

Johannes Rauchenberger
AUSLÖSCHUNG | ERASION

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| Die Kunst von Zlatko Kopljär

| The Art of Zlatko Kopljär

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Zlatko Kopljär, Disturbances, 2024 Öl und Ölkreide auf Leinwand, 200 x 170 cm Im Besitz des Künstlers	Zlatko Kopljär, Disturbances, 2024 Oil and oil crayon on canvas, 200 x 170 cm Courtesy of the artist

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AUSLÖSCHUNG | ERASION

EINLEITUNG | INTRODUCTION



Zlatko Kopljär, K19, 2014

Installation (Ziegelsteine, Europaletten aus Aluminiumguss), Maße variabel |

Installation (Bricks, cast aluminium Europaletts), variable dimensions

Ausstellungsansicht | Exhibition view

[1] **CONSTRUCTIONS**, Museum of Contemporary Art Zagreb, Croatia, Curated by Leila Topić; Katalogbuch | Catalogue-Book: **CONSTRUCTIONS**, text: Sanja Cvetnić, Ory Dessau and Kate Christina Mayne, Berlin 2020.

[2] Vgl. Johannes Rauchenberger: **GOTT HAT KEIN MUSEUM. Religion in der Kunst des beginnenden XXI. Jahrhunderts** (IKON. Bild+Theologie. Hg. von Alex Stock und Reinhard Hoeps) 3 Bde., Paderborn 2015, 408–419.

[2] Cf. Johannes Rauchenberger: **NO MUSEUM HAS GOD. Religion in Art in the Early 21st Century** (IKON. Bild+Theologie. Ed. by Alex Stock and Reinhard Hoeps) 3 vol., Paderborn 2015, pp. 408–419.

Der Ziegelturm im Innenhof des Grazer Minoritenklosters war die nach außen hin sichtbarste der insgesamt 22 „**Konstruktionen**“ des kroatischen Künstlers Zlatko Kopljär, die im steirischen Herbst 24 im KULTUM auf drei Etagen ausgestellt wurden: Nach der großen Retrospektive im Museum für zeitgenössische Kunst in Zagreb (MSU)¹ 2019/20 war es die bislang größte Retrospektive des Künstlers, die in Graz mit der Serie der in den letzten Jahren entstandenen, ikonoklastisch zu bezeichnenden Gemälden – unter dem Titel „Disturbances“ – erweitert wurde. Der Künstler übergibt mit dieser Schau den Großteil seines multimedialen Werkes der Sammlung des KULTUMUSEUM Graz, die ihren Fokus darauf richtet, wie Dimensionen von Religion in der Kunst der Gegenwart vorkommen.

Das fruchtbare, mitunter verstörende Verhältnis von Ethik und Ästhetik steht im Zentrum dieses für unsere Sammlung so bedeutenden Werks Zlatko Kopljärs, das einen eigenen Museumsraum im bis dato imaginären Museumsprojekt von „Gott hat kein Museum“² einnimmt. Und mit ihm die Fragen, welche Rolle der Künstler im soziopolitischen Kräfteverhältnis mit all seinen Verwerfungen einnehmen und welche Antworten er für die Gesellschaft geben kann. Die Antwort Kopljärs ist existenziell verdichtet und politisch anspruchsvoll, ja global zugleich. Sie hat streckenweise Züge eines einsamen Propheten, eines unermüdlichen Predigers wider das Vergessen, dann wieder eines globalen Pilgers vor den Schaltstellen der Macht, ja zeitweise sogar einer messianischen Erlösungs- und Lichtfigur. Man findet elementare

The brick tower in the inner courtyard of the Minorite Monastery in Graz was the most outwardly visible of the 22 “**Constructions**” by Croatian artist Zlatko Kopljär that were exhibited on three floors at steirischer Herbst 24 in the KULTUM: Following the major retrospective at the MSU¹ in Zagreb in 2019/20, it was the artist’s largest retrospective to date, which was expanded in Graz with the series of iconoclastic paintings created in recent years—referred to as “Disturbances”. With this show, the artist is handing over the majority of his multimedia work to the collection of the KULTUMUSEUM Graz, which focuses on how dimensions of religion appear in contemporary art.

The fruitful, sometimes disturbing relationship between ethics and aesthetics is at the centre of this important work by Zlatko Kopljär for our collection, which occupies its own museum space in the hitherto imaginary museum project of ‘No Museum Has God’². And with it the question of what role the artist can play in the socio-political balance of power with all its distortions and what answers he can provide for society. Kopljär’s answer is existentially condensed and politically demanding, even global at the same time. At times it has the traits of a lonely prophet, a tireless preacher against forgetting, then again of a global pilgrim in front of the power centers, at times even of a messianic figure of redemption and light. One finds elementary expressions of faith (**I believe**), prayer (**DSASFSl,UE?**) and forgiveness (**K6**) as well as those of despair

Äußerungen des Glaubens (**I believe**), des Gebets (**DSASFSI,UE?**) und des Verzeihens (**K6**) ebenso, wie solche der Verzweiflung (**K7, K12**) und des dunkelsten Abgrunds. In seinem Werk setzt sich Kopljär sehr früh mit den Themen Schuld und Opfer nach der Erfahrung des Krieges auseinander. Die Rituale der Reinigung (**Sacrifice**) suchen nach Wegen der Auslöschung dieser Taten. Man findet eine Braille-Fassung der Apokalypse (**Vinculum II**), Anleihen an apokalyptische Abschiedsreden (**K9**), pazifistische „Liebes-Schüsse“ (**Love Shot**) oder Reinigungs- und Absolutionsrituale (**Sacrifice**): Der Beginn des künstlerischen Weges von Zlatko Kopljär fiel in die Jahre des kroatischen Unabhängigkeitskrieges, der im westlichen Sprachgebrauch als „Balkankrieg“ bezeichnet wird, was für den Künstler aber viel zu unspezifisch ist: „Wir wurden angegriffen. Es hat uns damals niemand geholfen, statt Waffen schickte uns die EU das Embargo.“³ Der Engel der Hilfe blieb also aus – diese Assoziation kam in einem von mehreren Künstlergesprächen auf, vor einem Reenactment des historischen „Abrahamsopfers“ nach Gen 22 (**Sacrifice of Isaac**) aus dem Jahr 1993. Doch es kündete sich schon damals ein Motiv an, das Zlatko Kopljär durch die folgenden Lebensjahrzehnte tragen wird: Widerstand. Der Widerstand, falschen Opfermythen zu widerstehen, sein Widerstand – gegen einengende oder freiheitsberaubende Machtsysteme. Er bezieht sich nicht nur auf die Politik, sondern auch auf die Kunst: Das frühere MSU (Museum für zeitgenössische Kunst in Zagreb) wird er in der Aktion **K4** mit einem 12 Tonnen schweren Betonblock versperren. Die beiden in Beton gegossenen Modelle des MoMA in New York und der Tate Modern in London wird er als „leer“ (**K20 Empty**) oder als „Reliquiar“(**Reliquary**) betiteln: Museen sollen

(**K7**) and the darkest abyss. In his work, Kopljär deals very early on with the themes of guilt and sacrifice after the experience of war. The rituals of purification (**Sacrifice**) search for ways to erase these deeds. There is a direct Braille version of the Apocalypse (**Vinculum II**), references to apocalyptic farewell speeches (**K9**), pacifist “love shots” (**Love Shot**) or rituals of purification and absolution (**Sacrifice**): The beginning of Zlatko Kopljär’s artistic path coincided with the years of the Croatian War of Independence, which is called the “Balkan War” in Western parlance, but which is far too unspecific for the artist: “We were attacked. No one helped us back then; instead of weapons, the EU sent us an embargo.”³ So the angel of help did not materialize—this association was made in one of several artist talks before a re-enactment of a historical “Abraham’s sacrifice” according to Gen 22 (**Sacrifice of Isaac**) from 1993. But even then, a motif was foreshadowed that would carry Zlatko Kopljär through the following decades of his life: Resistance, resisting false myths of victimization, his resistance—against systems of constricting or freedom-robbing power. He refers not only to politics, but also to art: he will block the former MSU (Museum of Contemporary Art in Zagreb) with a 12-ton concrete block in the **K4** action. He will proclaim the two concrete models of the MoMA in New York and the Tate Modern in London as “empty” (**K20 Empty**) or call them “Reliquary”: Museums should exhibit the art of artists, not that of curators. The motif of resistance will largely characterize Kopljär’s art, but it is paired with strange words, such as “pity”, “emptiness”, ultimately even “failure”. Kneeling, of all things, is the strongest motif

[3] Zlatko Kopljär in der Künstler- und Kuratorenführung mit Johannes Rauchenberger am 22. November 2024 im KULTUMUSEUM Graz.

[3] Zlatko Kopljär in the artist and curator tour with Johannes Rauchenberger on 22 November 2024 at the KULTUMUSEUM Graz.

[4] “Exhibitions at steirischer herbst”: TV interview ´ Zlatko Kopljär, in ORF-Steiermark heute, Sept. 28, 2024, design: Beate Wittmann

die Kunst der Künstler ausstellen, nicht jene der Kuratoren. Das Motiv des Widerstands wird sich über weite Strecken durch Kopljärs Kunst ziehen, in Verbindung mit seltsamen Worten, wie „Mitleid“, „Leere“, schließlich sogar „Scheitern“. Ausgerechnet das Niederknien ist das stärkste Widerstandsmotiv in Kopljärs Werk, erstmals in New York (**K9 compassion**), später weltweit vor anderen bedeutenden Gebäuden der Macht (**K9 compassion+**) praktiziert. Die vorerst letzte dieser Knieperformance vollzog Kopljär ausgerechnet auf der geschliffenen Steinoberfläche des Grabes von Franjo Tudjman: **K9 compassion at home**. Die Präsentation des beinahe gesamten künstlerischen Lebenswerkes von Zlatko Kopljär in Graz fand im Partnerprogramm des steirischen herbst 24 unter dem Thema „HORROR PATRIAE“ statt, in einem politischen Wahljahr, das lokal wie international einen bedrohlichen Aufstieg populistischer, zum Teil rechtsextremer Parteien mit sich gebracht hat. In immer neuen Anläufen und in unterschiedlichsten Medien verarbeitet Kopljär seinen persönlichen „Horror Patriae“, der zugleich ein allgemeiner und aktueller ist, nicht nur für Österreich, sondern für ganz Europa. Der Künstler weitet sein persönliches Trauma, basierend auf den Kriegen im damals zerfallenden Jugoslawien, auf die Traumata des 20. und 21. Jahrhunderts aus. Seine Fragestellungen werden dabei immer aktueller. Dass der eingangs erwähnte Ziegelturm auf in Alu gegossenen Euro-Paletten lagert, ist ein symbolischer Hinweis darauf, dass der derzeitige politische Rechtsruck in Europa ein gesamteuropäisches Problem geworden ist. Resignierend wurde er schließlich im TV-Beitrag zu dieser Ausstellung im ORF zitiert: „Ich habe genug von bestimmten Dingen unserer

of resistance in Kopljär’s work; he did this for the first time in New York (K9 compassion), and later worldwide in front of other important buildings of power (**K9 compassion+**). Kopljär carried out the last of these kneeling performances for the time being on the polished stone surface of Franjo Tudjman’s grave: **K9 compassion at home**. The presentation of almost the entire artistic oeuvre of Zlatko Kopljär in Graz took place in the partner program of steirischer herbst 24 with his theme “HORROR PATRIAE”, in a political election year that has seen the threatening rise of populist, in some cases far-right parties both locally and internationally. Kopljär is constantly revisiting his personal “Horror Patriae” in a wide variety of media, which is also a general and topical issue—not just for Austria, but for Europe as a whole. The artist extends his own trauma, based on the wars in the then disintegrating Yugoslavia, to the traumas of the 20th and 21st centuries. His questions are becoming increasingly topical. The fact that the brick tower mentioned at the beginning of the exhibition rests on euro pallets cast in aluminum is a symbolic reference to the fact that the current political shift to the right in Europe has become a European problem. He was finally quoted resignedly in the TV report on this exhibition on ORF: “I’ve had enough of certain things from our past, because they are happening again, but on a much larger scale. I’ve had enough. I can’t start my work all over again.”⁴ So what Kopljär has done: To explore the concepts of fascism and its extermination machine, subsequent communism and capitalism with their late consequences and successors, and—dare I use the stiff word—to transcend them ar-

Vergangenheit, denn sie passieren gerade wieder, allerdings in einem viel größeren Rahmen. Mir reicht es. Ich kann meine Arbeit nicht wieder von vorne beginnen.“³

Was Kopljär also getan hat: Die Konzepte des Faschismus und seiner Vernichtungsmaschinerie, des darauffolgenden Kommunismus und des Kapitalismus mit ihren Spätfolgen und Nachfolgern zu erforschen und – das starke Wort sei erlaubt – künstlerisch zu transzendieren. Seine immer wiederkehrende Lebensfrage ist: „Welche Rolle spielt der Künstler und die Kunst selbst in all diesen Feldern?“ Selbst wenn er – oder sie – am Ende scheitern sollte, durchläuft der Künstler im Rahmen seiner Schaffensprozesse und der daraus evozierten Bilder eine Dialektik, die es hier besonders hervorzuheben gilt. Was all diese Prozesse und Bilder bei Zlatko Kopljär eint, hat eine mehrdeutige Schnittmenge mit dem Ausstellungsthema AUSLÖSCHUNG.

Damit komme ich zum Eingangsbild (**K19**) zurück: Ausgelöscht ist nämlich vielfach auch die Erinnerung, gegen die sich der Künstler zur Wehr setzt: Die genannten Ziegeln wurden von Zwangsarbeiter*innen eines ehemaligen Konzentrationslagers in Jasenovac (in dem ebensoviele Menschen getötet wurden wie im österreichischen Mauthausen) hergestellt – es klebt Blut an ihnen. Ihre Hersteller, Frauen wie Männer, wurden im KZ buchstäblich ausgelöscht. Ausgelöscht sind nach wenigen Wochen die Spuren, die den gewaltsamen Tod seines Vaters markieren (**K6**). Ausgelöscht ist das Sehen der blinden Menschen in Kopljärs Performances – obwohl sie am Ende mehr sehen (**K1**): Bereits die erste seiner Konstruktionen trägt diese Signatur. Kopljär setzt den im öffentlichen Bewusstsein und der Anerkennung ausgelöschten Künstlern

tistically. His recurring question in life is: “What role does the artist and art itself play in all these fields?” Even if he—or she—should fail in the end, the artist goes through a dialectic within the framework of his creative processes and the images evoked from them, which should be particularly emphasized here. What unites all these processes and images in Zlatko Kopljär’s work has an ambiguous intersection with the exhibition theme of ERASION.

This brings me back to the opening image (**K19**): in many cases, the memory that the artist is defending himself against has also been erased: The bricks mentioned were made by forced laborers from a former concentration camp in Jasenovac (where just as many people were killed as in Mauthausen in Austria)—there is blood on them. Their makers, both men and women, were literally wiped out in the concentration camp. The traces of his father’s violent death are erased after a few weeks (**K6**). The sight of the blind people in Kopljär’s performances is erased (but they see more in the end) (**K1**): Even the first of his constructions bears this signature.

Kopljär erects a monument to the artists of his Croatian homeland who have been erased from the public consciousness and recognition in the large-format photo series of **K11**. After his own erasion in **K12**, he encounters the light: he goes to the source of the light and becomes a figure of light (**K13** to **K18**). Subsequently, he will accompany political aberrations (**K14**), iconic memories (**K15**), historical anamneses (**K16**) and current processes of greed, illuminate them with his aura or be helplessly at their mercy (**K17**): The fact that he stands lifted above the skyscrapers of New York, in the cor-

[3] „Ausstellungen im steirischen herbst“: TV-Interview mit Zlatko Kopljär, in ORF-Steiermark heute, 28. Sept. 2024, Gestaltung: Beate Wittmann

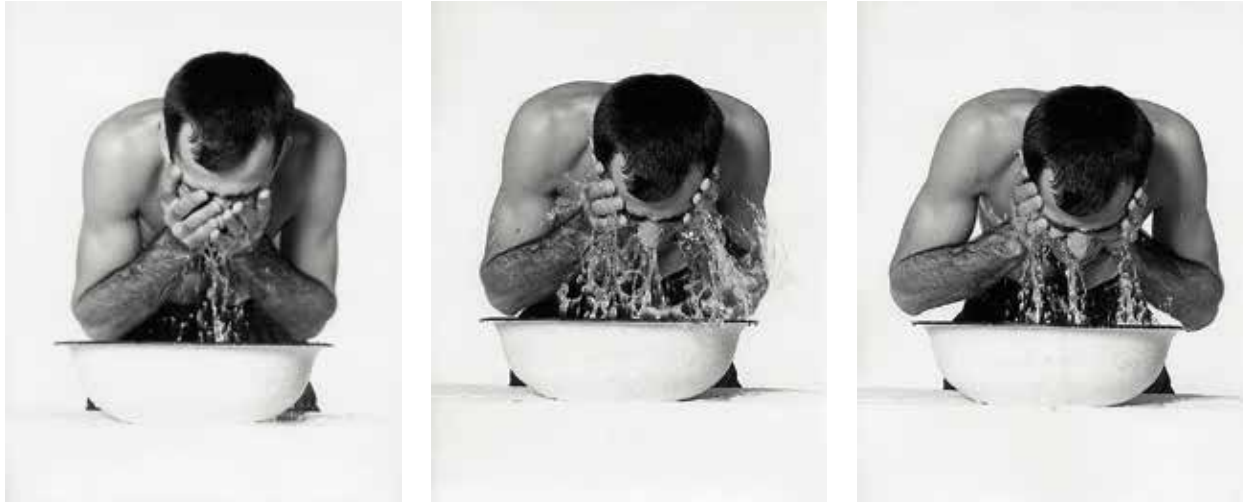
seiner kroatischen Heimat in der großformatigen Fotoserie von **K11** ein Denkmal. Nach seiner eigenen Auslöschung in **K12** begegnet er dem Licht: Er geht zur Quelle des Lichts und wird zur Lichtfigur (**K13** bis **K18**). In der Folge wird er politische Fehlentwicklungen (**K14**), ikonische Erinnerungen (**K15**), historische Anamnesen (**K16**) und gegenwärtige Prozesse der Gier begleiten, mit seiner Aura erhellen oder ihnen auch hilflos (**K17**) ausgeliefert sein: Dass er hoch über den Wolkenkratzern New Yorks, in der Ecke steht und sich schämt, ist der letzte Auftritt der Lichtfigur, ehe sie in **K18** im Flusslauf der Natur – endgültig entkörper – ausgelöscht wird.

Schließlich verabschiedet sich Kopljär, nach den Ziegeltürmen (**K19**) und den darauffolgenden Betonmodellen – auch von dieser Form von Kunst und beginnt eine Phase als Maler. Diese Gemälde, die seit 2021 entstehen, wurden erstmals in dieser Ausstellung gezeigt. Sie überzeugen gerade durch die AUSLÖSCHUNG ihrer Bildlichkeit: Es geht um die Erfahrung des Erhabenen, vielleicht auch um den Einfall des Absoluten – insbesondere in den Störungen oder „**Disturbances**“, wie sich die Gemäldeserie nennt. Sie erwecken Assoziationen von Frieden, Spiritualität und Erhabenheit.

Was kann Kunst zu den wichtigen Gesellschaftsfragen beitragen? Zlatko Kopljär hat eigentlich sein ganzes Lebenswerk dieser Frage gewidmet. Er appelliert dabei an die Unterscheidung von Gut und Böse, er glaubt an ethisches Handeln. Blauäugig ist er dabei nicht – im Gegenteil. Er setzt auf die Macht des Subjekts und glaubt an die Präsenz, selbst nach ihrer Auslöschung. Sein Werk ist von nun an Teil unseres Museums. Ich freue mich sehr darüber und danke dem Künstler für dieses entgegengebrachte Vertrauen, sein Werk in die Zukunft zu tragen.

ner and is ashamed, is the last appearance of the light figure before it is finally disembodied in the course of nature in **K18**—erased. After the brick towers (**K19**) and the concrete models that followed, Kopljär finally bid farewell to this form of art and began a phase as a painter. These paintings, which have been created since 2021, were shown for the first time in this exhibition. They are convincing precisely because of the EXPLOSION of their imagery: now it is about the experience of the sublime, perhaps also about the incursion of the absolute—especially in the disturbances: the paintings are called “Disturbances”. They evoke associations of peace, spirituality and the sublime.

What can art contribute to important social issues? Zlatko Kopljär has actually dedicated his entire life’s work to this question. He appeals to the distinction between good and evil, he believes in ethical action. He is not naïve, on the contrary. He relies on the power of the subject and believes in presence—even after its erasion. His work is now part of our museum. I am very pleased about this and thank the artist for the trust he has placed in us to carry his work into the future.



Zlatko Kopljär, Sacrifice, 1992
6 tlg. Serie, Tintenstrahlruck, 18,5 x 24,4 cm | 6 parts, inkjet print, 18,5 x 24,4 cm

Sacrifice, 1992

Die Auseinandersetzung mit dem Thema „Auslöschung“ prägt im Grunde bereits die frühen Werke der Gesamterzählung von Zlatko Kopljars künstlerischem Lebenswerk. **Sacrifice** (Opfer) ist das zweitälteste Werk des damals 30-Jährigen in dieser Werkschau. Es entstand 1992 mit dem Kriegsbeginn in Kroatien. Niemand bleibt schuldlos, schon gar nicht im Krieg. In Anklang an Joseph Beuys' „Fußwaschung“ performt Kopljär eine Art der Reinwaschung, die er sakral definiert. Woraus sich die Frage auftut, wessen Opfer die Schuld je auslöschen wird.

23 Jahre später wiederholt er die Performance unter dem Titel **WWV 68B**, deutlich ergraut, zur Musik Richard Wagners, mit roter Flüssigkeit anstelle von Wasser. Ihre symbolische Nähe zu Blut erweckt das Gegenteil der Erfahrung von Reinigung – außer, es gelten die Kriterien der Apokalypse: „Es sind die, die aus der großen Bedrängnis kommen; sie haben ihre Gewänder gewaschen und im Blut des Lammes weiß gemacht.“ (Offb 7,14)



Zlatko Kopljär, WWV 68B, 2015

7 tlg. Serie, Tintenstrahldruck, 18,5 x 24,4 cm | Series, 7 parts, inkjet print, 18,5 x 24,4 cm

WWV 68B, 2015

In the overall narrative of Zlatko Kopljär's oeuvre, the exploration of the theme of extinction characterises the early works. **Sacrifice** is the second oldest work by the then 30-year-old artist in this exhibition. It was made in 1992, at the beginning of the war in Croatia. No one is innocent, especially in war. Echoing Joseph Beuys's "Washing of the Feet", Kopljär performs a kind of cleansing that he defines as sacred. This raises the question of whose sacrifice will ever erase guilt. 23 years later,

he repeated the performance under the title **WWV 68B**, clearly grey, to the music of Richard Wagner, using red liquid instead of water. Its symbolic proximity to blood evokes the opposite of the experience of purification—unless the criteria of the Apocalypse apply: "They are the ones who come out of the great tribulation; they have washed their robes and made them white in the blood of the Lamb". (Rev 7,14)

Sacrifice of Isaac, 1993

In der Endphase seines Malereistudiums 1991 begann der Unabhängigkeitskrieg in Kroatien, der den Zerfall des ehemaligen Jugoslawiens einleitete und bis 1995 andauerte. Zlatko Kopljär erinnert in der frühen Arbeit **Sacrifice of Isaac** in verstörender Weise an das biblische Opfer Abrahams (Gen 22). Religionsgeschichtlich gilt die in Genesis 22 geschilderte Szene als Ende der Menschenopfer für die Gottheit. Aber ist es dabei geblieben? Warum greift Gott heute nicht in das Morden und Opfern seiner eigenen „Söhne“ ein, wie einst in der Bibel? In Zlatko Kopljars Bearbeitung des Abrahamsopfers geht es schlicht um den Mut, offensichtlich sinnlose Opfer – in welchem Namen auch immer sie gefordert werden – nicht zu vollziehen. Kunsthistorisches Vorbild ist Caravaggios Gemälde in den Uffizien. Doch dort hält ein Engel den Opfernden zurück – bei Kopljär hingegen ist es nur der Blick nach außen, zum Publikum. „Ich glaube nicht an Engel“, sagt der Künstler. „Aber ich glaube an den Mut, an die Courage, es nicht zu tun.“

During the final phase of his painting studies in 1991, the War of Independence in Croatia began, heralding the collapse of the former Yugoslavia and lasting until 1995. Zlatko Kopljär's early work **Sacrifice of Isaac** is a disturbing reminder of the biblical sacrifice of Abraham (Gen 22). In religious history, the scene marks the end of human sacrifice to the deity. But has it remained so? Why does God not intervene in the murder and sacrifice of his own children today, as he once did in the Bible? In Zlatko Kopljär's adaptation of Abraham's sacrifice, the issue is simply about the courage not to carry out obviously senseless sacrifices—under whatever name they are demanded. The art-historical model is Caravaggio's painting in the Uffizi. But there an angel holds back the sacrificer. In Kopljär's work, however, it is only looking outwards, towards the audience. "I don't believe in angels," says the artist. "But I do believe in courage, in the courage not to do it."



Zlatko Kopljär, **Opferung Isaaks** | **Sacrifice of Isaac, 1993**
Tintenstrahldruck, 91,5 x 109 cm | inkjet print, 91,5 x 109 cm



K9 Compassion, 2004

On his journey to change the world, Zlatko Kopljär is drawn to the world's most influential cities. But on his first stop, in New York, he reaches a radical limit: the experience of pure powerlessness. He reacts with a radical gesture. In **K9 Compassion**, the artist stages himself kneeling on a handkerchief. But it is much more—or something completely different—than kneeling. Is it devotion? Is it submission? Is it supplication? Is it subversion? The seven large-format photographic works show the artist, dressed in a black suit, kneeling in various locations in New York—always in the same three-quarter view from behind. The only thing in his possession seems to be the handkerchief he is kneeling on. In his 'Constructions', the artist locates his own body in situations of socio-political and cultural perception; in **K9**

Compassion, these are sites of cultural, political and economic hegemony: Brooklyn Bridge, Wall Street, Times Square, UN Headquarters, Guggenheim Museum, etc. His gesture is only visible at first glance. His gesture is only at first glance one of submission, but on closer inspection it is rather one of self-assertion: what can a single person do against the concentrated energy and superior power of this counterpart? More than submissive humility and silent supplication, there is anger and a remnant of self-assertion in the face of a powerful opponent. The title introduces the category of compassion into the socio-political structure of the 21st century, which in this case also means that no one is exempt from responsibility, even if it is anonymous powers that seem to dominate us.

**Zlatko Kopljär,
K9 Compassion,
2004**

7-tlg. Serie, UltraSecM
- Museumsglas 4mm
- Belichtung: Kodak
Endura glänzend, gerahmt 117,7 x 142 cm
| 7 parts, UltraSecM
- Museum glass 4mm
- Exposure: Kodak
Endura glossy, framed 117,7 x 142 cm
Ausstellungsansicht |
Exhibition view





Zlatko Kopljär, K9 Compassion (China Town), 2004



Zlatko Kopljär, K9 Compassion (Wall Street), 2004



Zlatko Kopljär, K9 Compassion (UN-Headquarter), 2004



Zlatko Kopljär, K9 Compassion (Brooklyn-Bridge), 2004



Zlatko Kopljär, K9 Compassion (8th Avenue), 2004



Zlatko Kopljär, K9 Compassion (Baker Street & Times Square), 2004

Zlatko Kopljär

Die künstlerische Praxis von Zlatko Kopljär, geboren 1962 in Zenica im damaligen Jugoslawien (Bosnien und Herzegowina), hat ein unerbittliches Leitmotiv: „Welche Rolle spielt der Künstler in der heutigen Gesellschaft? Welche vermag er zu spielen?“ 1991 beendet er sein Studium an der Abteilung für Malerei an der Akademie der Schönen Künste in Venedig, was zugleich den Beginn des Unabhängigkeitskrieges Kroatien im zerfallenden Jugoslawien bedeutet. Fortan entwickelt er eine konsequente, multidisziplinäre Praxis, in der er abwechselnd in den Bereichen Skulptur, architektonische Intervention, Performance, Fotografie, Video und experimentelles Kino arbeitet. Von 1997 bis 2019 entwickelt er ausschließlich „Konstruktionen“, insgesamt 22. Seit 2021 widmet er sich ausschließlich der Malerei. Kopljärs künstlerische Praxis ist durchdrungen von einer gesellschaftlichen und institutionellen Kritik mit offenem Ausgang: Er hat ein besonderes Sensorium für Rituale und Stille und transformiert sein persönliches Künstler-Ich in universelle Metaphern. „Auslöschung“ – das Thema dieses Buches, ist ein zentrales Leitmotiv seiner Kunst: Mit Verve geht er gegen den Gedächtnisverlust im Umgang mit Schuld und Verantwortung vor. Er glaubt nach wie vor an das Subjekt. In seinem reifen Werk der letzten Jahre wird „Auslöschung“ aber eher zu einem mystisch zu nennendem Ikonoklasmus, der Einfallsstellen für das Erhabene und die „Verstörungen“ der Gegenwart gleichermaßen offenhält.

2004 vertrat Zlatko Kopljär Kroatien auf der Biennale von São Paulo (Brasilien). Er hatte Einzelausstellungen in Kroatien und im Ausland, unter anderem in Zagreb, Ljubljana, Prag, New York, Graz, Venedig, Berlin, Köln und Antwerpen. Zu den jüngsten Gruppenausstellungen gehören Sanguine: Luc Tuymans on Baroque, Fondazione Prada, Mailand; Glaube Liebe Hoffnung, Kunsthaus Graz; Luc Tuymans, A Vision of Central Europe—The Reality of The Lowest Rank, Brügge. Seine Werke befinden sich in bedeutenden Privat- und Museumssammlungen. Zlatko Kopljär lebt und arbeitet in Zagreb, Kroatien.

Im KULTUM wurde Zlatko Kopljär erstmals 2007 mit der Fotoserie „K9—Compassion“ in der Ausstellung „Gestures of Infinity“ (KULTUM im Priesterseminar, steirischer herbst) gezeigt, darauf folgte im steirischen herbst 2009 die Einzelausstellung „Light Tower“ mit „K12“ und „K13“, wo auch ein Katalog entstand. Mit der Ausstellung „MITLEID | compassion“ (2012) fand seine Serie „K9 – Compassion“ Eingang in die Sammlung des KULTUMdepot Graz, mit "Glaube Liebe Hoffnung" (2018) wurde "Reliquary" Teil des KULTUMdepots. Mit der Schau „AUSLÖSCHUNG | ERASION“ im steirischen herbst 2024 übergibt Zlatko Kopljär sein gesamtes multimediales Werk dem **KULTUM**MUSEUM Graz.

zlatkokopljär.com

The artistic practice of Zlatko Kopljär, born in 1962 in Zenica in what was then Yugoslavia (Bosnia and Herzegovina), has a relentless leitmotif: ‘What role does the artist play in today’s society? What role can he play?’ In 1991, he completed his studies at the Department of Painting at the Academy of Fine Arts in Venice, which also signalled the beginning of Croatia’s war of independence in the disintegrating Yugoslavia. From then on, he developed a consistent, multidisciplinary practice in which he worked alternately in the fields of sculpture, architectural intervention, performance, photography, video and experimental cinema. From 1997 to 2019, he exclusively developed ‘constructions’, 22 in total. Since 2021, he has devoted himself exclusively to painting. Kopljär’s artistic practice is permeated by a social and institutional critique with an open outcome: he has a special sensorium for rituals and silence and transforms his personal artist self into universal metaphors. ‘Erasure’—the theme of this book—is a central leitmotif of his art: he tackles the loss of memory in dealing with guilt and responsibility with verve. He still believes in the subject. In his mature work of recent years, however, ‘erasure’ becomes more of a mystical iconoclasm, which holds open both the points of invention of the sublime and the ‘disturbances’ of the present.

Zlatko Kopljär represented Croatia at the São Paulo Biennial in 2004 and has had solo exhibitions in Croatia and abroad, including Zagreb, Ljubljana, Prague, New York, Graz, Venice, Berlin, Cologne and Antwerp, among others. Recent group shows include Sanguine: Luc Tuymans on Baroque, Fondazione Prada, Milan; Faith Love Hope, Kunsthaus Graz; Luc Tuymans, A Vision of Central Europe—The Reality of The Lowest Rank, Bruges. His works are included in significant private and museum collections. Zlatko Kopljär lives and works in Zagreb, Croatia.

Zlatko Kopljär was first exhibited at KULTUM in 2007 with the photo series ‘K9—Compassion’ in the show ‘Gestures of Infinity’ (KULTUM im Priesterseminar, steirischer herbst), followed by the solo exhibition ‘Light Tower’ with ‘K12’ and ‘K13’ at steirischer herbst 2009, which also resulted in a catalogue. With the exhibition ‘MITLEID | compassion’ (2012), his series ‘K9—Compassion’ found its way into the collection of the KULTUMdepot Graz, with ‘Glaube Liebe Hoffnung’ (2018) ‘Reliquary’ became part of the KULTUMdepot. With this exhibition at steirischer herbst 2024, Zlatko Kopljär is handing over his entire body of multimedia works to **KULTUM**MUSEUM Graz.

zlatkokopljär.com

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2005

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1992

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Maja Hrgović, Plodonosan susret pionira apstrakcije i mladih snaga multimedije, Novi list, god. LXVI, 20999 (15.4.2012).

Olga Majcen Linn, Smrt u hrvatskom performansu: nekoliko primjera, Život umjetnosti, 91 (2012), 80-93.

2011

M. Medić, Društveno odgovoran rad K14, Glas Istre (17.8.2011).

Zlatko Kopljar dobio nagradu Njemačke ekumenske zaklade, Večernji list, god. LI 16897 (5.1.2011).

2010

Johannes Rauchenberger, Reliqte: profan-sakrale Bilddiskurse bei den Minoriten 2000–2010.: Kultur-zentrum bei den Minoriten, Graz, 30. Mai – 18. Juli 2010. [Programm-

zeitung], Sonntagsblatt Magazin, (16.5.2010).

Vladimir Mattioni, Identitet—ritual – metafora, Čovjek i prostor, god LVII, 1/4=668/671 (2010), str. 52.

Romina Peritz, Umjetnost u vrijeme postkomunizma, Vjesnik, god. LXX, 22106 (17-18.4.2010).

Ana Lalić, Dela Zlatka Kopljara u MSUV, Blic, (19.3.2010).

Patricija Kiš, Ovo doba stvara huma-ni otpad, Jutarnji list, god. XIII, 4172 (10.2.2010).

Eric Rinckhout, Tuymans en de litte-kens van Oost Europa, De Morgen, (23.10.2010).

Zlatko Kopljar, Hrvaška likovna scena danes, Likovne beside, 91 (2010), 24-27.

Danijela Halda, Konsolidacijom do nove etike [intervju sa Zlatkom Kopljarem i Živkom Grozdanovićem], NM – Nova misao: časopis za savremenu kulturu Vojvodine, 5 (2010), 46-49.

2009

Ivana Bago – Sunčica Ostoić – Olga Majcen Linn, The orange dog and other tales: (even better than the real thing): performance in Croatia, collected works, guided tour, (art) history play, Frakcija, 50 (2009), 50-60.

Johannes Rauchenberger, Zlatko Kopljar: Light tower: Minoriten Galerien, Graz, Steirischer Herbst 09, 26.9.-23.10.2009. [Programm-zeitung].

Branko Franceschi, K12/K13 Ligt

Tower, Projekt: novine za arhitekturu, graditeljstvo, dizajn, umjetnost i forografiju, 18 (2009).

Boris Vincek, Suosjećanje i metrop-ola: izložba Zlatka Kopljara “Iz serije K” u Multimedijalnom centru Luka, Glas Istre, god LXVI, 238 (5.9.2009).

Boris Vincek, Poigravanje vječnom temom života i smrti: izložba “Iz seri-je K2 zagrebačkog umjetnika Zlatka Kopljara u pulskom MMC Luka, Novi list, god. LXIII, 20083 (7.9.2009).

2008

Branko Franceschi, Widerstand und Mitleid: zur Ethik der künstlerischen Handlung im Werk Zlatko Kopljars, Kunst und Kirche. LXXI, 3 (2008).

Nela Valerjev Ogurlić, Zotti i njego-va klasa, Novi list, god. LXI, 19380 (6.9.2008).

2007

Johannes Rauchenberger, Sehen ohne Ende: Emotion und Religion in einer globalisierten Welt: Abigail O’Brien, Zlatko Kopljar, Robert Rumas [et al.]: Minoriten Galerien im Priesterseminar, Graz, Steirischer Herbst, 20.9.-14.10.2007. [Programmzeitung].

Revencia ironica, Revista Bravo, 116 (2007).

“Serija K” Zlatka Kopljara, Vjesnik, god. LXVIII, 21226 (17.5.2007). Ana-Marija Koljanin, Dosljedna kritika političkih praksi: danas u galeriji “Waldinger” izložba Zlatka Kopljara, Glas Slavonije, god. LXXXVI, 27450 (17.5.2007).

Ana-Marija Koljanin, Metak na kojemu piše-ljubavl: provokativna izložba Zlatka Kopljara u osječkoj

galeriji Waldinger, Novi list, god. LXI, 19275 (19.5.2007).

Miroslav Zec, Umjetnik u svijetu tržišne ekonomije, Novi list, god. LXI, 19417 (14.10.2007).

Suzana Marjanić, Zagreb kao poligon akcija, akcija-objekata i performansa: kolažna retrospekcija o urbanim akcijama, interakcijama i reakcijama, Up & Underground art dossier, 11/12(2007), 171-194.

2006
Miško Šuvaković, O izvođenjima retoričkih figura tela Zlatka Kopljara, Fantom slobode, 3 (2006)

Branko Franceschi, U susret novoj teoriji medija: K15 – multidisciplinar-nost, Kontura art magazin. god. XVI, 91(2006), 45-49.

Snježana Ivčić, Tekst, izložba Zlatka Kopljara, Epoha: časopis za kulturu komuniciranja, god. VI, 60 (2006).

Sandra Križić Roban, Umjetnici su društveni otpad, Vjesnik god. LXVII, 20875 (18./19.3 2006).

2005
Miško Šuvaković, Kritične peformers-ke prakse Zlatka Kopljara, Čovjek i prostor, god. LII, 7/8=614/615 (2005), 15-17.

Edward Lefingwell, The extraterritorial zone: the 26th São Paulo Bienal featured an indoor sculpture garden and a curatorial concept of ‘image smuggling’ between cultures, Art in America, god. XCIII, 2 (2005), 48-58.

Livija Čveljo, New York mjesto svjets-kog proboja hrvatske umjetnosti, Vjesnik, god. LXVI, 20653 (24.-26.6.2005).

Ana-Marija Koljanin, Etika i estetika javnog tijela: K9 Compassion Zlatka Kopljara, Kontura art magazin, god. XV, 85 (2005), 30-31.

Silva Kalčić, Miško Šuvaković: medij-ski spektakl je naša stvarnost, Zarez, god. VII, 165 (2005).

Doroteja Jendrić, Klečanje ispred svjetskih centara moći, Večernji list, god. XLVII, 14893 (21.4.2005).

Carol Kino, Eager to be noticed: Croatian artists set their sights on New York, The New York Times (23.7.2005).

Patricija Kiš, Svjetski uspjeh Grubića, Stilinovića i Kopljara, Jutarnji list, god. VIII, 2468 (6.4.2005).

Leila Topić, Artistička priprema dolas-ka u Novi Zagreb, Vjesnik, god LXVI, 20594 (14.4.2005).

Leila Topić, Od Washingtona do Pekinga – na koljenima, Vjesnik, god LXVI, 20599 (20.4.2005).

Leila Topić, Suosjećanjem do praved-nosti, Vjesnik, god. LXVI, 20596 (16-17.4.2005).

Miroslav Zec, Čin poniznosti na-spram globalne moći, Novi list, god. LVIII, 18546 (21.4.2005).

2004
Paolo Bianchi-Hajo Schiff, Kunst im überflüssige Kunst?: 26. Biennale von São Paulo. Die Achse des Guten, Kunstforum International, 173 (2004), 221-227.

Branko Franceschi, Pesimist koji vjeru-je da je izlaz moguć, Zarez, god. VI, 139 (2004).

Jelena Mandić, Pečati psihomotorične energije, Novi list, god. LVII, 18192 (19.4.2004).

Nina Ožegović, Hrvatsku će predsta-viti u Sao Paulu performer koji izlaže krv, Nacional, 439 (13.4.2004).

Nela Valerjev, Upirem prstom i suosjećam, Novi list, god. LVII, 18340 (19.9.2004).

Marko Golub, Filmski antijunak: Zlatko Kopljar, Kontura art magazin, god. XIV, 82 (2004), 28.

Leila Topić, Snimljeni performans na zidu: crno-bijele fotografije Zlatka Kopljara u Gliptoteci HAZU u Zagrebu, Vjesnik, god. LXV, 20267 (6.5.2004).

Nikolina Vrekalo, Performans etičnoga promatrača, Vjesnik, LXV, 20396 (17.9.2004).

Doroteja Jendrić, Kopljarov kod u globalnom svijetu, Večernji list, god. XLVI, 14685 (17.9.2004).

Ljiljana Pandža Mamić, Vedute New Yorka u metafori, Vjesnik, god LXV, 20390 (11.9.2004).

Nela Valerjev, “K” kao kritika glo-balnih centara moći, Novi list, god. LVII, 18332 (11.9.2004).
Kruno Petrinović, Umjetnik od krvi i mesa, Gloria, (24.9.2004).
Ana-Marija Koljanin, Govoriti o važnim stvarima: Zlatko Kopljar, gost Performance Art Festivala, Glas Slavonije, god. LXXXV, 26591 (14.7.2004).

Zlatko Kopljar na bijenalu u Sao Paulu, Glas Slavonije, god. LXXXV, 26649 (21.9.2004).

2003
Carol Kino, Croatian modern: “Here Tomorrow” – a five venue, 35 artist exhibition, drew from Croatia’s avant-garde past and its newly democratic present to consider the future: report from Zagreb, Art in America, 6 (2003), 63-69.

Vesna Kusin, Hrvatski uspjesi na svjetskoj sceni, Vjesnik, god. LXIV, 19795 (3.1.2003).

Branko Franceschi, Frame by Frame: retrospektiva hrvatske jednoganalne umjetnosti, Zapis: bilten Hrvatskog filmskog saveza, god. XI, 41 (2003), 15-18.

2002
Sanja Cvetnić, Koliko vrijedi umjetnikova krv, Novi Brodski list (28.3.2002).

Rade Dragojević, Presjek domaće suvremene likovne scene, Novi list, god. LVI, 17654 (5.10.2002).

Željko Jerman, Ljubavni pucanj u nepoznato, Jutarnji list, god. V, 1338 (19.1.2002).

Ana Lendvaj, Zatvorio sam muzej!, Večernji list, god. XLVI, 13999 (5.10.2002).

Sunčica Ostoić, Otiskivanje prošlosti, Vjesnik, god. LXIII, 19491 (20.2.2002).

Andrea Radak, Dvanaest tona umjet-nosti, Slobodna Dalmacija, god. LX, 18562 (5.10.2002).

Leila Topić, Dijalog sa zapreka-ma, Vjesnik, god. LXIII, 19710 (5.10.2002).

Suzana Marjanić, O potrebi da se radi ili o “hladnjikavosti” konceptua-le, Zarez, god. IV, 89 (2002).

Sandra Križić Roban, Ovdje, danas a vjerojatno i sutra, Vjesnik, god. LXIII, 19731 (27.10.2002).

2000
Jadranka Vinterhalter, Granice 2000, Slavonski Brod, Zarez, god. II, 41 (2000).

1998
Suzana Marjanić, Metafora javnosti: tjedan performansa “Javno tijelo”, Frakcija, 8 (1998).

1997
Vaclav Stratil, Malamut-Ostrava, Umělec, god. I, 2 (1997).

Sanja Cvetnić, Hranjivi krajolik: Ivo Martinović i Zlatko Kopljar, Vijenac, god. V, 88 (1997).

Sanjin Vidulić, Udri po galeriji, Slo-bodna Dalmacija, god. LV, 16880 (29.12.1997).

1996
G. Ga, Zrno koje rađa ljubav, Večernji list, god. XL, 11950 (17.12.1996).

1995
Goran Blagus, Opčinjenost nesta-janjem, Vjesnik, god. LVI, 17020 (22.2.1995).

Branko Franceschi, 336 puta vjerujem, Vjesnik, god. LVI, 17309 (16.12.1995).

Darko Glavan, Ne trudim se baš sve objasniti, Slobodna Dalmacija, god. LII, 15884 (10.3.1995).

Spomenka Nikitović, Okomite spone, Večernji list, god. XXXIX, 11298 (14.2.1995).

Spomenka Nikitović, Tri stotine igala, Večernji list, god. XXXIX, 11584 (5.12.1995).

Iva Körbler, Hrvatska fotografija 1995.: Umjetnički paviljon, listopad/ studeni, Hrvatsko slovo, god. I, 29 (10.11.1995).

1994
Doroteja Jendrić, Gdje bih bio da sam pametan, Večernji list, god. XXXVIII, 11074 (30.06.1994).

1993
Leonida Kovač, Zlatko Kopljar: Opasni prostori, Kolo Matice hrvats-ke, 3=151,5/6 (1993).

Ivana Keser, Epicikli in ostalo, Mzin, 20/21 (1993).

Željko Domljanović, Alarm Zlatka Ko-pljara, Posavski glasnik (12.8.1993).
Sandra Križić Roban, Guljenje kože, Danas (9.7.1993).

Spomenka Nikitović, Kopljar 10.000: izložba “Opasni prostori u Gliptoteci HAZU, Večernji list god. XXXVI, 10727 (7.7.1993).

Enes Quien, Zlatko Kopljar [osvrt na izložbu]: Gliptoteka HAZU, Zagreb, ljetao 1993, Kontura art magazine, god. III, 19 (1993), 68.

1991
Gordana Stanišić-Ristović, Zlatko Kopljar, Likovni život, god. III, 24/25 (1991), 4.

Einzel-ausstellungen Solo Shows

2024
Zlatko Kopljar, AUSLÖSCHUNG |ERASION, **KULTUMUSEUM** Graz, Austria (In cooperation with steirischer herbst 24), 27.9.2024.-12.1.2025. Curated by Johannes Rauchenberger

2021
Setup of the K19, Vatroslav Jagić park, Varaždin, Croatia

Zlatko Kopljar – Tenebroso, Varaždin city Museum, Croatia. Curated by Branko Franceschi

2019
Constructions, Museum of Contem-porary Art Zagreb, Croatia, Curated by Leila Topić

2018
Empty, CASSTL Brasiliestraat 27, Antwerp, Belgium

2017
K21 Random Empty, Gallery Oris, Zagreb, Croatia

Empty, Museum of Contemporary Art of Istria, Pula, Croatia

2015
K20 Empty, Gallery Island, Dubrov-nik, Croatia

K20 Empty, Gallery Greta, Zagreb, Croatia

K20 Empty, Museum of Modern and Contemporary Art, Rijeka, Croatia

K16, Stadslimiet, Antwerp, Belgium

2014
From K series, Isabella Czarnowska Gallery, Berlin, Germany

K16, K17, K18, Art cinema Croatia, Rijeka, Croatia

K19, Croatian Association of Artists, Zagreb, Croatia

2013
K9 Compassion, Kunststation Sankt Peter, Cologne, Germany

K14, K15, K16, K17, Artists’ Cinema, Museum of Contemporary Art, Zagreb, Croatia

2012
Nuovi lavori, K15, K16, K17, Suzy Shammah Gallery, Milano, Italy

Neue Arbeiten, K15, K16, K17, Isabella Czarnowsky Gallery, Berlin, Germany

2011
From K series, Galerija Vinko Perčić, Subotica, Serbia

2010
Light Tower, Oratorio di San Lodovi-co, Venice, Italy

From K series, K, Museum of Contem-porary Art, Novi Sad, Serbia

Light Tower, Museum of Contempo-rary Art, Zagreb, Croatia

2009
Light Tower, Minoritengalerie, Steiri-sche Herbst, Graz, Austria

From K series, MMC Luka, Pula, Croatia

2008 K9 Compassion, Marilia Razuk Gallery, São Paulo, Brasil	K7, MM Center, Zagreb, Croatia	Vinculum, Gallery Karas, Zagreb, Croatia	Gruppen- ausstellungen Group Shows	Getb mir Bilder, Diözese Innsbruck, Austria, curated by Bischof Hermann Glettler	Last & Inspiration Burden&Inspiration. 800 Years – 8 Questions. (800 Years Diocese of Graz-Seckau/ Styria), Diocesan Museum Graz, Austria, Curated by Johannes Rauchenberger, Heimo Kaindl and Alois Kölbl	2015 Signal Over the City, Museum of Modern and Contemporary Art, Rijeka, Croatia, curated by Sabina Salomon	2012 Croatie la Voici – Festival de la Croatie en France, Le Générateur, Paris, France, performing arts section curated by Mehdi Brit
2007 K12, Glyptothèque, Croatian Academy Of Sciences And Arts, Zagreb, Croatia	2000 K3, MM Center, Rijeka, Croatia	1994 Dove sarrei arrivato se fossi stato intelligente? Ubi ego?, Gallery PM, Zagreb, Croatia		2019 ART / WAR / TRANSITION (1990 – 1991 – 2000 – 2010 – 2020 – 2021), MMSU Rijeka, Croatia, curated by Slaven Tolj	Schönheit und Anspruch. Die Sammlungen der Diözese Graz-Seckau und des Museums für Gegenwartskunst/Stift Admont, Museum für Gegenwartskunst/Stift Admont/Austria, Curated by Johannes Rauchenberger and Michael Braunsteiner	Out of Time and Space, International exhibition of video art, Gallery of Fine Arts Split, Croatia, curated by Branko Franceschi Moving image Art fair New York, New York, CEC Artslink, New York, USA	Instants Video Festival, Marseille, France, curated by Branka Benčić Abstraction, Modernism and Contemporary Time, Klovičevi dvori, Zagreb, Croatia, curated by Ana Medić and Ivana Mance Mitleid Compassion, Minoritengalerie, steirischer herbst, Graz, Austria, curated by Johannes Rauchenberger
From K series, Gallery Waldinger, Osijek, Croatia	K5, Technical Museum, Zagreb, Croatia	Dangerous spaces, Gallery Island, Dubrovnik, Croatia		Who Summoned the Silence?, MMSU Rijeka, Croatia, curated by Slaven Tolj Do secret services dream of a museum?, 5th project Biennale of Contemporary Art D-O ARK underground, Konjic, Bosnia and Herzegovina, curated by Basak Senova, Branko Franceschi and Jonatan Habib Engqvist	14th days of performance Varaždin, Varaždin and Museum of Contemporary Art of Istria, Pula, Croatia, curated by Branko Franceschi	Within the Giant’s Belly, Museum of Modern and Contemporary Art, Rijeka, Croatia, curated by Ksenija Orelj	2011 T-HT Award, Museum of Contemporary Art, Zagreb, Croatia Public matters!,- Publika je pomembna! Gallery of Contemporary Art, Celje, Slovenia, curated by Branko Franceschi
2006 K9 Compassion, Gallery Gheto, Split, Croatia	1998 K3, Gallery Miroslav Kraljević, Zagreb, Croatia	1993 Dangerous spaces, Glyptothèque, Croatian Academy of Sciences and Arts Zagreb, Croatia		Vertraut und Fremd. Vulgata. 77 Zugriffe auf die Bibel im Dommuseum Mainz, Sonderausstellung in Kooperation mit der Stiftung Bibel und Kultur und KULTUM Graz, Austria, Mainz, Germany, curated by Johannes Rauchenberger	2017 Architecture in Contemporary Art, GALUM Split, Croatia, curated by Jasminka Babić and Branko Franceschi.	2014 Notes on Undoing, Gallery Garis & Hahn, New York, USA, curated by Branka Benčić	2010 Luc Tuymans, A Vision of Central Europe – The Reality of The Lowest Rank, Bruges, Belgium, curated by Luc Tuymans and Tommy Simoens
K11, Glyptothèque, Croatian Academy of Sciences and Arts, Zagreb, Croatia	K3, Gallery Manes, Praha, Czech Republic	K2, Gallery Gallery Kapelica, Ljubljana, Slovenia		Despite the Environment, Croatian Association of Artists, Zagreb, Croatia, curated by Branko Franceschi	Vulgata. 77 Zugriffe auf die Bibel, Minorites’ Cultural Center, Graz, Austria, curated by Johannes Rauchenberger	Industrial Art Biennale, Labin, Croatia, curated by Branko Franceschi Lovely days, Bol, Croatia, curated by Branko Franceschi	A Pair of Left Shoes, Museum of Contemporary Art Zagreb, Croatia, curated by Tihomir Milovac
2005 K9 Compassion, K9 Compassion+, Museum of Modern and Contemporary Art, Rijeka, Croatia	1997 Shame, Gallery Kapelica, Ljubljana, Slovenia	K2, Gallery Po Bota, Split, Croatia		2018 Sanguine: Luc Tuymans on Baroque, Fondazione Prada Milano, Italy, curated by Luc Tuymans	(In)constancy of Space – Struggle for Identity, Arti et Amicitiae, Amsterdam, Netherlands, curated by Neva Lukić and Vanja Babić	54th Annale of Poreč, Poreč, Croatia, curated by Branka Benčić	2009 Temple, Croatian Association of Artists, Zagreb, Croatia, Ring Gallery, curated by Branko Franceschi and Mark Gisbourne
K9 Compassion, K9 Compassion+, Museum of Contemporary Art, Zagreb, Croatia	K2, Gallery 761, Ostrava, Czech Republic	K2, Gallery Gallery Kapelica, Ljubljana, Slovenia		Six memos, Hall of Las Francesas, Valladolid, Spain, curated by Branka Benčić	Industrial Art Biennale, Labin, Croatia, curated by Branko Franceschi and Lucrezia de Dominizio	Alternative film/video festival, Beograd, Serbia, curated by Branka Benčić	Political Speech is Suprematism, Croatian Association of Artists, Slought Foundation, Philadelphia, USA, curated by Branko Franceschi
2004 K10, Gallery Island, Dubrovnik, Croatia	1996 Dove sarrei arrivato se fossi stato intelligente? Ubi ego?, Gallery Metelkova, Ljubljana, Slovenia	Love shot, open space / Sljeme, Zagreb, Croatia		Glaube Liebe Hoffnung Faith Love Hope, Kunsthaus Graz, Austria, curated by Katrin Bucher Trantow, Johannes Rauchenberger and Barbara Steiner, Together with KULTUM – the Minorites’ Cultural Center, in cooperation with Alte Galerie, Folk Life Museum and Diocesan Museum Graz, Austria	The Society of the Spectacle, Croatian Association of Artists, Barrel Gallery, Zagreb, Croatia, curated by Josip Zanki and Gintautas Mažeikis	Rohkunstbau XIX, Berlin, Germany, curated by Mark Gisbourne UNI-JA/UNI-ON, Lublin, Poland, curated by Anda Rottenberg	Art and terrorism, Bosnian Herzegovinaian artwork post 9/11, City Gallery Bihać, Bosnia and Herzegovina, curated by Irfan Hošić
K10, Glyptothèque, Croatian Academy Of Sciences And Arts, Zagreb, Croatia	2002 K8, Gallery Miroslav Kraljević, Zagreb, Croatia K8, Art Gallery, Slavonski Brod, Croatia	Shame, Gallery Karas, Zagreb, Croatia					
2003 K9, The Kitchen, New York, USA	1995 Vjerujem, Gallery Miroslav Kraljević, Zagreb, Croatia	Mastodont, Gallery PM, Zagreb, Croatia					
2002 K8, Gallery Miroslav Kraljević, Zagreb, Croatia K8, Art Gallery, Slavonski Brod, Croatia	1999 K5, Art Museum, Slavonski Brod, Croatia						
2001 K5, Gallery Lazareti Dubrovnik, Croatia K5, performance in public space, Svetvinčenat, Croatia							

A Pair of Left Shoes, Kunstmuseum Bochum, Germany, curated by Tihomir Milovac

International festival of live art, Glasgow, United Kingdom
Zotti&Allievi, Magazzini del Sale, Venice, Italy, curated by Branko Franceschi

2008
Tvrđava@rt – communications, Gallery Ružić, Slavonski Brod, Croatia, curated by Ivan Šeremet
What about Power Relations?

Gallery Škuc, Ljubljana, Slovenia, curated by Martina Vovk, Alenka Gregorič, Tevž Logar, Mara Vujić, Vanja Žanko and Mihaela Richter

Zotti i njegova klasa, Museum of Modern and Contemporary Art, Rijeka, Croatia, curated by Branko Franceschi

Bad Joke, Riga Art Space, Riga, Latvia, curated by Johannes Saar

Conceptual Art, Croatian Association of Artists, Zagreb, Croatia, curated by Miško Šuvaković

Obscurium per obscurius, Art Hall Tallinn, Estonia, curated by Ilja Sundelevit and Reet Varblane
Paso Doble, Multimedia Culture Center Split, Croatia, curated by Branko Franceschi

BUK, Gallery Miroslav Kraljević, Zagreb, Croatia, curated by Kata Mijatović and Zoran Pavelić

2007
Bad Joke, Center for Contemporary Art, Tallinn, Estonia, curated by Johannes Saar

B5 studio, Târgu Mureș, Romania, curated by Branko Franceschi

Gestures of Infinity, Graz, Austria, Curated by Johannes Rauchenberger and Alois Kölbl

Nature and Society—Parallel Lines, Museum Rupe, Dubrovnik, Croatia,

curated by Robin Mason and Silva Kalčić

Croatian contemporary art, Lalit Kala Academy, New Delhi, India, curated by Jerica Ziherl
Suffest, Križevci, Croatia, curated by Saša Živković

MAP LIVE, Carlisle, United Kingdom
42nd Zagreb salon, Zagreb, Croatia

2006
20th Slavonian biennale, Muzej likovnih umjetnosti Osijek, Croatia
Balkan TV, Shiftung BINZ39, Zurich, Switzerland, curated by Željka Marušić and Andreas Helbling

41st Zagreb salon of Architecture, Zagreb, Croatia

Body. City. – within a Croatian perspective, Gallery MC, New York, USA, curated by Branko Franceschi

Insert, Museum of Modern and Contemporary Art, Rijeka, Croatia, curated by Tihomir Milovac

2005
Beyond seven seas and seven hills, Art Pavilion, Zagreb, Croatia, curated by Tihomir Milovac

Landscape in Contemporary Croatian Art, Split, Croatia, curated by Branko Franceschi

Insert, Museum of Contemporary Art, Zagreb, Croatia, curated by Tihomir Milovac

5th Performance days, Varaždin, Croatia, curated by Branko Franceschi

2004
26th bienal de São Paulo, A Bienal come territorio livre, São Paulo, Brazil, curated by Alfons Hug, Croatian Pavilion curated by Branko Franceschi

Co-Habitation, Gallery Tactile Bosh, Cardiff, United Kingdom, curated by Kim Felding

2002
Here Tomorrow, Museum of Contemporary Art, Zagreb, Croatia, curated by Roxana Marcoci

Coed Hills Rural Artspace, Cardiff, United Kingdom, curated by Rowley Clay

Prima, Split, Croatia, curated by Tamara Visković

Minute of silence, Gallery Miroslav Kraljević, Zagreb, Croatia, curated by Janka Vukmir

2001
Eternal Quest for Home, Poznan, Poland, curated by Kenny McBride

2000
Flick Project LA-Croatia, Los Angeles, USA, curated by Slaven Tolj

Borders-Granice, Slavonski Brod, Croatia, curated by Ivan Šeremet

Ambience 90., Museum of Modern and Contemporary Art, Rijeka, Croatia, curated by Branko Franceschi

Ambience 90., Collegium artisticum Sarajevo, Bosnia and Herzegovina, curated by Branko Franceschi

1999
Zadar snova – International Festival of Contemporary Theater, Zadar, Croatia

1998
Book and society – 22%, SCCA Zagreb, Croatia

1997
Public body, Performance festival, SCCA Zagreb, Croatia
Malamut, Performance festival, Ostrava, Czech Republic, curated by Stanislav Cigos

1996
Island, Dubrovnik, SCCA Zagreb, Croatia

1995
Croatian photography, Art Pavilion, Croatian Photo Association, Zagreb, Croatia

Zagreb salon, Klovićevi dvori, Zagreb, Croatia

Biennale of Young Artists, Museum of Modern and Contemporary Art, Rijeka, Croatia

1994
34th Annale of Poreč, Poreč, Croatia, curated by Zvonko Maković

1993
Zagreb-Copenhagen, Copenhagen, Denmark, Museum of Contemporary Art, Zagreb, Croatia

11th International Biennial of Small Sculpture, Murska Sobota, Slovenia, curated by Želimir Koščević

1st International Biennial of Graphic, Maastricht, Netherlands, curated by Želimir Koščević

New Croatian Art, Zagreb, Croatia, curated by Igor Zidić

1992
Zagreb salon, Klovićevi dvori, Zagreb, Croatia

Ego East, Croatian Art Now, Zagreb, Croatia, curated by the group EgoEast

Sammlungen Collections

KULTUMUSEUM Graz, Austria

Museum of Contemporary Art, Zagreb, Croatia

Museum of Modern and Contemporary Art, Rijeka, Croatia

Museum Contemporary Art, Novi Sad, Serbia

Filip Trade Collection, Zagreb, Croatia

Gallery of Fine Arts, Split, Croatia

Gallery Ružić , Slavonski Brod, Croatia

WERKE in der Sammlung des KULTUMUSEUM Graz

WORKS in the KULTUMUSEUM Graz collection

Object, 1990

Installation
Edelstahl, Honig | stainless steel, honey,
12 x 12 x 90 cm
Edition: 2
this Edition: 1/2

Sacrifice, 1992

Fotoserie | Photo series
Schwarz-Weiß Fotografie | black-and-white photography
6 tlg. | 6 Parts
18,5 x 24,4 cm
Edition: 6
this Edition: 1/6
Photo: Krešo Bobovec

Sacrifice of Isaac, 1993

SW-Tintenstrahlruck | black-and-white inkjet print
91,5 x 109 cm
Photo: Krešo Bobovec

WWV 68B, 2015

Fotoserie | Photo series
Farbdruck | Colourprint
7 tlg. | 7 Parts
18,5 x 24,4 cm
Edition: 6
this Edition: 1/6
Photography: Mario Kučera

Panta Rhei, 1993

Installation
Gusseisen in Aluminium, Glas, Motoröl, Hochspannungsgerät | cast iron in aluminum, glass, engine oil, high-voltage device
120 x 120 x 30 cm
Edition: Unique

Hearts, 1993

Installation
Aluminium Guss, Disketten | Aluminium cast, floppy disk
je | each 13,4 x 13,4 x 10,5 cm
Edition: 3
this Edition: 2/3

Dove sarei arrivato se fossi stato intelligente, Ubi Ego, 1994

Fotoserie | Photo series
Schwarz-Weiß Tintenstrahlruck | black/white inkjet prints
5 tlg. | 5 Parts
52 x 52cm (gerahmt | framed)
Edition: 6
this Edition: 1/6
Photo: Boris Cvjetanović

Mastodont, 1995

Installation
Chromstahl, Federn | chrome steel, feathers
Ø: 3 m
Edition: 2
this Edition: 2/2

Love Shot, 1996

Video, MPG4
Sound, SW | Sound, BW
Dauer | Duration: 3'24"
Edition: 3+1
this Edition: 1/3+1
Videographer/Editor: Vlado Zrnić

Vinculum I, 1995

Installation
Beine einer Schaufensterpuppe, Hose, Schuhe, Perlen, Baumwolle, Flüssigkeit, rundes schwarzes Glas | male mannequin legs, trousers, shoes, pearls, cotton, water, circular

black glass

Höhe | Height: 120 cm, Ø: 120 cm
Edition: Unique

Vinculum II, 1995

Installation
Text der Apokalypse in Brailleschrift, Kristalldorn | Book of the Apocalypse in Braille, crystal thorn
56 x 31,5 x 35 cm
Edition: Unique

Shame, 1995

Fotodokumentation (Farbtintenstrahlruck) der räumlichen Installation | photo documentation (inkjet colour prints) of spatial
2 tlg. | 2 Parts
35,5 x 52 cm
Edition: 6
this Edition: 1/6

I Believe, 1995

Installation
Nadeln (15cm), Wand | needles (15 cm), wall
Maße variabel | Dimensions variable
Edition: Unique

K1, 1997

Performance (15')
Video, MPG4
Farbe | Colour
Dauer | Duration: 3'13"
Text in Braille
33 x 30 cm (gerahmt | framed)
Edition: 3+1,
Braille-text, this Edition: 1/3+1
Videographer/Editor: Mladen Lucić, Pavle Vranicani
Production: SCCA Zagreb

K2, 1997

Performance (15')
Video, VHS
Sound, SW | Sound, BW
Dauer | Duration: 4'49"
Fotografie | Photography
Farb-Tintenstrahlruck | Colour inkjet print, 78,5 x 115 cm (gerahmt | framed)
Edition: Video: 3+1; Print: 6
this Edition: Video 1/3+1; Print: 2/6
Video/Photo: Stanislav Cigoš

K3, 1997

Performance (15')
Video Dokumentation | Video documentation
Sound, Farbe | Sound, Colour
Dauer | Duration: 3'4"
Edition: 3+1
this Edition: 1/3+1
Photo: Damir Fabijanić

K4, 2002

Intervention im öffentlichen Raum | Intervention in public space
Video
Sound, Farbe | Sound, Colour
Dauer | Duration: 8'39"
Fotografie | Photography
Farb-Tintenstrahlruck | Colour inkjet print
171 x 115 cm (gerahmt | framed)
Edition: 3+1
this Edition: 1/3+1
Video: Iva Matija Bitanga

K5, 1999

Performance (30')
Lautsprecher, Stereo Sound, Leintuch | Speaker, Stereo Sound, Sheet
Fotografie | Photography
SW Tintenstrahlruck | black-and-

white inkjet print
70 x 50 cm
Edition: 3+1
this Edition: 1/3+1
Photo: Mio Vesović
Sound: Ivan Koprivčević

K6, 2000

Intervention im öffentlichen Raum | Intervention in public space
Sprühfarbe, Asphalt | Spray paint, Asphalt
Fotografie | Photography
SW Tintenstrahlruck | black-and-white inkjet print
20 x 30cm
32 x 51,2 cm (gerahmt | framed)
Edition: 5
this Edition: 2/5
Photo: Damir Babić

K7, 2001

Performance (25'12")
Video, 3-Channel-Projection
Sound: Howl and Footnote to Howl by Allen Ginsberg, BW | SW
Dauer | Duration: 25'12"
Fotografie | Photography
Farb-Tintenstrahlruck | Colour inkjet print
110x110cm (115 x 115 cm gerahmt | framed)
Edition: Video: 3+1; Edition Print: 1/6, this Edition 1
Photo: Mio Vesović

K8, 2002

Performance (7')
Video, MPG4
Sound, Farbe | Sound, Colour
Dauer | Duration: 3'30"
Objekt | Object, 9 x 9 x 9 cm
Kristallkubus, Blut | crystal cube, blood, 9 x 9 x 9 cm
Fotografie | Photography
Farb-Tintenstrahlruck | Colour inkjet print
110 x 73 cm (116 x 87,5 cm gerahmt | framed)

Edition: 4
this Edition: Crystal cube 4/4; Video 1/4; Print 1/4
Video: Davor Mezak
Photo: Mio Vesović

K9, 2003

Video, MPG4
Sound, Farbe | Sound, Colour
Dauer | Duration: 5'13"
Edition: 3+1
this Edition: 1/3+1
Videographer and Editor: Lila Place
Programmer: Daniel Shiffman
Background sound: Seiici Saito & Jesus Colao
Production: Franklin Furnace, Jerome Foundation and New York State Council on the Arts, Trust for Mutual Understanding, The Office of Cultural Affairs City of Zagreb and Ministry of Culture of Republic of Croatia

K9 Compassion, 2004

Fotoserie | Photo series
Farb-Tintenstrahlruck | Colour inkjet print,
7 tlg. | 7 Parts
117,7 x 142 cm gerahmt | framed
Photo: Christian Nguyen

K9 Compassion+, 2005

Fotoserie | Photo series
Farb-Tintenstrahlruck | Colour inkjet print,
5 tlg. | 5 Parts
70 x 100 cm
Edition: 9+1 | this Edition: 3/9+1
Photo: Christian Nguyen

K9 Compassion São Paulo, 2004

Fotoserie | Photo series
Farb-Tintenstrahlruck | Colour inkjet print,
3 tlg. | 3 Parts
each 100x100 cm
Edition: 5
this Edition: 2/5
Photo: Ding Musa

K9 Compassion White House, 2005

Fotografie | Photography
Farb-Tintenstrahlruck | Colour inkjet print,
70 x 100 cm
Edition: 5
this Edition: 1/5
Photo: Christian Nguyen

K9 Compassion at Home, 2010

Fotografie | Photography
Farb-Tintenstrahlruck | Colour inkjet print,
70 x 100 cm
Edition: 5
this Edition: 1/5
Photo: Mario Kučera

K10, 2004

Fotoserie | Photo series
UV-Druck/Leinwand | UV-Print/canvas
6 tlg. | 6 Parts
67 x 54 cm (73 x 58 cm gerahmt | framed)
Edition: 5
this Edition: 2/5
Photo: Darko Bavaljak

K11, 2007

Fotoserie | Photo series
Farb-Tintenstrahlruck/Vinyl | Colour inkjet print/Vinyl,
7 tlg. | 7 Parts
225 x 180 cm
Edition: 4
this Edition: 3/4
Photo: Zlatko Kopljar, Mario Kučera

K12, 2007

Installation
2-Channel-Projection
Sound, Farbe | Sound, Colour
Dauer | Duration: Loop
Fotografie | Photography
C-Druck auf Lichtbox | C-Print on Light box
115 x 76,5 x 8 cm

Edition: 3+1
this Edition: 2/3+1
Video: Silvio Jesenković
Sound/Editing: Vizije d.o.o.
Production: Zlatko Kopljar; Office of Cultural Affairs City of Zagreb

K13, 2009

Installation
Video, Full HD
Sound, Farbe | Sound, Colour
Dauer | Duration: 13'22"
Fotoserie | Photo series
6 tlg. | 6 Parts
Light boxes, each 44 x 77 x 10 cm
Edition: 3+1
this Edition: 1/3+1
Director of photography: Boris Poljak
Lightning: MTTN
Editing: Goran Čače
Sound: Martin Semenčić
Costume design: Tonči Vladislavić
Production: With financial help of the Ministry of Culture of Republic of Croatia

K 14, 2010

Installation
Video, Full HD
Sound, Farbe | Sound, Colour
Dauer | Duration: 12'05"
Edition: 3+1
this Edition: 1/3+1
Director of photography: Boris Poljak
Poems and english translation by: Miloš Đurđević
Poems read by: William Linn
Editing: Ana Stulina
Sound: Ivan Zelić
Costume design: Tonči Vladislavić
Production: Drugi plan, HAVC

K15, 2012

Installation
Video, Full HD
Sound, Farbe | Sound, Colour
Dauer | Duration: 4'22"
Edition: 3+1
this Edition: 1/3+1

Director of photography: Boris Poljak
Editing: Damir Čučić
Sound: Martin Semenčič
Music: Goran Štrbac
Costume design: Tonči Vladislavić
Line producer: Krešimir Bradica
Production: Drugi plan, HAVC,
Instytut Adama Mickiewicza

K16, 2012
Installation
Video, Full HD
Sound, Farbe | Sound, Colour
Dauer | Duration: 10’42’’
Edition: 3+1
this Edition: 2/3+1
Director of photography: Boris Poljak
Editing: Damir Čučić
Sound: Martin Semenčič
Organ: Joe Kaplowitz
Costume design: Tonči Vladislavić
Light: Toni Gačina
Production: Zlatko Kopljär

K17, 2012
Installation
Video, Full HD
Sound, Farbe | Sound, Colour
Dauer | Duration: 10’49’’
Edition: 3+1
this Edition: 1/3+1
Director of photography: Boris Poljak
Editing: Damir Čučić
Sound: Martin Semenčič
Costume design: Tonči Vladislavić
Location manager: Gerret Linn
Production: Zlatko Kopljär, with
financial help of Ministry of Culture
of Republic of Croatia

K18, 2014
Installation
Video, Full HD
Dauer | Duration: 14’42’’
Sound, Farbe | Sound, Colour
Edition: 4+1
this Edition: 1/4+1
Director of photography: Boris Poljak
Editing: Damir Čučić

Sound: Martin Semenčič
Poems and english translation by:
Miloš Đurđević
Recital: Ernesto Estrella Cozar
Costume design: Tonči Vladislavić
Colourist: Nikola Bišćan
Production: Studio Guberović, HAVC

K20 Empty, 2015
Installation
Full HD Video
Dauer | Duration: Loop
2-Channel-Projection
2 Betonobjekte | 2 concrete objects:
MoMA NY, 60 x 17,5 x 80 cm
TATE Modern, 60 x 40 x 33 cm
Edition: 4
this Edition: 2/4

K21 Random Empty, 2017
Installation
Video, Full HD
Farbe | Colour
Dauer | Duration: Loop
2 Betonobjekte | 2 concrete objects:
34,5 x 42,3 x 34,5 cm
24 x 53,5 x 47,5 cm
Edition: Unique

Reliquary, 2018
Installation
2 Objekte | 2 Objects
Bronze Guss, versilbert | Bronze
cast, silverplated
MoMA NY
60 x 17,5 x 80 cm
TATE Modern
60 x 40 x 33 cm

K22 Failure, 2019
Installation
Betonobjekt | concrete object
15 x 30 x 150 cm
Edition: 2
This Edition: 1/2

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