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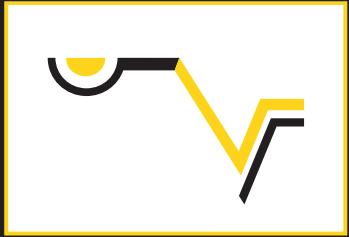


IZBOR IZ LEGATA GALERIJE 1917. – 1941.

2009







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Pehan Jožef (Pechán József)

1. MELANIE, 1921 ulje na kartonu, 68x28 cm
Olah Šandor (Olah Sándor)

2. CVEĆE, oko 1930 ulje na platnu, 47x61 cm

Čović Jelena

3. PRIMORSKI MOTIV, 1932 ulje na platnu, 32x44 cm
4. PRIMORSKI PEJZAŽ, 1928 ulje, 39x59 cm

Kopilović Stipan

5. SEOSKA ULICA, 1923 ulje drvena ploča, 34,5x43 cm
6. PEJSAŽ BREG, 1922 ulje na platnu, 42,5x56 cm
7. PRIMORSKI GRADIĆ, 1923 ulje drvena ploča, 24x33,5 cm
8. OBALADUNAVA, oko 1922 ulje drvena ploča, 40,5x50,5 cm
9. CVEĆE I ŠKOLJKA, oko 1922 ulje na platnu, 46,5x37 cm

Balaž G. Arpad (Balázs G. Árpád)

10. TESTERAŠI, oko 1933 crtež olovkom, 24x23 cm
11. TESTERAŠI, oko 1933 bakrorez, 16,5x19 cm
12. DVOJE NAKLUPI, oko 1920 pastel, 28x21 cm
13. KUBIKAŠI, oko 1933 crtež olovkom, 38x27,5 cm
14. KUPAČICA, 1934 monotipija, 38x27,5 cm

Siladi László (Szilágyi László)

15. KIREŠKI PUT, 1941 crtež olovkom, 21x21 cm

Handa Andraš (Hányai András)

16. PAR, 1934 tempera, 23x15,5 cm
Hodi Geza (Hódi Géza)

17. PIJACA, (oko 1920) akvarel, 29x42 cm

Farkaš Béla (Farkas Béla)

18. PARK, oko 1941 ulje na kartonu, 50,5x40 cm

19. STARICAS NARAMKOM, oko 1930 ulje na kartonu, 23x21 cm

20. KRIŽ KRAJ PUTA, 1923 ulje na kartonu, 64x52 cm

21. TIŠINA, 1937 ulje, 43x62,5 cm

22. CRVENI FENJER 1939 pastel, 31x38,5 cm

23. OBRONAK, 1937 pastel, 42x46 cm

Horvacki Marko

24. PRALJE, oko 1930 akvarel, 42x61 cm

Đelmiš Lukac (Gyelmis Lukács)

25. RIVA, 1936 ulje na platnu, 47x53 cm

Nad Istvan (Nagy István)

26. NAKRAJU SELA, oko 1930 crtež ugljem, 35x50 cm

Lubarda Petar

27. MOTIV IZ SKADRA, 1940 ulje na kartonu, 46x58 cm

Činčák Elemer (Chincák Elemér)

28. KRIŽ, oko 1940 akvarel, 29x41,5 cm

Lenkei Jene (Lenkey Jenő)

29. ŽENA KOD PRÓZORA, 1927 pastel, 40x34 cm

30. KONCERT, 1927 pastel, 16x30cm

Milićević Kosta

31. PRIMORSKA ULICA, 1917 ulje na kartonu, 44x30 cm

Mačković Angela

32. CILIKA, oko 1930 ulje na platnu, 39x31,5 cm

33. PALIĆ OBALA, oko 1930 pastel, 25x25 cm

Slikarstvo između dva rata

Prošlo je sedamdeset i pet godina od događaja koji je Dr Vinko Perčić pričežio, svojedobno u Parizu: "Dok smo čakali uz piće, pristupi mi visok, mršav gospodin u crnom odijelu, koje se od istrošenosti na nekim djelovima laštio kao ogledalo, duboko se nakloni i oslovivši me sa "monsieur", otrgne iz crtačeg bloka list na kojem je bio, u lijepim pastelnim bojama, naslikan moj portret i ponudi mi ga na otkup."

Dogodilo se to "između dva rata", valja 1934. sigurno posle atentata na Kralja u Marselju, nedvojbeno pre agresije fašista na Etiopiju, 1935. godine. Potom, ništa neće biti kao pre. Posle prvog dolazi drugi svjetski rat u jednom veku, nizće se događaji, među kojima prvenstveno oni trajno sramotni na licu civilizacije!

Doduše, doktor Perčić nikada neće zaboraviti scenu kada nije kupio ponuđeni eksponat. Ko zna, možda je taj slikar posle obasjan slavom? To više nije bitno.

"Ljubitelj lepih slika" i lekar naslutice kolecionarsku strast tek 1950. godine! Tada je, otvaranjem izložbe somborskog umetnika, Milana Konjovića (1898 - 1993), na Paliću počela umetnička kolonija. Na žalost, trajala je samo jedno leto. Umetnici su na obali i u parku slikali, dirući se sa uglednicima na "velikoj terasi". Među njima je doktor, koji je rado navraćao u "Bačku galeriju" dr Jocu Milekića (1899 - 1978), koga su slikari dobro znali, još pre rata, kao kolecionara. Tako počinje. Doktor je ljubav prema lepim slikama unapredio. Počeo je oblikovati zbirku upoznavajući umetnike.

Druženje se nastavilo!

Dve godine potom – prvi put – priređena je jedinstvena umetnička smotra i to u Milekićevoj galeriji: *Likovno stvaralaštvo Mađara u Vojvodini*. Odmah zatim u Senti, pokraj reke Tise, krajem leta okupiće se umetnici. Senčanska slikarska kolonija (1952) smatra se išhodištem samosvojnog pokreta vojvodanskih a zatim jugoslovenskih, umetničkih kolonija.

Od jubilarnе izložbe 1962. biće održavani godinama, "likovni susreti" učesnika iz svih krajeva jedinstvenog kulturnog prostora u prikladno obnovljenoj, nekad "balkškoj" dvorani iznad "velike terase" na obali jezera Paliću. U parku, svake druge godine, mogli su ljubitelji umetnosti posmatrati i mnoštvo skulptura u slobodnom prostoru, odnosno u dvorani listove grafičara.

Dr Vinko Perčić, rado je zalažio u kolonije, posećivao umetnike - prijatelje, vodio sa njima nadasve zanimljive razgovore, gledao i pažljivo slušao. Umetnici pak, poveriće se lekaru ali će i crtati, odnosno slikati portrete doktora. Nastala je tako pozamašna zbirka "doktorovih portreta" signiranih od poznatih umetnika. Naravno, doktor je kupovao slike savremenika, potom vredna ostvarenja zavičajnih stvaralača, sakupljao slike mađarskih slikara a potom i zvučna imena evropske umetničke scene. Strast se zahuktavala a zbirka bokorila, naročito u ra-

zdoblju od 1955. do 1971. godine. Pretvarala se u "neponovljivu i neprocjenjivu". Naime, tokom godina cene su vrтoglavlo rasle, ostvarenja su bivala sve skuplja. Nekadašnji "buvljac" – gde su strpljivi ljubitelji mogli nalaziti čak slike i crteže vrhunskih stvaralača već mrtvih, ali i savremenika, mahom eksponate iz ratom rastrenih kolekcija, odnosno dela nadarenih još ne afirmisanih stvaralača odplovili su u legendu. Umetnost se, sve učestalije, tretira kao "roba", mahom lažne vrednosti i nerazumnih cena.

Doktor Perčić, "ozračen" je duhom kolonija, plemenitim zanosom suprotstavljanja ogradama i šablonima. Odražiće se to posebno u promišljanju zavičajnih događanja.

Kustos Zavičajne galerije "dr Vinko Perčić", Spartak Dulić, pripadnik generacije i stvaralač na recentnoj sceni, usmerava našu pažnju baš u tom pravcu. Izborom slikara i delima prvenstveno međuratnog perioda, naglašava prepoznatljivost *zanosu*, podjednako umetnika i kolekcionara. Izložba je tako, zaista, impresivan podsetnik, primeren povodu. Obeležava dve decenije.

Dr Vinko Perčić je preminuo 24. novembra 1989. godine, samo petnaest dana po rušenju "berlinskog zida" grandiozogn znaka raspolučene civilizacije! S vremenom, kako je prošlo vreme ostrašenosti, ograda i netrpeljivosti. Na žalost, ostalo je kao pre. Bogatstvo različitosti uznemirava jednoimljem omamljene! Niču novi "zidovi". Izložba ukazuje na *zagotonovo dejstvo kreativnog hterja*, stvaraocu u zavičajnom prostoru, nadletanje ograda sredine koju su mnogi smatrali provincijom, iako nam brojni primeri svedoče suprotno ranim sazvucjem sa avangardnim izazovima evropskih događanja, usudom sopstvenim kao svesnom "cenom" opredeljenjenosti!

Jelena Čović je snoviđenja potvrđivala, upkos svemu, samosvojnom kreacijom, još i 1932. godine, *Angela Mačković*, istražala je do 1956. ali nije doživela svoje učešće na velikoj izložbi *impresionista* u Galeriji SANU u Beogradu, 1994. Stipan Kopilović je nadrastao zaborav, autentičnom poetikom *impresioniste*. Primer odgovornog umetnika, svakako je *Bela Farkaš*, medaljom označen junak prvog, koji je osobnom odlukom stvaralača, odklonio učešće u bezuzbijumu drugog rata. Ostavio je neponovljivo – *pastelnim prahom dočarane iluzije ruskih emigranata, izbegli pred "crvenim terorom"*, najavljuju "decu cveća" u *beznađu posleratnog!* Autentičnim, oporim rukopisom, Arpad G. Balaž, "dodoš" ovde, ostvario je samosvojno kazivanje *socijalnog realizma*, prizorima iz sveta obespravljenih. Takođe izdanak svetske privredne krize je i *Andraš Hanđa*.

Tri pomenuta slikara, potresnom saživljenošću neponovljivi, *kreativnim otporom* *beznađu tridesetih godina*, mogu se videti kao humani angažman u *krizi*, koja opet, zahvata teskoboven svakodnevnicu savremenog sveta.

Naravno, izložena su i dela drugih slikara, prepoznatljivih učesnika likovne scene, koji potvrđuju umetničku "klimu" međuratne Subotice.

Očigledno, izložba podstiče zapitanost, prožima teskobom, afirmiše stvaralački angažman. To bi, nedvojbeno, dr Vinka Perčića odusevljavalo da je svedok recentnih iskoraka danas.

14. decembra 2009. Bela Duranci

Interwar Painting

Seventy-five years have passed since Dr Vinko Perčić noted down an event that happened once in Paris: "As we were chattering over drinks, a tall thin man approached me wearing a dark suit so worn out that at some places it reflected a mirror, and deeply bowing he addressed me with "monsieur", ripping out the page from the drawing pad where he had made a portrait of me in beautiful pastel colours, offering me to buy it from him."

It happened "between the two wars", probably in 1934, surely after the assassination of the King in Marseille, undoubtedly prior to the Nazi aggression over Ethiopia in 1935. Thereupon, nothing would ever be the same again. After the First came the Second World War over the course of a century and events came in a sequence, and among these events first came those long-lastingly shameful ones for the face of the civilisation!

However, Doctor Perčić never forgot the scene when he didn't buy the displayed exhibit. Who knows, maybe that painter became illuminated in glory later on? It doesn't matter anymore.

As an admirer of beautiful paintings and a doctor he was not to inherit the collector's passion until 1950! Then, at the opening of an exhibition by Mian Konjović (1898–1993) an artist from Sombor, an art colony was established at Palic. Unfortunately, it only lasted for one summer. Artists painted on the lakeshore and in the parks, they socialized with the eminent people on the Grand Terrace. Among them was the Doctor who would often visit the Backa Gallery by Dr Joca Milekić (1899 – 1978) who was well known by the people as a collector even before the war. That's how it started. The Doctor has taken his love towards remarkable paintings a step further. He started to form a collection by getting to know the artists.

The socializing went on!

Over the following two years - for the first time - a unique art exhibition took place in the Milekić Gallery: *Art Works of Hungarians in Vojvodina*. Soon afterwards, in Senta, along the river Tisa, artists gathered during the summer. The Art Colony of Senta (1952) is seen as a foothold of the authentic movement of art colonies in Vojvodina and Yugoslavia.

Since the Jubilee Exhibition in 1962, "encounters of artists" were going to take place for years and years, with participants from all ends of the unique cultural region in an adequately restored space above the Grand Terrace, formerly used as a ballroom, at the lakeshore in Palic. Every second year, art lovers could also see many sculptures in free space, and the papers of the graphic artists in the hall.

Dr Vinko Perčić would often go to the colonies, visited artists - friends, lead above all interesting conversations, observed and listened to them carefully. The artists would, as it may be, confide in the Doctor but also sketched and painted portraits of the Doctor. In this way, a rather extensive collection of Doctor's portraits signed by renowned artists was formed. Naturally, the Doctor bought paintings by contemporary artists, then valuable works of local artists, he collected paintings by Hungarian artists and, eventually, also those by the reputable names of the European art scene. His collection became richer and

richer as his passion grew, especially in the period from 1955 to 1971. It became exceptional and invaluable. Namely, with the staggering rise in the prices of artefacts over the years, buying artworks became a costly activity. Former flee markets where the patient admirers could easily find paintings and drawings by the most renowned artists, – already deceased ones, but also of contemporaries, mainly artworks from collections destroyed by war, and works of still unrecognized artists faded into a legend. More and more frequently, art is being treated as a commodity of false values and unreasonable prices.

Doctor Perčić was "enlightened" by the spirit of the colonies and had the noble enthusiasm to oppose barriers and norms. It was reflected especially in conceiving local events.

Spartak Dulić, a curator at the *Dr Vinko Perčić Native Gallery*, a contemporary artist, directs our attention just in that direction. By choosing artists and artefacts mostly from the Interwar period, he stresses the recognisability of the **enthusiasm** both of the artist and the collector. In this sense, the exhibition is truly an impressive remainder, suited to the occasion and marks two decades.

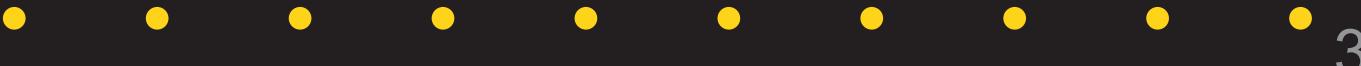
Dr Vinko Perčić died on November 24th 1989, only fifteen days after the fall of the *Berlin Wall*, that grandiose hallmark of a severed civilisation! Believing that the time of infatuation, barriers and intolerance had come to its end. Unfortunately, everything remained the same. The abundance of diversity disturbs the dazed and confused with its single mindedness! New 'walls' are being built. The exhibition indicates the *enigmatic effect of the creative will*, artists in their local environment, flying over the barriers of the region considered by many a province, even though many examples state the opposite - with an early tune of the Avant – garde challenges of the European events, with one's own doom as the price of commitment!

Jelena Čović, against all odds, affirmed her visions in an authentic creation in 1932. Angela Mačković persisted until 1956, but didn't live to see her work displayed at the *Impressionist Exhibition* at the Gallery of the Arts Academy in Belgrade, in 1944. Stipan Kopilović surpassed oblivion with his authentic poetics of an Impressionist. Farkas Béla is certainly an example of a committed artist, a medal awarded hero in WWI, who, by making a private artist's decision, refused to take part in the madness of the Second World War. He left behind the unique illusions of the Russian emigrants fleeing from the "Red Terror", depicted by a pastel dust and they announce the "flower-power" of the post-war anguish! With an authentic, austere handwriting Árpád Baláz G., a newcomer here, created a specific depiction in *Social Realism* by painting the world of the deprived. András Hangya was also the child of the World Economic Crisis.

These three painters mentioned above are unique in their moving compassion and with their *creative protest against the torment of the 1930s*, and all of them can be taken as humane engagement in the *crisis* which, as the case may be, grabs hold of the contemporary world's everyday life.

Naturally, there are works by other painters as well, those recognized actors of the art scene that reaffirm the 'artistic climate' of the Interwar Subotica.

Obviously, the exhibition stimulates curiosity, infuses distress, while affirming creative engagement. This would, undoubtedly, fascinate Dr Vinko Perčić, if he were a witness of the contemporary movements of the present. B. Duranci





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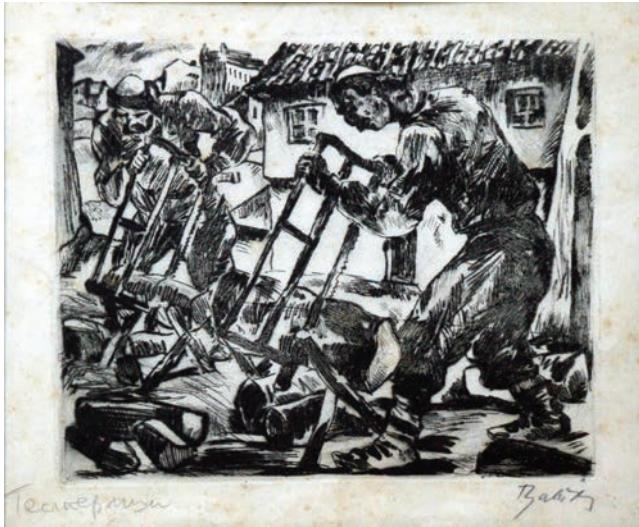


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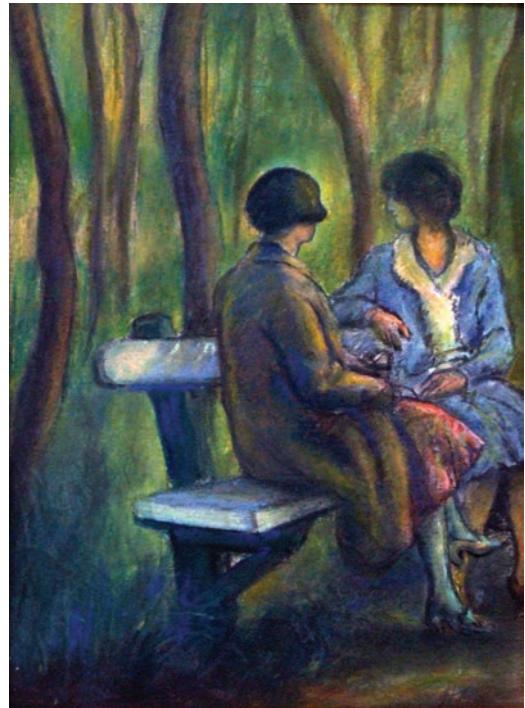
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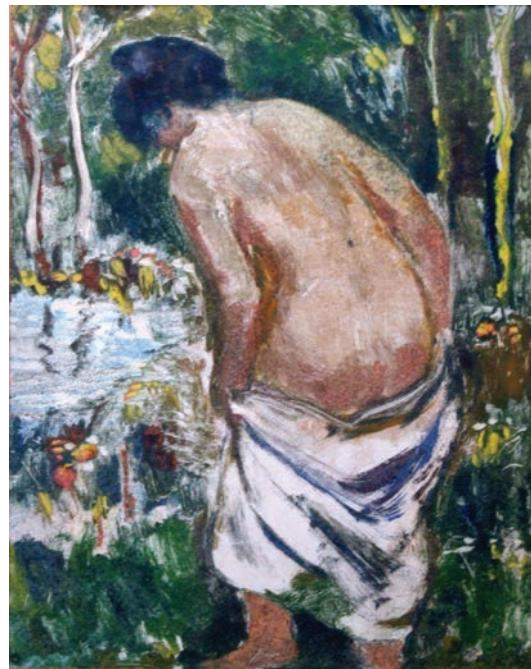
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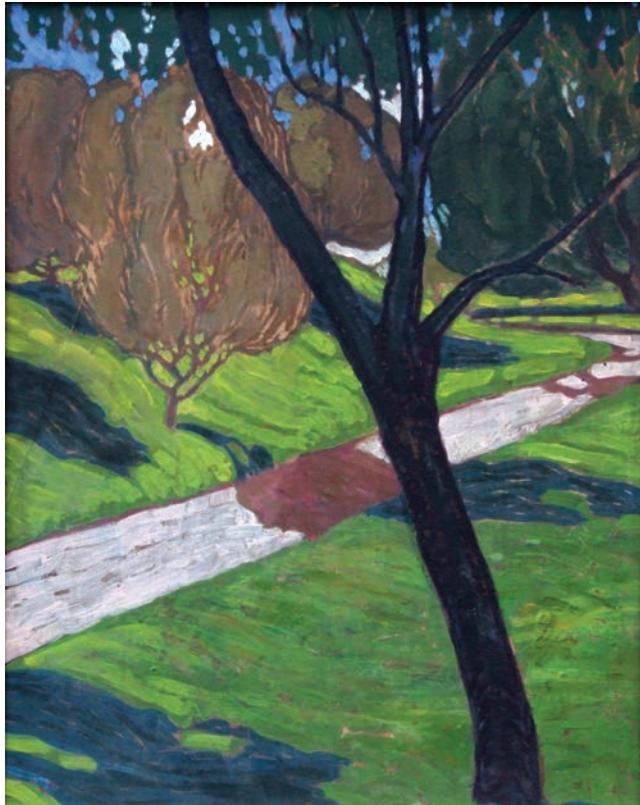
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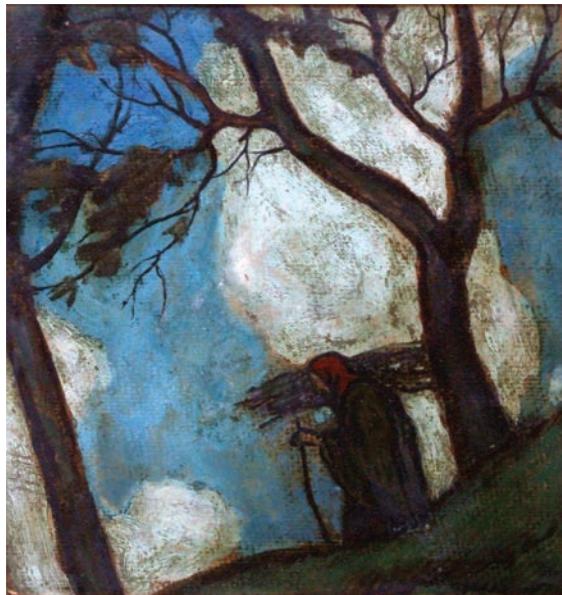


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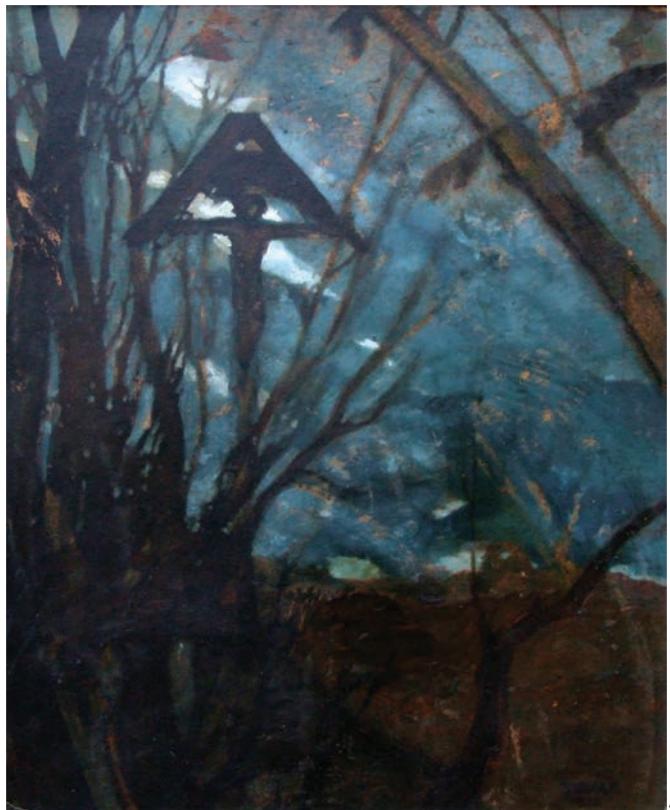
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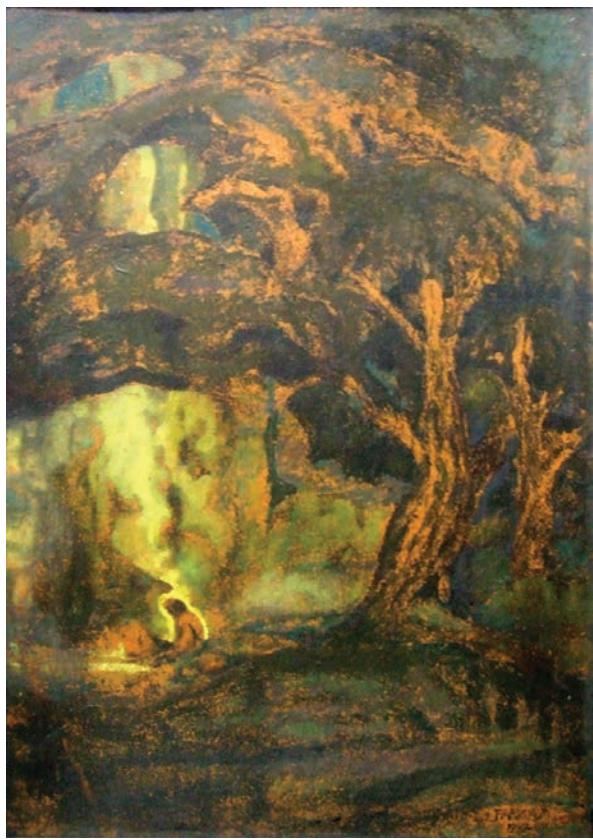


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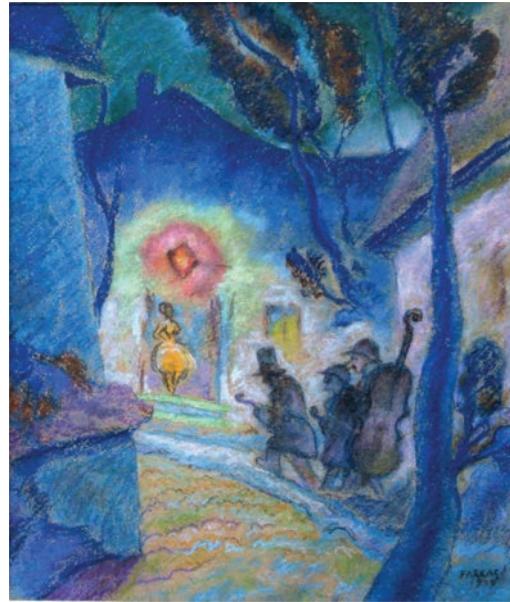
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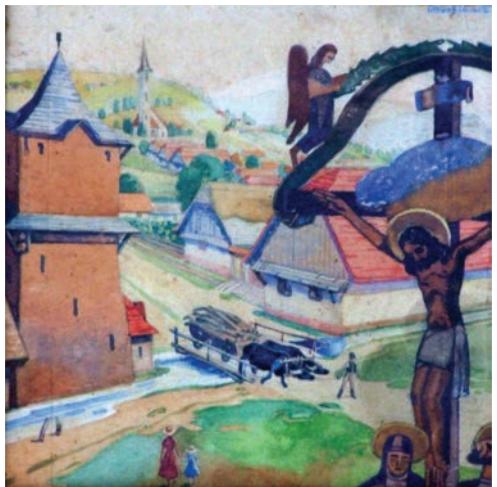
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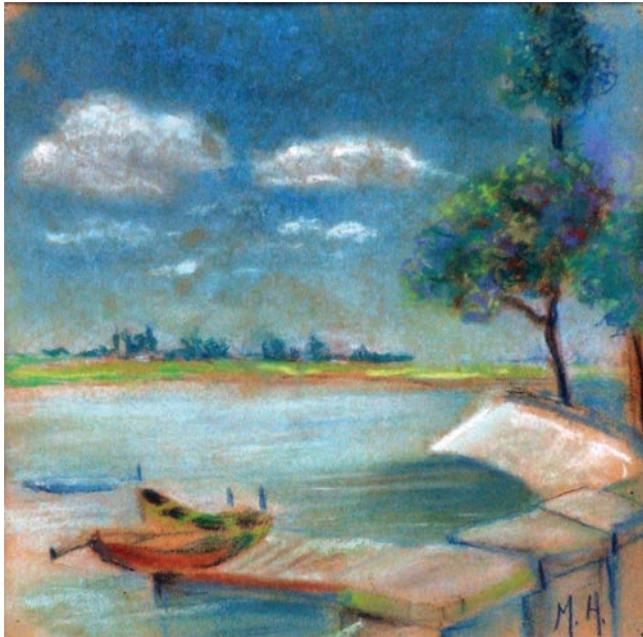
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