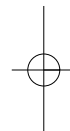
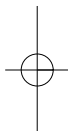
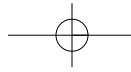


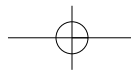
Prostorne
skladbe

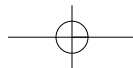
*Spatial
Compositions*





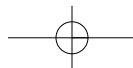
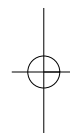
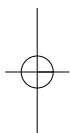
Objekti iz ciklusa
Gluho zvono
*Objects from the
Deaf Bell cycle*

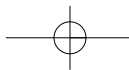
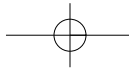


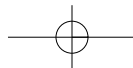


Petar
Barišić

ciklus
cyclus







7

Objekti
Objects

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Prostorne
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Površine
Surfaces

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*Spatial
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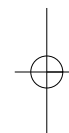
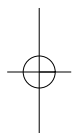
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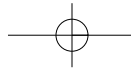
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Pokret
Movement

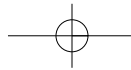
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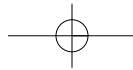
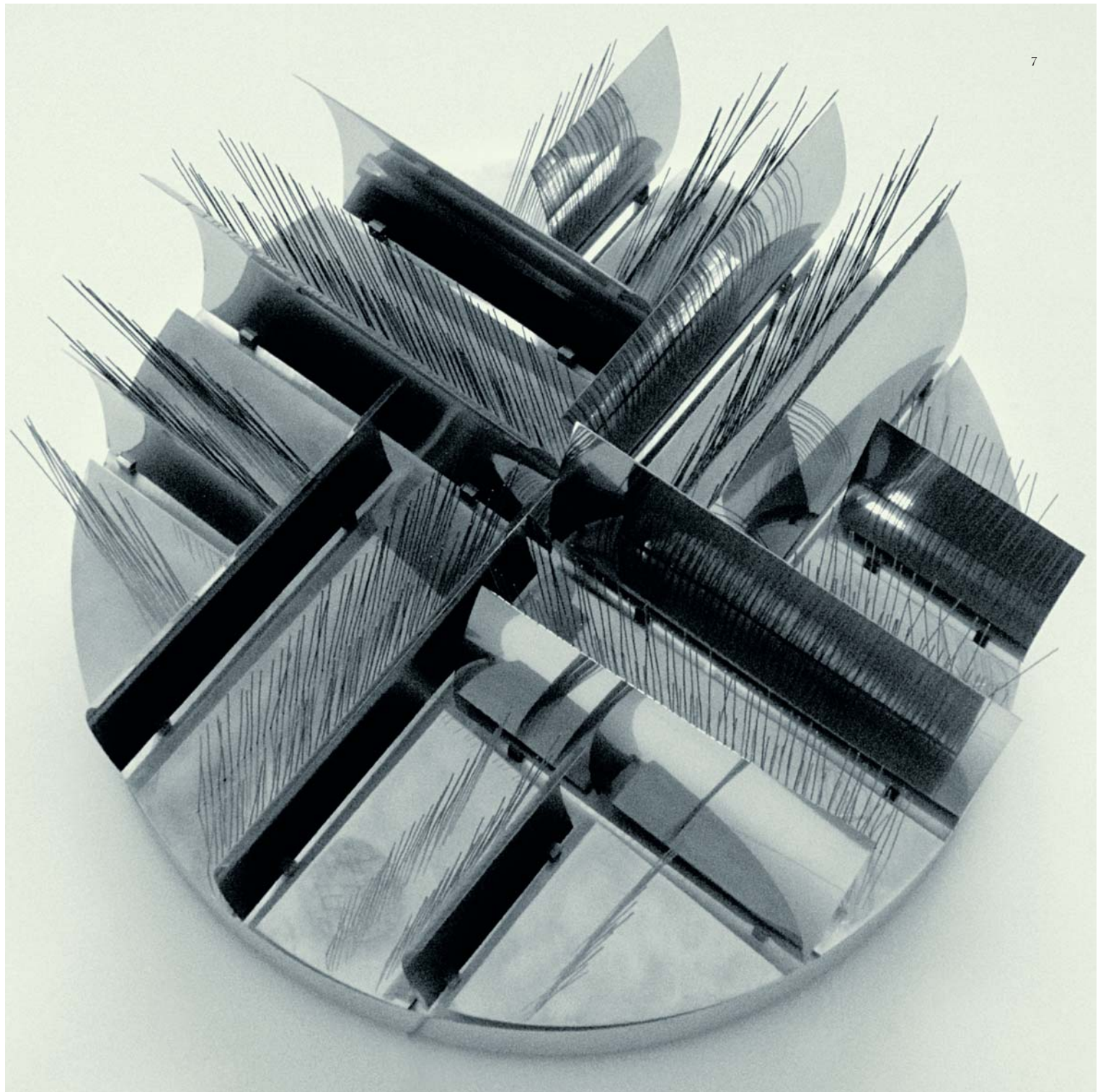
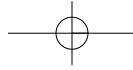
Autor
The Artist

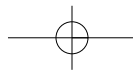
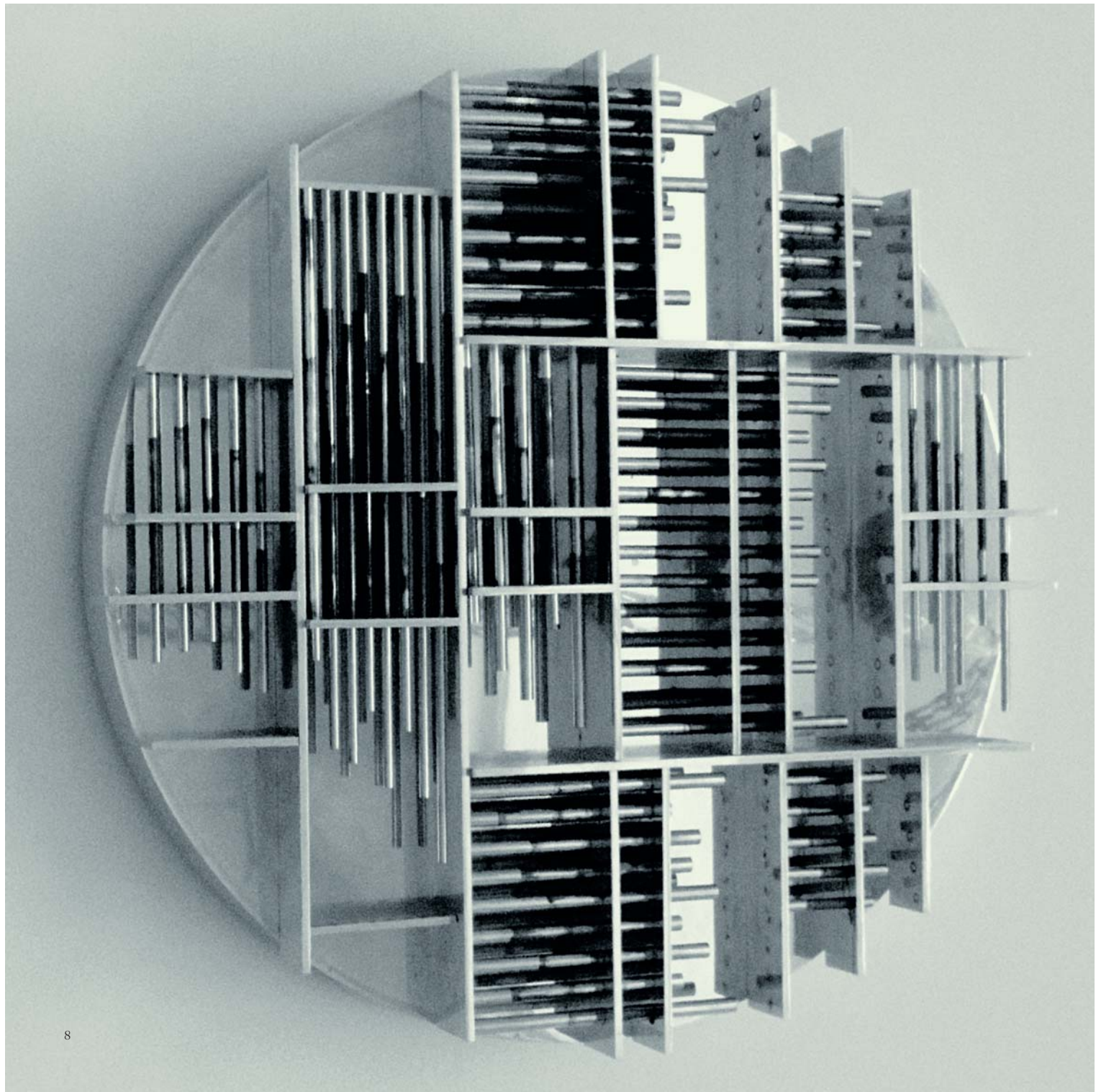
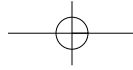


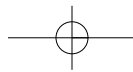
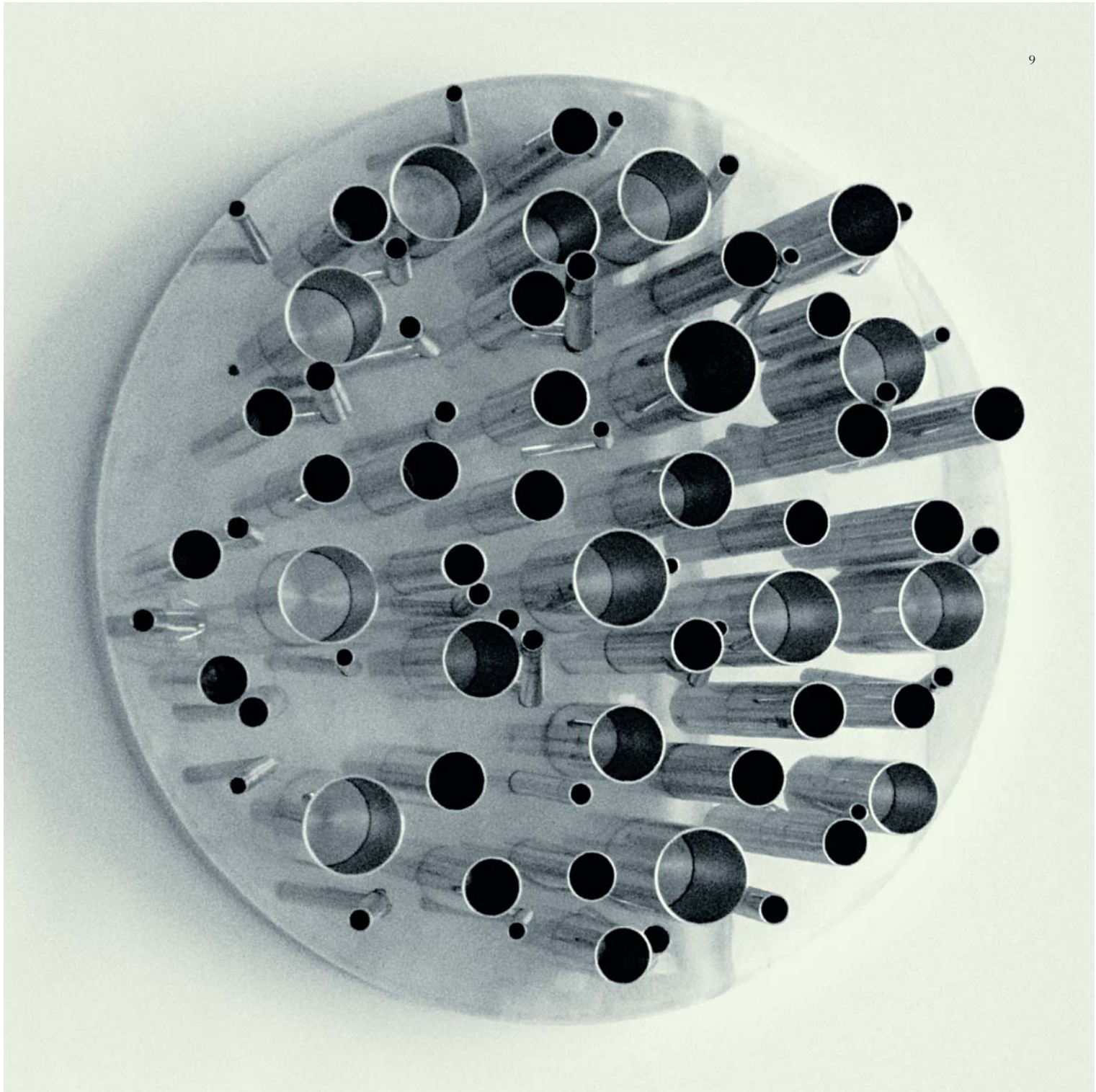
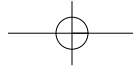


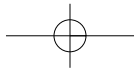
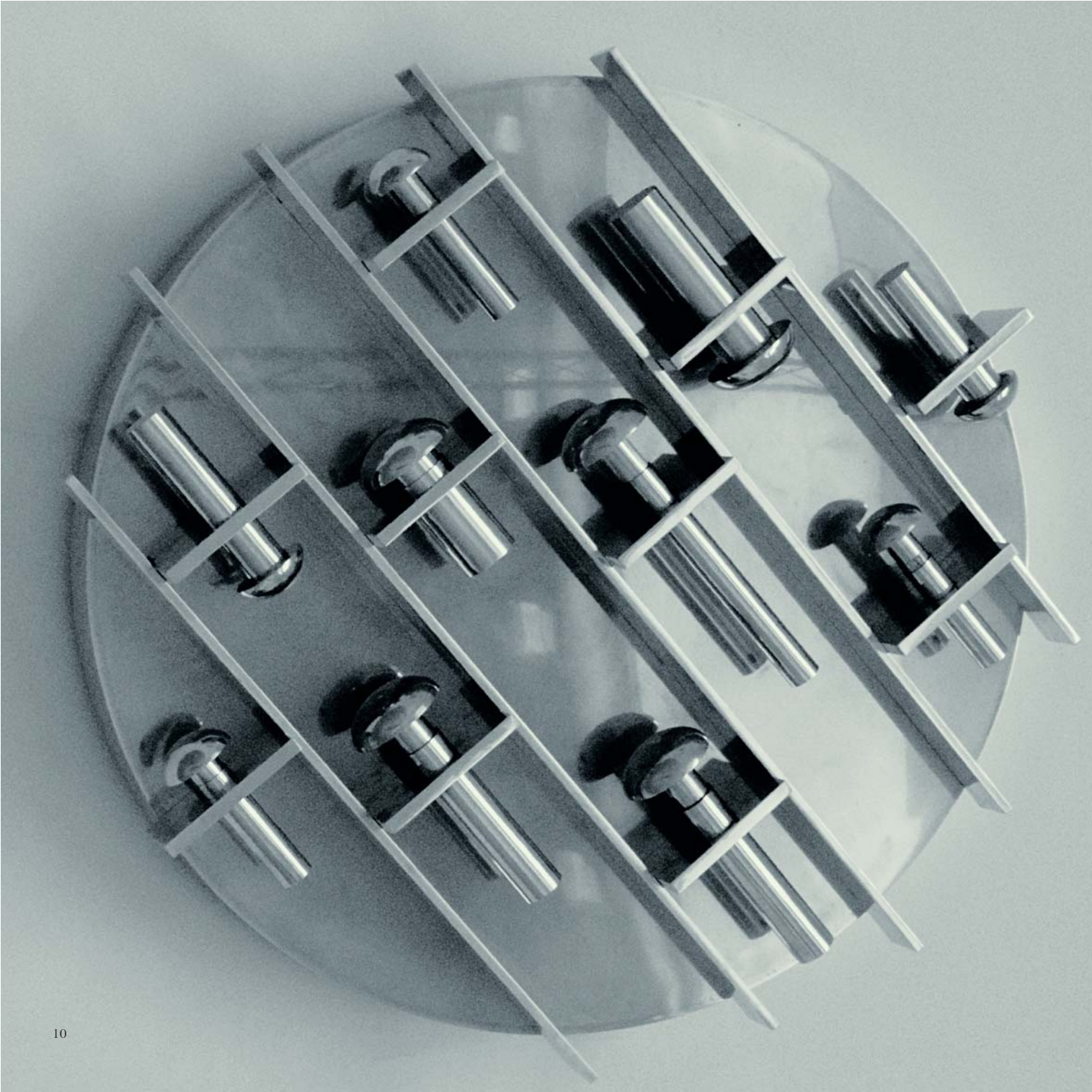
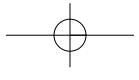
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Fotografije / Photography: Dragan Mileusnić
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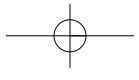
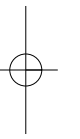
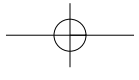


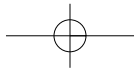
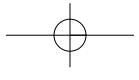


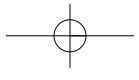
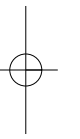
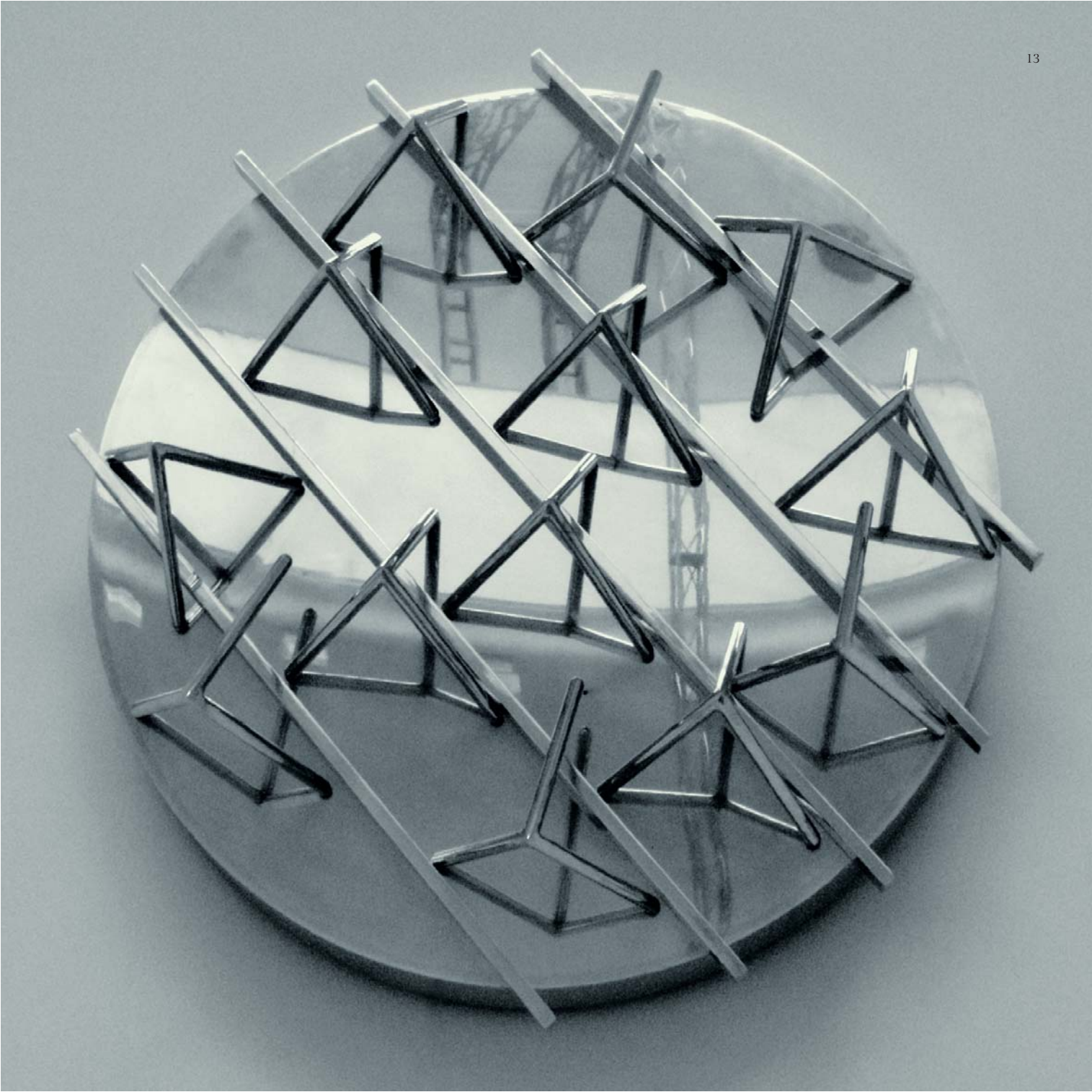
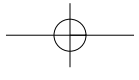


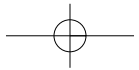
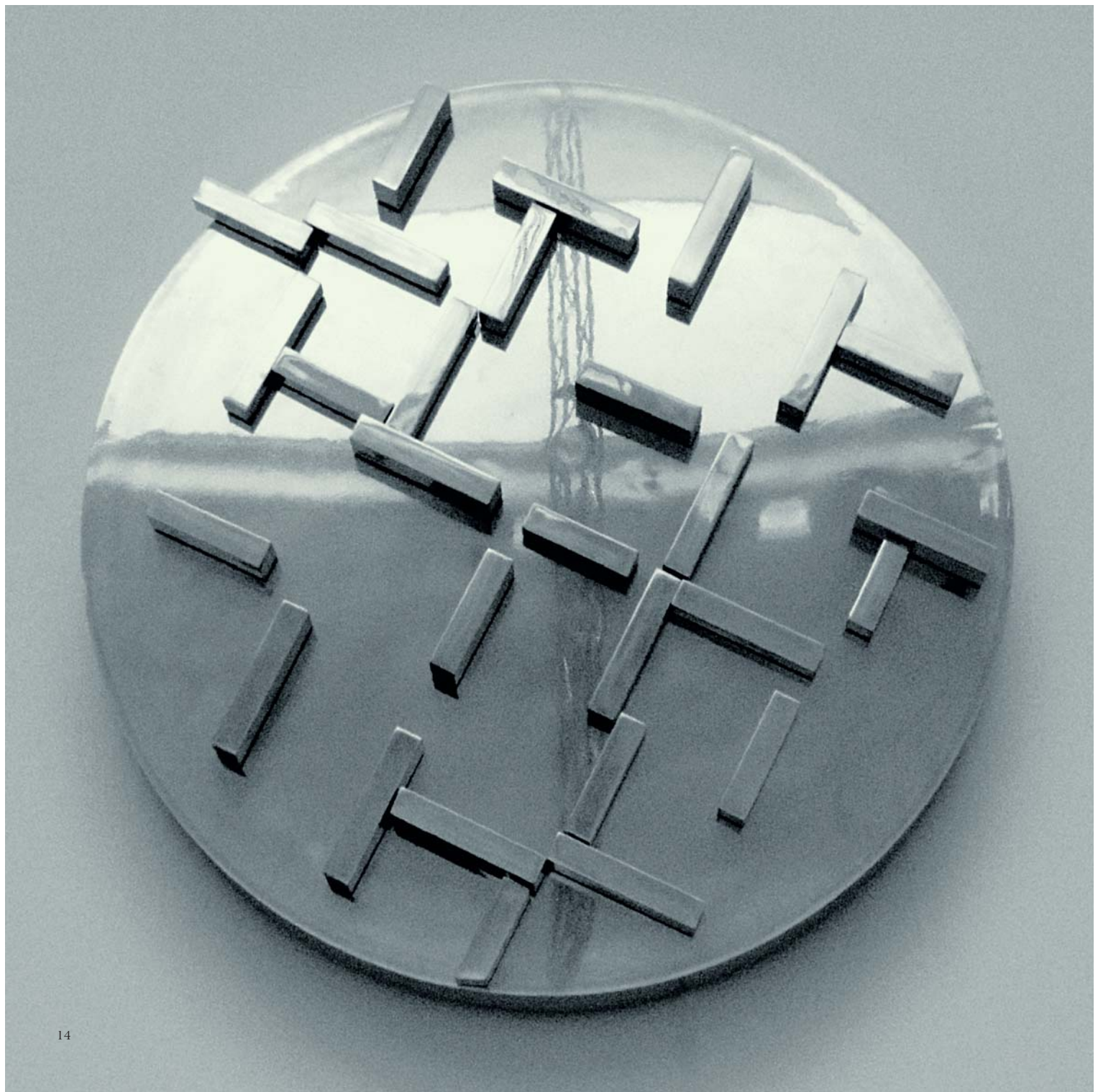
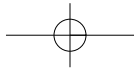


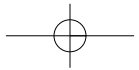
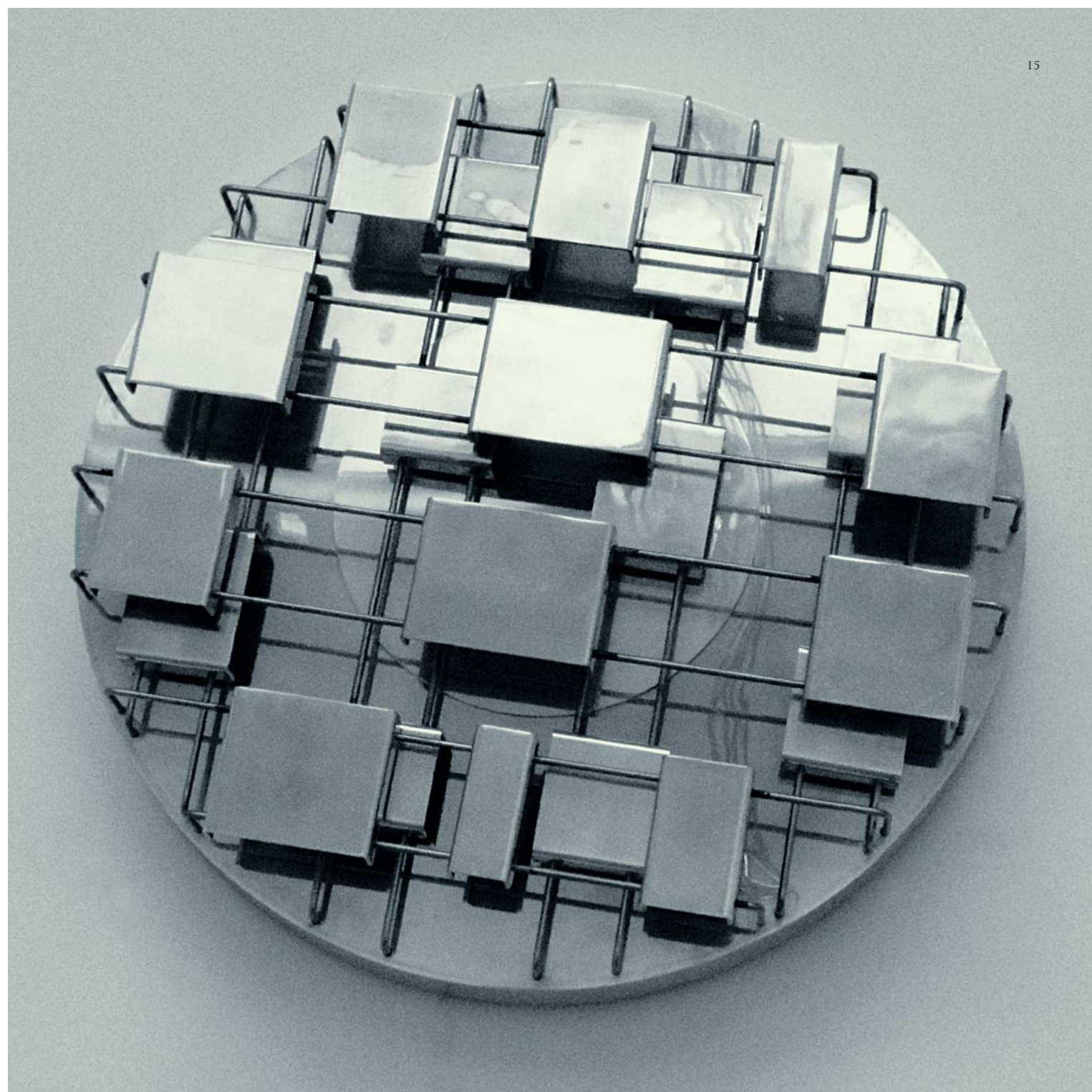
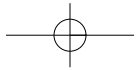




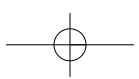
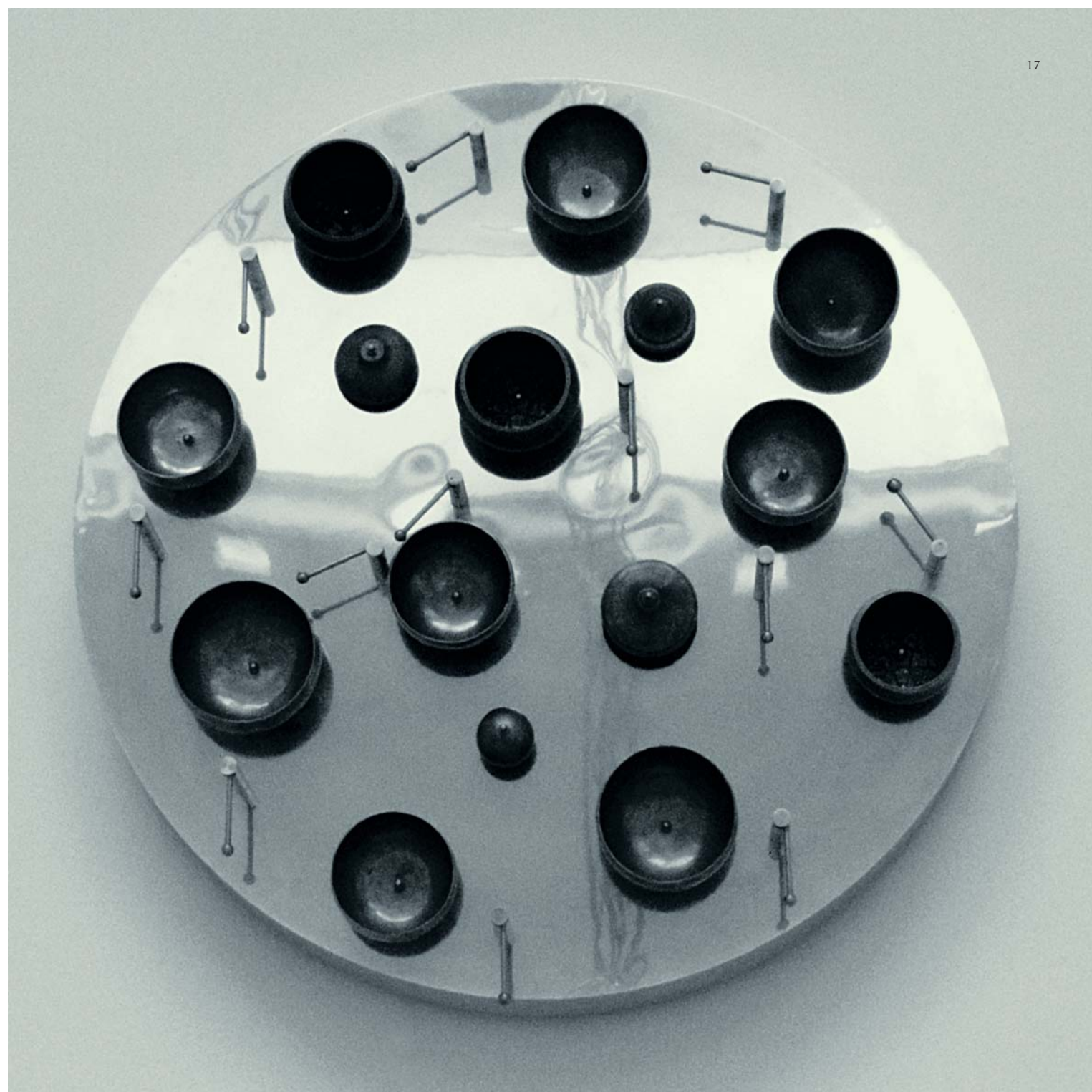
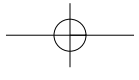


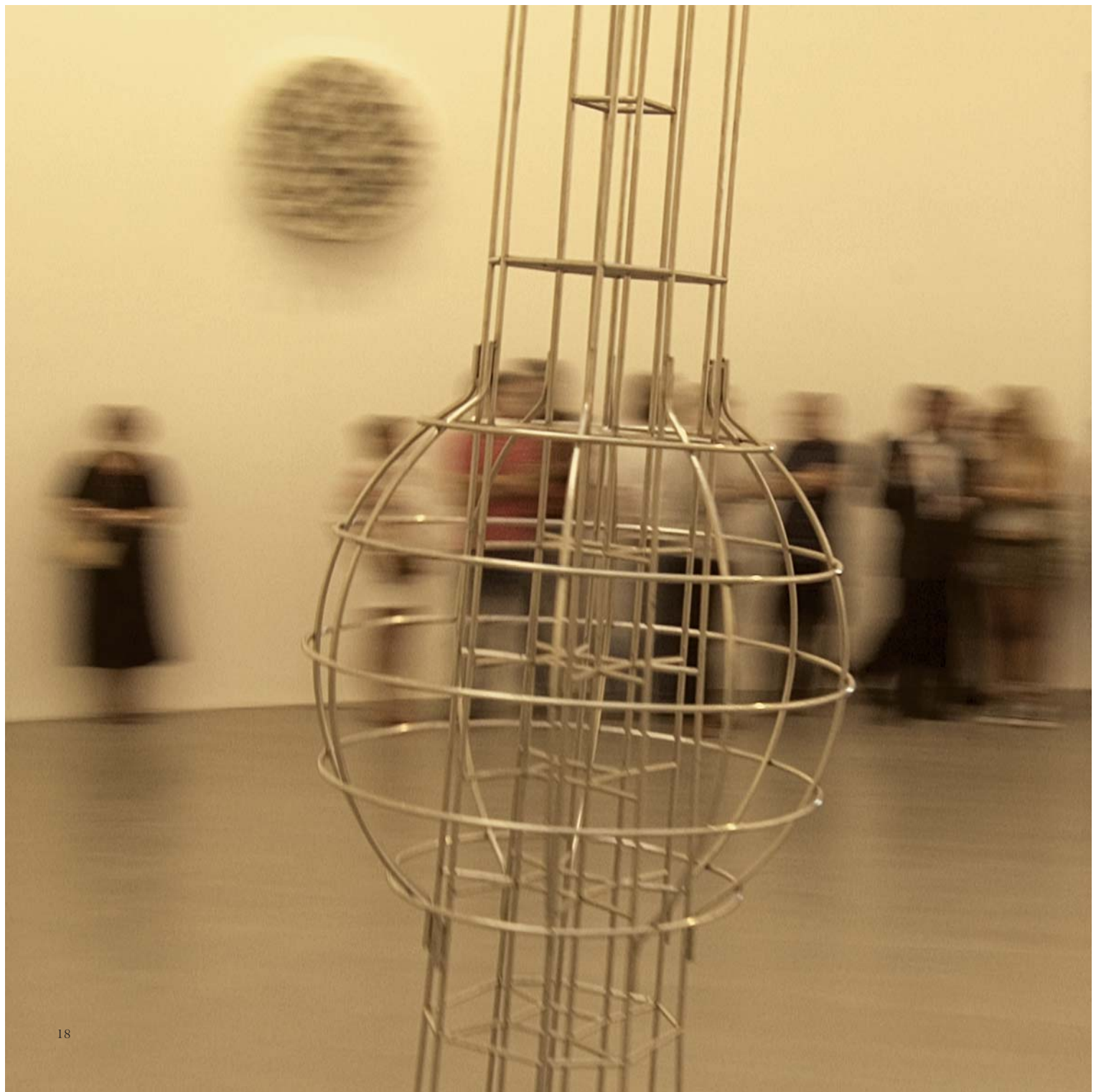












Prostorne skladbe

Milan Bešlić

Jedanaest do visokog sjaja poliranih aluminijskih diskova postavljeno je na zidnu plohu izložbenog prostora gdje se okreću oko svoje osi u skladnom nizu određenom (ne uvijek i jednakim!) širinama i visinama, jer mjere, naime, precizira prostor u kojemu se kontekstualiziraju u instalaciju "Prostorne skladbe". Međutim, ovih jedanaest aluminijskih diskova bili su i elementi intrigantnog djela "Gluho zvono" kojega je Petar Barišić koncipirao za prostor Galerije Božidar Jakac u Kostanjevici na Krki (Slovenija), gdje je bilo postavljeno 2009. godine. Stoga nam i valja podsjetiti (jer instalaciju ne predstavljamo na ovim izložbama u integralnoj cjelini!) na činjenicu da je riječ o specifičnom djelu stvaranom po mjerama prostora nekadašnje samostanske crkve Studenac Sv. Marije iz 13. stoljeća, koja više nije u funkciji. Tu se, naime, više ne služi Riječ Božja, no, unatoč tome što je to danas izložbeni prostor, ponovno je prožet sakralnim ozračjem upravo s ovom Barišićevom produhovljenom instalacijom. Ipak, pokazalo se da kiparevo djelo funkcionira i u drugim i drugačijim prostorima u kojima je bilo izloženo i poslije, 2011. godine, u crkvi Sv. Donata u Zadru, a potom u Galeriji Bačva HDLU-a u Zagrebu. U svakom od ova tri prostora instalacija "Gluho zvono" bila je postavljena drugačije jer su prostori različiti, pa s time i njezina kontekstualizacija u njima. Autor je akceptirao te činjenice i u svakom je prostoru nanovo koncipirao djelo u preglednom čitanju svakog njegovog elementa. Instalacija je sastavljena od jedanaest kružnih reljefa-objekata smještenih na zidove crkve ili galerijskog prostora koji vrtanjem oko svoje osi proizvode različite zvukove, a oni još dopiru i od golemog njihala dugog trinaest metara, čija rešetkasta konstrukcija u obliku klatna, pričvršćena na crkveni svod (ili strop izložbenog prostora!), u silnim

zamasima sječe središnji prostor crkve ili galerije mističnim šumom "gluhe zvonjave". Instalaciju u svakom elementu određuje kretanje, oblikujući njezinu esencijalnost tom pokretačkom energijom, pokrivši cjelovitost djela pojmom *pokret*. Na tu sastavnicu ukazuje i Leonida Kovač naglašavajući je i kao gradbenu komponentu: "Ako bih trebala izabrati samo jednu riječ i njome označiti bit Barišićeve instalacije bila bi to riječ pokret." I Boris Gunjević u instalaciji "Gluho zvono" nalazi temporalne i religiozne vrijednosti: "Zvono je pozivalo na molitvu, na zahvalu, na početak zajedničkih objeda ili zajedničkih tugovanja. Zvono nam je vrijeme činilo priopćivim, približavalo nas je vječnosti." No, ovdje ćemo se, još jednom pozvati i na znamenitu tezu Georga Steinera "da su pojmovi kreacija i invenција uvijek u kontekstu" što se u našoj interpretaciji Barišićeve instalacije pokazuje sigurnim uporištem. Naime, kipar je, rekli bismo, "rastavio" instalaciju "Gluho zvono" na dva djela zbog dužine zamašnog klatna od trinaest metara, kojega nije mogao postaviti u ovim različitim, a nedovoljno visokim izložbenim prostorima. Tim činom nije samo razdijelio cjelovitost Jednoga na dva djela, već je njegovim dijeljenjem stvorio dvije nove cjelovitosti, jednu od druge razdijeljenu, svaka je svoja i drugačija, zasebna i posebna, fizički i metafizički. Ovo "rastvaranje" djela u prostoru otkriva i njegovu konceptulanost, tj. da je stvarano kao struktura koja "jest skup činjenica kakve jesu u trenutku ispitivanja."

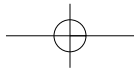
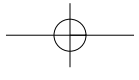
A činjenice u ovom trenutku jesu takve da je jedanaest kružnih objekata-reljefa samostalno likovno djelo postavljeno u izložbenom prostoru pod nazivom "Prostorne skladbe". Svaki disk jest i zasebno djelo, ali tek jedan od jedanaest elemenata što tvori "skup činjenica" u strukturi instalacije oblikovane od istog materijala,

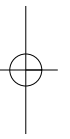
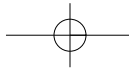
od legiranog aluminija i gotovo jednakih mjera kružnog oblika od približno jednog metra. Pojedinačno, svaki disk “funkcionira” kao zasebno likovno djelo, ali se, jednako tako, i usustavljuje s drugim i trećim... petim, šestim, sedmim... i jedanaestim u čvrsto struktuiranu cjelinu. Ovaj broj, naravno, ne isključuje mogućnost daljnjeg množenja u beskrajnom nizu, odnosno ulančavanja elemenata u raznooblične strukture čije mutiranja određuju mjere prostora, i, nadalje, autorova koncepcija. U svaki disk ugrađen je elektromotor koji ga pokreće, jednog po jednog, i u jednakim vremenskim razmacima od deset sekundi (razmaci se mogu i mijenjati!) i s različitim brzinama. U strukturi svakog objekta-reljefa ugrađeni su elementi različitih oblika, dužina i debljina: kvadratni, trokutasti i okrugli, valjkaste, prstenaste i duguljaste cjevčice...

Vrtnjom diska oko svoje osi, pokreću se raznooblični elementi, jer nisu pričvršćeni samo na jednom mjestu, nisu fiksirani u jednom kutu ili točki, već su mobilni i time promjenljiva ležišta i položaja. Njihova je pokretljivost u slobodnom padu. Tada, naime, udara ju jedan o drugoga ili “lupaju” po kružnoj podlozi “čekićastim” udarcima stvarajući “metalnu” glazbu od bezbrojnih i različitih zvukova niskog i visokog inteziteta: oštre i piskave, zvonke i duboke, kratke i odsječne,

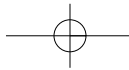
rezonantne i atonalne... Tako i suptilni dodiri limenih oblika stvaraju tajanstvene šumove koji “odzvanjaju” kroz prostor kao mistična jeka produhovljenih glasova redovničke molitve Bogu. I ova je glazbena struktura također promjenljiva, da ne kažemo “pokretna”, jer se uključivanjem jednog po jednog objekta-reljefa u vremenskom razmaku od svakih desetak sekundi mijenja njezin intezitet i kakvoća tona, odnosno, mijenja se i njihov broj.

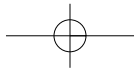
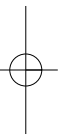
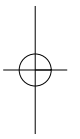
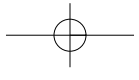
Od prvih i tiših zvukova, drugih i trećih, drugačijih i glasnijih... do osmih, devetih... i jedanaestih, kada se još glasnije čuju, jačim tonovima i snažnijom akustikom, i sve brojnijim zvukovima komponiraju glazbenu strukturu u vremenskom trajanju od jedne i pol minute, da bi u najvišoj i “najgušćoj” notnoj “skali” ovaj cijeli glazbeni sustav zastao, i u “zvonkoj” tišini od pola minute ponovno započeo sve isto, ciklički, ispočetka. Kružni oblici ovih objekata-reljefa impliciraju u okretanju oko svoje osi pokretačku silu sunčevoga kruga, vječnih mijena u prirodi, kotača vremena, godišnjih doba, otkrivajući da je temeljna značajka ciklusa ponavljanje u njegovoj kružnoj biti, u pokretu, koji determinira i Barišićevu instalaciju, čiji smisao nastojimo sažeti sintagmom “Prostorna skladba”, jer je tom odrednicom strukturirana kao likovno-glazbeno djelo.

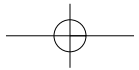
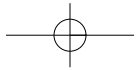


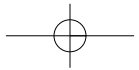
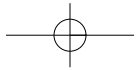


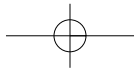
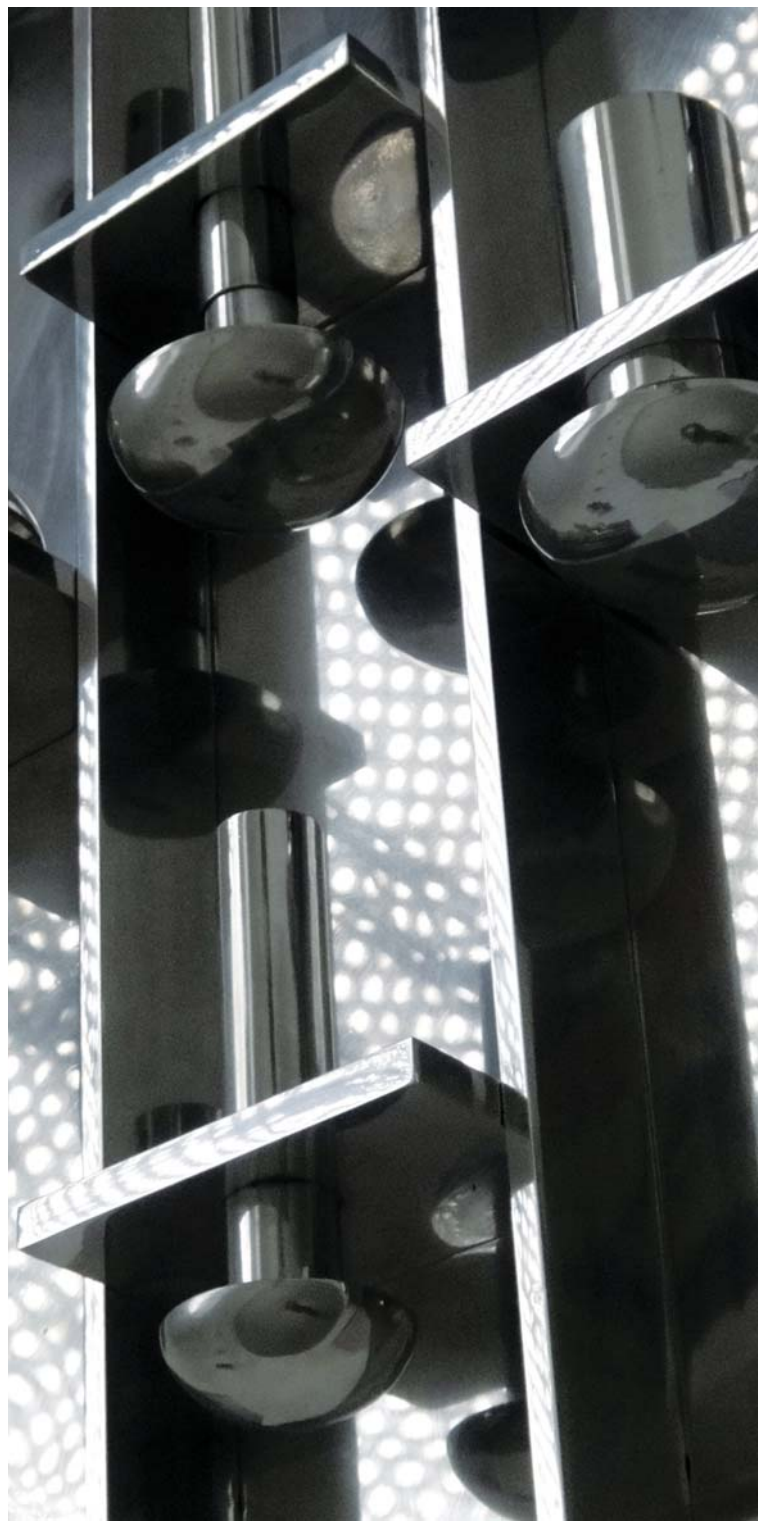
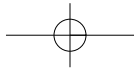
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Fotografije / Photography: Dragan Mileusnić
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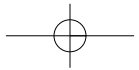
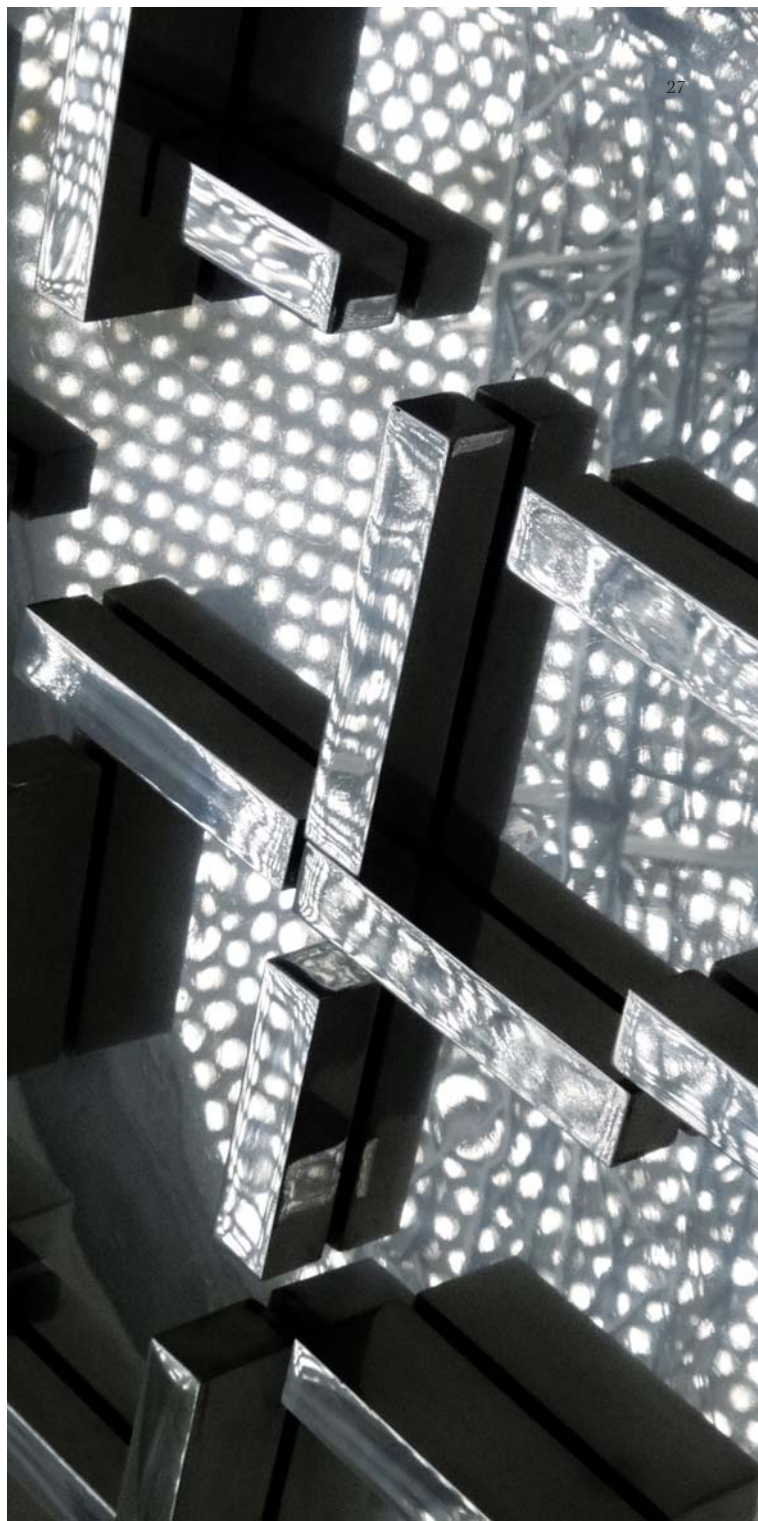
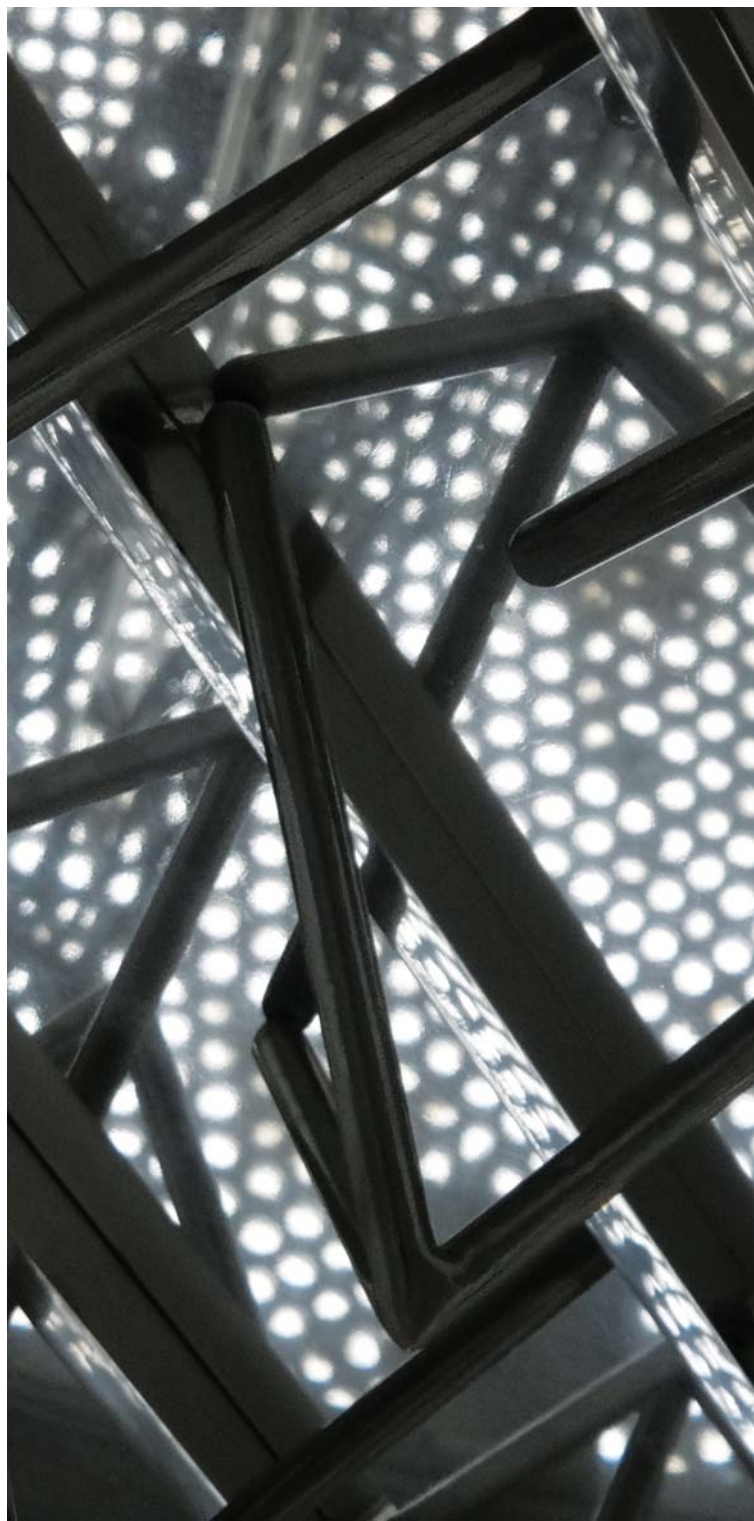
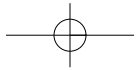


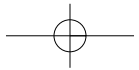
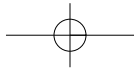


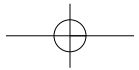
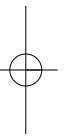
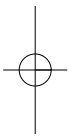
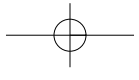


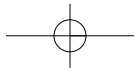
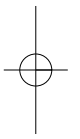
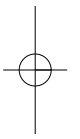
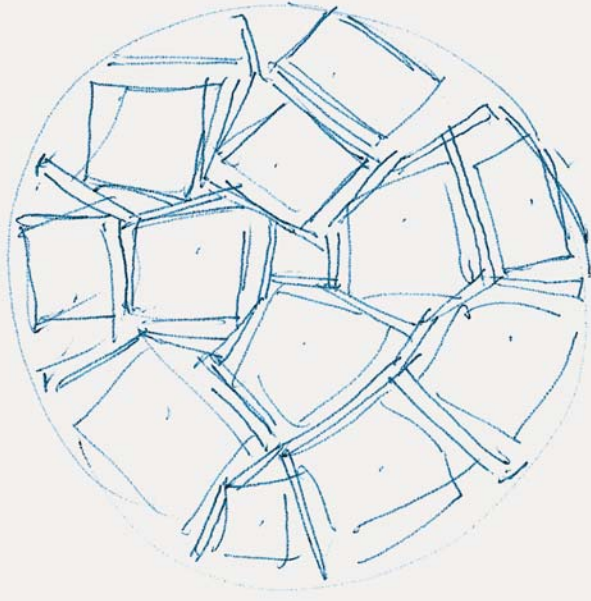
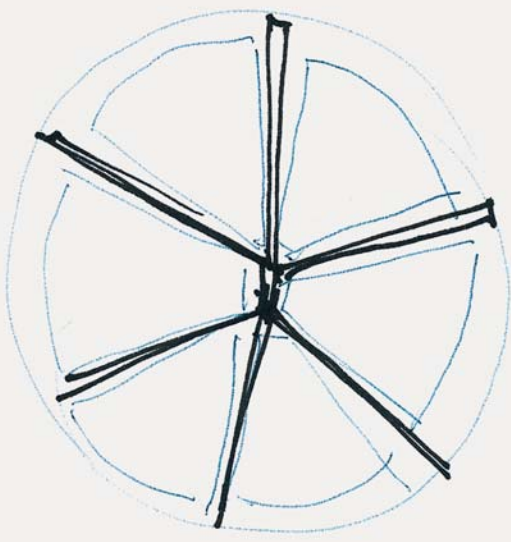
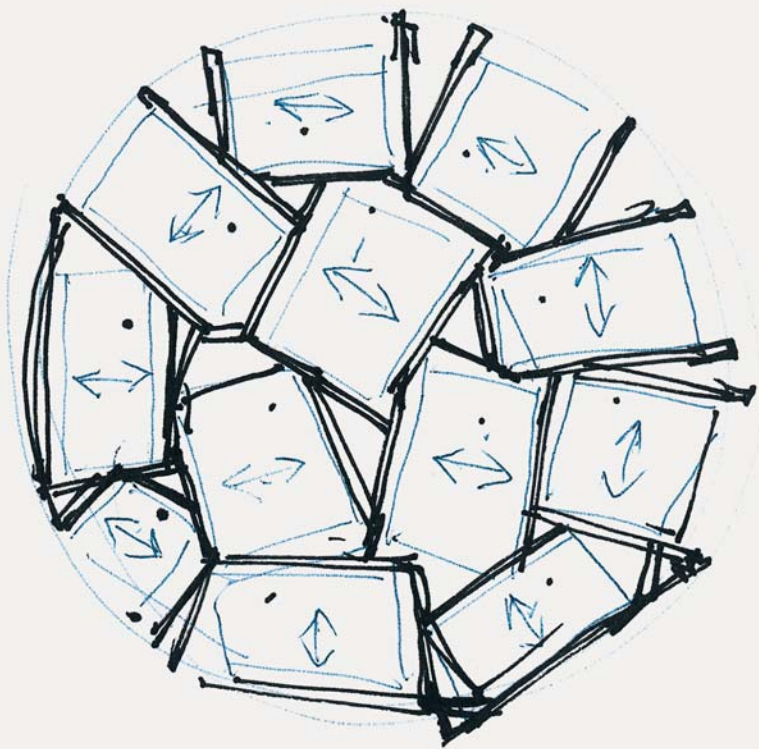
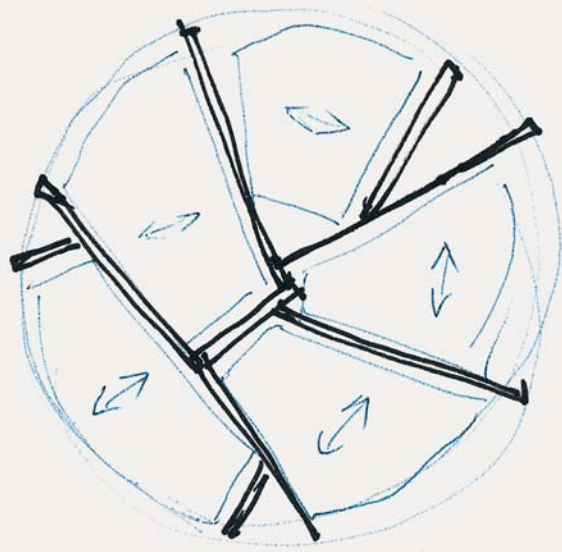
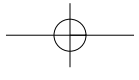












Spatial compositions

Milan Bešlić

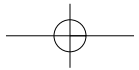
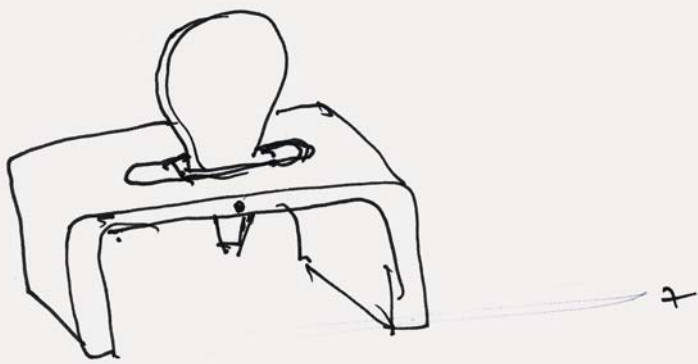
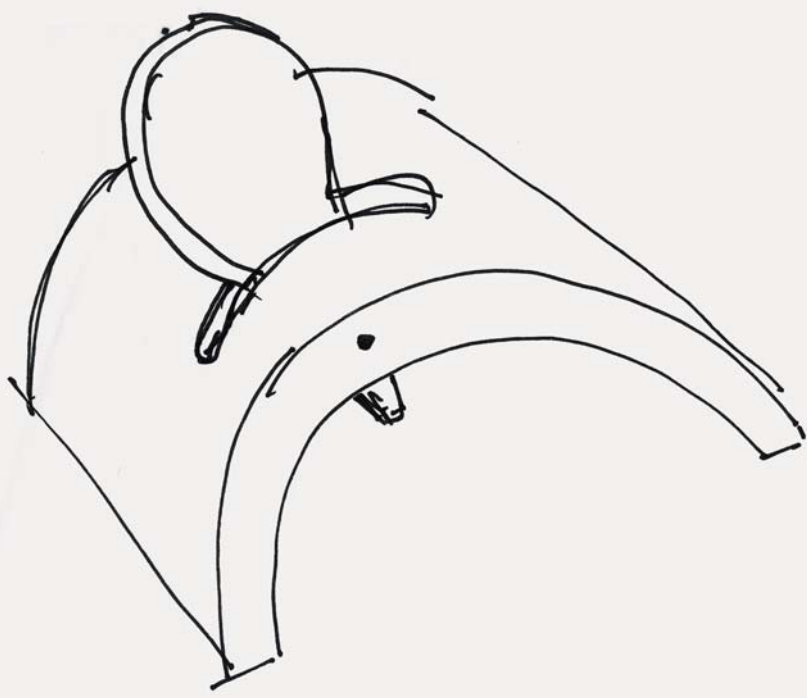
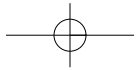
Eleven aluminium disks, burnished to a high polish, are placed on a wall of the exhibition venue, where they rotate on their axis in a graceful sequence determined by their (not always identical) weights and heights, for the measurements are set by the space in which they are contextualised in the installation *Spatial Compositions*. However, these eleven aluminium disks were also elements of the fascinating work *Deaf Bell* that Petar Barišić conceived for the Božidar Jakac Gallery in Kostanjevica na Krki in Slovenia, where it was installed in 2009. Hence we need to recall (for we do not present the installation at these exhibitions in an integral whole) the fact that this is a specific work created according to the measurements of the space of the one-time monastic church of Studenac St Mary's of the 13th century, no longer used for religious purposes. Here the word of God is no longer celebrated, but in spite of its being an exhibition venue today, it has been once again permeated with a sacred atmosphere precisely with this highly spiritual installation of Barišić's. Still, it has been proved that the work would also function in other and different spaces, in which it was exhibited afterwards; in 2011 it was in St Donatus' in Zadar, and then it was put in the Barrel Gallery of the Croatian Association of Artists in Zagreb. In each one of these spaces the installation *Deaf Bell* was deployed differently, for the spaces were different, and hence the contextualisation within them was diverse. The artist accepted these facts, and in each space he re-conceived the work in a clear reading of each one of its elements. The installation is composed of eleven circular reliefs/objects placed on the walls of a church or gallery venue that, in revolving around their axis, produce different sounds, which also come from the vast pendulum thirteen metres long, the reticular structure of which in the form of a clapper, fixed onto the vaulting of the church or the ceiling of the exhibition room, swishes across the central space of the church or gallery with mighty swoops, in the mystical susurration of the deaf bell. The installation is in every element determined by movement, shaping its essentiality with this generative energy, covering the wholeness of the work with the concept of *movement*. This component is referred to also by Leonida Kovač, stressing it as a structural element: "If I were to choose just one word and use it to signify the essence of Barišić's installation, it would be the word movement." Boris Gunjević, too, finds in the installation *Deaf Bell* temporal and religious values: "The bell called to prayer, to thanksgiving, to the beginning of meals at the common board or to communal grieving. The bell made time communicable to us, brought us closer to eternity." But here we shall once more invoke the celebrated thesis of George Steiner that "the concepts of creation and invention are always in a context", which in our interpretation of Barišić's installation has proved a sure vantage point. The sculptor has, we might say, disassembled the installation *Deaf Bell* into two parts, because of the length of the great thirteen-metre long clapper, which he was unable to install in these different and insufficiently high exhibition spaces. With this act he did not only divide the unity of the One into two parts, but with this act of division actually created two new wholes, one divided from the other, each its own and different, separate and special, physically and metaphysically. This disassembling of the work in space reveals its conceptuality, i.e. that it is created as a structure that "is a set of facts the way they are at the moment of investigation".

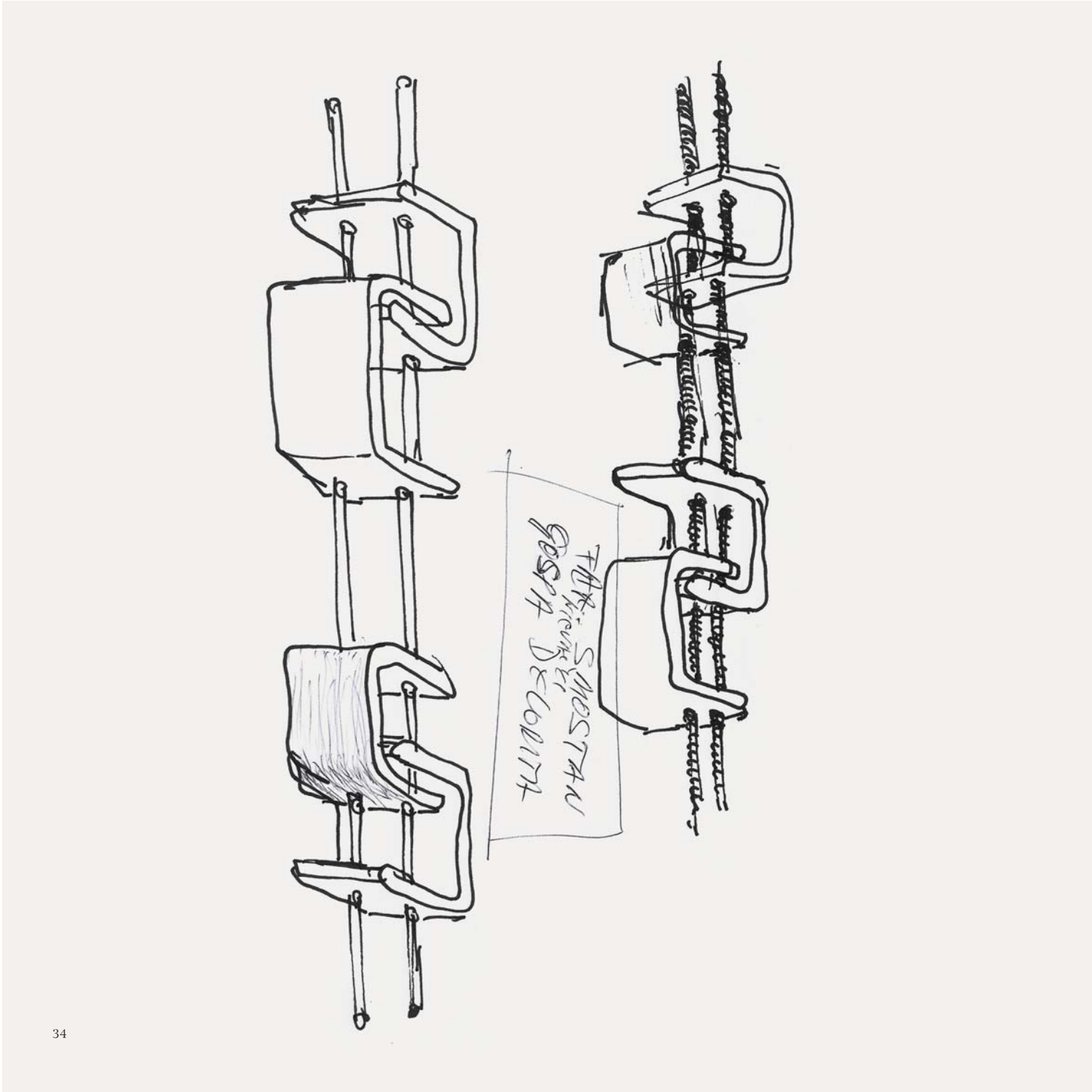
And the facts in this moment are such that the eleven circular objects/reliefs are an independent artwork placed in the exhibition space entitled *Spatial Compositions*. Every disk is also a separate work, but also just one of eleven elements that create a “set of facts” in the structure of the installation formed of the same material, of aluminium alloy and almost identical measurements of circular form of about one metre. Individually, each disk functions as a separate work of art but, also, is systematised with a second and a third... a fifth, sixth, seventh..., and the eleventh in a firmly structured whole. This number, naturally, does not exclude the possibility of further multiplication into an infinite sequence, the concatenation of elements into diversely shaped structures the mutation of which is determined by the measurements of the space and, above all, by the artist’s conception. Every disk has an electrical motor built in, turning it, each on in turn, at equal intervals of ten seconds (which can be changed) and at various speeds. Elements of different shapes are built into the structure of each object/relief, with different lengths and thicknesses: square, triangular, round, cylindrical, annular and long and tubular...

With the rotation of the disk around its axis, variously formed elements are also set in motion, for they are not fixed only at one place, not fixed at an angle or a point, but are mobile and hence have variable bearings and positions. Their mobility is in freefall. Then they strike against each other or bash on the circular

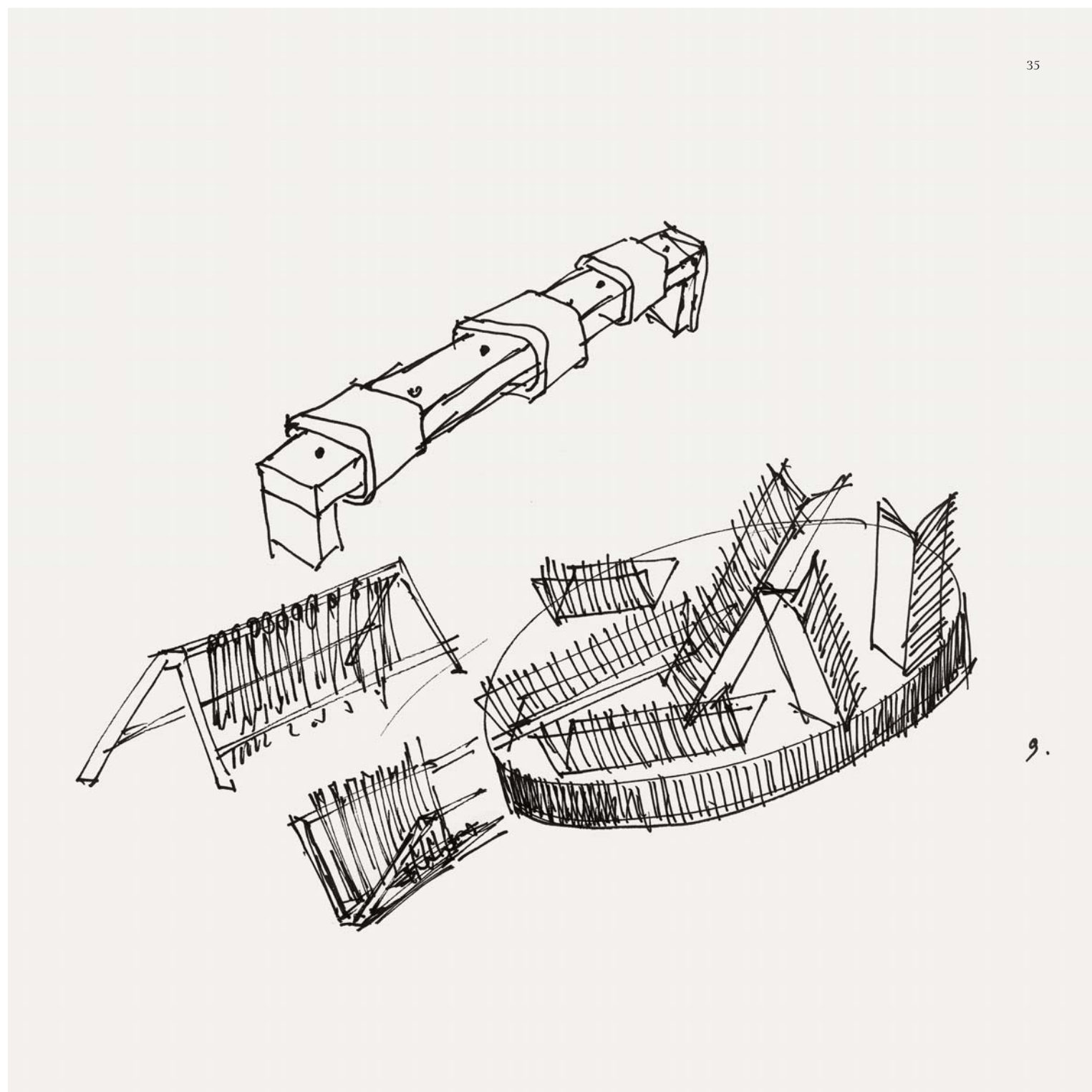
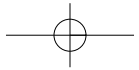
base with hammering blows creating a metal music of diverse sounds of low and high intensities: sharp and piercing, sonorous and deep, short and curt, resonant and atonal... Thus the subtle touches of the metal shapes create mystical murmurs that resound through the space like a mystical echo of the spiritualised voices of the monastic prayer to God. And this musical structure is also changeable, not to say “in motion”, for by the involvement of one object/relief after another at a time interval of ten seconds, the intensity and quality of tone is changed, and the number is also changed.

From the first, quieter, sounds, and the second and third, different and louder, to the eighth, ninth.. and eleventh, when they are heard still louder, with stronger tones and more powerful acoustics, and with ever more numerous sounds compose a musical structure lasting one and a half minutes; and then, at the highest and densest scale of the score, this whole musical system stops, and in a sonorous silence of half a minute, the whole thing starts again, from the beginning, cyclically. The circular forms of these objects/reliefs imply in the movement around their axes the generative force of the circle of the sun, the eternal change in nature, the wheel of time, the seasons, revealing the basic feature of the cycle to be repetition in its circular being, in movement, which has determined Barišič’s installation too, the point of which we attempt to sum up with the phrase “spatial compositions”, for this definition structures it as a visual and musical work.

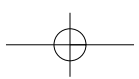


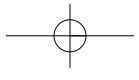
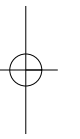
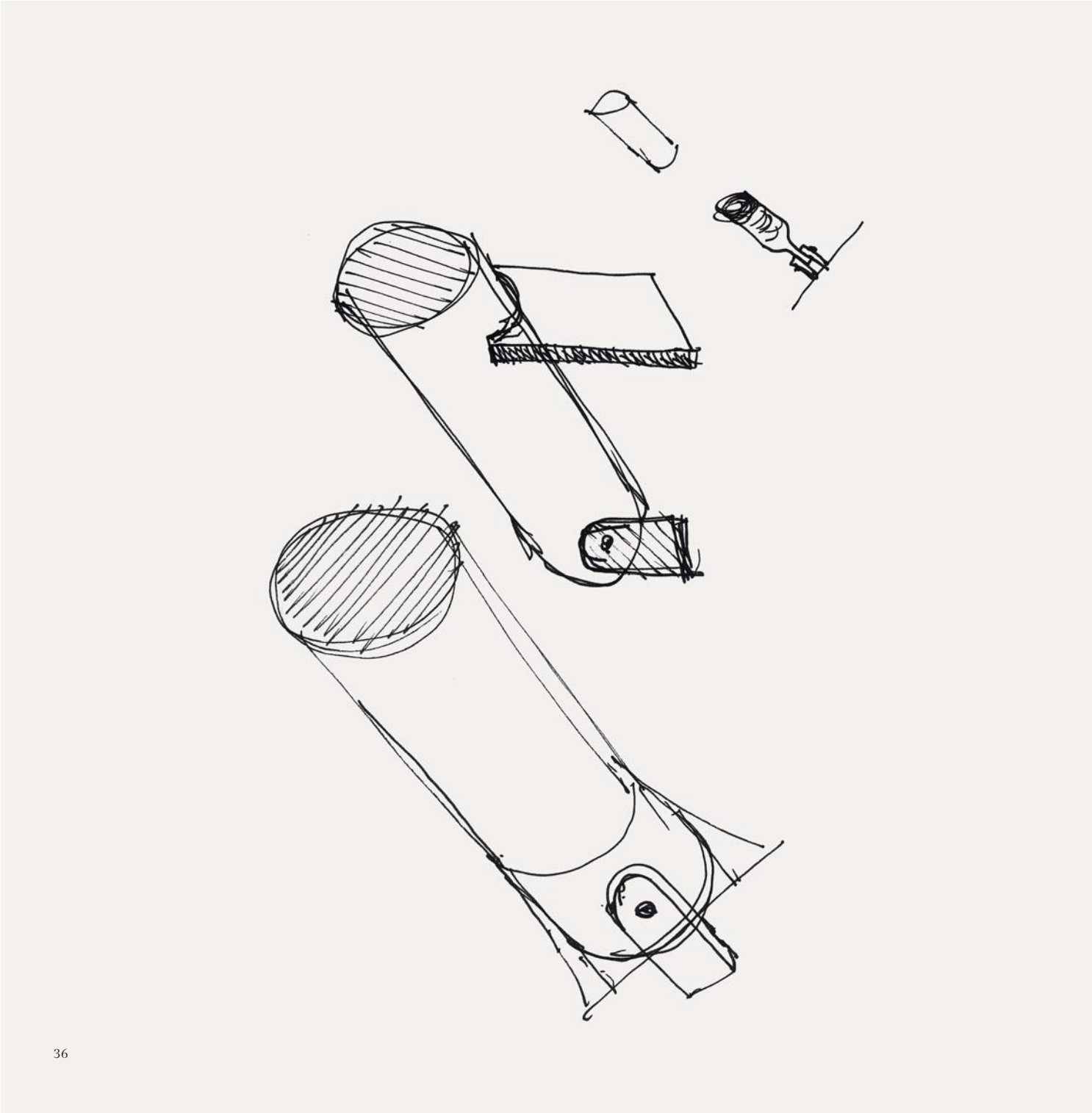
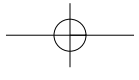


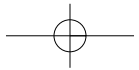
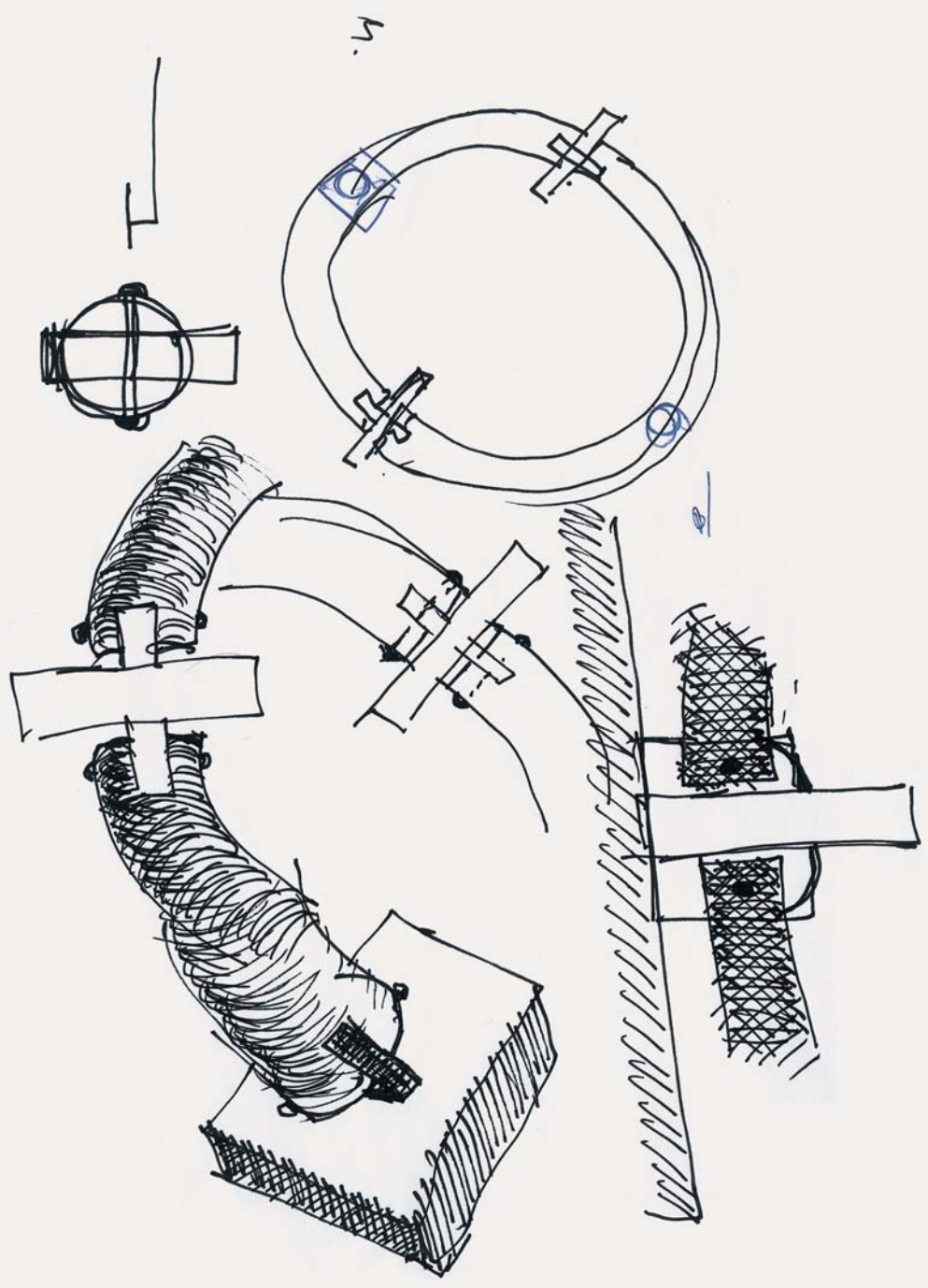
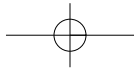
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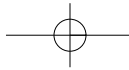


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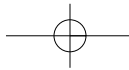


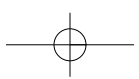
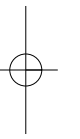
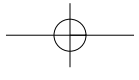


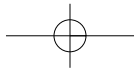
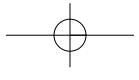


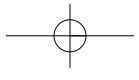
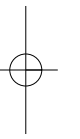
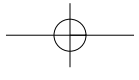


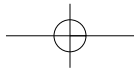
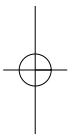
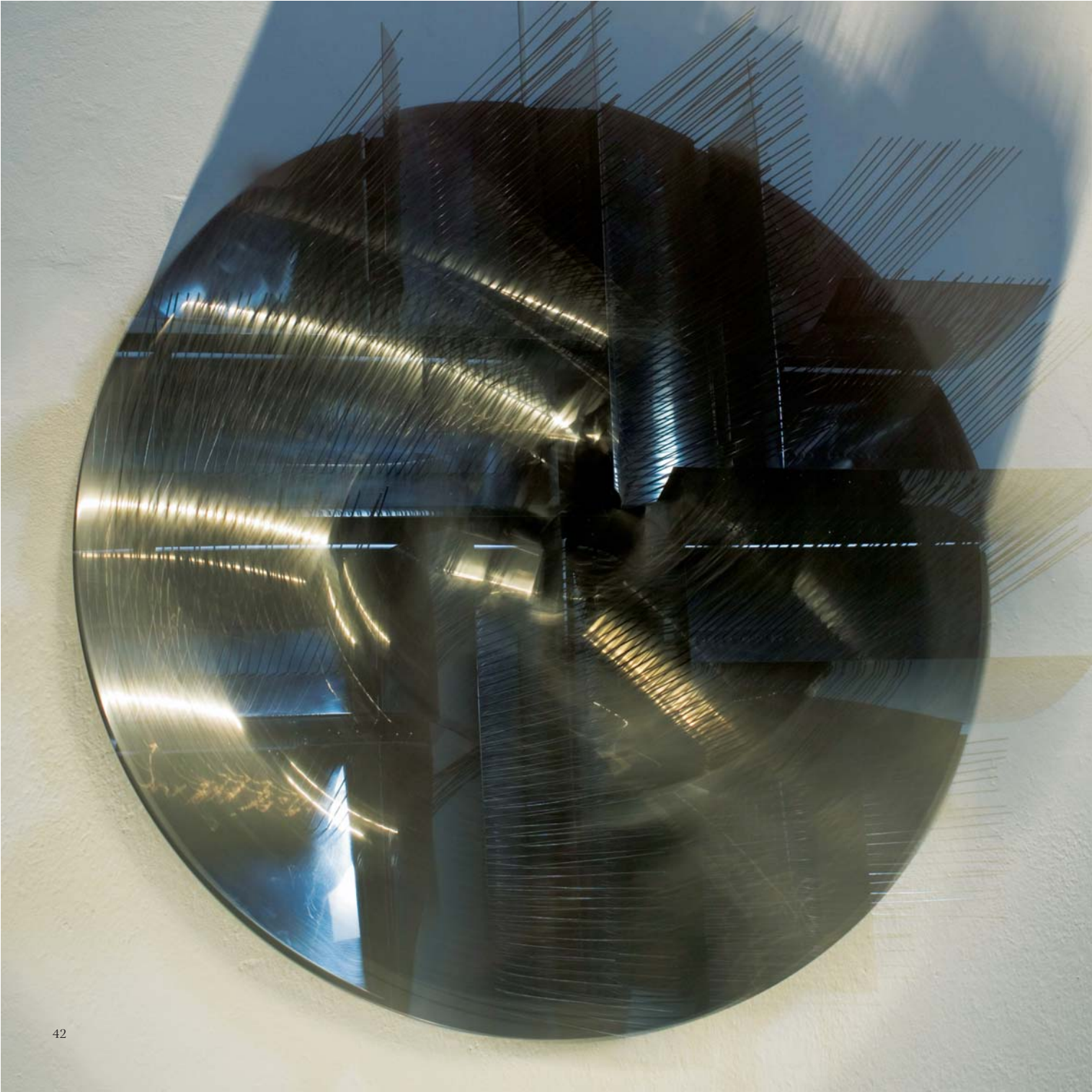
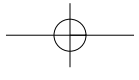
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Fotografije / Photography: Fedor Vučemilović
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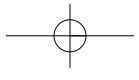
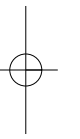
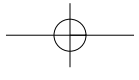


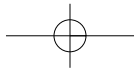
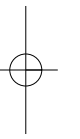
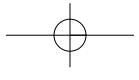


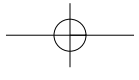




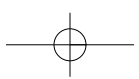
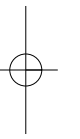


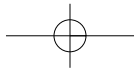
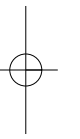
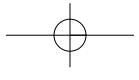


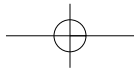
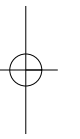
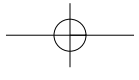


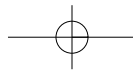


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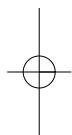






Objekt – Relief I, 2009.
legirani aluminij, elektromotor
Object – Relief I, 2009
aluminum alloy, electric motor
110 x 34 x 100,5 cm

Objekt – Relief II, 2009.
legirani aluminij, elektromotor
Object – Relief II, 2009
aluminum alloy, electric motor
100,5 x 25 x 105,5 cm

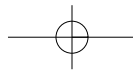


Objekt – Relief VI, 2009.
legirani aluminij, elektromotor
Object – Relief VI, 2009
aluminum alloy, electric motor
102 x 25 x 101 cm

Objekt – Relief VII, 2009.
legirani aluminij, elektromotor
Object – Relief VII, 2009
aluminum alloy, electric motor
100,5 x 28 x 100,5 cm

Objekt – Relief VIII, 2009.
legirani aluminij, elektromotor
Object – Relief VIII, 2009
aluminum alloy, electric motor
100 x 39 x 100,5 cm





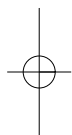
Objekt – Relief III, 2007.
legirani aluminij, elektromotor
Object – Relief III, 2007
aluminum alloy, electric motor
100,5 x 19 x 100,5 cm



Objekt – Relief IV, 2009.
legirani aluminij, elektromotor
Object – Relief IV, 2009
aluminum alloy, electric motor
106 x 26 x 103 cm



Objekt – Relief V, 2009.
legirani aluminij, elektromotor
Object – Relief V, 2009
aluminum alloy, electric motor
110 x 26 x 103 cm



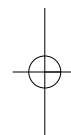
Objekt – Relief IX, 2009.
legirani aluminij, elektromotor
Object – Relief IX, 2009
aluminum alloy, electric motor
100,5 x 43 x 100,5 cm

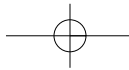
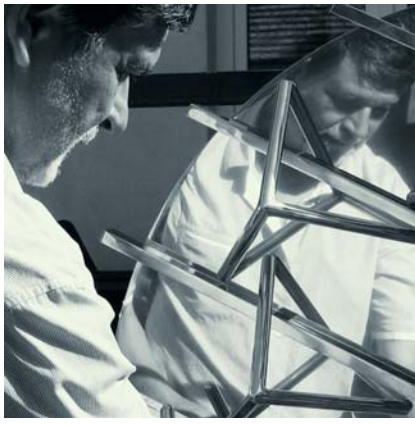
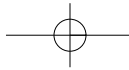


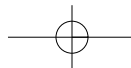
Objekt – Relief X, 2011.
legirani aluminij, elektromotor
Object – Relief X, 2011
aluminum alloy, electric motor
100,5 x 21 x 100,5 cm



Objekt – Relief XI, 2011.
legirani aluminij, elektromotor
Object – Relief XI, 2011
aluminum alloy, electric motor
100,5 x 27 x 100,5 cm

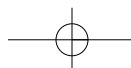
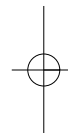
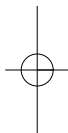






Petar Barišić rođen je 1954. u Vrlici. Diplomirao je kiparstvo 1978. na Akademiji likovnih umjetnosti u Zagrebu. Od 1978. do 1981. pohađa majstorsku radionicu Frane Kršinića. Od 2002. predaje na Akademiji likovnih umjetnosti Sveučilišta u Zagrebu, trenutno u zvanju izvanrednog profesora.

Petar Barišić was born in 1954 in Vrlika, Croatia. He graduated at the Department of Sculpture, Academy of Fine Arts in Zagreb in 1978. From 1978 to 1981 he attended the Master Study Workshop of Frano Kršinić. He is the Associate Professor at the University of Zagreb, Academy of Fine Arts.



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 Samostalne izložbe (izbor)

- 2011 · *Gluho zvono*, HDLU, Galerija Bačva, Zagreb
 · *Gluho zvono*, Crkva Sv. Donata, Zadar
 · Espace Chrysler, New York (SAD)
 · Maison de la culture – Palais Royal, Rabat (Maroko)
- 2010 · *Otvoranja*, Tifloški muzej, Zagreb
 · Palazzo Righini di San Giorgio Fossano (Italija)
 · Csoport-Horda Gallery, Pečuh (Mađarska)
- 2009 · *Gluho zvono*, Galerija Božidar Jakac – desakralizirana cistercijska crkva, Kostanjevica na Krki (Slovenija)
 · *Objekti-Reljefi*, Galerija Forum, Zagreb
 · Gradsko kulturno središte (s I. Čabajom), Metković
- 2008 · *Bijelo*, Umjetnički paviljon, Zagreb
 · Galerija Arh, Rijeka
 · *Izložba na otvorenom, Trg – zajednički prostor*, Galerija S, Koprivnica
 · Muveszet Malom, Szentendre (Mađarska)
- 2006 · Galerija Nasta Rojc, Bjelovar
- 2005 · Muzej Medimurje, Čakovec
 · Galerija Bernardo Bernardi, Zagreb
 · Gradski muzej, Vukovar
- 2004 · Konzulat Republike Hrvatske, Melbourne (Australija)
 · Galerija Križić-Roban, Zagreb
- 2003 · Gradska Galerija, Labin
 · Art Factory Gallery, Prag (Češka)
- 2002 · Galerija Beck, Zagreb
 · Galerija Sv. Krševan, Šibenik
- 2000 · Moderna galerija, Rijeka
- 1999 · Galerija Klovićevi dvori, Zagreb
- 1998 · Gliptoteka HAZU, Zagreb
 · Péter-Pál Gallery, Szentendre (Mađarska)
- 1997 · Galerija Arterija, Zagreb
 · Galerija Sebastijan, Dubrovnik
- 1996 · Klinikum Gallery, Fulda (Njemačka)
 · Muvészetek Háza, Pečuh (Mađarska)
- 1995 · Franjevačka galerija, Široki Brijeg (Bosna i Hercegovina)
- 1994 · Galerija Forum, Zagreb
- 1989 · Galerija ŠKUC, Ljubljana (Slovenija)
- 1986 · Galerija Kripta, Split
- 1980 · Umjetnički salon, Split

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 Selected solo exhibitions

- *Deaf Bell*, HDLU, Bačva Gallery, Zagreb (Croatia)
 · *Deaf Bell*, St. Donat church, Zadar (Croatia)
 · Espace Chrysler, New York (USA)
 · Maison de la culture – Palais Royal, Rabat (Morocco)
 · *The Uncovering*, Typhological museum, Zagreb (Croatia)
 · Palazzo Righini di San Giorgio Fossano (Italy)
 · Csoport-Horda Gallery, Pécs (Hungary)
 · *Deaf Bell*, Božidar Jakac Gallery – deconsecrated Cistercian abbey, Kostanjevica na Krki (Slovenia)
 · *Objects-Reliefs*, Forum Gallery, Zagreb (Croatia)
 · Municipal cultural centre (with I. Čabaja), Metković (Croatia)
 · *White*, The Art Pavilion, Zagreb (Croatia)
 · Arh Gallery, Rijeka (Croatia)
 · *Open Air Exhibition, The Square – Communal Space*, Gallery S, Koprivnica (Croatia)
 · Muveszet Malom, Szentendre (Hungary)
 · Nasta Rojc Gallery, Bjelovar (Croatia)
 · Museum of Medimurje, Čakovec (Croatia)
 · Bernardo Bernardi Gallery, Zagreb (Croatia)
 · City Museum, Vukovar (Croatia)
 · Consulate of Republic of Croatia, Melbourne (Australia)
 · Križić-Roban Gallery, Zagreb (Croatia)
 · City Gallery, Labin (Croatia)
 · Art Factory Gallery, Prague (Czech Republic)
 · Beck Gallery, Zagreb (Croatia)
 · St. Krševan Gallery, Šibenik (Croatia)
 · Modern Art Gallery, Rijeka (Croatia)
 · Klovićevi dvori Gallery, Zagreb (Croatia)
 · Glyptothèque of the Croatian Academy of Sciences and Arts, Zagreb (Croatia)
 · Péter-Pál Gallery, Szentendre (Hungary)
 · Arterija Gallery, Zagreb (Croatia)
 · Sebastijan Gallery, Dubrovnik (Croatia)
 · Klinikum Gallery, Fulda (Germany)
 · Muvészetek Háza, Pécs (Hungary)
 · Franciscan Gallery, Široki Brijeg (Bosnia and Hercegovina)
 · Forum Gallery, Zagreb (Croatia)
 · ŠKUC Gallery, Ljubljana (Slovenia)
 · Crypt Gallery, Split (Croatia)
 · Art Salon, Split (Croatia)

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Skupne izložbe (izbor)

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- 2011 · *Suvremena hrvatska skulptura*, Nacionalna galerija, Budimpešta (Mađarska)
 · *8 suvremenih hrvatskih umjetnika*, Muzej Lendava, (Slovenija)
- 2010 · *Suvremena hrvatska skulptura*, Salone degli Incanti, Trst (Italija)
 · *Suvremena hrvatska skulptura*, Galerija Jakopič, Ljubljana (Slovenija)
 · *Suvremena hrvatska skulptura*, Galerija Cella Septichora, Pečuh (Mađarska)
- 2009 · *Incontra*, Alpe-Adria-Panonia, Museo d' arte moderna Ugo Cara, Muggia (Italija)
 · *Suvremena hrvatska skulptura*, Künstlerhaus, Beč (Austrija)
 · *Suvremena hrvatska skulptura*, Ministry of Foreign Affairs, Berlin (Njemačka)
 · *Suvremena hrvatska skulptura*, Dom Umenia, Bratislava (Slovačka)
- 2008 · *Contemporary Croatian Artists*, Bab-el-Kebir Gallery, Rabat (Maroko)
- 2007 · *Croatian artists in Israel*, Horace Richter Gallery, Tel Aviv (Izrael)
 · *Kroatische Künstler in Mainz*, Rathaus Mainz (Njemačka)
- 2003 · *Materika Mostra Internazionale di Scultura*, Castello di Kromberk, Castello di Gorizia (Italija)
 · *9th Cairo International Biennale*, Centre of Art Zamelek, Kairo (Egipat)
- 2002 · *Cro Art 7*, City Gallery, Ljubljana (Slovenija)
 · *Csoport-Horda Gallery*, Pečuh (Mađarska)
- 2001 · *Square*, Csoport-Horda Gallery, Pečuh (Mađarska)
- 1998 · *Arte contemporaine Croate*, Place Saint-Sulpice – Salle des Fetes, Paris (Francuska)
- 1995 · *6th International Contemporary Art Competition*, Osaka (Japan)
 · *Aspetti dell' arte croata contemporanea*, Castelo di Sartirana, (Italija)
 · *BBK Düsseldorf offene grenzen*, Kunst Forum, Düsseldorf (Njemačka)
- 1993 · *Recall Byblos*, Ludwig Forum für internationale Kunst, Aachen (Njemačka)
- 1991 · *Tisuću godina hrvatske skulpture*, Muzejsko-galerijski centar, Zagreb
- 1990 · *Hrvatska umjetnost 1980-ih*, Muzej suvremene umjetnosti, Skopje (Makedonija)
 · *Hrvatska umjetnost 1980-ih*, Collegium Artisticum, Centar Skenderija, Sarajevo (Bosna i Hercegovina)

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Selected group exhibitions

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- *Contemporary Croatian Sculpture*, National Gallery, Budapest (Hungary)
 · *Eight Contemporary Croatian Artists*, Lendava Museum (Slovenia)
 · *Contemporary Croatian Sculpture*, Salone degli Incanti, Trieste (Italy)
 · *Contemporary Croatian Sculpture*, Galerija Jakopič, Ljubljana (Slovenia)
 · *Contemporary Croatian Sculpture*, Gallery Cella Septichora, Pécs (Hungary)
- *Incontra*, Alpe-Adria-Panonia, Museo d' arte moderna Ugo Cara, Muggia (Italy)
 · *Contemporary Croatian Sculpture*, Künstlerhaus, Vienna (Austria)
 · *Contemporary Croatian Sculpture*, Ministry of Foreign Affairs, Berlin (Germany)
 · *Contemporary Croatian Sculpture*, Dom Umenia, Bratislava (Slovakia)
- *Contemporary Croatian Artists*, Bab-el-Kebir Gallery, Rabat (Morocco)
- *Croatian artists in Israel*, Horace Richter Gallery, Tel Aviv (Israel)
 · *Kroatische Künstler in Mainz*, Rathaus Mainz (Germany)
- *Materika Mostra Internazionale di Scultura*, Castello di Kromberk, Castello di Gorizia (Italy)
 · *9th Cairo International Biennale*, Centre of Art Zamelek, Cairo (Egypt)
- *Cro Art 7*, City Gallery, Ljubljana (Slovenia)
 · *Csoport-Horda Gallery*, Pécs (Hungary)
- *Square*, Csoport – Horda Gallery, Pécs (Hungary)
- *Arte contemporaine Croate*, Place Saint-Sulpice – Salle des Fetes, Paris (France)
- *6th International Contemporary Art Competition*, Osaka (Japan)
 · *Aspetti dell' arte croata contemporanea*, Castelo di Sartirana, (Italy)
 · *BBK Düsseldorf offene Grenzen*, Kunst Forum, Düsseldorf (Germany)
- *Recall Byblos*, Ludwig Forum für internationale Kunst, Aachen (Germany)
- *Thousand Years of Croatian Sculpture*, Museums and Galleries Center, Zagreb (Croatia)
- *Croatian Art of the 1980s*, Museum of Contemporary Art, Skopje (Macedonia)
 · *Croatian Art of the 1980s*, Collegium Artisticum Gallery, Skenderija Center, Sarajevo (Bosnia and Hercegovina)

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Nagrade i priznanja

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- 2011 · Likovna nagrada HDLU-a za najbolju izložbu u 2011. za samostalnu izložbu *Gluho zvono* (Crkva Sv. Donata, Zadar i Dom HDLU, Galerija Bačva, Zagreb)
- 2009 · Nagrada galerije Forum za najbolju izložbu – za samostalnu izložbu *Bijelo* (Umjetnički Paviljon u Zagrebu, 2008)
- 2009 · *Grand Prix* – natječaj za spomenik kompozitoru Jakovu Gotovcu, Split
- 2005 · Treća nagrada – natječaj za spomenik palim braniteljima u Domovinskom ratu, Karlovac
- 2004 · Treća nagrada – natječaj za spomenik palim braniteljima u Domovinskom ratu, Velika Gorica
- 2002 · Godišnja nagrada *Vladimir Nazor*
· Treća nagrada – natječaj za spomenik palim braniteljima u Domovinskom ratu, Požega
- 1999 · *Grand Prix* – natječaj za spomenik palim braniteljima u Domovinskom ratu, Đakovo
- 1997 · *Grand Prix* Grada Vrljike
- 1994 · *Grand Prix*, 5. Triennale hrvatske skulpture, Zagreb

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Skulpture i prostorno specifične instalacije u javnim prostorima

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- 2007 · *Most*, Fužine
- 2005 · Spomenik Franjevcu Anti Antiću, Makarska
- 2004 · Spomenik kompozitoru Stjepanu Šuleku, Osor
· Spomenik književniku Milanu Begoviću, Kijevo
- 2003 · *Objekt C5*, Jakovlje
- 2001 · Spomenik palim braniteljima u Domovinskom ratu, Đakovo
· Oltar i skulptura sveca, Crkva Sv. Leopolda Mandića, Melbourne (Australija)
- 2000 · *Sljedovi*, Pučko otvoreno učilište, Zagreb
- 1998 · *Prostorni modulator*, Kostanjevica na Krki (Slovenija)
· Spomenik Kralju Tomislavu, Čapljina (Bosna i Hercegovina)
- 1997 · Spomenik književniku Milanu Begoviću, Vrljika
· *Tenzija*, Pečuh (Mađarska)
- 1991 · *Stablo*, Labin
- 1987 · *Obelisk I i II*, Zagreb
- 1983 · Spomenik palim antifašističkim borcima, Zagreb
- 1979 · Spomenik palim antifašističkim borcima, Lisičani

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Prizes and Awards

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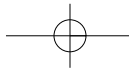
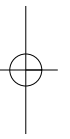
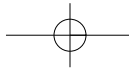
- Visual arts award by the Croatian Association of Artists for the best exhibition in 2011 – for the solo exhibition *Silent Bell* (Church of St Donatus, Zadar and Dom HDLU, Barrel Gallery, Zagreb)
- Forum gallery annual award for the best exhibition – for the solo exhibition *White* (The Art Pavilion, Zagreb, 2008)
- Grand Prix – competition for the monument to the composer Jakov Gotovac, Split (Croatia)
- 3rd prize – competition for the Monument to the fallen soldiers in the Croatian War of Independence, Karlovac (Croatia)
- 3rd prize – competition for the Monument to the fallen soldiers in the Croatian War of Independence, Velika Gorica (Croatia)
- The State Annual Award for visual arts *Vladimir Nazor* (Croatia)
- 3rd prize – competition for the Monument to the fallen soldiers in the Croatian War of Independence, Požega (Croatia)
- Grand Prix – competition for the Monument to the fallen soldiers in the Croatian War of Independence, Đakovo (Croatia)
- Grand Prix of the City of Vrljika (Croatia)
- Grand Prix, 5th *Triennale of Croatian Sculpture*

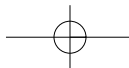
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Sculptures and site-specific installations in public spaces

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- *The Bridge*, Fužine (Croatia)
- Monument to the friar Ante Antić, Makarska (Croatia)
- Monument to the composer Stjepan Šulek, Osor (Croatia)
- Monument to the writer Milan Begović, Kijevo (Croatia)
- *Objekt C5*, Jakovlje (Croatia)
- Monument to the fallen soldiers in the Croatian War of Independence, Đakovo (Croatia)
- Altar and the saint's sculpture, St. Leopold Mandić Church, Melbourne (Australia)
- *Successiveness*, Open University, Zagreb (Croatia)
- *Spatial Modulator*, Kostanjevica na Krki (Slovenia)
- Monument to King Tomislav, Čapljina (Bosnia and Hercegovina)
- Monument to the writer Milan Begović, Vrljika (Croatia)
- *Tension*, Pécs (Hungary)
- *Tree*, Labin (Croatia)
- *Obelisk I and II*, Zagreb (Croatia)
- Monument to the fallen anti-fascist soldiers, Zagreb (Croatia)
- Monument to the fallen anti-fascist soldiers, Lisičani (Croatia)





Petar Barišić: *Prostorne skladbe*

Izložba objekata iz ciklusa "Gluho zvono"
Petar Barišić: *Spatial Compositions*
An exhibition of objects from the "Deaf Bell" cycle
Konceptcija / Concept: Milan Bešlić

Katalog / Catalogue

Nakladnici / Publishers: Galerija umjetnina
grada Slavonskog Broda, Gradski muzej
Vukovar, Galerija likovnih umjetnosti
Osijek, Gradski muzej Bjelovar



Veljača-Ožujak / February-March

Galerija umjetnina grada Slavonskog Broda
Likovni salon "Vladimir Bečić"
Trg Ivane Brlić Mažuranić 8
Ravnatelj / Director: Branimir Pešut

Za nakladnike / For the publishers:

Branimir Pešut (Slavonski Brod),
Ružica Marić (Vukovar),
Vlastimir Kusik (Osijek),
Mladen Medar (Bjelovar)



Ožujak-Travanj / March-April

Gradski muzej Vukovar
Galerija Oranžerija
Dvorac Eltz, Županijska 2
Ravnateljica / Director: Ružica Marić

Urednik / Editor: Milan Bešlić

Tekst / Text: Milan Bešlić
Prijevod / Translation: Graham McMaster
Fotografije / Photography: Dragan Mileusnić
(7-15, 23-28), Fedor Vučemilović (18, 21, 39-47)



Svibanj-Lipanj / May-June

Galerija likovnih umjetnosti Osijek
Europska avenija 9
Ravnatelj / Director: Vlastimir Kusik

Dizajn / Design: Mileusnić+Serdarević

Tisak / Printed by Intergrafika, Zagreb
Naklada / Print run: 600
Veljača / February 2012.



Lipanj-Srpanj / June-July

Gradski muzej Bjelovar
Trg Eugena Kvaternika 1
Ravnatelj / Director: Mladen Medar

deaf-bell.tumblr.com

