

Izložba / Exhibition

DAMIR MATAUŠIĆ

Kritička retrospektiva, 1974. – 2020.

A critical retrospective, 1974 – 2020

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*Nebeska vrata / Heavenly Gate, 1998.*

# DAMIR MATAUŠIĆ

KRITIČKA RETROSPEKTIVA, 1974. – 2020.  
A CRITICAL RETROSPECTIVE, 1974 – 2020



Duga i plodonosna suradnja Damira Mataušića i Moderne galerije doživljava svoj vrhunac s retrospektivnim pregledom njegovog stvaralačkog opusa. Ma koliko da smo umjetnike najviše spremni procjenjivati po njihovom doprinosu razini i napredovanju njihove matične discipline, važno je kad postoji, istaknuti i njihovo šire društveno djelovanje kojim nesebično, po cijenu remećenja koncentracije potrebne za realizaciju svoje umjetničke vokacije, doprinose razvoju šireg kulturnog okruženja. Za djelokrug Moderne galerije stoga je iznimno važna Mataušićeva pedagoška djelatnost, budući da su pod njegovom paskom na zagrebačkoj Likovnoj akademiji stasale generacije umjetnika koji predstavljaju, a u budućnosti će to činiti i više, upravo onaj nezamjenjiv čimbenik života i razvoja likovnog stvaralaštva kojemu smo krovna muzejska institucija. Zahvalni smo da je od 2007. do 2015. godine bio član Upravnog vijeća Moderne galerije, aktivno pridonoseći dobrobiti i funkciji muzejske institucije. Moderna galerija posjeduje važnu zbirku medalja i to je bila osnova njegove inicijative, u suradnji s dr. Ivanom Mirnikom, da se 2012. godine naša muzejska savjetnica Tatjana Gareljić imenuje delegatom FIDEM-a / Fédération Internationale de la Médaille, najprestižnije udruge medaljarstva na svijetu. Od tada Moderna galerija ovu važnu platformu koristi kako bi poslovičnu kvalitetu hrvatskog medaljarstva ustrajno promovirala na najvišoj referentnoj međunarodnoj razini. Njihova višegodišnja suradnja na ovom poslu, kroz klasični će odnos kustosice i umjetnika doživjeti svoju prirodnu kulminaciju na realizaciji Mataušićeve izložbe.

Vraćajući se s ovim na pitanje same izložbe, važno je istaknuti njenu šиру kulturološku vrijednost dovođenja medaljarstva u fokus interesa kulturne javnosti. Zahvaljujući, pak, Mataušićevom radu u nizu specifičnih disciplina koje se sve u konačnici podvode pod kiparstvo, izložba je ujedno i odlična prilika za proučavanje njihovog međusobnog odnosa. Medaljarstvo je izrazito osjetljiv medij likovnog izraza koji uz poslovično minuciozno preciznu mekoću oblikovanja i izvedbe, te rafinman u korištenju i kombinaciji plemenitih kovina, svoju izražajnost najviše zasniva na suptilnom osjećaju za kreiranje svjetlosnih efekata koji u doživljaju i percepciji prave svu ključnu razliku između zanatskog i umjetničkog rada. Bez obzira što Mataušićev rad u muzejskom kontekstu razmatramo u likovnim kategorijama, ne smije se ispustiti izvida ni da su medalje, plakete, počasni i svečani lanci, kao sredstva važnih društvenih rituala, a kovanice kao svakodnevni predmeti, nositelji kodificiranih semantičkih i simboličkih značenja koja sežu u osvit civiliziranog svijeta, pa su dragocjeni materijal istraživanja i razumijevanja kako razvoja opće ljudske kulture, tako i specifičnih društvenih zajednica kroz povijest. Mataušićev referentni opus upravo se odlikuje balansiranjem univerzalno utvrđenih povjesno zadanih normi s elementima koji ukazuju na specifično naše tradicijsko nasljeđe i baštinu, a istovremeno izvedbom u leksiku suvremenog likovnog izraza uspješno funkcionira u današnjim protokolarnim uvjetima i potrebama, odnosno, dostoјno predstavlja izborenu društveno-političku samobitnost u svakodnevnicima. Složena estetsko-kulturološka polazišta koja je cizelirao radom u izvorišnoj disciplini, pri čemu se riječ disciplina ovdje odnosi koliko na medij, toliko i na njegovu zahtjevnost, Mataušić je s lakoćom prenio u sakralnu i svjetovnu plastiku velikih dimenzija i prostorne kompozicije ostvarujući opus neusporedive formalne finoće i nadahnjujućeg duhovnog ozračja. To se posebno odnosi na inovativnu upotrebu svjetla u sugestiji simboličkih slojeva kroz emotivni doživljaj skulptura bez paralele u suvremenom likovnom stvaralaštvu.

Mataušićev rad pokriva tri silnice društvene moći: financijsku, političku i duhovnu. Malo je umjetnika koji polazeći iz životnog iskustva obilježenog pragmatičnim djelovanjem tih silnica uspijevaju istaknuti poetsku razinu njihovog postojanja. Trebamo li im na tome biti zahvalni ili ne? Ako su nam već novac, rituali i vjera potrebni za suočavanje s neizvjesnostima egzistencije i izvjesnosti smrti, postojanje ljudi koji ih uspijevaju transformirati u estetski užitak, velika su i nezamjenjiva životna utjeha.

Branko Franceschi

The long and fruitful collaboration between Damir Mataušić and the National Museum of Modern Art culminates with this retrospective review of his creative work. No matter how much we are willing to evaluate artists based on their contribution to the level and progress of their main discipline, it is important, when it exists, to also point out their wider social activity and their selfless contribution, at the cost of disrupting the concentration needed to realize their artistic vocation, to the development of the broader cultural milieu. Mataušić's educational work is therefore extremely important for the sphere of activity of the National Museum of Modern Art, since generations of artists have come of age under his tutelage at the Academy of Visual Arts in Zagreb. They represent, and will do so even more in the future, precisely that irreplaceable factor of life and development of artistic creation that falls under the umbrella of our museum institution. We are grateful that from 2007 to 2015, he was a member of the National Museum of Modern Art's management board, making active contributions to the welfare and functioning of the museum. The National Museum of Modern Art owns an important collection of medals, and it was his initiative, together with Ivan Mirnik, PhD, that our museum advisor Tatjana Gareljić was appointed a delegate to FIDEM / Fédération Internationale de la Médaille in 2012, the most prestigious medal-making association in the world. Ever since, the National Museum of Modern Art has used this important platform to persistently promote the proverbial quality of Croatian medal-making at the highest international referential level. Through the classical relationship between curator and artist, their long-standing collaboration will experience its natural culmination in the organization of Mataušić's exhibition.

Going back to the question of the exhibition itself, it is important to emphasize its broader cultural value in bringing medal-making into focus of interest of the cultural public. On the other hand, thanks to Mataušić's work in a number of specific disciplines, all of which are ultimately subsumed under sculpture, the exhibition is also a great opportunity to study their mutual relationship. Medal-making is an extremely sensitive medium of visual expression that, with its proverbially meticulous and precise softness of design and execution, as well as a refinement in the use and combinations of precious metals, bases most of its expressiveness on a subtle sense of creating light effects, the experience and perception of which make the key difference between craft and a work of art. Regardless of the fact that we observe Mataušić's work in the museum context in art categories, it must not be overlooked that medals, plaques, honorary and ceremonial chains, as implements of important social rituals, and coins as everyday objects, are carriers of codified semantic and symbolic meanings that go back to the dawn of civilization, and are therefore valuable materials for research and understanding of both the development of human culture in general, as well as specific social communities throughout history. Mataušić's referential oeuvre is characterized precisely by balancing the universally established and historically set norms with elements that point to our specific traditional heritage, and at the same time, being executed in the lexicon of the contemporary visual expression, it successfully functions in conditions and demands of today's protocol i.e. it deservedly represents the won socio-political self-importance in everyday life. The complex aesthetic and cultural starting points that he chiselled by working in his source discipline, and the word discipline here refers both to the medium and to its high demands, Mataušić transferred with ease to the religious and secular sculpture, large in scale and spatial compositions, thus creating an opus of incomparable formal finesse and an inspiring spiritual atmosphere. This is especially true of the innovative use of light suggesting symbolic layers through an emotional experience of sculpture that is unparalleled in the contemporary visual arts.

Mataušić's work covers three main lines of social power: financial, political and spiritual. There are very few artists who, starting from their life experience marked by the pragmatic effects of those main lines, manage to emphasize the poetic level of their existence. Should we be grateful to them for that or

not? If we already need money, rituals and religion to come to terms with the uncertainties of being and the certainty of death, the existence of people who manage to transform them into aesthetic pleasure, is the greatest and irreplaceable consolation in life.

Branko Franceschi



DAMIR MATAUŠIĆ umjetnik je s više od četiri desetljeća kiparskog stvaralaštva specifičnog izričaja i definiranih artističkih poetika uspješno primijenjenih u više kiparskih disciplina: od medalja, kovanica, svečanih lanaca i počasnica do male plastike, reljefa i javnih spomenika; od intimističkih, oficijelnih, do javnih i sakralnih kiparskih ostvarenja duboke percepcije s izuzetnom posvećenošću u realizaciji djela. Odlika Mataušićeva rada uporaba je više vrsta materijala u kojima dominiraju polirane kovine izvedene tehničkom preciznošću u inventivnim kompozicijama. Vrijednost njegova djela sintetizira povijesno i kulturno nasljeđe ne oduzimajući dignitet artističkom stvaralaštvu. Mataušićeva suptilna osobnost podjednako anticipira kompleksne suvremene umjetničke izazove, a rezultat je osebujni kiparski opus s etabliranim statusom u suvremenoj hrvatskoj likovnoj umjetnosti.

Mataušića se ponajprije prepoznaje po mnogobrojnim i uspješnim kiparskim ostvarenjima medaljerskih djela i male plastike, uključujući osam počasnih lanaca i više od četrdeset djela kovanog optjecajnog novca Republike Hrvatske, nastalih od 1974. godine do danas. Polimorfni se opus grana u više stilskih i oblikovnih segmenata, a na izložbi će biti prezentirano oko stotinjak medaljerskih djela ovog majstora kiparske minijature.

No, kao što medalja ima dva lica, takav je i interdisciplinarni opus Damira Mataušića. Na ovoj izložbi prvi će put biti prikazana monumentalna spomenička javna i sakralna umjetnikova kiparska djela. Od *Priveza u Omišlu* (2004.), *Pozdrava Zagrebu* – skulpture makete grada Zagreba (2013.) i *Bumbine livade* (2016.) na jezeru Bundek u Zagrebu, do recentnog spomenika solani u Stonu (2020.). Jedinstvena kiparska rješenja karakterizira i opremanje interijera crkve sv. Augustina Kažotića u Zagrebu (2012., 2013.), župne crkve sv. Mirka (Emerika) u Šestinama (2016.), a kruna kipareva sakralnog spomeničkog ciklusa začuđujući je prostor u kapelici Katoličkog bogoslovnog fakulteta u Đakovu (2018.).

Rad i intenciju za izradu malih formata u metalu kipar je usvojio od ranog djetinjstva u radionici svoga oca i vrsnoga gravera Vladimira Mataušića (1924. – 2011.).

Mataušićev raznorodni i mnogobrojni kiparski opus po tematiki i sadržaju možemo povezati s velikim hrvatskim kiparom i medaljerom Ivom Kerdićem (1891. – 1953.). Zajednički im je dominantni medaljerski opus, oblikovanje kovanica, svečanih lanaca i opremanjivanje crkvenih prostora kiparskim djelima. U javnim spomenicima obojica respektiraju povijesni ambijent i prostorni sklad.

Po inventivnosti i imaginaciji Mataušić je nastavljač jedinstvenog kiparskog opusa svog profesora Želimira Janeša (1916. – 1996.).

Dr. sc. Bogdan Mesinger u dvije je monografije detaljno, sveobuhvatno i opsežno pisao o umjetniku, genezi djela i kompleksnosti njegova kiparskog opusa (*Medaljer Damir Mataušić, Klovićevi dvori*, 1998.; *Mataušić*, Školska knjiga, 2010.). Prethodila je monografija *Damir Mataušić* (Grafički zavod Hrvatske, 1993.) autora Feđe Vukića. O kiparevu ciklusu *Credo* pisao je Milan Bešlić u povodu izložbe u KIC-u 2010. Mons. Nedjeljko Pintarić (*Prikupljanje silnica začuđenosti*, u monografiji 2010.) i dekan KBF-a u Đakovu dr. sc. Ivica Raguž (*Marija Majka Crkve*, KBF Đakovo, 2018.) nadahnuto su pisali o kršćanskom aspektu Mataušićeva djela.

Damir Mataušić svojim je bogatim akademskim, stvaralačkim i pedagoškim radom zaslužan za recentnu afirmaciju medaljerstva i male plastike u hrvatskoj likovnoj umjetnosti. Od umjetničkih početaka do danas zastupljen je na polustoljetnim *Memorijalima Ive Kerdića – triennalima hrvatskog*

*medaljerstva i male plastike* kao najveće nacionalne umjetničke manifestacije ovih posebnih kiparskih disciplina u organizaciji Muzeja likovnih umjetnosti u Osijeku. U sklopu *XI. Memorijala IVE KERDIĆA* 2013. godine održana je njegova samostalna izložba kao *Umjetnika kiparske minijature*, kako ju je naslovio dr. sc. Daniel Zec, dugogodišnji autor ovih kiparskih priredbi,<sup>1</sup> a 2019. godine umjetniku je dodijeljen *Grand Prix XIII. Memorijala IVE KERDIĆA*, za rad *Identitet*.<sup>2</sup>

Od 1974. godine do danas njegovi medaljerski radovi prezentirani su na najvećim bijenalnim izložbama diljem svijeta koje pripeđuje prestižna Međunarodna organizacija umjetničke medalje FIDEM. Motivirajućim organizacijskim i stručnim angažmanom profesor Damir Mataušić, uz dr. sc. Ivana Mirnika, uvelike doprinosi svjetskoj afirmaciji hrvatskog medaljerstva i domaćih medaljera u okvirima FIDEM-ovih manifestacija.

U svom nesebičnom pedagoškom djelovanju, zalaganjem za osnivanjem usmjerena Male plastike i medaljerstva na Kiparskom odjelu Akademije likovnih umjetnosti u Zagrebu 1996. godine, profesor Mataušić zaslužan je za kontinuitet i revitalizaciju ovih dviju kiparskih grana prenošenjem svoga majstorskog znanja i iskustva stotinama studenata u proteklih četvrt stoljeća.

## OD MEDALJE DO POČASNOG LANCA

U početku bilaše Medalja. U graverskoj radionici Mataušićeva oca Vlade, kao rani kiparevi medaljerski radovi *Zdenac života* (1973.), portretna plaketa *Kolega* i portretna medalja *Tin Ujević* (1974.). Slijedi više medalja inspiriranih hrvatskim graditeljskim, kiparskim i slikarskim romaničkim, gotičkim i renesansnim majstorima: Radovanom, J. Dalmatincem, L. Lauranom, F. Lauranom, Vincentom iz Kastva i J. Klovićem, objedinjenim u *Dekanski lanac Akademije likovnih umjetnosti u Zagrebu* s medaljom koji simbolizira Akademiju likovnih umjetnosti, ujedno završnim djelom Mataušićeva diplomskog rada 1979. godine i s uporabnom funkcijom do današnjih dana.

Serioznost djela i uspostava simboličkih i reprezentativnih kriterija rezultirali su povjerenjem umjetniku za izradu idejnog rješenja *Lanca međunarodne misije znanosti i mira* 1980. godine, s deset medalja koje predstavljaju poznate nobelovec, po zamisli hrvatskog humanitarca Vladimira Palačeka (1940. – 1990.). Mataušić je ingeniozno okupio vodeće hrvatske kipare i medaljere na izvedbi portretnih medalja (Zdravko Brkić, Krsto Bošnjak, Ante Despot, Stanko Jančić, Želimir Janeš, Stipe Sikirica, Kosta Angeli Radovani, Marija Ujević), i na taj je način predstavio i recentno hrvatsko medaljerstvo. Sam je oblikovao medalju s likom Marie Curie, dok je završni medaljon koji simbolizira *Međunarodnu misiju* izradio njegov otac Vladimir. Bogdan Mesinger Mataušićeve je počasne lance definirao posebnim *medaljerskim žanrom*<sup>3</sup> po svojoj osnovnoj strukturi iz koje se formiraju u sustavno koncipiranu cjelinu.

Početkom novog milenija Damir Mataušić nastavlja impozantni niz izrade počasnih lanaca. *Dekanski lanac Ekonomskog fakulteta u Zagrebu* iz 2001. godine na piktografski način sažima predstavljanje ekonomije simbolima robe i novca u kružnim srebrnim pločicama između kojih su umetnuti bakreni

1 Daniel Zec, *Umjetnik kiparske minijature*, XI. *Memorijal IVE KERDIĆA*, GLU Osijek, 2013., str. 118.

2 Daniel Zec, *XIII. Memorijal IVE KERDIĆA*, MLU Osijek, 2019., str. 7.

3 Bogdan Mesinger, *Mataušić*, Školska knjiga, Zagreb, 2010., str. 36.



slavonski banovci. Dva završna veća medaljona s utisnutim su amblemskim natpisom Ekonomskog fakulteta u Zagrebu i pročeljem zgrade kao uvriježenog simbola Sveučilišta u Zagrebu.

Uporedo valovito oblikovan lanac s ručno obrađenim srebrnim kružnicama na kojima su graditeljski simboli grada i završnom polukružnom pločom s natpisom i povijesnim grbom predstavlja grad utemeljen na otočiću usred rijeke Une i tvore *Gradonačelnički lanac Grada Hrvatske Kostajnice* iz 2003. godine.

Multipliciranjem i razradom simbola na karike lanca sa simbolom kao jedinim likovnim prikazom oblikovan je reprezentativni *Počasni lanac predsjednika Hrvatske odvjetničke komore* 2010. godine izbalansiranim ritmom kvadratiča i kružnica iskovanih u plemenitim kovinama.

Studioznim pristupom suvremenih premlisa umjetnik je seriozno izradio *Pektoralni križ za Sv. Oca Benedikta XVI.* koji je posjetio Hrvatsku 2011. godine pod geslom „Zajedno u Kristu“. Na lancu od kockasto stiliziranih karika (praznih – srebrnih i crvenih – zlatnih pločica) ispolirani je zlatni križ istaknutih širokih krakova. Površina križa izvedena je s dinamičnim refleksijama što dodaje pokrenutu tjelesnost asocirajući na korpus Krista, okrunjenog srebrnim zvijezdama. Na desnoj strani križa reda se natpis glagoljicom, dok je na srebrnom naličju natpis molitve latinicom na hrvatskom jeziku.

Na svečanom *Lancu velikog meštra Braće hrvatskog zmaja* iz 2013. godine nalazi se srebrni pozlaćeni medaljon sa povijesnim simbolima ove ugledne udruge. Na aversu je hrvatski grb u nakitu sa zmajem, a na reversu je prikaz sjedišta društva u Kamenitim vratima, s latinskim natpisima naziva i gesla društva.

*Dekanski lanac Katoličkog bogoslovnog fakulteta u Đakovu* iz 2015. godine s dominantnim je karikama od stiliziranih formi hrvatskog ornamenta prepleta s dvama dvostranim zlatnim medaljonima. Likovni prikaz i simboli Majke Marije Crkve na aversu te naziv i amblem KBF-a u Đakovu na naličju medaljona objedinjeni su u suvremeno oblikovanu cjelinu.

Tin Ujević, 1974.



Dekanski lanac Akademije  
likovnih umjetnosti u  
Zagrebu / Dean's Chain of  
the Academy of Fine Arts in  
Zagreb, 1979.



### Portretne medalje

Jedno od prvih Mataušićevih djela, koje nije slučajno medalja, s likom je osebujnog hrvatskog književnika Tina Ujevića. Osamdesetih godina umjetnik intezivira portretnu djelatnost i oblikuje tridesetak medalja istaknutih ličnosti iz hrvatske daljnje i bliže povijesti. Svako minijaturno djelo originalno je sažeto i decentno izvedeno, s individualnim karakteristikama i simboličkim značenjskim samosvjesnim prikazima. Mataušić iznalazi nove načine u predstavljanju osobnosti. Sumira fizionomije i meko oblikuje lik u karakterističnoj pozici. Prostor medalje ili plakete u idealnom je suodnosu s portretiranim. To može biti i prazni prostor, ali najčešće je niz simbola i natpisa koje stvaraju cjelovitu sliku razdoblja i razloga zašto je neki lik predstavljen medaljom. Agilno prilagođava stil i znalački bira način oblikovanja sadržaja natpisa i forme slova kao jednakovrijednih sastavnica počasne medalje.

Kôd koji je uspostavio kod prvih počasnih medalja umjetnik neprestano nadograđuje, obogaćuje, prilagođava i varira, te postaje prepoznatljiv kod svih njegovih medaljerskih djela. Analizom umjetnički oblikovanog Mataušićeva minijaturnog kruga otkrivamo najraznovrsnije nacionalne, povjesne, društvene, vjerske, umjetničke, znanstvene i kulturne identitete.

### Medalje muzejsko-galerijskog prostora

Unikatna dugogodišnja suradnja zbila se tijekom osamdesetih godina prošlog stoljeća između medaljera Damira Mataušića i Muzejsko-galerijskog prostora u Zagrebu,<sup>4</sup> kada je intenzivna djelatnost u priređivanju kompleksnih izložbi galerijskog prostora trajno obilježena Mataušićevim medaljama. Od 1983. godine u zadanoj standarnoj formi talira<sup>5</sup> nastaju medaljerska djela posvećena zahtjevnim tematskim cjelinama u profinjenoj asocijativnoj interakciji sa motivski, simbolično i amblemski heterogeno izvedenim zadanim temama.

Muzejski prostor – izložba  
„Riznica zagrebačke  
katedrale“ / Museum Space –  
Exhibition “Zagreb Cathedral  
Treasury”, 1983.

<sup>4</sup> Danas Galerija Klovićevi dvori.

<sup>5</sup> Bogdan Mesinger, *Damir Mataušić*, MGC, Zagreb, 1998., str. 58-63.



### Sportske medalje

U povodu međunarodne studentske multidisciplinarnе sportske manifestacije *Univerzijade* održane u Zagrebu 1987. godine, umjetnik je izradio 14 medaljerskih djela s pojedinačno predstavljenim sportskim disciplinama izvedenim u plemenitim kovinama i više inačica. Ovim ekstenzira i nadograđuje svoj medaljerski opus od javnog značaja.

### Dubrovačke medalje

Velikom sposobnosti uživljavanja u pojedine teme Damir Mataušić za grad – kolijevku hrvatskog medaljerstva<sup>6</sup> svestrano oblikuje niz memorijalnih i jubilarnih djela, od pozlaćene medaljice sv. Vlaha do više počasnica osobama i događajima izvedenim od 2002. godine za Društvo prijatelja dubrovačke starine. Na njima suvremeno interpretira kulturnoška polazišta i sintetizira bogatstvo Dubrovačke Republike.<sup>7</sup>

### Sakralne medalje

Istim predanjem Mataušić oblikuje medalje sakralne tematike, bilo da su na njima prikazi vjerskih građevina, obrednih predmeta, vjerskih simbola, duhovnika ili svetaca, a dominiraju kršćanska ikonografija i hrvatska kršćanska baština kao pokretač bogatog, minuciozno istkanog stvaralačkog opusa izvedenog u plemenitim kovinama.

6 Pavao Dubrovčanin (Dubrovnik, oko 1420. – nakon 1478.) i Franjo Vranjanin (oko 1420. – 1502.) prvi su hrvatski medaljeri. Prva medalja iskovana na hrvatskom tlu izrađena je u dubrovačkoj kovnici i posvećena je obnovi crkve sv. Vlaha 1707. godine.

7 Božo Lasić, Dinko Lokas, *Dubrovačke medalje i plakete*, Knežev dvor, Dubrovnik, 2016., str. 100, 103, 112, 116, 124, 126-135. *Dubrovnik*, 1983.



Damir Mataušić marljivo sofisticirano i dinamično intuitivno uranja i otkriva mnogo vrijednosti fragmentiranih identiteta. Umjetnik kontinuirano od 1988. godine zanosno i domišljato oblikuje brojne javne nagrade i počasnice za raznorodne institucije i udruge. Kreativnost njegova stvaralaštva u sinergiji je s implementacijom virtuozne kombinacije više plemenitih kovina na jednom medaljerskom djelu kojem paradoksalno dodaje polikromatsku vrijednost.<sup>8</sup>

### **NOVAC**

Mataušićeva medaljerska ingerencija neraskidiva je s njegovom izvedbom kovanica. Tako su medalje iskovane za Mujejsko-galerijski prostor svojom formom inspirirane talirima – cijenjenim i popularnim srebrnim novovjekovnim novcem visoke umjetničke vrijednosti. U presudnim vremenima za hrvatsku samostalnost i hrvatsku najnoviju povijest, kao samooincijativnu medijsku inspiraciju 1990. godine izrađuje repliku srednjovjekovnog slavonskog banovca kako bi simboličnom gestom privukao pozornost na hrvatsku tradiciju kovanja novca.

Od 1994. godine umjetnik je sofisticirano izveo četrdeset i dvije kovanice optjecajnog i jubilarnog kovanog novca nominale od 5 do 1 000 kuna.

*Jubilarni srebreni novac nominale 150 kuna, odnosno 15 eura iz 2006. godine raritetni je projekt uspješne suradnje dviju država (Irske i Hrvatske) i rada dvaju umjetnika (Ivana Meštrovića i Damira Mataušića).<sup>9</sup>*

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Zvono Lotroščak /  
Lotroščak Bell, 1986.

8 Bogdan Mesinger, *Damir Mataušić*, MGC, Zagreb, 1998., str. 63, 65.

9 Bogdan Mesinger, *Mataušić*, Školska knjiga, Zagreb, 2010., str. 141.



Ćiril i Metodije / Cyril and Methodius, 1986.

500. obljetnica Senjskog glagoljskog misala / 500<sup>th</sup> Anniversary of the Senj Glagolitic Missal, 1994.

Nominala 25 kuna – U povodu 2000 godine (počast čovjeku) / Denomination 25 Kuna – Marking the Year 2000 (Human Foetus), 2000.

„Među kovanim novcem vrijedi istaknuti seriju kovanog novca od 25 kn, koja se razlikuje od ostalog kovanog novca bimetalnim sastavom i oblikom pravilnog dvanaesterokuta. Sav kovani novac od 25 kn – počevši od prvog izdanja, izdanog 1997. povodom obilježavanja završetka procesa mirne reintegracije područja Republike Hrvatske pod privremenom upravom UNTAES-a (...)”, pa do najnovijih kovanica iz 2019. godine izdanih povodom 25. godina uvođenja kune kao novčane jedinice RH i 350 godina osnivanja Sveučilišta u Zagrebu te kovanice Rijeka 2020 prijestolnica europske kulture iz 2020. „(...) imaju jednak naličje,<sup>10</sup> dok se lice mijenja ovisno o prigodi. Autor svih serija kovanog novca od 25 kn je Damir Mataušić.”<sup>11</sup>

## MALA PLASTIKA I INTIMISTIČKA MEDALJA

U formi medalja, reljefa i male skulpture Mataušić oživljava vlastite percepcije bogate idejnosti i spoznatljivih asocijacija stvarajući ih entuzijastički, poput alkemičara radosti. Od prvih intimističkih reljefa apstraktne figuracije *Akt i Dvoje* iz 1977. godine, kompaktno oblikovane skulpture *Patka*, ciklusa *Stabla mladosti* razvedenih formi, *Prostor i Taktile* – iz 1978. godine, preko stajaćice *Zvono Lotrščak* iz 1985., *Jedara* (1995., 1997.) od kristalnog stakla i kombiniranih kovina. Motive stabala s kratkim debelim deblom i bujnom kružnom, razgranatom i razlistalom krošnjom iz 1978. izvedene u kombiniranim tehnikama, autor razrađuje dva desetljeća poslije u novom ciklusu stabala iz 1998., poetično nazvanom *Drvo dječjih sanja*, gdje svako karakteristično stablo predstavlja pojedino godišnje doba, uz javljanje novog motiva – oblaka, prvi put apliciranog na maloj skulpturi *Slap* iz 1997. i umnoženog na malim *Nebeskim vratima* iz 1998. godine. Motiv oblaka umjetnik potpuno oslobađa u obliku monumentalne plastike u prostoru kapelice Katoličkog bogoslovnog fakulteta u Đakovu 2018. godine.

Slijede dosjetljive slobodne figuralne kompozicije u sinergiji posrebreni i pobakrenjene bronce: *Padač*, *Ko eroplan*, *Plivač*, *Ronilac*, *Pegaz* (1998.), kojima se stilski pridružuje i *Baccanalia* (2010.).

Ciklus *Vremena* iz 2001. godine domišljato predstavlja 15 atmosferskih pojava izvedenih u formi stajaćica iz koloriranog drva, bakra, epoksija i stakla. Dvije medalje *Kruh, sir i masline* te *Torta* iz 2004. godine klasične su po formi, tehnicu i materijalu, no po svojoj tematiki svakako su malo iznenađenje.<sup>12</sup>

U kombiniranim tehnikama i razigranim, perforiranim i apliciranim floralnim kompozicijama nastaje niz kromatskih, reljefastih nagradnih djela za zagrebački sajam cvijeća *Floraart* od 1992. do 2020. godine u korelaciji sa živahnim formama Mataušićeve male plastike.

10 Po propozicijama Hrvatske narodne banke: „Na naličju prigodnoga optjecajnoga kovanog novca od 25 kuna u središnjem dijelu jezgre kovanog novca nalazi se ispisana stilizirana brojčana oznaka nominalne vrijednosti »25«, kroz konture brojčane oznake vidi se kuna zlatica okrenuta nadesno, a njezino je tijelo ukomponirano u brojčanu oznaku. Iznad brojčane oznake i prikaza kune zlatice, na površini prstena kovanog novca, prikaz je grba Republike Hrvatske. Lijevo i desno od grba Republike Hrvatske, uz vanjski rub površine prstena isписан je polukružno natpis REPUBLIKA HRVATSKA. Ispod brojčane oznake, unutar prstena kovanog novca, uz vanjski rub, isписан je naziv novčane jedinice »KUNA«. Lijevo od naziva novčane jedinice, na površini prstena kovanog novca, polukružno je položena grančica hrasta lužnjaka s plodovima. Desno od naziva novčane jedinice, na prstenu kovanog novca, polukružno je položena grančica lovora u cvatu.“ Gipsani modeli su promjera 150 mm.

11 Tomislav Bilić, *Kuna – 25 godina novčane jedinice Republike Hrvatske*, Arheološki muzej u Zagrebu; Hrvatska narodna banka, Zagreb, 2019., str. 47.

12 Bogdan Mesinger, *Mataušić*, Školska knjiga, Zagreb, 2010., str. 164-173.



Ciklus religiozne tematike intimnog promišljanja vjerovanja *Credo* (2008. – 2010.)<sup>13</sup> izveden je u sofisticiranim stiliziranim i ezoteričnim oblicima lijevanjem poliranog aluminija, a duhovnost je akcentirana pozlaćenim aplikacijama.

13 Milan Bešlić, *Damir Mataušić. Kiparevo svjetlo tame* (katalog izložbe), KIC, Zagreb, 2010.

*Akt / Nude*, 1977.

Damiru Mataušiću za medaljerski poliptih *Identitet* (2019.), izrađen od graviranog pleksi stakla, dodijeljen je Grand Prix XIII. Memorijala Ive Kerdića – triennala hrvatskog medaljerstva i male plastike. Autor je u formi ulančane medalje izradio svoj suvremenii portretni ključ.<sup>14</sup>

Koliko je istinske vedrine u malom univerzumu Damira Mataušića. Plastično artikulira uobičajene pojave, stanja i teme zadivljujuće interpretacije na dosjetljiv i neočekivan način. Umjetnikova intimistička djela razigrana su i maštovita, poletna i pokretljiva, kreativna i inovativna.

### **SAKRALNO KIPARSTVO**

Duboka uronjenost u temeljne kršćanke vrijednosti i dugogodišnje kiparevo iskustvo u oblikovanju sakralnih tema u medaljerstvu, kao i paradigma vlastitog poimanja vjere, kiparski oživotvorena u ciklusu *Credo*, uporišta su Mataušićevih djela sakralne tematike.

U inovativnom djelu *Raspet, mučen i uskrsnuo* iz 2009. godine umjetnik je duboko transformirao sebe i svoj kiparski opus. Tijelo Krista po sredini širokog križa oblikованo je izrezanom siluetom u poliranoj pačetvorini uspravljenog kraka bijelog križa. Utjelovljenje Krista formira pozadinsko svjetlo. Na uvjetno nazvanom reljefu reducirani simboli čavala i bodljikave krune postavljeni su preko i pored iluzije korpusa. Autoreferencijalno djelo karakterizira samosvojna kiparska struktura. Minimalističkim postupcima i oblicima Mataušić je izveo izvanrednu monumentalnu kiparsku formu koja pobuđuje višeiznačnu pozornost iz različitih perspektiva.

#### **Crkva sv. Augustina Kažotića u Zagrebu (2009. – 2013.)**

Crkvu sv. Augustina Kažotića kipar je opremio s jedinstvenim oltarnim raspelom, 14 reljefa križnog puta, procesionalnim križem, oltarom i svijećnjacima. Djela su izrađena od lijevane, polirane i luminirane bronce i djelomice su posrebrena. Karakterizira ih pročišćena forma, dostojanstvena simbolika i suptilno prelijevanje svjetla i sjena. U suglasju su s premisama arhitekta zdanja, akademika Borisa Magaša (1930. – 2013.)<sup>15</sup> koji je svjetlu namijenio dominantnu ulogu u interijeru. Suvremeno su oblikovani uz poštivanje striktnih liturgijskih pravila, što monumentalnom Mataušićevu djelu u zadanim okruženju priskrbljuje dodatnu afirmaciju.

*Moćnik sv. Mirka* u istoimenoj župnoj crkvi u Šestinama iz 2016. godine oblikovan je kao pravokutni reljef iz pozlaćenog luminiranog mesinga s pravokutnim, dijagonalno postavljenim ornamentima u čijem središtu je iluminirajuća kružnica, iznad s jednostavnim križem i na rubovima sa simetrično postavljenim floralnim stilizacijama. Diskretno je interpoliran u kapelicu uz respektiranje neoklasističkog interijera i okolnih *fresco* ornamenata.<sup>16</sup>

*Svetohranište kapele bogoslovije Presvetog Srca Isusova* izvedeno je iste godine kad je nakon puristički obnovljenog neogotičkog interijera (2007.) na bočni zid studentske kapelice aplicirana radijalna rozeta s pozadinskim osvjetljenjem i zrcalnim kružnim središtem sa simbolima alfom i omegom.

14 Daniel Zec, XIII. Memorijal IVE Kerdića, MLU Osijek, 2019., str. 7.

15 Kompleks dominikanskog samostana i crkve bl. Augustina Kažotića (1995. – 2004.) u slobodnjim oblicima izrasta u visinu, a svjetlo prima samo s otvora na vrhu tornja, osvjetljavajući cijelu unutrašnjost cvjetolikog polulebdećeg interijera crkve.

16 Na mjestu kapelice sagrađena je 1909. godine nova župna crkva sv. Mirka (Emerika) po projektu arhitekta Stjepana Podhorskog (1875. – 1945.) i s freskama slikarice Trude pl. Braun (1909. – 1948.).



## Kapelica KBF-a u Đakovu (2018.)<sup>17</sup>

Veliki Mataušićev kiparski projekt opremanje je cijelokupnog interijera<sup>18</sup> *Kapelice Katoličkog bogoslovnog fakulteta Marije Majke Crkve* u Đakovu 2018. godine. Kiparska djela slobodnih umjetničkih koncepcija, plemenitih po načinu izvedbe i kontekstu primjene, izrađena su u umjetnikovoj dominantnoj bimetalnosti luminiranih, poliranih i patiniranih kovina. Dijelovi oltara i ambona izrađeni su od uglačanog travertina i izbijeljenog jasena, a jasen se nalazi i na sedesu, klupama i okvirima prozora. U bijelom, minimalističkom prostoru kapelice izbalansiranih elegantnih oblika decentne su forme oltara, procesijskog križa, ambona, sedesa, četiriju evanđelista, svetohraništa, vječnog svjetla, gorućeg grma, škropionice, liturgijskih svjećnjaka i oblaka. Originalno kiparsko rješenje su dominantni motivi oblaka primijenjenih u svojstvu Božjeg oblaka na kojima su aplicirani simboli evanđelista. Na sedesu je naslon u obliku oblaka, kao što je i škropionica u oblaku. Oblak meko zasjenjuje i cijeli prostor visoko iznad. Između predstavljenih evanđelista nalazi se kružni reljef *Gorućeg grma* s frontalno postavljenim poprsjima Majke Božje s Djetetom Isusom Kristom, zaognutim Marijinim plaštom. Motiv stiliziranih razlistanih grana kao simbola Božje prisutnosti primjenjen je na vječnom svjetlu, reljefu oblaka na sedesu i u perforacijama na obrednim svjećnjacima. U kvadratnom svetohraništu simbolično predstavljene namjene je mekano, reljefno figuralno oblikovan raskriljeni pelikan koji ranjava svoje srce da bi nahrario potomstvo.<sup>19</sup> Zaobljeni oblici i stilizirane figuralne forme dinamiziraju prostor i asociraju na radost stvaranja i doživljavanja Božje prisutnosti, dok elegantne geometrijske pravokutne forme križa, oltara, ambona, kao i salomonski čvorovi na ambonu i prozorskim vitrajima te na *Dekanskom lancu* upućuju na mudrost, duhovnu i materijalnu povezanost i dostojanstvo. Cijelokupna Mataušićeva koncepcija i kiparska djela u interijeru kapelice KBF-a u Đakovu vrhunac su zrele manifestacije umjetničke artikulacije neprijeporne vještine i sposobnosti prilagodbe osobnog izričaja u zadanom prostoru determinirane namjene.

## JAVNI SPOMENICI

Prvi javni spomenik Damira Mataušića postavljen je u povodu dolaska pape Ivana Pavla II. u Omišlju, 2004. godine. *Privez* je kompaktno izliveno, brončano spomen-obilježje dvostrukog oblikovnog značenja: glagoljičnog slova „l“ i gljivolikog oblika lučke bitve. U istom duhu autor je 2006. godine izradio *Ciborij* za Omišalj iz plemenitih metala s prigodnim simbolima i natpisom.

*Pozdrav Zagrebu* iz 2013. godine je skulptura – maketa grada Zagreba, smještena u samom centru grada s detaljnim urbanim rasterom, oblikovana iz lijevane bronce i postavljena na kamene blokove od travertina.

Grad Zagreb resi još jedna Mataušićeva skulptura, a to je *Bumbina livada*, skulptura podignuta 2016. godine povodom 50. obljetnice Sajma cvijeća na jezeru Bundek. Skulptura je realizirana kao rezultat dugogodišnje autorove suradnje s organizatorima manifestacije *Floraarta*, za koje je kipar izradio više razigranih, cvjetnih, nagradnih plaketa oblikovanih kao mala plastika.

Oltarno raspelo, crkva sv. Augustina Kažotića, Zagreb / Altar Crucifix, Church of St. Augustin Kažotić, Zagreb, 2009.

17 Ovaj jedinstveni crkveni interijer plod je sversrdne suradnje prof. dr. sc. Ivice Raguža, dekana Katoličkog bogoslovnog fakulteta u Đakovu (2014. – 2018.) i akademskog kipara Damira Mataušića.

18 Damir Mataušić, *Marija Majka Crkve. Kapelica katoličkog bogoslovnog fakulteta u Đakovu*, Đakovo, 2018., str. 13.

19 Ivica Raguž, *Kapelica u slici i riječi. Marija Majka Crkve. Kapelica katoličkog bogoslovnog fakulteta u Đakovu*, Đakovo, 2018., str. 31-74.



Recentni javni spomenik *Zrno soli* (2020.) namijenjen je gradu soli – Stonu. Variranjem pačetvorinastih i kružnih oblika postolja, kubusa s prigodnim natpisom, koloriranih simbola molekule soli i reljefno izvedenog tlocrta grada upisanog u nepravilnu kružnicu prikazan je identitet lokaliteta.

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Mataušićev kompleksni opus inspirativan je za kazivanje o univerzalnom, baštinskom, religijskom i likovnom višeslojnom značenju, o često prisutnoj simbolici motiva stabla, oblaka, križa, kruga, pravokutnika i uporabe svjetla u njegovom medaljerstvu i skulpturi, te o podsvjesnom i asocijativnom, o kodu, genezi i strukturi kiparskog izričaja, o čemu je u više navrata pisao dr. Bogdan Mesinger.

Ovom izložbom i katalogom prezentirano je 200 djela nastalih od 1974. do 2020. godine i presjek su golemog kiparskog opusa Damira Mataušića od preko 700 uradaka. Monumentalna kiparska djela obilježila su najnovije desetljeće umjetnikova stvaranja u kojem je sublimirao svoje originalne medaljerske i kiparske poetike te suvereno zakoračio iz komornog svijeta medaljerstva i male plastike u javni i sakralni prostor.

Na kritičkoj retrospektivi predstavljen je Mali i Veliki svijet Damira Mataušića. Od Livade do Oblaka i Neba, od ludističkog do duhovnog svijeta ovog svestranog kipara i medaljera. Spajanjem naizgled nespojivih materijala, tehnika, likovnih rješenja i motiva nadahnuto proširuje mogućnosti plastičkog izričaja.<sup>20</sup> Samosvojnim strukturiranim djelovanjem umjetnik ostvaruje zavidan kiparski opus i zauzima čvrstu poziciju u hrvatskoj recentnoj likovnoj umjetnosti.

Tatijana Gareljić

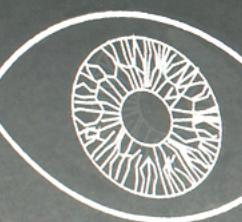
*Bitva, Omišalj / Mooring,*  
Omišalj, 2004.

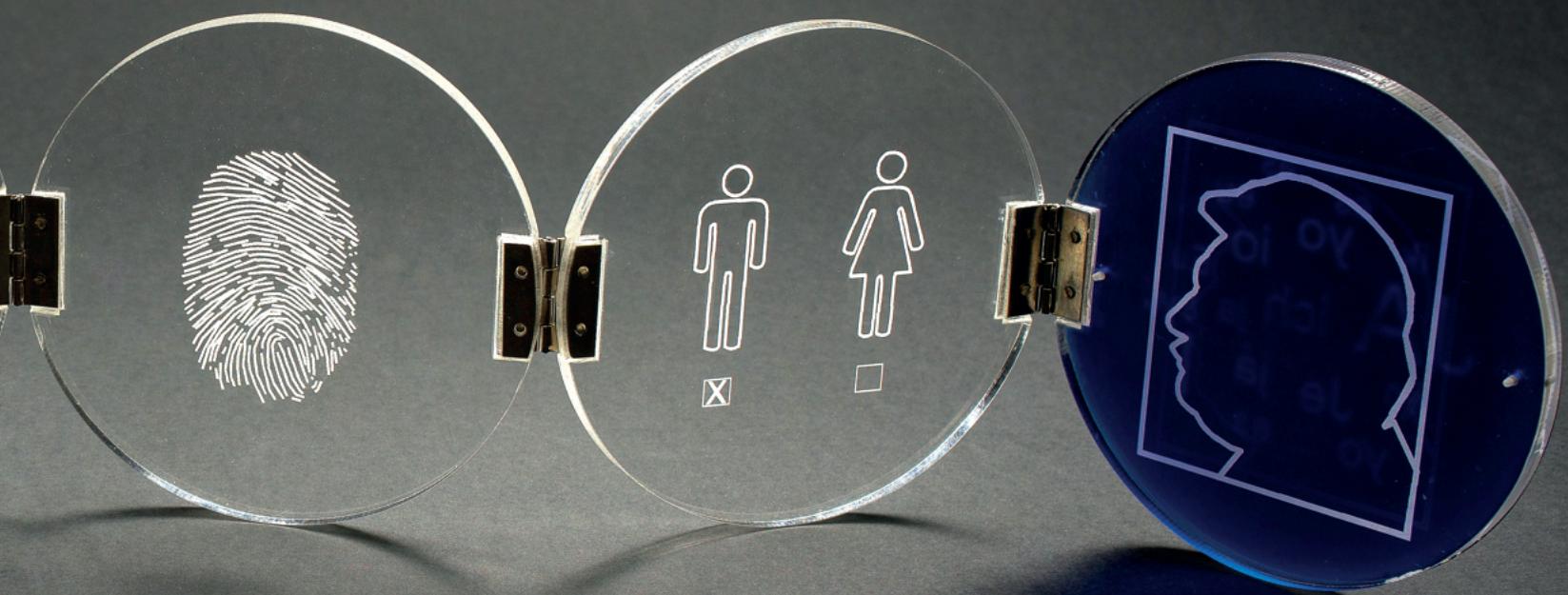
>

*Identitet / Identity*, 2019.

20 Bogdan Mesinger, *Mataušić*, Školska knjiga, Zagreb, 2010., str. 309.

HR  
MATAUŠIĆ<<DAMIR<<  
  
0 123456 789012







DAMIR MATAUŠIĆ is an artist with more than four decades of creative experience in a specific sculptural form who has successfully applied defined artistic poetics in several sculptural disciplines. It ranges from medals, coins, ceremonial chains and honorifics to small-scale sculpture, reliefs and public monuments. From intimate, official, to public and religious, his sculptures are characterized by profound insight and an exceptional devotion to the execution of the work. Mataušić's work is distinctive for its usage of different types of materials, dominated by polished metals, and inventive compositions executed with technical precision. The value of his work synthesizes historical and cultural heritage without depriving artistic creativity of its dignity. Mataušić's subtle personality equally anticipates complex contemporary artistic challenges, and it resulted in a distinctive sculptural oeuvre with a firmly established status in the contemporary visual arts in Croatia.

Mataušić is primarily recognized for his numerous and successful works of medallic art and small-scale sculpture, including eight honorary chains and more than forty Republic of Croatia coins for general circulation, created from 1974 until present day. His polymorphic oeuvre branches out into several stylistic and formal segments, and the exhibition will showcase around a hundred medals works of this master of miniature sculpture.

However, just like a medal has two faces, so does Damir Mataušić's interdisciplinary opus. This exhibition will present for the first time the monumental public and religious sculptural works of this artist. From *Mooring* in Omišalj (2004), *Tribute to Zagreb* – sculpture model of the City of Zagreb (2013) and *Bumbina Meadow* (2016) at the Bundek Lake in Zagreb, to the recent monument to the saltworks in Ston (2020). Unique sculptural solutions characterize the interior furnishing of the Church of St. Augustin Kažotić (2012, 2013) in Zagreb, the Parish Church of St. Mirko (2016) in Šestine and the crowning achievement of the sculptor's religious monumental cycle, the awe-inspiring space of the Chapel of the Catholic Faculty of Theology in Đakovo (2018).

The sculptor acquired the skill and intention for creating small formats in metal from early childhood in the workshop of his father, the distinguished engraver Vladimir Mataušić (1924 – 2011).

In terms of subject matter and content, we can draw a direct line between Mataušić's diverse and abundant sculptural oeuvre and the great Croatian sculptor and medallist Ivo Kerdić (1891 – 1953). What they have in common is a dominant medal-making opus, the design of coins, ceremonial chains and the elevation of church spaces with sculptural works. They both respect the historical ambience and spatial harmony in public monuments.

In terms of inventiveness and imagination, Mataušić is the successor of the unique sculptural opus of his professor Želimir Janeš (1916 – 1996).

In two monographs, Bogdan Mesinger, D.Sc. has written, comprehensively, extensively and in detail about the artist, the genesis of the work and the complexity of his sculptural oeuvre (*Medaljer Damir Mataušić*, Klovićevi Dvori Gallery, 1998, *Mataušić*, Školska knjiga, 2010). They were preceded by the monograph *Damir Mataušić* (Graphic Institute of Croatia, 1993) by Feđa Vukić. Milan Bešlić wrote about the sculptor's series *Credo* on the occasion of the exhibition in the Cultural Information Centre (KIC) in 2010. Mons. Nedjeljko Pintarić (*Prikupljanje silnica začuđenosti*, Mataušić – in the monograph, 2010) and Ivica Raguž, D.Sc., dean of the Catholic Faculty of Theology in Đakovo, (*Mary, Mother of the Church*, Catholic Faculty of Theology, Đakovo, 2018) wrote inspired texts about the Christian aspect of Mataušić's work.

*Taktila / Tactile*, 1978.

For his rich academic, creative and pedagogical work, Damir Mataušić is credited with the recent affirmation of medal-making and small-scale sculpture in Croatian visual arts. From his artistic beginnings to this day, he has been represented at the half-centennial *Ivo Kerdić Memorials – Triennials of the Croatian Medal Making and Small-Scale Sculpture*, as the largest national art event of these special sculptural disciplines, organized by the Museum of Fine Arts in Osijek. In 2013, as part of the *XI Ivo Kerdić Memorial* he staged a solo exhibition, titled *Artist of Miniature Sculpture*, conceived by Daniel Zec, D.Sc., a long-standing author of these sculpture events,<sup>1</sup> while in 2019 the artist was awarded the Grand Prix of the *XIII Ivo Kerdić Memorial* for his work *Identity*.<sup>2</sup>

From 1974 until today, his medallic works have been presented at the largest biennial exhibitions around the world, organized by the prestigious FIDEM International Art Medal Federation. With their motivational, organizational and professional engagement, professor Damir Mataušić and Ivan Mirnik, D.Sc. made a great contribution to the international affirmation of Croatian medallic art and local medallists within the framework of FIDEM manifestations.

With his selfless educational activity and advocacy for the establishment of small-scale sculpting and medal-making study program in the Department of Sculpture at the Academy of Fine Arts in Zagreb in 1996, professor Mataušić is credited with the continuity and revitalization of these two branches of sculpture, passing on his mastery, knowledge and experience to hundreds of students during the past quarter century.

#### FROM THE MEDAL TO THE HONORARY CHAIN

In the beginning was the Medal. In the engraving workshop of Mataušić's father Vlado, as the sculptor's early medallic works, the *Fountain of Life* (1973), portrait plaque *Colleague* and the portrait medal of *Tin Ujević* (1974). They were followed by more medals inspired by the Croatian Romanesque, Gothic and Renaissance masters of architecture, sculpture and painting – namely, Radovan, Juraj Dalmatinac, L. Lauran, F. Lauran, Vincent of Kastav and J. Klović, that were united in the *Dean's Chain of the Academy of Fine Arts in Zagreb* with a medallion symbolizing the Academy of Fine Arts, as Mataušić's final graduation work in 1979, which still has a utilitarian function to this day.

The seriousness of the work and the establishment of symbolic and representative criteria resulted in the artist being entrusted with the conceptual design of the *Chain of the International Mission for Science and Peace* in 1980, comprised of ten medals representing renowned Nobel laureates, based on the idea of the Croatian humanitarian Vladimir Palaček (1940 -1990). Mataušić ingeniously assembled leading Croatian sculptors and medallists to execute the portrait medals (Zdravko Brkić, Krudo Bošnjak, Ante Despot, Stanko Jančić, Želimir Janeš, Stipe Sikirica, Kosta Angeli Radovani, Marija Ujević), thus also showcasing recent Croatian medallic art. He personally designed the medal with the image of Marie Curie, while the final medallion symbolizing the *International Mission* was created by his father Vladimir. Bogdan Mesinger defined Mataušić's honorary chains as a special *medal-making genre*<sup>3</sup> because of their basic structure from which a systematically conceived unit is formed.

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1 Daniel Zec, *Umjetnik kiparske minijature, XI Memorijal Ivo Kerdića*, Gallery of Fine Arts Osijek, 2013, p. 118.

2 Daniel Zec, *XIII Memorijal Ivo Kerdića*, Museum of Fine Arts Osijek, 2019, p. 7.

3 Bogdan Mesinger, *Mataušić*, Školska knjiga, Zagreb, 2010, p. 36.

*Lanac međunarodne misije znanosti i mira / Chain of the International Mission for Science and Peace*, 1980.



At the beginning of the new millennium, Damir Mataušić continued to create an impressive series of honorary chains. The *Dean's Chain of the Faculty of Economics in Zagreb*, 2001 pictographically summarizes the presentation of economy through the symbols of goods and money in circular silver plates with copper Slavonian *banovac* inserted in-between. The two final larger medallions contain the emblematic inscription of the Faculty of Economics in Zagreb and its building façade as the conventional symbol of the University of Zagreb.

A parallel wavy chain with hand-crafted silver circles depicting the city's architectural symbols and the final semi-circular plate with an imprint and a historical crest represent the city founded on an island in the middle of the River Una, and form the *Mayoral Chain of the City of Hrvatska Kostajnica*, 2003.

The representative *Honorary Chain of the President of the Croatian Bar Association*, 2010 was formed as the only visual representation by multiplying and elaborating symbols on the chain-links, with a balanced rhythm of squares and circles cast in precious metals.

With a studious approach to contemporary premises and in all seriousness, the artist created the *Pectoral Cross for the Holy Father Benedict XVI* who visited Croatia in 2011, under the motto "Together in Christ". A gold cross with prominent polished wide arms hangs from a chain of chequered stylized links (hollow – silver and gold plates – red). The surface of the cross is rendered with dynamic reflections which adds a moving corporeality reminiscent of the corpus of Christ, crowned with silver stars. On the right side of the cross there is an inscription in Glagolitic script, while on the silver reverse side is an inscription of a prayer in Croatian.

On the ceremonial *Chain of the Grand Master of the Brethren of the Croatian Dragon* from 2013, there is a silver gilded medallion with historical symbols of this prestigious association. On the obverse is the bejewelled Croatian coat of arms with a dragon, and on the reverse is the illustration of the association's seat in the Stone Gate, with inscriptions of its name and motto in Latin.

The *Dean's Chain of the Catholic Faculty of Theology in Đakovo*, 2015 is composed of the dominant links of stylized forms of the Croatian interweaving ornament with two double-sided gold medallions. On the obverse of the medallion there are visual representations and symbols of Mary, Mother of the Church and the reverse contains the name and emblem of the Catholic Faculty of Theology in Đakovo, joined into a whole and designed in a contemporary manner.

### **Portrait Medals**

One of Mataušić's earliest works, and not a medal by accident, portrays the distinctive Croatian writer Tin Ujević. In the 1980s, the artist intensified his portrait activity and designed thirty-odd medals with prominent persons from Croatian older and more recent history. Each miniature work is originally concise and subtly executed, with individual characteristics and confident symbolic conceptual portraits. Mataušić finds new ways to present personality. He summarizes the physiognomies and softly renders the figure in a characteristic pose. The surrounding space of the medal or plaque is ideally proportioned to the portrayed person. It can also be an empty space, but most often it is a series of symbols and inscriptions that present a complete picture of the period and reasons why someone is shown on a medal. He is agile in adapting the style and expert in the way he chooses the manner in which he renders the content of the inscription and forms of letters as equal components of the honorary medal.

The artist constantly builds on, enriches, adapts and varies the code established in his first honorary medals, which becomes recognizable in all of his medallic works. The analysis of Mataušić's artistically formed miniature circle reveals exceptionally diverse national, historical, social, religious, artistic, scientific and cultural identities.

### **Medals of the Museum – Gallery Space**

During the 1980s, a one-of-a-kind long-term cooperation was established between the medallist Damir Mataušić and the Museum – Gallery Space in Zagreb,<sup>4</sup> when Mataušić's medals left a permanent mark on the intensive activity of organizing complex exhibitions in the gallery space. From 1983 onwards, in the given standard form of the thaler,<sup>5</sup> he designed medals dedicated to demanding thematic units in a refined associative interaction with given topics, that were heterogeneously executed in terms of motif, symbolic and emblematic quality.

### **Sports Medals**

On the occasion of the *Universiade* international student multidisciplinary sports event held in Zagreb in 1987, the artist created 14 medals with individually presented sports disciplines executed in precious metals and in several versions. This extends and adds to his oeuvre of medals of public importance.

### **Dubrovnik Medals**

With an incredible ability to immerse himself in certain themes, Damir Mataušić created a comprehensive series of memorial and commemorative works for Dubrovnik – the cradle of Croatian medal-making,<sup>6</sup> ranging from the gilded medal of St. Blaise to several honorary medals dedicated to persons and events and executed on behalf of the *Society of Friends of Dubrovnik Antiquities* from 2002 onwards. In them, he interprets the cultural starting points in a contemporary manner and synthetizes the affluence of the Republic of Dubrovnik.<sup>7</sup>

### **Religious Medals**

With the same devotion, Mataušić creates medals with religious themes, whether they depict religious buildings, ceremonial objects, religious symbols, clergy or saints. They are dominated by the Christian iconography and Croatian Christian heritage as drivers of the richly and meticulously woven creative oeuvre rendered in precious metals.

Damir Mataušić diligently, with sophistication and dynamism, intuitively immerses himself and reveals manifold values of fragmented identities. Since 1988, the artist has continuously and ingeniously designed numerous public awards and honorary medals, for various institutions

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4 Today: Klovićevi Dvori Gallery

5 Bogdan Mesinger, *Damir Mataušić*, MGC, Zagreb, 1998, pp. 58–63.

6 Pavao Dubrovčanin, Dubrovnik, (c. 1420 – after 1478) and Franjo Vranjanin (c. 1420 – 1502) were the first Croatian medallists. The first medal cast in the territory of Croatia was made in the Dubrovnik mint and was dedicated to the renovation of the Church of St. Blaise in 1707.

7 Božo Lasić, Dinko Lokas, *Dubrovačke medalje i plakete*, Knežev dvor, Dubrovnik, 2016, pp. 100, 103, 112, 116, 124, 126–135.

and associations. The creativity of his work is in synergy with the implementation of a virtuoso combination of several precious metals in one medal work to which he, paradoxically, adds polychromatic value.<sup>8</sup>

## MONEY

Mataušić's competence as a medallist is inseparable from his production of coins. Thus, the form of medals cast for the Museum – Gallery Space were inspired by thalers – the valuable and popular modern silver money of high artistic value. In 1990, during crucial times for Croatian independence and Croatian recent history, he made a replica of the medieval Slavonian *banovac*, as his own media inspired initiative, in order to draw attention, with a symbolic gesture, to the Croatian tradition of coinage.

Since 1994, the artist executed, with great sophistication, forty-two denominational and commemorative coins with a nominal value ranging from 5 to 1,000 Kuna.

*Commemorative silver 150 Kuna, i.e. 15 Euro denominational coins* from 2006 is a rare example of successful cooperation between two states (Ireland and Croatia) and the work of two artists (Ivan Meštrović and Damir Mataušić).<sup>9</sup>

*"Among the coinage it is worth mentioning the series of 25 Kuna coins, which differs from other coins with its bimetallic composition and the shape of a regular dodecagon. All 25 Kuna coins – from their first edition, issued in 1997 to commemorate the process of peaceful reintegration of the region of the Republic of Croatia under the temporary UNTAES administration,"* to the newest coins from 2019 issued on the occasion of the 25<sup>th</sup> anniversary of the introduction of Kuna as the official currency of the Republic of Croatia and the 350<sup>th</sup> anniversary of the foundation of the University of Zagreb, as well as the coin *Rijeka 2020 European Capital of Culture* from 2020 – "have the same reverse side,<sup>10</sup> while the obverse changes depending on the occasion. The author of all series of 25 Kuna coins is Damir Mataušić."<sup>11</sup>

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8 Bogdan Mesinger, *Damir Mataušić*, MGC, Zagreb, 1998, pp. 63, 65.

9 Bogdan Mesinger, *Mataušić*, Školska knjiga, Zagreb, 2010, p. 141.

10 According to the Croatian National Bank propositions: "On the reverse side of the commemorative denominational 25 Kuna coins, in the central part, there is a stylized inscription of the numerical designation of the nominal value "25", through the contours of the numerical designation we can see a marten turned to the right, while its body is incorporated into the numerical designation. Above the numerical designation and representation of the marten, on the surface of the coin ring, is the coat of arms of the Republic of Croatia. To the left and right of the coat of arms of the Republic of Croatia, along the outer edge of the ring surface, REPUBLIKA HRVATSKA is inscribed in a semicircle. Underneath the numerical designation, inside the coin ring, along the outer edge, the name of the currency "KUNA" is inscribed. To the left of the name of the currency, on the surface of the coin ring, a twig of a pedunculate oak with fruit is laid in a semicircle. To the right of the name of the currency, on the surface of the coin ring, a laurel branch in bloom is laid in a semicircle." Plaster models have a 150 mm diameter.

11 Tomislav Bilić, *KUNA – 25 godina novčane jedinice Republike Hrvatske*, Archaeological Museum in Zagreb, 2019, p. 47.



#### SMALL-SCALE SCULPTURE AND INTIMATE MEDAL

In the forms of medals, reliefs and small-scale sculpture, Mataušić animates his own perceptions of rich ideation and knowable associations, creating them enthusiastically like an alchemist of joy. From his earliest intimate reliefs of abstract figuration, the *Nude* and *Two People* from 1977, the compactly formed sculpture of the *Duck*, the series *Tree of Youth* with elaborate forms, *Space* and *Tactile* – from 1978, through the free-standing *Lotrščak Bell* from 1985, and *Sails* (1995, 1997) made from crystal glass and mixed metals. The artist further developed the tree motif with a short thick trunk and a lush, circular, branched and leafy canopy from 1978 executed in mixed media, two decades later, as a new series of trees from 1998 poetically titled the *Tree of Children's Dreams* – where each distinctive tree represents a particular season, with an appearance of a new motif – the cloud, applied for the first time in the small-scale sculpture *Waterfall* from 1997 and multiplied on the small *Heavenly Gate* from 1998. The artist completely sets the cloud motif free in monumental sculpture form, in the chapel space of the Catholic Faculty of Theology in Đakovo, 2018.

They were followed by inventive free figural compositions with a synergy of silver-plated and copper-plated bronze, namely *Skydiver*, *Like an Aeroplane*, *Swimmer*, *Diver*, *Pegasus* (1998), stylistically also joined by the *Baccanalae* (2010).

*Kolega / Colleague*, 1975.



The series *Times* from 2001 inventively presents 15 atmospheric phenomena rendered in the form of free-standing objects made from coloured wood, copper, epoxy and glass. Two medals *Bread, Cheese and Olives* and *Cake* from 2004 are classical in form, technique and material, however their themes are definitely somewhat surprising.<sup>12</sup>

From 1992 to 2020, Mataušić created a series of prized chromatic relief works for the Zagreb event *Floraart*, in mixed media with playful perforated and applied floral compositions and in correlation with lively forms of his small-scale sculpture.

The series *Credo* (2008 – 2010)<sup>13</sup> with religious themes and an intimate understanding of faith is rendered in sophisticated, stylized and esoteric forms by casting polished aluminium, while spirituality is accented with gilded applications.

For his medallic polyptych *Identity*, made in 2019 from engraved plexiglass, Damir Mataušić won the *Grand Prix of the XIII Ivo Kerdić Memorial – Triennial of the Croatian Medal Making and Small-Scale Sculpture*. The artist created his contemporary portrait key in the form of a chained medal.<sup>14</sup>

How much true brilliance there is in Damir Mataušić's small universe. He sculpturally articulates ordinary phenomena, conditions and themes and interprets them in a captivating and unexpected manner. The artist's intimate works are playful and imaginative, exciting and dynamic, creative and innovative.

*Stablo mladosti /  
Tree of Youth, 1978.*

12 Bogdan Mesinger, *Mataušić*, Školska knjiga, Zagreb, 2010, pp. 164–173.  
13 Milan Bešlić, *Damir Mataušić. Kiparevo svjetlo tame* (exhibition catalogue), KIC, Zagreb, 2010.  
14 Daniel Zec, *XIII Memorijal Ivo Kerdića*, Museum of Fine Arts Osijek, 2019, p.7.

*Slap / Waterfall, 1987.*  
*Jedro / Sail, 1997.*



### RELIGIOUS SCULPTURE

Deep immersion in fundamental Christian values and the sculptor's many years of experience in creating religious themes in medallic art, as well as the paradigm of his own understanding of faith that has sculpturally been brought to life in the series *Credo*, are the mainstays of Mataušić's works with religious subject matter.

In the innovative work *Crucified, Tortured and Resurrected* from 2009, the artist fundamentally transformed himself and his sculptural oeuvre. The body of Christ, in the middle of a wide cross, is rendered as a carved silhouette in a polished parallelogram of the upright arm of the white cross. The embodiment of Christ is formed by the background light. On what is tentatively called relief, the reduced symbols of nails and the crown of thorns are placed over and next to the illusion of the corpus. This self-referential work is characterized by a distinctive sculptural structure. With minimalistic procedures and forms, Mataušić executed an extraordinary monumental sculpture that attracts ambiguous attention and different perspectives.

Bumbina livada – javni spomenik, park Bundek,  
Zagreb / Bumbina Meadow – public monument, Bundek  
Lake, Zagreb, 2016.

### **Church of St. Augustin Kažotić in Zagreb (2009 – 2013)**

The sculptor furnished the Church of St. Augustin Kažotić with a unique altar crucifix, 14 reliefs of the Way of the Cross, a processional cross, an altar and candelabra. The works are made from cast, polished and illuminated bronze and are partly silver-plated. They are characterized by refined form, dignified symbolism and a subtle overflowing of light and shadows. They are in harmony with the postulates of the building architect, academician Boris Magaš (1930 – 2013),<sup>15</sup> who intended light to play a dominant role in the interior. The works are designed in a contemporary manner respecting strict liturgical rules, which supplies additional affirmation to Mataušić's monumental work in the given environment.

*The Relic of St. Mirko* in the eponymous parish church in Šestine from 2016 is designed as a rectangular relief made from gilded illuminated brass, with rectangular diagonally positioned ornaments, the centres of which contain an illuminated circle, with a simple cross above and symmetrically placed floral stylizations on the edges. It is discreetly interpolated into the chapel respecting the neoclassical interior and the surrounding fresco ornaments.<sup>16</sup>

The *Sanctuary Chapel of the Seminary of the Sacred Heart of Jesus* was created in the same year, when after the purist restoration of the neogothic interior (2007), the radial rosette with background lighting and a mirror circular centre with symbols of alpha and omega was applied on the lateral wall of the student chapel.

### **Chapel of the Catholic Faculty of Theology in Đakovo, 2018<sup>17</sup>**

In 2018, Mataušić undertook the large sculptural project of furnishing the whole interior<sup>18</sup> of *Mary, Mother of the Church, the Chapel of the Catholic Faculty of Theology* in Đakovo. Sculptures with free artistic concepts, noble in execution and context of application, are made from the artist's favourite bimetallic illuminated polished and patinated metals. Parts of the altar and the pulpit are made from the polished travertine and bleached ash, and ash is also found on the seats, benches and window frames. In the white minimalist space of the chapel, we find the balanced, elegant and modest forms of the altar, the processional cross, the pulpit, seats, the four Evangelists, the sanctuary, the eternal light, the burning bush, aspergillum, liturgical candelabra and clouds. The dominant cloud motifs are an original sculptural solution employed in the capacity of God's cloud with symbols of the Evangelists applied thereon. There is cloud-shaped backrest on the seats, and the aspergillum is also in the cloud. The cloud also casts a soft shadow over the entire space high above. Between the representations of the Evangelists there is a circular relief of the *Burning Bush*, with frontally positioned busts of the Mother of God with Baby Jesus wrapped in Mary's mantel. The motif of stylized leafy branches as the symbol

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15 The complex of the Dominican monastery and the church of the Blessed Augustin Kažotić (1995–2004) grows in height with freer forms, and receives light only from an opening at the top of the tower, illuminating the entire space of the floriform semi-floating church interior.

16 The new parish church of St. Mirko designed by the architect Stjepan Podhorsky (1875 – 1945) was built in 1909, replacing the chapel, and containing the frescoes painted by Truda Hon. Braun (1909 -1948).

17 This unique church interior is the result of an ardent collaboration between prof. Ivica Raguž, D.Sc., dean of the Catholic Faculty of Theology in Đakovo (2014 -2018) and academic sculptor Damir Mataušić.

18 Damir Mataušić, *Mary, Mother of the Church*. Chapel of the Catholic Faculty of Theology in Đakovo, 2018, p. 13.



of the presence of God is applied to the *Eternal Light*, the relief of the cloud on the seat, and as perforations on the ceremonial candelabra. In the square *Sanctuary*, with a symbolically presented purpose, there is a soft relief of a figurative pelican with spread wings wounding its heart in order to feed its offspring.<sup>19</sup> Rounded shapes and stylized figurative forms dynamize the space and associate it with the joy of creation and experience of God's presence, while the elegant geometric rectangular forms of the cross, the altar, the pulpit, as well as Solomon's knots on the pulpit and stained glass windows, and on the *Dean's Chain* point to wisdom, spiritual and material connection and dignity. The entirety of Mataušić's concept and sculptural works in the interior of the *Chapel of the Catholic Faculty of Theology in Đakovo* represent a culmination of the mature manifestation of artistic articulation, indisputable skill and an ability to adapt personal expression in a given space with a defined purpose.

Kapelica KBF-a u Đakovu  
/ Chapel of the Catholic  
Faculty of Theology in  
Đakovo, 2018.

19 Ivica Raguž, *Kapelica u slici i riječi. Marija Majka Crkve. Kapelica katoličkog bogoslavnog fakulteta u Đakovu*, Đakovo, 2018, pp. 31-74.

## PUBLIC MONUMENTS

Damir Mataušić's first public monument was erected on the occasion of the visit of Pope John Paul II to Omišalj in 2004. *Mooring* is a compact public memorial cast in bronze, with a dual formal meaning – the Glagolitic letter "l" and the mushroom form of the port bollard. In 2006, in the same spirit, the artist made the *Ciborium* for Omišalj from precious metals with commemorative symbols and an inscription.

*Tribute to Zagreb* from 2013 is a sculpture – model of the City of Zagreb situated in the city centre with a detailed urban raster cast in bronze and positioned on travertine stone blocks.

The City of Zagreb is adorned with another Mataušić sculpture, and that is *Bumbina Meadow*, the sculpture erected in 2016 on the occasion of the 50<sup>th</sup> anniversary of the flower fair at the Bundek Lake. The sculpture is realized as a result of the artist's long-term collaboration with the organizers of the *Floraart* event, for which the sculptor created several playful floral award plaques in the form of small-scale sculptures.

The recent public monument *Grain of Salt* (2020) is intended for Ston, the town of salt. The location's identity is illustrated by varying the quadrilateral and circular forms of the pedestal, the cube with a commemorative inscription, the coloured symbols of the salt molecule and the relief plan of the town inscribed in an irregular circle.

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Mataušić's complex oeuvre inspires the lamentation about the universal, heritage, religious and visual multi-layered meanings. About the frequently present symbolism of the motifs of the trees, clouds, the cross, the circle, the rectangle and usage of light in his medal-making and sculpture. About the subconscious and the associative, the code, genesis and structure of the sculptural expression, as Bogdan Mesinger has repeatedly written about.

This exhibition and catalogue present 200 works created from 1974 to 2020 and is a cross-section of Damir Mataušić's vast sculptural oeuvre of more than 700 works. Monumental sculptures mark the latest decade of the artist's creative work in which he sublimated his original medal-making and sculptural poetics and confidently stepped from the chamber world of medal-making and small-scale sculpture into public and religious space.

The critical retrospective exhibition showcases Damir Mataušić's Small and Big World. From the Meadow to Clouds and Sky, from the ludic to the spiritual world of this versatile sculptor and medallist. By combining seemingly incompatible materials, techniques, visual solutions and motifs he is inspired to expand the possibilities of sculptural expression.<sup>20</sup> With independent structured activity, the artist created an enviable sculptural oeuvre and occupied an unassailable position in recent Croatian visual arts.

Tatijana Gareljić

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20 Bogdan Mesinger, *Mataušić*, Školska knjiga, Zagreb, 2010, p. 309.



Europsko prvenstvo u  
bočanju / European Bocce  
Championship, 1994.



*Vino u Hrvata /  
Croatian Wine, 1993.*

*Vino u Hrvata /  
Croatian Wine, 1993.*



Vatroslav Jagić, 1995.

Antun Barac, 1995.





Nagrada Marin Držić  
/ "Marin Držić" Award, 1997.

Lovro Matačić, 1997.



Hrvatska franjevačka  
provincija sv. Ćirila i Metodija /  
Franciscan Province of Saints  
Cyril and Methodius, 1999.



Nagrada za životno djelo

HAŠK Mladost / Lifetime

Achievement Award HAŠK

Mladost, 2001.



*Kruh sir i masline /  
Bread, Cheese and Olives,  
2004.*

*Torta / Cake, 2004.*

*Sv. Jeronim /  
St. Jerome, 2005.*



Zlatno zvono – nagrada  
Hrvatskoga oglasnog  
zbora / Gold Bell – Award  
of the Croatian Advertising  
Association, 2002.



*Marin Držić*, 2007.

*Fra Aleksa Benigar*, 2008.

*Home*, 2014.



Hrvatska kultura / Croatian Culture, 2009.

Muzej suvremene umjetnosti u Zagrebu / Museum of Contemporary Art, 2009.

Moderna galerija / National Museum of Modern Art in Zagreb, 2015.





Počasna medalja sveučilišta  
u Zagrebu / Medal "Honorary  
Medal of the University of  
Zagreb", 2020.



Pektoralni križ Prebendara  
zagrebačke nadbiskupije /  
Pectoral Cross of the Prebends  
of the Zagreb Diocese, 2020.



*Raspet, mučen i uskrsnuo*  
/ Crucified, Tortured and  
Resurrected, 2009.

*Treći dan / Third Day, 2008.*



Zajedništvo / Community,  
2009.

Iskušenje / Temptation, 2010.



Četiri evanđelista / Four  
Evangelists, 2008.

Patka / Duck, 1978.

Blaž Baromić – spomen  
knjizi, Blaž Baromić – Book  
Memorial, 1997.

Drvo dječjih sanja – Četiri  
godišnja doba: jesen, ljeto,  
 proljeće, zima / Tree of  
Children's Dreams – Four  
Seasons: Autumn, Summer,  
 Spring, Winter, 1998.







*Floraart*, 1992.

*Floraart*, 2015.

*Floraart*, 2006.

*Floraart*, 2020.



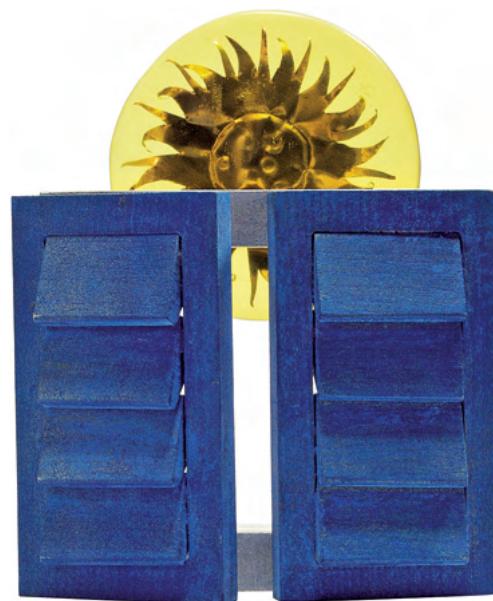
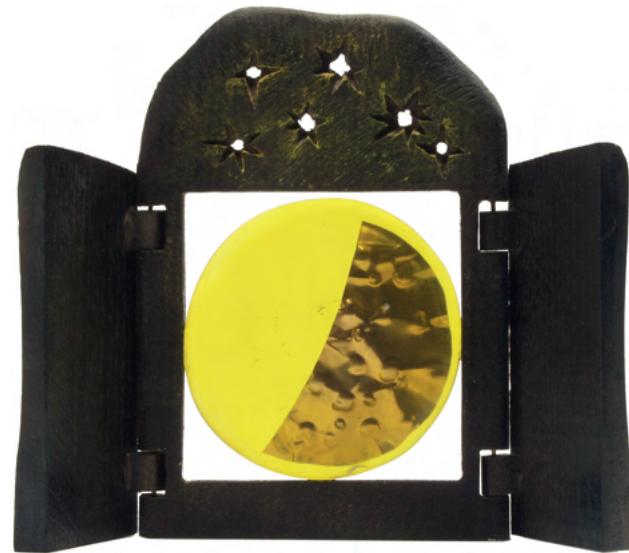
*Ko eroplan / Like an Aeroplane*, 1998.

*Pegaz / Pegasus*, 1998.

*Baccanalia / Bacchanalia*, 2010.



*Ronilac / Diver*, 1998.



*Vrijeme proljetno /  
Springtime, 2001.*

*Vrijeme punog mjeseca /  
Full Moon Time, 2001.*

*Vrijeme oblačno /  
Cloudy Weather, 2001.*

*Vrijeme fjakasto /  
Lazy Time, 2001.*



*Eventum – međunarodna  
nagrada Hrvatskoga  
oglasnog zbora / Eventum  
– International Award of  
the Croatian Advertising  
Association, 2002.*

*Treći dan II / Third Day II, 2008.*



Posljednja večera – idejno rješenje doportalnog reljefa crkve sv. A. Kažotića / "Last Supper" concept design for side-portal relief, Church of St. A. Kažotić, 2014.

„Idite po svem svijetu“ – idejno rješenje doportalnog reljefa crkve sv. A. Kažotića / "Go all over the world" concept design for side-portal relief, Church of St. A. Kažotić, 2014.



*Kiša po Bumbi / Rain on  
Bumba*, 2015.

*S glavom u oblacima, po  
Toniju / With Head in the  
Clouds according to Toni,  
2016.*





Dekanski lanac Ekonomskog fakulteta u Zagrebu / Dean's Chain of the Faculty of Economics in Zagreb, 2001.

Gradonačelnički lanac Grada Hrvatske Kostajnice / Mayoral Chain of the City of Hrvatska Kostajnica, 2003.

Počasni lanac predsjednika Hrvatske odvjetničke komore / Chain of the Croatian Bar Association, 2010.



*Svečani lanac velikog meštra  
Družbe Braća hrvatskog  
zmaja / Chain of the Grand  
Master of the Brethren of the  
Croatian Dragon, 2013.*

*Dekanski lanac KBF-a Đakovo  
/ Dean's Chain of the Catholic  
Faculty of Theology in  
Đakovo, 2015.*

*Pektoralni križ za Sv. Oca  
Benedikta XVI / Pectoral Cross  
for the Holy Father Benedict  
XVI, 2011.*



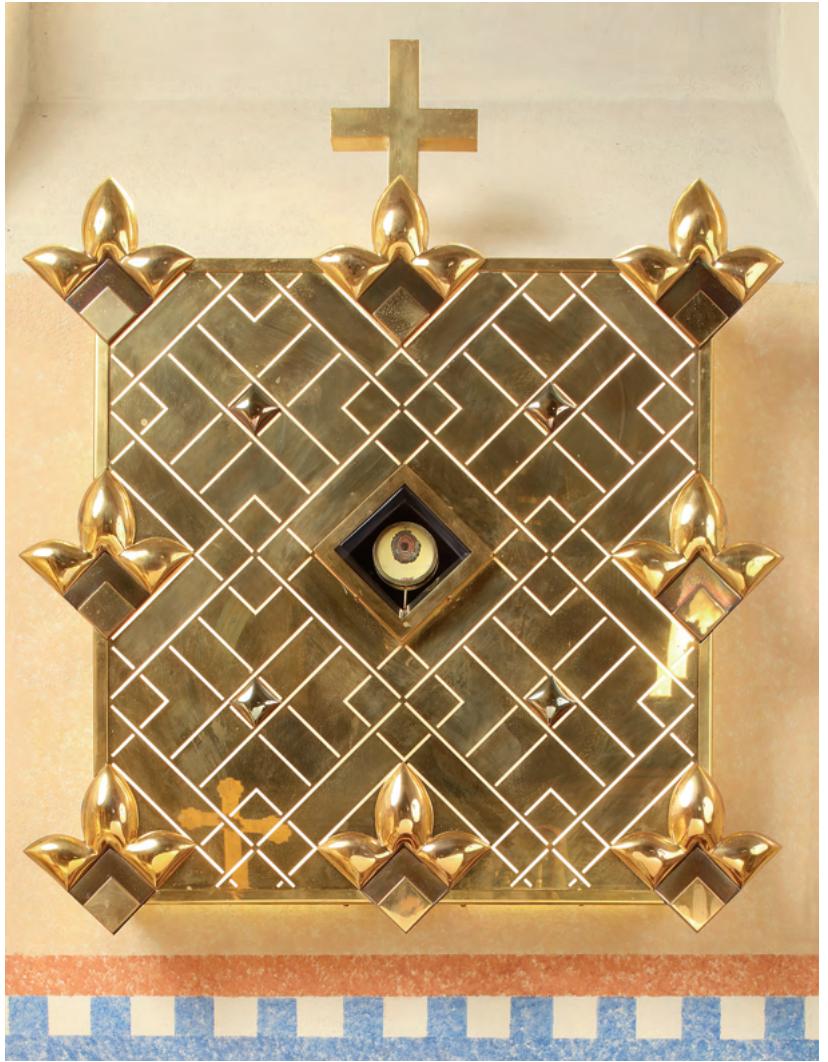
Nominala 500 kuna – 900  
godina Zagrebačke biskupije i  
Grada Zagreba /  
Denomination 500 Kuna  
– 900<sup>th</sup> Anniversary of the  
Zagreb Diocese and the City  
of Zagreb, 1994.

Nominala 5 kn – 500.  
obljetnica tiskanja Senjskoga  
glagoljskog misala /  
Denomination 5 Kuna – 500<sup>th</sup>  
Anniversary of the Printing  
of the Senj Glagolitic Missal,  
1995.

Nominala 25 kn – 25 godina  
neovisnosti Republike  
Hrvatske / Denomination 25  
Kuna – 25<sup>th</sup> Anniversary of  
Independence of the Republic  
of Croatia, 2016.



Crkva sv. Augustina Kažotića  
/ Church of St. Augustin  
Kažotić, 2009.



Procesionalni križ u crkvi  
sv. Augustina Kažotića /  
Processional Cross, Church of  
St. Augustin Kažotić, 2009.

Moćnik u crkvi sv. Mirka u  
Zagrebu / Relic of St. Mirko, 2016.

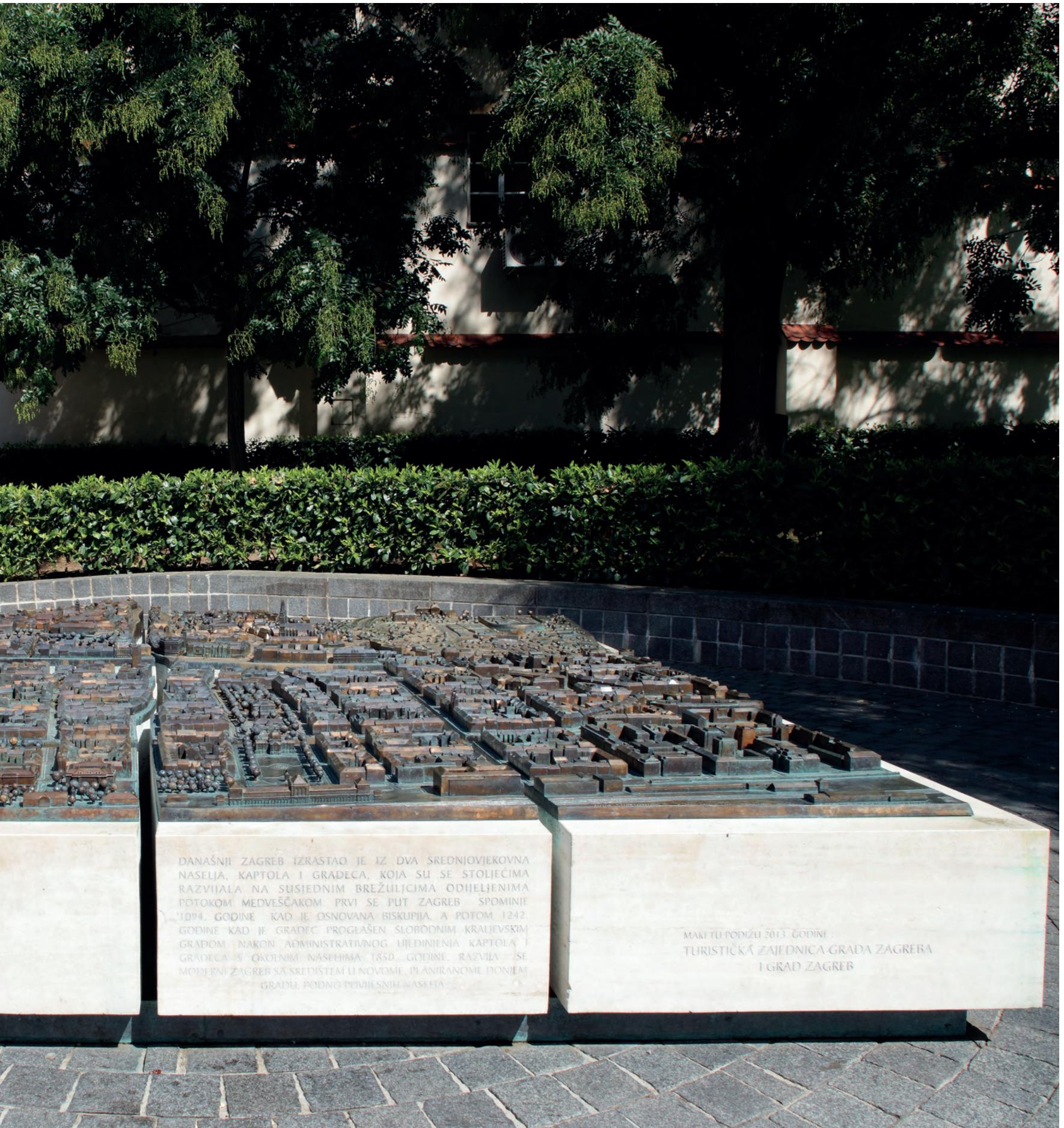


Kapelica KBF-a u Đakovu  
/ Chapel of the Catholic  
Faculty of Theology in  
Đakovo, 2018.

*Skulptura – maketa Pozdrav  
Zagrebu / Sculpture-model  
Tribute to Zagreb, 2012.*

>  
*Skulptura – maketa Zrno soli,  
Ston / Sculpture – Model of  
the Grain of Salt, Ston, 2020.*





DANAŠNJI ZAGREB IZRASTAO JE IZ DVA SREDNJOVIEKOVNA  
NASELIA, KAPTOLA I GRADEC, KOJA SU SE STOLJEĆIMA  
RAZVJALA NA SUSJEDnim BREŽULJCIMA ODIJELJENIMA  
POTOKOM MEDVEŠČAKOM. PRVI SE PUT ZAGREB SPOMINJE  
1094. GODINE KAD JE OSNOVANA BISKUPIJA, A POTOM 1242.  
GODINE KAD JE GRADEC PROGLAŠEN SLOBODnim KRALJEVSKIM  
GRADOM. NAKON ADMINISTRATIVNOG UJEDINJENJA KAPTOLA I  
GRADEC S OKOLOM NASELJIMA 1850. GODINE, RAZVJA SE  
MODERNI ZAGREB SA SREDISTEM UJUZOME, PLANIRANOM DONJEM  
GRADU, PODNO POMORSKIH NASELJA.

MAKETU PODIGU 2013. GODINE:  
TURISTIČKA ZAJEDNICA GRADA ZAGREBA  
I GRAD ZAGREB







## **POPIS IZLOŽAKA**

### **Medaljerska djela**

(medalje, plakete, taktile, stajaćice)

- |     |                                                                                                 |                                                                                                                                 |
|-----|-------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------|
| 1.  | Tin Ujević<br>1974. g., ø 32 mm, medalja, kovano srebro                                         | 12. Europsko prvenstvo u boćanju<br>1994. g., 65 x 55 mm, kovano srebro, mjestimična pozlata                                    |
| 2.  | Kolega<br>1975. g., 80 x 85 mm, plaketa, lijevana bronca                                        | 13. Vino u Hrvata<br>1993. g., ø 65 mm, medalja, kovano srebro, mjestimična pozlata, emajl                                      |
| 3.  | Taktila<br>1978. g., ø 95 mm, taktila, lijevana bronca, olovo                                   | 14. 500. obljetnica Senjskoga glagoljskog misala<br>1994. g., ø 150 mm, medalja, srebro, djelomično pobakreno                   |
| 4.  | Ida<br>1981. g., ø 100 mm, lijevana bronca, medaljon; ø 80 mm, bjelokost, zlato                 | 15. Vatroslav Jagić<br>1995. g., ø 75 mm, medalja, lijevano srebro, djelomična pozlata                                          |
| 5.  | Muzejski prostor – izložba „Riznica zagrebačke katedrale“<br>1983. g., ø 38 mm, medalja, srebro | 16. Antun Barac<br>1995. g., ø 150 mm, 75 mm, medalja, lijevano srebro, djelomična pozlata                                      |
| 6.  | Dubrovnik<br>1983. g., 40 x 35 mm, broš, srebro, reducirano drvo                                | 17. Stjepan Ivšić<br>1995 g., ø 75 mm, medalja, lijevano srebro, djelomična pozlata                                             |
| 7.  | U povodu izložbe „Drevna kineska kultura“<br>1984. g., ø 100 mm, medalja, lijevana bronca       | 18. Otokar Keršovani – nagrada Hrvatskoga novinarskog društva<br>1996. g., 240 x 155 mm, diptih, mala plastika, lijevana bronca |
| 8.  | Univerzijada '87.<br>1985. g., 150 x 70 x 90 mm, stajaćica, lijevana bronca i emajl             | 19. Nikša Antonini – nagrada Hrvatskoga novinarskog društva<br>1996. g., 100 x 140 x 50 mm, mala plastika, lijevana bronca      |
| 9.  | Zvono Lotrščak<br>1986. g., 116 x 74 x 35 mm, stajaćica, lijevana bronca                        | 20. Nagrada „Marin Držić“<br>1997. g., 185 x 145 x 145 mm, mala plastika, lijevana bronca                                       |
| 10. | Ćiril i Metodije<br>1986. g., ø 100 mm, medalja, kovano, djelomično pozlaćeno srebro            | 21. Lovro Matačić<br>1997. g., ø 90 mm, medalja, gravirano srebro, zlatni aplikat                                               |
| 11. | 60 godina Hrvatskoga numizmatičkog društva<br>1987. g., ø 100 mm, bronca, djelomice posrebrena  | 22. Blaž Baromić – spomen knjizi<br>1997. g., 115 x 160 x 160 mm, mala plastika, lijevana bronca                                |

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|-----|---------------------------------------------------------------------------------------------------------------------------------------------------------------|-----|------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| 23. | Ivana Brlić Mažuranić<br>1998. g., ø 150 mm, jubilarni novac, bronca                                                                                          | 34. | Isis<br>2006. g., 100 x 70 mm, medaljon, kovano srebro, emajl                                                                                                    |
| 24. | Franjevačka provincija sv. Ćirila i Metoda<br>1999. g., ø 60 mm, medalja, kovano srebro; ø 38 mm, srebrnjak, kovano srebro                                    | 35. | Hrvatska kultura<br>2006. g., 92 x 87 mm, kovano srebro, ručna pozlata                                                                                           |
| 25. | Nagrada za životno djelo HAŠK Mladost<br>2001. g., 280 x 170 mm, mala plastika, triptih, lijevana bronca                                                      | 36. | „Doris Pack“ – nagrada Hrvatskoga kulturnog kluba<br>2006. g., 87 x 80 mm, medalja, lijevano srebro, ručna dorada (unikat)                                       |
| 26. | Zlatno zvono – nagrada Hrvatskoga oglasnog zbora<br>2002. g., 200 x 110 mm i 250 x 130 mm, mala plastika, lijevana bronca                                     | 37. | Hrvatski prirodoslovni muzej<br>1996. g., ø 65 mm, medalja, kovano srebro                                                                                        |
| 27. | Faust Vrančić<br>2002. g., ø 40 mm, zlatnik, kovano zlato; srebrnjak, kovano srebro                                                                           | 38. | Družba sestara franjevki od Bezgrješne 2006. g., ø 70 mm, medalja, kovano srebro, mjestimično pozlaćeno                                                          |
| 28. | Torta<br>2004. g., ø 108 mm, medalja, lijevana bronca, mjestimično posrebreno                                                                                 | 39. | Pastiri blaženici crkve zagrebačke – prigodom proslave 10. obljetnice nadbiskupske službe kardinala Josipa Bozanića<br>2007. g., ø 75 mm, medalja, kovano srebro |
| 29. | Kruh, sir i masline<br>2004 g., ø 100 mm, medalja, lijevana bronca, mjestimično posrebreno i pozlaćeno                                                        | 40. | Nagrada za životno djelo „Ivo Horvat“<br>2007. g., ø 105 mm, medalja, lijevana bronca                                                                            |
| 30. | Ivo Velikanović – nagrada za životno djelo<br>2005. g., ø 105 mm, medalja, lijevana posrebrena bronca                                                         | 41. | Nagrada za životno djelo „Vicko Andrić“<br>2007. g. ø 105 mm, medalja, lijevana posrebrena bronca                                                                |
| 31. | Sv. Jeronim – prigodom preuzimanja kardinalske naslovne crkve sv. Jeronima u Rimu, kardinal Josip Bozanić<br>2005. g., ø 75 mm, medalja, kovano srebro, emajl | 42. | Sv. Nikola Tavelić<br>2007. g., ø 65 mm, medalja, kovano srebro, mjestimično pozlaćeno                                                                           |
| 32. | Baština – zaštitni znak spomenika kulture<br>2005. g., ø 200 mm, plaketa, lijevana bronca                                                                     | 43. | Fra Alekса Benigar<br>2007. g., 65 x 65 mm, medalja, kovano srebro, mjestimično pobakrenje                                                                       |
| 33. | Družba „Braća hrvatskoga zmaja“<br>2005. g., ø 70 mm, medalja, kovano srebro, mjestimična pozlata                                                             | 44. | Sv. Dominik<br>2007. g., ø 95 mm, medalja, kovano srebro, mjestimična ručna pozlata                                                                              |

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| <p>45. Marin Držić<br/>2008. g., ø 70 mm, medalja, srebro, mjestimično pozlaćeno</p> <p>46. Miho Pracat<br/>2008. g., ø 65 mm, medalja, kovano srebro, mjestimična pozlata</p> <p>47. Četiri evanđelista<br/>2008. g., ø 105 mm, plaketa, lijevana bronca</p> <p>48. Društvo prijatelja dubrovačkih starina<br/>2009. g., ø 60 mm, medalja, kovano srebro, mjestimična pozlata</p> <p>49. Bleiburg<br/>2009. g., ø 70 mm, medalja, tombak, mjestimično posrebreno, patina</p> <p>50. Muzej suvremene umjetnosti<br/>2009. g., 54 x 52 mm, medalja, kovano srebro</p> <p>51. Biskupija bjelovarsko-križevačka<br/>2010. g., ø 70 mm, medalja, kovano srebro, kovani tombak</p> <p>52. Križevci<br/>2011. g., ø 70 mm, medalja, kovano srebro</p> <p>53. Nagrada Jadranko Crnić<br/>2011. g., medalja, ø 85 mm, kovano srebro</p> <p>54. Ana Marija Maruna<br/>2011. g., ø 65 mm, medalja, srebro</p> <p>55. Andrija Mohorovičić<br/>2012. g., ø 90 mm, medalja, lijevana patinirana bronca</p> <p>56. „Zagreb pozdravlja”, medalja makete grada Zagreba<br/>2013. g., 110 x 110 x 10 mm, lijevana patinirana bronca</p> | <p>57. Medalja Stjepan de Gradi (Društvo prijatelja dubrovačke starine)<br/>2013. g., ø 65 mm, medalja, kovano srebro</p> <p>58. Home<br/>2014. g. ø 100 mm, medalja, kombinirana tehnika</p> <p>59. Moderna galerija u Zagrebu<br/>2015. g., ø 65 srebro, djelomična pozlata</p> <p>60. Heritage<br/>2015. g., ø 110 mm, medalja, lijevana bronca, patinirana i polirana</p> <p>61. 300. obljetnica krunjenja MB Trsat<br/>2015. g., ø 38 mm, medalja, srebro, djelomična pozlata</p> <p>62. Velika Onofrijeva fontana<br/>2016. g., ø 65 mm, medalja, kovani patinirani tombak, kovano srebro i djelomična pozlata</p> <p>63. Klica – u spomen Janešu<br/>2017. g., ø 95 mm, medalja – taktila, lijevani polirani aluminij, pozlaćeni mesing</p> <p>64. II. zagrebačka sinoda<br/>2018. g., ø 75 mm, medalja, kovano srebro i djelomična pozlata</p> <p>65. Identitet<br/>2019. g., ø 90 mm, poliptih, medalja, gravirano pleksi staklo</p> <p>66. Niko Kapetanić<br/>2019. g., ø 100 mm, medalja, polirani aluminij</p> <p>67. Počasna medalja sveučilišta u Zagrebu<br/>2020. g., ø 90 mm, kovano srebro i zlatni aplikati</p> <p>68. Pektoralni križ Prebendara zagrebačke nadbiskupije<br/>2020. g., 82 x 113 x 5 mm, kovano, djelomično pozlaćeno srebro i emajl</p> |
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- Mala plastika**  
(skulpture, reljefi)
- |                                                                                                                             |                                                                                                                             |
|-----------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------|
| 69. Akt<br>1977. g., 420 x 280 mm, komorna plastika, galvanizirani bakar, sjajni                                            | 79. Drvo dječijih sanja – Četiri godišnja doba: proljeće<br>1998. g., 120 x 80 x 150 mm, mala plastika, kombinirana tehnika |
| 70. Patka<br>1978. g., 260 x 160 x 90 mm, mala plastika, lijevani aluminij i poliester                                      | 80. Drvo dječijih sanja – Četiri godišnja doba: jesen<br>1998. g., 120 x 80 x 150 mm, mala plastika, kombinirana tehnika    |
| 71. Stablo mladosti<br>1978. g., 140 x 130 x 30 mm, mala plastika, lijevana bronca, vitrajni emajl, iskucano srebro         | 81. Drvo dječijih sanja – Četiri godišnja doba: zima<br>1998. g., 120 x 80 x 150 mm, mala plastika, kombinirana tehnika     |
| 72. Stručak<br>1992. g., 140 x 130 x 35 mm, mala plastika, lijevano srebro, pozlata                                         | 82. Padač<br>1998. g., 220 x 260 x 150 mm, mala plastika, kombinirana tehnika                                               |
| 73. Senj – jedro IŽ<br>1995. g., 150 x 150 x 400 mm, mala plastika, ručno oblikovano kristalno staklo                       | 83. Ko eroplan<br>1998. g., 225 x 190 x 70 mm, mala plastika, lijevana posrebrena bronca, kromirani bakar                   |
| 74. Zagrebačka slavistička škola I<br>1997. g., 100 x 20 x 105 mm, mala plastika, lijevana bronca                           | 84. Plivač<br>1998. g., 235 x 150 x 150 mm, mala plastika, lijevana posrebrena bronca, epoksi                               |
| 75. Jedro<br>1997. g., 190 x 190 x 250 mm, mala plastika, posrebreni bakar, krom                                            | 85. Ronilac<br>1998. g., 300 x 220 x 140 mm, mala plastika, lijevana posrebrena bronca, pleksi                              |
| 76. Slap<br>1997. g., 130 x 130 x 180 mm, mala plastika, kombinirana tehnika                                                | 86. Pegaz<br>1998. g., 130 x 240 x 170 mm, mala plastika, posrebrena bronca                                                 |
| 77. Nebeska vrata<br>1998. g., 225 x 125 x 100 mm, mala plastika, kombinirana tehnika                                       | 87. Bura<br>2001. g., 195 x 150 x 35 mm, mala plastika, kolorirano drvo, bakar, epoksi, staklo                              |
| 78. Drvo dječijih sanja – Četiri godišnja doba: proljeće<br>1998. g., 120 x 80 x 150 mm, mala plastika, kombinirana tehnika | 88. Vrijeme fjakasto<br>2001. g., 180 x 140 x 45 mm, mala plastika, kolorirano drvo, bakar, epoksi, staklo                  |
|                                                                                                                             | 89. Vrijeme berbe<br>2001. g., 165 x 130 x 40 mm, mala plastika, kolorirano drvo, bakar, epoksi, staklo                     |

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|------|----------------------------------------------------------------------------------------------------------------------------------|------|------------------------------------------------------------------------------------------------------------------------------------|
| 90.  | Vrijeme oblačno<br>2001. g., 140 x 170 x 40 mm, mala plastika, kolorirano drvo, bakar, epoksi, staklo                            | 101. | Početak / Principium<br>2008. g., 268 x 230 x 35 mm, reljef, lijevani polirani aluminij                                            |
| 91.  | Vrijeme kišovito<br>2001. g., 150 x 160 x 25 mm, mala plastika, kolorirano drvo, bakar, epoksi, staklo                           | 102. | Svjedočanstvo / Testimonium<br>2009. g., 240 x 240 x 270 mm, mala plastika, lijevani polirani aluminij, lijevana bronca, poliester |
| 92.  | Vrijeme za letenje<br>2001. g., 160 x 160 x 25 mm, mala plastika, kolorirano drvo, bakar, epoksi, staklo                         | 103. | Ljubav<br>2009. g., 270 x 230 mm, reljef, lijevani polirani aluminij                                                               |
| 93.  | Vrijeme zimsko II<br>2001. g., 180 x 105 x 30 mm, mala plastika, kolorirano drvo, bakar, epoksi, staklo                          | 104. | Pokopan<br>2009. g., 270 x 230 mm, reljef, lijevani polirani aluminij                                                              |
| 94.  | Vrijeme punog Mjeseca<br>2001. g., 170 x 110 x 25 mm, mala plastika, kolorirano drvo, bakar, epoksi, staklo                      | 105. | Zajedništvo<br>2009. g., 270 x 230 mm, reljef, lijevani polirani aluminij                                                          |
| 95.  | Vrijeme proljetno<br>2001. g., 180 x 1125 x 40 mm, mala plastika, kolorirano drvo, bakar, epoksi, staklo                         | 106. | Iskušenje<br>2010. g., 270 x 230 mm, reljef, lijevani polirani aluminij                                                            |
| 96.  | Vjetrovito<br>2002. g., 160 x 190 x 60 mm, mala plastika, kolorirano drvo, bakar, epoksi, staklo                                 | 107. | Prolaz<br>2010. g., 220 x 320 x 50 mm, reljef, lijevani polirani aluminij                                                          |
| 97.  | Eventum – međunarodna nagrada Hrvatskoga oglasnog zbora<br>2002. g., 185 x 185 x 50 mm, mala plastika, patinirani mesing, pleksi | 108. | Nebesa<br>2010. g., 220 x 290 x 15 mm, reljef, lijevani polirani aluminij                                                          |
| 98.  | Histrion<br>2007. g., 130 x 100 mm, mala plastika, lijevana bronca                                                               | 109. | Vjera<br>2010. g., 270 x 230 x 10 mm, reljef, lijevani polirani aluminij                                                           |
| 99.  | Kabinet<br>2008. g., 110 x 135 x 73 mm, mala plastika, srebro, mjestimično pozlaćeno, kolorirano drvo                            | 110. | Sumnja<br>2010. g., 270 x 230 x 10 mm, reljef, lijevani polirani aluminij                                                          |
| 100. | Treći dan<br>2008. g., 205 x 155 x 45 mm, mala plastika, lijevani aluminij i patinirana bronca                                   | 111. | Bezdan<br>2010. g., 270 x 230 x 10 mm, reljef, lijevani polirani aluminij                                                          |

112. Znak  
2010. g., 270 x 230 x 10 mm, reljef, lijevani polirani aluminij
113. Otajstvo  
2010. g., 270 x 230 x 10 mm, reljef, lijevani polirani aluminij
114. Gledanje  
2010. g., 270 x 230 x 10 mm, reljef, lijevani polirani aluminij
115. Vjerovanje  
2010. g., 270 x 230 x 10 mm, reljef, lijevani polirani aluminij
116. Stvaranje  
2010. g., 270 x 230 x 10 mm, reljef, lijevani polirani aluminij
117. Punina  
2010. g., 270 x 230 x 10 mm, reljef, lijevani polirani aluminij
118. Baccanalia  
2010. g., 230 x 130 x 80 mm, mala plastika, lijevana bronca, patina
119. Zlatni stručak Floraarta  
2014. g., 140 x 130 x 35 mm, mala plastika, lijevano bronca, pozlata, inkrustrirani pleksi
120. Bumbina livada, Floraart  
2014. g., 163 x 158 x 40 mm, mala plastika, lijevana patinirana bronca
121. Kiša po Bumbi  
2015. g., 160 x 230 x 260 mm, mala plastika, lijevani polirani aluminij
122. Albert, po Toniju  
2016. g., 3540 x 3200 x 80 mm, aluminij i polirani bakar
123. S glavom u oblacima, po Toniju  
2016. g., 170 x 250 x 70 mm, aluminij i polirani bakar
124. Floraart 2020.  
2020. g., 120 x 170 mm, patinirana bronca, pleksi
- Počasni lanci**
125. Dekanski lanac Akademije likovnih umjetnosti u Zagrebu  
1979. g., 630 x 230 mm, svečani lanac, srebro, emajl, srebrni medaljoni
126. Lanac međunarodne misije znanosti i mira  
1980. g., 650 x 220 mm, svečani lanac, srebro, pozlata, srebrni medaljoni
127. Dekanski lanac Ekonomskog fakulteta u Zagrebu  
2001. g., 600 x 400 mm, svečani lanac, lijevano srebro, bakar
128. Gradonačelnički lanac Grada Hrvatske Kostajnica  
2003. g., 500 x 350 mm, svečani lanac, rukom obrađeno srebro, patina
129. Lanac Hrvatske odvjetničke komore  
2010. g., 200 x 500 x 10 mm, rukom obrađeno srebro i zlato, emajl
130. Lanac velikog meštara družbe „Braća hrvatskoga zmaja“  
2013. g., 750 x 350 mm, kovano i gravirano srebro finoće 925/1000 i djelomična pozlata
131. Dekanski lanac KBF-a Đakovo  
2015. g., 940 x 220 mm, kovano srebro i zlato
132. Pektoralni križ za Sv. Oca Benedikta XVI.  
2011. g., 92 x 68 x 500 mm, poklon HBK, srebro i djelomična pozlata
133. Velered predsjednika Franje Tuđmana  
2020. g., znak na lenti 58 mm x 53 mm, emajl i patinirano srebro; danica, ø 90 mm, zlato i srebro; umanjenica, ø 17 mm, zlato; mala oznaka, 13,5 mm, emajl, zlato i srebro

**Novac**

(kovanice, modeli)

134. Nominala 500 kn – 900 godina Zagrebačke biskupije i Grada Zagreba  
1994. g., ø 20 mm, jubilarni novac, kovano zlato  
otkov – E48321
135. Nominala 5 kn – 500. obljetnica tiskanja Senjskoga glagoljskog misala  
1995. g., ø 26,5 mm, optjecajni novac, slitina nikla i bakra  
otkov – E46293; sadreni modeli – E64059, E64060
136. Nominala 5 kn – 500. obljetnica tiskanja Senjskoga glagoljskog Misala  
1995. g., ø 26,5 mm, jubilarni novac, kovano zlato, u ediciji 200 primjeraka  
otkov – E48334
137. Nominala 500 kn – Dan državnosti RH  
1995. g., ø 18 mm, jubilarni novac, kovano zlato  
otkov – E48325; sadreni modeli – E61439, E61444
138. Nominala 150 kn – Dan državnosti RH  
1995. g., ø 37 mm, jubilarni novac, kovano srebro  
otkov – E48327; sadreni model – E61438
139. Nominala 1 dukat – Hrvatski kraljevski grad Knin  
1995. g., ø 20 mm, jubilarni novac, kovano zlato  
otkov – E48329; sadreni modeli – E61406, E61407
140. Nominala 150 kn – XXVI. olimpijske igre, Atlanta, 1996., rukomet i gimnastika  
1996. g., ø 37 mm, jubilarni novac, kovano srebro  
otkov – E48336; sadreni modeli – E64047, E64048, E64051, E64054

141. Nominala 150 kn – XXVI. olimpijske igre, Atlanta, 1996., streljaštvo i stolni tenis  
1996. g., ø 37 mm, jubilarni novac, kovano srebro  
otkov – E48339; sadreni modeli – E64049, E64050, E64052, E64053
142. Nominala 25 kn – Hrvatsko podunavlje  
1997. g., ø 32 mm, optjecajni prigodni novac, dvanaesterokut, bimetal, bakrena jezgra, niklani prsten  
otkov – E48356; sadreni modeli – E61429, E61431
143. Nominala 25 kn – Prvi kongres hrvatskih esperantista  
1997. g., ø 32 mm, optjecajni novac, dvanaesterokut, bimetal, bakrena jezgra, niklani prsten  
otkov – E48357
144. Nominala 25 kn – Pet godina Republike Hrvatske u OUN-u  
1997. g., ø 32 mm, optjecajni novac, dvanaesterokut, bimetal, bakrena jezgra, niklani prsten  
otkov – E48358
145. Nominala 1000 kn – Baranja, crne rode  
1997. g., ø 22 mm, jubilarni novac, kovano zlato  
otkov – E48352; sadreni modeli – E64114, E64115
146. Nominala 500 kn – Baranja, orao štekavac  
1997. g., ø 18 mm, jubilarni novac, kovano zlato  
otkov – E48353; sadreni modeli – E64113, E64116
147. Nominala 200 kn – Baranja, crne rode  
1997. g., ø 40 mm, jubilarni novac, kovano srebro  
otkov – E48354; sadreni model – E64112

148. Nominala 150 kn – Baranja, orao štekavac  
1997. g., ø 37 mm, jubilarni novac, kovano  
srebro  
otkov – E48355; sadreni model – E64111
149. Nominala 25 kn – EXPO Lisbon, 98.  
1998. g., ø 32 mm, optjecajni novac,  
dvanaesterokut, bimetal, bakrena jezgra,  
niklani prsten  
otkov – E54557
150. Nominala 25 kn – U povodu uvođenja  
eura  
1999. g., ø 32 mm, optjecajni novac,  
dvanaesterokut, bimetal bakrena jezgra,  
niklani prsten  
otkov – E54557; sadreni model – E64004
151. Nominala 200 kn – Katarina Zrinska  
1999.g., ø 40 mm, jubilarni novac, kovano  
srebro  
otkov – E54560; sadreni modeli – E64083,  
E64084
152. Nominala 25 kn – U povodu 2000. g.  
(Počast čovjeku)  
2000. g., ø 32 mm, optjecajni novac,  
dvanaesterokut, bimetal, bakrena jezgra,  
niklani prsten  
otkov – E54559; sadreni modeli – E64006
153. Nominala 25 kn – 10. obljetnica  
međunarodnog priznanja Hrvatske  
2000. g., ø 32 mm, optjecajni novac,  
dvanaesterokut, bimetal, bakrena jezgra,  
niklani prsten  
otkov – E65272; sadreni model – E64002
154. Nominala 25 kn – Republika Hrvatska,  
kandidat za članstvo u EU  
2005. g., ø 32 mm, optjecajni novac,  
dvanaesterokut, bimetal, bakrena jezgra,  
niklani prsten  
otkov – E65275; sadreni model – E64007
155. Nominala 150 kn – Svjetsko nogometno  
prvenstvo u Njemačkoj  
2006. g., ø 37 mm, jubilarni novac, kovano  
srebro finoće 925/1000  
otkov – E54385; sadreni modeli – E64038,  
E64039
156. Nominala 150 kn – Meštrović; Republika  
Hrvatska – Republika Irska  
2006. g., ø 37 mm, jubilarni novac, kovano  
srebro finoće 925/1000  
otkov – E54603
157. Nominala 15 eura – Meštrović; Republika  
Irska – Hrvatska  
2007. g., ø 37 mm, jubilarni novac, kovano  
srebro finoće 925/1000  
otkov – E54602
158. Nominala 150 kn – Benedikt Kotrljević  
2007. g., ø 37 mm, jubilarni novac, kovano  
srebro finoće 925/1000  
otkov – E54605
159. Nominala 150 kn – Hrvatski brodovi  
(avers)  
2007. g., ø 37 mm, jubilarni novac, kovano  
srebro finoće 925/1000  
otkov – E54604
160. Nominala 150 kn – FIFA 2010.  
2009. g., ø 37 mm, jubilarni novac, kovano  
srebro finoće 925/1000  
otkov – E65236
161. Nominala 10 kn – Braille  
2009. g., ø 12 mm, jubilarni novac, kovano  
zlato finoće 986/1000  
otkov – E65244
162. Nominala 25 kn – Godišnja skupština  
Europske banke za obnovu i razvoj,  
Zagreb, 2010.  
2010. g., ø 32 mm, optjecajni novac,  
dvanaesterokut, bimetal, bakrena jezgra,  
niklani prsten  
otkov – E65269

163. Nominala 25 kn – Ugovor o pristupanju Republike Hrvatske Europskoj uniji  
2012. g., ø 32 mm, optjecajni novac, dvanaesterokut, bimetal, bakrena jezgra, niklani prsten  
otkov – E65270
164. Nominala 25 kn – Republika Hrvatska, članica Europske unije  
2013. g., ø 32 mm, optjecajni novac, dvanaesterokut, bimetal, bakrena jezgra, niklani prsten  
otkov – E65271; sadreni model – E64003
165. Nominala 100 kn – Republika Hrvatska, članica Europske unije  
2013. g., ø 34 mm, jubilarni novac, kovano srebro finoće 925/1000  
otkov – E65248
166. Nominala 1000 kn – Republika Hrvatska, članica Europske unije  
2013. g., ø 34 mm, jubilarni novac, kovano zlato finoće 986/1000  
otkov – E65247
167. Nominala 25 kn – 25 godina neovisnosti Republike Hrvatske (prijedlog 1)  
2016. g., ø 32 mm, optjecajni novac, dvanaesterokut, bimetal, bakrena jezgra, niklani prsten  
otkov – E65268
168. Nominala 25 kn – 25 godina primanja RH u UN  
2017. g., ø 32 mm, optjecajni novac, dvanaesterokut, bimetal, bakrena jezgra, niklani prsten  
otkov – E65267
169. Nominala 25 kn – 25. obljetnica uvođenja kune u Republici Hrvatskoj  
2019. g., ø 32 mm, optjecajni novac, dvanaesterokut, bimetal, bakrena jezgra, niklani prsten  
otkov – E65278
170. Nominala 25 kn – 350. obljetnica osnivanja sveučilišta u Zagrebu  
2019. g., ø 32 mm, optjecajni novac, dvanaesterokut, bimetal, bakrena jezgra, niklani prsten  
otkov – E65279
171. Nominala 25 kn – 2020. hrvatsko predsjedanje Vijećem Europske unije  
2019. g., ø 32 mm, optjecajni novac, dvanaesterokut, bimetal, bakrena jezgra, niklani prsten  
otkov – E65280
- Sakralna skulptura**  
(modeli, poliester)
- Crkva sv. Augustina Kažotića u Zagrebu*
172. Raspet, mučen i uskrnsuo  
2009. g., 2680 x 2300 x 300 mm, reljef, lijevani brušeni poliester
173. Polaganje u grob – postaja križnog puta  
2012. g., 390 x 1000 x 50 mm, brušeni poliester, lijevana polirana bronca
174. Isus pada prvi put pod križem – postaja križnog puta  
2012. g., 390 x 1000 x 50 mm, brušeni poliester, lijevana polirana bronca i djelomično posrebrenje
175. Isus uzima na se križ – postaja križnog puta  
2012. g., 390 x 1000 x 50 mm, brušeni poliester, lijevana polirana bronca i djelomično posrebrenje
176. Isus susreće svoju majku – postaja križnog puta  
2012. g., 390 x 1000 x 50 mm, brušeni poliester, lijevana polirana bronca i djelomično posrebrenje

177. Isusa osuđuju na smrt – postaja križnog puta  
2012. g., 390 x 1000 x 50 mm, brušeni poliester, lijevana polirana bronca i djelomično posrebrenje
178. Veronika pruža Isusu rubac – postaja križnog puta  
2013. g., 390 x 1000 x 50 mm, brušeni poliester, lijevana polirana bronca i djelomično posrebrenje
179. Isusa svlače – postaja križnog puta  
2013. g., 390 x 1000 x 50 mm, brušeni poliester, lijevana polirana bronca i djelomično posrebrenje
180. Šimun Cirenac pomaže Isusu nositi križ  
2013. g., 390 x 1000 x 50 mm, brušeni poliester, lijevana polirana bronca i djelomično posrebrenje
181. Isus umire na križu  
2013. g., 390 x 1000 x 50 mm, brušeni poliester, lijevana polirana bronca i djelomično posrebrenje
182. Isus pada drugi put pod križem – postaja križnog puta  
2013. g., 390 x 1000 x 50 mm, brušeni poliester, lijevana polirana bronca i djelomično posrebrenje
183. Isusa pribijaju na križ – postaja križnog puta  
2013. g., 390 x 1000 x 50 mm, brušeni poliester, lijevana polirana bronca i djelomično posrebrenje
184. Veronika pruža Isusu rubac – postaja križnog puta  
2013. g., 390 x 1000 x 50 mm, brušeni poliester, lijevana polirana bronca i djelomično posrebrenje
185. Isus tješi rasplakane jeruzalemske žene – postaja križnog puta  
2013. g., 390 x 1000 x 50 mm, brušeni poliester, lijevana polirana bronca i djelomično posrebrenje
186. Isusa skidaju s križa – postaja križnog puta  
2013. g., 390 x 1000 x 50 mm, brušeni poliester, lijevana polirana bronca i djelomično posrebrenje
187. Posljednja večera – idejno rješenje doportalnog reljefa crkve sv. A. Kažotića  
2014. g., 460 x 260 x 30 mm, luminirani polirani aluminij, doportalni reljefi crkve sv. A. Kažotića
188. „Idite po svem svijetu“ – idejno rješenje doportalnog reljefa crkve sv. A. Kažotića  
2014. g., 460 x 260 x 30 mm, luminirani polirani aluminij, doportalni reljefi crkve sv. A. Kažotića
189. Procesionalni križ crkve sv. Augustina Kažotića  
2013. g., 340 x 440 x 50 mm, (štap 1800 mm), lijevana polirana bronca i polirani aluminij
- Crkva sv. Mirka u Šestinama
190. Moćnik Sv. Mirka  
2016. g., 740 x 800 mm, pozlaćeni mesing, staklo
- Kapelica KBF u Đakovu
191. Sedes  
2018. g., 99 x 79 x 55 cm, izbijeljeni jasen i polirani aluminij
192. Oblak  
2018. g., 170 x 78 x 90 cm, luminirani polirani aluminij

193. Evanđelist Ivan  
2018. g., 125 x 70 x 30 cm, luminirani  
polirani aluminij i patinirana bronca
194. Evanđelist Luka  
2018. g., 127 x 73 x 30 cm, luminirani  
polirani aluminij i patinirana bronca
195. Evanđelist Marko  
2018. g., 141 x 70 x 30 cm, luminirani  
polirani aluminij i patinirana bronca
196. Evanđelist Matej  
2018. g., 146 x 77 x 30 cm, luminirani  
polirani aluminij i patinirana bronca

**Javni spomenici**

(modeli, fotografije spomenika)

197. Privez – Omišalj, spomen obilježje  
2004. g., 1100 x 1100 x 1500 mm,  
skulptura, lijevana bronca
198. Skulptura-maketa Pozdrav Zagrebu  
3550 x 3650 x 500 mm, lijevana patinirana  
bronca i kamen travertin, led
199. Bumbina livada, na Jezeru Bundek u  
Zagrebu  
2016. g., 3540 x 3200 mm; forex,  
patinirana bronca i aluminij
200. Skulptura – maketa Zrno soli Ston,  
spomen obilježje  
2020.g.; ø 2000 mm x 1000 mm, bronca,  
kamen i kolorirani inox

## LIST OF EXHIBITS

### Medallic works

(medals, plaques, tactile, free-standing sculptures)

- |     |                                                                                                   |                                                                                                                                          |
|-----|---------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------|
| 1.  | Tin Ujević<br>1974, ø 32 mm, medal, wrought silver                                                | 12. European Bocce Championship<br>1994, 65 x 55 mm, wrought silver, part gilt                                                           |
| 2.  | Colleague<br>1975, 80 x 85 mm, plaque, cast bronze                                                | 13. Croatian Wine<br>1993, ø 65 mm, medal, wrought silver, part gilt, enamel                                                             |
| 3.  | Tactile<br>1978, ø 95 mm, tactile, cast bronze, lead                                              | 14. 500 <sup>th</sup> Anniversary of the Senj Glagolitic Missal<br>1994, ø 150 mm, medal, silver, part coppered                          |
| 4.  | Ida<br>1981, ø 100 mm, cast bronze, medallion, ø 80 mm, ivory, gold                               | 15. Vatroslav Jagić<br>1995, ø 75 mm, medal, cast silver, part gilt                                                                      |
| 5.  | Museum Space – Exhibition "Zagreb Cathedral Treasury"<br>1983, ø 38 mm, medal, silver             | 16. Antun Barac<br>1995, ø 150 mm, 75 mm, medal, cast silver, part gilt                                                                  |
| 6.  | Dubrovnik<br>1983, 40 x 35 mm, brooch, silver, reduced wood                                       | 17. Stjepan Ivšić<br>1995, ø 75 mm, medal, cast silver, part gilt                                                                        |
| 7.  | On the Occasion of the Exhibition "Ancient Chinese Culture"<br>1984, ø 100 mm, medal, cast bronze | 18. Otokar Keršovani – Award of the Croatian Journalists' Association<br>1996, 240 x 155 mm, diptych, small-scale sculpture, cast bronze |
| 8.  | Universiade '87<br>1985, 150 x 70 x 90 mm, free-standing sculpture, cast bronze and enamel        | 19. Nikša Antonini – Award of the Croatian Journalists' Association<br>1996, 100 x 140 x 50 mm, small-scale sculpture, cast bronze       |
| 9.  | Lotrščak Bell<br>1986, 116 x 74 x 35 mm, free-standing sculpture, cast bronze                     | 20. "Marin Držić" Award<br>1997, 185 x 145 x 145 mm, small-scale sculpture, cast bronze                                                  |
| 10. | Cyril and Methodius<br>1986, ø 100 mm, medal, wrought part gilt silver                            | 21. Lovro Matačić<br>1997, ø 90 mm, medal, engraved silver, gold appliqué                                                                |
| 11. | 60 Years of the Croatian Numismatic Society<br>1987, ø 100 mm, bronze, part silvered              | 22. Blaž Baromić – Book Memorial<br>1997, 115 x 160 x 160 mm, small-scale sculpture, cast bronze                                         |
| 12. |                                                                                                   | 23. Ivana Brlić Mažuranić<br>1998, ø 150 mm, commemorative coin, bronze                                                                  |

24. Franciscan Province of Saints Cyril and Methodius  
1999, ø 60 mm, medal, wrought silver;  
ø 38 mm, silver coin, minted silver
25. Lifetime Achievement Award HAŠK Mladost  
2001, 280 x 170 mm, small-scale sculpture,  
triptych, cast bronze
26. Gold Bell – Award of the Croatian  
Advertising Association  
2002, 200 x 110 mm and 250 x 130 mm,  
small-scale sculpture, cast bronze
27. Faust Vrančić  
2002, gold coin, minted gold; ø 40 mm,  
silver coin, minted silver
28. Cake  
2004, ø 108 mm, medal, cast bronze, part  
silvered
29. Bread, Cheese and Olives  
2004, ø 100 mm, medal, cast bronze, part  
silvered and gilt
30. Iso Velikanović – Lifetime Achievement  
Award  
2005, ø 105 mm, medal, cast silvered bronze
31. St. Jerome – on the occasion of the solemn  
taking possession of the titular church of  
St. Jerome in Rome, Cardinal Josip Bozanić  
2005, ø 75 mm, medal, wrought silver,  
enamel
32. Heritage – Trademark of Monuments of  
Culture  
2005, ø 200 mm, plaque, cast bronze
33. "Brethren of the Croatian Dragon" Society  
2005, ø 70 mm, medal, wrought silver, part  
gilt
34. Isis  
2006, 100 x 70 mm, medallion, wrought  
silver, enamel
35. Croatian Culture  
2006, 92 x 87 mm, wrought silver, hand gilt
36. "Doris Pack" – Award of the Croatian  
Cultural Club  
2006, 87 x 80 mm, medal, cast silver,  
finished by hand (unique item)
37. Croatian Natural History Museum  
1996, ø 65 mm, medal, wrought silver
38. Community of Franciscan Sisters of the  
Immaculate Conception  
2006, ø 70 mm, medal, wrought silver, part  
gilt
39. Blessed Shepherds of the Church of  
Zagreb – on the occasion of the 10<sup>th</sup>  
anniversary of the service of Cardinal Josip  
Bozanić  
2007, ø 75 mm, medal, wrought silver
40. Lifetime Achievement Award "Ivo Horvat"  
2007, ø 105 mm, medal, cast bronze
41. Lifetime Achievement Award "Vicko  
Andrić"  
2007, ø 105 mm, medal, cast silvered bronze
42. St. Nikola Tavilić  
2007, ø 65 mm, medal, wrought silver, part  
gilt
43. Fra Alekса Benigar  
2007, 65 x 65 mm, medal, wrought silver,  
part coppered
44. St. Dominik  
2007, ø 95 mm, medal, wrought silver, part  
hand gilt
45. Marin Držić  
2008, ø 70 mm, medal, silver, part gilt
46. Miho Pracat  
2008, ø 65 mm, medal, wrought silver, part  
gilt

47.	Four Evangelists 2008, ø 105 mm, plaque, cast bronze	60.	Heritage 2015, ø 110 mm, medal, cast bronze, patinated and polished
48.	Society of Friends of Dubrovnik Antiquities 2009, medal, ø 60 mm, medal, wrought silver, part gilt	61.	300 <sup>th</sup> Anniversary of the Crowning of the Mother of God of Trsat 2015, ø 38 silver and part gilt
49.	Bleiburg 2009, ø 70 mm, medal, pinchbeck, part silvered, patina	62.	Large Onofrio Fountain 2016, ø 65 mm, medal, wrought patinated pinchbeck, wrought silver and part gilt
50.	Museum of Contemporary Art 2009, 54 x 52 mm, medal, wrought silver	63.	Seed – Memorial to Janeš 2017, ø 95 mm, medal-tactile, cast polished aluminium, gilt messing
51.	Diocese of Bjelovar-Križevci 2010, ø 70 mm, medal, wrought silver, wrought pinchbeck	64.	II Synod of Zagreb 2018, ø 75 mm, medal, wrought silver and part gilt
52.	Medal Križevci 2011, medal, ø 70 mm, wrought silver	65.	Identity 2019, medal, ø 90mm, polyptych, engraved plexiglass
53.	Jadranko Crnić Award 2011, medal, ø 85 mm, wrought silver	66.	Niko Kapetanić 2019, ø 110 mm, polished aluminium
54.	Ana Marija Maruna 2011, ø 65 mm, medal, silver	67.	Medal "Honorary Medal of the University of Zagreb" 2020, ø 90 mm wrought silver and gold appliqués
55.	Andrija Mohorovičić 2012, medal, ø 90 mm, cast patinated bronze	68.	Pectoral Cross of the Prebends of the Zagreb Diocese 2020, 82 mm x 113 mm x 5 mm, wrought part gilt silver and enamel
56.	"Tribute to Zagreb" medal of model of the City of Zagreb 2013, 110mm x 110 mm x 10 mm, cast patinated bronze		
57.	Medal Stjepan de Gradi (Society of Friends of Dubrovnik Antiquities) 2013, ø 65 mm, medal, wrought silver		<b>Small-scale sculpture</b> (sculptures, reliefs)
58.	Home 2014, ø 100 mm, medal, mixed media	69.	Nude 1977, 420 x 280 mm, chamber sculpture, galvanized copper, shiny
59.	National Museum of Modern Art in Zagreb 2015, ø 65 silver and part gilt		

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|-----|---------------------------------------------------------------------------------------------------------------------|-----|-----------------------------------------------------------------------------------------------------------------|
| 70. | Duck<br>1978, 260 x 160 x 90 mm, small-scale sculpture, cast aluminium and polyester                                | 81. | Tree of Children's Dreams – Four Seasons: Winter<br>1998, 120 x 80 x 150 mm, small-scale sculpture, mixed media |
| 71. | Tree of Youth<br>1978, 140 x 130 x 30 mm, small-scale sculpture, cast bronze, stained glass enamel, embossed silver | 82. | Skydiver<br>1998, 220 x 260 x 150 mm, small-scale sculpture, mixed media                                        |
| 72. | Bouquet<br>1992, 140 x 130 x 35 mm, small-scale sculpture, cast silver, gilt                                        | 83. | Like an Aeroplane<br>1998, 225 x 190 x 70 mm, small-scale sculpture, cast silvered bronze, chrome-plated copper |
| 73. | Senj – Sail IŽ<br>1995, 150 x 150 x 400 mm, small-scale sculpture, handmade crystal glass                           | 84. | Swimmer<br>1998, 235 x 150 x 150 mm, small-scale sculpture, cast silvered bronze, epoxy                         |
| 74. | Zagreb School of Slavic Studies I<br>1997, 100 x 20 x 105 mm, small-scale sculpture, cast bronze                    | 85. | Diver<br>1998, 300 x 220 x 140 mm, small-scale sculpture, cast silvered bronze, plexiglass                      |
| 75. | Sail<br>1997, 190 x 190 x 250 mm, small-scale sculpture, silvered copper, chromium                                  | 86. | Pegasus<br>1998, 130 x 240 x 170 mm, small-scale sculpture, silvered bronze                                     |
| 76. | Waterfall<br>1997, 130 x 130 x 180 mm, small-scale sculpture, mixed media                                           | 87. | Bura Wind<br>2001, 195 x 150 x 35 mm, small-scale sculpture, coloured wood, copper, epoxy and glass             |
| 77. | Heavenly Gate<br>1998, 225 x 125 x 100 mm, small-scale sculpture, mixed media                                       | 88. | Lazy Time<br>2001, 180 x 140 x 45 mm, small-scale sculpture, coloured wood, copper, epoxy, glass                |
| 78. | Tree of Children's Dreams – Four Seasons: Spring<br>1998, 120 x 80 x 150 mm, small-scale sculpture, mixed media     | 89. | Harvest Time<br>2001, 165 x 130 x 40 mm, small-scale sculpture, coloured wood, copper, epoxy, glass             |
| 79. | Tree of Children's Dreams – Four Seasons: Summer<br>1998, 120 x 80 x 150 mm, small-scale sculpture, mixed media     | 90. | Cloudy Weather<br>2001, 140 x 170 x 40 mm, small-scale sculpture, coloured wood, copper, epoxy, glass           |
| 80. | Tree of Children's Dreams – Four Seasons: Autumn<br>1998, 120 x 80 x 150 mm, small-scale sculpture, mixed media     |     |                                                                                                                 |

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|------|--------------------------------------------------------------------------------------------------------------------------------------------------------------|------|-----------------------------------------------------------------------------------------------------------------------------|
| 91.  | Rainy Weather<br>2001, 150 x 160 x 25 mm, small-scale sculpture, coloured wood, copper, epoxy, glass                                                         | 102. | Testimony / Testimonium<br>2009, 240 x 240 x 270 mm, small-scale sculpture, cast polished aluminium, cast bronze, polyester |
| 92.  | Time to Fly<br>2001, 160 x 160 x 25 mm, small-scale sculpture, coloured wood, copper, epoxy, glass                                                           | 103. | Love<br>2009, 270 x 230 mm, relief, cast polished aluminium                                                                 |
| 93.  | Wintertime II.<br>2001, 180 x 105 x 30 mm, small-scale sculpture, coloured wood, copper, epoxy, glass                                                        | 104. | Buried<br>2009, 270 x 230 mm, relief, cast polished aluminium                                                               |
| 94.  | Full Moon Time<br>2001, 170 x 110 x 25 mm, small-scale sculpture, coloured wood, copper, epoxy, glass                                                        | 105. | Community<br>2009, 270 x 230 mm, relief, cast polished aluminium                                                            |
| 95.  | Springtime<br>2001, 180 x 1125 x 40 mm, small-scale sculpture, coloured wood, copper, epoxy, glass                                                           | 106. | Temptation<br>2010, 270 x 230 mm, relief, cast polished aluminium                                                           |
| 96.  | Windy<br>2002, 160 x 190 x 60 mm, small-scale sculpture, coloured wood, copper, epoxy, glass                                                                 | 107. | Passage<br>2010, 220 x 320 x 50 mm, relief, cast polished aluminium                                                         |
| 97.  | Eventum – International Award of the Croatian Advertising Association<br>2002, 185 mm x 185 mm x 50 mm, small-scale sculpture, patinated messing, plexiglass | 108. | Heavens<br>2010, 220 x 290 x 15 mm, relief, cast polished aluminium                                                         |
| 98.  | Histrion<br>2007, 130 x 100 mm, small-scale sculpture, cast bronze                                                                                           | 109. | Faith<br>2010, 270 x 230 x 10 mm, relief, cast polished aluminium                                                           |
| 99.  | Cabinet<br>2008. g., 110 x 135 x 73 mm, small-scale sculpture, silver, part gilt, coloured wood                                                              | 110. | Doubt<br>2010, 270 x 230 x 10 mm, relief, cast polished aluminium                                                           |
| 100. | Third Day<br>2008, 205 x 155 x 45 mm, small-scale sculpture, cast aluminium and patinated bronze                                                             | 111. | Abyss<br>2010, 270 x 230 x 10 mm, relief, cast polished aluminium                                                           |
| 101. | Beginning / Principium<br>2008, 268 x 230 x 35 mm, relief, cast polished aluminium                                                                           | 112. | Sign<br>2010, 270 x 230 x 10 mm, relief, cast polished aluminium                                                            |

113.	Sacrament 2010, 270 x 230 x 10 mm, relief, cast polished aluminium	<b>Honorary chains</b>
114.	Looking 2010, 270 x 230 x 10 mm, relief, cast polished aluminium	125. Dean's Chain of the Academy of Fine Arts in Zagreb 1979, 630 x 230 mm, ceremonial chain, silver, enamel, silver medallions
115.	Belief 2010, 270 x 230 x 10 mm, relief, cast polished aluminium	126. Chain of the International Mission for Science and Peace 1980, 650 x 220 mm, ceremonial chain, silver, gilt, silver medallions
116.	Creation 2010, 270 x 230 x 10 mm, relief, cast polished aluminium	127. Dean's Chain of the Faculty of Economics in Zagreb 2001, 600 x 400 mm, ceremonial chain, cast silver, copper
117.	Fullness 2010, 270 x 230 x 10 mm, relief, cast polished aluminium	128. Mayoral Chain of the City of Hrvatska Kostajnica 2003, 500 x 350 mm, ceremonial chain, hand-crafted silver, patina
118.	Bacchanalia 2010, 230 x 130 x 80 mm, small-scale sculpture, cast bronze, patina	129. Chain of the Croatian Bar Association 2010, 200 x 500 x 10 mm, hand-crafted silver and gold, enamel
119.	Floraart Gold Bouquet 2014, 140 x 130 x 35 mm, small-scale sculpture, cast bronze, gilt, incrusted plexiglass	130. Chain of the Grand Master of the Brethren of the Croatian Dragon 2013, 750 x 350 mm, wrought and engraved silver, purity 925/1000 and part gilt
120.	Bumbina Meadow – Floraart 2014, 163 x 158 x 40 mm, small-scale sculpture, cast patinated bronze	131. Dean's Chain of the Catholic Faculty of Theology in Đakovo 2015, 540 x 220 mm, wrought silver and gold
121.	Rain on Bumba 2015, small-scale sculpture, cast polished aluminium, 160 x 230 x 260 mm	132. Pectoral Cross for the Holy Father Benedict XVI 2011, gift of the Croatian Bishops' Conference, 92 x 68 x 500 mm, silver and part gilt
122.	Albert according to Toni 2016, 3540 x 3200 x 80mm, aluminium and polished copper	133. Grand Order of President Franjo Tuđman 2020, Sign on the sash: 58 mm x 53 mm, enamel and patinated silver; morning star (danica) ø 90 mm gold and silver; smaller decorative version ø 17 mm gold; small designation 13.5 mm enamel, gold and silver
123.	With Head in the Clouds according to Toni 2016, 170x 250 x 70 mm, aluminium and polished copper	
124.	Floraart 2020 2020, 120 mm x 170 mm, patinated bronze, plexiglass	

**Money**

(coins, models)

134. Denomination 500 Kuna – 900<sup>th</sup> Anniversary of the Zagreb Diocese and the City of Zagreb  
1994, ø 20 mm, commemorative coin, minted gold  
Coinage – E48321
135. Denomination 5 Kuna – 500<sup>th</sup> Anniversary of the Printing of the Senj Glagolitic Missal  
1995, ø 26.5 mm, circulation coin, alloy nickel and copper  
Coinage – E46293; Plaster models – E64059, E64060
136. Denomination 5 Kuna – 500<sup>th</sup> Anniversary of the Printing of the Senj Glagolitic Missal  
1995, ø 26.5 mm, commemorative coin, minted gold, 200 items issued  
Coinage – E48334
137. Denomination 500 Kuna – Statehood Day of the Republic of Croatia  
1995, ø 18 mm, commemorative coin, minted gold  
Coinage – E48325; Plaster models – E61439, E61444
138. Denomination 150 Kuna – Statehood Day of the Republic of Croatia  
1995, ø 37 mm, commemorative coin, minted silver  
Coinage – E48327; Plaster model – E61438
139. Denomination 1 Ducat – Croatian Royal City of Knin  
1995, ø 20 mm, commemorative coin, minted gold  
Coinage – E48329; Plaster models – E61406, E61407
140. Denomination 150 Kuna – XXVI Olympic Games, Atlanta, 1996, Handball and Gymnastics  
1996, ø 37 mm, commemorative coin, minted silver  
Coinage – E48336; Plaster models – E64047, E64048, E64051, E64054
141. Denomination 150 Kuna – XXVI Olympic Games, Atlanta, 1996, Archery and Table Tennis  
1996, ø 37 mm, commemorative coin, minted silver  
Coinage – E48339; Plaster models – E64049, E64050, E64052, E64053
142. Denomination 25 Kuna – Croatian Danube Region  
1997, ø 32 mm, circulation commemorative coin, dodecagon, bimetallic, copper core, nickel ring  
Coinage – E48356; Plaster models – E61429, E61431
143. Denomination 25 Kuna – First Croatian Esperanto Congress  
1997, ø 32 mm, circulation coin, dodecagon, bimetallic, copper core, nickel ring  
Coinage – E48357
144. Denomination 25 Kuna – Fifth Anniversary of the Admission of Croatia to the UNO  
1997, ø 32 mm, circulation coin, dodecagon, bimetallic, copper core, nickel ring  
Coinage – E48358
145. Denomination 1000 Kuna – Baranja, Black Storks  
1997, ø 22 mm, commemorative coin, minted gold  
Coinage – E48352; Plaster models – E64114, E64115

146. Denomination 500 Kuna – Baranja, White-tailed Eagle  
1997, ø 18 mm, commemorative coin, minted gold  
Coinage – E48353; Plaster models – E64113, E64116
147. Denomination 200 Kuna – Baranja, Black Storks  
1997, ø 40 mm, commemorative coin, minted silver  
Coinage – E48354; Plaster model – E64112
148. Denomination 150 Kuna – Baranja, White-tailed Eagle  
1997, ø 37 mm, commemorative coin, minted silver  
Coinage – E48355; Plaster model – E64111
149. Denomination 25 Kuna – EXPO Lisbon, 98  
1998, 32 mm, circulation coin, dodecagon, bimetallic, copper core, nickel ring  
Coinage – E54557
150. Denomination 25 Kuna – On the Occasion of the Introduction of EURO  
1999, ø 32 mm, circulation coin, dodecagon, bimetallic, copper core, nickel ring  
Coinage – E54557; Plaster model – E64004
151. Denomination 200 Kuna – Katarina Zrinska  
1999, ø 40 mm, commemorative coin, minted silver  
Coinage – E54560; Plaster models – E64083, E64084
152. Denomination 25 Kuna – Marking the Year 2000 (Human Foetus)  
2000, ø 32 mm, circulation coin, dodecagon, bimetallic, copper core, nickel ring  
Coinage – E54559; Plaster models – E64006
153. Denomination 25 Kuna – 10<sup>th</sup> Anniversary of the International Recognition of Croatia  
2000, ø 32 mm, circulation coin, dodecagon, bimetallic, copper core, nickel ring  
Coinage – E65272; Plaster model – E64002
154. Denomination 25 Kuna – Republic of Croatia, EU Membership Candidate  
2005, ø 32 mm, circulation coin, dodecagon, bimetallic, copper core, nickel ring  
Coinage – E65275; Plaster model – E64007
155. Denomination 150 Kuna – World Football Championship in Germany  
2006, ø 37 mm, commemorative coin, minted silver purity 925/1000  
Coinage – E54385; Plaster models – E64038, E64039
156. Denomination 150 Kuna – Međtrović; Republic of Croatia – Republic of Ireland  
2006, ø 37 mm, commemorative coin, minted silver purity 925/1000  
Coinage – E54603
157. Denomination 15 eura – Međtrović; Republic of Ireland – Croatia  
2007, ø 37 mm, commemorative coin, minted silver purity 925/1000  
Coinage – E54602
158. Denomination 150 Kuna – Benedikt Kotruljević  
2007, ø 37 mm, commemorative coin, minted silver purity 925/1000  
Coinage – E54605
159. Denomination 150 Kuna – Croatian Ships (Obverse)  
2007, ø 37 mm, commemorative coin, minted silver purity 925/1000  
Coinage – E54604

160. Denomination 150 Kuna – FIFA 2010  
2009, ø 37 mm, commemorative coin,  
minted silver purity 925/1000  
Coinage – E65236
161. Denomination 10 Kuna – Braille  
2009, ø 12 mm, commemorative coin,  
minted gold purity 986/1000  
Coinage – E65244
162. Denomination 25 Kuna – Annual Meeting  
of the European Bank for Reconstruction  
and Development, Zagreb, 2010  
2010, ø 32 mm, circulation coin, dodecagon,  
bimetallic, copper core, nickel ring  
Coinage – E65269
163. Denomination 25 Kuna – Republic of Croatia  
Accession Treaty to the European Union  
2012, ø 32 mm, circulation coin, dodecagon,  
bimetallic, copper core, nickel ring  
Coinage – E65270
164. Denomination 25 Kuna – Republic of  
Croatia, a Member of the European Union  
2013, ø 32 mm, circulation coin, dodecagon,  
bimetallic, copper core, nickel ring  
Coinage – E65271; Plaster model – E64003
165. Denomination 100 Kuna – Republic of  
Croatia, a Member of the European Union  
2013, ø 34 mm, commemorative coin,  
minted silver purity 925/1000  
Coinage – E65248
166. Denomination 1000 Kuna – Republic of  
Croatia, a Member of the European Union  
2013, ø 34 mm, commemorative coin,  
minted gold purity 986/1000  
Coinage – E65247
167. Denomination 25 Kuna – 25<sup>th</sup> Anniversary  
of Independence of the Republic of  
Croatia (proposal 1)  
2016, ø 32 mm, general circulation coin,  
dodecagon, bimetallic, copper core, nickel ring  
Coinage – E65268
168. Denomination 25 Kuna – 25<sup>th</sup> Anniversary  
of the Admission of the Republic of Croatia  
to Membership in the United Nations  
2017, ø 32 mm, general circulation coin,  
dodecagon, bimetallic, copper core, nickel ring  
Coinage – E65267
169. Denomination 25 Kuna – 25<sup>th</sup> Anniversary  
of the Introduction of Kuna as the  
Monetary Unit of the Republic of Croatia  
2019, ø 32 mm, general circulation coin,  
dodecagon, bimetallic, copper core, nickel ring  
Coinage – E65278
170. Denomination 25 Kuna – 350<sup>th</sup> Anniversary  
of the University of Zagreb  
2019, ø 32 mm, general circulation coin,  
dodecagon, bimetallic, copper core, nickel ring  
Coinage – E65279
171. Denomination 25 Kuna – Croatian  
Presidency of the Council of the European  
Union 2020  
2019, ø 32 mm, general circulation coin,  
dodecagon, bimetallic, copper core, nickel  
ring  
Coinage – E65280
- Religious sculpture**  
(models, polyester)
- Church of St. Augustin Kažotić in Zagreb
172. Crucified, Tortured and Resurrected  
2009, 2680 x 2300 x 300 mm, relief, cast  
polished bronze
173. Deposition in the Tomb – Station of the Cross  
2012, 390 x 1000 x 50 mm, brushed  
polyester, cast polished bronze
174. Jesus Falls for the First Time – Station of  
the Cross  
2012, 390 x 1000 x 50 mm, brushed  
polyester, cast polished bronze and part  
silvered

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| <p>175. Jesus Takes Up His Cross – Station of the Cross<br/>2012, 390 x 1000 x 50 mm, brushed polyester, cast polished bronze and part silvered</p> <p>176. Jesus Meets His Mother – Station of the Cross<br/>2012, 390 x 1000 x 50 mm, brushed polyester, cast polished bronze and part silvered</p> <p>177. Jesus is Condemned to Death – Station of the Cross<br/>2012, 390 x 1000 x 50 mm, brushed polyester, cast polished bronze and part silvered</p> <p>178. Veronica Wipes the Face of Jesus – Station of the Cross<br/>2013, 390 x 1000 x 50 mm, brushed polyester, cast polished bronze and part silvered</p> <p>179. Jesus is Stripped of His Clothes – Station of the Cross<br/>2013, 390 x 1000 x 50 mm, brushed polyester, cast polished bronze and part silvered</p> <p>180. Simon of Cyrene Helps Jesus Carry His Cross<br/>2013, 390 x 1000 x 50 mm, brushed polyester, cast polished bronze and part silvered</p> <p>181. Jesus Dies on the Cross<br/>2013, 390 x 1000 x 50 mm, brushed polyester, cast polished bronze and part silvered</p> <p>182. Jesus Falls for the Second Time – Station of the Cross<br/>2013, 390 x 1000 x 50 mm, brushed polyester, cast polished bronze and part silvered</p> | <p>183. Jesus is Nailed to the Cross – Station of the Cross<br/>2013, 390 x 1000 x 50 mm, brushed polyester, cast polished bronze and part silvered</p> <p>184. Veronica Wipes the Face of Jesus – Station of the Cross<br/>2013, 390 x 1000 x 50 mm, brushed polyester, cast polished bronze and part silvered</p> <p>185. Jesus Consoles the Weeping Women of Jerusalem – Station of the Cross<br/>2013, 390 x 1000 x 50 mm, brushed polyester, cast polished bronze and part silvered</p> <p>186. Jesus is Taken Down from the Cross – Station of the Cross<br/>2013, 390 x 1000 x 50 mm, brushed polyester, cast polished bronze and part silvered</p> <p>187. "Last Supper" concept design for side-portal relief, Church of St. A. Kažotić<br/>2014, 460 mm x 260 mm x 30, illuminated polished aluminium, side-portal reliefs of the Church of St. A. Kažotić</p> <p>188. "Go all over the world" concept design for side-portal relief, Church of St. A. Kažotić<br/>2014, 460 mm x 260 mm x 30, illuminated polished aluminium, side-portal reliefs of the Church of St. A. Kažotić</p> <p>189. Processional Cross, Church of St. Augustin Kažotić<br/>2013, 340 x 440 x 50 mm, (staff 1800 mm) cast polished bronze and polished aluminium</p> <p>Church of St. Mirko in Šestine</p> <p>190. Relic of St. Mirko<br/>2016, 740 x 800 mm, gilt messing, church glass</p> |
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Chapel of the Catholic Faculty of Theology in Đakovo

191. Seat  
2018, 99 x 79 x 55, bleached ash, polished aluminium
192. Cloud  
2018, 170 x 78 x 90 cm, illuminated polished aluminium
193. John the Evangelist  
2018, 125 x 70 x 30 cm, illuminated polished aluminium and patinated bronze
194. Luke the Evangelist  
2018, 127 x 73 x 30 cm, illuminated polished aluminium and patinated bronze
195. Mark the Evangelist  
2018, 141 x 70 x 30 cm, illuminated polished aluminium and patinated bronze
196. Matthew the Evangelist  
2018, 146 x 77 x 30 cm, illuminated polished aluminium and patinated bronze

**Public monuments**

(models, photos of monuments)

197. Mooring – Omišalj, public memorial  
2004, 1100 x 1100 x 1500 mm, sculpture, cast bronze
198. Sculpture-model Tribute to Zagreb  
2012, 3550 x 3650 x 500 mm, cast patinated bronze and travertine stone, ice
199. Bumbina Meadow, at the Bundek Lake in Zagreb  
2016, 3540 x 3200 mm; forex, patinated bronze and aluminium
200. Sculpture-model Grain of Salt, Ston, public memorial  
2020, ø 2000 mm x 1000 mm, bronze, stone and coloured inox

## ŽIVOTOPIS

DAMIR MATAUŠIĆ rođen je u Zagrebu 1954. godine. Diplomirao je na Kiparskom odsjeku Akademije likovnih umjetnosti u Zagrebu 1979. godine u klasi prof. Želimira Janeša. Kao redoviti profesor predaje na Akademiji likovnih umjetnosti u Zagrebu na Kiparskom odsjeku – usmjerenje Mala plastika i medaljerstvo (prediplomski, diplomski i poslijediplomski specijalistički i doktorski studij). Prvu medalju realizirao je 1973. i od tada se intenzivno bavi medaljom i malom plastikom kao likovnim izrazom. Danas njegov opus čini preko 650 uglavnom dvostrano kovanih medalja i malih plastika. Autor je više od 200 medalja kovanih u zlatu i srebru, 42 optjecajna i jubilarna apoena Republike Hrvatske i 15 € za Republiku Irsku, desetak godišnjih nagrada u kulturi, znanosti, sportu i javnom životu (*Marin Držić, Lovro pl. Matačić, M. J. Zagorka, Ivo Horvat, Vicko Andrić, Stjepan Ivšić, Mladost, Floraart*) te sedam dekanskih lanaca Akademije likovnih umjetnosti, Međunarodne misije za znanost i mir, Ekonomskog fakulteta, gradonačelničkog lanca grada Kostajnice, predsjedničkog lanca HOK-a, lanca velikog meštra družbe Braće hrvatskoga zmaja i dekanskog lanca KBF-a u Đakovu. Autor je spomen-obilježja papi Ivanu Pavlu II. u Omišlju i nekoliko sakralnih obilježja: oltara, oltarnog križa i križnog puta crkve sv. Augustina Kažotića u Zagrebu, moćnika sv. Mirka u crkvi na Šestinama, te cijelokupnog interijera kapelice Marije Majke Crkve Katoličkog bogoslovnog fakulteta u Đakovu. Autor je skulpture – makete *Zagreb pozdravlja* u Zagrebu. Damir Mataušić izlaže od 1974. godine. Priredio je 24 samostalne izložbe od kojih je najznačajnija monografska izložba u Galeriji Klovićevi dvori u Zagrebu 2000., te izložbe u Dolenjskom muzeju u Sloveniji 2003., Galeriji Forum u Zagrebu 2010. i u Galeriji likovnih umjetnosti u Osijeku 2013. godine. Sudjelovao je na preko 100 skupnih izložbi, između ostalih na FIDEM-u (Internacionalna izložba medalja) u Parizu, Londonu, Budimpešti, Neuchatelu, Den Haagu, Lisabonu, Colorado Springsu, Glasgowu, Sofiji, Ottawi, te na izložbama skulptura u Austriji, Njemačkoj, Slovačkoj, Švicarskoj, Italiji, Mađarskoj i Americi. Specijalizirao se izvodeći projekte u državnim kovnicama u Beču, Cardiffu i Budimpešti. O radu Damira Mataušića izdane su tri monografije: 1993. autora Feđe Vukića, 1999. autora Bogdana Mesingera i 2010. cijelokupna s kompletom bibliografijom i popisom radova autora Bogdana Mesingera. Radovi mu se nalaze u mnogim muzejskim i galerijskim zbirkama kao što su: Moderna Galerija, Gliptoteka HAZU, Muzej suvremene umjetnosti, Tiflolоški muzej, Arheološki muzej u Zagrebu, Muzej likovnih umjetnosti u Osijeku, zbirke u Vatikanu te u samostanskim galerijama na Hvaru, Korčuli, Humcu, sportskom muzeju u Laussani (Philip Noel Bacer) te u brojnim muzejskim i privatnim zbirkama medalja i numizmatike u Hrvatskoj i inozemstvu. Dobitnik je nagrada na natječajima u Austriji 2000. i Japanu 2001. godine. Za svoj stvaralački doprinos i umjetnički rad 1996. odlikovan je Redom Danice hrvatske s likom Marka Marulića, a 2019. umjetniku je dodijeljen Grand Prix XIII. Memorijala Ivo Kerdića.

## BIOGRAPHY

DAMIR MATAUŠIĆ was born in Zagreb in 1954. He graduated from the Department of Sculpture of the Academy of Fine Arts in Zagreb, in the class of prof. Želimir Janeš. He lectures, as a full professor, at the Academy of Fine Arts in Zagreb, in the Department of Sculpture – study program of small-scale sculpture and medal-making (undergraduate, graduate and postgraduate specialized and doctoral study). He created his first medal in 1973, and ever since he has been intensely involved in creating medals and small-scale sculptures as a visual expression. Today, his oeuvre is comprised of more than 650 mostly double-sided cast medals and small-scale sculptures. He designed more than 200 medals cast in gold and silver, 42 general circulation and commemorative denominational coins of the Republic of Croatia and a 15 Euro coin for the Republic of Ireland, around ten annual awards for culture, science, sport and public life (*Marin Držić, Lovro Matačić, M.J. Zagorka, Ivo Horvat, Vicko Andrić, Stjepan Ivšić, Mladost, Floraart*), as well as 7 dean's chains for the Academy of Fine Arts, International Mission for Science and Peace, Faculty of Economics, Kostajnica Mayoral Chain, presidential chain of the Croatian Bar Association, chain of the Grand Master of the Brethren of the Croatian Dragon and the dean's chain of the Croatian Faculty of Theology in Đakovo. He also created the *Public Memorial to John Paul II in Omišalj*, as well as several other religious memorials: the altar, the altar cross and the Way of the Cross for the Church of St. Augustin Kažotić in Zagreb, the relic of St. Mirko in the church in Šestine, the entire interior furnishing of the Chapel of Mary, Mother of the Church in the Catholic Faculty of Theology in Đakovo, and the sculpture – model *Tribute to Zagreb* in Zagreb. Damir Mataušić has been exhibiting since 1974. He staged 24 solo exhibitions, the most important of which is the monographic exhibition in the *Klovićevi Dvori Gallery* in Zagreb in 2000, and exhibitions in the *Dolenjska Museum* in Slovenia in 2003, *Forum Gallery* in Zagreb in 2010, and the *Gallery of Fine Arts* in Osijek in 2013. He has participated in more than 100 group exhibitions, among them FIDEM (International Art Medal Federation Paris, London, Budapest, Neuchatel, Den Haag, Lisbon, Colorado Springs, Glasgow, Sofia, Ottawa), and sculpture exhibitions in Austria, Germany, Slovakia, Switzerland, Italy, Hungary and America. He completed his specialist training by executing projects in the national mints in Vienna, Cardiff and Budapest. Three monographs were published about Damir Mataušić's works: in 1993 by Feđa Vukić, in 1999 by Bogdan Mesinger and in 2010, again by Bogdan Mesinger, with a complete bibliography and a list of the artist's works. His works can be found in many museum and gallery collections, such as: the National Museum of Modern Art, Glyptotheque of the Croatian Academy of Sciences and Arts, Museum of Contemporary Art, Typhlological Museum in Zagreb, Archaeological Museum in Zagreb, Museum of Fine Arts in Osijek, the Vatican Collection and in monastery galleries in Hvar, Korčula, Humac, Olympic Museum in Lausanne (Philip Noel Baker) and many other museums and private collections of medals and numismatics in Croatia and abroad. He won awards at competitions in Austria in 2000 and Japan in 2001. For his creative contribution and artistic work, he was awarded the *Order of Danica Hrvatska with the image of Marko Marulić*, and in 2019 he was awarded the Grand Prix at the *XIII Ivo Kerdić Memorial*.

## IZLOŽBE / EXHIBITIONS

### Samostalne izložbe / Solo exhibitions

1986. Muzejski prostor „Lotrščak”, Zagreb  
Galerija „Josip Kraš”, Zagreb
1989. Galerija „Vama”, Varaždin  
Galerija „Lapidarij”, Omišalj
1990. Galerija „Portret”, Zagreb
1992. Muzej „Mimara” – atrij, Zagreb
1993. Hotel „Adriatic”, Opatija
1994. Adria banka, Crikvenica  
Muzej „Mimara” – prizemlje, Zagreb
1995. Franjevački samostan sv. Ante – atrij,  
Zagreb
1997. Galerija „Garestin”, Varaždin  
Galerija Zagrebačke slavističke škole  
„Vincent iz Kastva”, Pula
1998. MGC „Klovićevi dvori”, Zagreb,  
monografska izložba
2001. TV izložba HTV-a, 20. 3. 2001., drugi  
program, 21:10 h
2002. Galerija Šovagović, Zagreb  
Dubrovački muzeji, Dom Marina Držića,  
Dubrovnik
2003. Dolenjski muzej, Novo mesto, Slovenija
2006. Galerija „Općinska vijećnica”, Omišalj
2008. Dubrovački muzeji, Dom Marina Držića,  
Dubrovnik
2010. Gradski muzej Križevci, Križevci  
Veliki kaptol, Sisak  
Galerija „Forum”, Zagreb
2011. Gradski muzej Varaždin, Varaždin
2013. Gradski Muzej Osijek, XI. Memorijal Ive  
Kerdića – „Izbor iz opusa”, samostalna  
izložba unutar Memorijala
2014. Tifloški muzej u Zagrebu, „Manje je  
više”, izbor radova prilagođen slijepim i  
slabovidnim osobama
2020. Moderna Galerija, Zagreb, „Damir Mataušić  
– kritička retrospektiva”

### Skupne izložbe / Collective exhibitions

1974. FIDEM, Pariz, Međunarodna izložba medalja
1979. Umjetnički paviljon, Zagreb, XI. salon mladih  
Galerija „Ulrich”, Zagreb, Nakit i sitna  
plastika
1980. Memorijal Ive Kerdića, Osijek  
Memorijal Ive Kerdića, Zagreb  
Memorijal Ive Kerdića, Berlin
1983. Knjižnica i čitaonica „Vladimir Nazor”,  
Zagreb, Umjetnici Črnomerca  
II. Memorijal Ive Kerdića, Nova Gradiška  
II. Memorijal Ive Kerdića, Pečuh
1985. Tifloški muzej, Nova Gradiška, „Taktili '85”
1986. Knjižnica i čitaonica „Vladimir Nazor”,  
Zagreb, Umjetnici Črnomerca
1987. III. Memorijal Ive Kerdića, Osijek  
III. Memorijal Ive Kerdića, Zagreb  
III. Memorijal Ive Kerdića, Beograd
1988. Muzej „Mimara”, Zagreb, Fond humanosti i  
solidarnosti  
Galerija nad Atlantikom, Zagreb,  
München, Split, Beograd, New York  
Salon „Izidor Kršnjavi”, Zagreb, Izložba  
profesora ŠPUD-a
1990. Muzejski prostor, Zagreb, Dvanaest  
hrvatskih medaljera  
Salon „Izidor Kršnjavi”, Zagreb, Izložba  
profesora ŠPUD-a  
IV. Memorijal Ive Kerdića, Osijek
1991. Zagreb art-fair, Zagreb  
Feldefing, Austrija, Ars Croatica
1992. Muzejski prostor, Zagreb, 10. obljetnica  
Mujejskog prostora  
Salon sakralne umjetnosti, Split  
Mujejsko-galerijski centar, Zagreb,  
Hrvatski umjetnici Herceg-Bosni (donacije)  
Salon „Izidor Kršnjavi”, Zagreb, Izložba  
profesora ŠPUD-a  
FIDEM, British Museum, London,  
Međunarodna izložba medalja
1993. V. Memorijal Ive Kerdića, Osijek
1994. Župni dvor, Senj  
FIDEM, Budimpešta, Međunarodna izložba  
medalja

- Gradska štedionica, Zagreb, Zagrebačka banka
- Salon „Izidor Kršnjavi“, Zagreb, Izložba profesora ŠPUD-a
- Olimpijski muzej, Lausanne, Športska medalja
1995. Salon „Izidor Kršnjavi“, Zagreb, Športska medalja
1996. FIDEM, Neuchâtel, Švicarska, Međunarodna izložba medalja
1997. ALU, Zagreb, Akademija likovnih umjetnosti 1907. – 1997.
- Dom hrvatskih likovnih umjetnika, Zagreb
1998. VI. Memorijal Ive Kerdića, Osijek
- FIDEM, Den Haag, Nizozemska, Međunarodna izložba medalja
2000. The University Museum, Indiana, SAD, New works / New Europe
- University of Pennsylvania, SAD, New works / New Europe
- Galerie BTV, Innsbruck, Austria, Zeitgenossische Kroatische Kunst
- Muzej „Mimara“, Zagreb, Milenijski prag u medalji i novcu Hrvatskoga novčarskog zavoda
2001. Galerija primijenjenih umjetnosti, Zagreb, Hommage Juliju Klovicu
- VII. Memorijal Ive Kerdića, Osijek
- Indiana State University – Terre Haute, Indiana, SAD, New Works / New Europe, listopad / studeni
2002. Galleries of Cleveland, Community College in Cleveland, Cleveland, SAD, New Works / New Europe
- FIDEM, Pariz, Međunarodna izložba medalja
2004. Gliptoteka HAZU, Zagreb, Staklo u hrvatskomu suvremenom kiparstvu
- Muzej grada Zagreba, Zagrebački umjetnički medaljoni
- VII. Memorijal Ive Kerdića, Gradske muzej Osijek
- FIDEM, Lisabon, Međunarodna izložba medalja
- Gliptoteka HAZU, Zagreb, Zbirka medalja – stalni postav
- Samostan hercegovačkih franjevaca, Zagreb, aukcija
2005. VIII. Memorijal Ive Kerdića, Gradske muzej Vukovar
- Muzej „Mimara“ Zagreb, Donacija umjetnika samostanu Plehan
- Muzej grada Zagreba, Zagrebački umjetnički medaljoni
- Arheološki muzej, Zagreb, Zbirka Kopač
2006. Galerija Klovićevi dvori, Zagreb, Sakralna umjetnost
2007. FIDEM, Colorado Springs, SAD, Međunarodna izložba medalja
- IX. Memorijal Ive Kerdića, Muzej Slavonije, Osijek
2008. Galerija ULUPUH, Zagreb, 10 na kvadrat – izložba u povodu 10. obljetnice usmjerenja Mala plastika i medaljerstvo na ALU Zagreb
2009. Kunstlerhaus, Beč, Austrija, Zeitgenossische Kroatische Bildhauerkunst / Contemporary Croatian Sculpture
- Lichthof des Auswartigen Amtes, Berlin, Njemačka, Zeitgenossische Kroatische Bildhauerkunst / Contemporary Croatian Sculpture
- Bratislava, Slovačka, Contemporary Croatian sculpture
- Gliptoteka HAZU, Zagreb, Suvremeno hrvatsko kiparstvo
- Muzej „Mimara“, Zagreb, 15. obljetnica Hrvatskoga novčarskog zavoda
- Kunstlerhaus, Beč, Austrija, Zeitgenossische Kroatische Bildhauerkunst / Contemporary Croatian Sculpture
- Lichthof des Auswartigen Amtes, Berlin, Njemačka, Zeitgenossische Kroatische Bildhauerkunst / Contemporary Croatian Sculpture
- Contemporary Croatian Sculpture, Bratislava, Slovačka
- Gliptoteka HAZU, Zagreb, Suvremeno hrvatsko kiparstvo
- Muzej „Mimara“, Zagreb, 15. godina HNZ-a
- Muzej suvremene umjetnosti, Zagreb, Akvizicije
2010. Salone degli Incanti, Trst, Italija, Sculptura Croata contemporanea
- Gradske Muzej Osijek, X. Memorijal Ive Kerdića

- Galerija Jakopič, Ljubljana, Slovenija,  
Suvremena hrvatska skulptura  
Moderna galerija, Zagreb, Nove akvizicije  
stalnog postava Moderne galerije  
Cella Septichora, Pech, Mađarska, Kortars  
horvat szobraszat, Contemporary Croatian  
sculpture
2012. FIDEM, Glasgow, Ujedinjeno Kraljevstvo,  
Međunarodna izložba medalja  
Crkva sv. Donata, Zadar, Častimo te križu sveti  
Župna crkva sv. Luke Evanđelista, Dubrava  
kod Šibenika  
Arheološki muzej u Zagrebu, Dva  
desetljeća hrvatske kune
2014. FIDEM, Sofija, Bugarska, Međunarodna  
izložba medalja
2015. Moderna galerija, Zagreb, Nove akvizicije  
2009. – 2014.
2016. Put svetosti – bl. Alojzije Stepinac,  
Europski dom – Bruxelles  
Put svetosti – bl. Alojzije Stepinac,  
Domitrovićeva kula, Zagreb  
Put svetosti – bl. Alojzije Stepinac, Veliki  
Kaptol, Sisak  
Put svetosti – bl. Alojzije Stepinac, Osijek  
Nove akvizicije 2011. – 2016., Muzej  
likovnih umjetnosti, Osijek  
FIDEM, Gent, Belgija, Međunarodna  
izložba medalja  
XII. Memorijal Ive Kerdića, Muzej likovnih  
umjetnosti Osijek  
Hrvatska suvremena medalja, Studio  
Moderne galerije „Josip Račić“
2017. Želimir Janeš u sjećanju, Galerija Striegl, Sisak
2018. Dubrovačke medalje i plakete, Arheološki  
muzej u Zagrebu  
FIDEM, Ottawa, Kanada, Međunarodna  
izložba medalja
13. trijenale hrvatskog kiparstva,  
Gliptoteka HAZU  
„U tebe se, Gospodine, uzdam“ (prigodom  
20. obljetnice proglašenja blaženim  
Alojzija Stepinca), Nadbiskupski pastoralni  
institut, Zagreb
2019. „Kuna – 25 godina novčane jedinice  
Republike Hrvatske“, Arheološki muzej u  
Zagrebu



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