

IVAN MEŠTROVIĆ



MUZEJ GRADA ZENICE — LIKOVNA GALERIJA — ZENICA

Ivan Meštrović

Личный архив



**TOWN MUSEUM OF ZENICA
NATIONAL MUSEUM BELGRADE**

IVAN MEŠTROVIĆ
1883 — 1962

**A Selection of works from the Collection
of the National Museum in Belgrade**

**TOWN MUSEUM OF ZENICA
ART GALLERY
BORISA KIDRIČA 2
March 7 — April 7, 1984.**

MUZEJ GRADA ZENICE
NARODNI MUZEJ BEOGRAD

IVAN MEŠTROVIĆ

1883 — 1962

Izbor djela iz Zbirke Narodnog muzeja u Beogradu

MUZEJ GRADA ZENICE

LIKOVNA GALERIJA

BORISA KIDRIČA 2

7. III — 7. IV 1984.

By this exhibition which consists of works kindly lent to us from the rich collection of the National Museum in Belgrade, immediately after the centennial celebration of Meštrović's birth, the Town Museum of Zenica wants to make its own contribution to the wider popularity of the work of the great Yugoslav sculptor.

Since the collection of Meštrović's work at the National Museum in Belgrade is too large to be exhibited as a whole in our Art Gallery, a selection, easier for transportation, and yet containing all the varieties of style and subjects, had to be made. Here we have mostly earlier works, many of which have acquired reputation at international exhibitions during the first two decades of this century.

This is the first larger exhibition of Meštrović's works, not only in Zenica but in Bosnia and Herzegovina as well. We are grateful to the National Museum in Belgrade which made the realization of this exhibition possible by its kind assistance.

Muhamed Kratina,
Director of the Town Museum
of Zenica

Ovom izložbom Meštrovićevih djela, koja nam je s puno kolegijalne predusretljivosti ustupio iz svoje bogate zbirke Narodni muzej u Beogradu, Muzej grada Zenice želi da, nakon tek minule stogodišnjice umjetnikova rođenja, doprinese daljoj popularizaciji makar jednog dijela impozantnog opusa velikog jugoslovenskog skulptora.

Obzirom da Narodni muzej u Beogradu ima dvaput više Meštrovićevih radova nego što to izložbeni prostor naše Likovne galerije može da primi, za ovu priliku je napravljen izbor, prilagođen lakšem transportu, ali sa svom onom tematskom raznovrsnošću i prepoznatljivim stilskim specifičnostima. Većinom su to djela iz umjetnikove ranije faze, među kojima je znatan broj onih koja su mu donijela afirmaciju i na međunarodnim izložbama već u toku prve i druge decenije ovoga vijeka.

Ovo je istovremeno i prvo predstavljanje većeg broja Meštrovićevih djela ne samo u Zenici nego i u Bosni i Hercegovini uopšte, pa smo i zbog toga zahvalni Narodnom muzeju u Beogradu koji nam je svojom spremnošću za saradnju to omogućio.

Muhamed Kratina,
direktor Muzeja grada Zenice

Ivan Meštrović (Vrpolje, August 15, 1883 — South Bend, USA, January 16, 1962) grew up in Otavice near Drniš. He spent his childhood as a shepherd carving figures in wood. After training in the workshop of Pavle Bilinić in Split and a year of training in Split in 1901 he entered the Art Academy in Vienna. As a sophomore he exhibited his early works done in the style of Viennese Secession. While in Paris 1907-1909 he completed almost all the sculptures of his grand, but unfinished project called the Temple of Vidovdan, honoring the Kosovo battle of 1389. The next few years he commutes between Belgrade, Split and Italy. The First World War he spent in emigration as a member of Yugoslav Committee. He came back to his country in 1922. He taught at the Art Academy in Zagreb (1922 — 1941).

During the Second World War he was in Italy and Switzerland. In 1947 he moved to the United States where he taught at the universities of Syracuse and South Bend.

Meštrović's works were seen on numerous individual as well as group exhibitions. In Belgrade he participated in the First and Fourth Yugoslav Exhibition (1904 and 1912) and also at the exhibition called Yugoslav Colony (1907). His works can be seen in the museums of Yugoslavia and around the world, but most of them are in the Meštrović Gallery — Split, Atelier Meštrović — Zagreb and the National Museum — Belgrade.

Ivan Meštrović (Vrpolje, 15. VIII 1883 — Saut Bend, SAD, 16. I 1962.) rastao je u Otavicama kod Drniša, gdje je čuvajući ovce počeo da rezbari drvo. Poslije boravka u klesarskoj radionici Pavla Bilinića u Splitu i jednogodišnjeg pripremanja u Splitu i Beču, upisao se 1901. godine na Umjetničku akademiju u Beču.

Prvi put je izlagao u Bečkoj secesiji kao student druge godine.

Za vrijeme boravka u Parizu (1907—1909) izradio je gotovo sve skulpture za svoj veliki neostvareni projekat Vidovdanski hram u slavu Kosovske bitke 1389. Nekoliko narednih godina boravio je naizmjenično u Beogradu, Splitu i u Italiji. Prvi svjetski rat proveo je u emigraciji kao član Jugoslovenskog odbora. U domovinu se vratio 1922. godine. Bio je profesor na Umjetničkoj akademiji u Zagrebu (1922—1941). Za vrijeme drugog svjetskog rata nalazio se u Italiji i Švajcarskoj. U SAD prešao je 1947. godine, gdje je bio profesor na univerzitetima u Sirakuzi i Saut Bendu.

Meštrović je svoja djela izlagao na brojnim samostalnim i grupnim izložbama. U Beogradu je izlagao na Prvoj i Četvrtoj jugoslovenskoj izložbi (1904. i 1912) i na izložbi Jugoslovenske kolonije (1907). Djela mu se čuvaju u mnogim muzejima u zemlji i svijetu, a najveći broj u Galeriji Meštrović u Splitu, Ateljeu Meštrović u Zagrebu i Narodnom muzeju u Beogradu.

Ivan Meštrović is one of the most distinguished Yugoslav sculptors. The impressive scope of his artistic bequest and the high esteem in which it is held testify to his creative power and the lasting value of his sculptures. Many monographs and essays on Meštrović's work in Yugoslavia and abroad manifest a lively interest in his art. The artist himself contributed to this by many important articles of his own. His numerous exhibitions made known his work to the public at large.

In 1983 the centennial anniversary of Ivan Meštrović's birth was celebrated all over Yugoslavia and at several places in the world. Many exhibitions were organized, several conferences on his work were held, the lectures were delivered, the so far unknown details concerning his life and work were published, the new studies were written. Yet all these activities have brought no final conclusion nor have they exhausted all the possibilities of interpretation of Meštrović's work. Nevertheless, today we know much more about Meštrović than ever before.

Meštrović left behind him hundreds of sculptures which represent the most precious parts of the collections to which they belong. The best collections of Meštrović's works in Yugoslavia are at the Meštrović Gallery in Split, Atelier Meštrović in Zagreb and at the National Museum in Belgrade. The collections of the Museum of Drniška krajina in Otavice, the Meštrović Memorial Gallery in Vrpolje and the collection of the Notre Dame University in South Bend (Indiana, USA), together with the works which belong to the artist's family, have become indispensable for the study of Meštrović's work.

Apart from these sculptures there are more than thirty monuments created by Meštrović which decorate public places in several Yugoslav and foreign towns for which they have become a trade mark and where they dominate the well known views. The sculpture of the victor at the top of the Kalemegdan castle in Belgrade symbolizes the Yugoslav capital in the same way as the magnificent monument of Grgur Ninski, the sculpture of Strossmayer, or the allegoric History of Croats and the figure of an Indian symbolize Split, Zagreb and Chicago respectively. Meštrović's works enoble the public places of Dubrovnik, Novi Sad, Čačak, Subotica, Sremska Kamenica, Brist, Omiš and Šibenik.

Beside the great number of sculptures, Meštrović also left behind him many drawings and prints.

There are hundreds of the preserved works of this kind.

These works are equally valuable as artistic achievements in themselves, as the first traces of the artist's elaboration of a certain idea and as the records of his plans for which we do not have any other evidence. In comparison to sculpture, the stylistic variants of these drawings are sometimes emphasized more clearly.

Working on sculpture, Meštrović also early showed his inclinations for architecture. With a single exception (the family house in Otavice from 1912) all the buildings are mostly designed as the exhibitional spaces for his sculptures. Among the early works of this kind the working model of the Vidovdan Temple (1912 — now at the National Museum in Kruševac) is included. It is the part of his ambitious, important, and never completely realized project that had been developing for many years and which characterizes the whole period of his work. The Račić family mausoleum in Cavtat was completed in 1922, while his family mausoleum in Otavice was completed in 1931. In 1938, King Zvonimir's memorial church was built in Biskupija near Knin. The Memorial of the Unknown Warrior at Avala near Belgrade was completed in the same year (except for the caryatids). Next year the family house in Meje in Split (today Galerija Meštrović) was finished, while in 1941 the extension of Crkvina (Kaštelet) in Split was completed. Finally, in 1973 the mausoleum of Peter II Petrović Njegoš on Lovćen, which was designed much earlier, was finished.

This vast body of artistic work was created during a span of sixty years in many different places, from the artist's native Dalmatinska Zagora to Indiana, USA, which he had chosen for his new homeland during the last fifteen years of his life.

He also worked in many studios all over the world, in Split, Dubrovnik and Belgrade, in France, Italy, Switzerland, England, and in the countries of North and South America — in all the places where his artistic work and interests led him.

The thematic scope of Meštrović's work, always characterized by consistent figuration, shows his numerous and wide artistic interests. Belonging to the contemporary European art movements and yet

Ivan Meštrović je jedan od najznačajnijih jugoslovenskih skulptora. Impozantan obim njegove umjetničke ostavštine svjedoči o stvaralačkoj snazi, a visoka ocjena njegovih djela o njihovoj neprolaznoj vrijednosti. Veliki broj studija i pisanih tekstova o Meštrovićevom stvaralaštvu u zemlji i svijetu potvrđuje stepen zainteresovanosti kulturne javnosti za njega. Pisanoj riječi je i sam umjetnik pridodao mnogo značajnih priloga. Brojnim izlaganjem svojih radova postao je poznat širokoj publici.

Prošle, 1983. godine širom Jugoslavije i na više mjesta u svijetu obilježena je stogodišnjica rođenja Ivana Meštrovića. Organizovano je više izložbi njegovih radova, priređeno je nekoliko naučnih skupova o njegovom djelu, održavana su predavanja, objavljeni dotad nepoznati podaci, napisane nove studije. Ali, ni svim tim djelatnostima nije iscrpljeno poznavanje Meštrovićevog djela, niti je donesen definitivni sud o njemu. Ipak, u ovom času, naše poznavanje Meštrovića je bogatije nego ikad ranije.

Meštrović je za sobom ostavio stotine i stotine skulptura koje čine najdragocjeniji dio fondova u kojima se čuvaju. Najbogatije zbirke Meštrovićevih radova u zemlji su Galerija Meštrović u Splitu, Atelje Meštrović u Zagrebu i Narodni muzej u Beogradu. Za proučavanje Meštrovićevog djela sada su već nezaobilazni i fondovi Muzeja Drniške krajine u Otavicama, Spomen-galerija Ivana Meštrovića u Vrpolju, Zbirka Univerziteta Notre Dame u South Bendu (Indijana, SAD) i naravno radovi koji se čuvaju u porodici. Skulpturama u javnim i privatnom zbirkama pridružuje se preko trideset javnih spomenika koji krase trgove u više jugoslovenskih gradova ili koji dominiraju poznatim vidicima ili su nezaobilazni simboli nekih gradova kod nas i u svijetu. Bez figure Pobjednika na vrhu beogradske tvrđave Kalemegdan ne može se zamisliti naš glavni grad, bez veličanstvenog spomenika Grgura Ninskog — Split, bez lika Strossmayera ili alegorijske figure Povijest Hrvata — Zagreb, bez skulptura Indijanaca — Chicago. Svojim djelima Meštrović je oplemenio i javne prostore Dubrovnika, Novog Sada, Čačka, Subotice, Sremske Kamenice, Brista, Omiša, Šibenika.

Pored velikog broja skulptura, Meštrović je ostavio i zavidan opus crteža i grafike. I tu se sačuvani listovi broje na stotine. Ova djela podjednako su dragocjena i kao umjetničke vrijednosti i kao prvi

trag umjetnikovog rada na nekoj ideji, ali i kao dokumenti o umjetnikovim zamislima za koje nemamo drugih dokaza. I stilske varijante su na crtežu ponekad jasnije nego u skulpturi.

Uz rad na skulpturi Meštrović je rano ispoljio sklonosti ka arhitektonskom projektovanju. S malim izuzetkom (kakav je porodična kuća u Otavicama iz 1912) sve projektovane građevine zamišljene su uglavnom kao prostor za postavljanje njegovih skulptura. Među rane radove te vrste ubraja se maketa Vidovdanskoeg hrama (iz 1912, sada u Narodnom muzeju u Kruševcu) koja je dio njegovog ambicioznog, značajnog, nikad potpuno ostvarenog projekta koji je nastajao više godina i obilježio cijeli jedan period njegovog stvaranja. Mauzolej porodice Račić u Cavtatu dovršen je 1922, porodična grobnica u Otavicama 1931, a 1938. godine sagrađena je memorijalna crkva kralja Zvonimira u Biskupiji kod Knina i završen Spomenik Neznanom junaku na Avali kod Beograda (osim karijatida). Slijedeće godine završena je porodična kuća na Mejama u Splitu (danas Galerija Meštrović) dok je 1941. godine izvedena dogradnja objekta Crkvine (Kaštelet) u Splitu. Najzad, 1973, završen je mnogo ranije koncipiran mauzolej Petra II Petrovića Njegoša na Lovćenu.

Svo to ogromno djelo nastajalo je tokom šest decenija stvaranja na širokom geografskom prostanstvu od zavičajne Dalmatinske Zagore do Indijane u Sjedinjenim Američkim Državama, koje je umjetnik odabrao za svoju novu domovinu i gdje je proveo posljednjih petnaest godina života.

Interesovanjima i poslovima vezan za mnoge sredine, stvarao je u stalnim ili privremenim ateljeima od Splita i Dubrovnika, preko Pariza, Beograda, Italije, Švajcarske, Engleske do obje Amerike.

Tematski repertoar Ivana Meštrovića, ostajući uvijek u domenu pune figuracije, pokazuje široke raspone umjetnikovog interesovanja. Čovjek svoga vremena i svoga podneblja, u savremenim tokovima evropske umjetnosti, Meštrović je modelovao figuru, portret i kompoziciju: alegorijsku, religioznu, istorijsku. Nekim motivima se vraćao više puta.

Međutim, postavljeni tematski zadatak svakako nije bio jedina umjetnikova preokupacija. On je nju samo iskoristio da modeluje misao i osjećanje, sjećanja i težnje, univerzalnu misao svoga vremena.

having the stamp of his native country, Meštrović worked on figures, portraits and compositions based on allegorical, religious or historical background.

To some preoccupations he returned over and over again. However, these subjects themselves do not represent his sole artistic aim. Within them he expressed his thoughts and feelings, memories and aspirations, the universal thought of his time. The particular circumstances of his own life, his early education based on the folk poetry and myth, the beginnings of his spiritual developments in the country which was under foreign occupation, the international position of his country, together with the spiritual climate of his time, caused his turning to the national heroic myth as the main source of inspiration in the large portion of his work. Yet in those works, as in many others, Meštrović's art transcends the narrow limits of the national or historical point of view. That is why the artistic value of these works outlasted the importance they had at the time they first appear.

The stylistic influences on Meštrović's work are complex. As in the works of some other contemporary European artists, the traces of Impressionism, Secession and Expressionism, together with some historical inspiration, can be discerned. We are also glad to recognise the influences of his own country's tradition and of the forms he first perceived in nature — the influences which are not solely confined to his thematic inspiration.

Meštrović meditated his sculptures in different materials. He was fortunate enough to be able to realize many of his ideas. The monumental forms

arrested in powerful motions, executed with an impeccable purity in the most precious and hardest stone, the magnificent caryatids carved in walnut tree, and the numerous reliefs with scenes from Christ's life impress us with equal power.

The exhibited sculptures follow Meštrović's work during the fifty most creative years of his life, and show his main thematic and stylistic preoccupations. The earliest exhibited work is the relief »My People's Artist« (1905) which is, according to its stylistic features and time of creation, akin to the famous »The Spring of Life« (today in a park in Drniš). The list is completed with »The Portrait of Anđela Petrović« (1956), the inspiring sister of Nadežda Petrović, Meštrović's friend and a close associate in many public undertakings. This particular sculpture is one of Meštrović's finest portraits.

The important portraits of statesmen, poets and beautiful women, allegoric scenes, and a considerable number of sculptures from the Vidovdan Cycle follow each other between these two works. Among them are the powerful portraits of Kosovo heroes, mythical heroes in general, sad and gentle figures of widows, and symbols of the national history and myth.

This exhibition offers an opportunity for a better understanding of Meštrović's great creative personality. It also stimulates an interest for those works which for various reasons could not have been exhibited here, and which represent an important part of Yugoslav art.

Vera Ristić

Posebne okolnosti njegovog vlastitog života, vaspitanja u kući na narodnoj poeziji i mitu, počeci njegovog duhovnog razvoja u zavičaju pod tuđinskom vlašću, međunarodni položaj njegove cjelokupne zemlje, opšta klima vremena, uslovili su u Meštrovićevom djelu rad na cjelinama inspirisanim heroikom nacionalnog mita. Međutim, u tim radovima, kao i u većini drugih, Meštrovićeva umjetnost prevazilazi uske okvire nacionalnog ili vremenskog opredjeljenja. Zato su ta djela preživjela ukus vremena u kojem su nastala i značaj koji im je pridavan u trenutku pojavljivanja.

Stilska ishodišta s kojih je Meštrović polazio su višestruka. U njegovom djelu nalazimo impresionističkih tendencija, zatim uticaja secesije, ali i ekspresionizma, kao i nekih istorijskih inspiracija, kao i u djelima mnogih drugih evropskih umjetnika njegovog vremena. U njegovom djelu rado prepoznamo i uticaj domaćeg tla i oblika iz prirode koje je prve ugledao, uticaja koji se ne kreću samo u oblasti tematske inspiracije.

Svoje skulpture Meštrović je zamišljao u različitom materijalu. Jedna od srećnih okolnosti njegovog uspjeha je i ta što je mogao i da ostvari svoje zamisli. Kod Meštrovića zadivljuju monumentalne forme u silnom pokretu, isklesane u najplemenitijem i najtvrdem kamenu, nepogrešive čistote modelovanja, ali isto tako duboko impresionira trag stvaraočeve ruke na isto tako monumentalnim karijatidama,

ostvarenim u zavičajnom orahu, ili na brojnim reljefima s temom Hristovog života.

Izložene skulpture prate Meštrovićev rad kroz pedeset njegovih najkreativnijih godina i pokazuju kako njegove osnovne tematske tako i stilske preokupacije. Najstariji izloženi rad je reljef »Umjetnik naroda moga« (1905) vremenski i stilski srodan čuvenom »Vrelu života« (danas u parku u Drnišu). Na začelju liste je »Portret Anđe Petrović« (1956) inspirativne sestre Nadežde Petrović, Meštrovićevog prijatelja i saradnika u društvenim poslovima. I sam vezan prijateljstvom s modelom, Meštrović je ostvario skulpturu u duhu svojih najboljih portretnih ostvarenja.

Između ta dva rada stoje značajni portreti državnika, pjesnika i lijepih žena, alegorijski motivi, izlagani na brojnim izložbama, i znatan dio skulptura iz Vidovdanskog ciklusa. Tu su snažni likovi kosovskih junaka, i mitoloških junaka uopšte, koji su nosioci akcije i nježni, sjetni likovi udovica junaka, te simboli nacionalne istorije i mita.

Izložba pred nama je još jedna mogućnost za bolje upoznavanje znamenite stvaralačke ličnosti Ivana Meštrovića. Ona će biti i povod da se upoznaju i radovi koji ovdje nisu mogli biti izloženi, a koji su značajan dio jugoslovenske likovne baštine.

Vera Ristić





















CATALOGUE

- 1 The Artist of My People
- 2 Eve
- 3 Figurative postament
- 4 Artist's wife
- 5 Blind gusle player
- 6 Srđa Zlopogleđa
- 7 Slave
- 8 Little sphinx
- 9 Bust of a Child
- 10 Head of Medulić
- 11 Little widow I
- 12 Little widow II
- 13 My father
- 14 Head of Kraljević Marko
- 15 Kraljević Marko riding
- 16 Selfportrait
- 17 Portrait of Milovan Milovanović
- 18 Nikola Pašić
- 19 Sketch for the tombe stone
of young Milovanović
- 20 Kneeling woman in the nude
- 21 Lady X bust
- 22 Decorative shield
- 23 Milenko Vesnić
- 24 Portrait of Jovan Dučić
- 25 Portrait of Bogdan Popović
- 26 Portrait of Dinko Šimunović
- 27 Portrait of merchant Popović
from Zagreb
- 28 Njegoš
- 29 Portrait of Anđa Petrović
- 30 To the Kosovo avengers
- 31 Petar I Karađorđević
- 32 Woman and child
- 33 Sculptor at work
- 34 Woman
- 35 Woman
- 36 Violinist
- 37 Head
- 38 Selfportrait
- 39 Composition
- 40 Girl Lutanist

K A T A L O G

1. UMJETNIK NARODA MOGA, 1905.
bronza, 85 x 175 cm
Inv. sk. 445
2. EVA, 1907.
bronza, v. 72,5 cm
Inv. sk. 432
3. FIGURATIVNI POSTAMENT, 1907.
drvo, v. 121 cm
potpis: Meštrović
Inv. sk. 540
4. UMJETNIKOVA SUPRUGA, 1908.
mermer, v. 54 cm
Inv. sk. 455
5. SLIJEPI GUSLAR, 1908.
bronza, v. 63 cm
Inv. sk. 79
6. SRĐA ZLOPOGLEDA, 1908.
bronza, 100 cm
Inv. sk. 320
7. ROB, 1908.
bronza, v. 73 cm
Inv. sk. 369
8. MALA SFINGA, 1908.
bronza, v. 100 cm
Inv. sk. 444
9. DJECJE POPRSJE, 1909.
mermer, v. 28 cm
Inv. sk. 456
10. GLAVA MEDULICA, 1909.
bronza, v. 60 cm
potpis: Meštrović
VI/X. MCMIX
Inv. sk. 368
11. MALA UDOVICA I, 1909.
bronza, v. 78 cm
Inv. sk. 230
12. MALA UDOVICA II, 1910.
bronza, v. 78 cm
potpis: Meštrović
Inv. sk. 231
13. MOJ OTAC, 1910.
bronza, v. 55 cm
potpis: Moj papica MCMX
Meštrović
14. GLAVA KRALJEVIĆA MARKA, 1910.
gips, v. 59 cm
Inv. sk. 42
15. KRALJEVIĆ MARKO NA KONJU, 1910.
bronza, v. 87 cm
Inv. sk. 37
16. AUTOPORTRET, 1912.
bronza, v. 40 cm
Inv. sk. 232
17. PORTRET MILOVANA MILOVANOVIĆA, 1912.
kamen, v. 54 cm
Inv. sk. 367
18. NIKOLA PAŠIĆ, 1912.
bronza, v. 64
Inv. sk. 296
19. SKICA ZA NADGROBNI SPOMENIK
MLADOM MILOVANOVIĆU
bronza, v. 74 cm
Inv. sk. 504
20. AKT ŽENE KOJA KLEČI, 1914.
bronza, v. 49 cm.
potpis: Meštrović 1914
Inv. sk. 457
21. BISTA LEDI X, 1916 (?)
bronza, v. 65 cm
Inv. sk. 465
22. DEKORATIVNI ŠTIT, 1916.
bronza, prečnik 83 cm
Inv. sk. 466
23. MILENKO VESNIĆ, 1921 (?)
bronza, v. 64 cm
Inv. sk. 122
24. PORTRET JOVANA DUČIĆA
bronza, v. 50 cm
Inv. sk. 171
25. PORTRET BOGDANA POPOVIĆA
bronza, v. 58 cm
potpis: Meštrović
Inv. sk. 275
26. PORTRET DINKA SIMUNOVIĆA
bronza, v. 55 cm
potpis: Meštrović
Inv. sk. 341
27. PORTRET TRGOVCA
POPOVIĆA IZ ZAGREBA
mermer, v. 52 cm
Inv. sk. 467

28. NJEGOŠ
bronza, v. 63 cm
natpis: Odbor za podizanje
spomenika Njegošu
Mod. I. Meštrović
Inv. sk. 35
29. PORTRET ANĐE PETROVIĆ, 1956.
bronza, v. 58 cm
Inv. sk. 484
30. KOSOVSKIM OSVETNICIMA, 1912/13.
livena bronza, prečnik 400 mm
Inv. sk. 71
31. PETAR I KARADORĐEVIĆ, 1912/13.
livena bronza, prečnik, 400 mm
Inv. sk. 70
(avers medalje Kosovskim osveticima)
32. ŽENA S DJETETOM
crtež kredom, 34,5 x 50 cm
potpis: I. Meštrović
Inv. gr. 307
33. VAJAR NA POSLU
crtež kredom, 50 x 61 cm
potpis: I. Meštrović D 27
Inv. gr. 308
34. ŽENA, 1925.
crtež kredom, 50,5 x 60 cm
potpis: 1925 I. Meštrović
Inv. gr. 467
35. ŽENA
crtež kredom, 60 x 47,5 cm
potpis: I. Meštrović
Inv. gr. 468
36. VIOLINISTA
crtež olovkom, 21 x 45 cm
Inv. gr. 733
37. CRTEŽ GLAVE
olovka, 30 x 41 cm
potpis: Čurčinovoj sestri da
misli na me I. Meštrović
Inv. gr. 892
38. AUTOKARIKATURA
crtež olovkom i mastilom, 9 x 13,5 cm
Inv. gr. 981
39. KOMPOZICIJA
crtež kredom, 41,5 x 50 cm
potpis: Dragom Čurčinu Zagreb 23. X 25
I. Meštrović
Inv. gr. 1035
40. DEVOJKA S LUTNJOM
litografija, 34,5 x 47 cm
potpis: I. Meštrović
Inv. gr. 2253



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1981 — Bogdan Kršić, Mehmed Zaimović, Sead Musić, Ljubomir Perčinlić, Radoslav Tadić, »Kako spasiti sliku?«, Josip Diminić.

1982 — Boris Jesih i Herman Gvardjančič, Planinka Mikulić, Izložba Društva likovnih umjetnika — Zenica, Srećko Planinić, Pejzaž u djelima likovnih umjetnika BiH XX vijeka, Dževad Hozo, Vlaho Bukovac i njegovi učenici iz BiH, Ratko Lalić, Roman Petrović, Željezara Zenica u djelima likovnih umjetnika.

1983 — Izbor (u dva dijela) iz Stalne postavke Umjetničke galerije BiH u Sarajevu (Umjetnost BiH 1894 — 1923, Umjetnost BiH 1924—1941), Izložba Društva likovnih umjetnika — Zenica, Milan Stanojev, Salim Obralić, Bekir Misirlić, Redžep Feri, Nada Pivac, Anto Kajinić.

1984 — Art/sport, Zdravko Vajagić.

