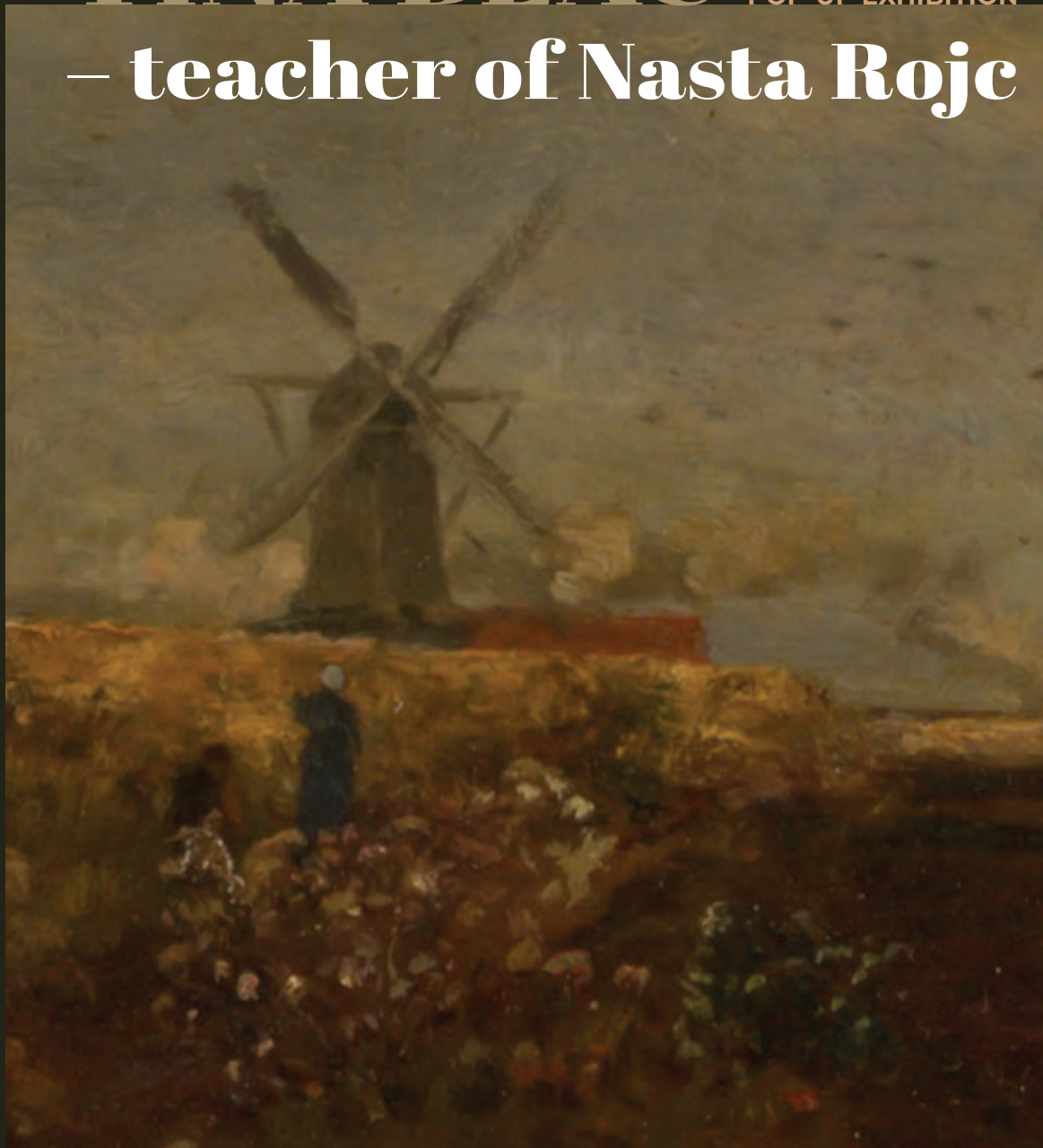


TINA BLAU POP-UP EXHIBITION

– teacher of Nasta Rojc



Nasta (Jerka Hermina Ljubica) **Rojc** (m. Rojc-Šenoa) (Bjelovar, November 6, 1883 – Zagreb, November 6, 1964.) was a Croatian painter, sculptor, graphic artist, and photographer, who is considered "the first Croatian female painter with formal academy training". She began her painting education at the private school of Oton Iveković in Zagreb, continued at the Vienna School of Arts for Women and Girls (Kunstschule für Frauen und Mädchen) from 1902 to 1904, and then in Munich, where she befriended Croatian painters studying in that city, including Miroslav Kraljević. She then returned to Vienna, where she studied sculpture from 1908 to 1910. After returning to the country in the early 1910s, she exhibited extensively, most often in group exhibitions of the Croatian Art Society (Association of Fine Artists of Croatia), the Association of Yugoslav Artists "Lada", and the Club of Women Artists in Zagreb, Vienna, Paris, Rijeka, Osijek, Dubrovnik, Belgrade, and Ljubljana; she exhibited independently in Zagreb and London. Her oeuvre consists of nudes, portraits, self-portraits, landscapes, and still lifes. She advocated for the affirmation of Croatian female artists in the country and abroad, and for the equality of the artistic identity of female artists, that is, for greater exhibition opportunities and increased exposure of female artists' works to the market and the public. In Vienna in 1914, she organized the exhibition *Croatian Women's Art*. She collaborated with the London Women's International Art Club, and, following its model, together with Lina Crnčić Virant, she initiated the founding of the Club of Women Artists (1927–1946), which achieved notable activity by gathering 50 members. During World War II, together with her partner Alexandrina Onslow, she was detained for aiding the Partisan movement, but was soon released due to lack of evidence. After the war, she rarely painted, mostly in the spirit of socialist realism, and occasionally participated in group exhibitions (ULUH in 1948 and LIKUM in 1950 and 1953). She passed away in Zagreb on her birthday in 1964.

Tina (Regina Leopoldine) **Blau** (m. Blau-Lang) (Vienna, November 15, 1845. – Vienna, October 31, 1916.) was an Austrian painter, one of the most significant painting figures there at the turn of the century. From a young age, she showed an interest in landscape painting, which she would pursue, almost without exception, throughout her life. She received her first painting lessons from the Viennese landscape painter August Schaeffer, then studied at the Munich Academy (1869–1873) in the class of Wilhelm Lindenschmidt, after which she traveled for study through Alpine countries and Hungary, Italy, and the Netherlands. Dutch painting, in particular, left an impression on the painter and determined the further development of her painting style. In the creation of her own painting style, the works of the Viennese landscape painter Emil Jakob Schindler also had an important influence on her. After marrying the German painter Heinrich Lang, she moved to Munich, where she taught at the Women's Academy of the Munich Artists' Association (Damenakademie des Münchner Künstlerinnenvereins) from 1888 to 1894. After returning to Vienna, she participated in the founding of the School of Arts for Women and Girls (Kunstschule für Frauen und Mädchen), where she taught landscape and still life until her retirement in 1915. She was a very productive painter, exhibiting in Vienna, Paris, London, and Chicago, and, thanks to her exceptional skill and intriguing painting technique, she established herself as one of the leading figures in the Viennese art scene at the turn of the century. She attracted public attention in 1882 with her painting *Spring in the Prater* (now in the Kunsthistorisches Museum), for which she was awarded a special commendation at the Paris Salon a year later. She is one of the most significant representatives of atmospheric impressionism in the Monarchy, and at the same time, breaking down gender barriers, she distinguished herself in efforts for gender equality. She often painted motifs of the Vienna Prater, her favorite place, where she also had an atelier, which was auctioned off after the painter's death. Her Prater atelier was also frequently visited by the painter Nasta Rojc.

TINA BLAU - teacher of Nasta Rojc

The two artists are connected not only by their intertwined life paths but also by their uncompromising spirit, nonconformist energy, and rebellion against established canons in painting, an unconventional profession dominated by men in their time. In addition to their rich and valuable oeuvres, both are marked by navigating a 'man's world' and striving for emancipation, thereby paving the way for future generations of female painters, creating space for their activity.

Tina Blau's painting is fundamentally impressionistic, her works radiate a special, shimmering energy. As she prefers plein air painting, her painting is an instantaneous, rapid application of color, more a study of light; it is by no means decorative and in no way traditionally Austrian. The existing sense of Viennese origin is subordinated to the influence of Dutch landscape and the Munich School. This testifies to the opening of the Viennese school towards contemporary, French tendencies, which generally reached the Monarchy indirectly, from the German region. Her painting thus testifies to the experience of Impressionism and the Italian Macchiaioli. However, the Dutch landscape of the 17th century left a particularly strong impression on the painter, as did the landscapes she tirelessly painted during her stay in the Netherlands. Blau has a considerable number of paintings in her oeuvre depicting Amsterdam, its squares, streets, and periphery, the surrounding wide fields of tulips and wheat, often featuring the recognizable windmills. The painting in the Museum of Fine Arts was created during this period, and in addition to the recognizable impressionistic atmosphere and shimmering light, it is distinguished by the negation of a solid compositional structure with a strongly emphasized contrast between the upper and lower registers divided by a dominant horizon line. In her works from the Netherlands, she does not pay attention to a detailed, realistic study of nature, but rather incorporates a characteristic dark coloring into the naturalism of the depiction and emphasizes natural contrast by painting with her own artistic style. In Blau's work, drawing is merely a concept, and color is the expressive means of her work. Blau never puts personal moods in the foreground, painting somewhat 'blurred', without clear contours, in a style that would characterize the painter's phase of the 1890s, after her experience in Paris and painting the Tuileries Gardens, which disregarded boundaries and outlines, and emphasized the impasto application of paint.



2. Tina Blau
By Amsterdam (Windmills in the Netherlands)

Nasta Rojc's painting is somewhat more complex; the period of her creativity is marked by the turbulence of various artistic expressions and styles that influence the artist's assimilation of Impressionism, Post-Impressionism, Symbolism, and Realism within her own style. Her painting is of the Munich circle, which is nevertheless dominant in her oeuvre; the influence of Tina Blau in Nasta Rojc's painting is felt exclusively in landscapes from her early work, in which she leans more towards an impressionistic sensibility as opposed to the faceted, Cézanne-like style of painting of the Munich School. In these early works, Rojc paints with a dark register, and the blurring of outlines, characteristic of Blau, is also present, as well as the coloristic conception of the landscape composition with colored planes. In this context, the works created in the period from 1910 to 1912 are particularly interesting, which exude the spirit of Tina Blau's atmospheric impressionism, but also some youthful landscapes of Rojčevo manor possess a similar sensibility. That group of works includes, for example, *Stable at Rojčevo Manor (1902)* and *Haystacks – Rojčevo (1902)* in private ownership, and, from works after completing her studies, *Landscape (1910)*, *Sage Field in Rojčevo (1912)*, and *Sheaves of Wheat (1912)*, also in private ownership. The Museum of Fine Arts does not possess such landscapes that would testify to the influence of Tina Blau on our painter. The three exhibited works by Nasta Rojc do not provide even an approximate retrospective insight into her oeuvre, but rather the museum's exhibition concept connects them with the oeuvre of another author based on their biographical connection. The aim of the exhibition, as part of the preparation for the Museum's permanent collection, was to research the provenance of the works of these authors.

Although the influence of Tina Blau on Nasta Rojc's work appears early and lasts briefly, it seems that this exchange was as much artistic as it was intellectual. The painter from Bjelovar does not hide her joy in her autobiography about socializing 'with her teacher,' whom she regularly visited in her atelier during her stay in Vienna: "Tina Blau was very fond of me. I often visited her in her spacious atelier while riding on my morning route to the Prater". The meeting of the two artists occurred at different stages of life – an experienced teacher and a young, promising student – but both faced similar social challenges in a predominantly male world. Blau pushed boundaries by enabling artistic education for girls, while Rojc, by founding an association, sought to support the artistic work of her colleagues. Therefore, the meeting of these two unyielding spirits was destined – uncompromising, freethinking, and self-aware women, exceptional painters who did not hesitate to question and even erase boundaries.



3. Nasta Rojc
Portrait of Elizabeta (Lila) Countess Pejačević



4. Nasta Rojc
Foxterrier / Brandy



5. Nasta Rojc
Roses (Yellow Roses in a Blue Vase)

CATALOGUE

1. Unidentified painter (T. Blau)

Landscape (House by the Stream)

1857

watercolor

24,5 × 37,5 cm

sign. l.r.: *T. Blau fec. 1854*

Inv. MLU-S-706

2. Tina Blau

By Amsterdam (Windmills in the Netherlands)

1875

oil on wood

40,5 × 64,8 cm

sign. l.r.: *Tina Blau*

Inv. MLU-S-32

3. Nasta Rojc

Portrait of Elizabeta (Lila) Countess Pejačević

2nd decade of 20th century(?)

oil on canvas

120 × 80 cm

sign. l.l.: *NR*

Inv. MLU-S-384

NOT ON DISPLAY

4. Nasta Rojc

Fox Terrier / Brandy

1923

oil on canvas

72 × 52,5 cm

sign. l.l.: *N.ROJC*

Inv. MLU-S-351

5. Nasta Rojc

Roses (Yellow Roses in a Blue Vase)

around 1930

oil on canvas mounted on cardboard

44 × 35,5 cm

sign. l.l.: *NR*

Inv. MLU-S-246

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Europska avenija 9, 31000 Osijek
www.mlu.hr
mlu@mlu.hr
tel: 031/251-280
fax: 031/251-281

DIRECTOR

Eduard Hudolin

EXHIBITION AND TEXT AUTHOR

Ivan Roth

EXHIBITION CURATOR

Ivan Roth

EDUCATIONAL PROGRAM

Kristina Delalić Vetengl

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Katica Runje
Kasja Vukić

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Mirsad Bećarević
Borivoj Eklemović
Ranko Lalić

LANGUAGE EDITOR

Dijana Stanić-Rešicki

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