sebi podrazumeva. Kada je asocijacija na čoveka i mašinu počela da nestaje iz uljanih slika i da se gubi u apstraktnom jeziku forme, Petrović ju je, u skulpturi, ponovo vratio da bi zaokružio jedan umetnički raspon, da bi ga potpuno osvetlio i objasnio. Jer po nešto što je u crtežima ostalo nasslućeno postalo je ovom skulpturom jasno i ubedljivo. Livena u gvožđe i od starog gvožđa, ova skulptura je rodila i obnovila život na crnom pepelu ugašenog života; ona je izronila iz težnje čoveka da se održi danas i ovde, danas: u vremenu čija je prošlost zagušena zlosutnim oblakom atomske prašine, a čija se budućnost nazire preko oblaka kao svetlost jednog, možda još nerodenog sunca; i ovde: na zemlji ovoj i u njoj. Petrovićeve stravično šiljate i zubate spodobe i ratnici moderne Apokalipse, protagonisti su mita o našem dobu i herojske legende o čoveku.«

Lazar Trifunović

Iz kataloga samostalne izložbe održane u Umetničkom paviljonu na Kalemeđanu juna 1958. godine, Beograd:

»With MACHINE-ENTITY Petrović has forged a universal world, a world of apprehension and boldness, a world of the past that is present at any time in our contemporaneity. A malicious machine and a machine that is as good as a friend is the main theme of his drawings, the potential power of his oil paintings, and a distant association of his sculptures which either contain or imply the machine. When the association with the human being and the machine began to disappear from his oil paintings and was submerged in the abstract form, Petrović renewed it in sculpture to round up the span of his art and fully to illuminate and explain it. Actually, something that was only hinted at in the drawings developed in his sculpture conspicuously and convincingly. Cast in iron, this sculpture generated and renewed life from the black ashes of extinguished life; it emerged from man's aspiration to survive here and now, today: at a time whose past has been suffocated by the ominous cloud of atomic dust and whose future is only vaguely discerned through the clouds as the light of a still maybe unborn sun; and here: on this earth and in it, Petrović's dreadfully spiked and dented apparitions and warriors of modern Apocalypse are the protagonists of the myth about our era and the heroic legend of man.«

Lazar Trifunović

(Excerpt from the Catalogue for Petrović's one-man show at the Cvijeta Zuzorić Art Pavilion, Belgrade, 1958)

Opasnost slutimo odasvud. Ali je najmučnija slutnja opasnost što dolazi SA NEBESI. Kada privida najezde te nebeske opasnosti, Zoran Petrović, poetskom metaforom evocira suštu realnost sveta u kome živimo. Svakoga dana negde u tom svetu zbivaju se u stvarnosti takve najezde sa nebesi. Nailazile su one i sa našeg neba, i padale po nama, šestog aprila četrdsetprve, i na uskrs četrdesetčetvrte godine.

Petrovićevo predskazanje najezde sa nebesi ima u sebi nečeg fatalističkog, volšebnog, gotovo mističnog. Kao da niko i ništa ne može da se suprotstavi toj najezdi. Falange letećih i lebdećih tela čudovišnog izgleda dočekuje bespomoćna priroda. Ona postaje plen zglavkastih i bodljikavih udova gvozdenih monstruma koji napadaju njeno tkivo, prodiru u njenu utrobu, kidaju njena nedra. Lišena ikonografskog prisustva čoveka, priroda na Petrovićevim kolažima predstavlja se kao žrtva najezde sa nebesa. Na prvi pogled, čini se da je pred nama spektakularna freska ekološke katastrofe kao nova inkarnacija biblijske vizije smaka sveta.

### Dorđe Kadijević

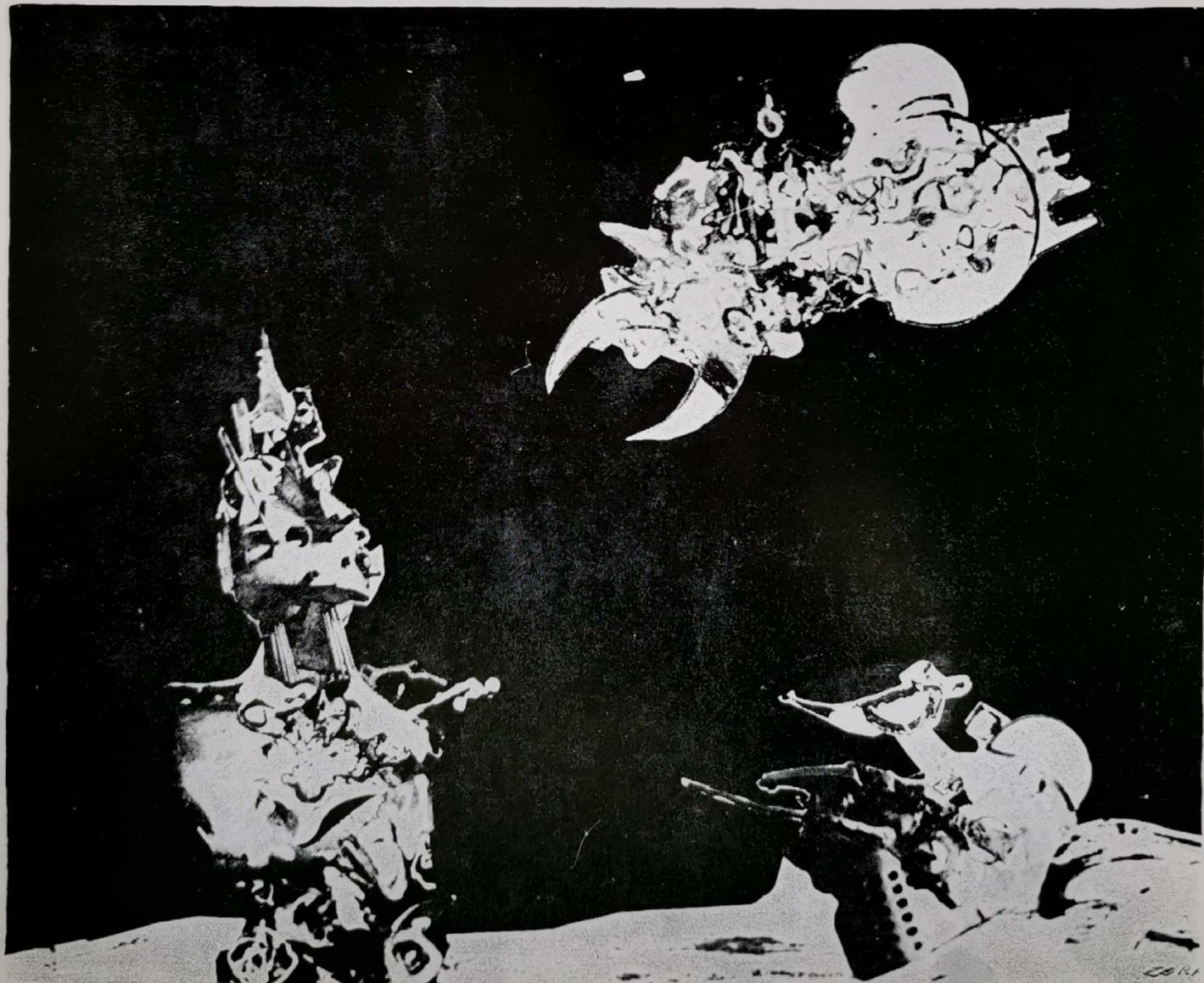
(Iz kataloga izložbe »»Najezda sa nebesi« Galerija '73 u Beogradu 1988.).

... We suspect danger from everywhere. However, the most painful foreboding is derived from THE HEAVENS. Visualizing the invasions of similar menaces, Zoran Petrović metaphorically evokes the actual reality of the world we live in. This kind of invasions from above occur daily in reality in various parts of this world. We, too, experienced them in our country, from our heavens.

»Petrović's foreboding of an invasion from above is marked by fatalistic, magic, almost mystical trends, pretending that nobody and nothing can successfully withstand that invasion. Phalanxes of monstrous flying and floating bodies are accepted by helpless nature. It is victimized by the limbs of iron monsters and overwhelmed by joints and thorns which destroy its tissue, penetrate its entrails and tear its heart. Deprived of the figurative presence of the human beings, nature in Petrović's collages is depicted as a prey to the invasion from the heavens. At first sight, one has a feeling of facing a spectacular fresco of an ecological catastrophe, a new incarnation of the biblical vision of the doom ... «

### Djordje Kadijević

(Excerpt from the Preface to the Catalogue for an exhibition at The Gallery '73, Belgrade, 1988)



## KATALOG

- 1—18. RATNICI — KOPLJANICI — ŠTITONOŠE — OKLOPNICI — FIGURE IZ APOKALIPSE — RATNE MAŠINE — PTICE.  
(izvedene u raznom metalu od 1984. do 1990. g. livenjem i zavarivanjem, visina do 270 cm.)
19. PAMETNA GLAVA, 1984. 93 cm.  
metal i plastika
20. RATNIK, 1984. 86 cm. metal i plastika
21. GLAVA SA OKLOPOM, 1984. 95 cm.  
metal i plastika
22. PORTRET GOSPODINA KRUPA, 1987.  
59 cm. metal
23. AGRESOR — 1989. 83 cm. metal
24. KAO GLAVA, 1989. 84 cm. metal
25. SA KACIGOM, 1990. 82 cm.  
metal i plastika
26. UBOJITA GLAVA, 1990. 84 cm. metal
27. GLAVA SA DVA KLJUNA, 1990. 81 cm.  
metal
28. GLAVA SA TRI KLJUNA, 1990. 84 cm.  
metal

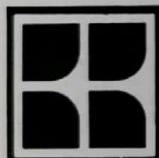
## CRTEŽI

29. SVEČANI DOČEK, 1990. 100 x 70 cm.  
tuš
30. SUKOB DVE ZASTAVE, 1990. 100 x 70 cm.  
tuš
31. GAVRANI, 1989. 100 x 70 cm.  
kombinovana tehnika
32. ODBRANA, 1990. 100 x 70 cm. tuš
33. SA ŠTITOM KNEGINJA, 1988. 100 x 70 cm.  
kombinovana tehnika
34. NAMRGODENI, 1989. 70 x 100 cm.  
crtani kolaž
35. LJUTI PREDVODNIK, 1989. 100 x 70 cm.  
crtani kolaž
36. VITEZ SA DVA KLJUNA, 1989. 70 x 100 cm.  
crtani kolaž
37. SA KALPAKOM, 1989. 70 x 100 cm.  
kombinovana tehnika
38. SA ŠILJKOM, 1989. 70 x 100 cm  
crtani kolaž
39. KOPLJANIK, 1989. 70 x 100 cm.  
crtani kolaž

## CIKLUS »NAJEZDA SA NEBESI«

40. NAJEZDA SA NEBESI
41. NAJEZDA
42. PREDAJA
43. SPUŠTANJE BARJAKA
44. ONE ODLETELE
45. ŽUTI SIGNAL
46. ISČEKIVANJE
47. PRAVO U CILJ
48. NAJAVA  
(1981., kolaž 65 x 50)

Pokrovitelj



Славија банка, Београд

Organizator izložbe:

Galerija savremene likovne umetnosti, Novi Sad  
Istorijski muzej Vojvodine, Novi Sad  
Sportsko poslovni centar »Vojvodina«, Novi Sad

Izdavač:

Organizator izložbe

Štampa:

Škola za ind. oblikovanje Beograd

Tiraž:

500 komada