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FEĐA VUKIĆ

DAMIR
MATAUŠIĆ



GRAFIČKI ZAVOD HRVATSKE
ZAGREB, 1993.

Ugotovo cijeloj povijesti likovnog oblikovanja prisutne su dvije neraskidivo prepletene tendencije u općoj kulturnoj slici epoha: jedna koja se širi na monumentalno velikom formatu i druga povučena u male razmjere. Fenomen medalje u povijesti umjetnosti do danas je, valjda zbog takvih prividno skromnih dimenzija djela, ostao relativno slabo ugrađen u kolektivnu memoriju i stoga tek rijetko uključen u reprezentativne preglede stilova. Iako formatom skromnija od najestetskijih likovnih medija, medalja je po svom značenju, ali i premisama tehničke izvedbe, ipak fenomen velikih dimenzija. Kao što i mikroskopski pogled u svijet može imati doseg teleskopa tako i težnja da se plastički znak smjesti u razmjere malog formata može imati značenje koje uvelike nadilazi prividno prigodni karakter medalje. Dapače, razlozi nastanku tog minijaturnog likovnog djela zapravo i nisu bitno različiti od onih kojima su posvećeni reprezentativni formati slika i skulptura. Težnja

Medalja mrtvima i strava ritual.

■ 45. - Ida, 1981. g., Ø 38 mm, medaljon, bjelokost i zlato - avers
45. Ida, 1981, dia. 38 mm, medallion, ivory and gold - obverse



da se neki dogadaj ili neka osoba obilježi precioznom izrađevinom oštrog oka i vještih ruku ima jednako značenje pojedinačnog otpora prema neumitnom protoku vremena, gotovo su jednaki razlozi ugrađeni u proces nastanka medalja kao i u onaj vezan za genezu reprezentativnih umjetničkih djela. Ipak, daleko od očiju znatiželjne javnosti medalja, nakon svečanog čina uručenja ili promocije, živi svoj život u sjajnoj izolaciji privatnih prostora ili u zbirkama rijetkih muzeja koji kolecioniraju i izlažu te vrijedne skice prošloga.

Razmišljanje u vremenskim kategorijama gotovo je nemimoilazno pri svakom pokušaju općenite valorizacije medalje u povijesti likovnih umijeća jer razlozi izrade, njen format kao i trajanje svjedoče o najintimnijim preokupacijama svakog onoga u čiju je čast medalja izrađena. Obilježiti i pamtitи, imperativi su koji određuju društveni

status jednako kao i likovne kvalitete tih minijaturnih znamenja čovjekove težnje prema vječnosti. Značenjsko polje medalje sve je u tom neprestanom odmjeravanju s urom, pa ako već onoga kojemu je posvećena slijedi besmrtnost, zasluga nije ništa manja onih koji je beskrajnim strpljenjem izrađuju. Utoliko je medalja istinski renesansni fenomen: otkov ili odljevak vredniji od srodne mu opticajne monete. Nije li taj mali proizvod ljudske fascinacije vremenom možda najsažetiji izraz novovjekovnog osjećanja prostora i vremena u kojem su čak i najveći silnici, čak i najneobičnije fizionomije i profili, bili ne samo heroji politike i kulture nego i obični smrtnici zagledani u zrcalo vječnosti. Sve ono što (im) novac nije mogao kupiti medalja je na svoj diskretni način osiguravala, stoga je vjerojatno danas toliko i vrijedna.

Koliko god se marginalnim možda činio, fenomen medalje jest prisutan u cijeloj povijesti moderne kulture, iako, svikli da stilističko-poetične mijene

Dlan je nijem medalje.



■ 2. - Tin Ujević, 1974. g., Ø 32 mm,
kovanica, srebro - avers
2. Tin Ujević, 1974, dia. 32 mm, coin,
silver - obverse

uočavamo ponajprije u reprezentativno velikim formatima, često nismo skloni razmišljati o medaljerstvu kao modernoj likovnoj disciplini. Govorimo li o dominantnim likovnim trendovima, onda se takvom stavu donekle može naći opravdanja, jer smisao medalje nije da promovira novo na barikadama utopije nego da tih sačuva uspomenu i da obilježi. Što nekoć bijaše lovor-vijenac olimpijskog pobjednika ili spomen - natpis na kamenu, danas u modernoj kulturi jest medalja.

No moglo bi se postaviti i pitanje koliko još ima smisla utiskivati znamenje vremenom u male metalne izrađevine usred neprestanog usavršavanja sasvim drukčijih tehnika vizualnog pamćenja. Nije li dugotrajni napor na izradi medalje tek anakronizam u moru elektromagnetskih atrakcija? Iz perspektive globalne mreže masovnih medija u kojoj se informacije



■ 2. - Tin Ujević, 1974. g., Ø 32 mm,
kovanica, srebro - revers
2. Tin Ujević, 1974, dia. 32 mm, coin,
silver - reverse

mjere sekundama nije nemoguća misao da višemjesečni proces izrade minijaturnog metalnog otiska povijesti može biti samo tehnički *passe* koji u suvremenosti zatičemo samo kao nostalgični zaostatak prošlosti. Pa ako medalje i shvatimo tek kao ostavljeni trag nekih prošlih epoha, valja priznati da je tragova dosta i da su kontinuirani sve do danas. Čak i u suvremenosti, inače tako nesklonoj produkciji na dugi rok, medaljerski će zanat pružiti otpor klišejiziranim žanrovskim odrednicama postajući često i kvantitetom sasvim moderni fenomen.

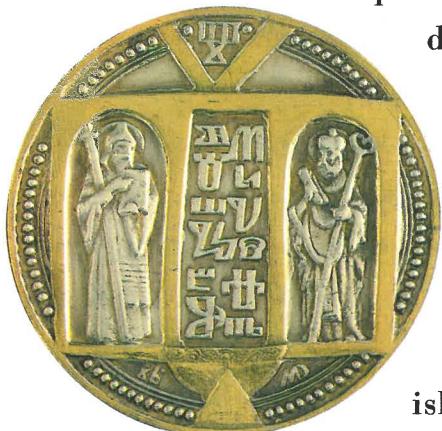
No, modernost medalje mogla bi se iskazati i čistim likovnim kvalitetama budući da formalne mijene moderne umjetnosti nisu zaobišle ni maloformatne metale koji upravo tijekom posljednjih stotinjak godina postaju zasebni medij postupno se odričući ograničavajućeg

Uz počaganje hrvatskog kralja sv. Vlaha u Dubrovniku ...

prigodno-memorijalnog karaktera.

Da je moderna epoha zaista doba obnove medalje dobro može posvjedočiti i povijest hrvatskog medaljerstva čiji se prvi tragovi mogu, kao i u ostalim dijelovima Europe, smjestiti još u razdoblje renesanse i prvih produkata kovnice u Dubrovniku te radovi Franje Vranjanina. Ipak, dalekim su prethodnicima ostali nevjerno dosljedni hrvatski autori s početka XX. stoljeća, kada nastaje moderna fizionomija medalje, što prije svega znači likovnu razigranost u tradicionalno zadanim odnosu aversa i reversa te, ponekad, iskorak iz klasičnoga kružnog formata. Značajnom se u tom smislu

čini uloga zagrebačke Obrtne škole iz čijih prostora sve od utemeljenja 1882., a napose s bravarskog odjela, izlaze brojni plodni stvaraoci - medaljeri, poput Ive Kerdića, Rudolfa Spieglera,



■ 91. - Ćiril i Metodije, 1986. g., Ø 38 mm, kovanica, srebro i pozlata - avers
91. Cyril and Methodius, 1986, dia.
38 mm, coin, silver and gold leaf - obverse

■ 91. - Ćiril i Metodije, 1986. g., Ø 38 mm, kovanica, srebro i pozlata - revers
91. Cyril and Methodius, 1986, dia.
38 mm, coin, silver and gold leaf - reverse



Mile Wod, Roberta Jeana-Ivanovića, Hinka Juhna te mnogih drugih koji se češće ili rijede provjeravaju u izradi medalje. Ne treba nikako zaboraviti da se u toj prvoj generaciji hrvatskih autora maloformatnih kružnih metala pojavljuju i kipari

Ivan Meštrović, Frane Cota i Antun Augustinčić, dok suvremeniji pečat medalji ponajviše daju Želimir Janeš i Kosta Angeli Radovani. I ovaj letimičan i svakako nepotpun popis tek je skica za neku buduću povijest hrvatskog medaljerstva kojoj bi radni naslov mogao biti i "propitivanje moderniteta".

U ovom trenutku gotovo jedini legitimni nasljednik starih majstora jest zagrebački autor Damir Mataušić koji svojim iznimno plodnim opusom i gotovo ekskluzivnim posvećenjem medalji zaslužuje naročitu pozornost i zbog činjenice da se kroz jedan golemi opus vrlo dobro zrcale i

...1907. godine kovanje je prva hrvatska medalja.



■ 48. - Medicinski fakultet Sveučilišta u Zagrebu, 1981. g., Ø 65mm, kovani posrebreni bakar - avers

opće karakteristike moderne hrvatske medalje. Da je istraživanje plastičnih karakteristika obrade metala u manjim formatima Mataušićev osnovni interes govori i činjenica da je još 1973., u razdoblju naukovanja u Školi primijenjene umjetnosti, realizirao svoju prvu medalju u kovanom bakru. Na aversu je prikazan motiv koji je autor svakodnevno gledao na trgu ispred školske zgrade i koji je formom gotovo idealan za kružni format - Meštrovićev "Zdenac života". Taj rad danas ima značenje početka, pa je i likovna prezentacija motiva sva u znaku upoznavanja s medijem koji će tijekom gotovo puna dva sljedeća desetljeća ostati trajnim interesom autora. Bila je to neka vrsta vježbe, osobnog provjeravanja u jednom likovnom mediju koji ni tada, a ni danas nema široku publiku i kritiku koja bi mogla upozoriti na ideje i značenje pojedinih ostva-



■ 48. - Medicinski fakultet Sveučilišta u Zagrebu, 1981. g., Ø 65mm, kovani posrebreni bakar - revers

renja ili cijelih autorskih grupacija. **S**toga je kretanje u svijetu medaljerstva utočiško teže od bavljenja tradicionalnim galerijskim medijima.

Sve to ipak nije mladom autoru smetalo da nastavi željenim putem, pa je tako već slijedeća medalja posvećena Tinu Ujeviću donijela iznimnu zrelost, tada po svemu sudeći već definirane svijesti o karakteru medalje, uz šire posvajanje tehničke vještine same izrade. Fino usuglašen odnos aversa s portretom Tina i reversa sa skladno izvedenim naslovima pjesnikovih antologičkih djela zoran su iskaz o Mataušićevom iskušavanju u klasično strukturiranoj medalji. Tinov portret na aversu mogao bi se lako uvrstiti među uspješnije prikaze pjesnika uopće, što zbog minucioznog opisa fizičkog lika, što zbog



■ 16. - Stablo mladosti I, 1978. g., 140 x 130 x 30 mm, stajačica, lijevana bronca, vitrajni emajl, iskucano srebro

16. - Tree of Youth I, 1978. g., 140 x 130 x 30 mm, standing medal, cast bronze, vitreous enamel, stamped silver



■ 9. - U plavom, 1977. g., 260 x 190 mm, zidni reljef, lijevana bronca, srebro, akvamarin

9. - In Blue, 1977., 260 x 190 mm, wall relief, cast bronze, silver, aquamarine

Događaji preduvremenog je ustroja.

ekspresivne forme koja hoće iskazati duhovno biće velikoga barda.

Dva rana rada u cijelokupnom opusu zacijelo neće imati samo vrijednost kronološkog početka već prije značenje gotovo manifestnog eksperimenta koji je kasnije tijekom vremena kaptaliziran nizom visokovrijednih medaljerskih radova. Eksperiment je spomenut kao nemilosrđan pojam jer tijekom sedamdesetih sve do početka osamdesetih godina, da kles u razdoblju koji otprilike koincidira s vremenom usavršavanja na zagrebačkoj Akademiji likovnih umjetnosti, Mataušićev je rad sav u istraživanjima plastičkog izraza. To razdoblje, prema klasifikaciji Bogdana Mesingera, može se i u domeni medaljerstva opisati vremenom "trans-medijarne medalje" u kojem autori eksperimentiraju formatom, formom i materijali-



■ 59. - Muzejski prostor, Izložba riznice zagrebačke katedrale, 1983. g., Ø 39 mm, kovanica, kovano srebro - avers

59. Museum Centre - Exhibition From the Treasury of the Zagreb Cathedral, 1983, dia. 39 mm, coin, stamped silver - obverse



■ 59. - Muzejski prostor, Izložba riznice zagrebačke katedrale, 1983. g., Ø 39 mm, kovanica, kovano srebro - revers

59. Museum Centre - Exhibition From the Treasury of the Zagreb Cathedral, 1983, dia. 39 mm, coin, stamped silver - reverse

ma. U vremenu kada već afirmirani autori traže nove mogućnosti jednog tradicionalnog medija,

Mataušić se uglavnom orijentirao na eksperimente s materijalom u formama koje poglavito slijede karakter medalje s vrlo diskretnim mimetičkim naznakama. Čini se važnim napomenuti da je većina radova iz tog razdoblja nastala u kombinaciji tehnika lijevanja metala s tehnikom inkrustacije, nerijetko od različitih metala, a u nekim radovima i dodavanjem dragog kamenja.

Primjeran je rad tog razdoblja svakako "Stablo mladosti II", koji u žanrovskom smislu pripada maloj plastici, no u sklopu cijelokupnog autorova opusa taj se rad može shvatiti ne samo kao izlet u slobodnije forme nego i kao duhoviti odmak od stroge discipline medalje koja je već tada očito u žarištu interesa. Za razliku od stroge

Samo drugačita će živjeti (na aversu i na rewersu).

odredenosti lica i naličja medalje, "Stablo mlađosti II" uvodi razigranu transparentnost emajla između čvrstih vertikalnih brončanih "krošnji".

Ada je minuciozni rad u metalu trajno autorsko opredjeljenje pokazao je Mataušić potkraj sedamdesetih godina svojim dotad najkompleksnijim radom - dekanskim lancem Akademije likovnih umjetnosti. Tradicionalni ures sveučilišnih pročelnika izrađen je primjereno instituciji kojoj je namijenjen - u kvalitetno obrađenom srebru komponiranom u maniri secesijskog nasljeda početka XX. st. Na lancu dominira osam medalja kružnog formatu u ovalnim komadima srebra ovješenim na razgranatu konstrukciju. Sedam je polja posvećeno kapitalnim mjestima iz hrvatske likovno-arhitektonske baštine: Vincent iz Kastva, Julije Klović, Andrija Buvina, Lucijan Vranjanin,



■ 134. - Blaž Jurjev Trogiranin - Emanuel Vidović, 1987. g. Ø 38 mm, srebrnjak, kovan srebro - avers

134. Blaž Jurjev Trogiranin - Emanuel Vidović, 1987, dia. 38 mm, silver coin, stamped silver - obverse

■ 134. - Blaž Jurjev Trogiranin - Emanuel Vidović, 1987. g. Ø 38 mm, srebrnjak, kovan srebro - revers

134. Blaž Jurjev Trogiranin — Emanuel Vidović, 1987, dia. 38 mm, silver coin, stamped silver - reverse



majstor Radovan, Juraj Dalmatinac i Franjo Vranjanin. Svaki od velikih meštara predstavljen je karakterističnim i prepoznatljivim motivom prenesenim u metal sve do najsitnijih pojedinosti, prilagoden kružnom formatu, naravno.

Ipak, zadatost kruga nije nametnula predlošcima neki novi neprimjeren formalni "život" već se postojeći motivi uglavnom sretno uklapaju u novu zadanost. Posebno se to odnosi na motiv Vranjaninova urbinskog dvorišta kojem u kružnom formatu nije oduzeto ništa od pravokutne renesansne savršenosti.

Dapače.

Ni slikarsko-kiparski elementi hrvatske tradicije nisu predočeni manje dojmljivo. Svaki je pomno izabran da bi se što sretnije sastao s novozadanim formatom, pri čemu rezultat uvjerljivo svjedoči o mogućnostima prebacivanja

Lice i uskičje koriste harmonično.



■ 29. - Lanac medunarodne misije znanosti i mira, 1980. g., 650 x 220 mm, srebro, pozlata, srebreni medaljoni - idejno rješenje i izvedba lanca i medalje - autor - suradnici na medaljonima: Zdravko Brkić, Krsto Bošnjak, Ante Despot, Stanko Jančić, Želimir Janeš, Vladimir Mataušić, Stipe Sikirica, Kosta Angel Radovani, Marija Ujević
29. - Chain of the International Mission of Science and Peace, 1980, 650x220 mm, silver, gilding, silver medallions, design and realization of the chain and medals - Damir Mataušić, authors of the medals - Zdravko Brkić, Krsto Bošnjak, Ante Despot, Stanko Jančić, Želimir Janeš, Vladimir Mataušić, Stipe Sikirica, Kosta Angel Radovani, Marija Ujević

motiva iz jednog u drugi medij za što su, naravno, prijeko potrebni oštro oko i dobar ukus. Svakiji je motiv minuciozno detaljiziran u reljefu koji je tako pomno obrađen da se, paradoksalno, u tako malome mjerilu doima još plastičnijim. Valja naglasiti i meku modelaciju likova koji se, unatoč metalnom sjaju, gledatelju ukazuju u neobično profinjenom "svjetlu" koje vrlo dobro odgovara karakteru svakog predloška.

Rektorski je lanac svakako označio stupanj sasvim jasne autorske zrelosti, no da će traganja biti još svjedoči nekoliko najvažnijih realizacija početkom osamdesetih godina kada Mataušić ostvaruje nekoliko prigodom ili uzrokom različitih, ali oblikom itekako srodnih medalja. Razloge kojima su medalje posvećene nije lako povezati, dapače potpuno su različiti, ali je likovna prezentacija slična utoliko što je atipična za tradicionalne kanone medalje. Za Memorijal Ive Kerdića i izložbu male plastike 1980. otkovana je u srebru dvostrana medalja koja na aversu u

Medalj je nije lava, tu su samo ljudi, slava i slava.



■ 138. - Pastoral, 1987. g., Ø 38 mm, srebrnjak, kovan srebro - avers
138. Crosier, 1987, dia. 38 mm, silver coin, stamped silver - obverse

kružnom formatu ima još nekoliko prekopljenih kružnica s evokativnim motivima slavnog hrvatskog medaljera i simboličnim prikazom rodne mu Slavonije. Revers je pak posvećen izložbi male plastike, ali je kompozicijski riješen vrlo slično, tek nešto primjerenije temi. Tako će nastati originalni motiv medalje u medalji čija se svrha ispunjava ponajprije na licu kao hommage Kerdiću, a zatim i na naličju u formalnoj vezi s prednjicom. Sličan je citat u medalji napravljen za Medicinski fakultet u Zagrebu 1981. godine, gdje je na reversu prenesena klasična Frangešova kompozicija, i to unošenjem pravokutnika u kružni kadar!

Kada bi trendovske stilske mijene likovne umjetnosti doista imale utjecaja i na svijet medalje, a autoriteti tvrde da je tomu tako, onda bi se za Mataušićeve medalje s početka osam-



■ 138. - Pastoral, 1987. g., Ø 38 mm, srebrnjak, kovan srebro - revers
138. Crosier, 1987, dia. 38 mm, silver coin, stamped silver - reverse

desetih moglo reći da su istinski postmoderne, jer unošenjem već postojećih i formiranih slikovnih elemenata dobivaju željenu značenjsku višeslojnost prema kanonu ukusa postindustrijske kulture. No da je zaista tako, onda bi se i grb kakvog obrtničkog ceha ili znamenje grada na medalji moglo proglašiti postmodernizmom. Istinske se inovacije tadašnjih medalja mogu tražiti u usložnjavanju kružnog kadra, ponekad čak i ugradnjom pravog kuta u savršenu krivulju kružnice. Na taj je način Mataušić početkom osamdesetih ostvario inovativna djela diskretno pomicući ograničenje tradicije. U tom su duhu nastale i dvije unikatne brončane stajacie na kojima izmjena aversa i reversa ponovno skreće pozornost na dvojaki razlog nastanka. Autor je očito sklon medaljom obilježavati na sažeti način, koristeći se gdje god je to moguće prilikom da više prigoda



■ 94. - Univerzijada Zagreb, 1986. g., Ø
100 mm, medalja, lijevana bronsa

94. - Zagreb Universiade '87, 1987,
dia. 100 mm, medal, cast bronze

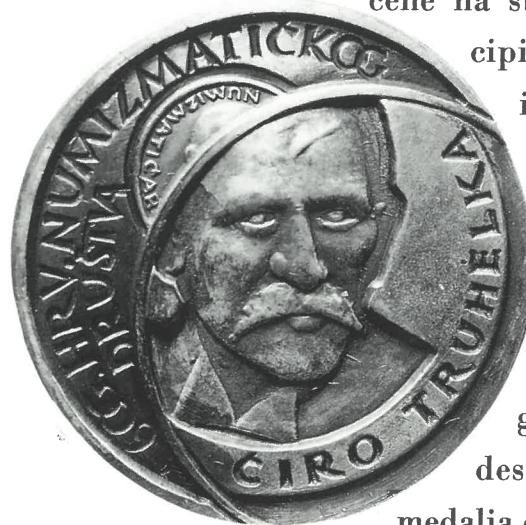
Medalja, učesniku ulovitene lovčice plućne od kozine.

označi jednim djelom i da na taj način ostvari formalno višeslojno djelo.

Sve su te odrednice traganja za novom formom u okvirima zadanosti medalje od 1983. usredotočene na stvaranje uglavnom klasično koncipiranih komada koje je najčešće izdavao Muzejsko-galerijski centar u Zagrebu. Suradnja s agilnom kulturnom institucijom, kojoj su predikat djelatnosti širih od izlagačkih opravdale i brojne serije zlatnika i srebrnjaka, traje gotovo deset godina i tijekom toga desetljeća nastao je jedinstveni niz medalja od dragocjenih metala.

■ 141. - Ćiro Truhelka, 1987. g., Ø 38 mm, kovanica, kovano srebro i pozlata - avers

141. Ćiro Truhelka, 1987. dia. 100 mm, plaque, cast bronze - obverse



Gotovo da bi se moglo govoriti o fenomenu i u značenjskom smislu, jer sva Mataušićeva djela rađena za MGC obilježavaju neke kulturne događaje. Ipak, s obzirom na karakter izložaba

može se govoriti i o posebnoj vrijednosti evokacije, ne samo zbog plemenitih metala. Izložbe su, naime, mahom predstavljale nacionalnu i svjetsku baštinu, a dojam je da su se teme izložaba sretno preklopile s autorskim interesom za tradiciju likovnih umjetnosti, iskazanu još u dekanском lancu Akademije likovnih umjetnosti.

■ 141. - Ćiro Truhelka, 1987. g., Ø 38 mm, kovanica, kovano srebro i pozlata - revers
141. - Ćiro Truhelka, 1987. dia. 100 mm, plaque, cast bronze - reverse



Tako je i prva medalja kovana u zlatu za MGC bila spomen na Ivana Meštrovića, a uz veliku izložbu njegovih skulptura. Imajući na umu poticaj, bolje reći prigodu, shvatljivo je zašto se u cijeloj toj seriji "kulturničkih" medalja Mataušić orientirao isključivo na kružni format. Cijela je izdavačka medaljerska aktivnost MGC-a ostavila bogati niz minijaturnih zapisa u plemenitim kovinama. Da bi ti zapisi bili što čitkiji i jasniji, trebalo je, publiciteta radi, čuvati klasičnu

Medalja je umjetničko ostvarenje pričavog, komuniciranog ili jasnokognog izražajstva.



■ 63. - Djevojka s lutnjom - Veseli andeli, 1983. g., Ø 30 mm, srebrnjak, kovan srebro - avers

63. - Girl with a Lute - Mery Angels, 1983, dia. 30 mm, silver coin, stamped silver - obverse

kružnicu. Ipak, unutar tradicijske zadatosti autor je unio velik broj inovacijskih elemenata, ali uvejk s osjećajem za mjeru. Možda nebi trebalo tvrditi da ga krasiti Midin dodir, no činjenica jest da gotovo sve čega se dotakao proteklog desetljeća posta, ako ne zlato ono barem srebro.

Taj vrijedni opus ima uz kulturološku i onu likovnu vrijednost, jer autoru očito nije bilo stalo samo da popunjava prigodničarski svrhoti prostor nego je uvejk nastojao djelovati u samom mediju medalje. Sve što je tijekom sedamdesetih isprobavano suvereno je ugravirano u minijaturna djela s kompozicijom, motivom i tipografijom uvejk prilagođenom povodu. Ako su u čast Meštirovića upotrijebljena secesijska slova, onda je kod Strossmayera to klasičnija kapitala. Ipak, još postoji i čar igre.



■ 63. - Djevojka s lutnjom - Veseli andeli, 1983. g., Ø 30 mm, srebrnjak, kovan srebro - revers

63. - Girl with a Lute - Mery Angels, 1983, dia. 30 mm, silver coin, stamped silver - reverse

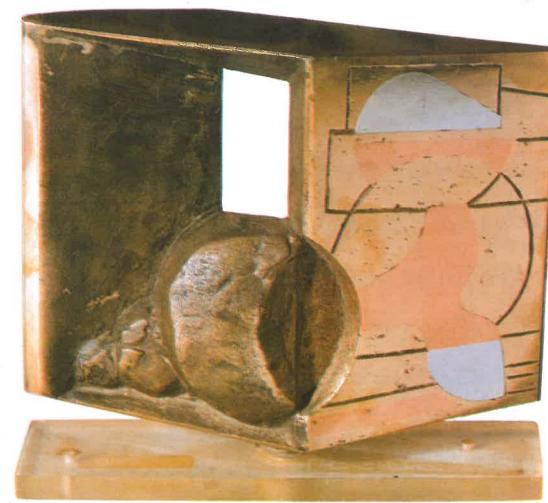
Reklo bi se da tek potpuno svladavanje zanata i medija daje puni smisao kreativnoj invenciji čemu je primjereno dokaz medalja rade na izložbu "Drevna kineska kultura" 1985. godine, na kojoj je izmjena motiva na aversu i reversu prenesena i u igru s doslovnom promjenom lica i naličja motiva, to jest ljudske glave. Inovativna je također i stajačica "Lotrščak" s punim volumenom srednjovjekovne kule smještene ispod portala na kojem su u niskom reljefu prikazani bitni znaci zagrebačkoga urbanog identiteta.

Zanimljiva je i medalja u povodu izložbe "Pisana riječ na tlu Hrvatske" 1985. godine, na čijem je aversu u glagoljsko slovo "iže" ukomponirana forma triptiha s prikazima začetnika slavenske pismenosti. Uz tu se medalju može razmišljati o karakteru medaljerstva, pa možda i uvidjeti da



■ 14. - Prostor II, 1978. g., 123 x 140 x 23 mm, stajačica, lijevana bronca, inkrustrirano srebro i bakar - avers

14. - Space II, 1978, 123 x 140 x 23 mm, standing medal, cast bronze, encrusted silver and copper - obverse



■ 14. - Prostor II, 1978. g., 123 x 140 x 23 mm, stajačica, lijevana bronca, inkrustrirano srebro i bakar - revers

14. - Space II, 1978, 123 x 140 x 23 mm, standing medal, cast bronze, encrusted silver and copper - reverse

Na jednoj ili obje strane medalje reljefni prikaz s matplisom.



■ 66. - J.J. Strossmayer, 1984. g., Ø 30 mm, srebrnjak, kovano srebro - avers
66. J.J. Strossmayer, 1984, dia. 30 mm, silver coin, stamped silver - obverse

nije uvijek sve u malim dimenzijama i tehničkoj vještini, nego da se tajna moderne medalje dobrom dijelom nalazi u kreativnom likovnom tumaćenju predloška. Bogata je forma te medalje sva u duhu srednjovjekovne plastike, a osjeća se i strah od praznine, dočim je jednostavni otkov uz izložbu "Kyoto - cvijet kulture Japana" formom jednostavan kao i kakav transparentni akvarel.

Vec poznata Mataušićeva sklonost dvojakom povodu medalji sretno je iskoristena uz izložbe "Emanuel Vidović" i "Blaž Jurjev", koji su se motivi našli na aversu i reversu ulančavši na simboličan način elemente hrvatske likovne tradicije u jednom dijelu.

Zanimljivo je kako medalja "Jurjev-Vidović" interpretira neke elemente grafičkog standarda i identitet MGC-a, pa tako Mataušićev otkov dodatno ističe korporativni image ustanove, a



■ 66. - J.J. Strossmayer, 1984. g., Ø 30 mm, srebrnjak, kovano srebro - revers
66. J.J. Strossmayer, 1984, dia. 30 mm, silver coin, stamped silver - reverse

ide i u prilog tezi o izložbi kao kompleksnom umjetničkom djelu suvremene kulture. U sklopu tako priredene izložbe medalja može biti i vrlo jednostavan artefakt kao u slučaju "Židovi na tlu Jugoslavije" čija je forma izuzetno čista i gotovo grafički jednostavna dok veličinom motiva u formatu aversa podsjeća na naslijede secesije. No veličina motiva govori i o autorovoj svijesti da su izvedeni reljefni znaci dovoljno jasni za sebe tako da im posebnog pisanog komentara i ne treba jer se u svojoj univerzalnosti šire punim formatom.

A da medalja zaista ne mora biti samo tradicionalna dvostrana kovanica pokazuje Mataušićev novčić Republike Hrvatske, fini srebrnjak čiji se revers nadovezuje na avers, i to kružnom koncentracijom motiva iz krune novoga hrvatskoga grba. Iako je posrijedi konceptualni projekt,

Događaji pustićem u medalju ostaju zabilježeni u kvalitetnom posjedstvu:



■ 149. - I. Lacković Croata, 1988. g., Ø 30 mm, srebrnjak, kovano srebro - avers

149. I. Lacković Croata, 1988, dia.

30 mm, silver coin, stamped silver - obverse

dakle hipotetična moneta, ili možda baš zbog toga, možemo tom radu dati karakter medalje kojeg će relativizirati tek eventualna masovna izrada i puštanje u opticaj. Jedna moneta u kondicionalu, a zapravo medalja u prezentu, zajedno s medaljom izrađenom za obnovu ratom porušene Hrvatske, pomaže označiti granicu gotovo dvadesetogodišnjeg Mataušićeva rada, ako je neku čvrstu granicu uopće potrebno fiksirati s obzirom na dominantne likovne trendove suvremene umjetnosti. Ipak, barem zbog kronoloških razloga, čini se uputnim razgraničiti prvih dvadeset godina nečijeg medaljerskog djelovanja. Kažem prvih, jer sam duboko vjerujem da će odmjeravanje s maloformatnim metalima ostati glavna autorova preokupacija i sljedećih godina, složenosti i dugotrajnosti procesa usprkos. Ili baš zbog toga. Ako je suditi po vrlo pročišćenoj formi posljednjih

■ 149. - I. Lacković Croata, 1988, g., Ø 30 mm, srebrnjak, kovano srebro - revers
149. I. Lacković Croata, 1988, dia.
30 mm, silver coin, stamped silver - reverse



realizacija, onda se može zaključiti da će i neposredna budućnost biti ispunjena jednako zanimljivim medaljama.

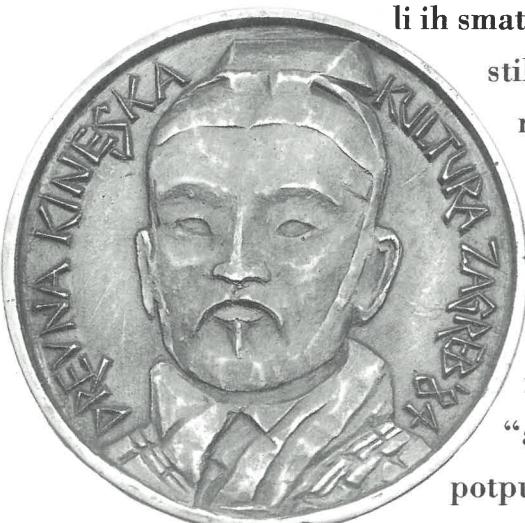
No pitanje koje bi se, vezano uz Mataušićev recentni rad, moglo postaviti jest kako u savršenom formatu i pod strogo određenim semantičkim zakonitostima uopće govoriti o značajnim stilskim mijenama ili čak o formiranim trendovima? Promatra li se povijest medalje, onda se svakako od epohe renesanse do danas mogu fiksirati pojedine odrednice koje donekle koincidiraju s mijenama stilova u drugim likovnim medijima. Jasno, nikad se veliki stil nije potpuno izrazio u malom formatu, osim u elementarnim formalnim ozнакama koje, sabijene u minijaturnu kružnicu i potpomognute kulturno-povjesnim činjenicama, ipak nepogrešivo otkrivaju vremensku pripadnost

Međutim treba razbiti, a ne kupiti.

medalje.

Uz rijetke iznimke, medalje Damira Mataušića uglavnom su izrađene u kružnom formatu s prepoznatljivo iznesenim "sadržajem". Možemo li ih smatrati modernima? Kao i u davnijim stilskim epohama, medalja u modernoj kulturi, poput ostalih likovnih umijeća, proživjava mijene, iako ne tako intenzivno. Ipak, ono što na neki način legitimizira modernu umjetnost, a to je nepredstavljačka / nemimetička ili "apstraktna" forma, gotovo da je potpuno mimošlo medaljerski zanat,

čemu je uzrok već sama činjenica da medalja treba na bilo koji način obilježavati/komemorirati, pa je stoga i forma prikaza nužno više-manje predstavljačka. Zato se moguće dubioze oko likovne forme medalje mogu relativizirati njenom društvenom pozicijom ili, preciznije, njenim



■ 69. - Drevna kineska kultura, 1984. g., Ø 30 mm, srebrnjak, kovan srebro - avers
69. Ancient Chinese Culture, 1984, dia. 30 mm, silver coin, stamped silver - obverse

■ 69. - Drevna kineska kultura, 1984. g., Ø 30 mm, srebrnjak, kovan srebro - revers
69. Ancient Chinese Culture, 1984, dia. 30 mm, silver coin, stamped silver - reverse



semantičkim ustrojem koji je nužno vezan za događaj ili naručitelja. Budući da male metalne otkove potiče izljev sasvim intimne ljudske želje da netko ili nešto bude prepoznato i u nekoj budućnosti: likom i pisanim spomenikom, pa makar i u reduciranoj obliku. Eto razloga mimentičnosti aversa i "pričljivosti" reversa - medalja je poput univerzalnog ogledala moderne kulture u kojem bi se htio ugledati svatko tko je ikada oprobao javnost. Zbog toga medaljerstvo nije i vjerojatno nikada neće biti avangardna disciplina likovne umjetnosti.

Primjer bogatog opusa Damira Mataušića dobro ilustrira karakter medalje koja ipak jest moderni fenomen jer nastaje u zoru moderne epohe i kontinuirano traje sve do danas. No medalja je u svom polmilenijskom stoljeću formalne

Nalik je na novac, ali nema vrijednosti u vrijednosti.



■ 188. - Lovro Matačić, 1990. g., Ø 90 mm, medalja, reducirano srebro - avers

188. Lovro Matačić, 1990, dia. 90 mm, medal, reduced silver - obverse

promjene proživljavala u mnogo sporijem tempu nego što je to bio slučaj u velikoformatnim umjetnostima. Čak su se i politički sustavi, vladari i sva sila protagonista kulture brže mijenjali od tradicionalne likovne forme medalje koja je u svom jednostavnom bipolarnom trajanju diskretno prisutna u zapadnoeuropskoj kulturi već više od pet stotina godina gotovo neizmjenjena oblika. Ipak, kako se to može vidjeti i u ovom pojedinačnom opusu, diskretne promjene forme prikaza kao i inovacije u tradicionalnom avers-revers konceptu moguće su i unutar strogo odredenih zakonitosti žanra.

Stoga bi se moglo zaključiti da povijest moderne medalje (što znači medalje kao kulturnog fenomena i likovne forme) jednom mora biti napisana zasebno, mjerena kriterijima koji ne



■ 188. - Lovro Matačić, 1990. g., Ø 90 mm, medalja, reducirano srebro - revers

188. Lovro Matačić, 1990, dia. 90 mm, medal, reduced silver - reverse

mogu biti kao oni kojima se najčešće mijere dosezi slikarstva ili kiparstva. Svaka bi usporedba s velikim plošnim ili trodimenzionalnim formatima iste epohe bila i te kako poticajna pristvaranju prepoznatljivoga likovnog identiteta medalje u povijesti.

Minijaturni dvostrani kadar, inače obično doživljen kao diskriminanta medalje, zapravo čini posebnost medija, pa valja shvatiti da unutar takvih zadatosti nastaju sve inovacije koje nisu, kako dobro ilustrira Mataušićev opus, revolucionarne mijene diskontinuiteta, nego diskretni pomaci kontinuiteta. U težnji da komentira, a ne samo da prigodno obilježi, uhtijenu da povod likovno uobliči mediju što primjereno, autor će, u dugotrajnom procesu izrade medalje koji asocira još samo na strpljenje koje mora imati arhitekt da bi dočekao gotovo djelo, često izmaknuti konvencijama žanra.

koja posebna vrsta kiparskog izvora modelaže u europskoj kulturni prirodi od renesansi



■ 71. - Philip Noel Baker, 1984.g., Ø 22 mm, srebrnjak, kovan srebro - avers

70. Philip Noel Baker, 1984, 150x150 x 30 mm, standing medal, cast bronze - obverse

Ipak nikad predaleko, usmjeren profesionalnom težnjom za likovnom i tehničkom perfekcijom djela koje, unatoč inovacijama uvedenim na "mala vrata", mora respektirati barem tehnološka načela zanata. Nikad odveć subverzivan u mediju, a opet dovoljno inovativan i zanimljiv, Mataušić je stvorio jedinstveni niz medalja nastalih u neprestanoj vrućici vulkanske strasti sitnozora. Metalni "svijet u malom", sudeći prema vrijednom ulogu diskretno mijenjajuće forme u vremenu, ima itekakvu budućnost, pa i značenje donekle komplementarno svijetu "velike" umjetnosti.

Ako je o budućnosti riječ, valja svakoga tko bi htio predvidjeti kakvo će stanje stvari u medaljerstvu Damira Mataušića biti tijekom sljedećih godina, uputiti ponovno u prošlost, to jest radovima realiziranim do ovoga trenutka. Ako je



■ 71. - Philip Noel Baker, 1984.g., Ø 22 mm, srebrnjak, kovan srebro - revers

70. Philip Noel Baker, 1984, 150x150 x 30 mm, standing medal, cast bronze - reverse

već bilo riječi o diskretnim mijenama tradicijskih zadatosti maloga kružnog formata i o preciznoj i finoj modelaciji motiva, sada bi pozornost valjalo обратити elementu koji tvori bitnu specifičnu razliku modernih medalja, a koji je u djelima Damira Mataušića prisutan toliko da se može govoriti čak i o sasvim definiranoj stilističkoj odrednici. To je boja.

Naravno, govoriti o boji zaista je rijetko moguće u svijetu tradicionalnog medaljerstva jer su maloformatni metali gotovo redovito izrađeni lijevanjem od jednog metala ili slitine koja obično ima ravnomjernu prirodnu boju. Prirodenu obradenoj materiji tu boju malo tko shvaća kao pikturnalni element djela, pa stoga mrko zelenilo bronce, metalna bjelina srebra ili hipnotičko žuto zlata imaju prije svega prirod-

S crnim u tehniku izrade medalja može biti likovne ili ljevana.

ne karakteristike, a ako je o simboličkim vrijednostima eventualno riječ, onda će boja uglavnom poslužiti za identifikaciju metala, time i vrijednosti medalje.

Kolorizam u likovnom smislu gotovo se uopće ne vezuje za tradicionalnu medalju, no ako smo prethodno uspjeli barem ocertati fenomen moderne medalje, pokušajmo ga sada i doslikati, pa reći da je upravo koloristički efekt bitna točka razlikovanja suvremene od tradicionalne medalje.

Dok je kroz povijest medaljerstva dominirala monokromija, u XX. stoljeću i boja ulazi u svijet metalnog sitnozora. Polako i diskretno ali kontinuirano - putem emajliranja površine i kombinacijom različitih metala. I dok je u drugim umijećima izrade upotrebnih ili dekorativnih predmeta kolorizam takve vrsti gotovo kroz cijelu povijest bio uobičajen time i legitiman, medalja sve do najnovijih vremena zadržava asketski monokromni image, ponajviše zbog tehnoloških karakteristika procesa izrade.



■ 10. - Triptih, 1977. g., 198 x 380 mm,
stajačca, galvanizirani bakar, emajl, srebro,
nerđajući čelik
10. - Triptych, 1977, 198 x 380 x 380
mm, standing medal, galvanized copper,
enamel, silver, stainless steel

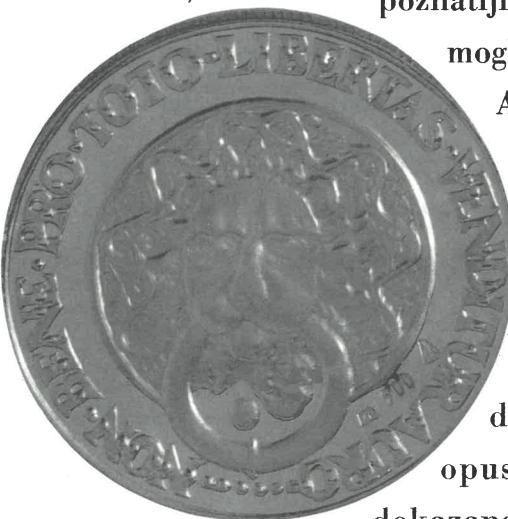
Medaljer je treća strana medalje.

Unošenje kolorističke živosti u umijeće metalnog sitnozora sklon sam tumačiti bitnim doprinosom Damira Mataušića identitetu moderne medalje, drugim riječima, upravo raznoliki odsjaj medalja ponajbolje argumentira modernost njegova autorskog udjela. Da boja može biti značajan činilac medaljerske forme Mataušić je pokazao još u dekanskom lancu Akademije likovnih umjetnosti

na kojem su kružna reljefna polja definirana emajliranim rubom da bi se dodatno istakla minijaturizacija motiva.

Takvo apliciranje emajla na metalnu osnovu uvijek je prisutno u Mataušićevu opusu kada se hoće posebno "doraditi" motiv, jednako kao što je česta kombinacija različitih metala ili pak mjestimična pozlata srebrne osnove zbog isticanja pojedinih dijelova prikaza na aversu ili reversu. Posebno su vrijedne aplikacije drugih metala na osnovu kada se, kao kod medalja

■ 84. - Dubrovnik, 1986. g., Ø 38 mm,
srebrnjak, kovan srebro - avers
84. - Dubrovnik, 1986. dia. 38 mm,
silver coin, stamped silver - obverse



■ 84. - Dubrovnik, 1986. g., Ø 38 mm,
srebrnjak, kovan srebro-revers
84. Dubrovnik, 1986, dia. 38 mm,
silver coin, stamped silver - reverse

"Blaž Jurjev/Emanuel Vidović" i "Pisana riječ na tlu Hrvatske", bojom želi naglasiti neki dio ionako kompleksnoga motivskog programa.

Taj nadasve samosvojni kolorizam položen je u suvremenu tehnologiju izrade medalje iako bi se moglo reći da su to tek operativne premise koje omogućuju kreativni udjel u stvaranju prepoznatljivosti djela, dakle onoga što bi se moglo nazvati modernom medaljom.

Ako je ovdje suditi o budućnosti, onda bi se moguće naznake novoga svakako trebale tražiti unutar mogućnosti aplikacije boje na medalji, bilo emajliranjem ili kombinacijom metala. Stoga je dojam da će i budući Mataušićev opus uvelike odrediti njegova već dokazana sklonost kolorizmu u medalji.

Na taj bi se način moglo otvoriti cijelo novo poglavljje povijesti medaljerstva u kojem bi i boja postala legitimni čimbenik forme. □

Medalja je umjetničko djelo pojedinca ne prenosiće crte.

DAMIR MATAUŠIĆ

Roden u Zagrebu 15. lipnja 1954. godine. Školu primijenjene umjetnosti, Odjel za likovnu i tehničku obradu metala, završio 1974. godine, što je uz obiteljsku tradiciju bio razlog opredjeljenju autora prema različitim vrstama obrade metala. Studirao na Akademiji likovnih umjetnosti u Zagrebu, na Odjelu za sitnu plastiku i medaljistiku u klasi profesora Želimira Janeša. Diplomirao 1979. godine.

U autorovom poznavanju materijala, tehničkih postupaka i tehnologije te različitih vrsta obrade bitan je udio oca Vladimira Mataušića, vrsnoga gravera i stalnog suradnika - gravera na svim dosad realiziranim projektima, što je gotovo izdvojen primjer u povijesti hrvatskog medaljerstva. Većinu unikatnih djela autor izvodi sam, uključujući sve zlatarske i emajlerske rade. Vještinu emajliranja Matušić je svladao kod pokojnog majstora Teodora Krivaka, jednog od eminentnih hrvatskih eksperata na tom području. Stalni je suradnik Muzejskog prostora u Zagre-

bu od 1981. godine. Tijekom jedanaest godina zlatnicima i srebrnjacima obilježio je većinu manifestacija Muzejskog prostora, kao i druge važne događaje vezane za grad Zagreb i Hrvatsku. Prema njegovim je rješenjima otkovano 40 raznovrsnih zlatnika i 80 srebrnjaka, što čini najveći opus takve vrsti u nas i jedan od najznačajnijih u svijetu suvremenog medaljerstva. Izlagao je na nekoliko samostalnih i skupnih izložaba u zemlji i inozemstvu. Od 1986. profesor je na Školi primijenjene umjetnosti i dizajna, na Odjelu za likovnu i tehničku obradu metala.

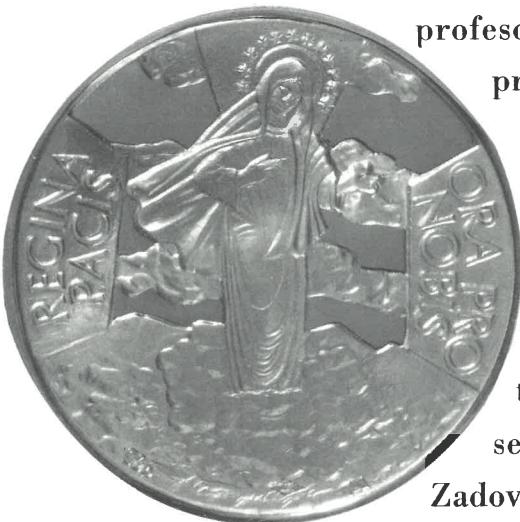
Živi i radi u Zagrebu.

ŽIVOTOPIS AUTORA TEKSTA

Feda Vukić, povjesničar umjetnosti, rođen je 1960. Diplomirao na Filozofskom fakultetu u Zadru 1984. Od 1985. do 1987. postdiplomac na Filozofskom fakultetu u Zagrebu. Od 1987. profesor povijesti umjetnosti u Školi primijenjene umjetnosti i dizajna u Zagrebu.

Autor konceptualnih izložaba Quintetto (1988.), Playpop - hiperrealizam simulacije (1989.), Izbori 90 - politički dizajn u Hrvatskoj (1990.), L'Architettura di fine secolo a Zagabria, Bologna, 1991 i Zadovoljstvo u kontekstu, Kopenhagen 1993.

■ 135. - Medugorje, 1987. g., Ø 100 mm, medalja, ljevana bronca - avers
135. Medjugorje, 1987, dia. 100 mm, medal, cast bronze - obverse



U domaćoj i inozemnoj stručnoj periodici, dnevnom, tjednom i revijalnom tisku dosad objavio veći broj članaka, kritika, recenzija i izvornih znanstvenih radova iz područja likovnih umjetnosti, te povijesti moderne arhitekture i dizajna.



■ 135. - Medugorje, 1987. g., Ø 100 mm, medalja, ljevana bronca - revers
135. Medjugorje, 1987, dia. 100 mm, medal, cast bronze - reverse

Autor (s Jasenkom Mihelčić) retrospektive 27. zagrebačkog salona "Skicaza portret hrvatskog industrijskog dizajna" 1992. Član je Hrvatske sekcije AICA-e (Međunarodnog udruženja likovnih kritičara) i Izdavačkog savjeta Udruge hrvatskih arhitekata.

Član je uredništva časopisa "Život umjetnosti" i "Čovjek i prostor".

Knjige: 30 do 30 - Penezić i Rogina, Grafički zavod Hrvatske, Zagreb, 1991.; Arhitektura gradotvorne monumentalnosti (u pripremi), Automania - Kult kretanja. Edicija "Mjesec"; Europski blues (u pripremi).



50



51

■ 89. - Zvono Lotriščak, 1986. g., 116
x 74 x 35 mm, stajačica, lijevana bronca
89. - Lotriščak Bell, 1986, 116x74x35
mm, standing medal, cast bronze

The medal requires and creates a ritual.



■ 139. - Riznica zagrebačke katedrale II,
1987. g., Ø 38 mm, srebrnjak, kovan
srebro - avers

139. Treasury of the Zagreb Cathedral
II, 1987, dia. 38 mm, silver coin, stamped
silver - obverse

Throughout almost the entire history of artistic endeavour, two inextricably intertwined trends can be observed in the general cultural picture of any era: one that spreads expansively over monumentally large surfaces or spaces and the other that remains contained within the small scale. Owing probably to their modest dimensions, medals have remained until the present day relatively poorly integrated into the collective memory and therefore only rarely included in the representative surveys of artistic styles. Though smaller in size than the works produced in the more majestic media of artistic expression, the medal is nevertheless — in terms of its significance and also in terms of the premisses of its technical execution — a large-scale phenomenon. Just as a microscopic view of the world can have the reach of a telescope, so also the desire to squeeze the sculptural sign into a small



■ 139. - Riznica zagrebačke katedrale II,
1987. g., Ø 38 mm, srebrnjak, kovan
srebro - revers

139. Treasury of the Zagreb Cathedral
II, 1987, dia. 38 mm, silver coin, stamped
silver - reverse

physical size can have the significance that greatly exceeds the seemingly occasional character of the medal. Indeed, the causes and origins of this miniature work of art are essentially no different than those that prompt the creation of representatively large paintings and sculptures. The desire to

fix an event or a person in a precious artefact produced by a keen eye and skilful hands is yet another instance of individual resistance to the inexorable passage of time, and the process of medal-making is driven by practically the same root causes as those that we find in the genesis of representative works of art. Far from the eyes of the inquisitive public, following the handing-in or launching ceremony, the medal continues to live its life in the splendid isolation of private spaces or in the collections of the few museums that collect and exhibit these valuable sketches of past times.

The palm of the human hand is the measure of the medal.



■ 205. - Boće 91 - Svjetsko prvenstvo u Bočanju, 1991. g., Ø 65 mm, natjecateljska medalja, ručno obrađeno srebro, zlatni umetak - avers

205. Boccie '91 - World Boccie Championship, 1991, dia. 65 mm, competitor medal, hand-worked silver, gold inlay - obverse

Reflection in temporal categories is almost unavoidable whenever one attempts a general evaluation of the medal in the history of art, since the reasons for its making, its size and duration are testimonies of the most intimate preoccupations of the person in whose honour a given medal was made. To mark and to fix in the memory — these are the imperatives that determine the social status as well as the visual qualities of these miniature testimonials of man's striving for eternity. The semantic field of the medal is wholly characterized by this constant measuring up against the passage of time, and if the honoree to whom the medal is dedicated deserves immortality, full credit should also go to those that make it with infinite patience. In this sense, the medal is a truly Renaissance phenomenon: a casting or a minted piece is more valuable than the related coin of money in circulation. Indeed, it can be said that this miniature



■ 205. - Boće 91 - Svjetsko prvenstvo u Bočanju, 1991. g. Ø 65 mm, natjecateljska medalja, ručno obrađeno srebro, zlatni umetak - revers

205. Boccie '91 - World Boccie Championship, 1991, dia. 65 mm, competitor medal, hand-worked silver, gold inlay - reverse

product of the human fascination with time is the most condensed expression of the modern sense of space and time, whose heroes have been not only great potentates, leading figures of politics and culture, unusual physiognomies and profiles, but also ordinary mortals gazing into the mirror of eternity. The medal has secured for them, in its discreet fashion, all those things that money could not buy. This is probably why it is now so valuable.

However marginal it might appear, the phenomenon of the medal is present in the entire history of modern culture — though, accustomed as we are to observe changes in styles and poetics primarily in representatively large works, we often tend to forget medal-making when considering modern artistic disciplines. This attitude is partly understandable when dealing with the dominant, trail-blazing trends in art, as the purpose of the

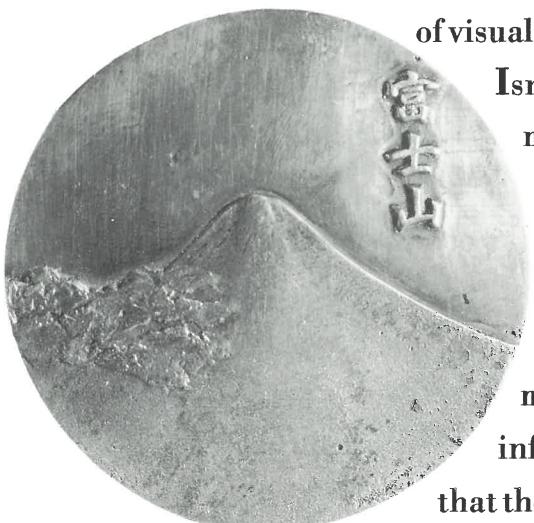
The first Croatian medal was made to commemorate the laying of the ...

medal is not to promote new styles on the barricades of Utopia but to quietly preserve a memory. What used to be a laurel wreath on the head of the Olympic winner in classical times or an inscription in stone, is today, in our modern culture, the medal.

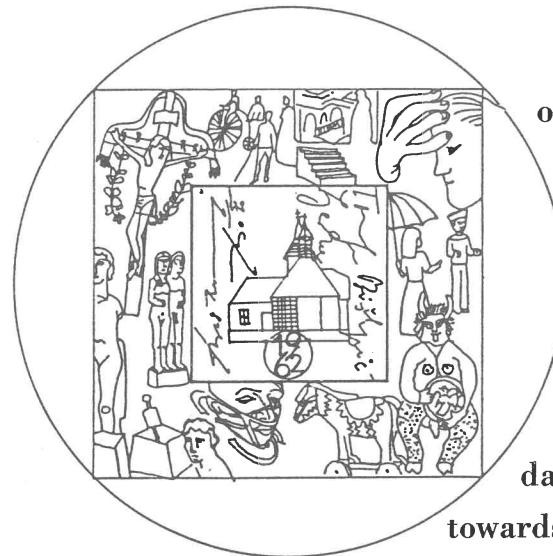
One might ask at this point whether it makes any sense to imprint memories of time into these small metal artefacts now that different other techniques of visual memorization have been perfected.

Isn't the time-consuming effort to make a medal simply an anachronism in the sea of electromagnetic attractions? It is perhaps not unreasonable to claim, from the perspective of the global mass media network, in which information is measured in seconds, that the months-long process of preparing

a miniature metal imprint of history is something of a technological relic, found in modern times



■ 92.-Fuji, 1986. g., Ø75 mm, medalja, ljevana posrebrena bronca - avers
92. Fuji, 1986, dia. 75 mm, silver-coated cast bronze - obverse

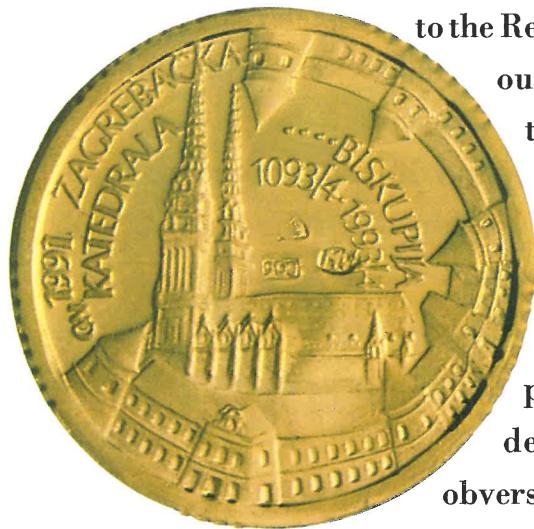


only as a piece of past nostalgia. But even if medals are seen as a historical trace of some distant era, we cannot but recognize that many such traces survive and that new ones are being made until this very day. Even in our days, ill-disposed though they are towards sustained and long-term effort,

the medal-making craft opposes the cliches of ready-made genre classifications, asserting itself, even in purely quantitative terms, as a modern phenomenon.

But the modernity of the medal can be demonstrated also with its visual qualities, since the formal changes in modern art have not left the small metal works of art unaffected. It is precisely during the last one hundred years or so that medal-making has established itself as a medium of expression in its own right, relinquishing its former occasional and commemorative function.

...foundation stone for St. Blaise's church in Dubrovnik in 1707.



■ 204. - 900 godina Zagrebačke biskupije - Alojzije Stepinac, 1991. g., Ø 38 mm, kovan srebro - avers

204. - Nine Hundred Years of the Zagreb Bishopric - Alojzije Stepinac, 1991, dia. 38 mm, silver coin, stamped silver - obverse

That the contemporary era is indeed the time of renaissance of medal-making is confirmed also by the history of Croatian medal-making, whose beginnings — like in the rest of Europe — go back to the Renaissance and the products coming out of the Dubrovnik mint, as well as those made by Franjo Vranjanin. The Croatian medallists of the early twentieth century, when the modern medal began to take shape with the introduction of visual playfulness into the traditionally defined relationship between the obverse and the reverse and the occasional abandonment of the classical circular form, remained unfailingly faithful to their distant precursors. Mention ought to be made in this connection of the Zagreb Crafts School, especially its Locksmith and Metalworking Department, which, starting with its foundation in 1882, produced a long line of master medallists, including

■ 202. - 900 godina Zagrebačke biskupije - Alojzije Stepinac, 1991. g., Ø 150 mm, medalja, kovan srebro - revers
202. - Nine Hundred Years of the Zagreb Bishopric - Alojzije Stepinac, 1991, dia. 150 mm, silver coin, stamped silver - reverse



Ivo Kerdić, Rudolf Spiegler, Milo Wod, Robert Jean-Ivanović, Hinko Juhn, and a number of others who, more or less regularly, tried their hand at medal-making. It should not be forgotten that the first modern generation of Croatian medallists included also the sculptors Ivan Meštrović, Frane Cota and Antun Augustinčić, while the leading contemporary representatives of the genre are Želimir Janeš and Kosta Angeli Radovani. This cursory and certainly incomplete list could provide a starting point for a future history of Croatian medal-making art, which could be provisionally titled "Explorations of Modernism".

Practically the only legitimate successor of old masters of medal-making in Croatia is the Zagreb artist Damir Mataušić, whose exceptionally rich opus and an almost exclusive concentration on medals deserves our full attention, all the more so

Events come and go, but medals remain.

as his work faithfully reflects the general characteristics of modern Croatian medal-making art. Mataušić's interest in the exploration of the sculptural aspects of metalworking on a small scale dates back to 1973, when, still a student at the Secondary School of Applied Arts in Zagreb, he produced his first medal in stamped copper.



■ 145. - Židovi na tlu Jugoslavije, 1988.
g., Ø 30 mm, srebrnjak, kovano srebro -
avers

145. Jews on the Territory of
Yugoslavia, 1988, dia. 30 mm,silver coin,
stamped silver - obverse

The obverse shows the motif that the young artist saw every day on his way to school and whose shape is almost ideal for a round medal namely, Meštrovic's "Well of Life". This medal is important as the artist's first attempt, and the visual presentation of the motif reflects his effort to become acquainted with the medium that would remain his constant preoccupation for the next twenty years. This was an exercise, a personal experience with an expressive medium that did not have then, nor does it have now, a massive audience or ranks of critics

capable of spotting original ideas and significant individual works or whole opuses. This is the reason why a career in medal-making is more difficult to make than in the more traditional artistic media.



■ 145. - Židovi na tlu Jugoslavije, 1988.
g., Ø 30 mm, srebrnjak, kovano srebro -
revers

145. Jews on the Territory of
Yugoslavia, 1988, dia. 30 mm,silver coin,
stamped silver - reverse

Such difficulties did not deter the young artist, however, and his next medal, dedicated to the poet Tin Ujević, reflected an unusual maturity — a fully formed consciousness of the nature of the medal and a good control of the technical skills of medal-making. A fine balance between the obverse with the poet's portrait and the reverse with harmoniously incised titles of some of his best known poems is an excellent indication of Mataušić's ability to produce the classically designed medal. Tin Ujević's portrait on the obverse side wins a place easily among the more successful visual representations of that poet, thanks both to the minutely faithful

One only lives twice (on the obverse and the reverse).

depiction of the physical person and to the expressive form reflecting the spiritual being of the great poet.

Viewed in the context of the artist's entire opus, the two early works not only mark the chronological beginning of an artistic career but also present themselves as manifest experiments which later led to a series of highly successful medals. The use of the term "experiment" is unavoidable in any discussion of Mataušić's art, since throughout the seventies and early eighties — the period which roughly coincides with his undergraduate and advanced studies at the Academy of Fine Arts in Zagreb — his entire effort was concentrated on the exploration of the sculptural expression. According to Bogdan Mesinger's classification, this was the period of the "transmedia medal", with the artists experimenting with the size, form and material. At the time when



■ 210. - Hrvatski novčić, 1991. g., Ø 31,4 mm, srebrnjak, kovan srebro - avers
210. Croatian Coin, 1991, dia. 31.4 mm, silver coin, stamped silver - obverse



■ 210. - Hrvatski novčić, 1991. g., Ø 31,4 mm, srebrnjak, kovan srebro - revers
210. Croatian Coin, 1991, dia. 31.4 mm, silver coin, stamped silver - reverse

established artists were looking for new expressive possibilities within a traditional medium, Mataušić focused his attention mainly on experiments with different materials, in forms that largely respected the nature of the medal, with very discreet mimetic traits. It is important to note that most of his works from that period are combinations of cast metal (not infrequently different metals combined) and encrustation (with precious stones in some cases).

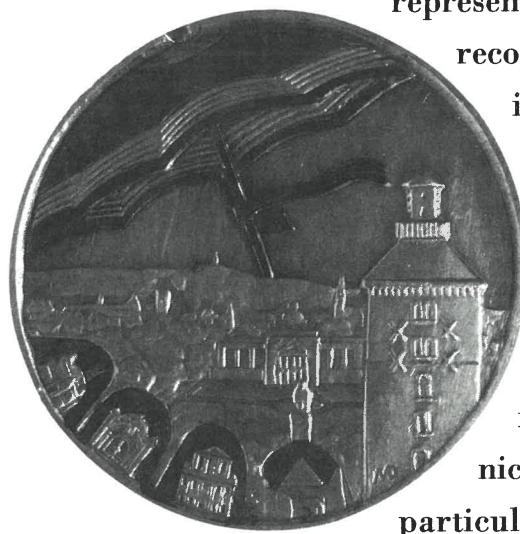
An interesting example from that period is "The Tree of Youth II", which belongs to the genre of small sculpture, and which must be seen not only as the artist's excursion into freer forms but also as his clever detachment from the strict discipline of the medal, itself in the focus of questioning interest at that time. In contradistinction to the strictly defined relationship between the obverse and the

The obverse and the reverse of the medal communicate with each other.



■ 147. - Zagrebački motivi 1988. g. Ø 38 mm, srebrnjak, kovan srebro - avers
147. Zageb Motifs, 1988, dia. 38 mm, silver coin, stamped silver - obverse

reverse of the medal, "The Tree of Youth II" introduces a playful transparency of enamel between the firm vertical lines of the bronze "crown" of the tree. Mataušić demonstrated his commitment to meticulous work in metal as his permanent artistic orientation with the most complex piece to date — the Fine Arts Academy Dean's chain made in the late seventies. The traditional symbol of academic rank is made in the style befitting the institution for which it was intended — in carefully worked silver, with a composition in the manner of early twentieth century art nouveau. The dominant feature of the chain is a sequence of eight round medals in oval silver pieces hanging from a branched chain. Seven of the eight medals are dedicated to the key figures of Croatian art and architecture: Vincent of Kastav, Julije Klović, Andrija Buvina, Lucijan Vranjanin, Master Radovan, Juraj Dalmatinac,



■ 147. - Zagrebački motivi 1988. g. Ø 38 mm, srebrnjak, kovan srebro - revers
147. Zageb Motifs, 1988, dia. 38 mm, silver coin, stamped silver - reverse

and Franjo Vranjanin. Each of the artists is represented with a characteristic and easily recognized piece of his work, transferred into metal to the last detail — and, naturally, adapted to the round shape of the medal. However, the round shape does not constrain the motifs and certainly does not give them a new and inappropriate form of "existence"; rather, they fit nicely into the new confines. This is particularly true of Vranjanin's Urbino courtyard, which loses none of its rectangular Renaissance perfection in the new, round shape.

On the contrary.

The painterly and sculptural elements of the Croatian artistic tradition are presented equally effectively. Each was carefully chosen by Mataušić to fit better into the new format. His success proves convincingly that motifs can be transferred from one medium into another, provided, of course,

The medal brings us money, only people and inscriptions.



■ 214.- Varaždin, 1991. g. Ø 38 mm,
srebrnjak, kovan srebro - avers
214. Varaždin, 1991, dia. 38 mm,
silver coin, stamped silver - obverse

that the artist doing this possesses a keen eye and reliable taste. Each motif is so meticulously worked out in the relief, down to the smallest detail, that it — paradoxically — appears more plastic in the reduced scale than in the original.

We should also note the soft modelling of figures, which, in spite of the metallic shine, present themselves to the viewer in an unusually refined "light" that matches very well the character of the original.

The Dean's ceremonial chain certainly marked the particular level of the artist's maturity, but it did not mean the end of his search — as can be seen in several of his important works from the early eighties. At that time, Mataušić produced several medals occasioned by different events but nonetheless formally related. The occasions for which these medals were made cannot easily be related to one another, yet the visual presentation

■ 214. - Varaždin, 1991. g. Ø 38 mm,
srebrnjak, kovan srebro - revers
214. Varaždin, 1991, dia. 38 mm,
silver coin, stamped silver - reverse



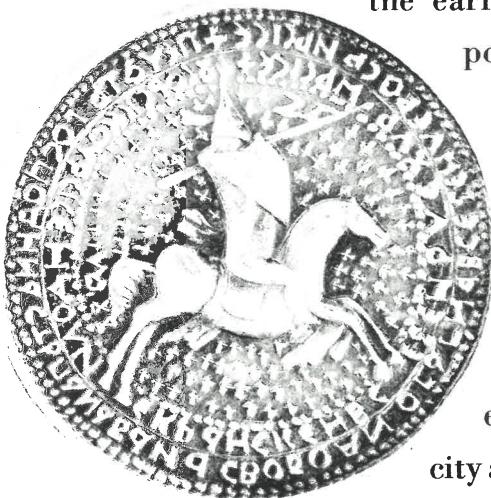
is similar in that it is atypical for the traditional canons of medal-making. A two-sided forged silver medal was made for Ivo Kerdić's Memorial and Small Sculpture Exhibition in 1980.

The round obverse has several folding round pieces depicting Kerdić's most evocative medal motifs and a symbolic representation of his native Slavonia. The reverse side is dedicated to the exhibition of small sculpture and is compositionally quite similar in design, only more directly suited to the theme. Thus we get the original motif of a medal within a medal, with the obverse as hommage to Kerdić and the reverse formally related to the obverse. A similar "quotation" is to be found also in the medal made for the Zagreb University Medical School in 1981, whose reverse contains Frangeš's classical composition — this time a rectangular form included in a round frame.

The medal must be earned, not bought.

If, as some authoritative critics say, the changing styles and trends in visual arts influenced also the art of medal-making, then Mataušić's medals from the early eighties could indeed be called postmodernist, since they incorporate existing and fully formed pictorial elements and thus achieve the desired semantic multilayered quality which chimes well with the canon of taste of the postindustrial culture. But if that was so, then the emblem of a mediaeval guild or the city arms in a medal could also be labelled postmodernist. The true innovation in the early eighties consisted in the greater complexity of the round frame, sometimes even in the introduction of the right angle into the perfect circular shape. It was in this way that Mataušić, discreetly pushing against the barriers of tradition, produced some truly innovative works.

This was the spirit in which he made two single-



■ 156. - Franjevci na raskršću kultura, 1988. g. Ø 38 mm, kovanica, kovano srebro - avers

156. Franciscans at the Crossroads of Cultures, 1988, dia. 38 mm, coin, stamped silver - obverse



■ 156. - Franjevci na raskršću kultura, 1988. g. Ø 38 mm, kovanica, kovano srebro - revers

156. Franciscans at the Crossroads of Cultures, 1988, dia. 38 mm, coin, stamped silver - reverse

copy standing medals in bronze in which, again, the alternation of the obverse and the reverse points to the dual reason for their existence. The artist is clearly inclined to mark more than one occasion with a single medal whenever possible, thus producing a formally multilayered work.

Since 1983 Mataušić's search for a new form within the defined rules of medal-making has been largely concentrated on classically designed pieces issued by the Zagreb Museum and Gallery Centre (MGC). His cooperation with the Centre, which has issued a number of gold and silver coin series and thus become more than a mere provider of exhibition space, is now over ten years old, during which time Mataušić has produced a rich array of medals in precious metals. His effort can in fact be seen as a significant cultural contribution, since all of his works made for the MGC marked particular cultural

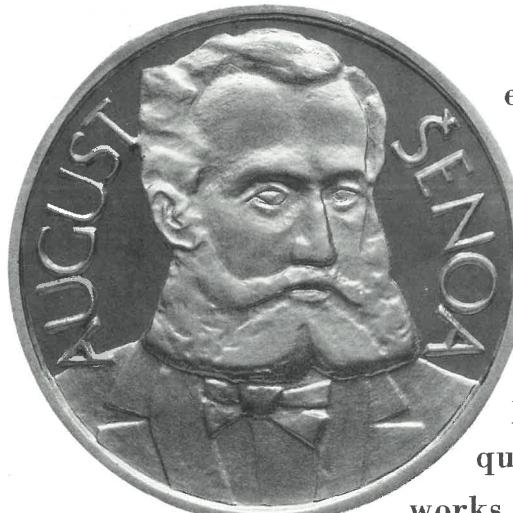


■ 68. - Kanonički križ, Kaptol, 1984. g.,
110 x 56 mm, kovano srebro, emajl.



■ 68. - Kanonički križ, Kaptol, 1984. g.,
110 x 56 mm, kovano srebro, emajl.

It is like money, but without the function of money.



■ 161.- August Šenoa, 1988. g. Ø 28 mm, srebrnjak, kovan srebro - avers
161. August Šenoa, 1988, dia. 28 mm, silver coin, stamped silver - obverse

events — major exhibitions held there. In view of the character of these exhibitions, the medals that commemorate them have an evocative value that goes beyond the fact that they are made in precious metals. The exhibitions in question usually presented major works of national and world artistic heritage, and the themes of the exhibitions coincided well with the artist's interest in artistic tradition, which found such a happy expression already in the Fine Arts Academy Dean's ceremonial chain.

The first medal for the MGC, forged in gold, commemorated the work of Ivan Meštrović on the occasion of a large exhibition of his sculptures. This medal, like all the rest of the "cultural" medals, is round, which is understandable in view of the occasion for which it was made. It must be said that the medals issued by the MGC represent



■ 161.- August Šenoa, 1988. g. Ø 28 mm, srebrnjak, kovan srebro - revers
161. August Šenoa, 1988, dia. 28 mm, silver coin, stamped silver - reverse

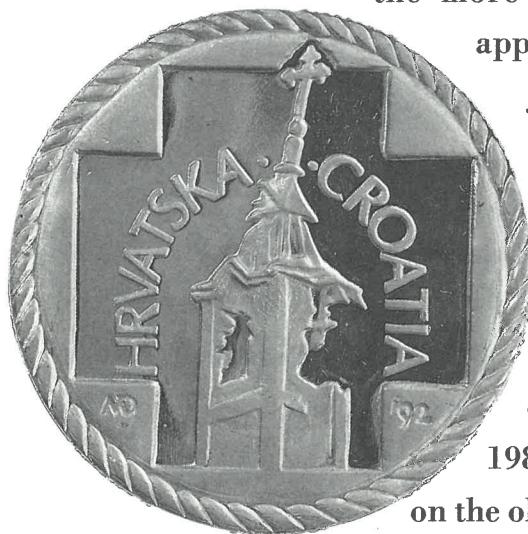
a rich series of miniature depictions in precious metals, and that the intention was to make them as easily readable as possible, for which reason it was felt also that preserving the classical round shape was important. But the artist has introduced a number of innovative elements into the traditionally defined form — always, however, with a fine sense of proportion. It would perhaps be too much to say that Mataušić possesses Midas' touch, but the fact is that almost everything that he touched over the past ten years has turned, if not to gold, then at least to silver.

In addition to its cultural worth, this part of his opus also has an undeniable artistic merit. The artist's aim is certainly not just to fill the space provided for the occasion, but rather to express himself in the medium of the medal. Everything that he had experimented with during the seventies,

One or both sides of the medal carry a relief representation and an inscription.

■ 217. - Za obnovu srušenih spomenika kulture u Hrvatskoj, 1992. g. Ø 31,5 mm, srebrnjak, kovano srebro - avers

217. For the reconstruction of the destroyed monuments of culture in Croatia, 1992, dia. 31.5 mm, silver coin, stamped silver - obverse



he now built confidently into miniature works of art whose composition, motif and typography were always suited to the occasion. Honouring Meštrović, he used art nouveau lettering; when he came to make a medal for Strossmayer, he found the more classical capital lettering more appropriate. Still, there remains the joy and pleasure of playfulness. It is only when one has fully mastered the craft and the medium that one can freely engage in creative invention: an excellent example of this is the medal made for the exhibition of ancient Chinese art in 1984, where the alternation of the motif on the obverse and the reverse is carried on as a play, literally reversing the front and the back of the motif, that is, the human head. Another example of innovation is the standing medal Lotrščak, with the full volume of the mediaeval tower placed under a portal showing, in low relief, all the main signs of Zagreb's urban identity.



■ 217. - Za obnovu srušenih spomenika kulture u Hrvatskoj, 1992. g. Ø 31,5 mm, srebrnjak, kovano srebro - revers

217. For the reconstruction of the destroyed monuments of culture in Croatia, 1992, dia. 31.5 mm, silver coin, stamped silver - reverse

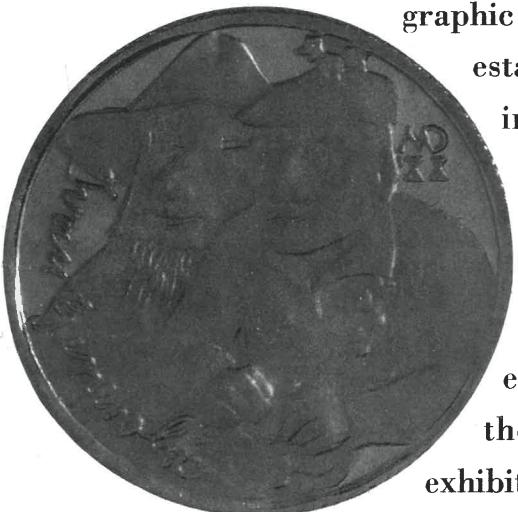
An interesting medal was issued to commemorate the exhibition "The Written Word on Croatian Soil" in 1985: the obverse has the Glagolitic letter *iže* encompassing a triptych with the figures of the originators of Slav literacy. This medal gives rise to thoughts about the nature of medal-making and leads one to conclude that it is not merely the matter of small size and technical skill; rather, the secret of a modern medal is to be sought largely in the creative visual interpretation of the motif. The rich form of this particular medal reflects the spirit of mediaeval sculpture and even sends shivers of fear of emptiness down the viewer's spine. On the other hand, the simple medal stamped for the exhibition "Kyoto — the Flower of Japanese Culture" is as unpresuming in form as a transparent watercolour.

Mataušić's well-known preference for medals

The obverse usually carries a portrait.

that commemorate dual occasions found a happy expression in the medal issued in connection with the exhibitions of Emanuel Vidović and Blaž Jurjev. The motifs of the two artists are present on the obverse and the reverse, symbolically linking elements of two periods of Croatian art in a single work.

It is interesting to observe how the Jurjev-Vidović medal interprets some of the elements of the MGC graphic standards and identity, helping to establish the corporate image of that institution and supporting the view of an art exhibition as a complex work of art in contemporary culture. Within the totality of such an exhibition, a medal may be an exceedingly simple artefact, as was the case with the medal for the exhibition entitled "Jews on the Territory of Yugoslavia": the form is pure, almost graphic in its simplicity, while the motif on the obverse side



■ 164. - Generalić, 1988. g. Ø 28 mm, srebrnjak, kovan srebro - avers

164. Generalić, 1988, dia. 28 mm, silver coin, stamped silver - obverse



■ 164. - Generalić, 1988. g. Ø 28 mm, srebrnjak, kovan srebro - revers

164. Generalić, 1988, dia. 28 mm, silver coin, stamped silver - reverse

is reminiscent of the art nouveau heritage. The size of the motif clearly reflects the artist's confidence that the signs in relief are sufficiently clear in themselves, requiring no written commentary. It is enough to have them spreading their universal message over the entire surface of the medal.

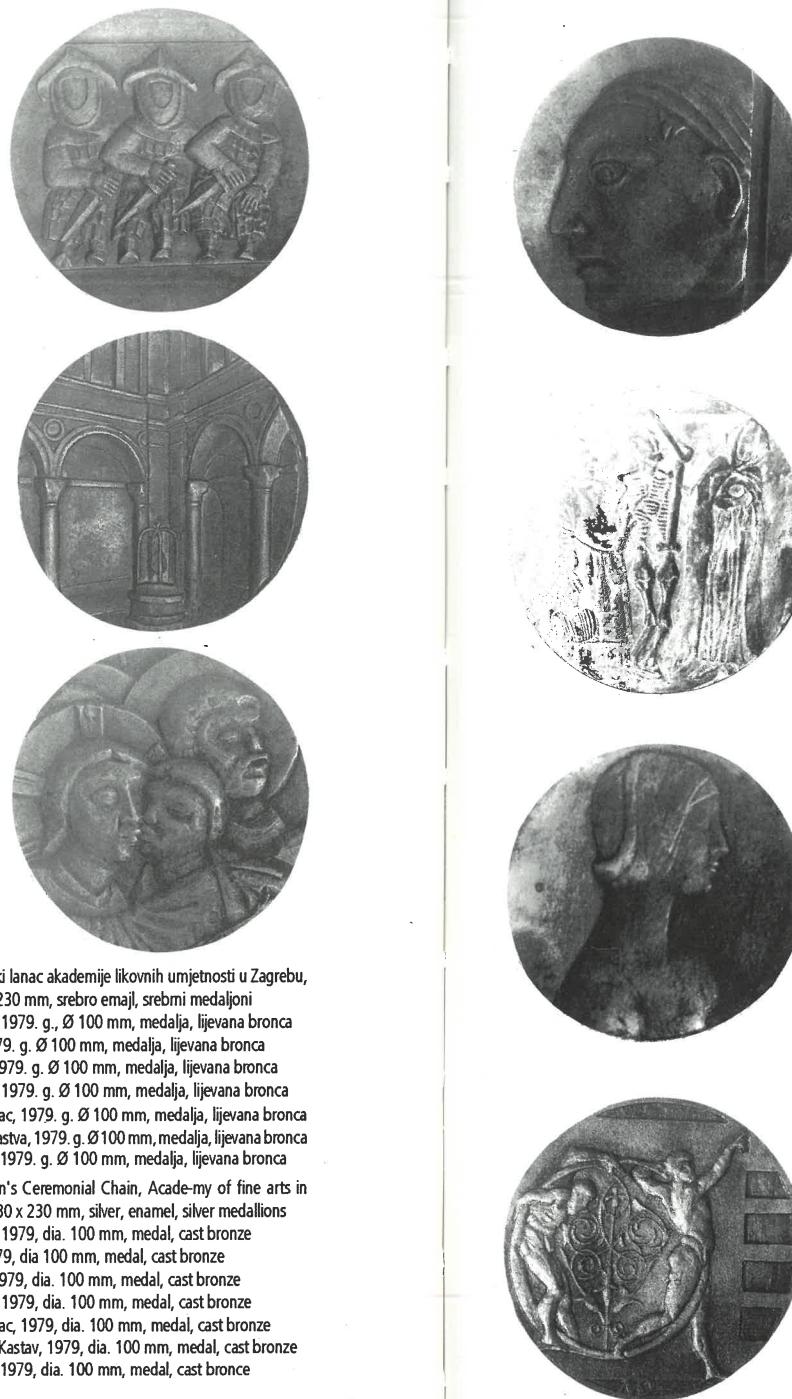
That the medal does not indeed have to be only the traditional double-sided piece, is demonstrated very clearly by Mataušić's coin of the Republic of Croatia — a fine silver piece whose reverse links up with the obverse by means of a circular concentration of the heraldic motifs from the crown of Croatia's new coat of arms. Although — or perhaps precisely because — this was a conceptual project, that is, a hypothetical currency coin, we can judge this piece as a medal, a judgement that will be relativized only if and when the coin is minted in large numbers and released into circulation as a

The reverse shows a composition of an allegorical or symbolic character.



■ 26. - Dekanski lanac akademije likovnih umjetnosti u Zagrebu, 1979. g., 630 x 230 mm, srebro emajl, srebri medaljoni
18. - L. Laurana, 1979. g., Ø 100 mm, medalja, lijevana bronca
19. - Buvina, 1979. g., Ø 100 mm, medalja, lijevana bronca
20. - Radovan, 1979. g. Ø 100 mm, medalja, lijevana bronca
21. - F. Laurana, 1979. g. Ø 100 mm, medalja, lijevana bronca
22. - J. Dalmatinac, 1979. g. Ø 100 mm, medalja, lijevana bronca
24. - Vincent Kastva, 1979. g. Ø 100 mm, medalja, lijevana bronca
25. - J. J. Klovčić, 1979. g. Ø 100 mm, medalja, lijevana bronca

■ 26. - Dean's Ceremonial Chain, Academy of fine arts in Zagreb, 1979, 630 x 230 mm, silver, enamel, silver medallions
18. - L. Laurana, 1979, dia. 100 mm, medal, cast bronze
19. - Buvina, 1979, dia. 100 mm, medal, cast bronze
20. - Radovan, 1979, dia. 100 mm, medal, cast bronze
21. - F. Laurana, 1979, dia. 100 mm, medal, cast bronze
22. - J. Dalmatinac, 1979, dia. 100 mm, medal, cast bronze
24. - Vincent of Kastva, 1979, dia. 100 mm, medal, cast bronze
25. - J. J. Klovčić, 1979, dia. 100 mm, medal, cast bronze



With rare exceptions, Damir Mataušić's medals are round and with a recognizably depicted "content". Can they be considered modern? In modern culture, just as in the earlier stylistic periods, the medal (in common with the other visual arts) undergoes certain changes (though the intensity of change is not as great). However, the non-representational/non-mimetic or "abstract" form, the hallmark of modern art, is almost completely absent from the medal-making art. This is due to the fact that the medal is intended to mark or commemorate a particular person or event, and the representational depiction of that person or event is almost inevitable, only the extent of representational faithfulness can vary. That is why any doubts concerning the visual form of the medal can be relativized by invoking its social position or, more precisely, its semantic constitution, which is necessarily linked with the commemorated event or the commissioning client.

The small metal pieces stem from the intimate

In terms of the technique used in its making, the medal may be cast or stamped



■ 170. - Rabuzin , 1989. g. Ø 30 mm,
srebrnjak, kovan srebro - avers
170. Rabuzin, 1969, dia. 30 mm,
silver coin, stamped silver - obverse

human desire to assure that somebody or something should be recognized at some future date, as a figure or in the written text, no matter how reduced, and this is what explains the mimetic character of the obverse and the narrative

character of the reverse. The medal is like a universal mirror of modern culture, in which everybody who has ever tasted publicity would like to see himself reflected. That is why medal-making has never been, and probably never will be, an avant-garde discipline in art.

The rich opus of Damir Mataušić is an excellent illustration of the character of the medal, which cannot but be seen as a modern phenomenon, having appeared at the dawn of the modern era and continuing without interruption until the present day. However, during more than five hundred years of its existence, the pace of formal change that it has inevitably undergone has been much



■ 170. - Rabuzin , 1989. g. Ø 30 mm,
srebrnjak, kovan srebro -revers
170. Rabuzin, 1969, dia. 30 mm,
silver coin, stamped silver - reverse

slower than the corresponding change in larger-scale arts. Even the political systems, rulers, and the host of protagonists of culture have changed more quickly than the traditional visual form of the medal, which has remained discreetly present in the Western European culture, almost unchanged, as a form of bipolar expression, for more than five centuries. Mataušić's opus demonstrates that small changes in the form of representation and innovations in the traditional obverse/reverse concept are nevertheless possible, and have indeed taken place, despite the strict rules and requirements of the genre.

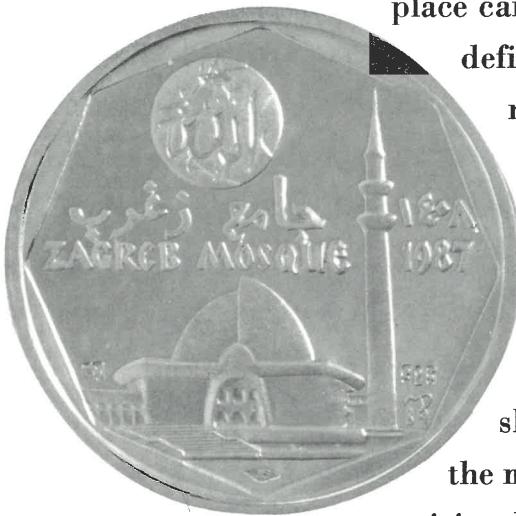
It follows from what has been said here that the history of modern medal-making art ought to be written independently of other forms of art, applying the criteria that cannot be identical to those with which achievements in painting or

The artist is the third side of the medal.

sculpture are evaluated. Of course, comparisons with large-scale two- or three-dimensional forms belonging to a particular period or style can only help to establish the medal's recognizable visual identity in the history of art. The miniature double-sided frame, otherwise usually seen as a constraint in medal design, is actually the distinctive feature of the medium, and any innovations that do take

place can only appear within these strictly defined limits. Such innovations are not—as Mataušić's opus shows very well—revolutionary breaks or discontinuities but rather discreet shifts within a continuity. In a desire to make a comment and not just to mark the occasion, intent on shaping the occasion visually to suit the medium, in a long and slow process requiring the kind of patience that the architect must have as he waits for the finished work to emerge, the medallist will not infrequently escape

■ 175. - Islamska konfesija 1989. g. Ø 28 mm, srebrnjak, kovan srebro - avers
175. Islamic Religion, 1989, dia. 28 mm, silver coin, stamped silver - obverse



■ 175. - Islamska konfesija 1989. g. Ø 28 mm, srebrnjak, kovan srebro - revers
175. Islamic Religion, 1989, dia. 28 mm, silver coin, stamped silver - reverse

from the conventions of the genre.

But he will never escape too far, because he will be held in check by his professional inclination towards visual and technical perfection, knowing that his work, despite the innovations "smuggled in" through the back door, must respect at least the technological principles of his craft. Never too subversive in the medium, and yet sufficiently innovative and interesting, Mataušić has produced a series of medals born out of a feverish, volcanic passion to master the art of the miniature. The metal "world in miniature", judging by the valuable investment in the discreetly changing form in time, has an assured future and importance in its own right as a complement to the world of large-scale art.

But speaking about the future, anyone seeking to predict the course of Mataušić's medal-making art in the coming years could do no better than go back

The medal is an individual work of art for collective memory.



■ 187. - Muzej Mimara, 1990. g. Ø 38 mm, srebrnjak, kovano srebro - avers
187. Mimara Museum, 1990, dia. 38 mm, silver coin, stamped silver - obverse

into the past and examine his works realized to date. We have already pointed out the discreet shifts within the traditional limits of the small round shape and the refined modelling of the motif. Now our attention should turn to an element that is crucially distinctive when it comes to modern medals, and which is present in Mataušić's medals to such an extent that we might even regard it as a clearly defined stylistic determinant — namely, colour.

Of course, it is rarely possible to speak about colour in the world of traditional medal-making, since medals are as a rule made of single cast metal or an alloy with an evenly distributed natural colour. Since the colour is normally the natural colour of the metal in question, few people regard it as a pictorial element. The dark green colour of bronze, the metallic whiteness of silver, or the hypnotically yellow colour of gold are all natural

■ 187. - Muzej Mimara, 1990. g. Ø 38 mm, srebrnjak, kovano srebro - revers
187. Mimara Museum, 1990, dia. 38 mm, silver coin, stamped silver - reverse



characteristics of the material, and if any symbolic value comes into play at all it is the recognition of the colour to identify the metal and thus to assess the material worth of the medal.

Thus, colourism in the pictorial sense is almost never invoked in connection with traditional medals, but since we have already delineated the phenomenon of the modern medal, we must now also paint it, and say that the colouristic effect is precisely the essential characteristic that distinguishes the modern medal from the traditional kind. While monochromy prevailed in the past history of medal-making, the twentieth century has brought colour to the world of miniature sculpture. Colour arrived slowly and unobtrusively, but steadily on enamelled surfaces or in combinations of metals. In the making of other practical or decorative objects, colourism has been a constant and

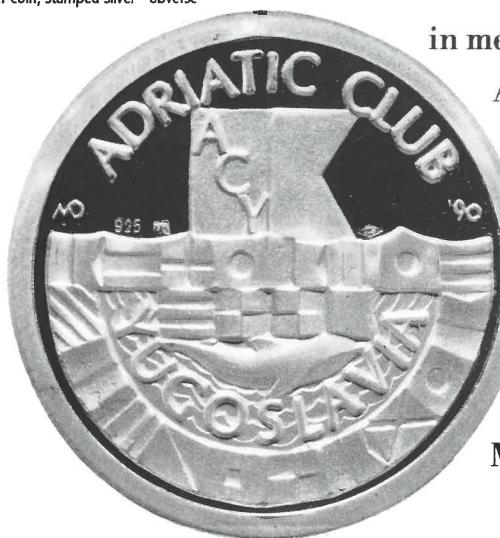
The bronze medal is to be kept in a display case, the gold medal in a bank vault;

therefore legitimate feature throughout their history, but the medal has preserved the ascetic monochromatic look until the most recent times, primarily owing to the technological characteristics of the process of medal-making.

I am inclined to consider the introduction of colouristic liveliness into the art of small metal sculpture making as Mataušić's major contribution to the identity of the modern medal. In other words, the multicoloured reflection of his medals is the best argument for the modernity of his art. Mataušić demonstrated the importance of colour

in medal-making already in the Fine Arts Academy Dean's ceremonial chain, where the round relief space is delimited with an enamel rim, thus additionally highlighting the miniaturization of the motif. Such an application of enamel on the metal base is found whenever Mataušić seeks to "heighten" the

■ 191. - ACY marine, 1990. g. Ø 38 mm, srebrnjak, kovan srebro - avers
191. ACY Marinas, 1990, dia. 38 mm, silver coin, stamped silver - obverse



■ 191. - ACY marine, 1990. g. Ø 38 mm, srebrnjak, kovan srebro - revers
191. ACY Marinas, 1990, dia. 38 mm, silver coin, stamped silver - reverse

motif. Similarly, we often find combinations of metals or partial gilding of the silver base to give greater prominence to particular aspects of the obverse or reverse representation. Applications of other metals on the base are particularly effective when, as in the case

of the medals Blaž Jurjević/Emanuel Vidović and The Written Word on the Croatian Soil, the colour is intended to emphasize a part of a complex motivic programme.

This individual colourism is part and parcel of the modern medal-making technology, although it would be more correct to say, perhaps, that both are only operative premises that enable the artist's creative effort to result in a recognizably original and recognizably modern work of art. If one were to venture a prediction about possible future developments, then I would say that Mataušić will continue to explore new ground with the application

of colour on the medal, either by enamelling or by combining different metals. It is my belief that his future work will be largely determined by his already proven predilection for colourism in medal-making.

This might herald a new departure in the art of medal-making, with colour becoming a legitimate ingredient of artistic form. □



■ 199. - Košljun, 1990. g. Ø 150 mm, medalja, galvanizirani bakar - avers

199. Košljun Monastery, 1990, dia. 150 mm, medal, galvanized copper - obverse

■ 199. - Košljun, 1990. g. Ø 150 mm, medalja, galvanizirani bakar - revers
199. Košljun Monastery, 1990, dia. 150 mm, medal, galvanized copper - reverse



DAMIR MATAUŠIĆ

Born in Zagreb, 15 June 1954. Graduated from the Secondary School of Applied Arts in Zagreb, Metalworking Department, in 1974. This, together with the family tradition, determined his choice of metal as the medium of artistic expression. He then enrolled into the Academy of Fine Arts in Zagreb, Small Sculpture and Medal-Making Department, where he studied in the class of Professor Želimir Janeš and graduated in 1979.

Mataušić owes much of his knowledge of materials, technical procedures and technologies to his father Vladimir Mataušić, an excellent engraver and regular engraving collaborator on all of the artist's realized projects to date, which is certainly an exceptional example of father-son collaboration in Croatian medal-making.

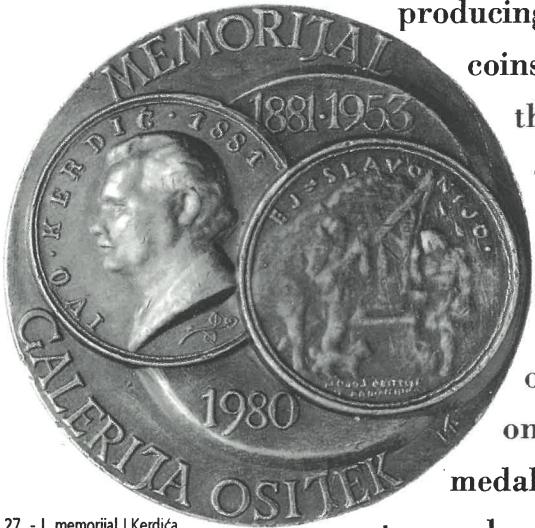
Most of the single-copy medals have been made by the artist himself, including all goldsmith and enamelling

work. He learned the enamelling skill from the late master craftsman Teodor Krivak, a leading Croatian enamellist.

Ever since 1981, Mataušić has collaborated with the Museum and Gallery Centre in Zagreb, producing gold and silver commemorative coins for the major exhibitions staged at the Centre or marking important events in the life of Zagreb and Croatia. About 40 gold and 80 silver coins have been designed by him so far, making his the largest opus of its kind in this country and one of the most important in modern medal-making. Mataušić has exhibited at a number of one-man and group exhibitions in the country and abroad.

He is a teacher, since 1986, in the Metalworking and Design Department of the Secondary School of Applied Arts and Design in Zagreb.

He lives and works in Zagreb.



■ 27. - I. memorijal I.Kerdica
1980. g. Ø 36 mm, kovanica, kovani bakar
- avers

27. I. Kerdic's First Memorial, 1980,
dia. 36 mm, coin, stamped copper-obverse



■ 27. - I. memorijal I.Kerdica
1980. g. Ø 36 mm, kovanica, kovani bakar
- revers

27. I. Kerdic's First Memorial, 1980,
dia. 36 mm, coin, stamped copper-reverse

NOTE ABOUT THE AUTHOR

Feda Vukić, born in 1960, has a B.A. in Art History from the Faculty of Philosophy in Zadar (1984) and an M.A. from the Faculty of Philosophy in Zagreb (1987). He teaches art history at the Secondary School of Applied Arts and Design in Zagreb.

He is the author of the conceptual exhibitions Quintetto (1988), Playpop - Hyperrealism of Simulation (1989), and Elections '90 - Political Design in Croatia (1990). L'architettura di fine secolo a Zagabria, Bologna (1991). and Satisfaction Within the /Context, Kobenhavn (1993).

Vukić has published extensively in the domestic and foreign professional periodicals, newspapers and magazines and is the author of over a hundred articles, reviews, and scholarly studies about art, history of modern architecture, and design.

In cooperation with Jasenka Mihelčić, he staged

the retrospective entitled "A Sketch for the Portrait of Croatian Industrial Design" as part of the 27th Zagreb Salon exhibition in 1992.

Member of AICA (International Association of Art Critics) and Editorial Council of the Croatian Association of Architects.

Member of editorial board of the magazines "Život umjetnosti" and "Čovjek i prostor".

Vukić's books include 30 to 30 - Penezić and Rogina, Grafički Zavod Hrvatske, Zagreb, Automania - Cult of Movement, Mjesec Publishers, Zagreb, 1992, Architecture and the City (in preparation); "European blues", (in preparation).

SAMOSTALNE IZLOŽBE/ONE MAN EXHIBITION

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
- Dvanaest hrvatskih medaljera, Muzejski prostor, Zagreb
Izložba profesora ŠPU i dizajna, Salon "Izidor Kršnjavi", Zagreb
IV. memorijal I. Kerdića, Osijek
1991. Zagreb art fair, Zagreb
Ars Croatica, Feldefing - Austrija
1992. 10 g. Muzejskog prostora, Muzejski prostor Zagreb
Salon sakralne umjetnosti, Split
1992. MGC Zagreb - Hrvatski umjetnici Herceg Bosni (donacije)
Salon "Izidor Kršnjavi" - izložba profesora ŠPU-a
British Museum - FIDEM, London

SKUPNE IZLOŽBE / GROUP EXHIBITION

1974. Izložba FIDEM-a, Pariz
1979. XI. salon mladih, Umjetnički paviljon, Zagreb
Nakit i sitna plastika, Galerija "Ulrich" Zagreb
1980. Memorijal I. Kerdića, Osijek, Zagreb, Berlin
1983. Umjetnici Črnomerca, Knjižnica i čitaonica "V. Nazor", Zagreb
II. memorijal I. Kerdića, Osijek
1984. II. memorijal I. Kerdića: N. Gradiška, Pečuh
1985. "Taktika 85" Tiflološki muzej, Zagreb
1986. Umjetnici Črnomerca, Knjižnica i čitaonica "V. Nazor", Zagreb
1987. III. memorijal I. Kerdića, Osijek, Zagreb, Beograd
1988. Fond humanosti i solidarnosti, Muzej "Mimara" Zagreb
Galerija nad Atlantikom, Zagreb, München, Split, Beograd, New York
Izložba profesora ŠPU i dizajna, Salon "Izidor Kršnjavi", Zagreb
1990.
- SAMOSTALNE PROMOCIJE/ONE MAN PROMOTIONS
1984. Zlatni i srebrnjak "Drevna kineska kultura"
Muzejski prostor, Zagreb
1985. Srebrnjak "Muzejski prostor - Riznica zagrebačke katedrale"
Muzejski prostor, Zagreb
Zagrebačka katedrala, Zagreb
Nagrada "Philip Noel Baker", Olimpijski muzej Sarajevo
1986. Srebrnjak "Čiril i Metodije", Muzejski prostor, Zagreb
1987. Srebrnjak "Blaž Jurjev Trogiranin - Emanuel Vidović"
Muzejski prostor, Zagreb
Gradsko vijeće, Venecija
Zlatnici i srebrnjaci "Univerzijada 87"
Muzejski prostor, Zagreb
Jugoslavenski kulturni centar, New York
Zlatnici i srebrnjaci "Dubrovnik"
Muzejski prostor, Zagreb o7 3
Hotel Excelsior, Dubrovnik
1988. Zlatnici i srebrnjaci iz opusa "Zagreb"
Dverce, Zagreb
Srebrnjak "Franjevcii na raskrsću kultura"

Zlatnik i srebrnjak "Židovi na tlu Jugoslavije"
Muzejski prostor, Zagreb
Zlatnik i srebrnjak "August Šenoa"
Klub književnika Hrvatske, Zagreb, 1990.g.
Zlatni srebrnjak "Islamska konfesija"
Zagrebačka džamija, Zagreb
Husretbegova džamija, Sarajevo
Zlatnik i srebrnjak "Ban Josip Jelačić"
Trg Republike, Zagreb
Zlatnik i srebrnjak "Zadar - sv. Donat"
Arheološki muzej, Zadar
Muzejski prostor, Zagreb
1991.
Zlatnik i srebrnjak "Boće 91"
Hotel "Intercontinental", Zagreb
Zlatnik i srebrnjak "Varaždin"
Galerija "Garestin", Varaždin
1992.
Zlatnik i srebrnjak "Za obnovu srušenih spomenika kulture u Hrvatskoj"
Muzej za umjetnost i obrt, Zagreb
Zlatnik i srebrnjak "Zagrebačka filharmonija - Jakov Gotovac"
Dverce, Zagreb
Zlatnici srebrnjak "Zlatna bula", Muzej Mimara
Zlatnik "100. g. Hrvatske himne", udruženje obrtnika - Privredna komora Zagreb
1993.
Zlatnik i srebrnjak "Kaptol i Gradec", Hotel "Adriatik", Opatija

PROMOTORI/PROMOTORS

Tugomir Lukšić
Feda Vukić

POPIS RADOVA (PROJEKTI I REALIZACIJE)

1. - Zdenac života, 1973. g., Ø 48 mm, kovanica, bakar
2. - Tin Ujević, 1974. g., Ø 32 mm, kovanica, srebro
3. - Suton, 1974. g., 170 x 120 mm, zidna dekoracija, emajlirani tombak, akvamtina
4. - Kolega, 1975. g., 80 x 85 mm, plaketa, lijevana bronca

5. - Akt, 1977. g., 420 x 280 mm, komorna plastika, galvanizirani bakar, sjajni čelik
6. - Dvoje, 1977. g., 115 x 140 mm, stajačica, kruška i oksidirano željezo
7. - Dvoje, 1977. g., 310 x 390 mm, reljef, lijevan aluminij
8. - Akt, 1977. g., 117 x 137 mm, stajačica, reducirano drvo
9. - U plavom, 1977. g., 260 x 190 mm, zidni reljef, lijevana bronca, srebro, akvamarin
10. - Triptih, 1977. g., 198 x 380 mm, stajačica, galvanizirani bakar, emajl, srebro, nerđajući čelik
11. - Patka, 1978. g., 260 x 160 x 90 mm, komorna plastika, lijevani aluminij i poliester
12. - Taktila, 1978. g., Ø 95 mm, taktila, lijevana bronca i olovo
13. - Prostor I, 1978. g., 123 x 140 x 23 mm, stajačica, lijevana bronca
14. - Prostor II, 1978. g., 123 x 140 x 23 mm, stajačica, lijevana bronca, inkrustrirano srebro i bakar
15. - Ptica, 1978. g., 40 x 80 x 20 mm, sitna plastika, lijevani aluminij
16. - Stabla mladosti I, 1978. g., 140 x 130 x 30 mm, stajačica, lijevana bronca, vitrajni emajl, iskucano srebro
17. - Stabla mladosti II, 1978. g., 140 x 130 x 30 mm, stajadica, lijevana bronca
18. - L. Laurana, 1979. g., Ø 100 mm, medalja, lijevana bronca
19. - Buvina, 1979. g., Ø 100 mm, medalja, lijevana bronca
20. - Radovan, 1979. g., Ø 100 mm, medalja, lijevana bronca
21. - F. Lurana, 1979. g., Ø 100 mm, medalja, lijevana bronca
22. - J. Dalmatinac 1979., g. Ø 100 mm, medalja, lijevana bronca
23. - Akademija likovnih umjetnosti, 1979. g., Ø 100 mm, medalja, lijevana bronca
24. - Vincent iz Kastva 1979. g. Ø 100 mm, medalja, lijevana bronca
25. - J.J.Klović, 1979. g. Ø 100 mm, medalja, lijevana bronca
26. - Dekanski lanac Akademije likovnih umjetnosti u Zagrebu, 1979. g., 630 x 230 mm, srebro, emajl, srebrni medaljoni
27. - I. memorijal I.Kerdića 1980. g., Ø 36 mm, kovanica, kovani bakar
28. - Marija Curie, 1980. g., Ø 37 mm, jednostrana kovanica, kovani bakar i

- Muzejski prostor, Zagreb
emajl
29. - Lanac međunarodne misije znanosti i mira, 1980. g., 650 x 220 mm, srebro, pozlata, srebrni medaljoni
30. - Majder Vlado 1981. g., Ø 80 mm, plaketa, lijevana bronca
31. - Nada Dimić, 1981. g., Ø 80 mm, plaketa, lijevana bronca
32. - Nikola Pejnović, 1981. g., Ø 80 mm, plaketa, lijevana bronca
33. - Ivo Rukavina, 1981. g., Ø 80 mm, plaketa, lijevana bronca
34. - Ivica Buić, 1981. g., Ø 80 mm, plaketa, lijevana bronca
35. - Franjo Ogulinac, 1981. g., Ø 80 mm, plaketa, lijevana bronca
36. - Milanka Kljaić, 1981. g., Ø 80 mm, plaketa, lijevana bronca
37. - Kata Dumbović, 1981. g., Ø 80 mm, plaketa, lijevana bronca
38. - Prža Joža, 1981. g., Ø 80 mm, plaketa, lijevana bronca
39. - Uroš Krunic, 1981. g., Ø 80 mm, plaketa, lijevana bronca
40. - Mato Jerković, 1981. g., Ø 80 mm, plaketa, lijevana bronca
41. - Gošnjak Ivo, 1981. g., Ø 80 mm, plaketa, lijevana bronca
42. - Jandro Čipor, 1981. g., Ø 80 mm, plaketa, lijevana bronca
43. - Plaketa SSRNH Sisak, 1981. g., 78 x 65 mm, plaketa, kovani bakar
44. - Ida, 1981. g., Ø 100 mm, plaketa, lijevana bronca
45. - Ida, 1981. g., Ø 38 mm, medaljon, bjelokost i zlato
46. - Žeton izložbe Mala plastika u Hrvatskoj - Berlin, 1981. g., Ø 36 mm, kovanica, kovani bakar
47. - Općina Novi Zagreb, 1981. g., Ø 65 mm, plaketa, kovani posrebreni bakar
48. - Medicinski fakultet sveučilišta u Zagrebu, 1981. g., Ø 65 mm, kovani posrebreni bakar
49. - Savez samostalnih privrednika Hrvatske, 1982. g., Ø 75 mm, plaketa, pozlaćeni kovani bakar
50. - AMD Ina, 1982. g., Ø 70 mm, plaketa, kovani niklani bakar
51. - Zagrebačka plinara 1982. g., Ø 100 mm, plaketa, lijevana bronca
52. - Znanstveni skup gasteroenterologa Hrvatske, 1982. g., 140 x 130 x 32 mm, stajačica lijevana pozlaćena bronca

53. - L. B. Zmajčić, 1982. g., Ø 80 mm, medalja, kovani bakar
54. - Žar ptica, 1983. g., Ø 100 mm, medalja, lijevana bronca
55. - Zrinski, 1983. g., Ø 39 mm, kovano srebro
56. - Plenarij, 1983. g., 90 x 80 mm, plaketa, patinirani orah i srebro
57. - Plenarij II, 1983. g., 21 x 17 mm, medaljon, bjelokost i srebro
58. - Muzejski prostor - Izložba riznice zagrebačke katedrale, 1983. g., Ø 70 mm, medalja, lijevana bronca
59. - Muzejski prostor - Izložba riznice zagrebačke katedrale, 1983. g., Ø 39 mm, kovanica, kovano srebro
60. - U povodu izložbe, Meštrović "Veseli andeli", 1983. g., 37 x 25 mm, medaljon, ebanovina-srebro
61. - Meštrović portret, 1983. g., Ø 36 mm, kovanica, kovano srebro
62. - Djevojka s lutnjom - Veseli andeli, 1983. g., Ø 20 mm, zlatnik, kovano zlato
63. - Djevojka s lutnjom - Veseli andeli, 1983. g., Ø 30 mm, srebrnjak, kovano srebro
64. - J.J.Strossmayer, 1984. g., Ø 100 mm, medalja, lijevana bronca
65. - J.J.Strossmayer, 1984. g., Ø 24 mm, zlatnik, kovano zlato
66. - J.J.Strossmayer, 1984. g., Ø 30 mm, srebrnjak, kovano srebro
67. - Povodom izložbe "Drevna kineska kultura", 1984. g., Ø 100 mm, medalja, lijevana bronca
68. - Drevna kineska kultura, 1984. g., Ø 24 mm, zlatnik, kovano zlato
69. - Drevna kineska kultura, 1984. g., Ø 30 mm, srebrnjak, kovano srebro
70. - Philip NoelBaker, 1984. g., 150 x 150 x 30 mm, stajačica, lijevana bronca
71. - Philip NoelBaker, 1984. g., Ø 22 mm, srebrnjak, kovano srebro
72. - Društvo za uzgoj peradi, 1984. g., Ø 100 mm, medalja, lijevana bronca
73. - 400 g., Javnog tužilaštva Hrvatske, 1985. g., Ø 34 mm, srebrnjak, kovano srebro
74. - 6. svibanj - nagrada općine Duga Resa, 1985. g., 80 x 57 mm, plaketa, kovani bakar
75. - Muzej A.T.Mimara, 1985. g., 305 x 85 x 25 mm, stajačica, lijevana polirana bronca, emajli srebro
76. - Zagreb, 1985. g., Ø 37 mm, kovanica,

77. - Ljudevit Gaj, 1985. g. Ø 22,5 mm, kovanica, kovano srebro
78. - Radovan-Buvina, 1985. g. Ø 30 mm, kovanica, kovano srebro
79. - Zrinski, 1985. g. Ø 100, medalja, lijevana bronca
80. - Zrinski, 1985. g. Ø 39 mm, kovanica, kovano srebro
81. - Bernard, 1985. g. Ø 550 x 350 x 250 mm, portret, lijevana bronca
82. - Univerzijada 87 1985. g. 150 x 70 x 90 mm, stajačica, lijevana bronca emajl
83. Dubrovnik, 1986. g. Ø 100 mm, medalja, lijevana bronca
84. - Dubrovnik, 1986. g. Ø 38 mm, srebrnjak, kovano srebro
85. - Zagreb tak imam te rad, 1986. g. Ø 100 mm, medalja, lijevana bronca
86. - Zagreb tak imam te rad, 1986. g. Ø 30 mm, srebrnjak, kovano srebro
87. - Beram, 1986. g. Ø 100 mm, medalja, lijevana bronca
88. Beram, 1986. g. Ø 32 mm, kovanica, kovano srebro
89. - Zvono Lotrščak, 1986. g. 116x74x35 mm, stajačica, lijevana bronca
90. - Ćiril i Metodije, 1986. g. Ø 100 mm, medalja, lijevana bronca
91. - Ćiril i Metodije, 1986. g. Ø 38 mm, kovanica, srebro i pozlata
92. - Fuji, 1986. g. Ø 75 mm, medalja, lijevana posrebrena bronca
93. - Kyoto - cvijet kulture Japana, 1986. g. Ø 18 mm, kovanica, kovano srebro

Serija Univerzijada po sportovima

94. - Univerzijada Zagreb 1986. g., Ø 100 mm, medalja, lijevana bronca
95. - Univerzijada Zagreb 1986. g., Ø 24 mm, zlatnik, kovano zlato
96. - Univerzijada Zagreb 1986. g., Ø 30 mm, srebrnjak, kovano srebro
97. - Atletika, 1986. g., Ø 80 mm, plaketa, lijevana bronca
98. - Atletika, 1986. g., Ø 20 mm, zlatnik, kovano zlato
99. - Atletika, 1986. g., Ø 30 mm, srebrnjak, kovano srebro
100. - Vaterpolo, 1986. g., Ø 80 mm, plaketa, lijevana bronca
101. - Vaterpolo, 1986. g., Ø 20 mm, zlatnik, kovano zlato
102. - Vaterpolo, 1986. g., Ø 30 mm, srebrnjak, kovano srebro

103. - Košarka, 1986. g., Ø 80 mm plaketa, lijevana bronca
104. - Košarka, 1986. g., Ø 20 mm, zlatnik, kovano zlato
105. - Košarka, 1986. g., Ø 30 mm, srebrnjak, kovano srebro
106. - Nogomet, 1986. g., Ø 80 mm, plaketa, lijevana bronca
107. - Nogomet, 1986. g., Ø 20 mm, zlatnik, kovano zlato
108. - Nogomet, 1986. g., Ø 30 mm, srebrnjak, kovano srebro
109. Odbojka, 1986. g., Ø 80 mm, plaketa, lijevana bronca
110. Odbojka, 1986. g., Ø 20 mm, zlatnik, kovano zlato
111. - Odbojka, 1986. g., Ø 30 mm, srebrnjak, kovano srebro
112. - Plivanje, 1986. g., Ø 80 mm, plaketa, lijevana bronca
113. - Plivanje, 1986. g., Ø 20 mm, zlatnik, kovano zlato
114. - Plivanje, 1986. g., Ø 30 mm, srebrnjak, kovano srebro
115. - Skokovi u vodu, 1986. g., Ø 80 mm, plaketa, lijevana bronca
116. - Skokovi u vodu, 1986. g., Ø 30 mm, srebrnjak, kovano srebro
117. - Skokovi u vodu, 1986. g., Ø 20 mm, zlatnik, kovano zlato
118. - Mačevanje, 1986. g., Ø mm, plaketa, lijevana bronca
119. - Mačevanje, 1986. g., Ø 20 mm, zlatnik, kovano zlato
120. - Mačevanje, 1986. g., Ø 30 mm, srebrnjak, kovano srebro
121. - Gimnastika, 1986. g., Ø 80 mm, plaketa, lijevana bronca
122. - Gimnastika, 1986. g., Ø 20 mm, zlatnik, kovano zlato
123. - Gimnastika, 1986. g., Ø 30 mm, srebrnjak, kovano srebro
124. - Veslanje, 1986. g., Ø 80 mm, plaketa, lijevana bronca
125. - Veslanje, 1986. g., Ø 30 mm, srebrnjak, kovano srebro
126. - Veslanje, 1986. g., Ø 20 mm, zlatnik, kovano zlato
127. - Tenis, 1986. g., Ø 80 mm, plaketa, lijevana bronca
128. - Tenis, 1986. g., Ø 20 mm, zlatnik, kovano zlato
129. - Tenis, 1986. g., Ø 30 mm, srebrnjak, kovano srebro
130. - Kajak, 1986. g., Ø 80 mm, plaketa,

kovano srebro
lijevana bronca
131. - Kajak, 1986. g., Ø 20 mm, zlatnik, kovano zlato
132. - Kajak, 1986. g., Ø 30 mm, srebrnjak, kovano srebro
133. - Športska medalja Univerzijada, prijedlog, 1986. g., 70 x 45 mm, medalja, kovani pozlaćeni bakar, hladni emajl
134. - Blaž Jurjevi Trogirain - Emanuel Vidović, 1987. g., Ø 38 mm, srebrnjak, kovano srebro
135. - Medugorje, 1987. g., Ø 100 mm, medalja, lijevana bronca
136. - 5 obljetnica Muzejskog prostora, 1987. g., Ø 8 mm, plaketa, lijevana bronca
137. - 5 obljetnica Muzejskog prostora, 1987. g., Ø 20 mm, kovanica, kovano srebro
138. - Pastoral, 1987. g., Ø 38 mm, srebrnjak, kovano srebro
139. - Riznica zagrebačke katedrale II, 1987. g., Ø 38 mm, srebrnjak, kovano srebro
140. - Riznica zagrebačke katedrale II, 1987. g., Ø 24 mm, zlatnik, kovano zlato
141. - Čiro Truhelka, 1987. g., Ø 100 mm, medalja, lijevana bronca
142. - Čiro Truhelka, 1987. g., Ø 38 mm, kovanica, kovano srebro i pozlata
143. - Židovi na tlu Jugoslavije, 1988. g., Ø 100 mm, medalja, lijevana bronca
144. - Židovi na tlu Jugoslavije, 1988. g., Ø 20 mm, zlatnik, kovano zlato
145. - Židovi na tlu Jugoslavije, 1988. g., Ø 30 mm, srebrnjak, kovano srebro,
146. - Zagrebački motivi 1988. g., Ø 100 mm, medalja, lijevana bronca
147. - Zagrebački motivi 1988. g., Ø 38 mm, srebrnjak, kovano srebro
148. - I. Lacković Croata 1988. g., Ø 100 mm, medalja, lijevana bronca
149. - I. Lacković Croata 1988. g., Ø 30 mm, srebrnjak, kovano srebro
150. - I. Lacković Croata 1988. g., Ø 20 mm, zlatnik, kovano zlato
151. - I. Lacković Croata 1988. g., Ø 38 mm, kovanica, kovano srebro, zlato i bakar
152. - Medugorje, 1988. g., Ø 30 mm, srebrnjak, kovano srebro
153. - Medugorje, 1988. g., Ø 20 mm, zlatnik, kovano zlato
154. - Pozdrav Zagrebu, 1988. g., 300 x 200 mm, stajačica - triptih, srebro,
155. - Franjevc na raskršću kultura, 1988. g., Ø 150 mm, medalja, lijevana bronca
156. - Franjevc na raskršću kultura, 1988. g., Ø 38 mm, kovanica, kovano srebro
157. - Pisana riječ na tlu Hrvatske - IZ glagoljica, 1988. g., 100 x 80 mm, plaketa, lijevana bronca
158. - Odličje "Ambasador turizma općine Cres - Lošinj", 1988. g., 75 x 45 mm, odličje - broš, srebro i pozlata
159. - August Šenoa, 1988. g., Ø 100 mm, medalja, lijevana bronca
160. - August Šenoa, 1988. g., Ø 18 mm, zlatnik, kovano zlato
161. - August Šenoa, 1988. g., Ø 28 mm, srebrnjak, kovano srebro
162. - Generalić, 1988. g., Ø 100 mm, medalja, lijevana bronca
163. - Generalić, 1988. g., Ø 20 mm, zlatnik, kovano zlato
164. - Generalić, 1988. g., Ø 28 mm, srebrnjak, kovano srebro
165. - Jat - Ikar, 1988. g., Ø 100 mm, medalja, lijevana bronca
166. - Jat - Ikar, 1988. g., Ø 16 mm, zlatnik, kovano zlato
167. - Jat - Ikar, 1988. g., Ø 28 mm, srebrnjak, kovano srebro
168. - Rabuzin, 1989. g., Ø 100 mm, medalja, lijevana bronca
169. - Rabuzin, 1989. g., Ø 20 mm, zlatnik, kovano zlato
170. - Rabuzin, 1989. g., Ø 30 mm, srebrnjak, kovano srebro
171. - Gospoda X, 1989. g., Ø 36 mm, medaljon, slonovača i srebro
172. - Eurobasket 89, 1989. g., Ø 85 mm, sportska medalja, kovani bakar, posrebreno, pozlaćeno
173. - Islamska konfesija 1989. g., Ø 150 mm, medalja, lijevana bronca
174. - Islamska konfesija 1989. g., Ø 18 mm, zlatnik, kovano zlato
175. - Islamska konfesija 1989. g., Ø 28 mm, srebrnjak, kovano srebro
176. - Gradec i Kaptol, 1989. g., Ø 150 mm, medalja, lijevana bronca
177. - Gradec i Kaptol, 1979. g., Ø 18 mm, zlatnik, kovano zlato
178. - Gradec i Kaptol, 1979. g., Ø 38 mm, srebrnjak, kovano srebro
179. - Ban Jelačić, portret 1990. g., Ø 150 mm, medalja, lijevana bronca
180. - Ban Jelačić, portret 1990. g., Ø 18

181. - Ban Jelačić, portret 1990. g., Ø 28 mm, srebrnjak, kovano srebro
 182. - Ban Jelačić, spomenik 1990. g., Ø 150 mm, medalja, lijevana bronca
 183. - Ban Jelačić, spomenik 1990. g., Ø 18 mm, zlatnik, kovano zlato
 184. - Ban Jelačić, spomenik 1990. g., Ø 38 mm, srebrnjak, kovano srebro
 185. - Muzej Mimara, 1990. g., Ø 150 mm, medalja, lijevana bronca
 186. - Muzej Mimara, 1990. g., Ø 20 mm, zlatnik, kovano zlato
 187. - Muzej Mimara, 1990. g., Ø 38 mm, srebrnjak, kovano srebro
 188. - Lovro Matačić, 1990. g., Ø 90 mm, medalja, reducirano srebro
 189. - ACY marine, 1990. g., Ø 150 mm, medalja, lijevana bronca
 190. - ACY marine, 1990. g., Ø 20 mm, zlatnik, kovano zlato
 191. - ACY marine, 1990. g., Ø 38 mm, srebrnjak, kovano srebro
 192. - Zadar - Sv. Donat 1990. g., Ø 150 mm, medalja, lijevana bronca
 193. - Zadar - Sv. Donat 1990. g., Ø 20 mm, zlatnik, kovano zlato
 194. - Zadar - Sv. Donat 1990. g., Ø 38 mm, srebrnjak, kovano srebro
 195. - Diners club 40 g. 1990. g., Ø 150 mm, medalja, lijevana bronca
 196. - Bemex tours, 1990. g., Ø 150 mm, medalja, galvanizirani bakar
 197. - Bemex tours, 1990. g., Ø 20 mm, zlatnik, kovano zlato
 198. - Bemex tours, 1990. g., Ø 38 mm, srebrnjak, kovano srebro
 199. - Košljun, 1990. g., Ø 150 mm, medalja, galvanizirani bakar
 200. - Košljun, 1990. g., Ø 38 mm, srebrnjak, kovano srebro
 201. - Žena s krovčavom kosom, 1991. g., 70 x 55 mm, dvostrani medaljon, ebanovina, bjelokost i srebro
 202. - 900 godina Zagrebačke biskupije - Alojzije Stepinac, 1991. g., Ø 150 mm, medalja, galvanizirani bakar
 203. - 900 godina Zagrebačke biskupije - A. Stepinac, 1991. g., Ø 20 mm, zlatnik, kovano zlato
 204. - 900 godina Zagrebačke biskupije - A. Stepinac, 1991. g., Ø 38 mm, kovano srebro
 205. - Boće '91 - Svjetsko prvenstvo u boćanju, 1991. g., Ø 65 mm, natjecateljska medalja, ručno obradeno srebro, zlatni

umetak
 206. - Boće '91, 1991. g., Ø 50 mm, spomen medalja, kovani posrebreni bakar
 207. - Boće '91, 1991. g., Ø 18 mm, zlatnik, kovano zlato
 208. - Boće '91, 1991. g., Ø 38 mm, srebrnjak, kovano srebro
 209. - Hrvatski novčić, 1991. g., Ø 150 mm, medalja, galvanizirani bakar
 210. - Hrvatski novčić, 1991. g., Ø 31,4 mm, srebrnjak, kovano srebro
 211. - 1.111 godina Hrvata, 1991. g., Ø 150 mm, plaketa, galvanizirani bakar
 212. - 1.111 godina Hrvata, 1991. g., Ø 50 mm, medalja, kovano srebro
 213. - Varaždin, 1991. g., Ø 150 mm, medalja, galvanizirani bakar
 214. - Varaždin, 1991. g., Ø 38 mm, srebrnjak, kovano srebro
 215. - Varaždin, 1991. g., Ø 18 mm, zlatnik, kovano zlato
 216. - Za obnovu razrušenih spomenika kulture u Hrvatskoj, 1992. g., Ø 150 mm, medalja, galvanizirani bakar
 217. - Za obnovu srušenih spomenika kulture u Hrvatskoj, 1992. g., Ø 31,5 mm, srebrnjak, kovano srebro
 218. - Za obnovu srušenih spomenika kulture u Hrvatskoj, 1992. g., Ø 18 mm, zlatnik, kovano zlato
 219. - Zagrebačka filharmonija - Jakov Gotovac, 1992. g., Ø 150 mm, medalja, galvanizirani bakar
 220. - Zagrebačka filharmonija - Jakov Gotovac, 1992. g., Ø 38 mm, srebrnjak, kovano srebro
 221. - Zagrebačka filharmonija - Jakov Gotovac, 1992. g., Ø 18 mm, zlatnik, kovano zlato
 222. - Stručnjak, 1992. g., 140 x 130 x 35 mm, stajaćica, lijevano srebro i pozlata
 223. - 750 godina Zlatne Bule, 1992. g., Ø 150 mm, medalja, galvanizirani bakar
 224. - 750 godina Zlatne Bule, 1992. g., Ø 38 mm, srebrnjak, kovano srebro
 225. - Obljetnica Muzejskog prostora i Muzeja Mimara, 1992. g., Ø 150 mm, medalja, galvanizirani bakar
 226. - 100 godina hrvatske himne, 1992. g., Ø 150 mm, lijevana bronca
 227. - 100 godina hrvatske himne, 1992. g., Ø 20 mm, kovano zlato
 228. - 100 godina hrvatske himne, 1992. g., Ø 38 mm, kovano zlato
 229. - Majka Božja od Kamenitih vrata,

mm, zlatnik, kovano zlato
 1993. g., Ø 150 mm, lijevana bronca
 230. - Majka Božja od Kamenitih vrata, 1993. g., Ø 20 mm, kovano zlato
 231. - Majka Božja od Kamenitih vrata, 1993. g., Ø 38 mm, kovano zlato
 232. - Fra Ante Antić, 1993. g., Ø 150 mm, lijevana posrebrena bronca
 233. - Fra Ante Antić, 1993. g., Ø 55 mm, kovano srebro i pozlata
 234. - 1 kruna - prijedlog nominale kovanog novca (avers - revers), 1993. g., Ø 127 mm, gips
 235. - 1 lipa - prijedlog nominale kovanog novca (avers - revers), 1993. g., Ø 127 mm, gips
 236. - 2 lipa - prijedlog nominale kovanog novca (avers - revers), 1993. g., Ø 127 mm, gips
 237. - Vino u Hrvata, 1993. g., Ø 150 mm, lijevana bronca
 238. - Vino u Hrvata, 1993. g., Ø 65 mm, kovano srebro, pozlata i emajl
 239. - "Kalež" velika nagrada, 1993. g., 125 x 245 mm, srebro, pozlata, emajl
 240. - Antonius Ivandija, 1993. g., 140 mm, lijevana bronca

POJAŠNJENJE

TERMINI: STAJAĆICA, TAKTILA, MEDALJA, KOVANICA, ZLATNIK SREBRNJAK razumijevaju oblik gdje je na licu i naličju, dakle obostrano, likovno intervenirano i gdje naličje pojašnjava sadržaj lica, osim kod medalja dvostrukog lica (aversa), gdje lice i naličje nisu tematski vezani, odnosno ne odnose se na istu osobu, povjesnu činjenicu ili događaj.

TERMINI: PLAKETA, MEDALJON, ZIDNA DEKORACIJA, razumijevaju oblik gdje je likovno obradeno samo lice.

DAMIR Mataušić
 (Projects and realizations)
 1. Well of Life, 1973, dia. 48 mm, coin, copper
 2. Tin Ujević, 1974, dia. 32 mm, coin, silver
 3. Dusk, 1974, 170 x 120 mm, wall decoration, enamelled tombac, aquatint
 4. Classmate, 1975, 80 x 85 mm, plaque, cast bronze
 5. Nude, 1977, 420 x 280 mm, small sculpture, galvanized copper, polished steel
 6. Couple, 1977, 115 x 140 mm, standing medal, pear and oxidized iron
 7. Couple, 1977, 310 x 390 mm, relief, cast aluminium
 8. Nude, 1977, 117 x 137 mm, standing medal, reduced wood
 9. In Blue, 1977, 260 x 190 mm, wall relief, cast bronze, silver, aquamarine
 10. Triptych, 1977, 198 x 380 mm, standing medal, galvanized copper, enamel, silver, stainless steel
 11. Duck, 1978, 260 x 160 x 90 mm, small sculpture, cast aluminium and polyester
 12. Tactile Piece, 1978, dia. 95 mm, tactile piece, cast bronze and lead
 13. Space I, 1978, 123 x 140 x 23 mm, standing medal, cast bronze
 14. Space II, 1978, 123 x 140 x 23 mm, standing medal, cast bronze, encrusted silver and copper
 15. Bird, 1978, 40 x 80 x 20 mm, small sculpture, cast aluminium
 16. Tree of Youth I, 1978, 140 x 130 x 30 mm, standing medal, cast bronze, vitreous enamel, stamped silver
 17. Tree of Youth II, 1978, 140 x 130 x 30 mm, standing medal, cast bronze
 18. L. Laurana, 1979, dia. 100 mm, medal, cast bronze
 19. Buvina, 1979, dia. 100 mm, medal, cast bronze
 20. Radovan, 1979, dia. 100 mm, medal, cast bronze stamped gold
 21. F. Laurana, 1979, dia. 100 mm, medal, cast bronze
 22. J. Dalmatinac, 1979, dia. 100 mm, medal, cast bronze
 23. Academy of Fine Arts, 1979, dia. 100 mm, medal cast bronze
 24. Vincent of Kastav, 1979, dia. 100 mm, medal, cast bronze
 25. J. J. Klović, 1979, dia. 100 mm, medal, cast bronze
 26. Dean's Ceremonial Chain, Academy of Fine Arts in Zagreb, 1979, 630 x 230

mm, silver, enamel, silver medallions
27. I. Kerdic's First Memorial, 1980,
dia. 36 mm, coin, stamped copper
28. Maria Curie, 1980, dia. 37 mm,
single-sided stamped piece, stamped
copper and enamel
29. The chain of the International
Mission of the Science and Peace, design
and realization of the chain and medals
- Damir Mataušić; authors of the medals
- Zdravko Brkić, Kruso Bošnjak, Ante
Despot, Stanko Jančić, Želimir Janeš,
Vladimir Mataušić, Stipe Sikirica,
Kosta Angeli Radovani, Marija Ujević
30. Vlado Majder, 1981, dia. 80 mm,
plaque, cast bronze
31. Nada Dinić, 1981, dia. 80 mm,
plaque, cast bronze
32. Nikola Pejnović, 1981, dia. 80 mm,
plaque, cast bronze
33. Ivo Rukavina, 1981, dia. 80 mm,
plaque, cast bronze
34. Ivica Buić, 1981, dia. 80 mm, plaque,
cast bronze
35. Franjo Ogulinac, 1981, dia. 80 mm,
plaque, cast bronze
36. Milanka Kljajić, 1981, dia. 80 mm,
plaque, cast bronze
37. Kata Dumbović, 1981, dia. 80 mm,
plaque, cast bronze
38. Joža Prša, 1981, dia. 80 mm, plaque,
cast bronze
39. Uroš Krunić, 1981, dia. 80 mm,
plaque, cast bronze
40. Mato Jerković, 1981, dia. 80 mm,
plaque, cast bronze
41. Ivo Gošnjak, 1981, dia. 80 mm,
plaque, cast bronze
42. Jandro Čipor, 1981, dia. 80 mm,
plaque, cast bronze
43. SFRNH Sisak, 1981, 78 x 65 mm,
plaque, stamped copper
44. Ida, 1981, dia. 100 mm, plaque,
cast bronze
46. Admission token for the exhibition
SmallSculpture in Croatia, Berlin 1981,
dia. 36 mm, coin, stamped copper
47. Novi Zagreb Municipality, 1981,
dia. 65 mm, plaque, stamped silver-coated
copper
49. Private Entrepreneurs' Association of
Croatia, 1982, dia. 75 mm, plaque, gold-
plated stamped copper
50. INA touring Club, 1982, dia. 70
mm, plaque, stamped nickel-plated
copper
51. Zagreb Gasworks, 1982, dia. 100
mm, plaque, cast bronze

52. Symposium of Croatian Gastro-
entologists, 1982, 140 x 130 x 32 mm,
standing plaque, gold-plated cast
bronze
53. L.B. Zmajić, 1982, dia. 80 mm,
medal, cast copper
54. Phoenix, 1983, dia. 100 mm, medal,
cast bronze
55. Zrinski
56. Plenary, 1983, 90 x 80 mm, plaque,
partinated walnut and silver
57. Plenary II, 1983, 21 x 17 mm,
medallion, ivory and silver
58. Museum Centre - Exhibition From
the Treasury of the Zagreb Cathedral,
1983, dia. 70 mm, medal, cast bronze
59. Museum Centre - Exhibition From
the Treasury of the Zagreb Cathedral,
1983, dia. 39 mm, coin, stamped silver
60. To commemorate Mestrovic's
exhibition Merry Angels, 1983, 37 x
25 mm, medallion, ebonized-silver
61. Mestrovic's Portrait, 1983, dia. 36
mm, coin, stamped silver
62. Girl with a Lute - Merry Angels,
1983, dia. 20 mm, gold coin, stamped
gold
63. Girl with a Lute - Merry Angels,
1983, dia. 30 mm, silver coin, stamped
silver
64. J. J. Strossmayer, 1984, dia. 100
mm, medal, cast bronze
65. J. J. Strossmayer, 1984, dia. 24
mm, gold coin, stamped gold
66. J. J. Strossmayer, 1984, dia. 30
mm, silver coin, stamped silver
67. To commemorate the exhibition
Ancient Chinese Culture, 1984, dia.
100 mm, medal, cast bronze
68. Ancient Chinese Culture, 1984, dia
24 mm, gold coin, stamped gold
69. Ancient Chinese Culture, 1984, dia.
30 mm, silver coin, stamped silver
70. Philip Noel Baker, 1984, 150 x 150
x 30 mm, standing medal, cast bronze
71. Philip Noel Baker, 1984, dia. 22
mm, silver coin, stamped silver
72. Poultry Growers' Society, 1984,
dia. 100 mm, medal, cast bronze
73. Fortieth Anniversary of the Public
Prosecutor's Office of Croatia, 1985,
dia. 34 mm, silver coin, stamped silver
74. Duga Resa Municipality Sixth of
May Award, 1985, 80 x 57 mm, plaque,
stamped copper
75. A.T. Mimara Museum, 1985, 305 x
85 x 25 mm, standing medal, polished
cast bronze, enamel and silver

76. Zagreb, 1985, dia. 37 mm, coin,
stamped silver
77. Ljudevit Gaj, 1985, dia. 22.5 mm,
coin, stamped silver
78. Radovan-Buvina, 1985, dia. 30 mm,
coin, stamped silver
79. Zrinski, 1985, dia. 100 mm, medal,
cast bronze
80. Zrinski, 1985, dia. 39 mm, coin,
stamped silver
81. Bernard, 1985, 550 x 350 x 250
mm, portrait, cast bronze
82. Universiade World Student Games
'87, 1985, 150 x 70 x 90 mm, standing
medal, cast bronze and enamel
83. Dubrovnik, 1986, dia. 100 mm,
medal, cast bronze
84. Dubrovnik, 1986, dia. 38 mm, silver
coin, stamped silver
85. I Love You, Zagreb, 1986, dia. 100
mm, medal, cast bronze
86. I Love You, Zagreb, 1986, dia. 30
mm, silver coin, stamped silver
87. Beram, 1986, dia. 100 mm, medal,
cast bronze
88. Beram, 1986, dia. 32 mm, coin,
stamped silver
89. Lotrščak Bell, 1986, 116 x 74 x 35
mm, standing medal, cast bronze
90. Cyril and Methodius, 1986, dia.
100 mm, medal, cast bronze
91. Cyril and Methodius, 1986, dia. 38
mm, coin, silver and gold leaf
92. Fuji, 1986, dia. 75 mm, silver-
coated cast bronze
93. Kyoto-Flower of Japanese Culture,
1986, dia. 18 mm, coin, stamped silver
World Student Games '87 - medals,
coins and plaques for different sports
disciplines:
94. Zagreb Universiade '87, 1986, dia.
100 mm, medal, cast bronze
95. Zagreb Universiade '87, 1986, dia.
24 mm, gold coin, stamped gold
96. Zagreb Universiade '87, 1986, dia.
30 mm, silver coin, stamped silver
97. Track and Field, 1986, dia. 80 mm,
plaque, cast bronze
98. Track and Field, 1986, dia. 20 mm,
gold coin, stamped gold
99. Track and Field, 1986, dia. 30 mm,
silver coin, stamped silver
100. Water Polo, 1986, dia. 80 mm,
plaque, cast bronze
101. Water Polo, 1986, dia. 20 mm,
gold coin, stamped gold
102. Water Polo, 1986, dia. 30 mm,
silver coin, stamped silver
103. Basketball, 1986, dia. 80 mm,
plaque, cast bronze
104. Basketball, 1986, dia. 20 mm,
gold coin, stamped gold
105. Basketball, 1986, dia. 30 mm,
silver coin, stamped silver
106. Soccer, 1986, dia. 80 mm, plaque,
cast bronze
107. Soccer, 1986, dia. 20 mm, gold
coin, stamped gold
108. Soccer, 1986, dia. 30 mm, silver
coin, stamped silver
109. Volleyball, 1986, dia. 80 mm,
plaque, cast bronze
110. Volleyball, 1986, dia. 20 mm, gold
coin, stamped gold
111. Volleyball, 1986, dia. 30 mm, silver
coin, stamped silver
112. Swimming, 1986, dia. 80 mm,
plaque, cast bronze
113. Swimming, 1986, dia. 20 mm, gold
coin, stamped gold
114. Swimming, 1986, dia. 30 mm, silver
coin, stamped silver
115. Diving, 1986, dia. 80 mm, plaque,
cast bronze
116. Diving, 1986, dia. 30 mm, silver
coin, stamped silver
117. Diving, 1986, dia. 20 mm, gold
coin, stamped gold
118. Fencing, 1986, dia. 30 mm, plaque,
cast bronze
119. Feaching, 1986, dia. 20 mm, gold
coin, stamped gold
120. Feaching, 1986, dia. 30 mm, silver
coin, stamped silver
121. Gymnastics, 1986, dia. 80 mm,
plaque, cast bronze
122. Gymnastics, 1986, dia. 20 mm,
gold coin, stamped gold
123. Gymnastics, 1986, dia. 30 mm,
silver coin, stamped silver
124. Rowing, 1986, dia. 80 mm, plaque,
cast bronze
125. Rowing, 1986, dia. 30 mm, silver
coin, stamped silver
126. Rowing, 1986, dia. 20 mm, gold
coin, stamped gold
127. Tennis, 1986, dia. 80 mm, plaque,
cast bronze
128. Tennis, 1986, dia. 20 mm, gold
coin, stamped gold
129. Tennis, 1986, dia. 30 mm, silver
coin, stamped silver
130. Canoeing, 1986, dia. 80 mm,
plaque, cast bronze
131. Canoeing, 1986, dia. 20 mm, gold

coin, stamped gold
132. Canoeing, 1986, dia. 30mm, silver coin, stamped silver
133. Universiade sports medal, proposal, 1986, 70 x 45 mm, medal, gold-plated stamped copper, gold enamel
134. Blaž Jurjev Trogirin - Emanuel Vidović, 1987, dia. 38 mm, silver coin, stamped silver
135. Medjugorje, 1987, dia. 100 mm, medal, cast bronze
136. Fifth Anniversary of the Museum Centre, 1987, dia. 80 mm, plaque, cast bronze
137. Fifth Anniversary of the Museum Centre, 1987, dia. 20 mm, silver coin, stamped silver
138. Crosier, 1987, dia. 38 mm, silver coin, stamped silver
139. Treasury of the Zagreb Cathedral II, 1987, dia. 38 mm, silver coin, stamped silver
140. Treasury of the Zagreb Cathedral, 1987, dia. 24 mm, gold coin, stamped gold
141. Čiro Truhelka, 1987, dia 100 mm, plaque, cast bronze
142. Čiro Truhelka, 1987, dia. 38 mm, coin, stamped silver and gold leaf
143. Jews on the Territory of Yugoslavia, 1988, dia. 100 mm, medal cast bronze
144. Jews on the Territory of Yugoslavia, 1988, dia 20 mm, gold coin, stamped gold
145. Jews on the Territory on Yugoslavia, 1988, dia. 30 mm, silver coin, stamped silver
146. Zagreb Motifs, 1988, dia. 100 mm, medal, cast bronze
147. Zagreb Motifs, 1988, dia. 38 mm, silver coin, stamped silver
148. I. Lacković Croata, 1988, dia. 100 mm, medal, cast bronze
149. I. Lacković Croata, 1988, dia. 30 mm, silver coin, stamped silver
150. I. Lacković Croata, 1988, dia. 20 mm, gold coin, stamped gold
151. I. Lacković Croata, 1988, dia. 38 mm, coin, stamped silver, gold and copper
152. Medjugorje, 1988, dia. 30 mm, silver coin, stamped silver
153. Medjugorje, 1988, dia. 20 mm, gold coin, stamped gold
154. Greetings to Zagreb, 1988, 300 x 200 mm, standing medal-triptych, silver, silver-coated copper, enamel, wood

155. Fransiscans at the Crossroads of Cultures, 1988, dia 150 mm, meda, cast bronze
156. Franciscans at the Crossroads of Cultures, 1988, dia. 38 mm, coin, stamped silver
157. The Written Word on the Croatian Soil - IZ Glagolitic Writing, 1988, 100 x 80 mm, plaque, cast bronze
158. The Cres - Lošinj Ambassador of Tourism, 1988, 75 x 45 mm, decorative medal, brooch, silver and gold leaf
159. August Šenoa, 1988, dia. 100 mm, medal, cast bronze
160. August Šenoa, 1988, dia. 18 mm, gold coin, stamped gold
161. August Šenoa, 1988, dia. 28 mm, silver coin, stamped silver
162. Generalić, 1988, dia. 100 mm, medal cast bronze
163. Generalić, 1988, dia. 20 mm, gold coin, stamped gold
164. Generalić, 1988, dia. 28 mm, silver coin, stamped silver
165. JAT - Icarus, 1988, dia. 100 mm, medal, cast bronze
166. JAT - Icarus, 1988, dia. 16 mm, gold coin, stamped gold
167. JAT - Icarus, 1988, dia. 28 mm, silver coin, stamped silver
168. Rabuzin, 1989, dia. 100 mm, medal, cast bronze
169. Rabuzin, 1989, dia. 20 mm, gold coin, stamped gold
170. Rabuzin, 1969, dia. 30 mm, silver coin, stamped silver
171. Mrs. X, 1989, dia. 36 mm, medallion, ivory and silver
172. Eurobasket '89, 1989, dia. 85 mm, sports medal, stamped copper, silver-coated, gold-plated
173. Islamic Religion, 1989, dia. 150 mm, medal, cast bronze
174. Islamic Religion, 1989, dia. 18 mm, gold coin, stamped gold
175. Islamic Religion, 1989, dia. 28 mm, silver coin, stamped silver
176. Gradec and Kaptol, 1989, dia. 150 mm, medal, cast bronze
177. Gradec and Kaptol, 1989, dia. 18 mm, gold coin, stamped gold
178. Gradeč and Kaptol, 1989, dia. 38 mm, silver coin, stamped silver
179. Portrait of Ban Jelačić, 1990, dia. 150 mm, medal, cast bronze
180. Portrait of Ban Jelačić, 1990, dia. 18 mm, gold coin, stamped gold
181. Portrait of Ban Jelačić, 1990, dia.

28 mm, silver coin, stamped silver
182. Monument to Ban Jelačić, 1990, dia. 150 mm, medal, cast bronze
183. Monument to Ban Jelačić, 1990, dia. 18 mm, gold coin, stamped gold
184. Monument to Ban Jelačić, 1990, dia. 38 mm, silver coin, stamped silver
185. Mimara Museum, 1990, dia. 150 mm, medal, cast bronze
186. Mimara Museum, 1990, dia. 20 mm, gold coin, stamped gold
187. Mimara Museum, 1990, dia. 38 mm, silver coin, stamped silver
188. Lovro Matačić, 1990, dia. 90 mm, medal, reduced silver
189. ACY Marinas, 1990, dia. 150 mm, medal, cast bronze
190. ACY Marinas, 1990, dia. 20 mm, gold coin, stamped gold
191. ACY Marinas, 1990, dia. 38 mm, silver coin, stamped silver
192. Zadar - St. Donatus, 1990, dia. 150 mm, medal, cast bronze
193. Zadar - St. Donatus, 1990, dia. 20 mm, gold coin, stamped gold
194. Zadar - St. Donatus, 1990, dia. 38 mm, silver coin, stamped silver
195. Diners Club Fortieth Anniversary, 1990, dia. 150 mm, medal, cast bronze
196. Bemex Tours, 1990, dia. 150 mm, medal, galvanized copper
197. Bemex Tours, 1990, dia. 20 mm, gold coin, stamped gold
198. Bemex Tours, 1990, dia. 38 mm, silver coin, stamped silver
199. Košljun Monastery, 1990, dia. 150 mm, medal, galvanized copper
200. Košljun Monastery, 1990, dia. 38 mm, silver coin, stamped silver
201. Woman with Curly Hair, 1991, 70 x 55 mm, double-sided medallion, ebony, ivory and silver
202. Nine Hundred Years of the Zagreb Bishopric - Alojzije Stepinac, 1991, dia. 150 mm, medal, galvanized copper
203. Nine Hundred Years of the Zagreb Bishopric - Alojzije Stepinac, 1991, dia. 20 mm, gold coin, stamped gold
204. Nine Hundred Years of the Zagreb Bishopric - Alojzije Stepinac, 1991, dia. 38 mm, silver coin, stamped silver
205. Boccie '91 - World Boccie Championship, 1991, dia. 65 mm, competitor medal, hand-worked silver, gold inlay
206. Boccie '91, dia. 50 mm, commemorative medal, silver-plated stamped copper
207. Boccie '91, dia. 18 mm, gold coin, stamped gold
208. Boccie '91, dia. 38 mm, silver coin, stamped silver
209. Croatian Coin, 1991, dia. 150 mm, medal, galvanized copper
210. Croatian Coin, 1991, dia. 31.4 mm, silver coin, stamped silver
211. 111 Years of the Croats, 1991, dia. 150 mm, plaque, galvanized copper
212. 1.111 Years of the Croats, 1991, dia. 50 mm, medal, stamped silver
213. Varaždin, 1991, dia. 150 mm, medal, galvanized copper
214. Varaždin, 1991, dia. 38 mm, silver coin, stamped silver
215. Varaždin, 1991, dia. 18 mm, gold coin, stamped gold
216. For the reconstruction of the destroyed monuments of culture in Croatia, 1992, dia. 150 mm, medal, galvanized copper
217. For the reconstruction of the destroyed monuments of culture in Croatia, 1992, dia. 31.5 mm, silver coin, stamped silver
218. For the reconstrucion of the destroyed monuments of culture in Croatia, 1992, dia. 18 mm, gold coin, stamped gold
219. Zagreb Philharmonic Orchestra - Jakov Gotovac, 1992, dia. 150 mm, medal, galvanized copper
220. Zagreb Philharmonic Orchestra - Jakov Gotovac, 1992, dia. 38 mm, silver coin, stamped silver
221. Zagreb Philharmonic Orchestra, 1992, dia. 18 mm, gold medal, stamped gold
222. Expert, 1992, 140 x 130 x 35 mm, standing medal, cast silver and gold leaf
223. 750. Years of the Golden Bull, 1992, dia 150 mm, medal, galvanized copper
224. 750 Years of the Golden Bull, 1992, dia 38 mm, silver coin, stamped silver
225. Anniversary of the Museum Centre and Mimara Museum, 1992, dia. 150 mm, medal, galvanized copper
226. The Centenary of Croatian National Anthem, 1993, dia. 150 mm, cast bronze
227. The Centenary of Croatian National Anthem, 1993, dia. 20 mm, stamped gold
228. The Centenary of Croatian National Anthem, 1993, dia. 38 mm, stamped gold

228. Holy Mother of the Stone Gate,
1993, dia. 150 mm, cast bronze
229. Holy Mother of the Stone Gate,
1993, dia. 20 mm, stamped gold
230. Holy Mother of the Stone Gate,
1993, dia. 38 mm, stamped silver
231. Francois Monk Ante Antic,
1993, dia. 150 mm, cast and silver plated
bronze
232. Francois Monk Ante Antic,
1993, dia. 55 mm, stamped and gold
plated silver
233. One Kruna, 1993, design for the
stamped coin (obverse - reaverse), dia.
127 mm, model in plaster
234. One Lipa, 1993, design for the
stamped coin (obverse - reverse), dia.
127 mm, model in plaster
235. Two Lipas, 1993, design for the
stamped coin (obverse - reverse), dia.
127 mm, model in plaster
236. Wine in Croatia, 1993, dia. 150
mm, cast bronze
237. Wine in Croatia, 1993, dia. 65
mm, stamped and gold plated silver
with enamel
238. The Chalice, a Grand Prix, 1993,
125 x 245 mm, gold plated silver with
enamel
239. Antonius Ivandija, 1993, dia. 140
mm, cast bronze

Explanation of the terms used in this
text:

The terms "standing medal", "tactile",
"medal", "coin" and "gold/silver
coin" refer to pieces in which both the
obverse and the reverse have been
designed by the artist, with the reverse
explicating the content of the obverse.
The only exception are the double-
obverse medals, in which the two sides
are not thematically linked (i.e., do not
refer to the same person, historical fact
or event).

The terms "plaque", "medallion" and
"wall decoration" refer to pieces which
carry a design only on the obverse side.

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