

antun
maračić

ivan kožarić
zaslužuje svoju
sreću

ivan kožarić
deserves his
happiness

▼ Ivan Kožarić je stalno dežuran, a nika-
mo ne žuri.

Iz toga proizlazi njegov odnos spram svijeta, spram sebe i vlastita djela. Sve je uvijek upotrebljivo, a nikad ništa nije definitivno. Kožarićev uvijek novi pogled slobodan je da relativizira staro iskustvo. Nikad mu nijedna forma nije previše sveta, nikad nije patetičan prema nekom svom dostignuću da ga ne bi detronizirao upotrebljavajući ga tek kao detalj u nekoj novoj konstelaciji. Istovremeno, otpatku će mirno dodijeliti auru umjetnine.

Svaki segment puta istovremeno je i cilj. Cilj nikada nije neka konačnost. Istim se putem uvijek može ponovo proći, a da on ne bude isti. Nema progres, ali ni mirovanja; nema svršetka, ali ni dosade. Kožarić korača iznova blagosiljavajući sve što se nađe na putu. Pogledom, rukom i flešom infantilnog izriječja on pozlaćuje predmete, stakla, misli ...

Nema hijerarhije, nema prioriteta, trenuci nisu cigle za buduću građevinu, oni su već građevina sama.

Kožarić će uvijek srušiti nešto već napravljeno da bi od toga ponovno gradio, ali ne iz nervoze, nego radi provjetranja. Stvari moraju uvijek ostati mlade, nema maltretiranja stažom i iskustvom: "Treba uvijek zadržati kontinuitet neslaganja sa samim sobom."

A da pri tom ne mrzi - ni samog sebe ni svijet s kojim, doduše, nije zadovoljan, ali ga smatra popravljivim, jer mu ne imputira Veliku Svrhu.

Doživljaj uzbudljive nedovršenosti, zapah ozona, redovno će pogađati pri susretu s Kožarićevim radom. Uvijek iznenađenje, živo pulsiranje, osjećaj prostora i šanse.

Kožarić živi u skromnom parteru s pogledom uprtim u nebo. Nesklon je poučavanju, ali neprestano sam uči, ne misleći nikad da je uhvatio Boga za bradu. Stoga djeluje poučno.

Kožarić poštuje činjenicu da stvari uvijek imaju drugi izgled i smisao i zato ne može napraviti pogrešno djelo. Ali, nema samozadovoljstva, penzije, nema patine, plijesni, mahovine. Kožarić je *rolling stone*. Nema kontinuiteta, nema razvoja, nema stila - postoji samo vječni, blagotvorni pro-puh, vedra sizifovština.

Odvažnost neprekidnog kretanja inducira život kojeg ima i za poklanjanje. Ima humora, ima zajebancije. Ima prisutnosti u

● Ivan Kožarić is always in charge, but never in a hurry.

That is the source of his attitude towards the world, towards himself and his work. Everything is always usable, but nothing is ever definite. His view, always new, is free to render the old experience relative. No form is ever too sacred to him, he is never too pathetic towards an achievement of his own not to dethrone it by using it as just another detail in some new constellation. At the same time, he will not hesitate to give an aura of art to a piece of garbage.

Every segment of a way is at the same time its goal. The goal is never final. One can pass the same way a number of times and still it will not be the same. There is no progress, but no stagnation either; neither end, nor boredom. Kožarić walks his way and blesses again and again all that he meets there. With his look, his touch and the gleam of his childlike expression, he puts a layer of gold onto things, trees, thoughts ...

There is no hierarchy, no priority, moments are not bricks for a future building, they are the building itself.

Kožarić will always destroy something finished in order to use it for building something else, but not because he is nervous about it - rather for the sake of ventilation. Things must always remain young, he does not recognize tyranny of age and experience: "One must always keep the continuity of disagreement with oneself."

Still, he does not hate - neither himself, nor the world with which he is not satisfied, but regards it as capable of betterment, since he does not impute it a Great Purpose.

When you meet with Kožarić's work, you are bound to be struck by the feeling of exciting imperfection, a whiff of ozone. It is always a surprise, pulsating with life, a sensation of space and new chances.

Kožarić lives in a modest apartment at the ground floor, with his eyes lifted up to the skies. He does not like to teach others, but he is constantly learning, since he never believes that he is on top of the world. That is why one can learn a lot from him.

Kožarić respects the fact that things always have different appearances and meanings and therefore he can not make mistakes in his work. Still, there is no self-

„PREHRANA“ trgovina
Zagreb, Maksimirska br. 120
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svakom trenutku, zahvalnosti što je živ i osjećaja obveze da se takav stalno bude.

Ima skromnosti, samopodsmijeha, dvo-smislenosti: "Ja nisam umjetnik, ali sam zato loš kipar. Istražujući, došao sam do toga da mogu reći da sam na tragu umjetnosti, i to mi je dosta."

Ivan Kožarić zaslužuje svoju sreću.

Crteži-tekstovi

Crteži-tekstovi Ivana Kožarića titrava su sinusoida zabilježenih duševnih, duhovnih i stvaralačkih stanja, raspoloženja i svjetonazornih iskrica. Nije čudo da se zapisane misli, uzvici i slogani veoma često javljaju upravo uz autoportretne crtačke refleksije: lik i trag autora istodobno, sinkrono - život i mišljenje sebe. Relacija život-umjetnost sa svojim kompliciranim i kapricioznim manifestacijama ovdje se hitro i polivalentno objelodanjuje.

Uglavnom, tekst je spontana, neplanirana pojava uz crtež, "inkompatibilna" s njegovim sadržajem. No, tako apostrofirana misao na određen se način nužno povezuje s grafizmom rukopisa - geste autora koji ističe svoju prisutnost i stav.

satisfaction in him, no retirement, patina, mold, moss. Kožarić is a *rolling stone*. There is no continuity, no development or style - only eternal, soothing draught, only the cheerful air of Sisyphus.

He draws the courage to move on without stopping from his own life, which he possesses in abundance. He has humour, likes fooling around. He is fully present at any moment, he feels gratitude for being alive and obligation to be that way.

He is modest, self-mocking, ambiguous: "I am not an artist, but therefore I am a bad sculptor. Through my search, I came to the point when I can say that I am about to discover art, and I am content with that."

Ivan Kožarić deserves his happiness.

Drawings-Texts

The drawings-texts of Ivan Kožarić are a trembling testimony of observed mental, spiritual, and creative states, of moods and sparkles of his worldview. It is no wonder that written thoughts, exclamations, and slogans very often accompany precisely those graphic reflections that could be con-

Idejnost teksta u fuziji manuskriptnog, grafičkog i kolorističkog složeniji je, ali i ekonomičniji i snažniji iskaz.

Sumnja, dilema, briga, nezadovoljstvo, autokritička konstatacija, bojazan..., ali i dobra slutnja, nada, sigurnost, pa i naglašena svijest o vlastitoj vrijednosti i misiji - teme su i kategorije koje se u različitim, često lucidnim, plodno paradoksalnim i humorinim formulacijama ispisuju kao nepredviđeni refleksi, "dopuna" ili "nusprodukt" nacrtanog ili pak u obliku osamostaljene tekstualne strukture.

Te crtačke i tekstualne komponente, ako na prvi pogled i ne pokazuju prepoznatljivu, međusobno smislenu podudarnost, sadrže isti značaj karakterističnog Kožarićevskog fleša neposrednog izriječja. Osim toga, svjež misao i "nedovršeni" crtež hrabro razotkrivaju intimu i radnu tehniku, omogućuju uvid u autorovu nagost koju on, kao što je dobro poznato, odlučno proklamira kao vlastito životno-stvaralačko načelo. S druge strane, Kožarić jednako zastupa otvorenost i nezavršenost rada koji uvijek podliježe samoosporavanju i reviziji.

Mi se, doduše, u susretu s ovim djelom, najčešće nećemo složiti s autorovim izraženim nezadovoljstvom njim samim. Naprotiv, uz moralnu veličinu, hrabrost (i konačno, sasvim izuzetni talent!) koje ćemo prepoznati, svjedočit ćemo uzbudljivoj transparentnosti otvorenog djela koje uslijed tolike količine solidnih pretpostavki ne uspijeva (p)ostati loše.

Štoviše, Kožarićevi listovi koje obilježava organična, spontana manifestnost, predstavljaju dragocjenu mogućnost da se poučimo o Umjetnosti. Da pridemo bliže uzbuđenju procesa njena stvaranja. Da osjetimo živu pokrenutost duha koji je generira. Jer, dobre vibracije između nacrtanog i napisanog nezačepljene su glazurama, lakovima i persuazivno raskošnim okvirima koji - u "art-produkciji" što nas dnevno sa svih strana zapljuskuje - nestrpljivo i naprasno, u duhu s građanskim i komercijalnim konvencijama, pokušavaju ubrzati promociju skromnog radnog pokušaja putem materijalno i dekorativno definiranog artefakta. No, koliko preskočenosti, nezrelosti i nepoštenja bazdi pritom ispod nasilno skrtnute i lakirane površine!

Upravo neobaziranje na završni učinak u Kožarićevu slučaju ima za posljedicu umjetnost. Umjetnost kao pulsirajuću život-

sidered self-portraits: figures and traces of the author himself, simultaneously, synchronically - life and thinking of the self. There the relationship between life and art, with its complicated and capricious manifestations, is being brought into light in a quick and polyvalent way.

The text is mostly a spontaneous, unplanned occurrence joined to the graphic and "incompatible" with its content. However, a thought which is thus accentuated somehow necessarily relates to the graphic handwriting/gesture of an author emphasizing his presence and his attitude.

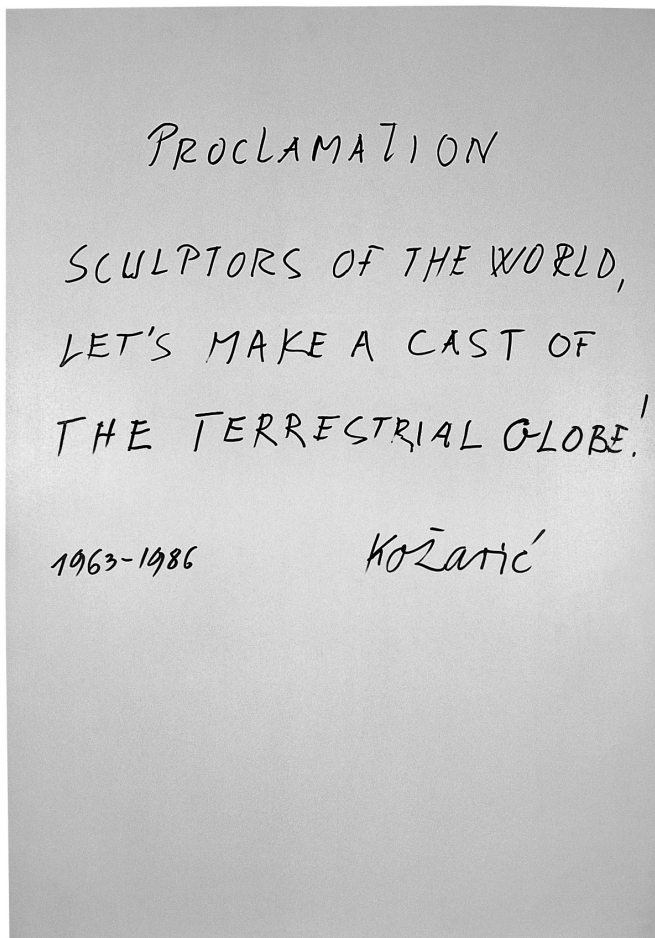
The conceptuality of the text within the fusion of the manuscriptive, the graphical, and the coloristic, represents a more complex, but at the same time more economical and more powerful way of expression.

Doubt, dilemma, disquietude, dissatisfaction, self-critical statement, fear ..., but also good foreboding, hope, certainty, and even underlined consciousness of one's own value and mission - these are the themes and categories which are written out in various, often lucid, productively paradoxical, and humorous formulations, as an unforeseen reflex, "addition" or a "by-product" of that which is drawn; or, again, in the form of an independent textual structure.

These graphical and textual components, even if at first glance not revealing a recognizable, mutually meaningful correspondence, have the features of direct expression that is characteristically Kožarić's. Besides, a fresh thought and an "unfinished" drawing daringly disclose intimacy and creative technique and permit us to look into the author's nakedness, which he - that is well-known - resolutely proclaims as the motto of his own life and art. On the other hand, Kožarić equally endorses the openness and the imperfection of his work, which is always subject to self-denouncement and revision.

Certainly, in contact with his work, we will most likely not subscribe to the author's explicit dissatisfaction with himself. On the contrary, besides his moral greatness, courage (and, last but not least, his quite exceptional talent!) that we are bound to recognize, we will be witnesses of the exciting transparency of an open work of art which, built upon so many solid presumptions, can not possibly be(come) bad.

Moreover, Kožarić's graphics, which are marked by limited, spontaneous mani-



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nost koja ne blokira, već nudi mogućnosti. Kožarić nas, dakle, poziva na plodonosno druženje, a ne na jeftinu kupoprodajnu seansu.

Crteži iz serije "Šok"

Razlozi Kožarićevih hirovitih mijena mogu se naslutiti i u uzbudljivo lapidarnoj izreci: "Život treba uvijek dinamizirati jer on uvijek tendira prema smrti; dakle, životom po smrti!"

Tako izražena svijest o neprestanom nadiranju ništavila kod Kožarića ne rezultira egzistencijalističkim eksplikacijama negativnih osjećaja. Na podtekstu saznanja o krhkosti opstojanja ovaj će autor reagirati dinamičnim vitalizmom neprestane promjene: stvaranja i obnavljanja već stvorenog. Daleko, međutim, od neurotične brige i uspaničenosti, bez hipertrofiranog "spida". *Ponosan što ima sat na ruci*, on će si osi-

festness, represent a precious chance for us to learn about Art. To come closer to the excitement of its process of creation. To feel the living motion of spirit that generates it. For the good vibrations between the drawn and the written are unobstructed by coatings, varnish, or persuasively glamorous frames which - in the "art-production" which leaps on us daily from all sides - impatiently and aggressively, in concordance with middle-class and commercial conventions, try to speed up the promotion of modest creative attempts by means of materially and decoratively defined artefacts. But there is so much missing, there is such immaturity and fraud stinking from under that forcefully hardened and varnished surface!

It is precisely the refusal to care about the end product that, in the case of Kožarić, results in art. Art as pulsating liveliness which does not block, but offers opportunities. We might say that Kožarić invites us for a fruitful coming together, not for a cheap bargaining session.

Drawings from the Šok (Shock) Cycle

The reasons for Kožarić's capricious changes can also be induced from his excitingly concise statement: "Life should always be made dynamic, since it always tends towards death; therefore, beat death by life!"

Thus, the accentuated consciousness of permanent invasion of nothingness does not result for him in existentialist explanations of negative emotions. At the subtextual level of the realization of the fragility of existence, this artist reacts by dynamic vitality of incessant change: creation and renewal of the already created. However, far from neurotic anxiety and panic, far from overwhelming "speed". *Proud to have a watch*, he makes sure that he has plenty of time for thorough consummation of the wealth of information offered by life. He will therefore realize a production that, despite its formal perturbation and "inconsistency", strongly suggests that it is grounded upon experience by emanating peace, serenity, and irresistible humour at the same time.

With his organically adopted method "beat death by life", Kožarić not only restores his own gesture, sanctifies a piece of garbage, or revises his style, but also inno-

gurati obilje vremena za temeljitu konzumaciju bogatstva koju životni podaci pružaju. Stoga će realizirati produkciju koja i pored svoje formalne perturbiranosti i "nedosljednosti" snažno sugerira iskustvenu utemeljenost emanirajući istovremeno mir, vedrinu i neodoljivi humor.

Organski usvojenom metodom "životom po smrti" Kožarić ne samo da će restaurirati vlastitu gestu, sakralizirati otpadak ili revidirati stil, već će i egzistencijalistički obrazac *par excellence* nedužno upotrijebiti dajući mu sasvim svježi, svoj, karakteristični pečat. Možemo protumačiti i kao čistu drskost njegovu odluku da proljeva tuš po papiru bez ikakvog dodatnog izraza distance, intervencije ili "primjedbe" koja bi predstavljala ispriku povijesnim praktikantima drippinga, angažiranim ekspresionistima koji su s patosom apostrofirali težinu svog čina ... Nema u toj jednokratnoj gesti ni značenja postmodernističkog citata, ni heretičke ironije prema izvornim proljevačima na život i smrt. Ma koliko da ih je taj pomalo tromi pokret (Kožarić ga je demonstrirao pred TV-kamerom) izbacivanja tuša iz posebne mjerice na papir prikucan na zidu, uz sabrano lice koje ipak kao da hini ozbiljnost načas učinio smiješnima. I otkud povodom poznatog jednostavnog čina jedna posebna senzacija iznenađenja koju inače donosi novost, ako ne iz magije obnovljenog pogleda i pokreta koja se prenosi na promatrača. Iz bijele magije koja mogući akt očajanja prevodi u izraz nemuštog nestašluka čija je težina u moći animacije onoga koji je već mislio da tako nešto nije moguće, a ni dopušteno izreći.

Umjetnost maksimalne prostornosti - *Zagrebačko nebo II*

Početakom osamdesetih godina Ivan Kožarić je snimio niz "monokromnih" polaroida neba i ti su se snimci pokazali kao nehoteične skice za slikarsku seriju nastalu točno deset godina kasnije. Slike pod nazivom *Zagrebačko nebo* prvi put su izložene u veljači 1991. u Galeriji proširenih medija. Kako ga opsesija nebom otada nije napuštala, Kožarić je nastavio s varijacijama istog motiva, pa otuda i potreba da se *Zagrebačko nebo* 1999. godine ponovi i postavi u svojoj drugoj verziji u Galeriji Beck.

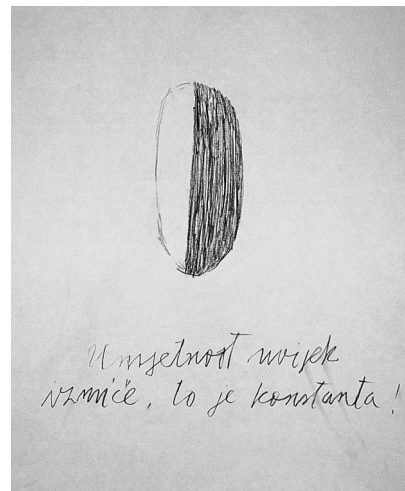
Tema neba - koja bi mnoge plašila svojom pretencioznošću i protežnošću znače-

cently uses the existentialist pattern *par excellence* by giving it an entirely fresh, characteristic stamp of his own. We can regard as pure impertinence his decision to spill ink on the paper without any additional expression of distance, intervention or "remark" that would represent an excuse for historical users of the dripping technique, for engaged expressionists who have pathetically emphasized the weight of their act ... In this one-time gesture there is neither character of a post-modernist quotation, nor heretical irony about the original life-and-death drippers. However much this somewhat languid movement appeared funny for a moment (Kožarić demonstrated it in front of the TV-camera by spilling ink from a specially devised container on a piece of paper nailed to the wall, with a concentrated expression of his face which nevertheless seemed to feign seriousness). And how can we explain a particular feeling of surprise, otherwise incited by novelty, at such an ordinary and simple act, if not by the magic of renewed look and movement transferred to the observer. By the white magic that translates a possible act of despair into an expression of dull mockery, the weight of which lies in the power of animation of a person who has been at the verge of thinking that it is not possible, let alone permitted, to say something like that.

The Art of Maximal Space - *Zagrebačko nebo II* (Sky above Zagreb II)

At the beginning of the 80s, Ivan Kožarić made a series of "monochromatic" polaroid shots of the sky and those shots became unintentional sketches for a series of paintings that he made exactly ten years later. Paintings entitled *Sky above Zagreb* were first exhibited in February 1991 in the Galerija proširenih medija (Gallery of expanded media). As the obsession with the sky has not left him since, Kožarić continued with variations on the same motif, hence also the need to repeat the exhibition of *Sky above Zagreb* in 1999, in a different version, in the Beck's Gallery.

The topic of the sky - which would scare many by its pretentiousness and extensivity of meaning on one side, and its formal minimalism and possible triviality of content on the other - is, so to say, earthly close to Ivan Kožarić. As an urban animal to



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sl.3-5: I. Kožarić, Crteži-tekstovi / Drawings-Texts, foto / photo: D. Bavoljak

nja s jedne, ali i formalnim minimalizmom te mogućom sadržajnom trivijalnošću s druge strane - Ivanu Kožariću je, rekli bismo, zemaljski prisna. Kao urbana životinja kojoj je prostor domena i čežnja, ovaj kipar-slikar s pogledom uvis upija životvorno plavilo gradski reduciranog neba, da bi potom reinterpretirao njegovu fragmentiranost u pačetvorinama svojih monokroma.

Manji formati lesonita ili platna ispunjeni su tankim, katkad upravo lazurnim, lakim slojevima amblematskog plavila, a mjestimično neoslikani dijelovi bijele podloge predstavljaju izostavljene prepreke arhitekture ili stabala koja promatraču sa zemlje zaklanjaju pogled. Katkad će grafizmi izvučenih linija telefonskih žica, bijele trake traga mlažnjaka ili pak piktoralni ostaci već rabljene slikarske podloge naglasiti prizemni rakurs i stvarnost medija, a žuta mrljica naznačit će prisutnost nebeskog tijela.

Svi ti elementi jednostavno su izvedeni znakovi, bez bitno iluzionističkih težnji. Kad kipar Ivan Kožarić slika, on jednako primjenjuje sebi svojstvenu, transparentnu jednokratnost postupka. Stoga, ma koliko da je izvanslikarski motiv jasno istaknut, to neće smetati da ova platna budu gotovo primjerom primarnog slikarstva: ogoljelog poteza, naglašene tvarnosti boje i podloge. Pritom - unatoč prividno krajnjoj ograničenosti izražajnih mogućnosti na koju kao da se autor osudio već u samom startu - upravo fascinira dinamičnost duktusa i fature, raznolikost ostvarenja od slike do slike.

No ipak, tek u spoju dviju komponenta, motiva i izvedbe, radovi će zadobiti svoj puni značenjski volumen. Naizgled paradoksalno, naglasak na materijalu i procesu izvedbe omogućit će posredovanje specijalnosti i eteričnosti. Daleko od svake ilustracije, ove su slike specifični materijalni pandan duhovnosti koju ideja neba utjelovljuje. Ili, govoreći neobaveznije, one su samo "prizemljeno nebo".

Na izložbi je prikazan i jedan trodimenzionalni rad s početka sedamdesetih - polukugla neravne reljefne površine svog sfernog dijela i glatkog kružnog presjeka koji je recentno umjetnik obojao plavo: *Površina mora*, koja preslikava boju neba. Krug se pojavljuje i na jednom novijem platnu, ali u težem, crnom, ekspresivnom obliku.

Ekspresivnu deklinaciju u odnosu na poetičnost ostatka izložbe čini još jedno

which space is domain as well as longing, this sculptor-painter, with his eyes lifted up to the skies, absorbs the life-giving blue of the reduced urban sky, in order to reinterpret its fragmentation in the parallelograms of his monochromatic paintings.

Smaller formats of hardboard or canvas are filled with thin, sometimes as much as transparent, light layers of amblematic blue, while the sporadic unpainted pieces of white background represent the left-out obstacles of architecture or trees, which obstruct the view of the earthly observer. Sometimes there are graphic telephone lines, white stripes of jet-plane traces or pictorial remnants of an already used basic layer, which accentuate the ground perspective and the reality of the medium, while a yellow spot might hint at the presence of a celestial body.

All those elements are simply derived signs, with no substantially illusionist pretensions. When the sculptor Ivan Kožarić paints, he equally applies his characteristic transparent singleness of the process. Therefore, however clearly exposed is his extra-painting motivation, it will not prevent the fact that his canvases are almost an example of primary painting: of the naked stroke of the brush, of accentuated texture of colour and surface. At the same time - despite the apparently extreme limitation of the possibilities of expression, on which the author appears to have condemned himself from the very start - one remains truly fascinated with the dynamics of style and expression, as well as the versatility of realization between one painting and another.

Nevertheless, it is only in the fusion of two components, the motif and its realization, that the paintings will gain their full volume of meaning. Although it might appear as a paradox, the accent upon the material and the process of realization will enable the mediation of the spatial and the ethereal. Far from being illustrative in any way, these paintings are a specific material equivalent of the spirituality embodied by the idea of the sky. Informally speaking, they are nothing but a "grounded sky".

At the exhibition one could also see a three-dimensional painting from the beginning of the 70s - a hemisphere of uneven, graphic surface of its spherical part and a smooth circular intersection that has recently been painted blue by the artist:



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sl.6: I. Kožarić, *Rupa u galeriji / Hole in a Gallery*, L'Ollave, Lyon, 1992.

reciklažno Kožarićevo predomišljanje. To je jedno *Nebo* iz 1995. udareno maljem po okviru 1999. Rezultat je kvrgavost ruba i iščašenost površine platna. Uz to, hipertrofirani potpis bijelim pastelom preko čitave plave plohe dodatna je gesta kojom autor deklarira svoj slobodarski eros. Razbijeni okvir i rukopisno apostrofiranje autorske prisutnosti. Svojevrsni *conchetto spaziale* u Kožarićevoj verziji.

Prostorni koncept radikalizira se u odnosu *Neba* i rada pod nazivom *Mlake* koji je Kožarić izveo za izložbu Trigon u Grazu 1971. godine. Riječ je o ogledalima ručno rezanim u različitim geometrijskim oblicima i postavljenim na tlo, koja evociraju mlake vode nakon kiše.

Mlake su medij projekcije neba u nultu parternu razinu. Uspostavljaju amplitudu zemlja-nebo, ali i više od toga. Kao što nebo seže daleko dalje od prividne opne plave površine, tako i ogledalo na zemlji, odražavajući njegov beskraj, silazi slikom duboko ispod razine tla. Probijeni su okviri, uklonjene granice, ostala je tek konvencija njihovih naznaka: opipljiva tvornost površine platna i površine ogledala.

I tako se Kožarić predstavlja kao umjetnik prostornog maksimalizma, kao kipar koji je to i onda kada ne barata opipljivom masom. Kipar, prije svega po sveobuhvatnoj spiritualnosti kojom povezuje i demistificira sve vrste udaljenosti i razlika.

Drvo i prostor

U svojoj nesvakidašnjoj familijarnosti s najrazličitijim materijalima - glina, keramika, kamen, željezo, aluminij, staniol, gips, bronca, fiberglas, poliester itd., Ivan Kožarić oduvijek je koristio i drvo: kao sirovi materijal za konvencionalnije kiparenje, kao reciklažni materijal u obliku različitih dasaka i letava od kojih je stvarao ludičku arhitekturu svojih *spontanih skulptura* ili pak kao gotovu, pronađenu konstrukciju (zidarskog kozlića, primjerice) koju je potpisivao kao vlastito djelo.

Prilikom održavanja izložbe *Drvo* u Muzeju suvremene umjetnosti u Zagrebu 1999. godine, u fokusu interesa bilo je drvo u svom elementarnom obliku, u svojoj naglašenoj, goloj biti, odnosno energetskom ekstraktu, što jasno najavljuje golemi, pretopotno moćni trupac postavljen uspravno, poput amblema na pločnik, pred samim vratima izložbenog prostora.

Površina mora (*Surface of the Sea*), reflecting the colour of the sky. The circle reappears on another, more recent canvas, but in a heavier, black, expressive form.

An expressive decline from the poetic savour of the rest of the exhibition occurs with another of Kožarić's recycling vacillations. It is a *Sky* from 1995, its frame hit by a hammer in 1999. The results are the bulginess of the edge and the dislocation of the canvas surface. Moreover, the artist's oversized signature painted in white pastel colour across the entire blue surface is an additional gesture with which he declares his liberal eros. A broken frame and a signature as the emphasis on the author's presence. A *conchetto spaziale* of a sort, in Kožarić's version.

The *spatial concept* is radicalized in the relationship between the *Sky* and a painting entitled *Mlake* (*Puddles*), which was presented by Kožarić at the Trigon exhibition, Graz in 1971. It consists of hand-cut mirrors in various geometric forms, which are laid upon the floor and evoke puddles of rain.

Puddles are a medium for the projection of the sky onto a zero level, ground level. They establish the amplitude earth-sky, but also more than that. Just as the sky reaches further than the apparent membrane of the blue surface, the mirror on the ground descends deeply under the ground level by reflecting the sky's endlessness. Frames are broken, limits crossed, what remains is the mere convention of hinting at them: the tangible texture of the surfaces of the canvas and the mirrors.

Thus Kožarić presents himself as the artist of spatial maximalism, as a sculptor who remains sculptor even when he does not deal with tangible material. Sculptor, above all through his all-encompassing spirituality, by which he links and demystifies all sorts of distances and differences.

Wood and space

In his unusual familiarity with most versatile materials - clay, ceramics, stone, iron, aluminium, tinfoil, plaster, bronze, fibreglass, polyester, etc. - Ivan Kožarić has always used wood as well: as the raw material for more conventional sculpturing, as well as the recycling material in the form of various boards and laths, out of which he has created the playful architecture of his



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sl.7: I. Kožarić, *Pinklec / Bundle*

sl.8: I. Kožarić, *Zlatna kugla / Golden ball*, 1971.
foto / photo: E. Turković

Na površini komada drva autor intervenira jednokratnim, minimalnim zahvatom - zasjekom ili uzdužnim rezom. Ta gesta, kako je autor naknadno saznao, koincidira s prvim zahvatom u tehnološkoj obradi drvenog trupca i naziva se "otvaranje". Uistinu, demonstrirajući krajnje sažeto svoju komunikaciju s materijalom, Kožarić otvara mogućnost njegova govora. Odnosno, objavljujući vlastitu prisutnost kipar naglašava samu prirodu drva.

Tako dotaknut, "otvoren", drveni trupac promoviran je u skulpturu ili u njezinu jedinicu, element koji se ponavlja u različitim međuodnosima. Povezane željeznim kukama-spojnicama, vertikale i horizontale trupaca čine jednostavno organizirane oblike čija je maksimalno ekonomična struktura u isti mah uvjet i rješenje vlastite statike. Forma i njezina stabilnost jesu jedno te isto.

Budući da su nastale na licu mjesta, u samoj galeriji, te skulpture već u svom začetku, iako bez nametljiva nastojanja, uključuju odnos prema konkretnom prostoru. Ne samo prema dimenzijama i konfiguraciji, već i prema njegovim materijalnim sastavnicama, strukturi. Tako će sirova rustika debla percepcijski izlučiti različite, ponajprije drvene, fino obrađene dijelove ambijenta: veliku podnu parketnu površinu, široke kasetaste okvire vrata, konstrukciju prozora. Nadalje, dimenzijom impresivna oblina i okomitost falusoidnog trupca komparativno se postavlja prema vertikalnom valjku bijele keramičke peći, a komplementarno simbolički prema "tunelu" izduženog galerijskog prostora koji markiraju repetirani okviri vrata.

Općenito, izloženi sadržaj i izložbeni prostor međusobno pronalaze svoje različitosti i suprotnosti, kao i dodirne točke, te obostrano, bez primisli međusobna kroćenja, jedan drugome potvrđuju legitimitet i omogućuju vidljivost. Riječ je o plodnoj koegzistenciji zatečenog i donešenog, o bogatoj sadržajnoj i asocijativnoj interakciji koju može izazvati samo čisto i čvrsto koncipiran rad.

Kao drugu markantnu komponentu izložbe Kožarić instalira čitavu jednu ready-made kuhinju. Većim svojim dijelom kuhinjski namještaj je proizveden od drveta, te tako figurira tehnološki kontrapunkt sirovom trupcu. No, to suprotstavljanje nije jedini razlog njezine nazočnosti. Kao i obično kada je o ovom umjetniku riječ, u pozadini se nalazi "skriveni" osobni motiv koji si on,

spontaneous sculptures; or again as a ready-made, discovered construction (a mason's trestle, for example), which he would sign as his own work of art.

At the time of the exhibition *Drvo* (Wood) in the Museum of Modern Art, Zagreb in 1999, the focus of his interest was wood in its most elementary form, in its accentuated, naked essence, that is, in its energetic extract, which was openly announced by a huge, primordially powerful trunk placed upright on the pavement as an emblem, right in front of the entrance to the exhibition.

On the surface of this piece of wood, the author intervenes by a single minimal operation - an incision or a longitudinal cut. This gesture, as the author came to know only later, coincides with the first operation in the technological processing of a wooden trunk and is called the "opening". Indeed, by demonstrating so concisely his communication with the material, Kožarić opens up the possibility of its speech. In other words, by announcing his own presence, the sculptor brings forward the very nature of wood.

The trunk that has been touched or "opened up" that way, is then promoted into a sculpture or its unit, an element which is then repeated in various interrelations. Linked by iron hooks-clips, the vertical and the horizontal lines of the trunks represent simply organised forms, whose maximally economical structure is at the same time the condition and the solution of its own static. The form and its stability are one and the same.

Since they have come into being on the spot, in the gallery, these sculptures involve relationship towards concrete space from the moment of their conception, even though without imposing efforts. Not only towards dimensions and configuration, but also towards its material components, the structure. Thus, the raw rusticity of the trunk perceptively brings forth various, primarily wooden, finely processed parts of the ambience: the spacious, flat parquetry surface, the wide cassette-like door frames, the window constructions. Moreover, through its dimensions, the impressive curving and the verticality of the phallus-like trunk stands in comparative relation towards the vertical cylinder of the white ceramic stove, as well as in complementary symbolic relation towards the "tunnel" of



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u karakterističnoj praksi slobode, dopušta objelodaniti u uvijek dovoljno iznenađujućoj formi. Raspon i voluminoznost značenja koji se pritom induciraju nisu rezultat predumišljajne spekulacije, već njegovana dosluha s primarnim stvaralačkim impulsom. Premda je - možda i u latentno ironičnom smislu - prezentirana u svom najsuvremenijem izdanju, kuhinja nužno implicira svoje arhetipsko značenje - ideju skrovišta, socijalnosti i restauracije. Zapravo, riječ je o ekvivalentu ognjišta koje pak upućuje na još jedan aspekt značenja osnovnog materijala drveta - aspekt goriva, uvjeta vatre i topline. Tu se priprema hrana koja omogućuje preživljavanje. Ali ne manje važna činjenica jest i proces njene pripreme. Radi se o (al)kemijskoj pretvorbi sirovih elemenata u novu kvalitetu koja nije tek njihov puki zbroj. A to je pandan samom umjetničkom činu, pretvorbi ideja i materijala u artistski konstrukt. Nije stoga čudo da boravak i rad u kuhinji Kožarić cijeni barem onoliko koliko i onaj u atelijeru.

Sadržaj koji ispunjava prostoriju ispred kuhinje predstavlja svojevrsnu tampon zonu između organskog i tehnološkog dijela izložbe ili, još bolje, mjesto gdje se miješaju dva

the elongated space of the gallery, marked by the repeated door frames.

Generally speaking, the exhibited content and the space in which it is exhibited discover their respective similarities and differences, as well as their touching points. In this way, with no second thought of mutual taming, they reassert legitimacy to one another and enable each other's visibility. We are speaking here of a fertile coexistence of the found and the brought, of rich interaction between content and associations, which can be created only by a purely and firmly conceived work of art.

As another striking component of the exhibition, Kožarić installs an entire ready-made kitchen. Most of the kitchen furniture is made of wood and thus figures as the technological counterpart to the raw tree-trunk. Nevertheless, this counterposition is not the only reason for the presence of the kitchen. As is always the case with this artist, there is a hidden "personal" motive in the background that he, in his characteristic habit of freedom, permits himself to reveal in a form that is always sufficiently surprising. The range and the voluminosity

sl.9: I. Kožarić, Hrpa / Heap, Biennale, Venecija / Venice, 1976.



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načela. Riječ je o središnjoj ulaznoj prostoriji galerije u kojoj zatječemo najmanje reprezentativan prizor: odloženi “neupotrijebljeni” materijal, stolice, alat... a na zidu - amblematičnu kantu za smeće, jedan od lajtmotiva koji se provlači Kožarićevim izložbama. Smetlište, dakle, kao drski, plebejski manifest. Naime, sasvim protivno općoj predodžbi beznadnog posljednjeg mjesta, za Kožarića i u njegovoj interpretaciji, smetlište je fertilno područje mogućnosti, rasadnik potencijalno novih oblika i vrijednosti, šansa kontinuiteta. Cijelom svojom dosadašnjom praksom duhovne i materijalne (auto)reciklaže Kožarić dokazuje djelotvornost takvog programskog polazišta. Onoliko koliko vjeruje u mogućnosti stanja amorfnosti i kaosa, toliko je skeptičan prema iskristaliziranom obliku koji po svemu sugerira dovršenost i intaktnost. Brižno njegujući “kontinuitet neslaganja sa samim sobom”, on će i svoja povijesno usvojena, enciklopedijski zapečaćena djela vraćati u kontekst bezlične gomile te ih tako pokazati i na najreprezentativnijim umjetničkim priredbama (npr. na Biennalu u Veneciji 1976.). Ili će ih u isto društvo smjestiti neselektivnom pozlatom svega što mu se nađe u blizini. U tom će slučaju istodobno

of meaning, which are being induced by this, are not the result of a pre-meditated intention, but a cultivated conspiracy with the primary creative impulse. Even though presented in its most modern variant - possibly in a latently ironical sense - the kitchen necessarily implies its archetypal character - the idea of a hideaway, of sociability and restoration. As a matter of fact, we are speaking of an equivalent of the fireplace, which again points to another characteristic aspect of the basic material, that is wood - the aspect of fuel, fire and warmth. Kitchen is the place where food is prepared, and food means survival. Still, an equally important fact is the process of its preparation. It is the (al)chemical transformation of raw elements into a new quality, which is not merely their total. And that corresponds to the very act of the artist, the transformation of ideas and materials into an art construct. Small wonder that Kožarić appreciates sitting and working in the kitchen at least as much as doing the same in his atelier.

The content that fills the room in front of the kitchen represents a sort of tamponzone between the organic and the technological part of the exhibition or, better said,

izvršiti akt promocije i degradacije. Zapravo, u njegovoj prisutnosti umanjuju se granice između kategorija, statusa, vrijednosti stvari. (Materijalno svjedočanstvo te magične osmoze jest njegov atelijer u kojemu granice između umjetničkih djela i običnih predmeta ne možemo jasno utvrditi.)

Sam u neprestanom pokretu, *rolling stone* na koji se ne hvata mahovina, primjenjujući na najbolji mogući način fluksus-dijalektiku, Kožarić održava neprestano cirkuliranje značenja. Stavljajući u pitanje povijesno djelo, a u neuglednom predmetu metaforički pronalazeći zlato, Kožarić se predstavlja kao veliki ekumenist, ali i ekolog, obnovitelj stvari i slika. Imun na predrasude o potrošenim sadržajima, s pogledom bez zamora i dogme, on uspijeva pronaći novu životnost u iscrpljenom prizoru. Intenzitet njegova viđenja prati snaga uobličjenja koje blagotvornim učinkom ozonskog punjenja napada našu inertnost i razobličuje ukrućeno i smrknuto znanje.

Tako će, na primjer, s mirom i sigurnošću dječje uobrazilje, crtu kredom ili komad plavoga platna proglasiti nebom i obilježiti njime zatvoreni, artifičijelni prostor galerije. Ispod *neba*, od dva panja i na njih položene neobrađene daske, sastavit će jednostavnu rustičnu klupu. Bez straha od profaniranja Kožarić je tako skulpturu "spustio" na razinu utilitarnog predmeta, a "žrtvujući" umjetnički status predmeta pretvorio je uski galerijski hodnik u mjesto evokacije i mirne kontemplativnosti.

Stog sijena

Kožarićev dubrovački *Stog sijena* još je jedna u nizu kiparevih javnih skulptura-intervencija o kojima se ne može razgovarati bez uključivanja reakcije publike na njihovu pojavu. Štoviše, upravo preko javne recepcije tih skulptura moguće je naslutiti njihovo autentično značenje.

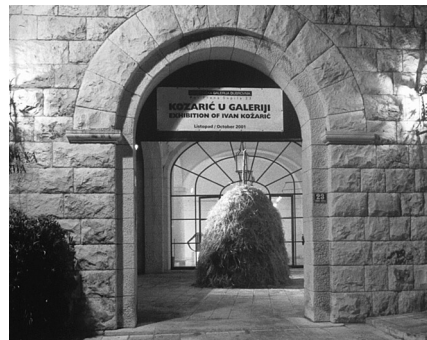
Stog je ponovno omogućio spoznaju Kožarićevih djela kao stvarnih, vidljivih predmeta. U stvaranju umjetnosti to nije tako česta pojava kako se rutinski podrazumijeva. Naime, mnoge tone bronce, kamena i sličnih fizičkih drastičnosti uobličenih na ovaj ili onaj način ne uspijevaju u svojoj težnji da pobijede vlastitu prozirnost. Naprotiv, postav Kožarićeve skulpture u javnom prostoru čin je otkrivanja, odnosno uspostavljanja središta, markiranja i aktiviranja akupunkturne točke prostora, uz

the place where the two principles are fused. It is the central entrance space of the gallery, in which one can find the least distinguished scene: the "unused" material put aside, chairs, tools... and on the wall - the emblematic waste bin, one of the light-motifs that pervade Kožarić's exhibitions. Waste disposal, so to say, as a daring, plebeian manifesto. Namely, in direct opposition to the general image of the hopeless final resting place, for Kožarić and in his interpretation the waste disposal is a fertile area of opportunities; the hotbed of potentially new forms and values, a chance for continuity. By his entire hitherto prevailing practice of spiritual and material (self-)recycling, Kožarić has proved the effectiveness of such a programmatic starting-point. As much as he believes in the possibility of the state of shapelessness and chaos, he is also sceptical towards the crystallised form, which in all respects suggests completeness and intactness. Carefully cultivating his "continuity of disagreement with himself", Kožarić will return even his historically absorbed and encyclopedically sealed works of art into the context of formless heap, exhibiting them in this way even at the most distinguished art festivals (for example, at the Biennale of Venice in 1976). Or, again, he will place them into the same context by gilding everything that he finds close at hand. In that case, he at the same time performs acts of promotion and degradation. As a matter of fact, his presence means the reduction of borderlines between categories, statuses, values of things. (A material testimony of this magical osmosis is his atelier, in which one could not precisely define borderlines between works of art and everyday objects.)

Always on the move himself, a *rolling stone* on which moss doesn't grow, applying in the best possible way the dialectics of flux, Kožarić retains the incessant circulation of meaning. By questioning a historical achievement, while at the same time metaphorically finding gold in any humble object, Kožarić presents himself as a great ecumenist, as well as ecologist, restorer of things and images. Immune to prejudice concerning spent contents, with a look showing no saturation or dogma, he manages to find fresh vivacity in an exhausted scene. The intensity of his vision is accompanied by the power of formation that attacks our sluggishness and decomposes



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sl.10-12: I. Kožarić, *Stog sijena / The Haystack*, Dubrovnik, 1996/2001., foto / photo: A. Marčić



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burkavanja njegovih energetskih silnica. Neovisno o stilskoj oznaci, materijalu ili dimenziji, bilo da se radi o klasičnoj figuraciji aluminijskog *Matoša* na klupi, o apsolutnoj geometriji pozlaćenog fiberglasa *Prizemljenog sunca* ili ready-made-u dubrovačkog stoga sijena - u svakom pojedinom slučaju prisutan je zajednički nazivnik prigodno uobličene i kontekstualizirane, iste vitalističke supstance koja određuje njegov magnetizam.

Postoji tako bogata dokumentacija najrazličitijih vidova komunikacije s gornjogradskim *Matošem*. Ljudi sjede uz njega, razgovaraju s njim, grle ga, odijevaju mu čarape i stavljaju šalove zimi, ali i šaraju po njemu i ruže ga sprejevima. (Dotle gradski kipovi ostalih pisaca, djela drugih autora, unatoč sličnom prizemnom postavu, mirno i neometano traju u svojoj neprimijećenosti. Ne predstavljaju izazov ni za najmahnitije grafitiste.)

Nadalje, dobro su poznate strastvene reakcije građana na *Prizemljeno sunce* na zagrebačkom kazališnom trgu 1971.: lupali su ga nogom, kitili ga grančicama, plesali oko njega, polijevali ga bojom i na kraju zapalili.

Dubrovački *Stog*, kao ni navedene skulpture, nema u sebi nikakve opscenosti,

our stiffened and darkened knowledge with the mild effect of an ozone filling.

Thus he will, for example, with serenity and certainty of a child's imagination, take a stroke of chalk or a piece of blue canvas and proclaim it a sky, using it in order to mark the closed, artificial space of the gallery. Under this *sky*, he will produce a simple rustic bench out of two tree-trunks and an unprocessed log placed over them. Knowing no fear of profanation, Kožarić has in this way "lowered" the sculpture to the level of an utilitarian object, whereas by "sacrificing" the art status of an object he turned the narrow corridor of the gallery into a place of evocation and serene contemplation.

The Haystack

Kožarić's *Stog sijena (Haystack)* installed in Dubrovnik is another among many public sculptures-interventions about which one can not speak without mentioning the reaction of the audience to their appearance. Moreover, it is precisely through this public reception of the sculpture that it is possible to divine their authentic character.

The *Haystack* again made it possible to grasp Kožarić's works of art as real, visible objects. In artistic creation it is not as routine a phenomenon as one might think. Tones of bronze, stone, and similar physical extremes formed in one way or another do not succeed in fulfilling their aim by defeating their own transparency. Contrary to that, the installation of Kožarić's sculpture in public space is an act of revelation, that is, of establishing the centre, of marking and activating the acupuncture point of space, of stirring up its energetic line of force. Independently of stylistic label, material, or dimension, be it the classical figuration of the aluminium *Matoš* sitting on the bench, be it the absolute geometry of the gilded fibreglass *Prizemljeno sunce (Grounded Sun)*, or the ready-made installation of the haystack at Dubrovnik - in each single case there is a common denominator of the same adequately formed and contextualised vitalistic substance, which determines its magnetism.

There is an ultra-rich documentation about the most various aspects of communication with *Matoš* at the Upper Town. People sit down next to him, talk to him, embrace him, put socks on his feet and

sl.13: I. Kožarić, A.G. Matoš, Zagreb, 1978.

kao ni politički iritantne primisli koje unaprijed računaju na reakciju. Također, ne radi se niti o fizičkom nadmetanju ili ataku na prostor. Naprotiv, tvrdom kamenu kontrapunktiran je mekani materijal sijena, stoljetnoj trajnosti Grada nešto efemerno i propadivo; skromna rustika zapravo je pojačala urbanu gizdavost. Miris sijena, pak, unio je ideju prostora, širine, razrahlilo tvrdu, klaustrofobnu opasnost moćnim zidovima.¹

No, opća mobilizacija duhova ponovno se dogodila. Čuvena estradna pjevačica doživjela je sijeno kao napad na svoj nastup u Kneževu dvoru i, možda, na svoje seosko porijeklo, gradonačelnik ga je shvatio kao nagru "svog dvorišta", ali djeca su uživala, a turisti pronašli novo mjesto za ovjekovječenje svog posjeta Dubrovniku.

Još jedanput, svojim nastupom čistih misli i djetinjom nagošću kao ulogom (*Ja uvijek idem gol...*) Kožarić je pokrenuo globalni striptiz konteksta u kojem se pojavio. ▼

Napomena: U tekstu su korišteni dijelovi tekstova i predgovora pisanih povodom Kožarićevih izložbi: *U znaku sunca*, Galerija Forum, 1991.; Galerija Kovačka 3, Dubrovnik, 1994.; Galerija AM-M14F/1-Z, 1990.; Galerija Beck, Zagreb, 1999.; *Drvo*, MSU, Zagreb, 1999.; *Otok*, Dubrovnik, 1996.

scarfs around his neck in winter, but also scribble on him and spoil him with sprays. (At the same time, urban monuments of other writers, created by other artists, despite the same ground-level position, persist peacefully, undisturbed since unnoticed. Apparently they do not inspire even the most frantic graffitiists.)

Furthermore, one remembers very well the passionate reactions of citizens to the *Grounded Sun* at the Theatre Square of Zagreb in 1971: they kicked it, decorated it with twigs, danced around it, spilled paint on it, and eventually put it on fire.

The *Haystack* of Dubrovnik, as well as other mentioned sculptures, in itself bears no obscenity and no politically irritating second thought that would automatically entail a reaction. Moreover, it is no attempt at physical domination or an attack upon space. On the contrary, the soft texture of hay as something ephemeral and corruptive was counterpoised to the hard stone, to the centuries-long endurance of the City of Dubrovnik, whereas humble rusticity in fact accentuated the urban flashiness. The smell of hay, again, introduced an idea of space, wideness, it loosened the stiff, claustrophobic enclosure in powerful city walls.¹

However, one could witness again the general mobilisation of spirits. Certain popular singer understood the hay as an attempt to undermine her concert at the Dodge's Palace (in front of which the *Haystack* was placed) and possibly even as an allusion to her rural background, whereas the mayor took it as an act of defamation of "his backyard"; still, kids enjoyed themselves and tourists grabbed the opportunity for yet another photo that would remind them of their visit to Dubrovnik.

Once again, with his performance of pure thoughts and his childlike nakedness taken as a role (*I always walk around naked...*), Kožarić has initiated a global striptease of the context in which he has made his appearance. ●

Note: The author has made use of parts of texts and prefaces written for Kožarić's exhibitions: *U znaku sunca* (*In the sign of the sun*), Galerija Forum, 1991; Galerija Kovačka 3, Dubrovnik, 1994; Galerija AM-M14F/1-Z, 1990; Galerija Beck, Zagreb, 1999; *Drvo* (*Wood*), MSU, Zagreb, 1999; *Otok* (*Island*), Dubrovnik, 1996.

prijevod / translation: Marina Miladinov

▼●

¹ No, s druge strane, štoviše, tijelom i oblikom, sijeno baš kao da sublimira gradsku arhitekturu. Svojom pojavom, naime, stog počinje tečno katalizirati percepciju najčešćeg arhitektonskog elementa okolnih zdanja - lûka. Lûk se sada otkriva u zadivljujuće brojnim inačicama na Dvoru, katedrali, ali i u dvorištu dubrovačke Umjetničke galerije gdje je rad, pet godina kasnije, prilikom autorove samostalne izložbe u listopadu 2001. - rekonstruiran. Tako otkrivamo uistinu neočekivani aspekt pripadnosti stoga ovom ambijentu. Ruralni objekt, paradoksalno, nameće se kao šifra strukture Grada!

¹ On the other hand, it appears as if the hay was sublimating urban architecture by means of its body and its shape. We might say that the haystack, by its very appearance, began to act as a smooth catalyst for the perception of the most recurrent architectural element of the surrounding buildings - the arch. The arch could disclose itself in amazingly many variants: at the Palace, the cathedral, as well as in the courtyard of the Art Gallery of Dubrovnik, where this work of art was reconstructed five years later, at the occasion of author's solo exhibition in October, 2001. In this way, we could discover a truly unexpected aspect of the connection between the haystack and the ambience. Paradoxically, a rural object imposed itself as the structural code of the City!

→ Antun Maračić - Završio slikarstvo na Akademiji likovnih umjetnosti u Zagrebu. Umjetnik i kritičar, ravnatelj Umjetničke galerije Dubrovnik. Živi u Zagrebu i Dubrovniku.

Antun Maračić graduated painting at the Academy of Visual Arts, Zagreb. He is active as artist and art critic, and he is also chief manager of Art Gallery, Dubrovnik. He lives in Zagreb and Dubrovnik.