

NATIONAL GALLERY, MILLBANK

CATALOGUE

EXHIBITION OF JUGOSLAV
SCULPTURE AND PAINTING

APRIL 10TH TO MAY 31ST, 1930 *LONDON*

PRICE: ONE SHILLING

318a

EXHIBITION
of
JUGOSLAV SCULPTURE
AND PAINTING

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Under the Auspices of
the "Jugoslav Society of Great Britain"
and
the "Friends of Great Britain in Jugoslavia."

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The Jugoslav Society of Great Britain.

FOREWORD.

In the winter of 1928-9 the Yugoslav Society of Great Britain with the active help of "British Artists' Exhibitions," organised a small exhibition of contemporary British art in Jugoslavia. It visited first Ljubljana, then Zagreb, and finally Belgrade, and everywhere aroused great interest, special lectures, concerts of British music and theatrical performances of Shakespeare and various modern British playwrights being arranged for the occasion. A large number of the British exhibits were purchased locally.

The Yugoslav Society of Great Britain was anxious to organise a return visit of Yugoslav artists to this country, and found an eager helper in the recently founded society "Friends of Great Britain in Jugoslavia" in Zagreb. Thanks to the great kindness and interest of the Director and Trustees of the National Gallery, Millbank, it has proved possible to plan it on a much larger and more representative scale than had originally been intended.

A Special poster has been prepared for the occasion of the Exhibition, by Miss Ann Dallas, based upon her study of peasant types in Jugoslavia, and particularly in Bosnia.

Full particulars regarding the Exhibition may be obtained from the Yugoslav Society of Great Britain, 62, Chester Terrace, S.W.1, or from their representative at the Gallery.

A SURVEY OF JUGOSLAV ART.

TO most people in Britain Yugoslav art begins and ends with Ivan Meštrović, whose exhibition at the Victoria and Albert Museum in 1915 at once aroused the liveliest interest. In 1918 his work was again shown at the Grafton Gallery, together with that of another Dalmatian sculptor, Toma Rosandić and the Croatian painter Frano Rački. But the present exhibition is not merely the first collective exhibition of Yugoslav art to be held in this country, but much the largest and most representative ever held in Western Europe. It is the purpose of this preface to summarise as briefly as possible the main tendencies of contemporary Yugoslav Art and the capital rôle which it has played in the movement for national unity, especially since the early years of this century.

Though many causes, alike political and social, conspired to prevent the development of a national art till quite recent times none the less what we now know as Jugoslavia may claim to have not merely one, but several very noteworthy artistic traditions, which, now that unity has been achieved, serve as an inspiration for the future. Even before the coming of the Serbs and Croats, the Greeks and Romans had left many artistic traces in the Balkan Peninsula: to quote but a single notable instance, the Palace of Diocletian at Split (Spalato) has created a special tradition of its own (which Robert Adam applied in Adelphi Terrace and in English domestic decorative art). The Yugoslavs, who settled in their present home in the VII and VIII centuries, were from the first under the twin but rival influences of Byzantium and Rome. Under the Nemanja dynasty (XIIIth and XIVth cent.) architecture and fresco painting flourished exceedingly in Serbia (witness the wonderful churches of Dečani, Gračanica, Nagoričano, etc.), until it was harshly arrested by the Turkish conquest in 1459.

Meanwhile Italian, Byzantine and native Slav influences were blended in the ecclesiastical and domestic architecture of the Dalmatian and Istrian towns: and this lasted on into the Renaissance along the whole eastern Adriatic coast. Further north, in the XVII and XVIIIth centuries came other influences, at first from Venice, but in later times from Vienna, Graz and

Pest also. This was the period of baroque, rococo and "Bidermeier," which left its traces in the Voivodina (South Hungary), Croatia and Slovenia, no less in church decoration than in the life of the local aristocracy and bourgeoisie. Thus there remain two great traditions, the Eastern, deriving from Byzantine and Syrian ecclesiastical art, among the Serbs and Bulgars, the Western, passing from Romanesque through the Renaissance to baroque and later movements, among the Croats and Slovenes, and the Serbs of Hungary.

There have been two factors of special importance in the cultural life of the Yugoslavs in the XIXth century—the rise of a free and independent Serbia, exercising a powerful attraction upon all sections of the Yugoslav race; and the long and untiring efforts of the famous Croat Bishop Strossmayer and his helper the historian Rački, in the cause of national awakening and spiritual unity. While Serbia tended more and more to become the "Piedmont" of the political movement, Strossmayer made of Zagreb a real centre of Yugoslav culture, by his work in founding the Yugoslav Academy of Sciences, the first Croat university, the first Croat art gallery, and in gathering round him a group of scholars and artists. His own Cathedral of Djakovo is a monument both of his artistic enthusiasm and of the practical difficulties that confronted him at home.

Meanwhile, at Ljubljana (Laibach) also, during the second half of the XIXth century, there was a revival of Slovene national feeling: in art romanticism found its first adherents in M. Langus, Janez Wolf and above all, in the painter Juraj Šubić (No. 23). But even as late as the nineties not merely Ljubljana, but Zagreb and Belgrade also were still without any regular school of art, and the younger generation, in search of artistic training, found it necessary to go to Vienna, Budapest and Venice, and further afield to Munich, Paris and even Russia. Thus at this stage in the evolution of Jugosal Art there could be neither homogeneity nor discipline: and indeed this was rendered all the more difficult by the differences of mentality due to the various political systems under which the nation still lived, and the ferment and confusion resulting from this fact. The applied arts were still in their infancy.

Thus at the turn of the century the Yugoslavs as yet lacked continuity of artistic tradition: they possessed no native school of art or society, or indeed any centre which could compete with the great art centres of the west. It was inevitable that art should develop on individualistic lines.

In Belgrade during the last decade of the XIXth century the most eminent painters were George Krstić (Nos. 103, 105) and Djura Jakšić (No. 102), who, like so many other Serbs of the Voivodina, found freer scope for their activities in Serbia than under the Magyar regime. In passing, it is important to stress the great part played in the reconstruction of Serbia, by the descendants of those who fled to Hungary to escape from the Turkish yoke. These men and their pupils—Paja Jovanović, Uroš Predić (Nos. 159, 166, 195) and Steva Todorović—all studied either at Vienna or Munich. In Zagreb the Dalmatian Vlaho Bukovac (No. 223), who had studied in Paris, introduced for the first time impressionist tendencies in Yugoslav art: before him had worked in Zagreb the genre painter Nikola Mašić (No. 219), Karas (No. 106), and Quiquerez (Nos. 202, 206). At the same time the Slovene artist Ažbe was working at Munich and became the teacher of many of the next generation of his compatriots in the narrower sense. Mention should also be made of the work of Emanuel Vidović (Nos. 76, 144, 145, 155, 163, 165), who after studying in Venice, formed an interesting little group at Split (Spalato).

In modern Yugoslav art painting took precedence until towards the close of the first decade of our own century sculpture wrests to itself the first place, in the person of a young Dalmatian, Ivan Meštrović, who soon attracted the attention of the outside world. His work coincided with a period of intensive political activity among all sections of the Yugoslavs: for the year 1903 saw the accession of King Peter Karagjorgjević in Serbia, the fall of the Khuen regime in Croatia, the end of the Kállay system in Bosnia, the failure of the Macedonian insurrection. The movement for national unity grew apace, and in it the artists figured prominently. The First Yugoslav Exhibition, held at Belgrade in 1904, became a demonstration for unity, and was attended by all the more ardent spirits in art, literature and academic life. Meštrović was one of the pioneers and brought with him a small group of young enthusiasts—Toma Rosandić, Mirko Rački, Krizman (Nos. 250, 269, 273), Kljaković (Nos. 91, 124, 234), who has acquired a high reputation since the war by his frescoes in the church of St. Mark, Zagreb. From Slovenia came Ažbe's pupils, Jakopić (Nos. 127, 132, 138, 174, 216), Grohar, Jama, full of enthusiasm for colour and *plein air*, and that interesting student of national life and ancient monuments, Ferdo Vesel (Nos. 75, 156, 173). In Belgrade they found a young group of Serbian painters, Nadežda Petrović (Nos. 117, 118, 130), Vukanović (No. 233),

Murat, Stevanović (Nos. 177, 181), Ivanović (Nos. 287, 291, 294), Glišić (No. 244).

At this point it is necessary to emphasise the rôle of Meštrović, who was born in 1883 as a poor shepherd boy in the Dalmatian uplands, and drew his first inspiration from the magnificent ballad poetry of the Serbo-Croat peasantry. Trained at the Academy of Art in Vienna, he first won an international position at the Roman Exhibition of 1911, where the model of his "Temple of Kosovo" the caryatid figures intended for its entrance hall, and the statues of such legendary heroes as Marko Kraljević and Miloš Obilić created no small sensation. These, "The Widows of Kosovo" and other works were first shown in London in 1915 and revealed him as one of the chief spiritual protagonists of the Yugoslav idea, and as a genius at once prolific and ranging over the whole gamut of human passion. In 1918 and 1923 specimens of his religious art—the vast wooden crucifix, in Byzantine style, and a series of reliefs in plaster and wood—were shown at the Grafton Gallery and the Fine Art Society. Further examples will be found in his kneeling "St. Francis" (No. 58), "The Woman of Samaria" (No. 53), and an entirely new treatment of "The Annunciation" (No. 56). Some idea of his width of range may be gathered from a comparison of his national and religious works with the colossal bronze "Red Indian Horsemen," erected last year on the Lake Front at Chicago, the memorial to King Peter at Dubrovnik (Ragusa), the wonderful Memorial Chapel of the Račić family at Cavtat (Dalmatia), and the colossal figure of Bishop Gregory of Nin in the peristyle of Diocletian's palace at Split. It should be added that Meštrović is director of the art school at Zagreb and is steadily winning for it international recognition.

Closely allied with Meštrović is another remarkable Dalmatian sculptor, Toma Rosandić, whose work was seen and appreciated in London during the war, and who is represented here by a number of works from private collections, and also from a special exhibition recently organised in Holland by his admirers. Rosandić was born at Split in 1878, and after studying for some years in Rome and Venice, worked at home in close collaboration with Meštrović. Since the war he has made his headquarters at Belgrade. Much of his work is in wood: and specially notable examples are "The Only Son" (No. 48) and "The Vestal Virgin" (No. 50). Special mention must be made of the memorial chapel which he has built for the Petrinović family in the island of Brač, opposite Split.

Simultaneously with the rise of these two sculptors, there arose in Zagreb a school of impressionist landscape painters, who in their turn were held in check by such painters as Račić (Nos. 104, 227), and Kraljević (Nos. 82, 119, 126, 160), who stood more under the influence of French colour values. Their tradition is still maintained by Vladimir Becić, like them, a pupil of Habermann in Munich (Nos. 79, 93, 109, 115, 125), and Ljubo Babić (Nos. 100, 123, 162, 194), who worked under Stuck. At the same time the influence of the Viennese "Sezession" was strongly noticeable in the case of Mirko Rački, Krizman, and others.

A second group, more colourist in tendency, belongs rather to the school of Cézanne, Gauguin, and Van Gogh: its leaders are Branko Popović (Nos. 73, 77, 200, 217, 247), Dobrović (Nos. 85, 95, 113, 134), and Bijelić (Nos. 148, 152, 196, 218). Among its younger members are the gifted Dalmatian Marin Tartalja (whose portrait (No. 107) obtained a prize at the Barcelona Exhibition), Veljko Stanojević (Nos. 179, 229, 230), and Radović (Nos. 78, 205). It may indeed be said that Yugoslav art to-day reflects almost every contemporary European current, while at the same time striving to impart a certain national character to its work. Among the Slovenes, Sternin (Nos. 87, 142, 237, 277), and Tratnik (Nos. 290, 293, 297), continued in the steps of Jakopić, while a younger group, led by France and Tone Kralj (Nos. 222, 224, 225), leans towards expressionism.

The youngest group of Zagreb artists, under the name of "Zemlja," has, it is true, devoted itself to a close study of French art, but aims at shaking off excessive foreign influences and reaching definitely national means of expression. In contrast to those who follow the motto 'art for art's sake,' this group lays great weight on the subjects to be treated and strives after clear primitive line and strong colour. Perhaps the most typical is Hegedušić (Nos. 86, 96, 186, 286).

Lastly mention may be made of another group of gifted young Yugoslav artists who are at present working in Paris—Šumanović, Plančić, Milunović, Aralica, Čelabonović, Konjović Room xxxiii).

Not the least interesting feature of the present exhibition is that Meštrović and Rosandić are no longer alone in sculpture, but have brought with them a whole group of promising pupils notably the Dalmatians Kršinić (Nos. 4, 26, 31, 34), and Palavičini (Nos. 28, 29, 30, 33, 35), Augustinčić (Nos. 14, 15, 16, 44), from Zagreb, the Slovene Loboda (No. 18), and Sreten Stojanović from Belgrade (Nos. 36, 60, 62).

Serbo-Croat Orthography.

š	= sh in English	“ship”
č	= ch in English	“church”
ć	= (the same, softer)	
c	= ts in English	“cats”
j	= y in English	“you”
ž	= j in French	“jour”
nj	= n in English	“new”
lj	= l in English	“lure”
g	= g in English	“got”

CATALOGUE.

SCULPTURE.

Vestibule.

IVAN MEŠTROVIĆ ✓

- 1 H.M. King Alexander of Jugoslavia (bronze)
- 2 One Distant Chord (bronze)

TOMA ROSANDIĆ

- 3 Harp Player (bronze) ✓

Room xxvii.

FRANO KRŠINIĆ ✓

- 4 Torso (bronze)

IVAN MEŠTROVIĆ ✓

- 5 Michelangelo (bronze)

JOŽO TURKALJ

- 6 Head of a Young Man (bronze) ✓

IVAN MEŠTROVIĆ ✓

- 7 Mother and Child
(Lent by Annie, Viscountess Cowdray)

- 8 Female Figure (marble)

- 9 The Poet Marulić (bronze)

LOJZE DOLINAR

- 10 Expectation (stone) ✓

IVAN MEŠTROVIĆ

- 11 The Deposition (relief)
(Lent by Mr. George Eumorfopoulos) ✓
12 Girl at Prayer (bronze)
(Lent by Mr. George Eumorfopoulos)
13 Moses (marble)

ANTUN AUGUSTINČIĆ

- 14 Pursuit (bronze relief) ✓
15 Sleep (bronze)
16 On the Summit (stone)
17 Music (stone relief)

PETAR LOBODA

- 18 Mother and Child (marble) ✓

IVAN MEŠTROVIĆ

- 19 Sir John Lavery (bronze bust) ✓
20 Annie, Viscountess Cowdray
(Lent by Annie, Viscountess Cowdray)
21 Sir Thomas Beecham (bronze)
(Lent by National Gallery, Millbank)

TOMA ROSANDIĆ

- 22 Mother and Child (marble) ✓
(Lent by Mr. V. Wethered)

SIMA ROKSANDIĆ

- 23 Head of a Woman (marble) ✓

IVAN MEŠTROVIĆ

- 24 Portrait of Mme. Banaz (bronze gilt)
(Lent by Mr. N. Banaz)

TOMA ROSANDIĆ ✓

- 25 Torso (rosewood)
(Lent by Mr. S. M. F. Winand)

FRANO KRŠINIĆ ✓

- 26 Calling (marble)

TOMA ROSANDIĆ ✓

- 27 Ecce Homo (bronze)

PERA PALAVIČINI ✓

- 28 Innocence (wood)
29 Portrait (Carrara marble)

FRAN COTA ✓

- 29A Head of a Young Man (bronze)

PERA PALAVIČINI ✓

- 30 Don Quixote (Dalmatian stone)

FRANO KRŠINIĆ ✓

- 31 The Flower Gatherer (marble)

TOMA ROSANDIĆ ✓

- 32 A Study (marble)

PERA PALAVIČINI ✓

- 33 Summer (Dalmatian stone)

FRANO KRŠINIĆ ✓

- 34 Study of a Girl (stone)

PERA PALAVIČINI ✓

- 35 Fragrance (Dalmatian stone)

SRETEN STOJANOVIC ✓

36 My Wife (marble)

FRANO KRŠINIĆ ✓

37 A Little Girl (marble)

TOMA ROSANDIĆ ✓

38 Head of a Girl (marble)

ŽIVOJIN LUKIĆ ✓

39 My Sister (bronze)

FRANO KRŠINIĆ ✓

40 An Angel (bronze)

ŽIVOJIN LUKIĆ ✓

41 My Brother (bronze)

FRANO KRŠINIĆ ✓

42 Waking (bronze)

TOMA ROSANDIĆ ✓

43 The Demented (bronze)

ANTUN AUGUSTINČIĆ ✓

44 Figure of a Man (bronze)

FRANO KRŠINIĆ ✓

45 Widow of Kosovo

(Lent by Mr. Eric Maclagan)

46 Diana (bronze)

Room xxviii.

IVAN MEŠTROVIĆ

- 47 Mother and Children (Marble) ✓

TOMA ROSANDIĆ

- 48 The Only Son (walnut) ✓

IVAN MEŠTROVIĆ

- 49 Woman with a Harp (marble) ✓

TOMA ROSANDIĆ

- 50 Vestal Virgin
(Lent by the Hon. Mrs. Nicolson) ✓

IVAN MEŠTROVIĆ

- 51 Girl with a Guitar (black marble) ✓

H. JUHN

- 52 The Water Carrier (wood) ✓

IVAN MEŠTROVIĆ

- 53 The Woman of Samaria (wooden panel)
54 Madonna and Child (wood) ✓

TOMA ROSANDIĆ

- 55 Pietà (wood)
(Lent by Professor R. W. Seton-Watson) ✓

IVAN MEŠTROVIĆ

- 56 The Annunciation (wooden panel) ✓
57 The Angel (wooden panel)
58 St. Francis in Prayer (bronze)
(Lent by Mr. N. Banaz)

TOMA ROSANDIĆ

- 59 Figure of a Girl (walnut)

SRETEN STOJANOVIĆ

- 60 Under Full Sail (wood relief)

IVAN MEŠTROVIĆ

- 61 The Deposition (wooden panel)
(Lent by the National Gallery, Millbank)

SRETEN STOJANOVIĆ

- 62 Fishermen (wood relief)

TOMA ROSANDIĆ

- 63 Shepherd Boy (wood)
(Lent by Mrs. L. M. Thompson)

- 64 Study of a Man's Head (walnut)
(Lent by Mr. F. M. S. Winand)

IVAN MEŠTROVIĆ

- 65 Woman with a Guitar (bronze)

LOJZE DOLINAR

- 66 Head of a Woman (terracotta)

TOMA ROSANDIĆ

- 67 Ecce Homo (wood carving)

- 68 Statuette of a Boy (walnut)
(Lent by Mr. F. M. S. Winand)

TINE KOS

- 69 Two Workers (terracotta)

TOMA ROSANDIĆ

- 70 Pietà: altarpiece from the Petrinović
Mausoleum, in Brač, Dalmatia (wood panel)

- 71 Portrait of the Artist's Wife (rosewood)
(Lent by Mr. S. M. F. Winand)

JOŽO TURKALJ ✓
72 St. John the Baptist (bronze)

TONE KRALJ ✓
72A The Christ (wood)

FRANO KRŠINIĆ ✓
72B St. Sebastian (bronze)

IVAN MEŠTROVIĆ ✓
72c Contemplation (marble)

OILS.

Room xxix.

BRANKO POPOVIĆ ✓
73 Portrait of Dr. X

MARIN TARTALJA
74 Still Life

FERDO VESEL
75 The Brook

EMANUEL VIDOVIĆ
76 Fishing Boats at Chioggia
(Lent by Prof. Seton-Watson)

BRANKO POPOVIĆ ✓
77 Portrait of the Artist

IVAN RADOVIĆ
78 Autumn Fruit

VLADIMIR BECIĆ

79 Half Nude

LEV JUNEK

80 Still Life

OTON POSTRUŽNIK

81 Fruit

MIROSLAV KRALJEVIĆ

82 My Baby

VLADIMIR VARLAJ

83 Novi Vinodol

MIRA PREGELJ

84 Portrait of a Girl

PETAR DOBROVIĆ

85 Palm Trees

KRSTO HEGEDUŠIĆ

86 A Fair at Koprivnica

MATEJ STERNEN

87 The Model

IVAN TABAKOVIĆ

88 On the Moriš : the Bridge Head

VLADIMIR VARLAJ

89 Klek, Dalmatia

GJURO TILJAK

90 Still Life

- JOŽA KLJAKOVIĆ
91 Fishermen
- IVAN TABAKOVIĆ
92 The Bridge
- VLADIMIR BEČIĆ
93 Bosnian Landscape
- ANICA ZUPANEC
94 Woman making Lace
- PETAR DOBROVIĆ
95 Dalmatian Landscape
- KRSTO HEGEDUŠIĆ
96 The Deserters (1918)
- OMER MUJADŽIĆ
97 Portrait of the Artist's Sister
- VLADIMIR VARLAJ
98 Hvar (Lesina), Dalmatia
- ZLATKO ŠULENTIĆ
99 Portrait
- LJUBO BABIĆ
100 Flowers
- GJORGJE KRSTIĆ
101 Head of a Sick Woman
- GJURA JAKŠIĆ
102 On Guard
- GJORGJE KRSTIĆ
103 Girl with a Jug

JOSIP RAČIĆ

104 Mother and Child

GJORGJE KRSTIĆ

105 An Anthropologist

VJEKOSLAV KARAS

106 Girl with a Guitar

MARIN TARTALJA

107 A Young Diplomat

KAMILO RUŽIČKA

108 Our Village

VLADIMIR BECIĆ

109 In the Studio

IVAN TABAKOVIĆ

110 Topsy Company

VINKO GRDAN

111 The Bridge at Užice, Serbia

112 Still Life

PETAR DOBROVIĆ

113 Portrait of a Girl

JEROLIM MIŠE

114 The Fishing Boat

VLADIMIR BECIĆ

115 Still Life

ZORA PETROVIĆ

116 The Water Melon

NADEŽDA PETROVIĆ

117 Fantasy

118 Prizren

MIROSLAV KRALJEVIĆ

119 Portrait of the Artist Benković

IVAN TABAKOVIĆ

120 The Brawl

ANICA ZUPANEC

121 The Cactus Plant

CENTRE STAND.

JOŽO TURKALJ

121A A Seated Figure (bronze)

H. JUHN

121B Two Women (bronze)

MIHAJLO TOMIĆ

121c Seated Nude (bronze)

Room xxx.

NIKOLA BEŠEVIĆ

122 Still Life

LJUBO BABIĆ

123 A Study of Fruit

JOŽA KLJAKOVIĆ

124 Women Embroidering

- 125 Still Life
VLADIMIR BECIĆ
- 126 Jardin du Luxembourg
MIROSLAV KRALJEVIĆ
- 127 The Ploughman
RIHARD JAKOPIĆ
- 128 Lotos
OLAF GLOBOČNIK
- 129 A Slovene Village
DRAGO VIDMAR
- 130 The Vizier's Bridge, Bosnia
NADEŽDA PETROVIĆ
- 131 Near Ljubljana (watercolour)
FRAN ZUPAN
- 132 Evening Melody
RIHARD JAKOPIĆ
- 133 The Village
FRAN PAVLOVEC
- 134 Dubrovnik (Ragusa), Dalmatia
PETAR DOBROVIĆ
- 135 A Girl
FRAN STIPLOVŠEK
- 136 The Village of St. Rupert
NANDE VIDMAR
- 137 Still Life
FRAN PAVLOVEC

RIHARD JAKOPIĆ

138 Landscape

ANDREJEVIĆ-KOUN

139 The Artist's Sister

BORA STEVANOVIC

140 Autumn

ANTUN GOJMIR KOS

141 The Road

MATEJ STERNEN

142 A Novel

VASA POMORIŠAC

143 Portrait of the Artist

EMANUEL VIDOVIĆ

144 Still Life—Old Doll

145 Evening at Trogir (Traù), Dalmatia

MILO GOLUBOVIĆ

146 A Young Girl

MICA TODOROVIC

147 An Old Woman

JOVAN BIJELIĆ

148 Nude Study

MICA TODOROVIC

149 A Moslem Boy

MARIN TARTALJA

150 Tambour

LEV JUNEK

151 Portrait of the Artist

JOVAN BIJELIĆ

152 Nude Study

ANDREJEVIĆ-KOUN

153 A Youth

OTON POSTRUŽNIK

154 The Butchers

EMANUEL VIDOVIĆ

155 Fishermen in Harbour

FERDO VESEL.

156 Portrait of the Artist's Son

IGNJAT JOB

157 Fishermen

FRAN ZUPAN

158 Near Ljubljana (watercolour)

UROŠ PREDIĆ

159 The Merry Brothers

MIROSLAV KRALJEVIĆ

160 M. Michel

MLADEN JOSIĆ

161 From a Belgrade Suburb

LJUBO BABIĆ

162 The Black Flag

- EMANUEL VIDOVIĆ
163 Autumn Symphony
- MILOŠ GOLUBOVIĆ
164 A Girl
- EMANUEL VIDOVIĆ
165 Dalmatian Landscape
- UROŠ PREDIĆ
166 Portrait of the Artist (M. Murat)
- SAVA ŠUMANOVIĆ
167 Still Life
- MARIJAN TREPŠE
168 Head of a Girl
- VLADIMIR BEČIĆ
169 Portrait of the Artist
- MIRA PREGELJ
170 Head of a Woman
- OMER MUJADŽIĆ
171 Bathers
172 Mother and Child
- FERDO VESEL
173 A Child
- RIHARD JAKOPIĆ
174 Solitude
- KOSTA HAKMAN
175 Malakov
- JEROLIM MIŠE
176 A Little Girl

Room xxxiii.

A certain number of paintings and architectural drawings which arrived too late to be included in the Catalogue are exhibited in this room.

Room xxxiv.

BORA STEVANOVIĆ

177 The Old House

OMER MUJADŽIĆ

178 Nudes

VELJKO STANOJEVIĆ

179 St. Malo

JEROLIM MIŠE

180 Head of a Boy

BORA STEVANOVIĆ

181 A Suburb of Belgrade

BRANKO ŠEŠTIĆ

182 By the River

MIROSLAV KRALJEVIĆ

183 Portrait of the Artist

NIKOLA BEŠEVIĆ

184 Bacchanalia

STAŠA BELOŽANSKI

185 Willow

KRSTO HEGEDUŠIĆ

186 The Outlaw

MARIN TARTALJA

187 Portrait of the Artist

ANTUN GOJMIR KOS

188 Still Life

JOSIP CAR

189 A Belgrade Suburb

KAMILO RUŽIČKA

190 Pilotage

JOSIP PETKOVŠEK

191 Still Life

B. CSIKOS-SESSIA

192 Judith and Holophernes

MIHAJLO PETROV

193 Motif from Belgrade

LJUBO BABIĆ

194 A Study of Vegetables

UROŠ PREDIĆ

195 Doubting Thomas

IVO KERDIĆ

195A Madonna (bronze)

SIMA ROKSANDIĆ

195B The Lion (bronze)

IVO KERDIĆ

195c Saint Sebastian

JOVAN BIJELIĆ

196 A Turkish Village in Bosnia

SRETEN STOJANOVIĆ

196A Girl with a Jug

SIMA ROKSANDIĆ

196B Fight between a Lion and a Tiger

H. JUHN

196c The Water Carrier

MLADEN JOSIĆ

197 Bathers

LAZAR LIČENOSKI

198 Still Life

IGNJAT JOB

199 Spring Landscape

BRANKO POPOVIĆ

200 The Bridge at Alcantara

IVAN LUČEV

201 Fruit and Wine

FERDO QUIQUEREZ

202 The Old Palace, Cetinje, Montenegro

STEVAN ALEKSIĆ

203 Study

- 204 Olive Trees
IGNJAT JOB
- 205 Still Life
IVAN RADOVIĆ
- 206 The Gate of Zadar (Zara), Dalmatia
FERDO QUIQUEREZ
- 207 My Mother
STEVAN ALEKSIĆ
- 208 Cornflowers (large)
LJUBO BABIĆ
- 209 A Shop
ŽIVORAD NASTASIJEVIĆ
- 210 A Village Landscape
DRAGOMIR GLIŠIĆ
- 211 A Slovene Landscape (watercolour)
FRAN ZUPAN
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„ K Medal in honour of Mr. Vilko Gesan „
„ H Medal in honour of Mr. Petar
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„ I Medal in honour of Dr. Huhn „
„ L Medal commemorating the Spanish
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- „ M The late King Peter of Jugoslavia „
„ N Medal in honour of Margaret
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Room xxxiii.

This room contains eighteen pictures by Jugoslav artists in Paris (listed below), two by Sava Popović (London), and a number of architectural exhibits which arrived too late for inclusion in the catalogue.

MARKO ČELEBONOVIC

A Landscape

JURE PLANČIĆ

B Fishermen

MILAN KONJOVIĆ

C La Bellezza

JURE PLANČIĆ

D Fête

IVO REŽEK

E Still Life

MILAN KONJUVIĆ

F On the Terrace

SONJA KOVAČIĆ

G The Beggar

IVO REŽEK

H Portrait of Mdlle Wisiakowa

SONJA KOVAČIĆ

I The Negro

JURE PLANČIĆ

J Landscape

SAVA POPOVIĆ

K Landscape (I)

STOJAN ARALICA

L Flowers

SAVA POPOVIĆ

M Landscape (II)

MARKO ČELEBONOVIĆ

N Still Life

STOJAN ARALICA

O Landscape

MILO MILUNOVIĆ

P Landscape

Q In the Studio

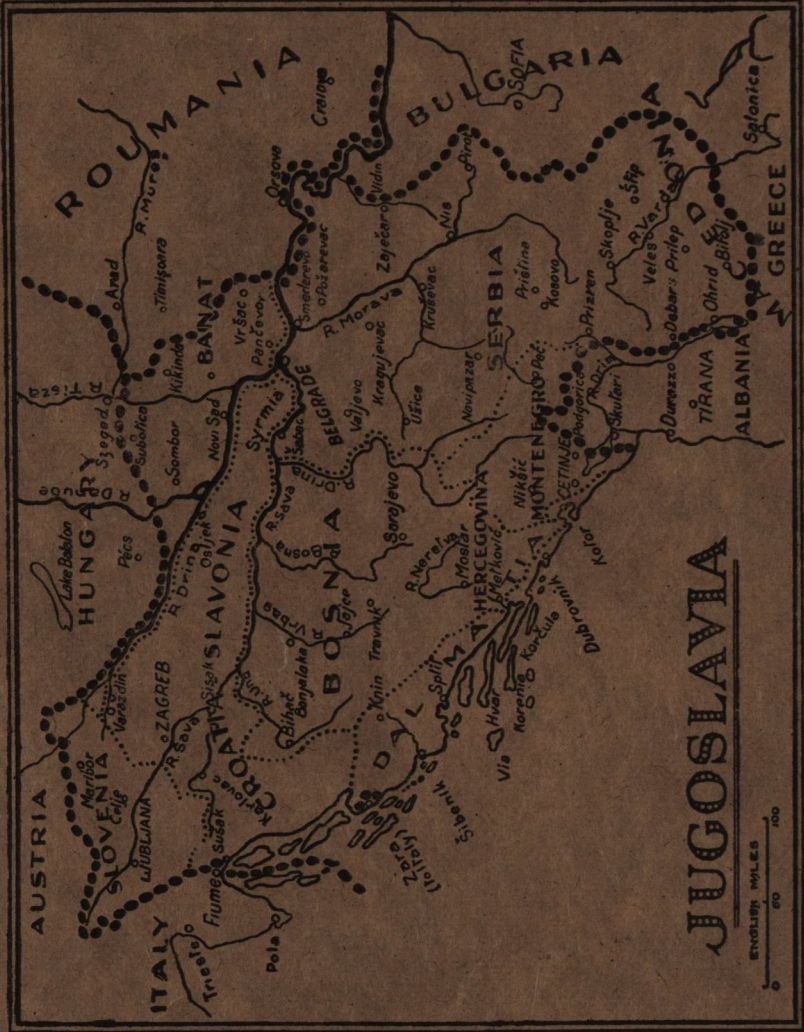
R A Village

STOJAN ARALICA

S In a Garden

MARKO ČELEBONOVIĆ

T Interior



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