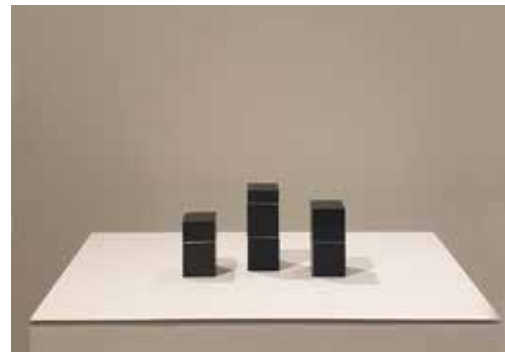


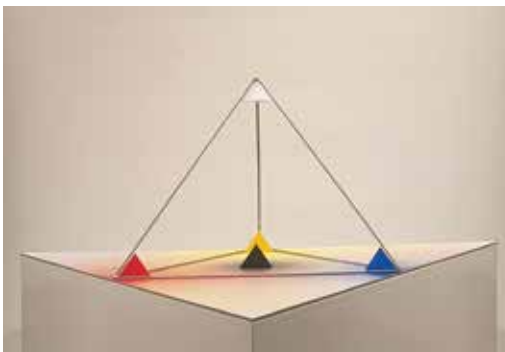
Autoportret / Self-portrait
2025.
šungit, srebro / shungite, silver
121,5 × 60 × 60 mm



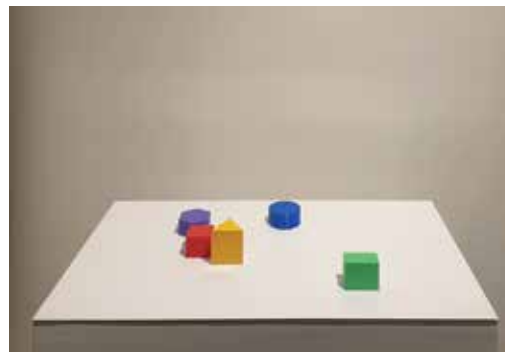
Moje zlato – Naše blago – A ja srebren
My Gold – Our Treasure – And I Silver
2025.
trodijelni ansambl / three-piece ensemble
plastika, mjed, aluminij / plastic, brass, aluminium
66/96/81 × 40 × 40 mm



Bijela i Crna / White and Black
2025.
dvostruki ansambl od po 39 listanih brošura
ensemble: a double row of 39 brochures, pages opened by chance and by design



Tetraedrični svijet umjetnosti
The Tetrahedral World of Art
2025.
model / model
plastika, metal / plastic, metal
432 × 900/450 × 779/389 mm



Okruglo pa na čošak / Square Pegs, Round Holes
2025.
ansambl 5 geometrijskih tijela jednakih volumena
ensemble of five equal-volume geometric bodies
plastika / plastic
vis. / h. 24,9/25,5/3,32/3,85/51,2 mm

O-poruka imenovana je analogno e-poruci. Dok predmetak e- nastaje kraćenjem pridjeva elektronička, predmetak o- nastaje kraćenjem pridjeva osjetilna, optička, očna. A i sam oblik kružnice kao grafijski znak postoji već kao egipatski hijeroglif u prikazu oka, dok u mlađem feničkom pismu pravilna kružnica nosi leksičko značenje »oko«. No, zanemarimo li spojnicu, odnosno zvukovnu razmaknicu, duhovito se poigravamo prenesenim značenjem riječi.

Kao zaljubljenik u jezik – bio on verbalni, likovni ili kakav drugi osjetilni – ovom izložbom nastojim artikulirano i razumljivo govoriti jezikom stečenim odgojem na zasadama Bauhauusa, formalizma i strukturalizma, uz koje sam rastao, izrastao i, nadam se, dorastao.

Njome se – na kraju svog radnog vijeka i nadajući se svom budućem djelatnom vijeku – opraštam od svog radnog kolektiva i cjelokupne muzejske zajednice, uz izraze zahvalnosti i privrženosti.

Božidar Pejković

O-poruka – the exhibition title is formed analogously to “e-message” or “e-mail”. While the prefix e- is a contraction of electronic, the prefix o- is a contraction of adjectives optic or ocular. The circle was a part of the depiction of “eye” already in the Egyptian hieroglyphs, and it carried the lexical meaning for “eye” in the Phoenician alphabet. If we disregard the hyphen, we end up with an amusing play on words.*

As someone who loves language – be it verbal, visual, or sensory – with this exhibition I hope to speak clearly and articulately, using the language I acquired during my upbringing founded on the Bauhaus, formalism, and structuralism. Along these tenets I grew up and, hopefully, I matured.

At the end of my active years and hoping for new paths, with this exhibition I take leave of my colleagues at the Gallery and my museum community, with deep gratitude and devotion.

* In Croatian, “poruka” means “message” and “oporuka” means “last will and testament”.



Božidar Pejković, **o-poruka**, Studio Galerije Antuna Augustinčića, Klanjec, 25. IV. – 25. VI. 2025. /
Božidar Pejković, **o-message**, Studio of the Antun Augustinčić Gallery, Klanjec, April 25 – June 25, 2025



Nakladnik / Publisher MHZ – Galerija Antuna Augustinčića • Potpora / Financial support Ministarstvo kulture i medija Republike Hrvatske • Za nakladnika / For the Publisher Jurica Sabol • Urednik / Editor Božidar Pejković • Autor izložbe, postava, teksta i fotografija / Concept, setup, text and photographs Božidar Pejković • Tehnički postav / Technical setup Igor Siročić, Robert Žitnik, Davorin Vujčić, Petra Šolčić, Sanja Broz, Nada Horvatin, Luka Veić • Prijevod, lektura i korektura / Translation, language editing and proof-reading Silva Tomanić Kiš • Oblikovanje / Design Božidar Pejković • Grafička priprema / Pre-press services ArTresor naklada, Zagreb • Tisak / Printed by Kerschotiset d.o.o., Zagreb, 2025. • Naklada / Print run 300 • ISBN 978-953-265-280-2

BOŽIDAR PEJKOVIĆ o-poruka

Studio Galerije Antuna Augustinčića / 25. IV. – 25. VI. 2025.



Bijela i Crna / White and Black
2025.
brošure / brochures
papir, ofsetni tisak / paper, offset printing
270 × 135/270 × 3–135 mm





Božidar Pejčković rođen je 26. travnja 1960. u Zadvarju. Osnovnu školu pohađa u Zadvarju i Omišu. Petogodišnju Školu za dekorativnu umjetnost i industrijsko oblikovanje u Splitu upisuje 1974. te maturira 1979. (Odjel za industrijsko oblikovanje). Paralelno pohađa dva razreda pripreme pa tri razreda srednje Muzičke škole »Josip Hatze« u Splitu (Odjel teorije). Potom studira na Filozofskom fakultetu Sveučilišta u Zagrebu te 1989. diplomira komparativnu književnost kao prvi A predmet i povijest umjetnosti kao drugi A predmet (diplomski rad iz književnog prevođenja *John Donne: La Corona*). Po završetku studija nastavlja živjeti u Zagrebu.

Za vrijeme studija dvije godine (1981. – 1982.) radi kao pomoćni rekviziter u Teatru &TD u Zagrebu, a nakon diplome zapošljava se u Centru za jezike u Zagrebu, gdje školske godine 1990./91. predaje kulturnopovijesnu baštinu. Krajem travnja 1991. dolazi kao pripravnik na mjesto kustosa u Galeriji Antuna Augustinčića u Klanjcu te u lipnju 1992. polaže stručni ispit (tema: *Problem originala u skulpturi*). Iste godine upisuje postdiplomski studij iz povijesti umjetnosti na Filozofskom fakultetu Sveučilišta u Zagrebu (tema: *Metodologija dokumentiranja skulpture u funkciji istraživanja i zaštite*). Nakon što Uredbom Vlade RH iz srpnja 1992. godine Galerija Antuna Augustinčića postaje dijelom novosnovane muzejske ustanove Muzeji Hrvatskog zagorja, radi kao v. d. voditelj te od ožujka 1993. kao voditelj ustrojbene jedinice Muzeji Hrvatskog zagorja – Galerija Antuna Augustinčića, u zvanju višeg kustosa od srpnja 1999. te od prosinca 2021. u zvanju muzejskog savjetnika. U razdoblju od 2014. do 2016. biva i pomoćnikom voditeljice projekta *Studio Galerije Antuna Augustinčića* realiziranog sredstvima iz fondova Europske unije. Krajem travnja 2025. se umirovljuje.

Baveći se svim segmentima muzejske djelatnosti, stječe bogato i raznovrsno radno iskustvo: autor je šezdesetak izložaba (monografskih, studijskih, problemskih, autorskih) te nešto više izložbenih postava, vodiča za djecu i mlade te brojnih radionica i pedagoških programa. Godine 2010. osmišljava i započinje te nadalje dijelom realizira dugoročni izložbeni program Galerije program povodom Međunarodnog dana mira *Uz Mir za mir*; koncipira i organizira više značajnih simpozija na muzeološke, povijesnoumjetničke i teorijske teme (*Antun Augustinčić u kontekstu hrvatske i*

europske skulpture, 1995.; *Muzeji u Hrvatskoj – jučer, danas, sutra*, 1996.; *Skulptura na otvorenom*, 2003.; *Original u skulpturi*, 2008.; *Problem spomenika : spomenik danas*, 2013.; *Skulptura u muzeju*, 2018.; *Tezaurus skulpture*, 2023.); kao urednik svih izdanja Galerije, od 1993. uređuje časopis *Anali Galerije Antuna Augustinčića* (u kojima objavljuje i zbornike radova spomenutih simpozija), više od stotinu kataloga izložaba i manjih ili većih tiskovina, a veliku većinu toga i grafički oblikuje.

Godine 2000. započinje neizostavnim sudjelovanjima Galerije u muzejskim edukativnim akcijama Sekcije za muzejsku pedagogiju i kulturnu akciju Hrvatskog muzejskog društva (od čega ih potpisuje 16), a 2010. sudjelovanjima u manifestaciji *Noć muzeja* (kojih potpisuje 12). U vrijeme svoje pojačane aktivnosti u Hrvatskom muzejskom društvu obavlja dužnost predsjednika Sekcije za muzejsku pedagogiju i kulturnu akciju (2006. – 2010.) te člana Izvršnog odbora (2006. – 2008.). Inicira i koncipira putujuće izložbe postera sudionika muzejskih edukativnih akcija (*Baš-ti-na Iznađanje*, 2007.; *Originalni dionici*, 2008.; *[U]okvir[i]*, 2009.), osmišljava i vodi akciju *Original* (2007.) te uređuje sva izdanja Sekcije. Godine 2016. Hrvatsko muzejsko društvo mu dodjeljuje Posebno priznanje za osobiti doprinos radu Sekcije za muzejsku pedagogiju i kulturnu akciju Hrvatskog muzejskog društva.

Uz osnovni muzejsko-galerijski posao, bavi se teorijom skulpture i kiparskim izrazom. Artikuliranim likovnim govorom uobličuje idejne koncepte u skulpturalne izričaje. Samostalno izlaže u Klanjcu (*Muzej(i) ima(ju) pravo*, 2001.; *Muzeji i globalizacija : Tumačenje globalizacije – objašnjenje i razumijevanje*, 2002.; *Portal skulpture / Premosnica*, 2005.; *Bezglasne invencije*, 2006.; *Fontana koja se mijenja*, 2012.; *Dijalog*, s Petrom Popijačem, 2013.; *O-poruka*, 2025.), Zagrebu (*Bezglasne invencije*, 2007.), Bolu (*Bezglasne invencije*, 2011.) i Splitu (*Bezglasne invencije*, 2017.) te skupno u Slavonskom Brodu (Zbirka Salona GAA, 2009.) i Klanjcu (Zbirka Salona GAA 1992. – 2022., 2022.). Godine 2012. Ive Šimat Banov ga uvrštava u svoju knjigu *Hrvatsko kiparstvo od 1950. do danas*.

Božidar Pejčković was born in Zadvarje on April 26, 1960. He attended primary school in Zadvarje and Omiš. In 1974, he enrolled in the five-year School of Decorative Arts and Industrial Design in Split (Dept. of Industrial Design) from which he graduated in 1979. He simultaneously took a two-year preparatory course followed by a three-year full programme at the Josip Hatze Music School in Split (Dept. of Music Theory). He then studied at the Faculty of Philosophy, University of Zagreb, and in 1989 received a degree in comparative literature and art history. His final thesis was on literary translation of John Donne's *La Corona*. After graduation, he continued to live in Zagreb.

During his studies, he worked as an assistant props master at the &TD Theatre in Zagreb for two years (1981–1982). His first job after graduation was at the Foreign Languages High School in Zagreb, where he taught cultural and historical heritage in the 1990/91 academic year. In April 1991, he joined the staff of the Antun Augustinčić Gallery in Klanjec as a junior curator. In June 1992 he took the professional exam (topic: The Problem of the Original in Sculpture). In the same year, he started postgraduate studies in art history at the Faculty of Philosophy, University of Zagreb (topic: Documentation Methodology in the Research and Protection of Sculpture). He became an acting director of the Antun Augustinčić Gallery's in July 1992, when by the government decree the Gallery became an unit of the newly established joint institution Museums of Hrvatsko Zagorje. He became director of the Gallery in March 1993. He earned the title of senior curator in July 1999 and became museum advisor in December 2021. From 2014 to 2016, he was the assistant head of the Antun Augustinčić Gallery Studio project, executed with funds from the European Union. He will retire in the end of April 2025.

With his active involvement in all segments of museum work, he has gained rich and wide-ranging experience: he is the author of over sixty exhibitions and an even larger number of exhibition setups, guides for children and young visitors, workshops and educational programmes. In 2010, he created the concept, initiated, and later partially executed the Gallery's long-term exhibition programme on the occasion of the International Day of Peace, Next to Peace, for Peace. He conceived and organized several significant symposia on the topics in museology, art history, and art theory (Antun Augustinčić in the Context of Croatian and

European Sculpture, 1995; Museums in Croatia – Yesterday, Today, Tomorrow, 1996; Open-air Sculpture, 2003; The Original in Sculpture, 2008; The Problem of Monuments : Monuments Today, 2013; Sculpture in the Museum, 2018; Thesaurus of Sculpture, 2023). As editor of all the Gallery's publications since 1993, he has edited The Annals of the Antun Augustinčić Gallery (which include the proceedings of the aforementioned symposia), and more than a hundred exhibition catalogues and other publications, most of which he also designed.

In 2000, he initiated the Gallery's continuous participation in the educational activities of the Section for Museum Pedagogy and Cultural Action of the Croatian Museum Society (of which he authored 16), and since 2010, the Gallery has taken part in the Night of Museums event (of which he authored 12). During his intense involvement with the Croatian Museum Association he served as president of the Section for Museum Pedagogy and Cultural Action (2006–2010) and as a member of its Executive Board (2006–2008). He has initiated and created concepts for travelling exhibitions of posters of participants in museum educational event (Her-it-age Surprise, 2007; Original Stakeholders, 2008; Frame It, 2009), designed and led the event Original (2007). He has served as editor of all publications of the Section. In 2016, the Croatian Museum Association awarded him a Special Recognition for his outstanding contribution to the work of the Section for Museum Pedagogy and Cultural Action of the Croatian Museum Association.

In addition to his main museum and gallery duties, he continues to work on theory of sculpture and sculptural expression. With an articulated visual language, he transforms ideas and concepts into sculptural expressions. His solo exhibitions were staged in Klanjec (Museum(s) Have the Rights, 2001; Museums and Globalization, 2002; Sculpture Portal / Bridge, 2005; Voiceless Inventions, 2006; The Changing Fountain, 2012; Dialogue, with Petar Popijač, 2013; O-poruka, 2025), Zagreb (Voiceless Inventions, 2007), Bol (Voiceless Inventions, 2011) and Split (Voiceless Inventions, 2017). He also took part in group exhibitions in Slavonski Brod (GAA Salon Collection, 2009) and Klanjec (GAA Salon Collection 1992 – 2022, 2022). In 2012, the art historian and critic Ive Šimat Banov included him in his book *Croatian Sculpture from 1950 to the Present*.

