



Gradska Galerija Bihać

GALERIJA ENVER KRUPIĆ

Akvareli

Enver Krupić

Krupić



Enver

Svi historičari umjetnosti, kritičari i recenzenti koji su se bavili analizom Krupićevog opusa (P. Vasić, M. B. Protić, N. Agić, S. Tihić...) složni su oko stava da akvareli čine zasebno poglavlje u njegovom radu. Ovom tehnikom koristio se kroz cijeli svoj stvaralački vijek, tako da zbirka koju posjeduje Galerija "Enver Krupić" obuhvata radove nastale u vremenskom rasponu od studentskih dana, pa sve do umjetnikove smrti početkom devedesetih godina prošloga stoljeća. Odlikuju se izuzetnim majstorstvom i spadaju među najbolja rješenja ostvarena u ovoj likovnoj oblasti u našoj sredini.

Krupićev prepoznatljiv romantičarsko-poetski pristup evidentan je i na ovim djelima, ali na jedan poseban, drukčiji način, nego u uljanoj tehnici. Postupak rada je lak i eterizovan, ponekad nemiran, oblici umekšani, a slike kipte od života. Naravno, sama priroda akvarelne tehnike nameće ovu različitost, jer ne ostavlja prostor za studiozan pristup, već traži neposrednost i spontanost koja, uz Krupićevu vještinu i čistoću stila, rezultira ovako kvalitetnim likovnim ostvarenjima.

Dok u ulju Krupić najviše slika vodu, tj. rijeku Unu, izbor motiva u akvarelu je raznolik: mrtve prirode s cvijećem, vedute i panorame gradova, more i marine s brodicama, te motivi s bosanskohercegovačkom tradicionalnom arhitekturom. Iako se odlikuju lakoćom i mekoćom, dominantan je snažan umjetnički doživljaj. Kolorit je blijed ali svjež, a pošto umjetnik slika direktno po prirodi, ovi radovi su puni unutrašnje svjetlosti. Dominiraju laki, vazdušasti, ružičasti, ljubičasti i zelenkasti tonovi. U akvarelu Krupić, snažnije nego u ulju, demonstrira svoju crtačku vještinu. Tehnika zahtijeva istovremeno oblikovanje plastičnosti forme i kolorističkih kvaliteta i on s lakoćom, spontano, sintetizira ove elemente.

Čini se kao da je Krupić kroz rad u ovoj tehnici davao više oduška mašti, privremeno se oslobađajući od kanonskih i tradicionalnih šema, da se "CORCTOVSKI" opuštao radeći serije ovih slika. Upravo ovakav pristup mu je odgovarao da u potpunosti izrazi i pokaže svoj romantičarski senzibilitet, te da interpretira vlastiti likovni svijet.

U prilog mišljenju da se izražajnost ovog medija poklopila s unutrašnjim ustrojstvom Krupićevog likovnog osjećaja govori i činjenica da je umjetnik neko vrijeme, tačnije pedestih godina prošloga stoljeća, prenosio sličan postupak i u uljanu tehniku, gradeći sliku slaganjem svijetlih lazura, pa čak ponekad svjesno ostavljajući bijele plohe platna, što je tipično za akvarel.

Iako ga prvenstveno smatraju pejzažistom, slikao je veliki broj motiva mrtve prirode s cvijećem. Izradio je serije karanfila, ruža, gerbera i raznih poljskih cvjetova, igrajući se s pravilima komponiranja, smještajući ih u razne pokale, postavljajući ih centralno i simetrično, nekad ih ostavljajući da lebde u formatu, a nekad stvarajući konglomerat koji graniči s apstrakcijom. Kroz ovaj motiv on istražuje relacije forme, boje i prostora ("Karanfili", "Arpadžici", "Poljsko cvijeće" . . .).

Inspirišu ga i motivi krajolika koje susreće na putovanjima. Naročito uspješno zabilježio je mediteransku toplotu dalmatinskog juga, Hercegovine ("More", "More kod Dubrovnika", "Mostar", "Stolac", "Trebinje" . . .) i Venecije.

Također s posebnom pažnjom i ljubavlju, Krupić slika motive bosanskohercegovačke tradicionalne arhitekture. Oduševljava ga i izaziva nepravilnost forme i bogat kolorizam na starim krovovima, zidovima kuća i krivim tarabama obraslim u rastinje. Naslikao je veliki broj ovih kuća i sokaka. Iako su forme umekšane i kolorit ponekad poetski prenaplašen, ove slike danas imaju, osim umjetničko-likovne vrijednosti, značajnu dokumentarnu vrijednost.

U konačnici, akvareli Envera Krupića otkrivaju jednu, široj javnosti, manje poznatu dimenziju autorovog vlastitog pogleda, koju je on, s posebnom ljubavlju, gotovo intimistički, predano baštinio cijeli život. Služeći se ovom tehnikom stvorio je zavidan domet, koji zasigurno čini veoma bitno poglavlje u bosanskohercegovačkoj historiji umjetnosti dvadesetog stoljeća.

Adnan Dupanović

All the art historians, critics and reviewers who analysed Krupić artwork (P. Vasić, M. B. Protić, N. Agić, S. Tihić and others) agreed that the aquarelles formed the special chapter of his work. He used this technique through the whole period of his creative life, so the art collection of Enver Krupić Gallery includes works created at the time when he was student through his last days in early 90s of the last century. These exceptional masterpieces present the best solutions achieved in this art domain here.

Krupić's recognizable romantic and poetic approach is evident in those masterpieces as well but in some special and different way than in the oil paintings. The working procedure is light and etherised, uneasy sometimes. The form is soft and the paintings bursting with life. Indeed, the very nature of aquarelle technique imposes diversity because it leaves no space for studious approach but requires proximity and spontaneity. This along with Krupić's skills and his pure style resulted in such a great quality artistic achievements.

While Krupić painted the water mostly in oil (i.e. the Una river), selection of aquarelle motifs is varied: natura morta – flowers, vedutas, city panoramas, sea, marines with boats and motifs from the Bosnian and Herzegovinian traditional architecture. Although they are distinctive by lightness and softness, a very strong artistic experience is also dominant. The colours are pale but fresh, and since the artist paints directly outdoors, these works are full of internal shine. Easy and airy pink, purple and greenish colours dominate.

Krupić demonstrates his drawing skills more in aquarelle paintings than in oils. The technique requires simultaneous figuration of plastic shapes and colourful qualities and he easily and spontaneously synthesizes these elements.

It appears that Krupić, working this technique, has given more freedom to his imagination and became temporarily free from canonical or traditional schemes and completely relaxed while created series of these paintings. Exactly this kind of approach suited him best and he completely expressed and showed his romantic sensibility and interpreted his own artistic world.

In addition, the significance of this media and the inner articulations of Krupić's artistic sense had concurred. The fact is that the artist has been transferring the similar procedure onto the oil technique for some time, exactly in the 50s of the last century. Therefore, he built the painting by complying the light azures, sometimes even consciously leaving canvas surface white which is typical of aquarelles.

However he is primary considered a landscape painter, he also painted a great number of natura morta motifs with flowers. He established series of paintings with carnations, roses, gerberas and various field flowers. Playing with the rules of composition he placed flowers in different bowls, centrally and symmetrically, leaving them sometimes to float in format or created conglomerate that adjoins with the abstractions. Through these motifs, he explored relations among the form, colour and space ("Carnations", "Onion bulbs", "Field Flowers"...)

The landscape motifs he had seen on the journeys were his inspiration as well. He had very successfully recorded the south of Dalmatia and Herzegovina as well as their Mediterranean glow, ("Sea", "Sea at Dubrovnik", "Mostar", "Stolac", "Trebinje...") and Venice.

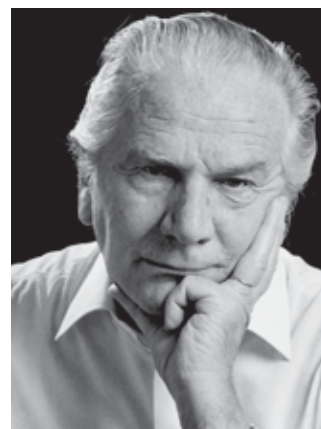
A special attention and love Krupić has given when painted Bosnian and Herzegovinian traditional architecture. Irregular forms, rich colours on the old roofs and houses, bended palisades overgrown with plants thrilled him and provoked. He painted a great number of those houses and alleys.

Yet the forms are softened and the colours sometimes poetically overemphasized, apart from their artistic value today, these paintings have significant documentary value as well.

Finally, Enver Krupić's aquarelles reveal one new dimension in the author's personal perspective that is less known to the wider audience but which he had almost intimately and devotedly cherished the whole life. By using such a technique he had made an enviable achievement what definitely constitutes a very important chapter in the Art History of the 20th century in Bosnia and Herzegovina.

Adnan Dupanović

Krupić



Enver



MORE KOD DUBROVNIKA

vel. 50 x 70 cm, 1961. godina

sig. d.d.u. Enver Krupić Dbr. 1961



GRADSKA LUKA U DUBROVNIKU

vel. 20,3 x 32,6 cm, 1936. godina

sig. d.d.u. Dbk. 1936 Enver Krupić



MORE
vel. 54,5 x 74,5 cm, 1977. godina
sig. d.d.u. Enver Krupić 1977



BRODICE
vel. 47 x 74,5 cm, 1977. godina
sig. d.d.u. Enver Krupić 1977



BROD U LUCI

vel. 50 x 70 cm, 1986. godina
sig. d.d.u. Enver Krupić 86



VENECIJA

vel. 52 x 70,5 cm, 1971. godina
sig. d.d.u. Enver Krupić 1971



VENECIJA
vel. 39,5 x 58 cm, 1971. godina
sig. d.d.u. Enver Krupić Venecija 1971



St. MARIA DELLA SALUTE, VENECIJA
vel. 76 x 56 cm, 1972. godina
sig. d.d.u. Enver Krupić S. M. della Salute Venezia 1972



STARA KUĆA

vel. 29,8 x 39,8 cm, 1964. godina

sig. d.d.u. Enver Krupić 964



KONAK

vel. 50 x 70,5 cm, 1986. godina

sig. d.d.u. Enver Krupić 1986



SA BUNE U BLAGAJU
vel. 53,3 x 73 cm, 1983. godina
sig. d.d.u. Enver Krupić Buna 1983



IZ BLAGAJA NA BUNI
vel. 52,5 x 73 cm, 1982. godina
sig. d.d.u. Enver Krupić 1982 Buna



MOSTAR

vel. 50 x 70 cm, 1986. godina
sig. d.d.u. Enver Krupić 1986



KUĆA U MOSTARU

vel. 60 x 80 cm, 1985. godina
sig. d.d.u. Enver Krupić 1985



MOSTAR
vel. 53 x 73 cm, 1982. godina
sig. d.d.u. Enver Krupić 1982 Mostar



MOST NA RADOBJI, MOSTAR
vel. 50 x 70 cm, nije datirana
sig. d.d.u. Enver Krupić Mostar



MOSTAR

vel. 50 x 70 cm, 1986. godina

sig. d.d.u. Enver Krupić Mostar 1986



STARE LJEPOTE U STOCU

vel. 46,5 x 67 cm, 1976. godina

sig. d.d.u. Enver Krupić Stolac 1976



INAT ĆUPIRIJA NA BREGAVI, STOLAC
vel. 55,5 x 77,5 cm, 1986. godina
sig. d.d.u. Enver Krupić 1986



STOLAC
vel. 46,6 x 67 cm, 1983. godina
sig. d.d.u. Enver Krupić Stolac 1983



TREBINJE, BEGOVINA

vel. 51 x 72 cm, nije datirana
sig. d.d.u. Enver Krupić Trebinje



TRAVNIK

vel. 50 x 70 cm, 1986. godina
sig. d.d.u. Enver Krupić 1986



KONAK U TOPČIDERU
Akvarel, 52 x 75 cm, nije datirana
sig. d.d.u. Enver Krupić



ZIMA NA UNI
vel. 55 x 75 cm, nije datirana
sig. d.d.u. Enver Krupić



BOSANSKA KUĆA

vel. 55 x 77,5cm, 1988. godina

sig. d.d.u. Enver Krupić 1988 Bihać



BOSANSKE KUĆE

vel. 50,5 x 69,5cm, 1989. godina

sig. d.d.u. Enver Krupić 89



BOSANSKE KUĆE
vel. 50 x 70 cm, 1986. godina
sig. d.d.u. Enver Krupić 1986



KRUPA IZ 1932. GODINE
vel. 54,5 x 74,5 cm, nije datirana
sig. d.d.u. Enver Krupić Krupa iz 1932



NOSAČ SEPETA

vel. 50 x 70 cm, nije datirana
sig. d.d.u. Enver Krupić



RUŽE

vel. 52 x 68 cm, 1980. godina
sig. d.d.u. Enver Krupić 1980



RUŽE

vel. 50 x 70 cm, nije datirana
sig. d.d.u. Enver Krupić



KARANFILI

vel. 50 x 70 cm, nije datirana
sig. d.d.u. Enver Krupić



KARANFILI

vel. 56 x 76 cm, nije datirana
sig. d.d.u. Enver Krupić



ARPADŽICI

vel. 56,5 x 76 cm, 1977. godina
sig. d.d.u. Enver Krupić 1977



KRUPSKI CVIJET
vel. 55 x 75 cm, nije datirana
sig. d.d.u. Enver Krupić



KARANFILI
vel. 47,5 x 68 cm, 1985. godina
sig. d.d.u. Enver Krupić 1985



GRANE U CVATU

vel. 55,3 x 77,5 cm, 1988. godina

sig. sig. d.d.u. Enver Krupić 1988



GERBERI

vel. 50 x 70 cm, 1990. godina

sig. d.d.u. Enver Krupić 1990



VELIKI KARANFILI
vel. 69 x 100 cm, 1981. godina
sig. d.d.u. Enver Krupić 1981



POLJSKO CVIJEĆE
vel. 69 x 99 cm, 1982. godina
sig. d.d.u. Enver Krupić 1982



CVIJEĆE

vel. 54,8 x 74,7 cm, nije datirana
sig. d.d.u. Enver Krupić



KARANFILI

vel. 51,3 x 85,5 cm, 1987. godina
sig. d.d.u. Enver Krupić 1987



KARANFILI
vel. 45,5 x 55,5 cm, nije datirana
sig. d.d.u. Enver Krupić



VAZA SA VIŠNJINIM GRANAMA
vel. 70 x 50 cm, nije datirana
sig. d.d.u. Enver Krupić

Krupić



Enver

Enver Krupić spada u red najvećih bosanskohercegovačkih slikara 20. stoljeća, a u žanru pejzažnog slikarstva zauzima jedno od vodećih mjesta i u širim razmjerima. Rođen je 1911. godine u Bosanskoj Krupi u uglednoj begovskoj porodici. Neobično lijepa okolina, a naročito rijeka Una, navele su ga na prve crtačke pokušaje, koji će postepeno prerastati u svjesno opredjeljenje i veliku strast. Pet razreda gimnazije završio je u Bihaću, a maturirao u Sarajevu 1932. godine. Iste godine upisao se na Kraljevsku akademiju za umjetnost i umjetni obrt u Zagrebu, gdje su tada predavali Šenoa, Babić, Becić, Kljaković, Tartaglia, Krizman, Mujadžić, Vanka i Meštrović. Nakon dvije godine provedene u Zagrebu, nastavlja studij na Akademiji likovnih umjetnosti u Beogradu kod profesorâ Ivanovića, Radovića, Živanovića i drugih. Tu je i diplomirao 1937. godine, stekavši zvanje akademskog slikara. Upisuje postdiplomski studij 1938. godine na Ec. Nat. Superieure des Beaux-Arts u Parizu, u klasi akademika Fernanda Sabattea, a pored toga vanredno studira historiju umjetnosti na Sorboni. U to vrijeme stvara svoja prva značajnija djela na kojima pokazuje izražen interes za pejzaž, koji će vremenom postati glavna tema njegova slikarstva. Postaje član Udruženja jugoslovenskih likovnih umjetnika u Parizu, te s njima, 1939. godine, prvi put izlaže u Parizu i Den Hagu. Početkom 2. svjetskog rata vratio se u Beograd, gdje je postao član Udruženja likovnih umjetnika Srbije. Nakon rata počinje raditi kao profesor historije umjetnosti na nekoliko beogradskih gimnazija. Paralelno slika, izlaže na gotovo svim ULLUS-ovim izložbama, te vanredno studira historiju umjetnosti na Filozofskom fakultetu u Beogradu.

Prvu samostalnu izložbu u Beogradu imao je 1952. godine u ULLUS-ovoj galeriji na Terazijama. Ubrzo su uslijedili mnogobrojni izlagački nastupi, među kojima treba istaći izložbe u Umjetničkom paviljonu u Sarajevu (1954), u Istanbulu (1954), Beyroutu (1966) i Milanu (1968). Tih godina Krupić mnogo putuje po Evropi, Aziji i Africi i ta putovanja koristi u studijske svrhe, čime obogaćuje svoj likovni jezik i obrazovanje. 1971. godine, u 60. godini života, odlazi u prijevremenu penziju i vraća se u rodnu Bosansku Krupu. Adaptirao je stari mlin na Uni u središtu Krupe i pretvorio ga u atelje. Svakodnevno slika Unu, njenu vodu, tokove, obale, okolni pejzaž, vegetaciju i ambijent. Tada započinje Krupićeva najznačajnija stvaralačka faza. I dalje često izlaže. 1980. godine seli se u Bihać i najviše slika motive iz gornjeg dijela toka rijeke Une. Umro je ratne 1992. u 81. godini života.

Dobitnik je raznih društvenih i stručnih priznanja i nagrada, među kojima se ističu Orden zasluga za narod sa zlatnom zvezdom socijalističke Jugoslavije, te uvrštenje u *Veliku svjetsku enciklopediju modernog slikarstva* (*Enciclopedia Universale - SEDA - Della Pittura Moderna, Milano 1969.*). Dugogodišnjim slikarskim radom Krupić je stvorio bogato djelo od nekoliko stotina ulja, akvarela i crteža. Iako je tematika njegov djela raznovrsna, najznačajnije mjesto, svakako, zauzima pejzaž. U fokus njegovog interesa ulazi bosanski pejzaž, a naročito krajolici iz rodnoga kraja uz tok rijeke Une. Upravo najbitnije obilježje Krupićeva pejzažnog slikarstva je nesvakidašnja sklonost ka slikanju vode, koja u njegovom djelu poprima kulturni značaj.

Opus mu se odlikuje jednim tradicionalnim likovnim pristupom poetskorealističkih obilježja, koji je estetski izraz karaktera i temperamenta stvaraoca, te zauzima važno mjesto u bosanskohercegovačkoj likovnoj historiji prošloga stoljeća.

SAMOSTALNE IZLOŽBE:

- 1952. Umjetnička galerija ULLUS, Beograd
- 1954. Umjetnički paviljon ULUBIH-a, Sarajevo, sala francuskog konzulata, Istanbul
- 1955. Sala zgrade Narodnog odbora sreza Bihać
- 1958. Umjetnička galerija Doma kulture, Banja Luka
- 1960. Sala Doma kulture, Tuzla
- 1966. Galerija Matthar, Bejrut
- 1968. Galleria D'Arte V. E. Barbaroux, Milano
- 1968-1974. Dobož, Zenica, Prijedor, Bihać, Bosanski Novi
- 1977. Salon "Đuro Đaković", Sarajevo
- 1979. Sala Doma JNA, Bihać, sala Doma kulture, Bosanska Krupa, Školski centar, Cazin
- 1981. Galerija Kulturnog centra, Beograd
- 1984. Umjetnička galerija, Sarajevo

BIOGRAPHY

Enver Krupić is one of the greatest Bosnian and Herzegovinian painters of the 20th century. He takes one of the leading positions in the wider range of the landscape painting genre. He was born in 1911 in Bosanska Krupa in a respectable bey family. Uncommonly beautiful environment and the Una river, especially, have provoked his first drawing attempts which have gradually grew into a conscious commitment and great passion. Five grades of the grammar school he finished in Bihać, and graduated in Sarajevo in the 1932. The same year he enrolled for the Royal Academy of Fine Arts in Zagreb where Šenoa, Babić, Becić, Kljaković, Tartaglia, Krizman, Mujadžić, Vanka and Meštrović have been lecturing at the time. After two years spent in Zagreb, Krupić continued his study at the Arts Academy in Belgrade with Ivanović, Radović, Živanović and other professors. There he graduated in 1937 and achieved the title of an Academic Painter. His postgraduate studies began in 1938 at Ec. Nat. Superieure des Beaux-Arts in Paris, in the class of Academician Fernand Sabatte. Additionally, at the same time Krupić studied part-time History of Art at the Sorbonne.

During this period, he creates his first significant works where he expressed strong interest in landscape which will in time become the main theme of his paintings. He becomes a member of the Yugoslav Visual Artists Association in Paris, and with his fellow members Krupić has his first exhibition in Paris and Den Hague in the 1939. At the beginning of the World War II, he returned to Belgrade and became a member of the Association of Fine Artists of Serbia (ULUS). After the war, he works as a Professor of Art History in a few grammar schools in Belgrade. At the same time, he paints, displays his works at almost all ULUS exhibitions and studies part-time the History of Art at the Faculty of Philosophy in Belgrade.

His first solo exhibition in Belgrade was in the 1952 at ULUS Gallery in Terazije. Soon, he have had numerous exhibition appearances, among which the most distinguishing are the exhibition in Art Pavilion Sarajevo (1954), Istanbul (1954), Beirut (1966) and Milan (1968). During these years, Krupić travelled a lot in Europe, Asia and Africa and used his journeys in study purposes what enriched his art language and his education. In 1971, when he was sixty years old, Krupić took the early retirement and returned to his hometown in Bosanska Krupa. He adapted an old Una river mill in the centre of Krupa and turned it into an atelier. He paints daily the Una river, its water, currents, banks, surrounding landscape, vegetation and ambiance. This is when Krupić's the most important phase begins. He still exhibited as well. In 1980, he moves to Bihać and paints motifs from the upper Una river stream the most. He died in 1992, the year of war in Bosnia, when he was 81 years old.

He is the winner of many social and professional appreciations and awards like the Order of Merit to the Nation with Gold Star from the Socialist Yugoslavia. He has been included into The Great Encyclopaedia of World Modern Art (Enciclopedia Universale - SEDA - Della Pittura Moderna, Milan 1969). His lifelong painting pursuit enabled Krupić to create abundance artwork: few hundreds oil paintings, aquarelles and drawings. Although the theme of his artwork is versatile, the landscape certainly occupies the most significant place. Bosnian landscape becomes the focus of his interest, especially the homeland's countryside near the Una river. Actually, the most important signature in the landscape paintings by Krupić is his uncommon inclination to paint the water what becomes a cult of his work.

His art is distinguished by a traditional artistic approach, poetic and realistic signs which are an aesthetic expression of an artist's nature and his temper. Therefore, it occupies an important position inside the Bosnian and Herzegovinian Art History from the last century.

INDEPENDENT SOLO EXHIBITIONS:

- 1952 Art Gallery ULUS, Beograd
- 1954 Art Pavilion ULUBIH-a, Sarajevo, French Consulate Hall in Istanbul
- 1955 Hall of the Cantonal Public Board Building, Bihać
- 1958 House of Culture Art Gallery, Banja Luka
- 1960 House of Culture Hall, Tuzla
- 1966 Matthar Gallery, Beirut
- 1968 Galleria D'Arte V. E. Barbaroux, Milan
- 1968 -1974 Dobo, Zenica, Prijedor, Bihać, Bosanski Novi
- 1977 "Đuro Đaković" Showroom, Sarajevo
- 1979 House of Yugoslav Army JNA Hall, Bihać, House of Culture Hall, Bosanska Krupa, Education Centre, Cazin
- 1981 Culture Centre Gallery, Beograd
- 1984 Art Gallery, Sarajevo

Krupić



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ZA IZDAVAČA
Nermin Delić

FOTOGRAFIJA I DTP
Aftfoto Design Bihać

PRIJEVOD
Ditka Arnautović

ŠTAMPA
Gračar Bihać

TIRAŽ
500 primjeraka