

NAIVE PAINTERS OF YUGOSLAVIA

Nebojša Tomašević



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Naive Painters Of Yugoslavia

Kathleen Armour



Naive Painters Of Yugoslavia:

Naive Painters of Yugoslavia Nebojša Tomašević, 1978 *Naive Painters*, 1982 **Ivan Rabuzin** Ivan Sedej, 1982
Yugoslav Naive Painting Boris Kelemen, 1969 **Yugoslav Naive Art** Nebojša Tomašević, 1973 Weergave van gesprekken met Joegoslavische kunstenaars aangevuld met een proeve van hun werk **Naive Art : Painting from Yugoslavia : 120 Illustrations**, 1977 *Naive Art in Yugoslavia* Mirjana Gvozdanović, 1959 **The Fantastical World of Croatian Naïve Art** Vladimir Crnković, Božo Biškupić, 2000 The Fantastical World of Croatian Naïve Art is part of the Museum's mission of presenting the very best examples of world art to our visitors and celebrates the beginning of a new millennium This exhibition is an ideal way to look back at the end of a century which saw the collapse of the Soviet Union the fall of the Berlin Wall and the breakup of communist Europe Two events in particular inspired this exhibition The first was Croatia's declaration of independence in 1991 which allowed me to return to my country and to meet with museum professionals government officials and the naïve artists themselves The second was the beginning of a new millennium and the opportunity to bring the two countries I love closer together and to present this extraordinary tradition to a larger audience Croatian naïve art was a perfect choice as these paintings vividly explore cultural memories While these paintings were created by artists often removed from the larger art world it is perhaps surprising that so many of them are anything but insular While rooted in Croatian rural life many are clearly fascinated by and want to be connected to Europe and America The Croatian naïve artists have played a critical role in how Croatia as a nation has been and continues to be imagined for those living in and outside the country These paintings can also be admired independently of cultural issues Croatian naïve art has repeatedly been recognized by curators and scholars as some of the most imaginative and technically accomplished naïve or folk art in the world Much of it counters the designation naïve as it is quite sophisticated That label simply means that these paintings have been created by largely self taught artists and that they often take as their point of inspiration life in the fields and villages Michael Milkovich Director pages 8-10 **Naive Art in Yugoslavia** Galerija primitivne umjetnosti (Zagreb, Croatia), 1976 *ELEVEN NAIVE ARTISTS FROM YUGOSLAVIA*, 1986 **Modern Primitives: Masters of Naïve Painting** Oto Bihalji-Merin, 1961 Donated by Sydney Harris **Naive Art in Yugoslavia**, 197? **Croatian Naive Art** Vladimir Maleković, 1974 **Important Cultural Institutions in Yugoslavia**, 1980
Transforming Heritage in the Former Yugoslavia Gruia Bădescu, Britt Baillie, Francesco Mazzucchelli, 2021-08-11 Heritage became a target during the Yugoslav Wars as part of ethnic cleansing and urbicide Out of the ashes of war pasts were remodelled places took on new layers of meaning and a wave of new memorialization took hold Three decades since the fall of Vukovar and the end of the siege of Sarajevo and more than a decade since Kosovo's Declaration of Independence conflict has shifted from armed confrontations to battles about the past The former Yugoslavia has been described on the one hand as a bastion of plurality and multiculturalism and on the other as a territory of antagonism and radical nationalisms echoing

imaginaries and narratives relevant to Europe as a whole With Croatia having entered the EU in 2013 and the continuous political contestation in the region wounds in the memory fabric of the former Yugoslavia have once more come to the world's attention Thus there is the question what will happen when the former republics are reunited once more under the EU umbrella itself beset by increasing populisms nationalisms and the looming prospects of territorial fragmentation This collection scrutinizes the role of heritage in conflict time inquires what role the past might have in creating new identities at the local regional national and supra national levels and investigates the dynamics of heritage as a process

Naïve art
(Naivno slikarstvo u Jugoslaviji', engl.) Paintings from Yugoslavia Boris Kelemen,1977 **Twentieth Century**

British Naïve and Primitive Artists Eric Lister,Sheldon Williams,1977 Masters of Naïve Art Oto Bihalji-Merin,1971

Area Handbook for Yugoslavia Gordon C. McDonald,1973 General study of Yugoslavia covers the historical setting geographical aspects the social structure and living conditions ethnic groups the political system and the economic structure culture and education agriculture industry trade foreign policy and defence etc Bibliography pp 553 to 630 glossary maps and statistical tables Naïve Art Nathalia Brodskaja,2023-12-28 Naïve art first became popular at the end of the 19th century Until that time this form of expression created by untrained artists and characterised by spontaneity and simplicity enjoyed little recognition from professional artists and art critics Influenced by primitive arts naïve painting is distinguished by the fluidity of its lines vivacity and joyful colours as well as by its rather clean cut simple shapes Naïve art counts among its artists Henri Rousseau Raphaëlle de Senlis Andr Bauchant and Camille Bombois This movement has also found adherents abroad including such prominent artists as Joan Mir Guido Vedovato Niko Pirosmanni and Ivan Generalic

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