IVAN KOŽARIĆ OSSIBLE

A RETROSPECTIVE

ONE

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Ivan Kožarić: A Retrospective – One of 100 Possible Ones

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IVAN KOŽARIĆ A RETROSPECTIVE – ONE OF 100 POSSIBLE ONES





One of 100 Possible Ones



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One of 100 Possible Ones

This retrospective exhibition, to mark the centenary of birth of Ivan Kožarić (Petrinja, 10 June 1921 – Zagreb,15 November 2020), is just one out of many possible ways to present the work of a completely uncharacteristic and thus exceptional artistic personality of recent Croatian and European art.

From the very beginning of his journey in art, he rejected the petrified art language of any recognised version of style and tirelessly sought for the best way to materialise his artistic thought - his idea. "If a work has an idea," he said, "it has everything, it has life." In this spirit, he took a stance of disagreeing, not only with the conventions of the profession or with any form of dogmatism, but also with himself, deciding just as firmly to start from scratch every day. Instead of a fixed, permanently completed aesthetic object, he supported an open work, the principle of processuality, which came to expression as an articulated artistic stand materialised in numerous processes, also including radical gestures of denying and annulling his own past in the name of what was yet to come. By reversing the system of values through the alchemy of transforming "rubbish into gold," using strategies of recycling, appropriation, placing works in new constellations... Ivan Kožarić continuously kept alive issues concerning the nature

and boundaries of art as something that is "ever elusive" and is "always something else."

The oeuvre of this artist, who managed to be anachronistic and completely contemporary almost in parallel, sometimes even anticipating trends in art that were yet to happen, can be accurately summarised by the words "anarchical discontinuity." This retrospective does not underline it by creating a new discontinuity, by reiterating what had taken place quite naturally and has been recognised as the main substance of the *Kožarić Studio* – the place where it all began. The concept of this retrospective moves in the opposite direction, it is an attempt to present his work through the continuity of discontinuities - by establishing as precisely as possible the sequence of sudden changes that took place on that artistic path almost seventy years long.

The Museum of Contemporary Art marks the 100th anniversary in collaboration with the Glyptotheque of the Croatian Academy of Sciences and Arts. Therefore, we dedicated a special chapter of the catalogue to the connections between Ivan Kožarić and the CASA Glyptotheque.



JEDNA OD IVAN KOŽARIĆ MOGUĆII RETROSPEKTIVA







Kožarić's student years at the Academy in Zagreb were the time of the author's formation as artist. In a stimulating student surrounding, under the tutorship of affirmed artists and professors, he studied and reached maturity, which resulted in developing the beginnings of his future artistic way of thinking. Apart from working on mastering the skill of modelling human and animal figures and the treatment of material, Kožarić attended lectures by and practiced drawing nudes with professors Krsto Hegedušić, Vladimir Filakovac, Jerolim Miše, Antun Mejzdić, Đuro Tiljak, and Ljubo Babić. He furthermore took lessons in human and animal anatomy, as well as in drawing perspective and architectural shapes.

Thanks to Dr. Antun Bauer, founder of the Glyptotheque, student drawings by Ivan Kožarić have been preserved as part of the Collection of Drawings by the Croatian Artists of the 20th Century within the holdings of the museum. On the occasion of one of his regular visits to the Academy of Fine Arts in Zagreb, where he usually bought artworks from students, Bauer recognised the value of Kožarić's student drawings. He bought and included them in the Collection of Prints of the then Museum of Plaster Casts of the City of Zagreb.

These student drawings – so far unknown to the general public and rarely exhibited – show the artist's exceptional talent, maturity and pronounced competence in graphic synthesis, and predict the form of his later solutions in sculpture. Though a sculptor by vocation, Kožarić considered drawing an exceptionally important means of expression, which he nurtured all his life. In the course of developing his own personal style, he discovered new possibilities and shifted the boundaries of graphic presentation of motives, stressing thereby that drawing is the basis of everything – the means to walk through life and observe the world around us.

1940S



Ženski akt / Female Nude, 1943–1949 Rad na omladinskoj pruzi / Youth Railway Work, 1947 Muški akt / Male Nude, 1953

Though Ivan Kožarić's drawings may on occasion be regarded as complementary to his sculptor work, they are more often an autonomous and a separate part of his oeuvre. Though his drawings are connected to figuration, and bear similarities with the traditional portrait and nude, the space of freedom within the academic surrounding, primarily achieved thanks to various performing possibilities of lines, may be recognised here.

Kožarić's inclination to the art of *incomplete* expressions is obvious in a large number of his drawings; the choice of technique plays thereby an important role too. Kožarić most frequently uses ink; by applying various pressures of pen or brush, he broadens the range of possibilities of expression by the means of using different strokes. It is moreover evident how Kožarić builds a motive in fast, sketchlike strokes, leaving an impression of deliberate incompleteness and spontaneity created in only a couple of strokes of pen.





His later artistic path, channelled by the idea of complete freedom in art, was strongly influenced by friendship with a fellow student, painter Ivo Dulčić. It is exactly with Dulčić that Kožarić presented his first solo exhibitions in Zagreb (MUO in 1955, ULUH in 1956), Ljubljana (1957), and Belgrade (1958). *Portrait of Ivo Dulčić* (1945) is one of the works from Kožarić's student days. With this realistic portrait, Kožarić confirmed his exceptional sculptural skill as the foundation for his further artistic development.





Portret Ive Dulčića / Portrait of Ivo Dulčić, 1945 Ležeći akt / Female Nude Lying Down, 1943–1949 Brigadir / Brigadier, 1947







In his graduation work in 1949 at the Zagreb Academy of Fine Arts, Bara with a Hen, Ivan Kožarić completely departed from academic standards and set out on his own artistic path. At the time when he began to exhibit independently in the early 1950s, the Yugoslav art scene was strongly polarised between the supporters of figurative and of abstract art, and was a site of vehement polemics. Kožarić did not explicitly opt for either of these alternatives, so in his first solo exhibitions he generally left art critics confused. Starting from anthropomorphic forms which he freed from any kind of descriptiveness, reducing the human figure to a bare sign, he turned to sculpture of formal reductionism, a progressive tendency in European art which was then marked by the philosophy of Existentialism in the aftermath of the horrors of war. However, since he also did not see a necessary reason to reject other options, he generally baffled the critics already in his first public presentations. From the very beginning, in his work there coexist and intertwine not only the two principal tendencies – figuration and abstraction – but also an entire nuance spectrum of various modalities of formation. As early as mid-1950s, the potential detours while attempting to stylistically contextualise his heterogeneous forms were already anticipated by Radoslav Putar, one of Kožarić's first interpreters and subsequent co-member of the Gorgona Group, who drew attention to the "non-classicality of Kožarić's work," but also to the "difficulties in finding a criterium that could function with sufficient certainty in meeting the need for evaluation."²

1 Kulturni radnik, 1-2, Zagreb, 1962, p. 27 Radoslav Putar, "Plastična intuicija Ivana Kožarića" / The Plastic Intuition of Ivan Kožarić", Narodni list 2997/XI, Zagreb, 16 February 1955.

Bara s kokoškom / Bara with a Hen, 1949 Portret djevojke / Portrait of a Girl, 1954

_____ 1950S



The early phase of Kožarić's activity is equally characterised by the confinement and non-penetrativeness of the body (*Portrait*, 1953; *Hercules*, 1953; *The Seated Figure*, 1955), the minimalistically summarised and precise forms with refined surfaces (*Man from Lika*, 1954), or sharply cut and resolute surfaces (*Portrait of Ivo Dulčić*, 1958), while on the other hand, particular works feature the playfulness of volume, the softness in constructing forms, as well as the vibrant liveliness in treating the surface on which the impressions of the artist's skilful fingers are still visible (*Head of a Girl*, 1954). However, the first subversive actions, the sudden expansions of sculpture into space occurred already early on (*The Seated Man*, 1954).







Figura / Figure, 1956 Ličanin / Man from Lika, 1954 Osjećaj cjeline / Feeling of the Whole, 1953–1954





He did not care about style but rather looked for the best ways to visualise human forms, exploring the stylistic vocabulary of the modernist heritage; occasionally, to keep alive his craftsmanship, he returned to completely realistic depictions. He reached abstract expression in the sculpture A Feeling of Wholeness from 1953-1954. The idea encompassed by this work was an early indication of what would go on to be always present explicitly or implicitly in his oeuvre; here, it was manifested as an echo of the universal thought about how gruelling it is to achieve a subjective sense of wholeness. A wholeness with the world, with the Universe.

Merely a few years after his first entirely abstract sculpture had come into existence while he intuitively searched for the state of equilibrium of a free form, Kožarić again – in striving for something that he found much more important than style – returned to figuration, which in 1956 resulted in a new masterpiece: Bather under Shower. If we observe this sculpture from any side, we will be persuaded that the complex intertwining of the fulness of form and the emptiness of space has been achieved without any caesura. The fineness of these agile, twined lines in spatial continuity suggests the tense statics of achieved balance, but simultaneously also the liveliness of movement.

Already during his first visit to Paris, in 1954, Kožarić became closely acquainted with his role models from student days, the masters of the human form: Aristide Maillol, Auguste Rodin, and subsequently also with the progressive English sculptor Henry Moore, whose exhibition he also had the opportunity to see in 1955 at the Art Pavilion in Zagreb. The figure of the Bather, which was noticed at a group exhibition in Dubrovnik in 1957 by the then quite influential French art critic Jacques Lassaigne, would go on to bring Kožarić back to Paris and open up new opportunities for him, which the artist did not fully accept as he sought to remain faithful to his inquisitive and disobedient nature rather than to the commercial requirements of galleries.



195**0**S

GORGONIAN EMPTINESS





The expansion of abstract forms culminated in the late 1950s, when Kožarić's attention was increasingly attracted not by what materially existed, but rather by the idea of what existed but was not visible - the interior, emptiness as the interspace among things, which was something he would give form and substance to. During the study visit to Paris in 1959 and 1960, he produced works that had already been "Gorgonian" by their paradoxical nature, even though he had not yet become a member of Gorgona. And while he transferred the nonmaterial and fluid into solid matter in Section of a River (1959) and in the earlier work Flash (1955), with the sculpture Inner Eyes (1959) he already clearly indicated that to him, a sculpture is not merely a body in space, but also space in the body.³

The Gorgona Group, this informal and low-key group of distinct individuals, which operated without a manifesto or programme, was bound by a shared sense of universal nothingness and absurdity, acceptance of Far Eastern Zen wisdom, and a very specific sense of nonsense humour and metaphysical irony. In the spirit of the new avantgardes, their unconventional activities served to broaden the definitions of a work of art by emphasising the priority of idea over execution.

In this period he created many minimalistic Shapes of Space, first in wood, then in plaster, and in a new material – fibreglass. He wrote down many witty remarks, the best known among them being his answer to the question posed to the members of the group, as to whether it is possible to create a collective work of art:

We must also collectively make casts of the inside of all the Gorgonians' heads, no one may be left out. We must make, discretely, casts of the interiors of several important cars, the interior of bedsitters, trees, the interior of a park, etc., in short, of all the more important hollows in our city. (26/II 63)



The idea which Kožarić started from in the cycle Shapes of Space makes the works less abstract than they might seem, since they are an embodiment of an existing or potentially existing emptiness as a negative, as air between objects. When he came up with the idea for *Shapes of Space*, he noted the following:

22 May '62

Today is the (most concrete, most beautiful, brightest) day that I remember in my whole life. Everything is being mirrored within me with breadth and clarity that I have never experienced before. I feel the forms of the negative space so clearly, just like the positive ones. I feel the endless expanses of space and land. I would like to bring them closer, make them smaller, make us feel them more strongly, and not to potentially humiliate them. Let the great be small and the small great, let the roles of equal values change. Let it at least take place as an example or a lesson.





Oblik prostora / Shape of Space, 1960s Oblik protora / Shape of Space, 1965 Oblik prostora XIII / Shape of Space XIII, 1965





In the catalogue to the exhibition "Minimalism in Yugoslavia," held in 1983 at the Gallery of Contemporary Art in Zagreb, its author and curator Marijan Susovski noted two of Kožarić's sculptures alongside Shapes of Space – L-50 from 1967 and D-1 from 1969 (later known as Red Sign) – as characteristic examples of minimalist art, in which he pushed the reduction of sculptural elements to a limit beyond which it is no longer possible.⁴ Echoes of minimalist art, which emerged in the US in 1958 and lasted intensely until 1969, had already been recognised in Kožarić's oeuvre in 1959. And yet, it is not entirely possible to classify this section of his oeuvre within the strict framework of minimalism. The key attributes of minimalism are the depersonalisation of form and its transformation into a self-sufficient aesthetic object. On the other hand, Kožarić cleanses and contracts form, but in this process he studies the so-called negative volumes, he examines the meaning of the void as a constitutive part of the sculpture, whereby the latter is enriched with thought contents.







The "discovery" of the colour gold in 1971, which he also revealed in an abstract black and gold drawing with the inscription: Yesterday I discovered the colour gold, 2 December 1970, was proven crucial for his decision to transform and transfer the objects to another level with the simple gesture of gold-plating in his workspace. For him, the colour gold suddenly ceases to be "the colour of pompous royal splendour and fake glamour."5 In it, he discovers a new dynamic potential with which he relativises the inability to change once finalised works, but also the ordinariness of everyday objects such as his own shoes, the closet, the doors to the studio...







5 Ivica Župan, "Marsijanac" / "The Martian," in: Vedri Sizif. Razgovori s Ivanom Kožarićem / The Cheerful Sisyphus. Conversations with Ivan Kožarić, Biblioteka Duchamp, Zagreb, 1996, p. 14.

Torzo / Torso, 1955-1971 San / Dream, 1960–1971 U baru / In the Bar, 1956–1971



Kožarić described the colour gold as "our everyday sun," and this idea climaxed in grounding the Sun itself among passers-by in 1971. The proposal, which he reported to the eponymous section of the 6th Zagreb Salon and executed at his own expense, came to life on an asphalt island in front of the Croatian National Theatre in Zagreb. All things considered, very strange relationships were born in connection with that *sphere*, he purported. *It*, *as I subsequently concluded*, *produced* such an effect as if I had thrown a foreign object on an anthill, which then began to spread a special sort of vibrations, both negative and positive.⁶ Negative reactions peaked when Sun was set on fire, and finally upon its removal.7



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6 Ivica Župan, "Marsijanac" / "The Martian," in: Vedri Sizif. Razgovori s Ivanom Kožarićem / The Cheerful Sisyphus. Conversations with Ivan Kožarić, Biblioteka Duchamp, Zagreb, 1996, p. 23.

7 That same summer, Sun landed in Karlovac, by Korana River as part of the Gulliver in Wonderland event, and was acquired by the Karlovac Municipality



two years later. Its life there was also short; during the construction of Korana Hotel, the negligence of the workers once again destroyed it and it was removed once again. In 1994, the golden sphere was cast in a durable material – 1200 kg of heavy bronze – and placed in Bogovićeva Street in Zagreb, where its no less forceful coexistence with passers-by continues to this day.



Impossible projects?

Although by then in his fifties, Ivan Kožarić naturally fit into the contemporary art currents of the 1970s in the former Yugoslavia, united under the common name of New Art Practice and promoted by the young generation of progressive artists.

His uncommonly daring proposals enriched the new era that required renouncing the impregnability aura of an artwork and the mystification of its emergence, as well as getting near to passers-by with more direct communication - by displaying art in public spaces.

The first such proposal was Unusual Project – Cutting Sljeme Mountain, which had been made under the wing of Gorgona a decade earlier, at a time when the concept of *land art*, which would not become topical until the late 1960s, had not yet existed. This project, which marked his participation in the Gorgona Group, could also be deliberated as one of the first ideas for an intervention in urban space. The idea of cutting Sljeme, i.e., of modelling the peak of Medvednica Mountain near Zagreb was conceived in relation to the vista of the city, which opens up in the black and white photograph with a lavish view of the representative green zone in the city centre. Using collage and acrylic, Kožarić marked the part of the photograph that he chose for the intervention, and visualised the proposal of the final form with the eponymous bronze sculpture.

His ideas for urban interventions seemed impossible in the context of that time and space, and later as well, even when the execution of such proposals seemed feasible.





One of the possible ones, for example, was the proposal *Flood Boundary* (1964–1972). Two sculptures from the cycle *Shapes* of Space, produced in 1964, served to mark the day (26 October 1964) when Zagreb dawned flooded due to heavy rains and perpetual rising of the water level. Shapes evoking scenes of the flooded city protrude from calm cubic forms resembling swollen water. In memory of the catastrophe, Ivan Kožarić exhibited these sculptures in 1972, along with drawings and photomontages, at the 7th Zagreb Salon in the section "Proposal: The City as a Space of Plastic Events." He proposed that they be implemented in a large size (2x3x2 m) and placed in the park along Savska Road, stretching from the underpass towards Sava River – at the site of the flood's boundary.

Building brightly coloured bridges between buildings so people could cross unhindered by the chaos of traffic, creating a huge rainbow arching over several city neighbourhoods, forming a mastodon-sized sculpture resembling the skeleton of an unknown prehistoric creature stepping over tram wires, erecting a monument to a homeless woman in the city centre, making a dedication to a kind waitress as high as a building; these are examples of the artist's unusual imagination, but also an expression of rebellion against the (petit) bourgeois stereotypes of memorial sculptures.







Granica poplave / Border of the Flood, proposal for an urban intervention, 1972 Oblik prostora (Frižider) / Shape of Space (Refrigerator), 1964-1975 Duga / Rainbow, Design for Trigon, 1971 Spomenik pipničarki / Monument to a Barmaid, 1973 Raznobojne svijetle pruge idu preko kuća 1 / Multicolored Light Ribbons Stretched Across Houses 1, proposal for an urban intervention, 1971









Poverty is promising! — I.K.

During the 1970s, Kožarić increasingly left aside classical sculpturing materials, switching to the soft forms of fabrics and perishable materials and, instead of the finished work, concentrated on open processes. In the process of painting, instead of using a paintbrush, he spreads the particles across the coarse texture of rustic fabrics by blowing (Blowing Out Energy), while for drawing he uses threads of yarn or ordinary pins with which he visualises the rhythmic dripping of rain. He creates sculptures out of fabrics and different discarded materials by forming mysterious bundles (Pinkleci), while for modelling he occasionally uses pliable materials such as aluminium foil, regular paper, or wire.

Since material circumstances do not allow him to work in larger formats, a multitude of small "portraits" appear, the representations of objects from everyday life such as a keyhole, a gap, a smashed shop window, a teapot, section of a road, but also unusual visualisations of, e.g., ant's-eye views (How an Ant Sees a Man, 1973), or abstractions of spacious landscapes into a unique sculptural form (Danube Wide, Srijem Plane, 1974).

Nevertheless, in the 1970s, along with Grounded Sun, he also successfully executed at his own expense another sculpture for public space, today known as Matoš on a Bench. The first model in a small size was made in 1973 and it took another five years for the sculpture to be put up in a public place. In its current size, Matoš, cast in plaster, was first temporarily placed on Strossmayer Promenade in 1978 as part of the Proposals Section at the 13th Zagreb Salon. Kožarić received the Salon's execution prize for the proposal entitled The Poet to Zagreb, and soon the sculpture, cast in a durable material - aluminium, became one of the most popular monuments in Zagreb.⁸

3 In addition to Zagreb's Upper Town, Kožarić's sculpture Matoš on a Bench was placed on the promenade along Kupa River in Sisak (1992) and in Roseraie Park in Issy-les-Moulineaux near Paris (2014), marking the poet's stay in Paris in the early 20th century.





The 1970s were extremely rich and heterogeneous for the artist, and his feeling of freedom was so powerful that he decided at one point to write an unusual request:9

To the Office for the Deprivation of Liberty address and city unknown

REQUEST

I hereby request that you meet my needs, that is, that you take away my – otherwise so highly desired – freedom. Ever since I became its prisoner, I have constantly been thinking about how to rid myself of it, but I see that I will not succeed without your professional help. Please rid me of that monster in a mild way: either take it away from me, or take me away from it. These are just my suggestions to make it easier for you to act. Since I have been free, I have been having all kinds of ideas and almost all of them seem good.







Hoping to be released, yours...

9 Request was first published in the 1976 catalogue of Ivan Kožarić's solo exhibition at the Salon of the Museum of Contemporary Art in Belgrade.

Model za Matoša / Model for Matoš, 1973 Stablo / Tree, 1978 Fićo / Fiat 500, 1971 Skulptura / Sculpture, 1970s Osjećam se kao u utrobi lava koji se prejeo / I Feel Like Being in the Stomach of an Overfed Lion, 1971 Portret čajnika / Portrait of a Teapot, 1975









A heap for the Venice Biennale

Organised by the Zagreb City Gallery (today the Museum of Contemporary Art), curator Radoslav Putar presented six authors at the 37th Venice Biennale at the Yugoslav Pavilion: Radomir Damnjanović-Damnjan, Braco Dimitrijević, Herman Gvardijančić, Boris Jesih, Julije Knifer, and Ivan Kožarić. Instead of the expected presentation of his recent sculptures, Kožarić opted for an unusual gesture. He decided to exhibit his older and newer works on the floor, "thrown on a heap," while he exhibited unstable shapes made of crumpled aluminium foil (he called them *Temporary* Sculptures) on a custom-made plinth, thereby giving them all the dignity that he had taken away from his important works.

At the core of his bundles - or *Pinkleci*, as they are termed in vernacular – since the early 1970s, there was another idea of "long duration" that functioned like a lasting dynamising factor. Kožarić had probably discovered the potential of heaps much earlier, but became completely aware of it in 1976 when he presented his work at the 37th Venice Biennale. When we take a closer look at this heap, it becomes clear that it contains sculptures that at that time could have functioned separately in an entirely representative way.

However, the autonomous forms of his Shapes of Space, the completely introvert wooden and golden cubes, the gilded studio door, the mushroom-shaped sphere, the soft fabric bundles, and a small-sized transparent plastic bag with its own micro-chaos of small-sized sculptural forms, have all become part of a huge heap that conceals the archetypal gesture of encompassing the elements of the world into a wider cluster,¹⁰ but are also a gesture towards the negation of one's own history.

He described this act as the abandonment of own sense of security, out of a personal belief that he is capable of rejecting everything he had hitherto made, since he could always produce even better sculptures: "Whenever I found myself, as other artists do, before a creative 'wall', I knew that I would find a way to move on. And a 'wall' is placed before us every working day. When you break it, you are able to go on working. This is the principle of 'blood circulation', when blood can constantly be felt. I am not satisfied with what I have done. I think that what I have yet to do is important, and that will be the real thing."11

10 Ivana Mance, "Anarhistički oblici prostora" / "The Anarchist Shapes of Space," Zarez (Dvotjednik za kulturna i društvena zbivanja / The Bi-Weekly Journal of Culture and Society), no. 174, 2006, pp. 30-31.

11 Ivica Župan, Vedri Sizif, Razgovori s Ivanom Kožarićem / The Cheerful



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2 6

SPONTANEOUS SCULPTURES, ASSEMBLAGES, HEADS...





Along with *Temporary Sculptures*, which he created with quick movements of hands whose trace remains imprinted in the fragile and perishable materials, in the mid-1970s, Kožarić began the cycle entitled Spontaneous Sculptures. These are made from semifinished or untreated ordinary and consumer materials, mostly from found boards and slats. In these found materials he sometimes incorporated his older works, which began to live another life in the new entities, while the found waste became part of a work of art. (*Reactions*, 1956–1978; Spontaneous Sculpture, 1965–1978)

The alchemy of random combinations was also present in the assemblages which he created from obsolete objects from the everyday world, including household items, various tools, empty cans, but also pieces of various types and patterns of fabrics, whose folds formed soft reliefs. Knowing well the potential of chaos, Kožarić opened up space for Fluxus techniques with transformative processes of turning matter into energy, while the space of creation, as noted by Želimir Košćević,¹² becomes an area for storing the material remains of a creative process. Hence, his studio in 12 Medulićeva Street became known not only for its rich history of shaping procedures, but also for another, seemingly invisible history of artistic gestures. It is therefore no wonder that this "laboratory for vivification," as the artist called it, acquired with time the status of a wholesome work that became a strong metaphor of vitalism.

12 Želimir Koščević, Ivan Kožarić (monograph), Zagreb, 1996, p. 50.
Perhaps the mainstay of Kožarić's intentions could be called the virtualisation of potentials, the confronting of the situation in which nothing is lasting or definitive enough that it could not be replaced by something else; this corresponds to his perpetual need to start and maintain a position of discord within himself. Here we have a constant mobilisation element of re-conceiving the field of art in which life is reduced to and regarded as pure existence. The presupposition of his each new gesture makes a place within this pure existence where every new life form can claim its right, constitute itself, and find a foothold.¹³



13 Radmila Iva Janković, The World Passes Through Kožarić, Ivan Kožarić. Freedom Is a Rare Bird, Haus der Kunst, Munich (exhib. cat.), Verlag der Buchhandlung Walther König, 2013.





Spontana skulptura / Spontaneous Sculpture, 1989 Spontana skulptura / Spontaneous Sculpture, 1985 Konjska koža / Horse Skin, 1979







Portraits, that is, *Heads*, one of the most long-lasting motifs in his oeuvre, were created differently in each period. In the late 1970s and 1980s, he built them from wooden slats like his Spontaneous Sculptures, or summarily carved them in solid wood which he combined with brass sheet metal. He revived new and old plaster Heads with paint and by adding brightly coloured glossy paper for the pupil of the eye, or simply reached for a ready-made object, for example a salt box (BN, 1988), which he transformed into an anthropomorphic form with just a few swift movements.



BN. 1988 Glava / Head, 1972–1982 Skulptura III / Sculpture III, 1983 Glava / Head, 1980



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SUCCESS IS THE WORST THING THAT CAN HAPPEN TO SOMEONE.

- I. K.



Although he actively participated in the art scene for many years, he became "visible" to and recognised by the wider public in the 1990s. This was largely due to the relocation and evaluation of the entire inventory of his workspace at the exhibition "The Kožarić Studio" at Zvonimir Gallery in 1993. The new period was accompanied by social prestige and numerous recognitions, as well as an invitation to one of the most important events in the world of contemporary art, documenta 11 in Kassel (2002). Always ready for cheerful self-irony, however, he still remained true to himself. In relation to different spatial contexts, by exhibiting earlier works alongside new ones, he created new potentials for open relations, aware that the only place where the past can live on is the present itself.



Konjanik / Horseback Rider, 1999 Pivski vrč / Beer pitcher, 2001 Izokrenuta glava / Head Upside Down, 1993









In the works he created in the last decades, he followed the earlier principles even more radically while respecting the given nature of the material he worked in or simply the object he singled out from everyday life. When he intervened, added or subtracted, he did so with unexpected, usually minimal gestures, which he used to endow an inanimate substance with a thought or idea, or draw life from it. In the constant need to add dynamics to the field of art, he sought for new solutions, experimented with different visual languages, techniques, materials...



Petnaest puta Marko (Hrpa portreta) / Fifteen Times Marko (A Bunch of Portraits), 1975–2009 Glava carice Plautile / Empress Plautile's head (detail), 2007 Exhibition setup: Motorcycle - Cruzzer, 2006



Exhibition setup



In the early 1990s, Kožarić began to paint intensively. These were initially *Zagreb Skies* in which colours were reduced to a single one, the colour blue of different shades and densities, followed by monochromes in other colours whose names suggested an immediate experience of nature (Green Madness, False Spring, Climate in Brežice...) and the expanses of the world (Wideness). The paintings were created with an extremely simple painting procedure, but sometimes he intervened in them with perforations, thus turning some of them into paintings-objects. In the last series, entitled *Breaking Frames* (2007–2010), creation was achieved by acts of destruction - breaking and smashing the canvas frames with a hammer – as a metaphorical gesture of gaining freedom from enforced frameworks. This liberating act he also underlined with a performance, in which he was spontaneously joined by the audience (Let's Break the Frames, 2009).

In the late 1990s and at the start of the new millennium, photography emerged in Kožarić's work as the dominant medium for recording all those motifs that intrigued him as an artist, as a logical continuation of his sculptural work on reviving and shaping ideas, as well as a reminder of the fact that art is not necessarily something that is understood as eternity, but is constantly taking place around us as a possibility.



86

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"To encompass the whole is the same as to create a work of art" is a thought that is often encountered in Kožarić's writings. In the period of Gorgona, he noted the idea to cast "the entire Globe" starting from "the parts where paths are well-trodden and streaked with wheel tracks, footprints, and various strains," and concluded it with a witty remark: "The positive could be cast, but I am leaving it to you to propose as to where it should be exhibited!" He would also go on to conceive this intervention of maximalist proportions with the famous Proclamation (1963-1986): "Sculptors of the world, let us make a cast of the globe!"

The idea of capturing the world in its entirety also appeared literally, when he imagined viewing *Globe* (from the mid-1950s) or Sphere (1959–2000) from cosmic heights, which in his art vocabulary symbolised the sky – a line extending over the Earth and encompassing all of its diversity in a single whole (Unity in Magnificent Differences!, 1991).

Already in the early drawing A Male Nude (1953), the upright figure is firmly rooted in Earth, but is confidently observing it from a distance, as someone who has managed to find a centre of gravity: a fixed spot in the Universe. However, in the never-ending game of shifts in perspective, of the great and the small, the man is pictured as small, as a dot on white paper, as a tiny dot in the infinity of the universe (The Fisherman, 2002).











AKADEMICIAN IVAN KOŽARIĆ AND CASA GLYPTOTHEQUE





Fellow of the Croatian Academy of Sciences and Arts and Head of CASA Glyptotheque

Ivan Kožarić is one of our most famous modern artists, whose oeuvre may only with difficulty be categorised and put under a common denominator. Nevertheless, thanks to the diversity, spontaneity, playfulness and unpredictability, which are present throughout his entire oeuvre, it stands out from the dominant artistic practices of the 20th and the 21st centuries. Kožarić participated in many national and international solo and group exhibitions, and many eminent domestic and foreign critics and curators studied his work. Though it may seem that everything has already been said about his creative work, it is as if Kožarić's oeuvre always opens some new dimensions related to it. In the exhibition celebrating Ivan Kožarić's centennial, the artist's activity within the context of the Croatian Academy of Sciences and Arts, his role as Head of the CASA Glyptotheque, and his bond with this museum institution will be stressed, as well as will his artworks from the museum holdings be presented. Ivan Kožarić became Fellow of the Croatian Academy of Sciences and Arts in 1997. In the same year, he was appointed Head of the Glyptotheque. He kept this function until 2011, when he was succeeded by Đuro Seder, another Fellow of the Croatian Academy. During the fourteen years he had led this museum institution, Kožarić left a lasting mark - not only as editor-in-chief and reviewer of the majority of museum publications, but also as chair of the organising committee of The Triennial of Croatian Sculpture, and as exhibitor at group and solo exhibitions.

Steadfast bond with one museum institution

The bond between Kožarić and the Glyptotheque dates back earlier than the time when he became Fellow of the Croatian Academy. He worked and spent time at the Glyptotheque even as early as during his studies. It was then that I realised for the first time I was not what I am today, but something else entirely – he stated in the interview for Večernji list in 1975, bringing his active time at the Glyptotheque into connection with the time when he chose not to close himself up within the boundaries of any style, but rather to destroy his own past work and always proceed. The bond between Kožarić and the Glyptotheque became additionally intensified in 1982, thanks to the launching of The Triennial of Croatian Sculpture, exhibition that has over nearly forty years of tradition become a recognisable national manifestation, which continually presents to the Croatian public finest creations from the field of the modern art of sculpture. These exhibitions are organised by the Glyptotheque of the Croatian Academy of Sciences and Arts, and offer an overview of three-year periods in the art of sculpture, reflecting the current situation and problem issues in this artistic domain. Ivan Kožarić has been a regular participant in the Triennial since the first exhibition, who missed only three. At The Fourth Triennial of Croatian Sculpture in 1991, his artwork Room was awarded the Grand Prix at the Triennial. This is an ambient installation created in the period 1986–1990, in which the jury saw the opponent, esoteric and ironic qualities, all that defined Kožarić's work in the pluralistic 1980s. Within the framework of The Fifth Triennial in 1994, Kožarić opened his solo exhibition entitled Refreshing Memory at the Glyptotheque, based on and thanks to the award he had previously received. Here he exhibited his works that form a part of museum and gallery holdings of the Museum of Contemporary Art, the Gallery of Modern Art in Zagreb, and the Glyptotheque of the Croatian Academy of Sciences and Arts, and which had until that time not been publicly presented.







Being at the leading position at the museum, Kožarić was all the time present in its operation. However, he returned to exhibiting at the Glyptotheque only in 2005 with an exhibition of photographs. Kožarić's photographs once again show his rather specific artistic nature. Here, same as in sculpture, his curiosity becomes evident, whereas the inclination towards exploring the world around himself and the eye for details spontaneously become materialised in an artistic form. In this new medium, the artist's capability to react to what is seen is swift and instantaneous, and as such a true indicator of his inexhaustible inspiration.

The Glyptotheque was furthermore a drive-through station for several of Kožarić's masterpieces that today no longer belong to the museum holdings. At the time when the Museum of Contemporary Art moved from Habdelićeva Street in the Upper Town of Zagreb to new museum premises, the following works were in the safekeeping at the Glyptotheque: Renault 4 (1996); *Sphere* (1959/2000); *Shape of Space* (1963); *Shape of Space* (1964); Female Nude; Friar Grga Martić; Tree (Stump). In 2009, in this museum, in collaboration with sculptor Marko Gašparić, Kožarić created the Shape of Space XIII in the technique of crystals, which replaced fiberglass in the modern times. This Shape of Space, which Kožarić also used to call Earth-Sky, carved in stone in 1967 for the town park in Arandelovac, for the first time in dimensions this large, was one of Kožarić's first sculptures to be set in public space. The version created at the Glyptotheque was exhibited in the Park of Sculptures for a short while. It was moved to the Zagreb Museum of Contemporary Art in 2009. Kožarić's other major works, for instance Portrait of the Painter Melkus (1950) and Horseback Rider (1953), were in the safekeeping at the Glyptotheque for a certain while as well.

The Making of a Sculpture Shape of Space XIII at the CASA Glyptotheque, 2009 The 7th Triennial of Croatian Sculpture: Sphere, 1959–2000







Sculptures from the holdings of the CASA Glyptotheque

Currently, there are twelve sculptures by Ivan Kožarić in the holdings of the Glyptotheque, most of which belong to the permanent holdings of the Collection of the Croatian Sculpture 19th-21st Centuries. These are anthological works from the earlier phases in Kožarić's oeuvre, inevitable in any review written by an art historian.

Representative of Kožarić's earliest creative phase (late 1940s and early 1950s), following the conclusion of his studies at the Academy of Fine Arts in Zagreb, are the sculptures *Bust* (1953) and Torso (1947). In both these artworks, Kožarić's inclination to figuration from the very beginnings of his career is evident. In this sense, *Torso* is one of rare sculptures showing a visible influence of academic education. It is a realistic presentation of a nude female figure / headless torso, a motive similar to those present in the drawings he created in his student days. Portrait as a topic is present almost throughout his entire oeuvre, ranging from the earliest realistic works followed by *Inner Eyes* created in Gorgona style to fully stylised, geometric shapes. Bust belongs to Kožarić's more classic portraits, though in this type of figuration, obvious detachment from the influence of the modern Croatian sculpture heritage may be sensed too. It is a portrait that has been cleared of any realistic characteristics and reduced to the basic stressing of facial physiognomy features. He presented himself in his first group exhibitions in Zagreb (8th Exhibition of the Croatian Artists' Association, 1953) and Rijeka (Salon 54, 1954) with this artwork. Kožarić's detachment from classic figuration and change to abstraction is evident in the sculpture entitled Precise Mechanism (1959), for which he received the City of Zagreb Award in 1960. For the needs of this exhibition, the version in plaster was borrowed from the Glyptotheque, whilst the version in bronze belongs to the permanent holdings of the Glyptotheque's Park

Exhibition setup: Precizni mehanizam / Precise Mechanism, 1959 Torzo / Torso, 1947 Bista / Bust, 1953 of Sculptures. This sculpture is a result of Kožarić's interest in the inner structure of the human being. In the drawings entitled *Precise Mechanism* (1958), published in the catalogue of Ivan Kožarić's exhibition entitled *Freedom is a Rare Bird* (*Das Haus der Kunst*, Munich), the idea behind the making of the sculpture may be followed. Here, Kožarić developed the motive of the human torso that abstracts; he took away from it the physical aspect of the human figure, and minimised it to a pure, geometric shape – a plastic sign.

In the cycle entitled *Shapes of Space*, created between 1962 and 1969, Kožarić surrendered entirely to abstraction. Led by the idea of forming casts of the interior of everyday items surrounding him, and stimulated by Jean Arp's sculptures he saw in Paris, Kožarić created simple, rounded white forms in fiberglass – the material he considered most adequate for fast shaping. *Shape of Space (Refrigerator)* is one of the anthological works from this cycle, the first version of which, made in plaster in 1964 in smaller dimensions, became a part of the holdings of the Museum of Modern Art in New York in 2019. During the 1970s, when he discovered a passion for the colour gold, Kožarić also gold-plated the enormous monolithic *Shape of Space* xx from 1965, alongside the numerous sculptures and objects from everyday life found at his studio.



Oblik prostora 20 / Shape of Space 20, 1965 Oblik prostora (Frižider) / Shape of Space (Refrigerator), 1963 Oblik prostora, Skulptura F / Shape of Space, Sculpture F, 1968









His works radiate minimalism, purified form and reduced shape. A sequence of oval, ellipsoid and cubic shapes became for Kožarić the way of thinking and feeling – his lasting preoccupation, by the means of which he wanted to sculpt something spiritual, lacking physical form, freed from the real world and the laws of art. In this context, same as the shapes of space - however with the body of volume left out, the artwork Sculpture - White Surface (1969), an ellipsoid plywood painted white, by which Kožarić began to test the boundaries of sculpture, was created. According to Kožarić, a sculpture is all a sculptor imagines; hence, even a flat white plane, should the author name it thus, is a sculpture. In the late 1960s, Kožarić's Spatial Shapes began assuming stricter geometric forms. In this sense, the sculptures Red Sign (1969) and - later - Feeling of Space (1977) were created. Red Sign belongs to the permanent holdings of the Glyptotheque's Collection of the Croatian Sculpture from the 19th to the 21st Century, and is one of the sculptures most frequently borrowed for national and international exhibitions (The Pavilion of Arts, Zagreb; Das Haus der Kunst, Munich; The Jewish Museum, New York; Palace of the Croatian Academy of Sciences and Arts). This broken, raised red line is the motive Kožarić used on several occasions in different variants. The original Red Sign dated 1969 was created as Kožarić's proposal for Herrengasse, the main street in Graz, where the author imagined a sequence of equal, broken vertical lines. The same motive is present in the photograph entitled Project Praška of 1971, where it is evident that the broken angles lean on the façade of the building and enter into the windows. One of the variants of the Red Sign is currently in the safekeeping at the Museum of Contemporary Art in Zagreb, whilst an enlarged version of the Red Sign was set in 2013 in Gajeva Street in Zagreb.

Kožarić furthermore demonstrated his fascination with space and spatial relations in the work entitled *Feeling of Space* (1977). Here, in his spatial preoccupations, he becomes detached from rounded volumes and the whiteness of fiberglass, and approaches space in a geometric fashion, stressing thereby the natural structure of wood and breaking the dynamics of the composition with several elements painted red. With this sculpture, made of interconnected wooden board pieces, which form a constructivist composition of a kind, Kožarić announced his cycle entitled *Spontaneous Sculptures*, created in late 1970s and early 1980s, in which he added pieces of packaging, laths or his own earlier works to similar wooden constructions, immersing them thereby into new compositional units.

Out of Kožarić's later works, the holdings of the Glyptotheque include only *Wood (Field Maple)* dated 2000, a result of the author's preoccupation with wood – a conventional sculpture material, which Kožarić approaches in an unconventional manner, transforming – with minimal interventions – logs found in nature into sculpture. In future, the collection should be enriched by works from other phases of Kožarić's rich and diverse oeuvre, in order for the hopefully soon to be composed new permanent holdings of the Glyptotheque to offer a presentation of this celebrated author's oeuvre in due manner.



BIOGRAPHY



Ivan Kožarić was born in Petrinja in 1921, where he spent his childhood until 1931, when he moved with his family to Zagreb. He enrolled in Sculpture at the Academy of Fine Arts in Zagreb in 1943, graduating in 1947 under professors Frano Kršinić and Vanja Radauš, and in 1949 he completed the Masterclass of Professor Antun Augustinčić. He began to exhibit in 1953. As a grant holder of the Moša Pijade Foundation, he resided in Paris in 1959/1960. Despite the opportunity to pursue a European career in Paris, he returned to Zagreb and joined the neo-avantgarde Gorgona Group (1959–1966).

He participated in around one hundred solo and two hundred group exhibitions at home and abroad, including the Venice Biennale (1976), São Paulo Art Biennial (1979), Musée d'Art Moderne de la Ville de Paris (2002), *documenta 11* in Kassel (2002), and Trienniale de Paris (2012). A large retrospective exhibition was organised for him at Haus der Kunst in Munich in 2013. He authored numerous public sculptures in Zagreb, Sisak, Rijeka, Portorož, Maribor, Aranđelovac, Bochum, and Issy-les-Moulineaux near Paris.

He was president of the Croatian Society of Fine Artists from 1992 to 1996. He was a full member of the Croatian Academy of Sciences and Arts from 1997, and from 1997 to 2011 he was head of the Glyptotheque of the Croatian Academy of Sciences and Arts. He won many awards, including the City of Zagreb Award (1960) and the Vladimir Nazor Lifetime Achievement Award (1997). Kožarić's works can be found in numerous private and museum collections in the country and around the world, including MoMA in New York, Musée d'Art Moderne in Paris, and M HKA in Antwerp.

In 2007, the City of Zagreb purchased the complete Kožarić's Studio with more than 6,000 works and other objects, and entrusted it to the Museum of Contemporary Art in Zagreb for permanent storage.

EXHIBITIONS

Selection

SOLO EXHIBITIONS

1956 ULUH, Zagreb (with Ivo Dulčić)

1957 Jakopičev paviljon [Jakopič Pavilion], Ljubljana (with Ivo Dulčić)

1958

Salon ULUS-a [Salon of the Serbian Visual Artists Association (ULUS)], Belgrade (with Ivo Dulčić)

1962

Gradska galerija suvremene umjetnosti [Municipal Gallery of Contemporary Art], Zagreb

Galerija Studentskog centra [Student Center Gallery], Zagreb Galerija Doma omladine [House of Youth Gallery], Belgrade Salon Tribine mladih [Youth

1973

Galerija suvremene umjetnosti [Gallery of Contemporary Art], Zagreb

Dubrovnik

1975 Galerija suvremene umjetnosti

[Gallery of Contemporary Art], Zagreb Kiša [Rain], Galerija Nova [New Gallery], Zagreb Salon Schira, Zagreb

Salon Muzeja savremene of Contemporary Art], Belgrade

Kulturno-informativni centar SFRJ [Cultural and Information Center of the SFR Yugoslavial, Cologne

1982 Galerija Instituta Ruđer Bošković [Gallery of the Ruđer Bošković Institute], Zagreb

1984 Izložbeni salon Doma JNA [Exhibition Salon, Yugoslavian

Muzej grada Šibenika [Municipal Museum Šibenik], Šibenik Galerija Protiron [Protiron Gallery], Split

Gallery], Belgrade Galerija Sebastijan [Sebastian Gallery], Varaždin Galerija Sebastijan [Sebastian Gallery], Dubrovnik

Galerija Sebastijan [Sebastian

Šok [Shock], Galerija AMM14f/1-Z [AM-M14f/1-z Gallery], Zagreb

Galerija Proširenih medija [Extended Media Gallery], Zagreb Zagrebačko nebo [Sky above

Zagrebl, Galerija Proširenih

Gallery], Zagreb

1993

medija [Extended Media Gallery], Zagreb U znaku sunca [In the Sign of the Sun], Galerija Forum [Forum

Galerija Beck [Gallery Beck], Zagreb

Dubrovnik (with Antun Maračić)

[Glyptotheque of the Croatian

Academy of Sciences and the

Crteži-tekstovi [Text Drawings], Galerija Kovačka 3 [Kovačka

3 Gallery], Klub Otok [Club

Nove grafike [New Graphics],

Galerija Miroslav Kraljević

[Gallery Miroslav Kraljević],

Izokrenute glave [Twisted Heads],

I. к. Putnik [I. к. Traveler], Mala

galerija [Small Gallery], Ljubljana

Galerija Dante [Gallery Dante],

Arts (CASA)], Zagreb

Otok],Dubrovnik

1995

Zagreb

Umag

1996

Galerija Sesame [Sesame Gallery],

Galerie l'Ollave, Lyon Kulturno-informativni centar SFRI [Cultural and Information Center Tribune Salon], Novi Sad SFR Yugoslavia], Zagreb (with Nada Novosel)

Umjetnička galerija [Art Gallery],

1993/1994 Atelijer Kožarić [Studio Kožarić], Galerija Zvonimir [Gallery Zvonimir], Zagreb

1994 Samostalna izložba u sklopu 5. trijenala hrvatskog kiparstva [Solo exhibition in the context of the 5th Croatian Sculpture Triennale], Gliptoteka HAZU

umetnosti [Salon of the Museum

People's Army Center], Zagreb

Retrospektiva [Retrospective], Galerija umjetnina Zadar i Gradska loža [Art Gallery Zadar and Municipal Lodge], Zadar

Moderna galerija [Modern Gallery], Zagreb

Ludilo zelenila [Green Madness], Galerija Instituta Ruđer Bošković [Gallery of the Ruder Bošković Institute], Zagreb

1998

- Vrećica puna sunčeve energije [A Small Bag full of Sun Energy], Galerija gradska [Gallery Gradska], Zagreb
- Retrospektiva [Retrospective], Muzej grada Rovinja [Municipal Museum Rovinj], Rovinj
- Mali salon, Muzej moderne i suvremene umjetnosti [Small Salon, Museum of Modern and Contemporary Artl. Rijeka
- Drvo [Wood], Muzej suvremene umjetnosti [Museum of Contemporary Art], Zagreb
- Homage to M. Cettina, Galerija Marino Cettina [Gallerv Marino Cettina], Umag

1999

Zagrebačko nebo II [Sky above Zagreb II], Galerija Beck [Gallery Beck], Zagreb

2000

- Skulptura 1954–2000 [Sculpture 1954–2000], HDLU [Croatian Association for the Visual Arts (HDLU)], Galerija Proširenih medija [Extended Media Gallery] and Galerija Prsten [Ring Gallervl, Zagreb
- Galerija Križić-Roban [Gallery Križić-Roban], Zagreb
- Skulptura 1954-2000 [Sculpture 1954–2000], Moderna galerija [Modern Gallery], Rijeka

2001

- Neograničeni prostori slobode [Limitless Spaces of Freedom], Galerija Koprivnica [Gallery Koprivnica], Koprivnica Galerija Forum [Forum Gallery], Zagreb
- *Kožarić u galeriji* [Kožarić at the Gallery], Umjetnička galerija [Art Gallery], Dubrovnik
- Smeće [Trash], Galerija О.к. Multimedijalnog centra [О.к. Gallery, Multimedia Center Rijeka], Rijeka
- Livia, Arheološki muzej [Archeological Museum], Split
- Listje [Foliage], Galerija ŠKUC [Gallery ŠKUC] (with performance Love Song at the ŠKUC Club), Liubliana
- Galerija Otok [Gallery Otok] (with performance Love Song), Dubrovnik

2002

- Musée d'art moderne de la Ville de Paris, Paris
- Širina [Wideness], Galerija Galženica [Gallery Galženica], Velika Gorica

2003

- Galerija Kazamat (HDLU) [Kazamat Gallery, Croatian Association for the Visual Arts (HDLU)]. Osijek Galerija Moria [Gallery Moria],
- Stari Grad (Hvar)

- Odljev bitve [Cast of the Bollard], Ántikvarijat galerija Gal [Antiques and Gallery Gal], Volosko
- Likovni salon Vladimir Becić [Art Salon Vladimir Becić], Slavonski Brod

2004

- Tehran Museum of Contemporary Art and Niaravan Cultural Center, Teheran
- S izložbe u muzeju suvremene umjetnosti u Parizu [From the exhibition at Musée d'art moderne de la Ville de Paris], Galerija Canvas [Canvas Gallerv]. Zagreb

2005

- Fotografija [Photography], Gliptoteka HAZU [Glyptotheque of the Croatian Academy of Sciences and the Arts (CASA)], Zagreb; Umjetnička galerija [Art Gallery], Dubrovnik
- Skulpture, grafike, crteži [Sculptures, Graphics, Drawings], Galerija Krsto Hegedušić [Gallery Krsto Hegedušić], Petrinja
- Skulptura 1954–2000 [Sculpture 1954-2000], Technopolis, Athens Galerija Aluminij [Aluminum
- Gallery], Mostar Retrospektiva [Retrospective],
- Umjetnički paviljon [Art Pavilion], Zagreb
- Treba ići [One Must Walk], Fotogalerija KIC [Photography Gallery KIC], Zagreb

2006

- Naslućivanje... [Assumption...], Galerija Rigo [Gallery Rigo], Novigrad
- Retrospektiva [Retrospective], Gradska galerija Striegl [Municipal Gallery Striegl], Sisak
- Bijele ruže [White Roses], Galerija Klovićevi dvori [Klovićevi dvori Gallery], Zagreb
- 2007
- Skulptura 1954–2000 [Sculpture 1954-2000],
- Magazzini del Sale, Venice
- Galerija O.K. [O.K. Gallery],
- Rijeka (with Darko Bavoljak)

- Presretan sam da sam sretan! [I am delighted that I am happy!], Galerija Vladimir Filakovac [Gallery Vladimir Filakovac], Zagreb
- Ne-predvidljivo [Un-foreseeable], Prostor Kranjčar [Kranjčar Space], Zagreb
- Indija [India], Kula Lotrščak [Lotrščak Tower], Zagreb (with Darko Bavoljak)
- Gutljaj umjetnost [A Shot of Art], Gliptoteka HAZU [Glyptotheque of the Croatian Academy of Sciences and the Arts (CASA)], Zagreb

GROUP EXHIBITIONS

1953 VIII. jzložba ULUH-a [8th Exhibition

Association (ULUH)], Umjetnički

of the Croatian Visual Artists

paviljon [Art Pavilion], Zagreb

umjetnosti [Gallery of Visual

Stančić, Vaništa, Ivančić, Michieli,

Kožarić, Muzej za umjetnost

i obrt [Museum for Arts and

Izložba ULUH-a u čast proslave

10. godišnjice oslobođenja Zagreba

[Exhibition of the Croatian Visual

Artists Association (ULUH) on the

occasion of the 10th Anniversary

of Zagreb], Umjetnički paviljon

of the Liberation of the City

Suvremeno slikarstvo i kiparstvo

[Contemporary Painting and

Sculpture], Salon 56, Galerija

likovnih umjetnosti [Gallerv

Art, Contemporary Painting and

Sculpture], Friedrich Ruckert

umjetnosť, slikarstvo, skulptura

[Contemporary Yugoslavian Art,

Painting, Sculpture], Umjetnička

galerija [Art Gallery], Dubrovnik

xv. izložba ULUH-a u čast Dana

Republike [15th Exhibition of

the Croatian Visual Artists

Association (ULUH) in honor

of the Day of the Republic],

Umjetnički paviljon [Art

XVI. izložba ULUH-a povodom

proslave Dana Republike,

Pavilion], Zagreb

[Art Pavilion], Zagreb

of Visual Arts], Rijeka

Auditorium, Erlangen

Suvremena jugoslavenska

Kroatische Kunst, Malerei und

Salon 54, Galerija likovnih

Artsl. Rijeka

Crafts], Zagreb

1955

1956

1957

1958

Kožarić na Žitnjaku [Kožarić in Žitnjak], Galerija Atelje Žitnjak [Gallery Studio Žitnjak], Zagreb

2009

Umjetnost je rijetka ptica [Art is a Rare Bird], Galerija Otok [Gallery Otok], Dubrovnik Oblik prostora XXIII [Shape of Space XXIII], Galerija Academia Moderna [Gallery of the Academia Modernal, Zagreb: Muzei suvremene umietnosti. prostor Stare tiskare [Museum of Contemporary Art, Old Printing Press], Pula Smeće / Zlato [Trash / Gold]. Galerija moderne i suvremene umjetnosti [Gallery of Modern and Contemporary Art], Vela Luka Djela iz zbirke arhitekta Tomislava *Kožarića* [Works from the

Architect Tomislav Kožarić Collection], Galerija Ulrich [Gallery Ulrich], Zagreb

2010

Crteži i skulpture [Drawings and Sculptures], Gradski muzej [Municipal Museum], Virovitica; Zavičajni muzei [Museum of Local History], Našice Sve pršti od ljubavi [Everything Trickles from Love], Galerija S [Gallery S], Koprivnica Planet Kožarić 3, Zbirka Pernar [Pernar Collection], Zagreb *Okvire treba uništiti* [The Frames Must be Destroyed], PechaKucha Night Vol. 1, Performance, Klub sc [Club of the Student Center], Zagreb

2011

Preko crte – Atelje Kožarić – Radovi na papiru i ostalo [Across the Line – Atelier Kožarić – Works on Paper and Other Stuff], Muzej suvremene umjetnosti [Museum of Contemporary Art], Zagreb

Radovi iz zbirke arhitekta Tomislava Kožarića [Works from the Architect Tomislav Kožarić Collection], Galerija Krsto Hegedušić [Gallery Krsto Hegedušić], Petrinja

Osiećam se kao u utrobi lava koji se prežderao 1972–2011 [I feel like being in the stomach of an overfed lion, 1972-2011], Galerija Academia Moderna [Gallerv of the Academia Modernal, Zagreb

2012

Grafike iz zbirke MGLC [Graphic Works from the MGLC Collection], Mednarodni grafični likovni center [International Art Graphics Centerl, Liubliana Postoji samo život. Nove grafike [There is Only Life. New Graphic Works], Galerija Greta [Gallery Greta], Zagreb

2013 Devedeset druga mu je godina tek [He's only ninety two years old], Galerija Forum [Gallery Forum], Zagreb *Umjetnost je rijetka ptica* [Freedom Is a Rare Bird], Haus der Kunst, München

2014

Re-discovery III (with Karla Filippe), Autocenter Space for Contemporary Art, Berlin Ivan Kožarić, Galerija Adris, [Gallery Adris], Rovinj

2015

Umjetnost je uvijek nešto drugo [Art is always something else], Stara gradska vijećnica [Old City Hall], Split

2016

V čudovitih razlikah Enotnost! [In Wonderful Diversity, Unity], Mesna galerija [City Art Gallery], Liubliana Ivan Kožarić u ŠPUD-u – 75 godina poslije [Ivan Kožarić in ŠPUD – 75 vears later], Škola primijenjene umjetnosti i dizajna [School of Applied Art and Design], Zagreb

2017

Shapes of Space, Galerija Gregor Podnar [Gallery Gregor Podnar], Berlin Robert Barry and Ivan Kožarić, Sfeir-Semler Gallery, Hamburg

2020

Ivan Kožarić: Stvorit ću novi svijet, nova brda, nove gradove! [I will create a new world! New hills! New cities!], Muzej suvremene umietnosti Museum of Centemporary Art], Zagreb

2021

Ivan Kožarić: Odletjeti u eter ili ostati na Zemlji [Fly into the Ether or Stay on Earth], Muzej moderne i suvremene umjetnosti [Museum of Modern and Contemporary Art], Rijeka

1948-1958 [16th ULUH Exhibition of the Croatian Visual Artists Association (ULUH) in celebration of the Day of the Republic 1948–1958], Umjetnički paviljon

[Art Pavilion], Zagreb

1959

Izložba mladih u čast 40. godišnjice SKOJ-a [Exhibition of Young Artists in Honor of the 40th Anniversary of the League of Communist Youths of Yugoslavia (SKOI)], Umietnički pavilion [Art Pavilion], Zagreb III. salon 59, Galerija likovnih umjetnosti [Gallery of Visual Arts], Rijeka

Art yougoslave d'aujourd'hui [Yugoslavian Art of Today], Galerie Creuze, Paris

1959/1960 3rd Alexandria Biennale for Mediterranean Countries Museum of Fine Arts, Alexandria

1960

Izložba ULUH-a u čast 15. godišnjice oslobođenja Jugoslavije [ULUH Exhibition in celebration of the 15th Anniversary of the Liberation of Yugoslavia], Umetnički paviljon Beograd, Mali Kalemegdan [Art Pavilion Belgrade, Park Mali Kalemegdan], Belgrade La jeune sculpture [The Young Sculpture], Musée Rodin, Paris Izložba ULUH-a u čast 15. godišnjice oslobođenja Zagreba [ULUH Exhibition in honor of the 15th Anniversary of the Liberation of the City of Zagreb], Umjetnički paviljon [Art Pavilion], Zagreb

Slikarstvo / skulptura 61 [Painting] / Sculpture 61, Galerija suvremene umietnosti [Gallerv of Contemporary Art], Zagreb 2e exposition internationale de Skulptur der Gegenwart [Croatian la sculpture contemporaine [2nd International Exhibition of Contemporary Sculpture], Musée Rodin, Paris 1962

II premio Carrara [The Carrara Prizel, Biennale di scultura. Carrara

Nova jugoslavenska skulptura [New Yugoslavian Sculpture], Galerija Studentskog centra [Student Center Gallery], Zagreb

1963 Actualites de la sculpture [Actualities in Sculpture], Galerie Creuze, Paris

1965 Salon de la jeune sculpture [Salon

of Young Sculpture], Musée Rodin, Paris

1966 Moderne kroatische Kunst [Modern Croatian Art], Orangerie im Schlossgarten, Eisenstadt

1967

Portraits / Sculptures [Portraits Sculptures], Galerie Claude Bernard, Paris Jugoslavenski paviljon, EXPO 67 Yugoslavian Pavilion at EXPO 67]. Montreal

1967/1968

Suvremena hrvatska umjetnost – poslijeratno razdoblje [Contemporary Croatian Art – Postwar Period], Muzej savremene umetnosti [Museum of Contemporary Art], Belgrade; Umjetnička galerija [Art Gallery], Sarajevo; Umjetnička galerija [Art Gallery], Dubrovnik; Moderna galerija [Modern Gallery], Zagreb; Moderna galerija [Modern Gallery], Ljubljana

Zagreb, Stadt der Jugend [Zagreb, City of Youthl, Kunstlerhaus, Vienna; Brno Alternative attuali 3, Rassegna internazionale d'arte contemporanea a l'Aquila [Current Alternatives 3, International Meeting of Contemporary Art at l'Aquila], Castello Spagnolo. L'Aquila

1969

Arte figurativa zagabrese di oggi [Contemporary Figurative Art from Zagreb], Archiginnasio, Bologna Současne jugoslavske sochařstvi [Contemporary Yugoslavian Sculpture], Belvedere, Prague; Moravska Gallery, Brno

1970

Contemporary Yugoslavian Sculpture, Hayward Gallery, London Exhibition of Contemporary Croatian Art. Galerie Vincence Kramaře, Prague

Narodni muzej [National Museum], Labin (with Lah and Paradiso) L'art en yougoslavie de la prehistoire à nos jours [Yugoslavian Art from Prehistory to the Presentl, Grand Palais, Paris trigon 71: intermedia urbana, Kunstlerhaus, Graz Situacija 70/71 [Situation 70/71], 6. zagrebački salon [6th Zagreb Salon]. Moderna galerija IAZU [Modern Gallery, Yugoslavian Academy of the Arts and Sciences (JAZU)], Zagreb

1972

Nadrealizam i hrvatska likovna umietnost [Surrealism and the Croatian Visual Arts], Umjetnički paviljon [Art Pavilion], Zagreb Situacija 71/72 [Situation 71/72], 7. zagrebački salon [7th Zagreb Salon], Umjetnički paviljon [Art Pavilion], Zagreb

1973

Tri teme iz suvremene hrvatske umjetnosti [Three Themes from Contemporary Croatian Art], Umjetnička galerija [Art Gallery], Dubrovnik; Galerija Karas [Gallery Karas], Zagreb; Umjetnička galerija [Art Gallery], Cetinje

Jugoslawische Kunst der Gegenwart [Yugoslavian Art of the Presentl. Jahrhunderthalle, Hochst: Erholungshaus der Bayer AG, Leverkusen

100 dela na sovremenata hrvatska umetnost [100 Works of Contemporary Croatian Art], Muzej na sovremenata umetnost [Museum of Contemporary Art], Skopje Likovne teme danas [Pictorial

Themes Today], Umjetnički paviljon [Art Pavilion], Zagreb Kretanja u suvremenoj jugoslavenskoj likovnoj umjetnosti [Tendencies in the Contemporary Visual Arts in Yugoslavial, Umjetnička galerija [Art Gallery], Dubrovnik

1975

Aspekte. Gegenwartige Kunst aus Jugoslawien [Aspects. Contemporary Art from Yugoslavia], Akademie der bildenden Künste, Vienna

1976

Yugoslavian Pavilion, Venice Biennale '76, Venice Nagrada INA '76 [Award INA '76], Moderna galerija [Modern Gallery], Zagreb

1977

Gorgona, Galerija suvremene umjetnosti [Gallery of Contemporary Art], Zagreb; Galerija Studentskog centra [Student Center Gallery], Belgrade; Städtisches Museum [Municipal Museum], Mönchengladbach

Moderne Kunst in Kroatien [Modern Art in Croatia], City Hall, Mainz

1978

Nova umietnička praksa 1966–1978 [New Art Practice 1966-1978], Galerija suvremene umietnosti [Gallery of Contemporary Art], Zagreb

Umjetnost u Jugoslaviji 1970–1978 [Art in Yugoslavia 1970–1978], Collegium Artisticum, Sarajevo

1978/1979

Tendenzen in der jugoslawischen Kunst von heute [Tendencies of Yugoslavian Art Today], Staatliche Museen, Berlin; Museum am Ostwall, Dortmund; Kunsthalle, Nürnherø

1979

xv Bienal de São Paulo, São Paulo Kritičari odabiru [Critics Select], Galerija Karas [Gallery Karas], Zagreb

1980

Nove pojave u hrvatskom slikarstvu [New Appearances in Croatian Painting], Galerija Nova [New Gallery], Zagreb

Yugoslavia's Contribution to the Bienal de São Paulo, Museo Nacional de Arte, La Paz

Apstraktne tendencije u Hrvatskoj 1951–1961 [Abstract Tendencies in Croatia 1951–1961], Moderna galerija [Modern Gallery], Zagreb

1082

Inovacije u hrvatskoj umjetnosti sedamdesetih godina [Innovations in Croatian Art in the 1970s], Galerija suvremene umjetnosti [Gallery of Contemporary Art], Zagreb: Muzei savremene umetnosti [Museum of Contemporary Art], Belgrade

1982/1983

Umjetnost na stazama mutacije [Art on the Threshold of Mutationl. Galerija Voćarska [Gallery Voćarska], Zagreb, Umjetnička galerija Bosne i Hercegovine [Art Gallery of Bosnia and Herzegovinal. Sarajevo

1983

Minimalizam [Minimalism], Galeriia suvremene umietnosti [Gallerv of Contemporary Art], Zagreb

- Papir kao površina i materijal *likovnog izraza* [Paper as Surface and Material of Visual Expression], Centar za kulturu i informacije [Cultural and Information Center], Skopje; Galerija Karas [Gallery Karas], Zagreb
- Jugoslovenska dokumenta '84 [Yugoslavia's documenta '84], Collegium Artisticum, Sarajevo
- Savremena jugoslovenska likovna umjetnost 1978/83 [Contemporary Yugoslavian Visual Art 1978/83], Collegium Artisticum, Sarajevo

- 7. jugoslavenski bijenale male plastike [7th Yugoslavian Biennale of Small-scale Sculpture], Cankarjev dom [Cankar Hall], Liubliana
- Jugoslovenska grafika 1950–1980 [Yugoslavian Graphic 1950–1980], Muzei savremene umetnosti [Museum of Contemporary Art], Belgrade
- Autoportret u hrvatskom kiparstvu od moderne do danas [Self-portrait in Croatian Sculpture from Modernism to the Present] Galerija Karas [Gallery Karas], Zagreb

1985/1986

Jevšovar – Knifer – Kožarić – Seder - Vaništa, Galerija likovnih umietnosti [Gallery of Visual Arts]. Osijek; Galerija Studentskog centra [Student Center Gallerv] Belgrade

1986

Zagrebaški kritik izbira avtorje [Zagreb's Critics Select Artists], Mestna galerija [Municipal Gallery], Ljubljana

1987

Jugoslavenska dokumenta '87 [Yugoslavian documenta '87], Olimpijski centar [Olympic Centerl. Skenderija and Collegium Artisticum, Sarajevo

1088

Soros Foundation, Hirshhorn Museum and Sculpture Garden, Washington, D.C.

1989/1990

Fra-Yu-Kult, Franjevački samostan [Franciscan Monastery], Široki Brijeg; Gallery 369, Edinburg

Gorgona, Brunnenburg, Meran

- Umjetnik u pejzažu rata [The Artist in the Landscpe of War], Muzej suvremene umjetnosti [Museum of Contemporary Art], Zagreb Izložba skulptura "In sogno terrae"
- [Exhibition of Sculptures "In sogno terrae"], Likovna kolonija iz Iloka [Artists Colony Ilok], Ilok

- Identitat: Differenz Tribune Trigon 1940–1990 [Identity: Difference - Tribune Trigon 1940-1990], various locations Graz
- Kortárs horvát műveszet [Contemporary Croatian Art]. Ernst Muzeum [Ernst Museum], Budapest

- **1993** Mjesto i sudbina, "Šest hrvatskih umjetnika: Umjetnost defenzive – neoegzistencijalizam" [Place and Destiny, "Six Croatian Artists: Art of Defense - Neoexistentialism"], Muzej Rupe [Rupe Museum], Dubrovnik; Galerija Zvonimir [Gallery Zvonimir]. Zagreb
- The Horse Who Sings: Radical Art from Croatia, Museum of Contemporary Art, Sydney
- Recall Byblos The Art of Communication, Ludwig Forum für Internationale Kunst, Aachen
- Eurograz '93, Ostblick Westblick [Eastern View - Western View], Europa Haus, Graz
- A casa / At Home, Campo S. Polo, 1658, Calle dei Botteri, Venice

1994

Természetesen – Természet és művészet Közép-Európában [Natural - Art and Nature in Middle Europe], Ernst Muzeum [Ernst Museum], Budapest Zentrum Zagreb. Skulptur in Kroatien 1950-1990 [Center Zagreb. Sculpture in Croatia 1950–1990], Wilhelm Lehmbruck Museum, Duisburg Preradena materija [Processed Mat-

ter], XXXIV. annale [34th Annale], Istarska sabornica [Istrian Coun cil House], Poreč; Dom hrvatskih likovnih umjetnika [House of the Croatian Visual Artists], Zagreb Izložba jela i pića [Exhibition on Eating and Drinking], Galerija Proširenih medija [Extended Media Gallery], Zagreb

1995

Contemporary Art of the Non-Aligned Countries: Unity in Diversity in International Art, Jakarta Contemporary Croatian Drawing, Working People's Cultural Palace, Beijing

1996

Otok [Island], interventions in the urban space, Dubrovnik Odsutnost [Absence], 36. annale Poreč [36th Annale Poreč]. Istarska sabornica [Istrian Council House], Poreč

1997

- Gorgona, Gorgonesco, Gorgonico, "collateral event" for the Venice Biennale, Villa Pisani, Stra; Ex Macello Dolo
- Izložba novoizabranih redovitih članova HAZU [Exhibition of the newly elected regular members of the Croatian Academy of Sciences and the Arts (CASA)]. Muzej arhitekture [Architecture Museum], Zagreb Hrvatska fotografija 1997. [Croatian Photography 1997], Umjetnički paviljon [Art Pavilion], Zagreb

1999

Prostor ravnodušnosti [Space of Indifference], Galerija Galežnica [Gallery Galežnica], Velika Gorica

2000

2000+, Moderna galerija [Modern Gallery], Ljubljana Aspekte / Positionen – 50 Jahre Kunst aus Mitteleuropa 1949–1999 [Aspects / Positions - 50 Years of Middle-European Art], Museum moderner Kunst Stiftung Ludwig, Vienna 13. annale [13th Annale], Dioklecijanova palača [Diocletian's Palace], Split

2001 Atelier 8115, Cité internationale des

arts, Paris Dvadeset godina Galerije Proširenih medija [20 Years Extended Media Gallery], Dom hrvatskih likovnih umjetnika [House of the Croatian Visual Artists], Zagreb 15. međunarodni trijenale crteža [15th International Drawing Triennale], Moderna galerija [Modern Gallery], Rijeka U susret vukovarskom salonu 2001–2005 [Encounter with the Vukovar Salon 2001-2005], Dvorac Eltz [Eltz Castle], Vukovar

2002

documenta 11, Fridericianum, Kassel Goli otok – novi hrvatski turizam [Goli otok – New Croatian Tourism], Galerija Miroslav Kraljević [Gallery Miroslav Kraljević], Zagreb Bale – novi hrvatski turizam 2002 [Bale - New Croatian Tourism]. Zlobec art galerija [Zlobec Art Gallery], Bale Monokrom [Monochrome], Umjetnički paviljon [Art Pavilion], Zagreb Here Tomorrow, Gliptoteka HAZU [Glyptotheque of the Croatian Academy of Sciences and the Arts (CASA)], Zagreb The Misfits. Konzeptuelle Strategien in der zeitgen**ö**ssischen kroatischen Kunst [The Misfits. Conceptual Strategies in Contemporary Croatian Art], Kunstraum Kreuzberg / Bethanien, Berlin

2003

Zadar uživo_03 [Zadar Live_03], interventions in the Urban Space, Zadar 25. mednarodni grafični bienale [25th International Graphics Biennale], Moderna galerija [Modern Gallery], Ljubljana

2004

Passage d'Europe [Passage of Europel. Musée d'art moderne de Saint-Etienne Me tropole, Saint-Etienne *European Space*, 9th Sculpture Quadrennial Riga, various locations, Riga ArtiST Now – Jedan podzemni vrt [ArtiST Now – A Subterranean Garden], Dioklecijanova palača [Diocletian's Palace], Split Skulpture iz zbirke Umietničke galerije Dubrovnik [Sculptures from the Collection of the Art Gallery Dubrovnik], Umjetnička galerija [Art Gallery], Dúbrovnik

2004/2005 U prvom licu / First Person Singular, Dom hrvatskih likovnih umjetnika [House of the Croatian Visual Artists], Zagreb; Umjetnička galerija [Art Gallery], Dubrovnik

2005 Avangardna umjetnost u regiji od 1915. do 1989. [Avant-garde Art from the Region 1915-1989], Galerijski centar [Gallery Center], Varaždin Strast / Passion, Muzej moderne i suvremene umjetnosti [Museum of Modern and Contemporary Artl, Rijeka La Coste 12.12. Zagreh Project. Muzei Mimara [Mimara Museum], Zagreb East Art Museum. An Exhibition of the East Art Map - A (Re) Construction of Contemporary History (1945–1985) in Eastern Europe, Karl Ernst Osthaus Museum, Hagen Smeće [Trash], Galerija Forum [Forum Gallery], Zagreb ZA-ZEN, Galerija Moira [Gallery Moiral, Stari Grad (Hvar) Hrvatski umjetnici Plehanu. Slike *i skulpture* [Croatian Artists for Plehan. Images and Sculptures]. Galerija umjetnina [Art Gallery] and Galerija Ružić [Gallery

2005/2006

Ružić], Slavonski Brod

Essence of Life – Essence of Art, 2005: Ludwig Muzeum [Ludwig Museum], Budapest; Russkij Muzej [Russian Museum], St. Petersburg; Gossudarstwennaja Tretjakowskaja Galereja [State Tretyakov Gallery], Moscow; 2006: Moderna galerija [Modern Gallery], Ljubljana; Kaiserštejnsky palac [Palais Kaiserstein], Prague

2005-2009

Contemporary Croatian Drawing, 2005: Royal Cultural Center, Amman; National Cultural Center-Opera House, Cairo: National Museum of China. Beijing; Shanghai Art Gallery, Shanghai; Guandong Museum of Art, Guandong; City Hall, Hongkong; 2006: Mestna galerija [Municipal Gallery], Ljubljana; Palais Porcia [Porcia Palace]. Vienna; Stadhuis [City Hall], Den Haag; Farmleigh Gallery, Dublin: Galeria Kombetare e Arteve [State Art Gallery], Tirana; Suna Cokgur Ilıcak Art Gallery, Ankara; 2007: Lalit Kala Akademi [State Art Academy], New Delhi; Natsionalna hudozhestvena galeriya [State Art Gallery], Sofia; Narodne osvetove centrum [State Art Center], Bratislava; Centro

Cultural Cortijo Miraflores [Cultural Center Cortijo Miraflores], Marbella; Literature, Information and Cultural Center for Art and Music, St. Petersburg; 2008: Rossijskaja Akademija Chudožestv [Russian Academy of the Arts], Moscow; Cabildo Historico [Historic Municipal Council], Cordoba; Palais de Glace - Palacio Nacional de las Artes [Glass Palace - National Palace of the Arts], Buenos Aires; Hogar Croata [Croatian House], Montevideo; Museo Nacional de Bellas Artes [National Museum of Fine Arts]. Santiago de Chile: Museu de Arte [Art Museum], São Paulo; Pretoria Art Museum Pretoria: 2000: Sandton Civic Gallery, Johannesburg; Magyar Képzőművészeti Egyetem [Hungarian Academy of the Visual Arts], Budapest; Nyugat Magyarosrzagi Egyetem Alkalmazott Műveszeti Intezet [West Hungarian University / Institute for Applied Art], Sopron (Hungary): Galerija likovni susret [Gallery of Visual Encounter], Subotica (Serbia); National Art Gallery Malaysia, Kuala Lumpur 2006

Novija sakralna umjetnost [Recent Sacral Art], Galerija Klovićevi dvori [Klovićevi dvori Gallery], Zagreb

Living Art - On the Edge of Europe, Kroller-Muller Museum, Otterlo 12. trijenale hrvatskog kiparstva [12th Croatian Sculpture Triennale], Gliptoteka HAZU [Glypto theque of the Croatian Academy of Sciences and the Arts (CASA)], Zagreb Arteast Collection 2000+23, Mod-

erna galerija [Modern Gallery], Ljubljana Nevidljivi Zagreb: kabinet čuda

[Invisible Zagreb: Cabinet of Curiosities], Galerija Nova [New Gallery], Zagreb

Vukovarski salon [Vukovar Salon], Dvorac Eltz [Eltz Castle], Vukovar Rani crteži doajena hrvatske umietnosti poslije I. svi. rata. Iz zbirke crteža hrvatskih umjetnika xx. st. Gliptoteke HAZU [Early Master Drawings of Croatian Art after World War I. From the Glyptotheque Collection of Drawings of Croatian 20th-Century Artists], Gliptoteka HAZU [Glyptotheque of the Croatian Academy of Sciences and the Arts (CASA)], Zagreb

2007

Rubne posebnosti. Zbirka Marinko Sudac [Peripheral Specialities. Collection Marinko Sudac], Muzej moderne i suvremene umietnosti [Museum of Modern and Contemporary Art], Rijeka

Avangardne tendencije u hrvatskoj umjetnosti [Avantgarde Tendencies in Croatian Art], Galerija Klovićevi dvori [Klovićevi dvori Gallery], Zagreb

Po/sve/mirenja [Universification / Universal Reconciliation], 47. annale Poreč [47th Annale Poreč],

Istarska sabornica [Istrian Council House], Poreč Priroda i društvo / Parallel Lines [Nature and Society], Etnografski

muzej [Ethnographic Museum], Dubrovnik Čudesni svijet anđela [The Wonderful World of Angels, Etnografski

muzej [Ethnographic Museum], Zagreb Kolekcija suvremene umjetnosti Marino Cettina i izbor radova nove hrvatske i slovenske suvremene scene [Collection of Contemporary Art Marino Cettina and a Selection of Works

from the Recent Croatian and Slovenian Art Scenel, Arhotrade and Gallery Marin, Umag

2008

Formalno – angažirano. Izložba iz zbirke MMSU [Formally -Engaged, Exhibition of Works from the Collection MMSU], Muzei moderne i suvremene umjetnosti [Museum of Modern and Contemporary Art], Rijeka "Kiedy rano otwieram oczy, widzę film" – Eksperyment w sztuce Jugosławii w latach 60. i 70. ["As soon as I open my eyes, I see film" – the Experiment in Yugoslavian Art of the 1960s and 1970s], Muzeum Sztuki Nowoczesnej [Museum of Modern Art], Warsaw Konceptualna umjetnost [Conceptual Art]. Dom hrvatskih likovnih umietnika [House of the Croatian Visual Artists], Zagreb Artikulacija prostora / Radovi u tijeku [Árticulation of Space / Works in Flux], Galerija umjetnina [Art Gallery], Split Boys and Their Toys, Galerija Studentskog centra [Student Center Gallery], Zagreb Stari mojstri / Old Masters, Galerija P74 [Gallery P74], Ljubljana HPB Grand Prix za slikarstvo 2008. [HPB Grand Prix for Painting 2008], Dom hrvatskih likovnih umietnika [House of the Croatian Visual Artists], Zagreb Vrata su bila otvorena [The Door Was Open], Galerija Čarlama Depot, Sarajevo

Gledati druge [Observing Others], Umjetnički paviljon [Art Pavilion Zagreb

Sav taj crtež – retrospektiva riječkih medunarodnih izložaba crtéža 1968-2009 [All These Drawings -Retrospective of the International Rijeka Exhibition of Drawings

1968–2009], Muzej moderne i suvremene umietnosti [Museum of Modern and Contemporary Art], Rijeka All That Is Solid Melts Into Air

Cultuurcentrum - De Garage, Mechelen 5. hrvatski trijenale grafike [5th Croatian Graphics Triennale],

Dom hrvatskih likovnih umjetnika [House of the Croatian Visual Artists], Zagreb 10. trijenale hrvatskog kiparstva

[10th Croatian Sculpture Triennale], Gliptoteka HAZU [Glyptotheque of the Croatian Academy of Sciences and the Arts (CASA)], Zagreb Od Klovića i Rembranta do War-

hola i Picelja [From Klović and Rembrandt to Warhol and Picelj], Muzej za umjetnost i obrt [Museum for Arts and Craftsl, Zagreb Planet Kožarić 1, Zbirka Pernar [Pernar Collection], Zagreb

Political Speech is Suprematism, Slought Foundation, Philadelphia

2009-2011

Suvremeno hrvatsko kiparstvo [Contemporary Croatian Sculpture], 2009: Gliptoteka HAZU [Glyptotheque of the Croatian Academy of Sciences and the Arts (CASA)]. Zagreb; Foreign Office, Berlin; Kunstlerhaus, Vienna; 2010: Salone degli Incanti, Trieste; Galerija Jakopič [Gallery Jakopič]. Ljubljana; Cella Septichora Museum. Pecs: 2011: Magvar Nemzeti Galéria [Hungarian National Gallery], Budapest

2010

Moderna (post) Moderna [Modern (Post) Modern], Muzei suvremene umietnosti Istre [Museum of Contemporary Art of Istrial, Pula 45. zagrebački salon HDLU [45th Zagreb Salon of the Croatian Association for the Visual Arts (HDLU)], Gallery Bačva [Gallery Barrel], Zagreb Fotografije iz kolekcije Marina Cettine [Photographs from the Collection Marino Cettinal.

Mali salon. Muzei moderne i suvremene umjetnosti [Small Salon, Museum of Modern and Contemporary Art], Rijeka

- Glavom i hradom, Izložba Zbirke Filip Trade [In person. Filip Trade Collection], Galerija 5 Kula [Gallery 5 Forts], Motovun
- Hrvatski crtež [Croatian Drawing], Muzej na sovremenata umetnost [Museum of Contemporary Art], Skopje
- Prekinjene delitve [Displaced Divisions], Galerija škuc [Gallery šĸuc], Ljubljana

2011

- Područje zastoja [Occupied Area], Brod Galeb [Museum's Boat Galeb], Rijeka
- Car Culture. Medien der Mobilitat [Car Culture. Media of Mobility], zкм – Zentrum für Kunst und Medientechnologie, Karlsruhe
- Blago umjetničke galerije Dubrovnik. Hrvatska umietnost od kraja 19. stolieća do danas [Treasures from the Dubrovnik Art Gallery Croatian Art from the End of the 19th Century Until Today], Umjetnička galerija [Art Gallery], Dubrovnik
- Od kipa do ispovijedi (Autoportret - autobiografija) [From Sculpture to Confession (Selfportrait - Autobiography)], Galerija Klovićevi dvori [Klovićevi dvori Gallery], Zagreb
- EREX 11, Međunarodna izložba erotike [EREX 11, International Erotic Fair], Zagrebački velesajam [Zagreb Fair], Zagreb

2012

- Permanent Avant-Garde. Marinko Sudac Collection, KUAD Gallery, Istanbul
- La Triennale. Intense Proximity, Palais de Tokvo, Paris
- Prizivanje prošlosti [Re-calling the Past], 52. annale [52nd Annale], Istarska sabornica [Istrian Council House], Poreč
- Umjetnik na odmoru [Artist on Vacation]. Muzei suvremene umietnosti [Museum of Contemporary Art], Zagreb
- Time For a New State and NSK Folk Art, Calvert 22, London
- Car Culture. Media of Mobility, Zentrum fűr Kunst und Medien [Center for Art and Medial, Karlsruhe

2013

Pas u hrvatskoj likovnoj umjetnosti od 19. st. do danas [Dog in Croatian fine arts from the 19th century to the present day], Galerija Prica [Gallery Prica], Samobor

2014

- Personal Cuts, Carré d'Art Musée d'art contemporain, Nîmes
- Linije vremena: Dokumenti 1981-2012 [Timelines: documents 1981-2012], 16, bijenale umjetnosti [16th Biennial of Art], Kulturni centar Pančeva, Galerija savremene umetnosti [The Cultural Centre of Pančevo, The Gallery of Contemporary Art], Pančevo

2015

Osamdesete – slatka dekadencija postmoderne [The 80s - Sweet Decadence of Postmodernism], Meštrovićev paviljon – Dom hrvatskih likovnih umjetnika [Meštrović Pavillion – Home of Croatian Artists], Zagreb

2016

Neo-Dada – Gorgona / Absurd Freedom, Marinko Sudac Collection, Thalberg Galerie, Zürich

2017

- Postwar: Art Between the Pacific and the Atlantic, 1945-1965, Haus der Kunst, München
- Sve naše životinje Animalističke teme u hrvatskoj modernoj likovnoj umietnosti [All Our Animals -Animals as Subjects in Croatian Modern Fine Artl. Moderna galerija [Modern Gallery], Zagreb Gorgona, Kunstmuseum Liechtenstein, Vaduz
- Dediščina 1989: študijski primer: druga razstava Jugoslovanski dokumenti [The heritage of 1989: case study: the second Yugoslav documents exhibition], Moderna galerija [Modern Gallery], Ljubljana

2019

Hommage v.k.-u [Hommage to v.ĸ.], Muzej likovnih umjetnosti [Museum of Fine Arts], Osijek

2020

Umjetnost je sumnja [Art is Doubt], LEXART Skladište [LEXART Warehouse], Zagreb

LIST OF

WORKS

List of Works

Student days

Ženski akt – sjedeći / Seated Female Nude

1943 ink on paper 30,3 x 22,8 cm Glyptotheque of the Croatian Academy of Sciences and Arts [HAZU] inv. no. G-ZC-8263

Ženski klečeći akt / **Kneeling Female Nude**

1943 pastel on paper 27 x 20 cm CASA Glyptotheque inv. no. G-ZC-8232

U krčmi / In the Tavern 1943-1949 ink on paper 27 x 19 cm CASA Glyptotheque

inv. no. G-ZC-8228

Ženski akt / Female Nude 1943-1949 ink on paper 18 x 12 cm CASA Glyptotheque inv. no. G-ZC-8234

Ženski akt / Female Nude 1943-1949 ink on paper 18 x 12 cm CASA Glyptotheque inv. no. G-ZC-8240

Sjedeći ženski akt / Seated Female Nude 1943-1949 ink on paper 18 x 12 cm CASA Glyptotheque inv. no. G-ZC-8239

Ležeći akt / Female Nude Lying Down 1943-1949 18 x 12 cm CASA Glyptotheque

Portret Iva Dulčića / Portrait of Ivo Dulčić 1945 bronze height 49 cm National Museum of

inv. no. G-ZC-8238

Modern Art inv. no. MG-6429

1945

ink on paper

18 x 12 cm

1947

Supervizita / Medical Council CASA Glyptotheque inv. no. G-ZC-8225

Muški akt / Male Nude 1947 ink on paper 44,5 x 33 cm CASA Glyptotheque inv. no. G-ZC-4248

Tri muškarca / Three Men 1947 ink on paper 45 x 34 cm CASA Glyptotheque inv. no. G-ZC-4250

Odmor / The Rest 1947 ink on paper 28,2 x 19,7 cm CASA Glyptotheque inv. no. G-ZC-8242

Na kupanju / At the Bath 1947

ink on paper 28,3 x 19,9 cm CASA Glyptotheque inv. no. G-ZC-8247

Majka u kuhinji / Mother in the Kitchen 1947 ink on paper 28 x 19.7 cm CASA Glyptotheque inv. no. G-ZC-4251

Ciganka na sajmu / Gypsy at the Fair 1947 ink on paper 28,3 x 20 cm CASA Glyptotheque inv. no. G-ZC-8253

> U rovu / In the Trench 1947 ink on paper 24,2 x 16,4 cm CASA Glyptotheque inv. no. G-ZC-8243

Rad na omladinskoj pruzi / Youth Railway Work 1947 ink on paper 24,3 x 16 cm CASA Glyptoteque inv. no. G-ZC-8257

Brigadir / Brigadier

1947 ink on paper 24,3 x 15,9 cm CASA Glyptoteque inv. no. G-ZC-8248

Brigadir, desetar / Brigadier, Corporal ink on paper

26 x 17 cm CASA Glyptoteque inv. no. G-ZC-4245

Torzo – ženski akt / Torso – Female Nude 1947 plaster 154 x 57 x 41 cm CASA Glyptotheque inv. no. G-MZ-268

Beginnings

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Bara s kokoškom / Bara with a Hen 1949 plaster 79 x 34 x 20 cm Atelijer Kožarić, MSU Zagreb property of: City of Zagreb inv. no. MSU AK 543

Portret slikara Melkusa / Portrait of the Painter Melkus 1950 aluminum 144 x 49 x 86 cm Atelijer Kožarić, MSU Zagreb property of: City of Zagreb inv. no. MSU AK 3353

Jahač / Rider 1953 plaster ĥeight: 43 cm courtesy of: Kožarić family

Djevojčica / Little Girl 1953 bronze 17,5 x 7 x 6,5 cm Atelijer Kožarić, MSU Zagreb property of: City of Zagreb inv. no. MSU AK 3648

Herkules / Hercules 1953 painted plaster 66 x 20 x 21 cm Atelijer Kožarić, MSU Zagreb property of: City of Zagreb inv. no. MSU AK 3535

Osjećaj cjeline / Feeling of the Whole 1953 plaster, iron, wood 38 x 21 x 22 cm Lauba – House for People and Art

Prolaznik (Glava) / Passer-by (Head) 1953 plaster 22 x 20 x 16 cm Atelijer Kožarić, MSU Zagreb property of: City of Zagreb inv. no. MSU AK 3156

Portret (Bista) / Portrait (Bust) 1953 patinated plaster 40 x 39 x 25 cm CASA Glyptotheque inv. no. G-MZ-7517

Ličanin / Man from Lika 1954 bronze 24 x 18 x 19 cm Atelijer Kožarić, MSU Zagreb property of: City of Zagreb inv. no. MSU AK 93

Glava / Head 1954 clav 21 x 17 x 17 cm Atelijer Kožarić, MSU Zagreb property of: City of Zagreb inv. no. MSU AK 356

Portret djevojke / Portrait of a Girl 1954 painted plaster 26 x 16 x 18 cm Atelijer Kožarić, MSU Zagreb property of: City of Zagreb inv. no. MSU AK 3154

Čovjek koji sjedi / Seated Man 1954-1960 bronze 61 x 23 x 65 cm мsu Zagreb inv. no. MSU 4094

Dječak koji sjedi / Seated Boy 1955 painted plaster 40 x 23 x 34 cm Atelijer Kožarić, MSU Zagreb property of: City of Zagreb inv. no. MSU AK 3517

Sjedeća figura / Seated Figure 1955 plaster 39,5 x 22,5 x 21,5 cm MSU Zagreb inv. no. MSU 127

Bljesak / Flash 1955 bronze 43 x 12 x 13 cm Atelijer Kožarić, MSU Zagreb property of: City of Zagreb inv. no. MSU AK 179

Figura (Kupač pod tušem) / Figure (Bather Under a Shower) 1956 bronze 44,5 x 14 x 19 cm MSU Zagreb inv. no. MSU 282

List of Works

Figura / Figure 1956 patinated plaster 81 x 14 x 17 cm Atelijer Kožarić, MSU Zagreb property of: City of Zagreb inv. no. MSU AK 2

Dvije figure / Two Figures 1956 painted plaster 52 x 31 x 8 cm Atelijer Kožarić, MSU Zagreb property of: City of Zagreb inv. no. MSU AK 3320

Glava / Head 1956 plaster 22,5 x 18 x 18 cm Atelijer Kožarić, MSU Zagreb property of: City of Zagreb inv. no. MSU AK 467

Glava djevojčice / Head of a Little Girl 1956 plaster, metal 41 x 15 x 19 cm Atelijer Kožarić, MSU Zagreb property of: City of Zagreb inv. no. MSU AK232

Stablo / Tree 1956 bronze 39 x 14 x 14 cm Atelijer Kožarić, MSU Zagreb property of: City of Zagreb inv. no. MSU AK 256

Stablo / Tree 1956 bronze 47 x 15 x 14 cm Atelijer Kožarić, MSU Zagreb property of: City of Zagreb inv. no. MSU AK 257

Ruka / Hand 1956 wood height: 66,5 cm private collection

Glava (Portret gospodina Bana) / Head (Portrait of Mister Ban) around 1956 plaster 39,5 x 27,5 x 22,5 cm Atelijer Kožarić, MSU Zagreb property of: City of Zagreb inv. no. MSU AK 439

Munja / Lightning around 1956 ink on paper 84 x 60 cm Atelijer Kožarić, MSU Zagreb property of: City of Zagreb inv. no. MSU AK 1251

Čovjek koji sjedi / Seated Man 1957 ink on paper 60 x 84 cm Atelijer Kožarić, MSU Zagreb property of: City of Zagreb inv. no. MSU AK 5581

Spomenik strijeljanima u Jajincima / Monument to Those Executed in Jajinci 1957 bronze 8 x 33 x 14 cm; 31 x 16 x 8 cm; 32,5 x 10 x 6 cm courtesy of: Kožarić family

Glava / Head 1957 painted plaster 55 x 21 x 20 cm Atelijer Kožarić, MSU Zagreb property of: City of Zagreb inv. no. MSU AK 270

Portret Dulčića Portrait of Dulčić 1958 bronze 18 x 17.5 x 27 cm National Museum of Modern Art inv. no. MG-4026

Gorgonian Emptiness

Čovjek (Poniranje) / Man (Sinking) 1958 painted plaster 142 x 25 x 19 cm Atelijer Kožarić, MSU Zagreb property of: City of Zagreb inv. no. MSU AK 3357

Glava / Head 1958 plaster 27 x 14 x 11 cm Atelijer Kožarić, MSU Zagreb property of: City of Zagreb inv. no. MSU AK 624

Skica za skulpturu Precizni mehanizam / Sketch for the Scultpure Precise Mechanism 1958 ink on paper 84 x 60 cm Atelijer Kožarić, MSU Zagreb property of: City of Zagreb inv. no. MSU AK 1313

Glava žene / Head of a Woman 1959 brass 19 x 25 x 23 cm Atelijer Kožarić, MSU Zagreb property of: City of Zagreb inv. no. MSU AK 456

Precizni mehanizam Precise Mechanism 1959 nlaster 184 x 150 x 201 cm CASA Glyptotheque inv. no. G-MZ-391

Skica za skulpturu Riječi / Sketch for the Scultpure Words 1959 ink on paper 60 X 42 cm Atelijer Kožarić, MSU Zagreb property of: City of Zagreb inv. no. MSU AK 1317

Riječi / Words 1959 plaster, metal 80 x 36 x 6 cm Atelijer Kožarić, MSU Zagreb property of: City of Zagreb inv. no. MSU AK 2999

Glava / Head 1959 plaster 23,5 x 18 x 19 cm Atelijer Kožarić, MSU Zagreb property of: City of Zagreb inv. no. MSU AK 3510

Unutarnje oči / Inner Eyes 1959 patinated plaster 19,5 x 19 x 16 cm private collection

Unutarnje oči / Inner Eyes 1959-1960 plaster 31,5 x 25 x 29,7 cm MSU Zagreb inv. no. MSU 785

1959-1960 hronze 48 x 35 x 12,5 cm Atelijer Kožarić, MSU Zagreb property of: City of Zagreb

Isiečak rijeke / Segment of a River

Spomenik palim sportašima / Monument to the Fallen

inv. no. MSU AK 3917

Sportsmen 1960 bronze 135 x 17 x 24 cm Atelijer Kožarić, MSU Zagreb property of: City of Zagreb inv. no. MSU AK 3632

Ekran / Screen

1960 stone 71 x 59 x 8 cm Atelijer Kožarić, MSU Zagreb property of: City of Zagreb inv. no. MSU AK 2769

San / Dream 1960 bronze 16 x 30 x 16 cm Atelijer Kožarić, MSU Zagreb property of: City of Zagreb inv. no. 251

Oblik prostora / Shape of Space 1962 wood height 42 cm National Museum of Modern Art inv. no. MG-2538

Oblik prostora / Shape of Space 1962 plaster 14 x 14 x 57 cm Atelijer Kožarić, MSU Zagreb property of: City of Zagreb inv. no. MSU AK 176

Oblik prostora / Shape of Space

1962 gouache on paper 60 x 84 cm Atelijer Kožarić, MSU Zagreb property of: City of Zagreb inv. no. MSU AK 1195

Oblik prostora / Shape of Space 1962 ink on paper

84 x 60 cm Atelijer Kožarić, MSU Zagreb property of: City of Zagreb INV. NO. MSU AK 1871

Oblik prostora / Shape of Space 1962 ink on paper 84 x 60 cm Atelijer Kožarić, MSU Zagreb property of: City of Zagreb v. no. MSU AK 1862

Oblik prostora 15 (Arhitektura) / Shape of Space 15 (Architecture) 1963 plaster 28 x 25 x 24 cm Atelijer Kožarić, MSU Zagreb property of: City of Zagreb inv. no. MSU AK 335

Oblik prostora / Shape of Space fiberglass 50 x 38 x 37 cm Atelijer Kožarić, MSU Zagreb property of: City of Zagreb inv. no 262

Oblik prostora / Shape of Space 1964 fibreglass 127 x 57 x 56 cm Atelijer Kožarić, MSU Zagreb property of: City of Zagreb inv. no 6063

Oblik prostora / Shape of Space 1965 fiberglass 105 x 60 x 60 cm CASA Glyptotheque inv. no. G-MZP-1864

Oblik prostora XIII / Shape of Space XIII 1965 fiberglass height 37 cm courtesy of: Kožarić family

Oblik prostora / Shape of Space 1966 fiberglass Ø1 39,5 cm, Ø2 375 cm Museumof Fine Arts Split

Glava / Head 1966 bronze (subsequently painted) 22 X 13 X 15 cm Atelijer Kožarić, MSU Zagreb property of: City of Zagreb inv. no. MSU AK 131

Skulptura / Sculpture 1967-1969 poliester 21 X 21 X 21 CM Lauba – House for People and Art

Oblik prostora / Shape of Space 1968 ink on paper 84 x 60 cm Atelijer Kožarić, MSU Zagreb property of: City of Zagreb inv. no. MSU AK 1876

Oblik prostora / Shape of Space 1968 ink on paper 84 x 60 cm Atelijer Kožarić, MSU Zagreb property of: City of Zagreb inv. no. MSU AK 1865

Oblik prostora / Shape of Space 1968 ink on paper

84 x 60 cm Atelijer Kožarić, MSU Zagreb property of: City of Zagreb inv. no. MSU AK 1869

Oblik prostora, Skulptura F / Shape of Space, Sculpture F 1068 fiberglass 101,5 x 61 x 117,5 cm CASA Glyptotheque inv. no. G-мz-686

Bijela površina III / White Surface III 1968-1969 collage on fiberboard 101 x 101 cm Atelijer Kožarić, MSU Zagreb property of: City of Zagreb inv. no. 3618

Skulptura – Bijela površina / Sculpture - White Surface 1969 painted plywood 200 x 210 cm CASA Glyptotheque inv. no. G-MZP-1866

Crna površina / Black Surface 1969 painted plywood 100 x 100 cm Sudac Collection

Skulptura D-I / Sculpture D-I 1969 lacquered wood 89,7 x 9,7 x 20 cm MSU Zagreb inv. no. MSU 1275

Skulptura s / Sculpture s 1969 fiberglass 50 x 50 x 50 cm MSU Zagreb inv. no. MSU 1449

Oblik prostora / Shape of Space 1960s plaster height: 34 cm Atelijer Kožarić, MSU Zagreb property of: City of Zagreb inv. no. MSU AK 233

Sfera / Sphere 1960s fiberglass, metal, wood height 75 cm; Ø 150 cm Atelijer Kožarić, MSU Zagreb property of: City of Zagreb inv. no. MSU AK 6062

Oblik prostora / Shape of Space 1973 painted sandstone 32 x 39 x 9 cm Biškupić Collection

NOTES

Oblaci prolaze i nježno opisuju zemlju. / Clouds pass and gently surround the earth. 1960 21 x 14,8 cm text; typewriter private property

Smrt je negacija živog života... / Death is the negation of the living life... 1961 13,5 x 19,5 cm text; typewriter Atelijer Kožarić, MSU Zagreb property of: City of Zagreb

Ja sam u stvari zaljubljen u smrt... / Actually, I am in love with death... 1961 text; typewriter 28 x 20 cm private property

List of Works

Ušao je u mene čitav dan.../ The whole day entered into me... 1962 text; typewriter 20 x 14.6 cm private property

Sišao sam liftom iz stana... / I took the lift from the flat... 1962 text: typewriter 21 x 14.8 cm private property

Kolektivno učiniti odljeve u gipsu... / We must also colletively make casts... 1963 text; typewriter 19 x 25,5 cm private property

Došao sam na ideju da pravim gipsane odljeve... / I got the idea of making plaster moulds... 1964 text; handwriting 22.1 x 17.6 cm private property

IMPOSSIBLE PROJECTS?

Neobični projekt - Rezanje Sljemena / Unusual Project -**Cutting Sljeme Mountain** 1960 b/w photography, colored, collague (exhibition copies) 17 x 23 cm MSU Zagreb inv. no. DOK-5, DOK-6

Neobični projekt / Unusual Project 1960 bronze height 62 cm National Museum of Modern Art inv. no. MG-4082

Oblik prostora (Frižider) / Shape of Space (Refrigerator) 1964 painted clay 23 x 17 x 15 cm Atelijer Kožarić, MSU Zagreb property of: City of Zagreb inv. no. 357

Oblik prostora (Frižider) 1 / Shape of Space (Refrigerator) Mažuranić Square (in front of the Ethnographic Museum) and other locations 1975 b/w photographs (exhibition copies) 2 x (18 x 17,2 cm); 2 x (17,3 x 18,4) cm MSU Zagreb inv. no. DOK-21, DOK-22, DOK-23, DOK-24

Raznobojne svijetle pruge idu preko kuća 1 / Multicolored Light Ribbons Stretched Across Houses 1 / Design for an urban intervention 1971 b/w photography, colored (exhibition copy) 19,3 x 21,6 cm MSU Zagreb inv. no. DOK-7

Raznobojne svijetle pruge idu preko kuća 3 / Multicolored Light Ribbons Stretched Across Houses 3 / Design for an urban intervention b/w photography, colored (exhibition copy) 19,4 x 20,3 cm MSU Zagreb inv. no. DOK-09

Raznobojne svijetle pruge idu preko kuća 4 / Multicolored Light Ribbons Stretched Across Houses 4 / Design for an urban intervention 1971 b/w photography, colored (exhibition copy) 18 x 18 cm мsu Zagreb inv. no. DOK-10

Zlatna fasada / Golden Facade / Design for an urban intervention 1071 b/w photography, colored (exhibition copy) 19,5 x 26,3 cm MSU Zagreb inv. no. DOK-13

Ritmički stup / Rhythmic Column / Design for Trigon 1971 b/w photography, collage (exhibition copy) 49 x 49 cm Atelijer Kožarić, MSU Zagreb property of: City of Zagreb inv. no. MSU AK 3736

Ritmički stup / Rhythmic Column / Design for Trigon 1971 b/w photography, collage (exhibition copy) 49 x 49 cm Atelijer Kožarić, MSU Zagreb property of: City of Zagreb inv. no. MSU AK 3737

Ritmički stup / Rhythmic Column / Design for Trigon 1971 b/w photography, collage (exhibition copy) 49 x 49 cm Atelijer Kožarić, MSU Zagreb property of: City of Zagreb inv. no. MSU AK 3738

Lokve vode / Water Puddles / Design for Trigon 1971 b/w photography, collage (exhibition copy) 49 x 49 cm Atelijer Kožarić, MSU Zagreb property of: City of Zagreb inv. no. MSU AK 3739

Duga / Rainbow / Design for Trigon 1971 b/w photography, felt pen (exhibition copy) 49 x 49 cm Atelijer Kožarić, MSU Zagreb property of: City of Zagreb inv. no. MSU AK 3740

Sjećanje na poplavu 1 / Remembering the Flood 1 / Design for an urban intervention 1972 collage on b/w photograph (exhibition copy) 22,5 x 26,5 cm MSU Zagreb inv. no. DOK-16

Sjećanje na poplavu 2 / Remembering the Flood 2 / Design for an urban intervention 1972 collage on b/w photograph (exhibition copy) 20,2 x 23,8 cm MSU Zagreb inv. no. DOK-17

Oblik prostora (Sjećanje na poplavu) / Shape of Space (Remembering the Flood) 1964 plaster 20 x 17,3 x 22 cm Atelijer Kožarić, MSU Zagreb property of: City of Zagreb inv. no. MSU AK 582

Oblik prostora (Sjećanje na poplavu) / Shape of Space (Remembering the Flood) 1964 fiberglass 20 x 14 x 13 cm courtesy of: Kožarić family

Crvena petlja / Red Loop 1969 gouache on paper 167 x 60 cm Atelijer Kožarić, MSU Zagreb property of: City of Zagreb inv. no. MSU AK 2781, MSU AK 2826

Skulptura (Zagreb i okolica) / Sclupture (Zagreb and its Surroundings) 1969 painted fiberglass height 8,5 cm; Ø 54 cm Atelijer Kožarić, MSU Zagreb property of: City of Zagreb inv. no. MSU AK 3585 Čekajući tramvaj... / Waiting for the Tram... (Frankopanska Street) 1971 collage, b/w photograph, ink on paper (exhibition copy) 19,5 x 23,5 cm courtesy of: Goran Prkačin

Trokurac / Triple Dick 1971 aluminum height 9 cm private collection

Falička figura / Phallic Figure 1971 aluminum height 7 cm Biškupić Collection

Falička figura / Phallic Figure 1971

aluminum 8,3 x 3,2 x 4,8 cm MSU Zagreb inv. no. MSU 1745

Nazovi je kako hoćeš / Call It as You Wish (Intersection of Vukovarska Street and Savska Road) 1971 b/w photography, photomontage (exhibition copy) 21,7 x 25 cm courtesy of: Ivica Župan

Nazovi je kako hoćeš 4 / Call It as You Wish 4, Design for an urban intervention 1971 b/w photography, photomontage (exhibition copy) 22,3 x 22,4 cm MSU Zagreb inv. no. DOK-15

Nazovi je kako hoćeš / Call It as You Wish 1971 plaster 12 x 11 x 9 cm Atelijer Kožarić, MSU Zagreb property of: City of Zagreb inv. no. MSU AK 3640

Prijedlog za spomenik sirotici / Proposal for a Monument to a Poor Woman 1973 b/w photography, photomontage (exhibition copy) 31,5 x 29,8 cm courtesy of: Ivica Župan

Sirotica / Poor Woman 1973

aluminum 23 x 9 x 6,5 cm Atelijer Kožarić, MSU Zagreb property of: City of Zagreb inv. no. MSU AK 342 Spomenik pipničarki / Monument to a Barmaid 1973 plaster, pencil 21 x 26 x 18 cm Atelijer Kožarić, MSU Zagreb property of: City of Zagreb inv. no. MSU AK 217

Spomenik pipničarki / Monument to a Barmaid Projekt za urbanu intervenciju / Design for an urban intervention; (Intersection of Medulićeva Street and Ilica) 1973 b/w photography, photomontage (exhibition copy) 17,9 x 12,6 cm MSU Zagreb inv. no. DOK-18

Projekt za HNK / Design for the HNK – Croatian National Theatre 1974 pencil on paper 42 x 30 cm Atelijer Kožarić, MSU Zagreb property of: City of Zagreb inv. no. MSU AK 1321

Projekt za HNK / Design for the HNK – Croatian National Theatre 1974 pencil on paper 42 x 30 cm

Atelijer Kožarić, MSU Zagreb property of: City of Zagreb inv. no. MSU AK 1322

Divni stari konj / Lovely Old Horse 1961 bronze height 55 cm courtesy of: Kožarić family

Divni stari konj / Lovely Old Horse (Gajeva Street, in front of the Dubrovnik Hotel) 1980s black and white photography, transparent foil, collage, felt-tip pen (exhibition copy) 29,7 x 21 cm MSU Zagreb inv. no. DOK-138 Aleja ljubavi / Boulevard of Love

1980s black and white photography,

transparent foil, collage, felt-tip pen (exhibition copy) 29,7 x 21 cm MSU Zagreb inv. no. DOK-136 Prolaz sreće / Happiness Passage 1980s black and white photography, transparent foil, collage, felt-tip pen (exhibition copy) 29,7 x 21 cm MSU Zagreb inv. no. DOK-137 Idejno rješenje za spomenik Marku Maruliću / Idea for

a Monument to Marko Marulić 1998 pencil and pastel on paper (exhibition copy) 20,4 x 32,1 cm Lauba – House for People and Art

Idejno rješenje za spomenik Marku Maruliću / Idea for a Monument to Marko Marulić 1998

photomontage (exhibition copy) 21 x 29,7 cm Lauba – House for People and Art

Uzlet / Ascent 1999 painted metal height 118 cm courtesy of: Kožarić family

Uzlet / Ascent 1999–2002 painted metal height 13,5 m Lauba – House for People and Art

Golden Age

Jučer sam otkrio zlatnu boju / Yesterday I Discovered Gold Paint 1970 gold paint and gouache on paper

84 x 59,5 cm Atelijer Kožarić, MSU Zagreb property of: City of Zagreb inv. no. MSU AK 649

Linija / Line

1970 gouache and paint on paper 100 x 70 cm Atelijer Kožarić, MSU Zagreb property of: City of Zagreb inv. no. MSU AK 620

Linija 1 / Line 1

1970 gold paint on paper 100 x 70 cm Atelijer Kožarić, MSU Zagreb property of: City of Zagreb inv. no. MSU AK 652

Gužva / Crowd 1970 gold paint on paper 100 x 70 cm Atelijer Kožarić, MSU Zagreb property of: City of Zagreb inv. no. MSU AK 636

Zlatna površina / Gold Surface 1970 gold paint and gouache on paper 100 x 70 cm Atelijer Kožarić, MSU Zagreb property of: City of Zagreb inv. no. MSU AK 640

Oblik / Shape 1970 gold paint on paper 100 x 70 cm Atelijer Kožarić, MSU Zagreb property of: City of Zagreb inv. no. MSU AK 641

Oblici / Shapes 1971 gold paint on paper 100 x 70 cm Atelijer Kožarić, MSU Zagreb property of: City of Zagreb inv. no. MSU AK 638

Torzo / Torso 1955 gilded 1970s plaster, gold paint height 33 cm Atelijer Kožarić, MSU Zagreb property of: City of Zagreb inv. no. MSU AK 466

U baru / In the Bar 1956 gilded 1970s paint, gild, plaster 24 x 22 cm Atelijer Kožarić, MSU Zagreb property of: City of Zagreb inv. no. MSU AK 593

San / Dream 1960 gilded 1970s plaster painted in gold 10 x 9 x 18 cm Atelijer Kožarić, MSU Zagreb property of: City of Zagreb inv. no. MSU AK 3637

Oblik prostora / Shape of Space 1963 gilded 1970s wood painted in gold 40 x 14 x 22 cm Atelijer Kožarić, MSU Zagreb property of: City of Zagreb inv. no. MSU AK 3476

Oblik prostora / Shape of Space 1965 gilded 1970s wood, gold paint 22 x 15 x 13,5 cm Lauba – House for People and Art Kocka / Cube 1971 painted plaster 22,5 x 17 x 19 cm Atelijer Kožarić, MSU Zagreb property of: City of Zagreb inv. no. MSU AK 165

Sfera / Sphere 1971 Fiberglass painted in gold height: 14,9 Ø 30 cm Atelijer Kožarić, MSU Zagreb property of: City of Zagreb inv. no. MSU AK 3651

Oblik prostora / Shape of Space 1965 gilded 1970s painted plaster 33 x 15 x 24 cm Atelijer Kožarić, MSU Zagreb property of: City of Zagreb inv. no. MSU AK 10

Oblik prostora / Shape of Space 1966 gilded 1970s plaster 24 x 23,5 x 27,5 cm Atelijer Kožarić, MSU Zagreb property of: City of Zagreb inv. no. MSU AK 3351

Portret kokoši / Portrait of a Hen 1975 plaster painted in gold 14 x 16 x 26 cm Atelijer Kožarić, MSU Zagreb property of: City of Zagreb inv. no. MSU AK 314

Globus III / Globe III 1961/1971 plaster painted in gold 17,5 cm x 38,9 x 6,5 cm, Atelijer Kožarić, MSU Zagreb property of: City of Zagreb inv. no. 3305

Projekt za skulpturu Zlatno brdo / Design for a Sculpture Golden Mountain 1971 color pencil, gold paint on paper 35 x 31 cm Atelijer Kožarić, MSU Zagreb property of: City of Zagreb inv. no. MSU AK 5361

Pozlaćeni ormar ateljea / Gilded Cupboard 1971

ready-made, gild 194 x 108 x 40 cm MSU Zagreb inv. no. MSU 1741

Model za Prizemljeno Sunce / Model for Grounded Sun 1971 metal, gold paint

Ø 10 cm Atelijer Kožarić, MSU Zagreb property of: City of Zagreb inv. no. MSU AK 492

List of Works

Prizemljeno sunce / Grounded Sun 1971 b/w photography, colored (exhibition copy) 21 x 28 cm courtesy of: Ivica Župan

Projekt za spomenik Matiji Gupcu / Project Design for Monument to Matija Gubec 1971 fiberglass painted in gold 100 x 108 x 48 cm MSU Zagreb inv. no. MSU 1568

POVERTY IS PROMISING! - I.K.

Skulptura / Sculpture 1970S paper 52 x 36 x 14 cm Atelijer Kožarić, MSU Zagreb property of: City of Zagreb inv. no. MSU AK 3393

Divljenje prema prirodi, prema motivu... / The admiration of nature shown on a motif... 1970s (?) text; handwriting 30 x 21 cm private property

Skuhao sam trolitreni lonac vode. / I boiled a three-litter pot of water. 1970s (?) 28,5 x 19,5 cm Atelijer Kožarić, MSU Zagreb propertyof: City of Zagreb

Fićo / Fiat 500 1971 aluminum 12,7 x 11,5 x 22 cm Atelijer Kožarić, MSU Zagreb property of: City of Zagreb inv. no. MSU AK 454

Cesta / Road 1971 aluminum height: 20,5 cm Atelijer Kožarić, MSU Zagreb property of: City of Zagreb inv. no. MSU AK 533

Razbijeni portret izloga / Broken Shop Window Portrait 1971 plaster, metal 11,5 x 32,5 cm Atelijer Kožarić, MSU Zagreb property of: City of Zagreb inv. no. MSU AK 216 Kritična masa / Critical Mass 1971 aluminum height 7,5 cm; Ø 6,5 cm Atelijer Kožarić, MSU Zagreb property of: City of Zagreb inv. no. MSU AK 127

Bitka pod Trojom / Battle of Troy 1971 patinated plasteruache on paper 16 x 16 cm Atelijer Kožarić, MSU Zagreb property of: City of Zagreb inv. no. MSU AK 132

Fatalni auto / Fatal Car 1971 aluminum 2 x (4,5 x 4 x 9,5 cm) Atelijer Kožarić, MSU Zagreb property of: City of Zagreb inv. no. MSU AK 327

Portret ključanice / Portrait of a Keyhole 1971 plaster 9,5 x 7,5 cm Atelijer Kožarić, MSU Zagreb property of: City of Zagreb inv. no. MSU AK 3282

Portret ključanice / Portrait of a Keyhole 1971 aluminum 23,5 x 20 cm Atelijer Kožarić, MSU Zagreb property of: City of Zagreb inv. no. MSU AK 3089

Kako mrav vidi čovjeka / An Ant's View of a Man 1973 aluminum 18,7 x 10,5 cm Lauba - House for People and Art

Portret dijela ceste / Portrait of a Part of a Road 1973 plaster 24 x 14 cm Atelijer Kožarić, MSU Zagreb property of: City of Zagreb inv. no. MSU AK 351

Portret Volkswagena / Portrait of a Volkswagen 1974 patinated plaster 13 x 14,5 x 31 cm Atelijer Kožarić, MSU Zagreb property of: City of Zagreb inv. no. MSU AK 397

Širok Dunav, ravan Srijem / Danube Wide, Srijem Plane 1974 plaster height: 22 cm Atelijer Kožarić, MSU Zagreb property of: City of Zagreb inv. no. MSU AK 317

List of Works

Portret pisaćeg stroja / Portrait of a Typewriter 1974 plaster 17,5 x 7 x 15 cm Atelijer Kožarić, MSU Zagreb property of: City of Zagreb inv. no. MSU AK 3294

Kamion / Truck 1974 plaster 10 x 10 x 17 cm Atelijer Kožarić, MSU Zagreb property of: City of Zagreb inv. no. MSU AK 162

Portret čajnika / Portrait of a Teapot 1975 plaster height: 23,5 cm Atelijer Kožarić, MSU Zagreb property of: City of Zagreb inv. no. MSU AK 3344

Portret puta / Portrait of a Path 1975 plaster 26 x 10 x 8,5 cm Atelijer Kožarić, MSU Zagreb property of: City of Zagreb inv. no. MSU AK 3209

Portret mrtve prirode / Portrait of Still Life 1975 plaster ĥeight: 27 cm Atelijer Kožarić, MSU Zagreb property of: City of Zagreb inv. no. MSU AK 173

Rupa / Hole 1976 plaster 18 x 16 cm Atelijer Kožarić, MSU Zagreb property of: City of Zagreb inv. no. MSU AK 461

Ispuhivanje energije / Blowing out Energy 19705 acrylic on linen 138 x 209 cm Atelijer Kožarić, MSU Zagreb property of: City of Zagreb inv. no. MSU AK 3053

Ispuhivanje energije / Blowing out Energy 1970S acrylic on linen 200 x 135 cm Atelijer Kožarić, MSU Zagreb property of: City of Zagreb inv. no. MSU AK 3072

Kiša / Rain 1971 thread on linen 147 x 170 cm Atelijer Kožarić, MSU Zagreb property of: City of Zagreb inv. no. MSU AK 3040

Tri stabla / Three Trees 1971 thread on linen 40 x 57 cm MSU Zagreb inv. no. MSU 1581 Gradovi / Cities

1971 thread on linen canvas 96 x 126 cm MSU Zagreb inv. no. MSU 1582

Veronikin rubac / Veil of Veronica 1971 acrylic on linen 135 x 200 cm Atelijer Kožarić, MSU Zagreb

property of: City of Zagreb inv. no. MSU AK 3063 Tragična linija / Tragic line 1974 acrylic and thread on fabric

140 x 180 cm Atelijer Kožarić, MSU Zagreb property of: City of Zagreb inv. no. ak 3037

Ispuhivanje energije / Blowing out Energy 1976 acrylic on linen 180 x 144 cm Atelijer Kožarić, MSU Zagreb property of: City of Zagreb inv. no. MSU AK 3061

Ispuhivanje energije / Blowing out Energy 1975-1992 acrylic on linen 142 x 185 cm Atelijer Kožarić, MSU Zagreb property of: City of Zagreb inv. no. MSU AK 3062

Osjećam se kao u utrobi lava koji se prejeo / I Feel Like Being in the Stomach of an Overfed Lion 1971

aluminum, fiberglass 30 x 60 x 25 cm courtesy of: Kožarić family

Letač (Čovjek budućnosti) / Flyer (Man of the Future) 1971

aluminum foil, wood 25 x 10 x 6 cm Atelijer Kožarić, MSU Zagreb property of: City of Zagreb inv. no. MSU AK 348

Pinklec / Bundle 1971-1975 mixed media 15 x 26 x 30 cm Atelijer Kožarić, MSU Zagreb property of: City of Zagreb inv. no. MSU AK 97

Čempres / Cypress 1976 aluminum foil, wood height: 39 cm Atelijer Kožarić, MSU Zagreb property of: City of Zagreb inv. no. MSU AK 273

Čempres / Cypress 1976 aluminum foil, wood 38,5 x 5 x 5 cm Atelijer Kožarić, MSU Zagreb property of: City of Zagreb inv. no.MSU AK 3257

Čempres / Cypress 1976 paper, plaster, iron 15 x 9 x 6 cm Atelijer Kožarić, MSU Zagreb property of: City of Zagreb inv. no. MSU AK 414

Čempres / Cypress around 1976 plaster, paper 12 x 6 x 4 cm Atelijer Kožarić, MSU Zagreb property of: City of Zagreb inv. no. MSU AK 423

Čempres / Cypress around 1976 plaster, paper, brick 13 x 4 x 4 cm Atelijer Kožarić, MSU Zagreb property of: City of Zagreb inv. no. MSU AK 3211

Čempres / Cypress around 1976 plaster, paper, porofen 17 x 8 x 6.5 cm Atelijer Kožarić, MSU Zagreb property of: City of Zagreb inv. no. MSU AK 445

Čempres / Cypress around 1976 paper, siporex 10 x 4,5 x 4 cm Atelijer Kožarić, MSU Zagreb property of: City of Zagreb inv. no. MSU AK 421

Stablo / Tree 1978

wire 7 x 4 x 3 cm Atelijer Kožarić, MSU Zagreb property of: City of Zagreb inv. no. MSU AK 523

Stablo / Tree 1978 wire, plaster 14 x 6 x 6 cm Atelijer Kožarić, MSU Zagreb property of: City of Zagreb inv. no. MSU AK 525

Model za Matoša / Model for Matoš 1973

natinated plaster 18,5 x 24,5 x 13,5 cm Atelijer Kožarić, MSU Zagreb property of: City of Zagreb nv. no. MSU AK 6055

Iz ciklusa "Stolice" / From the Cycle "Chairs" 1975 pencil on paper 42 x 29,7 cm мsu Zagreb inv. no. MSU 6806 (1-2), MSU 6733, MSU 6736, MSU 6741, MSU 6732, MSU 6731

A HEAP FOR THE VENICE BIENNALE

Hrpa / Pile 1976. mixed media

Globus / Globe, 1959 plaster, color 23 x 23 cm Atelijer Kožarić, MSU Zagreb property of: City of Zagreb inv. no. MSU AK 225

Space (Refrigerator), 1963 fiberglass 146 x 86 x 82 cm CASA Glyptotheque inv. no. G-MZ-7518

poplavu) / Shape of Space (Remembering the Flood), 1964 brass 20 x 14 x 13 cm Atelijer Kožarić, MSU Zagreb property of: City of Zagreb inv. no. MSU AK 3634

Space 20, 1965 fiberglass, gold paint (subsequently painted) height 242 cm CASA Glyptotheque inv. no. G-MZP-1862

Skulptura L-50 / Sculpture L-50, 1965 fiberglass ø 141 cm Sudac Collection

Crveni znak / Red Sign, 1969 painted wood 269 x 50 x 40 cm CASA Glyptotheque

variable dimensions works in Hrpa / Pile:

Oblik prostora (Frižider) / Shape of

Oblik prostora (Siećanie na

Oblik prostora 20 / Shape of

inv. no. G-MZ-608

Skulptura III / Sculpture III, 1969 wood, turquoise paint 22 x 36 x 42 cm Atelijer Kožarić, MSU Zagreb property of: City of Zagreb inv. no. MSU AK 346

Kocka / Cube, 1970s wood, brass 13 x 10 x 10 cm Atelijer Kožarić, MSU Zagreb property of: City of Zagreb inv. no. MSU AK 2949

Bez naziva / Untitled (kugla / sphere), 1970s bronze height 20 cm, Ø 17 cm Atelijer Kožarić, MSU Zagreb property of: City of Zagreb inv. no. MSU AK 349

Kocka / Cube, 1971 wood, metal 20 x 20 x 20 cm Atelijer Kožarić, MSU Zagreb property of: City of Zagreb inv. no. MSU AK 150

Portret Filipa / Portrait of Filip (Glava / Head), 1971 aluminiun height 8 cm Atelijer Kožarić, MSU Zagreb property of: City of Zagreb inv. no. MSU AK 526

Pinklec / Bundle, 1971 mixed media height 24 cm; Ø 50 cm courtesy of: Kožarić family

Pinklec / Bundle, 1971–1975 mixed media Ø 36 cm Atelijer Kožarić, MSU Zagreb property of: City of Zagreb inv. no. MSU AK 294

Pinklec / Bundle, 1971–1975 mixed media 18 cm, Ø 36 cm Atelijer Kožarić, MSU Zagreb property of: City of Zagreb inv. no. MSU AK 315

Drvena skulptura (Kocka) / Wooden Sculpture (Cube), 1972-1973 wood 64 x 59 x 58 cm Atelijer Kožarić, MSU Zagreb property of: City of Zagreb inv. no. MSU AK 3389

Teška kocka / Heavy Cube, 1973 polished brass 70,5 x 65 x 67 cm Atelijer Kožarić, MSU Zagreb property of: City of Zagreb inv. no. MSU AK 3380

Dan / Day, 1975 fiberglass height: 105 cm, Ø 120 cm Atelijer Kožarić, MSU Zagreb property of: City of Zagreb inv. no. MSU AK 6142

Vrata atelijera / Studio Door, 1975 ready-made Atelijer Kožarić, MSU Zagreb property of: City of Zagreb

Portret čajnika / Portrait of a Teapot, 1975 height: 23,5 cm brass Ateliier Kožarić, MSU Zagreb property of: City of Zagreb inv. no. MSU AK 536

Privremene skulpture / Temporary Sculptures, 1975–1976 aluminum foil 13 x 19 x 14 cm; v./h. 29 cm; h. 13 cm: 26 x 19 x 15 cm Atelijer Kožarić, MSU Zagreb property of: City of Zagreb inv. no. MSU AK 3593, 154, 241, 3594

Spontaneous Sculptures, Assemblages, Heads...

Reagiranja / Reactions 1956-1978 wooden chair, bronze, wire, wooden plates 134 x 38 x 40 cm National Museum of Modern Art inv. no. MG-4459

Glava / Head 1972-1982 plaster, paint 22 x 15,5 x 19,3 cm Atelijer Kožarić, MSU Zagreb property of: City of Zagreb inv. no. MSU AK 3288

Bez naziva / Untitled (Spontana skulptura / Spontaneous Sculpture) 1973 (?) wood, metal 49 x 36 x 28 cm

Atelijer Kožarić, MSU Zagreb property of: City of Zagreb inv. no. MSU AK 3564

Osjećaj prostora / Felling of Space 1977

wood, metal 68 x 30 x 21 cm CASA Glyptotheque inv. no. G-MZ-687

Kolinje (Asamblaž) / Pig-slaughter (Assemblage) 1976-1978 wicker basket with textile height 12 cm: Ø 74 cm Atelijer Kožarić, MSU Zagreb property of: City of Zagreb inv. no. MSU AK 3548

Spontana skulptura / Spontaneous Sculpture

1978 wood, paint, aluminum sculpture (Shape of Space from 1966) 70 x 33,5 x 62 cm MSU Zagreb inv. no. MSU 2743

Konji u štali / Horses in the Stable 1978 board, leather, textile, paint 75 x 10 x 55 cm Atelijer Kožarić, MSU Zagreb

property of: City of Zagreb inv. no. MSU AK 3572 Asamblaž / Assemblage

1979 mixed media 157 x 74 x 20 cm Atelijer Kožarić, MSU Zagreb

property of: City of Zagreb inv. no. MSU AK 3397

Konjska koža / Horse Skin 1979 mixed media 54 x 50,5 x 10 cm Atelijer Kožarić, MSU Zagreb property of: City of Zagreb inv. no. MSU AK 3568

Smirenost industrijskog radnika na putu za svoje selo / Serenity of an Industrial Worker on the Way to His Village 1979 aluminum 40 x 18 x 18 cm Atelijer Kožarić, MSU Zagreb property of: City of Zagreb inv. no. MSU AK 616

Glava / Head 19805 aluminum foil, paint, plaster 26,9 x 21,6 x 17,3 cm Atelijer Kožarić, MSU Zagreb property of: City of Zagreb inv. no. MSU AK 588

Bez naziva / Untitled (Spontana skulptura / Spontaneous Sculpture) 1980s wood, textile, metal, rope 17 x 99 x 25 cm Atelijer Kožarić, MSU Zagreb property of: City of Zagreb inv. no. MSU AK 3600

Skulptura III / Sculpture III (Glava / Head) 1983 wood, metal, sheet brass 27 x 25 x 20 cm Atelijer Kožarić, MSU Zagreb property of: City of Zagreb inv. no. MSU AK 321

Spontana skulptura / Spontaneous Sculpture 1985 wood, rope, metal, feather 72,5 x 20 x 44 cm Atelijer Kožarić, MSU Zagreb property of: City of Zagreb inv. no. MSU AK 263

Spontana skulptura, Pokušaj gradnie / Spontaneous Sculpture. Attempt of Building 1985 paint, wood, linoleum (stencil) 124,1 x 25,5 x 64,9 cm Atelijer Kožarić, MSU Zagreb property of: City of Zagreb inv. no. MSU AK 3103

Spontana skulptura / Spontaneous Sculpture 1985 wood, iron 224 x 60 x 60,5 cm Atelijer Kožarić, MSU Zagreb property of: City of Zagreb inv. no. MSU AK 3398

Asamblaž / Assemblage 1082-1085 mixed media variable dimensions works in Asamblaž / Assemblage:

Veliki pejzaž / Great Landscape, 1976 paint on linen canvas 415 x 376 cm мsu Zagreb inv. no. MSU 2744

Portret / Portrait, 1982 wood, sheet brass height 30 cm Atelijer MSU Zagreb property of: City of Zagreb inv. no. MSU AK 228

Glava / Head, 1982 wood, sheet brass 17 x 11 cm courtesy of: Darko Bavoljak

Glava / Head, 1982 wood, sheet brass 21 x 21 x 14 cm Atelijer Kožarić, MSU Zagreb property of: City of Zagreb inv. no. MSU AK 6

Dioklecijan / Diocletian, 1989 wood, metal 22.6 x 17 x 20 cm MSU Zagreb inv. no MSU 2822

Pinklec / Bundle 1971–1975 mixed media Atelijer Kožarić, MSU Zagreb property of: City of Zagreb

Žena s rupcem / Woman with a Scarf 1982 plaster, paint, chalk 24 x 19 x 16 cm Atelijer Kožarić, MSU Zagreb property of: City of Zagreb inv. no. MSU AK 621

Iz ciklusa "Podzemna želieznica" / From the Cycle "The Underground" 1082 ink on paper 50 x 70 cm Atelijer Kožarić, MSU Zagreb property of: City of Zagreb inv. no. MSU AK 2056, MSU AK 2064, MSU AK 2065, MSU AK 2066

Vagon / Wagon 1985 wood (mixed media) 39 x 66 x 20 cm Sudac Collection

Bez naziva / Untitled 1983 sheet brass, wood 176 x 5 x 32 cm Atelijer Kožarić, MSU Zagreb property of: City of Zagreb inv. no. MSU AK 3603

Spontana skulptura / Spontaneous Sculpture 1987 wood, tin 63 x 48 x 54 cm Atelijer Kožarić, MSU Zagreb property of: City of Zagreb inv. no. MSU AK 3578

Autoportret / Self-portrait gouache on paper 71 x 50 cm Atelijer Kožarić, MSU Zagreb property of: City of Zagreb inv. no. MSU AK 767

Autoportret / Self-portrait 1987 pastel on paper 71 x 50 cm Atelijer Kožarić, MSU Zagreb property of: City of Zagreb inv. no. MSU AK 769

BN

1988 cardboard, aluminum, paper 16.5 x 5.5 x 13.5 cm Atelijer Kožarić, MSU Zagreb property of: City of Zagreb inv. no. MSU AK 3720

Bez naziva / Untitled (Spontana skulptura / Spontaneous Sculpture) 1989 mixed media 75,5 x 27 x 68,5 cm Atelijer Kožarić, MSU Zagreb property of: City of Zagreb inv. no. MSU AK 3602

Autoportret / Self-portrait 1989 pastel on paper 65 x 50 cm Atelijer Kožarić, MSU Zagreb property of: City of Zagreb inv. no. MSU AK 771

Proglas (Autoportret) / Proclamation (Self-portrait) pastel on paper 70 x 50 cm Atelijer Kožarić, MSU Zagreb property of: City of Zagreb inv. no. MSU AK 911

Success Is The Worst Thing That Can Happen To Someone. - I.K.

Medvjed / Bear 1990 gilded plaster 16 x 18 x 19 cm Atelijer Kožarić, MSU Zagreb property of: City of Zagreb inv. no. MSU AK 187

Čisto nebo / Clear Sky 1990-1999 acrylic on canvas 81 x 60 cm Atelijer Kožarić, MSU Zagreb property of: City of Zagreb inv. no. MSU AK 3552

Sv. Franjo Asiški / St. Francis of Assisi 1990-2008 height: 56.5 cm painted bronze courtesy of: Kožarić family

Autoportreti / Self-portraits 1991 plaster 32 x 21,5 x 32 cm; 30 x 21,5 x 29 cm; 30 x 21,5 x 50 cm; 35 x 21,5 x 29 cm Lauba – House for People and Art

Reljef / Relief

1992 fiber board, wood, paint 72 x 57 cm Atelijer Kožarić, MSU Zagreb property of: City of Zagreb inv. no. MSU AK 3580

Izokrenuta glava / Head Upside Down 1993 painted plaster 32 x 17 x 13 cm Atelijer Kožarić, MSU Zagreb property of: City of Zagreb inv. no. MSU AK 235

Izokrenuta glava / Head Upside Down (Umjetnost je dijametralno suprotna svakodnevici) / (Art is Diametrically Opposite to Everyday Life) 1994 painted terracotta 28 x 16 x 12.5 cm Atelijer Kožarić, MSU Zagreb property of: City of Zagreb inv. no. MSU AK 311

Izokrenuta glava / Head Upside Down 1994 painted plaster 30 x 22 x 20 cm Atelijer Kožarić, MSU Zagreb property of: City of Zagreb inv. no. MSU AK 303

Pronađena skulptura / Found Sculpture 1993-2005 wood 42 x 63 x 30 cm Atelijer Kožarić, MSU Zagreb property of: City of Zagreb inv. no. MSU AK 2997-1, 2997-2

Zelena planeta / Green Planet 1994 acrylic on canvas 62 x 52 cm Atelijer Kožarić, MSU Zagreb

property of: City of Zagreb inv. no. MSU AK 3612 Nebo / Sky 1994

acrylic on canvas 60 x 50 cm Atelijer Kožarić, MSU Zagreb property of: City of Zagreb inv. no. MSU AK 3447

Bez naziva / Untitled 199

ready-made; trash can, bucklet 52 x 30 x 26 cm; 28 x 33 cm; 52 X 31 X 21 CM Atelijer Kožarić, MSU Zagreb property of: City of Zagreb inv. no. MSU AK 3457, 3129, 59

Bez naziva / Untitled (Reljef / Relief)

1994 wood, metal 18 x 3 x 40 cm Ateliier Kožarić, MSU Zagreb property of: City of Zagreb inv. no. MSU AK 3140

Skulptura / Sculpture 1994-2002 wood 40 x 2 x 2 cm; 51 x 5,3 x 3 cm Atelijer Kožarić, MSU Zagreb property of: City of Zagreb inv. no. MSU AK 382-1, 382-2

Knjiga u kojoj sve piše, ali ju još nitko nije vidio / The Book in Which Everything Is Written but No One Has Seen It Yet 1996 paper (book) 6,5 x 30,3 x 22 cm courtesy of: Ksenija Turčić

Zaljevski rat / Gulf War 1996 painted plaster height 59 cm Atelijer Kožarić, MSU Zagreb property of: City of Zagreb inv. no. MSU AK 169

Nebo nad Zagrebom / Sky Above Zagreb 1998 acrylic on canvas 70 x 50 cm Atelijer Kožarić, MSU Zagreb property of: City of Zagreb inv. no. MSU AK 3609

Glava / Head 1998 terracotta 24 x 15,5 x 16,5 cm Atelijer Kožarić, MSU Zagreb property of: City of Zagreb inv. no. MSU AK 3145

Glava vatrogasca / Head of a Firefighter 1998

ready-made / aluminum 30 x 28 x 26 cm Atelijer Kožarić, MSU Zagreb property of: City of Zagreb inv. no. MSU AK 3151

Drvo (panj) / Wood (Stump) 1998 wood 107,8 x 64 x 56 cm

Atelijer Kožarić, MSU Zagreb property of: City of Zagreb inv. no. MSU AK 6067-1

Portret Michaela Jordana / Portrait of Michael Jordan 1999 plaster 46 x 20,5 x 21 cm Atelijer Kožarić, MSU Zagreb property of: City of Zagreb

inv. no. MSU AK 299

inv. no. MSU AK 3386

Konianik / Horseback Rider 1999 wood 29 x 26 x 10 cm Atelijer Kožarić, MSU Zagreb property of: City of Zagreb

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Žutilo / Yellowness 1999 acrylic on canvas 100 x 100 cm Atelijer Kožarić, MSU Zagreb property of: City of Zagreb inv. no. MSU AK 3435

Klima u Brežicama / Climate in Brežice 1999 acrylic on canvas 100 x 140 cm Atelijer Kožarić, MSU Zagreb property of: City of Zagreb

inv. no. MSU AK 3549

1999

Zeleno ludilo / Green Madness

acrylic on canvas 73 x 60 cm Atelijer Kožarić, MSU Zagreb property of: City of Zagreb inv. no. MSU AK 3554

Zeleno ludilo / Green Madness 1999 acrylic on canvas 73 x 60 cm Atelijer Kožarić, MSU Zagreb property of: City of Zagreb inv. no. MSU AK 3555

Probušeno nebo / Penetrated Sky 1999-2000 acrylic on canvas, cut 50 x 42 cm Atelijer Kožarić, MSU Zagreb property of: City of Zagreb inv. no. MSU AK 3562

Širina / Wideness 1999 acrylic on canvas 81 x 100 cm Atelijer Kožarić, MSU Zagreb property of: City of Zagreb inv. no. MSU AK 3626

Pinklec / Bundle second half of 1990s? nylon, thread height: 25 cm / variable dimensions Atelijer Kožarić, MSU Zagreb property of: City of Zagreb inv. no. MSU AK 284

Proljeće / Spring 2000 acrylic on canvas, cut 59 x 47,5 cm Atelijer Kožarić, MSU Zagreb property of: City of Zagreb inv. no. MSU AK 3373

Nebo / Sky 19905 acrylic on canvas height 77 cm Atelijer Kožarić, MSU Zagreb property of: City of Zagreb inv. no. MSU AK 3368

Vjetar puše da bi se hrvatska zastava vijorila / The Wind Blows for the Croatian Flag to Wave 10005 aluminum foil, wood, tin, paint 136 x 76 x 28 cm Atelijer Kožarić, MSU Zagreb property of: City of Zagreb inv. no. MSU AK 3579

Bez naziva / Untitled 1990S ready-made; meat grinder; plastic, metal 22 x 23 x 14 cm Atelijer Kožarić, MSU Zagreb property of: City of Zagreb inv. no. MSU AK 3659

Bez naziva / Untitled

19909 ready-made; glass, aluminum foil 29 x 16 x 16 cm Atelijer Kožarić, MSU Zagreb property of: City of Zagreb inv. no. MSU AK 3751

Dolac trbuh zagrebački! / Dolac the Belly of Zagreb! 2000 pastel on paper 69.5 x 49.6 cm Atelijer Kožarić, MSU Zagreb property of: City of Zagreb inv. no. MSU AK 1594

Asamblaž / Assemblage

2000 ready-made; variable dimension Atelijer Kožarić, MSU Zagreb property of: City of Zagreb inv. no. MSU AK 3484, MSU AK 3486, MSU AK 3487

Povrće / Vegetables 2000

terracotta, aluminum foil, clay, paint, cardboard 10 x 24 x 44,5 cm Atelijer Kožarić, MSU Zagreb property of: City of Zagreb inv. no. MSU AK 508

Lonac / Pot 2000

stainless steel height 11,5 cm; Ø 21,5 cm Atelijer Kožarić, MSU Zagreb property of: City of Zagreb inv. no. MSU AK 3592-14

Par / Couple 2001 clav 21 x 15 x 10 cm Atelijer Kožarić, MSU Zagreb property of: City of Zagreb inv. no. MSU AK 3196

Portret / Portrait 2001 clay height 26 cm Atelijer Kožarić, MSU Zagreb property of: City of Zagreb inv. no. MSU AK 18

Pivski vrč / Beer pitcher 2001 glass, clay height 23 cm Atelijer Kožarić, MSU Zagreb property of: City of Zagreb inv. no. MSU AK 400

Kompozicija 1 / Composition 1 2001 mixed media; variable dimensions Atelijer Kožarić, MSU Zagreb property of: City of Zagreb inv. no. MSU AK 3681

Zvečka / Rattle 2001 video, duration: 13'22" Museum of Fine Arts, Split

Materijal / Material 2003 ready-made 49 x 58 x 30 cm Atelijer Kožarić, MSU Zagreb property of: City of Zagreb inv. no. MSU AK 3695

Slavoluk pobjede / Triumphal Arch 2004 bronze, golden wire 44 x 35,5 x 13,5 cm Lauba – House for People and Art

Glava / Head 2005 can, paper height: 27 cm Atelijer Kožarić, MSU Zagreb property of: City of Zagreb inv. no. MSU AK 3592-2

Motor - Cruzzer / Motorcycle – Cruzzer 2006 ready-made 128 x 173 x 95 cm courtesy of: Vjeko Budimir

Portret / Portrait 2006 clay 22,5 x 23 x 10 cm Atelijer Kožarić, MSU Zagreb property of: City of Zagreb inv. no. MSU AK 3176

Glave (Plautila) / Heads (Plautilla) 2007 ready-made, spray paint 3 x (35 x 16 x 23 cm) courtesy of: Kožarić family

Iz ciklusa Razbijmo okvire! / From the Cycle Let's Break the Frames! 2007 acrylic, intervention on canvas 60 x 50 cm courtesy of: Kožarić family

Gogino uho / Goga's Ear 2008 bronze 23 x 15,5 x 20 cm courtesy of: Kožarić family

Hrpa / Pile 2008 ready-made, variable dimensions courtesy of: Kožarić family

Petnaest puta Marko (Hrpa portreta) / Fifteen Times Marko (A Bunch of Portraits) 1975-2009 (ready-made) plaster, aluminum foil, metal variable dimensions Atelijer Kožarić, MSU Zagreb property of: City of Zagreb inv. no. MSU AK 471

Iz ciklusa Razbijmo okvire! / From the Cycle Let's Break the Frames! 2009 intervention on canvas 80 x 63 cm courtesy of: Kožarić family

Atelijerska aglomeracija Studio Agglomeration find 2013 ready-made, variable dimensions courtesy of: Kožarić family

Fotografije (Bez naziva) / Photographs (Untitled) color photographs 1990s and 2000s 6 x (10 x 28 cm); 16 x (10 x 23,8 cm); 3 x (28 x 10 cm); 19 x (23,8 x 10 cm)

Sve pršti od ljubavi / Everything's sparkling with love 38'48' directed by: Gordana Brzović: screenplay: Radmila Iva Janković: texts: Antun Maračić, Radmila Iva Janković: camera: Gordana Brzović,

Hrvoje Ramadža; editing and music: Igor Kožić; speakers: Kornelije Hećimović, Rosanda Kokanović; production: MSU 2014

Okvire treba uništiti / The Frames Must be Destroyed 2009 performance PechaKucha Night, Klub sc Zagreb camera: Gordana Brzović; editing: Igor Kožić; production: MSU 2011

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Globus / Globe 1956 plaster 41 x 21 x 15 cm Lauba – House for People and Art

Sfera / Sphere 1959-2000 painted steel 500 x 350 x 350 cm мsu Zagreb inv. no. MSU 4481 (1-6)

Proglas / Proclamation 1963-1986 pastel on paper 100 x 71 cm Atelijer Kožarić, MSU Zagreb property of: City of Zagreb inv. no. MSU AK 772

Sfera / Sphere 1964 metal 60,6 x 57,6 x 53,3 cm Sudac Collection

Teška kocka / Heavy Cube 1972-1991 pastel on paper Atelijer Kožarić, MSU Zagreb property of: City of Zagreb inv. no. MSU AK 1327

Globus / Globe 1977 fiberglass ø 50 cm MSU Zagreb inv. no. MSU 1928 Projekt za spomenik / Design for a monument 1980s pastel on paper

50 x 30 cm Atelijer Kožarić, MSU Zagreb property of: City of Zagreb nv. no. MSU AK 1324

Pronašao sam čvrstu točku u Svemiru! / I Found a Solid Spot in the Space! 1990s ink on paper 59 x 71 cm Atelijer Kožarić, MSU Zagreb property of: City of Zagreb inv. no. MSU AK 804

Projekt za skulpturu / Project for a Sculpture around 2000 pastel on paper 40 x 30 cm Atelijer Kožarić, MSU Zagreb property of: City of Zagreb inv. no. MSU AK 5730

Prijedlog za skulpturu / Proposal for a Sculpture around 2000 pastel on paper 72 x 50,5 cm Atelijer Kožarić, MSU Zagreb property of: City of Zagreb inv. no. MSU AK 5739

Ribar / Fisherman 2002 pastel on paper 71 x 51 cm Atelijer Kožarić, MSU Zagreb property of: City of Zagreb inv. no. MSU AK 2963

Sfera / Sphere 2002 serigraphy 72 x 50 cm Atelijer Kožarić MSU Zagreb property of: City of Zagreb inv. no. 2969

Bez naziva / Untitled 2002 serigrahy 50 x 72 cm Atelijer Kožarić, MSU Zagreb property of: City of Zagreb inv. no. MSU AK 2970

Ideja / Idea 2007 acrylic and pencil on canvas 50 x 60 cm courtesy of: Kožarić family

Ivan Kožarić: A Retrospective – One of 100 Possible Ones

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COVER Nazovi je kako hoćeš / Call It as You Wish, 1971 Courtesy of Ivica Župan

LAST PAGE Uzlet / Ascent, 1999-2002 Courtesy of Lauba - the House for People and Art; Photo: Ivana Vučić

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