## **TIHOMIR BREGAR**

Born in Zaareb, 19 March 1964

1983 Graduated from the School of Applied Art and Design, department of graphic design

1985-1987 Beckground painter in Branko Varadin's group in the first Croatian feature-length cartoons Fantasy Forest and Magician's Hat, both created by Milan Blažeković and co-produced by the **Croatia Film** from Zagreb and the **Fantasy Forest** from New York. 1987- Beckground painter in advertising cartoons realised by Boris Kolar, Borivoj Dovniković, Zlatko Pavlinić and others.

1988 First drawer in the feature In the Searche for the Lost Time by Damian Sliepčević produced by the Zagreb Film.

1988 Beckground painter in a series of cartoons Little Flying Bears created by Dušan Vukotić and Neven Petričić, co-produced by the **Zagreb Film** and the **Cine Group** from Canada. 1989 Beckground painter in the following short cartoons produced by the Zagreb Film:

How to Make a Cartoon by Zlatko Graić and Zlatko Pavlinić, The Stranded Whale from the series Uncle Luke by Radivoj Grozdanović.

1988- 1991 Author of a number of various illustrations and design projects, founding member of an informal design group Pajacco Design together with the collegues Vinko Pašalić and Marko Jarić. 1988-1996 Cooperation with an illustrator Goran Bašić.

1992 During the Croatian Homeland War he fought in the fronyline, volunteering in the Croatian Army. He was also the member of the Croatian Artists' Company and participant in the creation of the visual identity for the Croatian Air Force in co-operation with Dalibor Jelavić.

1998- independant work on illustrations, design and other projects.

(His free time activities included photography and a membership in a video-cinema club in the Student's Cultural Center. He knows much about military heraldy, regalia, military uniforms and he is engaged in military modelling.)

**REFERENCES** are provided by the following: CROATIAN MINISTRY OF DEFENCE/CROATIAN AIR FORCE

CROATIA FILM, Zagreb; film company ZAGREB FILM, Zagreb; film company ALGORITAM, Zagreb; publishing house **DURIEUX**, Zagreb; publishing house

PLAYBOY CROATIAN EDITION, Zagreb; magazine

BBDO ZAGREB; branch of an American advertising agency: BADEL 1862, Zagreb; alcoholic beverage company ACS. Zagreb/APPLE COMPUTER Inc.

McCANN-ERICKSON CROATIA, Zagreb; branch of an American advertising agency:

ZAGREBAČKA PIVOVARA, Zagreb; beer company

MEDIA LOOK, Zagreb; advertising agency CROATIA, Zagreb; battery and lamp company MODEA, Garešnica; clothes company

TUING ZAGREB, Zagreb; construction and equipement company

**CROM**, Zagreb; trading company

KNOLL AG BASF Pharma, branch of a German pharmaceutical company

ZIP TRGOVINA, Zagreb, tradinia company, representative of German food companies; SCHWARTAU and WINSENIA

**URBI ING**, Zagreb; construction company



# **PARTICIPATION ON EXHIBITIONS**

MUSEUM OF ART AND CRAFTS: ZAGRAF 6, an international exhibition of graphic design and visual communications, Zagreb

MUSEUM-GALLERY CENTER: The 29th ZAGREB SALOON, Zagreb

PERMANENTA GALLERY: COLLECTIVE EXIBITION of the NEW MEMBERS of ULUPUH. Zagreb

ULUPUH GALLERY: EXHIBITION OF THE ULUPUH MEMBERS - SECTION OF GRAPHIC DESIGN AND VISUAL COMMUNICATIONS, Zagreb

PERMANENTA GALLERY: EXHIBITION OF THE VISITING CARDS OF THE ULUPUH MEMBERS - SECTION OF GRAPHIC DESIGN AND VISUAL COMMUNICATIONS, Zagreb

PERMANENTA GALLERY: ONE-MAN EXHIBITION OF DESIGN AND ILLUSTRATIONS, Zagreb CROATIAN FINE ARTISTS CENTER: YOUNG ARTISTS SALOON, Zagreb

ART PAVILLION: ZAGRAF 8, an international exhibition of graphic design and visual communications, Zagreb

AWARDS: The following awards have been given to the BBDO Agency from Zagreb

for its advertisements featuring Breggr's illustrations:

The TTHIRD ASSEMBLY of CROATIAN ADVERTISING AGENTS, Opatija:

GOLDEN BELL for BADEL 1862 wine advertisments SILVER BELL for an ACS Zagreb/ APPLE COMPUTER Inc. advertisement.

SLOBODNA DALMACIJA Journal awarded the MONOLIT medal to the same Apple advertisement.

(During the informal assembly of Apple representatives, the advertisement has been chosen the best european advertisement for the

At the New European International Advertising Festival the GOLDEN DRUM which took place in Portorož, Slovenia, the same Apple advertisement was among short-listed candidates.)

The FORTH ASSEMBLY of CROATIAN ADVERTISING AGENTS, Opatija
Another GOLDEN BELLI for the series of new ACS Zagreb/ APPLE COMPUTER Inc. advertisements.

# **ACKNOWLEDGEMENT**

1996 Acknowledgement for promoting culture in the Croatia Air Force.

### PRESENT STATUS

Freelance artist, graphic designer and illustrator. Member of the following associations: HDD - CROATIAN DESIGNER'S SOCIETY

HZSU - CROATIAN UNION of FREE LANCE ARTISTS

ULUPUH - CROATIAN ASSOCIATION of ARTISTS of APPLIED ARTS, Section for Graphic Design and Vsisual Communications

Publisher: ULUPUH - Croatian Association of Arts of Applied Arts, Croatia, RH10 000 Zagreb, Vlaška 72, exhibition organization: GALERIJA PERMANENTA, Croatia, RH10 000 Zagreb, Vlaška 72,

exhibition organization: GALERIJA PERMANENIA, Croatia, RH10 000 Zagreb, Vlaska 72,
editor: VIŠNJA SLAVICA GABOUT, prologue: NINI CINOTTI, croatian-lenguage instructor: NENAD JURKOVIĆ, translation: SNJEŽANA TONČIĆ,
likovni postav izložbe: TIHOMIR BREGAR / DESIGN STUDIO BREGAR, Croatia, RH10 000 Zagreb, Mihanovićeva 40, tel./fax. +385-1-48 56 917
catalogue and invitation card design according to the galery graphic identity: TIHOMIR BREGAR / DESIGN STUDIO BREGAR,
Permanenta galery graphic identity: SANJA ROCO / CASTEL VENERE design, print: J&B, Croatia, RH10 000 Zagreb, Dudovec 3,
the exhibition has been realisted with the support of Zagreb cultural office (Gradski ured za kulturu grada Zagreba), ZAGREB, RUJAN 1998.

SPONSORS: BADEL 1862, NOVE IDEJE, GOLUBIĆ DIZAJN, NINI CINOTTI, ZVONKO GRABUŠNIK &

photographer SAŠA ĆETKOVIĆ

Acknowlidgements to Mrs. Višnja Slavica Gabout, gentlemen Nini Cinotti, Željko Jelić (Badel 1862), Slaven Fischer (BBDO Zagreb), Josip Zdunić (print house J&B), Saša Ćetković, Nenad Jurković, Zvonko Grabušnik, Krešimir Purgar (Nove ideje), Darko Golubić (Golubić dizajn), prepress studio Kolaž and my parents.

TIHOMIR BREGAR







BREGAR TIHOMIR **EXHIBITION OF DESIGN AND ILLUSTRATIONS** 10th - 24th September 1998

**ULUPUH** croatia, zagreb vlaška 72 tel.: (385-1) 46 13 637 fax.: (385-1) 45 52 595



TIHOMIR BREGAR, Mihanovićeva 40, RH 10 000 Zagreb, Croatia, Tel/fax: +3



jedini čvrsti dokaz da ste ipak Sie zunächst der einzige feste Beweis na Zemlji. Potom wočavate dafür sein, daß Sie sich doch auf der Erde jevernim vjetrov ma. S nevjericom jahrhundertelang den starken Nordwinden oznajete kako je svaki kamen widerstehen Mit unglauben erkennen Se dann, ie tom rukom seliaka slagan wie die einzelnen fteine von der reschickten ethodn ! A kada, napokon, daß sich ihre formen ineinander fügen. Und "umovite. Novalja, gradić u kojem ist. Die Buchten von Pag sind bewaldet. Das e nalazi apartmanski sklop Städtchen Morala wo sich die Appartement-Toreta, u jednoj je takvoj uvalji Sjedlung "Toreta" befindet liest in einer a sjeverozapadu Paga, solchen Bucht im Nordwesten der Insel.





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glebus





Dobro podno"ljiv i djelotvoran u









Dealing with design today in Croatia sometimes seems guite a utopian task.

The present-day situation is burdened with many controverses.

The relationship between artists and employers is only partly defined, values are distorted and the circulation of information is interrupted. Actually, there are many reasons for not dealing with design.

However, an uninformed observer can assume that there are too many people in Croatia working as designers.

Taking into account the size and the limited character of our market, he may be right.

Nevertheless, regardless of how many designers we have, a qualified and good designer is hard to find.

Tihomir Bregar is one of those who participate in the utopian dimension of design.

Since the beginning, his choice has been clearly and logically defined.

His sincere attitude towards his profession is the result of his need to establish his identity.

Therefore, if we take a closer look, the fact is that a designer can also be perceived as his own product.

We will not exaggerate if we say that the relationship towards the objects he creates influences the author himself.

However, the things become more complicated when we have to define all the activities Tihomir Bregar is dealing with.

He is far more than a graphic or set designer (presentation of the Modea Company at the Zaareb Fair).

He gained his first experiences in the well-known, although never thoroughly examined, Zagreb School of Cartoons.

He had the chance to work with many authors such as Blažeković, Grgić and Vukotić.

Their influence, however, can hardly be recognized in Bregar's illustrations.

It may be surprising but it is a fact that precision and elegance of art deco formed Bregar's esthetics a far more deeply than the fairy-tale character of cartoons.

It is also demonstrated in a row of illustrations, utterly perfect from the technical point of view,

for various products of the Badel 1862 Company.

They show Bregar in all of his diversity, but also technical perfection in the particulary demanding technique of air-brush. Not without reason, it is precisely these illustrations that occupy a special, separate place at this exhibition, too.

Another specimen of their expliciteness are illlustrations for book covers of an agile and most successful Croatian publisher,

Algoritam from Zagreb.

These works may make Bregar best-remembered among general public as there hardly is a book -shop-window in Croatia that has not displayed his design of the cover for the best-selling "Celestine Prophecy" published by Algoritam.

Recent works for Algoritam show guidelines which Bregar is likely to follow in the future too.

These are multi-layer colouristic and extremelly texture rich concepts which precisely reflect the atmosphere of the work they illustrate. It is most evident in the illustration for the book entitled "The Tenth Insight", some kind of continuation of "Celestine Prophecy".

Geometrized ornaments of American Indian folk art served here as the foundation of surface playfulness,

so rarely seen of the covers of domestic publishers' book.

Another line of Bregar's visual searches is a step toward the three-dimensional, relief illustration, which is best seen of the cover of pero Zlatar's "Otklju~ani globus".

Exhibiting on this occasion only a smaller, selected part of his production, Tihomir Bregar introduces himself as an author ready to search for endless experiments, with the traditional as well as the latest graphic techniques.

Because we know it well, a medium is - to a real creator - only a starting point toward an adventure of design.

The adventure in which Tihomir Bregar participates entirely, never sparing his creative forces.

NINI CINOTTI