



MILAN VOJSK



Monografijo izdala Umetnostna galerija Maribor

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Uvodni besedili

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Dokumentacija

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# MILAN VOJSK

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UMETNOSTNA GALERIJA MARIBOR



# U

metnostna galerija Maribor si je z odločitvijo, da bo pripravila retrospektivo kiparja Milana Vojska, zastavila izredno težko nalogu. Milan Vojsk je ena izmed najenigmatičnejših osebnosti likovne ustvarjalnosti SV Slovenije. V domovini so se ohranili spomini na njegovo temperamentno nрав, ohranilo se je precej del različne kvalitete, nastale so govorice o njegovem pustolovskem življenju v Avstraliji. Iz zmede resnic in pretiravanj je bilo potrebno izluščiti podobo kiparja, pripadnika prve slovenske povojske generacije. Upam, da nam je to uspelo.

Slovensko kiparstvo, ki je v tridesetih letih doživel velik vzpon (Nedovisni), se je po letu 1945 znašlo v zankah socrealističnih zahtev. Po eni strani so bile kiparjem dane izredne možnosti izraziti svoj talent v monumentalnih dimenzijah in plemenitih materialih (spomeniška plastika), po drugi strani pa so se morali podrejati željam naročnika, ki se je zgledoval pri sovjetskih vzorih. Dilema, ki je postavljala pred kompromise predvsem kiparje v Ljubljani, v Mariboru ni bila potrebna, saj spomeniških naročil sploh ni bilo. Tako so morali mariborski kiparji (ob Gabrijelu Kolbiču je delovalo le še nekaj bolj ali manj ljubiteljskih kiparjev obrtnikov) ostati v ateljejih in se zadovoljiti s portretnimi naročili in kiparjenjem »za lasten užitek«. Milan Vojsk, ki se je takoj po diplomi v Ljubljani, vrnil v Maribor, je poskušal s svojo izredno ustvarjalno energijo razbiti to letargijo, a žal brez uspeha.

Kmalu po prihodu v Maribor je Vojsk opozoril nase na skupinskih razstavah, novembra 1955, pa je pripravil samostojno razstavo. Vojsk je razstavil skoraj vso svojo dotedanjo ustvarjalno bero – 142 del. Iz ohranjene zloženke lahko razberemo, da so bile to predvsem plastične iz žgane gline, patiniranega mavca ter tudi aluminija in manjše številu risb. Motivno je razstava segala od portretov preko žanrske plastične do simbolno zasnovanih konstruktov in povsem abstraktnih kompozicij. S pomočjo ohranjenih del, fotografij in besedil, ki so izšla ob razstavi, si vsaj približno predstavljamo kvalitetno raznolikost te razstave in verjamemo lucidni ugotovitvi Branka Rudolfa: »Tako različni kipi so nekako znamenje skoraj divjega prizadevanja in skoraj mučnega iskanja« (cit.: Ob razstavi mariborskih upodabljalajočih umetnikov, Nova Obzorja, 1952, V. pp. 246–249).

Razstava je dvignila precej prahu, umetnik pa je vendarle ostal sam in nerazumljen z vsemi svojimi problemi mladega ustvarjalca, ki se je nenadoma znašel pred povsem novimi možnostmi sodobnega likovnega jezika. Posledica te osebnostne in ustvarjalne krize je bil odhod na tuje.

Retrospektiva poizkuša z eksponati, ki so nam bili dosegljivi, fotografijami del, nastalih v Avstraliji ter seveda katalogom, sestaviti do sedaj razdrobljene koščke kiparjevega opusa v celoto. Čeprav se je za marsikaterim delom izgubila sled in je cenzura med »slovensko« ter »avstralsko« polovico kiparjevega opusa globoka, se pred nami vendarle zaokrožuje podoba o umetniku, ki je bil odličen portretist, mojster žanrskih figur, ki pa mu usoda in lasten značaj, poln protislovnosti, nista dala, da bi svoje virtuozno znanje in bogato imaginacijo docela izkoristil. Kot ugotavlja avtor razstave, umetnostni zgodovinar Peter Rak, so skoraj vsa Vojskova dela nastala v dveh desetletjih, ki ju loči umetnikova odločitev za emigracijo. V tem razmeroma kratkem ustvarjalnem obdobju so nastala dela, ki nam jih je uspelo registrirati, tako doma kot v Avstraliji. Na razstavi zbrane skulpture nam bodo jasno, brez romantičnih pretiravanj, odgovorile na vprašanje, kdo je bil kipar Milan Vojsk.

Pri delu so nam pomagali kipar, gospod Milan Vojsk, ki je ljubeznivo sprejel avtorja razstave, gospa Marjana Magdič-Vojsk, fotograf, gospod Lister Clark ter številni umetnikovi znanci, lastniki njegovih skulptur. Vsem se zahvaljujem za pomoč.

Meta Gabršek-Prošenc

*With the decision to prepare a retrospective exhibition of the sculptor Milan Vojsk, Umetnostna galerija Maribor undertook an extremely hard task. Milan Vojsk is one of the most enigmatic fine art personalities in the north-eastern Slovenia. In his native country the memories of his spirited temper are still alive, quite a few works of varying quality have been preserved, there have been rumours going around of his adventurous life in Australia. This confusing mixture of truth and exaggeration had to be disentangled in order to get a clear picture of the sculptor belonging to the first Slovenian after-war generation. I hope we have succeeded in that.*

*After 1945 the Slovenian sculpture, which was very successful in the thirties (the Independents), was caught in the mesh of socrealistic requirements. On the one hand the sculptors were given every possibility to express their talent in monumental dimensions and precious materials (monumental sculpture), on the other hand they had to subordinate themselves to the wishes of the clients who followed the Soviet examples. The dilemma that above all the artists in Ljubljana were faced with and resulted in compromise, was not present in Maribor since here there were no orders for monuments at all. Therefore the Maribor sculptors (beside Gabrijel Kolbič there were only some more or less amateurish sculpture tradesmen) had to stay in the studios and satisfy themselves with portrait orders and sculpturing »for their own pleasure«. Milan Vojsk, who immediately after graduating in Ljubljana returned to Maribor, tried, with his extraordinary creative energy, to break this lethargy but unfortunately without success.*

*Soon after returning to Maribor, Vojsk attracted attention at group exhibitions, In November 1955, however, he prepared an independent exhibition of his own. At this exhibition, Vojsk presented almost everything that he had created up to then – 142 works. A preserved folder shows that these were above all burnt clay, patinated gypsum and also aluminium sculptures as well as a small number of drawings. As regards motifs, the exhibition ranged from portraits over genre sculptures to symbolically designed constructs and completely abstract compositions. By means of preserved works, photographs and texts published at the time of the exhibition, it is possible to get at least an approximate idea of the quality and diversity of this exhibition and one can give credence to the lucid words of Branko Rudolf: »Sculptures of such diversity are a kind of sign of an almost wild endeavour and almost onerous search« (quotation from On the occasion of the exhibition of the Maribor fine artists, Nova obzora, 1952, V. pp. 246–249).*

*The exhibition raised a lot of dust but nevertheless the artist remained alone and uncomprehended with all the problems of a young creative artist that was suddenly confronted with completely new possibilities of modern artistic language.*

*By available exhibits, photographs of works that were created in Australia and, of course, the catalogue, the present exhibition tries to put together the until now fragmented pieces of the sculptor's opus into a whole. Although many a work has been lost and the caesura between the »Slovenian« and the »Australian« half of the sculptor's opus is a deep one, the image of the artist is being rounded off before our eyes, of the artist who was an excellent portraitist, a master of genre figures. His destiny and his character have, however, not allowed him to make full use of his virtuosic skill and reach imagination. As expressed by the author of the exhibition, the art historian Peter Rak, almost all Vojsk's works were created in merely two decades that are separated by the artist's decision to emigrate. It was in this rather short creative period that the works which we have been able to register were created in his native land and in Australia. The sculptures gathered at the exhibition will tell us clearly, without romantic exaggerations who the sculptor Milan Vojsk was.*

*In our work we were assisted by the artist, Mr. Milan Vojsk, who kindly received the author of the exhibition, by Mrs. Marjana Magdič-Vojsk, by Mr. Lister Clark, the photographer and numerous artist's acquaintances, owners of his sculptures. I kindly thank them all for the help and support given.*

Meta Gabršek-Prošenc

Milan Vojsk se je rodil 20. oktobra 1922 v Beltincih kot najstarejši izmed treh otrok očetu Francu, kmetijskemu referentu, in materi Amaliji, višji poštni uradnici. Čeprav se je družina že leta 1929 preselila v Maribor, je bilo opazovanje dela tamkajšnjih lončarjev prvo kiparjevo srečanje z izdelki domače obrti in ljudske umetnosti, v tem zgodnjem otroštvu pa se je najbrž izoblikovala tudi njegova afiniteta do gline, ki je ostala vseskozi njegov primarni material.



Po končani osnovni šoli se je leta 1933 vpisal na mariborsko Realno gimnazijo, kjer ga je risanje poučeval prof. Franc Ravnikar. Odločitev za študij kiparstva pa se je pri njem izoblikovala med šolanjem na mariborskem učiteljšču, ko mu je neki duhovnik posodil knjižico z reprodukcijami Rodinovih del, navdušeni Vojsk pa mu je ni nikoli vrnil. V družini z izjemo očeta, ki se je ljubiteljsko ukvarjal s slikanjem akvarelom in izdelovanjem drobnih predmetov iz gline, ni bilo nikogar, ki bi se ukvarjal z likovno dejavnostjo. Navkljub željam staršev, ki so želeli, da bi se posvetil učiteljskemu poklicu, se je po nemški okupaciji, skladno s svojim impulzivnim značajem, nenadoma odločil za študij kiparstva na münchenski Akademiji za likovno umetnost.

Sprejemnih izpitov sicer ni uspešno opravil, vendar ga je zaradi vztrajnosti v svoj letnik poskusno sprejel profesor Bernhard Bleeker. Odločitev se je izkazala za pravilno, saj je za svojo plastiko »Srečanje« že v začetku drugega letnika prejel študentsko nagrado. Atmosfera za ustvarjalno delo v medvojni Nemčiji, kjer je bil vsak modernističen poskus označen za dekadenco, sicer ni bila vzpodbudna, na predavanjih, ki so trajala od osmih zjutraj do sedmih zvezčer pa si je pridobil solidno tehnično znanje. Študij je moral že po štirih semestrih zaradi vpoklica v nemško vojsko prekiniti. Vpoklicu se je Vojsk uprl, zato so ga jeseni leta 1943 zaprli. Štiri in pol mesece je preživel v zaporu, nato so ga z grožnjo ustrelitve nasilno mobilizirali. Konec vojne in zasedbo zaveznikov je pričakal v vojašnici v Münchenu, Američani so ga po štirih mesecih iz zbirnega taborišča poslali v Slovenijo.

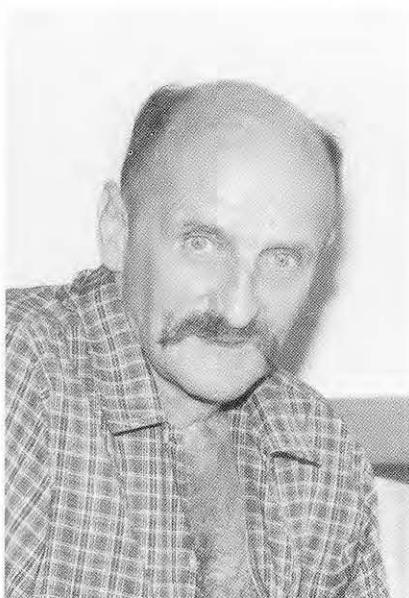
Že jeseni leta 1945 je nadaljeval študij v tretjem letniku novoustanovljene Akademije za likovno umetnost v Ljubljani, kjer je dve leti kasneje diplomiral pri profesorju Borisu Kalinu in Frančišku Smerduju. Do vpoklica v jugoslovansko vojsko leta 1948 je ostal v Ljubljani, kjer je z dovoljenjem rektorata lahko delal v prostorih akademije, po končanem služenju vojaškega roka v Splitu, kjer se je zahvaljujoč svoji izobrazbi lahko izpopolnjeval v tehniki klesarstva, se je preselil v Maribor in se pridružil mariborskemu pododboru Društva slovenskih likovnih umetnikov. Preživiljal se je kot svobodni umetnik, kar je bilo v tistem času zaradi pomanjkanja večjih naročil izredno težavno, denar pa si je služil tudi z vodenjem kiparskih in grafičnih krožkov, prodajo male plastike in z ilustratorskim delom. Atelje si je najprej uredil v kletnih prostorih Srednje kmetijske šole, nato mu je občina dodelila prostore v Tyrševi ulici, kjer mu je en sam prostor služil kot atelje, spalnica in kuhinja. Tukaj se je večer za večerom zbirala mlada mariborska umetniška druština – ob Vojsku še slikarja Slavko Kores in Oton Polak ter kasneje še kipar Slavko Tihec in njegova žena, kiparka Vlasta Zorko-Tihec -, kjer so pogosto vse do jutra razpravljalni o umetnosti in se preko literature seznanjali z

sodobnimi likovnimi gibanji v svetu. Zaradi sporov s predstavniki občine se je moral najprej preseliti v barako na Kidričevem trgu, nato pa sta si s Tihcem uredila skupni atelje v kletnih prostorih tedanje Realne gimnazije.

Vrhunec mariborskega obdobja je predstavljala velika pregledna razstava njegovih del jeseni leta 1955 v novi mariborski Umetnostni galeriji. Razočaran nad odzivi kritike in pomanjkanjem naročil ter na-veličan težkih življenjskih razmer se je dve leti kasneje odzval vabilu brata Danila, ki se je že v začetku petdesetih let odselil v Avstralijo. S pomočjo avstrijskega sabljaškega društva iz Kapfenberga (Vojsk se je že kot študent v Ljubljani začel ukvarjati s tem športom in je bil tudi jugoslovanski prvak v sabljanju) je najprej emigriral v Avstrijo, kjer se je poročil z Marjano, rojeno Magdič, po nekajmesečnem čakanju na avstralsko vstopno visto pa sta se skupaj z ženo marca leta 1957 vkrcala na ladjo za Avstralijo. Z domovino je takrat prekinil skoraj vse stike, le kiparju Slavku Tihcu je v Maribor poslal načrte za nagrobeni spomenik očetu, ki je umrl istega leta.

Nov začetek v Avstraliji je bil težak. Začetne mesece je preživel v emigrantskem taborišču Bonnangilla v Victoriji, kjer se mu je rodil sin Samo, ko pa je dobil zaposlitev pri firmi Fowler & Co., se je družina Vojsk preselila v predmestje Sydneys Carramar, kjer jima je podjetnik slovenskega rodu Dušan Lajovic priskrbel stanovanje. V garaži si je kipar uredil improvizirani atelje ter se včlanil v društvo kiparjev New South Walesa. Leta 1958 se je zaposlil kot oblikovalec na televizijski postaji Chanel 7, dve leti kasneje se mu je rodila hčerka Tanja Aleksandra. Leta 1960 je kot član združenja kiparjev New South Walesa sodeloval na Adelaide Festival of Art z leseno skulpturo z naslovom »Sanjarjenje«, leto za tem pa je na natečaj za nagrado Williama Blakea (nagrado so v Avstraliji ustanovili leta 1951, kot poskus novega dialoga med cerkvijo in avstralskimi umetniki) poslal stilizirano plastiko Marije z otrokom »Hozana«. S temi deli je pritegnil prvo pozornost avstralske likovne kritike ter naročnikov likovnih del iz posvetnih in cerkvenih krogov.

Sredi šestdesetih let se je zaposlil kot scenski delavec in statist v gledališču Elizabethan Theatre Trust v pristaniški četrti Sydneys Woolloomoollo, nato pa si je z izkupičkom naročila za bronasto plastiko »Sanjarjenje«, ki jo je naročila Avstralska rezervna banka, lahko preselil v četr Roselands in si tam uredil prostoren atelje. Neobremenjen s finančnimi težavami se je lahko posvetil izključno kiparskemu delu, tako da je bila druga polovica šestdesetih let najplodnejša v njegovem avstralskem obdobju. V tem času je nastala vrsta del s področja spomeniške in male plastike, redno je razstavljal z društvom kiparjev New South Walesa, s kiparsko dekoracijo je opremil tudi nekaj javnih zgradb in hotelov v različnih avstralskih mestih. Po ločitvi od žene v začetku sedemdesetih let je popolnoma prekinil z ustvarjalnim delom ter se predal boemskemu življenju. Nekaj let je živel v različnih predelih Sydneys, nato pa se je preselil v dom starnikov v Canberri, kjer živi še danes.



Kiparsko ustvarjanje Milana Vojska, ki je bilo zaradi objektivnih predvsem pa subjektivnih vzrokov omejeno na samo dobro dve desetletji, ostaja kljub nekaterim abstraktnim poskusom v celoti trdno vpeto v realistične okvire. Pri tem ne gre toliko za pomanjkanje kiparjevega interesa za raziskovanje formalnih in vsebinskih možnosti sodobnega likovnega jezika, saj so bile njegove nepredmetne kiparske rešitve v prvi polovici petdesetih let pionirske tako v Mariboru kot tudi v širšem slovenskem prostoru, temveč je potrebno vzroke iskati tudi v okolju, ki je bilo, bodisi iz političnih ali estetskih pozicij, modernizmu nenaklonjeno. Po konformistični umetniški atmosferi nacističnega Münchna in socialno realističnem normativizmu v Sloveniji, ki sta zaznamovala njegovo študijsko obdobje in začetke ustvarjalnega dela, se je kipar v Avstraliji srečal z globoko zasidranimi predsodki tradicionalistične estetike, tako da ostaja večina njegovega opusa – z izjemo nekaterih abstraktnih del in dokaj konzervativne spomeniške plastike – trdno v mejah zmerne modernizma.

Vojskovo delo lahko ne samo kronološko, temveč tudi vsebinsko in formalno razdelimo na slovensko in avstralsko obdobje, saj med njima poteka dokaj globoka cezura. Nemirno, hitro modelacijo, pronicljivost in ostrino, pomešano s provokativnostjo in ostro satiro, ki je značilna za številna v Mariboru nastala dela v emigraciji nadomesti intimizem, raziskovanje forme in tehnični perfekcionizem, ki se pogosto spogleduje z dekorativnostjo. Vojskova impulzivnost je v slovenskem prostoru kljub ideološkim omejitvam črpala pobude iz aktualnih dogodkov tedanjega časa, konzervativni avstralski milje, kjer je bil kipar bolj odvisen od želja naročnikov, pa je še posebej pri spomeniškem kiparstvu pogosto rezultiral v dokaj sterilne likovne forme. Izhodišče Vojskovega ustvarjanja je bila estetika predvojnega plastičnega realizma, katerega časovna meja se je v slovenskem prostoru iz ideoloških razlogov pomaknila še v pozna petdeseta leta. V dokaj avtarkičnem mariborskem likovnem okolju se je kipar najprej z naturalističnimi elementi nato pa s stilizacijo in abstraktnimi poskusi začel postopoma odvračati od deskriptivnega realističnega izraza, vendar se realistični dedičini in njenim narativnim razsežnostim ni nikoli do konca odrekel. Razvoj sodobnega kiparstva v smeri čistih plastičnih vrednosti in postopno odpiranje slovenskega likovnega prostora sta kiparja sicer vzpodbudila za realizacijo niza nepredmetnih rešitev, vendar se je zaradi temeljne navezanosti na zunanji predmetni svet in nestimulativnega okolja bolj poglobljenim raziskavam abstraktne forme posvetil šele v Avstraliji.

V njegovem kiparskem opusu prevladuje klasična figuralna motivika in portret, kjer je s pretanjениm psihološkim realizmom dosegel svoj najvišji domet, posebno mesto pa zavzema angažirana figuralika, kjer je do sredine petdesetih let ustvaril niz ironičnih in grotesknih likov, ki se bodisi neposredno navezujejo na aktualna dogajanja v družbi ali pa dela starejših avtorjev reaktualizira s satirično noto. Večino del je kipar realiziral v tehniki žgane gline in v mavcu, ki sta se izkazala kot najprimernejša za njegovo skicozno modeliranje, v njegovem avstralskem obdobju, ko je stopila v ospredje spomeniška plastika z religiozno motiviko, pa se je poskusil tudi v lesu, kamnu, različnih plastičnih masah in kovini, medtem ko ostajajo maloštevilne ohranjene risbe in grafična dela popolnoma podrejena kiparskemu delu.



# L I F E

Milan Vojsk was born on 20th October 1922 in Beltinci as the eldest of three children of the father Franc, agricultural official, and the mother Amalija, senior postmistress. Although the family moved to Maribor already in 1929, the observation of the work of the local potters was the first encounter of the sculptor with the handicraft products and folkloric art and it was in this early childhood period that his attraction to clay, which has remained his primary material ever since, could be noticed.

In 1933 after completing the primary school, he entered the Maribor secondary modern school. There his drawing teacher was Prof. Franc Ravnikar. It was during his schooling at the teachers training college, when a priest borrowed him a booklet with reproductions of the Rodin's works, which Vojsk, being so enthusiastic about it, never returned to him, that he decided to study sculpture. In his family nobody was involved in fine arts except for his father, who was occasionally painting water colors and making small clay articles. In spite of his parents' wish that he should work as a teacher, after the occupation by the Germans he suddenly decided in his typical impulsive manner to study sculpture at the Munich Fine Arts Academy. He did not pass the entrance exams, but due to his perseverance he was accepted provisionally by Prof. Bernhard Bleeker in his class. This decision proved to be the right one, since already at the beginning of the second year of studies he received the student's award for his sculpture titled »Meetings«. The climate in the war-time Germany, where every modernistic attempt was classified as decadent, was not such as to support artistic creative efforts. In the classes that lasted from 8 a.m. to 7 p.m. he gained, however, sound technical knowledge. He had to terminate his studies already after four semesters due to being drafted to the German army. He refused to join the army, therefore in the autumn of 1943 he was imprisoned. He spent four and a half months in prison, then under a threat of being shot he was forcefully drafted. When the war was over he happened to be in military barracks in Munich where he was taken war prisoner by the incoming allied forces. After spending four months in a collecting camp, the Americans sent him back to Slovenia.

Already in the autumn of 1945 he resumed his studies in the 5th semester at the newly established Ljubljana Academy of Fine Arts. Two years later he graduated with Prof. Boris Kalin and Frančišek Smerdu. Until being drafted into the Yugoslav army in 1948, he stayed in Ljubljana. With a special permission of the rector's office, he was allowed to work in the premises of the academy. After finishing his service in the army in Split, where he had opportunity to develop his skills in stonemasonry, he moved to Maribor and joined the Maribor branch of the Society of Slovene Fine Artists. He earned his living as a freelance artist, which was at that time due to lack of larger orders extremely difficult. Often he earned some money by leading sculptural and prints workshops and by illustration work.

At first he had his studio in the basement of the Agricultural High School, later the municipal authorities provided him premises in the Tyrševa street, where a single room served him as atelier, bedroom and kitchen. Here, a company of young Maribor artists would gather evening after evening – besides Vojsk also the painters Slavko Kores and Oton Polak, and later further the sculptor Slavko Tihec and his wife, the sculptress Vlasta Zorko – Tihec. They would discuss up till the dawn about the art and studied literature to learn about modern fine art trends in the world. Due to disagreements with the municipal officials he had to move, first to a barrack at Kidrič square and then to an atelier, arranged together with Tihec, in the basement of the then secondary modern school.



The large survey exhibition of his works in the new Maribor Art Gallery in the spring of 1955 represented the height of his Maribor period. Disappointed at the reviews and due to lack of orders and fed up with difficult living conditions, two years later he accepted the invitation of his brother Daniel, who had emigrated in the early fifties to Australia. With the help of the fencing club from Kapfenberg in Austria (Vojsk had started to practice fencing already as a student in Ljubljana and even won the Yugoslav fencing championship), he first emigrated to Austria. There he married Marjana, nee Magdič. After some months' waiting for the Australian entry visa, in March 1957 he, together with his wife, embarked on a ship to Australia. At that time he broke almost all ties with his homeland, that year he only sent a draft of the tombstone for the grave of his father, who died in the same year, to the sculptor Slavko Tihec.

The new beginning in Australia was difficult. He spent the first months in the Bonnangilla emigration camp in Victoria. There his son Samo was born. When he got a job with Messrs. Fowler & Co., the whole Vojsk family moved to Carramar, a suburb of Sydney. There the Slovenian born businessman Dušan Lajovic found an apartment for him. In the garage Vojsk arranged an improvised art studio and registered his membership in the New South Wales Sculptors' Society. In 1958 he got a position as a designer at the TV station Channel 7. Two years later his daughter Tanja Aleksandra was born. As a member of the New South Wales Sculptors' Society, he participated in 1960 at the Adelaide Festival of Art with a wooden sculpture titled »Dreaming«. One year later he participated in the contest for the William Blake Award with a stylised sculpture of Mary with the Child titled »Hosanna«. With these works of his he attracted the initial attention of the Australian art critics and clients from the secular and ecclesiastic circles.

In the middle of the sixties he got a job as a scenery worker and a walk-on in the Elisabethan Theatre Trust in Woolloomoollo, the harbour quarter of Sydney. The proceeds from an order for the bronze sculpture of »Dreaming« by the Australian Reserve Bank made it possible for him to move to the Roselands area. There he arranged a spacious studio. Being without financial problems now, he could devote his time exclusively to the sculptural work, so that the second half of the sixties was the most fruitful time in his Australian period. In this time he made a series of works of monumental character and of small sculptures, he participated regularly in the exhibitions of the New South Wales Sculptors' Society, he provided sculptural decorations for several public buildings and hotels in various Australian cities. After divorcing his wife in the beginning of the seventies, he completely ended his creative work and took up a Bohemian life style. For some year he lived in various parts of Sydney, then he moved to a senior citizens home where he is living still today.



Iz obdobja njegovega šolanja na münchenski in ljubljanski likovni akademiji se je ohranilo le nekaj portretnih študij v žgani glini in mavcu, modeliranih še v akademski maniri in z dokaj medlo psihološko karakterizacijo likov. Ob prihodu v Maribor, kjer je ob koncu štiridesetih in v začetku petdesetih let na področju kiparskega ustvarjanja z izjemo Gabrijela Kolbiča delovalo le nekaj kiparjev starejše generacije, pa se je Vojsku z izjemno ustvarjalno energijo in kreativnostjo uspelo izviti iz letargične kulturne atmosfere in se je profiliral kot ena osrednjih osebnosti mariborskega kiparstva prvega povojnega desetletja.

Formalno in vsebinsko je bilo njegovo ustvarjanje v Mariboru izredno heterogeno in kvalitativno neizenačeno, osrednjo pozornost pa je namenil portretni plastiki, kjer je, z izjemo nekaterih dokaj shematskih portretov političnih in kulturnih osebnosti, dosegel največjo skladnost forme in vsebine. Gladka modelacija otroške portretistike se izmenjuje z bolj slikovito, »impresionistično« površinsko obdelavo, kjer taktilnost materiala z efektom svetlobe in sence še poudarja ostro psihološko karakterizacijo likov (»Portret Dušana Požarja«, 1955). Pri tem gre za sintezo študioznega pristopa pri upodabljanju psihe portretirancev in dinamičnega, skicoznega modeliranje v glini in mavcu, kjer kipar opušča drobni opisni realizem v korist monumentalnega učinka celote.

Bolj intimističen in liričen pristop je čutiti pri otroški in ženski portretistiki, kjer realistični koncept pogosto nadomesti idealizacija lika, ki pa še vedno ohranja temeljne individualne karakteristike. To so umirjeni, meditatивni portreti, s poudarjeno težnjo po lepotnem idealu in brez posebnega emocionalnega naboja.

Portretna plastika doseže svoj kvalitativni vrh sredi petdesetih let, v posameznih delih – kot npr. portretni poprsji Mare in Borisa Kranjca – pa se prepletata skoraj hiperrealistična natančnost in pronicljiva psihološka interpretacija likov, ki pri portretu Borisa Kranjca dosega že karikaturne razsežnosti. Karikatura in satira z elementi groteske je še posebej prisotna v Vojskovem delu sredi petdesetih let. Veristični »Pračlovek« (1952) in parodija na Rodinovega »Misleca« (ok. 1954/55) še ne vsebujeta izrazito aktualnega kritičnega naboja, serija štirih »Demagogov« (ok. 1954/55) pa predstavlja izredno drzno provokacijo v obdobju, ko se spone socialnega realizma še niso popolnoma raztrgale. Dokaj statične figure s simbolično nizkim čelom in disproportionalno poudarjenimi ustmi počivajo na masivnih vratovih, kipar pa amorfno glineno gmoto dinamizira z grobo obdelavo površine in ekspresivno kiparsko retoriko. Skupina štirih Demagogov predstavlja kiparjevo univerzalno kritiko alienacije in iz tega izhajajočih možnosti manipuliranja, brez dvoma pa je tudi odsev aktualnih družbenih razmer, kjer je ideološko gromovništvo na govorniških odrih doseglo dotedaj neslutene razsežnosti.





Pri oblikovanju akta, ki je spadalo v železni repertoar njegovega šolanja tako na münchenski kot ljubljanski akademiji ostaja Vojsk zvest okvirom plastičnega realizma in delne stilizacije likov po vzoru svojega profesorja Frančiška Smerduja, drobna plastika s to motiviko, ki se poigrava z zakrito erotiko, pa se približuje nivoju umetne obrti. Kot dionično nasprotje teh nepretencioznih harmoničnih figur pa učinkuje lascivno, anatomsko natančno oblikovanje falusa in vagine v »Požrešnosti« (ok. 1954/55), ki ga je predstavil na svoji veliki pregledni razstavi leta 1955 v Mariborski Umetnostni galeriji. Motiv je v svoji grobi pojavnosti oropan vsakega simboličnega ali ezoteričnega momenta (lahko ga edino tolmačimo kot prispodobo ustvarjalne moči), saj Vojskova impulzivna in izrazito nekonformistična osebnost čuti nenehno potrebo po bodisi družbenoaktualnem, moralnem ali estetskem izzivanju, pri čemer bolj kot poglobljeno refleksijo favorizira odkrito, nedvoumno provokacijo.

Status svobodnega umetnika je kiparja silil tudi v prilagajanje okusu tedanjih, v Mariboru sicer izredno redkih naročnikov. Etablirani tematiki socialističnega realizma se v začetku petdesetih let sicer ni mogel izogniti, vendar se je začrtanim idejnim koordinatam in ideo-loški tendecioznosti izognil z elementom žanra ali pa je z individualizacijo likov in izrazitim naturalizmom presegel soorealistične klišeje, kot npr. v »Kovinarju« (1950). Portreti in poprsja tedanjih političnih in kulturnih osebnosti večinoma ostajajo na ravni korektnega akademskega realizma, kjer kipar na prvo mesto postavlja zgolj mimetičnost, brez začrtanega psihološkega orisa.

Kiparjevo tendenco po poenostavljanju forme zasledimo že v nekaterih zgodnjih portretih (»Rusinja«, ok. 1950) in vertikalno naglašeni figuraliki (»Dekle s putrami«, ok. 1954/55), stilizirane oblike sredi petdesetih let rezultirajo v hibridna bitja bodisi s simbolnim (»Kobra«, 1955) ali aktualno ironičnim predznakom (»Sex bomba«, 1955). Prehod k večinoma izgubljenim abstraktnim delom predstavlja plastika Asketinja (1955), kjer se prvič pojavlja potencirana redukcija in geometrijska simplifikacija forme. Vojskov temperament in njegova potreba po narativnosti je za vitalnost likovne kreacije potrebovala predvsem stvarne vzpodbude objektivnega sveta, maloštevilno ohranjene nepredmetne stvaritve, ki v obdobju, ko je »Zločin« (1952), Vojskovega študijskega kolega Cirila Cesarja še buril duhove zagovornikov soorealistične estetike, nedvomno predstavljajo pogumen poskus, pa lahko označimo predvsem kot logično nadaljevanje formalnih raziskav, vendar v tistem času še brez dokončno izoblikovane afinitete do čiste, plastične likovne sintakse in immanentne govorce materiala.

Vojskov izredno obširen mariborski opus obsega še vrsto izvrstnih del iz področja male plastike. Z upodobitvami ljudi iz Prekmurja se vrača v svoje rojstno okolje, ki ga je občasno obiskoval vse do odhoda v Avstralijo. S številnimi žanrskimi motivi (ki so se žal v veliki meri izgubili, tako da jih mnogo poznamo samo iz seznamov razstav) je izpričal mojstrstvo hitre, skicozne modelacije v glini, razpon te motivike sega od ironičnih figur »Rasista«, »Kokete« in »Tercijalke« do družbenoaktualno poantiranih stvaritev, kot je npr. Gospodarski kriminal in naturalističnih likov mariborskega proletariata.

Z veliko pregledno razstavo ob koncu leta 1955, ki je tako zaradi kvantitete kot tudi eksperimentalnega karakterja nekaterih del predstavljal pravi dogodek par excellence v leto poprej odprtji mariborski Umetnostni galeriji, se Vojskovo mariborsko obdobje praktično končuje. Likovne kritike so bile dokaj pokroviteljske, zanimanja za nakup del praktično ni bilo, karikaturna risba »Joj, kam bi del« (1955), kjer se v pozici svojega »Pračloveka« šibi pod težo neprodanih del, pa simbolizira kiparjevo skepso do nadaljnega ustvarjanja v letargičnem mariborskem okolju. Do njegovega odhoda v Avstralijo leta 1957 nastane le še nekaj manjših del, kipar Slavko Tihec pa po načrtih, ki jih pošlje iz emigracije, ob koncu petdesetih let na pobreškem pokopališču realizira nagrobní spomenik njegovemu očetu.



Položaj likovnih umetnosti v Avstraliji je ob koncu petdesetih let še vedno nihal med provincialnostjo in izolacionizmom na eni in prodom evropskih predvojnih avantgard na drugi strani. Slikarstvo, v okviru katerega se je že v dvajsetih letih izoblikovala specifična šola avstralskega krajinarstva in ki ji je vseskozi uspelo navezovati vsaj osnovne stike z modernističnimi gibanji, je imelo izrazito dominanten položaj nad kiparstvom. Slednje se je posebej na področju spomeniške plastike večinoma še vedno izgubljalo v epigonstvu prerafaelitskega romantizma in akademskega realizma, večje spomeniške naloge, katere je držala trdno v rokah peščica kiparjev anglosaksonske provinience, so se večinoma navezovale bodisi na kolonialno preteklost ali na utrditev povojsne avstralske samozavesti in državnosti. Razmere so se z z dokončnim formiranjem urbanih metropol Sydneys in Melbourna, odprtjem novih muzejev in privatnih galerij in s tem povezanim večjim zanimanjem kritike in občinstva končno spremenile že sredi šestdesetih let, ko je prišlo do pravega booma likovne produkcije, v kateri so že začeli bolj enakovredno sodelovati tudi priseljenci iz drugih evropskih držav in Azije.





Vojskov avstralski kiparski opus je podobno kot slovenski kvalitativno dokaj neizenačen. Realistični portreti in stilizirana figuralika prevladuje do sredine šestdesetih let, ko se kipar tako v mali kot v spomeniški plastiki postopoma otrese odvisnosti od realistične dedičnine in se, še vedno v okvirih zmernega modernizma, posveti bolj poglobljenim raziskavam likovne forme in novih materialov, čeprav pobude še vedno črpa iz zunanjega sveta. Vojsk se v emigraciji distancira od angažirane figuralike, ki mu v tujem okolju seveda ne more nuditi več pravih vzpodbud, nekdanja ostrina in provokativnost se umakneta intimističnemu ustvarjanju, v katerem pogosto prevladuja melanolija, resigniranost in patos. S tem se v določeni meri izgubi za slovensko okolje značilna vitalnost in impulzivnost, likovna produkcija se zmanjša, skicozno in hitro modelacijo v glini nadomesti bolj pretehtano in reflektirano, čeprav manj spontano delo v lesu, kamnu, različnih plastičnih masah in kovini. Tendence po postopni redukciji likovnih elementov se pokažejo že sredi šestdesetih let, šele v začetku sedemdesetih let, ko je njegovo ustvarjalno obdobje že skoraj zaključeno, pa se kipar loti čisto abstraktno zasnovenih osnutkov za spomeniško plastiko, ki pa niso nikoli realizirani.

Statusa svobodnega umetnika si Vojsk v novem okolju ni mogel več privoščiti. Kiparskemu delu se v prvih letih posveča zvečer in ponoči v improviziranem ateljeju, ko nastanejo realistični portreti sina ter znancev in priateljev, pri katerih pa vse bolj prihaja do izraza umirjena monumentalnost. Dokajšna formalna in ikonografska cenzura nastane že v začetku šestdesetih let, ko pod vplivom modernističnih gibanj voluminozno modelirana realistična figura preide v stilizirano plastiko, prej krepko modelirane figure se transformirajo v graciozne, sloke in krhke podobe.

V »Sanjarjenju« (1960), dekliškem aktu, ki ga je pozneje repliciral v številnih različicah in nazadnje realiziral še v bronu, je nenadoma opustil vso realistično retoriko v prid arabeskno razgibane linije, ki se v veliki meri spogleduje z dekorativnostjo. Bolj ekspresivno in monumentalno je zasnovana Marija z otrokom »Hozana«, (1961), kjer je močno čutiti ekspresivno-simbolične reminiscence Franceta Kralja. Material za obe skulpturi je les, ki je kiparju omogočil bolj subtilno in pretanjeno raziskovanje forme in se je bolje prilagajal njegovemu spremenjenemu, liričnemu razpoloženju. Beg v intimo mu je postopoma omogočil bolj reflektirano raziskovanje dosežkov modernistične skulpture, sinteza fiziološke deformacije likov in lirični akcent pa postaneta osnovno vodilo njegovega avstralskega opusa.

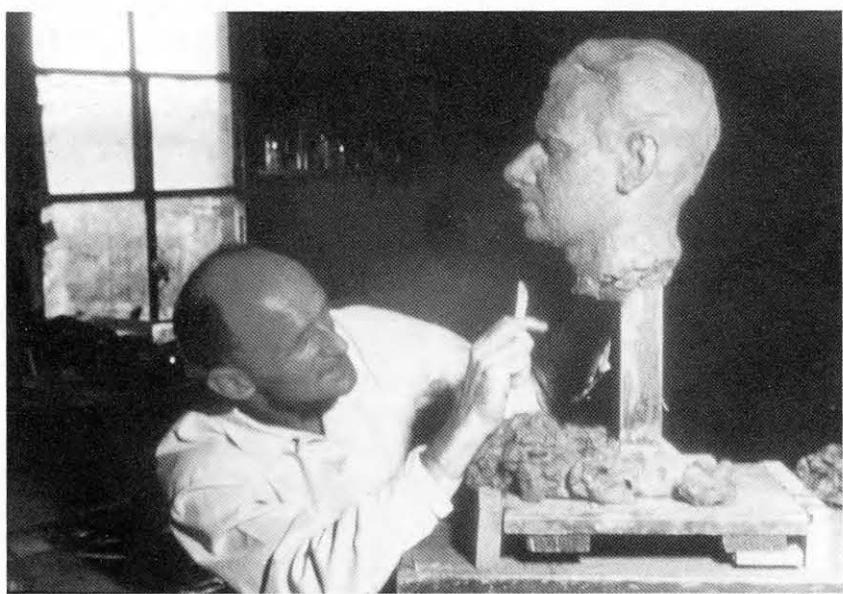
V posameznih delih kot npr. »Daritev« (1965) je s subtilno gracioznostjo in monumentalno zamaknjenostjo presegel artistično poigravanje s formo, religiozna tematika pa se prepleta z univerzalno temo materinstva, ki jo je nekajkrat obdelal še pred odhodom v Avstralijo. Tudi v vse bolj redki portretni plastiki, kjer ostaja zvest osnovnim principom realizma, se začne zatekatki k bolj izčiščenim in arhaičnim formam (»Mitja«, 1968), tipična ilustracija novega, v mnogočem resigniranega pogleda na svet pa je niz otožnih modiglianijevskih dekliških portretov, izmed katerih se relief »Bonjour Tristesse« (ok. 1968) nahaja v Nacionalni galeriji v Adelaide.

Možnosti za spomeniško plastiko so se odprle sredi šestdesetih let, ko so predstavniki Australian reserve bank naročili bronasto različico njegovega »Sanjarjenja«. Kip je Vojsk posvetil avstralskim Aboriginem, s katerimi se je srečeval v sydneyskem predmestju Redfern, sanjarjenje (dreaming) pa je izhodišče in osrednja tema njihovega religioznega sistema, ki označuje naravni, spiritualni in moralni red v kozmosu. Sanjarjenje je seveda evropski termin, ki le delno zajema kompleksno in dokaj abstraktno mitološko vsebino tega sistema in tudi Vojsk se je zasnove kipa lotil iz evropskih, racionalističnih izhodišč. Kot aluzijo je preprosto uporabil stilizirano sedečo žensko figuro z disproportionalno zasnovano fizionomijo, odsotnost vsake individualizacije in gladka obdelava dajeta delu dokaj purističen in dekorativni značaj. Celoten proces od osnutkov do končne realizacije v bronu je trajal skoraj celo desetletje, tako da so kip postavili na osrednji trg London Circuit v prestolnici Canberri šele sredi sedemdesetih let, ko je bilo Vojskovo ustvarjalno obdobje praktično že končano.

Če je v »Sanjarjenju« še zaslediti odmeve evropskih modernističnih gibanj se je moral Vojsk pri kiparskem okrasu kapele Warrane College-a, ki sodi v okvir sydneyske univerze, skoraj popolnoma podrediti konzervativnim željam vodstva te katoliške ustanove. Priprave na to delo so bile, glede na ohranjene skice, izredno temeljite, da bi predstavnike college-a prepričal o svoji usposobljenosti, pa je moral izdelati tudi poskusno delo v marmorju (relief »Glava Perzijca«, 1969). Gre za edino večje kiparjevo delo v kamnu, ki ga je opravil tehnično korektno, vendar strogo predpisani ikonografski obrazci in omejitve ustvarjalne svobode, ki ga je silila v iskanje referenc v psevdo-historičnih slogih ni moglo rezultirati v izvirno in polnokrvno umetniško stvaritev. Reliefi na oltarni mizi s prizori iz stare in nove zaveze (Abelova daritev, Melkizedek, Abraham daruje Izaka, Kristus z apostoli, Pelikan ter Orel, kot simbol evangelista Janeza) so koncipirani z eklektičnimi elementi neogotike in neorenesanse, obla plastika Marije z detetom na glavnem oltarju pa z intimno toplim odnosom med obema likoma presega dokaj shematičen učinek celote. Večjo monumentalnost in religiozni patos je dosegel v »Hrepnenju« (ok. 1968), realistično zasnovanem Kristusovem kipu z ekspresivno dvignjenimi rokami na sydneyskem pokopališču Rookwood, ki je bil v začetku osemdesetih let odstranjen. Religiozna tematika, do katere Vojsk ni čutil posebne intimne afinitete, saj so tovrstna dela nastala predvsem zaradi želja naročnikov, doseže svoj kvalitativni vrh v »Križanem« (ok. 1969), na mestnem pokopališču v Sydneyu, kjer je kipar izkoristil ustvarjalno svobodo in možnosti novega materiala (aluminij) v skoraj abstraktno zasnovani plastiki. Osnovni skelet križa je zlit z razprt perforirano plastično formo, ki s kubistično obravnavo volumna in redukcijo izraznih sredstev dosega dramatično ekspresivnost. Literarna narativnost se v tem delu na področju Vojskove spomeniške plastike prvič popolnoma umakne prečiščeni govorici razčlenjenih kiparskih ploskev, kar dokazuje vitalnost njegove kiparske orientacije, vendar se je takrat njegova ustvarjalna pot že bližala koncu.



Nadaljnje raziskave možnosti čistega plastičnega izraza v smeri abstrakcije so bile prekinjene že v prvi polovici sedemdesetih let, ko je kipar nenadoma popolnoma prenehal z ustvarjalnim delom. V nizu nepredmetnih rešitev s področja male plastike, ki so nastali predvsem kot osnutki za spomeniško plastiko v njegovem zadnjem obdobju, je čutiti na eni strani odmeve konstruktivističnih teženj po geometrijski simplifikaciji in na drugi vitalno navezo na organske forme, vendar do monumentalnih realizacij ni prišlo. Nenaklonjenost okolja, impulzivni temperament in nagnjenost do boemskega načina življenja so omejili njegovo ustvarjalno obdobje na dobro dve desetletji, v katerih je sicer nastala vrsta relevantnih umetniških del, kljub temu pa ostaja njegov življenski opus v mnogočem le torzo. Mariborsko obdobje, v katerem je izkazal izredni ustvarjalni elan, se je zaključilo prav v trenutku, ko se je začel likovni prostor odpirati evropskim modernističnim tokovom, ustvarjalno pot v Avstraliji pa je prekinil, ko se je že dokaj uveljavil v tamkajšnjih kiparskih krogih in profiliral svoj kiparski izraz.





Vojsk je kljub navidezni nekonsistentnosti dokaj premočrtno prehodil razvoj od akademskega realizma do abstrakcije. V začetnih delih se z liričnostjo in afiniteto do gline prepletajo vplivi njegovih profesorjev Borisa Kalina in Frančiška Smerduja z rodenovskim »impresionističnim« tretiranjem kiparske površine, sredi petdesetih let pa z dovršenostjo kiparske forme in inventivno vizualizacijo aktualnih tem izrazito odstopa od takratne mariborske kiparske produkcije. Njegov prispevek v tem prostoru pa ostaja nekako osamljen, saj so aktualna tematika in nepredmetne rešitve ostale brez večjega odmeva tako med maloštevilnimi kiparji kot med občinstvom in kritiko. Po njegovem odhodu v emigracijo je bilo veliko njegovih del izgubljenih ali uničenih, kot nekakšen *enfant terrible* mariborske umetniške scene, ki je s svojo provokativnostjo izzival tako estetske kot politične postulate takratne družbe, pa je bil z izjemo nekaterih strokovnih krogov naslednjih nekaj desetletij skoraj pozabljen. Podobno usodo je doživel tudi v Avstraliji. Potem ko mu je sredi šestdesetih let v veliki meri uspelo prodreti v tamkajšnje umetniške kroge in si pridobiti relativno dokaj velik ugled, je že po nekaj letih prenehal z ustvarjalnim delom. Velik del njegovega opusa s področja male plastike pa se je tudi izgubil v številnih selitvah.

Kljub temu ostaja Vojskovo delo še posebno na širšem mariborskem območju izredno pomemben člen med konceptualno in vsebinsko dokaj konvencionalnimi kiparskimi rešitvami prvega povojnega obdobja in poznejšim razvojem mariborskega kiparstva, ki ga je na nov kvalitativni nivo postavil Slavko Tihec, Vojskovo angažirano figuralko in portretna dela pa lahko postavimo v sam vrh tudi v slovenskem merilu.

Čeprav so ga na podlagi njegovih abstraktnih in družbeno angažiranih del v kulturno provincialnem povoju Mariboru označili za izrazitega modernista in novatorja in je v avstralskem ustvarjanju naracija pogosto skrita pod modernistično lupino, je esenca njegovega opusa predvsem po vsebinski plati izrazito »konzervativna«, saj ostaja ikonografija v njegovem delu vseskozi dominantna. Zunanji predmetni svet, aktualni dogodki in realistična dediščina so pač predstavljeni temeljni vzgib njegovega ustvarjanja, ki se ga ni mogel na račun raziskovanja čisto formalnih vprašanj nikoli do konca odreči, kiparski medij pa mu je predstavljal predvsem možnost interpretiranja relevantnih pa tudi čisto frivilnih in subjektivnih dilem svojega časa. Te interpretacije imajo zdaj melanololično-lirični, zdaj skoraj brutalno groteskni in ekspresivni predznak, vseskozi pa se je zavestno izogibal dokončnega prestopa meje zmernega modernizma, ki mu je, skladno s prepričanjem o svojem umetniškem poslanstvu, še omogočal relativno transparentnost in prepričljivost umetniškega izraza.

Peter Rak

# INTRODUCTION

*Sculptural creations by Milan Vojsk, which were produced due to objective and above all subjective reasons in a limited period of only a little over two decades, remained, in spite of some abstract attempts, in whole firmly within a realistic framework. This, however, was not due to the sculptor's lack of interest for the research into the formal and content related possibilities of the modern artistic language, since his non-corporeal sculptural solutions from the first half of the fifties were of the pioneering nature in the Maribor area as well as in the whole of Slovenia. The actual reasons have to be sought for also in his surrounding that was due to its either political or aesthetic attitudes, not favouring the modernism. After the conformistic artistic atmosphere in the Nazi-time Munich and the normativism of the social realism in Slovenia, which marked his student period and the beginning of his creative work, in Australia he faced the deeply rooted prejudices of the traditional aesthetics, so that the major part of his opus – with the exception of some abstract works and rather conservative monumental sculptures – is firmly within the limits of moderate modernism.*

*The works by Vojsk may be divided, based on the chronology and the content as well as on the form related aspects, into the Slovene and the Australian period, since there appears to be a distinct caesura between both of them. The fervent, fast modelling, the sharpness of mind mixed with provocative attitude and satire that were characteristic of many works created in Maribor, were replaced in the emigration by intimism, research into the form and technical perfection that often seems to be very close to decorativeness. Vojsk's impulsive attitude in the Slovenian period received its impetus, in spite of the ideological limitations, from the current events of that period. In the conservative Australian milieu, when the sculptor was more dependent upon the clients, and especially in the case of monumental sculptures, he produced rather sterile artistic forms.*

*Vojsk's creative efforts seem to have been rooted in the aesthetic of the pre-war sculptural realism, the time period of which extended in Slovenia due to ideologic reasons well into the late fifties. In the rather autarkic environment of Maribor, the artist gradually started to turn away from the descriptive realistic expression by first introducing naturalistic elements and then by stylisation and abstract tryouts. He, however, never really completely renounced the realistic heritage and its narrative dimensions. The development of the modern sculpture in the direction of the pure sculptural values and the opening of the Slovene artistic scene did spur the sculptor to implement a series of non-object solutions, but due to his basic involvement with the external, corporal world and the non-stimulating environment he engaged in more profound research into the abstract forms only later in Australia.*

*In his sculptural opus the classic figural motifs and the portrait are prevailing. There, through his delicate psychological realism, he reached his highest point. A special place is taken by the engaged figurals where he, up to the middle of the fifties, created a series of ironic and grotesque works which are either directly linked to the contemporary events in the society or represent an update of the older authors with the inclusion of a satirical note. The majority of his works are made of burnt clay or plaster, which proved to be the most appropriate materials for his sketch-like modelling. In the Australian period, when monumental sculptures with religious motifs came to the foreground, he tried also wood, stone, various plastic materials and metals. The few preserved drawings and prints remain to be completely subordinated to his sculptural work.*

# ARTISTIC DEVELOPMENT

*From the period of his training at the Munich and the Ljubljana Fine Art Academies, only a couple of portrait studies in burnt clay and plaster are still preserved. They were still modelled in an academic manner and with a rather weak psychological personal characterisation. After his arrival to Maribor, where in the late forties and in the beginning of the fifties with the exception of Gabriel Kolbič only a few sculptors of the older generation were active, Vojsk with exceptional artistic energy and creative force managed to get out from the lethargic atmosphere and to assert himself as one of the central figures of the Maribor sculpture of the first post-war decade.*

*As far as the form and the content are concerned, his creative efforts in Maribor were extremely heterogeneous and uneven as regards quality. He focused his attention to the portrait sculpture, where he achieved, save in case of some rather schematic portraits of political and cultural personalities, the highest harmony of form and content. Smooth modelling of the children's portraits is exchanging with more picturesque, »impressionistic« surface treatment, where the tactile property of the material with additional light and shadow effects is further stressing the sharp psychological characterisation of the figures (portrait of Dušan Požar, 1955). It essentially represents a synthesis of a study-type approach to the representation of the psyche of the portrayed persons and of a dynamic, sketch-like modelling in clay and plaster, where the sculptor is leaving out pretty describing realism in favour of the monumental effect of the total.*

*A more intimate and lyric approach may be noticed in case of portraits of children and women. There, the realistic concept is often replaced by idealisation of the figure, which, however, still retains the basic individual characteristics. These are calm, meditative portraits with a stressed craving to come close to the beauty ideal and without a special emotional charge.*

*The portrait sculpture reached its height as regards quality in the middle of the fifties. In individual works as for example in the portrait busts of Mara and Boris Kranjc, intertwining of almost hyperrealistic accuracy and sensitive psychological interpretation of the figures can be noticed, reaching in the portrait of Boris Kranjc almost caricature dimensions. Caricature and satire with grotesque elements are particularly present in Vojsk's works from the middle of the sixties. The veristic »Primitive Man« (1952) and the parody to the Rodin's »Thinker« (around 1954/55) still do not contain an explicitly up-to-date critical charge, the series of the four »Demagogues« (around 1954/55) represents, however, an extraordinary sharp provocation in the period when the bondage of social realism had not been completely torn yet. Rather static figures with symbolically low foreheads and disproportionately stressed mouths rest on massive necks, the sculptor dynamised the amorphous clay mass with rough treatment of the surface and expressive sculptural rhetoric. The group of the four Demagogues represents the sculptor's universal criticism of alienation and of the manipulations that possibly emerge therefrom. Without doubt, it is also a reflection of the situation in the society, where ideological thundering on the speaker platforms reached so far undreamed-of levels.*

*In the shaping of the nudes, which belonged to the iron repertoire of his training at the Munich as well the Ljubljana academy, Vojsk remained faithfully within the framework of plastic realism and partial stylisation of figures following the model of his professor Frančišek Smerdu. His small sculpture which is playing with hidden erotics, is coming close to the level of applied arts. The lascivious, anatomically accurate form of the phallus and the vagina in »Gluttonousness« (around 1954/55) appear to be a Dionysius-like opposite to these unpretentious and harmonic figures. »Gluttonousness« was shown in his large survey exhibition in 1955 in the Maribor Art Gallery. The motif is in its rough appearance robbed of every symbolic or esoteric momentum (it could only be interpreted as a symbol of creative force), since Vojsk's impulsive and distinctly non-conformist personality is all*

*the time feeling a need for social, moral or aesthetic challenge in which he is, however, favouring the frank, unmistakable over the in-depth reflection.*

*The status of a freelance artist forced the sculptor also to adjust to the taste of the then clients who were rather scarce in Maribor. He could not circumvent the established themes of the socialist realism of the early fifties, but he managed to bypass the set co-ordinates and ideological tendentiousness with genre elements or surpassed the soc-realistic clichés as for example in the »Metal Worker« (1950). The portraits and busts of the then political and cultural personalities are predominantly remaining at the level of correct academic realism with prevailing mimetic stresses without a distinct psychological outline.*

*The sculptor's tendency towards simplification of the form can be found already in some early portraits (»Russian Woman«, around 1950) and in the vertically stressed figuration (Girl with Jars, around 1954/55). By the middle of the fifties the stylised figures turn into hybrid beings either with a symbolic (»Cobra«, 1955) or contemporary ironic prefix (»Sex Bomb«, 1955). The transition to mostly lost abstract works is illustrated by the »Ascetic« (1955), where for the first time extreme reduction and geometric simplification appear. Vojsk's temperament and his need for narration required, to ensure the vitality of his artistic creations, above all concrete impulses from the objective world. A small number of preserved non-object creations (which in the time when the »Crime« (1952) of Vojsk's fellow student Ciril Cesar still arose spirits of the advocates of the socialist aesthetics, without doubt represented a brave trial) can be classified above all as a logical consequence of his formal research, however, at that time still without the finally shaped affinity to pure, plastic artistic syntax and immanent speech of material.*

*Vojsk's extremely extensive opus from the Maribor period includes additionally a series of excellent works of the small sculpture type. With the representation of people from the Prekmurje region he returned to the place of his birth that he visited from time to time until he left for Australia. With numerous genre motifs (which unfortunately have been lost to a large extent so that it is known only from the catalogues of exhibitions that they had existed) he showed to be a master of fast, sketch-like modelling in clay. The motifs themselves range from ironic figures of the »Racist«, the »Coquette« and the »Tertiary« to the socially relevant pointed creations like e.g. »Economic Criminal« and the naturalistic Maribor proletariat figures.*

*With a large survey exhibition at the end of 1955, which due to the sheer quantity and the experimental character of some of the shown works represented a first-class event in the art gallery that had been opened one year earlier, Vojsk's Maribor period practically ended. The reviews were rather patronising, there was hardly any interest to buy the exhibits. The caricature drawing »Where should I put it?« (1955), where the artist is shown bending under the load of his unsold works, is symbolising the sculptor's scepticism as regards the continuation of his work in the lethargic Maribor surrounding. Up till his departure to Australia in 1957, only a few additional small works were created. On the basis of sketches sent by Vojsk from Australia, the sculptor Slavko Tihec created the tombstone of Vojsk's father's grave at the Pobrežje graveyard.*

*At the end of the fifties, the status of the Australian art was still oscillating between provinciality and isolationism at one hand and the penetration of the European pre-war avant-garde on the other hand. Painting with its specific school of landscape painting that emerged in the twenties and its at least basic contacts with the modernistic movements, had a distinctly predominant position compared with sculpture. The latter was, especially in the field of monument sculpture, still loosing its direction in the epigonic pre-Raphaelite romanticism and academic realism. Larger monument sculpture orders went all into the hands of a small number of sculptors of Anglo-Saxon provenience. They predominantly reflected the colonial spirit of the past times or concentrated on building the after-war Australian self-confidence and pride of the Australian state. The circumstances changed, however, radically already in the sixties when finally the urban metropolises of Sydney and Melbourne were formed and numerous*

*new museums and private galleries were opened. This boosted the interest of the public and of the critics. In the sixties there was a real boom in the artistic production with an increased participation of the emigrants from other European countries and Asia.*

*The Australian sculptural opus of Vojsk is, similarly as the Slovenian one, rather uneven as regards quality. Realistic portraits and stylised figuration prevailed up till the middle of the sixties when the sculptor, in the small as well in the monumental sculpture, gradually liberated himself of his dependence on the realistic heritage and, still within the framework of moderate modernism, devoted his efforts to more profound research into the artistic forms and new materials, though still based on the external world. In emigration Vojsk turned away from the engaged figuration, which in the strange environment, could not offer him real impulses, the original sharpness and provocation gave way to intimate creation often filled with melancholy, resignation and pathos. Thereby his vitality and impulsiveness that had been so characteristic in his Slovenian period got lost. The scope of his artistic creation decreased, the sketch-like and fast modelling in clay was replaced by more considered and reflected though less spontaneous work in wood, stone, various plastics and metal. The tendency towards gradual reduction of artistic elements emerged already in the middle of the sixties. It was, however, only in the beginning of the seventies, when his creative period came almost to its end, that the sculptor started to work on purely abstract drafts for monumental sculptures that were, however, never implemented.*

*In the new environment Vojsk did not manage to arrive at the status of a freelance artist. He devoted his time to sculpture only in the evening and at night in an improvised studio where his realistic portraits of his son and his acquaintances were created, which already show his gradual orientation to calm monumentalism. A considerable formal and iconographic caesura happened already in the beginning of the sixties, when under the influence of modernistic movements, the voluminously modelled realistic figure changed into a stylised sculpture and the strongly modelled figure transformed into graceful, slender and delicate images. In »Dreaming« (1960), a girl's nude, that he later replicated in numerous variants and at last realised also in bronze, he suddenly dropped all realistic rhetoric in favour of arabesque vivid lines to a considerable extent having decorative traits. The design of Mary with Child in »Hosanna« (1961) is more expressive and monumental. One can strongly feel the expressive-symbolic reminiscence of France Kralj. Both sculptures are made of wood, which made it possible for the sculptor to carry out more subtle and delicate research into the form and which was more adaptable to his changing lyric mood. The escape into the intimate sphere gradually led to more reflecting study of the achievements of the modern sculpture, the synthesis of physiological deformation of the figures and the lyrical accent became a basic guide of his Australian opus.*

*In individual works like »Sacrifice« (1965), he went beyond the artistic play with the form applying subtle gracefulness and monumental rapture. Religious themes are mixing with the universal theme of motherhood that he had treated already several time before his departure to Australia. Also in the increasingly rare portrait sculpture, where he remained faithful to the basic principles of realism, he started to turn to more pure and archaic forms (»Mitja«, 1968). The series of melancholic Modigliani-like portraits of girls is a typical illustration of his new, rather resigned view of the world. One of them, the relief »Bonjour Tristess« (around 1968), can be found in the National Gallery in Adelaide.*

*The possibilities for monumental sculpture opened in the middle of the sixties when representatives of the Australian Reserve Bank ordered a bronze variant of his »Dreaming«. Vojsk devoted the sculpture to Australian aborigines that he would meet in Redfern, the suburb of Sidney, and dreaming is the starting point and the central theme of his religious system which denotes the natural, spiritual and moral order in the universe. Dreaming, of course, is an European expression that only partially encompasses the complex and the abstract mythological contents of this system and also Vojsk started to design the sculpture from the European, rationalist aspects. As an allusion, he simply used a stylised sitting female*

*figure with disproportionately designed physiognomy. The absence of all individualisation and the smooth finish provide the work a rather puristic and decorative character. The whole process from the draft till the final implementation in bronze lasted almost the whole decade, so that the sculpture was put to the London circus central square in the capital of Canberra as late as in the middle of the seventies, when Vojsk's creative period was practically already over.*

*If in »Dreaming« one can still trace the echoes of the European modernistic movements, in case of sculptural ornamentation of the chapel in the Warrane College of the Sidney University, Vojsk had to subordinate himself almost completely to the conservative wishes of the chief officials of this catholic institution. The preparations were, considering the preserved sketches, extraordinary thorough. In order to persuade the college representatives of his qualifications, he had to make also a trial piece in marble (relief »Head of the Persian«, 1969). This is the only larger Vojsk's work in stone. It was done technically correctly, however, the strictly prescribed iconographic formulas and limitation of the creative freedom which forced him to get references from pseudo-historical styles, could not result in an original and thoroughbred artistic creation. The reliefs on the altar table with scenes from the Old and New Testament (Abel's sacrifice, Melchizedek, Abraham sacrificing Isaac, Christ with Apostles, Pelican and Eagle as symbol of the Evangelist John) are designed with eclectic neo-gothic and neo-renaissance elements, and the rounded sculpture of Mary with the Child at the main altar with intimately warm relation between both figures exceed the rather schematic effect of the whole.*

*A stronger effect of monumentality and religious pathos was achieved in »Longing« (around 1968), a realistically designed sculpture of Christ with expressively raised hands at the Sydney cemetery of Rookwood, which was removed in the early eighties. The treatment of the religious themes, which Vojsk was actually intimately not very much attracted to since works of that type were only the result of requirements by clients, achieved its height as regards quality in »The Crucified« (around 1969) located at the city cemetery in Sidney, where the sculptor made best use of his creative freedom and the possibility to use new material (aluminium) in an almost abstractly designed sculpture. The basic skeleton of the cross is bonded with an open perforated plastic form which, through the cubistic treatment of the volume and the reduction of the means of expression, provides dramatic expressiveness. In this monumental sculpture for the first time the literary narration completely gives way to a purified speech of structured sculptural planes which proves the vitality of his sculptural orientation, however, his creative period was already close to its end then.*



Portret Stalina – (ok. 1946/47), žg. glina, V: 45 cm

# CONCLUSION

*Further investigations into the possibility of pure sculptural expression in the direction of the abstract were terminated already in the first half of the seventies, when the sculptor suddenly completely stopped creative work. In a series of non-object solution in the field of small sculpture that originated primarily as drafts for the monumental sculpture in his later period, one can feel on the one side the echoes of constructivistic tendencies as regards geometric simplification and on the other hand a vital affinity to organic forms, however, there has been no monumental implementation. Unfavourable surrounding, impulsive temperament and a tendency to Bohemian life style restricted his creative period to merely two decades. In this time a series of relevant artistic works have been produced but in many aspects his life opus remains to be a torso. The Maribor period, in which he showed an extraordinary creative drive, was terminated just in the time when the artistic sphere began to open to the European modernistic streams. His creative period in Australia was interrupted by him just when he achieved recognition in the artistic circles and established a distinct profile of his artistic expression.*

*In spite of seeming non-consistency Vojsk developed in a rather straight line from academic realism to abstraction. In his initial works influences of his professors Boris Kalin and Frančišek Smerdu with lyricism and affinity for clay mixed with Rodin-like »impressionistic« treatment of the surface of the sculptures are noticeable. In the middle of the fifties, his perfection of the sculptural form and inventive visualisation of the current themes represented a distinct diversion from the then sculptural production in Maribor. His contribution in this area remains rather lonely, current themes and non-object solutions remained without considerable echo among a rather limited number of sculptors as well as among the public and the critics. After his departure into emigration a lot of his works were lost or destroyed. As a kind of enfant terrible of the Maribor artistic scene that was, with his provocative attitude, challenging the aesthetic as well as political postulates of the society of that time, he was, with the exception of some professional circles, somehow forgotten for a couple of the following decades. He faced a similar fate in Australia. After in the sixties he successfully entered the artistic circles there and gained relatively high recognition, he stopped his creative work in a couple of years. Numerous works of his in the field of small sculpture disappeared during numerous changes of residence.*

*In spite of this, Vojsk's work remains, above all this applying to the greater Maribor area, a very important link between the conceptually and as regards content rather conventional sculptural solutions of the first post-war period and the later development of the Maribor sculpture that was raised to new quality levels by Slavko Tihec. Vojsk's engaged figural and portrait works, however, can be ranked at the top also on the Slovenian scale.*

*Although on the basis of his abstract and socially engaged works in the then culturally provincial post-war Maribor he was considered a distinct modernist and innovator, and in his Australian period the narration is often hidden under a modernist shell, the essence of his opus, primarily as regards the contents, appears to be expressly »conservative« since in his works the iconography remains dominant all the time. The external objective world, current events and the realistic heritage were actually the basic impulses for his creation that he could never renounce completely in spite of his research into purely formal questions. The sculptural medium represented for him primarily a possibility to interpret relevant but also quite frivolous and subjective dilemmas of his time. These interpretations range from melancholic and lyrical to almost brutally grotesque and expressive ones. All the time, however, he consciously avoided crossing the limit of moderate modernism, which, according to his conviction regarding his artistic mission, still made his artistic way of expression be relatively transparent and convincing.*

Peter Rak





Portret Karla (Pube) Dolenca – (pred 1945), pat. mavec, V: 49 cm



Portret Adolfa Ketiša – (ok. 1946/47), mavec, V: 36 cm



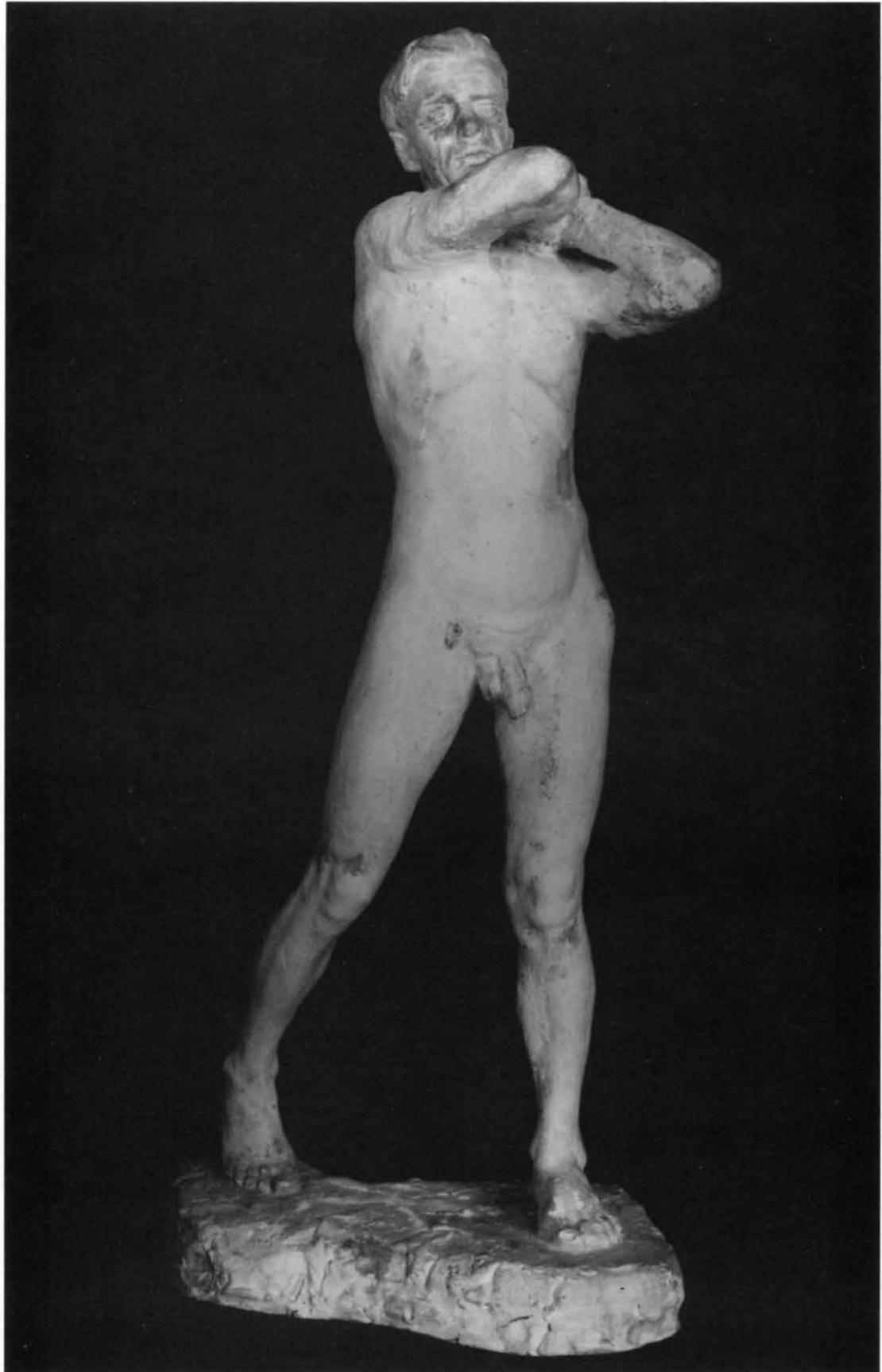
Otrok – 1950, žg. glina, V: 12 cm



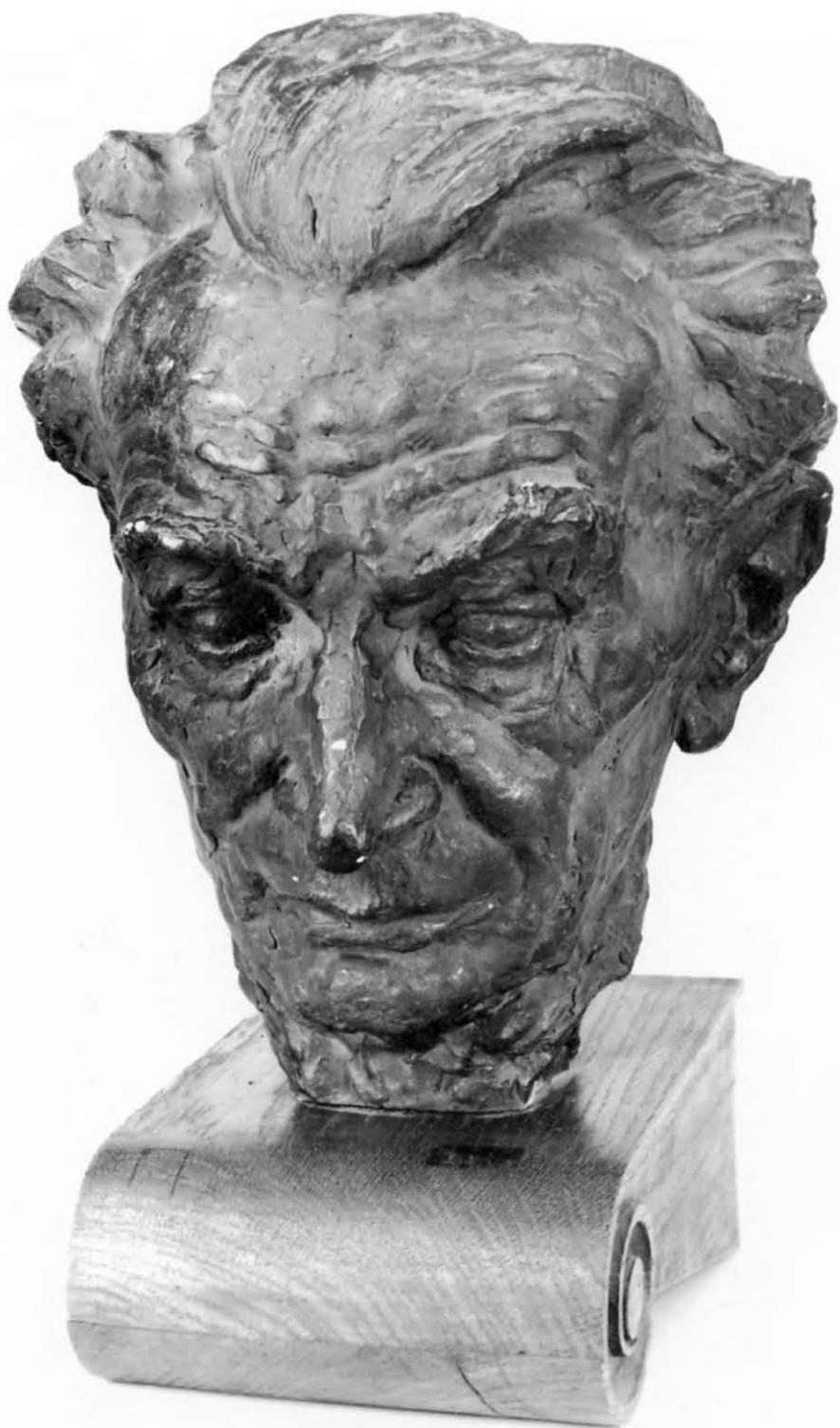
Miner – (ok. 1950), žg. glina, V: 15 cm



Rusinja – (ok. 1950), pat. žg. glina



Moški akt – (ok. 1950), mavec, V: 82 cm



Oton Župančič – 1951, pat. mavec, V: 34 cm



Portret Borisa Kranjca – 1951, žg. glina, V: 43,5 cm



Partizanski kurir – 1951, mavec, V: 67 cm



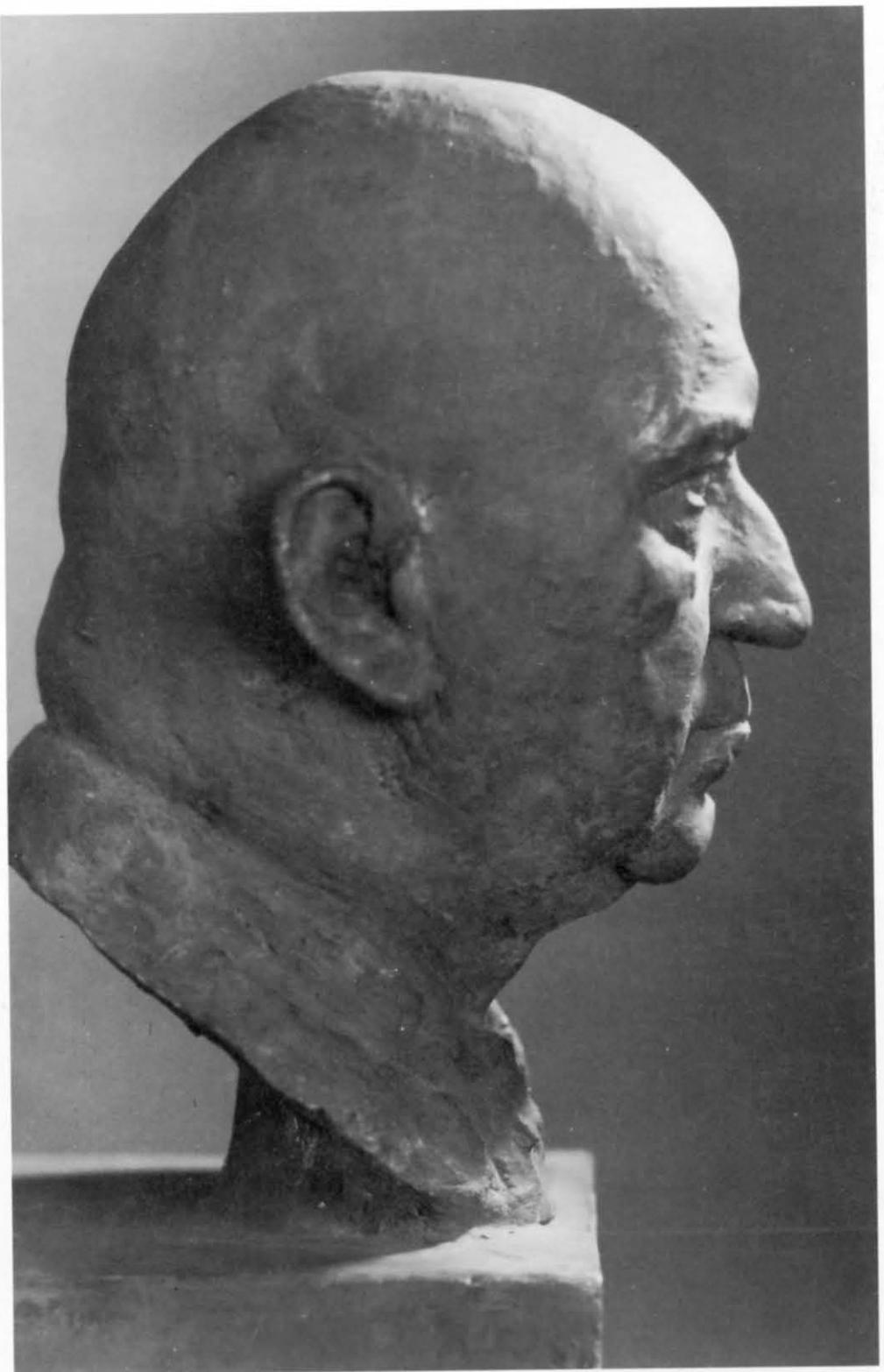
Kmetica z vrčem – 1951, mavec, V: 21,5 cm



Dekliški portret – (ok. 1952), pat. mavec, V: 53 cm



Pračlovek – (ok. 1952), pat. žg. glina, V: 75 cm



Portret očeta, (ok. 1952), žg. glina



Bojevnica – (ok. 1952), žg. glina, V:51 cm



Portret Friderika Praha – 1952, mavec, V: 24 cm



Haložan – (ok. 1953/54), pat. mavec, V: 67 cm



Prvi koraki – (ok. 1954/55), žg. glina V: 21,5 cm



Premišljuoča – (ok. 1954/55), žg. glina, V: 28 cm



Dekle s putrami – (ok. 1954/55), pat. žg. glina, V: 67 cm



Moč usode – (ok. 1954/55), žg. glina, V: 52 cm



Požrešnost – (ok. 1954/55), pat. žg. glina, V: 27 cm



Portret Ivana Cankarja – (ok. 1954/55), pat. žg. glina, V: 14 cm



Demagog 1 – (ok. 1954/55), žg. glina, V: 27 cm  
Demagog 2 – (ok. 1954/55), žg. glina, V: 24 cm



Demagog 3 – (ok. 1954/55), žg. glina, V: 27 cm  
Demagog 4 – (ok. 1954/55), žg. glina, V: 26 cm



Mislec – (ok. 1954/55), pat. žg. glina, V: 24 cm



Ples – (ok. 1954/55), pat. žg. glina, V: 16 cm



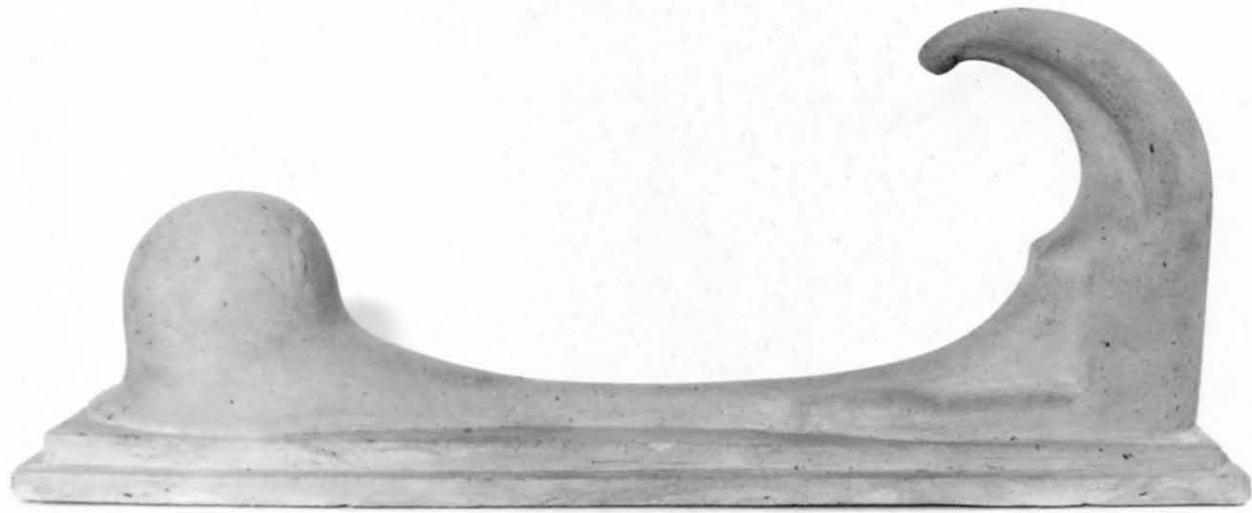
Asketinja – 1955, les, V: 24,5 cm



Portret Sonje Korent – 1955, pat.žg. glina, V: 39 cm



Dekliški portret Mete Bizjak – 1955, žg. glina, V: 24 cm



Eno – 1955, žg. glina, V: 21,5 cm



Bodoča mati – (ok. 1955), pat. žg. glina, V: 61 cm



Planet – (ok. 1955), kamen, železo, pat. mavec, V: 62 cm



Kobra – (ok. 1955), pat. žg. glina, V: 40 cm



Mučenica – 1955, žg. glina, V: 43 cm



Portret Draga Korenta – (ok. 1955), pat. žg. glina, V: 22 cm



Portret Mare Kranjc – 1956, žg. glina, V: 45 cm



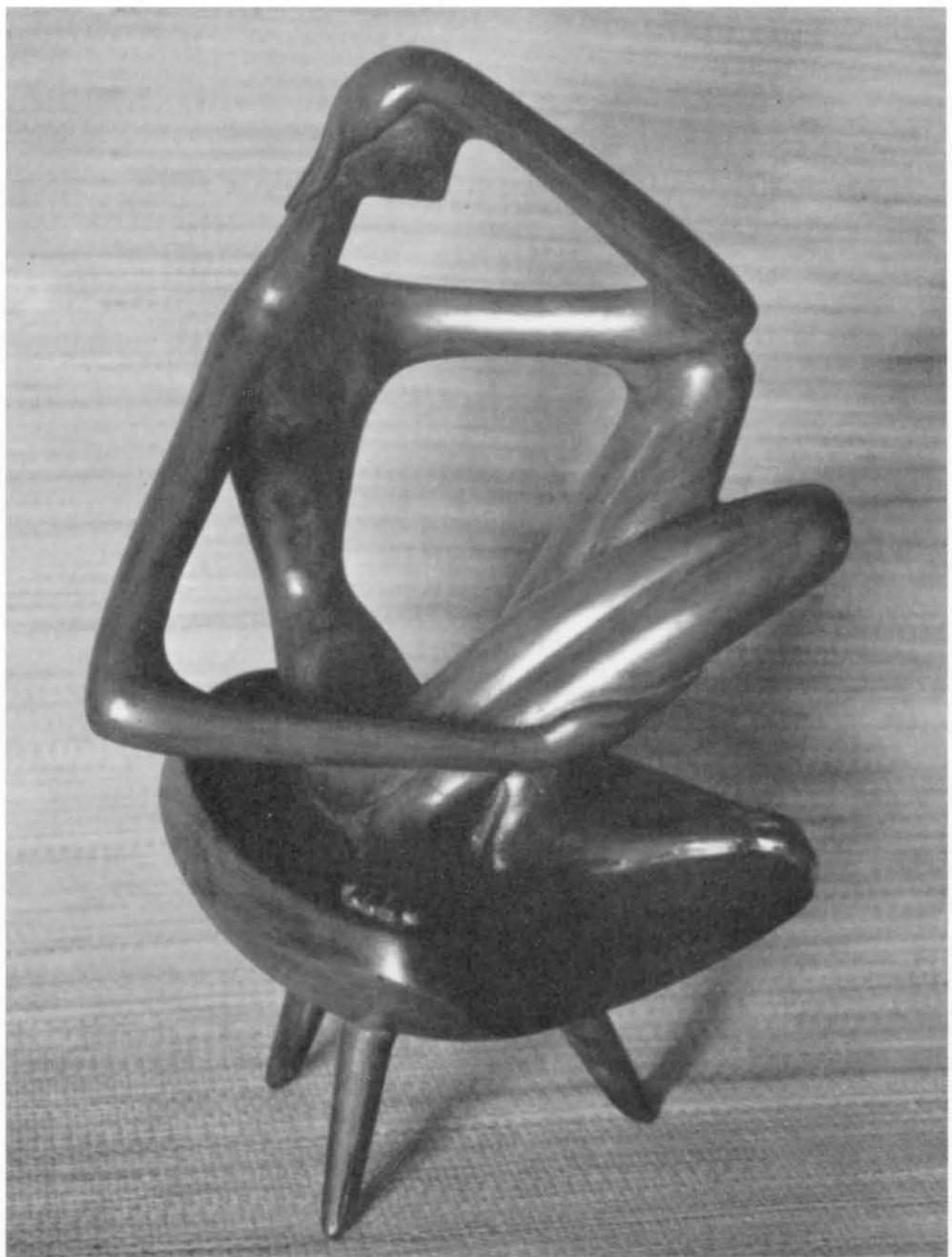
Portret Danila Požarja – 1956, žg. glina, V: 47 cm



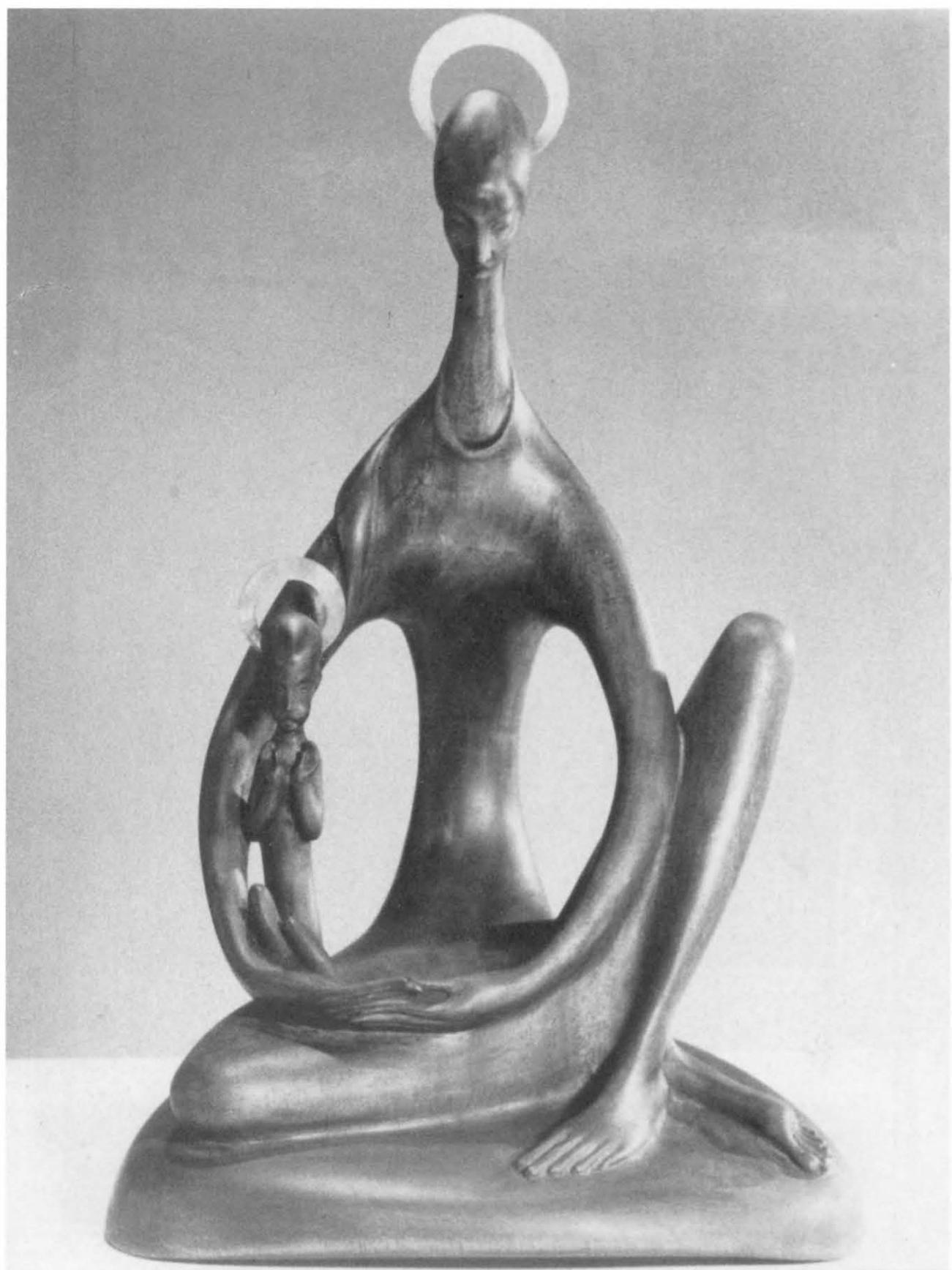
Portret Slavka Koresa – 1956, bron, V: 48 cm



Vez – (ok. 1956), pat. žg. glina, V: 14 cm



Sanjarjenje – 1960, les, V: 29 cm



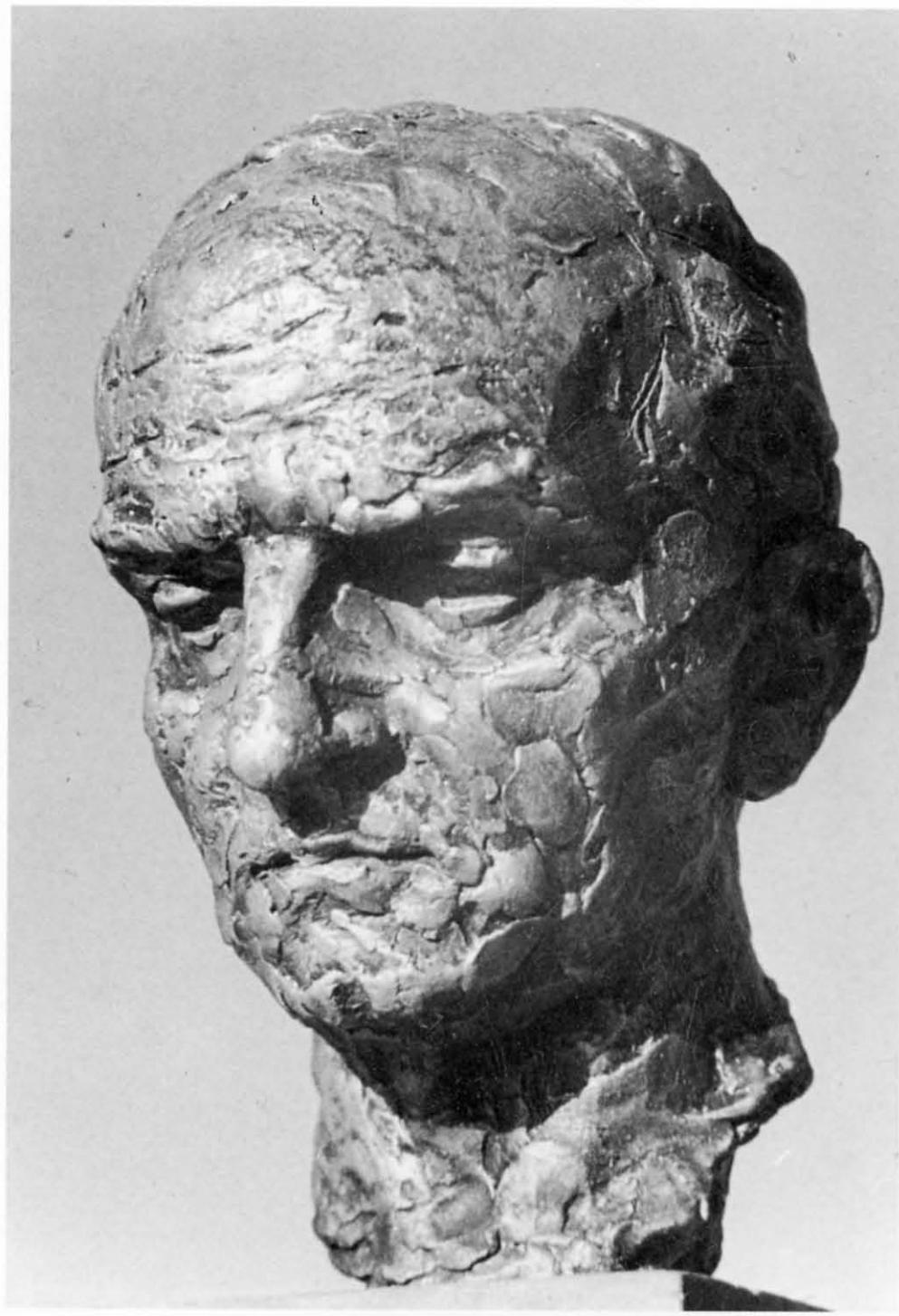
Hosana – 1961, les, V: 39 cm



Daritev – (ok. 1965), les, V: 41 cm



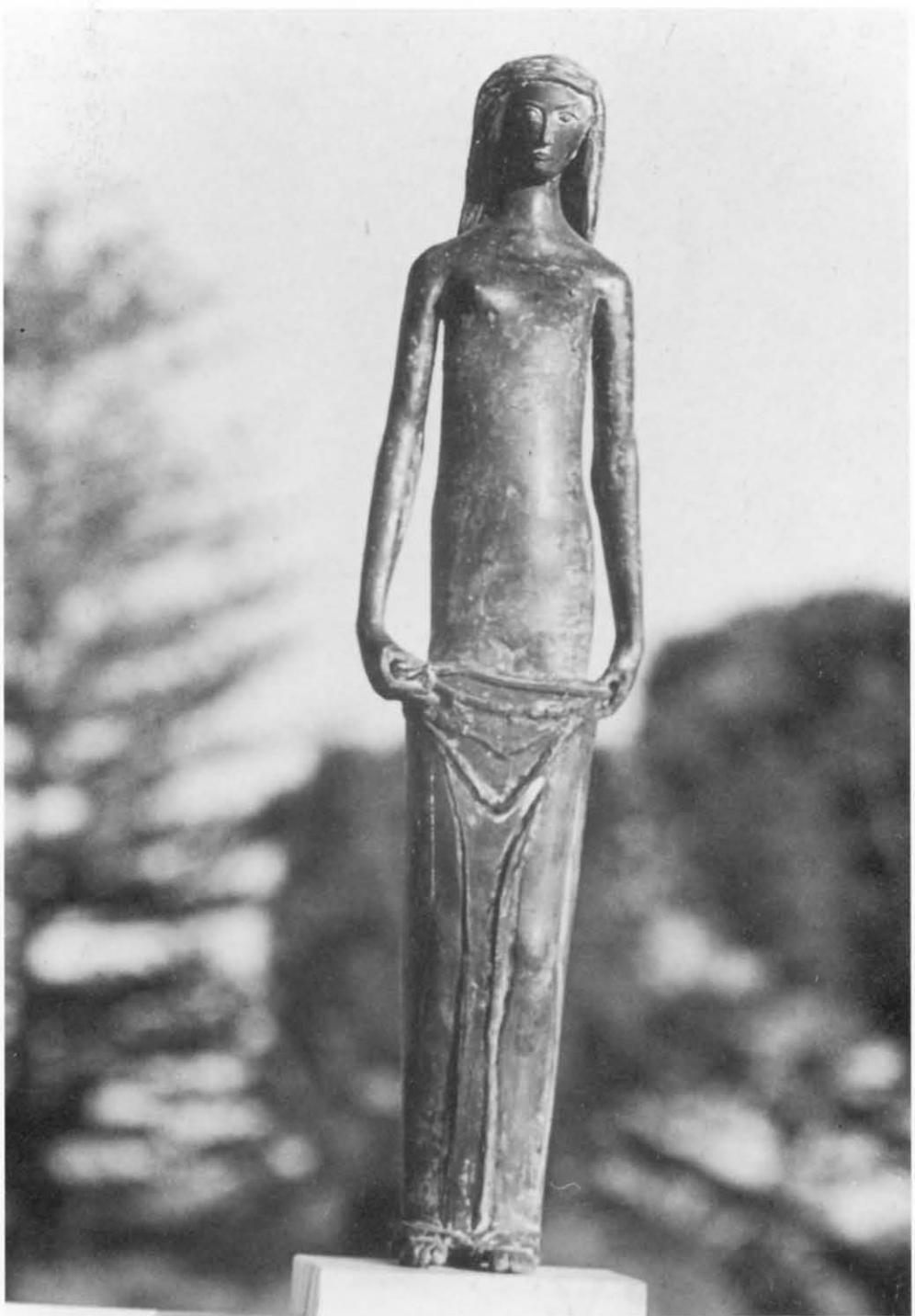
Portret Mitje Lajovica – (ok. 1965), pat. žg. glina, V: 27 cm



Portret Michaela – (ok. 1965), pat. žg. glina, 37,5 cm



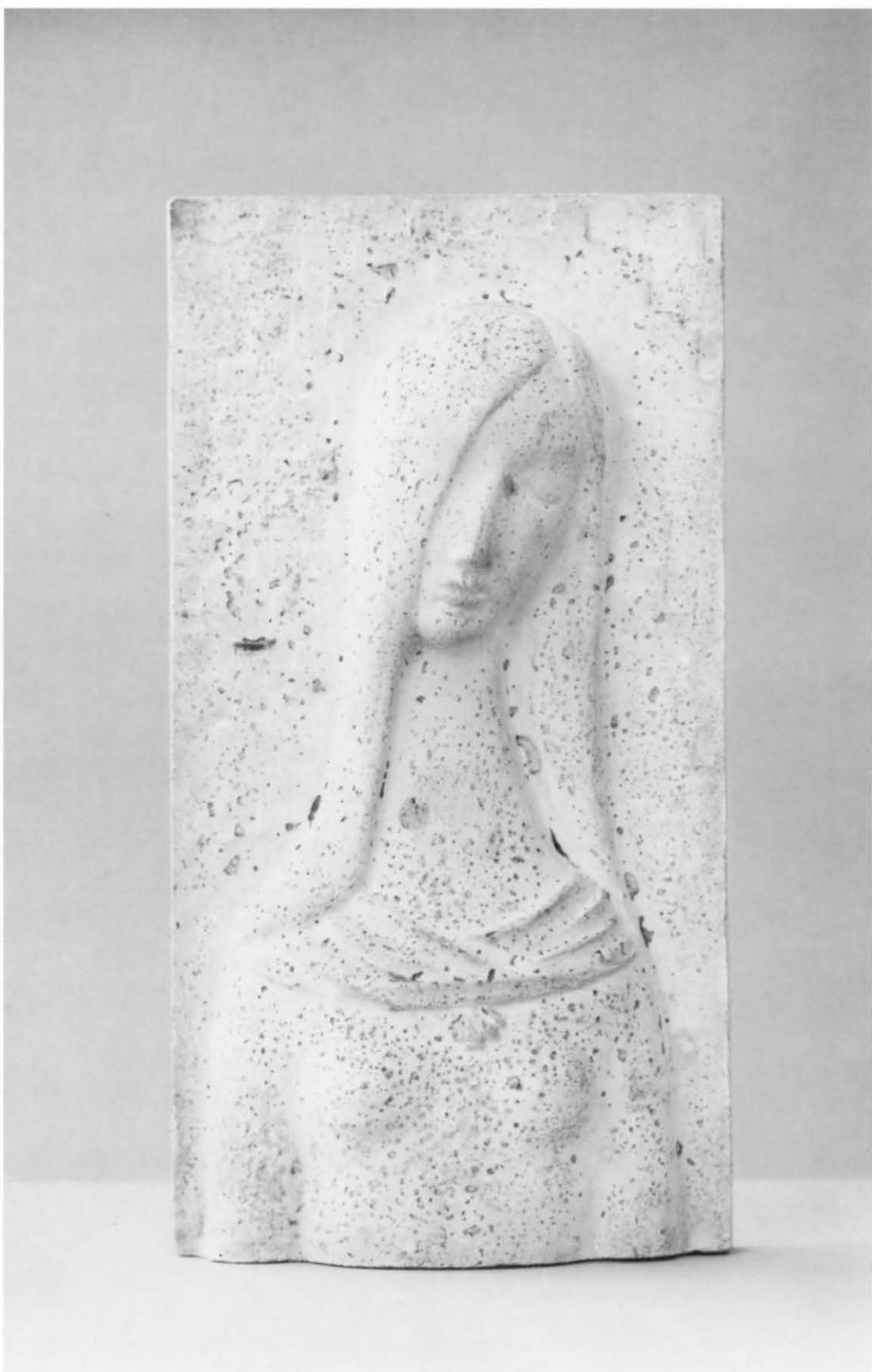
Sanjarjenje – (ok. 1965), les



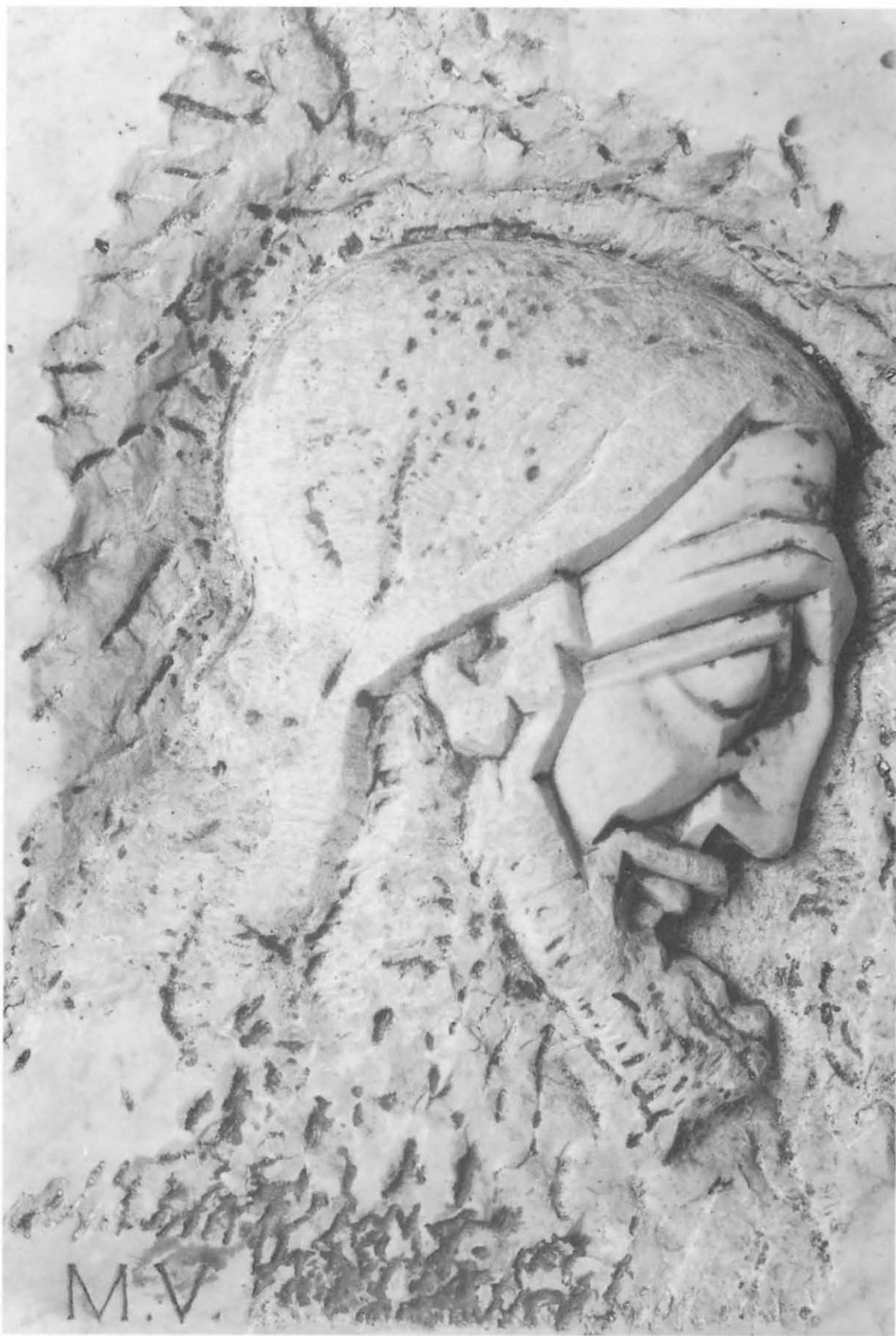
Kopalka – (ok. 1969), bron, V: 175 cm



Otožna, – (ok. 1969/70), žg. glina, V: 20 cm



Bonjour Tristesse – (ok. 1969), peščenec, V: 29,5 cm



Glava Perzijca – (ok. 1969), marmor, V: 27 cm



Križani – (ok. 1969), aluminij, V: 225 cm



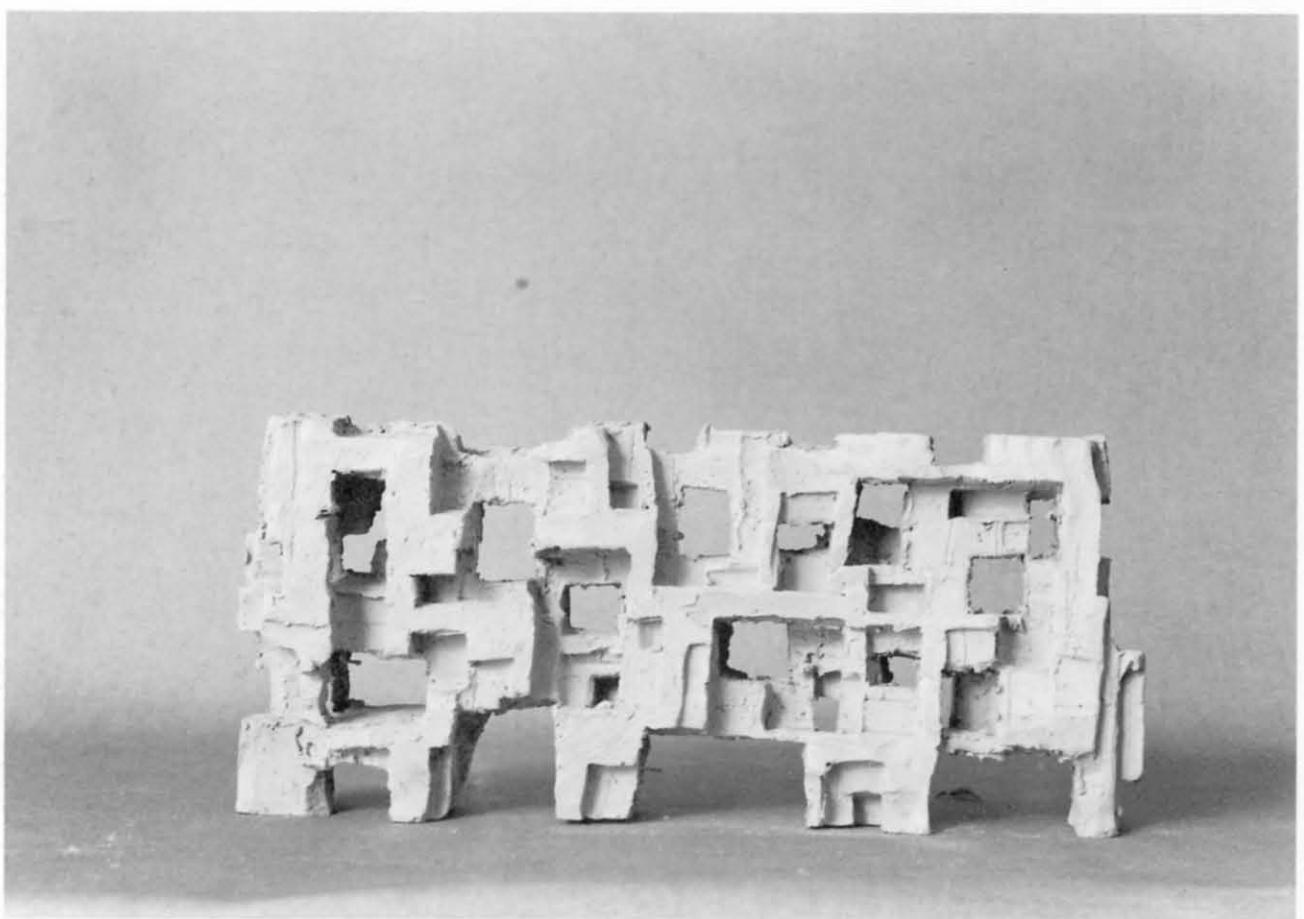
Marija z otrokom – 1970, peščenec, V: 192 cm



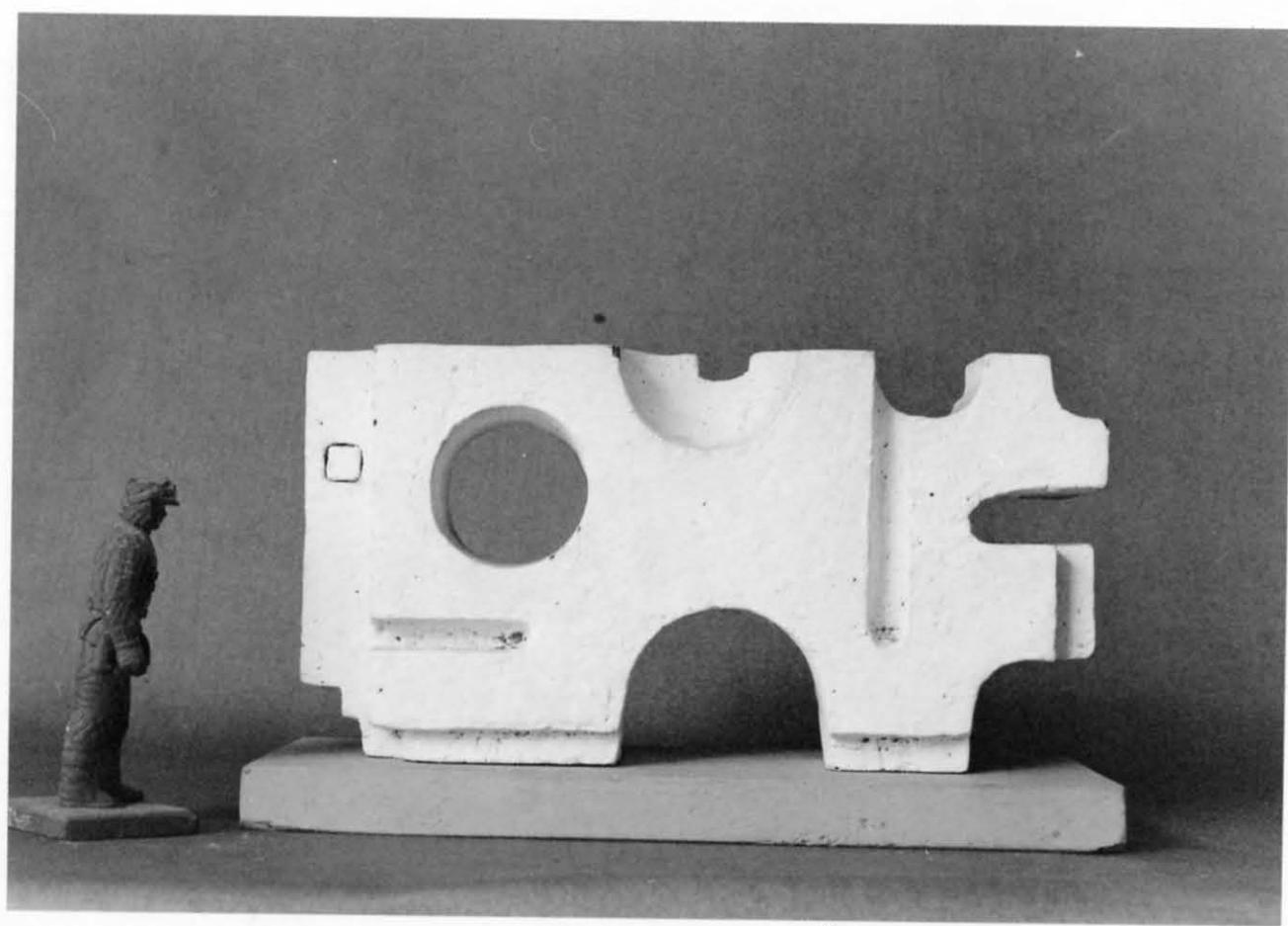
Oltarna miza s prizori iz stare zaveze - 1970, peščenec, V: 95 cm



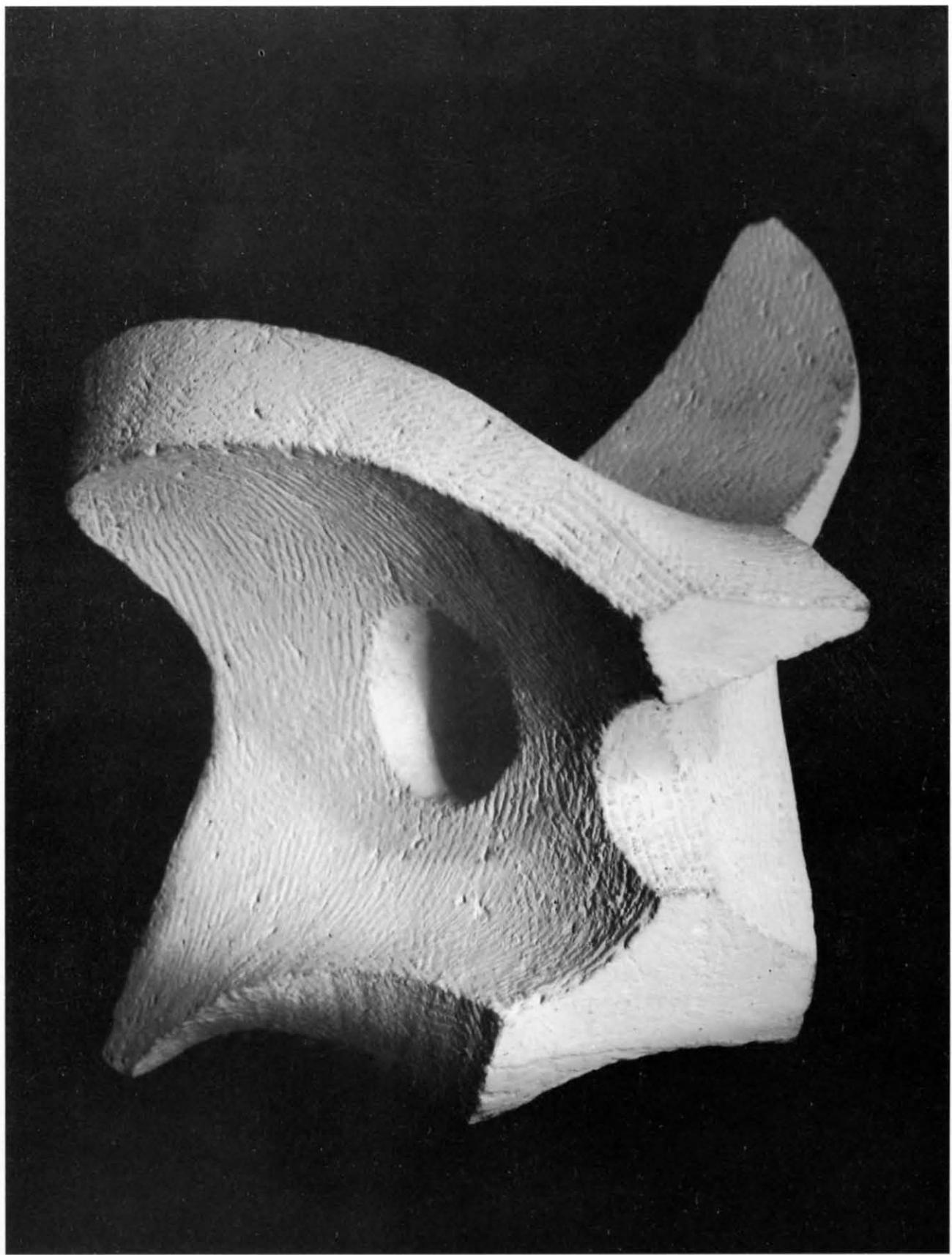
Abstract III – (ok. 1973), žg. glina, V: 21,5 cm



Abstract I – (ok. 1972), žg. glina, V: 11,5 cm



Osnutek za spomenik – (ok. 1972), žg. glina, V: 18 cm



Abstract V – (ok. 1973), žg. glina, V: 19 cm



Sanjarjenje – 1974, bron, V: 220 cm



Sanjarjenje v Sydneyskem ateljeju

# SAMOSTOJNE RAZSTAVE

- 1949**
1. IV. Umetnostna razstava. Upodabljaljajoči umetniki Maribora  
Maribor: Bela dvorana Doma FD Poleta (Union), 30. I.–15. II. 1949  
(seznam razstave)
- 
- 1950**
2. VI. Umetnostna razstava ob Prešernovem tednu  
Maribor: Bela unionska dvorana, 5.–9. II. 1950  
(seznam razstave)
  3. Junija likovna razstava ob priliki oblastne obrtne razstave  
Maribor: Bela unionska dvorana, 24. VI.–2. VII. 1940  
(seznam razstave)
- 
- 1951**
4. Razstava slikarskih in kiparskih del mariborskih upodabljaljajočih umetnikov  
Maribor: Bela dvorana TD Maribor I. (Union), 4.–18. II. 1951  
(seznam razstave)
  5. Razstava sodobnega jugoslovenskega kiparstva Zveze upodabljaljajočih umetnikov FLR Jugoslavije  
Ljubljana: Moderna galerija, februar–marec, 1951  
(seznam razstave)
  6. Umetnostna razstava društva slovenskih upodabljaljajočih umetnikov  
Ljubljana: Moderna galerija, april–maj 1951  
(seznam razstave)
- 
- 1952**
7. Razstava slik in kipov Mariborskih upodabljaljajočih umetnikov  
Maribor: Bela dvorana TD Partizan (Union), 8.–24. II. 1952  
(seznam razstave)
  8. Potujoča razstava slovenskih upodabljaljajočih umetnikov  
Maribor: Bela dvorana TD Partizan (Union), junij 1952
  9. Razstava slik in kipov na razstavi »Mariborskega tedna«  
Maribor: Telovadnica Cankarjeve šole, 5.–20. VII. 1952  
(seznam razstave, tipkopis iz zapuščine I. Kosa)
- 
- 1953**
10. Razstava del mariborskih upodabljaljajočih umetnikov  
Maribor: Bela unionska dvorana doma Ljudske prosvete, 1.–5. II. 1953  
(seznam razstave)
  11. Razstava mariborskih upodabljaljajočih umetnikov v Ptiju  
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Prva razstava grafičnih del in risb  
Maribor: Bela dvorana doma Ljudske prosvete, 1.–17. V. 1953  
(seznam razstave, uvodno besedilo: Jože CURK)
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- 1954**
12. Razstava del upodabljaljajočih umetnikov Slovenije  
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(seznam razstave)
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Maribor: Umetnostna galerija, 8.–20. VIII. 1954  
(seznam razstave, rokopis iz zapuščine I. Kosa)
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Ljubljana: Jakopičev paviljon, september 1954  
(seznam razstave)
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- 1955**
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Maribor: Umetnostna galerija, 6.–27. II. 1955  
(katalog razstave, uvodno besedilo: S.(ergej) V.(rišer))
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Celje: Galeriji prostori Mestnega muzeja, april–maj 1955
  - 17. Mariborski likovni umetniki 1945–1955  
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(seznam razstave)
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- 18. Pomladanska razstava mariborskih likovnih umetnikov  
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(seznam razstave)
  - 19. Razstava društva slovenskih likovnih umetnikov  
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- 20. 50 let organizirane likovne dejavnosti v Mariboru  
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# S E Z N A M D E L

\* in številka označujeta delo in stran z veliko reprodukcijo

- 1 Portret Karla (Pub) Dolenca – (pred 1945)  
sign. ni, mavec, V: 49 cm  
Aleksander Lajovic, Maribor
- 

\* 35

- 2 Portret Adolfa Ketiša – (ok. 1946/47)  
sign. ni, pat. mavec, V: 36 cm  
Angela Ketiš, Kanada
- 

- 3 Portret Stalina – (ok. 1946/47)  
sign. ni, žg. glina, V: 47 cm  
Edvard Magdič, Maribor
- 



- 4 Portret Stalina – (ok. 1946/47)  
sign. ni, žg. glina, V: 45 cm  
Edvard Magdič, Maribor
- 

\* 36

- 5 Portret Adolfa Ketiša – (ok. 1946/47)  
sign. ni, mavec, V: 36 cm  
Umetnostna galerija Maribor
- 

\* 37

- 6 Martina (Zatopljenost) – 1950  
sign. d. sp.: VOJSK 50, pov. mavec, V: 22, Š: 14, G: 15  
Franja Hribar, Maribor
- 



- 7 Kovinar – 1950  
sign. zg. na podstavku: VOJSK 50, pat. mavec, V: 210 cm  
Srednja kovinarska in strojna šola, Maribor
- 



- 8 Portret Irene Kramer – (ok. 1950)  
sign. ni, žg. glina, V: 28 cm  
Irena Kramer, Malečnik



- 
- 9 Portret Friderika Zinauerja – (ok. 1950)  
sign. ni, žg. glina, V: 29 cm  
Ivanka Zinauer, Ljubljana



- 
- 10 Portret Milice – (ok. 1949/50)  
sign. ni, žg. glina, V: 24 cm  
Friderik Prah, Maribor



- 
- 11 Otrok – 1950  
sign. d. sp.: VOJSK M. 50, žg. glina, V: 12 cm  
Mara Kranjc, Maribor

\*38

- 
- 12 Miner – (ok. 1950)  
sign. d. zg.: VOJSK, žg. glina, V: 15 cm  
Janez Vidic, Maribor

\*39

- 
- 13 Pregnanci – (ok. 1950)  
sign. ni, lesorez, 10 x 9,5 cm  
Mara Kranjc, Maribor



- 14 Portret Danimirja Kerina – (ok. 1950)  
sign. ni, žg. glina, V: 36 cm  
Danimir Kerin, Maribor



- 15 Portret Josipa Broza Tita – (ok. 1950)  
sign. ni, pat. žg. glina, V: 42 cm  
Edvard Magdič, Maribor



- 16 Rusinja – (ok. 1950)  
sign. ni, pat. žg. glina  
Mara Kranjc, Maribor

\* 40

- 17 Josip Broz Tito, reliefni portret – (ok. 1950)  
sign. ni, pat. žg. glina, 18 × 18 cm  
Mara Kranjc, Maribor



- 18 Moški akt – (ok. 1950)  
sign. ni, mavec, V: 82 cm  
Edvard Magdič, Maribor

\* 41

- 19 Moški portret – (ok. 1950)  
sign. ni, mavec, V: 45 cm  
Edvard Magdič, Maribor



- 20 Portret Bogdana Čobala – (ok. 1950)  
sign. ni, mavec, V: 31,5 cm  
Bogdan Čobal, Maribor



- 21 Oton Župančič – 1951 \*42  
sign. sp. l.: VOJSK 51, pat. mavec, V: 34 cm  
Knjižnica Tabor, Maribor

- 22 France Prešeren – 1951  
sign. d. sp.: VOJSK 51, pat. mavec, V: 32 cm  
Knjižnica Tabor, Maribor



- 23 Ivan Cankar – 1951  
sign. d. sp.: VOJSK 51, pat. mavec, V: 33,5 cm  
Knjižnica Tabor, Maribor



- 24 Ciganka – 1951  
Sign. na podstavku: VOJSK 51, žg. glina, V: 23,5 cm  
Umetnostna galerija, Maribor

- 25 Portret Borisa Kranjca – 1951 \*43  
sign. d. na strani: VOJSK MARIBOR 51, žg. glina, V: 43,5 cm  
Umetnostna galerija Maribor

- 26 Partizanski kurir – 1951 \*44  
sign. na podstavku sp.: VOJSK 51, mavec, V: 67 cm  
Umetnostna galerija Maribor

27 Kmetica z vrčem – 1951  
sign. z. na vrču: VOJSK 51, mavec, V: 21,5 cm  
Umetnostna galerija Maribor

\*45

28 Otroški portret Tanje Mevlja – 1952  
sign. ni, mavec, V: 25 cm  
Zlata Mevlja, Maribor



29 Portret Matije Murka – (ok. 1952)  
sign. ni, bron, V: 46 cm  
Pokrajinski muzej Maribor



30 Prekmurka – (ok. 1952)  
sign. ni: žg. glina, V: 26 cm  
Pokrajinski muzej Murska Sobota



31 Dekliški portret – (ok. 1952)  
sign. ni, pat. mavec, V: 53 cm  
Edvard Magdič, Maribor

\*46

32 Haložan – (ok. 1952)  
sign. ni, žg. glina, V: 13 cm  
Mara Kranjc, Maribor



- 33 Pračlovek – (ok. 1952)  
sign. ni, pat. žg. glina, V: 75 cm  
Edvard Magdič, Maribor
- 

\*47

- 34 Portret očeta, ok. 1952  
sign. ni, žg. glina  
nahajališče neznano
- 

\*48

- 35 Prežihov Voranc – (ok. 1952)  
sign. ni, pat žg. glina, V: 13 cm  
Mara Kranjc, Maribor
- 



- 36 Ležeči akt – (ok. 1952)  
sign. ni, žg. glina, V: 19 cm  
Mara Kranjc, Maribor
- 



- 37 Bojevnica – (ok. 1952)  
sign. ni, žg. glina, V: 51 cm  
Pokrajinski muzej Murska Sobota
- 

\*49

- 38 Portret Friderika Praha – 1952  
sign. zadaj: VOJSK 52, mavec, V: 24 cm  
Friderik Prah, Maribor
- 

\*50

- 39 Pastir – (ok. 1952)  
sign. ni, lesorez, 4,5 × 5 cm  
Mara Kranjc, Maribor
- 



40 Prekmurje – (ok. 1952)  
sign. ni, lesorez, 13 × 10 cm  
Mara Kranjc, Maribor



41 Deček – (ok. 1953)  
sign. ni, pat. žg. glina, V: 18 cm  
Mara Kranjc, Maribor



42. Deklica – (ok. 1953)  
sign. ni, žg. glina, V: 18 cm  
Nevenka Priol, Maribor



43 Ženski akt – (ok. 1953)  
sign. ni, žg. glina, V: 18 cm  
Mara Kranjc, Maribor



44 Ženski akt – (ok. 1953)  
sign. ni, žg. glina, V: 23 cm  
Nevenka Priol, Maribor



- 45 Ženska-vrag – (ok. 1953/54)  
sign. ni, pat. žg. glina, V: 16 cm  
Edvard Magdič, Maribor



- 46 Haložan – (ok. 1953/54)  
sign. ni, pat. mavec, V: 67 cm  
Umetnostna galerija, Maribor

\*51

- 47 Prvi koraki – (ok. 1954/55)  
sign. d. na podstavku: VOJSK M., žg. glina V: 21,5 cm  
Verdonik Ivanka, Maribor

\*52

- 48 Premišljajoča – (ok. 1954/55)  
sign. ni, žg. glina, V: 28 cm  
Verdonik Ivanka, Maribor

\*53

- 49 Melanholijska – (ok. 1954/55)  
sign. ni, pat. žg. glina, V: 10 cm  
Mara Kranjc, Maribor



- 50 Dekle s putrami – (ok. 1954/55)  
sign. ni, pat. žg. glina, V: 67 cm  
Mara Kranjc, Maribor

\*54

- 51 Moč usode – (ok. 1954/55)  
sign. ni, žg. glina, V: 52 cm  
Mara Kranjc, Maribor

\*55

- 52 Požrešnost – (ok. 1954/55)  
sign. ni, pat. žg. glina, V: 27 cm  
Mara Kranjc, Maribor

\*56

- 53 Portret dveh mož (Jurčič in Tavčar) – (ok. 1954/55)  
sign. ni, žg. glina, V: 13,3 cm  
Mara Kranjc, Maribor



- 
- 54 Portret Ivana Cankarja – (ok. 1954/55) \*57  
sign. ni, pat. žg. glina, V: 14 cm  
Mara Kranjc, Maribor

- 
- 55 Mislec – (ok. 1954/55) \*60  
sign. ni, pat. žg. glina, V: 24 cm  
Mara Kranjc, Maribor

- 
- 56 Maska – (ok. 1954/55)  
sign. ni, pat. žg. glina, V: 29 cm  
Mara Kranjc, Maribor



- 
- 57 Demagog 1 – (ok. 1954/55) \*58  
sign. ni, žg. glina, V: 27 cm  
Umetnostna galerija Maribor

- 
- 58 Demagog 2 – (ok. 1954/55) \*58  
sign. ni, žg. glina, V: 24 cm  
Umetnostna galerija Maribor

- 
- 59 Demagog 3 – (ok. 1954/55) \*59  
sign. ni, žg. glina, V: 27 cm  
Umetnostna galerija Maribor

- 
- 60 Demagog 4 – (ok. 1954/55) \*59  
sign. ni, žg. glina, V: 26 cm  
Umetnostna galerija Maribor

- 61 Sedeči akt z objetimi koleni – (ok. 1954/55)  
sign. ni, pat. žg. glina, V: 10, Š: 8, G: 13,5 cm  
Mara Kranjc, Maribor
- 

- 62 Ples – (ok. 1954/55) \*61  
sign. ni, pat. žg. glina, V: 16 cm  
Meta Bizjak, Maribor
- 

- 63 Jurij – (ok. 1954/55)  
sign. ob str. 1. spo.: VOJSK, bron, V: 25,5 cm  
zasebna last, Ljubljana
- 

- 64 Asketinja – 1955 \*64  
sign. sp: VOJSK 55, les, V: 24,5 cm  
Umetnostna galerija Maribor
- 

- 65 Gozdni delavec – 1955  
sign. na podstavku: VOJSK 55, pat. žg. glina, V: 60,5 cm  
Gozdno gospodarstvo Maribor



- 66 Otroški portret Stojana Štavberja – 1955  
sign. d. sp. VOJSK 55, žg. glina, V: 21 cm  
Savo Petek, Maribor
- 



- 67 Portret Sonje Korent – 1955 \*62  
sign. d. zadaj: VOJSK 17. III. 1955, pat. žg. glina V: 39 cm  
Sonja Korent, Maribor
- 

- 68 Dekliški portret Mete Bizjak – 1955  
sign. d. zadaj: VOJSK 55, žg. glina, V: 24 cm  
Meta Bizjak, Maribor
- 

\*63

- 69 Eno – 1955  
sign. spr.: VOJSK 55, žg. glina, V: 21,5 cm  
Meta Bizjak, Maribor
- 

\*65

- 70 Ženski akt – (ok. 1955)  
sign. sp. na podst.: VOJSK, žg. glina, V: 22,5 cm  
Mara Kranjc, Maribor
- 

- 71 Dekliški portret – (ok. 1955)  
sign. ni, pat. mavec, V: 41 cm  
Mara Kranjc, Maribor
- 

- 72 Obešenec – (ok. 1955)  
žg. glina, V: 65 cm  
Mara Kranjc, Maribor



- 73 Akrobat – (ok. 1955)  
sign. ni, pat. žg. glina, V: 15 cm  
Meta Bizjak, Maribor



- 74 Bodoča mati – (ok. 1955)  
sign. ni, pat. žg. glina, V: 61 cm  
Mara Kranjc, Maribor

\*66

- 75 Planet – (ok. 1955)  
sign. ni, kamen, železo, pat. mavec, V: 62 cm  
Meta Bizjak, Maribor

\*67

- 76 Kobra – (ok. 1955)  
sign. ni, pat. žg. glina, V: 40 cm  
Mara Kranjc, Maribor

\*68

- 77 Otroška glavica – (ok. 1955)  
sign. ni, pat. žg. glina, V: 10,5 cm  
Mara Kranjc, Maribor



- 78 Otroška glavica – 1955  
sign. d. zadaj: V. M. 55, žg. glina, V: 21cm  
Mara Kranjc, Maribor

- 79 Otroška glavica – 1955  
sign. d. zadaj: VOJSK 55, mavec, V: 22 cm  
Mara Kranjc, Maribor

- 80 Mučenica – 1955  
sign. sp.: VOJSK 55, žg. glina, V: 43 cm  
Meta Bizjak, Maribor

\*69

- 81 Kolos – (ok. 1955)  
sign. ni, pat. žg. glina, V: 37,5 cm  
Meta Bizjak, Maribor



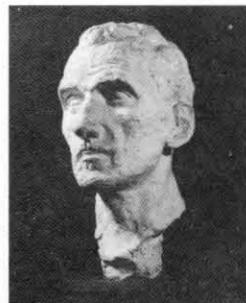
- 82 Portret Draga Korenta – (ok. 1955)  
sig. zad.: VOJSK, pat. žg. glina, V: 22 cm  
Sonja Korent, Maribor

\*70

- 83 Joj, kam bi del? – 1955  
risba s tušem  
Meta Bizjak, Maribor



- 84 Portret Mare Kranjc – 1956 \*71  
sign. d. zadaj: VOJSK 55, žg. glina, V: 45 cm  
Mara Kranjc, Maribor
- 
- 85 Portret Danila Požarja – 1956 \*72  
sign. d. zadaj: VOJSK 56, žg. glina, V: 47 cm  
Danilo Požar, Maribor
- 
- 86 Portret Slavka Koresa – 1956 \*73  
sign. d. zadaj: VOJSK 56, žg. glina, V: 48 cm  
družina Kores, Maribor
- 
- 87 Portret Slavka Koresa – 1956 \*73  
sign. d. zadaj: VOJSK 56, bron, V: 48 cm  
Umetnostna galerija Maribor
- 
- 88 Portret Janka Glazerja – (ok. 1956)  
sign. ni, žg. glina, V: 47 cm  
Pokrajinski muzej Maribor
- 
- 89 Moški portret – (ok. 1956)  
sign. ni, mavec, V: 35 cm  
Umetnostna galerija Maribor
- 
- 90 Portret prof. Janka Glazerja – (ok. 1956)  
sign. ni, mavec, V: 50 cm  
Umetnostna galerija Maribor
- 
- 91 Ženska portretna maska  
sign. ni, žg. glina, V: 19 cm  
Mara Kranjc, Maribor
- 



- 92 Ženska portretna maska  
sign. ni, pat. žg. glina, V: 10,5 cm  
Mara Kranjc, Maribor
- 

- 93 Moška portretna maska  
sign. ni, žg. glina, V: 28 cm  
Edvard Magdič, Maribor
- 

- 94 Moška portretna maska  
sign. ni, pat. žg. glina, V: 22 cm  
Edvard Magdič, Maribor
- 

- 95 Deški portret  
sign. ni, mavec, V: 32 cm  
Edvard Magdič, Maribor
- 

- 96 Vez – (ok. 1956) \*74  
sign. ni, pat. žg. glina, V: 14 cm  
Meta Bizjak, Maribor
- 

- 97 Elvis Presley – 1958  
sign. d. sp.: VOJSK 58, žg. glina, V: 39 cm  
Niko Krajc, Sydney



- 98 Sanjarjenje – 1960 \*75  
sign. ni, les, V: 29 cm  
H. C. Coombs, Sydney
- 

- 99 Hosana – 1961 \*76  
sign. ni, les, V: 39 cm  
H. C. Coombs, Sydney
- 

- 100 Daritev – (ok. 1965) \*77  
sign. ni, les, V: 41 cm  
Marjana Magdič-Vojsk, Sydney
-

101 Portret Michaela – (ok. 1965)  
sign. ni, pat. žg. glina, V: 37,5 cm  
privatna last, Sydney

\* 79

102 Aborigin – (ok. 1965)  
sign. ni, žgana glina, V: 19,5 cm  
Niko Krajc, Sydney



103 Portret Mitje Lajovica – (ok. 1965)  
sign. ni, pat. žg. glina, V: 27 cm  
Dušan Lajovic, Sydney

\* 78

104 Sanjarjenje – (ok. 1965)  
les  
nahajališče neznano

\* 80

105 Portret Listerja Clarka – (ok. 1967/68)  
sign. ni, pat. žg. glina, V: 25,5 cm  
Lister Clark, Woy Woy



106 Otožna, – (ok. 1969/70)  
sign. ni, žg. glina, V: 20 cm  
Lister Clark, Woy Woy



107 Otožna – (ok. 1969)  
sign. ni, žg. glina, V: 15,5 cm  
Lister Clark, Woy Woy

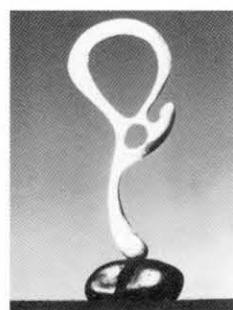
\* 82

- 108 Bonjour Tristese – (ok. 1969) \*83  
sign. ni, peščenec, V: 29,5 cm  
Marjana Magdič-Vojsk, Sydney
- 

- 109 Kopalka – (ok. 1969) \*81  
bron, V: 175 cm  
privatna last, Sydney
- 

- 110 Glava Perzijca – (ok. 1969) \*84  
sign. l. sp.: M. V., marmor, V: 27 cm  
Lister Clark, Woy Woy
- 

- 111 Ogledalo – (ok. 1969)  
aluminij, V: 35 cm  
privatna last, Sydney



- 112 Križani – (ok. 1969) \*85  
aluminij, V: 225 cm  
Mestno pokopališče, Sydney
- 

- 113 Marija z otrokom – 1970 \*86  
peščenec, V: 192 cm  
Warrane Colege, Sydney
- 

- 114 Oltarna miza s prizori iz stare zaveze – 1970 \*87  
peščenec, V: 95 cm  
Warrane Colege, Sydney
- 

- 115 Kristus z apostoli, (detajl) – 1970  
peščenec  
Warrane Colege, Sydney



116 Riba – (ok. 1971)  
sign. ni, peščenec, V: 29 cm  
privatna last, Sydney



117 Abstract I – (ok. 1972)  
sign. ni, žg. glina, V: 11,5 cm  
Lister Clark, Woy Woy

\* 88

118 Abstract II, ok. 1972  
žg. glina, V: 18 cm  
Lister Clark, Woy Woy



119 Osnutek za spomenik – (ok. 1972)  
žg. glina, V: 18 cm  
Lister Clark, Woy Woy

\* 89

120 Abstract III – (ok. 1973)  
sign. ni, žg. glina, V: 21,5 cm  
privatna last, Maribor

\* 90

121 Abstract IV – (ok. 1973)  
sign. ni, žg. glina, V: 18 cm  
privatna last, Maribor



122 Abstract V – (ok. 1973)  
sign. ni, žg. glina, V: 19 cm  
privatna last, Maribor

\* 91

123 Sanjarjenje – 1974  
bron, V: 220 cm  
London Circuit, Cannbera

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\*92

UMETNOSTNA GALERIJA MARIBOR



MILAN VOJSK  
RETROSPEKTIVA  
1 9 9 6