

GORGONA

9 June – 3 September 2017

KUNSTMUSEUM
LIECHTENSTEIN

Introduction

In 1959 four painters, a sculptor, an architect-painter-photographer and three art historians and art critics joined forces in Zagreb to found the GORGONA group. Following their artistic training or other course of study they had all been working in their respective professions for several years. Having tried their hand at modernist vocabularies of form such as Art Informel and moderate Expressionism, which were tolerated by the Titoist system with its rejection of Stalinism and development of “non-aligned socialism”, some of them were searching for new forms of expression while the group’s art historians and art critics in particular were chafing at the restrictions imposed by the state in spite of its relative tolerance.

The common denominator uniting the GORGONA group was the fundamental belief that art is essentially free. Its members sought to establish contacts with contemporary art movements in the West and, by taking advantage of the relative freedom to travel afforded by the system, to inform themselves in detail about Western art practices. They thus managed to forge links with major representatives of the avant-gardes around 1960 whose concepts and artistic methods would substantiate their own approach: the Azimuth group in Milan with Lucio Fontana, Piero Manzoni, Dadamaino and Enrico Castellani, Piero Dorazio from Rome, Victor Vasarely, Yves Klein and François Morellet from France, Dieter Roth and the ZERO group from Germany, and Robert Rauschenberg and John Cage from the US. With some of these artists they would collaborate more closely, particularly in connection with the *GORGONA* magazine of which eleven issues were published before the group disbanded in 1966 **(1–11)**. The magazine is also an early version of an artist’s book and remains the most visible part of the group’s activities today, along with several exhibitions organised in Studio G, a small venue in the heart of Zagreb, which also saw presentations of works by Dorazio and Morellet, among others. The GORGONA group never formulated specific objectives nor did it publish a manifesto. Instead, its artists engaged in a number of group activities which were not intended for the public but aimed to encourage the exchange of ideas among members in the form of discussions, correspondence such as the “Thoughts for the Month” and everyday activities including walks or playing football together **(21)**.

As a result the GORGONA artists did not develop a common vocabulary of form, nor did they devise a specific “style” or “ism”. Instead, each member preferred to follow his individual artistic path, before and after the group’s dissolution. This gave rise to works of art which, in spite of their visual diversity, are based on a number of shared convictions and concerns: scepticism with regard to the image as a representation of specific subjects, accompanied by an interest in repetitive patterns and emptiness as the most elaborate form of art.

Josip Vaništa, who had been teaching painting and drawing at the Faculty of Architecture in Zagreb since 1951, created an oeuvre oscillating between painting and pure concept: based on early drawings, which already reveal his penchant for the contrast line between bright and dark areas, he developed an extensive body of works consisting of a single line. In his later work Vaništa would take this radical act of reduction one step further by merely describing the picture to be painted in a written text.

Marijan Jevšovar’s painting is similar in terms of its radical nature: having his roots in Art Informel he developed a kind of “anti-painting” by painting, scraping off and repainting a monochrome surface over and over again. Later, in keeping with this approach, Jevšovar gave up painting entirely for some time.

Julije Knifer decided to focus his work as a painter on a single subject, the meander, at the beginning of 1960. He saw his interest in repetition or “monotony”, as Knifer himself put it, as a liberating creative act capable of allowing art to find itself in a process comparable to meditation. In spite of the unvarying motif, Knifer’s work is highly diverse and exhibits a high degree of technical precision.

Đuro Seder had already been practising a form of reduced figurativeness in his painting before confining himself to a handful of basic shapes which exude an elemental energy. In his later years this “energy” trail led him to create works of a highly expressive nature.

Dimitrije Bašičević, an art historian and art critic who would later work as a curator for many years, used the pseudonym Mangelos for his artistic practice. His oeuvre is pervaded by an undercurrent of scepticism and despair in view of human cruelty. As a schoolboy he had already concerned himself with the people he knew and who died during World War II – be it as soldiers,

partisans or civilians. Later Bašičević's work focussed on the impossibility of images and language. Scepticism regarding the possibility of producing meaning also informs his poetic work, which comprises, inter alia, numerous manifestos **(66, 88–91)**.

On the surface the sculptor Ivan Kožarić could be seen as Mangelos's optimistic counterpart, with his exuberant production of sculptures of all styles, shapes and sizes and his series of drawings and photographs speaking of an unbridled creativeness. Yet Kožarić's work is equally founded on the belief that an artwork is not an adequate expression of reality. His sculptures thus constitute a fluid continuum of interrelationships, including representations of what is impossible.

Miljenko Horvat was the group's youngest member and worked as a painter, architect and photographer. His early art informel pieces already betray his interest in the constructive, which would become even more pronounced in his later years in the form of minimalist and computer-generated designs and creations. Horvat also had a penchant for the surreal, which mainly informed his photographic practice.

Room 1

GORGONA

1

Anti-Magazine no. 1 (Josip Vaništa), 1961

Screenprint on paper, glued, cover

21 × 19.4 cm

For all Anti-Magazines nos. 1 – 11:

Kontakt. The Art Collection of Erste Group and

ERSTE Stiftung/Collection Marzona

2

Anti-Magazine no. 2 (Julije Knifer), 1961

Screenprint on paper, leporello, glued, cover

21 × 19.4 cm

3

Anti-Magazine no. 3 (Marijan Jevšovar), 1961

Screenprint on paper, glued, cover

21 × 19.4 cm

4

Anti-Magazine no. 4 (Victor Vasarely), 1961

Screenprint on paper, glued, cover

21 × 19.4 cm

5

Anti-Magazine no. 5 (Ivan Kožarić), 1961

Screenprint on paper, 1 loose double-sided print, glued,
cover

21 × 19.4 cm

6

Anti-Magazine no. 6 (Josip Vaništa), 1961

Screenprint on paper, glued, cover

21 × 19.4 cm

7

Anti-Magazine no. 7 (Miljenko Horvat), 1965

Screenprint on paper, glued, cover

21 × 19.4 cm

8

Anti-Magazine no. 8 (Harold Pinter), 1965

Screenprint on paper, glued, cover

21 × 19.4 cm

9

Anti-Magazine no. 9 (Dieter Roth), 1966

Screenprint on paper, glued, cover

21 × 19.4 cm

10

Anti-Magazine no. 10 (Josip Vaništa), 1966

Screenprint on paper, unbound, no cover

21 × 19.4 cm

11

Anti-Magazine no. 11 (Josip Vaništa), 1966

Screenprint on paper, glued, 2 b/w photographs

21 × 19.4 cm

12

Josip Vaništa

Deposition, Action with GORGONA members Marijan Jevšovar and Radoslav Putar, 1986

Digital print on archival paper

Multi-part, each 33 × 48 cm

Danka Šošić, Žarko Vijatović

13 (showcase)

Correspondence about Anti-Magazines

Collection Marzona/Vladimir Macura, Vienna

Ivo Gattin

Draft for the Anti-Magazine (not realised), undated

Glued paper

21 × 16 cm

Collection Marzona

14

Meeting of the GORGONA members at the Faculty of Architecture, 1961

B/w photograph

12 × 16 cm

Photographer: Marijan Jevšovar

Staatliche Kunstsammlungen Dresden

15 (showcase)

You are kindly invited to attend, 1962

Invitation card

8.8 × 13.5 cm

Collection Marzona

GORGONAs Black, 1961

Colour sample

5.5 × 9.5 cm

Collection Marzona

Radoslav Putar

Letter from Paris, 1962

26 × 21 cm

Vladimir Macura, Vienna

GORGONA members at the table, 1966

B/w photograph

8.7 × 11.8 cm

Collection Marzona

Ivan Kožarić

Collective work, 1963/2011

Typescript on paper

20.5 × 28.2 cm

Kontakt. The Art Collection of Erste Group and
ERSTE Stiftung

Josip Vaništa

Inspection of springtime, 1962

B/w photograph

9 × 11.5 cm

Collection Marzona

16

**GORGONA Group Members at the opening of Julije
Knifer's exhibition in the Gallery of Contemporary Art
in Zagreb in 1966**

3 b/w photographs

Each 18 × 24 cm

Photographer: Branko Balić

Staatliche Kunstsammlungen Dresden

17 (showcase)

Photographs about GORGONA

4 b/w photographs

Various dimensions

Collection Marzona/Vladimir Macura, Vienna

**GORGONA group members at the opening of Julije
Knifer's exhibition at the Gallery of Contemporary Art
in Zagreb in 1966**

2 b/w photographs

Each 9.8 × 30.5 cm

Photographer: Branko Balić

Collection Marzona

Josip Vaništa

Collective ID, 1961

Collage, b/w photographs

9.7 × 87.9 cm

Boris Anišić, Zagreb

GORGONA is looking at the sky, 1961

B/w photograph

20 × 22.9 cm

Photographer: Branko Balić

Courtesy P420, Bologna, and Julije Knifer Estate, Zagreb

GORGONA is looking at the ground, 1961

B/w photograph

22 × 22.9 cm

Photographer: Branko Balić

Courtesy P420, Bologna, and Julije Knifer Estate, Zagreb

Gorgona thought is serious and meager..., 1961/62

Handwritten text on paper

29.5 × 21 cm

Collection Helmut Fenzl

Josip Vaništa

**GORGONA (photograph for GORGONAs passport),
1961**

Reproduction for exhibition purposes

17 × 15 cm

18/20

GORGONA group members and friends, 1961

3 b/w photographs

Various dimensions

Staatliche Kunstsammlungen Dresden/Vladimir Macura,
Vienna

19

New contributions, 1986

Typescript on paper

29.7 × 21 cm

Staatliche Kunstsammlungen Dresden

21

**Action, The hour of recreation – playing football with
the village boys, 1961/62**

B/w photograph and reproductions for exhibition
purposes

Various dimensions

Vladimir Macura, Vienna

JOSIP VANIŠTA

(* 1924 in Karlovac)

22

Thoughts for April, 1962

Collage

30 × 41 cm

Kunstmuseum Liechtenstein

23

Thoughts for April, 1964

Collage

29.7 × 21 cm

Vladimir Macura, Vienna

24

1950. Beautiful Weber's dissonances – observing without words, without thoughts. Somebody rang the doorbell, 1960s

Typescript on paper

29.7 × 21 cm

Galerie Žak | Branicka, Berlin

25

All we need was a tiny, narrow passage, 1960s

Typescript on paper

29.7 × 21 cm

Galerie Žak | Branicka, Berlin

26

What is important is that which we did not do, what we could not have done, which was not in life. E.M. Cioran, 1960s

Typescript on paper

29.7 × 21 cm

Galerie Žak | Branicka, Berlin

27

The world around us is a smooth surface without meaning, without value, which we can in no way influence. / A.R.G. Nature Humanism / N.R.F. / 1958 / Coming closer to ordinary things, you accept the accidental, the failure, 1960s

Typescript on paper

29.7 × 21 cm

Galerie Žak | Branicka, Berlin

28

GORGONA, 1977

Screenprint on paper

71 × 50 cm

Courtesy P420, Bologna, and Donatella e Guido Galimberti Collection, Milano

29

Still life with ladder, 1953

Pencil on paper

46 × 28.5 cm

Museum of Contemporary Art, Zagreb

30

Untitled, 1954

Pencil on paper

28 × 17 cm

Galerie Žak | Branicka, Berlin

31

Skagen, 1962

Pencil on paper

18 × 30 cm

Private collection

32

Untitled, 1961

Oil on canvas

100 × 130 cm

Galerie Žak | Branicka, Berlin

33 (showcase)

Project, 1964

Pencil on paper

29 × 21.5 cm

Collection Marzona

Plan, 1964

Pencil on paper

29.6 × 21 cm

Vladimir Macura, Vienna

Infinite cane/Hommage to Manet, 1961

B/w photograph

16 × 17.5 cm

Vladimir Macura, Vienna

Gorgona House, 1960

Pencil and ink on paper

16.1 × 21.7 cm

Vladimir Macura, Vienna

Gorgona House (Drawing of the floor), 1960

Pencil on paper

16.4 × 28.2 cm

Vladimir Macura, Vienna

A photograph of the interior, 1962

B/w photograph

34.5 × 24.8 cm

Vladimir Macura, Vienna

The evolution of a painter, undated

Collage

23.5 × 30 cm

Vladimir Macura, Vienna

34

Silver line on silver surface, 1964

Oil on canvas

140 × 180 cm

Collection Vugrinec, Varaždin

35

Letters from Radoslav Putar, 2012

Plexiglas, letters

Object: 33 × 24.5 × 3 cm, stand: 166 × 40 × 40 cm

Museum of Contemporary Art, Zagreb

36

Two surfaces, 1964

Chalk on paper

30.5 × 24.2 cm

Museum of Contemporary Art, Zagreb

37

Drawing no. 21, 1964

Indian ink on paper

35 × 27 cm

Museum of Contemporary Art, Zagreb

38

End of the line, 1964

Pencil on silver paper

15.2 × 21.5 cm

Framed with:

1965–1967, 1965–1967

Paper

18.8 × 39.4 cm

Museum of Contemporary Art, Zagreb

39

1963-XII Composition, 1963

Oil on canvas

137.5 × 187.5 cm

Museum of Contemporary Art, Zagreb

MARIJAN JEVŠOVAR

(* 1922 in Zagreb, † 1998 in Zagreb)

40

Figure in red, 1955

Oil on canvas

86 × 68.8 cm

Museum of Contemporary Art, Zagreb

41

Ravaged surface, 1971

Oil on canvas

69 × 99 cm

Museum of Contemporary Art, Zagreb

42

Research in green-grey, 1978

Acrylic on canvas

130 × 97 cm

Museum of Contemporary Art, Zagreb

43

The war of disasters, 1992

Oil on canvas

110 × 130 cm

LAUBA – People and Art House, Zagreb

ĐURO SEDER

(* 1927 in Zagreb)

44

Without identity, 1960

Oil on cardboard on masonite

72.5 × 98.5 cm

Museum of Contemporary Art, Zagreb

45

Untitled, 1959

Collage

19 × 16 cm

Kunstmuseum Liechtenstein

46

Anonymous form, 1963

Oil on canvas

115 × 80 cm

LAUBA – People and Art House, Zagreb

47

Painting III, 1968

Oil on canvas

130 × 98 cm

LAUBA – People and Art House, Zagreb

48

Big figure, 1993

Oil on canvas

110 × 90 cm

LAUBA – People and Art House, Zagreb

JULIJE KNIFER

(* 1924 in Osijek, † 2004 in Paris)

49

Composition (Head), 1956

Oil on canvas

66.5 × 45.5 cm

Ana Knifer, Zagreb & Galerija Gregor Podnar, Berlin

50/51

Study, 1960

Pencil on paper

23 × 16.5 cm

Ana Knifer, Zagreb & Galerija Gregor Podnar, Berlin

52

Composition (Angle), 1960/2003

Etching

Sheet: 44 × 36 cm

Plate: 14,8 × 21 cm

Kunstmuseum Liechtenstein, Vaduz

53

Composition (Space), 1960/2003

Etching

Sheet: 44 × 36 cm

Plate: 14,8 × 21 cm

Kunstmuseum Liechtenstein, Vaduz

54

Meander 14, 1963

Oil on canvas

98 × 140,7 cm

Museum of Contemporary Art, Zagreb

55

Meander in the corner, 1961–1975

Oil on canvas, two-parts

144.5 × 200 cm, 144.5 × 311 cm

Museum of Contemporary Art, Zagreb

56

Composition III, 1962

Oil on canvas

37 × 50.5 cm

Museum of Contemporary Art, Zagreb

57

MNB, 1970

Acrylic on canvas

89.7 × 109.6 cm

Museum of Contemporary Art, Zagreb

58

Untitled (JK-014-JU), 1973

Acrylic on canvas

75.5 × 106 × 2.4 cm

Kunstmuseum Liechtenstein, Vaduz

59

Meander, 1978/1999

Etching

Sheet: 42 × 56 cm

Plate: 30 × 55 cm

Kunstmuseum Liechtenstein, Vaduz

60

„Work process“, 1975

Dispersion on blended fabric

30 × 20 m

Collection Dacić, Tübingen

61

Work process in Tübingen, 1975

Super 8mm film, 18', digitalised

Authors: Viktor Busse and Živojin Dacić

Galerie Michael Janssen, Berlin

62

Untitled, 1995/2003

Etching

Sheet: 64.6 × 49 cm

Plate: 64.6 × 49 cm

Kunstmuseum Liechtenstein, Vaduz

63

Untitled, 1982

Graphite on paper

65 × 50 cm

Private collection, Galerie Michael Janssen, Berlin

64

Angle, 1997/1999

Etching

Sheet: 64.6 × 49 cm

Plate: 64.6 × 49 cm

Kunstmuseum Liechtenstein, Vaduz

65

JK Tü X-XII, 1988

Acrylic on canvas, two-parts

Each 190 × 160 cm

Kunstmuseum Liechtenstein, Vaduz

Room 2

MANGELOS

(* 1921 in Šid, † 1987 in Zagreb)

66

Manifesto on machine no. 3, c. 1977/78

Acrylic on wood

61.3 × 44.1 cm

Mario Bruketa, Peter Freeman, Inc., New York/Paris and
Galerie Martin Janda, Vienna

67

El Cid, m. 6*, 1957–1963

Tempera on wood

27.5 × 35.5 cm

Mario Bruketa and Galerie Martin Janda, Vienna

68

Al Capone*, m. 6, 1957–1963

Tempera on wood

27.5 × 35.5 cm

Mario Bruketa and Galerie Martin Janda, Vienna

69

Vekenegas*, m. 6, ca. 1957–1963

Tempera on cardboard

27.5 × 35.5 cm

Mario Bruketa and Galerie Martin Janda, Vienna

70

La musique , m. 6*, 1957–1963

Oil on wood

27 × 27.5 cm

Mario Bruketa and Galerie Martin Janda, Vienna

71

Paysage musical*, m. 6, 1957–1963

Oil on wood

27 × 27.5 cm

Mario Bruketa and Galerie Martin Janda, Vienna

72

Paysage of Isa, 1964

Tempera on cardboard

34.5 × 29 cm

Davor Vugrinec, Zagreb

73

L'amour (Series Abfälle)*, 1961

Tempera on printed paper

21 × 19.8 cm

Collection Piet Meyer, Switzerland

74

Der Tod (Series Abfälle)*, 1963

Tempera on printed paper

20.9 × 20 cm

Mario Bruketa and Galerie Martin Janda, Vienna

75

L'arbre (Nouns – Facts, a series)*, 1963

Tempera on cardboard

21 × 19.9 cm

Mario Bruketa, Peter Freeman, Inc., New York/Paris and
Galerie Martin Janda, Vienna

76

Tabula rasa, m. 5, 1951–1956

Tempera on albumen print

21.5 × 27.9 cm

Mario Bruketa, Peter Freeman, Inc., New York/Paris and
Galerie Martin Janda, Vienna

77

Tabula rasa, m. 5, 1951–1956

Tempera and oil on cardboard

25 × 33 cm

Collection Darko Šimičić, Zagreb

78

Tabula rasa, 1954–1966

Oil on wood, framed by the artist

95 × 73.5 cm

Städtisches Museum Abteiberg Mönchengladbach

79

Tabula rasa, m. 5, 1951–1956

Tempera on embossed cardboard

24.2 × 19 cm

Mario Bruketa, Peter Freeman, Inc., New York/Paris and
Galerie Martin Janda, Vienna

80

Fatamorghana, m. 6*, 1957–1963

Tempera on cardboard

35.7 × 85.5 cm

Mario Bruketa and Galerie Martin Janda, Vienna

81

**A world on a higher level is logically impossible,
c. 1977/78**

Tempera on cardboard

43.2 × 66.7 cm

Mario Bruketa and Galerie Martin Janda, Vienna

82

Entweder – Gobbi oder Schamo*, m. 6, 1957–1963

Tempera on wood

50 × 60 cm

Mario Bruketa and Galerie Martin Janda, Vienna

83

Antifona 64, 1964

Oil on canvas

34 × 46.5 cm

Davor Vugrinec

84

Delta, m. 5, 1951–1956

Tempera on cardboard

33.2 × 24.2 cm

Collection Joel Wachs

85

Psi, m. 5, 1951–1956

Tempera on cardboard

31 × 26 cm

Peter Freeman, Inc. New York/Paris

86

Energy, 1977

Tempera on wood

49.5 × 74.9 × 6.4 cm

Mario Bruketa and Galerie Martin Janda, Vienna

87

Energy (in Latin and Glagolitic script), 1978

Tempera and oil on wooden globe, metal and printed paper

34 × 36 cm; Ø 33 cm

Mario Bruketa and Peter Freeman, Inc. New York/Paris

88

Manifesto on impressionism, 1978

Screenprint and spray paint on wood panel

75 × 55 cm

Mario Bruketa and Galerie Martin Janda, Vienna

89

Manifesto on society devoid of art, 1978

Screenprint and spray paint on wood panel

75 × 55 cm

Mario Bruketa, Peter Freeman, Inc., New York/Paris and Galerie Martin Janda, Vienna

90

Manifesto Homo naivus, 1978

Screenprint on paper

75 × 55 cm

Mario Bruketa, Peter Freeman, Inc., New York/Paris and Galerie Martin Janda, Vienna

91

Manifesto of manifesto, 1978

Screenprint and spray paint on wood panel

75 × 55 cm

Mario Bruketa, Peter Freeman, Inc., New York/Paris and Galerie Martin Janda, Vienna

92

Le manifest de la civilisation no. 2*, 1977/78

Acrylic on wooden globe, metal and paper

45.7 × 35.6 cm; Ø 33.3 cm

Collection Dr. Corinne Flick

93 (showcase)

A, no. 6, 1964

Magazine

16.2 × 16.2 cm

Mario Bruketa and Galerie Martin Janda, Vienna

Gottschalksbuch*, c. 1961–1963

Magazine

30 × 24 cm

Mario Bruketa and Galerie Martin Janda, Vienna

Nostories 05, 1964/65

Tempera on paper

15.8 × 11.3 cm

Mario Bruketa and Galerie Martin Janda, Vienna

Les Projects (Les Projections de la Future)*, 1963

Tempera on printed paper, bound in cardboard, 8 sheets

21 × 20 cm

Mario Bruketa and Galerie Martin Janda, Vienna

* Original title

IVAN KOŽARIĆ

(* 1921 in Petrinija)

94/95/96

Tree, 1984

Charcoal on paper

Each 70.5 × 50.2 cm

Museum of Contemporary Art, Zagreb

97

Tree with metal branches, 1983

Indian ink on paper

50.2 × 70.5 cm

Museum of Contemporary Art, Zagreb

98

Tree – metal tree tops, 1982

Indian ink on paper

50.2 × 70.5 cm

Museum of Contemporary Art, Zagreb

99

Tree – spiral tree tops, 1982

Indian ink on paper

50.2 × 70.5 cm

Museum of Contemporary Art, Zagreb

100

Blowing out of energy, 1975

Acrylic on linen cloth

147 × 190 cm

Museum of Contemporary Art, Zagreb

101

Blowing out of energy, c. 1976

Acrylic on canvas

135 × 200 cm

City of Zagreb, Atelijer Kožarić

102

Composition 3, 2001

Plastic, paper, metal, textile, wood, hemp

Various dimensions

City of Zagreb, Atelijer Kožarić

103

Feeling for the whole, 1953

Plaster, iron, wood

38 × 21 × 22 cm

LAUBA – People and Art House, Zagreb

104

Assemblage, undated

Wood, metal, rope

30 × 20 × 13 cm

City of Zagreb, Atelijer Kožarić

105

Spontaneous sculpture, 1978

Wood, paint, aluminium

77 × 40 × 60 cm

Museum of Contemporary Art, Zagreb

106

Untitled, 1976–2000

Aluminium foil

Ø 25 cm

City of Zagreb, Atelijer Kožarić

107

Three trees, 1971

Cloth, thread

40 × 57 cm

Museum of Contemporary Art, Zagreb

108

Untitled (Surface with faults), 1990

Print on linen

155 × 136 cm

City of Zagreb, Atelijer Kožarić

109

Screen, 1960

Stone

71 × 59 × 8 cm

Museum of Contemporary Art, Zagreb

110

Segment of a river, 1959

Bronze

48 × 35 × 12.5 cm

Museum of Contemporary Art, Zagreb

111

Untitled, 1993

Painted iron

50 × 30 × 20 cm

LAUBA – People and Art House, Zagreb

112

Head, 1953

Stone

30 × 13 × 11 cm

City of Zagreb, Atelijer Kožarić

113

Sculpture, 1973

Wood, metal, hemp, textile

Ø 49.5 cm; height: 49.5 cm

City of Zagreb, Atelijer Kožarić

114

Globe, 1960

Plaster

Ø 19 cm; height: 19 cm

City of Zagreb, Atelijer Kožarić

115

Head, 1956

Plaster

22.5 × 18 × 18 cm

City of Zagreb, Atelijer Kožarić

116

Woman's head, 1959

Brass

19 × 25 × 23 cm

City of Zagreb, Atelijer Kožarić

117

Passerby, 1971

Terracotta, paint

22 × 8 × 16 cm

City of Zagreb, Atelijer Kožarić

118

Golden object, 1961

Screenprint on paper

70.5 × 50.3 cm

Museum of Contemporary Art, Zagreb

119

Torso, 1955/1961

Bronze

55.8 × 40 × 27.5 cm

Museum of Contemporary Art, Zagreb

120

Sculpture S, 1969

Fibreglass

50 × 50 × 50 cm

Museum of Contemporary Art, Zagreb

121

Diptych, 1978

Styrofoam, silk

44 × 8 × 65 cm

City of Zagreb, Atelijer Kožarić

122

Fiat 600, 1971

Aluminium

12.7 × 11.5 × 22 cm

City of Zagreb, Atelijer Kožarić

123

Shape of space, 1963

Plaster

17.5 × 18 × 17 cm

City of Zagreb, Atelijer Kožarić

124

Clouds, 1971

Ceramics

21.5 × 14.5 × 9 cm

City of Zagreb, Atelijer Kožarić

125

Inner eyes, 1959/60

Plaster

31.5 × 25 × 29.7 cm

Museum of Contemporary Art, Zagreb

126

Bundle, 1971

Plaster

Ø 17 cm; height: 17 cm

City of Zagreb, Atelijer Kožarić

127

Dream, 1960

Bronze

16 × 16 × 30 cm

City of Zagreb, Atelijer Kožarić

128

Exhibition view, 1960s

B/w photograph

15.5 × 23.5 cm

Kunstmuseum Liechtenstein, Vaduz

129

Exhibition view, 1970s

B/w photograph

15.5 × 23.5 cm

Kunstmuseum Liechtenstein, Vaduz

130

Call it as you like. Design for an urban intervention, 1971

Paint on b/w photograph

18 × 18 cm

Kontakt. The Art Collection of Erste Group and
ERSTE Stiftung

131

Grounded sun. Design for an urban intervention, 1971

Gold paint on b/w photograph

19.3 × 26.7 cm

Kontakt. The Art Collection of Erste Group and
ERSTE Stiftung

132

Unusual project – Cutting Sljeme Mountain, 1960

Paint on b/w photograph

18 × 24 cm

Kontakt. The Art Collection of Erste Group and
ERSTE Stiftung

133

Project draft of a monument for Matija Gubec, 1971

Fibreglass, gold paint

100 × 108 × 48 cm

Museum of Contemporary Art, Zagreb

134

Man seated, 1954

Bronze

61 × 23 × 65 cm

Museum of Contemporary Art, Zagreb

135

Shape of space, 1963–1971

Wood, gold paint

40 × 14 × 22 cm

City of Zagreb, Atelijer Kožarić

136

Phallus figure, 1971

Aluminium

8.3 × 3.2 × 4.8 cm

Museum of Contemporary Art, Zagreb

137

Words, 1959

Plaster

80 × 36 × 6 cm

City of Zagreb, Atelijer Kožarić

138

Sculpture D-I, 1969

Wood, lacquer

89.7 × 9.7 × 20 cm

Museum of Contemporary Art, Zagreb

MILJENKO HORVAT

(* 1935 in Varaždin, † 2012 in Zagreb)

139

Untitled, 1958

Indian ink on paper

21 × 16 cm

Courtesy P420, Bologna, and Miljenko Horvat Estate,
Zagreb

140

Untitled, 1958

Indian ink on paper

21 × 16 cm

Courtesy P420, Bologna, and Miljenko Horvat Estate,
Zagreb

141

Untitled, 1958

Indian ink on paper

21 × 15 cm

Courtesy P420, Bologna, and Miljenko Horvat Estate,
Zagreb

142

Untitled, 1958

Indian ink on paper

21 × 15 cm

Courtesy P420, Bologna, and Miljenko Horvat Estate,
Zagreb

143

1960-XII-4, 1960

Mixed media on wood

28.3 × 33 cm

Museum of Contemporary Art, Zagreb

144

1961-I-3, 1961

Mixed media on wood

51.2 × 61 cm

Museum of Contemporary Art, Zagreb

145

Aran, 1965 (1/5)

B/w photograph

30 × 30 cm

Lucija Dujmović

146

Skagen, 1965 (1/1)

B/w photograph

26.3 × 20 cm

Lucija Dujmović

147

Aran, 1965 (1/5)

B/w photograph

30 × 30 cm

Lucija Dujmović

148

Etretat, 1966 (1/5)

B/w photograph

30 × 30 cm

Lucija Dujmović

149

Composition III, 1971

Screenprint on paper

54.3 × 72.5 cm

Museum of Contemporary Art, Zagreb

150

Composition I, 1971

Screenprint on paper

54.3 × 72.5 cm

Museum of Contemporary Art, Zagreb

151

Conversation C1, 1973

Serigraph on computer graphic, screenprint on paper
(computer: CDC 1700, system author: Serge Poulard)

33 × 101.5 cm

Museum of Contemporary Art, Zagreb

Opening

Thursday, 8 June 2017, 6pm

Public guided tours

Thursday, 22 June 2017, 6pm

Thursday, 29 June 2017, 6pm

Thursday, 31 August 2017, 6pm

Take Away (short, guided tour)

Thursday, 29 June 2017, 12.30pm

Thursday, 31 August 2017, 12.30pm

Side programme

Thursday, 22 June 2017, 8pm

Museum Filmclub

Parada

by Srđjan Dragojević, RS/HR/SI/MK/ME 2011, 115'

Thursday, 29 June 2017, 6pm

Public guided tour

GORGONA

with Vlado Franjević

Sunday, 2 July 2017, 11am

Public guided tour „One Hour“

Gemeinschaft der Einzelgänger. Die Gruppe

GORGONA und ihre Mitglieder

with Friedemann Malsch

In cooperation with Liechtensteinische Kunstgesellschaft.

Thursday, 24 August 2017, 6pm

Lecture

GORGONA. Now and then

by Ješa Denegri

In cooperation with Liechtensteinische Kunstgesellschaft.

Thursday, 24 August 2017, 8pm

Museum Filmclub

Cure – Das Leben einer Anderen

by Andrea Štaka, CH/HR 2014, 83'

Text

Friedemann Malsch

Editing

Fabian Flückiger

Translation

Übersetzungsbüro Watts

Graphic design

Sylvia Fröhlich

Print

Gutenberg AG, Schaan

© 2017

Kunstmuseum Liechtenstein and authors

Kunstmuseum Liechtenstein
with Hilti Art Foundation
Städtle 32, P.O. Box 370
FL – 9490 Vaduz
Tel +423 235 03 00
Fax +423 235 03 29
mail@kunstmuseum.li
kunstmuseum.li
hiltiartfoundation.li