

Ivan kožarić

devedeset druga
mu je godina tek



galerija forum



Falusl, 2011., glina, gips,
pozлата, staklenke za zimnicu |
Phalluses, 2011., clay, plaster,
gilding, winter stores jars

devedeset druga mu je godina tek

antun maračić

Budući da je otvorena na sam 92. umjetnikov rođendan, 10. lipnja 2013., ova izložba Ivana Kožarića dobiva značaj rođendanskog dara, i to ne jednosmjernog već uzajamnog, 'unakrsnog': kako dara Galerije umjetniku, tako i umjetnika svima onima koji vole i poštuju njegovo djelo.

No nije prvi put da se u povodu Kožarićevih rođendana, često ne samo na jednom mjestu, upriličuju izložbe njegovih radova ili druge vrste likovnih događaja njemu u čast. Umjetnik čije djelo intenzivno komunicira sa svim naraštajima kolega, stručnjaka i ljubitelja umjetnosti već i zbog svojih respektabilnih godina potiče na obilježavanja tog lipanskog datuma. No ove godine dogodio se cijeli koincidentni niz gustih, međusobno neovisnih događaja koji su se, u znaku brojke tog datuma, zbivali točno u razmaku od po deset dana. Naime, točno deset dana poslije rođendana, 20. lipnja, otvorena je u Münchenu, u muzeju Haus der Kunst, Kožarićeva najveća retrospektivna izložba dosad, izložba koja znači njegovu markantnu europsku promociju. Nakon sljedećih deset dana, 30. lipnja u ponoć, dogodila se velika svečanost ulaska Hrvatske u Europu. (Vjerojatno nije slučajno da je dan uoči

tog događaja u jednoj televizijskoj emisiji koja se prigodno bavila primjerima europsjstva hrvatske kulture i umjetnosti, upravo Kožarić, s punim pravom, apostrofirao kao njezin uvjerljivi suvremeni predstavnik.)

Tako ova izložba počinje i nastavlja svoj život u znaku, prema kabalistima, savršenog broja deset, što joj, osim već impozantnog - također numeričkog - motiva istaknutog u naslovu, daje posebnu simboličku auru i time na određeni način potvrđuje njezinu razločnost.

Slijedeći specifično Kožarićevo umjetničko ponašanje i karakter rada, izložba uključuje različite kategorije eksponata. Osim uglavnom novijih pa i sasvim recentno nastalih radova u užem smislu riječi (tj. 'nedvojbenih', 'službenih' umjetnina - slika, crteža, skulptura...), izloženi su i pojedini predmeti manje definiranih svojstava, oni koji su možda već djela, a možda tek objekti u tranziciji od profanog do 'posvećenog' statusa. Odnosno obratno - radovi koji trpe zahvat autorove destrukcije i (barem prividne) degradacije, uklanjanja aure konvencionalnog artefakta, čin doslovnog razbijanja okvira. Izloženi su potom u ateljeru zatečeni, a u Galeriji rekon-

struirani 'ansambl', aglomeracije čiji sastav uključuje obične stvari - stalke, alate, pribor, materijale - u društvu s umjetninama. Nadalje, eksponatima se pridružuju i fragменти starijih radova koji djeluju kao uvjerljiva samostalna plastika; primjerice gipsana noga koja je uz ostale rastavljene dijelove figure služila za nedavno ponovljeni odljev skulpture *Kupač pod tušem* iz 1955. g.

Tako zamišljena izložba želi biti zorni poligon karakterističnog kožarićevskog slobodarstva u upotrebi najrazličitijih formi, stilskih inačica, medija i materijala; mjesto osmoze značaja i značenja, prožimanja disparatnih pa i nasuprotnih entiteta i kategorija, mjesto očitog mentalnog pokreta, tekućeg procesa preobrazbi. Ukratko, izložba bi u 'malom uzorku' trebala sublimirati jedinstveni Kožarićev dinamični vitalizam koji ga čini mladim i u njegovim objektivno poznim godinama.

U tom smislu, istaknuti motiv falusa koji autor varira desetljećima, a učestalo posljednjih godina, i koji je na izložbi prisutan u više inačica i veličina, pojavljuje se ne samo u stereotipnom značenju snage i plodnosti nego, po svemu sudeći, i u humornom značenju uo-



Autoportret, 2007., bronca |
Self-Portrait, 2007, bronze

bličenog predmeta široke sardonične kolokvijalne upotrebe. No takve moguće autorove namjere i naša tumačenja samo potvrđuju općenitu polivalentnost i protežnost Kožarićeve ideje i geste te, ponovo, njegovu kreativnu mladost.

Humorost Kožarić iskazuje i u drsko minimalističnim slikama, na platnima s tek jednom ravnom, prelomljenom ili kružno izvučenom linijom, potom u slobodnom prepletu ravnih, križnih, kružnih ili spiralnih linija flomasterom ili pastelom, te iscrtanih geometrijskih likova. Ponekad se zadovoljava tek ponekom mrljom boje ili informelnom šarom. Zadržavajući djetinju fascinaciju činjenicom posno ostavljenog traga, Kožarić istu senzaciju sadržajnosti rudimentarnog podatka prenosi i na gledatelja. Istodobno, dosljedno svo-

jem uobičajenom stilski skokovitom ponašanju, Kožarić će posvjedočiti i uvjerljivi metijer i snažnu psihološku penetrantnost koju demonstrira u prikazu vlastitog lika, bilo da je riječ o autoportretu u olovci u boji ili u bronci koju je naknadno obojio u zlato.

Treći segment izložbe čini fotodokumentacija i autorove skice recentnog postava njegovih javnih skulptura. Naime, kao što je poznato, sasvim nedavno, u travnju ove godine, u središtu Zagreba postavljene su, jedna za drugom, dvije Kožarićeve skulpture. U Gajevoj ulici podignut je Kožarićev *Crveni znak*, metalni objekt izveden na osnovi manjih verzija koje datiraju od kraja 60-ih godina prošlog stoljeća. Nekoliko dana poslije *Znaka*, nakon što je više mjeseci bilo na restauraciji, ponovno je postavljeno i *Prizemljeno sunce* u Bogovićevoj ulici. No ne na isto mjesto na kojemu je do tada bilo. Naime, na inicijativu skupine umjetnika, povjesničara umjetnosti, kritičara i arhitekata, kao i samog autora, *Sunce* je izmaknuto iz svoje dotadašnje pozicije u sjecištu simetrala Petrićeve i Bogovićeve ulice, iz središta namjenskog kvadratnog okvira izvedenog od tamnog ukrasnog kamena na tlu ulice. Tako se malim pomakom od tek nekoliko metara *Sunce* otelo sudbini ukroćenog i sputanog uličnog ornamenta koju su mu 1994. godine namijenili autori uređenja Cvjetnog trga i prilaznih ulica te vratilo nešto od svojeg prvotno mišljenog karaktera i pozicije slobodnog, stihijski palog nebeskog tijela.

Prisjećamo se ovim povodom jedne ranije Kožarićeve izložbe koja je u ovoj istoj galeriji otvorena u rujnu ratne 1991. godine. Njezin naslov bio je - *U znaku sunca*.

Pa ako i nije u prvom planu (jer naslov izložbe ističe druge sadržaje), i ovom prilikom *sunce* je ušlo u priču, ali i, posebno – *znak*. *Crveni znak* koji kreće u visinu, ma koliko u sebi, svojom cik-cak izlomljenošću utjelovljuje i napor tog smjera, i *Sunce* koje je s visine spuštano na zemlju.

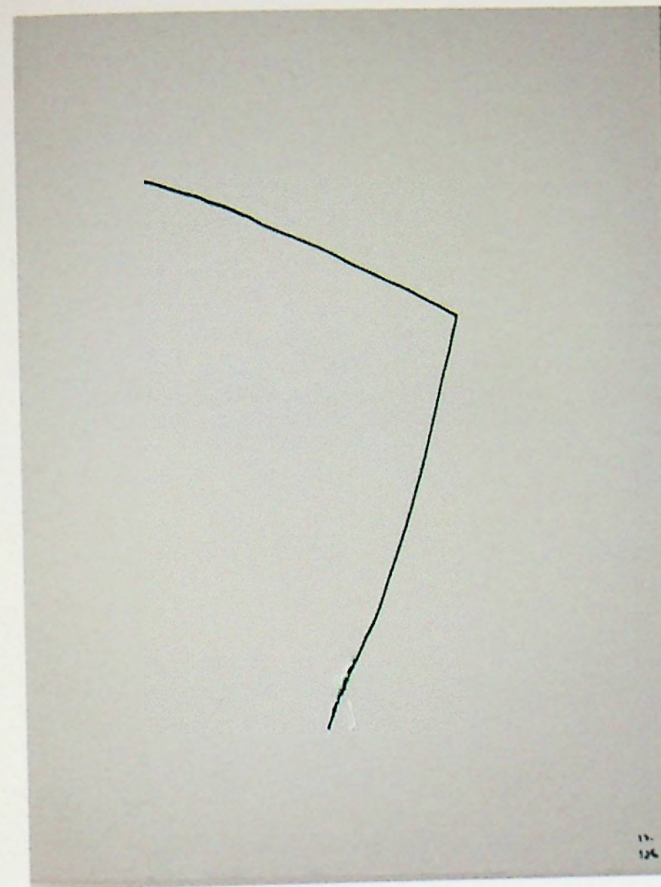
Simboli su to s dovoljno naboja i potencijala da dodatno upozore na intrigantni dijapazon te istodobno dinamično protusmjerje koje Kožarić kao jedinstveni autor u sebi pomiruje. Kao istodobno atipičan i paradigmatičan umjetnik. Onaj koji se, za razliku od većine kolega, ne identificira materijalom, medijem, motivom, stilom, evolucijom... no s druge strane, onaj koji upravo tako izraženom i osvojenom slobodom postaje zaštitni znak za umjetnika uopće. Školski primjer umjetnika-slobodnog stvaratelja.



Postav izložbe, u prvom planu: atelijska aglomeracija, različiti predmeti i radovi, zatečeno 2013. |
Lay out of the exhibition, in the foreground: studio agglomeration, different objects and works, as found 2013



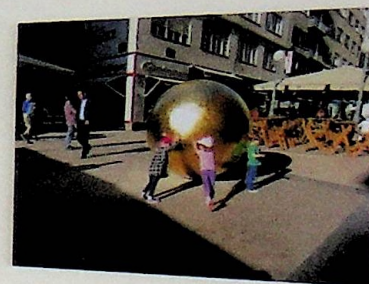
Postav izložbe, u prvom planu: fragment skulpture *Kupač pod tušem* (noga), 1955., gips |
Lay out of the exhibition, in the foreground: fragment of the sculpture *Bather in the Shower* (foot), 1955, plaster



Bez naziva, 2013., flomaster, akrilik na platnu |
Untitled, 2013, marker, acrylic on canvas



Bez naziva, 2013, akrilik na platnu |
Untitled, 2013, acrylic on canvas

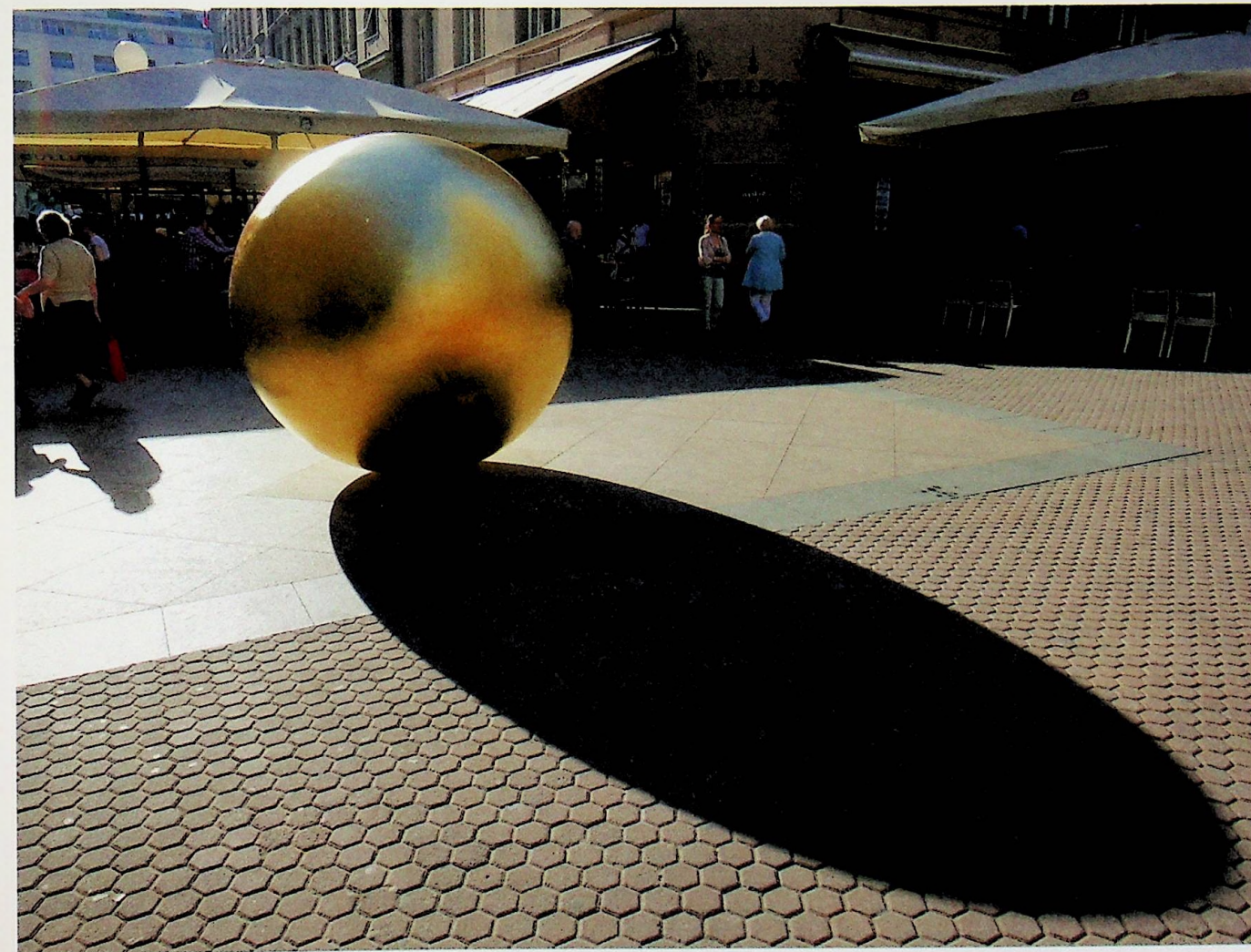


Skice i fotodokumentacija postava javnih
skulptura: *Crveni znak* (Gajeva ulica, Zagreb,
travanj 2013. – str.8) i *Prizemljeno sunce*
(Bogovićeve ulica, Zagreb, travanj 2013.) |
Sketches and photo documentation of the
installation of public sculptures *Red Sign* (Gajeva
Street, Zagreb, April 2013 – pg.8) and *Landed Sun*,
(Bogovićeve Street, Zagreb, April 2013)



Ivan Kožarić pokraj svoje skulpture *Crveni znak*, Zagreb, travanj 2013. | Ivan Kožarić next to his sculpture *Red Sign*, Zagreb, April 2013

Prizemljeno sunce, Zagreb, travanj 2013. | *Landed Sun*, Zagreb, April 2013





he's only ninety two years old

antun maračić

Since the opening will be right on the 92nd birthday of the artist, June 10, 2013, this exhibition of Ivan Kožarić has something of the significance of being a birthday gift, though not a one-way, but a two-way or cross-gift: gift of the Gallery to the artist and of the artist to all those who love and respect his work.

This is not the first time that Kožarić's birthday has given rise to exhibitions of his works or other kinds of visual events in his honour, often in several places at once. The artist, whose work communicates strongly with all generations of fellow artists, experts and art lovers, prompts the marking of this day in June partly because of his reverend years. But this year a dense sequence of events coincided, even if they were independent of each other; recalling the date, they took place at intervals of ten days. Just ten days later, on June 20, in the Haus der Kunst in Munich, the biggest ever Kožarić retrospective was held, a show that indicates how strikingly he has been promoted in Europe. And ten days later, at midnight, the great ceremony of Croatian accession to the EU occurred. It is probably no accident that the day before

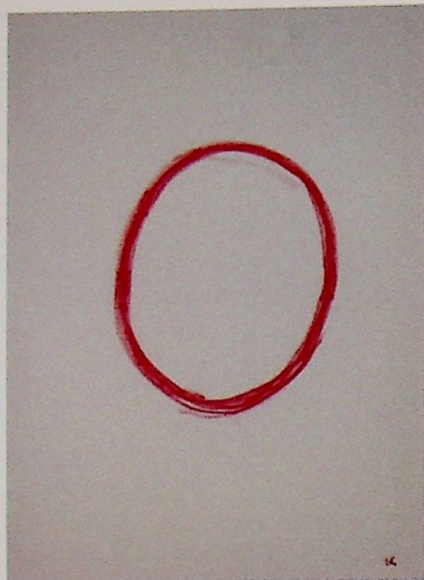
the event, in a television broadcast dealing especially for the occasion with examples of the Europeanisation of Croatian culture and art, it was Kožarić that was addressed, with complete justification, as a convincing contemporary representative.

So this exhibition begins and continues its life in the sign of what according to the cabalists is the perfect number, ten, which gives it, apart from the already imposing – also numerical – motivation stated in the title, a special symbolic aura and thus in a certain way confirms its pertinence.

Following the specifically Kožarić artistic conduct and the character of the work, the exhibition includes different categories of exhibit. Apart from mainly fairly recent and indeed very up-to-date works in the strict sense (that is, unquestioned or official artworks, paintings, drawings and sculptures), objects of a less defined status are also on show, those that are already perhaps works or are just on the way, making the transition, from having profane to having consecrated status. Or the other way round – works that are

having to bear the operations of the author's destructive impulses and his (at least specious) degradation of them, the removal of the aura of the conventional artefact, the literal smashing of the frame. They are exhibited as found in the studio, and in the Gallery the ensembles are reconstructed, that is, agglomerations the composition of which includes ordinary things such as stands, tools, accessories, materials, alongside the artworks. Then, the exhibits are joined by fragments of earlier works that act as convincing independent three-dimensional objects; for example, a plaster foot that with other disassembled figure parts was used for a recent repeated cast of the sculpture *Bather in the Shower* of 1955.

An exhibition conceived in this way aims at being a vivid proving ground of the characteristic Kožarić liberal-mindedness in the use of the very diverse forms, stylistic versions, media and materials; it is a place for the osmosis of meaning and significance, the suffusion of disparate and even contradictory entities and categories, a place of very patent mental movement, an ongoing process of tran-



Bez naziva, 2013., uljani pastel na platnu |
Untitled, 2013, oil pastel on canvas

smogrification. In short, the exhibition should, in little, sublimate the unique Kozaric dynamic vitalism that makes him youthful in what objectively speaking are advanced years.

From this point of view the prominent motif of phallus that the author has been varying for decades, rather frequently in recent years, featured at the exhibition in several versions and sizes, appears not only in the stereotyped meaning of strength and fertility but, judging all in all, a humorously shaped object featured in a widely used sardonic colloquialism. But such possible intentions and our interpretations are only confirmations of the general polyvalence and extensibility of Kožarić's ideas and gestures and, again, of his creative youthfulness.

Kožarić shows his humour in the boldly minimal paintings on canvas with just a single straight, fractured or circular line drawn; then in the free interweaving of straight, crossed, circular or spiral lines with marker or pastel, and the drawn geometrical figures. Sometimes he will be satisfied with just the occasional blotch of colour or some Informel scrawl. Retaining his childlike fascination with the fact of the parsimoniously rendered trace, Kožarić transmits the same sensation of the substantiality of the rudimentary datum to the viewer. At the same time, consistently with the usual leaps and bounds of his style, Kožarić shows evidence of a convincing craft skill and a powerful psychological penetration that he demonstrates in the depiction of his own likeness, whether it is to do with a self-portrait in coloured pencil or in bronze that he has subsequently painted gold.

Kožarić's presence and topicality are shown by a third segment of the show that, along with the artist's sketches, consists of photographs of two sculptures recently placed in public space. As is widely known, a very short time ago, in April this year, two Kožarić sculptures were unveiled in the centre of Zagreb, one after the other. Kožarić's *Red Sign* was put up in Gajeva Street. This is a metal object made on the basis of smaller versions dating from the end of the 1960s. A few days after *Sign*, *Grounded Sun* was put back in Bogovićeveva Street. Yet not in same place it had been hitherto. At the initiative of a group of artists, art historians and architects, including the artist himself, *Sun* was shifted from its previous position at the intersection of Petrićeva and Bogovićeve streets, from the centre of a purpose-built square restraining frame made of black decorative stone. With a small shift of

just a few metres, *Sun* resisted the fate of being a repressed and thwarted street ornament that had been assigned it in 1994 by the developers of the Flower Square and its approach streets, and took back something of its originally conceived character as and position of free celestial body that had fallen with reckless abandon.

We recall on this occasion a Kožarić exhibition of long ago, which was opened in this same gallery in September, that wartime 1991. The title was *In the sign of the Sun*. If it is not quite in the foreground (for the title of this exhibition emphasises some other matters) on this occasion too the *sun* has got into the story, as has, separately, the *sign*. The *Red sign* that aspires to the heights, however much with its zigzag intermittency it might embody the effort of the direction, and the *Sun* that has dropped from the heights to the ground.

These are symbols with sufficient charge and potential to draw additional attention to the fascinating range and the dynamic changes of direction that Kožarić, a one of a kind artist, has managed to reconcile within him. As artist who is both paradigmatic and atypical. He who unlike most of his fellows is not identified with material or medium, motif, style or evolution... but on the other hand, he who precisely with such a highly expressed and won freedom has become a trade mark for the artist as such. A textbook example of artist and free creative mind.



Autoportret, 2012., olovka,
olovke u boji na papiru |
Self-Portrait, 2012, pencil,
coloured pencils on paper



Postav izložbe, u prvom planu: *Autoportret*, 2007., bronca |
Exhibition layout, in the foreground: *Self-Portrait*, 2007, bronze



Atelijska konstelacija, zatečeno, 2013. |
Studio constellation, as found, 2013



Postav izložbe, atelijske konstelacije, zatečeno 2013. |
Exhibition layout, studio constellations, as found 2013



Atelijska aglomeracija, različiti predmeti, 2013. |
Studio agglomeration, different objects, 2013



Ivan Kožarić, 2013.

O njegovu radu objavljene su monografije Antuna Maračića i Eveline Turković (*Atelijer Kožarić*), Želimira Koščevića, Jerka Denegrija, te knjiga Ivice Župana *Vedri Sizi - razgovori s Ivanom Kožarićem*. Filmski režiser Petar Krelja snimio je 2002. TV film o Ivanu Kožariću *Spaljeno sunce*. Ivan Kožarić živi i radi u Zagrebu.

biography

Ivan Kožarić was born on 10 June 1921 in Petrinja, Croatia.

In 1943 he took up studies at the Zagreb Academy of Fine Arts, where he was taught by professors Frano Kršinić, Vanja Radauš and Antun Augustinčić. He graduated and subsequently completed a master course by professor Augustinčić in 1949.

Kožarić first exhibited his works in 1953. In 1959/60 he spent a brief period in Paris.

At the beginning of sixties he was member of the Zagreb cult group Gorgona. His works were presented in around 100 one-man exhibitions and some 200 group and thematic exhibitions. His most notable appearances were at the Alexandria Biennale, the exhibition *La jeune sculpture* in Paris in 1960, the Venice Biennale in 1976, Biennale in Sao Paulo in 1979, in the Paris Museum of Modern Art in 2002 and at the Kassel *Documenta 11* in 2002. His latest major retrospective was mounted in the Haus der Kunst in Munich (June to September 2013).

His sculptures stand in public spaces across Croatia. Among the many awards he received, the *Josip*

Sudjelovao je na kiparskim simpozijima (Labin, Bochum...).

Brojne njegove skulpture postavljene su u javnim prostorima.

Dobitnik je mnogih priznanja i nagrada, između ostalih *Nagrade Josip Račić* 1994. i *Nagrade Vladimir Nazor za životno djelo* 1997.

Zastupljen je u mnogim europskim i svjetskim zbirkama suvremene umjetnosti, primjerice u zbirci Muzeja moderne umjetnosti grada Pariza. Cjelokupni njegov atelijer s preko 6000 radova otkupljen je 2007. godine i trajno izložen u Muzeju suvremene umjetnosti u Zagrebu.

Kožarić je predstavljen u svjetskim antologijama i pregledima suvremene skulpture (Michel Seuphor, *La sculpture de ce siècle*, 1959; *Nouveau dictionnaire de la sculpture moderne*, izdanje Fernand Hazan, 1970...). Godine 1997. izabran je za redovita člana HAZU.

biografija

Ivan Kožarić rođen je 10. lipnja 1921. u Petrinji.

Akademiju likovnih umjetnosti u Zagrebu upisuje 1943., studira u klasi profesora Frane Kršinića, Vanje Radauša i Antuna Augustinčića. Nakon diplome 1949. godine završava *specijalku* prof. Augustinčića. Izlagati počinje 1953.

Kratko vrijeme, tijekom 1959/60. boravi u Parizu. Početkom 60-ih član je kulturne zagrebačke grupe Gorgona.

Priredio je stotinjak samostalnih i sudjelovao na dvjestotinjak skupnih i tematskih izložaba, u zemlji i inozemstvu. Najzapaženiji njegovi inozemni nastupi su na Biennaleu u Aleksandriji, izložbi *La Jeune sculpture* u Parizu 1960., Biennaleu u Veneciji 1976., Sao Paulu 1979., u Muzeju moderne umjetnosti grada Pariza 2002., na *Documenti 11* u Kasselu 2002. Najnovija njegova velika retrospektiva održava se u Haus der Kunst u Münchenu (lipanj-rujan 2013.).

izlošci

Račić Prize of 1994 and the *Vladimir Nazor Life-work Prize* of 1997 should be mentioned.

Kožarić is represented in numerous contemporary art collections in Europe and the world. The whole of his studio, comprising over 6000 works, was purchased in 2007 and is on permanent display in the Museum of Contemporary Art in Zagreb. Kožarić is also represented in anthologies and reviews of contemporary sculpture (Michel Seuphor, *La sculpture de ce siècle*, 1959; *Nouveau dictionnaire de la sculpture moderne*, published by Fernand Hazan, 1970...). In 1997 he was elected Full Member of the Croatian Academy of Sciences and Arts.

Publications about his work include the monograph by Antun Maračić and Evelina Turković (*Atelijer Kožarić*), Želimir Koščević, Jerko Denegri and the book *Cheerful Sisyphus - Interviews with Ivan Kožarić* by Ivice Župan. In 2002 movie director Petar Krelja made a TV documentary about Kožarić entitled *Burnt Sun*.

The artist lives and works in Zagreb.

- *Bez naziva*, 2012/2013., flomaster, uljani pastel, akrilik na platnu, 70 x 50 cm (14 slika)
- *Bez naziva*, 2013, akrilik, flomaster na platnu, 80 x 60 cm
- *Autoportret*, 2012., olovka, olovke u boji na papiru, 100 x 70 cm
- *Autoportret*, 2007., bronca, vis. 29 cm
- *Metla*, 2008, ready-made, zlatna boja, vis. 121 cm
- *Falusi* (3), 2011., glina, vis. 17,5 cm; gips, pozlata, vis. 18 cm
- *Bez naziva*, 2010, 90 x 84 x 21 cm, drvo
- Fragment skulpture *Kupač pod tušem* (noga), 1955. gips, vis. 107 cm
- Atelijske konstelacije i aglomeracije, različiti predmeti i radovi, zatečeno 2013.
- Dokumentacija postava autorovih javnih skulptura, fotografije (A.M.), 29,7 x 22,9 cm; skice, pastel na fotografiji (Ivan Kožarić), 29,6 x 21 cm
- *Spaljeno sunce*, film, autor Petar Krelja, 2001.; proizvodnja *Zagreb film*; trajanje 51'13"

exhibits

- *Untitled*, 2012/2013, marker, oil pastel, acrylic on canvas, 70 x 50 cm (14 paintings)
- *Untitled*, 2013, marker, acrylic on canvas, 80 x 60 cm
- *Self-Portrait*, 2012, pencil, coloured pencils on paper, 100 x 70 cm
- *Self-Portrait*, 2007, bronze, h. 29 cm
- *Broom*, 2008, ready-made, gold, h. 121 cm
- *Phalluses* (3), 2011, clay, h. 17.5 cm; plaster, gilding, h. 18 cm
- *Untitled*, 2010, 90 x 84 x 21 cm, wood
- Fragment of the sculpture *Bather in the Shower* (foot), 1955, plaster, h. 107 cm
- Studio agglomeration and constellations, different objects and works, as found 2013
- Documentation of the installation of author's public sculptures, photographs (A. M.), 29,7 x 22,9 cm; sketches, pastel on photography (Ivan Kožarić), 29,6 x 21 cm
- *The Burned Down Sun*, film directed by Petar Krelja, 2001; production: *Zagreb film*; duration 51'13"

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Autorov ručnik iz atelijera,
zatečeno 2013. |
Authors towel from the
studio, as found 2013



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gf@kic.hr

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