

Wanymeky



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TIVADAR WANYEK – THE DOCUMENTS
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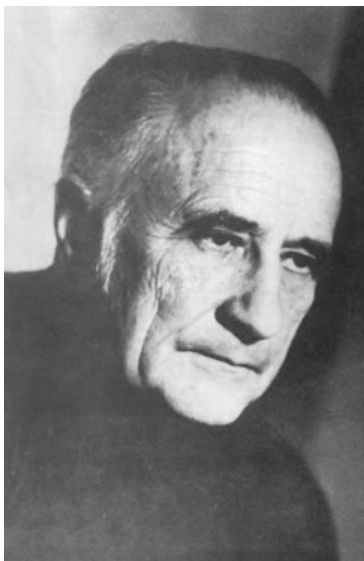
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TIVADAR VANJEK – DOKUMENTI
Tivadar Vanjek (Wanyek Tivadar)
(Velika Kikinda 1910 – (Ljubljana) Zrenjanin 1981)

Savremena galerija Zrenjanin i grad Zrenjanin 2010. godine obeležavaju značajan jubilej - 100 godina od rođenja slikara Tivadara Vanjeka, umetnika zaslužnog za aktiviranje likovnog života u Zrenjaninu, jednog od osnivača Umetničke kolonije u Ečki i prvog upravnika Savremene galerije u Zrenjaninu.

U Salonu Savremene galerije Zrenjanin tim povodom postavljena je izložba *Tivadar Vanjek – Dokumenti* koju pored Vanjekovih slika čine fotografije, katalozi, televizijske emisije, novinski članci i druga dokumenata, odnosno sekundarna muzejska građa. Cilj postavke je da se doživi prošlost, kroz eksperimentalni pristup, koristeći sva raspoloživa sredstva. Muzejski eksponati, odnosno slike, umreženi su sa arhivskom i drugom građom, koja kroz ovaj vid predstavljanja rekonstruiše Vanjekov život.

Tivadar Vanjek je rođen u Velikoj Kikindi 20. septembra 1910. godine. Kada je imao samo tri godine ostao je bez oca pa on, majka i sestra odlaze kod bake u Selmec banju na godinu dana, tada jedan od većih gradova u Austro – Ugarskoj (danas Banská Štiavnica u Slovačkoj Republici). Zatim odlaze u Budimpeštu, da bi se već 1915. godine vratili kod bake a potom u Veliku Kikindu. Sećanja na detinjstvo obeležena su siromaštvom i veoma ranom iskazanom potrebom i smislom za crtež i boju. Da bi prehranila dvoje dece njegova majka je izučila

TIVADAR WANYEK – THE DOCUMENTS

Tivadar Vanjek (Wanyek Tivadar)
(Great Kikinda 1910 – (Ljubljana) Zrenjanin 1981)

In the year 2010, the Contemporary Gallery Zrenjanin and the City of Zrenjanin are celebrating important jubilee - a 100 years since birth of painter Tivadar Wanyek, artist in charge for activation of the fine arts life in Zrenjanin, one of the establishers of the Art Colony in Ečka and first manager of the Contemporary Gallery in Zrenjanin.

On that occasion, in the Salon of the Contemporary Gallery the exhibition *Tivadar Wanyek – Dokumenti* (The Documents) was set up. Besides Wanyek's painting, exhibition also consists of photographs, catalogues, TV shows, magazine articles and other documents consisting secondary museum material. The object of the exhibition is to revoke the past through experimental approach, using all available resources. Museum exhibits, in other words paintings are being gridded with archive and other materials that reconstructs through this way of presentation Wanyek's life.

Tivadar Wanyek was born in Great Kikinda on September 20, 1910. When he was only 3 years old, his father passed away, therefore him, his mother and sister moved to grandmother's in Selmec spa for a year, in those days one of the bigger cities in Austria-Hungary (currently Banská Štiavnica in Slovak Republic). Then, they have moved to Budapest, in order to return to grandmother's in 1915, and then to Great Kikinda. Memory of the childhood are marked with poverty and very early expressed need and sense for drawings and colours. In order to feed two children his mother studied photography in Velika Kikinda at the studio of Karoly Lang, and since she couldn't affording her son's studies in Budapest, she decided him to attend the same studio. In the studio of Karoly Lang Tivadar Wanyek was introduced to the fine arts too. "Uncle Lang" gave him his first canvas where he painted his first painting "Seoski lola" (Village flirter) which is part of the collection of the National Museum in Zrenjanin.

fotografski zanat u Velikoj Kikindi kod Karolja Langa, a pošto nije mogla da školuje sina u Budimpešti rešila je da i on izuči taj zanat. U ateljeu Karolja Langa Tivadar Vanjek se susreće i sa slikarstvom. Od „čika Langa“ dobija prvo platno gde je sa 10 godina naslikao svoju prvu sliku „Seoski lola“, a koja se danas čuva u Narodnom muzeju u Zrenjaninu.

U Veliki Bečkerek¹ dolazi iz Budimpešte, nakon pokušaja da studira slikarstvo u Slobodnoj školi Karolja Patakija, najkasnije 1932. godine². U gradu na Begeju se bavio fotografijom uglavnom kao pomoćnik, slikao sa „Velikobečkerečkim impresionistima“ i pravio dekoracije i scenografije za amaterska društva. Čak je i dobio nagradu na konkursu za plakat subotičke fabrike peći „Zefir“. U početku je slikao ljudske figure u duhu akademskog realizma (1930-1935) da bi se kasnije posvetio slikanju pejzaža (1935-1945). Jedan od osnivača „Velikobečkerečkih impresionista“ Jožef Varkonji je neke prostorije svoje vile na obali Begeja pretvorio u slikarske ateljee gde Vanjek nastavlja sa započetim slikarskim studijama i zajedno sa njim odlazi u plener da bi slikao bašte, cvećnjake, prizore kraj reke i obrise krovova banatskih kuća. Prvi put je svoja dela izlagao oktobra 1938. godine u Subotici na „Izložbi mladih“ u subotičkom mađarskom društvu „Népkör“. Petrovgrad napušta 1939. godine kada opet odlazi u Budimpeštu i započinje po drugi put studije slikarstva. U Budimpešti se pored male ušteđevine oslanjao na pomoć svog ujaka i sestre koja je bila tamo udata, kao i male zarade od ispomoći u budimpeštanskim fotografskim radnjama. Ali ubrzo se vraća u Petrovgrad i krajem 1940. godine predlaže fotografu Kremzer Stevanu, koji je tada imao radnju u Kralja Aleksandra ulici br.5³ i koji je bio u dugovima, da se uortače. U toj radnji sredinom 1942. godine Vanjek upoznaje Katarinu Jano koja dolazi da izuči fotografski zanat i koja će mu mnogo godina kasnije postati žena. Posao je ubrzo procvetao, ali je izbio i II Svetski rat. Po izbijanju rata Vanjek je poklonio sav svoj slikarski materijal i prestao da slika naredne dve godine. Ubrzo umire fotograf Kremzer i Vanjek posao nastavlja sam pa novembra 1942. godine registruje svoju fotografsku radnju na



Tivadar arrives to Great Beckerek¹ from Budapest, after attempting to study Fine Arts in the Open School of Karoly Pataki, latest in 1932². In the city on the banks of river Begej he was working mostly as assistant photographer, painted with the group „Impressionists from Great Beckerek“ and made decorations and sets for amateur societies. He was even rewarded on the competition for the poster of the stove factory „Zefir“ from Subotica. At first he was painting human figures in the spirit of the academic realism (1930-1935) in order to dedicate his attention, later on, to painting landscapes (1935-1945). One of the establishers of the group „Impressionists from Great Beckerek“ Várkonyi József converted some rooms in his villa on the bench of the river Begej into a studio where Wanyek continues to study fine arts and together they were painting gardens, flower gardens, sights on the river and contours of the roofs on Banat's houses. For the first time he exhibited in October 1938, in Subotica on the „Izložba mladih“ (Exhibition of the Youth) in Hungarian Society „Népkör“. In 1939 he left Petrovgrad when started again to study fine arts in Budapest. In Budapest, besides small savings, he was supported by his

¹Veliki Bečkerek, Petrovgrad i Zrenjanin je ime istog grada, danas Zrenjanina

² Podatak koji navodi Jelena Knežević u katalogu Slikarstvo u Vojvodini 1900-1944, Novi Sad, 1991, 48. da je godina njegovog dolaska u današnji Zrenjanin 1936. mora se uzeti sa rezervom, jer je u periodu od 1. aprila 1932. do 31. maja 1939. godine Tivadar Vanjek u Velikom Bečkereku radio kao pomoćnik fotografa Goldman Mikše čija se radnja nalazila u ulici Cara Dušana 13, a i sam Tivadar Vanjek u intervjuu Pola stoleća jednog sna koji je priredio Željko Šarčević za TV Novosti, br. 780, 7-14. decembar 1979, 2-3. kao godinu svog dolaska u Veliki Bečkerek navodi 1928.

³ U ulici Kralja Aleksandra 3-5 su se do rušenja 1964. godine nalazile „Ajzenštátovne kuće“ gde se u prizemlju nalazio niz prodavnica i zanatskih radnji. Danas se na tom mestu nalazi „zgrada Tekstila“

¹Great Beckerek, Petrovgrad and Zrenjanin is the name for the same city, now days Zrenjanin

²Data stated by Jelena Knežević in the catalogue Fine Arts in Vojvodina 1900-1944, Novi Sad, 1991, 48. That the year of his arrival to presently Zrenjanin, in 1936, must be taken considerably, since during the period April 1, 1932 until May 31, 1939 Tivadar Wanyek was working in Great Beckerek as the assistant photographer in the photo shop of Miksa Goldman whose photo shop was in Cara Dusan Street no. 13, and Wanyek himself in the interview Half century of one dream, by Zeljko Šarčević for the magazine TV Novosti, no. 780, December 7-14, 1979, 2-3. As the year of his arrival to Great Beckerek he states the year 1928.

mestu Kremzerove⁴. Nakon Drugog svetskog rata izučava slikarstvo sa velikim zanosom pa je njegova fotografska radnja bila jedina koja je radila samo pre podne, posle podne je bila zaključana, a Vanjek je vreme provodio u svom slikarskom ateljeu iza radnje. Susrevši Vasu Pomorišca, koji je 1945. godine u Petrovgradu obavljao dužnost upravnika Gradskog muzeja gde je vodio *slikarski tečaj*, prihvatio je njegov način organizovanja slika predela. Napušta odjeke impresionizma prihvatajući ekspresionističke tendencije, a pored pejzaža slika mrtve prirode i fasade kuća. Sa grupom zrenjaninskih slikara 1954. godine osniva Zrenjaninsku grupu (M.Šipoš, M.Nikolić, T.Vanjek, J.Janiček, S.Đerđ i K.Fajfer) koja kasnije iste godine prerasta u Banatsku grupu kada im se pridružuju M.Berendića, V.Pomorišac, I.Radović, I.Tabaković, Z.Petrović, S.Trumić, A.Zarin i S.Dukić⁵. Tada je rođena ideja o osnivanju Kolonije pa zajedno sa Zoranom Petrovićem uz podršku velikog broja slikara 12. jula 1956. godine na osnovu rešenja Narodnog odbora sreza Zrenjanin, Sekretarijat za prosvetu i kulturu osniva Umetničku koloniju u Ečki.

Razvoj Umetničke kolonije u Ečki bio je podjednako i umetnički razvoj Tivadara Vanjeka. Prvih godina od osnivanja Umetničke kolonije u Ečki u Koloniji boravi niz značajnih umetnika koji su sa oduševljenjem pričali o Koloniji i njenom upravniku Tivadaru Vanjeku. Treba nabrojati samo neka značajna imena srpske umetnosti kao što su Jovan Bijelić, Milan Konjović, Vasa Pomorišac, Olga Jevrić, Aleksandar Zarin, Jovan Soldatović, Dragoslav Stojanović Sip, Ivan Radović, Ivan Tabaković, Milivoj Nikolajević, zatim „Decembarci“ Zoran Petrović, Dragutin Cigarčić, Lazar Vozarević, Lazar Vujaklija, Aleksandar Luković, Miloš Bajić, Miodrag B. Protić, Stojan Čelić, Mladen Srbinić.... Ovi umetnici su približili savremene likovne koncepte i geometrizam ostalim učesnicima Kolonije i u skladu sa tim Vanjek, nezadovoljan svojim slikarstvom, motive na slikama stilizuje i geometrizira, svodi ih na plošne predstave. Uz veliki podsticaj ovih umetnika 1957. godine Vanjek dolazi do svog autentičnog slikarskog izraza. Najzad je ostvario savet svoga profesora Karolja Patakija „Pokušaj da slikaš kako drugi ne slikaju“⁶.

Vanjek 1975. godine svom gradu, odnosno Narodnom muzeju u Zrenjaninu, poklanja 88 slika i studija, nastalih u periodu od 1920. do 1957. godine tako da Fond Savremene galerije Zrenjanin poseduje samo jednu sliku iz ovog perioda konkretno iz njegove druge, ekspresionističke faze. U pitanju je ulje na



T.Vanjek, *Motiv sa Begeja*, ulje na kartonu, 46x58 cm, 1955

uncle and sister who was married there, and some earnings while working as the assistant in photo shops. Soon he returns to Petrovgrad and by the end of 1940, suggested to photographer Stevan Kremzer, who had photo shop in Kralja Aleksandra Street, no. 5³, and who was in arrears to enter into partnership. In that shop in the mid 1942 he meets Katarina Jano, who came to study photography, and who will become his wife many years later. The business started to expand, but soon Second World War started. After the War started Wanyek gave away all his painting material and terminated his work for two years. Soon after the photographer Kremzer passed away, Wanyek continues to work and in November 1942 he registered the shop as his own in the same premises⁴. After World War II he studied fine arts with great enthusiasm therefore his photo shop was the only one opened in the mornings, and in the afternoons it was closed, so that Wanyek could spend all afternoon in his studio behind the shop. On the occasion when he met Vasa Pomorišac, who was Acting Director of the City Museum in Petrovgrad in the year 1945, where he was managing fine arts course, he accepted his method of organizing the landscapes paintings. Therefore he converted from repercussions of impressionism to expressionist tendencies and besides landscapes he started to paint still life and house façades. With the group of Zrenjanin painters in the year 1954 he established „Zrenjaninska grupa (Zrenjanin group)“ (M.Šipoš, M.Nikolić, T.Vanjek, J.Janiček, S.Đerđ i K.Fajfer), which later that year outgrows into the „Banatska grupa (Banat group)“ when joined by M.Berendića, V.Pomorišac, I.Radović, I.Tabaković,

³ In the Kralja Aleksandra street, no. 3 -5 until the resurrection 1964. There were „Eisenschadt houses“ where in the ground floors were number of shops and craft – stores nowadays on that spot there is building better known as „Tekstil“

⁴ After the WW II started in 1941, the High street in present Zrenjanin changes its name and instead of Kralja Aleksandra Street becomes Göring gasse and after liberation in 1944 becomes Maršal Tito Street. Today it is the street of Kralja Aleksandra I Karađorđevića

⁴Po izbijanju Drugog svetskog rata 1941. godine glavna ulica u današnjem Zrenjaninu menja ime, umesto Kralja Aleksandra dobija ime Göring gasse, a nakon oslobođenja 1944. menja ime u Maršala Tita. Danas je to ulica Kralja Aleksandra I Karađorđevića

⁵T.Savić, Ečka – umetnička kolonija, Novi Sad 1965, 16-17

⁶B. Gušić, Slikarska retrospektiva Tivadara Vanjeka TRI DEцениJE SA PALETOM, Zrenjanin, 20 septembar 1969, 5.

kartonu pod nazivom *Motiv sa Begeja*⁷, nastalo 1955. godine. Nju je, pored još tri sličnih naziva, Vanjek izložio na „Prvoj izložbi slikarske kolonije Zrenjanin“ 1956. godine⁸. Ova slika je jedna od poslednjih koje radi u ekspresionističkom stilu.

Ostalih dvadeset i pet slika, koje poseduje Savremena galerija, su rađene Vanjekovim autentičnim pročišćenim slikarskim izrazom figurativnog geometrizma. Kako Miloš Arsić u katalogu *Slikarstvo u Vojvodini 1955 – 1972.* kaže „Osnovne karakteristike njegove slike naglašenog geometrizma predmeta i intimnih enterijera, ostaće tokom svih godina naredne decenije (u pitanju su 60-te godine XX veka prim. aut.) uglavnom nepromenjene sa očekivanim istraživanjima i spontanim promenama unutar izabrane koncepcije (promena kolorita, od tamne ka svetloj gami, pojava dinamične fakture, izvesna bliskost sa metafizičkim slikarstvom).“⁹

Slike nastale u periodu od 1957. do 1966. godine variraju slične seoske odnosno vojvođanske motive. Vanjek slika seoske enterijere ispunjene nameštajem, preslicama i prostirkama, zatim zabate, golubarnike i seoska dvorišta. Ono što je prepoznatljivo na ovim slikama je na prvom mestu odsustvo čoveka, ali samo u fizičkom smislu jer se njegovo prisustvo oseća i o njemu svedoče svi naslikani predmeti postavljeni kao da ih je neko do malo pre koristio. Ovi prazni ambijenti su prepuni detalja gde svaki priča priču za sebe. Seoski motivi nose vizionarski duh, Vanjek slikajući prazne enterijere i eksterijere kao da je predvideo migracije iz sela u grad, odnosno odumiranje sela. U njegovom slikarstvu nema mesta slučajnosti, sve je smišljeno i uprošćeno.

Slika *Golubarnik*, koja se danas nalazi u Narodnom muzeju u Zrenjaninu se za Vanjeka smatra prelomnom. Nastala je 1957. godine i predstavlja početak i kraj Vanjekovog slikarskog razmišljanja. Ona predstavlja pojavu nove koncepcije u Vanjekovom slikarstvu, jedne osobene vizije Vojvodine. Fond Savremene galerije takođe poseduje sliku pod ovim nazivom, verovatno nastalu neposredno posle ove prelomne slike, iste 1957. godine. Ovakva snažna promena u slikarstvu od ekspresivnog i dinamičnog poteza četke ka smirenom, ujednačenom koloritu i intenzitetu boje uticala je i na Zorana Petrovića, slikara i pisca, bliskog prijatelja Tivadara Vanjeka. Ovaj Vanjekov uticaj će se osetiti u kasnijem Petrovićevom radu dok bude slikao svoje kapije¹⁰.

Z.Petrović, S.Trumić, A.Zarin and S.Dukić⁵. On that occasion, the idea to establishing the Colony was born and together with Zoran Petrović and with the support of great number of painters, on the basis of the decision of the National Committee for the County of Zrenjanin, Secretariat for Education and Culture, Wanyek established Art Colony in Ečka, on July 12, 1956.



Development of the Art Colony in Ečka was in the same time development of Tivadar Wanyek. In the first few years after establishing Art Colony in Ečka, numerous important artists stayed at the Colony who were very enthusiastic about the Colony and its Manager Tivadar Wanyek. Few important names of Serbian Art should be mentioned: Jovan Bijelić, Milan Konjović, Vasa Pomorišac, Olga Jevrić, Aleksandar Zarin, Jovan Soldatović, Dragoslav Stojanović Sip, Ivan Radović, Ivan Tabaković, Milivoj Nikolajević, then members of “December group” Zoran Petrović, Dragutin Cigarčić, Lazar Vozarević, Lazar Vujaklija, Aleksandar Luković, Miloš Bajić, Miodrag B. Protić, Stojan Čelić, Mladen Srbinović.... These artists trenched contemporary fine art concepts and geometries to the other participants at the Colony, and in co-ordnance to that Wanyek unsatisfied with his own painting, started to style and model the motives on the paintings in geometrical shape bringing them down to the basic performances. With the great support of these artists in 1957, Wanyek reaches his authenticable painters expression. At last he accomplished his Professor Karolj Pataki's advice “Try to paint like no one else does”⁶.

⁷U inventarnom kartonu stoji napomena da se ova slika u katalogu „Prve izložbe slikarske kolonije Zrenjanin“ naziva Motiv iz Zrenjanina

⁸Slika je otkupljena na izložbi od strane Narodnog odbora Sreza, a galerija ju je dobila od NOS-a 15.07.1959.

⁹M.Arsić, *Slikarstvo u Vojvodini 1955-1972*, Novi Sad 1989, 38.

¹⁰Dr Jasna Jovanov, *Tivadar Vanjek – na pola puta između nekad i sad, između simbola i znaka*, Ulaznica, časopis za kulturu, umetnost i društvena pitanja, Zrenjanin, jul 2000, br 171, 67 -70.

⁵T.Savić, *Ečka – Art Colony*, Novi Sad 1965, 16-17

⁶B. Gušić, *Painters retrospective of Tivadar Wanyek THREE DECADES WITH PALETTE*, Zrenjanin, September 20, 1969, 5.



*Josip Broz Tito u poseti Savremenoj galeriji u Ečki 19.11.1958.
Josip Broz Tito visiting The Contemporary gallery Ečka 19.11.1958.*

Osnivanje Kolonije je bila samo uvertira u osnovnu ambiciju – osnivanje Savremene galerije, što je Vanjek uspeo 5. oktobra 1958. godine na osnovu poklonjenih i otkupljenih radova umetnika koji su boravili u Koloniji, a kojih je tada bilo 173. Galeriju je svečano otvorio Aleksa Čelebonović, čitanjem telegrama Josipa Broza Tita koji je Savremenu galeriju u Ečki posetio iste te godine 19. novembra i ostavio svoj potpis u knjizi utisaka¹¹. Aprila te iste godine Tivadar Vanjek je imao i prvu samostalnu izložbu u Grafičkom kolektivu u Beogradu¹² gde mu je predgovor za katalog napisao novinar „Politike“ Moma Stefanović. Nakon toga usledile su brojne samostalne i grupne izložbe. Značajna su učešća na Oktobarskom salonu u Beogradu od 1960. do 1969. godine i na I i II Jugoslovenskom trijenalu likovnih umetnosti u Beogradu. Učestvovao na izložbama likovnih kolonija u Vojvodini. U inostranstvu je sa vojvođanskim umetnicima izlagao u Briselu, Temišvaru, Aradu, Regensburgu, Bratislavi, Galacu, Vroclavu, zatim na međunarodnoj izložbi cveća u Parizu i sa grupom jugoslovenskih umetnika u Kuvajtu, Nju Delhiju i Beču.

Prvi put u inostranstvu samostalno izlaže 1961. godine u Beču, a do kraja sedme decenije imao je još nekoliko samostalnih izložbi u inostranstvu, u Briselu, Budimpešti, Veneciji, Vičenci, Bekeščabi, Đuli i Varšavi.

Aprila 1962. godine, dok je u Narodnom muzeju u Zrenjaninu bila postavljena njegova izložba po izboru Saveta za kulturu NO opštine Zrenjanin u čast proslave Prvog maja¹³, Tivadar Vanjek je postavljen za prvog upravnika Savremene galerije Umetničke kolonije Ečka-Zrenjanin koja dobija i svoj prvi statut. Do tada je koloniju u Ečki vodio kao volonter, i na toj funkciji

¹¹T.Savić, *Ečka – umetnička kolonija, Novi Sad 1965, 18 | 27*

¹²Grafički kolektiv u Beogradu je osnovala 1949. godine grupa umetnika između ostalih i Dragoslav Stojanović Sip kao i neki članovi Decembarske grupe (M.Srbinić, S.Čelić, L. Vujaklija i A.Luković) koji su 1956. i 1957. godine učestvovali u radu Umetničke kolonije u Ečki

¹³Katalog izložbe *Tivadar Vanjek*, Narodni muzej Zrenjanin, 1962.

In 1975 Wanyek donates to his city, respectively to the National Museum in Zrenjanin, 88 paintings and studies, originated during the period 1920 – 1957, unfortunately the fund of the Contemporary Gallery in Zrenjanin possesses only one painting from this period, specifically from his second, expressionistic phase. The painting in question is oil on the cardboard under the title *Motiv sa Begeja*, (*Motive from Begej*)⁷ originating from 1955. This painting together with three similar titles was exhibited on the First exhibition of the Fine Artists from Zrenjanin, in 1956⁸. This painting is one of the last ones painted in the expressionistic style.

The remaining 25 paintings in the possession of the Contemporary Gallery were painted by Wanyek's authenticable refined painters' expression of the figurative geometrics. In the catalogue *Fine Arts in Vojvodina 1955 – 1972*, Milos Arsic said "Basic characteristics of his emphasized geometrics and intimate interior paintings will remain during all years of the following decade (meaning '60 of the XX Century, author's remark) mostly unchanged with expected research and spontaneous changes within whipped conception (change of the colouring, from dark to light tonality, occurrence of dynamic facture, certain closeness with metaphysical fine arts)"⁹.

Paintings originated during the period 1957 - 1966 reflects various countryside motives, respectively motives from Vojvodina. Wanyek paints countryside interior filled with the furniture, treadmills and rugs, gables and dovecots and village yards. What is recognizable on these paintings is the absence of humans, but only in physical sense, since the absence could be felt and the testimony is that the painted objects are posed like someone had just used them. These empty ambient are filled with details where each is separate story. Countryside motives are carrying visionary spirit, almost as Wanyek by painting empty interiors and exteriors predicted migrations from countryside to the city, meaning dying of the countryside. In his painting there is no room for coincidence, everything is premeditated and simplified.

The painting *Dovecot - Golubarnik*, kept in the National Museum of Zrenjanin, is considered as turning point for Wanyek. It originates from 1957 and presents the beginning and the end of the Wanyek's meditation as a painter. It represents phenomenon of the new conception in Wanyeks' paintings, one specific vision of Vojvodina. The Fund of the

⁷In the inventory chart there is a note that this painting in the catalogue of the First Exhibition of the Painters Colony Zrenjanin is named *Motive from Zrenjanin*

⁸Painting was bought by the National Committee at the exhibition by, and the Gallery got it from NC on July 15, 1959

⁹M.Arsić, *Fine Arts in Vojvodina 1955-1972*, Novi Sad 1989, 38.

ostaje do 1973. godine kada odlazi u penziju. Postavši upravnik Galerije prestaje da vodi svoju fotografsku radnju.

Od 1964. godine Kolonija je pored slikara pozivala i književnike, pa je tako u Koloniji čest gost bio i likovni kritičar i književnik Todor Manojlović, iako je on u to vreme bio žigosan, bez ikakvih prihoda i građanskih prava „živ sahranjen“. Bela Duranci se priseća kada ga je Vanjek upoznao sa „čika Todošem“ u Ečki davne 1966. godine koliko ga je potresla Vanjekova briga „da starom pesniku priušti radost druženja u krugu umetnika“¹⁴. Istorijski arhiv u Zrenjaninu danas čuva u Fondu Todora Manajlovića dva pisma koja je Tivadar Vanjek uputio 1966. i 1967. godine Todoru Manojloviću gde ga poziva da boravi u Umetničkoj koloniji u Ečki, dok nakon nekoliko pretraga registratorskog materijala Savremene galerije duplikati tih pisama nisu pronađeni niti se ime Todora Manojlovića spominje u bilo kom kontekstu.

Te 1964. godine Savremena galerija dobija prostor za izlaganje u centru Zrenjanina u zgradi Narodnog pozorišta „Toša Jovanović“ na Trgu Slobode 7¹⁵. Ovaj izlagački prostor je nazvan „Mala galerija“ i to ime zadržava sve do rekonstrukcije zgrade pozorišta 1984/85. godine, kada se Galerija privremeno izmešta u Komision na Trgu Republike (danas Trg dr Zorana



T. Vanjek, *Golubarnik*, ulje na platnu, 60x73 cm, 1957

¹⁴B. Duranci, S. Stepanov, 50 godina Umetničke kolonije Ečka, Zrenjanin 2009, 31-32

¹⁵U foajeju Narodnog pozorišta „Toša Jovanović“ su od 12. Januara 1959. godine tradicionalno za svaku premijeru pozorišne predstave otvarane izložbe.

Contemporary Gallery also possesses a picture under the same title, probably originated just after this breakthrough painting, in the same year of 1957. This strong change in the fine arts from expressive and dynamic brush movements to calmed, equable colouring and colour intensity influenced on Zoran Petrovic, painter and writer, Tivadar Wanyek's close friend. This Wanyek's influence will be visible in Petrovic posterior work while he was painting his own gates¹⁰.

The establishment of the Colony was just an introduction for the basic ambition – establishing of the Contemporary Gallery, what Wanyek successes on October 5, 1958 on the basis of the gifted and bought 173 art pieces collected from artists who were visiting the Colony. Gallery was ceremoniously opened by Aleksa Čelebonović, who was reading telegraph from Josip Broz Tito who visited the Gallery, in the same year, on November 19, and left his signature in the book of impressions¹¹. The same year, in April Tivadar Wanyek had his first solo exhibition in the Graphical Collective in Belgrade¹² where introduction for the catalogue was written by Moma Stefanović journalist of daily „Politika“. Afterwards numerous solo and joint exhibitions were followed. Important participations were on October Salon in Belgrade from 1960. until 1969 and on I and II Yugoslav Triennial of the fine arts in Belgrade. He participated on exhibitions of the Art Colonies in Vojvodina. Abroad he was exhibiting together with other artists from Vojvodina, in Brussels, Timisoara, Arad, Regensburg, Bratislava, Galac, Wroclaw, at the International Flower Exhibition in Paris, and with the group of Yugoslav artists he exhibited in Kuwait, New Delhi and Vienna.

His first solo exhibition abroad was in 1961 in Vienna, and by the end of the seventh decade he had several solo exhibitions abroad, in Brussels, Budapest, Venice, Vincentia, Bekescaba, Gyula and Warsaw.

In April 1962 while in National Museum in Zrenjanin, his exhibition was set up, upon the selection of the Council for the Culture of the National Committee in Zrenjanin, on the occasion of the Labour Day (May 1) celebration¹³, Tivadar Wanyek was nominated for the first Manager of the Contemporary Art Colony Ecka – Zrenjanin who gets its first statute. Until then, he was

¹⁰Dr Jasna Jovanov, *Tivadar Wanyek halfway between now and then, between symbol and the omen*, „Ulaznica“, Magazine for cultur, art, and social topics, Zrenjanin, July 2000, no. 171, 67 -70.

¹¹T. Savić, *Ečka – Art Colony*, Novi Sad 1965, 181 27

¹²Graphical Collective was established in Belgrade, in 1949 by group of famous artists amongst whom was Dragoslav Stojanović Sip as well as some members of the December Group (M. Srbinović, S. Čelić, L. Vujaklija i A. Luković) who participated in the work of the Art Collony in Ecka in 1956 and 1957

¹³Catalogue of the exhibition *Tivadar Wanyek*, National Museum, Zrenjanin, 1962



T.Vanjek, *Seljačka soba u B.Topoli*, ulje na platnu, 61x78 cm, 1960

Đinđića). Nakon povratka u zgradu pozorišta Salon Savremene galerije više nikada nije nazivan „Malom galerijom“. Iznad „Male galerije“ Tivadar Vanjek je dobio atelje i u njemu je znao da provodi i do 12 sati. Početkom 70-tih godina Vanjek se seli u novi atelje koji dobija od opštine Zrenjanin atelje u potkrovlju zgrade Tekstila. Interesantno je što je to lokacija njegove nekadašnje fotografske radnje.

Na samostalnoj izložbi u Narodnom muzeju u Zrenjaninu u organizaciji Savremene galerije 30. septembra 1973. godine Tivadar Vanjek izlaže 56 novih slika¹⁶. Između ostalih na toj izložbi su se našle i dve slike iz Fonda Savremene galerije pod nazivima *Noć zaljubljenih* i *Iščekivanje*. Sve slike na toj izložbi, pa tako i ove dve, karakteriše prosvetljena paleta uz zadržavanje linearnosti. Ali njegova umetnost dobija još jednu novu dimenziju koju je najbolje opisao jedan italijanski kritičar dovodeći nove Vanjekove slike u vezu pokretom *metafizičke škole* u italijanskoj modernoj umetnosti. Do ove metafizike Vanjek je došao sasvim slučajno. Jednom prilikom prolazeći pored kuće jedne stare Rumunke video je kroz prozor kako sedi pored peći ogrnuta belom tkaninom. Kada se malo bolje zagledao shvatio je da starica nije u sobi nego da je pored peći stolica sa ubrusom¹⁷. Iz ovog doživljaja počele su da se nižu nove slike. Umesto enterijera, đermova i zabata, na ovim slikama oživljavaju čudne figure sastavljene od preslica i drugih mašina. Ovi predmeti su oslobođeni svoje uobičajene funkcionalnosti dobijaju magijsku snagu i nastavljaju da žive

managing the Colony as the volunteer remaining on that post until 1973, when retired. Becoming the Manager of the Art Colony he had to quit running a photo shop.

Since 1964 Colony was presenting writers as well, therefore regular guest at the Colony was Todor Manojlovic, Art critics and writer, though in that time he was forbidden, without any income, and civil rights, „buried alive“. Bela Duranci remembers that when Wanyek introduced him to „uncle Todosh“, in Ecka, in 1966, he was shaken with Wanyek's care to offer to the old poet the joy of hanging out with the group of artists¹⁴. Historical Archive in Zrenjanin, in the Fund of Todor Manojlovic, preserves two letters commenced by Wanyek in 1966 and 1967 to Todor Manojlovic where inviting him to spend some time in the Art Colony in Ecka, until after few searches of the documentation of the Contemporary Gallery, copies of those letter have not been found and there is no mention of Todor Manojlovic's name in any contexts.

In 1964 the Contemporary Gallery gets its exhibition hall in the centre of Zrenjanin, in the building of the National Theatre „Toša Jovanović“ at the address: Trg Slobode 7¹⁵. This exhibition hall was called Mala galerija (Small Gallery) and keeps that name until reconstruction of the Theatre's building in 1984/85, when the Gallery was temporarily relocated to the another facility on Trg Republika (presently Trg Zorana Djindjica). After moving



Jovan Bijelić i Tivadar Vanjek u Ečki, 1960.
Jovan Bijelic and Tivadar Wanyek in Ecka, 1960.

¹⁶Katalog izložbe Tivadar Vanjek, Narodni muzej Zrenjanin (izdavač Savremena galerija), 1973.

¹⁷Momčilo Aćimović, *80 godina od rođenja Tivadara Vanjeka*, Ulaznica, časopis za kulturu, umetnost i društvena pitanja, Zrenjanin, maj 1990, br 121 – 122, 17.

B.Duranci, S.Stepanov, 50 years of the Art Colony in Ecka, Zrenjanin 2009, 31-32
Since January 12, 1959, in the hall of the National Theatre „Toša Jovanović“ for every premiere night exhibitions have been placed..

P.n.

Manojlević Teša, književnik,

Zrenjanin

Po predlagu Odbora Umetničke kolonije u Ečki, ovime Vas pozivamo, da ovoga leta uzmete učešću u radi ove Kolonije u trajanju od deset dana.

Kolonija će raditi od 10.VIII. do 10.IX.1966 godine pa Vas molimo, da Vaš dolazak izvolite prijaviti najkasnije do 1.VIII.1966 god.

Predlogodišnjim adaptiranjem i donicanjem obezbeđen je nesmetan rad pe steljeima u Umetničkoj koloniji u Ečki a uređjena klubska prostorija sa bibliotekom obezbeđuje agodaan baravak a književnicima stoje na raspolaganju i pisane mašine.

Troškovi baravke padaju na teret ove Kolonije a Vaša obaveza bi bila samo, da nam ostavite jedan Vaš rukopis za našu dokumentaciju i za arhiv Kolonije (kojeg ne bi štampali već samo upotrebili za naš arhiv) - eventualno, koja je nastao u Ečki kao i već neko objavljene Vaše dele sa posvetom ovoj Koloniji za našu biblioteku.

Nađamo se, da ćete odvojiti vremena da učestvujete u ovogodišnjem radu naše Kolonije, te Vas drugarski pozdravljamo,



Upravnik,

Vanjek

(Vanjek Tivadar)

GALERIJA UMETNIČKE KOLONIJE

Broj 282

3. V. 1967 god.
E S K A

ИСТОРИЈСКИ АРХИВ
ЗРЕЊАНИН

P.n.

Toša Manojlović, književnik
Zrenjanin

=====
Izveštavamo Vas, da Umetnička kolonija u Eški počće svoj rad od 10. avgusta do 10. septembra 1967 godine, pa Vas ovime srdačno pozivamo, da izvolite posetiti našu Koloniju bilo u ovom periodu ili eventualno i par dana ranije ili kasnije, Vaš boravak će biti obezbeđen.

Napominjemo, da će ove godine Kolonija u Eški biti veoma interesantna, jer muzička sekcija će uveštavati kamernu muziku i daće prigodne koncerte u Eški, a na završnom danu u Koloniji priredićemo i koncert u velikoj sali u Galeriji za širi krug pozvanih.

Nadamo se, da ćete se odazvati ovom našem pozivu, te Vas srdačno pozdravljamo,

U p r a v n i k ,



Vanjek Tivadar
(Vanjek Tivadar)

novim životom. Na ovaj način stvoren je ambijent negde između nadrealnog i simboličnog. Sjedinjanva realnost i nerealnost slično snu. Ako pažljivo gledamo videćemo da naslon stolice dobija oblike ljudskog tela, draperije oživljavaju te oblike, točkovi preslica se pokreću. Na ovoj izložbi nisu izlagane slike pod nazivima *Par*, *Panonska madona II* i *Napuštena kuća* iz Fonda Savremene galerije iako stilski odgovaraju novim Vanjekovim slikama.

Za potrebe izložbi pod nazivom Zrenjaninski oktobar, a koje su posvećene oslobođenju Zrenjanina od fašizma, 1975 i 1976. godine Vanjek pravi programske iskorake, inspiracija u ovim slikama nije folklorna umetnost već se on prilagođava ratno – oslobodilačkoj tematici. Njegove slike nose nazive *Banat u plamenu*, *Partizanska akcija*, *Svečanost...* Na ovim slikama zadržava geometrijsku harmoniju dvodimenzionalnih površina,



ali uz veoma jasnu programsku orijentaciju.

Posle 1973. godine, nakon odlaska u penziju dobija od opštine Zrenjanin stan na Žitnom trgu¹⁸ i ženi se Katarinom Jano. Iako u penziji, na otvaranju svoje druge samostalne izložbe u Budimpešti 13. decembra 1975. godine u Umetničkoj hali (Műcsarnok) sebi je priznao da je tek tada postao slikar i

back to the Theatre's building the Contemporary Gallery Hall, was never again called Small Gallery. Above the Small Gallery, Tivadar Wanyek, got his studio where sometimes he spent 12 hours per a day. In the beginning of the '70, Wanyek moved to a new studio acquired from the Municipality of Zrenjanin, in the attic of the Tekstil building. It is interesting that on the same spot once there was his photo shop.

On September 30, 1973, in the solo exhibition held in the National Museum, organized by the Contemporary Gallery, Tivadar Wanyek exhibits 56 new pictures¹⁶. Among them there were two pictures from the Fund of the Contemporary Gallery Noć zaljubljenih (Night of the lovers) and Iščekivanje (Temptation). All paintings at the exhibition, these two as well, are characterized with lighter colours preserving linearity. But his art gets another dimension described in the best manner, by one Italian critic connecting new Wanyek's pictures to the movement of the metaphysical school in Italian modern art. Wanyek launched this metaphysics quite accidentally. On one occasion, passing by the house of the old Romanian lady he saw her through the window sitting next to the fire place muffled with the white linen. Having a better look he realised that the lady was not in the room, since next to the fire place there was a chair with the towels¹⁷. This experience brought new paintings to the light. Instead of interior, gables, wells, strange figures consisting of treadmills and other machines were alleviated. These objects are liberated from its usual functionality and gained magical power and continue to live their own life. In this manner the ambient of surreal and symbolic was created. It merges realism and surrealism similar to the dream. If we take a closer look it is visible that the back of the chair gets shapes of the human body, curtains alleviate these shapes, and the wheels of the treadmill are spinning. At this exhibition paintings under the title *Par – Couple*, *Panonska madona II- Madonna from Pannonia II* and *Napuštena kuća – Abandoned house*, from the fund of the Contemporary Gallery were not exhibited though they are style wise a match with Wanyek's new paintings.

For the exhibition Zrenjanin's October dedicated to the liberation of Zrenjanin from fascism, in 1975 and 1976 Wanyek is jumping out of the program scheme, inspiration in these paintings is no longer folkloric but it is adjusted to the war – liberation thematic. His pictures are carrying titles like *Banat u plamenu – Banat burning*, *Partizanska akcija – The Action of the Partizans*, *Svečanost - Festivity ...* On these paintings he is

¹⁶ Catalogue of the exhibition Tivadar Wanyek, National Museum Zrenjanin (for the publisher Contemporary Gallery), 1973.

¹⁷ Momčilo Ćimović, *80 years since birth of Tivadar Wanyek*, *Ulaznica*, Magazine for culture, art, and social topics, Zrenjanin, May 1990, no. 121 – 122, 17.

¹⁸ do tada je živio kao podstanar u ul. Narodne omladine 14

postigao ono što je oduvek želeo.

U poslednjim slikama Vanjek je težeći ka savršenijem, dospao do jedog prečišćenog, večnog, metafizičkog izraza u kome je vreme zaustavljeno. Predmeti na njegovim slikama dobili su karakter irealnog, mitskog, inspirisanog svetom mašte, snova, nepoznatog, čudesnog i čarobnog. Tivadar Vanjek na svojim slikama nije pričao samo praznu priču, već je stvorio jedan komplikovan svet koji se kreće van granica vremena, daleko u prošlost, do samih korena ljudskog postojanja, gledajući u budućnost.

Poslednju samostalnu izložbu za života Tivadar Vanjek je imao na istom mestu gde i prvu, u Grafičkom kolektivu u Beogradu. U to vreme je boravio u Ljubljani u bolnici, ali je sve vreme brinuo o svojim slikama na izložbi, moleći svog kolegu Zdravka Mandića da organizuje povratak slika nakon završetka izložbe u Zrenjanin. Nažalost, 29. maja u Kliničkom centru u Ljubljani Tivadar Vanjek je preminuo. Sahranjen je 1. juna 1981. godine na Katoličkom groblju u Zrenjaninu.

Iako je bio čvrsto vezan za Koloniju u Ečki i Savremenu galeriju, nakon odlaska u penziju 1975. godine svom gradu poklanja 88



T. Vanjek, Panonska madona II, ulje na platnu, 41x51 cm,

slika i studija, nastalih u periodu od 1920. do 1957. godine, a zatim 1977. poklanja zbirku od 36 slika pod nazivom „Pendžeri prijateljstva“. Na svoj 70-ti rođendan 1980. godine poklanja Zrenjaninu 135 slika i crteža. Sve ove poklonjene slike danas se čuvaju u Narodnom muzeju u Zrenjaninu. Njegova dela se nalaze i u privatnim kolekcijama u Parizu, Briselu, Rimu, Beču, Budimpešti, Los Anđelesu, kao i u javnim kolekcijama Muzeja savremene umetnosti u Beogradu, Galeriji Matice srpske, Narodnim muzejima u Kikindi, Subotici, Senti...

Fond Savremene galerije Zrenjanin danas sadrži dvadeset i

preserving geometric harmony of the double dimensions, but with very clear program orientation.

After 1973, when retired, Municipality of Zrenjanin is rewarding



T. Vanjek, Svečanost, ulje na platnu, 60x72 cm, oko 1976,

him with the apartment on Zitni Trg¹⁸ and he got married with Katarina Jano. Though retired, on the opening of his second solo exhibition in Budapest, on December 13, 1975, at the Art Hall (Múcsarnok) he admitted himself that just now he had become a painter and achieved what he always wanted.

In the latest pictures Wanyek, aiming to the perfection, reached a refined, eternal, metaphysical expression where time stopped. The objects on his paintings got the character of surreal, mythical, and inspired by imaginary world, dreams, unknown, miraculous and magical. Tivadar Wanyek, on his paintings, didn't just telling an empty story but created a complicated world who correlates out of the time limits, beyond to the past, to the very roots of the human existence, looking forward.

The last solo exhibition Tivadar Wanyek held at the same place as his first one, in the Graphical Collective in Belgrade. During that time, he was hospitalized in Ljubljana, but all the time he was worrying about his paintings asking his colleague Zdravko Mandić to organize returning of the paintings to Zrenjanin, after the exhibition. Unfortunately, on May 29, Tivadar Wanyek passed away at the Clinical Centre in Ljubljana. He was buried on June 1, 1981, at the Catholic Cemetery in Zrenjanin.

Thought he had strong connections with the Colony in Ecka and Contemporary Gallery, after retirement in 1975 he donates to his City the collection of 88 pictures and studies originating from

¹⁹Na osnovu inventarnih kartona utvrđeno je da je u fondu postojala još jedna slika St.inv.br. 909 T.Vanjek, Čudesa porodica, ulje na platnu, 90x50 cm, 1975. -, otkup 1975. godine, izlagana na izložbi Zrenjaninski likovni umetnici u Bekeščabi 20.decembar 1975.-januar 1976.

¹⁸ Until then he was living as a tenant in 14, Narodna omladina St

šest slika i jedan crtež T.Vanjeka¹⁹, od toga je jedanaest radova otkupila Galerija, šest slika su otkupile druge institucije²⁰ pa poklonile Galeriji, samo šest je T.Vanjek direktno poklonio Galeriji, a za četiri slike se ne zna način nabavke. Svi ovi radovi su nastali u periodu od 1955. do 1979. godine.

Na izložbi *Tivadar Vanjek – Dokumenti* izložen je deo slika Tivadara Vanjeka iz Fonda Savremene galerije Zrenjanin, dva filma RTV Vojvodine o Tivadaru Vanjeku, katalogi, fotografije i novinski članci u vlasništvu Savremene galerije Zrenjanin i Zavičajnog odeljenja Gradske narodne biblioteke „Žarko Zrenjanin“, kopije dokumenata iz Istorijskog arhiva Zrenjanin, kao i neke fotografije i predmeti u privatnom vlasništvu.

Postavku upotpunjuju dve knjige utisaka Savremene galerije



Zrenjanin. Prvu, na ulazu u Galeriju, nastalu u periodu od 1964. do 1972. godine, posetioci će moći samo da prelistaju, dok će u drugoj, na izlazu iz Galerije, moći da upišu svoje utiske. Ovaj segment izložbe ima za cilj da postavi sam prostor Savremene galerije kao muzejski eksponat naglašavajući kontinuitet u postojanju ustanove koju je osnovao Tivadar Vanjek i koja postoji i danas.

O slikarstvu Tivadara Vanjeka i njegovom značaju za umetnički život u Zrenjaninu su pisali mnogi, ali 100 godina nakon njegovog rođenja retko ko još može da svedoči o njegovom životu koji se paralelno odvijao sa njegovim delom. Njegov život nije bio samo izvor fabula za njegovo slikarstvo već njegov neraskidiv deo, zato *Dokumenti* čine pokušaj predstavljanja Tivadara Vanjeka na celokupan način.

1920 – 1957, and in 1977 another collection of his 36 paintings called „Pendžeri prijateljstva“(Windows of friendship). On his 70th birthday, in 1980, he donated to Zrenjanin 135 paintings and drawings. All of his donated works of art are today kept in National Museum in Zrenjanin. His works of art are also preserved in private collections, in Paris, Brussels, Rome, Vienna, Budapest, Los Angeles, also in the public collections of the Museum of Contemporary Art in Belgrade, Matica Srpska Gallery, National Museums in Kikinda, Subotica, Senta... Fund of the Contemporary Gallery, contains 26 paintings and one drawings of T.Vanjek¹⁹, where out of that number 11 was bought by Gallery, 6 were bought by other institutions and donated to the Gallery only 6 was donated by T. Wanyek directly to the Gallery²⁰, and for 4 paintings the origin is unknown. All of these works are originating during 1955 - 1979.

At the exhibition *Tivadar Wanyek – Dokumenti* (The Documents) part of the paintings from the fund of the Contemporary Gallery are exhibited, two movies of the RTV Vovodina about Tivadar Wanyek, catalogues, photographs and press clippings in the ownership of the Contemporary Gallery and Homeland Department of the City Public Library „Žarko Zrenjanin“, copies of the documents from the Historical Archives Zrenjanin, as well as some photographs and objects privately owned.

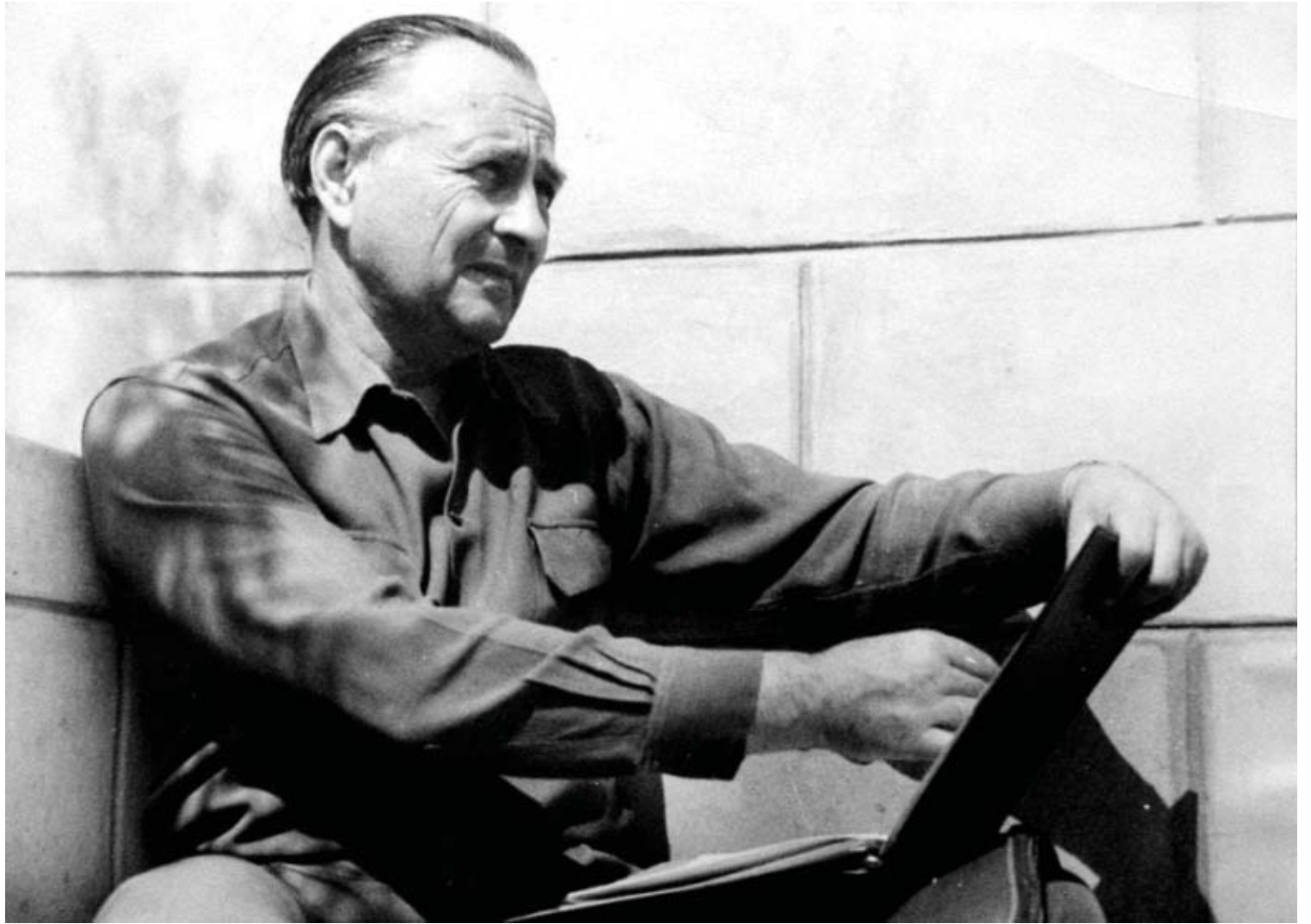
The exhibition is completed by two books of impressions of the Contemporary Gallery Zrenjanin. First one at the Gallery's entrance, created in-between 1964 – 1972, visitors would be only be able to take a look, and the other one, at the Gallery's exit, the visitors would be able to write down their impressions. This segment of the exhibition is targeting to place the facility of the Contemporary Gallery as the museum exhibit, emphasizing the continuity in the existence of the institution established by Tivadar Wanyek that exists in present.

Many wrote about fine arts of Tivadar Wanyek, and his importance for the art life in Zrenjanin, but hundred years after his birth not many could testify about his life that was parallel to his art. His life was not only the source of stories for his fine arts but his unbreakable part, therefore *Dokumenti* (The Documents) are representing the attempt to present Tivadar Wanyek in overall manner.

¹⁹On the basis of the records it was determined that there was another painting at the Fund inv. No. 909 T.Wanyek, Čudesna porodica (Miraculous family), oil on canvas, 90x50 cm, 1975, -, bought in 1975, exhibited at the exhibition of Artists from Zrenjanin in Bekescaba, on December 20, 1975 – January 1976.

²⁰National County Committee bought 4 pictures of Tivadar Wanyek and donated them to the Gallery, on July 15, 1959, one painting was bought by SRS and donated it to the Gallery on January 17, 1968, and one was bought by Municipality of Zrenjanini and donated to the Gallery in 1976.

²⁰NOS (Narodni odbor Sreza) je otkupio četiri slike Tivadara Vanjeka i sve ih poklonio Galeriji 15. jula 1959. godine, jednu sliku je otkupio SRS i poklonio Galeriji 17. januara 1968. godine, a jednu je otkupila SO Zrenjanin i Galeriji je poklonila 1976. godine



KATALOŠKI PODACI RADOVA TIVADARA VANJEKA U FONDU SAVREMENE GALERIJE ZRENJANIN

935 T.Vanjek, Motiv sa Begeja (u katalogu I izložbe slikarske kolonije Zrenjanin Motiv iz Zrenjanina I) , ulje na kartonu, 46x58 cm, 1955, sign.d.l. Vanjek 955, otkup NOSa galerija dobila od NOSa 15.07.1959.

778 T.Vanjek, Golubarnik, ulje na platnu, 60x73 cm, 1957, sign.d.l. Vanjek 957. (lat.), otkup NOSa, galerija dobila od NOSa 15.07.1959.

880 T.Vanjek, Seosko predsoblje, ulje na platnu, 59,5x73 cm, 1957, sign.l.d. Vanjek.T. 957 (lat.), -

926 T.Vanjek, Motiv iz Ečke, ulje na platnu, 53x73 cm, 1957, sign.l.d. Vanjek (lat.), -

847 T.Vanjek, Kaštel Ečka, ulje na platnu, 79x65 cm, 1958, sign.s.d. Vanjek. T. 958. Ečka (lat.), otkup sa III izložbe kolonije Ečka 06.11.1958.

859 T.Vanjek, Seoska kuća, ulje na platnu, 52x67 cm, 1958, sign.l.d. Vanjek 958 (lat.), poklon autora 1958

473 T.Vanjek, Svečana kapija, ulje na platnu, 58,5x47 cm, 1958, sign. d.l. Wanjek (lat.), poklon autora sa III izložbe Kolonije 06.11.1958

884 T.Vanjek, Veče, ulje na platnu, 50x64,5 cm, 1959, sign.l.d. Vanjek 959 (lat.) na poledini Vanjek 959, otkup NOSa galerija dobila od NOS 15.07.1959.

1174 T.Vanjek, Seoska soba, ulje na platnu, 74x101 cm, 1959, sign. na poledini Vanjek 959 (lat.), otkup NOSa galerija dobila od NOSa 15.07.1959.

1542 T.Vanjek, Bunar u Ečki, ulje na platnu, 65x75,5 cm, 1959, sign.l.d. Vanjek 959 (lat.), poklon autora,

780 T.Vanjek, Seljačka soba u B.Topoli, ulje na platnu, 61x78 cm, 1960, sign.l.d. Vanjek Tivadar B.Topola '960 (lat.), poklon autora,

900 T.Vanjek, Otvorena kapija sa guskama, ulje na platnu, 66x100 cm, 1961, sign. na poledini Vanjek 961(lat.), -

2120 T.Vanjek, Seoski vitraž, ulje na platnu, 60x73 cm, 1963, -, poklon autora

849 T.Vanjek, Zimska mrtva priroda, ulje, 81x65 cm, 1963, sign.l.d. Tivadar Vanjek 963(lat.), otkup sa samostalne izložbe 2.12.1967.

871 T.Vanjek, Tišina II, ulje na platnu, 50x65 cm, 1966, sign.d.d. T.Vanjek (lat.), otkup 23.12.1966

755 T.Vanjek, Par, ulje na platnu, 84x65 cm, 1968, -, otkup SRS sa samostalne izložbe i poklonjeno galeriji 17.01.1968.

803 T.Vanjek, Panonska madona II, ulje na platnu, 41x51 cm, -, sign. l.d. Vanjek (lat.), otkup sa XVI izložbe UK Ečka 1971

1455 T.Vanjek, Napuštena kuća, ulje na platnu, 35x45 cm, 1972, sign.l.d. T.Wanyeka. (lat.), otkup sa izložbe Pejzaž u savremenoj umetnosti Jugoslavije

1095 T.Vanjek, Noć zaljubljenih, ulje na platnu, 90x70 cm, -, sign. na poledini Noć zaljubljenih I (lat.), otkup sa XVII izložbe UK Ečka-Zrenjanin 1972,

1464 T.Vanjek, Iščekivanje (Dve figure), ulje na platnu, 128x160 cm, do 1973, -, -,

3 T.Vanjek, Obala Begeja, crtež tušem na papiru, 20x29,2 cm, 1975, sign. I.d. Vanjek (lat.), otkup 25.04.1975

895 T.Vanjek, Banat u plamenu, ulje na platnu, 40x50 cm, -, -, otkupljeno sa izložbe Zrenjaninski oktobar 1975

878 T.Vanjek, Svečanost, ulje na platnu, 60x72 cm, oko 1976, sign. d.d. Vanjek (lat.), otkup sa izložbe Zrenjaninski oktobar 1976

494 T.Vanjek, Dobrodošli u Zrenjanin, ulje na platnu, 45x80 cm, -, -, galerija dobila od SO Zrenjanin (otkup sa izložbe Zrenjaninski oktobar 1976. godine)

742 T.Vanjek, Odar (sve do smrti), ulje na platnu, 60x72 cm, 1979(1976), -, otkup sa samostalne izložbe u Zrenjaninu 20.11.1979.

1240 T.Vanjek, Razgovor stvari, ulje na platnu kaširanom na kartonu, 42x52 cm, 1979, sign.d.d. Vanjeki (lat.), otkup sa samostalne izložbe u Zrenjaninu 20.11.1979.

855 T.Vanjek, Ponoćna poseta, ulje na platnu, 83x72 cm, 1979, sign. I.d. Vanjek (lat.), poklon autora 1979



T. Vanjek, Ponoćna poseta, ulje na platnu, 83x72 cm, 1979.

TIVADAR VANJEK

Samostalne izložbe

1958

Grafički kolektiv, Beograd, 1. -10. april;

1960

Narodni muzej, Kikinda, mart (sa Stevanom Dukićem);

Narodni muzej, Zrenjanin, maj; *izložba prenetu u*

Grafički kolektiv, Beograd, jun;

1961

Gradska izložbena sala, Novi Sad, 1 – 10. april; *izložba prenetu u*

Gradska izložbena sala, Subotica, 15. –25. april;

Wiener Konzerthaus, Beč, 5. oktobar – 9. novembar;

1962

Klub „Forum“, Novi Sad, 18. mart –5. april; *izložba prenetu u*

Grafički kolektiv, Beograd, april; *izložba prenetu u*

Narodni muzej, Zrenjanin, april – maj; *izložba prenetu u*

Dom kulture, Srpska Crnja, oktobar;

1964

Galerie d'Egmont, Brisel, april;

Fenyés Adolf term, Budimpešta, 18. decembar 1964 – 10. januar 1965.

1965

Budimpešta

1967

Grafički kolektiv, Beograd,

Mala galerija (danas Savremena galerija), Zrenjanin, 19. novembar – 10. decembar;

Narodni muzej, Kikinda,

1968

Đula, Subotica;

Galleria d'arte S.Stefano, Venecija, 20. - 31. maj; *izložba prenetu u*

Gallerie d'arte „L'incontro“, Vićenca, 27. avgust – 6. oktobar; *izložba prenetu u*

Bekešćaba, 27. oktobar – 10. novembar;

1969

Varšava (sa Bogomilom Karlavarisom), maj

Grafički kolektiv, Beograd, 11. –21. april; *izložba prenetu u*

Narodni muzej, Kikinda, 18. maj – 1. jun;

Galerija matice srpske, Novi Sad, *Tivadar Vanjek, Slike 1933-1969*, 25. septembar – 5. oktobar; *izložba prenetu u*

1970

Galerija Likovni susret, Subotica, *Tivadar Vanjek, Slike 1933-1969*, april – maj; *izložba prenetu u*

Narodni muzej (izdavač Savremena galerija), Zrenjanin, *Tivadar Vanjek, Slike 1933-1969*, 20. septembar – 4. oktobar;

TIVADAR WANYEK

Solo exhibitions

1958

Graphical Collective, Belgrade, April 1 -10;

1960

National Museum, Kikinda, March (with Stevan Dukić);

National Museum, Zrenjanin, May; exhibition transposed to

Graphical Collective, Belgrade, June;

1961

City Exhibition Hall, Novi Sad, April 1 – 10; exhibition transposed to

City Exhibition Hall, Subotica, April 15. –25;

Wiener Konzerthaus, Vienna, October 5 – November 9;

1962

Club „Forum“, Novi Sad, March 18 – April 5; exhibition transposed to

Graphical Collective, Belgrade, April; exhibition transposed to National Museum, Zrenjanin, April – May; exhibition transposed to

The Hall of Culture, Srpska Crnja, October;

1964

Galerie d'Egmont, Brussels, April;

Fenyés Adolf term, Budapest, December 18, 1964 – January 10 1965.

1965

Budapest

1967

Graphical Collective, Belgrade,

Small Gallery (currently Contemporary Gallery), Zrenjanin, November 19 – December 10;

National Museum, Kikinda,

1968

Gyula, Subotica;

Galleria d'arte S.Stefano, Venice, May 20 - 31; exhibition transposed to

Gallerie d'arte „L'incontro“, Vincentia, August 27 – October 6; exhibition transposed to

Békéscsaba, October 27 – November 10;

1969

Warsaw (with Bogomil Karlavaris), May

Graphical Collective, Belgrade, April 11 – 21; exhibition transposed to

National Museum, Kikinda, May 18 – June 1;

Matica Srpska Gallery, Novi Sad, *Tivadar Wanyek, Slike (Paintings) 1933-1969*, September 25 – October 5; exhibition transposed to

1970

The Art Meeting Gallery, Subotica, *Tivadar Wanyek, Slike*

- 1971**
Galerija ULUV, Novi Sad, *Tivadar Vanjek, Slike*, 1. – 15. novembar;
- 1972**
Grafički kolektiv, Beograd, 1. – 10. april;
Galerija Likovni susret, Subotica
Salon Likovne jeseni, Sombor, *Tivadar Vanjek, Retrospektivna izložba slika 1938-1972*, novembar – decembar;
- 1973**
Galerie de l'Armorial, Brisel, april - maj
Narodni muzej (izdavač Savremena galerija), Zrenjanin, 30. septembar
- 1974**
Galerija Doma JNA, Beograd,
Rijeka
- 1975**
Internationaler Künstlerclub Österreichhaus, Beč, 12. mart-2. april
Műcsarnok kamaratermében, Budimpešta, 13. decembar
Linz
- 1977**
Narodni muzej, Zrenjanin, *Vanjekov dar*
Narodni muzej, Zrenjanin, *Pendžeri prijateljstva Tivadara Vanjeka*
- 1978**
Likovna galerija Kulturnog centra Beograda, Beograd, 26. april – 9. maj
- 1979**
Mala galerija (danas Savremena galerija), Zrenjanin, 30. Septembar – 20. Oktobar;
- 1980**
Galerie d'Egmont, Brisel, 1 – 20. februar
Narodni muzej, Zrenjanin, *Izložba slika Vanjekov dar*
- 1981**
Grafički kolektiv, Beograd, 21 – 30. april
- (*Paintings*) 1933-1969, April – May; exhibition transposed to National Museum (publisher Contemporary Gallery), Zrenjanin, *Tivadar Wanyek, Slike (Paintings) 1933-1969*, September 20 – October 4;
- 1971**
Gallery of the Association of Fine Artists of Vojvodina, Novi Sad, *Tivadar Wanyek, Slike (Paintings)*, November 1 – 15;
- 1972**
Graphical Collective, Belgrade, April 1 – 10;
The Art Meeting Gallery, Subotica
Hall of the Artistic autumn, Sombor, *Tivadar Wanyek, Retrospektivna izložba slika (Retrospective exhibition of the Paintings) 1938-1972*, November – December;
- 1973**
Galerie de l'Armorial, Brussels, April - May
National Museum (publisher Contemporary Gallery), Zrenjanin, September 30
- 1974**
Gallery of the Hall of the Army of Yugoslavia, Belgrade, Rijeka
- 1975**
Internationaler Künstlerclub Österreichhaus, Vienna, March 12 – April 2
Műcsarnok kamaratermében, Budapest, December 13
Linz
- 1977**
National Museum, Zrenjanin, *Vanjekov dar (Wanyek's gift)*
National Museum, Zrenjanin, *Pendžeri prijateljstva Tivadara Vanjeka (Windows of the friendship of Tivadar Wanyek)*
- 1978**
The Art Gallery of the Cultural Centre of Belgrade, Belgrade, April 26 – May 9
- 1979**
Small Gallery (currently Contemporary Gallery), Zrenjanin, September 30 – October 20
- 1980**
Galerie d'Egmont, Brussels, February 1 – 20
National Museum, Zrenjanin, *Izložba slika Vanjekov dar (Exhibition of the paintings Wanyek's gift)*
- 1981**
Graphical Collective, Beograd, April 21 – 30

Grupne izložbe

Učestvovao je na kolektivnim izložbama ULUSa, redovno učestvovao na Oktobarskom salonu u Beogradu od 1960 do 1969. godine, izlagao na I i II Jugoslovenskom trijenalu likovnih umetnosti u Beogradu, učestvovao na izložbama likovnih kolonija u Vojvodini. U inostranstvu je sa vojvođanskim umetnicima izlagao u Briselu 1963. i 1973, u Temišvaru 1969, u Aradu 1970, u Regensburgu 1972, u Bratislavi 1973, u Galacu 1974, u Vroclavu 1976, zatim na međunarodnoj izložbi cveča u Parizu 1969. i sa grupom jugoslovenskih umetnika u Kuvajtu

Group exhibitions

Participated in joint exhibitions of ULUS (The Association of Fine Artists of Serbia), regular participants in October Salon in Belgrade from 1960 until 1969, Exhibited on I and II Yugoslav Triennial of the fine art in Belgrade, participated in exhibitions of the Art colonies in Vojvodina. Together with artists from Vojvodina exhibited in

1973, u Nju Delhiju 1975. i u Beču 1975. godine.

Nagrade

1961. Izdavačko preduzeće „Forum“ Novi Sad

1964. Oktobarska nagrada grada Zrenjanina

1970. Nagrada zajednice kulture Zrenjanin

1971. Orden zasluga za narod sa srebrnim vencem

1973. Nagrada za slikarstvo UK Ečka

1978. Nagrada na prolećnoj izložbi ULUSa i ULUVa u Beogradu

1978. Nagrada Skupštine opštine Zrenjanin na izložbi „Zrenjaninski oktobar“

1980. „Zlatna značka“ Kulturno - prosvetne zajednice Srbije

Brussels in 1963. and 1973, Timisoara (Romania) 1969, Arad (Romania) 1970, Regensburg (Germany) 1972, Bratislava (Slovakia) 1973, Galac 1974, Wroclaw (Poland) 1976, as well as International Exhibition of Flowers in Paris 1969, with the group of Yugoslav artists in Kuwait 1973, New Delhi 1975, Vienna 1975

Awards

1961. Publishing Office „Forum“ Novi Sad

1964. October reward of the City of Zrenjanin

1970. Reward of the Cultural Association of Zrenjanin

1971. Medal of the merits to the people with the silver garland

1973. Reward for the paintings of the Art Colony in Ečka

1978. Rewards at the spring exhibition of the AFAS and AFAV in Belgrade

1978. Reward of the Municipality of Zrenjanin at the exhibition „Zrenjaninski oktobar (Zrenjanin's October)“

1980. „Zlatna značka (Golden Badge)“ Cultural – Educational Association of Serbia

Wanyety

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