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(1935 - 2012)



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1998. Grand Prix,

2001. , Art EXPO '01.

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SUMMARY

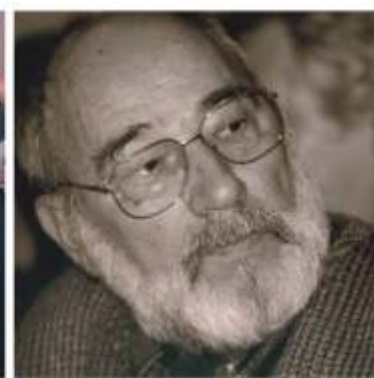
Due to circumstances, Mandic started his art education at Academy of Fine Arts in Ljubljana in 1957 but in 1959 he continued with studying at Belgrade's Academy (class of prof. Zoran Petrovic). After graduating, he began his master studies in Belgrade, with prof. Milo Milunovic. According to Mandic, these two professors were most deserving for his undisturbed expression and creating his own art concept. The intensive loudness of colours in his first paintings is not illusionism itself-the painter is giving the psychological study and with the emotional image he actually *recognizes painting as his destiny*. With Mandic's first sfumato landscape of Banat, when the description of the landscape is replaced by image of big 'vast' space - a new specific painting, recognizable on Yugoslavian the biggest exhibitions of that time, was born. Simplifying of the picture went progressively - first, wide 'vast' space in Banat with big sky, then just a figure forming a discrete content. At the time when some of the landscapes were reduced in motive and 'emptied', when in plastic sense, in few pictures he already reached an associative abstraction - Mandic, during 1970ies brings back a figure and specifically motive data. It was obvious that Mandic needed direct provocation for painting: his action was based on reality, on authentic experience, in attempt to turn concrete scene into painting: the artist always strived to picture from the nature turn into nature of the picture.

From the recent history of art's point of view, main part of the Mandic's opus represents the paintings made in 1980ies and 1990ies. The last two decades of the XX century were definitely time of predictions and realization of epic crisis of Yugoslav and Serbian society. Mandic 'opened' eighties with the solo exhibition in Gallery of Belgrade Cultural Center, in spring 1983. In presented paintings, for the first time, silhouette of the human figure appears and soon it becomes the trademark of his artistic philosophy. As a matter of fact, these early eighties, typical Mandic's emptied and decomposed landscape, with grey and dense lowland mist, becomes perfect context for expressing artist's concern for human, his existance and for the destiny of whole civilization.

Mandic is one of the artists, who predicted by his artistic intuition, a need to criticize the world and time he belonged to. During his whole opus, Zdravko Mandic's painting strived for integrated cognition and interpreting of the world. He was constantly dedicated to real, life occasions and simply was not capable of avoiding the refracting reality through the prism of his own human and artistic sensibility.

At the end of the XX century interesting changes occurred in his painting. The palette is lightened up and in paintings lighter blue and grey are glowing. The context remained the same but with totally different character and meaning. Five years later, on exhibition in Museum of Vojvodina in Novi Sad with simple name New paintings, Mandic displays series of large-format paintings with unexpectedly different solutions both in motives and colourism. Suddenly, intensive red, yellow, green, blue flashed; instead of lonely silhouettes, emerged acts, still nature, bottles, portraits and landscapes with brand new, more dramatic look.

Today, when his almost half century long opus is being summed up, this unexpected 'coloristic' exhibition seems like artist's attempt to round up his own work, to connect his early art works when he began his art activity in 1960ies with paintings that he made in his late creative years. In that way- an artistic circle is now complete. Apparently, in his opus there has always been a solid and constant idea : between these two coloristic phases, at the beginning and at the end, complex painting was developed, fully aware of every sublimed layer of colour, of coloristic spectrum united in that clear and pure tone developed with all elements Mandic's specific expression. That is how his painting lasted all these years as authentic pictorial expression where dominant principle "less is more" stands for universal and trustworthy point of view of man, painter and artist, Zdravko Mandic.







, 1960
, 90x66

: Z Mandi 60



, 1965
, 103x122
: Z Mandi 65



, 1966

, 70x80

: Z Mandi 66

. 1407



, 1967
, 86x110
: Z Mandi 67



, 1967
, 127x136
: Z Mandi 67

. . 1353



, 1978
, 101x115
: ZM 78



, 1980
, 110x135
: ZM 80



II, 1980
135x170
: ZM 80
. . 1318



, 1983

, 135x160
: ZM 83



, 1983/84
, 110x135
: ZM 83/84



, 1987

, 110x135

: ZM 87



, 1988
, 44x58
. 542



, 1994
, 44x60,5

: ZM 94

. 1776



I, 1999
35x56
: ZM 99
. . 2180



, 1994
, 120x136
: ZM 94



, 2000
, 110x135
: ZM MM



, 2005
, 110x135
: ZM 05



, 2005
, 180x200
: ZM 05

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75.071.1: Mandi Z. (083 . 824)

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