

Ive Šimat Banov

RAOUL GOLDONI
ČOVJEK OD SVJETLOSTI
MAN OF LIGHT

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Nakladnik / Publisher
Hrvatska akademija znanosti i umjetnosti / Croatian Academy of Sciences and Arts
Trg Nikole Šubića Zrinskog 11, 10000 Zagreb

Za nakladnika / Representing the publisher
Akademik Dario Vretenar, glavni tajnik / secretary general, Academy Fellow Dario Vretenar

Urednik / Editor-in-chief
Akademik Đuro Seder, voditelj Gliptoteke HAZU / Academy Fellow Đuro Seder, Head of the Glyptotheque

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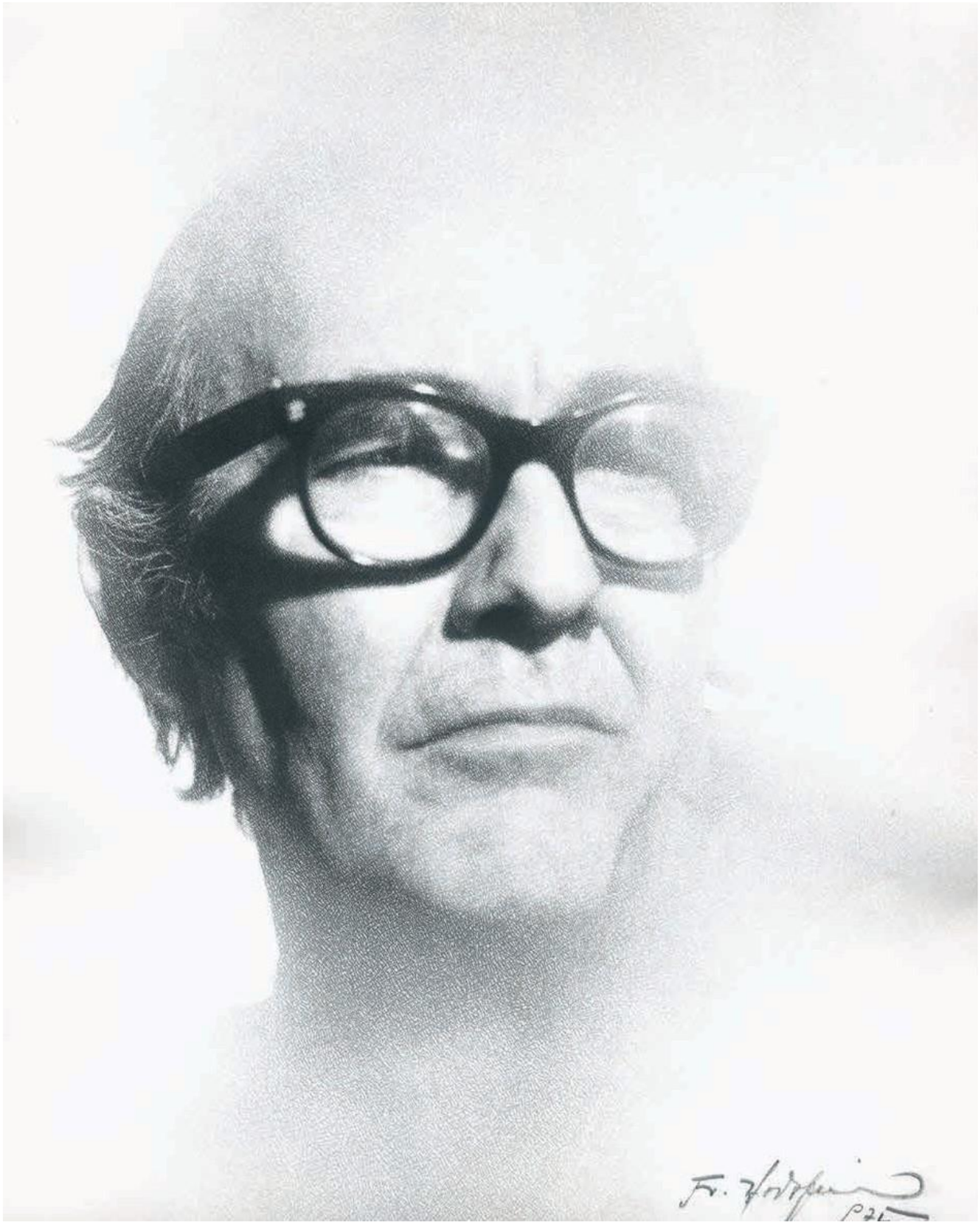
Prijevod / Translation
Graham McMaster

Grafičko oblikovanje i priprema za tisak / Graphic design and prepress
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HRVATSKA AKADEMIJA ZNANOSTI I UMJETNOSTI
Zagreb, 2022.



Frano Vodopivec: Portret Raoula Goldonija

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ČOVJEK OD SVJETLOSTI
Umjesto prologa

Sjećam se prvog susreta, u kojemu je posredovao slikar Ferdinand Kulmer. Odlažući na trenutak neku skicu ili crtež, iz svoje samoće s dogorjelom cigaretom u ustima, izronio je umoran i pristojan čovjek, koji se, s vidljivim naporom, čak i nasmiješio. Primio me i bio sa mnom ljubazan, kao s nekim koji uopće ne postoji![1] I tek što smo se upoznali i prepoznali, već sam nekoliko mjeseci poslije pisao nekrolog u Danasu. A pišući spomenuti nekrolog, našao sam se u prilici da poput Ciorana napišem nešto neprilično. „Čudim se kako je tako značajan čovjek mogao umrijeti" – napisao je Cioran udovici jednoga filozofa namah shvativši, kada je pismo već bilo odaslano, svu tupost te rečenice. Ali meni je ta piščeva rečenica sama od sebe klizila rukom i danas mi djeluje razložno. Jer nije riječ o jednom imenu ili opusu nego o ***novoj civilizaciji i kulturi oblika.***

„Hoće li se naći netko da u cijelosti prouči njegov golemi umjetnički opus? Da ga stručno vrednuje i prezentira zainteresiranoj javnosti u obliku monografske knjige?" – zapitao se jedan kolega prije gotovo četiri desetljeća. Do sada bez monografije s djelima rasutim po uglednim kolekcijama širom svijeta i u svojoj domovini, pohranjenim u vitrinama najbiranijih kulturnih institucija, u privatnim kolekcijama, ponajviše u krilu svoje obitelji, sada treba biti u cjelini knjigovodstveno zavedeno među korice ove knjige. I, evo! Ali je li i ovo naše tumačenje opusa Raoula Goldonija samo još jedno „filistarsko odbijanje da se umjetničko djelo ostavi na miru", kako kaže S. Sontag? Mi, činovnici povijesnoumjetničke administracije zapravo ni danas ne znamo koliko ima smisla tematski, kronološki, stilski ili nekako drukčije dijeliti njegov opus. Jer u svim oblicima djelovanja, usprkos različitim temama, materijalima, imenima i oblicima, gledamo zapravo pridjeve. Goldonijevske. Jer u jednoj komparativnoj morfologiji, u plodnom korijenu svih njegovih djela punih leksičkih i fizionomijskih posebnosti, vidimo cjelinu. Uz to, na ovoj vremenskoj distanci i na ovoj čistini, vidimo prilično samoga čovjeka, koji ne ovisi o nama i našem uvidu, znanjima i porednicama.

Stoga, ako i ne treba specijalistički mrviti njegovo djelovanje, još manje taj opus treba obrazlagati „silama vremena" ili manje-više nasilnim analogijama. Jer svi „problemi" nestaju onoga trena kada se pronađu svojstva i uvjeti jedinstva svega što je učinio. Goldonijev opus u cjelini, uza svoje ime, sriče, rekli smo, i drugačiju „civilizaciju oblika".

Ali, toliko je bilo dobrih uvida u to djelo, toliko znalačkih pisanja. Stoga ću, uza sav svoj trud, uputiti i na nekoliko tekstova i studija kolega koji su cjelinu ili dijelove Goldonijeva stvaralaštva pomno i dobro sagledali. Povrh svega, snažni uvidi u Goldonijevo stvaralaštvo puni neke objasnidbene snage i dovitljivih interpretacija obavezuju i nas na trijeznost da se ne bi, kada nadrobimo svašta, ljuto kasnije kajali.

Opirući se svakome pokušaju da se okonča subjektivnost, njegov je opus rastao izvan svih ekstrema avangarde i tromoga tla tradicije. To je primjer autentičnosti za koju ne vidimo načina da ne bude i aktualnost.

Taj je „opus ljudska vrijednost".

***

Ni ambicija, ni zavist, ni grč za medijskom pažnjom, ni lakomost za priznanjima nisu Goldoniju igrali vidnu ulogu. Ne zagovarajući neki „pravi" put umjetnosti, lišeno bilo kojega likovnoga rasizma, Goldonijevo djelo nije izazivalo nikakve potrese, kontroverze, polemike. U vremenima u kojima se javljala volja za prečacima, u kojima se rad, manualni rad, zamjenjuje „meditativnim", nekim spekulativnim i mišljenim potezom, čovjek koji sav stane u radnu kutu i danas je ozbiljna i neotklonjiva prisutnost. Ostajući izvan

[1] To je kazao i P. Valéry pri susretu s Edgarom Degasom.

MAN OF LIGHT
Instead of a prologue

I recall that first meeting, through the good offices of the painter Ferdinand Kulmer. Laying down for a moment some sketch or drawing, emerging from his loneliness with a burned down fag on his lips, was a tired but courteous man, who, with visible effort, even smiled. He received me and was kind, as if with somebody who did not exist at all.[1] *And hardly had we become acquainted and recognised each other, but a month or two later I was writing his obituary in* Danas. *Writing this obituary, I found myself in the position of penning, like Cioran, something not quite right: I wondered that such an important man could have died, wrote Cioran to the widow of a philosopher, realising as soon as the letter had been sent all the bluntness of this sentence. But this sentence of the writer just slipped down out of my hand all by itself, and seems to me reasonable. Because it is not just a matter of a single name or oeuvre, but of a new civilisation and culture of form.*

"Will there be anyone capable of studying in its entirety his huge artistic oeuvre? Of appraising it expertly and presenting it to the pertinent public in the form of a monograph?" wondered a colleague almost four decades back. Without a monograph to this day, with his works scattered around distinguished collections worldwide and in his homeland, stored in the glass cases of the most select cultural institutions, in private collections, mostly in the lap of his own family, now he should be enclosed with all due accounting between the covers of this book. And lo! But is this interpretation of the oeuvre of Raoul Goldoni of ours just one more "philistine refusal to let the work of art be", as Susan Sontag says? We, the clerks of the admin of art history, do not know even today how much point there is in dividing the oeuvre in terms of theme, style or some other criterion. For in all manners of working, in spite of the different themes, materials, names and forms, we are actually looking at adjectives. Goldoniesque. For in a comparative morphology, at the prolific root of all his works that are so full of lexical and physiognomic distinctiveness I can see a whole unit. And in addition, from this distance in time and in this clearing in the woods, we see fairly well the actual man himself, independent of us and our way of seeing, interests and comparisons.

Hence, although it is not necessary to chop his work up into fragments in the manner of a specialist, still less necessary is it to explain this oeuvre by the "forces of the time" or more or less forced analogies. For all the problems vanish the moment when the properties and conditions of the unity of everything that he did are found. Goldoni's oeuvre as a whole, along with its name, spells out, as we have said, a different "civilisation of forms".

But there have been so many good insights into this work, so many knowledgeable writings. And so, notwithstanding all my own hard work, I shall refer to several texts and studies of colleagues who have considered attentively and well either the whole or some parts of Goldoni's work. Above all else, the powerful insights into Goldoni's creative work full of some explanatory force and subtle interpretations require sobriety from us, so as not, after we've made a hash of it, to be bitterly sorry later.

Resisting every attempt for subjectivity to be ended, his oeuvre grew outside all the extremes of the avant-garde and the inert soil of tradition. This is an example of such authenticity that we cannot see why it should not also be the current state

This "oeuvre is a human value".

***

Ambition, envy, the desire for attention from the media, hunger for recognition: none of these played any visible role in Goldoni. Not advocating any "true"

[1] Valéry, during a meeting with Degas.

svih onih lažnih i glumljenih novosti kojima pitanje zanata ispada gotovo suvišno, njegov je opus prije svega značio povratak radnim i zanatskim zadaćama. Premda je živio i u onome što se označavalo i vremenom ideologizirane i nadzirane umjetnosti, a potom i unutar avangardnih stremljenja i nekritičkih apoteoza novosti, rano je uočio jalovost i bijedu nasilnoga antagoniziranja, odnosno „metafizičkog konfrontiranja tradicije i inovacije“ (Goldoni). Goldonijev odnos prema vidljivosti i uspjehu bio je kao i kod A. Loosa. „Ja – kaže Loos – čija djela nisu objavljena, te su zapravo nepoznata, jedan sam među tisuću koji zaista ima pravi utjecaj.“ I Goldoni je „ostao u sjeni svoje bogate ličnosti, hermetski zatvoren prema publicitetu ali neograničeno otvoren prema svijetu u kojem živi, kojeg stvara.“ U sve je unio svoju osobnu kulturu i „profinjenost do sada nepremašenu“ – kazuje njegov prijatelj, arhitekt i pisac Šegvić.

Ni u kakvim pregledima povijesti umjetnosti, stranim ni domaćim, nisam naišao na slične njemu. To je bila usredotočenost na predmet, oblik ili djelo, pomnja i dar zapažanja i stvaranje osobnoga prostora, u vremenu bez članskih iskaznica i formalnih znakova pripadništva. Taj *egzatovac* bez *EXAT-a 51*, *bauhausovac* bez *Bauhausa*, bio je nesumnjivo i „dijete vremena“ i osamljenik.

Uzmimo, evo, odmah na početku njegove skulpture u staklu! To su kod brojnih drugih duhova, dobrih umjetnika, bili pokušaji da staklo bude drvo, ptica, cvijet, maska, labirint, krajolik, vaza, svijeće i cvijeće, kaktus, staklena zgrada ili pravi stakleni gradovi…! Staklo je tek bilo sredstvo koje je vodilo žitku masu prema nekom cilju ili temi. Ali odbijajući da staklo bude samo sredstvo, Goldoni je nastojao da to bude puni oblik, ali istodobno i oblik svjetla. Ako je želio da to bude koristan pladanj ili čaša, bio je pladanj ili čaša, a ne neka egzotična ptica ili krilo labuda. *Estetika* nikada nije „pojela“ oblik; a izgled funkciju. Nikakvo nametanje neumjerenih slikovitih reminiscencija ili ekstatičnih metamorfoza. To je bilo odstranjivanje svakog uresa i troske pričljivosti; svake „grive“, što bi kazao Kosta A. Radovani. Tu je ižmikana svaka sladunjavost: materija ostaje materijom, oblik oblikom.



1. Raul Goldoni u atelijeru 1967. / Raoul Goldoni in the studio, 1967.

way for art, devoid of any artistic racism, Goldoni's work never excited shocks, controversies, polemics. In times in which a wish for shortcuts appeared, in which work, manual work, was replaced by some *coup* of meditation, thinking and speculation, a man who fitted whole into a pair of overalls is today too a serious and indispensable presence. Remaining outside all the fake and acted novelties in which the issue of craft skills turns out to be practically superfluous, his work meant above all a return to labouring and to workmanly tasks Although he lived both in that which was labelled a time of ideological and controlled art and later in the aspirations of the avant-garde and of the uncritical apotheosis of the new, he early on noted the barrenness and wretchedness of forced antagonism, the "metaphysical confronting of tradition and innovation" (Goldoni). His attitude to visibility and success was like that of Adolf Loos. "I," said Loos, "whose works are not published, and are in fact unknown, am one among a thousand who really does have a real influence." Goldoni too "remained in the shadow of his rich personality, hermetically sealed from all publicity but unlimitedly open to the world in which he lived, that he created." Into everything he put his personal culture and "his to date unsurpassed refinement" – says his friend, writer and architect Neven Šegvić.

In no surveys of art history, foreign or domestic, have I come upon anyone like him. Here was concentration on the object, the shape or the work, attention and the gift for observation and the creation of a personal space, in a time without membership cards and formal signs of belonging somewhere. This Exat-ite without Exat 51, the Bauhausian without Bauhaus, was undoubtedly both a loner and a child of his time.

Let's take then right away his sculptures in glass. These artefacts were in many other different souls, good artists, attempts to make out of glass wood, bird, flower, mask, labyrinth, landscape, vase, candles and flowers, cactus, glass building or real glass cities. Glass was just a means that took on its viscous substance towards some objective or theme. Goldoni however rejecting the idea of glass as being only a means, endeavoured to make it a full shape, but also a shape of light. If he wanted it to be a useful platter or glass, it was that too, and not some exotic bird or swan's wing. Aesthetics never gobbled up form, or appearance function. No imposition of immoderate picturesque reminiscences or ecstatic metamorphoses. Here there was the elimination of every ornament and all the dross of loquacity, every "mane" as Kosta A. Radovani would have said. Anything mawkish was wrung out: the material remained the material, the form the form.



2. Ribarenje / Fishing, 1961.

SLIKARSTVO

Kako treba slikati? Što uzeti za motiv? Stilova je, nakon 1950., uostalom, bilo koliko i slikara. Poslije se to sistematiziralo, uglavljivalo, uzglobljivalo u tendencije i u obitelji „naprednih“ ili „zaostalih“.

A kada smo već kod početka, on Raoulu Goldoniju nije ni *nespretan* ni *afektiran*, kako svakom početku pripisuje Novalis. Zanemarimo li dojam bezazlene oholosti mladog umjetnika s prvoga autoportreta, već rani slikarski radovi ukazuju na *sladostrašće stvaranja* (Novalis).

A ako kronologija ovdje i ima nekog smisla, ima ga samo na početku. U povodu izložbe omladinskih slikarskih radova u legendarnom splitskom Salonu Galić[2] 18-godišnji Raoul Goldoni spominje se kao jedan „od najboljih izlagača“[3]. U tim se prvim radovima vidi da je Goldoni baštinio pomalo bukoliki mediteranski slikarski svijet utemeljen u slikarstvu Vjekoslava Paraća ili Jurja Plančića. Posebice je to vidljivo u krajolicima (*Pejzaž*, 1932.; *Pogled sa dvorištem*, 1933.) – kada je Goldoni imao jedva 14 godina. Nekoliko *Pejzaža* iz 1937. godine, kao i nešto kasniji *Pogled sa prozora* (1946.), otvara se još više svjetlu i lirskim značajkama slike kojima se ponekad suprotstavlja konstruktivnije i strože građeno djelo (*Mrtva priroda*, 1946.). Slika u kojoj se traga za međusobnim odnosima motiva i koloristićkih masa, svjetlom prožete boje i gotovo reljefnijih poteza kista, rano je za Goldonija postala i poljem osjeta.



3. Pogled na dvorište / View onto the yard, 1933.

O odnosu slikarstva i slikara ponajbolje govori autoportret mladog slikara iz 1942. godine. Tu se vidi mladi Goldoni uzdignute glave pune samosvijesti; gotovo slikarske oholosti! Kao da je slikarstvo i slikarski stalak povlašteno mjesto ljudskoga djelovanja i najvažnija stvar na svijetu. Tako su sebe slikali i veliki majstori prošlosti. Ali već nešto kasniji *Autoportret* (1946.) pokazuje slikara u poluprofilu, s većom strogošću u koncepciji i strukturi. A ako su ovi raniji autoportreti bili mladenačka oda i slikarstvu i slikaru, *Autoportret* iz 1950. godine realnije je i koncepcijski drugačije utemeljen. U njemu slikar, kao svaki čovjek na svojem svakodnevnom poslu, trijezno i otvoreno gleda u promatrača.

Poneka Goldonijeva rana slika ukazuje i na utjecaj Cézanneova slikarstva (*Harlekin*, 1942.; *Pejzaži*, 1947.), poneka nose svojstva akvarelnih nijansi i lirskih transparencija boje (*Piranska luka*, 1947.), s ponešto deskriptivnijim uvažavanjem motiva (*Pejzaž – maslinik*, 1951.).

[2] Izložba je održana 10. – 21. V. 1937. i, uz Raoula Goldonija, izlažu i Svetozar Domić, Alfred Petričić, Mirko Ostoja, Neven Šegvić, Andro Čičin-Šain, Cvijeta Job, Antun Masle i drugi. Izložbu je otvorio Vladimir Rismondo i ravnatelj Realne gimnazije.

[3] Novo doba, 16. IV. 1937.

PAINTING

How was one to paint? What was one to take as a motif? After 1950, after all, there were as many styles as painters. Afterwards this was all systematised, fixed, articulated into some tendencies and into the family of the advanced or the backward.

And when we are at a beginning, for Raoul Goldoni it was neither awkward nor affected, as Novalis claims every beginning is. If we ignore the impression of innocent arrogance of the young artist from the first self-portrait, the early painting works indicate the pleasure of creation (Novalis).

If chronology here has any sense, then it has it only at the beginning. In a notice of the exhibition of young painters' works in the legendary Split Salon Galić[2], eighteen-year-old Raoul Goldoni is mentioned as one "of the best exhibitors"[3]. In these first works it can be seen that Goldoni had inherited the somewhat bucolic Mediterranean painterly world founded in the painting of Vjekoslav Parać or Juraj Plančić. This is particularly to be seen in the landscapes (*Landscape,* 1932; *View from the Yard*, 1933) when Goldoni was hardly 14. Several landscapes of 1937, and the later *View from the Window* (1946) are even more open to the light and the lyrical features of the picture that occasionally oppose the more constructively and austerely formed work (*Still Life*, 1946). The painting in which there is a search for mutual relations of motifs and masses of colour, colour suffused with light and practically relief brushstrokes, became for Goldoni, early on, a field of sensation.



4. Pejsaž / Landscape, 1932.

Best witness of the relation between painting and painter is the self-portrait of the young painter of 1942. Here one can see the young Goldoni, head raised, full of self-confidence, practically of painterly arrogance. As if painting and the painter's easel were a privileged space of human activity, the most important thing in the world. And that is how the great masters of the past painted themselves. But already, the somewhat later *Self-Portrait* of 1946 shows the painter in half-profile, with greater stringency in conception and structure. But if these earlier self-portraits were a youthful ode to painting and the painter, *Self-Portrait* (1950) is more realistically and conceptually differently founded. In it the painter, like every man about his everyday work, looks at the viewer soberly and openly.

Some of Goldoni's early paintings indicate the influence of Cézanne's painting (*Harlequin,* 1942; *Landscapes*, 1947); some have the properties of watercolour shades and lyrically transparent paint (*Piran Port*, 1947), with somewhat more descriptive attention to motif (*Landscape – Olive Grove*, 1951).

[2] Held from May 10 to May 21, 1937, with Goldoni and also Svetozar Domić, Alfred Petričić, Mirko Ostoja, Neven Šegvić, Andro Čičin-Šain, Cvijeta Job, Antun Masle and others. The exhibition was opened by Vladimir Rismondo and the head of the Real Highschool.

[3] *Novo doba*, 16. IV. 1937.



5. Split - Pejsaž okolice / **Split landscape from the surroundings, 1937.**

Imajući na umu vrijeme nastanka prvih Goldonijevih radova, a pomalo dramatizirajući vrijeme kratkovidne, ali srećom, i kratkotrajne ideologije *socijalističkoga realizma,* vidi se da se i Goldoni (poput nekih svojih kolega) rano sklonio u skute i *intimizma* i *sezanizma*. Stoga se *Pejzaž s maslinikom* ili *Piranska luka* mogu, s obzirom na vrijeme nastanka, s gledišta „društvene dogovornosti", pribrojiti proskribiranom „individualizmu" i slikarskoj „sebičnosti".[4] U *Portretu žene* (1951. – 1952.) i u *Ležećem aktu* (1954. – 1956.) osjeća se težnja k sabiranju i zgusnutosti oblika. S malo pretjerivanja i naknadne vidovitosti, ta bi se slikarska djela mogla dovesti u svezu s njegovim radovima iz kasnih 60-ih (ležećim aktovima). Pa ipak, i u tim slikama svjetlo prožima prostor i omekšava površinu slike te razblažuje granice predmeta. Ponekad je, kao u *Ribarima I* iz razdoblja 1959. – 1961. godine, zamjetan jak i umnožen grafizam[5], ponekad se nemirni udari četkicom vide u *Portretu Danka Grlića* (1962.), dok se primjeri smirenijeg odnosa boje i linije ogledaju u *Portretu Gite II* (1962.).

Djela poput *Akta III* (1954. – 1956.) ili *Konjanika* (1970. – 1971.) već korespondiraju s njegovim rješenjima u skulpturi (bronci i staklu). Ona naglašavaju zgušnjavanje i svođenje motiva na osnovne mase s ponekom reminiscencijom na *antropocentrični pesimizam* slika Ljube Ivančića (*Kompozicija – akt I,* 1965. – 1970.; *Kompozicija – akt III,* 1965. – 1970.). Ponekad je, unutar svijetle, lazurno prekrivene i difuznim svjetlom okupane podloge (*Akt*, 1965. – 1967.) s tek naznačenim mekim crtežom, riječ o iščeznuću ili nestajanju obrisa lika. S druge strane, *Bitka konjanika* (1962.) izvan tematskog ili povijesnoga rekonstruktivnoga usmjerenja izgovorom je za brojne ikoničke signume i figurabilne čestice. Goldoniju je važan ritam motiva i njihovo grupiranje unutar širokih prostranstava površine. S druge strane, *Apstrakcija* (1973.) unutar Goldonijeva slikarstva u cjelini stanovita je krajnost. Riječ je o strože geometrijski podijeljenim poljima boje unutar kojih prosijavaju mrlje i oblici koji nisu lišeni poetskih i osjećajnih odlika.

U gvaševima i monotipijama ponavljaju se Goldoniju svojstvene teme: akt, krajolik, lubanja. Tu je svaka mrlja na svojemu mjestu, motivi teže zgušnjavanju, oblici čvršćim sklopovima. Ponekad se unutar monokromne površine istom, ali gušćom bojom, jedva nazire motiv (*Ležeći akt,* 1975. – 1980.), a ponekad je riječ o čistim kaligrafskim vrijednostima mrlje i tragova. Štoviše, mrlja ili kap rađaju vitalnu i pokretljivu formu koja iskazuje volju za nesputanim protezanjem površinom. I brojni ležeći aktovi nalaze mogućnost protežnosti i prostornoga kontinuiranja, dok se, s druge stane, kružno organizirane mrlje drže središta slike. Goldoni ponekad „rukopisno" i tvrdo iscrtava okvir (kvadrat, pravokutnik), a potom unutar njega njedri kaligrafsku mrlju.

U svojoj krajnjoj jednostavnosti i sažetosti ležeći aktovi gotovo su osnovica nekog istočnjačkoga slova ili znaka. Ponekad je riječ o tragu ili potezu, ponekad o formi koja nastaje kretnjom-potezom kičice, a ponekad o čvrstom, teškom i neprozirnom (tartagliev-skom) obliku. I tu smo već na pragu skulpture.

Tražeći jasan odnos oblika, linije i površine, Goldoni gradi gustu mrežu crtovlja (*Ribari,* 1960.-65.), dok grafički listovi (*Dubrovnik,* 1971.; *Alkari,* 1971.) predstavljaju pravo ornamentalno bogatstvo gdje je, za Goldonija, vidljiva netipična strast detaljiziranja

[4] S druge strane, treba znati da je Goldoni i u ratnim vremenima, s nekoliko poteza u portretima suboraca na odmoru, ili pri jelu, ili u studijama konja, stvorio slike svakodnevnih radova punih neposrednih i trenutnih zapažanja i brzih rješenja.

[5] Koji – poradi mnoštva crtovlja – ostaje srodan mrežama i ribarskim alatima rano preminuloga grafičara Zlatka Sleveca (1926. – 1966.).



6. Split - Pejsaž okolice / Split landscape from the surroundings, 1937.

Bearing in mind the time when the first Goldoni works were created, and somewhat dramatising the time of that short-sighted and luckily short-lasting ideology of socialist realism, it can be seen that Goldoni – like some of his fellows – early on took refuge in the skirts of intimism and Cézanneism. Hence the *Landscape with Olive Grove* or *Piran Port* could easily, considering the time of their origin, from the viewpoint of that "social responsibility" be counted in the camp of the proscribed individualism and painterly egoism.[4]

In *Portrait of a Woman* (1951-1952) and *Reclining Nude* (1954-1956) one can feel the drive towards the gathering and condensation of form. With a little exaggeration and the prescience of hindsight, these painting works could be connected with works of his from the late 1960s (also reclining nudes). And yet, in these paintings, light suffuses the space and softens the surface of the picture, blurring the borders of objects. Sometimes, as in *Fishermen I* from 1959-1961, a strong and multiplied graphism[5], can be seen, sometimes restless dashes of the brush can be seen, in the *Portrait of Danko Grlić* (1962), while examples of a calmer relation between colour and line can be seen in *Portrait of Gita II* (1962).

Works like *Nude III* (1954-1956) and *Horseman* (1970-1971) can be correlated with his approaches in sculpture (bronze and glass). They emphasise the condensation, the reduction of motif to basic masses with the occasional reminiscence of the *anthropocentric pessimism* of the paintings of Ljubo Ivančić (*Composition – Nude I,* 1965-1970; *Composition – Nude III*, 1965-1970). Sometimes, inside the bright ground, bathed in diffuse light and covered with a transparent wash (*Nude,* 1965-1967), with just the hint of a soft drawing, we are faced with the fading away or vanishing of the contours of the figure. On the other hand, *Cavalry Battle* (1962) outside any thematic of historical reconstructive orientation is an excuse for numerous iconic signa and figurable particles. Important for Goldoni is the rhythm of motifs and their grouping within broad expanses of surface. On the other hand, *Abstraction* (1973) is in Goldoni's painting as a whole a certain exception. Here there are more severely geometrically divided fields of colour inside which are scattered blotches and forms that are not devoid of poetic and emotional characteristics.

Themes typical of Goldoni are repeated in his gouaches and monotypes: nude, landscape, skull. Here every blotch is in its place and the motifs have an inherent drive for condensation, forms for stronger complexes. Sometimes within the monochrome surface with the same but denser colour the motif is hardly to be discerned (*Reclining Nude*, 1975 – 1980), and sometimes we are dealing with pure calligraphic values of blotch and traces. Indeed, the blotch and the drop give birth to vital and mobile form that indicates a will for uninhibited expansion over the surface. The numerous reclining nudes find the possibility of extension and spatial continuation while, on the other hand, the circularly organised blotches hold the centres of the picture. Goldoni will sometimes with his handwriting draw out a hard framework (square, oblong) and then generate a calligraphic blot within it.

In their extreme simplicity and concision the reclining nudes are almost the basis for some oriental character or sign. Sometimes it is about a trace or a stroke, sometimes about a form that comes into being with the movement or stroke of the brush, sometimes about a strong, heavy and opaque (Tartaglia-like) form. But now we are already on the threshold of sculpture.

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[4] On the other hand it has to be known that in wartime, Goldoni, with a few strokes in the portraits of his comrades in arms at rest, or eating, or in horse studies, created pictures of everyday actions full of immediate and momentary observations and rapid responses.

[5] Because of the mass of lines this is similar to the fishing gear and nets of the prematurely deceased printmaker Zlatko Slevec (1926-1966).

i pletenje gustih mreža (*Alkar*, 1971.). S druge stane, Goldoni pomno bira tehniku (primjerice akvarel ili pastel) kako bi nježnim duktusom i sredstvom istaknuo jedva čujnu, ali osjetilnu snažnu osnovicu teme (*Portret unuke Martine*, 1981.).

Ali i s najlabavijim komparacijskim moćima, Goldoniju su mogli biti bliski brojni umjetnici. Stariji Motika bio mu je lagahan, nježan, a još stariji Vidović sa svojim škurim prostorima punim puncatim povijesti i starudija, prašnjavim komodama i mrtvim prirodama, s „mirazima baba i prababa" (Zidić), još udaljenijim. Premda je svijet Goldonijeve slike mogao biti intiman, domaći, malešni, titravost Vidovićeve fakture u njezinoj smirenoj elegičnosti nikada ga nije privlačila. Njegovi su ideali bili strukturalno i tektonički čvršćima.

I doista, kada gledamo prve Goldonijeve slike (u kojima se rano njedri ljubav za svjetlo, za boju), lako se može uočiti njegova sklonost prema motivima s više strukturalnog, a manje narativnog karaktera. Poput svojih generacijskih kolega, koji su kroz osobne inicijacije obnove (F. Kulmer, D. Parać, R. Sablić…) prošli fazu *sezanizma,* i Goldoni je osjetio da je problem slike, s više ili manje mimetičkog u sebi, u njoj samoj.

Premda u slici s vremenom sve postaje sigurnije, tu nije bilo priklona nekoj teoriji koja bi se obrušila i na djelo, koja bi kao neki vanjski veštid sve pokrila. Sve je u početku nagovještaj jedne velike osjetljivosti za svjetlo i arhitekturu slike koja nije gubila svoj poetički, pa ni melankolični temelj Mediteranca kojemu su i Vidović i Ivančić mogli biti nekim referentnim osloncem, a puno manje bukoliki i hedonistički Ignjat Job ili brokatni Ivo Dulčić. Ali njegov homolog nije ni Ivančić ni Vidović. Fiziološko i tjelesno podrhtavanje Ivančića u materiji, ili atmosfersko omekšivanje formi, škurost prostora i pobožni intimizam nevažnih i malih stvari Vidovića, rekli smo, nisu mu bili bliskim. Tražeći neku jasniju nosivu konstrukciju, njegovo slikarstvo bez ikakvih egzistencijalnih ili dramatičnih gesta moguće je povezati i s lirskom apstrakcijom (Bazaine, Manessier), poetskim realizmom, a moglo se oslanjati i na konstruktivnu čvrstoću J. Villona s kontroliranom strukturom slike koja nije ostala imuna na lirske ugođajne tonove.



7. Portret unuke Martine / **Portrait of his granddaughter Martina, 1981.**



8. Portret sina Luke / **Portrait of his son Luka, 1952.**

Seeking a clear relation between form, line and surface, Goldoni builds a dense network of lines (*Fishermen*, 1960-65), while prints (*Dubrovnik,* 1971; *Tilters at the Ring*, 1971) present a real wealth of ornamentation where there is visible a passion for detail and knitting dense networks, untypical of Goldoni (*Tilter at the Ring*, 1971). On the other hand, Goldoni carefully chooses the technique (watercolour, for example, or pastels) so as to be able to bring out with gentle means and ductus a hardly audible but sensible and powerful foundation of the theme (*Portrait of granddaughter Marina*, *1981).*

But even with the slightest powers of comparison, numerous artists could be close to Goldoni. The older Motika was light and gentle to him, and the still older VIdović with his obscure spaces brimful of history and antiquities, dusty dressers and still lifes with "the dowries of grannies and great-grannies" (Zidić) still further away. Although the world of a Goldoni painting could be intimate, domestic, little, the vibration of Vidović's facture in its elegiac calm never attracted him. His ideals were structurally and tectonically tighter.

And indeed, when we look at the first Goldoni paintings (in which a love for light and colour was early on engendered) his inclination for motifs with more of a structural and less of a narrative structure can easily be seen. Like the colleagues of his own generation who through a personal initiation of reconstruction (Kulmer, Parać, Sablić…) went through the phase of Cézanneism, Goldoni too felt that the problem of the painting, with more or less of the mimetic within it, was in itself.

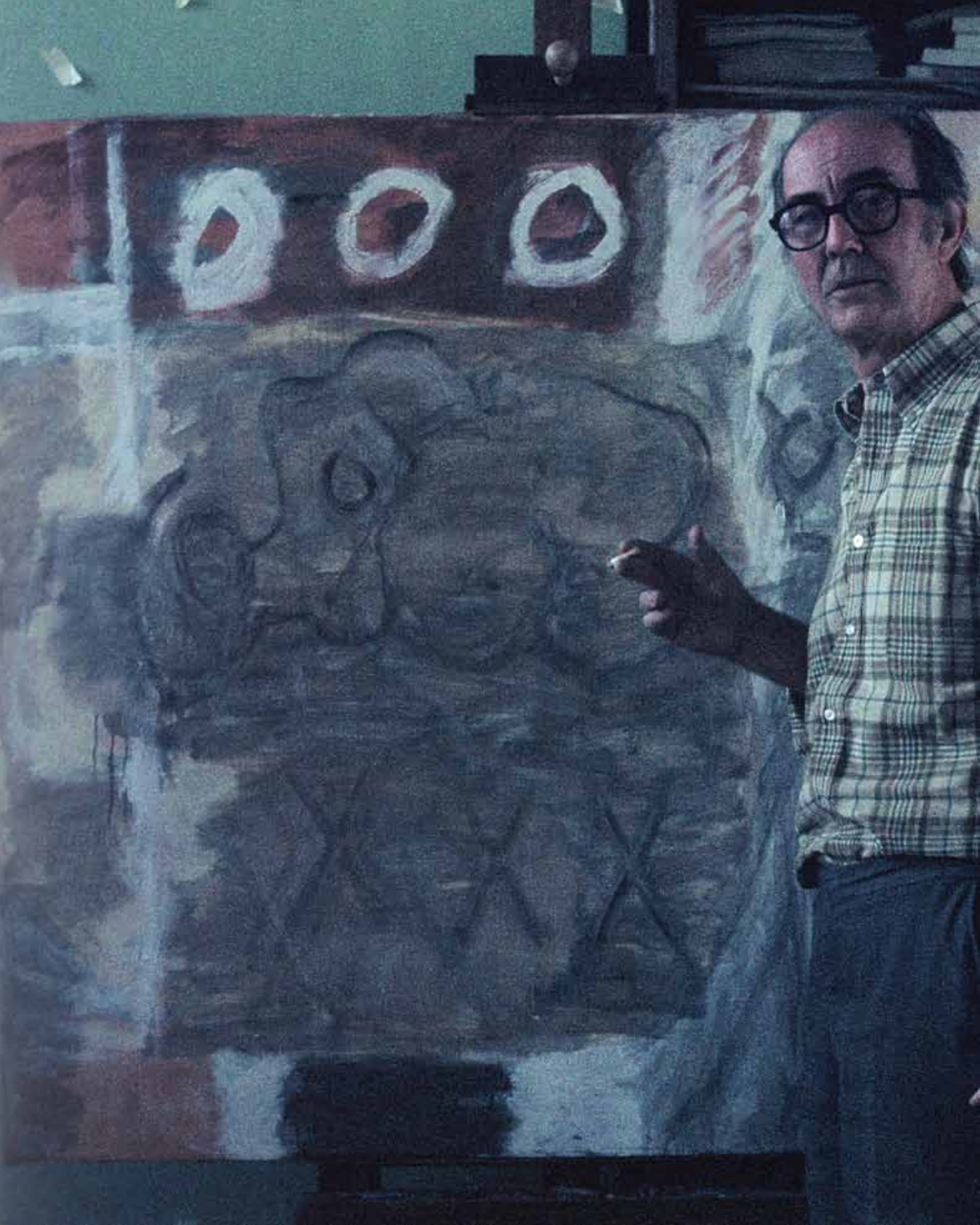
Although in time everything became more certain in the painting, there was here no inclination to any theory to swoop down on the work, and, like some external garment, cover everything. Everything at the beginning was the adumbration of a great sensitivity for light and the architecture of the painting that did not lose either its poetic or its melancholic foundation of the Mediterranean to which both Vidović and Ivančić might constitute a reference point, and still less the bucolic and hedonistic Ignjat Job or the brocade of Ivo Dulčić. But neither Ivančić nor Vidović was any homologue to him. The physiological and corporeal shudder of Ivančić in the material, the atmospheric softening of forms, the darkness of space and the intimist piety of little and unimportant things of Vidović, we have already said, were not close to him. Seeking some clearer bearing construction, his painting, without any existential or dramatic gestures, can perhaps be linked with Lyrical Abstraction (Bazaine, Manessier), with Poetic Realism, and might even draw on the constructive strength of Villon with a controlled structure of a painting that was not immune to lyrical tones of mood.



9. Split – Matejuška, Split – little port (marina), 1937.



10. Split – Pijaca de signori, Split – Main Square, 1937.





SLIKARSTVO
PAINTING



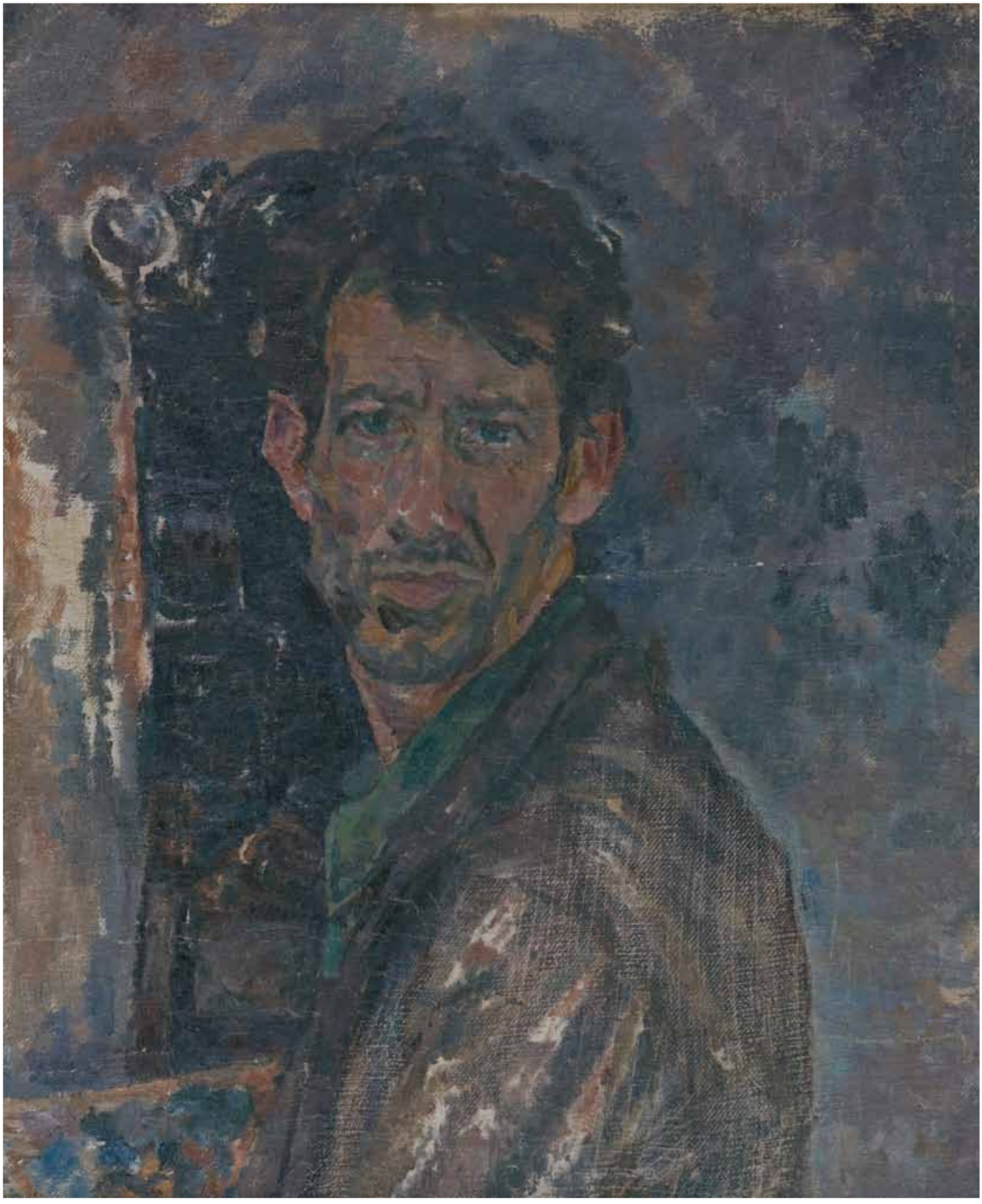
11. Harlekin / Harlequin, 1942.,
ulje na platnu / oil on canvas, 78 x 55 cm



12. Autoportret / Self portrait, 1942.,
ulje na platnu / oil on canvas, 78 x 55 cm



13. Pogled sa prozora / View from the window,1946.,
ulje na platnu / oil on canvas, 50 x 60 cm



14. Autoportret / Self-Portrait, 1947.,
ulje na platnu / oil on canvas, 60 x 50 cm



15. Split – Pejsaž okolice / Split – Landscape from the surroundings, 1947.,
akvarel-papir / watercolour – paper, 42 x 31 cm



16. Split – Pejsaž okolice / **Split – Landscape from the surroundings, 1947.,**
akvarel-papir / watercolour - paper, 41 x 31 cm



17. Maslinik / Olive-grove, 1947.,

akvarel-papir /
watercolour – paper,
44 x 30 cm



18. Split – pogled s Marjana / Split – view from Marjan, 1947.,

akvarel-papir /
watercolour - paper,
51,5 x 37 cm



19. Splitska riva / Split waterfront, 1947.,
akvarel-papir / watercolour – paper, 51 x 62,5 cm



20. Split – pogled s Matejuške / Split – view from little port, 1947.,
akvarel-papir / watercolour - paper, 63,5 x 50 cm



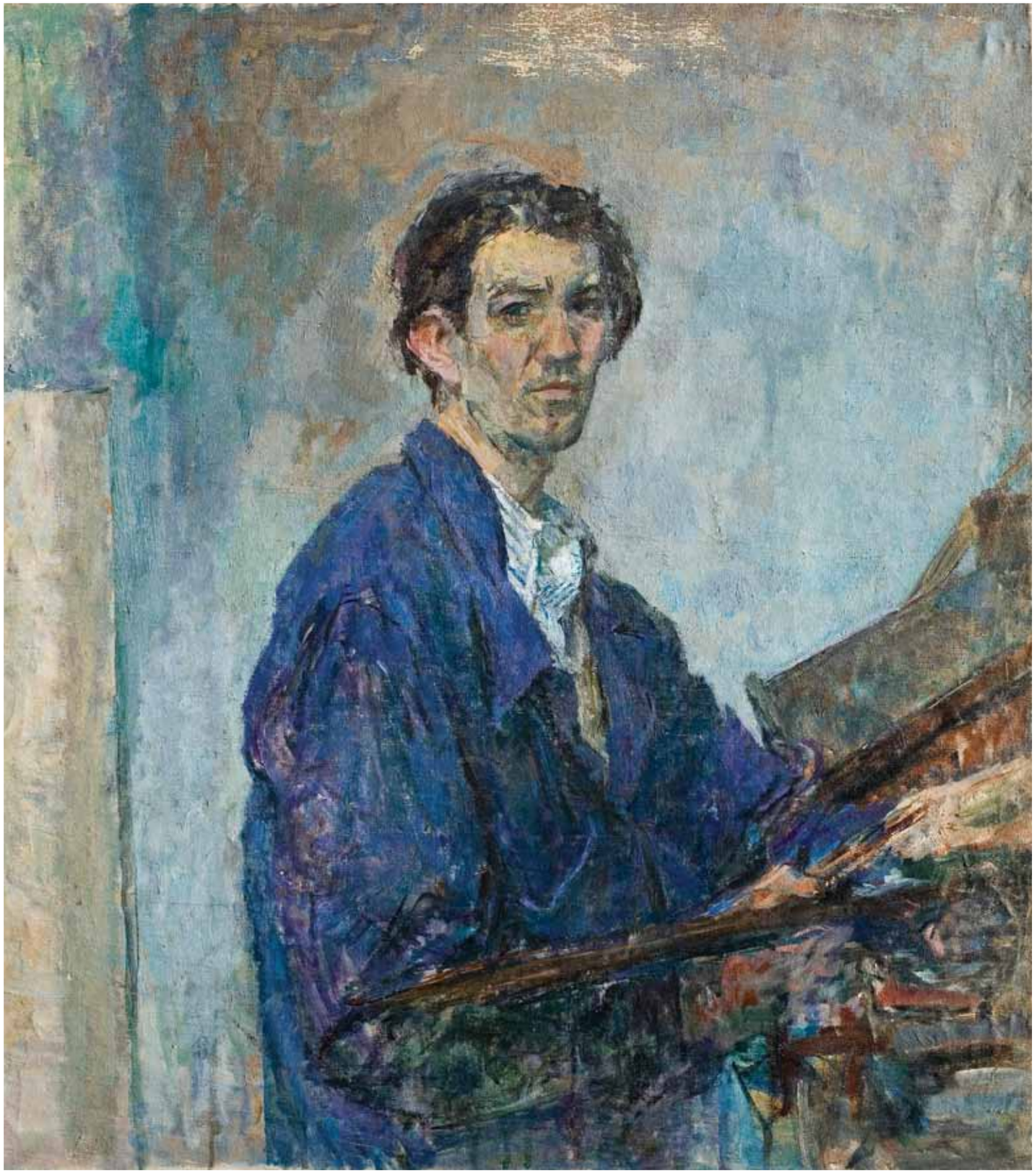
21. Piranska luka / Port of Piran, 1947.,
ulje na platnu / oil on canvas, 55 x 70 cm



22. Akt / Nude, 1947.,
ulje na platnu / oil on canvas, 67 x 78 cm



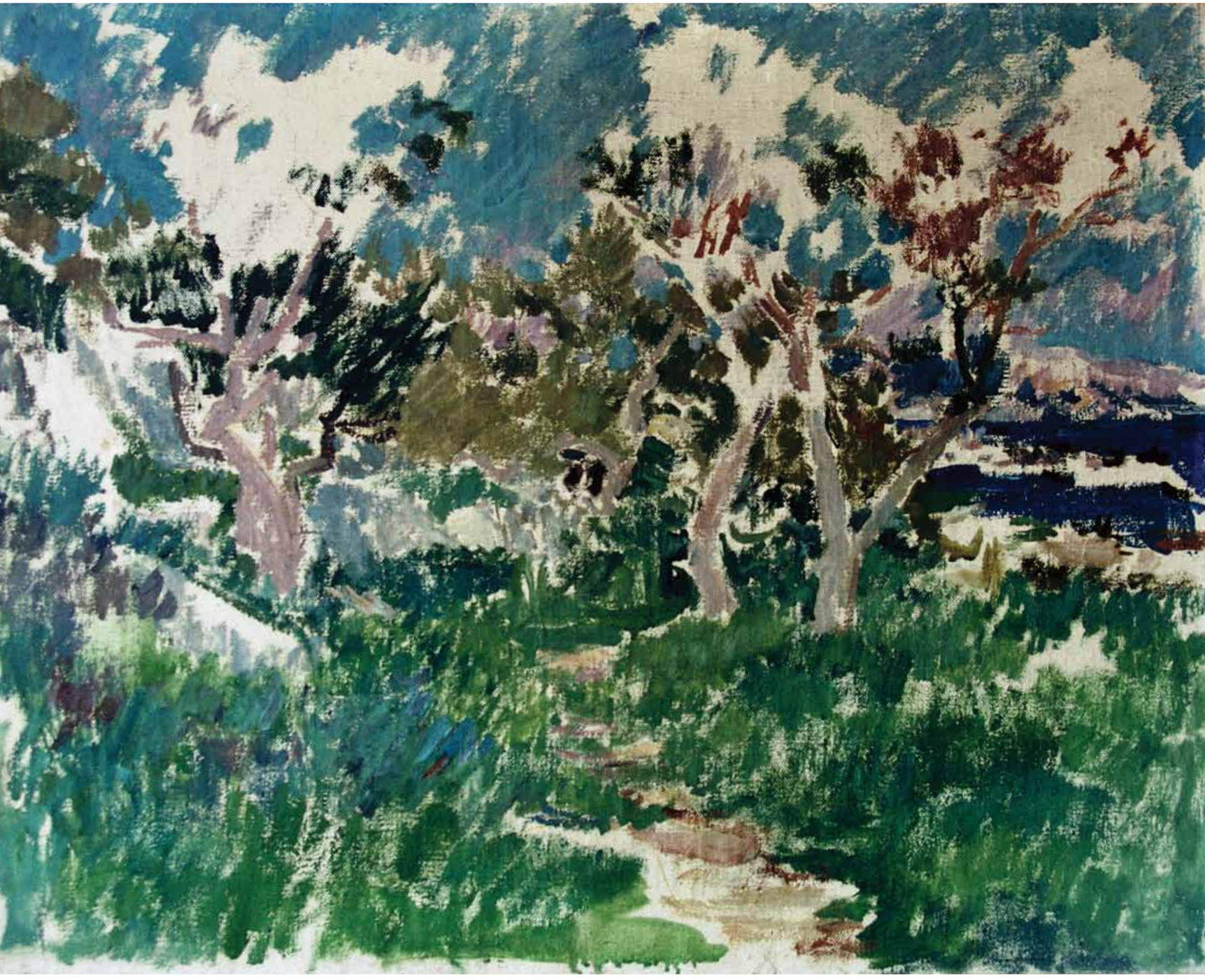
23. Akt / Nude, 1947.,
ulje na platnu / oil on canvas, 68 x 83 cm



24. Autoportret / Self-Portrait, 1950.,
ulje na platnu / oil on canvas, 78 x 69 cm



25. Ženski portret / Female portrait, 1950.,
ulje na platnu / oil on canvas, 66 x 54,7 cm



26. Pejsaž – Maslinik / Landscape - Olive-grove, 1951.,
ulje na platnu / oil on canvas, 55 x 70 cm



27. Portret žene / Portrait of a Woman, 1951. – 1952.,
ulje na platnu / oil on canvas, 72 x 90 cm



28. Split – dio Lučca / Split – part of Lučac, 1951.,
ulje na platnu / oil on canvas, 80 x 60 cm



29. Mrtva priroda / Still life, 1951.,
ulje na platnu / oil on canvas, 30 x 40 cm



30. Mrtva priroda / Still life, 1951., – 1952.,
ulje na platnu / oil on canvas, 60 x 70 cm



31. Mrtva priroda / Still life, 1951.,
ulje na platnu / oil on canvas, 72 x 90 cm



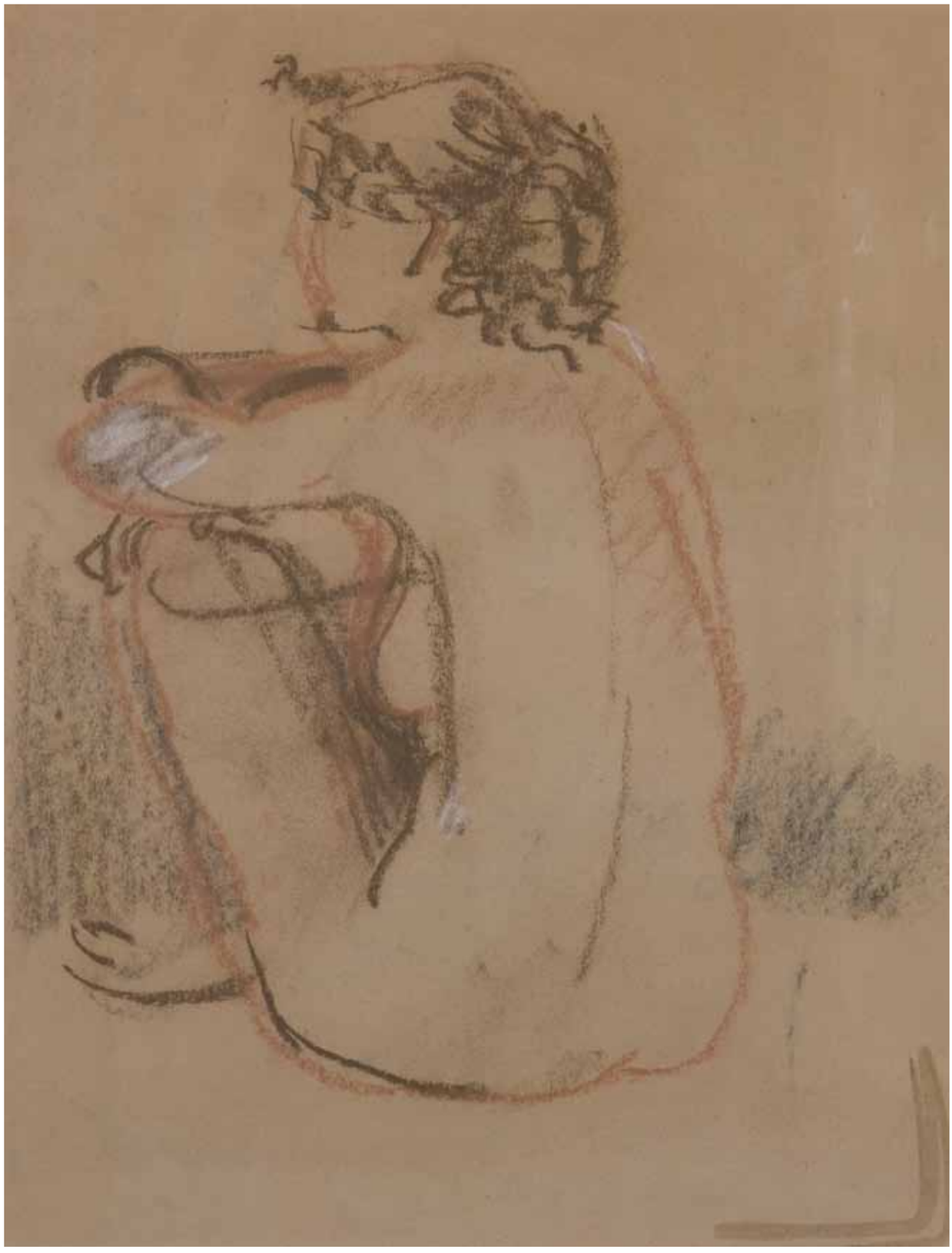
32. Mrtva priroda / Still life, 1951. - 1952.,
ulje na platnu / oil on canvas, 60 x 80 cm



33. Mrtva priroda / Still life, 1951. - 1952.,
ulje na platnu / oil on canvas, 72 x 90 cm



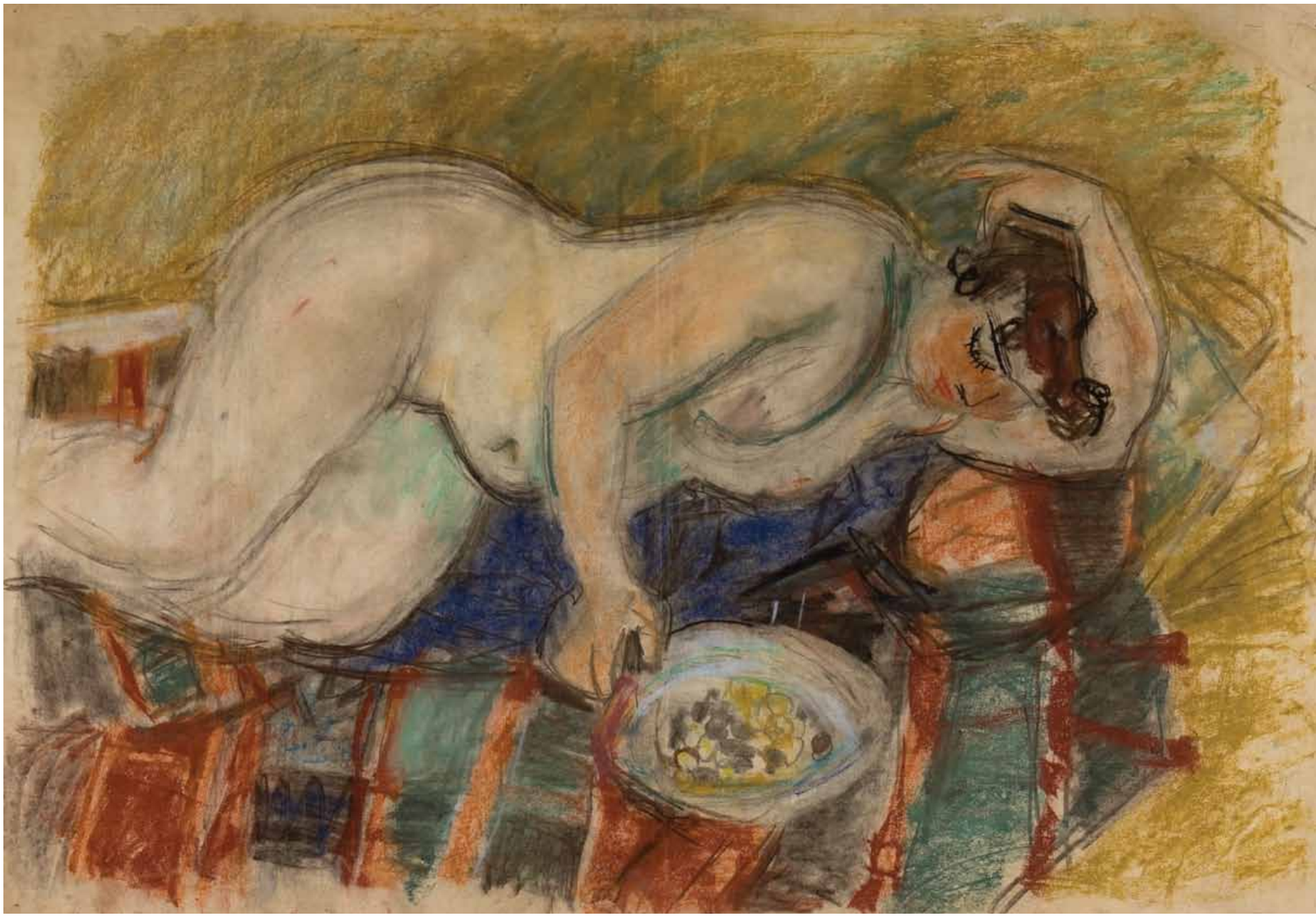
34. Akt / Nude, 1952. – 1953.,
pastel ugljen, kreda / pastel, charcoal, chalk, 50 x 71 cm



35. Akt / Nude, 1952. – 1953.,
pastel ugljen, kreda / pastel, charcoal, chalk, 80 x 60 cm



36. Akt / Nude, 1952. – 1953.,
pastel, kreda / pastel, chalk, 55 x 78 cm



37. Akt / Nude, 1952. – 1953.,
pastel, kreda / pastel, chalk, 68 x 99 cm



38. Akt / Nude, 1954. – 1956.,

ulje na platnu / oil on canvas, 76,5 x 98 cm



39. Akt / Nude, 1954. – 1956.,
ulje na platnu / oil on canvas, 78 x 98 cm



40. Akt / Nude, 1954. – 1956.,
ulje na platnu / oil on canvas, 78 x 98 cm



41. Akt / Nude, 1954. – 1956.,
ulje na platnu / oil on canvas, 80 x 99 cm



42. Akt III / Nude III., 1954. – 1956.,
ulje na platnu / oil on canvas, 73 x 91 cm



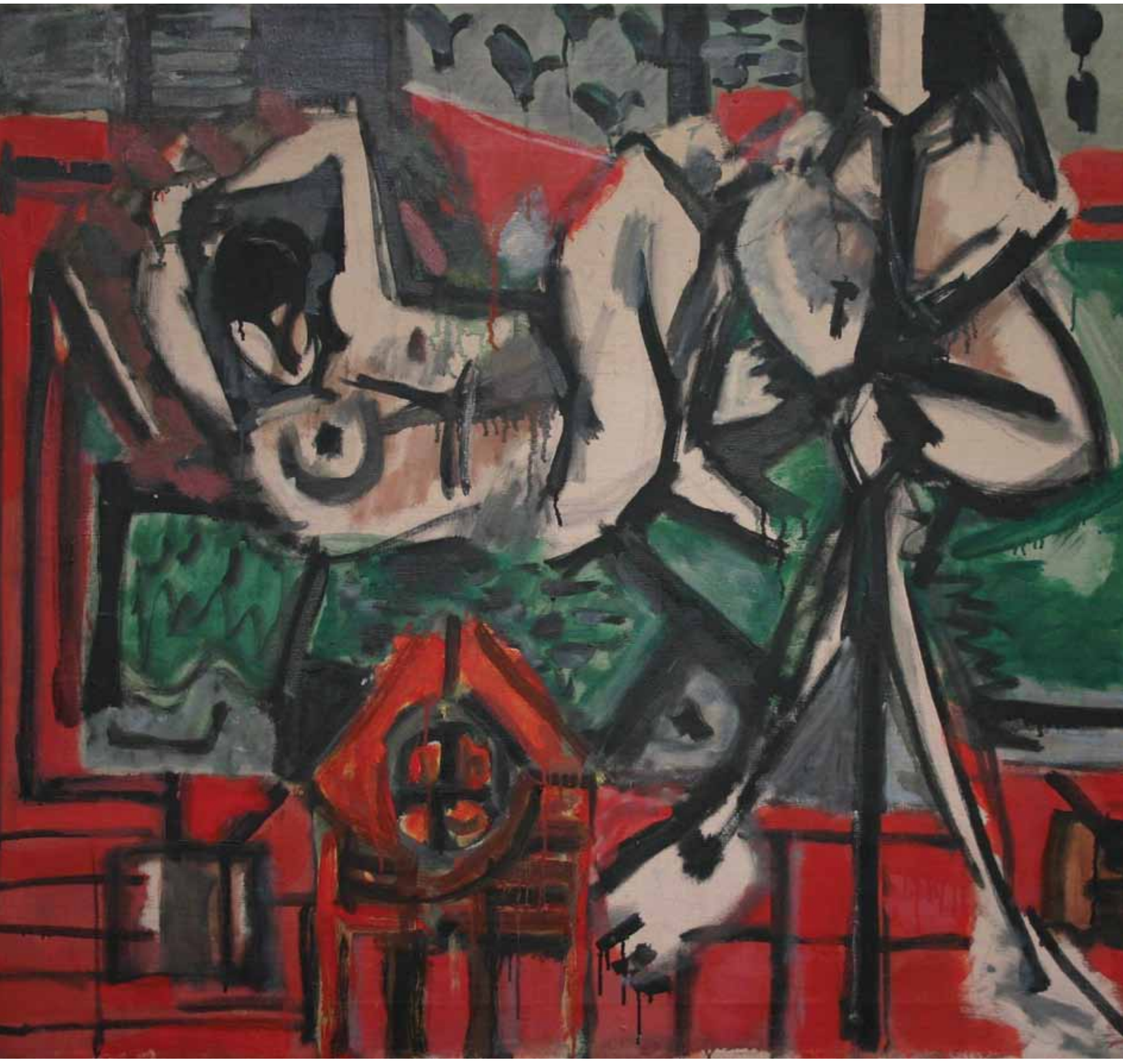
43. Akt / Nude, 1956. – 1957.,
ulje na platnu / oil on canvas, 72 x 90 cm



44. Akt / Nude, 1954. – 1956.,
ulje na platnu / oil on canvas, 60 x 80 cm



45. Akt / Nude, 1954. – 1956.,
ulje na platnu / oil on canvas, 60 x 80 cm



46. Kompozicija akt II. / Compositione nude II., 1956 - 1957.,
ulje na platnu / oil on canvas, 100 x 120 cm





47. Kompozicija akt I. / Composition nude I, 1956. – 1957.,
ulje na platnu / oil on canvas, 100 x 120 cm





48. Ribarenje / Fishing, 1961.,

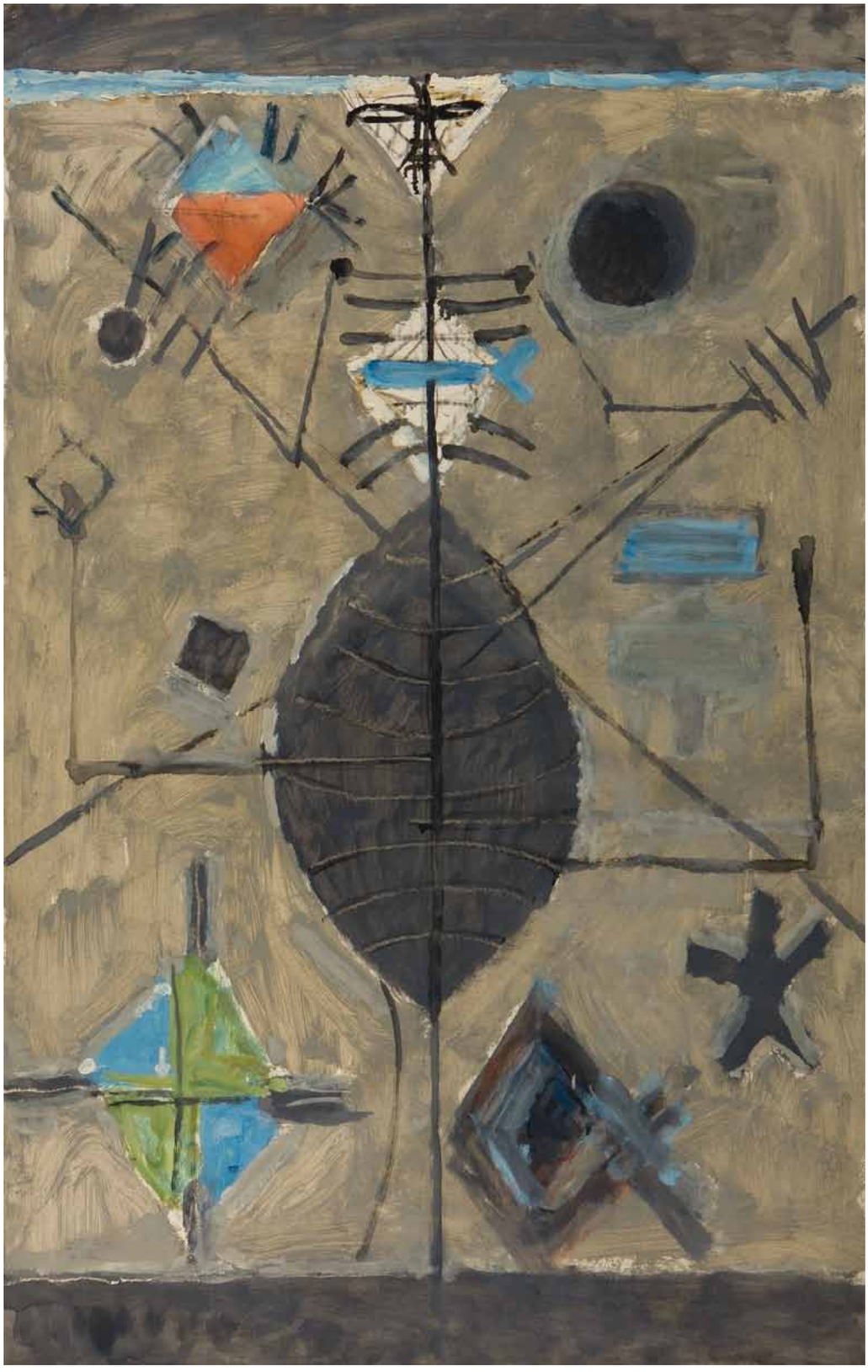
ulje na platnu / oil on canvas,
80 x 120 cm



49. Ribarenje II. / Fishing II, 1959. – 1960.,
ulje na platnu / oil on canvas, 80 x 99 cm



50. Ribar III / Fisherman III., 1961.,
ulje na platnu / oil on canvas, 90 x 75 cm



51. Ribar / Fisherman, 1959. – 1961.,
tempera, akvarel / tempera, watercolour, 99,5 x 63 cm



52. Ribar I / Fisherman I, 1959. – 1961.,
tempera, papir / tempera, paper, 98 x 68 cm



53. Ribar III / Fisherman III, 1959. – 1961.,
tempera / tempera, 98 x 68 cm



54. Ribar II / Fisherman II, 1959. – 1961.,
tempera / tempera, 98 x 68 cm



55. Ribarenje / Fishing, 1959. – 1961.,
tempera / tempera, 68 x 98 cm





56. Ribar II / Fisherman, 1959 - 1961.,
tempera / tempera, 98 x 68 cm







58. Portret Gite / Portrait of Gita, 1962.,
ulje na platnu / oil on canvas, 65 x 55 cm

57. Bitka konjanika / Cavalry Battle, 1962.,
ulje na platnu / oil on canvas, 119 x 139 cm



59. Akt I / Nude I, 1965. – 1970.,
ulje na platnu / oil on canvas, 72 x 91 cm



60. Akt II / Nude II, 1965. – 1970.,
ulje na platnu / oil on canvas, 70 x 80 cm







62. Kompozicija akt II. / Composition nude II, 1965. – 1970.,
ulje na platnu / oil on canvas, 95 x 120 cm

61. Kompozicija akt I. / Composition nude I, 1965. – 1970.,
ulje na platnu / oil on canvas, 95 x 120 cm



63. Kompozicija akt IV. / Composition nude IV, 1965. – 1970.,
ulje na platnu / oil on canvas, 120 x 130 cm



64. Kompozicija akt III. / Composition nude III, 1965. – 1970.,
ulje na platnu / oil on canvas, 95 x 120 cm



65. Akt / Nude, 1965 – 1970.,
ulje na platnu / oil on canvas, 108 x 99 cm



66. Akt / Nude, 1965 – 1970.,
ulje na platnu / oil on canvas, 80 x 100 cm



67. Akt / Nude, 1965. – 1970.,
ulje na platnu / oil on canvas, 76,5 x 98 cm



68. Razvaljeni akt / Sundered nude, 1970. – 1971.,
ulje na platnu / oil on canvas, 100 x 110 cm



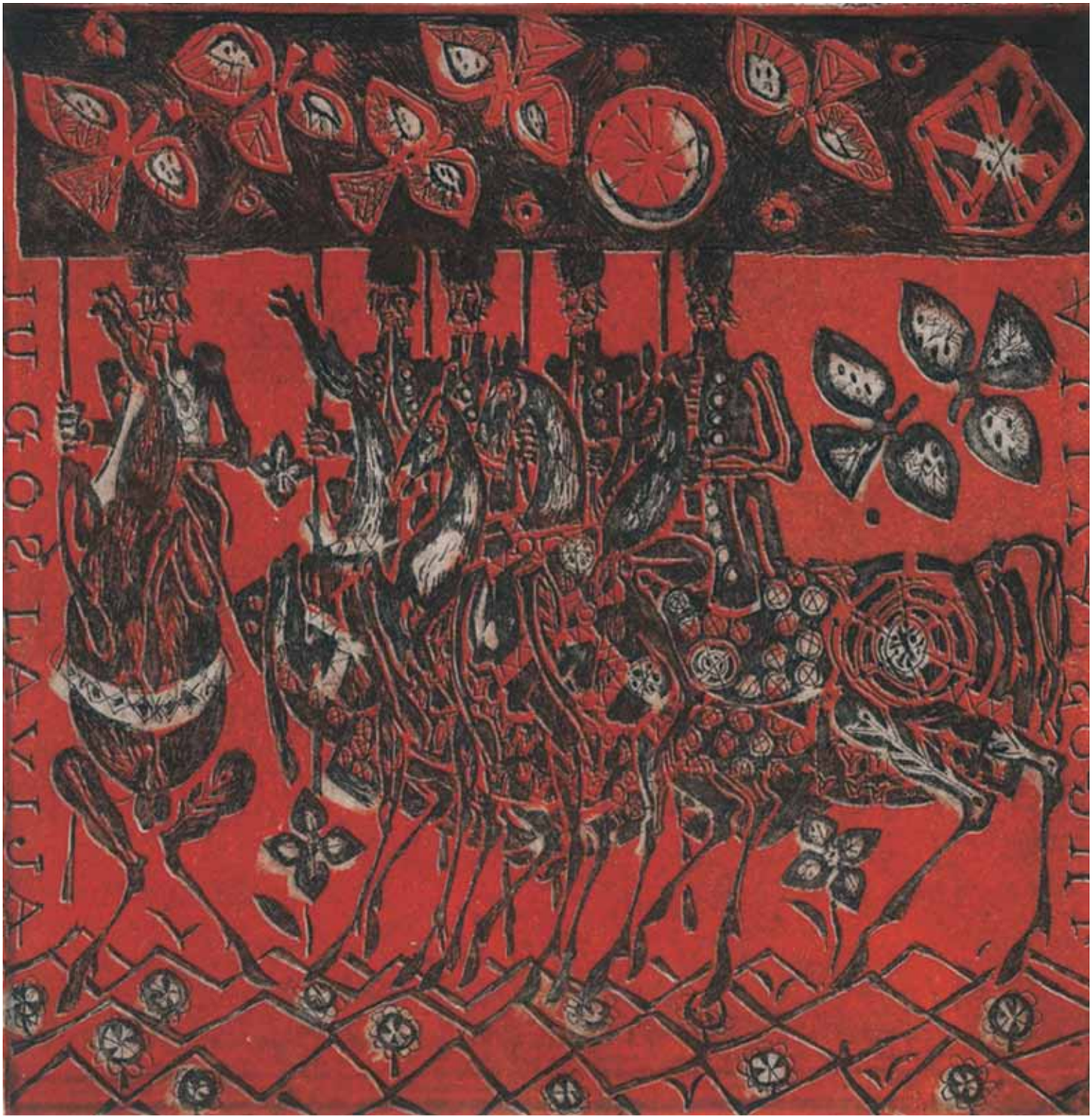
69. Konjanici II. / Riders II, 1970 - 1971.,
ulje na platnu / oil on canvas, 100 x 110 cm



70. Konjanici III. / Horsemen III., 1970.-1971.,
ulje na platnu/oil on canvas, 99 x 89 cm



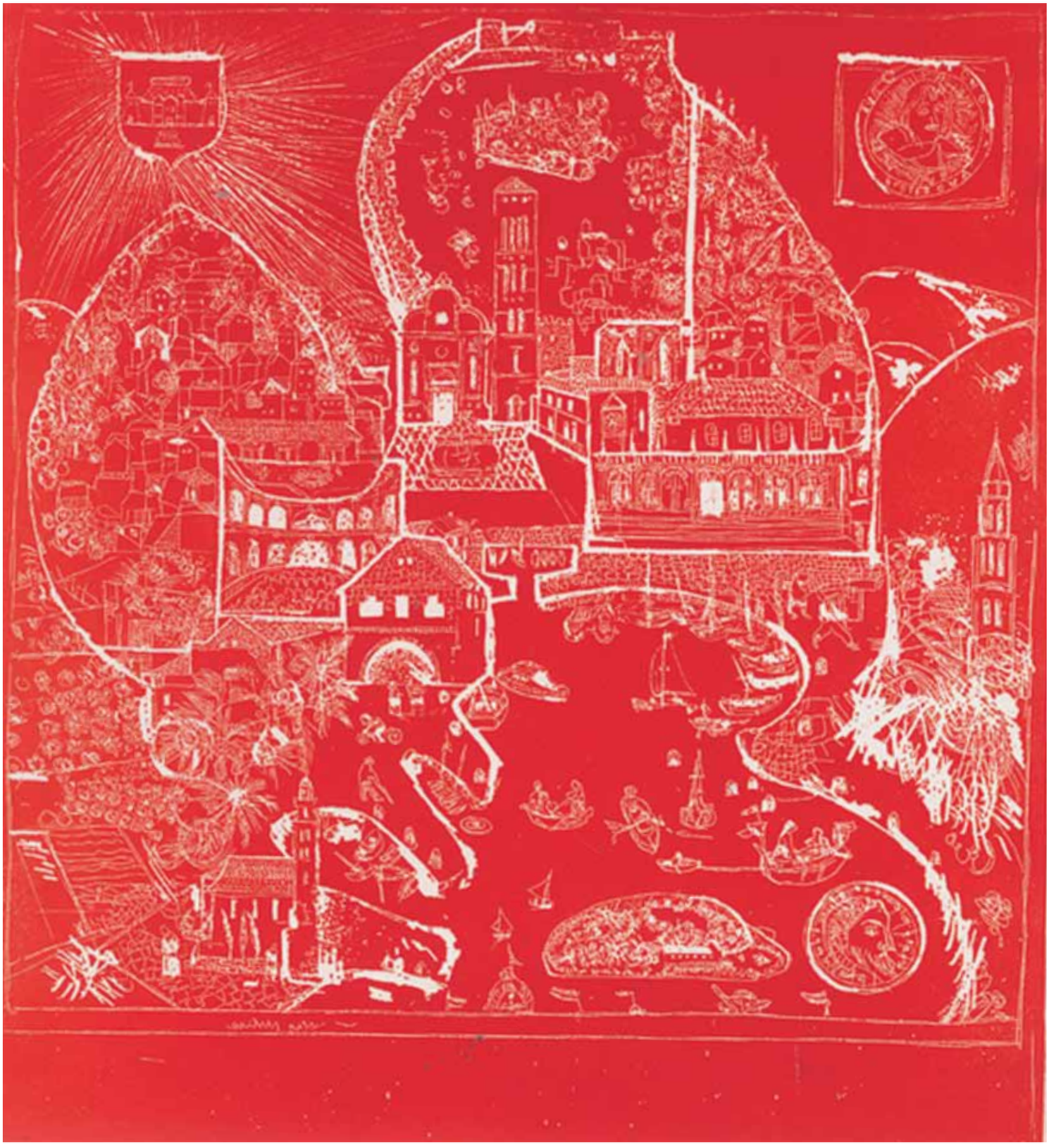
71. Alkar / Tilter at the ring, 1971.,
grafika / print, 67 x 67 cm



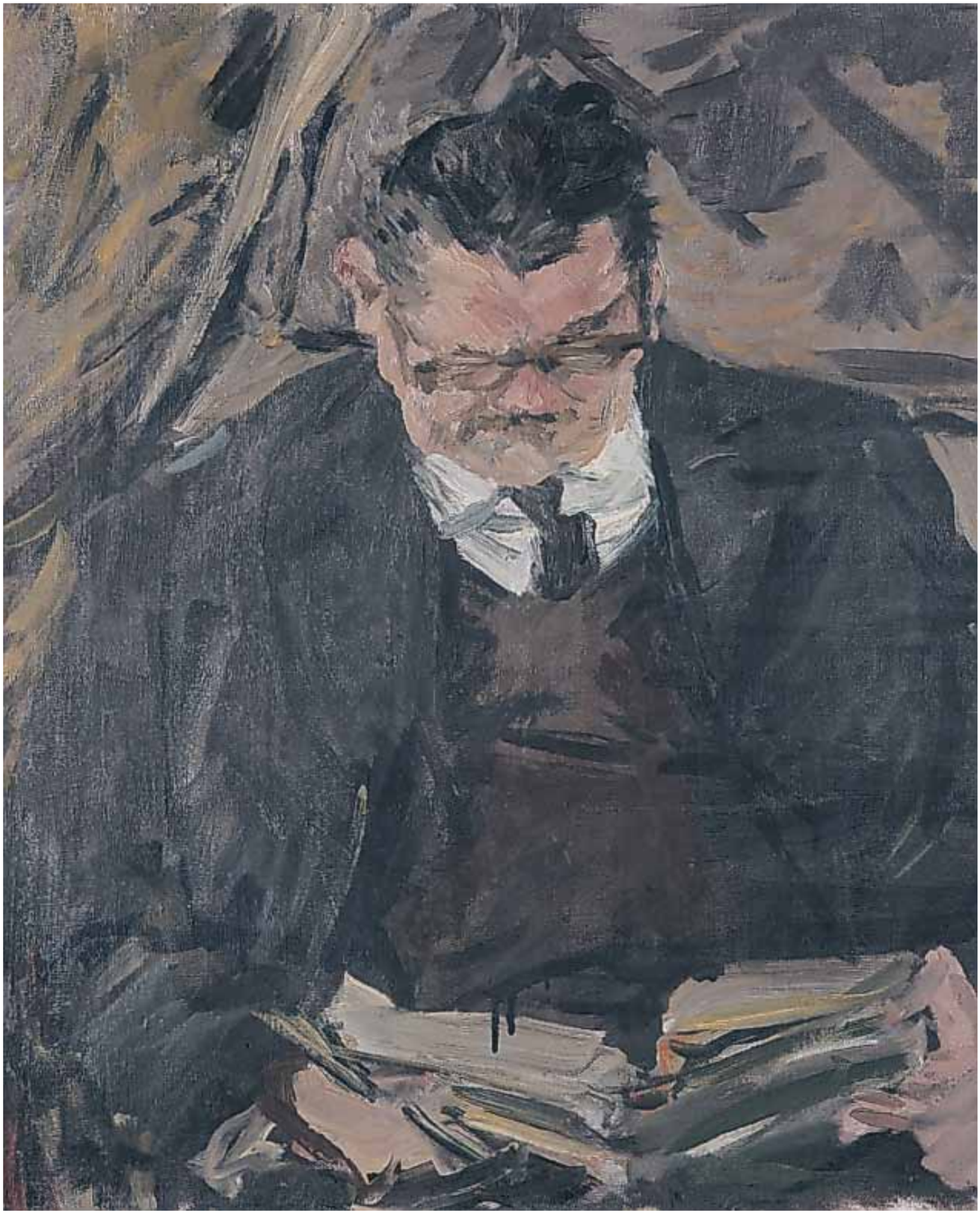
72. Alkari / **Tilters at the ring, 1971.**,
grafika / print, 35 x 35 cm



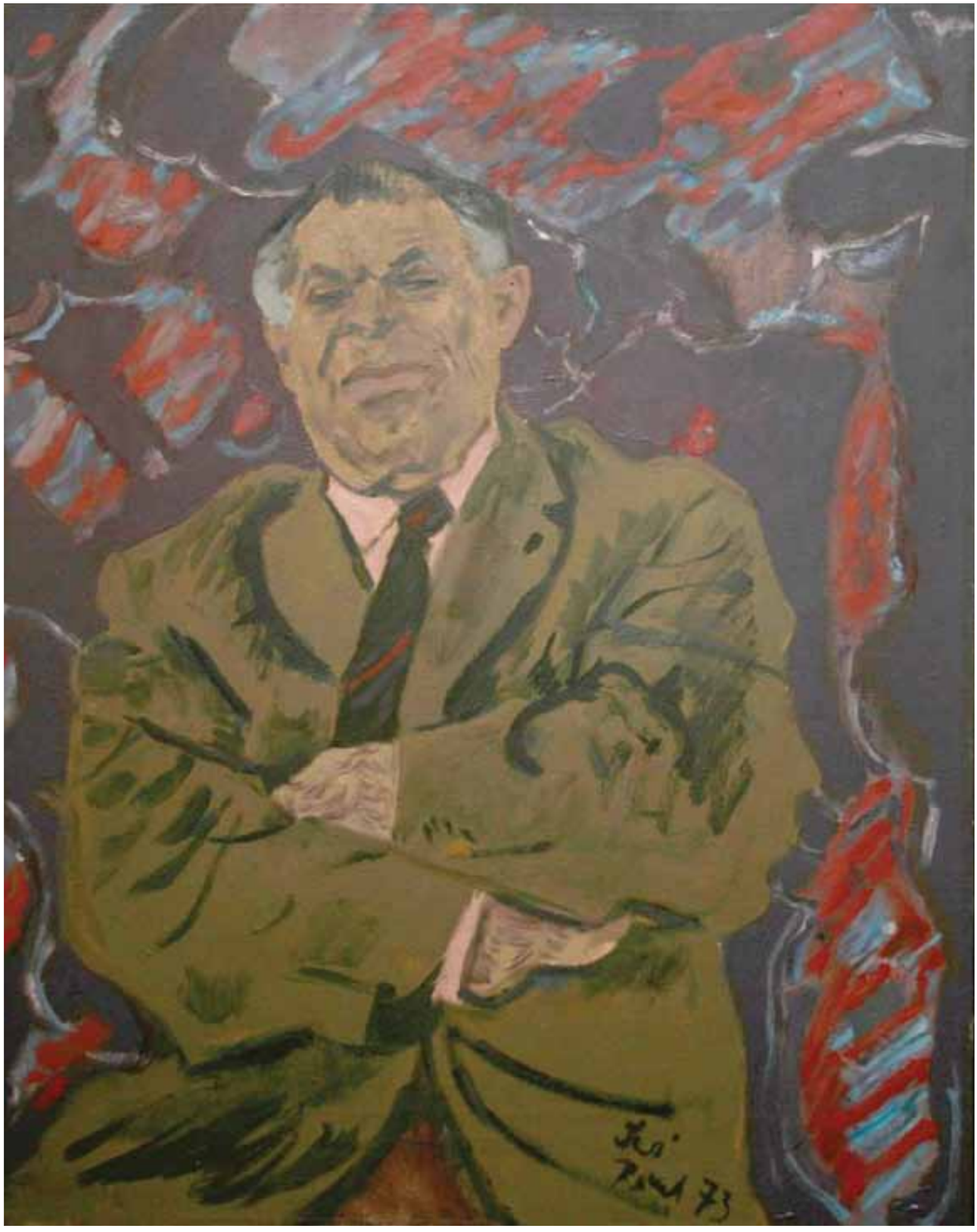
73. Dubrovnik, 1971.,
grafika / print, 65 x 68 cm



74. Hvar, 1971.,
grafika / print, 28 x 26 cm



75. Portret Danka Grlića / Portrait of Danko Grlić, 1960.,
ulje na platnu / oil on canvas, 65 x 45 cm

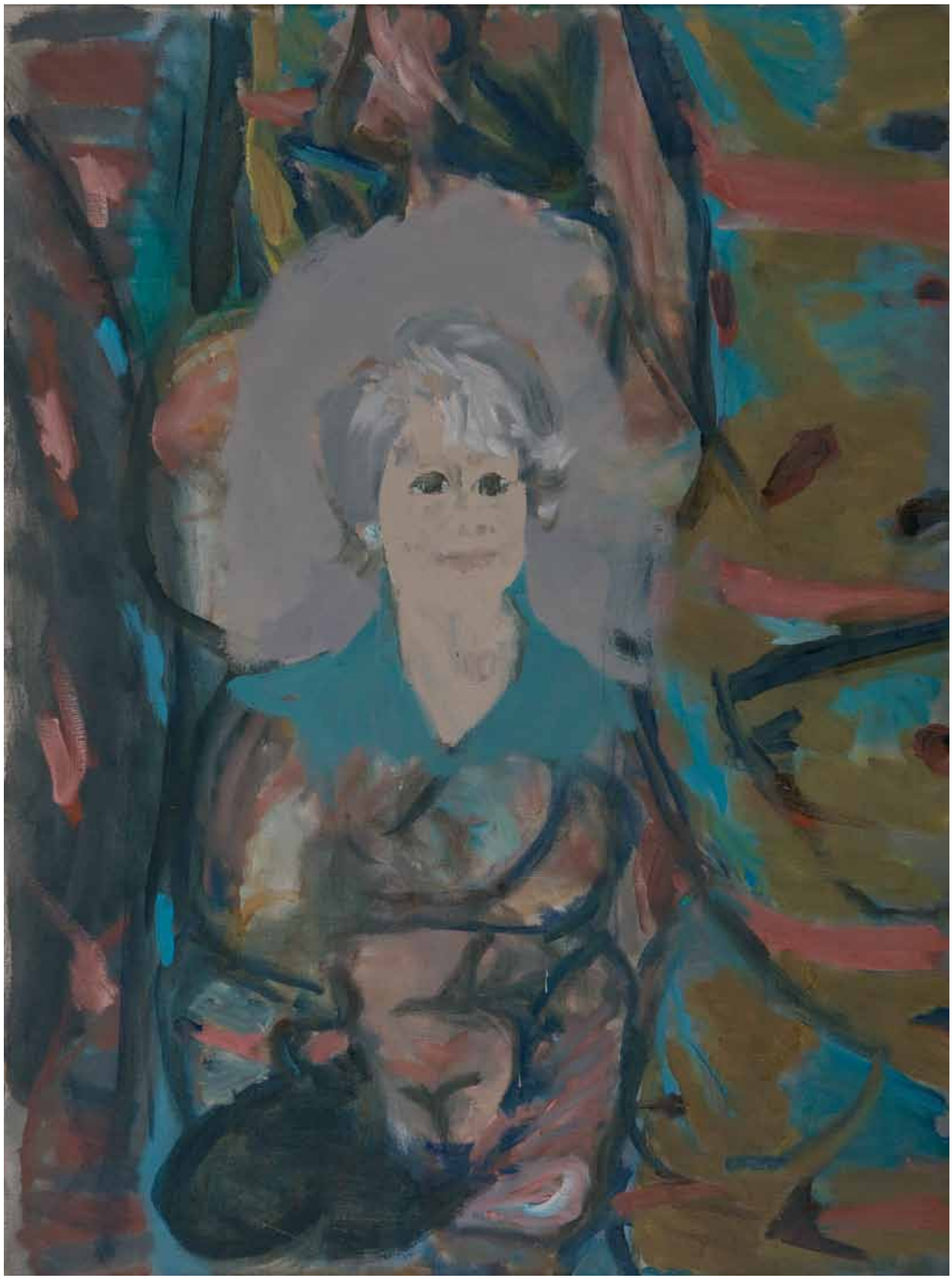


76. Portret Ive Rakuljića / Portrait of Ivo Rakuljić, 1973.,
ulje na platnu / oil on canvas, 75 x 60 cm



77. Apstrakcija / Abstraction, 1973.,
ulje na platnu / oil on canvas, 100 x 110 cm





78. Portret Magde / Portrait of Magda, 1973.,
ulje na platnu / oil on canvas, 78 x 55 cm



79. Akt / Nude,
1975. – 1980.,

gvaš, papir /
gouache, paper,
48 x 66 cm



80. Akt / Nude,
1975. – 1980.,

gvaš, papir /
gouache, paper,
48 x 65 cm



81. Akt / Nude,
1975. – 1980.,

gvaš, papir /
gouache, paper,
48 x 66 cm



82. Akt / Nude,
1975. – 1980.,

gvaš, papir /
gouache, paper,
48 x 65 cm



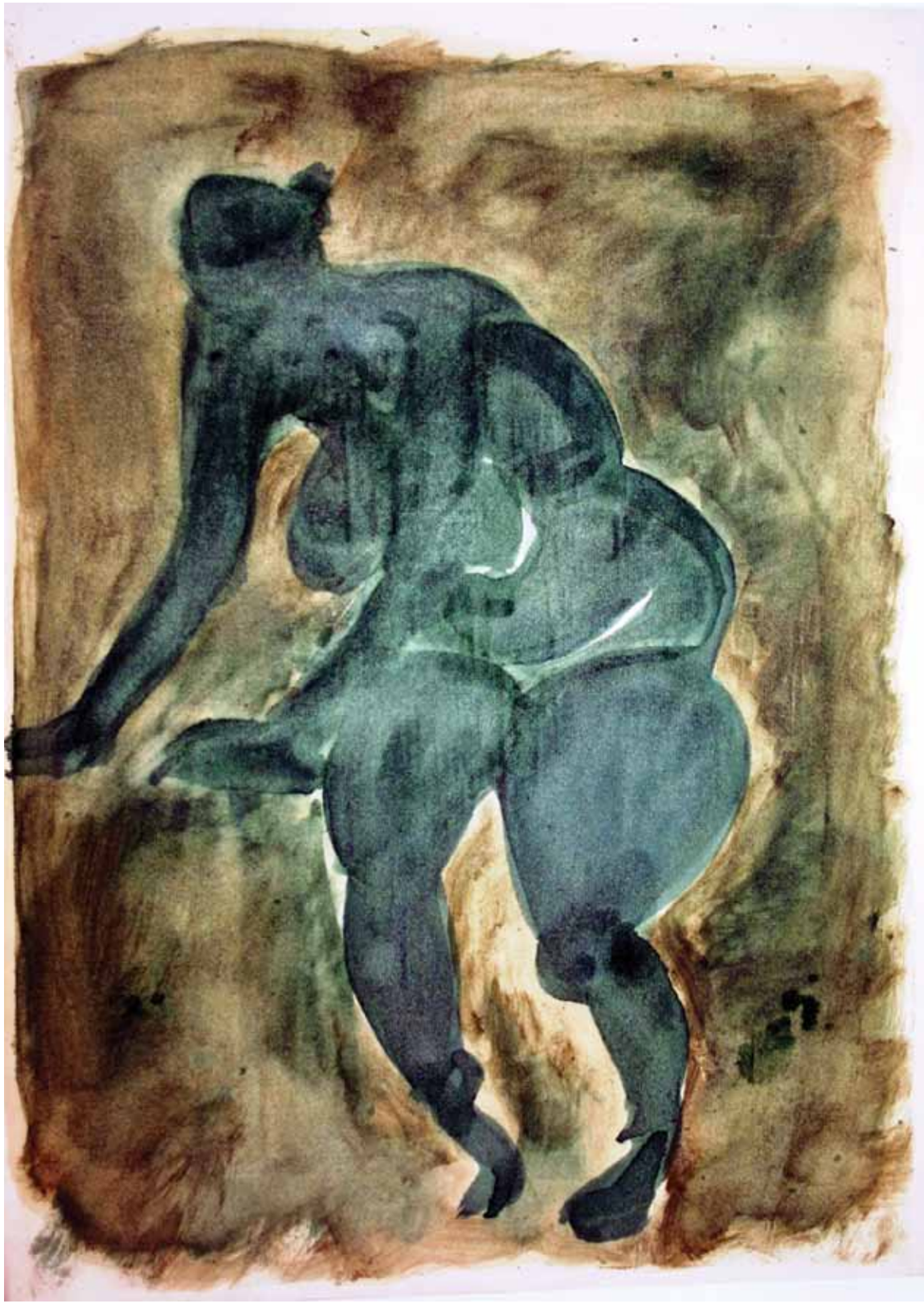
83. Akt / Nude,
1975. – 1980.,

monotipija / monotype,
48 x 65 cm



84. Akt / Nude,
1975. – 1980.,

monotipija / monotype,
48 x 65 cm



85. Akt / Nude, 1975. – 1980.,
gvaš, papir / gouache, paper, 70 x 50 cm

SKULPTURA U STAKLU

Crteži i skice

Kako bi se što uspješnije izbjegle slučajnosti (što je u staklu dokraja nemoguća zadaća), crteži, studije, skice… važni su za sve procese rada i nesumnjivo najjača veza umjetnikove ideje i konačnoga oblika.[1] Uz to, oni su jaka poveznica i umjetnika i majstora – staklara kojemu Goldoni, uz crteže i skice, nudi i trodimenzionalni (uglavnom glineni) model. Potom slijede dogovori i razgovori s majstorima, izbor boje, tehnike rada te priprema staklene mase. I sve to prati stalno navraćanje na crteže i skice.[2] Glave vepra, ribe, ležeći ili uspravljeni torzo u laviranom tušu, kredi, vodenim bojama i u pastelu, omeđene obično širokom crnom linijom, u potrazi su za jezgrovitošću, za sredinom kompozicije koja se naglašava tamnijim nijansama boje ili njezinom većom gustoćom. A na mjestu gdje se podrazumijeva središte motiva-oblika Goldoni često koristi crnu boju.

Doista, tu nalazimo sve ono što se kasnije u većim mjerama i pod istim imenima objavljuje u bronci ili staklu (*Portret Magde, Životinjska lubanja s rogom, Glava konja, Šutljivi prsten* itd.). Često na istoj stranici lista iscrtava brojne varijacije i metamorfoze istoga oblika (*Šutljivi prsten, pretvorba*, 1978.) ili unutar iscrtanoga kvadrata-okvira (u ugljenu ili pastelu) umeće okruglo središte (*Okovano staklo*, 1966. – 1968.). I u gvašu i u akvarelu Goldoni zna sažeti oblik, a bogatim grafizmom u samome motivu pronaći središte njegove divlje snage (*Vepar*, 1967. – 1978.). Pritom Goldoni često bojom ispunjava središte ili, nazupčanim trokutastim oblicima, naznačuje hrptove koji prate osnovne mase. I bilo da je riječ u laviranom tušu ili kredi, o crtežu ili skulpturi, vazi, pladnju ili o životinjskoj lubanji, Goldoni odmjerava i proporcionira te jednako tretira podlogu i sam oblik (*Lubanja*, 1964. – 1965.). Ponegdje je riječ o dvije ili više jezgri oblika (*Torzo*, 1973. – 1975.), zamračenih neprozirnom bojom.

O Goldonijevim staklenim oblicima ispisane su i prave zanosne ode i laude. Govorilo se najčešće o „uzništvu svjetlosti“, a Goldoni je najčešće nazivan i „poetom forme“. I doista, poradi prelijevanja boja i lomljenja svjetla, moguće je govoriti o čaroliji i svim onim mirakulima mijena koje samo staklena forma, uz puno svjetla, budi i rađa. Iako se i *čaroliji* i *čudesnom* treba osigurati stanovito, premda nevažnije – mjesto, taj je zanos bolje i istinitije trijezniti riječima i postupcima samoga Raoula Goldonija.

Treba ovdje, uzmimo, slijediti njegove analitičke tekstove na brojnim simpozijima, a *nadahnuće* treba dovesti u svezu i u ravnotežu s projektivnim i metodičkim postupcima i uvjetima. O tome svjedoče skice i mnoštvo crteža, dobrohotni ili zabrinuti glas puhaču stakla da stane ili da iznovice krene, da učini ovo ili ono, da se vrati ili da nastavi put. U naporu da „svjetlo, volumen i prostor sjedine u jedinstveni organizam“ (N. Šegvić), upravo veza umjetnika i staklara uspostavlja se kolajnom crteža. Mnoštvo panoa s crtežima, razgovori s majstorima i pomoćnicima o odabiru boja i pripremi staklene mase, u potkoži je oblikovanja.

Radeći u muranskim radionicama 1962. – 1971. godine (Seguso, Venini, Salviati, Barbini), stvoreni oblici govore da je „empirija bitno usmjerila njegovu viziju“ (T. Maroević). Goldoni će reći: „Crtam sve dok

[1] Lavirani tuševi, crteži kredom (1948. – 1950.), kao i cijele kolajne studija koje ističu zatvorenost oblika, jasnu konturu i cjelovitost forme, ne mogu se smatrati pukim predvorjem ili ulaznim vratima u skulptorska (ili dizajnerska) djela. Previše je u njima jezgrovitosti, samosvijesti i dovršenosti.

[2] Podatke o tome pružaju brojne fotografije snimljene u trenutku samoga postupka lijevanja, izvlačenja na luli ili puhanja stakla. Na tim se snimkama vidi umjetnik koji objašnjava majstorima svaki sljedeći korak i, u ruci držeći skicu, ili, povećanu na zidu, pokazuje na nju.

SCULPTURE IN GLASS

Drawings and Sketches

So that fortuities should be avoided as far as possible (which is, ultimately, an infeasible task in glass), drawings, studies, sketches… are important for all the processes of work and undoubtedly the strongest connection between artist's idea and final form.[1] And they are in addition a strong link between artist and master glassmaker to whom Goldoni, in addition to drawings and sketches, offered also a three-dimensional (mainly clay) model. Then came negotiations and conversations with the craftsmen, choice of colour, technique of work and the preparation of the molten glass. All this was accompanied by constant revisiting of the drawings and sketches.[2] Heads of wild boar, fish, reclining or upright torso in ink wash, chalk, watercolours and pastels, usually bounded with a broad black line, all are there in the search for the nuclear, for the centre of the composition that is emphasised with darker shades or greater density of colour. In the place where it was understood the centre of the motif-form was located, Goldoni often used black.

Indeed, here we come upon everything that later to a greater extent and under the same names was released in bronze or glass (*Portrait of Magda, Animal Skull with Horn, Horse Head, Taciturn Ring* and so on). Quite often on the same side of a sheet of paper he would draw numerous variations and metamorphoses of the form (*Taciturn Ring, transformation*, 1978) or within the drawn out square or frame (in charcoal or pastel) he would put a round centre (*Fettered Glass*, 1966-1968). In gouache and watercolour too, Goldoni would condense the form, and find in the very motif, using a rich graphism, the very centre of its wild strength (*Boar*, 1967-1978). Goldoni will also fill in the centre with colour or, with cogged triangular forms, indicate the ridges that follow the basic masses. And whether it was to do with ink wash or chalk, drawing or sculpture, vase, platter or animal skull, Goldoni measured and proportioned and treated form itself and ground as equals (*Skull*, 1964-1965). Sometimes there are two or more nuclei of the form (*Torso*, 1973 – 1975), darkened with opaque colour.

Real odes of enthusiasm and panegyrics have been written about Goldoni's glass forms. Most often discussed has been the "captivity of light" and Goldoni is commonly called a "poet of form". And truly, in view of the iridescence and the refraction of the light, it is possible to talk about magic, all the miracles of changes that only glass form, with a lot of light, will awaken and deliver. Although both magic and the miraculous need to be provided with a certain, although not perhaps the most important, place, this ardour needs, better and more truthfully, sobering down with the words and procedures of Raoul Goldonii himself.

Here we need to follow his analytical texts at the many symposia, and inspiration needs to be correlated and balanced with the designing and methodical procedures and conditions. This is shown by the sketches and the mass of drawings, the good-tempered or concerned voice to the glass blower to stop or start off again from the beginning, to do this or that, to go back or to carry on. In the effort that "light, volume and space be united in a single organism" (Šegvić), in fact the connection of artist and glassmaker is established by a string of drawings. A mass of panels with draw-

[1] Ink washes, chalk drawings (1948-1950), and whole chains of studies that bring out the enclosedness of forms, clear contour and completeness of form, cannot be considered a mere lobby or entry door into the sculptural or design works. There is in them too much pithiness, self-awareness and perfection.

[2] Information is provided by the many photographs taken during the moulding process, withdrawing the pipe or blowing the glass. In these shots one can see the artist explaining to the craftsmen every next step, holding a sketch in his hand or pointing at an enlargement on the wall.

ne spojim sve vidove materijala… sve dotle dok mi se sva tri elementa – svjetlo, volumen, prostor ne sjedine u jedinstveni volumen."[3] Premda je teško od žitke, vruće i samovoljne mase očekivati slijepu poslušnost i potpuno poklapanje zamišljenoga i ostvarenoga, Goldonijevi crteži i skice, posebice oni vezani za oblike u staklu, imaju i stanovitu zapovjednu ulogu.

Interes za oblike u staklu datira iz 1956. godine. Od tada pa nadalje, po kazivanju samoga Goldonija, nijedna materija nije budila toliko njegovu prirodu i pobuđivala i napinjala njegov interes. U tome su, po njegovu mišljenju, odlučujuću ulogu imala svojstva prozirnosti, obojenosti, krhkosti. Varljivosti amorfne mase, putovi njezine transformacije u volumen, a nadasve sposobnost organiziranja svjetla u njoj, obrada „kod peći", nosila su za Goldonija nova saznanja o predvidljivom i nepredvidljivom ponašanju materijala. Pa ipak, Goldoni s relativnom sigurnošću nalazi mogućnost svladavanja tri osnovna elementa: *svjetla*, *volumena* i *prostora*.

Mogućnost svladavanja tri osnovna elementa podrazumijeva veliku pažnju i tijekom samoga procesa pretvaranja vruće mase na luli u sam oblik. I ovdje se treba zadržati na nekoliko tek prividno lingvističkih tvrdnji koje su daleko od pukih riječi.

Prvo: Očito neke sile u materijalu („od prije") postoje i one se zatječu, a neke se rađaju prilikom samoga postupka, stoga Goldonijev pristup u građenju oblika sadrži naloge „svladavanja" i vladanja silama.

Drugo: „Mogućnost organiziranja svjetla u obliku" (Goldoni) podrazumijeva novi pristup i novi odnos jezgre i oplošja, pri čemu je jezgra oblika istodobno i jezgra svjetla.

I treće: Ako „nijedna materija u mojem dugogodišnjem iskustvu nije budila toliko moju narav kao staklo" (Goldoni), izbor materijala govori da se narav oblika u staklu i narav samoga umjetnika podudaraju, o čemu možemo pomalo nekažnjivo i literarizirati.

Izbjegavajući sirenski pjev koloristićkih efekata, Goldoni svakoj slučajnosti nastoji *stati na rep*. A reduciranje koloristićkoga i svjetlosnoga spektra daju staklenim oblicima dignitet skulptorskoga materijala. U tom je smislu Goldoni ponekad učinio otklon od višebojnoga prema lagano obojenom staklu, te se mnogi stvoreni oblici doživljavaju kao *bjeluci* s pomno nijansiranim tonalitetom svjetlosti vezane za esencijalne dijelove oblika (primjerice *lubanja*).

Postupak obrade stakla zapravo vodi putovima tradicionalnih tretiranja odnosa lule i žitke mase. U prvom se mjehuriću (koji je prva *obla forma*) uočava kohezijska sila, kojoj Goldoni povećavanjem i razvijanjem oblika i nasilnim lediranjem (što je često i razlog pucanja stijenki) nastoji ne nauditi. „Čitav moj postupak počiva na onom dijelu izvlačenja mase iz lonca s lulom dok ona postane prisutna u slobodnom prostoru… tj. obrađujem je dok se nalazi napeta na željeznoj luli. To staklo mogu zamisliti kao volumen" – kaže Raoul Goldoni. Puhanje i izvlačenje te odvajanje mase od puhačke lule prema samostalnom obliku u prostoru zahtijeva brzo djelovanje kako bi promjenjivu i samovoljnu masu priveo željenom obliku. Sadržaj koji Goldoni nastoji ugraditi u unutrašnjost ostvaruje se tako da na prvu jezgru nanosi novu staklenu masu. Pritom ti novi nanosi uzrokuju promjene boje i ističu vrijednosti iridacije i iridiscencije, što je, po Goldoniju, *vremenska dimenzija* oblika. Svjetlo kao *element prozirnosti* uzrokuje osjećaj jače ili slabije, gušće ili rjeđe mase, što se mjeri po količini svjetla u obliku, koji, i s obzirom na kut promatranja, stalno mijenja svoja lica. A stvarajući nove odnose plašta i jezgre, svjetlo čini oblik *teškim* ili *lakim*. Svjetlom se potiču sve metamorfoze oblika, pri čemu je Goldoni, stvarajući mliječnobjelkasta najgušća jutra oblika, lomio varke svjetlosti. Staklene su forme i svojevrsni *fosili aluvijalnoga leda*, primjeri *konzervirane svježine* koja oblicima daje narav *primordijalnoga volumena*. To su talozi puni mitske i simboličke potencije oblika. A kako staklo daje otpore, a vrijeme hlađenja mase vrlo je kratko, na tom poslu nema puno „popravnih ispita". Duge pripreme, pravi roj crteža, pomnjiva razrada postupka u svakoj fazi rađanja oblika, a potom, dakako, suočenje s brzim skrućivanjem i zadržavanjem volumena na luli i izvlačenjem mase iz lonca s lulom u slobodni prostor, ima za cilj i stvaranje jezgre i naseljavanje svjetla u njoj. Uočavajući trajnost u trenutnosti, uočavajući stabilnost u transformacijama i transmutacijama nemirne mase, jasno je osjećao trenutak kada treba stati ili se malo vratiti unatrag. Ako se staklena forma prikloni „kričavom efektu" ili ode u neželjenom smjeru, Goldoni već stvrdnuti oblik uništava i razbija. Sretnog „slučaja" nije bilo. Nikakvih koloristićkih efekata, optičkih čarolija i lijepih pričina. To možemo zvati

[3] R. Goldoni, Moja iskustva u staklu, 1972.

ings, talks with master craftsmen and assistants about choice of colour and preparation of the molten glass all these are in the subcutaneous layer of the design.

In his work in the Murano workshops between 1962 and 1971 (Serguso, Venini, Salviati, Barbini), the forms created tell us that "empiricism essentially guided his vision" (Tonko Maroević). Goldoni said: "I draw until I combine all the forms of the material… until all three elements – light, volume and space, combine for me in a single volume."[3] Although it is difficult to expect from a viscous, red-hot and self-willed mass blind obedience and the total overlap of imagined and created, Goldoni's sketches and drawings, particularly those related to forms in glass, do have a certain command role.

The interest in forms in glass goes back to 1956. From then on, in the words of Goldoni himself, no other material awakened his nature so much, aroused and flexed his interests. A crucial role in this, in his opinion, was played by the properties of transparency, colouring and fragility. The deceptiveness of the amorphous mass, the ways of its transformation into volume, and above all the capacity for the organisation of light in it, the working at the furnace, brought for Goldoni new understanding of the predictable and unpredictable behaviour of the material. And yet, with a fair degree of certainty, Goldoni found the ability to master all the three basic elements – light, volume and space.

The capacity to master all three basic elements takes for granted great attention during the actual process of turning the molten substance on the pipe into the actual form. And here one needs to dwell on just a few only speciously linguistic claims that are far from mere words.

Firstly. Clearly, some forces "from before" do exist in the material and they are there, and some are born during the actual procedure, and hence Goldoni's approach in the construction of form contains the orders of mastering and containing the forces.

Secondly. "The possibilities of organising light into form" (Goldoni) assume a new approach and a new relation of core and envelope, the nucleus of the form being at the same time the nucleus of the light.

And thirdly. If "no material in my long years of experience awakened my nature so much as glass" (Goldoni), the choice of material tells that the nature of form in glass and the nature of the artist himself coincide, about which we can be a little literary with impunity.

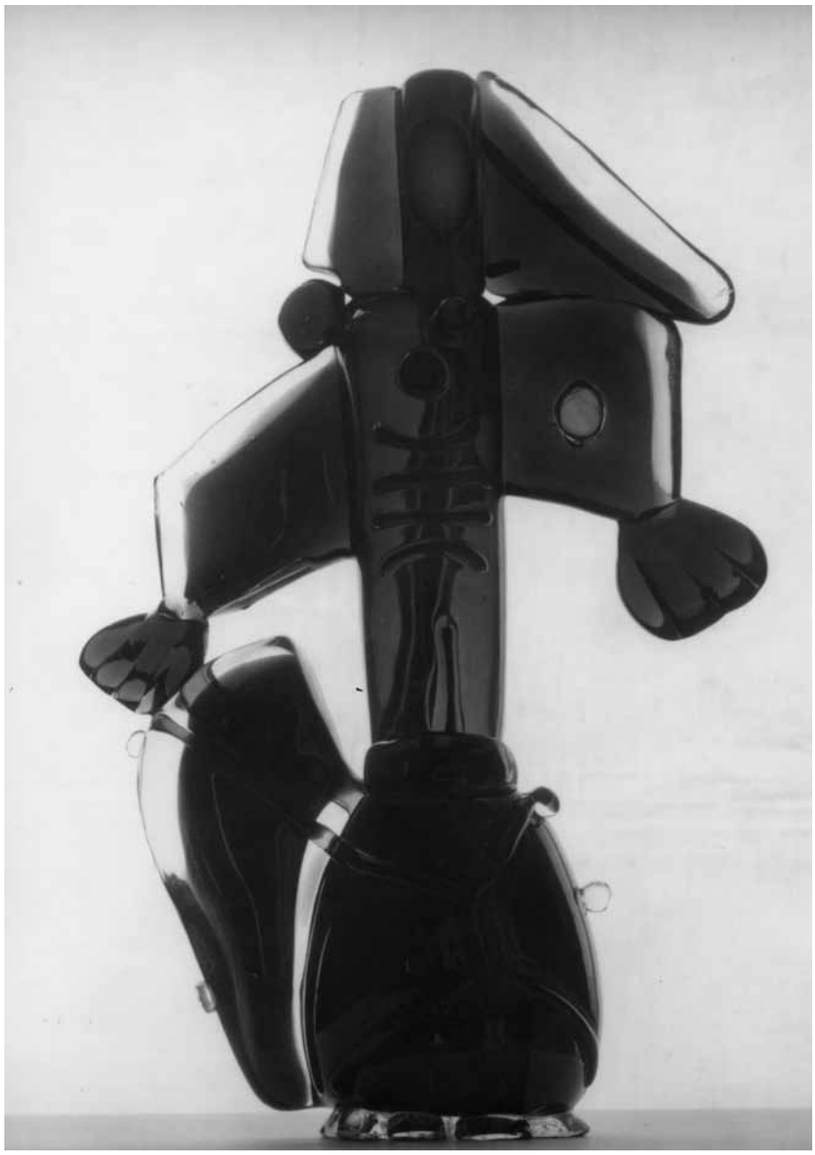
Avoiding the siren song of colourist effects, Goldoni attempts to put a stop to any fortuity. The reduction of the spectrum of light and colour gives the glass forms the dignity of sculptural material. In this sense Goldoni deviated from the polychrome to the lightly tinted glass, and the many forms created are experienced as shingles with meticulously nuanced tonality of light related to the essential parts of the shape (for example, the skull).

The procedure of working the glass goes in fact along the ways of the traditional treatment of the relation of blowpipe and molten glass. In the first bubble (which is the first round form) the forces of cohesion are to be seen, to which Goldoni by enlarging and developing form and with forcible icing (which is often the reason for the breaking of the sides) endeavours not to hurt. "The whole of my procedure rests on that part of drawing the mass out of the crucible with the pipe until it becomes there in free space, i.e., I work it while it is tense on the iron pipe. I can imagine this glass as volume", says Raoul Goldoni. Blowing and drawing out and separating the mass from the blower's pipe towards an independent shape in space requires rapid action so that the changeable and recalcitrant mass should be bent to the desired shape. The content that Goldoni wants to build into the interior is produced by a new gobbet of glass being applied onto the first nucleus. And then these new applications bring about changes of colour and highlight the values of iridescence, which is, according to Goldoni, the temporal dimension of form. Light as the element of transparency brings about a feeling of weaker or stronger, denser or looser mass, which is measured by the amount of light in the form, which, because of the angle from which it is observed, constantly changes its shape. Creating new relations between casing and core, light makes form either light or heavy. All metamorphoses of form are triggered by light, with Goldoni, creating the densest milky white mornings of form, refracting the tricks of light. Glass forms are also as it were fossils of the alluvial ice, examples of preserved freshness that gives forms the nature of primordial volume. These deposits are full of the mythic and symbolic potency of form. And since glass presents resistance, and the time of cooling the molten mass is very brief, in this business

[3] R. Goldoni, Moja iskustva u staklu, 1972.

budnošću imaginacije i oblika koji svoj oslonac nalazi u crtežima i u prvoj jezgri.

O značenju i nanošenju stakla na prvu jezgru koja osigurava unutrašnji volumen već smo govorili, ali sami postupci u stvaranju oblika odgovaraju klasičnim obradama staklene mase. Postupnim izvlačenjem žitke mase s lulom iz lonca u slobodni prostor začinje se oblikovanje volumena i potiče bogat scenarij svjetlosnih i oblikovnih preobrazbi. Pri interveniranju u unutrašnjost mase u punom staklu, skrućivanje i formiranje oblika prate i promjene boje, ali i prava *fauna svjetlosti*.



86. Dalmatinka / **Dalmatian Woman**, **1966.**

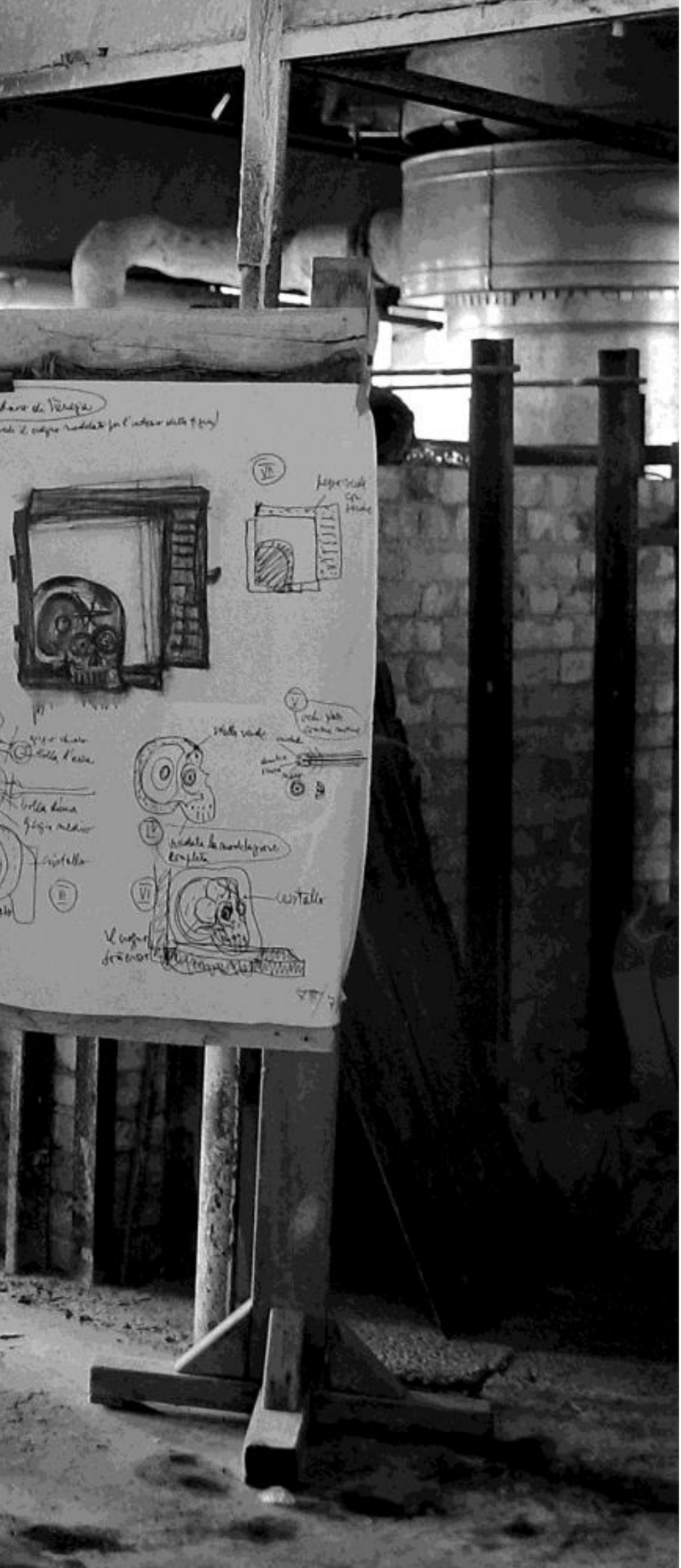
there are no exam retakes. Long preparations, an absolute swarm of sketches, meticulous elaboration of the procedure in every phase of the creation of form, and then, of course, facing up to the rapid hardening, keeping the volume on the pipe and withdrawing the molten mass from the crucible with the pipe into free space also has the objective of creating a core and populating it with light. Noting duration in momentariness, noting stability in the transformations and transmutations of the restless mass, he clearly felt the moment when it was necessary to stop or wind back a bit. If the glass form leans towards some garish effect or heads off in an unwanted direction, Goldoni will destroy and smash up the hardened form. There were no happy incidents. No colourist effects, optical magics and lovely feelings. We can call this the vigilance of imagination and form that draws its strength from drawings and from the primary core.

We have already discussed the importance of the laying of glass on the first core that ensures the interior volume, but the actual procedures in the creation of form correspond to the classical treatment of molten glass. With the gradual drawing of the molten gather with the pipe from the crucible into free space starts the shaping of volume, and the rich scenario of luminous and formal transformations is prompted. In intervention into the interior of the mass molten mass in full glass, the hardening and formation of the shape are accompanied by changes of colour, as well as by a veritable *fauna of light*.



87. Portret A. Barbinia / Portrait of A. Barbini, 1966.



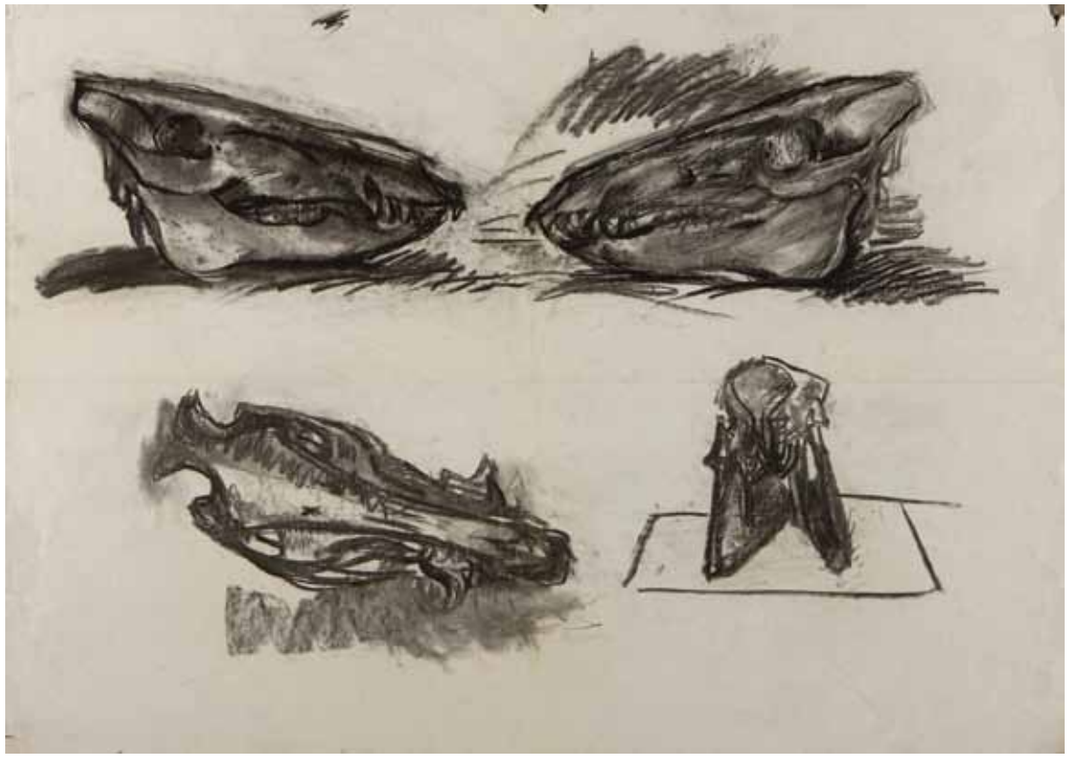


CRTEŽI I SKICE ZA SKULPTURE
DRAWINGS AND SKETCHES
FOR SCULPTURES



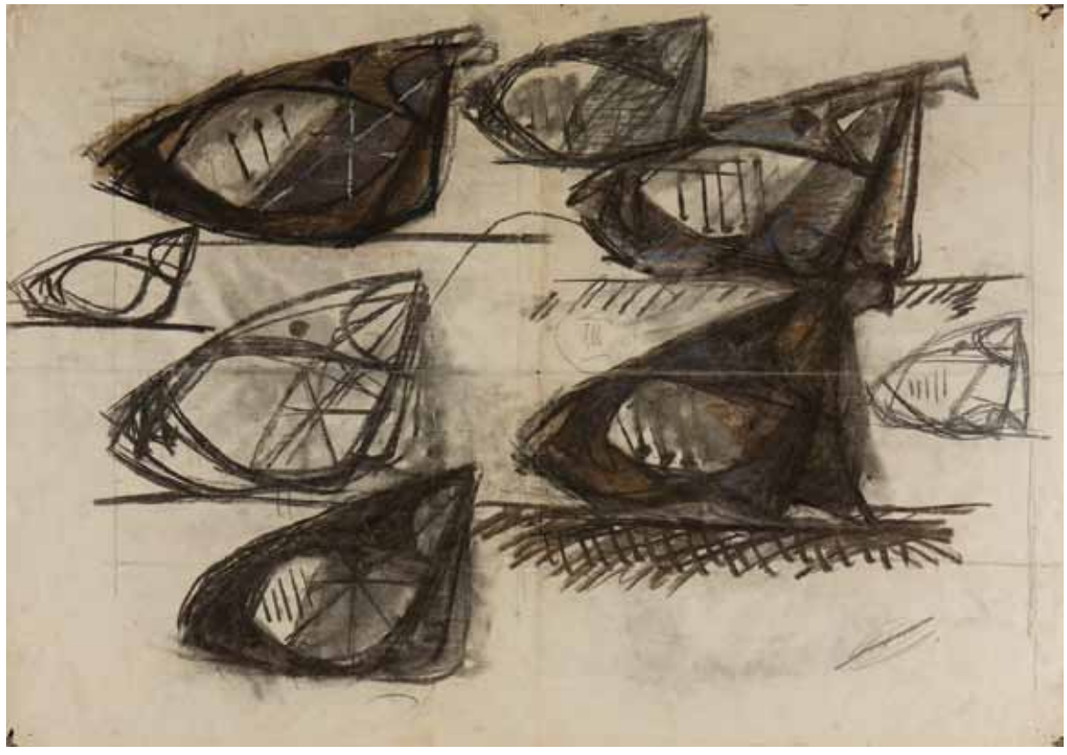
88. Program / Programme, 1960 -1965.

tuš, papir / Indian ink, paper, 70 x 100 cm



89. Lubanja vepra / Skull of a boar, 1960 - 1965.,

ugljen na papiru / charcoal, paper, 100 x 70 cm



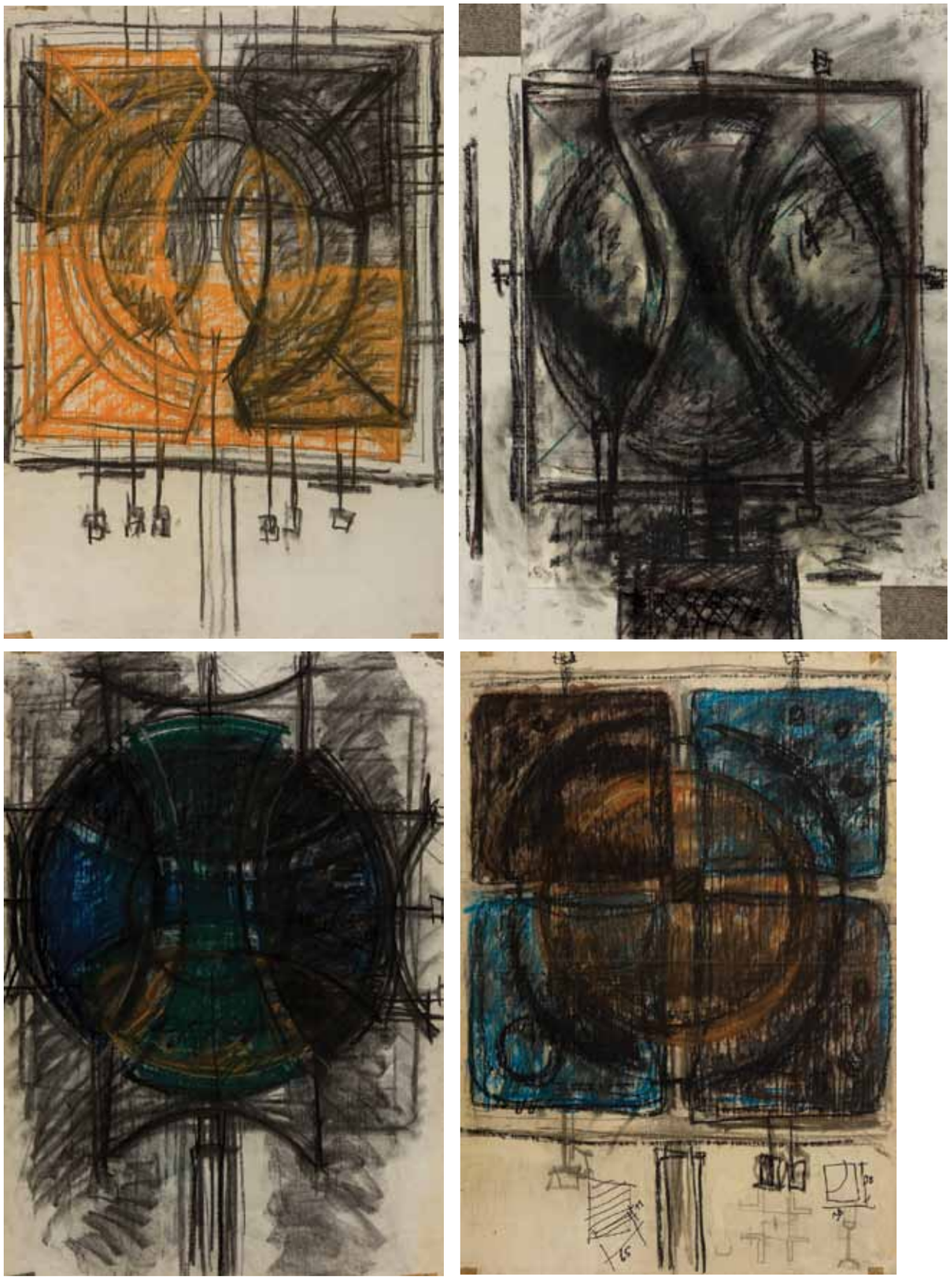
90. Glava vepra / Head of a Boar, 1960 - 1965.,

ugljen, kreda na papiru / charcoal, chalk on paper, 100 x 70 cm

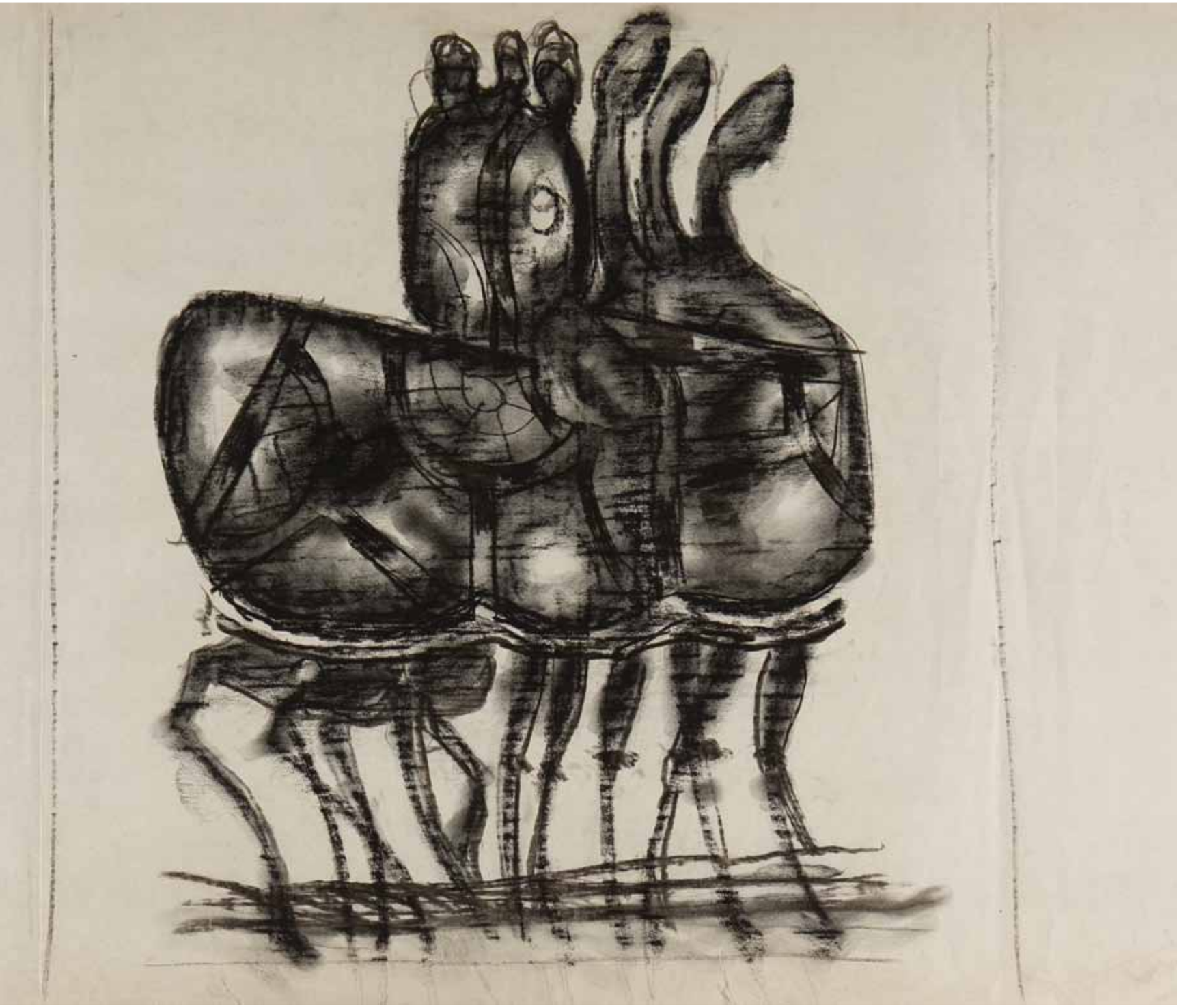


91. Vepar / Boar, 1967-1968.,

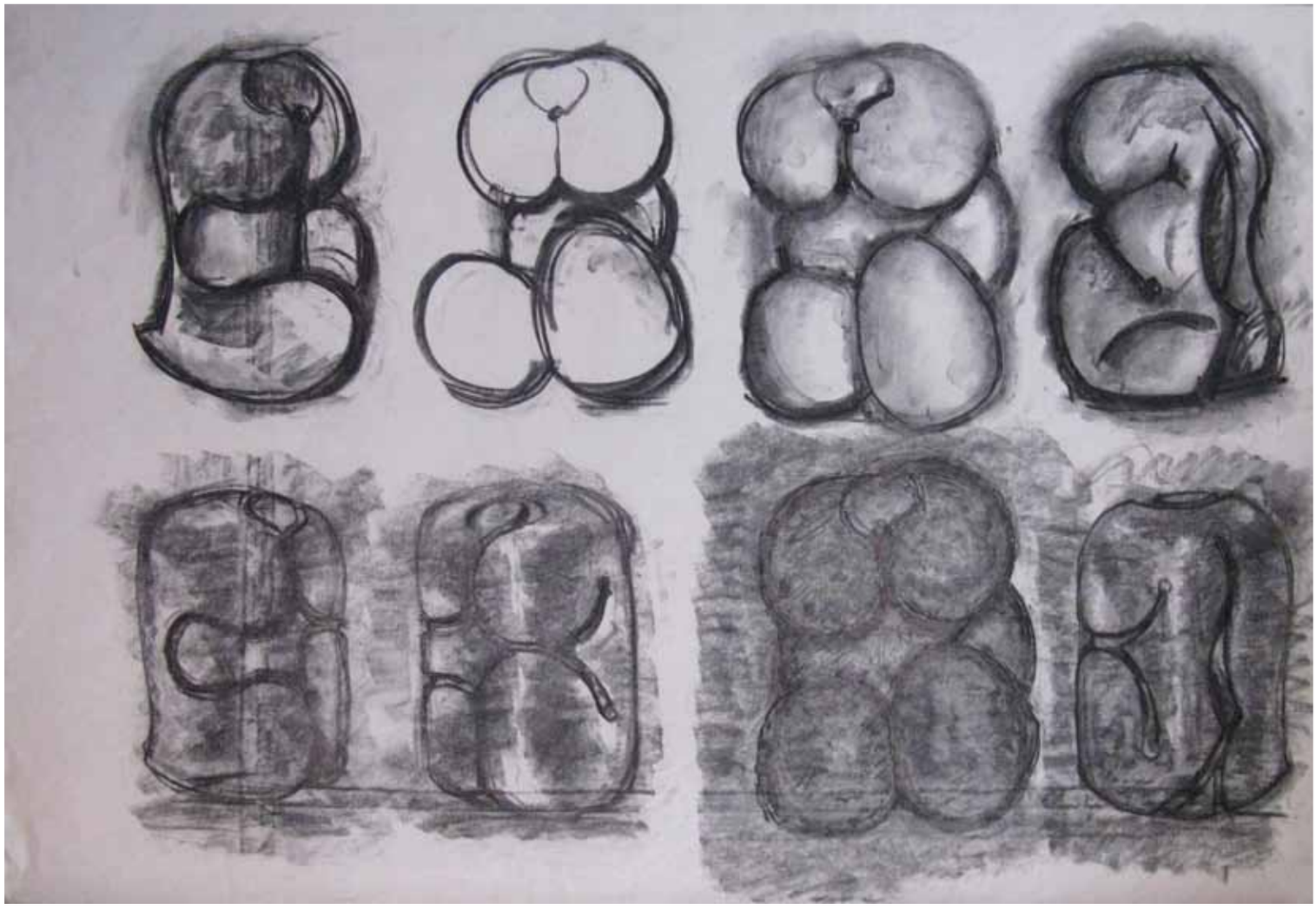
ugljen, pastel na papiru / charcoal, pastel on paper, 70 x 50 cm



92. Okovano staklo / Fettered Glass, 1966 - 1968.,
ugljen, kreda na papiru / charcoal, chalk on paper



93. Konjanici / Horsemen, 1970.,
ugljen / charcoal, 50 x 63 cm



94. Studije za Torzo / Torso, 1970.
ugljen / charcoal, 70 x 100 cm



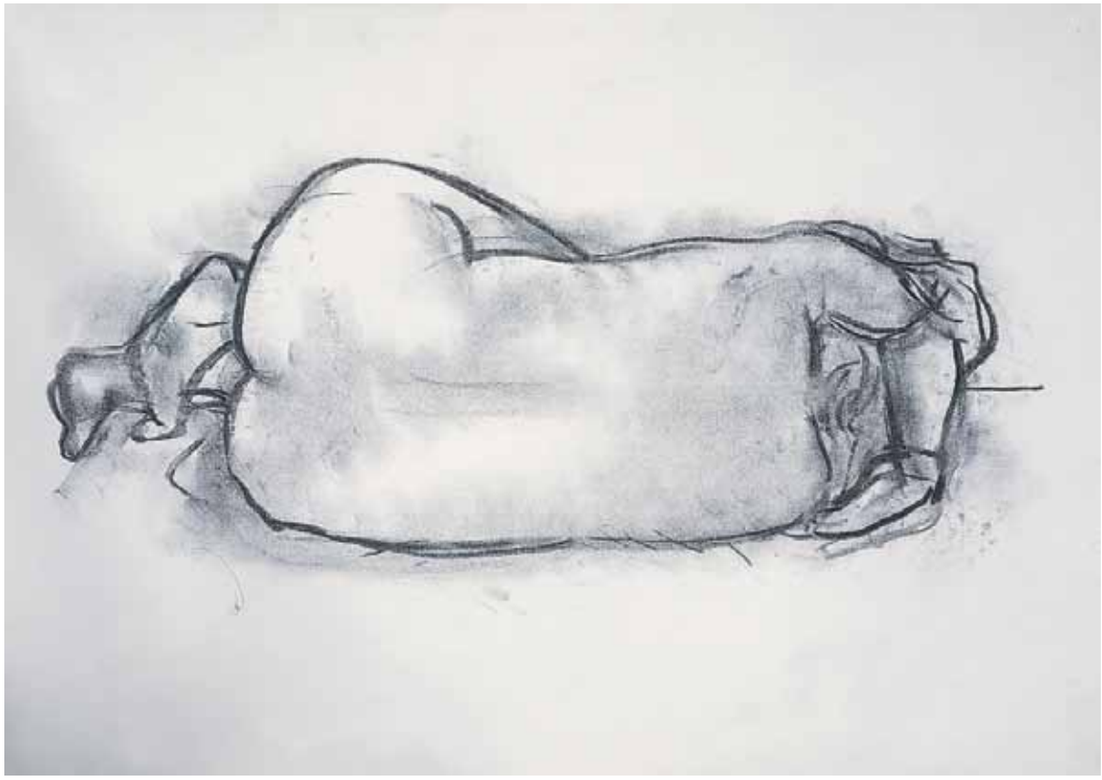
95. Kompozicija torzo / Composition torso, 1970-1972.

ugljen / charcoal, 71 x 90 cm



96. Refren / Refrain, 1972.

ugljen, kreda / charcoal, chalk, 60 x 71 cm



97. Akt / Nude,
1972 - 1973.

ugljen / charcoal,
50 x 70 cm



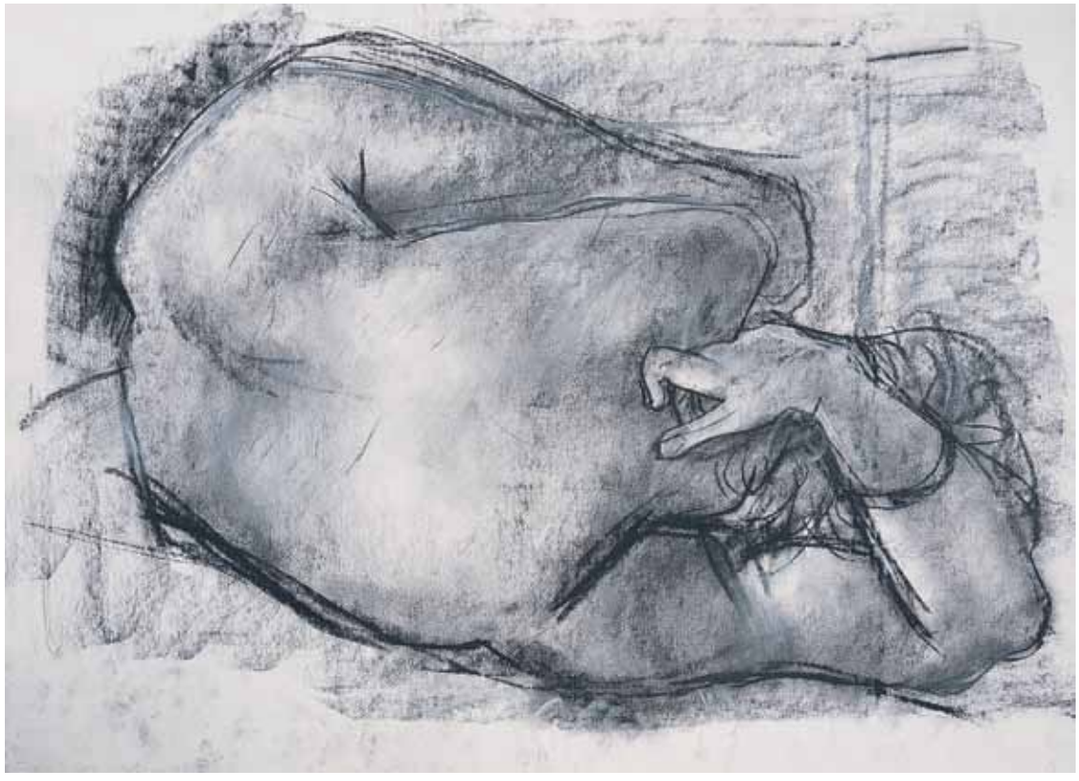
98. Akt / Nude,
1972 - 1973.

ugljen / charcoal,
49 x 69 cm



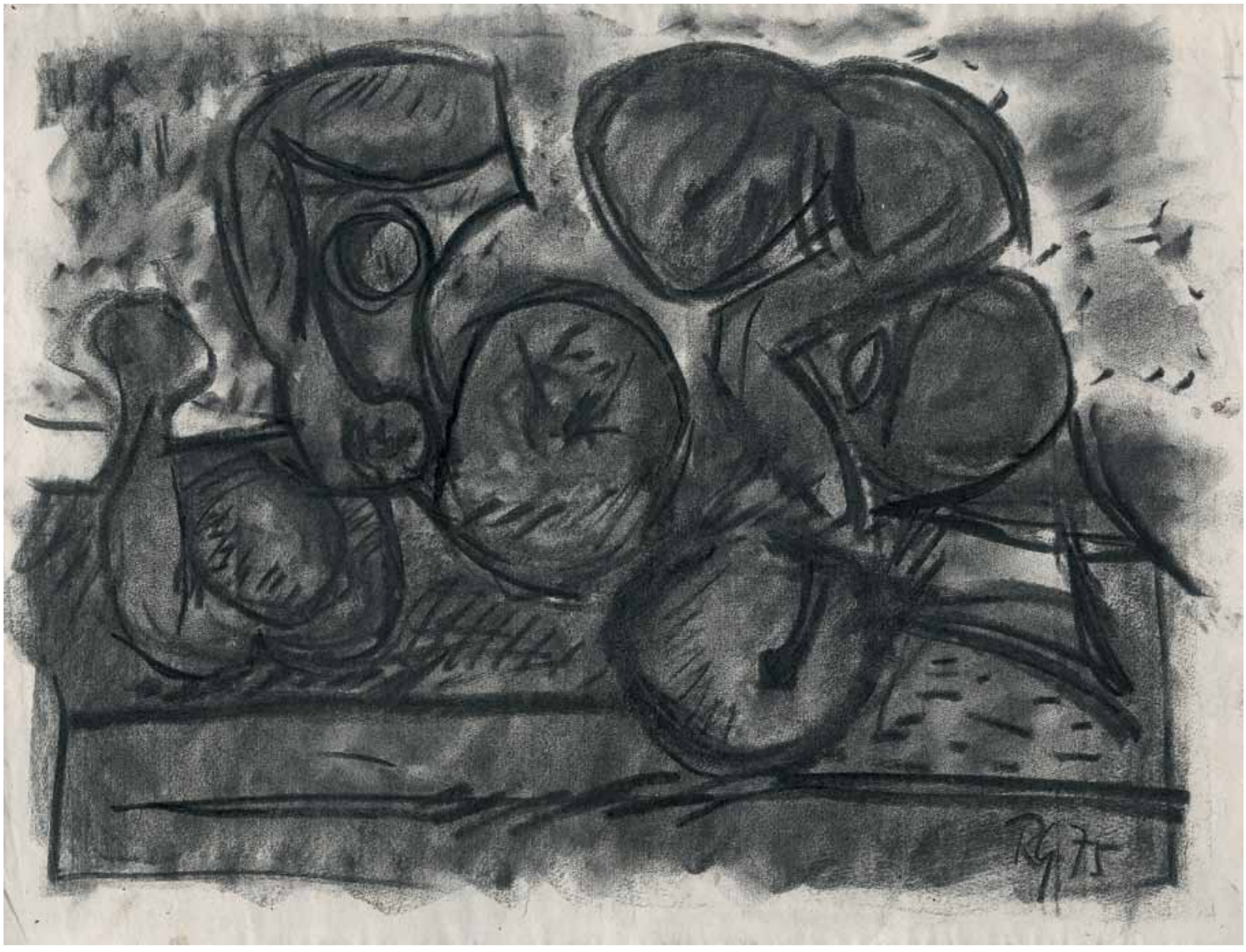
99. Akt / Nude,
1972 - 1973.

ugljen / charcoal,
50 x 70 cm



100. Akt / Nude,
1972 - 1973,

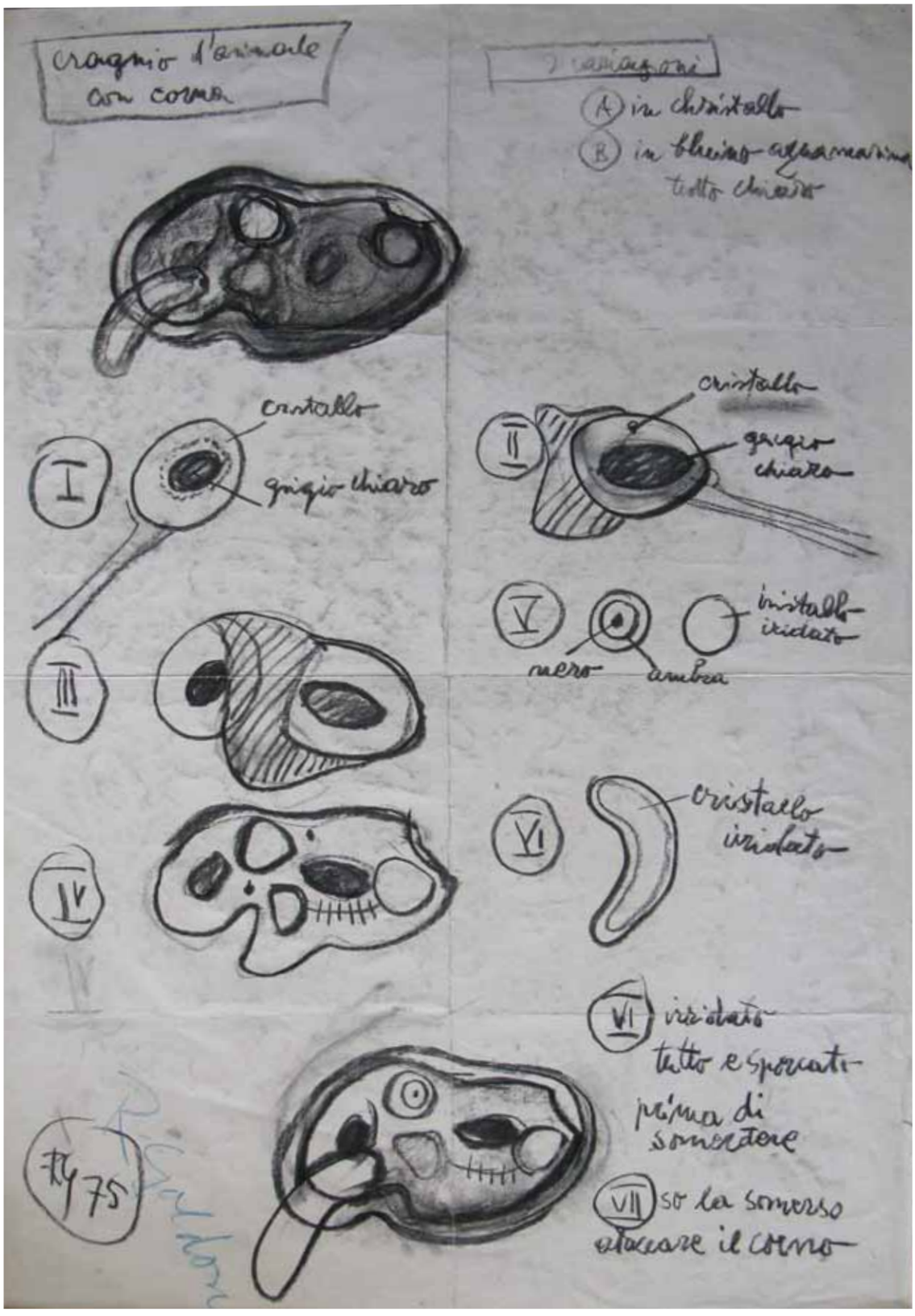
ugljen / charcoal,
50 x 70 cm



101. Ležeći akt / Reclining nude, 1975.,
ugljen / charcoal, 100 x 70 cm



102. Kompozicija torzo / Composition torso, 1973-1975.,
ugljen / charcoal, 84 x 59,5 cm

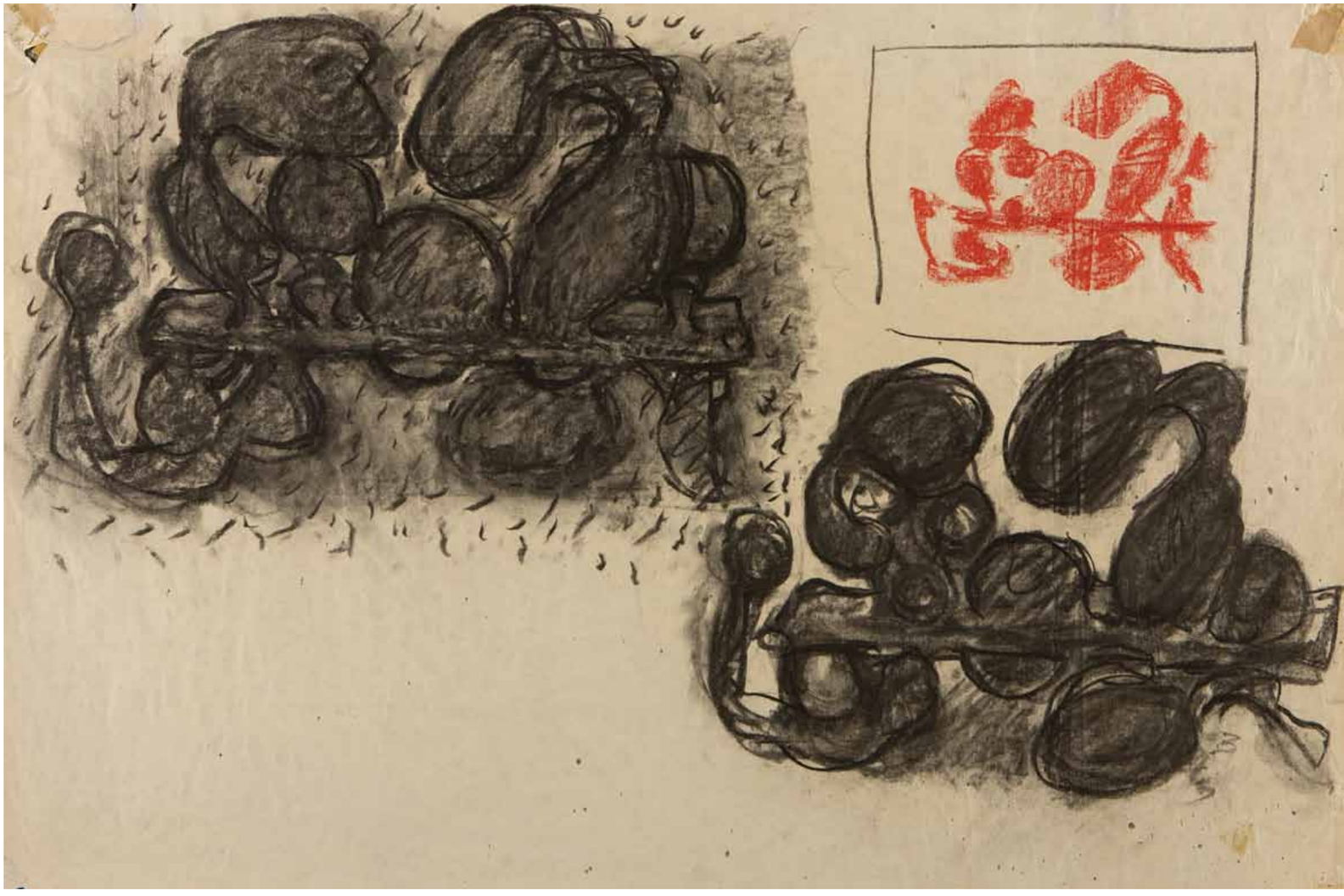


103. Životinjska lubanja s rogom / Animal skull with horne, 1975.

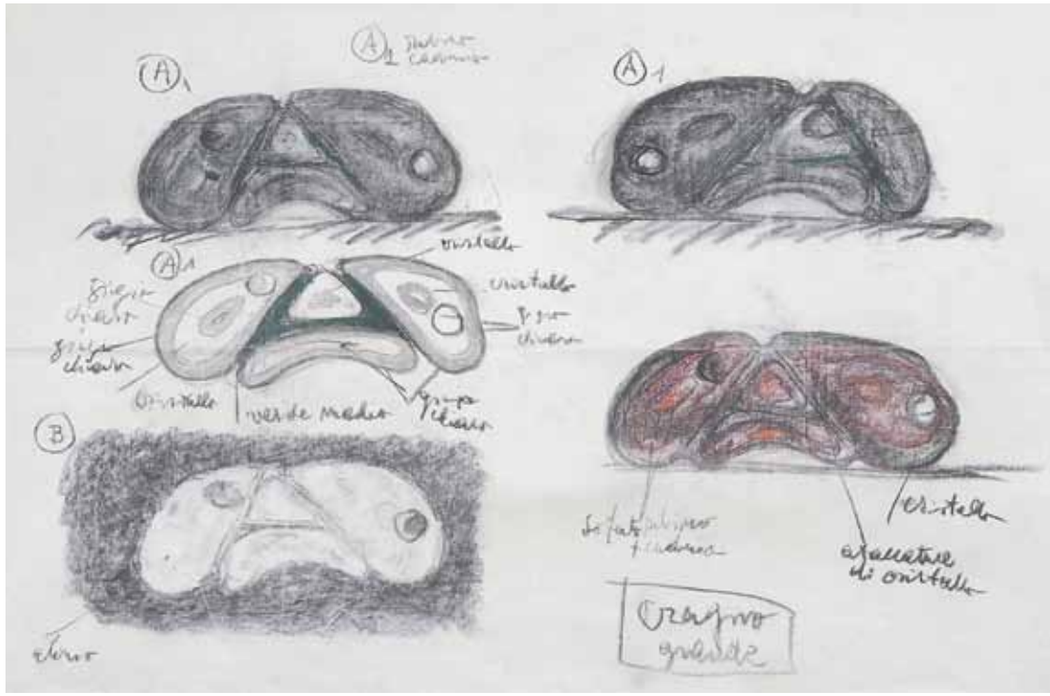
ugljen / charcoal, 70 x 99 cm



104. Životinjska lubanja s rogom / Animal skull with horne, 1974 -1975.
ugljen, kreda / charcoal, chalk, 70 x 50 cm



105. Ležeći akt / Reclining nude, 1975.
ugljen, pastel/ charcoal, pastel, 95 x 63 cm



106. Sklop / Complex, 1976-1977.

ugljen, kreda, pastel / charcoal, chalk, pastel,
95 x 64 x 64 cm



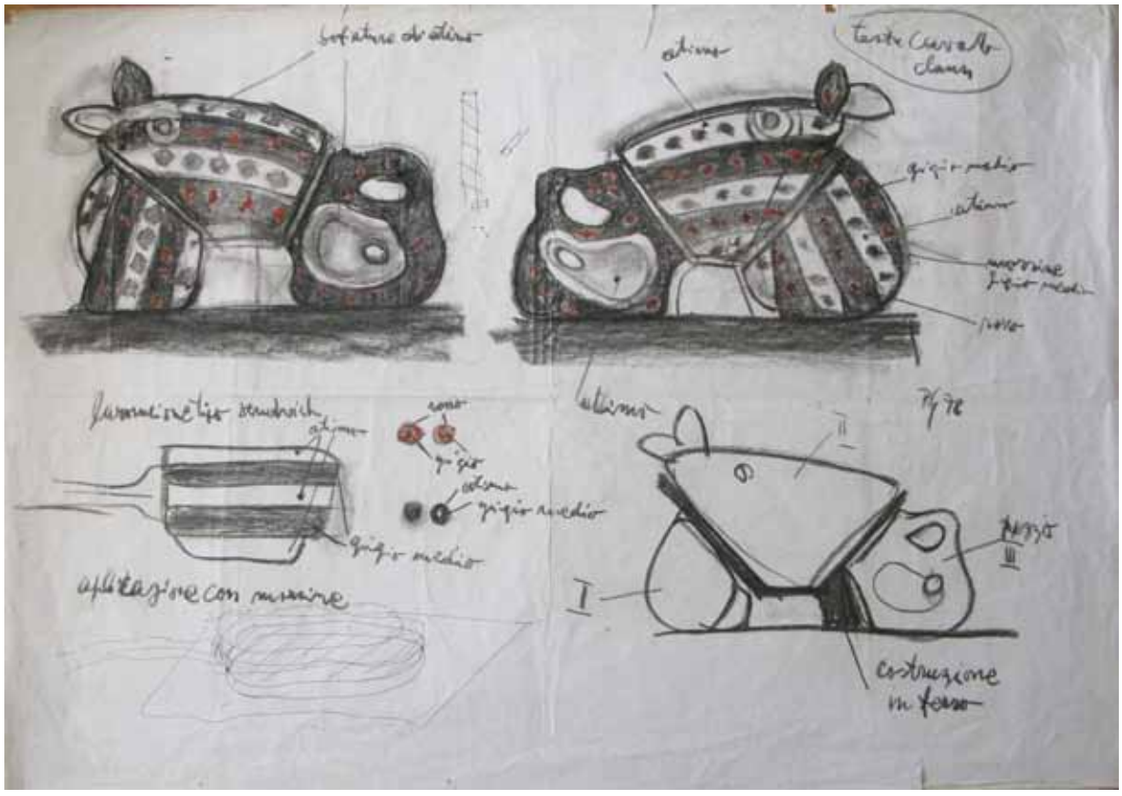
107. Glava bekana / Head of a Ram, 1977.

ugljen / charcoal,
79 x 60 cm



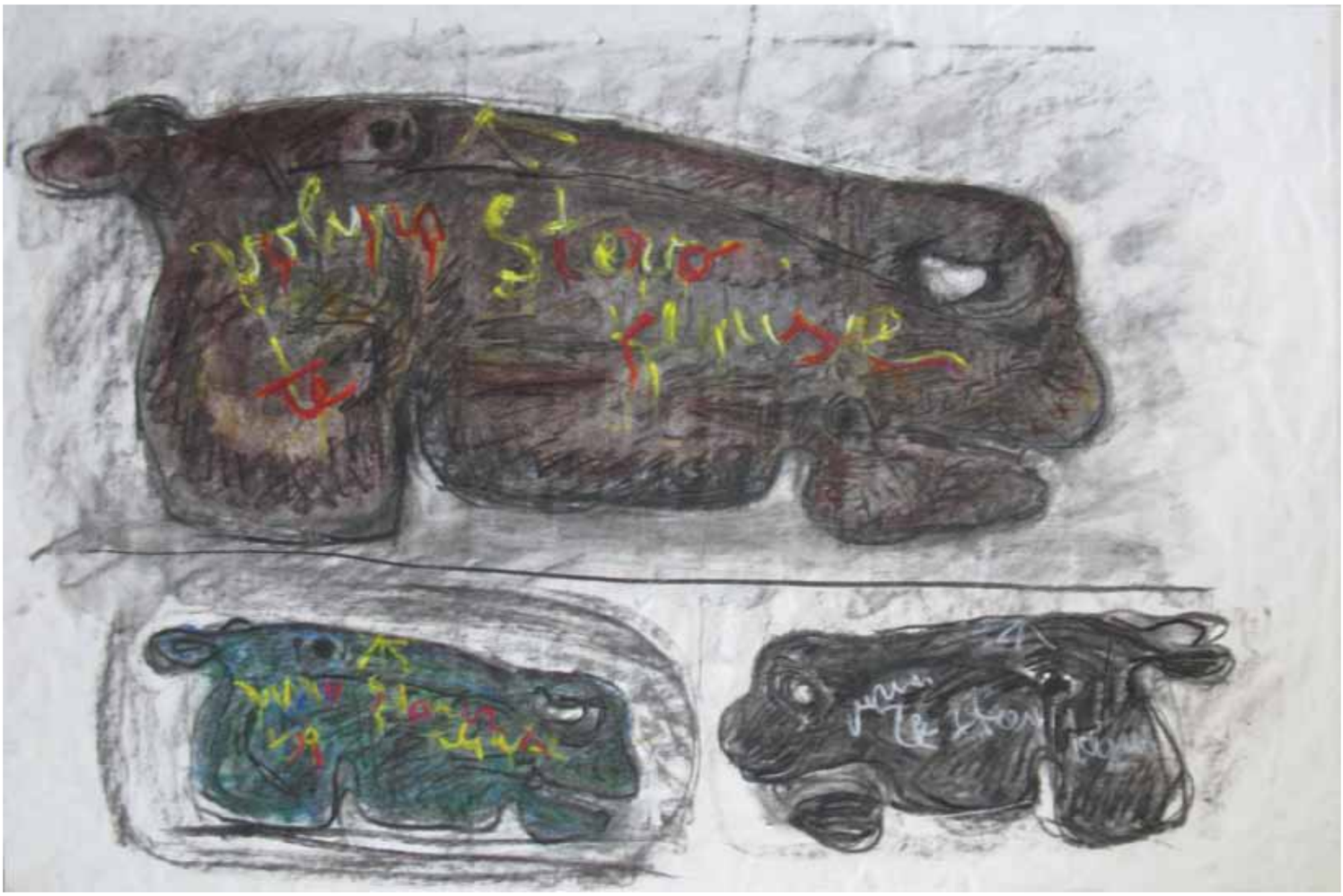
108. Glava ždrebeta s oglavom / Head of stallion with headpiece, 1978.

ugljen, kreda /
charcoal, chalk,
95 x 63,5 cm



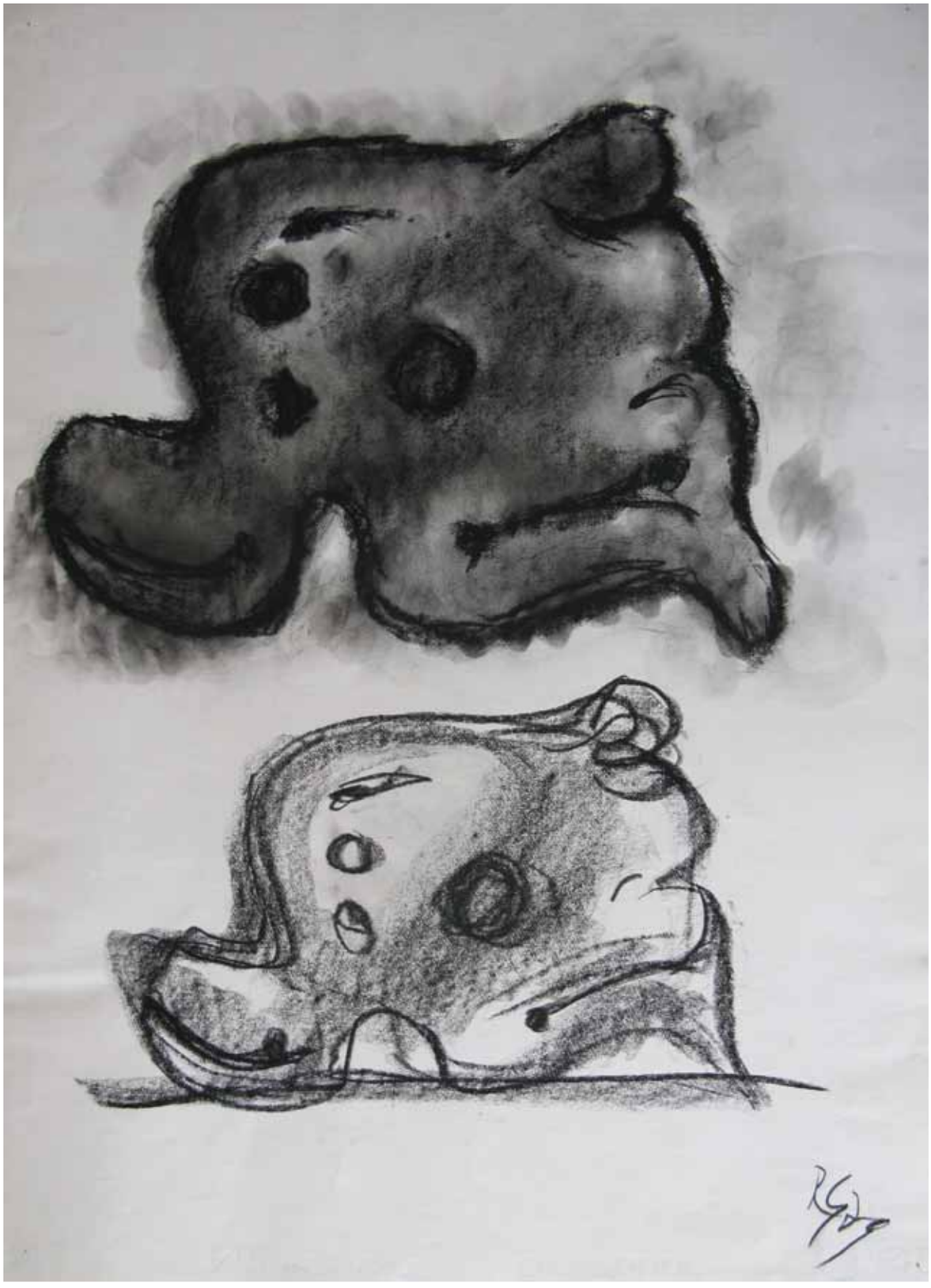
109. Konj klaun / Horse Clown, 1978.

ugljen, pastel /
charcoal, pastel,
98 x 70 cm



110. Staro kljuse / Old Nag, 1978-1979.

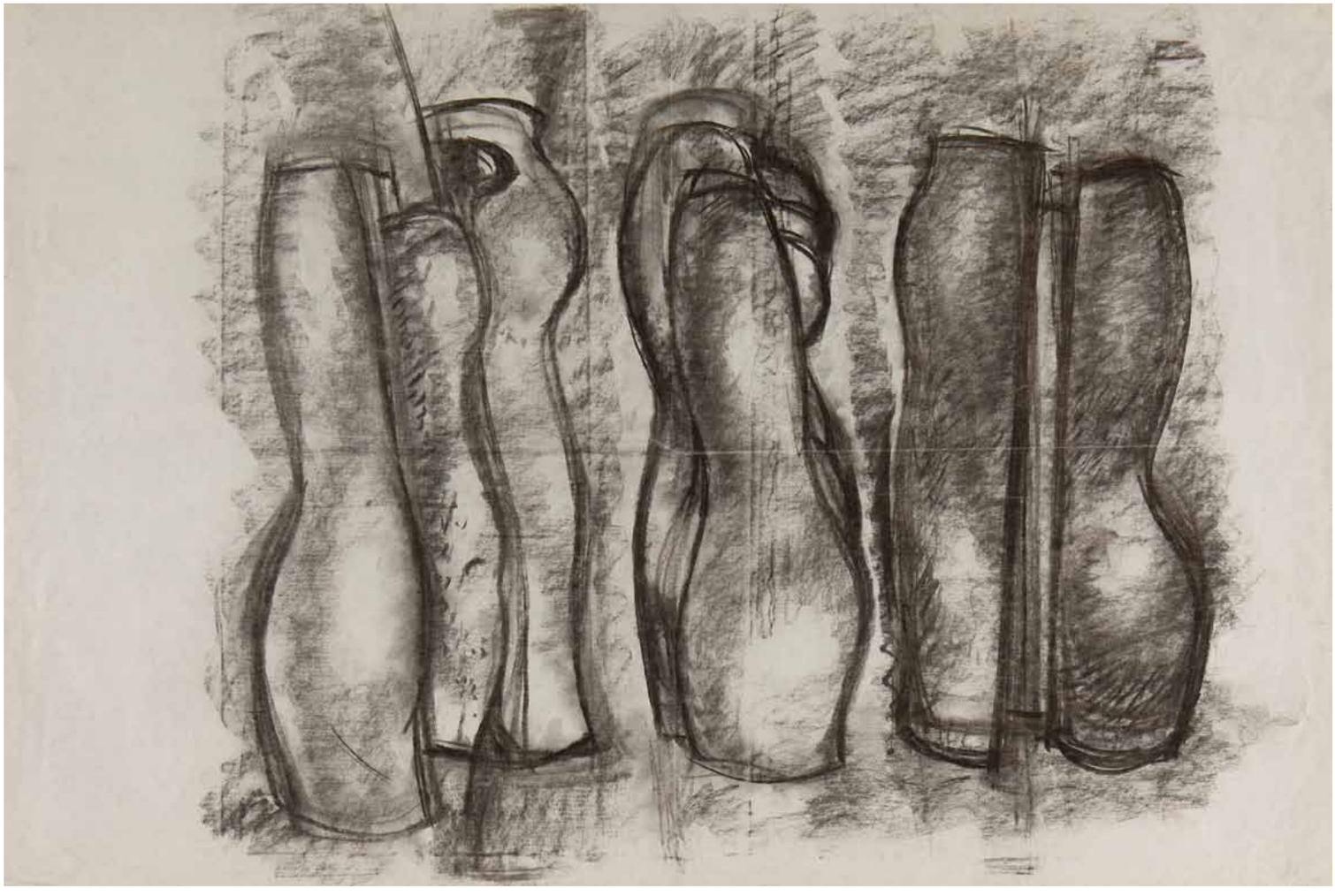
ugljen, kreda, pastel / charcoal, chalk, pastel, 95 x 63 cm



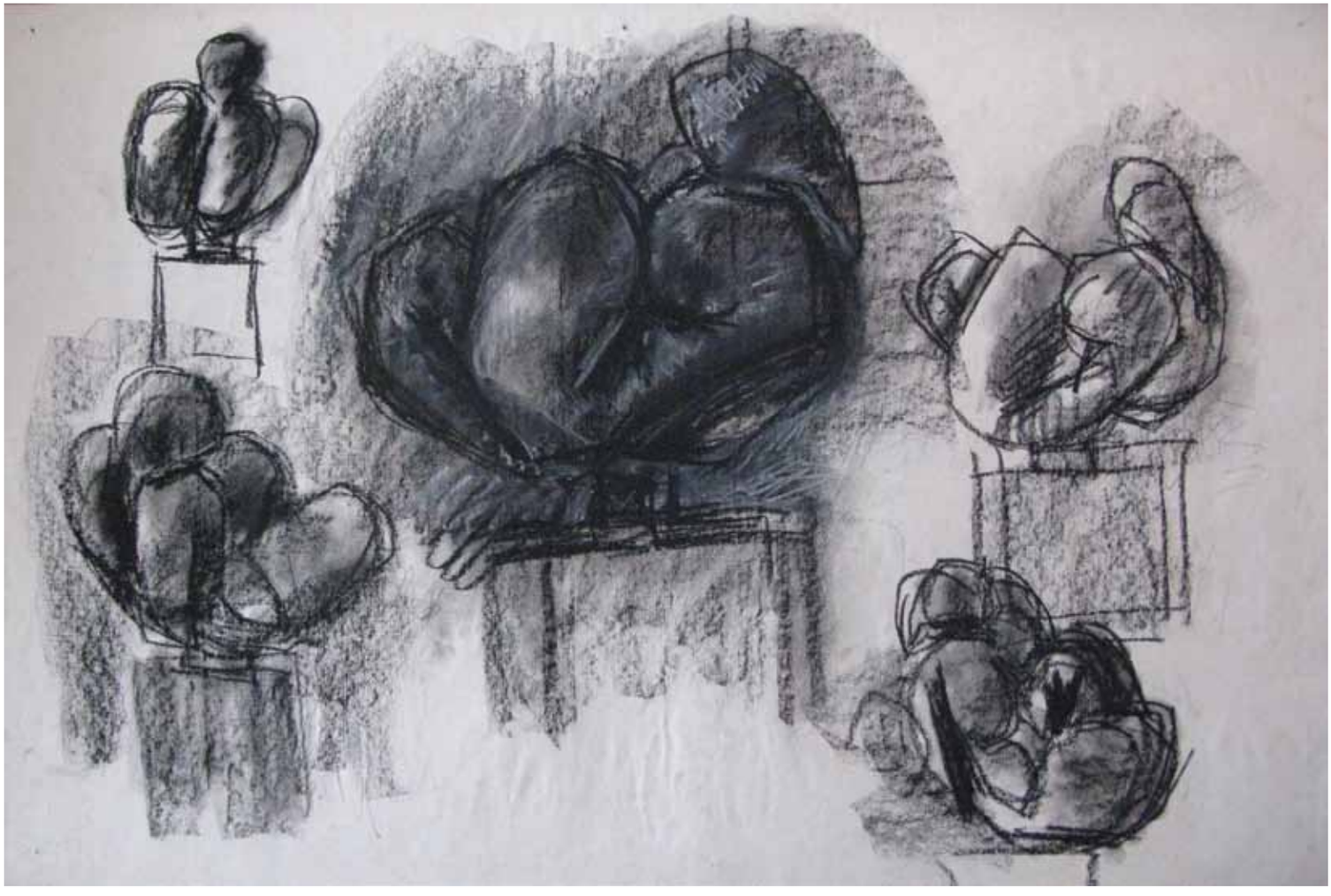
111. Početak kretanja / Start of movement, 1979.
ugljen, / charcoal, 50 x 70 cm



112. Akt / Nude, 1979.
ugljen / charcoal, 100 x 70 cm



113. Torzo (stojeći), Torso (standing), 1980.,
ugljen / charcoal, 95 x 63 cm



114. Akt / Nude, 1980.-1982.,
ugljen, kreda / charcoal, chalk, 95,5 x 63 cm

Djela

Prva su stakla ili posve elementarne forme (*Riba*, 1961.; *Lubanja* IX, 1965.; *Jezgra na drvenom postamentu*, 1965.) ili ikonički izravnija djela (*Plava golubica*, 1964.). Ali već *Glava vepra* (1964.) istodobno sadrži i neprozirnost i svjetlost jezgre, dok visoku svjetlosnu osjetljivost te izrazitu bjelinu jezgre pokazuje *Lubanja X* (1966.) s naglascima plavog i crvenog. U *Portretu Alfreda Barbinija* (1966.) masa se vertikalno izvija sugerirajući zadebljanja obraza i naglašenu vertikalnost nosa. U *Dalmatinki* (1966.) Goldoni je na tragu etnografskog ornamentalnog bogatstva, ali i totemističkoga težačkog znaka koji se može dovesti s gorčinom uznosite, ali rustične forme Ksenije Kantoci. To je lekcija kako se jedan etnografski i folklorni element podređuje jednostavnosti i redukcionističkom idealu čiste forme, a da, pritom, ne gubi ništa ni od svoje tematske posebnosti ni od oblikovne autonomnosti. Ponekad se Goldoni vraća jednostavnim, neprozirnim jednobojnim oblicima (*Plavi torzo*, 1967.; *Torzo* 1970.; *Protest*, 1972.; *Sivi torzo*, 1976.; *Forma*, 1979.) ili oblicima smeđih obruba (*Jezgra*, *VII*, 1967.). *Okovano staklo* (1968.) podrazumijeva doslovni okvir i podjele površine, što ističe jaku svezu s njegovim slikarstvom, sa zidnim oplatama i s intervencijama u unutrašnjim prostorima. Ponekad i slobodnu formu smješta u željezni okvir (*Okovani vepar*, 1968.), ponekad jednako tretira jezgru i omotač, pri čemu oblik odiše prozirnošću i lakoćom (*Forma II*, 1969.). Sugestija godova stabala (*Disk III*, 1972.) podrazumijeva kružno organiziranje prstenaste forme oko prve jezgre, dok serija životinjskih lubanja (*Srneća lubanja*, 1972.; *Životinjska lubanja VII*, 1973.; *Mrcina II*, 1972.; *Mrcina III*, 1972. – 1973.; *Lubanja V*, 1972. – 1973.; *Životinjska lubanja s rogom III*, 1975.) predstavlja zatvorene oblike kojima se pridodaje poneka izraslina-priraslica (primjerice *Životinjska lubanja s rogom*, 1975.; *Životinjska lubanja s rogom III*, 1975.).

Goldonija sve više zanimaju odnosi među staklenih oblicima različite veličine i gustoće svjetla (*Torzo*, 1970.; *Izvaljeni akt*, 1975.; *Torzo II*, 1972.; *Torzo III*, 1975.; *Sivi torzo*, 1976.; *Zeleni torzo III*, 1979.). Posebnu zanimljivost nude djela u bijelom opalnom staklu (poput *Glave bekana I*, 1976.) koja su nekim sugestijama organičkih procesa bubrenja volumena. Jednako tako i *Glava Bekana II* (1978.) u sivom i bezbojnom staklu (na toplo spajanom) ukazuje na organičku arpovsku strukturu, dok *Glava ždrebeta* (1979.) priziva oblike i odlike priljepka (cuke). To govori da oblici Raoula Goldonija u staklu ne gube svoj organički korijen te da je stvoreni oblik uvijek u tijesnoj korespondenciji s prirodnim svijetom oblika (plodovi, procesi rasta i bubrenja oblika itd.).

U *Perlama* (1977.) u višebojnom staklu Goldoni traži odnose tri različita elementa: postamenta, lubanje i perli. Složenije će odnose uvesti i u djelima poput *Kroz okno* (1979.) i nagovijestiti smisao za konceptualno složenije odnose i značenja oblika.

Vrijednosti oblika u staklu

Bilo kako bilo, teško je i nekome pjesniku opisati sve vrijednosti odsjaja u modroj ili blijedožutoj plazmi unutrašnjosti oblika. To sve možemo ostaviti nadahnutijim duhovima. Jer može se, s puno razloga, govoriti o rosnim jutrima Goldonijeva oblika, o svjetlucavim ili crvenkastim odsjajima, o prostorima gustoga kisika koji se pretvara u mliječ ili u rumenilo zalazećeg sunca, o istisnutom ili utisnutom grimizu na kori oblika, o kristaličnom inju ili o zrncima koja „plove“ unutar oblika. Ali onaj tko nosi u rukama Goldonijev oblik uvijek zna da nosi i svjetlost i jezgru. Jer „staklo… ne postoji samo po sebi nego postoji onoliko koliko propušta svjetla“ – kaže Raoul Goldoni.

Ali ništa kao oblik u staklu ne očarava oči i ne baca u očaj sam jezik, ne potiče na izradu neke barokne izrasline, ekstatične fuge, krkljanca uspinjućih se, isprepletenih elemenata, na prepuštanje maštovitosti ili samovolji neukrotive mase i kako bi se zadobila svojstva čarolije, ili silovito i doslovnije tematski usmjerava oblik, no Goldoniju je to bilo – sitničavo. Jer tema je njemu prije svega struktura, a bogme i oblik.

Stakleni oblici Raoula Goldonija Jasnu Galjer podsjećaju na „Brancusijeve aerodinamične forme, Dalijeve fluidne objekte i ritmove Miroovih kompozicija“. Prividna ledena čistoća i prozirnost spojena s mliječnim svojstvima može jasno u tumačenje oblika unovačiti čudovidce, ali i trijezne geologe i paleontologe. Istina je, kako tvrdi Galjer, da Goldoni sadržaj u sta-

Works

The first pieces of glass are either entirely elementary forms (*Fish*, 1961; *Skull IX*, 1965, *Core on Wooden Plinth*, 1965) or else iconically more direct works (*Blue Dove*, 1964). But by the time *Head of a Boar* comes (1964), it contains at the same time both opacity and the light of the core, while *Skull X* (1966), with accents of blue and red shows a high sensitivity for light and a marked whiteness of the nucleus. In the *Portrait of Alfredo Barbini* (1966) the glass curves vertically suggesting the thickness of the cheek and the emphatic vertical of the nose. In *Dalmatian Woman* (1966) Goldoni is following up the richness of ethnographic ornamentation, as well as the totemic sign of the farm labourer that can be compared with the causticity of the lofty but rustic forms of Ksenija Kantoci. This is a moral about how an ethnographic or folk element is subordinated to simplicity and the reductionist ideal of pure form without thereby losing anything of its thematic distinctiveness or formal autonomy. Sometimes Goldoni goes back to simple, opaque, single-colour forms (*Blue torso*, 1967; *Torso*, 1970; *Protest*, 1972; *Grey Torso*, 1976; *Form*, 1979) or to shapes with brown contours (*Cores, VIII*, 1967). *Fettered Glass* (1968) presupposes a literal framework and division of the surface, which brings out the strong connection with his painting, with wall cladding and interventions in interior spaces. Sometimes he places a free form inside an iron frame (*Fettered Boar*, 1968), sometimes he treats core and casing in the same way, the form then breathing transparency and ease (*Form II*, 1969). The suggestion of tree rings (*Disk III*, 1972) presupposes a circular organisation of an annular form around the first core, while the series of animal skulls (*Deer Skull*, 1972; *Animal Skull VII*, 1973; *Carrion II*, 1972; *Carrion III*, 1972 – 1973, *Skull V*, 1972-1973; *Animal Skull with Horn III*, 1975) presents closed forms to which is added the occasional growth (e.g., *Animal Skull with Horn*, 1975; *Animal Skull with Horn III*, 1975).

Goldoni is increasingly interested in the relations between glass forms of different size and desnity of light (*Torso*, 1970; *Sundered Nude*, 1975; *Torso II*, 1972; *Torso III*, 1975; *Grey Torso*, 1976; *Green Torso III*, 1979). Particular interest is provided by works in white opal glass (like *Head of Ram I*, 1976), some suggestions of the organic processes of swelling of volume. Similarly, *Head of Ram II* (1978) in grey and clear glass (heatfused) indicates the organic Arpian structure, while *Head of a Colt* (1979) recalls the characteristics and features of a limpet. This tells that the forms of Raoul Goldoni in glass do not lose their organic roots and that the shape created is always in close correspondence with the natural world of the form (fruits, processes of growth, swelling of form and so on).

In *Beads* (1977) in multicoloured glass Goldoni is seeking relations of three different elements: plinth, skull and beads. He was to put more complex relationships in works like *Through the Gallery* (1979) and herald a sense for conceptually more complex relations and meanings of form.

Values of forms in glass

Whatever the case, it is hard to describe even to some poet all the values of the reflections in the blue or pale yellow plasma of the interior of the form. We can leave all that to more inspired souls. For it is possible, with much reason, to talk of the dewy mornings of Goldoni forms, glimmering or reddish reflections, spaces of dense oxygen turned into milt or the ruddiness of the setting sun, of the extruded or intruded crimson on the crust of the form, the crystalline rime or the grains that float inside the form. But anyone who holds in his or her hands a Goldoni shape always knows that it bears both light and core. For "glass… does not exist per se but only exists inasmuch as it lets through light", says Raoul Goldoni.

But nothing so much as a form in glass delights the eyes and casts language into despair, prompts the making of some baroque outgrowths, elastic fugues, a congestion of ascending interwoven elements, the indulgence of the imagination or the arbitrariness of the irrepressible mass, so as to obtain the properties of magic, or violently, and more literally thematically, to direct the form, but to Goldoni this was - petty. For theme was for him above all structure, and form too.

The glass forms of Raoul Goldoni remind Jasna Galjer of "Brancusi's aerodynamic forms, Dali's fluid objects and the rhythms of Miro's compositions". The apparent ice cleanliness and transparency combined

klu „ugrađuje u unutrašnjost mase“ te uvodi svjetlo „koje definira postojanje volumena u prostoru“. Odsutnost boje, čistoća i prozirnost ruho je brojnih radnji u staklu, dok poneki mutni ledeni sjaj priječi prozirnost i stvara nevidljivost jezgre (*Kompozicija Torzo III* iz 1975. godine).

Ali planiranjem i odvraćanjem „od kričavih efekata“ Goldoni je odbio sklopiti i najlabaviji savez s dekorativnom pričom zavodljivih i lijepih predmeta i čarobnih bojadisaonica kojima je ljupki i površniji duh pomalo sklon. Raditi oblik u staklu za njega je značilo zadržati vrijednosti *sinteze svjetla*, *oblika* i *prostora*. Svjetlost je dominantna i mijenja ili prožima boju, koja po snazi zaostaje za svjetlosnom materijom. Uostalom, „duh nadvladava materiju“, ističe mistik Pirgopolinik, a sladunjava lažnost ustupa mjesto kristalno jasnom obliku i sadržaju. Stoga i sama masa stakla, po Goldonijevim riječima, „postoji samo po količini svjetla u njoj“. A figure golubice, vepra, glave ždrijebaca i bekana, janjeće i ljudske glave, uvijek ostaju ono što Tonko zove „jezgrom i zračenjem“. Doista, „staklena masa postaje oblik u prostoru stvarajući istodobno autonomni unutrašnji oblik“ (Poznić). Zatvoriti oblik te jasnije istaknuti ili učvrstiti motiv znači i pustiti svjetlu da iznutra radi metamorfoze oblika ne dovodeći u pitanje njegovu cjelovitost.

„U avanturu sa staklom Goldoni je ušao kao slikar a izašao iz nje kao kipar“ – kaže Tonko Maroević ne misleći samo na kronološki slijed nego na razna agregatna stanja srodnoga. Ta se tvrdnja može izvrnuti, odnosno učiniti reverzibilnom. Naime, rane pouke o zgušnjavanju oblika (Cezanne, Tartaglia) daju naslutiti da je isti princip zgušnjavanja vidljiv i u njegovim slikama velikih moćnih oblika (aktovi) te da se duh solidne gradnje i čvrstoće jednostavno „prelio“ i na skulpture u staklu.

Mnogi tvrde da je „početak hrvatske skulpture u staklu vezan za dvojicu umjetnika Antuna Motiku i Raoula Goldonija“. Ali ta tvrdnja ne može imati vrijednost Goldonijeve prevelike blizine s eteričnom lirikom Antuna Motike. Pretvoreno u gracilnu ljepoticu, namigušu, žensku figuru, vazu ili cvijet sam, Motikino staklo govori o prozračnoj lakoći naspram prozračne težine stakla Raoula Goldonija, koje nosi osjećaj zgusnutosti i težine.

Brojni primjeri Goldonijevih suvremenika (poput Fulvija Bianconija iz Milana) ističu fantazmagorične figure koje hodaju okružene leptirima, cvijećem s ponešto konstruktivističkog napora, ali bez autonomnosti forme. Tu su i boce tordiranih ili savijenih vratova (primjerice Miusa Roubickova), ribe, lepeze, sidra i morski konjici, pa čak i cijeli ambijent u staklu. Sve je to ipak lišeno goldonijevske organike i plastičke sažetosti. Unutar meke akvarelne sjene, u mliječnoj ledenici stakla, otkriva se oko beštije ili anatomija oblika „što nije poruka, nego svjetlost“ (B. Noel).[4]



115. Plava golubica / Blue Pigeon, 1968.

[4] Premda se srodne forme mogu naći u hrvatskoj umjetnosti, ipak se ni vrlinama ni pristupom ne mogu mjeriti s cjelinom Raoula Goldonija. Uz to, početkom 20. stoljeća Tomislav Krizman je, uz nacrte za kauče, naslonjače i fotelje, radio i staklene vaze; u novije doba to rade i Zvonimir Kamenar ili Kuzma Kovačić sa svojim *Kipom od svjetlosti*, Bojana Švertasek sa svojim *Plavim kamenom* ili Želimir Janeš sa staklenim oblicima glagoljskih slova. Ali sve je to, u odnosu na Goldonija, bilo nekako kraćega daha.

with milky properties can clearly recruit not only seers into the interpretation but also sober-sided geologists and palaeontologists. It is true, as Galjer claims, that Goldoni "builds" content "into the interior of the substance" and introduces light "that defines the existence of volume in space". The absence of colour, cleanness and transparency is the garb of numerous actions in glass, while the occasional dull icy gleam prevents transparency and leads to the core being invisible (*Composition Torso III* of 1975).

But by planning and resistance to "garish effects" Goldoni refused to enter into even the very loosest of alliances with the decorative story of seductive, pretty objects and the magical dyers' shops to which the pretty and more superficial soul is a little inclined. To make a form in glass for him meant to retain the values of the synthesis of light, form and space. Light is dominant and changes or suffuses the colour, which in terms of strength lags behind the luminous material. And after all "the spirit overawes material" says the mystic Pyrgopolinik, and cloying mendacity gives way to crystal clear form and content. Hence the actual substance of glass, in Goldoni's words, "exists only according to the quantity of light in it". But figures of a dove, boar, heads of colt and ram, lamb and human head, always remain what Tonko calls "core and radiation". Indeed, "the glass becomes form in space creating at the same time autonomous internal form" (to close the form and bring out more clearly or to strengthen the motif means to let light out from inside for the sake of the metamorphosis of form without putting its integrity to the test.

"Goldoni went into the adventure with glass as a painter and came out of it a sculptor" – says Tonko Maroević, not thinking only of the chronological sequence but of various aggregate states of the similar. This statement can be turned inside out or made reversible. The early lessons about the condensation of form (Cézanne, Tartaglia), that is, allow it to be guessed that the same principle of condensation is visible in his paintings too, those of large, powerful forms (nudes) and that the spirit of sound building and strength simply spilled out into the sculptures in glass.

Many claim that the "beginning of Croatian sculpture in glass is related to two artists, Antun Motika and Raoul Goldoni". But this statement cannot draw on any very great closeness of Goldoni to the ethereal lyricism of Antun Motika. Transformed into the graceful beauty, the flirt, the female figure, vase or flower itself, Motika's glass tells of see-through lightness as against the translucent weight of the glass of Raoul Goldoni, which bears a sense of condensation and gravity.

Numerous examples of Goldoni's contemporaries (like Fulvio Bianconi from Milan) feature phantasmagoric figures that walk around surrounded by butterflies, flowers and something of a constructivist effort, but without autonomy of form. There are the bottles with bent or twisted necks (for example, of Miluše Roubíčková), fish, fans, anchors and sea horses, and even whole ambiences in glass. But none of this has any of Goldoni's organic and sculptural concision. Within the soft watercolour shade, in the milky icicle of the glass, the eye of a beast is revealed, or the anatomy of form that "that is not message, but light" (B Noel).[4]



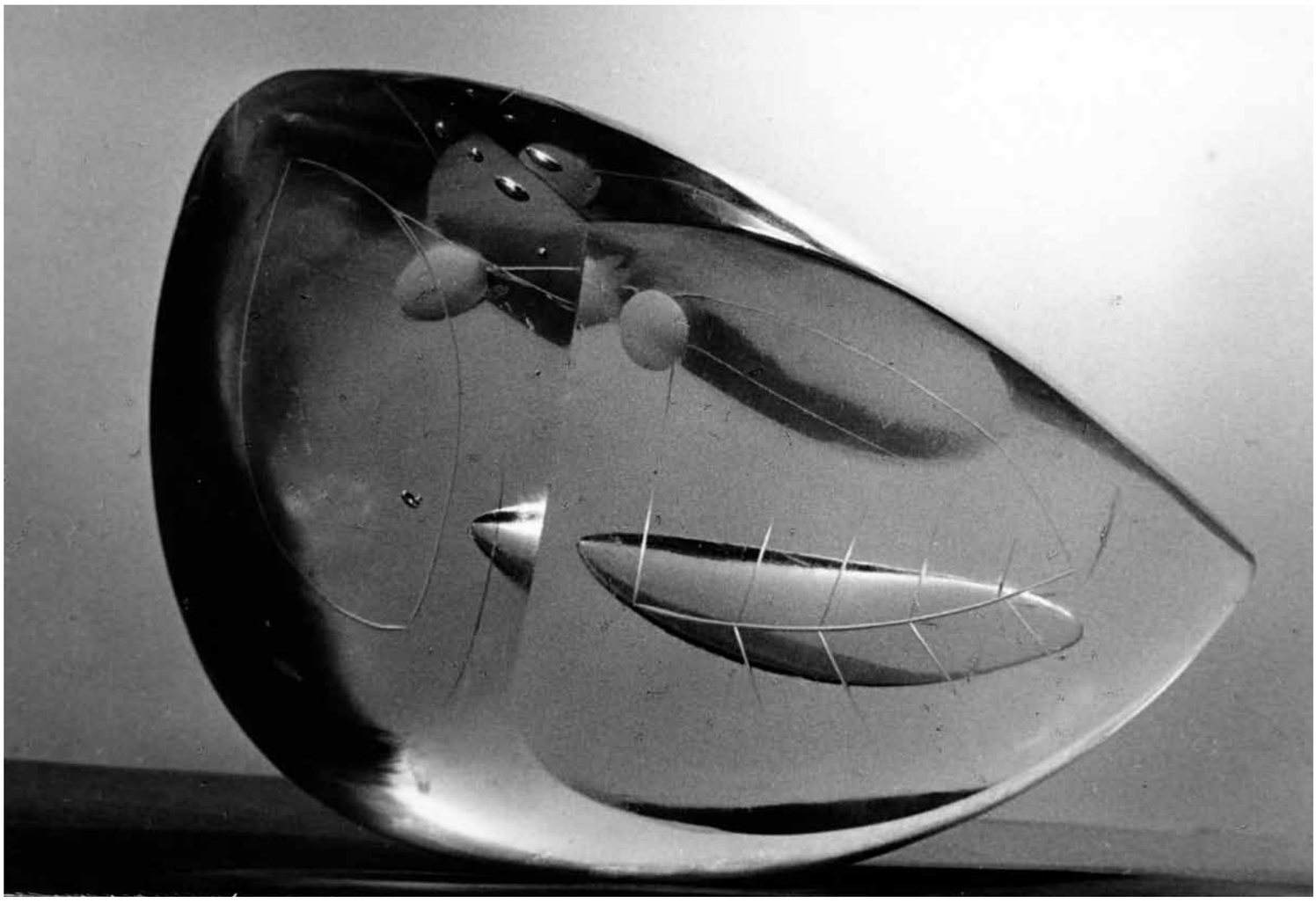
116. Lubanja IX / Skull IX, 1965.

[4] Although similar forms can be found in Croatian art, still neither with merits nor with approach can they stand comparison with the whole of Raoul Goldoni In addition, early in the 20th century, Tomislav Krizman, as well as drawings for couches, armchairs also did glass vases; more recently it was done by Zvonimir Kamenar and Kuzma Kovačić with his Statue of Light, Bojana Švertasek with her Blue Stone and Želimir Janeš with glass forms of Glagolitic letters. But in comparison with Goldoni, all this was short lived.





SKULPTURA U STAKLU
SCULPTURE IN GLASS



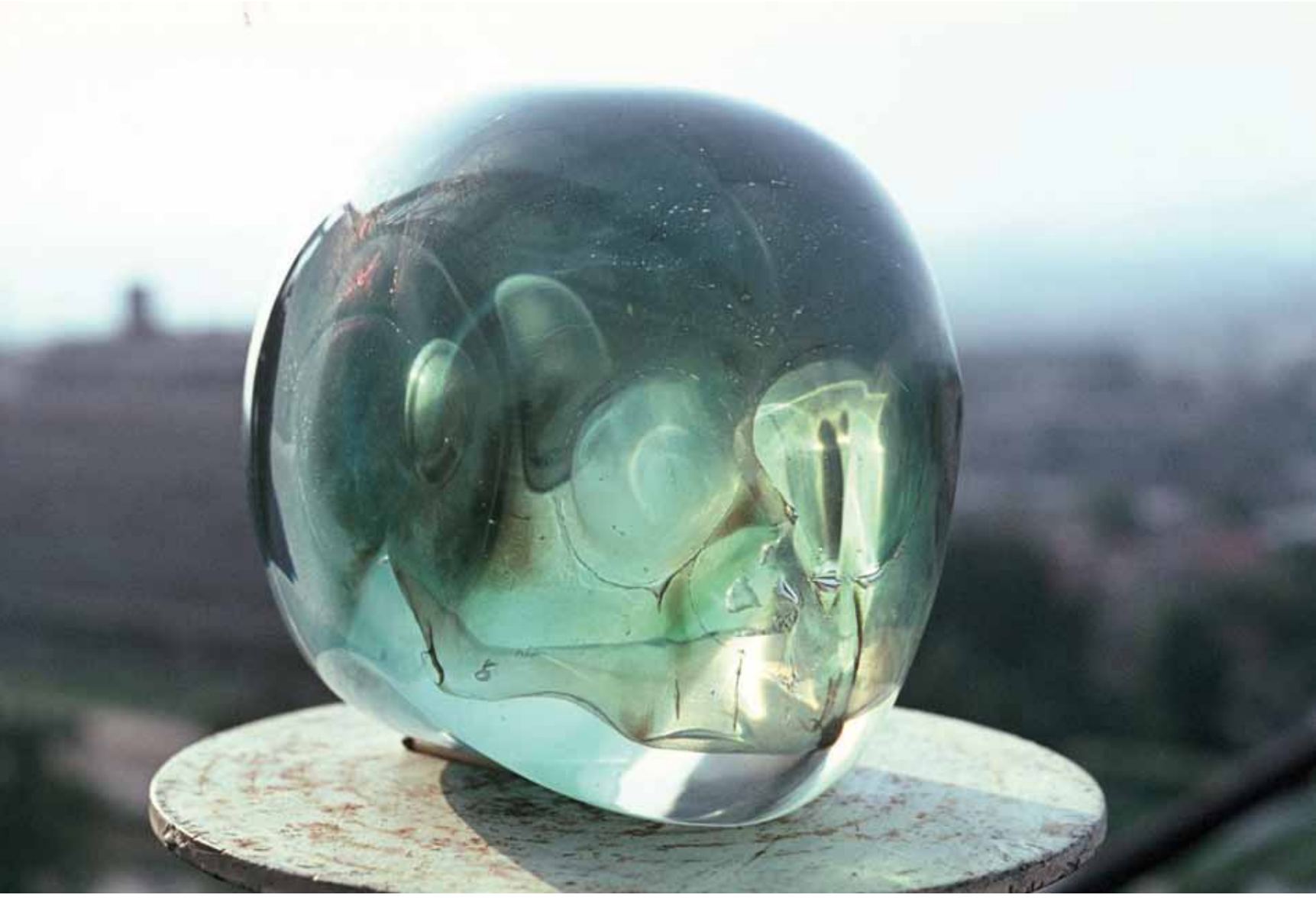
117. Riba / Fish, 1961.

bezbojno kristalno staklo / clear crystal glass, 16 x 23,5 x 10 cm



118. Lubanja / Skull, 1965.

višebojno muransko staklo / multi-coloured Murano glass, 18 x 20 x 9,5 cm



119. Lubanja / Skull, 1971.,

višeslojno staklo, zelenkasto obojeno / layered glass, green lightly coloured,
v/h. 19 cm, Vetraria Alfredo Barbini, Murano



120. Velika lubanja III /
Large Skull III, 1963.,

višebojno muransko staklo /
multi-coloured Murano glass,
15,3 x 22,5 x 10,3 cm



121. Lubanja IV /
Skull IV, 1963.,

višebojno muransko staklo
/ multi-coloured Murano
glass, 15,5 x 24 x 9,5 cm



122. Lubanja / Skull, 1962. – 1965.,
višebojno muransko staklo / multi-coloured Murano glass, 20 x 24 cm, Vetraria Alfredo Barbini, Murano



123. Lubanja VI / Skull VI, 1965.,
višebojno muransko staklo / multi-coloured Murano glass, 15 x 20 x 10 cm, Vetraria Alfredo Barbini, Murano



124. Glava vepra / Head of a Boar, 1964.,
višebojno muransko staklo / multi-coloured Murano glass, 19 x 42 cm, Vetraria Alfredo Barbini, Murano





125. Mala lubanja / Small skull, 1962. – 1965.,
muransko staklo / Murano glass, 14,5 x 25,5 x 15,2 cm, Vetraria Alfredo Barbini, Murano



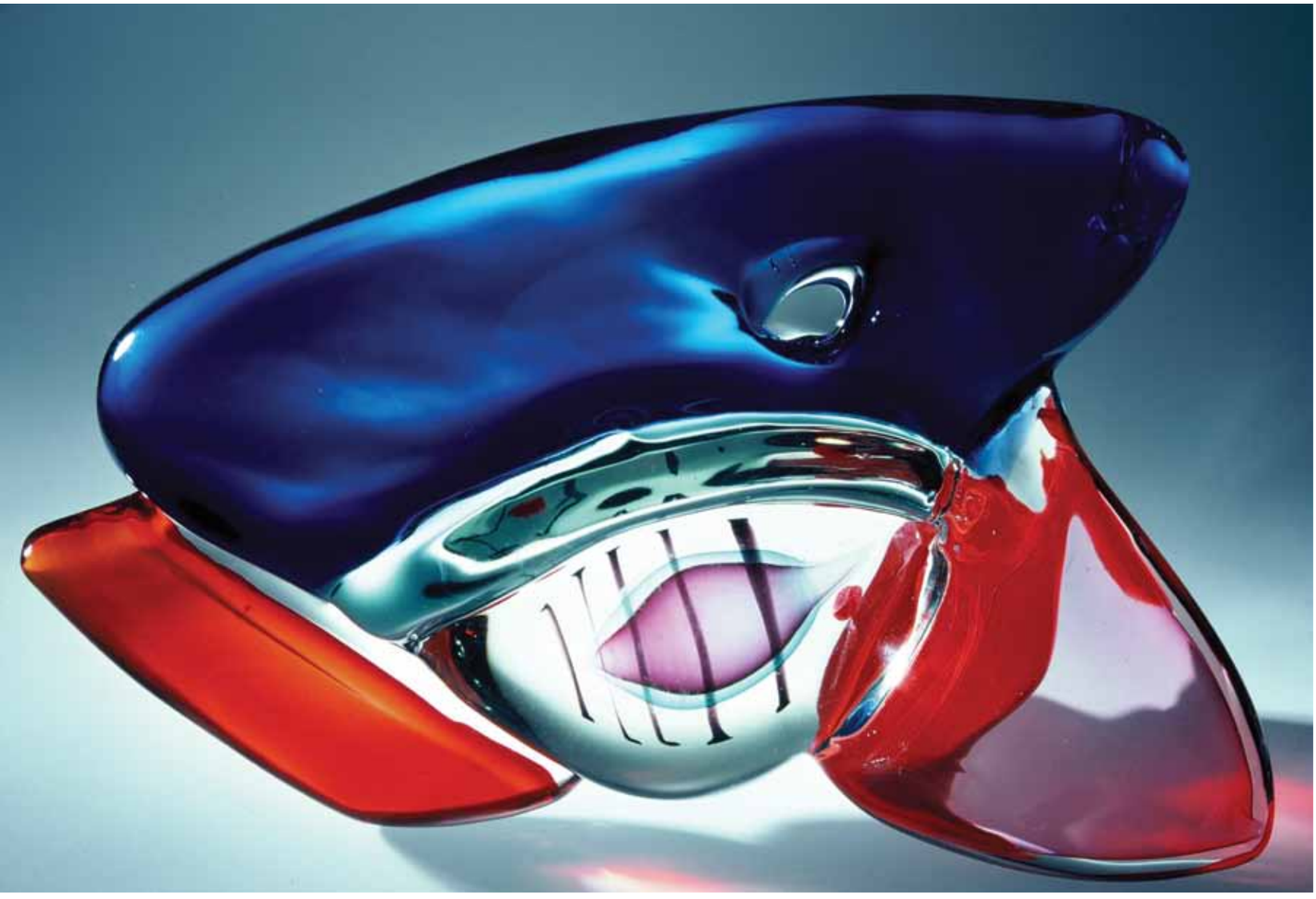
126. Lubanja / Skull, 1965.,

višebojno muransko staklo / multi-coloured Murano glass, 20,5 x 30 x 11 cm,
Vetraria Alfredo Barbini, Murano



127. Jezgra na drvenom postamentu / Core on wooden base, 1965.

(Kompozicija I / Composition I), bezbojno i obojeno staklo / clear and coloured glass, 31 x 39,5 cm,
Vetraria Alfredo Barbini, Murano



128. Lubanja X / Skull X, 1966.,

višebojno muransko staklo / multi-coloured Murano glass, 23 x 38 x 13,5 cm,
Vetraria Alfredo Barbini, Murano



129. Rascvjetana ruža / Rose in bloom, 1965. – 1966.,
slojevito višebojno staklo / layered multi-coloured glass, v. 51 cm,
Vetraria Alfredo Barbini, Murano



130. Kompozicija II / Composition II, 1966.

višebojno muransko staklo / multi-coloured Murano glass, 27,5 x. 25 x 8,5 cm,
Vetraria Alfredo Barbini, Murano



131. Deblo / Trunk, 1966.,

višebojno muransko staklo / multi-coloured Murano glass, 42 x 9 cm,
Vetraria Alfredo Barbini, Murano



132. Jezgra VII / Core VII, 1967.,

višebojno staklo, jetkano kiselinom /multi-coloured glass, acid etched, 14 x 21 x 12 cm

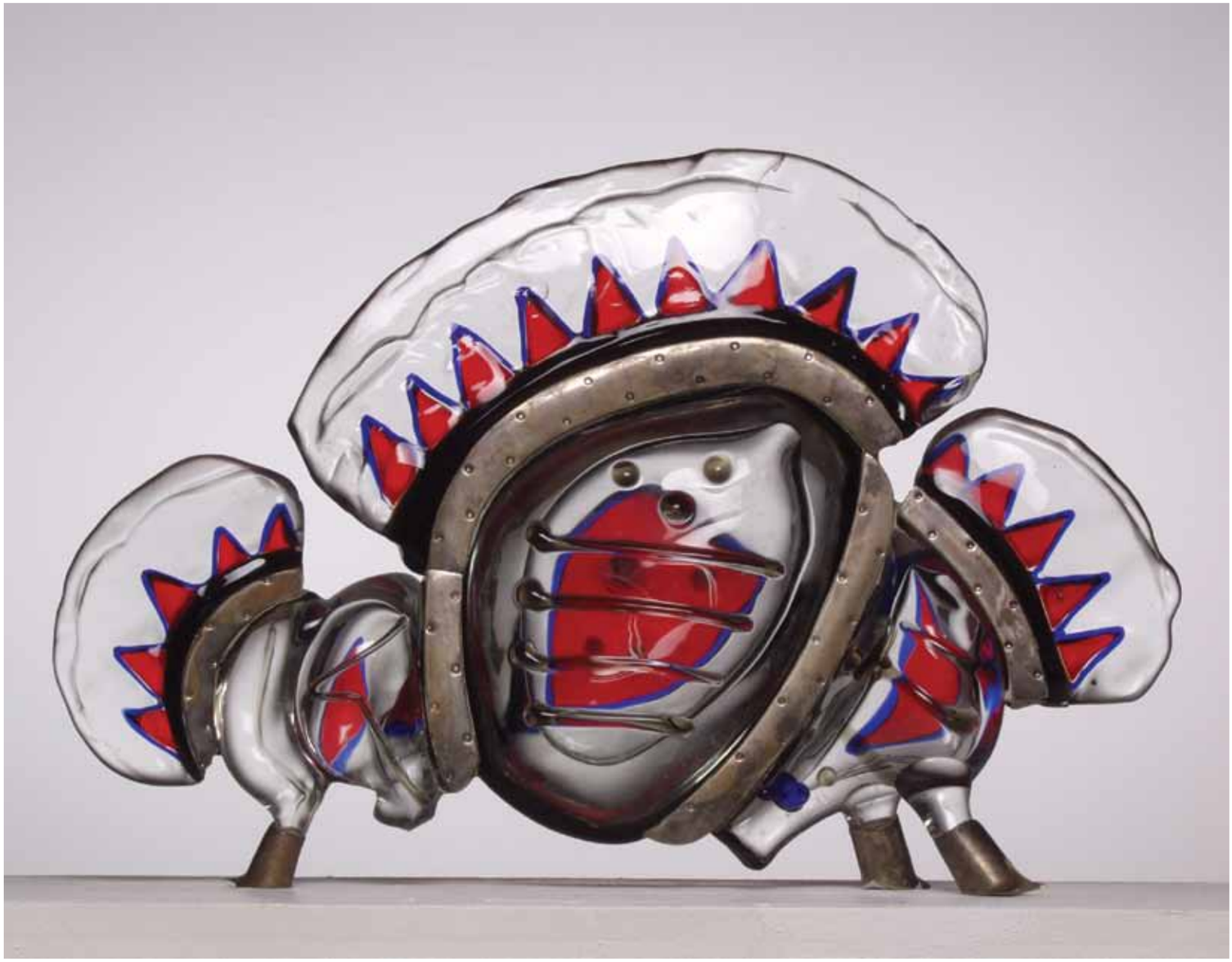




133. Plavi torzo / Blue Torso, 1967.,
obojeno muransko staklo / coloured Murano glass, 11 x 14 x 10 cm

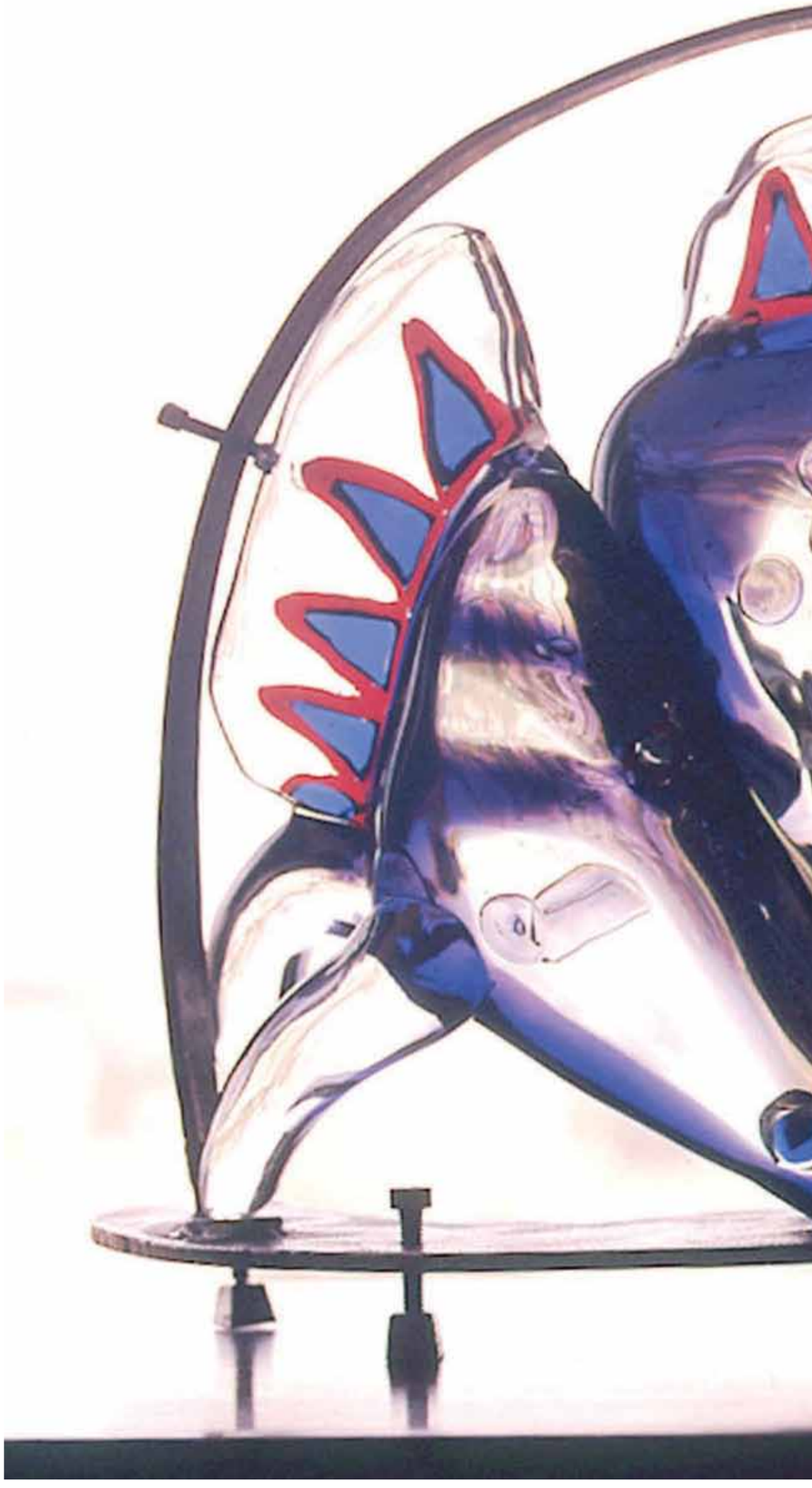


134. Jezgra / Core, 1967.,
iridirano muransko staklo / iridised Murano glass, 18,5 x. 20 x 15 cm

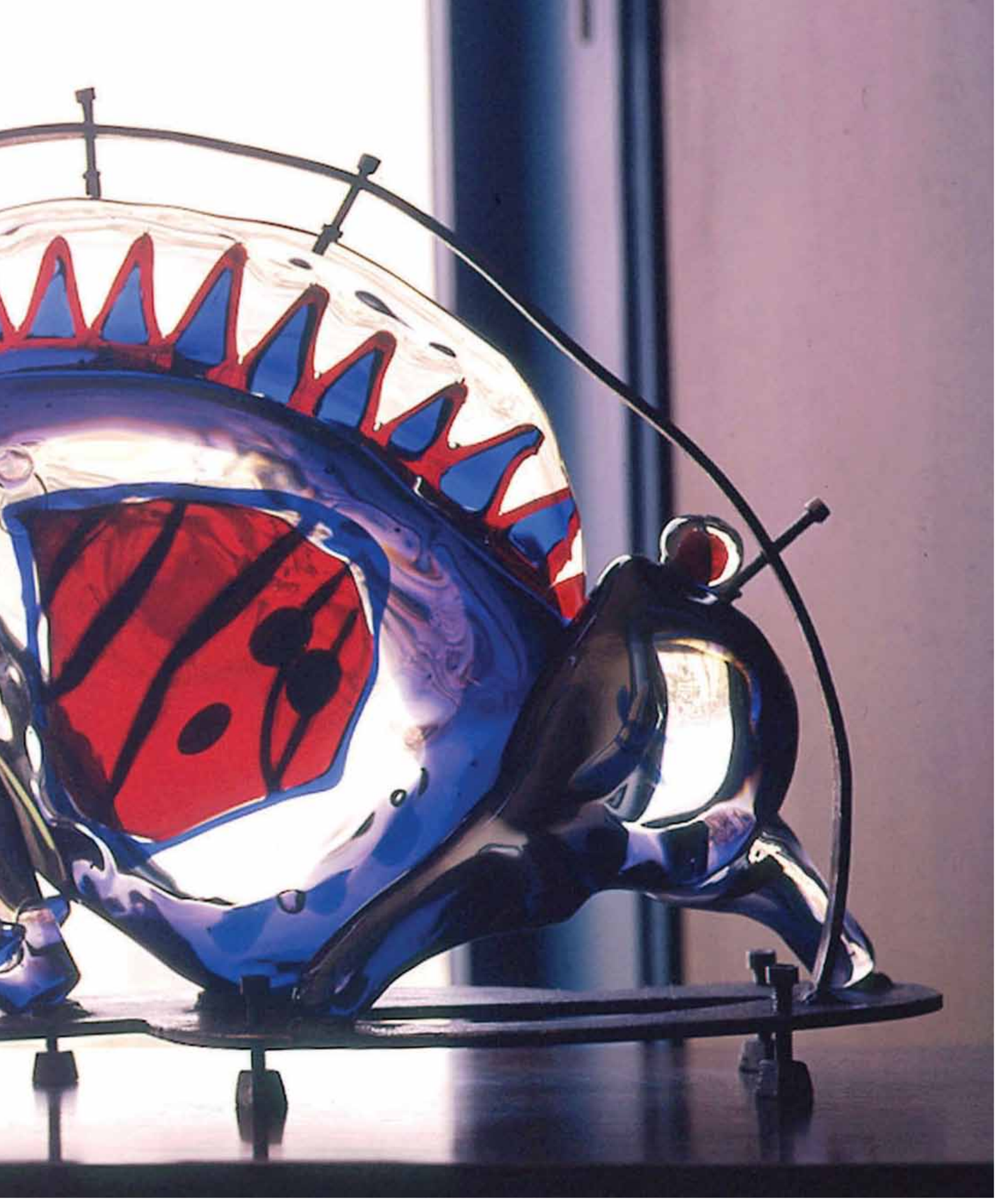


135. Vepar / Boar, 1968.,

Višebojno muransko staklo / multi-coloured Murano glass, 43 x 65 cm



136. Okovani vepar / Ironbound Boar, 1968.,
višebojno muransko staklo u željeznom okviru /
multi-colour Murano glass in iron frame,
45 x 67 cm





137. Okovano staklo II / Framed Glass II, 1968.,

kompozicija višebojnog stakla u željeznom okviru / composition of multi-coloured glass in iron frame, 74 x 74 cm



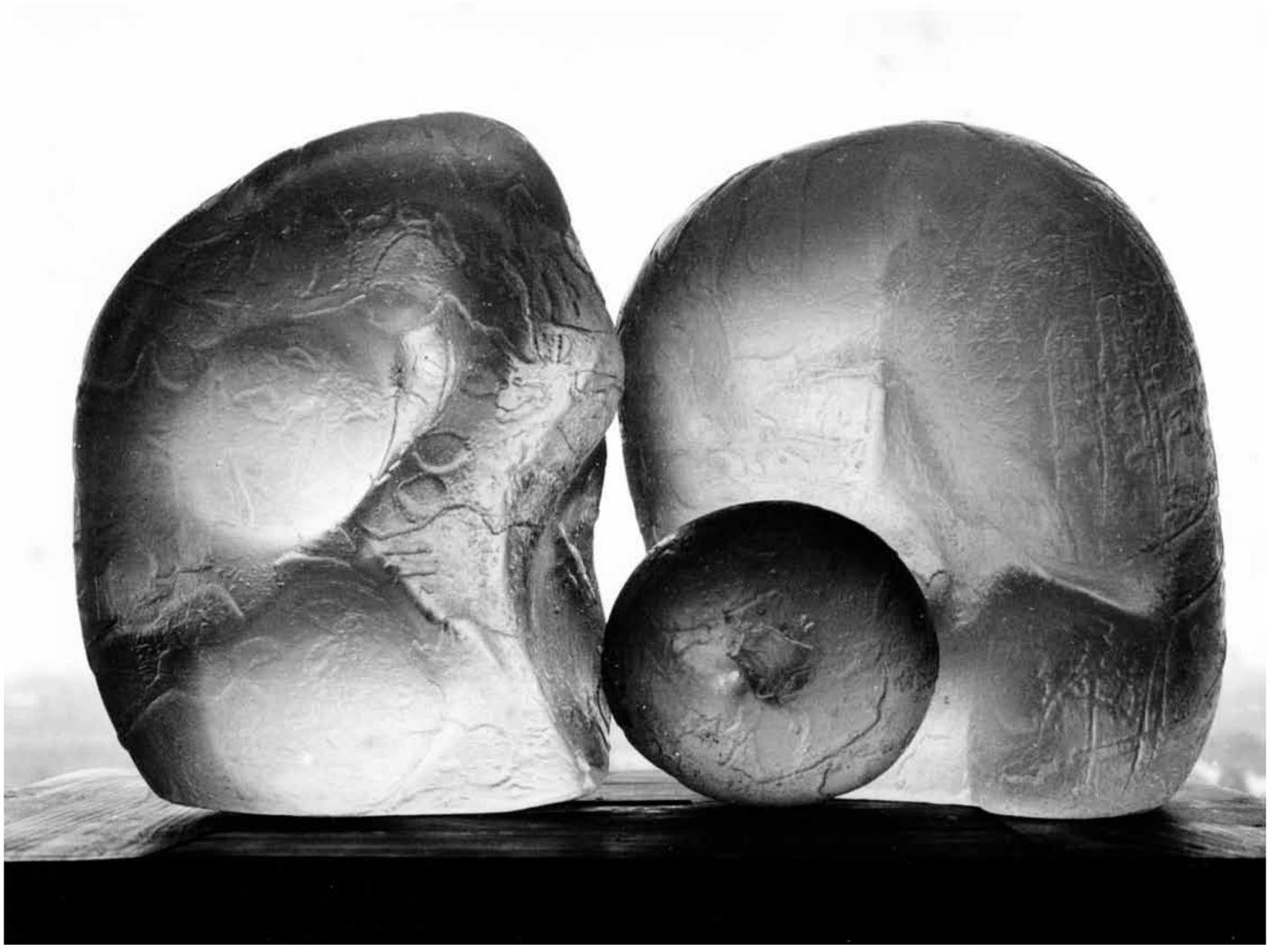
138. Refleksije / Reflections, 1968.,
kompozicija višebojnog stakla u željeznom okviru / composition of multi-coloured glass in iron frame, 74 x 74 cm



139. Forma II / Form II, 1969.,
muransko staklo, iridirano / Murano glass, iridised, v. 16 cm



140. Torzo / Torso, 1970.,
plavozeleno staklo, jetkano kiselinom / bluegreen glass, acid etched, 42,5 x 20 x 15 cm



141. Torzo / Torso, 1972 - 1973.

muransko staklo, jetkano kiselinom / Murano glass, acid etched, 21 x 43 cm. (v, 8 – 21 cm)



142. Žuta lubanja / Yellow Skull, 1970.

muransko staklo, višebojno, iridirano / Murano glass, multicoloured, iridiscent, 11,8 x 16,3 x 15,4 cm





143. Preobrazbe / Transformation, 1971.,

muransko staklo, bezbojno, iridirano / Murano glass, clear, iridised, a=26 x 25, b=23 x 20, c=27 x 20 cm



144. Jezgra / Core, 1971.,
muransko staklo, iridirano / Murano glass, iridised, 30,5 x 27 x 15 cm



145. Disk II / Disc II, 1972.,
muransko staklo, iridirano / Murano glass, iridised, 33 x 33 cm



146. Disk / Disc, 1972.,
muransko staklo, iridirano / Murano glass, iridised, 32 x 31 cm



147. Protest / Protest, 1972.,

muransko staklo, lagano obojeno / Murano glass, lightly coloured, 31 x 21 x 13,5 cm



148. Tragovi / Traces, 1972. – 1973.,

muransko staklo, akvamarin svijetli, iridirano / Murano glass, light aquamarine, iridised, 21 x 20,5 x 15 cm



149. Lubanja V / Skull V, 1972. – 1973.,
muransko staklo, višebojno / Murano glass, multicoloured, 13 x 12 x 14,5 cm



150. Srneća lubanja / Deer Skull, 1972.,
muransko staklo, iridirano / Murano glass, iridised, 16 x 31 x 17 cm





151. Torzo II / Torso II, 1972.,

muransko staklo, iridirano / Murano glass, iridised, a=24 x 18 x 16 cm, b=Φ 11 cm, c=24 x 18 x 16 cm



152. Životinjska lubanja VII / Animal Skull VII, 1973.,
muransko staklo, višebojno, iridirano / Murano glass, multicoloured, iridised, 19 x 31 cm



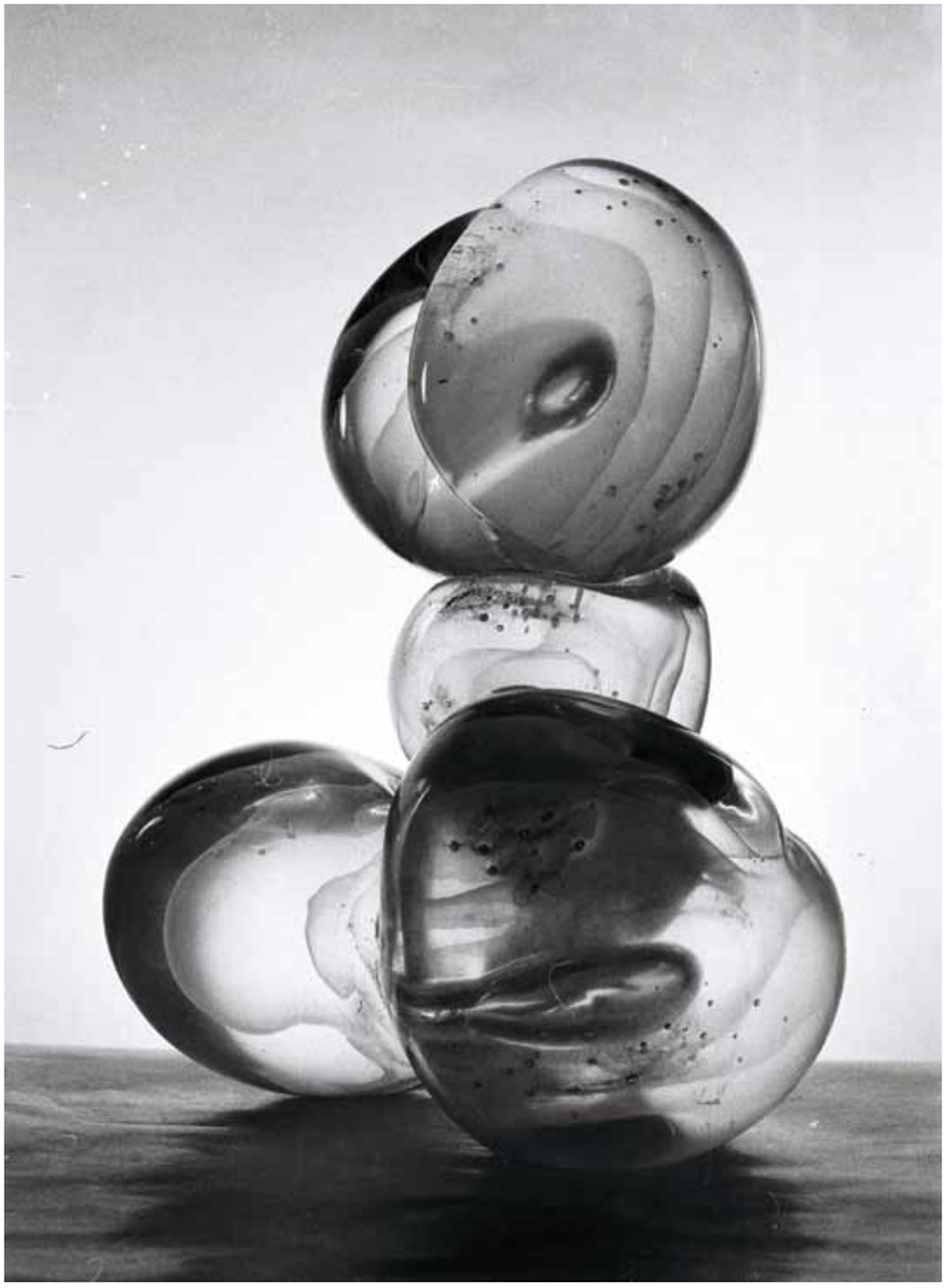
153. Zelena lubanja VI / Green Skull VI, 1973.,

muransko staklo, višebojno, iridirano / Murano glass, multicoloured, iridised, 14 x 13 x 19 cm,
Vetri d' arte Livio Seguso, Murano



154. Tragovi I / Traces I, 1974.,
muransko staklo, višebojno, iridirano / Murano glass, multicoloured, iridised, d. 28 cm





155. Torzo / Torso, 1975.,
muransko staklo, svijetlo obojeno, iridirano / Murano glass, lightly coloured, iridised, v. 42 cm



156. Izvaljeni akt / Sprawling nude, 1975.,

muransko staklo, svijetlo obojeno, iridirano / Murano glass, lightly coloured, iridised, v. 7 - 25 cm



157. Tragovi II / Traces II, 1975.,
muransko staklo, višebojno, iridirano / Murano glass, multicoloured, iridised, 13,5 x 28 x 12 cm





158. Životinjska lubanja / Animal Skull, 1972. - 1973.

muransko staklo, svijetlo obojno, iridirano /
Murano glass, light coloured, iridiscent,
17 x 32 cm
Vetri d, arte Livio Seguso, Murano



159. Janjeća lubanja / Lambs skull, 1976.,

muransko staklo, višebojno, iridirano / Murano glass, multicoloured, iridised, 13 x 12 x 14,5 cm,
Vetri d, arte Livio Seguso, Murano



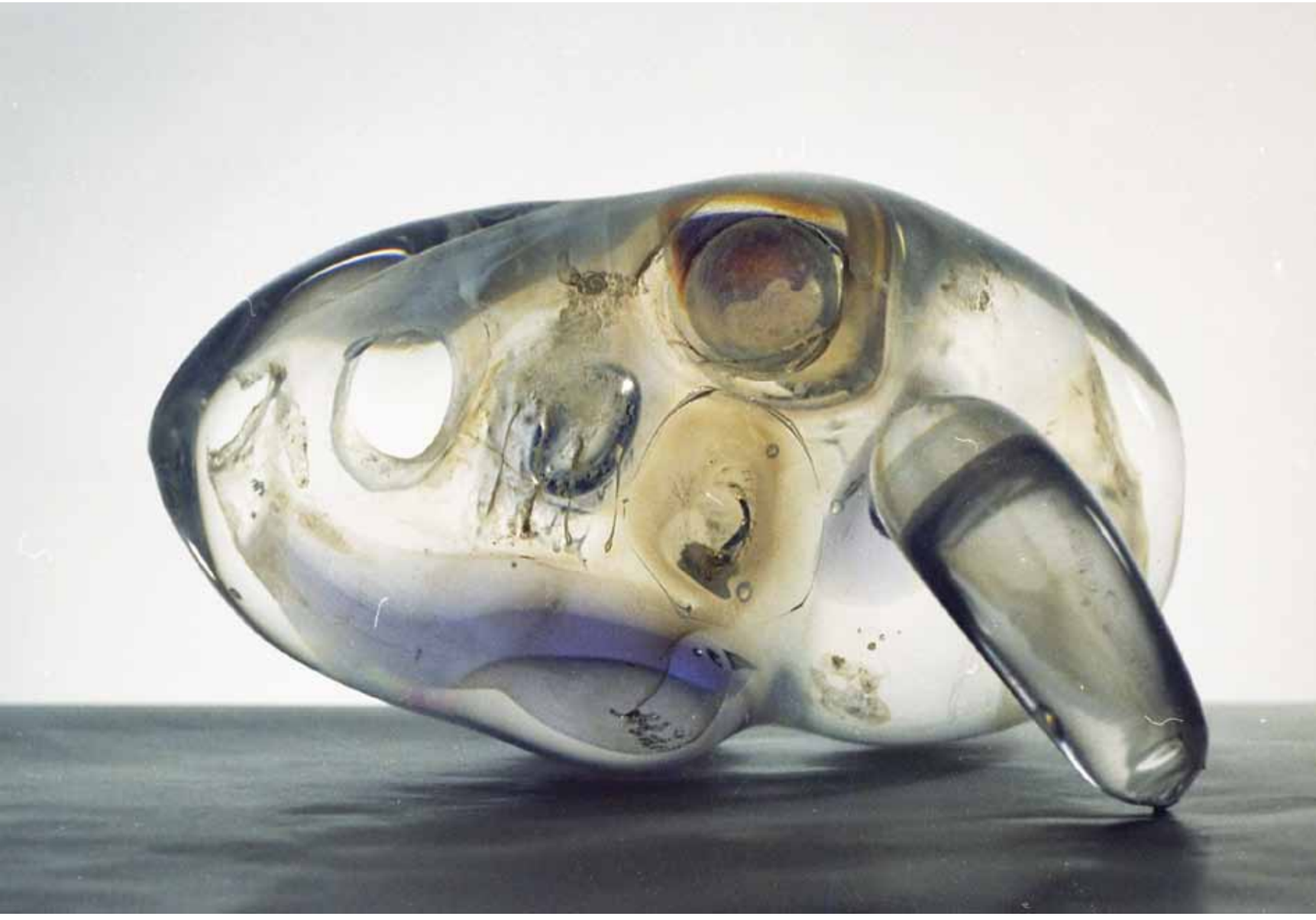
160. Torzo III / Torso III, 1975.,

muransko staklo, bezbojno, iridirano / Murano glass, clear, iridised,
a=20 x 15 x 12 cm, b=Φ 12 cm, c=24 x 21 x 14 cm



161. Životinjska lubanja s rogom / Animal Skull with Horn,1975.

muransko staklo, svijetlo obojno, iridirano / Murano glass, lightly coloured, iridised, 16 x 23 x 30 cm



162. Životinjska lubanja s rogom I / Animal Skull with Horn I, 1975.,
muransko staklo, svijetlo obojeno, iridirano / Murano glass, lightly coloured, iridised, d. 32 cm



163. Životinjska lubanja s rogom III / Animal Skull with Horn III, 1975.,
muransko staklo, svijetlo obojeno, iridirano / Murano glass, lightly coloured, iridised, 18 x 34 x 25 cm



164. Velika lubanja / Lage Skull, 1976.,
muransko staklo, svijetlo obojeno, iridirano / Murano glass, lightly coloured, iridised, 15 x 24 cm



165. Sivi torzo / Grey Torso, 1976.,

muransko staklo, svijetlosivo obojeno, iridirano / Murano glass, light grey coloured, iridised,
a=24,6 x 23,6 x 8,2 cm, b=13,2 cm, c=25,2 x 19,4 x 15,5 cm



166. Perle / Pearl, 1977.

muransko staklo, višebojno / Murano glass, multicoloured, 19 x 14 x 17,5 cm, Vetri d, arte Livio Seguso, Murano.



167. Torzo / Torso, 1976.,

muransko staklo, svijetlozeleno obojeno, iridirano / Murano glass, light green coloured, iridised, 28,4 x 27,3 x 21,2 cm



168. Uporna noć / Persistent Night, 1976.

plavo i bezbojno muransko staklo, iridirano / blue and clear glass, iridised, 16 x 32 x 15,5 cm



169. Glava bekana II / Head of a Ram II, 1978.

sivo i bezbojno staklo na toplo spajano / grey and colourless glass hot fused, 18 x 22 x 22 cm



170. Glava bekana I / Head of a Ram I, 1976.

bijelo opalno staklo na toplo spajano / white opal glass hot fused, 17,5 x 20 x 20 cm



171. Sklop II / Complex II, 1978.

bezbojno i višebojno muransko staklo na toplo spajano / colourless and multicoloured Murano glass hot fused, 17 x 32,5 x 11 cm.



172. Glava satira / Head of a Satyr, 1978.

svijetlo zelenkastoplavo obojeno muransko staklo / light green-blue coloured Murano glass, 18 x 24 x 14 cm





173. Sklop I / Complex I, 1977.

bezbojno i višebojno muransko staklo na toplo spajano / colourless and multicoloured Murano glass hot fused, 16 x 33,5 x 11 cm.



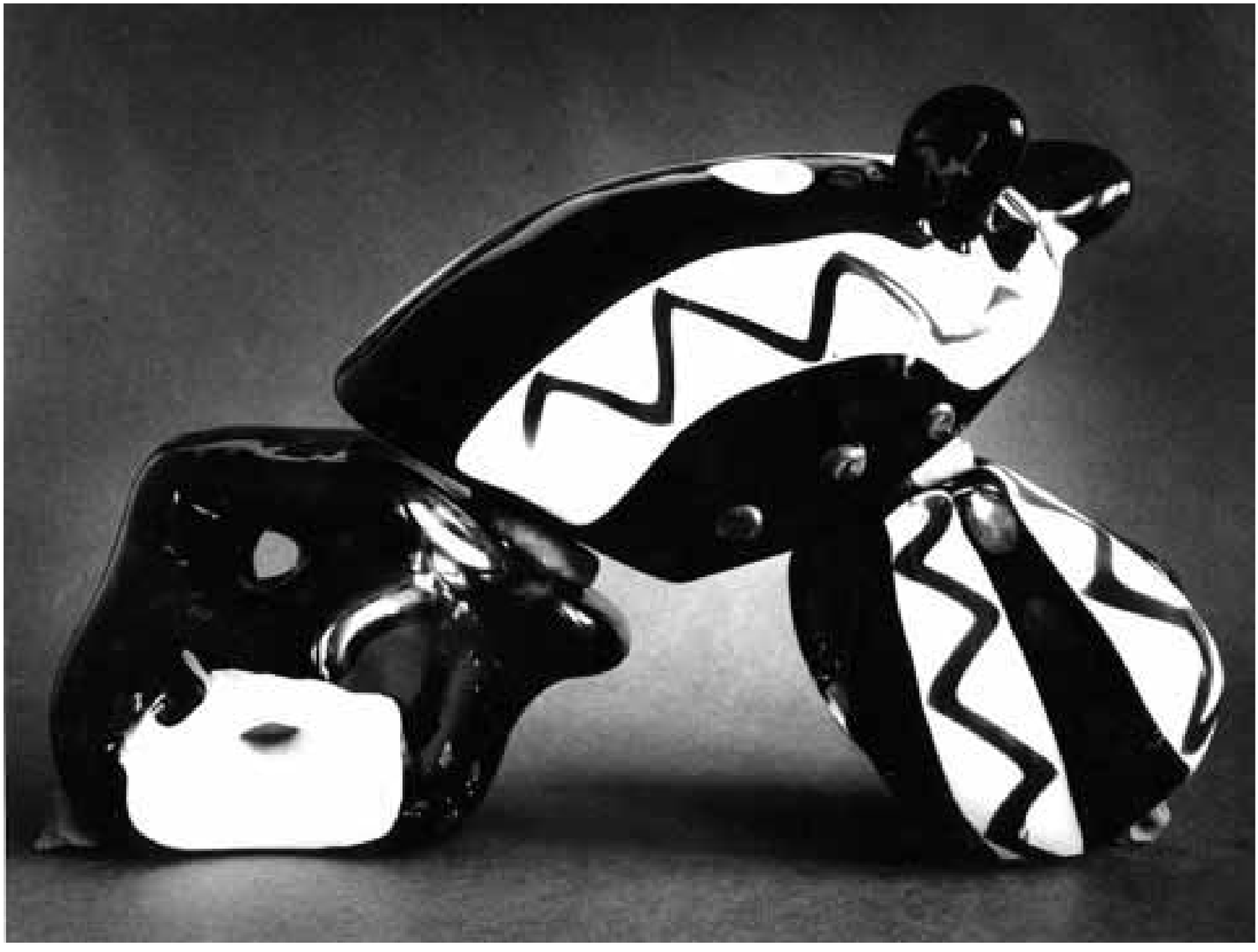
174. Zeleni torzo III/ Green torso III, 1979.,

sivozeleno i višebojno staklo / grey-green and multicoloured glass,
a=25,5 x 26 x 12 cm, b=Φ 13 cm, c=23,5 x 23 x 18 cm



175. Glava ždrebeta / Head of a Stallion, 1979.

sivo muransko staklo s morinama na toplo spajano / grey Murano glass with Moray eels, hot fused,
20 x 36 x 13 cm, Vetri d, arte Livio Seguso, Murano



176. Konj klaun / Horse Clown, 1979.

tamnosivo staklo s bijelim i crvenim opalima / dark-grey glass with white and red opals, d. 54 cm



177. Sretno jutro / Happy Morning, 1979.,

bezbojno i višebojno iridirano slojevito staklo / iridised clear and multicoloured layered glass,
a=25,5 x 26 x 12 cm, b=Φ 13 cm, c=23,5 x 23 x 18,cm



178. Forma / Form, 1979.

plavozeleno višeslojno iridirano staklo / iridised blue-green layered glass, 15 x 19,5 x 23 cm



179. Kroz okno / Through the window, 1979.,

sivozeleno staklo na toplo spajano i opasano željezom / grey-green hot bonded and iron-girt,
29,5 x 27 x 18 cm, Vetri d, arte Livio Seguso, Murano





180. Životinjska glava s rogom /
Animal Skull with Horn, 1979.,

trobojno spajano staklo s opalom / three-coloured fused glass with opal, 19 x 28 x 22 cm



181. Začetni oblik / Initial Form, 1979.

iridirano murano staklo, neznatno obojeno, brušeno / iridesent Murano glass, slightly coloured, cut,
15 x 28,5 x 14 cm



182. Kompozicija / Composition, 1979.,
bezbojno i obojeno ravno lijevano staklo / colourless and coloured cast glass, Vetri d, arte Livio Seguso, Murano



183. Lubanja / Scull, 1980.,

višeslojno staklo zelenkasta centra / multilayered glass with greenish center, v/h. 13,3 cm, d. 18,5 cm



184. Embrio, 1980.,

staklo s crvenim i žutim slojevima / glass with red and yellow layers, v. 16 cm, d. 22 cm

SKULPTURA U BRONCI I OSTALIM MATERIJALIMA

Živjeti u srcu tame

Ako se mnoga djela u staklu čine „lijepim“, gotovo *estetskim predmetima*, što je s broncama? Ako je svjetlost supstancija organiziranja, onda je bronca supstancija dovršavanja. Riječ je o neprozirnoj, zatvorenoj i nepropusnoj masi punoj urezotina, tragova rovašenja i ozljeda na površini. Premda srodnih oblika i istih imena, i ovdje je riječ o čvrstu, jezgrovitu i neprozirnu obliku, koji se „udaljujući (se) od mimetičkoga zahtjeva… koncentrira na volumen, masu i prostor“ (T. Maroević). Taj svojevrsni suton Goldonijeva sunčana oblika u staklu, u bronci (kao i u staklu) podrazumijeva životinjske lubanje (*Janjeća lubanja,* 1976.; *Životinjska Lubanja s rogom I,* 1975.), ali i ležeće aktove (*Ležeći akt,* 1978.). Težeći ritmičkom suglasju svojih izbočina, te se skulpture ponekad nabiru u prave falde volumena.

Kada je Goldoni istisnuo svjetlo, zatamnio oblik i promijenio materijal, započelo je *brončano* doba njegove skulpture. Ako je u staklu ista beštija bila ono što bi A. Bonnefoy nazvao „uskrsnućem“, reinkarnirano i preporođeno biće prosvijetljeno iznutra i sa svjetlošću u sebi, u bronci je ista beštija *mimesis.* Stoga ta **teratomorfna zoologija** podrazumijeva zgusnuti tamni oblik. Isti su motivi u staklu u bronci mrkiji i šutljiviji. Jezgra je zapravo cijeli oblik. I ono *unutra* i ono *na površini* isto je. A kako *nema ništa u dubini što ne bi bilo i na površini,* površina ili oplošje – nije *jeka jezgre* nego jezgra sama!

Jer u dubinama neprozirna oblika s ponekom izbočinom i talamusom, brončane skulpture šire stanovite paleontološke sugestije, koje, poradi životinjskih metafora, nije teško dovesti „u suvremeni diskurs straha od smrti, od totalnoga uništenja“ (V. Maleković). Ali s „dinamikom sjena u praznim dupljama i izduljenim žvalama i čeljustima“ (T. Maroević), ona su, jer imaju više plastičke samosvijesti nego „poruka“, više esencijalna nego ekspresivna. Stoga ta mrka i zatvorena Goldonijeva skulptura ne može živjeti od naših lingvističkih nadopuna. To je *diskretnost postojanja* oblika bez bolesnih krasta materije koje je Michieli volio, a Marino Marini naknadnim ranjavanjem te opetovanim polijevanjem boje na kori kipa dozivao tragičnost ljudske sudbine. I premda se i uz njih može vezati priča o prolaznosti, u Goldonijevim radovima nema teških i zloćudnih slutnji ljudske nesreće ni naznaka enformelističke raspadnutosti. Ničega smrtnoga tu nema. Tek je riječ o „plemenitoj jednostavnosti i strogoj ozbiljnosti“ (V. Maleković), dok je sukcesija dijelova istoga tijela „u cilju postignuća napetosti između mase i prostora, težine i konture“ (V. Maleković). Primjerice, *Glava ždrjebeta* (1976.) sastavljena je od međusobno odvojenih, ali usklađenih oblika s odlikama oporosti, primarnosti, elementarnosti i neprozirnosti.

Goldoni je, uz broncu, uvidio prednosti i novih materijala, prije svega plastike (poliestera), kojima su ga privukla svojstva rastezljivosti i mekoće (*Veliki torzo,* 1973.; *Razvaljen akt,* 1975.). Djela poput *Refrena* (1972. – 1973.), *Preobrazbe* i *Kompozicije torzo* iz iste godine izvedena su u metaliziranoj glini (kositar/srebro), a Životinjske lubanje (veća i manja) iz 1973. u posrebrenoj bronci. U tim se djelima udubljenjima i šupljinama izravnije prizivaju motivi. U *Kompoziciji torzo* (1975.), u poliesteru u boji terakote, Goldoni stvara odnose odvojenih oblika koji se tematski i konceptualno uvjetuju, a velike razlike između staklenoga i brončanoga djela vidljive su u *Perlama* (1977.) s lubanjom i okruglim tamburom-postamentom te staklenom kolajnom-ogrlicom.

Životinjska lubanja s rogom II (1975.) sažeta je forma visokoga polirajućeg sjaja i napete „kože“ oblika.

SCULPTURE IN BRONZE AND OTHER MATERIALS

Living in the heart of darkness

If many of the works in glass seem beautiful, almost aesthetic objects, what about the bronzes? If light is the substance of the organising, then bronze is the substance of the finishing. This is an opaque, closed and impermeable mass full of slashes, traces of gouging and wounds on the surface. Although there are similar forms and similar names, here we are dealing with a firm, pithy and untransparent form, which "... distancing itself from the requirements of mimesis... concentrates on volume, mass and space" (T. Maroević). This as it were twilight of Goldoni's solar shape in glass, in bronze (as in glass) takes for granted animal skulls (*Lamb's Skull*, 1976, *Animal Skull with Horn I*, 1975) as well as reclining nudes (*Reclining Nude*, 1978), Aiming at a rhythmical consonance of its prominences, these sculptures sometimes gather in real folds of volume.

When Goldoni crowded out light, darkened the form and changed the material, the bonze age of his sculpture started. If a beast were in glass what Bonnefoy called the resurrection, the reincarnated and reborn being illuminated from inside and with the light inside it, in bronze, the beast was a mimesis. Hence this teratomorphic zoology presupposes a condensed dark form. The same motives as in the glass are in the bronze grimmer and more taciturn. The core is in fact the whole of the form. What is inside and what is on the surface are the same. And since there is nothing in the depth that would not occur on the surface as well, the surface or superficies is not an echo of the core – it is the core itself.

For in the depths of the opaque form with the occasional prominence and thalamus, the bronze sculptures give off certain palaeontological suggestions that, in view of zoological metaphors, can easily be included into the "contemporary discourse of the fear of death, of total annihilation (V. Maleković). But with the "dynamics of shadows in the empty sockets and the elongated jaws and mouth" (Maroević), they are, for they have more sculptural independence than message, more essential than expressive Hence these grim and closed Goldoni sculptures cannot live from our linguistic supplementation This is the discreteness of the existence of form without the sick scabs of material that Michieli loved, while Marino Marini with subsequent wounding and repeated pouring of paint on the rind of the sculpture experienced the tragedy of human destiny. And although the story of transitoriness can be related to them too, in the works of Goldoni there are not hard and malignant intimations of human misfortune or indications of Informel-type disintegration. There is nothing mortal here. It is only a matter of "noble simplicity and austere seriousness" (Maleković), while the succession of parts of the same body is "for the purpose of achieving tension between mass and space, weight and contour" (Maleković). For example, *Head of a Colt* (1976) is composed of forms that although apart are harmonised with features of harshness, primariness, elementarity and opacity.

Goldoni saw the advantages not only of bronze but also of new materials, above all of polyester, to which he was attracted by their elasticity and softness (*Large Torso*, 1973; *Sundered Nude*, 1975). Works like *Refrain* (1972-1973), *Transformation* and *Torso Composition* of the same year are done in metallised clay (tin/silver) while the small and large *Animal Skull* were done in silvered bronze, 1973. In these works the motifs evoke more directly the recesses and cavities. In *Torso Composition* (1975) in terracotta-coloured polyester, Goldoni creates relations between separate forms that are





185. Refren / Refrain, 1972. - 1973.

S druge strane, *Konjska glava* (1976.), grube površine, primjer je amorfizacije oblika s dokazima elementarnih dodira prstiju. Formalnijem i konceptualno složenijem Šutljivom prstenu (1978.) prethode brojni crteži i skice. Priklanjajući se asketskom, minimalističkom, ali istodobno i organički evokativnom obliku, prstenasta forma omeđuje veliku prazninu u sredini. *Ostatak svijetli* i *Ostatak tamni* iz 1978. godine, hrapavih površina, gotovo su istovjetne forme samo različitoga sjaja površine.

Stvarajući ritmički odnos punoga i praznoga, Goldonijeva djela komuniciraju s prostorom, a posebice *Ležeći akt* (1975.) s ritmom manjih i većih, odnosno lakih i težih, razdvojenih ili priljubljenih oblika (*Dodirnuti prostor,* 1977.). Toj „baroknoj" fazi Goldonijeva opusa treba pribrojiti i *Dio horizonta* (1977.) i *Premiješanu glinu* (1978.), dok *Lubanja* iz 1978. godine, gubeći svaki narativni biljeg, pomiruje geometrijski i organički oblik. S druge strane, *Konjska glava* iz 1978. godine i *Staro kljuse* iz 1979. godine predstavljaju u cijelom opusu Raoula Goldonija možda najdeskriptivniju formu.

Nekoliko aktova iz 1978. godine označuje jače zgušnjavanje oblika, a u *Poluležećem aktu* (1982. – 1983.) i u *Ležećem aktu* (1982.) bliženje svojstvima prirodnih oblutaka ili stanjima fosiliziranoga i mineraliziranoga ostatka koji se diči enformelnim odlikama grube površine.

Svijetlo-tamno ili još ponešto o odnosu brončanoga i staklenoga

Ako svemirom vladaju dvije sile, *svjetlost* i *težina,* kako kaže S. Weil, s dozom pomalo nepriličnoga pojednostavnjenja, kažimo da s broncom dolazi težina, a sa staklom svjetlost. A ako su mnogima Goldonijeve skulpture u staklu „estetski predmet", a bronce mračni plod zemlje, stojimo pred prozirnim tijelom u staklu i neprozirnim tvrdim grumenom bronce. U prizivanju istih motiva (glave životinjskih lubanja), bronce i stakla ukazuje se na srodstvo koje nije samo narav teme. Ako je u staklu „Raoul Goldoni poeta forme" – kako tvrdi Vanda Ekl, njegova brončana plastika ipak „demonstrira organsku zanatsku oštroumnost" i „govori jezikom koji je sam sebi dovoljan".

thematically and conceptually related, and big differences between a bronze and a glass work are seen in *Beads* (1977) with skull and circular tambour-plinth and glass necklace.

Animal Skull with Horn II (1975) is a concise form with a polished to a shine and a tense skin to the form. On the other hand, *Horse's Head* (1976), rough in its surface, is an example of form made amorphous with proofs of elementary finger touches. The more formal and conceptually more complex *Taciturn Ring* (1978) is preceded by numerous sketches and drawings. Inclined towards the ascetic, minimalist and at the same time an organically evocative form, the annular shape bounds a large emptiness in the centre. *Light Remainder* and *Dark Remainder* of 1978, with their rough surfaces, are almost identical shapes but with different shines to the surface.

Creating a rhythmical relation of full and void Goldoni's works communicate with the space, which is particularly true of *Reclining Nude* (1975) with its rhythm of smaller and larger, or lighter and weightier, separate or conjoined forms (*Touched Space*, 1977). To this baroque phase of Goldoni's oeuvre one should added *Part of the Horizon* (197) and *Remixed Clay* (1978) while *Skull* of 1978, jettisoning any mark of narration, reconciles geometrical and organic forms. On the other hand *Horse's Head* of 1978 and *Old Nag* of 1979 represent perhaps in the whole of the oeuvre of Raoul Goldoni the most descriptive form.

Several nudes of 1978 mark a stronger condensation of form, and, in *Semi-reclining Nude* (1982-1983) and in *Reclining Nude* (1982), and approach towards properties of natural cobbles or states of fossilised and mineralised remains that boast of the Informel properties of a rough surface.

Chiaroscuro or a bit more about the relation between the bronze and the glass

If the universe is ruled by two forces, of light and of gravity, as S. Weil says, with a little if slightly inappropriate simplification we might say that gravity comes with bronze, and light with glass. And if for many, Goldoni's sculptures in glass are aesthetic objects, and the bronzes gloomy chthonic fruit, we stand before the





186. Perle / Beads, 1977.

Ponavljamo; u tamnim broncama nema dramatizacije ili egzistencijalnog „straha od smrti“ ili „totalnoga uništenja“, kako neki navode. Premda tom djelu ne trebaju nikakve dramatične lingvističke glose, Goldonijevo djelo korisno je dovesti u svezu s Michielijem. Michelijev zoomorfni oblik zapravo je iscijeđeno i izranjeno „grumenje“ koje ne drži više nijednu kap vode. Sve je riješeno u gropovima tjelesnoga metabolizma, zgrčenih i dramatično nauznak izvrnutih živina. S druge strane, Goldoni sažima, sakuplja. Obrisna je linija zatvorena. Ništa ne strši. Ni na što se, za razliku od Michielija, ne može nabosti. Uostalom, to nije, kao kod Michielija, bolest površine. Stoga je Goldoni bliži Mariniju, Mooreu ili Vianiju. A kako ne modelira po instinktu, on je prije potomak Kršinića, Bakića ili Brancusija nego Richier ili Radauša. Njegova tema postaje oblikom koji ne viče u prostoru ljudske usamljenosti i nevolje. Sepulkralnog je vrlo malo; pouke još manje. Štoviše, jer je i smrt oblik, ima i nečega spokojnoga u toj smrti. To je istodobno esencija i egzistencija oblika. A to su uglavnom živine, glave janjaca i glave bikova, sediment tijela koji je nabrekao od mesa i koje je našlo smiraj u samome sebi. Punoća volumena daleko je od uvis izvrnutih nožica Michielijevih beštija. I dok kod Goldonija sve mirno živi unutar obrisa oblika, s druge strane, Michielijev incident poriva, odmetnut od kompaktnoga zatvorenoga oblika, šokira i lamentira. I sama činjenica da je to glava bez tijela vraća to tijelo kiparstvu, a ne ljudskoj drami i ne budi pitanje: *Gdje je lešina?* Suprotno, kod Michielija, ekspresionista i dramatičara svih boja, lešina je glavni lik. Njezino *ne-postojanje* zapravo je njezino postojanje. Goldonijev oblik, bez ikakve vidljive nervozne iskidanosti, lišen je svake literarne nakane – strukturalno je čvrst, sažet, taman i gust.

Mistično bratimljenje s materijalima i oblicima, osjećaj da je priroda i prirodni oblik prauzor stvari govori i to da u skupljanju i sažimanju nijedan oblik Raoula Goldonija nije, kao kod Džamonje ili Tršara, prešao u prostornu kaligrafiju.

transparent body in glass and the opaque, hard clod of bronze. In their invocations of the same motifs – animal skulls – bronze and glass indicate a kinship which is not just the name of the theme. If in glass "Raoul Goldoni is a poet of form", as Vanda Ekl claims, his bronze sculpture nevertheless demonstrates an "organic workmanly astuteness" and "speaks a language that is sufficient unto itself".

To repeat: in the dark bronzes there is nothing of dramatisation or the existential fear of death or of total annihilation, as some would have it. Although the work has no need of any kind of dramatic linguistic glosses, Goldoni's work can usefully be compared with that of Michieli. The latter's zoomorphic form is in fact a strained and multifoldly wounded lump that will no longer hold even a drop of water. It is all handled in knots of physiological metabolism, of contorted and topsy-turvy laterally-recumbent livestock. On the other hand, Goldoni compresses, gathers. The contour line is closed. Nothing sticks out. Unlike with Michieli, it is impossible to be stabbed by anything. And after all, as with Michieli, it is not a sickness of the surface. Goldoni then is closer to Marini, Moore or Viani. And since he does not model instinctively, he is sooner a descendant of Kršinić, Bakić or Brancusi than of Richier or Radauš. His theme us form that does not should in the space of human isolation and trouble. There is very little that is sepulchral, even less that is edifying. And what is more, for death too is a form, there is something calm and peaceful in this death. It is at once essence and existence of form. On the whole they are domestic animals, heads of lamb and bulls, the sediments of a body that is engorged with flesh and that has found calm in its own self. Fullness of volume is far from the upturned legs of Michieli's beasts. And while in Goldoni everything lives peacefully inside the outlines of form, on the other hand, Michieli's impulse-driven occurrence, straying from the closed and compact form, shocks and laments. The very fact that this is a head without a body takes the body back to sculpture, and not to the human drama, and does not provoke the question *where is the carrion?* By way of opposite, however, in Michieli, expressionist and dramatist of the whole of the spectrum, the carrion is the main character. Its non-existence is in fact its existence. Goldoni's form without any kind of visible nervous rending, is devoid of any literary intention – structurally it is strong, condensed, dark and dense.

The mystical brotherhood with materials and forms, the feeling that nature and natural form is the ur-model of things also tells us that in their gathering and condensation, no single form of Raoul Goldoni has, unlike those of Džamonja or Tršar, crossed over into spatial calligraphy.





SKULPTURA U BRONCI I
OSTALIM MATERIJALIMA
SCULPTURE IN BRONZE AND
OTHER MATERIALS



187. Raoul Goldoni, oblikovanje skulpture u glini Ležeći akt /
forming of the clay sculpture *Reclining Nude*, 1978.



188. Veliki torzo / Big torso, 1973.,
bronca / bronze, 122 x 127 x 110 cm



189. Životinjska lubanja (veća) / Animal skull (large), 1973.,

posrebrena bronca / silvered bronze,
14 x 24 x 10 cm



190. Životinjska lubanja (mala) / Animal skull (small), 1973.,

posrebrena bronca / silvered bronze,
12 x 21 x 10 cm



191. Kompozicija torzo / Composition torso, 1972. – 1973.,

metalizirana glina (kositar / srebro) / metallised clay (tin /silver),
a=15,5 x 12 x 10 cm, b=φ 7,5 cm, c=15 x 14,5 x 10 cm



192. Glava konja / Head of a horse, 1976.,
bronca / bronze, 24 x 38 x 15 cm



193. Životinjska lubanja s rogom I / Animal skull with horn I, 1975.,

bronca / bronze,
18 x 34 x 22 cm



194. Životinjska lubanja s rogom III / Animal skull with horn III, 1975.,

bronca / bronze,
17 x 29 x 26 cm



195. Glava bekana (tamnosmeđa)/Head of a ram (dark brown), 1976.,

bronca / bronze, 17,5 x 20,5 x 20 cm



196. Ostatak / Remnant, 1977.,

bronca (tamnomeđa) / bronze (dark brown), 17 x .34 x 12,5 cm



197. Dio horizonta / Part of the Horizon, 1977.,
bronca / bronze, 28 x 30 x 11 cm



198. Dodirnuti prostor / Touched Space, 1977.,
bronca / bronze, 110 x 140 x 55 cm



199. Ležeći akt / Reclining nude, 1975.,
bronca / bronze, v. 32 cm



200. Portret Magde / Portrait of Magda, 1978.,
bronca / bronze, 27,5 x 14,5 x 15,5 cm



201. Lubanja /
Skull, 1973.,
bronca / bronze,
14,5 x 19 x 14 cm



202. Sklop / Complex, 1977.,
bronca / bronze, 14,5 x 32 x 11 cm



203. Ležeći akt / Reclining nude, 1978.,
bronca / bronze, 14 x 40 x 12,5 cm



204. Ležeći akt / Reclining nude, 1978.,
bronca / bronze, d./l. 45 cm



205. Ležeći akt / Reclining nude, 1977.,
bronca / bronze, 17 x 43 x 19 cm



206. Razvaljeni akt II / Sundered nude II, 1973.,

bronca / bronze, a=12 x 10 x 7 cm, b=φ 5,5 cm, c=19 x 19 x 17 cm, d=φ 10 cm, e=16 x 15 x 14,5 cm



207. Ležeći akt / Reclining nude, 1978.,
bronca / bronze, 54 cm



208. Premiješana glina / Remixed clay, 1978.,
bronca / bronze, 20 x 38 x 15,5 cm



209. Početak kretanja / Start of movement, 1978.,
bronca / bronze, 24,5 x 33 x 11 cm



210. Glava ždrebeta /
Head of a colt, 1976.,

bronca / bronze, 20 x 36
x 17 cm



211. Konjska glava /
Head of horse, 1978.,

bronca / bronze,
18 x 38 x 11 cm



212. U dosluhu / In collusion, 1978.,
kamen povezan željezom / stone bound with iron, 145 x 245 x 105 cm



213. Kompozicija torzo / Composition torso, 1975.,
poliester, boja terakote / polyester, colour of terracotta, 56 x 84 x 45 cm



214. Razvaljeni akt / Gaping nude, 1975.,
poliester, sivo-plavo obojen / polyester, grey-blue coloured, 66 x 104 x 58 cm



215. Glava ždrebeta s oglavom / Head of colt with headpiece, 1979.,
bronca / bronze, 19,5 x 34 x 13 cm



216. Staro kljuse / Old nag, 1979.,
bronca / bronze, 52 x 117 cm





217. Veliki torzo / Big torso, 1980.,
brački kamen / Brač stone, v. 150 cm



218. Šutljivi prsten (veliki) / Taciturn ring (big), 1982.,
armirani beton s perlitom / reinforced concerte with perlite, 90 x 135 cm



219. Ležeći akt / Reclining nude, 1979. – 1982.,
keramika / ceramic, 5 x 21 x 7 cm



220. Akt / Nude, 1982.,
bronca / bronze, 41 x 31 x 23,5 cm



221. Konjanici / Horsemen, 1979. – 1982.,
keramika / ceramic, 11 x 9,5 x 2 cm





222. Ležeći akt / Reclining nude, 1979. – 1982.,
keramika / ceramic, 7 x 12 x 5 cm

223. Ležeći akt / Reclining nude, 1979. – 1982.,
keramika / ceramic, 5 x 21 x 7 cm



224. Dalmatinka / Dalmatian woman, 1979. – 1982.,
keramika / ceramic, 22 x 6 x 4 cm



225. Ležeći akt / Reclining nude, 1977. – 1979.,
lijevano u olovu / cast in lead, 5 x 7 x 4 cm



226. Ležeći akt / Reclining nude, 1977. – 1979.,
lijevano u olovu / cast in lead, 10 x 13,5 x 3,5 cm



227. Torzo / Torso, 1977. – 1979.,
olovo, posrebreno / lead, silvered, 13 x 4,7 x 4,7 cm



228. Šutljivi prsten / **Taciturn ring, 1979. – 1982.,**
keramika / ceramic, 10 x 15 x 5 cm



229. Konjanici / **Horsemen, 1979. – 1982.,**
keramika / ceramic, 14 x 11,5 x 3,5 cm



230. Šutljivi prsten / **Taciturn ring, 1977. – 1979.,**
lijevano u olovu / cast in lead, 6 x 10 x 3 cm



231. Ležeći akt (mali) / **Reclining nude (small),**
1982., bronca / bronze, 11 x 21 x 10 cm

DIZAJN

Oblik i funkcija

Ljudi ne žive likovno nego praktično
Kosta Angeli Radovani

Goldoni je dobro znao gdje živi i što se može postići u sredini u kojoj pitanje dizajna nije bilo ni u prošlosti, a nije to ni danas, neki vrući zahtjev. Nije se mogao ogledati u megaprojektima velikih industrijskih i korporacijskih institucija ni raditi u velikim razvojnim centrima. Ipak, u zavjetrini zanosa i obnove pedesetih godina prošloga stoljeća Goldoni dobiva velike zadaće. S brojnim suradnicima i arhitektima (Šegvić, Haberle, Bernardi, Čičin-Šain, Jelinek, Vitić, Kolacio, Emili Vincek...), u tvornicama, školama, domovima kulture, ugostiteljskim objektima… radi freskoslikarstvo, enkaustiku, inkrustracije u žbuci i keramici. I premda u baru kavane zagrebačkog nebodera (Kavana *Neboder*) radi zidne slike, koje još zrcale ateljerski odnos prema prostoru i navike iz štafelajnog pristupa, ipak je tu već začet integralni koncept organskoga jedinstva intervencije/djela i prostora, koji se kasnije, primjenom drugih i raznovrsnih materijala (staklo, keramika, tekstil, plastične mase), slojevitije upliću u unutrašnji prostor u kojemu staklene stijene šire i mijenjaju prostor te su daleko od pukih pregradnih zidova. Kolorirane i višeslojne u strukturi staklene ploče („cigle“) u lijevanom staklu, odsjajima i odrazima te lomljenjem svjetla multipliciraju slike prostora čineći ga dinamičnim i promjenjivim.

U toj „širini raspona od apstraktnog, gotovo gestualnog ekspresionizma u staklu, do (…) minimalističkih formi posebice u dizajnu“ Jasna Galjer s pravom sugerira blizinu skulpture i dizajna, oblike u staklu i predmete svakodnevne uporabe. Put od staklenih oblika prema dizajnu učinio joj se naime ne samo logičnim nego i prirodnim.

Uočivši udaljenost između tzv. *unikatnoga* i serijski/tvornički proizvedenoga predmeta, Raoul Goldoni stavio si je u zadaću smanjiti njihovu razdaljinu te, u istom obliku, pomiriti demokratski i ekskluzivistički poriv te visoki esteticizam i utilitarnost. Nakon što je uočio uniformnost i konvencionalnost običnoga (serijskoga) proizvoda, ljutilo ga je stalno udaljavanje predmeta za svakodnevnu upotrebu (serijski proizvedenih djela) od kreativnog oblikovanja predmeta.

Misleći tako o sigurnom postavljanju posuda, čaša i zdjela, radeći cijele setove, servise i pojedinačne oblike (vaze, svjetiljke), pri dnu zadebljava stijenke oblika snažeći njihovu stabilnost, dok im prema grlu daje sve veću eleganciju. Uz to, okrugle zdjele toniranih stakala, meko i zaobljeno oplošje, zadebljana postolja bez filokalski rascijepljene baze ili servisi za piće (iz 1964. godine) ukazuju da sve čvrsto stoji na svojim nogama, da je donji dio manje-više pouzdano stablo te da u šupljinu čaše, s donje strane, ulazi i penetrira zadebljano podnožje. I Čaše-sistemi predstavljaju niz analitičkoga i varijabilnih rješenja koja rađaju jedni druge. Zadebljanja ili ojačavanje pupka koji spaja nogu i tijelo čaše te pojačanje donje podloge na kojoj leži oblik daje stabilnost predmetu. I sve boce s poklopcima imaju jaču plastičnost i težinu, sve pepeljare i pladnjevi, svi tehnički nacrti za različite više i niže predmete, setove i komplete, s tanjim ili debljim nogama i postoljima, često dobiju i „pupak“ na dnu ili bradavicu čepa na vrhu boce, vaze ili poklopca. Ponekad je stanjivanje stijenki samo protuteža poslovičnom „zadebljavanju dna, drške i stope“.

Zdjela s drvenim tanjurom (1960.-65.), zdjele na nožici i bez nje, vaze s punim širokim, zdepastim tijelom, nose osjećaj tjelesnosti i težine. I *Zdjela s drvenim tanjurom* (1960.-65.), *Doza s poklopcem* (1979.), *Boca s*

DESIGN

Form and function

People don't live in terms of visual art
but in terms of practicality.
Kosta Angeli Radovani

Goldoni knew well where he was living and what could be achieved in a setting in which the issue of design had not been in the past, and was not then, any kind of burning requirement He could not take his cue from the megaprojects of the big industrial and corporate institutions. Nor could he work in big development centres. Still, in the lee shore of the enthusiasm and renovation of the fifties, Goldoni got big assignments. With numerous associates and architects (Šegvić, Haberle, Bernardi, Čičin-Šain, Jelinek, Vitić, Kolacio, Emili Vincek) in factories, schools, culture centres, hospitality facilities... he did frescos, encaustics, incrustation in plaster and ceramic. And although in the bar of the café of the Zagreb "Skyscraper" he did wall paintings, which continue to mirror a studio attitude to the space and habits from the easel approach, still broached here is after all an integral concept of the organic unity of the intervention of work and space that later, with the application of other and diverse materials (glass, textile, plastic, ceramic), were to be more complexly interwoven into the interior space in which glass partitions expanded and changed the space, and were far from mere partition walls. Coloured and many layered in the structure of the glass panel (brick) in moulded glass with, gleams and reflections and refraction of the light, the images of the space were multiplied, making it dynamic and changeable.

In this "breadth of range from the abstract, almost gestural expressionism in glass to... minimalist forms, particularly in design" Jasnja Galjer suggests with good reason the closeness of sculpture and design, forms in glass and objects for everyday use. The path from glass forms to design seemed to her not only logical but also natural.

Clearly aware of the distance between the one-off, the unique object, and the mass produced item, Raoul Goldoni set himself the task of reducing that distance and in one and the same form to reconcile the democratic and the exclusivist urge, high aesthetics and the utilitarian. After he had noted the uniformity and conventionality of the everyday mass produced product, he felt cross at the constant distancing of the object for everyday use, mass produced, from the creative design of the object.

Thinking in this way of the solid placing of vessels, glasses and bowls, making whole sets and services and individual forms (vases and lamps), at the bottom he made the walls of the form thicker, increasing their stability, while towards the neck he provided ever greater elegance. In addition, the round bowls of toned glass, soft and rounded superficies, thickened bases without a philokalically split base or drinks sets (of 1964) show that everything stands firmly on its own feet, and that the lower part is a more or less reliable trunk and that the thickened stem enters and penetrates the hollow of the bowl, on the lower side. The drinking glass systems are a series of analytical and variable solutions that give birth to each other The thickening or reinforcement of the navel that joins stem and body of the glass and the strengthening of the lower base on which the form lies gives the object stability. All these bottles with their stoppers have a stronger sculpturality and weight, all the ashtrays and platters, all the technical drawings for various higher and lower objects, sets and services, with thinner or thicker stems and bases, often get a navel at the bottom or a nipple of a stopper at the top of the decanter, vase or lid. Sometimes the attenuation of the walls is just a counterweight to the proverbial thickening of bottom, handle and foot.

čepom (1974.), *Posuda s poklopcem* (1970.-75.) puna horizontalnoga mirnog ritma vodoravnih pruga, a posebice jaka tjelesnost boce, vaze, pepeljare… vidljivo nose kiparski znamen, dok druga djela, posebice *Pepeljara (*1973.-4.), i svu nečistoću aluvijalnoga leda i zaleđena dima (aerogel) koji će se „stopiti" s prosutim pepelom.

Očito je riječ o onome što Zdravko Poznić naziva „manufakturnim karakterom masovnoga artikla" (*Z. Poznić, Staklo-živa materija, OKO Zg 73 / 26. 12. 1974., 9. 1. 1975.*) koji u sebi sadrži vrijednost neposrednoga dodira. Taj manualni goldonijevski temelj dizajna može značiti onaj Barthesov *ductus* koji je „ljudski pokret u svojoj antropološkoj širini" i u kojemu svako djelo pokazuje „svoju manualnu, zanatsku, operativnu i tjelesnu prirodu" (Barthes). U tome se Goldoni suštinski razlikuje od drugih; u tome je njegov dizajn skulptura/tijelo, a skulptura svakodnevni predmet.

Ustrajavajući na *jedinstvu funkcije i ljepote*, dajući svojim čašama, bokalima ili vrčevima stabilnost tamo gdje ih dotiče ljudska ruka, funkcionalno usmjeravajući oblike (drveni tanjuri i zdjelice s nožicama ili bez njih, posude s poklopcem, boce s čepom, pepeljare itd.), u svemu je zamjetna težnja prema „individualiziranju manufakturne naravi" predmeta za široku upotrebu. Premda se predmetu ili obliku oduzima svojevrsni narcizam „neponovljivosti", to se, s puno razloga, može zvati oblikom s „određenom osobnom notom". Jer svijest o socijalizaciji predmeta i kod Goldonija ne znači nužno odricanje od jedinstvenog i posebnog oblika. Pritom nisam posve siguran da je Goldoni, poput Loosa, mislio da „sve što služi nekoj svrsi mora biti isključeno iz carstva umjetnosti" (Loos). Znam tek da je mislio da ljudi „ne žive likovno nego praktično" (Radovani).[1] Jer dizajn je socijalno djelo temeljeno na kreaciji, industriji i korisniku. Kada to trojstvo oslabi, kada ta potreba za istodobno lijepim i praktičnim utrne, predmet ostaje tek u polju kulturne memorije i pristaje predmetu u vitrini i muzeju. Iskreno, malo je toga oteklo u svakodnevni život, a bojim se više u kolekcije i muzeje, što se može smatrati stanovitom propašću koncepta humanizacije svijeta. Ali postoje ljudi kao Goldoni koji uvijek iznovice izmišljaju tu potrebu.

Ako je slikarstvo oslobodilo put njegovu kiparstvu, onda je njegovo kiparstvo „oslobođeno od stilskog apsolutizma otvorilo put dizajnu" s *ničeanskim* potencijalom poboljšanoga svijeta kojemu preostaje *estetsko opravdanje.* To nije samo vizualna i likovna rehabilitacija predmeta svakodnevne upotrebe nego upravo potreba da se ekskluzivizam stila (osobnoga ili zajedničkoga) prestane odmicati i progoniti praktičnost odvajajući se od nje kao od sablasti. Dok se osobni stil u nekome djelu umjetnosti smatra poželjnim, dizajn se, s pravom, smatra promašenim ako se ne može primijeniti ili potvrditi u životu. Primjenjivost ili funkcionalnost nekog djela nalaže da se napuste romantičarske i idealističke utopije nedodirljivosti umjetnika, a stvorena djela stave u službu ljudi s „osjećajem misije i odgovornosti spram svakidašnjega života" (Kuspit).

Predmeti puni „minimalističke jednostavnosti i čistoće forme", po J. Galjer, esencijalno se naslanjaju na skandinavski uzor dizajna, posebice na djela slavnoga Tapija Virkkale. U cjelini Goldonijeva rješenja vode prema „suvremenim trendovima, osobito skandinavske provinijencije". Bogatstvo koloristićkih nijansi i slikovitosti kod Goldonija uglavnom se gase u korist jednostavnosti, čistoće i prozračnosti.[2]

Neki su duhovi sjajno pročitali ove dijelove opusa. „Zaštitni znak goldonijevskog dizajna je savršeni spoj jednostavnosti i funkcionalnosti" – kaže Galjer.

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[1] Brisanje razlika između „čiste" i primijenjene umjetnosti ima dugu povijest (*Exat 51;* potom i Studio za industrijsko oblikovanje 1956.; Centar za industrijsko oblikovanje 1964. itd.), nastavlja tu staru težnju za funkcionalnom jednostavnošću oblika ili predmeta. I Tomislav Krizman već puno ranije rogobori protiv Više škole za umjetnost i umjetni obrt (danas Akademija likovnih umjetnosti u Zagrebu) jer je suviše elitistička i sve više zapušta svoju temeljnu obrtnu i zanatsku ulogu. Nezadovoljan tom činjenicom osnovao je i vlastitu školu u svom ateljeu na Jelačićevu trgu 1911. godine te izradio bezbroj nacrta i predmeta svakodnevne uporabe, posebice porculanskih predmeta u češkim radionicama koji se u rješenjima oslanjaju na geometrizam *Wiener Werkstattea*, s vidljivim oslonom na lokalne narodne vrijednosti. Početkom prošloga stoljeća Krizman pita: „Naš umjetnički obrt. Imamo li ga ili ga moramo stvoriti?" Kasnije osnovana udruga *Djelo* na *Izložbi dekorativnih umjetnosti* u Parizu 1925. godine (koju su osnovali industrijalci, trgovci, arhitekti, poduzetnici, bankari i umjetnici – a među imenima tu su i Fran Kršnić, Bruno Bauer, Drago Ibler, Hinko Juhn, Frangeš Mihanović, Ivan Tabakovi) kao i na prvoj izložbi u Umjetničkom paviljonu ukazala je na proizvođače i industrijske tvrtke u „funkciji autentičnoga oblikovanja funkcionalnih predmeta" – prema Feđi Vukiću, u knjizi *Stoljeće hrvatskoga dizajna*, Meandar, Zagreb, 1996.

[2] Jasna Galjer, izložba u MUO, Zagreb, 22. travnja – 31. svibnja 2008.; katalog, str. 14.

Bowl with wooden plate (1960-1965), stem and stemless bowls, vases with a full, broad squat body, have a feeling of physicality and weight. *Bowl with wooden plate* and *Jar with lid* (1979), *Bottle with stopper* (1974), *Jar with Lid* (1970-1975) are all full of a peaceful rhythm of horizontal stripes and a particularly strong physicality of bottle, vase, ashtray... visibly bear the mark of the sculptor, while others, particularly *Ashtray* (1973-1974) have all the grime of alluvial ice and frozen smoke (aerogel), merging together with the scattered ash.

Clearly this is a matter of what Zdravko Poznić calls the "manufactory character of the mass article" (*Z. Poznić, Staklo-živa materija, OKO Zg 73 / 26. 12. 1974, 9. 1. 1975*) inherent to which is the value of immediate contact. This manual Goldoni basis of design can mean that Barthesian ductus that "is human movement in its anthropological breadth" in which every work shows "its manual, artisanal, operative and physical nature" (Barthes). In this Goldoni is essentially different from others; in this his design sculpture is body and sculpture is an everyday object.

Persisting on unity of function and beauty, giving his glasses, bottles and jugs stability where the human hand touches them, functionally directing forms (wooden plates and bowls with or without legs, jars with lids, bottles with stoppers, ashtrays and so on) perceptible in all is a drive towards "individualisation of a manufactory manner" of an object for mass consumption Although he takes away from the object or form that as it were narcissism of unrepeatability, this can with a good deal of reason be called form with "a certain personal note". For awareness of the socialisation of those objects in Goldoni too does not necessarily mean the renunciation of the unique and special form. Here I am not completely sure that Goldoni, like Loos, thought that "everything that served some purpose has to be eliminated from the kingdom of art" (Loos). I know only he thought that people did not live "in terms of visual art but in terms of practicality" (Radovani).[1] For design is a social work based on creation, industry and user. When this trinity weakens, when the need for what is at once beautiful and practical goes numb, the object remains only in the field of cultural memory and is suitable only as object in a glass case or a museum. Truthfully, little of this has flowed into everyday life, and I am afraid more into collections and museums, which can be considered a certain kind of downfall of the concept of the humanisation of the world. But there are people who like Goldoni always think up this need from the beginning.

But if painting paved the way for his sculpture, then his sculpture "freed of any stylistic absolutism opened up the door to design" with a Nietzschean potential for an improved world which still needed aesthetic justification. This was not just a visual and artistic rehabilitation of the objects of everyday use, but in fact the need for an exclusive style (personal or communal) stopped shifting from and expelling practicality, keeping its distance as if from a spectre. While the personal style in some work of art is considered desirable, design, with justification, is considered misplaced if it cannot be applied or affirmed in life. The applicability or functionality of something says that the romantic and idealistic utopias of the inviolability of the artist have to be abandoned, and works created have to be put to the service of people with "a sense of mission and responsibility with respect to everyday life" (Kuspit).

Objects full of "minimalist simplicity and purity of form", according to Jasna Galjer, in essence draw on Scandinavian models of design, in particular the works of the famed Tapio Virkkala. As a whole, Goldoni's approaches lead in the direction of "contemporary trends, particularly those of Scandinavian origins". The richness of colourist shades and picturesqueness in Goldoni are on the whole quenched for the sake of simplicity, cleanness and airiness.[2]

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[1] Erasing the difference between pure and applied art has a long history (*Exat 51*, then SIO, 1956; CIO, 1964 and so on), goes on with this old aspiration for a functional simplicity in form or object. Tomislav Krizman too, much earlier, had complained about the College for Art and Fine Craft (today the Academy of Fine Arts in Zagreb) for being too elitist and increasingly abandoning its fundamental craft and artisan role. Discontent, he founded his own school in his studio in Jelačić Square in 1911 and did countless drawings and made everyday use objects, particularly porcelain items, in the C zech workshops that drew in their approaches on the geometry of the Wiener Werkstatte, also relying on local folk values. At the beginning of the last century, Krizman asked: "Our fine craft. Do we have it, or do we have to create it?" The later founded association *Djelo* at the Exhibition of the Decorative Arts in Paris in 1925 (founded by industrialists, merchants, architects, businessmen, bankers and artists – among the names were Fran Kršnić, Bruno Bauer, Drago Ibler, Hinko Juhn, Frangeš Mihanović, Ivan Tabaković) at the first exhibition in the Art Pavilion gestured at produces and industrial firms for the sake of "authentic designing of functional objects" – after Fedja Vukić in the book *A Century of Croatian Design*, Meandar, Zagreb, 1996.

[2] Jasna Galjer, exhibition in the MAC, Zagreb, April 22- May 31, 2008, cat. p. 14.

Znajući da je do jednostavnosti težak, ako ne i najteži put, Galjer ističe da Goldonijevi „eksperimenti nemaju revolucionarne odlike“, ali da su „pokrenuli revolucionarne promjene u shvaćanju i proizvodnji“. Premda bi tu pomalo vojničku terminologiju *baudelaireovski* malo stišao, ona ukazuje na važnosti industrijskoga dizajna početkom 60-ih godina i u vremenima suradnje među disciplinama i profesijama, a posebice na ulogu Raoula Goldonija.

Doista, u širini Goldonijeva interesa lako je uočiti blizinu njegove skulpture i dizajna. Naime, nešto je generički antropomorfnoga i tjelesnoga, pa i kiparskoga u, uzmimo, boci, bokalu ili čaši koja služi svrsi. Doista, kada je riječ o dizajnu predmeta, čašama, vazama, pladnjevima i pepeljarama, u njima je snažno sugerirana uloga ruke i dodira. Stoga je prijelaz s kiparskih djela („čista umjetnost“ i „bez funkcije“) na djela primijenjenih umjetnosti, rekao bih, organski i naravan.



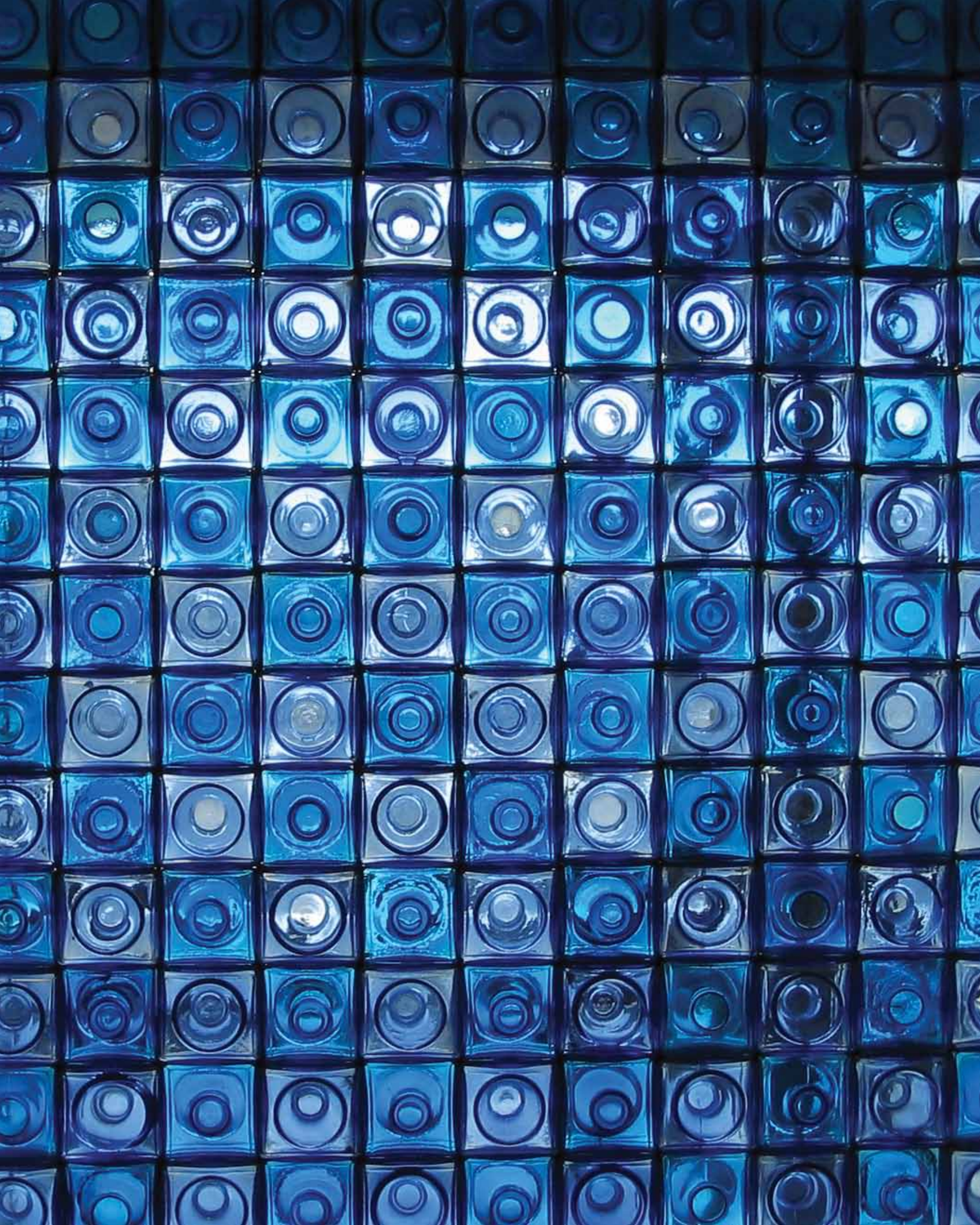
232. Raoul Goldoni i majstori puhači stakla / **Raoul Goldoni and master glass-blowers,**
Staklana Boris Kidrič / Boris Kidrič Glassworks, Rogaška Slatina, 1974.

Some fine spirits have brilliantly read these parts of the oeuvre. "The trademark of Goldoni design is a perfect blend of simplicity and functionality," says Galjer. Knowing that it is the difficult and not the easy way to simplicity, Galjer points out that Goldoni's experiments do "not have revolutionary characteristics" but nevertheless "launched revolutionary changes in understanding and production." Although I would Baudelaireishly tone down somewhat this slightly militant terminology, it does indicate the importance of industrial design at the beginning of the 1960s and in the times of collaboration among professions and disciplines, particularly the role of Raoul Goldoni.

Indeed, it is easy to observe in the breadth of Goldoni's interests the closeness of his sculpture and his design. There is something generically anthropomorphic and corporeal, and sculptural too, in, let us say, a bottle, a flask, a cup that serves its purpose. In the case of the design of objects, glasses, vases, platters and ashtrays, the role of hand and touch is powerfully suggested. And so the transition from works of sculpture ("pure art", "functionless") to works of applied art, is, I would say, organic and natural.



233. Raoul Goldoni i suradnici u dizajnu / Raoul Goldoni and design associates,
Staklana Boris Kidrič / Boris Kidrič Glassworks, 1974.





DIZAJN
DESIGN



234. Skica za program dizajna u staklu / Sketch for the glass design program, 1969. – 1960.



235. Dio servisa za rakiju / Part of a drinks service for brandy, 1963.,

obojeno staklo, bočica / coloured glass: flask: v./h. 15 cm; čašica / glass: v./h. 5 cm;
izvedba Staklana *Kristal*, Samobor / production Kristal Glassworks, Samobor



236. Servis za piće / Set of glasses, 1964.,

muransko staklo, bezbojno / Murano glass, clear;
izvedba / production: Vetraria Venini, Murano



237. Dio servisa za piće / Glasses, part of service, 1959.,

bezbojno staklo / clear glass, izvedeno za bar Neboder, Zagreb; izvedba Staklana Boris Kidrič, Rogaška Slatina / made for the Skyscraper Bar, Zagreb; production: Boris Kidrič Glassworks, Rogaška Slatina



238. Čaše, dio servisa / Glasses, part of a service, 1973.,

bezbojno staklo / clear glass; izvedba Staklana *Boris Kidrič*, Rogaška Slatina / production: Boris Kidrič Glassworks



239. Čaše sistemi / Glass systems, 1975.,

bezbojno kristalno staklo / clear lead glass, izvedba Staklana Boris Kidrič, Rogaška Slatina / production: Boris Kidrič Glassworks, Rogaška Slatina



240. Čaše, dio servisa / Glasses, part of service, 1966.,

bezbojno kristalno staklo, puhano / clear lead glass, blown; izvedba Staklana *Boris Kidrič*, Rogaška Slatina / production: the Boris Kidrič Glassworks, Rogaška Slatina



241. Čaše, dio servisa / Glasses, part of service, 1974.,

bezbojno kristalno staklo, puhano / clear lead glass, blown, v./h. 14; 13,5; 10; 7,5 cm, izvedba Staklana *Boris Kidrič*, Rogaška Slatina / production: the Boris Kidrič Glassworks, Rogaška Slatina



242. Doze s poklopcem / Jars with lid, 1979.,

bezbojno, djelomično obojeno i matirano staklo / clear, coloured and matte glass, v. / h. 7., 9 cm, izvedba Staklana *Boris Kidrič*, Rogaška Slatina / production: the Boris Kidrič Glassworks, Rogaška Slatina



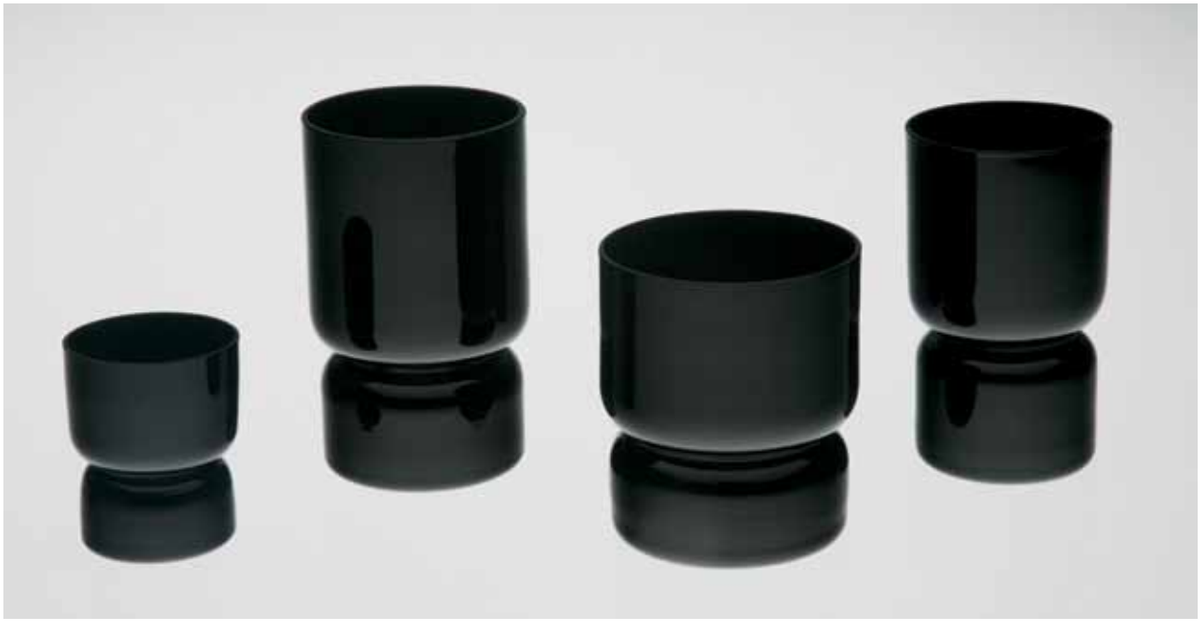
243. Čaše, dio servisa / Glasses, part of service, 1979.,

bezbojno, djelomično obojeno i matirano staklo / clear, coloured and matte glass, v. / h. 10, 9, 5 cm, izvedba Staklana *Boris Kidrič*, Rogaška Slatina / production: the Boris Kidrič Glassworks, Rogaška Slatina



244. Čaše, dio servisa / Glasses, part of service, 1974.,

staklo, obojeno / coloured glass, v. / h. 12,7, 12,7, 9,5, 9,5, 5,5 cm, izvedba Staklana *Boris Kidrič*, Rogaška Slatina / production: the Boris Kidrič Glassworks, Rogaška Slatina



245. Čaše, dio servisa / Glasses, part of service, 1974.,

staklo, obojeno / coloured glass, v. / h. 11,5, 11,2, 9, 6,3 cm, izvedba Staklana *Boris Kidrič*, Rogaška Slatina / production: the Boris Kidrič Glassworks, Rogaška Slatina



246. Doza s poklopcem / Jar with lid, 1974.,

staklo, obojeno / coloured glass, v. / h. 15 cm, izvedba Staklana *Boris Kidrič*, Rogaška Slatina / production: the Boris Kidrič Glassworks, Rogaška Slatina



247. Zdjela / Bowl, 1974.,

staklo, obojeno, puhano / coulored glass, blown, v. / h. 7 cm, φ 30 cm; izvedba Staklana *Boris Kidrič*, Rogaška Slatina / production: the Boris Kidrič Glassworks, Rogaška Slatina



248. Vaza / Vase, 1974.,

staklo, obojeno / coloured glass v. / h. 14,5 cm, φ. 16 cm; izvedba Staklana *Boris Kidrič*, Rogaška Slatina / production: the Boris Kidrič Glassworks, Rogaška Slatina



249. Boca / Bottle, 1974.,

staklo, obojeno / coloured glass v. / h. 15 cm, izvedba Staklana *Boris Kidrič*, Rogaška Slatina / production: the Boris Kidrič Glassworks, Rogaška Slatina



250. Zdjelica na nožici / Small stem bowl, 1963.,

staklo, obojeno, puhano / coloured glass, blown, v. / h. 12,4 cm, φ 15,5 cm; izvedba Staklana *Boris Kidrič*, Rogaška Slatina / production: the Boris Kidrič Glassworks, Rogaška Slatina



251. Zdjela na nožici / Stem bowl, 1963.,

obojeno kristalno staklo / coloured lead glass, v. / h. 12,5 cm, φ 24,5 cm; izvedba Staklana *Boris Kidrič*, Rogaška Slatina / production: the Boris Kidrič Glassworks, Rogaška Slatina



252. Zdjelica / Small bowl, 1959.,

staklo, obojeno, puhano u kalupu / coloured glass, mould blown, v. / h. 6 cm, φ 13,9 cm, izvedba Staklana *Boris Kidrič*, Rogaška Slatina / production: the Boris Kidrič Glassworks, Rogaška Slatina



253. Doza s poklopcem / Jar with lid, 1973. – 1974.,

staklo, obojeno / coloured glass, v. / h. 9 cm, φ 10 cm, izvedba Staklana *Boris Kidrič*, Rogaška Slatina / production: the Boris Kidrič Glassworks, Rogaška Slatina



254. Vaza / Vase, 1959.,

staklo, obojeno / coloured glass, v. / h. 39 cm, φ. 20,5 cm, izvedba Staklana *Boris Kidrič*, Rogaška Slatina / production: the Boris Kidrič Glassworks



255. Zdjela / Bowl, 1959.,

staklo, obojeno, puhano u kalupu /coloured glass, mould blown, v. / h. 14,4 cm, izvedba Staklana *Boris Kidrič*, Rogaška Slatina / production: the Boris Kidrič Glassworks, Rogaška Slatina



256. Zdjela / Bowl, 1959.,

staklo, obojeno, puhano u kalupu / glass, coloured, mould blown, v. / h. 7,4 cm, φ 35 cm, izvedba Staklana *Boris Kidrič*, Rogaška Slatina / production: the Boris Kidrič Glassworks, Rogaška Slatina



257. Pladanj / Platter, 1959.,

staklo, obojeno, puhano u kalupu, brušeno / coloured glass, mould blown, cut, v. / h. 6,5 cm, φ 33,3 cm, izvedba Staklana *Boris Kidrič*, Rogaška Slatina / production: the Boris Kidrič Glassworks, Rogaška Slatina



258. Kalež / Chalice, 1960.,
muransko staklo, višebojno / multicoloured Murano glass, v. / h. 18 cm, φ 11 cm



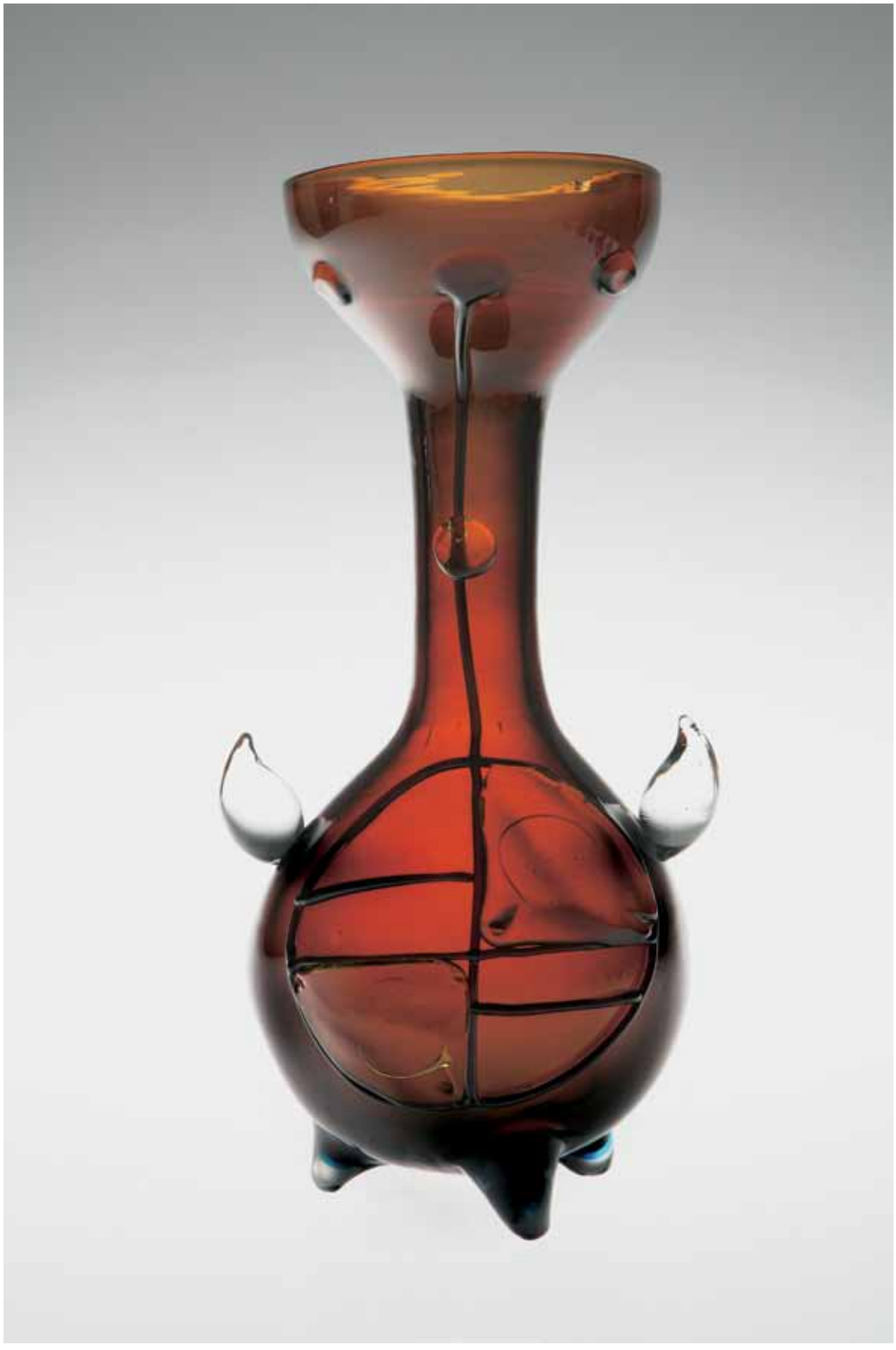
259. Zdjela s drvenim tanjurom / Bowl with wooden plate, 1965.,

staklo, obojeno, puhano / glass, coloured, blown, v. / h. 10,5 cm, φ 22 cm, izvedba Staklana *Boris Kidrič*, Rogaška Slatina / production: the Boris Kidrič Glassworks, Rogaška Slatina



260. Zdjelica / Small bowl, 1965.,

staklo, obojeno, puhano u kalup / coloured glass, mould blown, φ 10 cm, izvedba / production: Murano



261. Vaza / Vase, 1961.,
muransko staklo, višebojno / Murano glass, multicoloured, v. / h. 28 cm



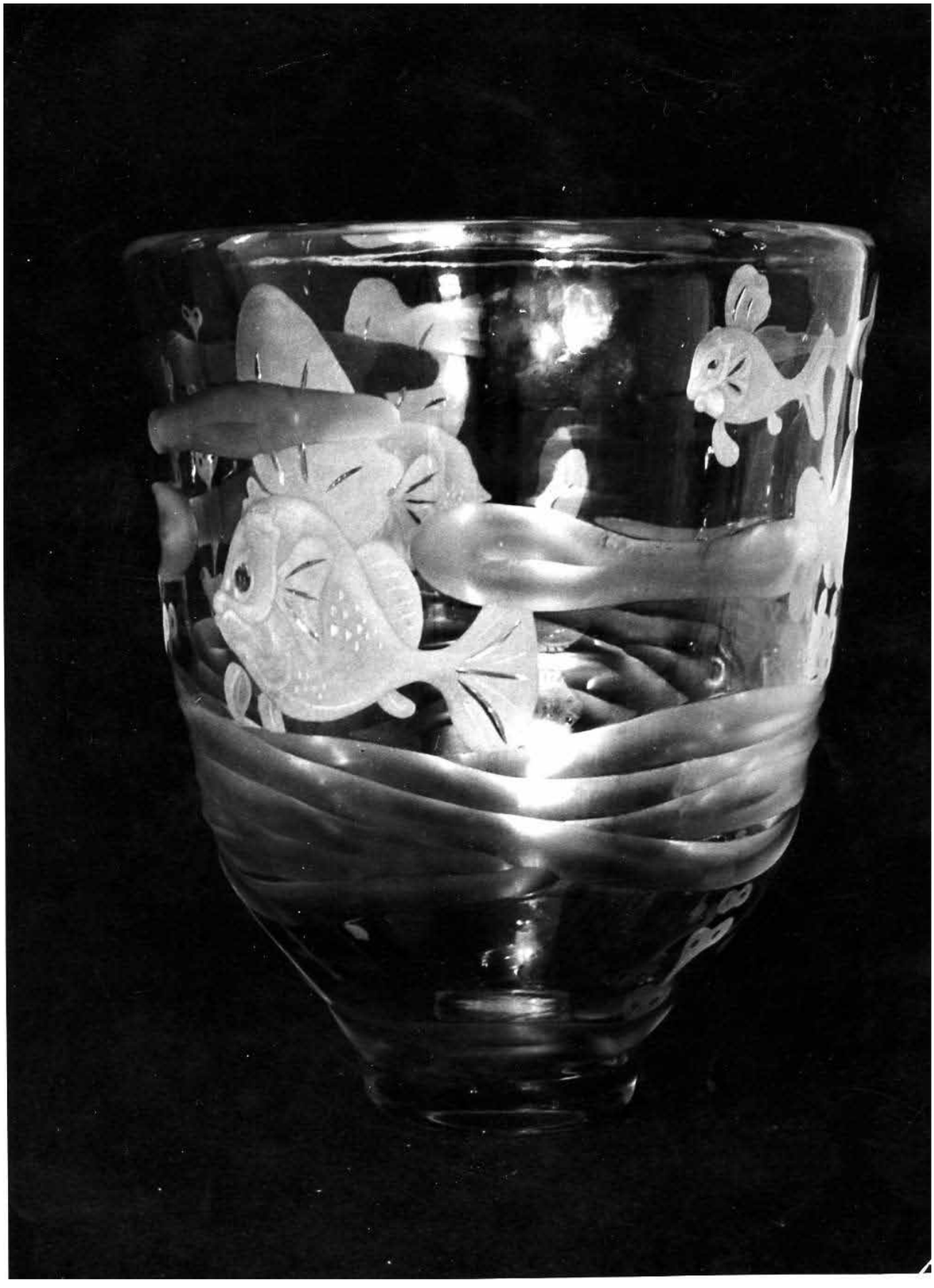
262. Pladanj – Golubica / Platter - Pigeon, 1965.,

muransko staklo, obojeno, prevučeno preko kalupa / coloured Murano glass, blown overlay over metal mould, φ 35 cm, izvedba / production: Vetraria Alfredo Barbini, Murano



263. Pladanj – Apolon / Platter - Apollo, 1965.,

muransko staklo, obojeno, prevučeno preko kalupa / coloured Murano glass, blown overlay over metal mould, v. / h. 5,5 cm, φ 38 cm, izvedba / production: Vetraria Alfredo Barbini, Murano



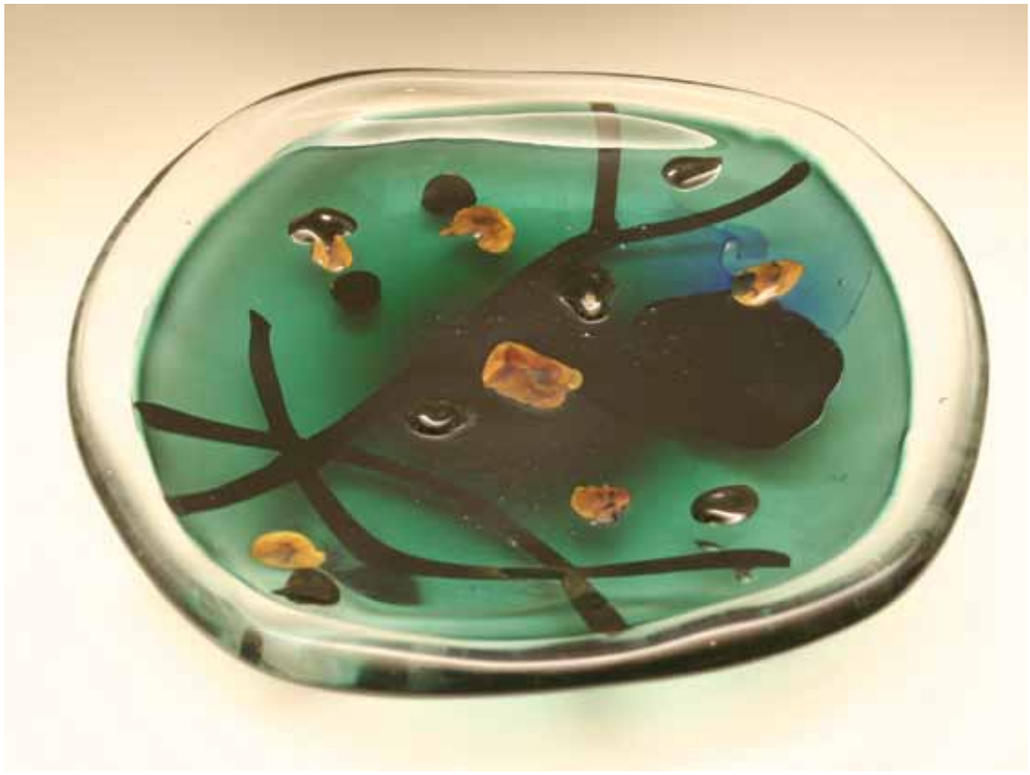
264. Vaza s gravurom akvarija / Vase with engraving of aquarium, 1958. – 1960.,

kristal staklo, bezbojno / clear lead glass, izvedba: Staklana *Boris Kidrič*, Rogaška Slatina / production: the Boris Kidrič Glassworks, Rogaška Slatina



265. Vaza s gravurom akvarija (detalj) / Vase with engraving of aquarium (detail), 1958. – 1960.,

kristal staklo, bezbojno / clear lead glass, izvedba: Staklana *Boris Kidrič*, Rogaška Slatina / production: the Boris Kidrič Glassworks, Rogaška Slatina



266. Pladanj / Platter, 1962.,

višebojno staklo / multicoloured glass, v. / h. 8 cm, φ. 42 cm,
izvedba Staklana Kristal, Samobor / production: Kristal Glassworks, Samobor



267. Pepeljara / Ashtray, 1971.,

staklo bezbojno, puhano u kalup / clear, colorless mould blown, v. / h. 6 cm, φ 19 cm,
izvedba: Staklana *Boris Kidrič*, Rogaška Slatina / production: the Boris Kidrič Glassworks, Rogaška Slatina



268. Svijećnjak / Candle holder, 1960. – 1965.,

staklo, obojeno, puhano / glass, coloured, blown, v. / h. 15 cm, φ 8 cm, izvedba Staklana *Boris Kidrič*, Rogaška Slatina / production: the Boris Kidrič Glassworks, Rogaška Slatina



269. Tanjur / Plate, 1971.,

crvena glina, ocakljena / red clay, glazed, φ 39 cm



270. Tanjur / Plate, 1971.,

crvena glina, ocakljena / red clay, glazed, φ 37 cm



271. Tanjur / Plate, 1957. – 1958.,

crvena glina, ocakljena / red clay, glazed, φ 28,5 cm



272. Tanjur / Plate, 1957. – 1958.,

crvena glina, ocakljena / red clay, glazed, φ 29 cm



273. Idejna skica za stolne lampe / Conceptual sketch for table lamps, 1970.-1975.,
kreda i ugljen / charcoal, chalk, 70 x 100 cm



274. Stajeće lampe /
Standing lamps, 1971.,

staklo dvodijelno u boji i satinirano, metal mesing i nikal / two part, coloured and satinised, brass and nickel, v. / h. 165 cm, repro: Katalog proizvodnog programa *Dedal*, 1971., Zagreb / Catalogue of the Dedal line 1971, Zagreb





275. Stropna i stolna lampa /
Ceiling and table lamp, 1971.,

repro: Katalog proizvodnog programa *Dedal*, 1971., Zagreb / Catalogue of the Dedal line 1971, Zagreb



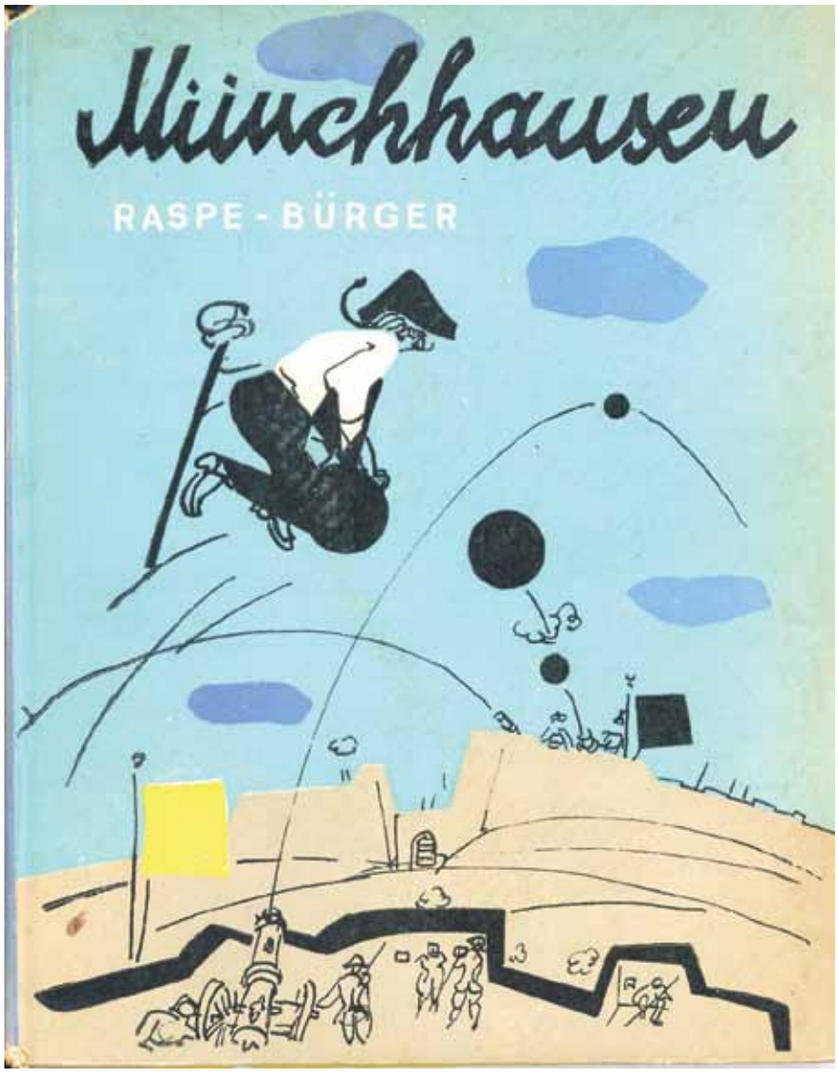
276. Ilustracija za knjigu / Illustration for the book, Lewis Carroll, Alica u zemlji čudesa / Alice in Wonderland,

Mladost, Zagreb, 1959.





277. Ilustracije za knjigu / Illustrations for the book,
Perzijske bajke / Persian Fairytales,
Mladost, Zagreb, 1958.



278. Naslovna stranica / Frontispiece for the book R.E. Raspe - G.A. Bürger, Münchhausen

Mladost, Zagreb, 1956.

279. Naslovna stranica / Frontispiece for the book, Perzijske bajke / Persian Fairytales,

Mladost, Zagreb, 1958.

280. Naslovna stranica / Frontispiece for the book, H. C. Andersen: Priče, Tales,

Mladost, Zagreb, 1957.

281. Naslovna stranica / Frontispiece for the book, Erich Kästner, Emil i detektivi / Emil and the Detectives,

Mladost, Zagreb, 1959.

282. Naslovna stranica / Frontispiece for the book, Erich Kästner: Tonček i Točkica,

Mladost, Zagreb, 1956.

283. Naslovna stranica / Frontispiece for the book, H. C. Andersen: Bajke / Fairy tales,

Mladost, Zagreb, 1957.

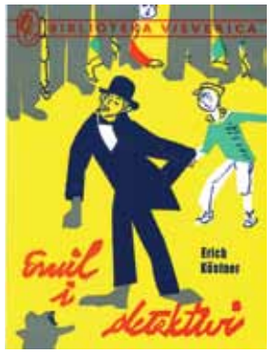
279.



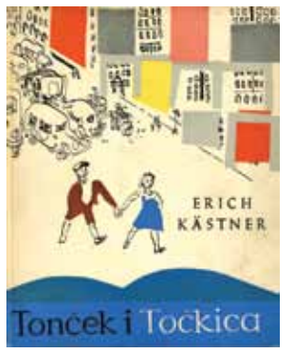
280.



281.



282.



283.



284. Naslovna stranica / Frontispiece for the book Johanna Spyri, Heidi

Mladost, Zagreb, 1957.

285. Ilustracija za knjigu / Illustration for the book, Lewis Carroll, Alica u zemlji čudesa / Alice in Wonderland,

Mladost, Zagreb, 1959.

286. Ilustracije za knjigu / Illustrations for the book, Perzijske bajke / Persian Fairytales,

Mladost, Zagreb, 1958.

287. Ilustracije za knjigu / Illustrations for the book, Perzijske bajke / Persian Fairytales,

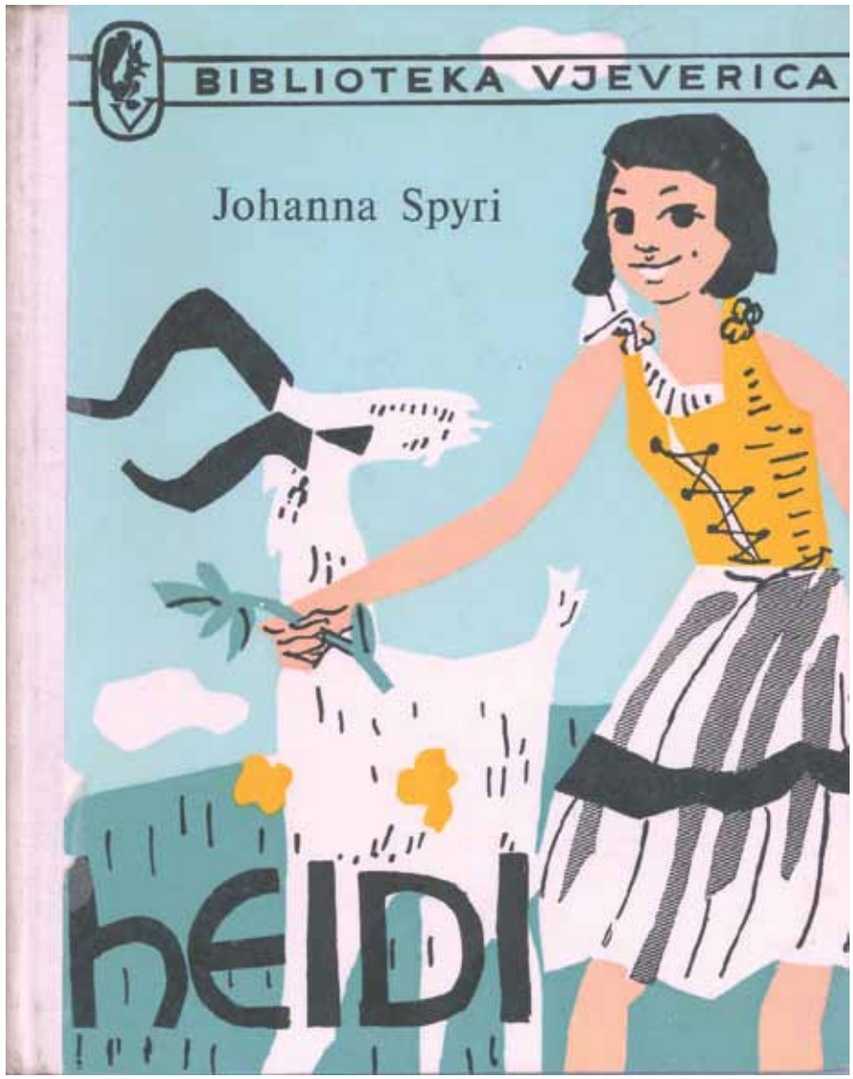
Mladost, Zagreb, 1958.

288. Ilustracija za knjigu / Illustration for the book, Johanna Spyri, Heidi

Mladost, Zagreb, 1957.

289. Ilustracija za knjigu / Illustration for the book, Lewis Carroll, Alica u zemlji čudesa / Alice in Wonderland,

Mladost, Zagreb, 1959.



285.



286.



287.



288.



289.



INTERIJERI I EKSTERIJERI

To je etički stav prema stvaralaštvu u prostoru.
(arh. Jelinek)

Negdje se već spominjao podatak o uređenju preko 75 prostora; od hotela, kongresnih dvorana, banaka i brodova do gradskih vijećnica i škola. Radeći na oblikovanju, izboru i kombinacijama materijala, Goldoni promiče ideju jedinstva zatečenih prostornih i primijenjenih apliciranih rješenja.[3] Pritom u prostoru istražuje odnos oblika i materijala, ali i provjerava intenzitete boja; od najsvjetlijeg i gotovo bijeloga do tamnoga.

Želeći oblikovati i modulirati unutrašnje ambijente, Goldoni promišlja o prostoru ne kao o „skladištima djela" ili mjestima puke primjene svojih slikarskih i skulptorskih rješenja nego kao o mogućnosti sinteze svih likovnih intervencija i samoga prostora. Promišlja i o intenzitetu i naravima zidnih boja, izboru materijala, njihovim međusobnim odnosima i mjerilima… itd.

Goldoni je znao koristiti i kamen i kožu, i tekstil i metal, i staklo i plastiku, i broncu i beton (primjerice u Hotelu *Libertas* u Dubrovniku) ostavljajući u prostoru elevacija i kretanja i poneko svoje kiparsko djelo. Opremajući prostore hotela, banaka, škola, klubova, loža stadiona, odmarališta, kavana, instituta…, zagovarao je integralni oblikovni stil misleći i o najmanjim detaljima (primjerice rukohvatu na vratima ili lampama na noćnom ormariću unutar opremljene hotelske sobe). A težeći oživljavanju i dinamiziranju zidne površine (od freskoslikanja do enkaustike, od ožbukanih ploha do keramičkih oplata), i unutar povijesnih i nacionalnih tema nudi rješenja izvan deskriptivnih i rekonstrukcijskih naloga i fabuliranja,[4] Goldoni radi i povijesne kompozicije pune tradicijskih folklornih evokacija, etnografskih signuma i romantičarskih naboja, pri čemu je njegov „esteticizam" potiskivao otvorena značenja ikonike u korist njezinih poetskih odlika i pridjeva. Odmaknut od narativna ornamentiranja, Goldoni je svjetlosno razblaživao i poetizirao scene. A napuštanje fabulativno-narativnih elemenata vodilo je prema čistijim, geometriziranim, pa i apstraktnim svojstvima slike, dok su znalačke kombinacije materijala pripomogle razbijanju „tupih" zidnih površina. Tako je u slici unutar Brodarskoga instituta u Zagrebu (projekt arh. Marijan Haberle) koristio izravniju ikoniku (brodove, valove, ribe), ali i nedeskriptivnu boju. Jer Goldoniju su važni odnosi oblika i koloristićkih mrlja, rastresitih i zgusnutih elemenata. Jednako tako i zidna slika *Hvarska loža*, ili *Hommage Hanibalu Luciću i Petru Hektoroviću* iz 1954. godine (projekt arh. Budimir Pervan), s ikonikom starih brodova, alata ribarske tradicije te mnoštva skriptorskih insignija Petra Hektorovića lijep je primjer „obaveze" spram povijesne teme i mjesta. S prevlašću plave boje i ritmičkim dinamiziranjem cjeline, u slici s mnoštvom očišta, cjelina zadobiva narav nekog srednjovjekovnog radnog kalendara ili je to starinska slika trudbeničkih mjeseci. I zidna kompozicija u Domu pomoraca u Rijeci (projekt: Z. Kolacio i Z. Sila) iz 1952.

[3] Briga o obrtu i likovnom oblikovanju predmeta izvorno je trebala biti zadaća Akademije primijenjenih umjetnosti (1950. – 1955.) – svojevrsnog hrvatskog *Bauhausa*. Ma koliko svojom „primijenjenošću" nije ugrožavala „čistoću" Akademije, koje je zastala i ostala na Olimpu, ona je dokinuta. Ali i Akademija primijenjenih umjetnosti, i *Exat 51*, i *Gorgona*, i *Nove tendencije*, kasnije su, uz ideju sinteze života i umjetnosti, sve više gojili interese i za svakodnevne predmete i dizajn, ali su s vremenom zadobili i istraživali elemente art kibernetike i računalnih iskaza i pritom su se, moguće nekritički, dodvoravali novim tehnologijama i njihovim moćima.

[4] Premda se i on upuštao u detaljiziranja i „rekonstrukcije", neke su povijesne bitke i događaji na slikama bili izgovorima za signume i znakove, male mrave konjanike s rilcem-kopljem. U *Stubičkoj* ili *Krbavskoj bitci*, na širokom polju, stvorio je prave rojeve gustih ikoničkih signuma sučeljene drugom roju, pri čemu je formalni (slikarski) problem nadvladao tematski, a boja i svjetlost nadvladala sve rekonstruktivne i dokumentarističke nakane.

INTERIORS AND EXTERIORS

An ethical stance towards creative work in space
(Architect Jelinek)

Already mentioned has been the fact about decorating over 75 spaces, hotels, congress halls, banks and ships, city council chambers and schools. Working on interior design, the selection and combinations of material, Goldoni promoted the idea of the unity of as found spatial and applied solutions.[3] He explored in the space the relationship between form and material, and also tested out the intensity of colours: from the lightest, almost white, to the dark.

Wanting to design and modulate interior settings, Goldoni pondered spaces not as "depositories of works" or places for the mere application of his painterly and sculptorly approaches, but as possibilities for the synthesis of all the visual interventions and of the space itself. He thought deeply about the intensity and natures of wall paints, the selection of materials, their interrelations and varying scales....

Goldoni would also use stone and leather, textile and metal, glass and plastic, bronze and concrete (in, for example, Hotel Libertas, Dubrovnik), leaving occasionally in the space of elevations and movements a sculptural work of his own. Equipping the spaces of hotels, banks, schools, clubs, stadium boxes, resorts, cafes, institutes, he argued for an integral formal style, thinking also of the smallest details (for example, door handles or lamps on nightstands within the furnishing of a hotel room). In the drive to enliven and dynamise wall surfaces (fresco painting, encaustic, rendered surfaces or tiled cladding), and within historical and national themes, he offered approaches beyond descriptive and reconstructive instructions and fabulations.[4] Goldoni also did historical compositions, full of traditional folk lore evocations of ethnographic signs and romanticist charges, while all the time his aestheticism suppressed the open meanings of icons in favour of their poetic characteristics and adjectives. Detached from narrative ornamentation, Goldoni mitigated and poeticised a scene with light. The abandonment of fabular and narrative elements led towards purer geometrically treated and abstract properties of the image, while adept combinations of materials helped in the breaking up of unresponsive wall areas. Thus in the painting in the Shipping Institute in Zagreb (a design by the architect Marijan Haberle) he used a more direct set of icons (ships, waves, fish) but also a non-descriptive colour. Important for Goldoni were, then, relations of shapes and blotches of colour, diffuse or condensed elements. Similarly the wall painting *Hvar Loggia* or *Hommage à Hanibal Lucić and Petar Hektorović* of 1954 (architectural design by Budimir Pervan), with the icons of old ships, traditional fishing gear and a multitude of the scriptorial insignia of Petar Hektorović is a nice example of the obligation entailed by tackling a historical theme and place. With a prevalence of blue and with a rhythmical design of the whole thing,

[3] Concern for craft and visual design of an object was supposed to be the task of the Academy of Applied Arts (1950-1955), a kind of Bauhaus in this country. But though with its applicability it never threatened the purity of the Academy, which stopped and remained on Olympus, it was dissolved. But both the AAP and Exat 51 as well as Gorgona and the New Tendencies, later, along with the idea of the synthesis of life and art, increasingly cultivated an interest in everyday objects and design, but in time took on and researched elements of cybernetic art and computer designs and later, perhaps uncritically, pandered to the new technologies and their powers.

[4] Though he did embark on detailing and reconstruction, some historical battles and events in the paintings were excuses for signs and marks, little antlike riders with spears. In the Battle of Stubice or Krbava, on a wide field, he created swarms of dense iconic signs facing a second swarm, the formal, painterly, problem outweighing the thematic, and colour and light faced down all the attempts at documentation and reconstruction.

godine, uz prikaze naših obalnih gradova, primjer je suptilna kolorizma i meka crteža. I *Viška bitka* (1964.), u zgradi tamošnje osnovne škole unutar staklenoga arboretuma s palmama, istodobno iskazuje i zgusnutost i prozračnost; detalj i svjetlo. A pri uređenju Kavane *Neboder* u Zagrebu[5] Goldoni unutrašnji prostor bogati novim materijalima i tehnikama (staklo, beton, keramika, tekstil, plastične mase) te napušta slikarske u korist grafičkih i geometrijskih elemenata kompozicije. Radeći u već spomenutoj zgradi CK Hrvatske, velike staklene površine („Kockica"), Goldoni oblikuje staklene elemente, dok Džamonja radi tapiseriju od metala, Jagoda Buić svoja pletiva, a sam je interijer dan u ruke Stevana Luketića, Zlatka Price i Ede Murtića. Koristeći višebojno staklo i oplate od staklenih elemenata.[6] Goldoni radi i zidne kompozicije u Privrednoj banci u Rijeci (1979.). I dok skulptoralnu kompoziciju (zgrada Vodoprivrede Hrvatske (1974.) stavlja u funkciju pregradnoga zida, tako i reljefnoj kompoziciji za restoran-kuglanu Hotela *Zagreb* (Senj, 1980.) namjenjuje istu ulogu. U interijeru Poslovnoga tornja u Zagrebu (1974.) Raoul Goldoni u predvorju i aneksu oblikuje zidnu stijenu te postavlja skulptorsko djelo u posrebrenoj bronci (*Veliki torzo*).

[5] Uz Raoula Goldonija, u uređenju spomenute kavane sudjeluju i najveća hrvatska umjetnička i dizajnerska imena, među kojima i slikar Edo Murtić i kipar Vojin Bakić. Autor je cijelog projekta arhitekt Neven Šegvić, koator Bernardo Bernardi, a suradnici su Mario Antonini, Milan Dobrić, Vladimir Frgić i Emil Weber.

[6] U suradnji sa Staklanom *Boris Kidrič*, pri montaži pomažu mu slikar Fadfil Vejzović, Ivan Obsiger te majstor Oto Vidović. Cijeli je projekt zamislio arhitekt Igor Emili.

in a picture with a number of angles of vision, the whole acquired the nature of some medieval working calendar or else some ancient painting of works and days. The wall composition in the Mariners› Home in Rijeka too (architecture by Kolacio and Sila) of 1952, along with a depiction of Croatian coastal towns, is an example of subtle colouring and soft drawing. The *Battle of Vis* of 1964 in the building of the elementary school on that island, within the glazed arboretum with palms, shows both airiness and condensation, detail and light. While decorating the "Skyscraper" in Zagreb[5] Goldoni enriched the interior space with new materials and techniques (glass, concrete, ceramic, textile, plastic) and abandoned painterly for the sake of graphic and geometrical compositional elements. Working in the building of the CP of Croatia, with its large glass surface (the Cube, so called) Goldoni designed glass elements, with Džamonja working on metal tapestry, Jagoda Buić doing her fabrics, while the actual interior was confided to Luketić, Prica and Murtić. Making use of multicoloured glass and cladding of glass elements.[6] Goldoni also did wall compositions for Privredna Banka in Rijeka (1979). While he gave the sculptural composition in the building of Croatian Water Management the purpose of party wall, he gave the same function to the relief composition for the restaurant and bowling rink of Senj's Hotel Zagreb (1980). In the interior of Zagreb's Business Tower (1974) Raoul Goldoni in the lobby and annexe designed a wall surface and placed there a sculptural work in silvered bronze (*Large Torso*).

5 Taking part with Goldoni in the decoration of this café were some of the biggest Croatian names in design and art of the time, including painter Edo Murtić, sculptor Vojin Bakić. Neven Šegvić the architect created the whole design, with his co-author Bernardo Bernadi, with associates Mario Antonini, Milan Dobrić, Vladimir Frgić and Emile Weber.

6 In association with the Boris Kidrić glassworks, he was helped in the mounting by the painter Fadil Vjezović, by Ivan Obsiger and the craftsman Oto Vidović. The whole project was devised by Igor Emili.



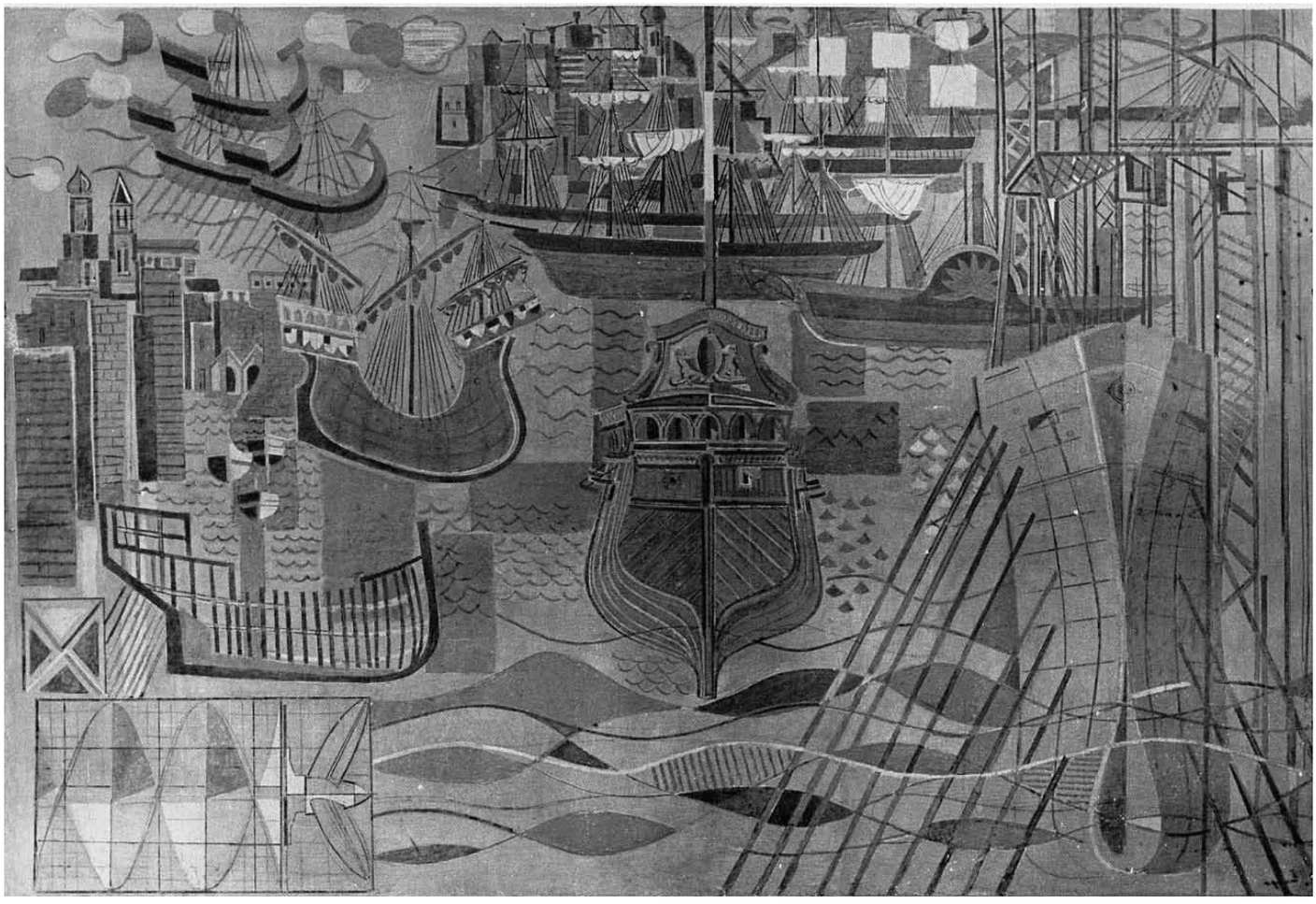


INTERIJERI
INTERIORS



290. Zidna slika / Wall painting, 1952.,

zgrafito – kazein / zgrafito – casein;
Dom pomoraca, Rijeka / Mariners Club, Rijeka



291. Zidna slika / Wall painting, 1953.,

kombinirana tehnika / mixed media;
Brodarski institut, Zagreb / Shipping Institute, Zagreb





292. Zidna slika – Hommage P. Hektoroviću i H. Luciću /
Wall painting – Hommage to P. Hektorović and H. Lucić,
1954.,

Hvarska loža, Hvar / City Loggia, Hvar



293. Studija za zidnu sliku – Hommage P. Hektoroviću i H. Luciću / Study for a wall painting – Hommage to P. Hektorović and H. Lucić, 1954.,

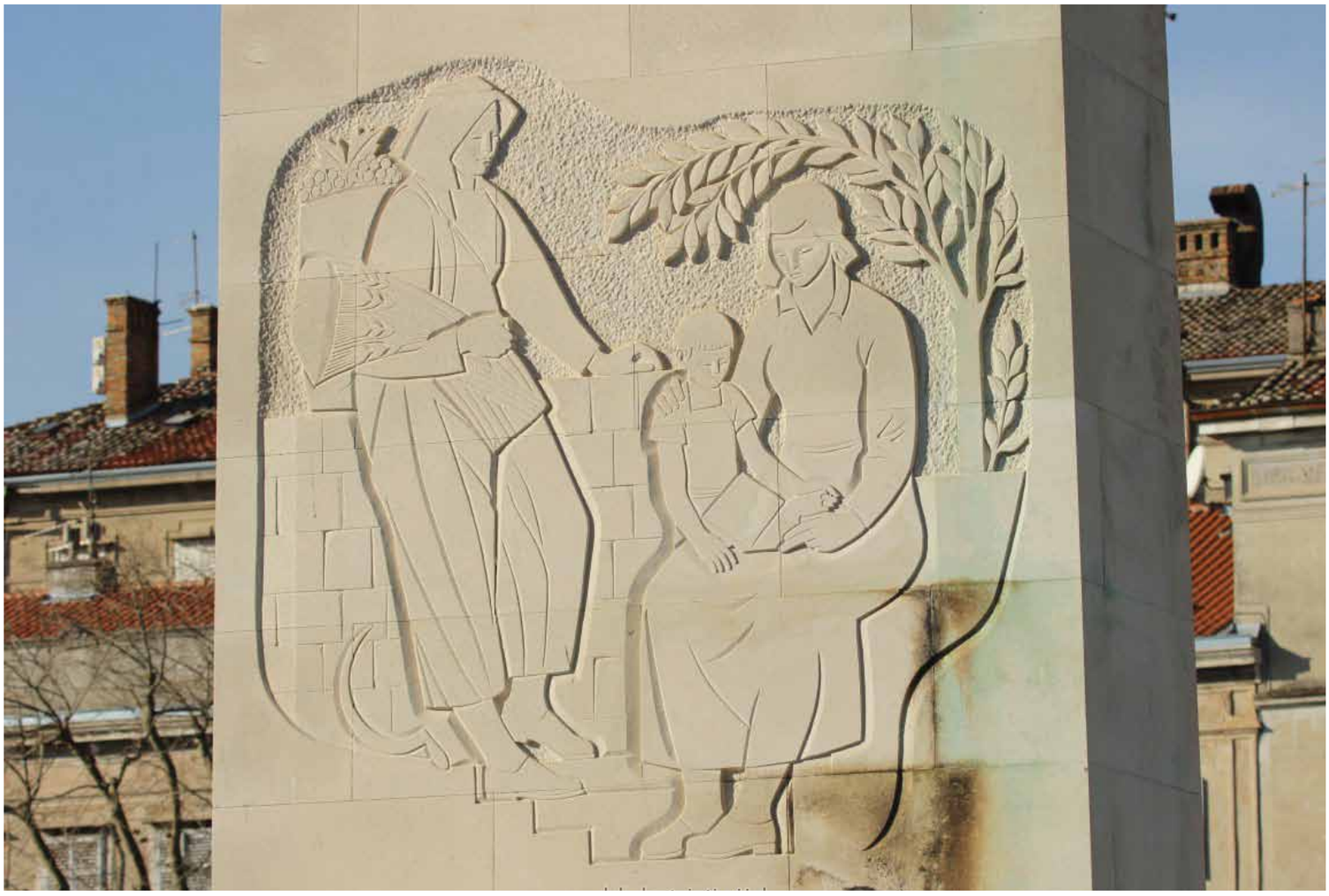
tuš, tempera i kreda na papiru / Indian ink, tempera and chalk drawing,
54 x 100 cm; Hvarska loža, Hvar / City Loggia, Hvar



294. Delta – spomenik oslobođenja, Rijeka / Delta - Liberation Monument, Rijeka, **1955.,**
Vinko Matković i Raoul Goldoni (duboki reljefi / deep reliefs)



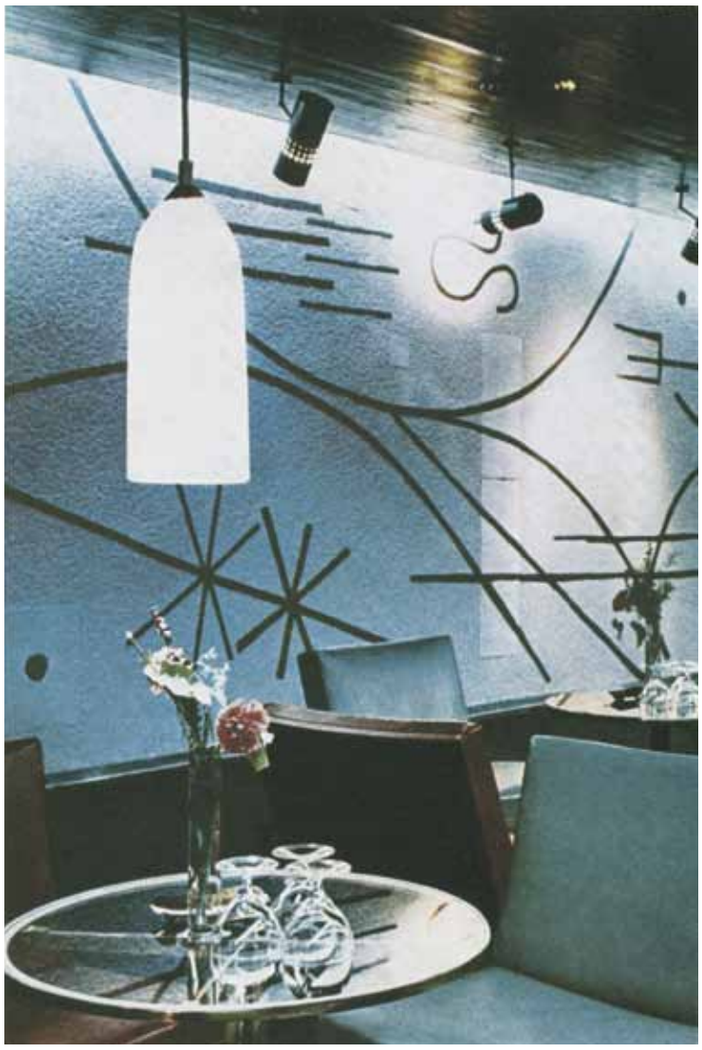
295. Delta – spomenik oslobođenja, Rijeka / Delta - Liberation Monument, Rijeka, 1955.,
duboki reljefi / deep reliefs

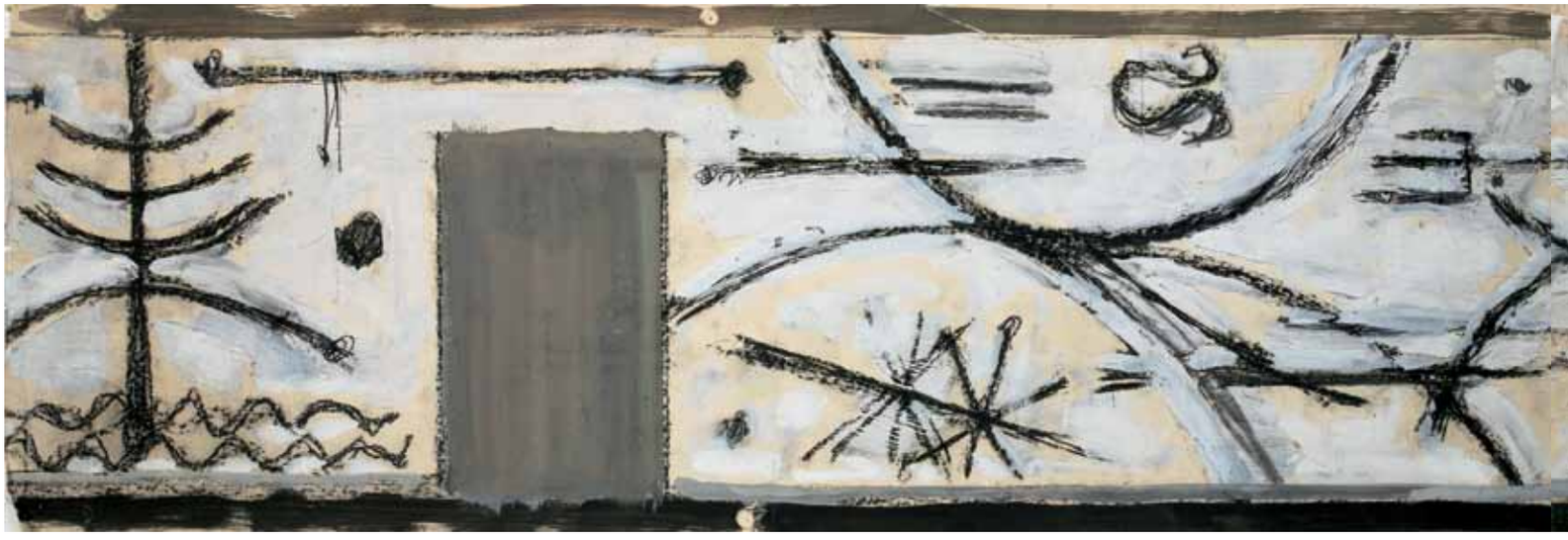


296. Delta – spomenik oslobođenja (detalj), Rijeka / Delta - Liberation Monument (detail), **Rijeka, 1955.,**
duboki reljef / deep relief

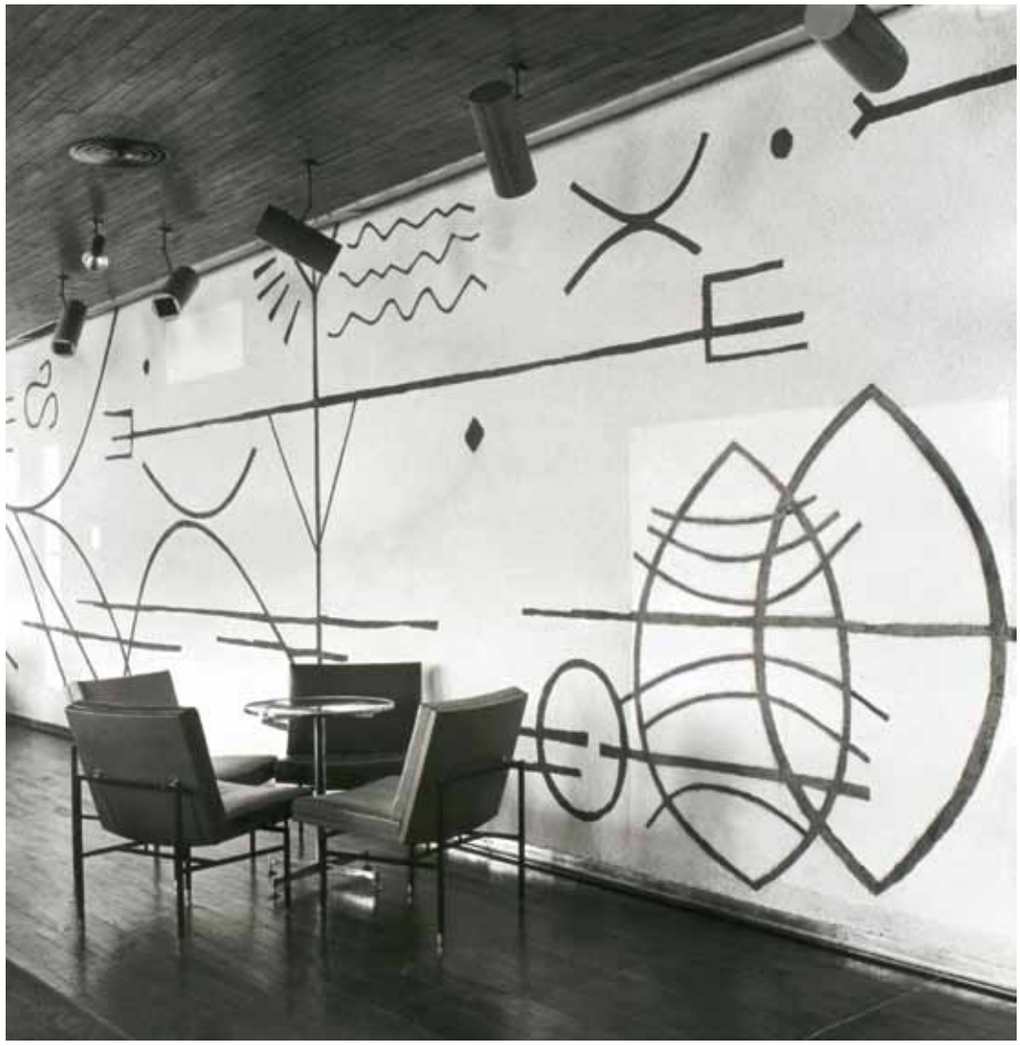


297. Delta – spomenik oslobođenja (detalj), Rijeka / Delta - Liberation Monument (detail),
Rijeka, 1955., duboki reljef / deep relief



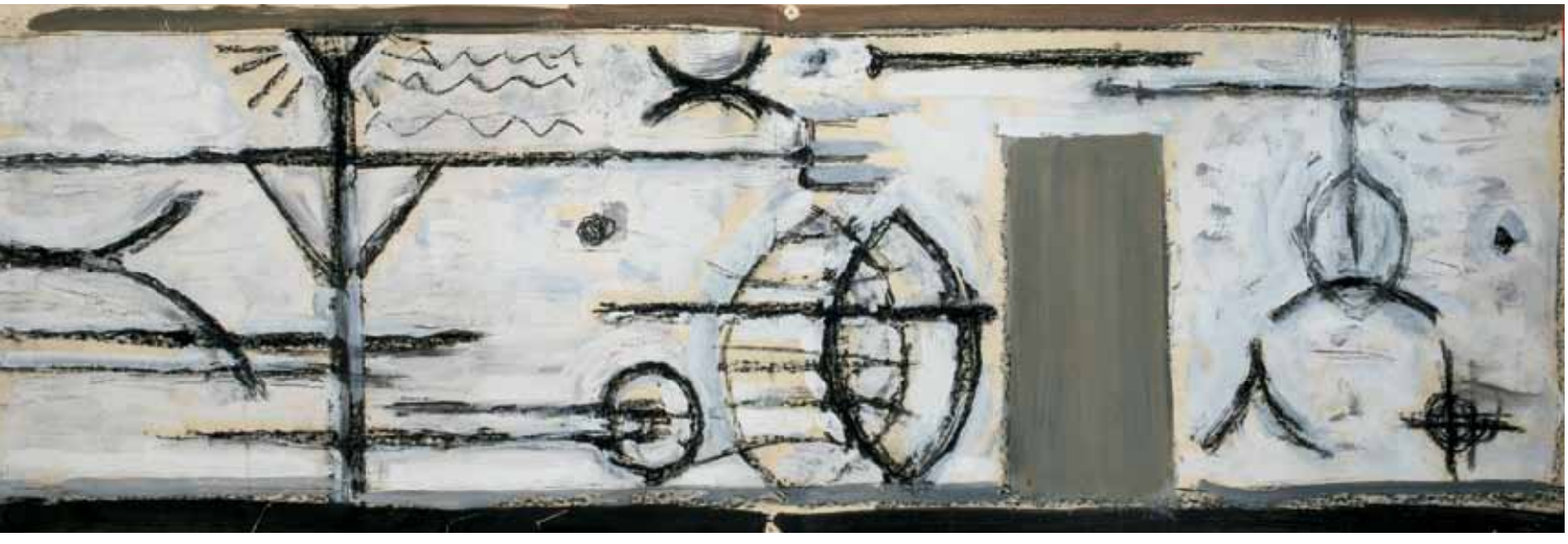


298. Zidna kompozicija (detalj) / Wall composition (detail), 1959.,
tehnika inkrustacije žbuke / mortar incrustation Bar kavane *Neboder*, Zagreb, Bar of the Skyscraper Café, Zagreb



299. Zidna kompozicija (detalj) / Wall composition (detail), 1959.,

tehnika inkrustacije žbuke / mortar incrustation Bar kavane *Neboder*, Zagreb, Bar of the Skyscraper Café, Zagreb



300. Studija za zidnu sliku u baru kavane *Neboder* / Study for the wall painting in the Bar of the Skyscraper Café, Zagreb, 1954.,

tuš, tempera i kreda na papiru / Indian ink, tempera and chalk drawing, 34 x 100 cm





301. Zidna slika *(Seljačka buna)* / Wall painting *(Peasants' Revolt)*, 1963.,
4,40 x 14,60 m





302. Studije za zidnu sliku *(Seljačka buna)* / Study for the wall painting *(Peasants' Revolt)*, 1963.,
4,40 x14,6 m





303. Viška bitka (detalj) / Battle of Vis (detail), 1964.,

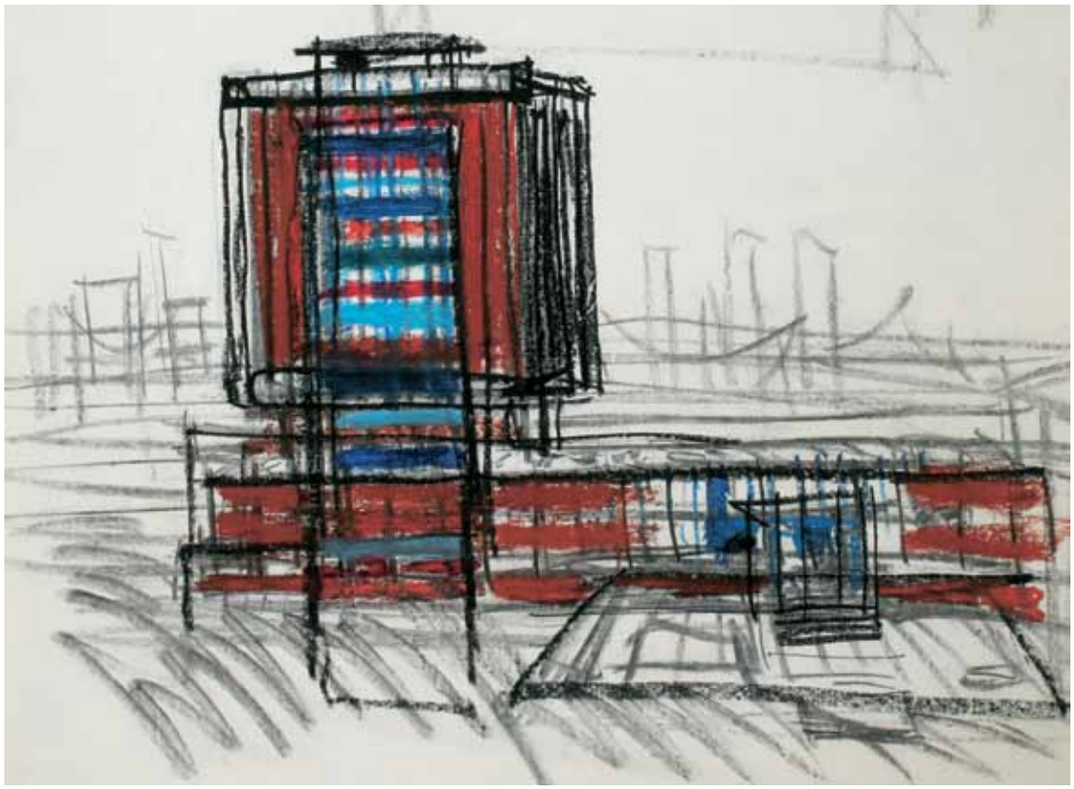
zidna kompozicija, keramičke ploče / wall composition, ceramic tiles, 14 x 3,5 m; Osnovna škola Vis, Vis / Vis Elementary School, Island of Vis





304. Viška bitka (detalji) / Battle of Vis (details), 1964.,

zidna kompozicija, keramičke ploče / wall composition, ceramic tiles, 14 x 3,5 m;
Osnovna škola Vis, Vis / Vis Elementary School, Island of Vis

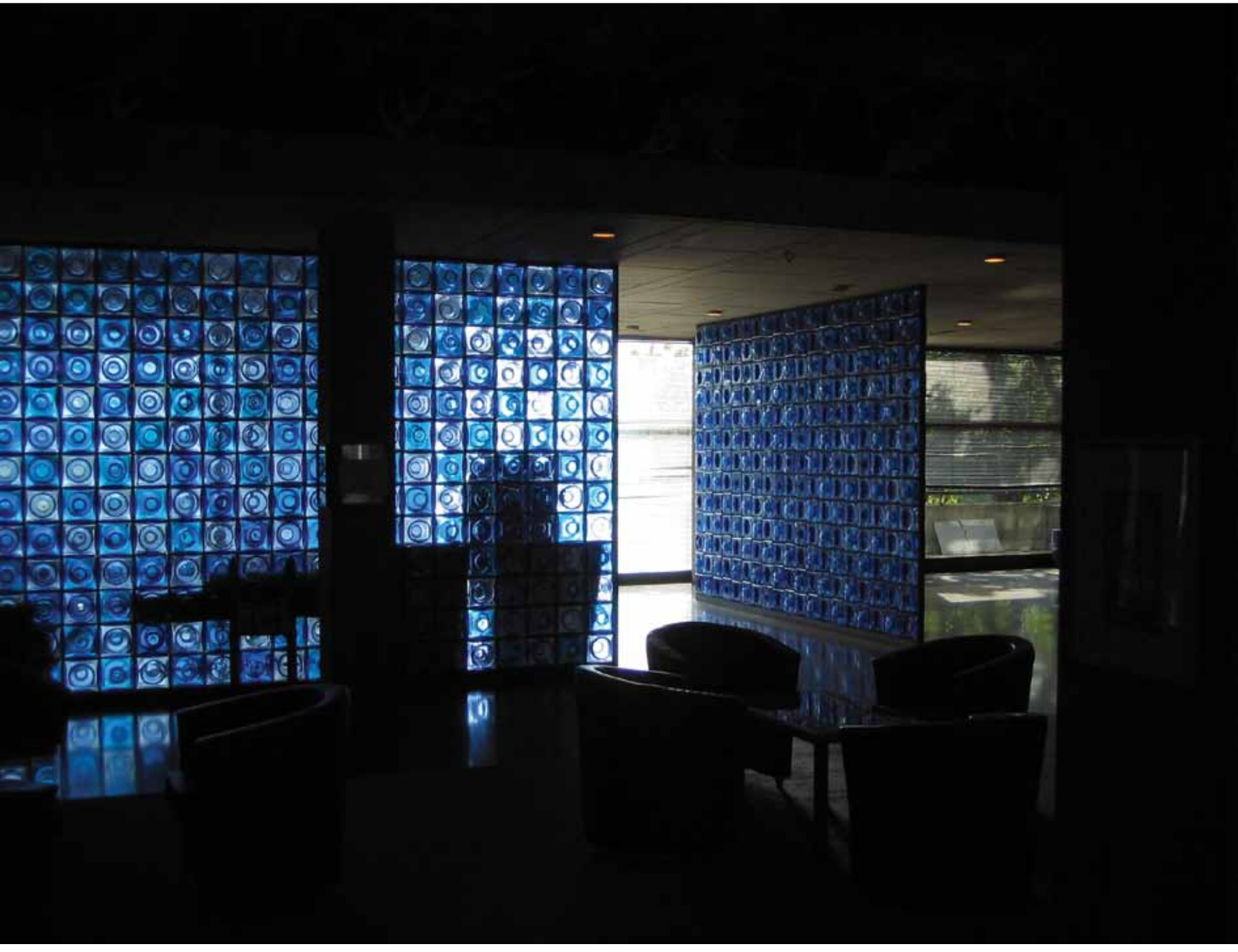


305. Studija za koloristično rješenje pročelja zgrade Društveno-političkih organizacija, Prisavlje, Zagreb, 1968. / Study for colour treatment of the facade of the Social and Political Organisations Building, Prisavlje, Zagreb



306. Pregrada od staklenih elemenata / Partition of glass elements, 1968.,

Zgrada Društveno-političkih organizacija, Prisavlje, Zagreb / Social and Political Organisations Building, Prisavlje, Zagreb



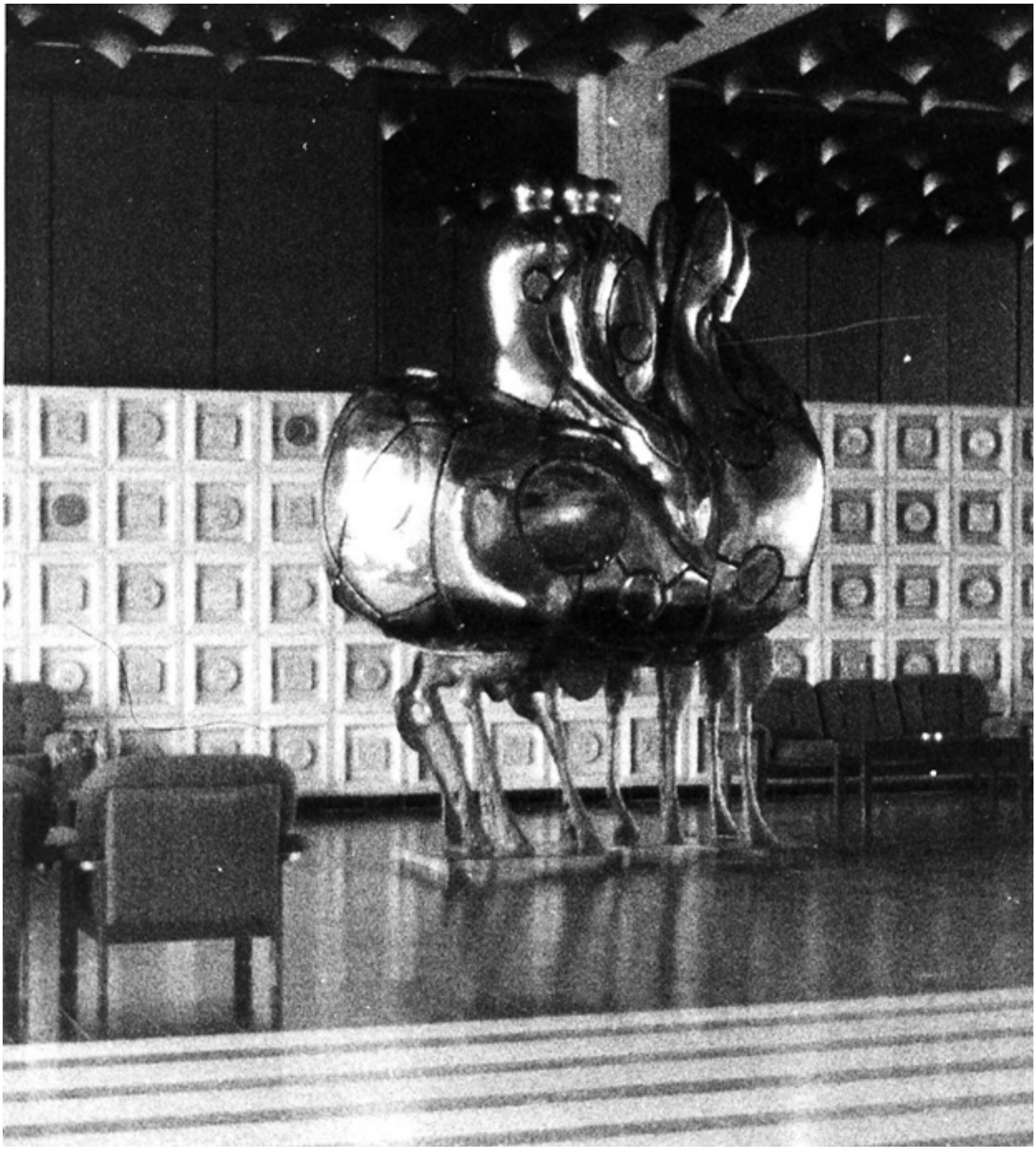
307. Pregrada od staklenih elemenata / Partition of glass elements, 1968.,

Zgrada Društveno-političkih organizacija, Prisavlje, Zagreb / Social and Political Organisations Building, Prisavlje, Zagreb



308. Restoran Hotela *Libertas* / Restaurant, Hotel Libertas, Dubrovnik, 1972.,

dizajn prostora i opreme / design for space and equipment

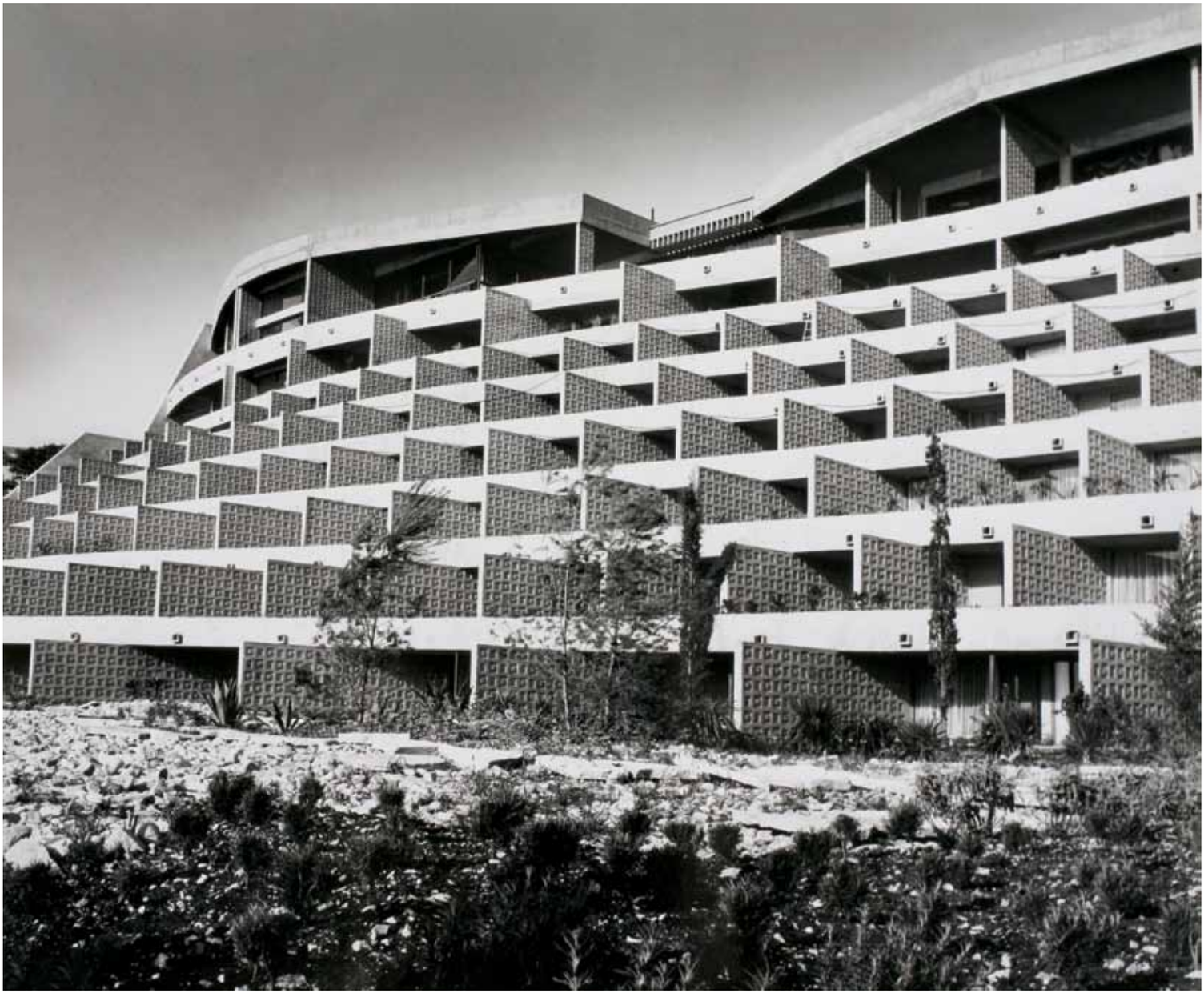


309. Konjanici / Horsemen, 1974.,

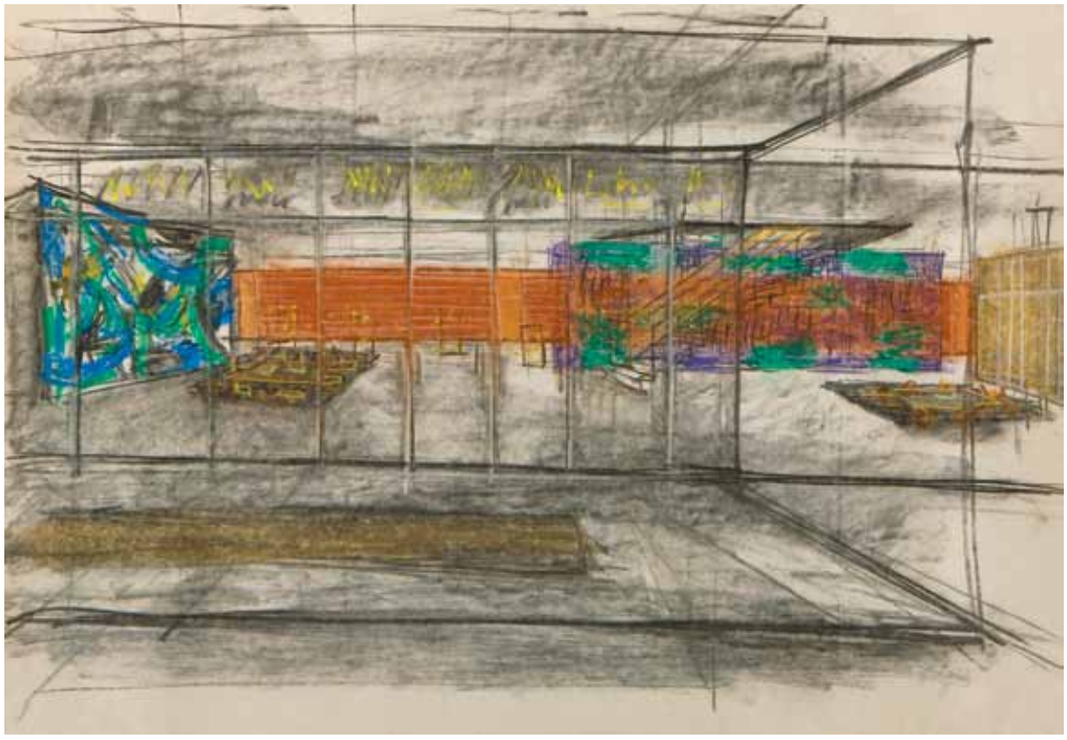
metalizirana plastika sa željeznim postoljem i okvirom / metallized plastic with iron base and frame, 320 x 240 x 120 cm, Hotel Libertas, Dubrovnik



310. Terasa Hotela *Libertas* / Terrace, Hotel Libertas, Dubrovnik, 1972.,
dizajn prostora i opreme / design of space and equipment

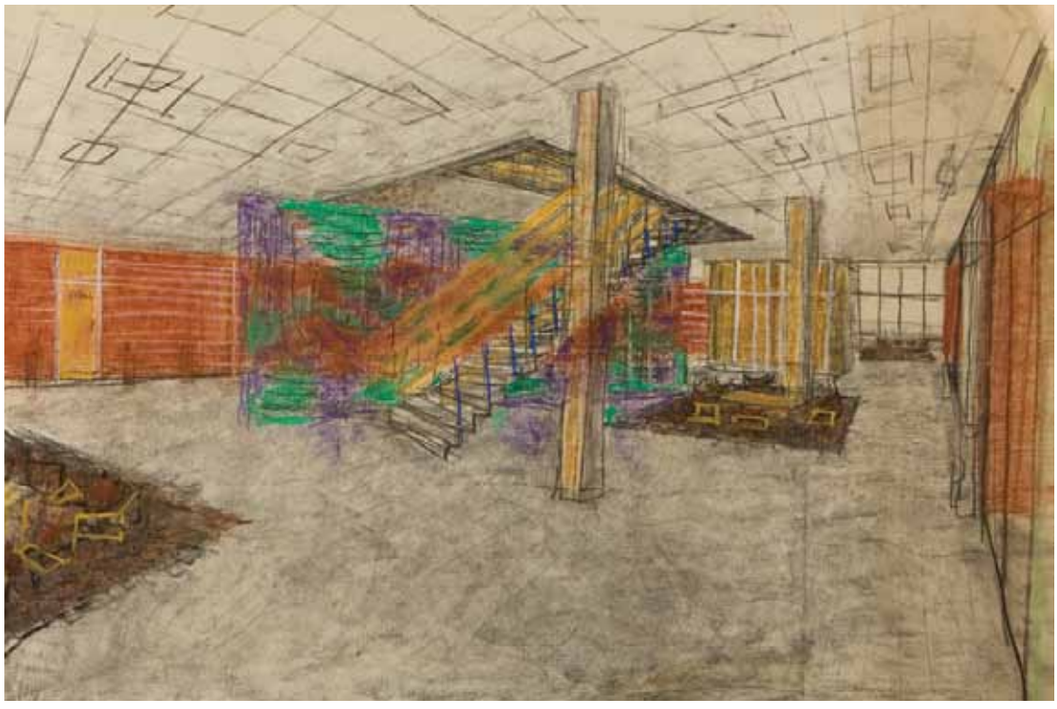


311. Hotel *Libertas* / Hotel Libertas, Dubrovnik, 1972.,
dizajn prostora i opreme / design of space and equipment



312. Studija za ulazni hol u zgradu / Study for entry hall, 1974.,

kreda, ugljen, papir / chalk, charcoal, paper, 63 x 90 cm, Hrvatske vode, Zagreb / Croatian Waters Building, Zagreb



313. Studija za ulazni hol u zgradu / Study for entry hall, 1974.,

kreda, ugljen, papir / chalk, charcoal, paper, 63 x 90 cm, Hrvatske vode, Zagreb / Croatian Waters Building, Zagreb





314. Skulpturalna kompozicija u funkciji pregradnog zida Hrvatske vode, Zagreb /
Sculptural composition used for partition wall Croatian Waters, Zagreb, 1974.,

elementi lijevanog stakla u tri boje montirani na željeznoj konstrukciji /
elements of cast three-colour glass in an iron structure



315. Detalj skulpturalne kompozicije u funkciji pregradnog zida Hrvatske vode, Zagreb /
Detail of the Sculptural composition used for partition wall Croatian Waters, Zagreb, 1974.,

elementi lijevanog stakla u tri boje montirani na željeznoj konstrukciji / elements of cast three-colour glass in an iron structure



316. Detalj skulpturalne kompozicije u funkciji pregradnog zida Hrvatske vode, Zagreb /
Detail of the Sculptural composition used for partition wall Croatian Waters, Zagreb, 1974.,

elementi lijevanog stakla u tri boje montirani na željeznoj konstrukciji /
elements of cast three-colour glass in an iron structure

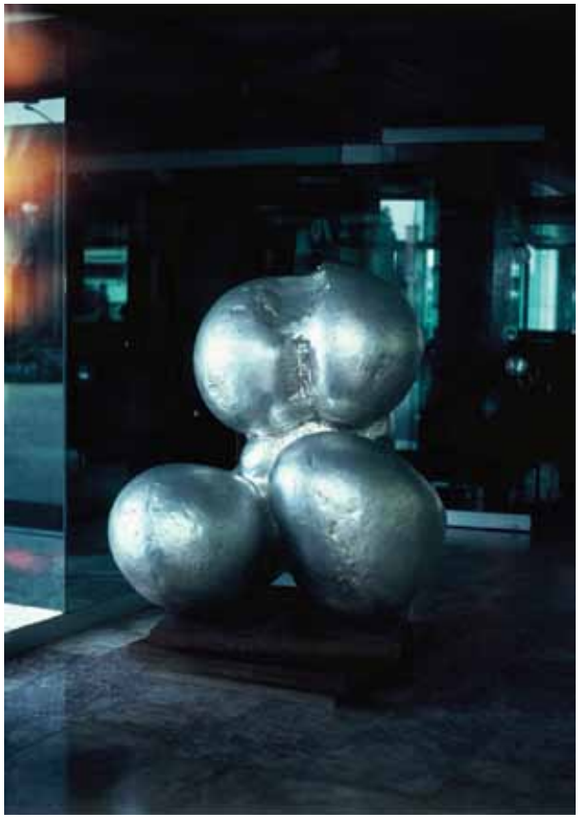




317. Skulpturalne kompozicije I i II / Sculptural compositions I and II, 1974.,

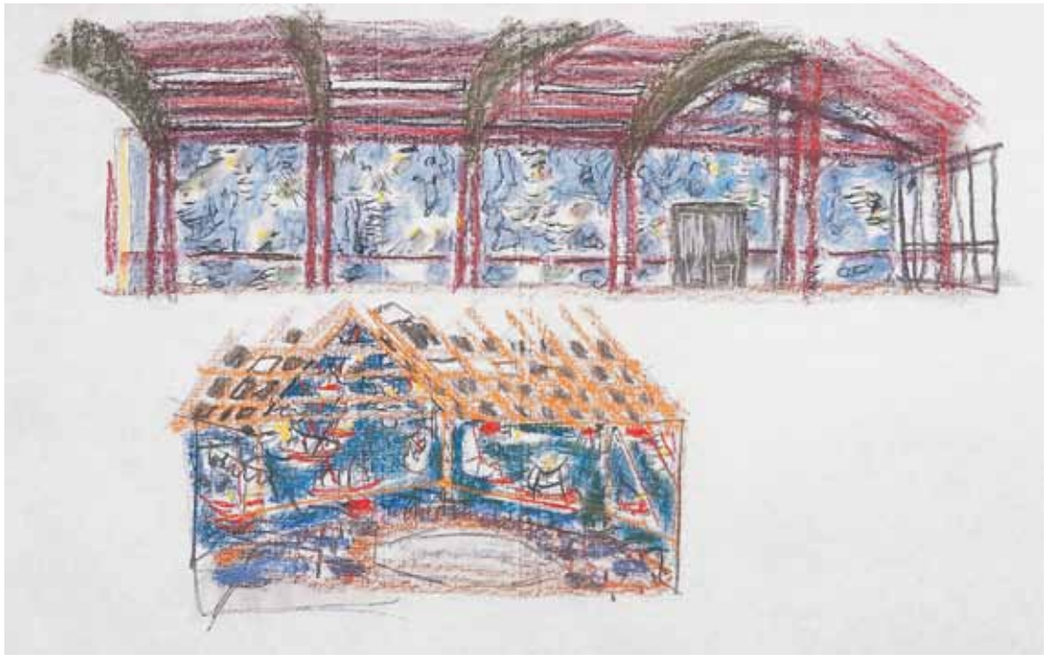
metalizirani poliester / metallised polyester, Aneks Poslovnog tornja (Zagrepčanka), Zagreb / Annexe to the Zagrepčanka Office Tower, Zagreb





318. Skulpturalne kompozicije I i II (detalj) / Sculptural compositions I and II (details), 1974.,
metalizirani poliester / metallised polyester, Aneks Poslovnog tornja (Zagrepčanka) / Annexe to the Zagrepčanka Office Tower, Zagreb





319. Studije eksterijera Turističkog naselja Villas Rubin, Rovinjsko Selo /
Studies for the exterior of the Villas Rubin Tourist Complex, Rovinj, 1975.

pastel, ugljen, papir / pastel, charcoal, paper, 63 x 95 cm



320. Idejna skica za Zabavni centar *Polaris*, Rovinjsko Selo / Preliminary design sketch for the Polaris Entertainment Centre, Rovinj. 1975.,

ugljen, pastel / charcoal and pastel, 63 x 95 cm



321. Zidna slika - pozornica Zabavnog centar *Polaris*, Rovinjsko Selo / Wall painting Stage of the Polaris Entertainment Centre, Rovinj 1978.



322. Skulpturalna kompozicija na zidu / Sculptural composition on wall, 1979.,

staklene ploče s ornamentom / glass tiles with ornament, Privredna banka, Rijeka / Privredna banka, Rijeka

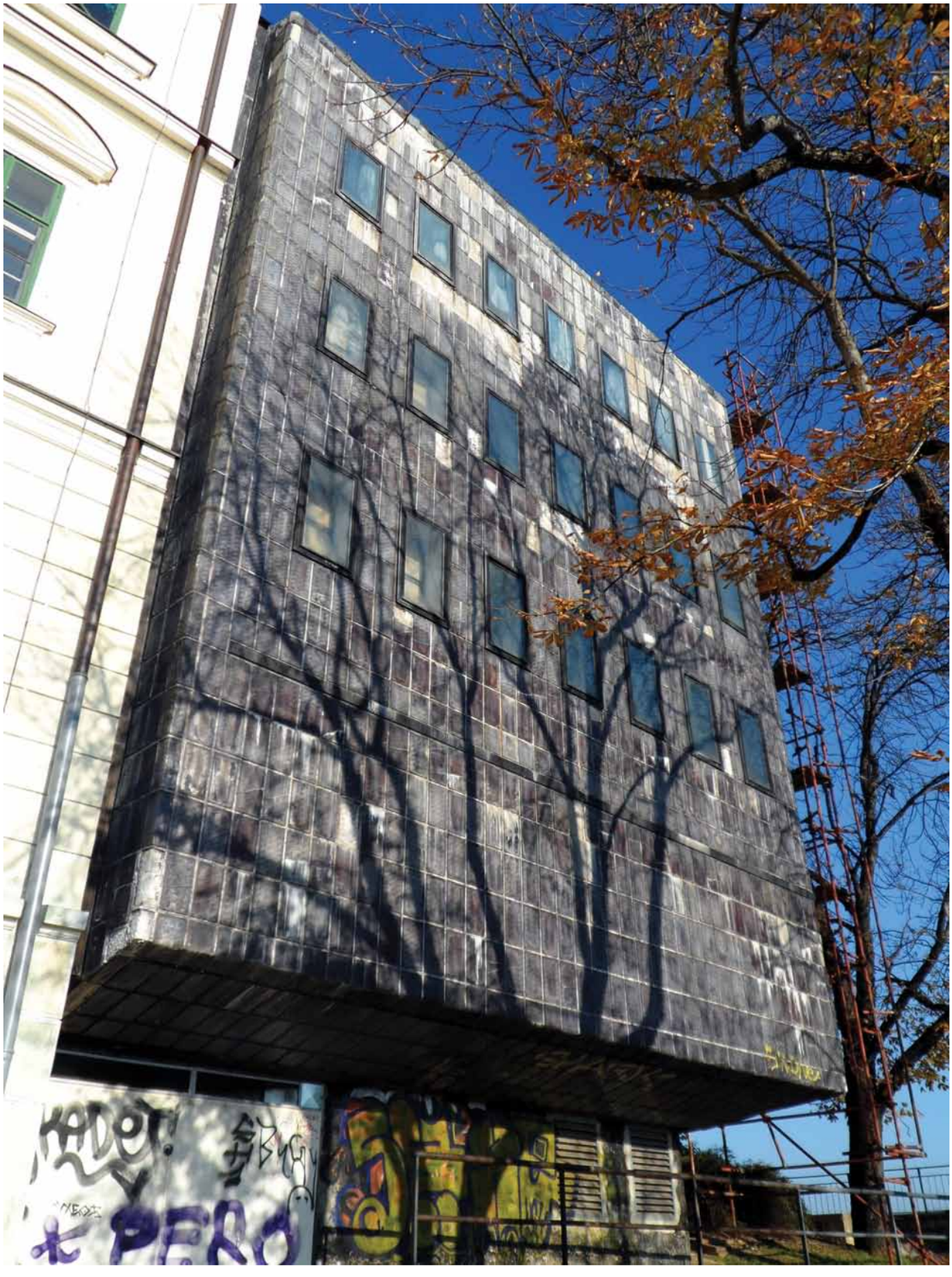




323. Studije za interijer Privredne banke, Rijeka /
Studies for interior of Privredna banka, Rijeka, 1979.,
ugljen, pastel / charcoal, pastel, 63 x 95 cm



324. Galerijski prostor Gradec, Zagreb /
Gallery space, Gradec, Zagreb, 1987.



325. Galerijski prostor Gradec, Zagreb /
Gallery space, Gradec, Zagreb, 1987.

RAD PRERUŠEN U ISPOVIJED

Simpoziji

Goldoni je bio stvaralački potaknut čovjek kojemu je jedna ideja i nakana sustizala drugu i stvarala gužvu, koju je on, svojim razmatranjima i pisanjem, znao rasplesti. Njegovi referati bili su prije svega čisti oblik zagovorništva slobode stvaranja, a potom i prijedlozi što bi oblici mogli ili morali biti ili što već jesu u njegovim rukama. Peter Rath iz galerije Obmeyer kaže: „Sreli smo se u groznici egocentričnih referata umjetnika uz koje je često prikazivano nekoliko stotina dijapozitiva. Onda je svom referatu pristupio Raoul Goldoni sa samo čest dijapozitiva da nam svima očita lekciju o čemu je po njegovom mišljenju riječ kod umjetničke interpretacije, objašnjavajući pripremu, planirane jednog rada s pomoću jedne od njegovih čuvenih životinjskih lubanja.“ A za Goldonija je „jedini put: vraćati se vlastitom radu, da bi se na kraju postalo osmišljenim djelom prirode, koja sama po sebi ne može biti kaotična ni samorazorna“.

Izlažući na svim važnijim manifestacijama i sudjelujući na brojnim simpozijima, razmjenjujući spoznaje o postupcima, kao i posebnostima materijala i njihovih fizikalno-kemijskih svojstava, Goldoni sudjeluje i na prvom internacionalnom simpoziju o staklu i izložbi stakla u Zürichu (*Muzej Bellerive*)[1] koji okuplja najveća imena oblikovanja i rada u staklu. U svojem prilogu Goldoni govori o svojim počecima, *kako* i *zašto* se odlučio za materijal stakla, tvrdeći da je u njemu pronašao mogućnosti sjedinjenja tri osnovna elementa: *volumena, prostora i svjetla*. Goldoni usrdno zagovara ulogu zanata koji je *conditio sine qua non* umjetnosti, bez kojega se djelo „nalazi u vakuumu puke prolaznosti i ne može postati… dio umjetničke tradicije“ (Goldoni). U nastojanju da dobre strane svojeg posla naglasi, a izbjegne stranputice, Goldoni napominje i svu moguću zbirku nesuglasica koju, prije svega, vidi u nasilnom odvajanju znanja od intuicije, a zanata od umjetnosti.

„Pod likovnim problemom smatram rad na djelu“ – kaže Goldoni. Tako jednostavna i u prvi trenutak samorazumljiva rečenica ističe jedinstvo tehnologije i metodologije rada. Ističući likovni problem kao korak i prema „sferi duhovnoga“ i „dematerijalizaciji same materije“, Goldoni zagovara jedinstvo materijalnoga i duhovnoga.

Premda materija stakla ima, po Goldoniju, „neotuđiva i nezamjenjiva svojstva“ (prozirnost, obojenost, krutost, hladnoća), svaki majstor, po Goldoniju, „stvara i mora stvoriti vlastiti odnos prema samoj materiji“. To ne znači samo priznati „fatalizam“ materijala nego, uz „duboko poznavanje materije“, i „dopuniti i izgraditi tehnologiju i metodologiju“ kako bi se moglo „dospjeti do njezine oblikovne vrijednosti“. Stoga su u staklu promašaji vidljivi, posebice u „kričavim ekscesima“ i „banalnim podilaženjem tržišnim zahtjevima“ koji se mogu izbjeći respektiranjem poslovičnoga odnosa zanatskoga i umjetničkoga u jednom djelu.

Ponekad i njegovi prinosi zapadaju u općenitost utopističkih smjeranja, ali se obavezno vraćaju na odnose staroga i novoga, tradicije i suvremenosti, a ponajviše na osobno iskustvo. Poopćavajući probleme, Goldoni bi ponekad u referatima ocrnio i svijet i čovjeka koji je sa svijetom „u stalnom, nepomirljivom sukobu“. A shvaćajući zanat kao organski i neodvojiv dio i najradikalnijega umjetničkog iskustva, ukazujući i na „sivilo svakidašnjice“ i na standarde kojima smo „sapeti i sve manje slobodni“, Goldoni upozorava da potpuno povjerenje u zanat budi „klice konzerviranja i petrifikacije“, ali i da njegov zaborav rađa

[1] Među ostalima i Littleton, Lipofsky, Carpenter, Chihuly, Tosso, Bianconi, Martinuzzi, Heesen, Velkema i drugi.

PAPER DISGUISED AS CONFESSION

Symposia

Goldoni was a man prompted by creativity whose sole idea and intention caught up with another and created a bit of a mess, which he, with his writing and thinking, was able to sort out. His papers were above all a pure form of rhetoric about the freedom of creation and then proposals about what forms could and should be or what they already were in his hands. Peter Rath of Obmeyer Gallery says: "We met in the fever of egocentric papers by artists that often included the showing of several hundred slides. Then Raoul Goldoni came up with his paper and no more than six slides, giving us all a lesson about what, in his opinion, was the point in interpretation of art, explaining the preparation, planning of a work with the help of one of his famed animal skulls." For Goldoni this was "the only way: to go back to one's own work, for there to be at the end a well designed work of nature, which in and of itself cannot be chaotic or self-destructive".

Goldoni exhibited at all the more important art events and took part in numerous symposia, exchanging experiences about procedures and the special features of materials and their physical-chemical properties. He appeared at the first international symposium about glass and exhibition of glass in Zurich at the Bellerive Museum[1], which brought together the biggest names in glass working and design. In his contribution Goldoni spoke about his beginnings, about how and why he opted for the material of glass, saying that he had found in it the possibility for the unification of three basic elements – volume, space and light. Goldoni earnestly championed the role of craftsmanship, a sine qua non for art, without which the artwork "would be in a vacuum of mere transience and could not become... part of the artistic tradition" (Goldoni). In his effort to emphasise the good side of his job and to avoid straying, Goldoni mentioned all the possible collection of dissonant views that above all, he saw in the violent separation of knowledge from intuition, workmanship from art.

"By problem in visual art I am thinking of work on the piece", says Goldoni. Such a simple and immediately self-intelligible sentence brings out the unit of the technology and methodology of work. Highlighting the visual art problem as a step to the "sphere of the spiritual" and "the dematerialisation of the material itself", Goldoni stood for the unity of material and spiritual.

Although the material of glass has, according to Goldoni, "inalienable and irreplaceable properties" (transparency, colouring, hardness, coldness), every master, in his words, "creates and has to create their own attitude to the material itself." This does not mean just to acknowledge the "fatalism" of material but, out of "deep acquaintance with the material" to "supplement and develop technology and methodology" in order to "arrive at its formal values". Thus in glass, mistakes are visible, particularly in the "garish excesses" and the "banal pandering to the demands of the market" that can be avoided by respecting the proverbial relationship between the workmanlike and the artistic in a single work.

Sometimes his remarks decline into the generality of utopian ideas, but they always inevitably come back to the relations of old and new, tradition and contemporaneity and above all to person experience. Generalising the problem, Goldoni would sometimes in his papers denigrate both man and world, man who is "in a constant irreconcilable conflict" with the world. Understanding workmanship as an organic and inseparable part of the most radical, even, of artistic expierence, referring to the "drab everyday world" and to standards by which "we are trapped

[1] Among others, Littleton, Lipofsky, Carpenter, Chihuly, Tosso, Bianconi, Martinuži, Heesen and Velkema.

„ekskluzivističkim derivatima u obliku kiča i neukusa“. Vjerujući u dragocjenosti pojedinačnih kreacija, Goldoni ih shvaća dijelom opće ljudske težnje prema harmoničnom svijetu.

Zagovarajući i otpor sve većem tehnicizmu i masovnoj potrošačkoj uniformnosti koja je ušla u „sve zakutke ljudske intime“, Goldoni poziva umjetnike da ne zaborave odnos „indvidualno-masovno“ te ističe potrebu da „umjetnik govori izgubljenom svijetu, a ne da izgubljeni svijet kakav jest, uvijek i stalno govori njemu“.

U referatu *Osnovni pojmovi dizajna – motivi, razlozi i uloga industrijskog dizajna* Goldoni piše kako je „svaki objekt sistem tehničkih komponenti za specifičnu svrhu i namjenu objekta“. On naglašava da je svaki predmet (čaša za piće, stroj za šivanje ili za pisanje, stolac za sjedenje…) „kondicioniran i vizijom“, ali i „neizbježnom prisutnošću same svoje plastičnosti“. Potanko razlaže koncepte i ciljeve industrijskog dizajna te ističe blagodati „spajanja racionalne egzaktne i intuitivne stvaralačke“ sastojnice koja, po Goldoniju, jedina može osigurati *novost*.

Sve u svemu, Raoul Goldoni protiv je „metafizičkog i krutog konfrontiranja tradicije i inovacije“, čemu streme pomodni i snobovski proizvođači koji „brutalno odbacuju zastarjelu formu“. Po Goldoniju, njihova zabluda leži u uvjerenju da se tradicija može prevladati tako da se „bude iznad njenog općeg duhovnog i umjetničkog horizonta“. Kako „dijelom tradicije postaje samo ono što je aktivno prelazi… dakle samo nešto novo“, a to novo jest novo samo u „odnosu što je u već u tradiciji postojalo“, korijen je *novog* i *starog* isti. To je, po Goldoniju, *esencijalno htijenje*, prekoračenje koje počiva na talentu, sposobnosti, ali i „zanosu umjetnika“. To je „akt istinskog, izvornog pobunjenog čovjeka i nemirenja s postojećim, bilo u umjetničkoj tradiciji, bilo u ljudskom životu“[2]

[2] Izrečeno na *Mediteranskom kiparskom simpoziju* u Dubrovi kraj Labina, u Istri, 1978. godine.

and ever less free", Goldoni warned that total trust in workmanship would awaken the "germs of preservation and petrifaction" but also that forgetting it would lead to "exclusivist derivatives in the form of kitsch and lack of taste". Believing in the preciousness of individual creations, Goldoni though them part of the universal human aspiration for a harmonious world.

Championing also resistance to the increasing influence of technology and mass consumer uniformity that had got into "every nook of human privacy", Goldoni called upon artists not to forget the relation of individual and mass, and referred to the need for the "artist to speak to the lost world, and for the lost world, the way it is, not always constantly to speak to the artist".

In the paper "Basic concepts of design – motifs, reasons and role of industrial design" , Goldoni wrote that "every object is a system of technical components for a particular purpose and point of the object". He pointed out that any object (a drinking glass, a typewriter or sewing machine, a chair) "is conditioned by the vision" but also by "the inevitable presence of its own actual plasticity". He laid out in detail the concepts and objectives of industrial design and stressed the benefits "of linking the rationally exact and the intuitively creative" components that, in his words, alone can provide the new.

All in all, Raoul Goldoni is against any "metaphysical and inflexible confrontation between tradition and innovation", of the kind aimed at by trendy and snobbish producers that "brutally reject the out-of-date form". Their mistake, according to him, inheres in the conviction that tradition can be overcome in such a way that one is "above its universal spiritual and artistic horizon". Since "to be a part of the tradition it is necessary to go actively beyond it... only something new then" and the new is new only "with respect to what had already existed in the tradition," the root of new and old is the same. This is the essential desire, an overstepping that rests upon the talent, capacity and also the enthusiasm of the artist. This is the "act of a true, original, rebellious human being and refusal to bow to the existing, whether in the artistic tradition or in human life".[2]

[2] At the Mediterranean Sculptural Symposium, Dubrova, Labin, Istria, in 1978.

ULOGA CRTEŽA I SKICA U OPUSU RAOULA GOLDONIJA

Tvrdimo da Goldoni – da nije bio odličan crtač – ne bi bio ni tako dobar kipar, dizajner ili slikar. Ali nije on lakoruki crtač. Riječ je o crtežu koji je čisti „ljudski pokret u svojoj antropološkoj širini". I sam crtež već nagovješta ustroj i narav djela i ukazuje na svoju „manualnu, zanatsku, operativnu i tjelesnu prirodu" (Barthes). Fiziološki sudjelujući u materijalu, u korijenu te *manufakturne naravi* rađaju se čaše koje su tjelesne, skulpture koje su tijelo, slikarstvo koje je konstrukcija tjelesnoga.

Doista, njegov „crtež nije forma, on je način kako se forma vidi" (Degas). To nije samo vizija, pa „razrada" vizije nego rad koji izaziva, uznemiruje i reanimira viziju, a potom, i crtežom, briše onu neutemeljenu podjelu „na organsko i funkcionalističko". S druge strane, njegovi crteži nisu samo prethodnica skulptura nego i osamljenici koje je do slobode dovela upravo realizacija oblika. Ono što je prethodilo, nakon što je rodilo, ostalo je. Živi samo. Stoga njegove brojne bilješke, skice i crteži, *baudelaireovski* rečeno, učvršćuju radoznalom čovjeku ostatke sna.

Uz to, prividno rastreseni, ali svakako sažeti i samim tekstom ojačani i ispisani crteži (upute i nakane), zadovoljavaju „najstrožeg, najokrutnijeg i nepodmitljiva suca", kako Valéry kaže o Degasu. Posebna je priča prava mreža crtovlja (skica) za jedno jedino djelo u staklu. Toliko je priprema obavljeno za nešto što nije moralo uspjeti. Poznavajući samovolju i sva iskušenja vatre kroz koju u svojem zgušnjavanju i hlađenju materija prolazi, između zacrtanoga i slučajnog, upravo je crtežom uspostavio odnos najjače zavisnosti. I onda kada viče puhaču da stane ili krene to nije samo stvar već pripremljenog nacrta (usprkos tomu što tih nacrta ima bezbroj) nego i ***osjećaja života*** koji ne može „živjeti" samo u nacrtu; tu je neka životna briga koja, nadzirući prostiranje i gustoću mase, probire, odbacuje, vraća se, ispravlja… To je već spomenuta Maroevićeva „empirija koja je bitno usmjerila njegovu viziju". To nije puka „vizija" koja, sada, eto, traži svoje meso nego empirija koja izaziva i zaziva viziju!

Što Goldonijevo djelo danas znači

Goldoni je uspoređivan i dovođen u vezu s drugim umjetnicima. Često je, rekli smo, naglašavana srodnost njegovih oblika i staklenih oblika Antuna Motike. Rekli smo da je ta blizina, ipak, uvelike nategnuta. Motika je svojim lirskim, femininim vitkim i gracilnim formama – primjerice bocama izdužena vrata ili vazama punih elegancije – živio samo u proljeću svoje umjetnosti. Goldoni je živio u svim godišnjim dobima; od gustoće primordijalne ledenice (stakla) do svjetlom prožeta i transcendirana oblika. To je poslovična razlika između unutrašnjega (Goldoni) i vanjskog (Motika) crteža: razlika između Giottovih zatvorenih oblika i ljupke aristokratske linije Simonea Martinija. Slikovitost i senzualnost (Motika) naspram težine i neprozirnosti (Goldoni). Umjesto začaravanja svijeta (Motika) očaranost svjetlom (Goldoni). Umjesto „bestjelesne" lijepe forme težina i materija.

Moguće je, s druge strane, stanovitu blizinu i iskamčiti kronološki kasnijim radovima Vjenceslava Richtera, koji radi objekte-konstrukcije od staklenih elemenata (od 1965.), s nizovima brušenih cjevčica koji stvaraju „sačaste" površine i plohe sferično rezanih kocki, a koje potom dovodi u vezu sa zidnim oplatama u interijerima zgrada (koje je uređivao Raoul Goldoni). Zajedničko im je istraživanje odnosa dijelova i cjeline, promjene svjetla na multipliciranim umnoženim i identičnim elementima kao i ustrajavanje na njihovim varijacijama i kombinacijama. To je svojevrsni svjetlosni *merzbau*. S druge strane, mogu-

THE ROLE OF DRAWINGS AND SKETCHES IN THE OEUVRE OF RAOUL GOLDONI

We make the claim that Goldoni would not have been such a good sculptor, designer or painter had he not been an excellent draughtsman. But he is not a prodigal draughtsman. We are talking of a drawing that is pure "human movement in its anthropological breadth". The drawing itself adumbrates the organisation and nature of the work and indicates its own "manual, workmanly, operative and physical nature" (Barthes). Taking part physiologically in the material, at the root of this manufactory nature glasses are produced that are physiological, sculptures that are body, painting that is the construction of the corporeal.

Indeed, his "drawing is not form, rather the manner in which form is seen" (Degas). This is not just a vision, and the elaboration of the vision, rather a work that challenges, disturbs and reanimates the vision and then, with drawing, elides this unfounded division into organic and functional. On the other hand, his drawings are not just the forerunners of the sculptures, but also things on their own that have been brought to freedom precisely by the production of the form. What came before, after it was born, remained. Alive only. Hence his numerous notes, sketches and drawings, speaking à la Baudelaire, strengthen the remains of the dream for the inquisitive.

In addition, seemingly distracted, but certainly concisely written and reinforced with the text itself (instructions and intentions), satisfy the "strictest, most severe and incorruptible judge" as Valéry says of Degas. It is another story, that network of drawings (sketches) for just one work in glass. So many preparations done for something that might well not have turned out well. Knowing the recalcitrance and all the trials of fire through which in its cooling and contraction, between the planned and the happenstance, it was actually through drawing that he established the relation of greatest dependence. Even when he cried to the blower to stop or to start, this was not just a matter of an already prepared drawing (in spite of there having been countless such drawings) but the feeling of life that cannot live in drawing alone; there is some kind of vital care that, controlling the extension and density of the mass, picks through, rejects, goes back, corrects... This is the already mentioned empiricism of Maroević that "essentially guided his vision". This was not a mere vision that was now, there, seeking a place for itself, but something empirical that challenges and invokes the vision.

The importance of Goldoni's work today

Goldoni has been compared to and correlated with other artists. Often, we have already said, the similarity of his forms and the glass forms of Antun Motika has been referenced. But we have said that this closeness is a bit too stretched. With his lyrical, femininely slender and graceful forms – bottles with elongated necks and vases full of elegance for example – Motika lived only in the springtime of his art. Goldoni lived all the seasons of life, from the density of the primordial iceberg of glass to a form shot through with and transcended by light. This is the proverbial difference between the internal (Goldoni) and the external (Motika) drawing. The difference between the closed forms of Giotto and the sweet aristocratic lines of Simone Martini. Picturesque sensuality (Motika) as against opaque gravity (Goldoni). Instead of conjuring the world, enchantment of light. Instead incorporeal lovely forms, weight and material.

It might be possible, on the other hand, to derive a certain closeness from the chronologically later works of Vjenesclav Richter, who did objects-constructions from glass elements (from 1965) with sequences of polished tubes that created honeycomb-shaped surfaces and surfaces of spherically cut cubes, which he then

će je i unutar strože geometrijske (*egzatovske*) obitelji pronaći nježnu lirsku narav Božidara Rašice i slikarstvo nježnih grafema, a ni usporedbe sa slikarstvom Ive Šebalja nisu bez nekoga temelja.

Utjecaj Raoula Goldonija moguće je uočiti u ranim radovima mlađega kipara Kuzme Kovačića, čiji prozirni oblici u staklu guste mliječne supstancije, suzdržanih boja i tankoćutnih nijansi, odišu *franciskanskom jednostavnošću* i smjernošću, a nadasve u dječjim glavicama kozmičkih smjeranja Milene Lah. Ali za razliku od Milene Lah, kojoj je staklena forma bila samo jedan element složenijih instalacija kozmičkih slika (*Mjesečevi stupovi*), Goldonija je zanimala samodovoljnost staklene forme. Ako je Milena Lah bila pomalo nemarna prema tehnici (često neželjeni mjehurići unutar oblika), Goldonija je ljutila najmanja nesavršenost. U tom širenju Goldonijeva utjecaja možemo doći i do njegovih brojnih učenika i pomoćnika; do finoće crteža Fadila Vejzovića ili *novoslikarske* osjetljivosti 80-ih godina prošloga stoljeća Zvjezdane Fio, kao i do meditativne naravi slika Igora Rončevića. Ali taj je popis usporednica i dokazivanja srodnosti pomalo suvišan. A kako je riječ, rekli smo, o pridjevima a ne o imenicama, tu *nije riječ o sličnosti nego o bliskosti.*

Komparacije; suvišne, nepotrebne ili ne? Čovjek koji je znao baratati raznim alatima pristupima, oblicima, materijalima, rano se odalečio od uzora, pa i od svoje sredine. Premda je nazivan i „pionirom skulpture u staklu“, on je uspješno izbjegao sve manje-više uobičajene porednice po kriteriju slično sličnome. Kome je Goldoni sličan? Svjetlo ili oblutak uz rijeku ima duže pamćenje od aktualnoga trenutka. Što je uopće kamenu aktualni trenutak!? Goldonijev oblik mogao bi se procjenjivati jedino prirodom i po nacrtu zemlje koja ga rađa. Djelo se doduše zove *Janje* ili *Glava*, ali tu mimetičke koristi nema, a anatomskoga atlasa tek u sumarnim naznakama. To je težina na površini, ta je drevnost oblika, zahvaljujući svjetlu, svakodnevna. Taj oblik govori o materijalističkom temelju ove kiparske eshatologije, nadasve da je i ***smrt zapravo materija.***

O mediteranizmu Reći da je Goldoni Mediteranac znači upustiti se u nužno mutnu i nejasnu obavezu objašnjenja njegova *sredozemništva*. Ali usprkos pomalo frivolnim konotacijama mlohave zavodljivosti i bonacastoga mekuštva, od toga ne treba posve dignuti ruke. Jer *mediteranizam* je prije struktura nego doživljaj. Recimo tek; dinamizam, gipkost, jasnoća, bistrina, svjetlost umjerenost, mjera… I u tamnim broncama, ali i u „obojenim arhipelazima u moru stakla“, uvijek je ostao osjećaj mjere i ravnoteže. Štoviše, stakla puna boje i svjetlosti bila su pravi morski arhipelazi koji, kao što besjedi i lik iz Zelene arke, „nisu ni zeleni ni modri, nego puni svih boja, a ponekada nadasve mutni i opasni“.

O kontekstu Premda u toj goldonijevskoj bačvi nesumnjivo vrije mošt vremena, moguće je da moja čitanja Goldonijeve uloge u dovoljnoj mjeri ne uključuju okolinu u kojoj se rađaju. Dijeleći manje-više iste ideale jednostavnosti čistoće, ovdje ipak vreba i pronicljivo lukavstvo široko obljubljenoga „konteksta“ po kojem nema ništa bez šire posteljice. Meteorološki govoreći, to je *klima,* ali ovdje nadasve i neunovačeni odnos slobodna čovjeka. Premda stvaralaštvo Raoula Goldonija na stanoviti način napada kanonske strukture povijesti umjetnosti, „izraze vremena“ ili sugestije („tako se to danas radi“ ili „ne radi“), to su istodobno i slike njegova i zajedničkoga vremena, ali bez prenaglašenih i „pronicljivih“ lukavstava konteksta po kojemu nema ništa bez šire posteljice. Stoga bi taj *bauhausovac* bez *Bauhausa*, taj *egzatovac* bez *Exata-51* mogao ostati i samim. U vremenu, ali i samim.

Odbijajući da se istisne zanatska osnovica djela, Goldonijev opus sigurne slobode, zaštićen zanatskim „glasom iz davnine“, ostaje neranjiv od ondašnjih zahtjeva da se „osuvremeni“. Goldoni je znao da sebe mora izdržati do kraja, a sve drugo kako bude. Radio je. Izmakao svojatanju. Bio svoj. Odbijajući da mu u poslove zabadaju nos, njemu je bilo dopušteno raditi *novo* ako je bilo moguće uraditi nešto *bolje*. Uostalom, *bolje je bolje nego novo*. Čovjek koji nije nosio krinku neranjivosti, koji propituje, uključuje pomoćnike, učenike, majstore, ipak – radi po svome!

Ranjivost suvremenosti ili modernosti

Radišan, poznavatelj zanata i alata, uronjen u problem ako se to *problemom* može zvati, razdragan i veseo (kao i R. Barthes) što ne mora biti moderan, povlačio se u središte oblika povezujući ono postojano i promjenjivo, naslijeđeno i novo. Znao je, kao i Baudelaire, da je moderno samo *polovica umjetnosti*, a

related to the wall claddings in interiors (which Raoul Goldoni decorated). Common to the two of them was the research into relations of parts and wholes, changes of light on multiplied identical elements and persistence on variations and combinations of hem. This was a kind of luminous *merzbau*. On the other hand, it is possible within the more austerely geometrical (Exat 51) family to find the gentle lyrical nature of Božidar Rašica and the painting of his graphemes. Indeed, not even comparisons with the painting of Ivo Šebalj are without foundation.

The influence of Raoul Goldoni can be found in the early works of the younger sculptor Kuzma Kovačić, whose transparent forms in a glass of a dense milky substance, with restrained colours and subtle shades, give off a Franciscan simplicity and meekness. Above all in the children's heads of cosmic bearings by Milena Lah. But unlike Lah, who used the glass form as just one element of more complex installations of cosmic images (*Moon Columns*), Goldoni was interested in the self-sufficiency of the glass form. And if Milena Lah was actually a little negligent about technique (there were often unwanted bubbles in the forms), Goldoni was upset by the even the slightest imperfection. In this spread of Goldoni's influences we can arrive at his numerous pupils and assistants: to the fineness of the drawings of Fadil Vejzović, the New Image sensitivity of the 1980s of Zvjezdana Fio, as well as the meditative nature of the paintings of Igor Rončević. But this list of comparing and pointings-out of similarities is a bit superfluous. And since it's a matter only of adjectives and not of nouns, we are not faced here with similarity but of closeness.

Parallels: superfluous, unnecessary or not? A man who was able to handle the various tools, approaches, forms and materials, he early on parted company with models, and with his milieu as well. Although he is called "a pioneer of sculpture in glass" he successfully avoided almost all the more or less usual comparisons according to the criterion of similar to similar. Well, just who is Goldoni like? Light or a cobble by the river has a longer memory than the current moment. What is the current moment to that stone? Goldoni's form might be assessed only by nature and according to the drawing of the earth that gave birth to him. The work is it is true called *Lamb* or *Head* but there is no mimetic benefit here, an anatomical atlas only in summary outlines. The weight is on the surface, that antiquity of forms is, thanks to the light, quotidian. This form speaks of the materialist foundation of this sculptural eschatology, above all that it is also the death, actually, of matter.

The Mediterranean. To say that Goldoni is a Mediterranean means to embark on a necessarily blurry and unclear obligation of explaining just what his Mediterraneanism consists of. But in spite of the somewhat frivolous connotations of limp seductiveness and becalmed softness, there is no need to give up on the task. For his Mediterraneanism is structure rather than experience. We might say just: dynamism, limberness, clarity, brightness, light, moderation, measure... In both the dark bronzes and in the "coloured archipelagos in the sea of glass" there was always a sense of measure and balance. Indeed, glass pieces full of colour and light were true marine archipelagos that, as a figure from the Green Ark says "are neither green nor blue, but full of all colours, and sometimes extremely unclear and dangerous."

The context. Although without doubt in this Goldoni barrel it is the must of time fermenting, it is possible that my readings of Goldoni's role do not involve sufficiently the milieu in which they were born. Sharing more or less the same ideals of simplicity and purity, here nevertheless lurks the astute cunning of the broadly popular context according to which there is nothing that does not have a wider bedding. Talking meteorologically, this is the climate, but here above all the unrecruited attitude of the free man. Although the work of Raoul Goldoni in a certain sense attacks the canonical structure of art history, "expressions of the time" or suggestions ("that's how it is/ is not done today") they are at the same time images of his and a joint time, but without the overemphasised and "astute" cunningness of the context according to which there is nothing that does not have a wider bedding. And so this Bauhausian sans Bauhaus, this Exat 51-ite sans Exat-51 could stay alone. In the time, but alone.

Refusing to exclude the workmanly basis of the work, Goldoni's oeuvre of secure freedom, protected by the craft "voice from antiquity" remains invulnerable to the demands of those times to "get up to date". Goldoni knew that he had to withstand himself to the end, and everything else when it was there. He worked. Avoided laying claim. Was himself. Rejecting anyone's claim to stick their nose into his work, he

da je druga polovica „vječno i nepromjenjivo“. *Uz to,* avangarda je za Goldonija bila kao i za J. Claira, „karikatura modernoga“ ili „zapravo stampedo“ – kako kaže Kinert, a mogao bi to reći i Radovani, a bogme i Goldoni.

Premda je svaki umjetnik, na stanoviti način, korak ispred, Goldoni nije Tezej lišen svih obaveza i odgovornosti, s mišlju o svojoj neuhvatljivosti i posebnosti. Poetički pretjerujući, možemo ga zvati i svjetionikom, lučonošom ili već tome slično. Stoga se ovdje mora uključiti termin *stvaranje kulture,* a ne samo participacija u kulturi. I premda postoji i neka lokalna transmisija bauhausovskih ideala (preko *Exata 51* i *Novih tendencija*) i premda je i Goldoni zagovornik pojednostavnjenja i sinteze, u svojoj je stareži repertoara (portret, glava) iznjedrio prirodnu i kristaličnu čistoću oblika i na stanoviti način, ako ne već izvrgnuo ruglu, onda relativizirao široko ponavljanu *mantru* „manje je više“. Ali u svemu što je radio ima nešto jednostavno, ali prirodno i aristokratsko. Ne dopuštajući iskorjenjivanje radne samoće i sabranosti, mršavi čovjek koji je djelovao uvijek nervozno vratio je sve na početak svoje strpljive otmjenosti. Ostao je pritom potpuno gluh za dvoznačnosti, spekulativnost ili nejasnost, kao i za sve interese suvremenika upletenih u optičke, računalne i tehnološke moći (*Nove tendencije*). Za Goldonija je to bila – svemirska maglica, dok je on, strpljiv poput nekog alkemičara, znatiželjan poput djeteta, bio od onih koji stalno održavaju korak između svoje nove ideje i stare radionice.

Premda bez članskih iskaznica, i on dijeli korist abecede umjetničke čistoće umjetnosti prve polovice 20. stoljeća, ostaje „izvan“ (primjerice *Exat-a 51*), moguće i stoga što je bio uvelike vezan za prirodne organske oblike i njihove vitalističke korijene. Znajući da je priroda kamen temeljac svih vizija i svih rješenja, znao je da je odnos ideje i realiziranoga predmeta uvijek pomalo neuobličiv i nedokučiv.

Metodologija i magija stišana u jednom predmetu

Stoga se nije ni spašavao recikliranjima, permutiranjima i mimikrijama staroga pod krinkom novoga niti se, uz gromoglasnu pratnju i ekstazu teorijskih naklapanja i svih pseudointelektualnih sadržaja, radovao iščeznućima metodičkih i strukturalnih sastavnica djela.

Udubljeni u tu ostavštinu, trebamo se doista napeti iz sve snage da se sjetimo umjetnika kojega su nadahnuća išla ukorak s radnim zadaćama i koji je shvatio da će zraku invencije zadržati samo radom. Tražeći solidnost izvedbe i vezujući uz nju istraživački žar, nije stvarao hijerarhiju između poslova, zvanja i zanimanja. U njegovu je biću bdio budan *bauhausovski sin* pun sna o jednakosti svijeta umjetnosti i svijeta života. A sporost i metodičnost njegove razrade branilo je djelo od ozljeda – kako od slučajnosti, tako i od oblikovne entropije. Jer nema lica, oblika na koje se može osloniti navika. Domislio je zasebno svaki oblik, svaki obris zatvorio, sve naznačeno odveo potpunom. Jer ako oblik ne dovršiš, nisi mu osigurao ni život ni trajnost, Ostao je kompleksan; nikada i kompliciran. Ipak, na ovome mjestu ističemo nekoliko konstanti njegova cijeloga opusa.

Sinteza U raznolikosti interesa Raoula Goldonija i unutar svih njegovih rješenja zrcale se jedinstvene odlike i njedri srodan temelj Goldonijeva djela. On je jedinstvo oblika, svjetla i prostora.

Jezgrovitost Premda se u mekoći nježno obojene i svjetlom prožete površine jedva ponekad nazire obris oblika, njegova se jezgra može naći i u najnježnijem svojstvu tehnike (akvarel, pastel, kreda); čak i u lapidarnoj i nježnoj strukturi njegovih sepija i tuševa.

Svjetlo kao materija I rosna, i mutna, i bistra jutra njegovih oblika potvrdila su da je „najviše očitovanje materije svjetlost“ i da boja, po snazi, zaostaje za svjetlosnom materijom. Premda se mijenjaju teme, materijali, tehnike, kao i uloge pojedinih djela, svima je najvažnije – svjetlo! U slikarstvu, i u skulpturi u staklu, u pravilu, rekli smo, upravo svjetlo mijenja narav djela: **imenicu zamjenjuje pridjev.** Ali treba reći da Goldonijevo ***djelo postaje svjetlo a da nikada ne prestaje biti materija.***

Vrijeme Njegovim djelom vraćena je punina vremena; budućnost nije toliko zavodljiva, a prošlost nije arheologija već prije bunar nove osjetljivosti; zapravo temelj za „novo“. Povijest i iskustvo za Goldonija je živi vrutak ili tijek vode u koju se, filozofovim riječima, na isti način, ne može stati.

was allowed to make the new if it was possible to do something better. After all, better is better than new. A person who has not borne the mask of invulnerability, who tests out, includes assistants, pupils and master craftsmen and yet works in his own way.

Vulnerability of contemporaneity or modernity

Industrious, well versed in the craft and craft tools, absorbed by the problem (if it can be called a problem), merry and good tempered (like Barthes), which does not have to be modern, he retreated into the centre of form linking the constant and the variable, the inherited and the new. He knew, like Baudelaire, that the modern was only a half of art, and that the other part was "eternal and unchangeable". In addition, the avant-garde was for Goldoni, as for J. Clair "a caricature of the modern", in fact a mere "stampede", as Kinert said, and so might Radovani have said, and certainly Goldoni as well.

Although every artist is, in a sense, one step in front, Goldoni is no Theseus devoid of all obligations and responsibilities, thinking of his elusive individuality. Exaggerating a little poetically we might call him a lighthouse, a torchbearer or what not else similar. And so we have to include here the term creating culture, and not just participating in it. And although there is some local transmission of the Bauhaus ideals (via Exat and the New Tendencies), and although Goldoni was an advocate for simplification and synthesis, in his old pile of repertoires he engendered a natural and crystal clarity of forms and in a certain manner, if not exactly mocking, but certainly downplaying. the widely repeated mantra less is more. But in everything he did there is something simple, but natural and aristocratic. Not allowing the uprooting of his composed and working isolation, a lean man who always gave the appearance of being nervous, he went back to the beginning of his patient refinement. He stayed perfectly deaf to ambiguity, speculation and unclarity, and to all the interests of contemporaries caught up in optical, computer and technological powers (New Tendencies). For Goldoni this was all galactic fog, while he, patient as an alchemist, inquisitive like a child, was one of those who constantly keeps his new ideas in step with his old workshop.

Although not a paid up member, he too shared the benefit of the alphabet of artistic purity of art of the first half of the 20th century, remained outside (outside Exat 51 for example), possibly because he was largely tied to natural organic forms and their vitalist roots. Knowing that nature is the cornerstone of all visions and all solutions, he also knew that the relationship between an idea and a produced object can never really be shaped or fathomed.

Methodology and magic appeased in a single object

And so he did not save himself by recycling, permutations and mimicry of the old under the guise of the new, nor did he, to the vociferous applause and ecstasies of theoretical twaddle and all those pseudo-intellectual inputs take pleasure in the disappearance of the methodical and structural components of the work.

Immersed in this legacy, we really need to strain all our powers to recall an artist whose inspiration went hand in hand with his work assignments and who understood that the ray of invention could be kept only through work. Seeking soundness of execution and linking it with an ardour for research, he did not create any hierarchy among jobs, ranks and occupations. Keeping watch in his being was a vigilant son of the Bauhaus, full of dreams of equality of the world of art and the world of life. And the slow methodicalness of his manner of working defended the work against injury – from accident, and also from formal entropy. For there was no face or form on which habit could rely. He thought up every form separately, closed every outline, took everything indicated away full. For if you do not finish off a form, you have provided it with neither life nor durability. He remained complex, but never complicated as well. Still, in this place we would stress several constants of his oeuvre as a whole.

Synthesis. All the diversity of interests of Raoul Goldoni and all of his solutions still mirror unique features and enshrine a similar foundation for the works.

Concision. Although in the softness of the gentle coloured and light-suffused surface sometimes the contour of the form can hardly be discerned, its core can be

Dizajn Uz brojna djela industrijskog dizajna, od rasvjetnih tijela do stropnih ili podnih oplata, od ukrasnih do uporabnih predmeta, od zdjela i vaza do nakita, u primjeni različitih oblika, boja, materijala i tehnika, stvorila se ovdje sinteza intelekta i vizije, osjećajnosti i strogosti. Jer primjerice Goldoniju „dizajn nije više riječ ili struka, on je filozofija-doktrina. Način života, modus operandi, način bivanja i jednoga će dana postati jedno s egzistencijom" (Karim Rashid). Ta nova i stara, optimistična najava kronično, i u odnosu na jučer i u odnosu na danas, kasni. Ali nikada ne treba podcjenjivati tu potrebu za jedinstvom života i stvorenoga oblika uronjenu u težnju za novom humanističkom kulturom života. Nedostatak u životnom prostoru Goldoni shvaća nedostatkom života.

Goldonijeva su djela napor čovjeka da čovjeku bude bolje. Mislio je na druge. Iz čega piju, iz čega jedu, kako sjede… Uostalom, *Bauhaus* je živ i dan-danas, pa kako ne bi bio pedesetih i šezdesetih. Tu je i konstruktivizam, neoplasticizam, tu je SIO, *Exat 51*, Bernardijeva stolica i Piceljevi plakati... Goldoni je bio tu. Ne slijep.

Slikarstvo Ne priklanjajući se žestokom pigmentu ili gestualnoj impulzivnosti, cijeli slikarski opus Raoula Goldonija uz morfološku dinamiku ima i jasnu strukturu i lirski osjećaj boje. Stoga ću o Goldonijevu slikarstvu, koje nekako ostaje u sjeni njegovih skulptura i drugih radnji, reći samo to da je ono bilo „obrazovana, kultivirana, organizirana, kontrolirana spontanost" (Kinert). To je slikarstvo puno suptilnoga sluha za utišane ili ugašene i smirene kromatske odnose u slici u kojoj crtež čuva konstrukciju i cjelovitost. Tu je, uz jasnost konstrukcije, i velika senzibilnost i osjetilna energija, bez gestualnoga razmetanja. *Njegovo je slikarstvo koliko vizija toliko i projekt; doživljaj i jezik, gramatika i stvaranje.*

Tematske varijacije nisu strukture. Tu jednostavno nailazimo na skučeni i mali broj tema i tek nekoliko artikulacija mase. Zašto? Zato što maštovitost Goldoniju ne znači nabrajanje nego varijacije istoga ili srodnoga. Tematske varijacije nisu strukture.

Zanat i umjetnost Obezvrjeđivanje zanata za Goldonija je značilo gubitak istine samoga djela, dok je za njega, da parafraziramo Loosa, bilo bolje uz sebe imati staru zanatsku *istinu nego laž koja upravo uz vas hoda.* Znao je da se samo disciplinom može oblikovati novost, da je rigoroznošću moguće dosegnuti najvišu slobodu i moć preobrazbe. S obzirom na to da je bio dobro potkovan znanjima o materijalima i njihovim svojstvima, nije bilo ni jedne jedine izlike za zanemarivanje i zanata i znanja.

found in even the most tender property of the technique (watercolour, pastel, chalk), even in the lapidary and gentle structure of his sepia and ink works.

Light as matter The dewy and the hazy and the clear mornings of his forms confirmed that the "highest manifestation of matter is light" and that colour is lower in power than luminous matter. Although the themes change, the materials, techniques and the roles of individual works, what is important to all of them is light. In painting, in sculpture in glass, as a rule, we have said, it is actual light that changes the nature of the work: noun takes over from adjective. And it has to be said that Goldoni's work becomes light and yet never ceases to be matter.

Time. The fullness of time is restored by his work; the future is not so seductive and the past is not an archaeology, rather a well of new sensitivity, a foundation, in fact, for the new. History and experience are for Goldoni a live wellspring or a stream in which, in the words of the philosopher, you cannot put a foot twice.

Design. Along with many works of industrial design, including lighting units and cladding for walls and ceilings, decorative and use items, bowls and vases and jewellery, in the employment of various forms, colours, materials and techniques, a synthesis of intellect and vision, emotion and severity was created here. Because for example for Goldoni "design is not just a word or a profession, but a doctrine and a philosophy. A manner of life, a modus operandi, a manner of being and one day will become one with existence" (Karim Rashid). This new and old, the optimistic announcements chronically, in relation to yesterday and to today, is chronically late. But one should never underrate this need for a unity of life and created form immersed in the aspiration for a new humanist culture of life. A shortcoming in the space of life is for Goldoni a shortcoming in life.

Goldoni's works are the effort of a man for it to be better for mankind. He thought of others. About what they drank and ate from, how they sat. And after all, Bauhaus lives to this very day, and how could it not have done so in the fifties and sixties. Then there is Constructivism and Neo-Plasticism, and SIO (Industrial Design Studio), Exat 51, the Bernardi chair, the Picelj poster…. Goldoni was there. Not blindly.

Painting. Not inclined towards vehemence of pigment or impulsiveness of gesture, the whole painting oeuvre of Raoul Goldoni, along with its morphological dynamics, also has a clear structure and a lyrical feeling for colour. Hence I shall say of Goldoni's painting, which has remained somewhat in the shadow of his sculptures and other pieces, onlu that it was "educated, cultivated, organised and controlled spontaneity" (Kinert). This is a painting that is full of a subtle feeling for appeased or quenched and calmed chromatic relations in an image in which the drawing looks after construction and integralness. Here, along with clarity of construction, is a great sensitivity and sensory energy, without prodigality of gesture. *His painting is both vision and design; experience and language, grammar and creation.*

Thematic variations are not also structures. Here we simply come upon a restricted and small number of themes and just a few articulations of mass. Why is that? Because imaginativeness for Goldoni does not mean enumeration, rather variations of the same or similar. Thematic variations are not structures.

Workmanship and art. For Goldoni the undervaluation of workmanship meant a loss of truth in the work, while for him, to paraphrase Loos, it would be better to have by you an old workmanly truth than a lie that actually walks by you. He knew that only with discipline was it possible to shape the new, that only with rigour could you achieve the highest freedom and power of transformation. Because it was well backed with knowledge of materials and their properties, there was not a single excuse for neglect of workmanship and knowledge.

ZAKLJUČAK ILI TAKO NEKAKO

Oni koji se agresivno drže kronologije i opisa, a potom i pomalo infantilne sugestije „razvoja“, zaboravljaju da to nije puki niz djela nego *jedan odgojni projekt.* Tu je nužno uključiti pojmove i termine *stvaranja kulture.* A portret Raoula Goldonija mogu svesti na oštrinu slike stanovita spartanskog jansenista, asketa i stoika koji smatra da je samo ustrajnošću, disciplinom i znanjem moguće dosegnuti najveću slobodu oblikovanja, a s njom i svu moć preobrazbe.

Narav opusa Raoula Goldonija zrcali se i u prvim i u posljednjim djelima. Jer sinteza svjetla, oblika i boje rano je započela.[1] U dinamičkoj terminologiji stvaralačkoga nemira, *rimbaudovskom* aktivizmu („ići do kraja“, „praviti put“) treba pridodati glagole mira i sabranosti koliko i znatiželjnoga propitivanja novih mogućnosti. Premda ograničen na nekoliko obitelji oblika i tema, premda je tu vidljiva žilava vezanost za iste motive, u krajoliku hrvatske moderne i suvremene umjetnosti Goldonijev opus nema oblikovnu i leksičku monotonost i monolitnost. Jer komparativna morfologija svih njegovih radnji otkriva promjenjivost u srodnome. Ostajući stvaralački osjetljiv, znatiželjno propitujući i eksperimentirajući, rano se izvukao iz svake aprioristike i „vladajućih“ programa. A nigdje takva čovjeka u umjetnosti koji je znatiželju i propitivanje sjedinio s polaganom metodom i postupnošću istraživanja i rješenja.

Ne slušajući slijepo evanđelja *Novoga* i ne pokušavajući spasiti sebe samoga nekom nametnutom ili prigrljenom „aktualnošću“ koja bi ga kao neki spasonosni komad debla držala na površini, Goldonijeva je civilizacija oblika u cjelini nesumnjivo značila humaniziranje životnoga prostora. Goldoni je doista vjerovao da će svijet jednom biti duhovan, a da to ne bude na Sudnji dan, u kojemu se Goldoni imao čemu nadati. Jer to je *unamunovska* eshatologija s tijelom oblika. Jer prvo što sam primijetio bio je čovjek skupljen u samoga sebe. S time je došao i dojam njegove ravnodušnosti prema svemu što se događalo na polju neizlječiva provincijskog napinjanja o „pravoj“ i „krivoj“ umjetnosti. I mogu reći da nitko kao Goldoni nije pokazivao tako malo volje i zabrinutosti za izraze vremena, a još manje za vlastito mjesto u njemu ili za to gdje će ga likovi poput mene jednom uglaviti, staviti i slično.

Jer pojmovi su i danas puni stanovite lingvističke i konceptualne nastranosti, riječi su bez pokrića, sitnice glume gromade, krtičnjak planinu, *manje je više* jest iscrpljeno, a ono malo materije gotovo pojedeno riječima, dok verbalna namirenja naviru hrpimice da bi ispunila prazninu ili, štoviše, da bi zamijenila i samo djelo. Nikada usmjeren prema mlakoj novosti, ne slušajući podvaljivače staroga za novo, Goldonijev opus model je razlaza sa spekulativnim konstrukcijama koje mogu živjeti bez mesa i tijela materije. Premda, u odnosu na lingvističku praksu racionalizma i purizma, Goldonijevo djelo, bez ikakvih prevratničkih nakana, točka je razlaza i sa starim i s novim stvaranjem nereda, ležernosti i izmišljenih mudrosti, koje djelo nastoje upregnuti u neku teoriju, zadaću izvan njega samoga.

U ranom traganju za sintezom, idolatrije avangarde kao i idolatrija društveno „korisne“ umjetnosti, s mentalnim i trajnim oštećenjima i današnjih okorjelih realista i kopista, njemu nisu ostavile trajnije posljedice. Bio je u svojim rukama. Kairosa nije bilo u blizini. Sam je kovao svoju sreću.

I kada danas gledam gdje smo mi to u odnosu na Goldonija i njegovo vrijeme, kada se pitamo gdje je ta volja da se čovjek i umjetnik uplete u život, u

[1] Stoga treba relativizirati kronologiju. Da nije zahvalne obitelji koja s puno pomnje i ljubavi bilježi i utvrđuje vrijeme nastanka, dimenzije i tehniku djela, s opravdanim bih razlozima zanemario datume – osim, možda, najranijih djela, bolje rečeno, početnih radova.

CONCLUSION OR SOMETHING OF THE SORT

Those who stick aggressively to chronology and description and then a little to the infantile suggestion of "development" forget that this is not just a series of works but a whole educational project. Here one must absolutely include the concepts and terms of creation of (a) culture. I can bring the portrait of Raoul Goldoni down to a sharp image of a certain kind of Spartan Jansenist, ascetic and stoic who thinks that only with persistence, discipline and knowledge is it possible to achieve the highest freedom of design, and with it the whole power of transformation.

The nature of the oeuvre of Raoul Goldoni is mirrored in both the first and the last works. For the synthesis of light, form and colour started early on.[1] In the dynamic terminology of creative disquiet, in a Rimbaud-style activism ("go to the end" "make the path") one has to add the words of peace and composure and a curious interrogation of new possibilities. Although limited to a few families of forms and themes, although a tough connection to the same motifs is visible in the landscape of Croatian modern and contemporary art, Goldoni's oeuvre has nothing either monotonous or monolithic in form or in lexis. For the comparative morphology of all his actions reveals change–in-similarity. Remaining creatively sensitive, curiously testing out and experimenting, he early on got out of any a prioris or reigning programmes. And there has never been in art such a man who united curiosity and testing with slow method and gradualness in research and resolution.

Not following blindly the gospel of the New and not endeavouring to save himself by some imposed or embraced currency that like a lucky piece of flotsam might keep him on the surface, Goldoni's civilisation of forms as a whole undoubtedly meant the humanisation of the living space. He really believed that the world would one day be spiritual, not on the day of judgement, in which Goldoni had something to hope. For this is an Unamuno kind of eschatology with the body of form. The first thing I noticed was a man wrapped up in himself. This is what he came with and the impression of his equanimity with respect to everything going on in the field of incurable provincial strainings about true and false art. I can see, indeed, that nobody like Goldoni showed so little will and concern for expressions of the time, and still less about their own place in it or where characters like me where once going to slot him and so on.

Concepts are today too full of certain linguistic and conceptual oddities, words without backing, fragments pretending to be great lumps, molehills mountains, less is more is worn out, and that little material almost eaten up with words, while verbal settlements gush out in piles to fill up the emptiness or, indeed, what is more, to stand in for the work itself. Never headed towards tepid novelty, not listening to those who passed off the old as new, Goldoni's oeuvre is a model of the split with speculative constructions that can live without the flesh and body of matter. Although, as compared with the linguistic practice of rationalism and purism, Goldoni's work, without any kind of revolutionary intentions, is a point of departure with both the old and the new by the creation of disorder, casualness and dreamed up saws, which endeavour to put the work at the service of some theory, some task outside itself.

In the early search for synthesis he incurred no lasting consequences from the idolatries of the avant-garde and the idolatry of socially useful art with the

[1] Chronology then needs relativising. If it were not for the grateful family that with a lot of attention and love has noted and confirmed the time of origins, the dimensions and technique, I would with good reasons ignore dates, apart, perhaps, from the earliest, the beginning, works.

obične svakodnevne prostore kretanja ljudi u svojoj jednostavnosti nenapuhanih odnosa moći i nemoći ili nametanja svojih samoljubivih autorskih pečata, ne znam na to odgovoriti.

Ako je njegovo djelo uronjeno u znanje i zanat, ono je bilo smjelo i suvremeno u svojoj koncepciji. Kroz svoje vrijeme i prostor, sa svojim djelom mirno je prolazio; kao i Rossini u glazbi. Ničeg afektiranoga, ničeg dramatičnoga, ničeg ekscesnoga. I u klimi kratkotrajne ideologizirane umjetnosti, s dva-tri poteza nedeskriptivno je rješavao žive slike i prilike i uz opasnost da njegovi *Pejzaži s maslinikom* budu proknjiženi kao „bezidejni".

A kako najdublje i najvrjednije u pravilu tinja sporo i tiho, tako i uspjeh Raoula Goldonija nije bio munjevit. To je bio obrazac tiha i frenetičnim radom ispunjena života. Istodobno i povučen i ambiciozan, od svojih rješenja (pa i izložbi) nije činio *pozornicu* nego *prisutnost.* Pritom se narugao (ili barem podsmjehnuo) glasima o „smrti umjetnosti", izbjegao sve retardacije „realizama", ali i estetičkog ekskluzivizma, odnosno znakova u optjecaju. Za njega su svi problemi likovnoga djela dolazila *iznutra*, a ne *izvana*. Stoga on nije imao druge potrebe nego radom zadržati kompetencije visine i provesti miran prijenos vlasti na svako svoje djelo. Bio je čovjekom kojemu je znanje pohranjeno u instinktu. U toj sigurnosti bez rutine bio je sanjarom projektivnih smjeranja. Čovjek s livelom i u „livelu"! Ali ne treba previše isticati neku njegovu stvaralačku ili ljudsku osamljenost. Naprotiv. Urediti toliko prostora, toliko zidnih površina, uplesti se u cjelinu u kojoj i majstori, i pomoćnici, i arhitekti, i građevinari, i umjetnik imaju sluha jedni za druge nije najbolji primjer samoće.

A onima koji su s prevelikim povjerenjem očekivali puno od svake promjene, kojima se svako „novo" činilo *Prvom riječju*, Goldoni se svojom razumskom osjećajnošću smirenom gradnjom oblika podsmjehnuo. Podsmjehnuo se on i beskorisnom razvoju umjetnosti, revolucijama, napetim iščekivanjima i gatanjima o budućnosti. Jer unutar „kategoričnog imperativa integralnoga zanata" (T. Lalin) Goldoni bježi od „sumnjive popularnosti trenutka", kao i od „kruta metafizičkog konfrontiranja tradicije i inovacije" (Goldoni). Dokazujući da „dijelom tradicije postaje samo ono što je aktivno prelazi", želio je zapravo reći da je modernitet stara stvar. Upadajući u svakidašnjost, „avangardnost" mu je bila strana. Tu je brod, dvorana, neki hotel, tu su svakodnevni ljudi... tu je rad, volja i sretna žeđ. Tu je i stvaranje ne samo kao „nadahnuće" nego radna podloga dana.

Jer isprazne logoreje, napuhavanja i retorička zaklinjanja u novosti značili su stanovito obezvrjeđivanje zanata koje je bilo toliko jako da se o njemu odavno ne govori. Respektirajući stare istine o jedinstvu zanata i ideje, kaže i sam: „Odnos prema tradiciji smatram temeljnim pitanjem cjelokupne naše djelatnosti jer iz njega proizlazi i sama mogućnost određenja umjetničkog… smislenost i besmislenost u oblikovanju bilo koje materije, pa stoga i materije stakla." Je li „smislenost" važnija od *estetike* i same umjetnosti, ili lijepoga i ugodnoga predmeta? Na to nećemo odgovoriti, ali ćemo pitanje pripisati i samome Raoulu Goldoniju.

Da njegova djela „zrače snažnim goldonijevskim izrazom", ne treba nam dvaput reći. Čime bi drugim i zračila? A i trebamo iz sve snage dobro napeti misli da se sjetimo umjetnika koji je toliko radio i na interijeru svoje vlastite osjetljivosti kao i u interijeru brojnih zdanja. Treba se sjetiti umjetnika koji je bio toliko istinski *vani*, a toliko istinit *iznutra.* Jer takav rafinman, konciznost, sažetost, poetsku tankoćutnost „naša kultura malo poznaje" (N. Šegvić).

Znajući da je u Hrvatskoj „lakše oponašati Jupitera nego Lao Tsea" (Cioran), i on je morao proći svojom samoćom. Ali pokazalo se da je on zapravo jedna od žila kucavica likovnoga života, premda i pomalo skrivena ponornica koja se pokazala temeljem ne samo likovne nego kulturalne obnove. Neupleten u javna razračunavanja i ljute svađe oko „prave" i „krive" umjetnosti, on je lik koji je namaknuo toliko skromnosti.

„Pokriven nježnom i blagom vanjštinom" (arh. Igor Emili), čovjek s „renesansnim dijapazonom nadarenosti" (Jelinek), istodobno i druželjubiv i samotan čovjek, stvorio je djela namijenjena pobjedi nad vremenom.

Nervozni mršavi šebaljevski lik uronjen u vlastiti dim primjerom je unutarnje snažnoga, strukturiranoga bića. Izvanjski nemar ili, u najboljem slučaju, tek radna haljina („kuta") ostavljaju dojam da će se čovjek rasuti i da će svoje udove i cjevanice, kao i Giacometti,

lasting mental damage of today's inveterate realists and copyists. He was in his own hands. Kairos, the god of the lucky moment, was nowhere in sight. He forged his own fortune.

Today too when I look where we are at in relation to Goldoni and his time, when we wonder where that will is for man and artist to be interwoven into life, into everyday ordinary spaces of people's movement in their simplicity of noninflated relations of power and powerlessness or the imposition of egotistical authorial stamps, I do not know how to answer it.

If his work was immersed in knowledge and workmanship, it was still bold and contemporary in its conception. He passed peacefully through his time and space through his work, like Rossini in music. Nothing affected, dramatic, outrageous. Even in the climate of short-lasting ideologised art, with a stroke or two he produce live spitting images undescriptively, even with the danger that his *Landscapes with Olive Groves* were to be pronounced lacking in ideas.

And since the deepest and most valuable as a rule burns slow and quietly, so the fame of Raoul Goldoni was not lightning fast. This was the pattern of a quiet life filled with frenetic work. Both retiring and ambitious, he did not make from his solutions or his exhibitions a stage, rather a presence. He mocked, or at least sneered, at rumours of the death of art, avoided all the backward glances of realism as well as aesthetic exclusivism, or signs in circulation. For him all problems of a visual work derived from inside and not from outside. He had no other need then except by work to retain the competences of elevation and conduct the peaceful transfer of power to each one of his works. He was a man who had knowledge stored in his instinct. In this certainty without any routine, he was a dreamer of projective orientations *Man with a spirit level, in a level.* But there is no need to place too much stress on some creative or human loneliness. On the contrary. To design so many spaces, so many wall surfaces, to get involved in a team in which master craftsmen and journeymen and architects and builders and the artist take heed of each other is not the best example of being lonely.

And at those who with too much trust expected much from any change, who thought every new thing the First Word, Goldoni with his emotional intelligence and with his calm building of form simply sneered. He also mocked the pointless development of art, the revolutions, the tense expectations and reading the tea leaves of the future. For inside the "categorical imperative of the integral artisan trade" (T. Lalin) Goldoni fled from "the dubious popularity of the moment" as well as from the "rigid confrontation of tradition and innovation" (Goldoni). Proving that "only what is actively passing becomes part of the tradition" he wanted in fact to say that modernity is an old thing. Bursting into the everyday, the avantgarde was foreign to him. Here was a ship, a hall, a hotel or two, here were everyday people, here was work, and will, and a happy thirst. Here too was creation, not only by way of inspiration but as the working basis of the day.

Vacuous logorrhoea and exaggeration and rhetorical swearing by the new meant a certain downgrading of the skill, which was so strong that long since there has been no talk of it. Respecting the old truths of the unit of craft skill and idea, he said himself "I consider the relation to tradition the fundamental issue of the whole of our activity for from it derives not only the actual possibility of determining the artistic… the pointful and the pointless in the shaping of any material, and son in the material of glass." Is pointfulness more important than aesthetics and artistic itself or the beautiful and the pleasant object? We don't have to answer, but we shall ascribe the question to Goldoni himself.

We don't need to say twice that his works give off a powerful Goldoniesque expression. What else would they give off? And we have to bend our thoughts with all our might to recall an artist who worked so much on the interior of his own sensitivity as in the interiors of many a building. To recall an artist who was so genuinely much outside and just as genuinely inside. Such refinement, concision, condensation, poetic delicacy "our culture knows but little" (Neven Šegvić).

Knowing that in Croatia "it's easier to imitate Jupiter than Lao Tse" (Cioran), he too had to go through his own isolation. But it turned out that he was in fact one of the arteries of visual life, although a somewhat underground river that proved the foundation of not only visual but of general cultural revival. Not involved in public settlings of account and bitter quar-

rasuti ulicama. Ali on je bio rijetko sažet, strukturiran čovjek i umjetnik…

A cijeli opus, sve radnje i postupci, izlaganja i referati, sve intervencije u unutrašnjim prostorima pitanje su nove osjetljivosti i dobrobiti osobne pobune, radne staze avanture. To je bila nova kultura oblika, nova likovna civilizacija produbljena i podignuta u cjelini na pitomiji i prijateljski odnos prema svijetu, prirodi, tradiciji, zanatu, novom i starom, povijesnom i suvremenom.

I ta je „činjenica iznad smrti“. (F. Kulmer)

rels about true and false art, he is a character who garnered so much with modesty.

"Covered with a gentle and mild exterior" (Igor Emili), a man with a "Renaissance range of talents" (Jelinek), at once companionable and reserved, he created works intended for victory over time.

The nervous Šebalj-like figure lost in a cloud of his own smoke is an example of an internally powerful and structured being. External negligence, or in the best case, a working overall, leave the impression that this man would be scatter, himself and his limbs and long bones, like Giacometti, over the streets. But he was in fact an unusually condensed and structured man and artist.

And yet the whole of the oeuvre, all the actions, all the procedures, papers and addresses, all the interventions in interior spaces were an issue of a new sensitivity and the welfare of a personal revolt, the working trails of adventure. This was a new culture of form, a new visual civilisation, deepened and also as a whole elevated to a more domesticated and friendly attitude to the world, nature, tradition, craft skill, the new and the old, the historical and the contemporary.

And that is "a fact above death" (F. Kulmer).

RAOUL GOLDONI - ŽIVOTOPIS

RAOUL GOLDONI rodio se 27. siječnja 1919. u Splitu, gradu bogate povijesne i kulturne tradicije. Odrastao je kao najstariji od troje djece u obitelji oca Šimuna, bankovnog službenika, i majke Melanije, kućanice. U Splitu završava pučku školu i realnu gimnaziju. Već u ranoj mladosti, još kao osnovac i gimnazijalac, pokazuje ljubav prema likovnoj umjetnosti i slika. Godine 1937. izlaže svoje prve radove, niz akvarela s motivima prirode i pejzaže rodnoga grada, u Salonu Galić u Splitu s grupom mladih slikara, splitskih srednjoškolaca – Androm Čičin-Šainom, Cvijetom Job, Alfredom Petričićem, Petrom Devčićem, Ćirom Čulićem, Nevenom Šegvićem, Antunom Maslom, Mirkom Ostojom i Svetom Domićem. Izložbu otvaraju Cvito Fisković i Vlado Rizmondo.

Nakon mature, 1938. upisuje Akademiju likovnih umjetnosti u Zagrebu. Nastavu iz crtačkih disciplina polazi kod profesora Krste Hegedušića i Omera Mujadžića, a diplomira u slikarskoj klasi Marina Tartaglije 1942. godine. Tijekom studija druži se s mnogim naprednim intelektualcima. Bila je to generacija Šebalja, Price, Murtića, Reisera, Kaštelana... Školske akademske godine 1941./42. dobiva državnu stipendiju za studijski boravak u Rimu na Akademiji likovnih umjetnosti i umjetničkom liceju *(Accademia di belle Arti e Liceo Artistico)*. Ondje proširuje svoja likovna iskustva i upoznaje niz talijanskih i stranih studenata likovne umjetnosti.. Godine 1942. vraća se u Zagreb i završava studij na Akademiji likovnih umjetnosti.

Nakon završetka Akademije zapošljava se na Medicinskom fakultetu u Zagrebu, gdje radi kao crtač u Farmakološkom institutu Medicinskog fakulteta.

Godine 1944. mobiliziran je u domobranstvo i poslan u Rijeku te krajem godine odlazi u NOB i priključuje se I. brigadi 43. divizije zvane *Vladimir Gortan*, gdje u sastavu istarskih jedinica radi na različitim umjetničkim i likovnim zadacima (bilteni, zidne novine, izvještaji). Sudjeluje i u osnutku brigadnog lista *Mi pišemo*, ilustrira ga i u njemu objavljuje svoje crteže. U tim uvjetima stvorio je niz crteža u olovci i tušu, od kojih je većina izgubljena u stalnim pokretima i akcijama. Ipak, mali dio crteža iz tog vremena njegova likovnog opusa nalazi se sačuvan kod obitelji te u Bauerovoj zbirci u Gliptoteci HAZU i u Hrvatskom povijesnom muzeju u Zagrebu.

Demobiliziran je 1945. te odlazi u Zagreb, gdje do 1947. radi na likovnim zadacima propagandnog karaktera u Olikpropu – organizaciji likovne propagande NRH Zagreb (plakati, prostorne intervencije, uređenje kongresnih dvorana, postav izložbi i sajmova...) i kontinuirano slika.



326. Mrtva priroda / Still life, 1936.

RAOUL GOLDONI - BIOGRAPHY

RAOUL GOLDONI was born on January 27, 1919, in Split, city of a rich historical and cultural tradition. He was the oldest of the three children of Šimun, a bank clerk, and Melanija, a housewife. In Split he went to elementary and real high school. In his early youth, while still an elementary school boy and high school pupil, he showed a love for fine art and started painting. In 1937 he exhibited his first works, a series of watercolours with motifs of the nature and landscape of his native city, in Salon Galić in Split, with a group of young painters, also Split secondary school pupils – Andro Čičin-Šain, Cvijeta Job, Alfred Petričić, Petar Devčić, Ćiro Čulić, Neven Šegvić, Antun Masle, Mirko Ostoja and Sveto Domić. The exhibition was declared open by Cvito Fisković and Vladimir Rismondo.

After graduation from school, in 1938 he enrolled in the Academy of Fine Arts in Zagreb. He attended drawing classes under Krsto Hedgedušić and Omer Mujadžić, and took his degree in the painting class of Marin Tartaglia in 1942. During his student days he kept company with many progressive intellectuals; this was the generation of Šebalj, Prica, Murtić, Reiser and Kaštelan. In the academic year 1941-1942 he received a state grant to study in Rome at the Academy of Fine Arts and Artistic Lyceum (*Accademia di belle Arti e Liceo Artistico*) Here he expanded his artistic experience and got to know a number of art students, foreign and Italian. In 1942 he returned to Zagreb and completed his course at the Academy of Fine Arts.

Having graduated, he took at job at the Zagreb Medical Faculty, working in the Pharmacological Institute as medical illustrator.

In 1944 he was mobilised into the regular army and sent to Rijeka; at the end of the year, he joined the people's liberation struggle (NOB), joining the 1st Brigade of the Vladimir Gortan 43rd Division. Assigned to the Istrian units, he did various artistic and visual tasks (bulletins, wall newspapers, reports). He also took part in the foundation of the brigade paper *We Are Writing*, which he illustrated and in which he published his drawings. Accordingly he created a series of drawings in pencil and ink, most of which were lost in the constant movements and campaigns. Still, a small part of the drawings from this period of his visual oeuvre are kept in the Goldoni family and in the Bauer Collection in the Croatian Academy of Sciences and Arts Glyptotheque, as well as in the Croatian History Museum in Zagreb.



327. Autoportret / Self-Portrait, 1936.



328. Raoul Goldoni i kolege sa studija na *Accademia di belle Arti e Liceo Artistico* / Raoul Goldoni and fellow students at the *Accademia di belle Arti e Liceo Artistico*, 1941.

Godine 1947. postaje tehnički urednik Nakladnog zavoda Hrvatske i tada počinje Goldonijev rad na području likovne opreme knjiga u uvjetima industrijske grafike: ilustrira, prelama i oprema različite edicije te uz stručne suradnike oblikuje i sistematizira različite biblioteke Nakladnog zavoda Hrvatske.

Na prvoj samostalnoj izložbi (sa Zlatkom Pricom) u Klubu književnika Hrvatske 1951. predstavlja odabrane crteže i ulja na platnu iz perioda 1947. – 1951.; izložbu je otvorio profesor Krsto Hegedušić.

U Nakladnom zavodu Hrvatske radi do 1949., kad prelazi u Novo pokoljenje (kasnije preimenovano u Izdavačko poduzeće *Mladost*), gdje radi do 1963. kao likovni urednik. Na kratko vrijeme, 1950. godine, zapošljava se i u Izdavačkom poduzeću *Zora*. U tom periodu opremio je i ilustrirao stotinjak knjiga te su mu dodijeljene i dvije nagrade za najbolje opremljenu knjigu, i to 1958. i 1959. na Internacionalnom sajmu knjiga u Beogradu.

Svoj izraz razvija u okvirima Cézanneova konstruktivističkog slikarstva i fovizma. Slika mrtve prirode, pejzaže, interijere. S Edom Murtićem radi u *plein airu*, u Piranu, ciklus pejzažnih slika. U potrazi za izvornošću znakova 1950-ih radi crteže te koloristička gamu svodi na nekoliko tamnih tonova.

Paralelno s interesom za slikarstvo i grafičku opremu knjige Goldoni pokazuje ne manji interes za rad na likovnoj sintezi, pa se okušava u novim zadacima, medijima i materijalima. U suradnji s brojnim arhitektima ostvaruje prostorna rješenja za mnoge objekte te izvodi freske, zidne slike i figuralne kompozicije u različitim prostorima javne namjene (nekoliko radova u Zagrebu i Beogradu, zatim u Rijeci, Hvaru, Visu, Glini, Šibeniku, Rovinjom Selu).

Godine 1951. s arhitektom Mihajlom Jankovićem – Mikom radi na realizaciji centralne lože na Stadionu JNA u Beogradu. Izrađuje veliku fresku. S arhitektom Aljošom Žankom 1952. realizira zidnu kompoziciju u restoranu *Meduza* u Voloskom. Iste godine s arhitektima Zdenkom Kolaciom i Zdenkom Silom izvodi i zidnu kompoziciju u Klubu pomoraca u Rijeci, a s arhitektom Nevenom Šegvićem radi na interijeru knjižare *Mladost* u Ilici 7 u Zagrebu. Godine 1953. izrađuje u kombiniranoj tehnici zidnu sliku u Brodarskom institutu u Zagrebu.

S arhitektom Budom Pervanom 1954. u Hvarskoj loži na Hvaru izvodi zidnu sliku na temu Marulićeve *Judite* i Hektorovićeva epskog spjeva *Ribanje i ribarsko prigovaranje*.

Godine 1954./55. intenzivno slika u Voloskom. Glavni su mu motivi pejzaž, interijer i mrtve prirode.

Od 1956. godine izrađuje reprezentativne unikatne predmete u srebru, keramici i staklu. U suradnji s profesorom Slavkom Juraćem iz Škole za primijenjenu umjetnost u Zagrebu ostvaruje desetak pehara i servisa od srebra za potrebe reprezentacije SFRJ. Unikatan nakit od srebra i zlata radi u suradnji sa zagrebačkim zlatarom Salzbergerom. Unikatne predmete od keramike isprva radi u Majstorskoj radionici Antuna Augustinčića na Jabukovcu, u Zagrebu, gdje i istražuje nove tehnološke postupke na području keramike. Vrši eksperimente u različitim tehnikama i ispituje boje u keramici te oslikava već gotove porculanske i keramičke tanjure.

Od 1956. počinje izrađivati reprezentativne unikatne predmete u staklu – ostvaruje više unikatnih predmeta, oblikuje ih, obrađuje brušenjem i gravurom, a 1958. godine dobiva priliku da se staklom sustavnije pozabavi kao dizajner. Za Staklanu *Boris Kidrič* u Rogaškoj Slatini pravi nacrte za predmete od stakla, što ga je dovelo do problema industrijskog oblikovanja stakla, tj. do programiranja niza predmeta za masovnu proizvodnju (izvođač – puhač predmeta od obojenog kristalnog stakla: Stjepan Bračun).

In 1945 he was demobbed and went back to Zagreb, where, up to 1947, he worked on propaganda materials for OLIKPROP – the organisation for visual propaganda of the People's Republic of Croatia (posters, spatial interventions, decoration of congress halls, set-ups for exhibitions and trade fairs) and went on painting.

In 1947 he was the technical editor of the Publishing Institute of Croatia, and that was the time when Goldoni started his work on book design in the conditions of industrial graphics: illustrating, layout and other things for various editions and, along with professional colleagues, designed and systematised various imprints of the Institute.

At his first solo show (shared with Zlatko Prica) at the Writers of Croatia Club in 1951, he presented selected drawings and oil paintings from the period 1947 to 1951; the exhibition was opened by Professor Krsto Hegedušić.

He worked in the PIH until 1949 and then moved to the New Generation – later renamed the Mladost [Youth] Publishing Firm, where he worked until 1963 as art editor. For a short time, in 1950, he also had a job in the publisher Zora. In this period he designed and illustrated a hundred or so books and he won two prizes for the best designed books, in 1958 and in 1959 at the Belgrade International Book Fair.

He developed his painting idiom within the framework of the constructivist painting of Cezanne and of the Fauves. He painted still lifes, landscapes and interiors. He worked *en plein air* in Piran, producing a cycle of landscape paintings. In a search for authenticity of sign, in the 1950s he did drawings and reduced his colour scale to just a few dark tones.

In parallel with his interest in painting and the graphic design of books, Goldoni showed no less interest in work on a visual synthesis, and tried his hand at new tasks, media and materials. In association with many architects, he produced spatial solutions for numerous buildings and did frescos, murals and figural compositions in various public spaces (several works in Zagreb and Belgrade, and then in Rijeka, Hvar, on Vis, in Glina, Šibenik and Rovinjsko Selo).

In 1951 with architect Mihajlo Janković, known as Mika, he worked on the production of the central box at the YPA Stadium in Belgrade. He made a large fresco. With architect Aljoša Žanko in 1952 he produced a wall composition in the Meduza Restaurant in Volosko. In the same year with the architects Zdenko Kolacio and Zdenko Silo he also produced a wall composition for the Mariners' Club in Rijeka, and with architect Neven Šegvić he worked on the interior of the Mladost Bookshop at Ilica 7, Zagreb. In 1953 he did a mixed-media mural in the Shipping Institute in Zagreb.

In 1954 with architect Budo Pervan he did a mural on the topic of Marulić's poem *Judith* and Hektorović's long poem *Fishing and Fishermen's Conversations* for the Hvar Loggia on Hvar Island.

In 1954 and 1955 he was hard at work painting in Volosko. His main subjects were landscape, interiors and still lifes.

From 1956 he made high class one-off objects in silver, ceramics and glass. In association with Slavko Jurić, a teacher at the Applied Art School in Zagreb, he made a dozen goblets and silver services for the official use by the Republic of Yugoslavia. He did one-off jewellery of silver and gold in association with the Zagreb goldsmith Salzberger. And he did one-off items of ceramics, at first in the master workshop of Antun Augustinčić at Jabukovac, Zagreb, exploring new technologies for the area of ceramics. He did experiments in various techniques and examined colour in ceramic, painting ready fired porcelain and pottery plates.

In 1956 he started making, for representation, objects in glass – and did a number of one-off objects, designing, cutting and engraving them, and in 1958 got the chance to deal more systematically with glass as designer. At the Boris Kidrič Glassworks in Rogaška Slatina he did drawings for objects made out of glass, which led on to the problems of industrial design of glass, i.e., to the programming of a series of objects for mass production (with Stjepan Bračun, who blew objects of coloured lead crystal).

For productions from this area he was many times the recipient of awards. In 1959 he won the second prize at the 2nd Zagreb Applied Art Triennial for a glass design and the City of Zagreb Prize for Industrial Design. In 1960 he worked as teacher of glass design and working in the Glassmaking School at Rogaška Slatina.

Za realizacije s tog područja biva nagrađivan više puta. Godine 1959. dobiva drugu nagradu *2. Zagrebačkog trijenala primijenjenih umjetnosti* za projekt stakla i Nagradu grada Zagreba za industrijsko oblikovanje. Godine 1960. djeluje i kao nastavnik oblikovanja i obrade stakla u Staklarskoj školi u Rogaškoj Slatini.

Godine 1960. u zagrebačkoj kavani *Neboder* izrađuje u tehnici inkrustacije žbuke zidnu kompoziciju. Surađuje s vodećim hrvatskim umjetnicima, arhitektima i dizajnerima: Bernardom Bernardijem, Edom Murtićem i Nevenom Šegvićem, autorom projekta. Za zagrebačku kavanu *Neboder* Goldoni izrađuje i uporabne predmete od stakla koji su pohranjeni u Muzeju za umjetnosti i obrt u Zagrebu.

U proljeće 1961. prvi se put susreće s radom muranskih staklara koje je upoznao 1957. prilikom posjeta *Venecijanskom bijenalu* i tako upada u centar staklarskog umijeća. U Muranu počinje ostvarivati svoje prve čiste skulpturalne oblike u staklu u Staklarskoj radionici Alfreda Barbinija *(Vetreria Alfredo Barbini)*.

S grupom umjetnika, bliskim prijateljima Ivanom Šebaljem, Ivanom Sabolićem i Valerijem Michielijem, priređuje u listopadu 1961. u svojem ateljeu u Zagrebu izložbu *Susreti u Ateljeu*. Tom malom komornom izložbom zaokružuje svoje slikarske rezultate, jer se od tog vremena nadalje neće više sustavno u kontinuitetu baviti „štafelajnim" slikanjem. Kasnije nastaju ulja na platnu iz ciklusa *Konjanici* i niz portreta.

Od godine 1962. ustrajno radi nacrte za kiparske forme u staklu, bronci i ostalim materijalima. Izvedbom skulptura u staklu u radionici Alfreda Barbinija (1962. – 1971.) u Muranu stječe dragocjena radna iskustva o naročitim likovnim mogućnostima rada u staklu. Neposredna iskustva s materijalom i vatrom bitno utječu na sazrijevanje njegove vizije. U suradnji s radionicom Barbini te kasnije i nizom drugih staklarskih radionica i majstora u Muranu (Salviati, Venini, Zanetti, Seguso), različitim tehnikama oblikuje unikatne uporabne predmete, skulptorske slobodne oblike i kompozicije te multiple od stakla. Radi nefigurativne, zaobljene organske oblike i figurativne kompozicije s aluzijama na kristalizirane životinjske i ljudske likove.

Godine 1963. po narudžbi Sekretarijata za prosvetu i kulturu skupštine grada Beograda izrađuje u suradnji s akademskom slikaricom Margitom Trkulja iz Zagreba za Muzej 25. maj u Beogradu u tehnici enkaustike zidnu sliku dimenzija 4,4 m x 14,6 m.

Ujedno je godine 1963. izabran za docenta na Akademiji likovnih umjetnosti u Zagrebu. Razvija značajnu pedagošku aktivnost, a stanovita edukativna komponenta nerazdvojiva je od cjeline njegova opusa te prožima mnoga likovna nastojanja. S vremenom, 1973. godine, postaje redovni profesor u istoj ustanovi.

U razdoblju 1963. – 1965. radi kao vanjski suradnik tvornice *Kristal* u Samoboru i projektira niz predmeta od stakla za serijsku proizvodnju. Istovremeno u *Jugokeramici* eksperimentira s novim tehnološkim postupcima u domeni keramike, a u staklanama u Muranu obrađuje problematiku upotrebnog stakla.

Godine 1963. u *Jugokeramici* upoznaje proces rada u industrijskoj keramici i kroz eksperimentalne pokušaje stječe iskustva o različitim mogućnostima primjene novih tehnoloških postupaka u domeni keramike u zahtjevima suvremenog likovnog izraza. U tom radu najuže surađuje s inženjerom Mijom Perošićem. Projektira serije ukrasnih i unikatnih predmeta. Stečena iskustva primjenjuje 1964. na zidnoj kompoziciji *Viška bitka* (14 m x 3,5 m), izvedenoj u keramici za Osnovnu školu *Vis* na Visu; projektant: arhitekt Neven Šegvić. Kasnije u suradnji s tvornicom *Jugokeramike* iz Zaprešića (*Inker*, Zaprešić) i talijanskom tvornicom keramike u Sassuolu, Bologna, realizira još dvije keramičke zidne kompozicije – Dom kulture u Petrinji i Spomen-dom u Glini kao i niz malih skulptura te unikatnih medaljona i ploča.



329. Raoul Goldoni, A. Barbini i sin Slavio, Murano / Raoul Goldoni, A. Barbini and son Slavio, Murano, 1967.

In 1960 in the Zagreb *Skyscraper* café he did a wall composition in the technique of stucco incrustation. He worked with leading Croatian architects, artists and designers: Bernardi, Murtić and Šegvić, who created the project. Goldoni also produced glass use objects for the *Skyscraper* café, now kept in the Museum of Arts and Crafts in Zagreb.

In spring 1961 he first made a deeper acquaintance of the work of Murano glassmakers, which he had come across in 1957 during a visit to the Venice Biennale and thus got into the centre of glassmaking art. In Murano he started making his first pure sculptural forms in glass in the glassmaking workshop of Alfredo Barbini – Vetraria Alfredo Barbini.

With a group of artists, close friends Ivan Šebalj, Ivan Sabolić and Valeri Michieli, in October 1961 he put on the exhibition *Encounters in the Studio* in his own studio in Zagreb. With this small, cameo exhibition, he rounded off his achievements in painting for from then on he was no longer to engage continuously with easel painting. Later there were oil paintings from the cycle *Horsemen* and a number of portraits.

From 1962 he worked persistently creating drawings for sculptural forms in glass, bronze and other materials. By making sculptures in the Alfredo Barbini workshop in Murano (from 1962 to 1971) he acquired invaluable working experience about the particular visual possibilities of work in glass. The immediate experience with the material and with fire essentially influenced the maturation of his vision. Working with the Barbini works and later with a number of other works and craftsmen in Murano (Salviati, Venini, Zanetti, Seguso), and with various techniques he shaped unique use items, free sculptural forms and compositions and glass multiples. He did non-figurative, rounded organic shapes and figurative compositions with allusions to crystallised animal and human figures.

In 1963, commissioned by the city of Belgrade's secretariat for education and culture he did, in association with the painter Margita Trkulja of Zagreb, a wall painting sized 4.4 x 14.6 m in encaustic for the May 25 Museum.

In 1963 he was appointed assistant professor at Zagreb's Academy of Fine Arts. He had a significant teaching career, and a certain educational component is inseparable from his oeuvre as a whole and permeates many an artistic aspiration. In time, in 1973, he became a full professor at the same establishment.

During 1963 to 1965 he worked part time for the Kristal Factory in Samobor and designed a number of glass items for mass production. At the same time, in Jugokeramika he experimented with new technological procedures in the domain of ceramics and in glassworks in Murano considered the problems involved in glass for use.

In 1963 in Jugokeramika he got to know the process of work in industrial ceramics and gained experimental experience with various possibilities for the use of new technological procedures in the domain of ceramics in the requirements of contemporary visual expression. In this work he cooperated closely with Mijo Perošić, an engineer. He designed series of decorative and one-off objects. He applied this experience in 1964 to the wall composition *Battle of Vis* (14 m x 3.5 m), done in ceramics for the Elementary School on Vis Island, designed by Neven Šegvić. Later, working with Jugokeramika of Zaprešić (later Inker) and the Italian ceramics factory in Sassuolo, Bologna, he produced two more ceramic wall compositions – for the Culture Centre in Petrinja and the Memorial House in Glina, as well as a number of small sculptures and one-off medallions and plaques.



330. Raoul Goldoni Livio Seguso i majstor staklar, Murano/ Raoul Goldoni, Livio Seguso and a glassmaker, Murano, 1973.

Uz obradu stakla u Muranu i Rogaškoj Slatini, u periodu 1963. – 1968. intenzivno se bavi i keramikom.

Od godine 1964. u Muranu, u tvornici *Venini*, povremeno radi na realizaciji projekata upotrebnog stakla.

Rezultate i iskustva u materiji stakla prvi put sustavnije pokazuje na izložbi *Oblici u staklu* u Muzeju za umjetnost i obrt u Zagrebu 1967. godine. Tom prigodom izlaže skulpture od višebojnog stakla i upotrebne predmete oblikovane za industrijsku izvedbu. Tehnološki i metodološki ta se dva područja međusobno dopunjuju i dokazuju kako je autor u potpunosti ovladao zahtjevima materije i zakonima metjea, zanata.

Mjera postignute stručnosti ogleda se i u činjenici što upravo tada (1967.) kao stalni suradnik Staklane *Boris Kidrič* u Rogaškoj Slatini organizira i postavlja u suradnji s inženjerom Vojom Đinovskim novi proizvodni program Staklane, organizira službu dizajna, a i sam kreira niz proizvoda. Osim u Rogaškoj, niz unikatnih upotrebnih predmeta i dalje izvodi u radionicama Alfredo Barbini i Venini u Muranu.

Godine 1968. sudjeluje na međunarodnoj izložbi *Form und Qualitat* u Münchenu, na kojoj dobiva Zlatnu medalju bavarske vlade za skulpturu u staklu.



331. Raoul Goldoni sa studentima u klasi, Akademija likovnih umjetnosti, Zagreb /
Raoul Goldoni with students in class, Academy of Fine Arts, Zagreb, 1981.

As well as working glass in Murano and Rogaška Slatina, in the period from 1963 to 1968 he also was vigorously engaged with ceramics.

From 1964 in the Venini works in Murano, he occasionally worked on the production of designs of use-glass.

He showed his results experience in the material of glass for the first time in a systematic way at the exhibition *Forms in Glass* in the Museum of Arts and Crafts in Zagreb in 1967. On this occasion he showed sculptures of polychrome glass and use objects designed for industrial production. In terms of method and technology these areas supplemented each other and showed that the artist was a complete master of the demands of the material and the rules of the trade.

A measure of the level of expertise attained can be seen in the fact that just then (1967), as permanent associate of the Boris Kidrič Works in Rogaška Slatina he organised and with engineer Vojo Đinovski installed the Glassworks new production programme, organised the design division and created a number of products himself. As well as in Rogaška, he was still making a series of one-off use objects in the Murano workshops of Barbini and Venini.



332. Raoul Goldoni sa svojim studentima tijekom ljetne škole na Braču, Bol /
Raoul Goldoni with his students in a summer school at Bol on Brač Island, 1981.

Iste godine surađuje s arhitektom Ivom Vitićem na interijeru Zgrade društveno-političkih organizacija u Zagrebu, gdje prvi put s dizajniranim elementima u staklu rješava interijer.

Kao jedan od četrnaestorice osnivača galerije *Forum* izlaže na njezinu otvorenju 14. srpnja 1969. i na većem broju kolektivnih izložbi što ih je Galerija organizirala u zemlji i svijetu.

Iste godine započinje i rad na interijeru hotela *Libertas* u Dubrovniku, na kojem radi sve do 1972. izvodeći niz oblikovnih zadataka u betonu, drvu, staklu, metalu, keramici i tekstilu. Ugostiteljski dio hotela oprema upotrebnim staklenim predmetima izrađenim u Staklani *Boris Kidrič*. Na tom projektu surađuje s arhitektom i glavnim projektantom Androm Čičin-Šainom, arhitektom Žarkom Vincekom te dizajnerskim suradnicima akademskim slikarima Fadilom Vejzovićem i Eugenom Kokotom.

Godine 1970. sudjeluje na *Drugom međunarodnom susretu umjetnika – Vela Luka – 1970* u Veloj Luci, na Korčuli. Cilj organiziranja *Susreta* jest okupljanje likovnih umjetnika i arhitekata oko zajedničke izrade projekta turističkog naselja u uvali Plitvine, u čijoj bi se realizaciji postigla sinteza likovnih umjetnosti i arhitekture.

Potreba za rješavanjem sve složenijih dizajnerskih zadataka potaknula je Goldonija da 1970. godine zajedno s Mirom Lihterom i Zvonimirom Radićem osnuje tvrtku *Dedal Zagreb* - poduzeće za programiranje, planiranje i proizvodnju specijalnih asortimana visoko kvalitetnih artikala za uređenje, opremu i inventar ugostiteljskih, javnih i turističkih objekata. Za tvrtku *Dedal* Goldoni izvodi umjetničke ralizacije unikatnog karaktera, artikle visoke kvalitete u maloj seriji; dizajnira i izvodi širok asortimana metalnih upotrebnih predmeta različite namjene, rasvjetna tijela, stropne i podne obloge, ogledala, keramičke pločice... Surađuje s *Jugokeramikom* iz Zaprešića, Staklanom *Boris Kidrič* te tvrtkom *Dekor* kao i Radionicom za obradu metala *Oto Vidović* iz Zagreba.

Godine 1971. za hotel *Libertas* u Dubrovniku izvodi tapiseriju u kongresnoj dvorani te projektira *Konjanike*, skulpturu velikih dimenzija u metaliziranoj plastici i željezu.

Godine 1972. sudjeluje na međunarodnom likovnom susretu *First Inernational Glass-Symposium* u Zürichu s referatom *Moja iskustva u staklu* i izlaže na izložbi *Glas heute - Kunst oder Handwerk*" koja je tom prigodom organizirana (*Museum Bellerive* u Zürichu). Izlaže s najistaknutijim umjetnicima stakla svjetskoga glasa kao što su Erwin Eisch, Willem Heesen, Sybren Valkema, Fulvio Bianconi, Gian Paolo Martinuzzi, Gianni Toso, Roberto Niederer, Jamie Carpenter, Dale Chihuly, Marvin Lipofsky, Harvey K. Littleton, Joel Philip Myers, Samuel J. Herman, Erik Höglund. Nastup na *Prvom međunarodnom simpoziju o staklu* označava početak Goldonijeve afirmacije kao pionira novog pokreta u oblikovanju stakla na međunarodnoj sceni – predstavnika novih tendencija tzv. *Studio Glass Movementa*. U Zürichu Goldoni upoznaje i američkog majstora i pionira stakla Harveya Littletona, s kojim nastavlja prijateljstvo i s kojim kasnije, 1980. godine, zajedno izlaže u *Heller Gallery* u New Yorku te nakon izložbe u njegovu studiju u North Carolini izvode nekoliko skulptura u staklu.

U razdoblju 1972. – 1973. izvodi niz skulptura u staklu, uglavnom u muranskoj tvornici *Livio Seguso*, a djelomično i u radionicama *Ermanno Nason* i *Pino Signoreto*, iz kojih će proizići nove slike-objekti, ali i skulpture u metalu te kamenu i plastičnoj masi. Skulpture, crteže i studije iz tog perioda dijelom izlaže na samostalnoj izložbi u galeriji *Forum* u travnju 1974. za koju 1975. dobiva Godišnju nagradu *Vladimir Nazor*. Skulpturu *Konjanici* s te izložbe postavlja u hotel *Libertas* u Dubrovniku.

Godine 1973. izlaže na međunarodnoj izložbi *International Glass Sculpture* u Miamiju, u SAD-u. Izložbu je organizirao i postavio Robert M. Willson.

Iste godine u holu Osnovne škole Jurja Šižgorića u Šibeniku izvodi zidnu kompoziciju na temu NOB-a; glavni projektant arhitekt Ivo Vitić.

Godine 1974. postavlja *Skulpturalnu kompoziciju* u funkciji pregradnog zida u holu zgrade *Vodoprivrede* u Vukovarskoj ulici u Zagrebu, izvedenu od elemenata lijevanog stakla, montiranih u željeznoj konstrukciji, u tri boje s reljefima.

U periodu 1975. – 1980. izvodi ciklus od tristotinjak gvaševa i monotipija s motivima ženskog akta i lubanje.

Godine 1975. postavlja dvije zidne skulpturalne kompozicije i skulpturu *Torzo* (*Veliki*) u prostore Ljubljanske banke, u aneksu *Zagrepčanke* u Zagrebu, a

In 1968 he took part in the international show *Form und Qualitat* in Munich, obtaining the Gold Medal of the Bavarian government for glass sculpture.

In the same year he worked with the architect Ivo Vitić on the interior of the Social and Political Organisations Building in Zagreb, where for the first time handled the interior with elements designed in glass.

One of the fourteen founders of the Forum Gallery, he showed his work at the opening on July 14, 1969, as well as at a larger number of collective shows that the gallery organized at home and abroad.

In that same year he started work on the interior of the Libertas Hotel in Dubrovnik, on which he worked right up to 1972, carrying out a number of design assignments in concrete, wood, glass, metal, ceramics and textiles. He equipped the food service part of the hotel with glass use objects made in the Boris Kidrič Glassworks. In this project, he worked with the architect and chief designer Andro Čičin-Šain, architect Žarko Vincek and design associates and painters Fadil Vejzović and Eugen Kokot

In 1970 he took part in the Second International Encounter of Artists –Vela Luka 1970 in Vela Luka, Korčula. The point of the organisation of the festival was to get artists and architects working together to design the tourist village in Pltvine Bay; this was supposed to achieve a synthesis of the fine arts and architecture.

In 1970 the need to handle increasingly complex design assignments prompted Goldoni in 1970 to found , together with Miro Lihter and Zvonimir Radić, the firm Dedal Zagreb – a company for programming, planning and producing special assortments of high quality articles for the decoration, equipment and inventory of hospitality, public and tourist facilities. For Dedal, Goldoni made artistic productions of a unique character, high quality small-batch articles; he designed and produced a wide range of metal use objects of various purposes, lighting units, ceiling and floor coverings, mirrors and ceramic tiles. He worked together with Jugokeramika of Zaprešić, Boris Kidrič Glassworks and the firm Dekor as well as with the Oto Vidović Metalworking Workshop of Zagreb.

In 1971 he produced a tapestry for the conference hall of the Libertas Hotel and designed *Horsemen*, a large sized sculpture in metallized plastic and iron.

In 1972 he took part in the international art meet *First International Glass Symposium* in Zurich with a paper entitled *My experiences in glass* and also exhibited at the show *Glass Heute – Kunst oder Handwerk* organised for the occasion (Museum Bellerive in Zurich). He exhibited in company with other very prominent glass artists such as Erwin Eisch, Willem Heesen, Sybren Valkema, Fulvio Bianconi, Gian Paolo Martinuzzi, Gianni Toso, Roberto Niederer, Jamie Carpenter, Dale Chihuly, Marvin Lipovsky, Harvey K. Littleton, Joel Philip Myers, Samuel J. Herman and Erik Höglund. His appearance at this symposium marked the beginning of Goldoni's developing reputation as pioneer of the new movement in glass design on the international scene – as representative the new tendencies of what was called the Studio Glass Movement. In Zurich Goldoni was introduced to American master and pioneer in glass Harvey Littleton, the start of an enduring friendship. Later, in 1980, they exhibited together in the Heller Gallery in New York and after the exhibition Goldoni did several glass sculptures in Littleton's North Carolina studio.

In the 1972 to 1973 period he did a number of sculptures in glass, on the whole in the Murano Livio Seguso works, and partially in the Ermanno Nason and Pino Signoreto workshops, from which would come new picture-objects, as well as sculptures in stone, metal and plastic. He exhibited some of the sculptures, drawings and studies from this period at a solo show in the Forum Gallery in April 1974, for which he received the Annual Vladimir Nazor Prize in 1975. He placed the sculpture *Horsemen* from this show in the Libertas Hotel in Dubrovnik.

In 1973 he showed his work at the International Glass Sculpture exhibition in Miami, organised and set up by Robert M. Wilson.

In the same year in the hall of the Juraj Šižgorić Elementary School in Šibenik he did a wall composition on the theme of the people's liberation war (NOB); the chief architect was Ivo Vitić.

In 1974 he installed *Sculptural Composition* as a partition wall in the hall of the Water Management

godine 1976. postavlja skulpturu *Ležeći torzo* u hotelski kompleks *Babin Kuk* u Dubrovniku.

Godine 1976. nastavlja svoju prezenciju na međunarodnom tržištu te sudjeluje na izložbi *Modernes Glass aus America, Europa und Japan* održanoj u nizu njemačkih gradova, a iste godine na svjetskom kongresu *World Craft Concil* u Meksicu sudjeluje s referatom *Tradicija i suvremenost*.

Godine 1977. izlaže u Coburgu na *Coburger Glasspreis ´77*, sveobuhvatnoj prvoj izložbi dostignuća u staklu u Europi, gdje je nagrađen II. nagradom grada Coburga. Zastupljen je i na izložbi *20 godina hrvatskog kiparstva*. Samostalno izlaže skulpturu i crteže na Trsatu u Rijeci, gdje prvi put izlaže skulpture u plastici velikog formata.

Godine 1978 postavlja skulpturu *Dodirnut prostor* u Zagrebačku banku u Zagrebu.

Iste godine sudjeluje s referatom *Neka razmišljanja o umjetnosti i odgoju* na *Simpoziju posvećenom skulpturi u staklu* u Baden-Wienu. Iste godine sudjeluje i na *XIII. Zagrebačkom salonu*, od kojega dobiva nagradu za skulpturu. U Parku skulptura Dubrova, u Istri, ostvaruje kamenu skulpturu *U dosluhu*.

U razdoblju 1978. – 1979. godine, u suradnji s akademskim slikarima Fadilom Vejzovićem i Eugenom Kokotom, radi niz muralnih i prostornih kompozicija u Turističkom naselju *Villas Rubin* u Rovinju.

Godine 1979., zajedno s ostalim pionirima skulpture u staklu *Studio Glass Movementa* Nijemcem Erwinom Eischom, Čehom Pavelom Hlavom, Amerikancima Dominickom Labinom, Marvinom Lipofskym, Harveyem Littletonom i Joelom Philipom Myersem te Nizozemcem Sybrenom Valkemom, izlaže u Barsbütellu, Hamburgu i Frankfurtu na izložbi *Studio Glas: Pionere der Glasskunst*.

Godine 1980. izabran je za člana suradnika Jugoslavenske akademije znanosti i umjetnosti.

Iste godine, 1980., izvodi nacrte za oplatu od 12.000 staklenih ploča za pročelje zgrade izložbenog prostora *Gradec* na Gornjem gradu u Zagrebu, kasnije izrađene u Staklani Pula (projekt arhitekta Igora Emilija). Nažalost, nije uspio doživjeti završetak projekta.

Nije ostao zaboravljen ni nakon smrti. U znak sjećanja na njega priređeno je niz monografskih izložbi u Hrvatskoj i inozemstvu, a njegova djela iz zbirki i muzeja izlagana su na mnogim skupnim izložbama diljem svijeta.

Za svoj rad dobio je više nagrada i priznanja.

Umro je u Zagrebu 24. ožujka 1983.

building in Vukovarska Street in Zagreb, created out of elements of moulded glass mounted in an iron construction, in three colours with reliefs.

In the 1975 to 1980 period, he did a series of three hundred gouaches and monotypes with the subjects of the female nude and the skull.

In 1975 he placed two wall sculptural compositions and the sculpture *Torso (Large)* in the premises of LJubljanska banka, in the annex to the Zagrepčanka office tower in Zagreb, and in 1976 placed the sculpture *Reclining Torso* in the Babin Kuk hotel complex in Dubrovnik.

In 1976 he went on making a presence on the international market and took part in the show Modernes Glas aus America, Europa und Japan held in a number of German cities; in the same year at the world congress *World Crafat Concil* in Mexico he presented the paper "Tradition and Contemporaneity".

In 1977 he exhibited at the Coburger Glasspreis '77 in Coburg, the first comprehensive exhibition of works in glass in Europe and was award the City of Coburg's Second Prize. He also figured at the exhibition 20 Years of Croatian Sculpture. He had a solo show of sculptures and drawings at Trsat in Rijeka, where for the first time he showed large scale sculptures in plastic.

In 1978 he erected the sculpture *Touched Space* in Zagrebačka banka in Zagreb.

In that same year he took part in a symposium devoted to glass sculpture in Baden-Wien with a paper entitled "Some Thoughts about Art and Education". In the same year he took part in the 13th Zagreb Salon at which he obtained the sculpture prize. In the Dubrova Sculpture Park in Istria he created the stone sculpture *In Collusion*.

In the 1978 to 1979 period, together with painters Fadil Vejzović and Eugen Kokot, he did a number of murals and spatial compositions in the Villas Rubin tourist complex in Rovinj.

In 1979, with other glass sculpture pioneers of the Studio Glass Movement, the German Erwin Eisch, the Czech Pavel Hlava, the Americans Dominick Labin, Marvin Lipovsky, Harvey Littleton and Joel Philip Myers, with Sybren Valkema from the Netherlands, he exhibited in Barsbütell, in Hamburg and Frankfurt at the show Studio Glas: Pionere der Glasskunst.

In 1980 he was elected an associate fellow of the Yugoslav Academy of Sciences and Arts.

The same year, 1980, he did a series of drawings for a cladding of 12,000 glass tiles for the façade of the Gradec exhibition venue in the Upper Town in Zagreb, later fabricated in Pula Glassworks (design by architect Igor Emili). Unluckily, he was unable to finish this project.

He was not forgotten after his death. In commemoration, a series of monographic exhibitions were put on in Croatia and abroad, and his works from collections and museums are shown at numerous collective exhibitions worldwide.

He received numerous prizes and commendations for his work.

He died in Zagreb on March 24, 1983.

SAMOSTALNE IZLOŽBE / ONE - MAN EXHIBITIONS

1951. Goldoni – Prica. Klub književnika Hrvatske, Zagreb, Hrvatska.
21. 02. – 21. 03. 1951. Popis radova – arhiv Goldoni

1961. Susreti u ateljeu – Goldoni, Michieli, Sabolić, Šebalj. Atelje Goldoni, Zagreb, Hrvatska. 01. 12.



333. Ivan Sabolić na izložbi Susreti u atelijeru R. Goldonija / Ivan Sabolić at the exhibition *Encounters* in the studio of Goldoni, 1961.



334. Valerije Michieli, Ivo Šebalj i Raoul Goldoni na izložbi Susreti u atelijeru R. Goldonija / Valerije Michieli, Ivo Šebalj and Raoul Goldoni at the exhibition *Encounters* in the studio of Goldoni, 1961.

1967. Raoul Goldoni – oblici u staklu. Muzej za umjetnost i obrt, Zagreb, Hrvatska.
23. 05. – 11. 06. Katalog – arhiv Goldoni

1972. Dizajn iz programa *Dedal*, Zagreb. Galerija Savremeni dom, Beograd,
Srbija. 20. 01. 1972.

1974. Izložba skulptura 1972. – 1973. Galerija Forum, Zagreb, Hrvatska.
05. 04. – 03. 05. Katalog – arhiv Goldoni

Staklo – Rogaška ´74. Muzej za umjetnost i obrt, Zagreb, Hrvatska.
06. – 16. 12.

1975. Staklo – Rogaška ´75. Muzej za umjetnost i obrt, Zagreb, Hrvatska

1977. Raoul Goldoni – izložba skulptura (staklo, bronca, skulpture u interijeru). Gradina Trsat, Rijeka, Hrvatska.
15. 08. – 15. 09. Katalog – arhiv Goldoni

1978. Raoul Goldoni – izložba skulptura i crteža. Galerija Buvina Split, Hrvatska.
15. 07. – 05. 08. Katalog – arhiv Goldoni

1979. Staklo – Rogaška ´79. Muzej za umjetnost i obrt, Zagreb, Hrvatska

1980. Raoul Goldoni – skulpture 1972–1980. Magdi posvećeno. Muzej za umjetnost i obrt, Zagreb, Hrvatska.
29. 05. – 22. 06. Katalog – arhiv Goldoni

Harvey Littleton and Raoul Goldoni – Masters of light, volume and space. Heller Gallery, New York, NY, USA.
26. 11. – 20.12. Deplijan – arhiv Goldoni

1981. Raoul Goldoni – izložba skulptura i crteža. Convention center. Pittsburgh, Pennsylvania, SAD

1983. Raoul Goldoni – izložba skulptura i crteža. Galerija Sebastijan, Beograd, Srbija. 08. 09. Katalog – arhiv Goldoni

1984. Raoul Goldoni – staklo, bronca, crteži (Raoul Goldoni – Glas, Bronze, Zeichnungen). Muzej za umjetnost i obrt, Zagreb, Hrvatska 29. 05. – 21. 06.; Glas-Galerie, Luzern, Švicarska, 05. 07. – 02. 09.; Glas-Galerie Lobmeyr, Beč, Austrija, 11. 09. – 28. 09.; Essener Glas-Galerie, Essen, Njemačka. 07. 10. – 03. 11. Katalog – arhiv Goldoni

Raoul Goldoni – crteži i gvaševi. Narodni muzej, Labin; Galerija Narodnog sveučilišta, Poreč; Izložbeni salon RO FJIF, Pula; Zavičajni muzej, Rovinj, Hrvatska. lipanj – listopad. Katalog – arhiv Goldoni



335. Otvorenje Retrospektivne izložbe 1942. – 1983., Umjetnički paviljon u Zagrebu/ Opening of the *1942 to 1983 Retrospective Exhibition*, Art Pavilion in Zagreb, 2004.

2004. Raoul Goldoni – Retrospektivna izložba 1942 – 1983, Kiparstvo i slikarstvo. Umjetnički paviljon, Zagreb, Hrvatska. 01. 04. – 09. 05. Katalog – arhiv Goldoni

2007. Raoul Goldoni – Prstenovana čežnja za nekazivim. Galerija Mala, Zagreb, Hrvatska. 27. 10. – 05. 11. Deplijan – arhiv Goldoni

2008. Raoul Goldoni – Dizajn. Muzej za umjetnost i obrt, Zagreb, Hrvatska. 22. 04. – 31. 05. Katalog – arhiv Goldoni

2010. Raoul Goldoni – ženski akt, crteži, gvaševi, sculpture. Atelijer Lučko
Dani otvorenog ateliera, Zagreb, Hrvatska. 02. – 25. 07. Deplijan – arhiv Goldoni

2012. Raoul Goldoni – STAKLENE SKULPTURE, Muzej antičkog stakla, Zadar. svibanj 2012.



336. Otvorenje izložbe Raoul Goldoni - Dizajn, Muzej za umjetnost i obrt, Zagreb / Opening of the exhibition *Raoul Goldoni - Design*, Museum of Arts and Crafts, Zagreb, 2008.

VAŽNIJE SKUPNE IZLOŽBE /
MAJOR COLLECTIVE EXHIBITIONS

1937. Najmladji – izložba omladinskih radova. Salon Galić, Split, Hrvatska.
10. – 24. 04.

1947. Druga izložba Udruženja likovnih umjetnika Hrvatske. Umjetnički paviljon, Zagreb, Hrvatska.
02. – 22. 06. 1947. Katalog kopija – arhiv Goldoni

1950. Šesta izložba Udruženja likovnih umjetnika Hrvatske. Umjetnički paviljon, Zagreb, Hrvatska.
29. 11. – 29. 12. 1950. Katalog kopija – arhiv Goldoni

1951. Izložba Udruženja likovnih umjetnika Hrvatske. Mali salon, Rijeka, Hrvatska.
Ožujak 1951. Katalog kopija – arhiv Goldoni

1953. Izložba slika iz kolekcije bivšeg Saveta za nauku i kulturu Vlade FNRJ:
1945–1952. Umetnički paviljon na Kalemegdanu, Beograd, Srbija.
15. 02. – 18. 02. 1953. Katalog kopija – arhiv Goldoni

1954. Izložba djela Moderne galerije JAZU – Zagreb. Galerija umjetnina, Zadar, Hrvatska.
04. 07. – 04. 08. 1954. Popis djela – arhiv Goldoni

1957. Izložba primijenjene grafike. Kabinet grafike JAZU, Zagreb, Hrvatska.
06. – 22. 09. 1957. Katalog kopija – arhiv Goldoni

1959. II Zagrebački triennale. Umjetnički paviljon, Zagreb, Hrvatska.
22. 04. – 20. 05. 1959. Katalog kopija – arhiv Goldoni

1965. Iz zbirke Bauer III. Galerija umjetnina, Vukovar, Hrvatska.
veljača – ožujak 1965. Katalog kopija – arhiv Goldoni

I Zagrebački salon: arhitektura, urbanizam, oblikovanje. Umjetnički paviljon, Zagreb, Hrvatska. 08. 05. – 08. 06. 1965. Katalog kopija – arhiv Goldoni

1968. Form und Qualität. Internationale Handwerksmesse, Bayericher Staatspreis fur Glasskulptur, 20. Messe des Handwerks und der Zulieter-Industrie, München, Njemačka.
15. – 24. 03.

Nagrađeni likovni umjetnici Hrvatske. Moderna galerija, Zagreb, Hrvatska.
22. 10. – 07. 12. 1968. Katalog kopija – arhiv Goldoni

Staklana *Boris Kidrič*, Rogaška Slatina. Sajam cvijeća 68 – Večernjeg lista, Zagreb, Hrvatska. 1968.

1969. Prva izložba umjetnika Galerije Forum Zagreb. Galerija Forum, Zagreb,
Hrvatska. 14. 07. – 20. 09. Katalog – arhiv Goldoni

1970 V Zagrebački salon. Moderna Galerija, Zagreb, Hrvatska. 08. 05. – 08. 06. Katalog – arhiv Goldoni

X Annale Poreč, Jugoslavija – Francuska. Istarska sabornica, Poreč,
Hrvatska. 19. 07. – 01. 09. 1970. Katalog kopija – arhiv Goldoni

Rovinj – 70. Galerija zavičajnog muzeja, Rovinj, Hrvatska. 25. 07. – 15. 08. 1970. Deplijan kopija – arhiv Goldoni

II Splitski salon. Matica Hrvatska, Split, Hrvatska. 26. 10. – 20. 11. 1970. Katalog kopija – arhiv Goldoni

1972. Arte Croata – Galleria Forum Zagabria. Galleria Sagittaria, Pordenone,
Italija. 13. 05. – 15. 06. Katalog – arhiv Goldoni

Glas heute – Kunst oder Handwerk? Museum Bellerive, Zürich, Švicarska, 04. 06. – 13. 08.; Museum fur Kunst und Geverbe, Hamburg, Njemačka; Kunstverein, Ludwigshafen am Rhein, Njemačka, 12. 10. – 19. 11. Katalog – arhiv Goldoni

Galerija Forum Zagreb. Galerija umjetnosti Vinkovci – Likovni salon,
Vinkovci, Hrvatska. 12. – 26. 04. 1972. Katalog kopija – arhiv Goldoni

1973. International glass sculpture. Lowe Art Museum, Miami, FL, SAD. 07. 04. – 06. 05. Katalog – arhiv Goldoni

Glas heute. Kunsthaus am Museum Carola van Ham, Köln, Njemačka. 28. 06. – 07. 07. Katalog – arhiv Goldoni

VI labinski atelieri. Narodni Muzej, Labin, Hrvatska. 22. 08. – 15. 09. 1973. Katalog – arhiv Goldoni

Otkupi umjetnina 1971-1972. Umjetnički paviljon, Zagreb, Hrvatska.
27. 02. – 09. 03. 1973. Katalog kopija – arhiv Goldoni

1974. Likovne teme danas. Umjetnički paviljon; Galerija Karas, Zagreb, Hrvatska. Veljača – ožujak. Katalog – arhiv Goldoni

Salon jugoslavenske industrije stakla. Dizajn centar, Beograd, Srbija. 08. 03. 1974. Katalog – biblioteka COBIB.SR

XIV annale Poreč: Jugoslavija – Brazil. Istarska sabornica, Poreč, Hrvatska. 01. 08. – 01. 09. Katalog – arhiv Goldoni

IV Zagrebački salon. Umjetnički paviljon, Zagreb, Hrvatska. 1974. Katalog – biblioteka COBIB.SR

1975. Aukcija za studentsku akciju *Solidarnost 72*. Studio Galerije Forum, Zagreb, Hrvatska. 19. – 21. 02. 1975.

VII labinski atelieri. Narodni Muzej, Labin, Hrvatska. 26. 04. – 26. 05. Katalog kopija – arhiv Goldoni

Novosti iz suvremene hrvatske likovne umjetnosti. Galerija Karas, Zagreb, Hrvatska. 29. 12. 1975. – 25. 01. 1976. Katalog – arhiv Goldoni

Labinski atelieri – crteži. Narodni muzej Labin, Labin, Hrvatska. 28. 11. – 21. 12. 1975. Katalog kopija – arhiv Goldoni

Otkup umjetnina 1974. Umjetnički paviljon, Zagreb, Hrvatska. 12. – 24. 02. 1975. Katalog kopija – arhiv Goldoni

1976. Modernes Glas aus Amerika, Europa und Japan. Museum für Kunsthandwerk, Frankfurt, 15. 05. – 27. 06. 1976.; Kunstgewerbe Museum, Berlin Staatliche Museen Preussischer Kulturbesitz, 13. 08. – 26. 09. 1976.; Museum für Kunst und Gewerbe, Hamburg, 06. 10. – 14. 11. 1976. Katalog – arhiv Goldoni

Opera d´arte per il Friuli. Galleria Sagittaria, Pordenone, Italija. 1976.

1977. Moderne Kunst in Kroatien. Moderne Galerie Zagreb. Rathaus, Mainz. 18. 05. – 12. 06. 1977. Katalog kopija – arhiv Goldoni

Hrvatsko kiparstvo 1955 – 1975. Galerija Karas, Zagreb, Hrvatska. 05. 07. – 15. 09. 1977. Katalog – arhiv Goldoni

Coburger Glaspreis 1977 für moderne Glasgestaltung in Europa = Coburg glass prize 1977 for modern European studio glass = Prix de Coburg 1977 pour l'art du verre contemporain de l'Europe. Kunstsammlungen der Veste Coburg, Coburg, Njemačka. 23. 07. – 31. 10. Katalog – arhiv Goldoni

Glaskunst der Gegenwart. Staatliche Kunstsammlungen, Kassel, Landesmuseum. 04. 09. – 02. 10. 1977. Katalog – arhiv Goldoni

Suvremena jugoslavenska tapiserija, keramika i staklo. Muzej primenjene umetnosti, Beograd, Srbija; Současná jugoslavaská tapisérie, keramika a sklo. Umelecko prumyslové museum, Praha, Češka. Prosinac 1977. – siječanj 1978. Katalog – biblioteka COBIB.SR; Leipzig, Austrija. Ožujak 1978.; Budimpešta, Mađarska. 1978.

Kritičari odabiru. Galerija Karas, Zagreb, Hrvatska. 23. 12. 1977. – 25. 01. 1978. Katalog kopija – arhiv Goldoni

50 godina Steklarne *Boris Kidrič* Rogaška Slatina – Rogaška ´77. Muzej za umjetnost i obrt, Zagreb, Hrvatska. Katalog – biblioteka COBIB.SR

1978. XIII zagrebački salon – Situacija 75/78. Umjetnički paviljon, Zagreb, Hrvatska. 08. 05. – 09. 06. 1978. Katalog – arhiv Goldoni

Umjetnici Galerije Forum = Umetniki Galerije Forum. Narodni muzej, Labin, 17.08.-17.09.1978.; Galerija Loža, Kopar; Izložbeni salon, Pula; Mestna galerija, Piran; Etnografski muzej Istre, Pazin. Ljeto – jesen 1978. Katalog kopija – arhiv Goldoni
Mala plastika. Galerija Ulrich, Zagreb, Hrvatska. 14. – 25. 11. 1978. Katalog – arhiv Goldoni

1979. Izložba Saveza hrvatskih društava likovnih umjetnika. Umjetnički paviljon *Collegium artisticum*, Sarajevo, Bosna i Hercegovina. 16. 03. – 06. 04. 1979. Katalog – biblioteka COBIB.SR; Galerija Karas, Zagreb, Hrvatska. 15. – 30. 04. 1979. Katalog – arhiv Goldoni

Mrtva priroda u novijem hrvatskom slikarstvu. Galerija likovnih umjetnosti, Osijek, Hrvatska. Svibanj – lipanj 1979. Katalog – arhiv Goldoni

Otkup umjetnina 1978. Umjetnički paviljon, Zagreb, Hrvatska. 15. 06. – 24. 06. 1978. Katalog kopija – arhiv Goldoni

Studio Glas : Pionere der Glaskunst. Rittersaal, P. & G. Molnar, Barsbüttel, studeni 1979; Galerie L, Hamburg, prosinac 1979; SM Galerie, Frankfurt, veljača – ožujak 1980.

Žena inspiracija. Zagreb, Hrvatska; Veliki izložbeni salon Doma kulture, Banja Luka, Bosna i Hercegovina. 1979.

Slikari pjesnicima. Međunarodni kulturni skup *Poezija Sredozemlja* Stari grad Faros. Galerija Politeo, Starigrad, Hrvatska. 14. 07. – 02. 09. 1979. Katalog kopija – arhiv Goldoni

Staklo – Rogaška ´79. Muzej za umjetnost i obrt, Zagreb, Hrvatska

1980. Otkup umjetnina 1979. Umjetnički paviljon, Zagreb, Hrvatska. 28. 02. – 16. 03. 1980. Katalog kopija – arhiv Goldoni

Zentralschweizer Glaspreis 1980. Glas – Galerie, Luzern, Švicarska. Katalog – nacionalna biblioteka CH

Tradicionalna novogodišnja izložba. Galerija Forum, Zagreb, Hrvatska. 1980.

Akt danas. Galerija Zagreb, Zagreb, Hrvatska. 12. 11. – 12. 12. 1980. Katalog kopija – arhiv Goldoni

1981. XII labinski atelieri – izložba slika, skulptura, crteža i grafika. Galerija Narodnog muzeja, Labin, 28. 04. – 17. 05. 1981.;

Izložbeni salon Centra za scenske i likovne djelatnosti, Pula, 21. 05. – 31. 05. 1981. Katalog kopija – arhiv Goldoni

Apstraktne tendencije u Hrvatskoj 1951–1961 – kritička retrospektiva. 16. zagrebački salon. Moderna galerija, Zagreb, Hrvatska. 15. 05. – 15. 06. 1981. Katalog kopija – arhiv Goldoni, antikvarijat Vodopija Zgb

1. Pančevačka izložba jugoslovenske skulpture. Galerija Centra za kulturu *Olga Petrov*, Pančevo, Srbija. Listopad 1981. Katalog – arhiv Goldoni

Giornate della cultura Croata in Lombardia – Galerija Forum. Palazzo Bagatti Valsecchi, Milano, Italija. 03. – 28. 11. 1981. Katalog – arhiv Goldoni

Savremena hrvatska umjetnost – članovi Galerije Forum. Galerija umetnosti, Dom omladine *Boro-Ramizi*, Priština, Kosovo. 16. 12. 1981. – 05. 01. 1982. Katalog kopija – arhiv Goldoni

1982. VIII Bienal internacional del deporte en las bellas artes. Palacios de exposiciones de *El Retiro* (Velazquez y Cristal), Madrid, Španjolska. 23. 06. – 31. 07. 1982. Katalog – fotokopija arhiv Goldoni

Prvi triennale hrvatskog kiparstva – konfrontacije. Gliptoteka JAZU, Zagreb, Hrvatska. 06. 08. – 17. 10. 1982. Katalog – arhiv Goldoni

1983. Grafički industrijski dizajn 1950–1960. Galerija Ulrich, Zagreb, Hrvatska. 10. – 31. 05. 1983. Katalog kopija – arhiv Goldoni

1984. Galerija umjetnina *Branko Dešković*, Bol. Umjetnički paviljon, Zagreb, Hrvatska. 28. 02. – 18. 03. 1982. Katalog kopija – arhiv Goldoni

Skulpturen in Glas: Situation 1984. Glas–Galerie Luzern, Kornschűtte Luzern, Luzern, Švicarska. 05. 07. – 05. 08. 1984. Katalog – arhiv Goldoni

Goldoni – Šebalj – Michieli: slike i skulpture. Zgrada osnovne škole, Bol, Hrvatska. 28. 07. – 25. 08. 1984. Katalog – arhiv Goldoni

Suvremena hrvatska keramika. Muzej za umjetnost i obrt, Zagreb, Hrvatska. 18. 10. – 18. 11. 1984. Katalog kopija – arhiv Goldoni

1985. Galerija umjetnina Branko Dešković Bol-Brač. Centre culturel de la République socialiste fédérative de Yougoslavie, Paris, Francuska. 18. 04. – 18. 05. 1985. Katalog – arhiv Goldoni

Drugi triennale hrvatskog kiparstva. Umjetnički paviljon, Zagreb, Hrvatska. 14. 11. – 03. 12. 1985. Katalog – arhiv Goldoni

10 godina na Gradini. Gradina Trsat, Rijeka, 17. 07. – 30. 07. 1985.

1986. Slikari i kipari – članovi Razreda za likovne umjetnosti Jugoslavenske akademije znanosti i umjetnosti. Jugoslavenska akademija znanosti i umjetnosti, Zagreb, Hrvatska. 04. 03. – 14. 04. 1986. Katalog kopija – arhiv Goldoni.
European Studio Glass: Thirteen Contemporary Artists from Eight Countries. Orlando Museum of Art at Loch Haven, Orlando, Florida, SAD. 12. 10. – 30. 11. 1986. Katalog – arhiv Goldoni

1987. Galerija *Branko Dešković*: kolekcija vremena 1945-1987. Muzej XIV zimskih olimpijskih igara, Sarajevo, Bosna i Hercegovina. 11. 05. – 26. 05. 1987. Katalog – arhiv Goldoni

Umjetnici iz NOB–a. Izložbeni salon, Pula, Hrvatska. Rujan – listopad 1987.

Thirty years of New Glass 1957-1987. The Corning Museum of Glass, Corning, NY, SAD. 16. 05. – 25. 10. 1987.; The Toledo Museum of Art, Toledo, OH, SAD. 10. 01. – 21. 02. 1988.

1988. Staklo u suvremenom hrvatskom kiparstvu. Galerija Karas, Zagreb, Hrvatska. 22. 02. – 12. 03. 1988. Katalog – arhiv Goldoni

1989. Zbirka Bauer = Bauer Collection. MGC – Muzejski prostor, Zagreb, Hrvatska. 18. 02. – 02. 04. 1989. Katalog kopija – arhiv Goldoni

150 godina staklarstva u Samoboru. Samoborski muzej, Samobor, Hrvatska. Svibanj 1989. Katalog – arhiv Goldoni

Reflex der Jahrhunderte: die Glassammlung des Kunstmuseums Düsseldorf. Museum des Kunsthandwerks, Grassimuseum, Leipzig, Austrija. 12. 11. 1989. – 28. 01. 1990.; Kunstmuseum Düsseldorf, Düsseldorf, Njemačka. Katalog – arhiv Goldoni

Suvremeno i fenomen prvobitnosti. Galerija Karas, Zagreb, Hrvatska. 28. 12. 1989. – 18. 01. 1990. Katalog kopija – arhiv Goldoni

1991. Tisuću godina hrvatske skulpture = Thousand years of Croatian sculpture. Muzejsko-galerijski centar, Muzejski prostor, Zagreb, Hrvatska. Ožujak – lipanj 1991. Umjetnička galerija Dubrovnik, Dubrovnik, Hrvatska. 10. 07. – 30. 08. 1991. Katalog – arhiv Goldoni

1992. Stoljeće političkog plakata u Hrvatskoj. Kabinet grafike HAZU, Zagreb, Hrvatska. 19. 06. – 20. 07. 1992. Katalog kopija – arhiv Goldoni

1993. Umjetnine Privredne banke Zagreb. MGC Gradec, Zagreb, Hrvatska. 20. 12. 1993. – 06. 01. 1994. Katalog – arhiv Goldoni

1994. Umjetnost Hrvatskog antifašističkog otpora. Hrvatski povijesni muzej, Zagreb, Hrvatska. 25. 06. – 24. 07. 1994. Katalog – arhiv Goldoni

1995. The Littleton Collection. Asheville Art Museum, Asheville, NC, SAD. 11. 05. – 25. 06. 1995. Deplijan – arhiv Goldoni

1996. 125 vrhunskih djela hrvatske umjetnosti. Dom hrvatskih likovnih umjetnika, Zagreb, Hrvatska. 20. 02. – 10. 04. 1996. Katalog – arhiv Goldoni

Nove akvizicije Moderne galerije. Mali salon, Rijeka, Hrvatska. 16. – 31. 05. 1996. Katalog kopija – arhiv Goldoni

1997. Akademija likovnih umjetnosti 1907–1997. Dom hrvatskih likovnih umjetnika, Zagreb, Hrvatska. 05. 12. 1997. – 25. 01. 1998. Katalog – arhiv Goldoni

2001. Motivi konja i konjanika u hrvatskoj skulpturi XX stoljeća. Salon galerije A. Augustinčića, Klanjec, Hrvatska. 18. 04. – 18. 06. 2001.
Katalog – arhiv Goldoni

2004. Staklo u hrvatskom suvremenom kiparstvu. Gliptoteka HAZU, Zagreb, Hrvatska. Travanj 2004. Katalog – arhiv Goldoni

2005. Harvey and Bees Littleton Collection. Point of View III: North Carolina Artists as Collectors. Mint Museum of Craft + Design, Charlotte, NC, SAD. 07. 05. – 09. 10. 2005.

Skriveno blago Muzeja za umjetnost i obrt. Muzej za umjetnost i obrt, Zagreb, Hrvatska. 27. 11. 2005. – 28. 02. 2006. Katalog – arhiv Goldoni

2008. Crteži i grafike iz Zbirke Bauer. Gradski muzej Vukovar, Vukovar, Hrvatska. Studeni – prosinac 2008. Katalog kopija – arhiv Goldoni

Šezdeset godina Galerije umjetnina u Zadru. Gradska loža, Gradska straža, Zadar, Hrvatska. Rujan/listopad 2008. Katalog kopija – arhiv Goldoni

Vlado Gotovac o likovnoj umjetnosti. Galerija Forum, Zagreb, Hrvatska. 10. – 25. 10. 2008. Katalog kopija – arhiv Goldoni

2017. Strasna ljepota / Passionate beauty, Izbor iz zbirke Dagmar Meneghello, Galerija Klovićevi dvori, Zagreb, Hrvatska. 25. svibnja – 24. lipnja 2017.
Umetnost za vsakdan. Slovensko modernistično steklo. Narodni muzej Slovenije Ljubljana, Slovenija, 7. ožujka – 30. rujna 2017.

2018. Ljudi od stakla / Men of glass, Muzej antičkog stakla, Zadar, Hrvatska, svibanj 2018.

2019. Umetniki stakla, Dolenjski muzej, Novo mesto, Slovenija, listopad 2019.

SUDJELOVANJE NA MEĐUNARODNIM SKUPOVIMA / PARTICIPATION IN INTERNATIONAL CONFERENCES



1972.

Zürich, I. Glassymposium, referat *Moja iskustva u staklu*.

Zürich, 1st Glassymposium, the paper "My Experiencse in Glass".



1976.

Oaxtepec (Mexico), World Crafts Council, referat *Tradicija i suvremenost*.

Oaxtepec (Mexico), World Crafts Council, the paper "Tradition and Contemporaneity".



1978.

Baden (Vienna), Glassymposium, referat *Neka razmišljanja o umjetnosti i odgoju*.
Baden (Vienna), Glassymposium, the paper "Some Reflections on Art and Education".



Dubrova (Labin), *Mediteranski kiparski simpozij u kamenu*.
Dubrova (Labin), Mediterranean Stone Sculpture Symposium.



1980.

Beč, World Crafts Council, referat *Zanatstvo, umjetnost i svijet tehničke civilizacije*.
Vienna, World Crafts Council, the paper "Artisan Craft, Art and the World of Technical Civilisation".

NAGRADE, PRIZNANJA I ODLIČJA / PRIZES, COMMENDATIONS AND DECORATIONS

1958. i 1959.

Nagrada za najbolje opremljenu knjigu na *Internacionalnom sajmu knjiga* u Beogradu, 1958. i 1959.
Prize for the best designed and illustrated book at the International Book Fair in Belgrade, 1958 and 1959.

1959.

II. zagrebački triennale primijenjenih umjetnosti, 2. nagrada za projekt stakla
2nd Zagreb Triennial of Applied Arts, 2nd Prize for glass design

Nagrada grada Zagreba za industrijsko oblikovanje
City of Zagreb Prize for industrial design

1961.

Priznanje za požrtvovan i savjestan desetogodišnji rad i doprinos kolektivu Mladost, Zagreb
Commendation for ten devoted and conscientious years of work and contributions to the collective Mladost, Zagreb

Orden rada sa zlatnim vijencem
Order of Labour with Gold Wreath

1968.

München, Zlatna medalja bavarske Vlade za skulpturu u staklu na međunarodnoj izložbi *Form und Qualitat*
Munich, Gold Medal of the Bavarian government for sculpture in glass at the international exhibition *Form and Quality*

1970.

Zagreb, Spomen-medalja za dugogodišnji samoprijegorni rad na socijalističkom razvitku Zagreba
Zagreb, Memorial Medal for many years of self-denying work on the socialist development of Zagreb

1974.

Diploma *Dobar dizajn*, priznanje za asortiman izložen na *Salonu jugoslavenske industrije stakla*, Dizajn centar, Beograd
Good Design Diploma, acknowledgement for the range exhibited at the Yugoslav Glass Industry Salon, Design Centre, Belgrade

1975.

Godišnja nagrada *Vladimir Nazor* za samostalnu izložbu u Galeriji Forum, Zagreb, 1974.
The annual *Vladimir Nazor* Prize for the solo exhibition in the Forum Gallery, Zagreb, 1974.

Priznanje u povodu 30-godišnjice HDLU-a (ULUH-a) za društveni rad i doprinos likovnim umjetnostima, Zagreb
Acknowledgement on the occasion of the 30th anniversary of the Croatian Artists Association for social work and contribution to the fine arts

1977.

Nagrada grada Coburga za skulpturu u staklu
Award of the city of Coburg for sculpture in glass

1978.

XIII. Zagrebački salon, nagrada za skulpturu
13th Zagreb Salon, sculpture prize.

Nagrada za kulturno-prosvjetno stvaralaštvo, Zagreb
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1983.

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RADIO, TV I DOKUMENTARCI

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61. **Kompozicija akt I. / Composition nude I, 1965. – 1970.,** ulje na platnu / oil on canvas, 95 x 120 cm
62. **Kompozicija akt II. / Composition nude II, 1965. – 1970.,** ulje na platnu / oil on canvas, 95 x 120 cm
63. **Kompozicija akt IV. / Composition nude IV, 1965. – 1970.,** ulje na platnu / oil on canvas, 120 x 130 cm
64. **Kompozicija akt III. / Composition nude III, 1965. – 1970.,** ulje na platnu / oil on canvas, 95 x 120 cm
65. **Akt / Nude, 1965. – 1970.,** ulje na platnu / oil on canvas, 108 x 99 cm
66. **Akt / Nude, 1965. – 1970.,** ulje na platnu / oil on canvas, 80 x 100 cm
67. **Akt / Nude, 1965. – 1970.,** ulje na platnu / oil on canvas, 76,5 x 98 cm
68. **Razvaljeni akt / Sundered nude, 1970. – 1971.,** ulje na platnu / oil on canvas, 100 x 110 cm
69. **Konjanici II. / Horsemen II, 1970. – 1971.,** ulje na platnu / oil on canvas, 100 x 110 cm
70. **Konjanici III. / Horsemen III, 1970. – 1971.,** ulje na platnu / oil on canvas, 99 x 89 cm
71. **Alkar / Tilter at the ring, 1971.,** grafika / print, 67 x 67 cm
72. **Alkari / Tilters at the ring, 1971.,** grafika / print, 35 x 35 cm
73. **Dubrovnik, 1971.,** grafika / print, 65 x 68 cm
74. **Hvar, 1971.,** grafika / print, 28 x 26 cm
75. **Portret Danka Grlića / Portrait of Danko Grlić, 1960.,** ulje na platnu / oil on canvas, 65 x 45 cm
76. **Portret Ive Rakuljića / Portrait of Ivo Rakuljić, 1973.,.** ulje na platnu / oil on canvas, 75 x 60 cm
77. **Apstrakcija / Abstraction, 1973.,** ulje na platnu / oil on canvas, 100 x 110 cm
78. **Portret Magde / Portrait of Magda, 1973.**, ulje na platnu / oil on canvas, 78 x 55 cm
79. **Akt / Nude, 1975. – 1980.,** gvaš, papir / gouache, paper, 48 x 66 cm
80. **Akt / Nude, 1975. – 1980.,** monotipija / monotype, 48 x 65 cm
81. **Akt / Nude, 1975. – 1980.,** gvaš, papir / gouache, paper, 48 x 66 cm
82. **Akt / Nude, 1975. – 1980.,** gvaš, papir / gouache, paper, 48 x 65 cm
83. **Akt / Nude, 1975. – 1980.,** monotipija / monotype, 48 x 65 cm
84. **Akt / Nude, 1975. – 1980.,** monotipija / monotype, 48 x 65 cm
85. **Akt / Nude, 1975. – 1980.,** gvaš, papir / gouache, paper, 70 x 50 cm

CRTEŽI I STUDIJE ZA SKULPTURE / DRAWINGS AND STUDIES FOR SCULPTURES

86. **Dalmatinka / Dalmatian Woman, 1966.,** višebojno muransko staklo / multi-coloured Murano glass, 38 x 22 x 10 cm, Vetraria Alfredo Barbini, Murano
87. **Portret A. Barbinia / Portrait of A. Barbini, 1966.,** višebojno muransko staklo / multi-coloured Murano glass, 33 x 14 x 19 cm, Vetraria Alfredo Barbini, Murano
88. **Program / Programme, 1960 -1965.** tuš, papir / Indian ink, paper, 70 x 100 cm
89. **Lubanja vepra / Skull of a Boar, 1960 -1965.** ugljen na papiru / charcoal. paper, 100 x 70 cm
90. **Glava vepra / Head of a Boar, 1960-1965.** ugljen, kreda na papiru / charcoal, chalk on paper, 100 x 70 cm
91. **Vepar / Boar, 1967 – 1968**. ugljen, pastel na papiru / charcoal, pastel on paper, 70 x 50 cm

92. **Okovano staklo / Fettered Glass, 1966-1968**. ugljen, kreda na papiru / charcoal, chalk on paper
93. **Konjanici / Horsemen, 1970**. ugljen / charcoal, 50 x 63 cm
94. **Studije za Torzo / Torso, 1970.,** ugljen / charcoal, 70 x 100 cm
95. **Kompozicija torzo / Composition torso, 1970-1972**. ugljen / charcoal, 71 x 90 cm
96. **Refren / Refrain, 1972**. ugljen, kreda / charcoal, chalk, 60 x 71 cm
97. **Akt / Nude, 1972-1973**. ugljen / charcoal, 50 x 70 cm
98. **Akt / Nude, 1972. – 1973.,** ugljen / charcoal, 49 x 69 cm
99. **Akt / Nude, 1972. – 1973.,** ugljen / charcoal, 50 x 70 cm
100. **Akt / Nude, 1972. – 1973.**, ugljen / charcoal, 50 x 70 cm
101. **Ležeći akt / reclining nude, 1975.,** ugljen / charcoal, 100 x 70 cm
102. **Kompozicija torzo / Composition torso, 1973-1975.** ugljen, / charcoal, 84 x 59,5 cm
103. **Životinjska lubanja s rogom / Animal skull with horn, 1975.** ugljen, / charcoal, 70 x 99 cm
104. **Životinjska lubanja s rogom / Animal skull with horn, 1974 -1975.** ugljen, kreda / charcoal, chalk, 70 x 50cm
105. **Ležeći akt / Reclining nude, 1975.** ugljen, pastel/ charcoal, pastel, 95 x 63 cm
106. **Sklop / Complex, 1976 -1977.** ugljen, kreda, pastel / charcoal, chalk, pastel, 95 x 64 cm
107. **Glava bekana / Head of a Ram, 1977.** ugljen, / charcoal, 79 x 60 cm
108. **Glava** ždrebeta **s oglavom / Head of colt with headpiece, 1978.** ugljen, kreda / charcoal, chalk, 95 x 63,5 cm
109. **Konj klaun / Horse Clown, 1978.** ugljen, pastel / charcoal, pastel, 98 x 70 cm
110. **Staro kljuse / Old Nag, 1978-1979.** ugljen, kreda, pastel / charcoal, chalk, pastel, 95 x 63 cm
111. **Početak kretanja / Start of movement, 1979.,** ugljen / charcoal, 50 x 70 cm
112. **Akt / Nude, 1979.,** ugljen / charcoal, 100 x 70 cm
113. **Torzo (stojeći) / Torso (standing), 1980.,** ugljen / charcoal, 95 x 63 cm
114. **Akt / Nude, 1980. – 1982.,** ugljen, kreda / charcoal, chalk, 95,5 x 63 cm
115. **Plava golubica / Blue Pigeon, 1968.,** muransko staklo, svijetloplavo, jetkano kiselinom / Murano glass, blue light, acid etched, 15x15 cm
116. **Lubanja IX / Skull IX, 1965.,** višebojno muransko staklo, iridirano / multi-coloured Murano glass, iridised, 13 x 18 x 9 cm, Vetraria Alfredo Barbini, Murano

SKULPTURA U STAKLU / SCULPTURE IN GLASS

117. **Riba / Fish, 1961.,** bezbojno kristalno staklo / clear crystal glass, Staklana *Boris Kidrič*, Rogaška Slatina, 16 x 23,5 x 10 cm / Boris Kidrič Glassworks
118. **Lubanja / Skull, 1965.,** višebojno muransko staklo / multi-coloured Murano glass, 18 x 20 x 9,5 cm, Vetraria Alfredo Barbini, Murano
119. **Lubanja / Skull, 1971.,** višeslojno staklo, zelenkasto obojeno / layered glass, green lightly coloured, v/h. 19 cm, Vetraria Alfredo Barbini, Murano
120. **Velika lubanja III / Large Skull III, 1963.,** višebojno muransko staklo / multi-coloured Murano glass, 15,3 x 22,5 x 10,3 cm, Glasmuseum Hentrich, Foundation Museum Kunstpalast, Düsseldorf, SR Njemačka
121. **Lubanja IV / Skull IV, 1963.,** višebojno muransko staklo / multi-coloured Murano glass, 15,5 x 24 x 9,5 cm, Muzej za umjetnost i obrt, Zagreb, Hrvatska / Museum of Arts and Crafts, Zagreb, Croatia

122. Lubanja / Skull, 1962. – 1965., višebojno muransko staklo / multi-coloured Murano glass, 20 x 24 cm, Vetraria Alfredo Barbini, Murano

123. Lubanja VI / Skull VI, 1965., višebojno muransko staklo / multi-coloured Murano glass, 15 x 20 x 10 cm, Vetraria Alfredo Barbini, Murano

124. Glava vepra / Head of a Boar, 1964., višebojno muransko staklo / multi-coloured Murano glass, 19 x 42 cm, Vetraria Alfredo Barbini, Murano

125. Mala lubanja / Small skull, 1962. – 1965., muransko staklo / Murano glass, 14,5 x 25,5 x 15,2 cm, Vetraria Alfredo Barbini, Murano, Museum für Gestaltung Zürich, Kunstgewerbesammlung, Zürich

126. Lubanja / Skull, 1965., višebojno muransko staklo / multi-coloured Murano glass, 20,5 x 30 x 11 cm, Vetraria Alfredo Barbini, Murano

127. Jezgra na drvenom postamentu / Core on wooden base, 1965. (Kompozicija I / Composition I, 1965.), bezbojno i obojeno staklo / clear and coloured glass, 31 x 39,5 cm, Vetraria Alfredo Barbini, Murano

128. Lubanja X / Skull X, 1966., višebojno muransko staklo / multi-coloured Murano glass, 23 x 38 x 13,5 cm, Vetraria Alfredo Barbini, Murano

129. Rascvjetana ruža / Rose in bloom, 1965. – 1966., slojevito višebojno staklo / layered multi-coloured glass, v. 51 cm, Vetraria Alfredo Barbini, Murano, Muzej Jugoslavije, Beograd, Srbija / Museum of Yugoslavia, Belgrade, Serbia

130. Kompozicija II / Composition II, 1966., višebojno muransko staklo / multi-coloured Murano glass, 27,5 x 25 x 8,5 cm, Vetraria Alfredo Barbini, Murano

131. Deblo / Trunk, 1966., višebojno muransko staklo / multi-coloured Murano glass, 42 x 9 cm, Vetraria Alfredo Barbini, Murano

132. Jezgra VII / Core VII, 1967., višebojno staklo, jetkano kiselinom /multi-coloured glass, acid etched, 14 x 21 x 12 cm, Nacionalni muzej moderne umjetnosti, Zagreb, Hrvatska / National Museum of Modern Art, Zagreb, Croatia

133. Plavi torzo / Blue Torso, 1967., obojeno muransko staklo / coloured Murano glass, 11 x 14 x 10 cm

134. Jezgra / Core, 1967., iridirano muransko staklo / iridised Murano glass, 18,5 x. 20 x 15 cm, Muzej za umjetnost i obrt, Zagreb, Hrvatska / Museum of Art and Craft, Zagreb, Croatia

135. Vepar / Boar, 1968., Višebojno muransko staklo / multi-coloured Murano glass, 43 x 65 cm, Galerija umjetnina Branislav Dešković, Bol, Brač, Hrvatska **/** Branislav Dešković Gallery, Bol, Brač, Croatia

136. Okovani vepar / Ironbound Boar, 1968., višebojno muransko staklo u željeznom okviru / multi-colour Murano glass in iron frame, 45 x 67 cm

137. Okovano staklo II / Fettered Glass II, 1968., kompozicija višebojnog stakla u željeznom okviru / composition of multi-coloured glass in iron frame, 74 x 74 cm

138. Refleksije / Reflections, 1968., kompozicija višebojnog stakla u željeznom okviru / composition of multi-coloured glass in iron frame, 74 x 74 cm, Muzej moderne i suvremene umjetnosti, Rijeka, Hrvatska / Museum of Modern and Contemporary Art, Rijeka, Croatia

139. Forma II / Form II, 1969., muransko staklo, iridirano / Murano glass, iridised, v. 16 cm

140. Torzo / Torso, 1970., plavozeleno staklo, jetkano kiselinom / bluegreen glass, acid etched, 42,5 x 20 x 15 cm

141. Torzo / Torso, 1970. / 1972., muransko staklo, jetkano kiselinom / Murano glass, acid etched, 25 x 43 cm

142. Žuta lubanja / Yellow Skull, 1970., muransko staklo, višebojno, iridirano / Murano glass, multicoloured, iridised, 11,8 x 16,3 x 15,4 cm, Corning Museum of Glass, Corning, New York, SAD

143. Preobrazbe / Transformation, 1971., muransko staklo, bezbojno, iridirano / Murano glass, clear, iridised, a=26 x 25, b=23 x 20,

c=27 x 20 cm, Vetri d' arte Livio Seguso, Murano, Museum Kunst Palast, Düsseldorf, SR Njemačka

144. Jezgra / Core, 1971., muransko staklo, iridirano / Murano glass, iridised, 30,5 x 27 x 15 cm, Muzej za umjetnost i obrt, Zagreb, Hrvatska / Museum of Arts and Crafts, Zagreb, Croatia

145. Disk II / Disc II, 1972., muransko staklo, iridirano / Murano glass, iridised, 33 x 33 cm, Muzej za umjetnost i obrt, Zagreb, Hrvatska / Museum of Art and Craft, Zagreb, Croatia

146. Disk / Disc, 1972., muransko staklo, iridirano / Murano glass, iridised, 32 x 31 cm, Muzej za umjetnost i obrt, Zagreb, Hrvatska / Museum of Art and Craft, Zagreb, Croatia

147. Protest / Protest, 1972., muransko staklo, lagano obojeno / Murano glass, lightly coloured, 31 x 21 x 13,5 cm

148. Tragovi / Traces, 1972. – 1973., muransko staklo, akvamarin svijetli, iridirano / Murano glass, light aquamarine, iridised, 21 x 20,5 x 15 cm

149. Lubanja V / Skull V, 1972. – 1973., muransko staklo, višebojno / Murano glass, multicoloured, 13 x 12 x 14,5 cm

150. Srneća lubanja / Deer Skull, 1972., muransko staklo, iridirano / Murano glass, iridised, 16 x 31 x 17 cm

151. Torzo II / Torso II, 1972., muransko staklo, iridirano / Murano glass, iridised, a=24 x 18 x 16 cm, b=Φ 11 cm, c=24 x 18 x 16 cm

152. Životinjska lubanja VII / Animal Skull VII, 1973., muransko staklo, višebojno, iridirano / Murano glass, multicoloured, iridised, 19 x 31 cm

153. Zelena lubanja VI / Green Skull VI, 1973., muransko staklo, višebojno, iridirano / Murano glass, multicoloured, iridised, 14 x 13 x 19 cm, Vetri d' arte Livio Seguso, Murano

154. Tragovi I / Traces I, 1974., muransko staklo, višebojno, iridirano / Murano glass, multicoloured, iridised, d. 28 cm

155. Torzo / Torso, 1975., muransko staklo, svijetlo obojeno, iridirano / Murano glass, lightly coloured, iridised, v. 42 cm

156. Izvaljeni akt / Sprawling nude, 1975., muransko staklo, svijetlo obojeno, iridirano / Murano glass, lightly coloured, iridised, v. 7 - 25 cm, Museum für Kunsthandwerk, Frankfurt am Main, SR Njemačka

157. Tragovi II / Traces II, 1975., muransko staklo, višebojno, iridirano / Murano glass, multicoloured, iridised, 13,5 x 28 x 12 cm

158. Životinjska lubanja / animal Skull, 1972. - 1973., muransko staklo, svijetlo obojno, iridirano / Murano glass, light coloured, iridiscent, 17 x 32 cm, Vetri d' arte Livio Seguso, Murano

159. Janjeća lubanja / Lamb's skull, 1976., muransko staklo, višebojno, iridirano / Murano glass, multicoloured, iridised, 13 x 12 x 14,5 cm, Vetri d' arte Livio Seguso, Murano

160. Torzo III / Torso III, 1975., muransko staklo, bezbojno, iridirano / Murano glass, clear, iridised, a=20 x 15 x 12 cm, b=Φ 12 cm, c=24 x 21 x 14 cm

161. Životinjska lubanja s rogom / Animal Skull with Horn, 1975., muransko staklo, svijetlo obojeno, iridirano / Murano glass, lightly coloured, iridised, 16 x 23 x 30 cm, Mint Museum of Craft + Design (Art), Charlotte, North Carolina, SAD

162. Životinjska lubanja s rogom I / Animal Skull with Horn I, 1975., muransko staklo, svijetlo obojeno, iridirano / Murano glass, lightly coloured, iridised, d. 32 cm

163. Životinjska lubanja s rogom III / Animal Skull with Horn III, 1975., muransko staklo, svijetlo obojeno, iridirano / Murano glass, lightly coloured, iridised, 18 x 34 x 25 cm

164. Velika lubanja / Lage Skull, 1976., muransko staklo, svijetlo obojeno, iridirano / Murano glass, lightly coloured, iridised, 15 x 24 cm, Kunstsammlungen der Veste Coburg, Coburg, European Museum of Modern Glass, Coburg, SR Njemačka

165. Sivi torzo / Grey Torso, 1976., muransko staklo, svijetlosivo obojeno, iridirano / Murano glass, light grey coloured, iridised a=24,6 x 23,6 x 8,2 cm, b=13,2 cm, c=25,2 x 19,4 x 15,5 cm, Kunstsammlungen der Veste Coburg, European Museum of Modern Glass, Coburg, SR Njemačka

166. Perle / Beads, 1977., muransko staklo, višebojno / Murano glass, multicoloured, 19 x 14 x 17,5 cm

167. Torzo / Torso, 1976., muransko staklo, svijetlozeleno obojeno, iridirano / Murano glass, light green coloured, iridised, 28,4 x 27,3 x 21,2 cm, Museum für Gestaltung Zürich, Kunstgewerbesammlung, Zürich, SR Njemačka

168. Uporna noć / Persistent Night, 1976., plavo i bezbojno muransko staklo, iridirano / blue and clear glass, iridised, 16 x 32 x 15,5 cm, Galerija umjetnina Branislav Dešković, Bol, Brač, Hrvatska / Branislav Dešković Gallery, Bol, Brač, Croatia

169. Glava bekana II / Head of a Ram II, 1978., sivo i bezbojno staklo na toplo spajano / grey and colourless glass hot fused, 18 x 22 x 22 cm

170. Glava bekana I / Head of a Ram I, 1976., bijelo opalno staklo na toplo spajano / white opal glass hot fused, 17,5 x 20 x 20 cm

171. Sklop II / Complex II, 1978., bezbojno i višebojno muransko staklo na toplo spajano / colourless and multicoloured Murano glass hot fused, 17 x 32,5 x 11 cm

172. Glava satira / Head of a Satyr, 1978., svijetlo zelenkastoplavo obojeno muransko staklo / light green-blue coloured Murano glass,18 x 24 x 14 cm

173. Sklop I / Complex I, 1977., bezbojno i višebojno muransko staklo na toplo spajano / colourless and multicoloured Murano glass hot fused, 16 x 33,5 x 11 cm, Muzej za umjetnost i obrt, Zagreb, Hrvatska / Museum of Arts and Crafts, Zagreb, Croatia

174. Zeleni torzo III / Green torso III, 1979. sivozeleno i višebojno staklo / grey-green and multicoloured glass, a=25,5 x 26 x 12 cm, b=Φ 13 cm, c=23,5 x 23 x 18 cm

175. Glava ždrebeta / Head of a colt, 1979., sivo muransko staklo s morinama na toplo spajano / grey Murano glass with Moray eels, hot fused, 20 x 36 x 13 cm, Vetri d' arte Livio Seguso, Murano

176. Konj klaun / Horse Clown, 1979., tamnosivo staklo s bijelim i crvenim opalima / dark-grey glass with white and red opals, d. 54 cm

177. Sretno jutro / Happy Morning, 1979., bezbojno i višebojno iridirano slojevito staklo / iridised clear and multicoloured layered glass, a=25,5 x 26 x 12 cm, b=Φ 13 cm, c=23,5 x 23 x 18 cm

178. Forma / Form, 1979., plavozeleno višeslojno iridirano staklo / iridised blue-green layered glass, 15 x 19,5 x 23 cm, Gliptoteka HAZU, Zagreb, Hrvatska / Glyptotheque CASA, Zagreb, Croatia

179. Kroz okno / Through the window, 1979., sivozeleno staklo na toplo spajano i opasano željezom / grey-green hot bonded and iron-girt, 29,5 x 27 x 18 cm, Vetri d' arte Livio Seguso, Murano

180. Životinjska glava s rogom / Animal Skull with Horn, 1979., trobojno spajano staklo s opalom / three-coloured fused glass with opal, 19 x 28 x 22 cm

181. Začetni oblik / Initial Form, 1979., iridirano murano staklo, neznatno obojeno, brušeno / iridesent Murano glass, slightly coloured, cut, 15 x 28,5 x 14 cm

182. Kompozicija / Composition, 1979., bezbojno i obojeno ravno lijevano staklo / clear and coloured cast glass, Vetri d' arte Livio Seguso, Murano

183. Lubanja / Scull, 1980., višeslojno staklo zelenkasta centra / multilayered glass with greenish center, v/h. 13,3 cm, d. 18,5 cm

184. Embrio, 1980., staklo s crvenim i žutim slojevima / glass with red and yellow layers, v. 16 cm, d. 22 cm

SKULPTURA U BRONCI I OSTALIM MATERIJALIMA / SCULPTURES IN BRONZE AND OTHER MATERIALS

185. Refren / Refrain, 1972. – 1973., metalizirana glina (kositar / srebro) / metallised clay (tin / silver), 18 x 8 x 15 cm

186. Perle / Beads, 1977., bronca / bronze, 18,5 x 13 x 17 cm

187. Raoul Goldoni oblikovanje skulpture u glini Ležeći akt / Raoul Goldoni forming of the clay sculpture *Reclining Nude*, 1978.

188. Veliki torzo / Big torso, 1973., bronca / bronze, 122 x 127 x 110 cm, Jurišićeva ulica Zagreb, Hrvatska / Jurišićeva street, Zagreb, Croatia

189. Životinjska lubanja (veća) / Animal skull (large), 1973., posrebrena bronca / silvered bronze, 14 x 24 x 10 cm

190. Životinjska lubanja (mala) / Animal skull (small), 1973., posrebrena bronca / silvered bronze, 12 x 21 x 10 cm

191. Kompozicija torzo / Composition torso, 1972. – 1973., metalizirana glina (kositar / srebro) / metallised clay (tin /silver), a=15,5 x 12 x 10 cm, b=φ 7,5 cm, c=15 x 14,5 x 10 cm

192. Glava konja / Head of a horse, 1976., bronca / bronze, 24 x 38 x 15 cm

193. Životinjska lubanja s rogom I / Animal skull with horn I, 1975., bronca / bronze, 18 x 34 x 22 cm, Galerija umjetnina Branislav Dešković, Bol, Brač, Hrvatska / Branislav Dešković Gallery, Bol, Brač, Croatia

194. Životinjska lubanja s rogom III / Animal skull with horn III, 1975., bronca / bronze, 17 x 29 x 26 cm, Nacionalni muzej moderne umjetnosti, Zagreb, Hrvatska / National Museum of Modern Art, Zagreb, Croatia

195. Glava bekana (tamnosmeđa) / Head of a ram (dark brown), 1976., bronca / bronze, 17,5 x 20,5 x 20 cm, Galerija umjetnina Branislav Dešković, Bol, Brač, Hrvatska / Branislav Dešković Gallery, Bol, Brač, Hrvatska

196. Ostatak / Remnant, 1977., bronca (tamnomeđa) / bronze (dark brown), 17 x 34 x 12,5 cm

197. Dio horizonta / Part of the Horizon, 1977., bronca / bronze, 28 x 30 x 11 cm

198. Dodirnuti prostor / Touched Space, 1977., bronca / bronze, 110 x 140 x 55 cm

199. Ležeći akt / Reclining torso, 1975., bronca / bronze, v. 32 cm, Nacionalni muzej moderne umjetnosti, Zagreb, Hrvatska / National Museum of Modern Art, Zagreb, Croatia

200. Portret Magde / Portrait of Magda, 1978., bronca / bronze, 27,5 x 14,5 x 15,5 cm, Galerija umjetnina Branimir Dešković, Bol, Brač, Hrvatska / Branimir Dešković Gallery, Bol, Brač, Croatia

201. Lubanja / Skull, 1973., bronca / bronze, 14,5 x 19 x 14 cm

202. Sklop / Complex, 1977., bronca / bronze, 14,5 x 32 x 11 cm

203. Ležeći akt / Reclining nude, 1978., bronca / bronze, 14 x 40 x 12,5 cm, Galerija umjetnina Branimir Dešković, Bol, Brač, Hrvatska / Branimir Dešković Gallery, Bol, Brač, Croatia

204. Ležeći akt / Reclining nude, 1978., bronca / bronze, d./l. 45 cm, Galerija umjetnina Branimir Dešković, Bol, Brač, Hrvatska / Branimir Dešković Gallery, Bol, Brač, Croatia

205. Ležeći akt / Reclining nude, 1977., bronca / bronze, 17 x 43 x 19 cm, Galerija umjetnina Branimir Dešković, Bol, Brač, Hrvatska / Branimir Dešković Gallery, Bol, Brač, Croatia

206. Razvaljeni akt II / Sundered nude II, 1973., bronca / bronze, a=12 x 10 x 7 cm, b=φ 5,5 cm, c=19 x 19 x 17 cm, d=φ 10 cm, e=16 x 15 x 14,5 cm

207. Ležeći akt / Reclining nude, 1978., bronca / bronze, 54 cm, Galerija umjetnina Branimir Dešković, Bol, Brač, Hrvatska / Branimir Dešković Gallery, Bol, Brač, Croatia

208. Premiješana glina / Remixed clay, 1978., bronca / bronze, 20 x 38 x 15,5 cm

209. Početak kretanja / Start of movement, 1978., bronca / bronze, 24,5 x 33 x 11 cm Galerija umjetnina Branislav Dešković, Bol, Brač, Hrvatska / Branislav Dešković Gallery, Bol, Brač, Croatia

210. Glava ždrebeta **/ Head of a colt, 1976.,** bronca / bronze, 20 x 36 x 17 cm, Galerija umjetnina Branislav Dešković, Bol, Brač, Hrvatska / Branislav Dešković Gallery, Bol, Brač, Croatia

211. Konjska glava / Head of horse, 1978., Bronca / bronze, 18 x 38 x 11 cm, Galerija umjetnina Branislav Dešković, Bol, Brač, Hrvatska / Branislav Dešković Gallery, Bol, Brač, Croatia

212. U dosluhu / In collusion, 1978., kamen povezan željezom / stone bound with iron, 145 x 245 x 105 cm, Park skulptura Dubrova, Labin, Hrvatska / Dubrova Sculpture Park, Labin, Croatia

213. Kompozicija torzo / Composition torso, 1975., poliester, boja terakote / polyester, colour of terracotta, 56 x 84 x 45 cm, Gliptoteka HAZU, Zagreb, Hrvatska / Glyptotheque CASA, Zagreb, Croatia

214. Razvaljeni akt / Gaping nude, 1975., poliester, sivo-plavo obojen / polyester, grey-blue coloured, 66 x 104 x 58 cm, Gliptoteka HAZU, Zagreb, Hrvatska / Glyptotheque CASA, Zagreb, Croatia

215. Glava ždrebeta **s oglavom / Head of colt with headpiece, 1979.,** bronca / bronze, 19,5 x 34 x 13 cm

216. Staro kljuse / Old nag, 1979., bronca / bronze, 52 x 117 cm, Gliptoteka HAZU, Zagreb; Park skulptura Jakovlje, Hrvatska / Glyptotheque CASA, Sculpture Park, Jakovlje, Croatia

217. Veliki torzo / Big torso, 1980., brački kamen / Brač stone, v. 150 cm, Bluesun, Hotel Elaphusa (hotelski kompleks), Bol, Brač, Hrvatska / Croatia

218. Šutljivi **prsten (veliki) / Taciturn ring (big), 1982.,** armirani beton s perlitom / reinforced concerte with perlite, 90 x 135 cm, Gliptoteka HAZU, Zagreb, Hrvatska / Glyptotheque CASA, Zagreb, Croatia

219. Ležeći akt / Reclining nude, 1979. – 1982., keramika / ceramic, 5 x 21 x 7 cm

220. Akt / Nude, 1982., bronca / bronze, 41 x 31 x 23,5 cm

221. Konjanici / Horsemen, 1979. – 1982., keramika / ceramic, 11 x 9,5 x 2 cm

222. Ležeći akt / Reclining nude, 1979. – 1982., keramika / ceramic, 7 x 12 x 5 cm

223. Ležeći akt / Reclining nude, 1979. – 1982., keramika / ceramic, 5 x 21 x 7 cm

224. Dalmatinka / Dalmatian woman, 1979. – 1982., keramika / ceramic, 22 x 6 x 4 cm

225. Ležeći akt / Reclining nude, 1977. – 1979., lijevano u olovu / cast in lead, 5 x 7 x 4 cm

226. Ležeći akt / Reclining nude, 1977. – 1979., lijevano u olovu / cast in lead, 10 x 13,5 x 3,5 cm

227. Torzo / Torso, 1977. – 1979., olovo, posrebreno / lead, silvered, 13 x 4,7 x 4,7 cm

228. Šutljivi **prsten / Taciturn ring, 1979. – 1982.,** keramika / ceramic, 10 x 15 x 5 cm

229. Konjanici / Horsemen, 1979. – 1982., keramika / ceramic, 14 x 11,5 x 3,5 cm

230. Šutljivi **prsten / Taciturn ring, 1977. – 1979.,** lijevano u olovu / cast in lead, 6 x 10 x 3 cm

231. Ležeći akt (mali) / Reclining nude (small), 1982., bronca / bronze, 11 x 21 x 10 cm

DIZAJN / DESIGN

232. Raoul Goldoni i majstori puhači stakla / Raoul Goldoni and master glass-blowers, Staklana Boris Kidrič / Boris Kidrič Glassworks, Rogaška Slatina, **1974.**

233. Raoul Goldoni i suradnici u dizajnu / Raoul Goldoni and design associates, Staklana Boris Kidrič / Boris Kidrič Glassworks, Rogaška Slatina, 1974.

234. Skica za program dizajna u staklu / Sketch for the glass design program, **1969. – 1960.**

235. Dio servisa za rakiju / Part of a drinks service for brandy, 1963., obojeno staklo, bočica / coloured glass: flask: v./h. 15 cm; čašica /

glass: v./h. 5 cm; izvedba Staklana *Kristal*, Samobor, / production Kristal Glassworks, Samobor, Muzej za umjetnost i obrt, Zagreb, Hrvatska / Museum of Arts and Crafts, Zagreb, Croatia

236. Servis za piće / Set of glasses, 1964., muransko staklo, bezbojno / Murano glass, clear; izvedba / production: Vetraria Venini, Murano; Muzej za umjetnost i obrt, Zagreb, Hrvatska / Museum of Arts and Crafts, Zagreb, Croatia

237. Dio servisa za piće / Glasses, part of service, 1959., bezbojno staklo / clear glass, izvedeno za bar Neboder, Zagreb; izvedba Staklana *Boris Kidrič*, Rogaška Slatina / made for the Skyscraper Bar, Zagreb; production: Boris Kidrič Glassworks, Rogaška Slatina; Muzej za umjetnost i obrt, Zagreb, Hrvatska / Museum of Arts and Crafts, Zagreb, Croatia

238. Čaše, dio servisa / Glasses, part of a service, 1973., bezbojno staklo / clear glass; izvedba Staklana *Boris Kidrič*, Rogaška Slatina / production: Boris Kidrič Glassworks, Rogaška Slatina; Muzej za umjetnost i obrt, Zagreb, Hrvatska / Museum of Arts and Crafts, Zagreb, Croatia

239. Čaše sistemi / Glass systems**,** 1975., bezbojno kristalno staklo / clear lead glass, izvedba Staklana Boris Kidrič, Rogaška Slatina / production: Boris Kidrič Glassworks, Rogaška Slatina; Muzej za umjetnost i obrt, Zagreb, Hrvatska / Museum of Arts and Crafts, Zagreb, Croatia

240. Čaše, dio servisa / Glasses, part of service, 1966., bezbojno kristalno staklo, puhano / clear lead glass, blown; izvedba Staklana *Boris Kidrič*, Rogaška Slatina / production: the Boris Kidrič Glassworks, Rogaška Slatina, Muzej za umjetnost i obrt, Zagreb, Hrvatska / Museum of Arts and Crafts, Zagreb, Croatia

241. Čaše, dio servisa / Glasses, part of service, 1974., bezbojno kristalno staklo, puhano / clear lead glass, blown, v./h. 14; 13,5; 10; 7,5 cm, izvedba Staklana *Boris Kidrič*, Rogaška Slatina / production: the Boris Kidrič Glassworks, Rogaška Slatina; Muzej za umjetnost i obrt, Zagreb, Hrvatska / Museum of Arts and Crafts, Zagreb, Croatia

242. Doze s poklopcem / Jars with lid, 1979., bezbojno, djelomično obojeno i matirano staklo / clear, coloured and matte glass, v. / h. 7., 9 cm, izvedba Staklana *Boris Kidrič*, Rogaška Slatina / production: the Boris Kidrič Glassworks, Rogaška Slatina; Muzej za umjetnost i obrt, Zagreb, Hrvatska / Museum of Arts and Crafts, Zagreb, Croatia

243. Čaše, dio servisa / Glasses, part of service, 1979., bezbojno, djelomično obojeno i matirano staklo / clear, coloured and matte glass, v. / h. 10, 9, 5 cm, izvedba Staklana *Boris Kidrič*, Rogaška Slatina / production: the Boris Kidrič Glassworks, Rogaška Slatina; Muzej za umjetnost i obrt, Zagreb, Hrvatska / Museum of Arts and Crafts, Zagreb, Croatia

244. Čaše, dio servisa / Glasses, part of service, 1974., staklo, obojeno / coloured glass, v. / h. 12,7, 12,7, 9,5, 9,5, 5,5 cm, izvedba Staklana *Boris Kidrič*, Rogaška Slatina / production: the Boris Kidrič Glassworks, Rogaška Slatina; Muzej za umjetnost i obrt, Zagreb, Hrvatska / Museum of Arts and Crafts, Zagreb, Croatia

245. Čaše, dio servisa / Glasses, part of service, 1974., staklo, obojeno / coloured glass, v. / h. 11,5, 11,2, 9, 6,3 cm, izvedba Staklana *Boris Kidrič*, Rogaška Slatina / production: the Boris Kidrič Glassworks, Rogaška Slatina; Muzej za umjetnost i obrt, Zagreb, Hrvatska / Museum of Arts and Crafts, Zagreb, Croatia

246. Doza s poklopcem / Jar with lid, 1974., staklo, obojeno / coloured glass, v. / h. 15 cm, izvedba Staklana *Boris Kidrič*, Rogaška Slatina / production: the Boris Kidrič Glassworks, Rogaška Slatina; Muzej za umjetnost i obrt, Zagreb, Hrvatska / Museum of Arts and Crafts, Zagreb, Croatia

247. Zdjela / Bowl, 1974., staklo, obojeno, puhano / coulored glass, blown, v. / h. 7 cm, φ 30 cm; izvedba Staklana *Boris Kidrič*, Rogaška Slatina / production: the Boris Kidrič Glassworks, Rogaška Slatina; Muzej za umjetnost i

obrt, Zagreb, Hrvatska / Museum of Arts and Crafts, Zagreb, Croatia

248. Vaza / Vase, 1974., staklo, obojeno / coloured glass v. / h. 14,5 cm, φ. 16 cm; izvedba Staklana *Boris Kidrič*, Rogaška Slatina / production: the Boris Kidrič Glassworks, Rogaška Slatina; Muzej za umjetnost i obrt, Zagreb, Hrvatska / Museum of Arts and Crafts, Zagreb, Croatia

249. Boca / Bottle, 1974., staklo, obojeno, v. / h. 15 cm, izvedba Staklana *Boris Kidrič*, Rogaška Slatina / production: the Boris Kidrič Glassworks, Rogaška Slatina; Muzej za umjetnost i obrt, Zagreb, Hrvatska / Museum of Arts and Crafts, Zagreb, Croatia

250. Zdjelica na nožici / Small stem bowl, 1963., staklo, obojeno, puhano / coloured glass, blown, v. / h. 12,4 cm, φ 15,5 cm; izvedba Staklana *Boris Kidrič*, Rogaška Slatina / production: the Boris Kidrič Glassworks, Rogaška Slatina; Muzej za umjetnost i obrt, Zagreb, Hrvatska / Museum of Arts and Crafts, Zagreb, Croatia

251. Zdjela na nožici / Stem bowl, 1963., obojeno kristalno staklo / coloured lead glass, v. / h. 12,5 cm, φ 24,5 cm; izvedba Staklana *Boris Kidrič*, Rogaška Slatina / production: the Boris Kidrič Glassworks, Rogaška Slatina; Muzej za umjetnost i obrt, Zagreb, Hrvatska / Museum of Arts and Crafts, Zagreb, Croatia

252. Zdjelica / Small bowl, 1959., staklo, obojeno, puhano u kalupu / coloured glass, mould blown, v. / h. 6 cm, φ 13,9 cm, izvedba Staklana *Boris Kidrič*, Rogaška Slatina / production: the Boris Kidrič Glassworks, Rogaška Slatina; Muzej za umjetnost i obrt, Zagreb, Hrvatska / Museum of Arts and Crafts, Zagreb, Croatia

253. Doza s poklopcem / Jar with lid, 1973. – 1974., staklo, obojeno / coloured glass, v. / h. 9 cm, φ 10 cm, izvedba Staklana *Boris Kidrič*, Rogaška Slatina / production: the Boris Kidrič Glassworks, Rogaška Slatina

254. Vaza / Vase, 1959., staklo, obojeno / coloured glass, v. / h. 39 cm, φ. 20,5 cm, izvedba Staklana *Boris Kidrič*, Rogaška Slatina / production: the Boris Kidrič Glassworks, Rogaška Slatina; Muzej za umjetnost i obrt, Zagreb, Hrvatska / Museum of Arts and Crafts, Zagreb, Croatia

255. Zdjela / Bowl, 1959., staklo, obojeno, puhano u kalupu /coloured glass, mould blown, v. / h. 14,4 cm, izvedba Staklana *Boris Kidrič*, Rogaška Slatina / production: the Boris Kidrič Glassworks, Rogaška Slatina; Muzej za umjetnost i obrt, Zagreb, Hrvatska / Museum of Arts and Crafts, Zagreb, Croatia

256. Zdjela / Bowl, 1959., staklo, obojeno, puhano u kalupu / glass, coloured, mould blown, v. 7,4 cm, φ 35 cm, izvedba Staklana *Boris Kidrič*, Rogaška Slatina / production: the Boris Kidrič Glassworks, Rogaška Slatina; Muzej za umjetnost i obrt, Zagreb, Hrvatska / Museum of Arts and Crafts, Zagreb, Croatia

257. Pladanj / Platter, 1959., staklo, obojeno, puhano u kalupu, brušeno / coloured glass, mould blown, cut, v. / h. 6,5 cm, φ 33,3 cm, izvedba Staklana *Boris Kidrič*, Rogaška Slatina / production: the Boris Kidrič Glassworks, Rogaška Slatina; Muzej za umjetnost i obrt, Zagreb, Hrvatska / Museum of Arts and Crafts, Zagreb, Croatia

258. Kalež / Chalice, 1960., muransko staklo, višebojno / multicoloured Murano glass, v. / h. 18 cm, φ 11 cm

259. Zdjela s drvenim tanjurom / Bowl with wooden plate, 1965., staklo, obojeno, puhano / glass, coloured, blown, v. / h. 10,5 cm, φ 22 cm, izvedba Staklana *Boris Kidrič*, Rogaška Slatina / production: the Boris Kidrič Glassworks, Rogaška Slatina; Muzej za umjetnost i obrt, Zagreb, Hrvatska / Museum of Arts and Crafts, Zagreb, Croatia

260. Zdjelica / Small bowl, 1965., staklo, obojeno, puhano u kalup / coloured glass, mould blown, φ 10 cm, izvedba / production: Murano

261. Vaza / Vase, 1961., muransko staklo, višebojno / Murano glass, multicoloured, v. / h. 28 cm

262. Pladanj – Golubica / Platter - Pigeon, 1965., muransko staklo, obojeno, prevučeno preko kalupa / coloured Murano glass, blown overlay over metal mould, φ 35 cm, izvedba / production: Vetraria Alfredo Barbini, Murano

263. Pladanj – Apolon / Platter - Apollo, 1965., muransko staklo, obojeno, prevučeno preko kalupa / coloured Murano glass, blown overlay over metal mould, v. / h. 5,5 cm, φ 38 cm, izvedba / production: Vetraria Alfredo Barbini, Murano, Muzej za umjetnost i obrt, Zagreb, Hrvatska / Museum of Arts and Crafts, Zagreb, Croatia

264. Vaza s gravurom akvarija / Vase with engraving of aquarium, 1958. – 1960., kristal staklo, bezbojno / clear lead glass, izvedba: Staklana *Boris Kidrič*, Rogaška Slatina / production: the Boris Kidrič Glassworks, Rogaška Slatina

265. Vaza s gravurom akvarija (detalj) / Vase with engraving of aquarium (detail), 1958. – 1960., kristal staklo, bezbojno / clear lead glass, izvedba: Staklana *Boris Kidrič*, Rogaška Slatina / production: the Boris Kidrič Glassworks, Rogaška Slatina

266. Pladanj / Platter, 1962., višebojno staklo / multicoloured glass, v. / h. 8 cm, φ. 42 cm, izvedba Staklana *Kristal*, Samobor / production: Kristal Glassworks, Samobor

267. Pepeljara / Ashtray, 1971., staklo bezbojno, puhano u kalup / clear, colorless mould blown, v. / h. 6 cm, φ 19 cm, izvedba: Staklana *Boris Kidrič*, Rogaška Slatina / production: the Boris Kidrič Glassworks, Rogaška Slatina

268. Svijećnjak / Candle holder, 1960. – 1965., staklo, obojeno, puhano / glass, coloured, blown, v. / h. 15 cm, φ 8 cm, izvedba Staklana *Boris Kidrič*, Rogaška Slatina / production: the Boris Kidrič Glassworks, Rogaška Slatina

KERAMIKA / CERAMICS

269. Tanjur / Plate, 1971., crvena glina, ocakljena / red clay, glazed, φ 39 cm

270. Tanjur / Plate, 1971., crvena glina, ocakljena / red clay, glazed, φ 37 cm

271. Tanjur / Plate, 1957. – 1958., crvena glina, ocakljena / red clay, glazed, φ 28,5 cm

272. Tanjur / Plate, 1957. – 1958., crvena glina, ocakljena / red clay, glazed, φ 29 cm

273. Idejna skica za stolne lampe / Conceptual sketch for table lamps, 1970.-1975., kreda i ugljen / charcoal, chalk, 70 x 100 cm

RASVJETNA TIJELA / LIGHTING UNITS

274. Stajeće lampe / Standing lamps, 1971., staklo dvodijelno u boji i satinirano, metal mesing i nikal / two part, coloured and satinised, brass and nickel, v. / h. 165 cm, repro: Katalog proizvodnog programa *Dedal*, 1971., Zagreb / Catalogue of the Dedal line 1971, Zagreb

275. Stropna i stolna lampa / Ceiling and table lamp, 1971., repro: Katalog proizvodnog programa *Dedal*, 1971., Zagreb / Catalogue of the Dedal line 1971, Zagreb

OPREMA KNJIGA / BOOK DESIGN AND ARTWORK

276. Ilustracija za knjigu / Illustration for the book, Lewis Carroll, Alica u zemlji čudesa **/ Alice in Wonderland,** Mladost, Zagreb, 1959.

277. Ilustracije za knjigu / Illustrations for the book, Perzijske bajke / Persian Fairytales, Mladost, Zagreb, 1958.

278. Naslovna stranica / Frontispiece for the book, R.E. Raspe - G.A. Bürger: Münchhausen, Mladost, Zagreb, 1956.

279. Naslovna stranica / Frontispiece for the book, Perzijske bajke / Persian Fairytales, Mladost, Zagreb, 1958.

280. Naslovna stranica / Frontispiece for the book, H. C. Andersen: Priče, Tales, Mladost, Zagreb, 1957.

281. Naslovna stranica / Frontispiece for the book, Erich Kästner, Emil i detektivi / Emil and the Detectives, Mladost, Zagreb, 1959.

282. Naslovna stranica / Frontispiece for the book, Erich Kästner: Tonček i Točkica, Mladost, Zagreb, 1956.

283. Naslovna stranica / Frontispiece for the book, H. C. Andersen: Bajke / Fairy tales, Mladost, Zagreb, 1957.

284. Naslovna stranica / Frontispiece for the book, Johanna Spyri: Heidi, Mladost, Zagreb, 1957.

285. Ilustracija za knjigu / Illustration for the book, Lewis Carroll, Alica u zemlji čudesa **/ Alice in Wonderland,** Mladost, Zagreb, 1959.

286. Ilustracije za knjigu / Illustrations for the book, Perzijske bajke / Persian Fairytales, Mladost, Zagreb, 1958.

287. Ilustracije za knjigu / Illustrations for the book, Perzijske bajke / Persian Fairytales, Mladost, Zagreb, 1958.

288. Ilustracija za knjigu / Illustration for the book, Johanna Spyri, Heidi, Mladost, Zagreb, 1957.

289. Ilustracija za knjigu / Illustration for the book, Lewis Carroll, Alica u zemlji čudesa **/ Alice in Wonderland,** Mladost, Zagreb, 1959.

OBLIKOVANJE INTERIJERA I EKSTERIJERA / INTERIOR AND EXTERIOR DESIGN

290. Zidna slika / Wall painting, 1952., zgrafito – kazein / zgrafito – casein; Dom pomoraca, Rijeka / Mariners Club, Rijeka

291. Zidna slika / Wal painting, 1953., kombinirana tehnika / mixed media; Brodarski institut, Zagreb / Shipping Institute, Zagreb

292. Zidna slika – Hommage P. Hektoroviću i H. Luciću / Wall painting – Hommage to P. Hektorović and H. Lucić, 1954., Hvarska loža, Hvar / City Loggia, Hvar

293. Studija za zidnu sliku – Hommage P. Hektoroviću i H. Luciću / Study for a wall painting – Hommage to P. Hektorović and H. Lucić, 1954., tuš, tempera i kreda na papiru / Indian ink, tempera and chalk drawing, 54 x 100 cm; Hvarska loža, Hvar / City Loggia, Hvar

294. Delta – spomenik oslobođenja, Rijeka / Delta - Liberation Monument, Rijeka, 1955., Vinko Matković i Raoul Goldoni (duboki reljefi / deep reliefs)

295. Delta – spomenik oslobođenja, Rijeka / Delta - Liberation Monument, Rijeka, 1955., duboki reljefi / deep reliefs

296. Delta – spomenik oslobođenja (detalj), Rijeka / Delta - Liberation Monument (detail), Rijeka, 1955., duboki reljef / deep relief

297. Delta – spomenik oslobođenja (detalj), Rijeka / Delta - Liberation Monument (detail), Rijeka, 1955., duboki reljef / deep relief

298. Zidna kompozicija (detalj) / Wall composition (detail), 1959., tehnika inkrustacije žbuke / mortar incrustation Bar kavane *Neboder*, Zagreb, Bar of the Skyscraper Café, Zagreb

299. Zidna kompozicija (detalj) / Wall composition (detail), 1959., tehnika inkrustacije žbuke / mortar incrustation Bar kavane *Neboder*, Zagreb, Bar of the Skyscraper Café, Zagreb

300. Studija za zidnu sliku u baru kavane Neboder / Study for the wall painting in the Bar of the Skyscraper Café, Zagreb, 1954., tuš, tempera i kreda na papiru / Indian ink, tempera and chalk drawing, 34 x 100 cm

301. Zidna slika (*Seljačka buna*) / Wall painting (*Peasants' Revolt*), 1963., 4,40 x 14,60 m; Muzej Jugoslavije, Beograd / Museum of Yugoslavia, Belgrade

302. Studije za zidnu sliku (*Seljačka buna*) / Study for the wall painting (*Peasants' Revolt*), 1963., 4,40 x14,6 m; Muzej Jugoslavije, Beograd / Museum of Yugoslavia, Belgrade

303. Viška bitka (detalj) / Battle of Vis (detail), 1964., zidna kompozicija, keramičke ploče

/ wall composition, ceramic tiles, 14 x 3,5 m; Osnovna škola Vis, Vis / Vis Elementary School, Island of Vis

304. Viška bitka (detalji) / Battle of Vis (details), 1964., zidna kompozicija, keramičke ploče / wall composition, ceramic tiles, 14 x 3,5 m; Osnovna škola Vis, Vis / Vis Elementary School, Island of Vis

305. Studija za koloristično rješenje pročelja zgrade Društveno-političkih organizacija, Prisavlje, Zagreb, **1968**. / **Study for colour treatment of the facade of the Social and Political Organisations Building**, Prisavlje, Zagreb

306. Pregrada od staklenih elemenata / Partition of glass elements, 1968., Zgrada Društveno-političkih organizacija, Prisavlje, Zagreb / Social and Political Organisations Building, Prisavlje, Zagreb

307. Pregrada od staklenih elemenata / Partition of glass elements, 1968., Zgrada Društveno-političkih organizacija, Prisavlje, Zagreb / Social and Political Organisations Building, Prisavlje, Zagreb

308. Restoran Hotela *Libertas* / Restaurant, Hotel Libertas, Dubrovnik, 1972., dizajn prostora i opreme / design for space and equipment

309. Konjanici / Horsemen, 1974., metalizirana plastika sa željeznim postoljem i okvirom / metallized plastic with iron base and frame, 320 x 240 x 120 cm, Hotel Libertas, Dubrovnik

310. Terasa Hotela *Libertas* / Terrace, Hotel Libertas, Dubrovnik, 1972., dizajn prostora i opreme / design of space and equipment

311. Hotel *Libertas* / Hotel Libertas, Dubrovnik, 1972., dizajn prostora i opreme / design of space and equipment

312. Studija za ulazni hol u zgradu / Study for entry hall, 1974., kreda, ugljen, papir / chalk, charcoal, paper, 63 x 90 cm, Hrvatske vode, Zagreb / Croatian Waters Building, Zagreb

313. Studija za ulazni hol u zgradu / Study for entry hall, 1974., kreda, ugljen, papir / chalk, charcoal, paper, 63 x 90 cm, Hrvatske vode, Zagreb / Croatian Waters Building, Zagreb

314. Skulpturalna kompozicija u funkciji pregradnog zida Hrvatske vode, Zagreb / Sculptural composition used for partition wall Croatian Waters, Zagreb, 1974., elementi lijevanog stakla u tri boje montirani na željeznoj konstrukciji / elements of cast three-colour glass in an iron structure

315. Detalj skulpturalne kompozicije u funkciji pregradnog zida Hrvatske vode, Zagreb / Detail of the Sculptural composition used for partition wall Croatian Waters, Zagreb, 1974., elementi lijevanog stakla u tri boje montirani na željeznoj konstrukciji / elements of cast three-colour glass in an iron structure

316. Detalj skulpturalne kompozicije u funkciji pregradnog zida Hrvatske vode, Zagreb / Detail of the Sculptural composition used for partition wall Croatian Waters, Zagreb, 1974., elementi lijevanog stakla u tri boje montirani na željeznoj konstrukciji / elements of cast three-colour glass in an iron structure

317. Skulpturalne kompozicije I i II / Sculptural compositions I and II, 1974., metalizirani poliester / metallised polyester, Aneks Poslovnog tornja (Zagrepčanka), Zagreb / Annexe to the Zagrepčanka Office Tower, Zagreb

318. Skulpturalne kompozicije I i II (detalj) / Sculptural compositions I and II (details), 1974., metalizirani poliester / metallised polyester, Aneks Poslovnog tornja (Zagrepčanka) / Annexe to the Zagrepčanka Office Tower, Zagreb

319. Studije eksterijera Turističkog naselja Villas Rubin, Rovinjsko Selo / Studies for the exterior of the Villas Rubin Tourist Complex, Rovinj, 1975., pastel, ugljen, papir / pastel, charcoal, paper, 63 x 95 cm

320. Idejna skica za Zabavni centar *Polaris*, Rovinjsko Selo / Preliminary design sketch for the Polaris Entertainment Centre, Rovinj. 1975., ugljen, pastel / charcoal and pastel, 63 x 95 cm

321. Zidna slika - pozornica Zabavnog centar Polaris, Rovinjsko Selo / Wall painting – Stage of the Polaris Entertainment Centre, Rovinj 1978.

322. Skulpturalna kompozicija na zidu / Sculptural composition on wall, 1979., staklene ploče s ornamentom / glass tiles with ornament, Privredna banka, Rijeka / Privredna banka, Rijeka

323. Studije za interijer Privredne banke, Rijeka / Studies for interior of Privredna banka, Rijeka, 1979., ugljen, pastel / charcoal, pastel, 63 x 95 cm

324. Galerijski prostor Gradec, Zagreb / Gallery space, Gradec, Zagreb, 1987.

325. Galerijski prostor Gradec, Zagreb / Gallery space, Gradec, Zagreb, 1987.

326. Mrtva priroda / Still life, 1936., akvarel-papir / watercolour - paper, 48 x 41cm

327. Autoportret / Self-Portrait, 1936., akvarel-papir / watercolour - paper, 48 x 41 cm

328. Raoul Goldoni i kolege sa studija na *Accademia di belle Arti e Liceo Artistico* / Raoul Goldoni and fellow students at the *Accademia di belle Arti e Liceo Artistico,* 1941.

329. Raoul Goldoni, A. Barbini i sin Slavio / Raoul Goldoni,A. Barbini and son Slavio, Murano, 1967.

330. Raoul Goldoni Livio Seguso i majstor staklar / Raoul Goldoni, Livio Seguso and a glassmaker, Murano, 1973.

331. Raoul Goldoni sa studentima u klasi / Raoul Goldoni with students in class, Akademija likovnih umjetnosti / Academy of Fine Arts, Zagreb, 1981.

332. Raoul Goldoni sa svojim studentima tijekom ljetne škole na Braču, Bol / Raoul Goldoni with his students in a summer school at Bol on Brač Island, 1981.

333. Ivan Sabolić na izložbi *Susreti u atelijeru R. Goldonija* / Ivan Sabolić at the exhibition *Encounters in the studio of Goldoni*, 1961.

334. Valerije Michieli, Ivo Šebalj i Raoul Goldoni na izložbi *Susreti u atelijeru R. Goldonija* / Valerije Michieli, Ivo Šebalj and Raoul Goldoni at the exhibition *Encounters* in the studio of Goldoni, 1961.

335. Otvorenje Retrospektivne izložbe 1942. – 1983. / Opening of the *1942 to1983 Retrospective Exhibition*, Umjetnički paviljon u Zagrebu / Art Pavilion in Zagreb, 2004.

336. Otvorenje izložbe Raoul Goldoni – Dizajn / Opening of the exhibition *Raoul Goldoni - Design*, Muzej za umjetnost i obrt / Museum of Arts and Crafts, Zagreb, 2008.

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Tisak / Printed by
Stega tisak d.o.o.

Naklada / Print order
300

Adresa uredništva / Editorial address
Gliptoteka HAZU, Medvedgradska 2, Zagreb / CASA Glyptotheque Medvedgradska street 2, Zagreb

Zahvaljujemo na sponzorstvu tiska monografije gospodinu Luki Goldoniju / We would like to thank Mr. Luka Goldoni for sponsoring the printing of the monograph

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Monografija je realizirana uz financijsku potporu Grada Zagreba i Ministarstva kulture i medija RH / The publication has been produced with the support of the City of Zagreb and the Ministry of Culture and Media of the Republic of Croatia.

Republika Hrvatska Ministarstvo kulture i medija
Republic of Croatia Ministry of Culture and Media

ISBN 978-953-347-454-0

CIP zapis je dostupan u računalnome katalogu Nacionalne i sveučilišne knjižnice u Zagrebu pod brojem 001136591.

Cijena / Price
300,00 kn

Tiskano u Zagrebu, 2022. / Published in Zagreb, 2022



ISBN 978-953-347-454-0
9 789533 474540
Cijena: 300,00 kn