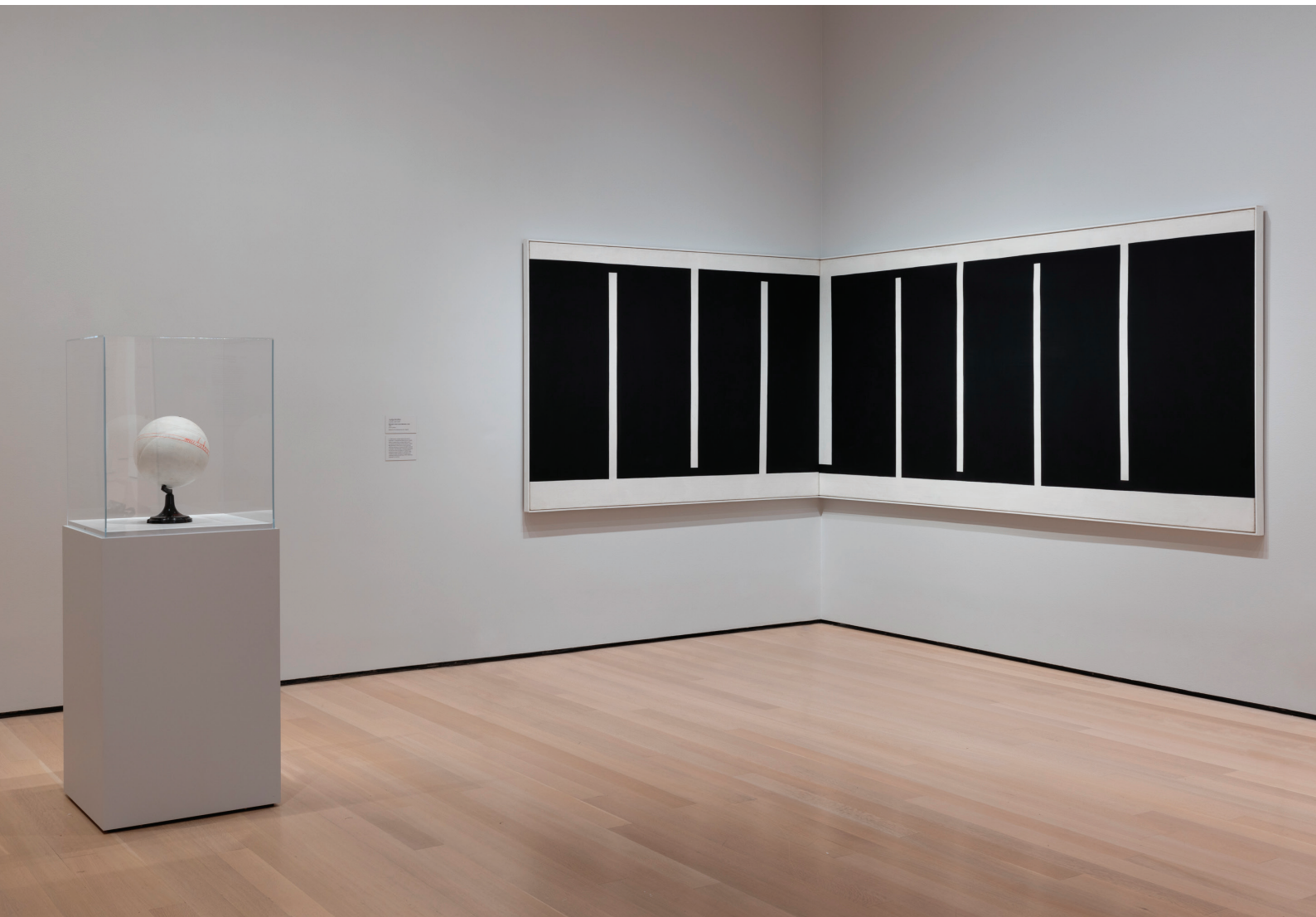


galerie frank elbaz.

Julije Knifer



Julije Knifer
Exhibition view, *I Walk the Line*, Consortium Museum, Dijon, 2025



Julije Knifer
Exhibition view, Museum of Modern Art, New York, 2025

galerie frank elbaz.



Julije Knifer
Exhibition view, *Julije Knifer*, galerie frank elbaz, Paris, 2021

galerie frank elbaz.



Julije Knifer
Mural Paintings, exhibition view, galerie frank elbaz, Paris, 2018
Photo: Zarko Vijatovic

galerie frank elbaz.



Julije Knifer

Exhibition view, *Julije Knifer, works from 1950 to 2004*, Peter Freeman, New York, 2024

galerie frank elbaz.



Julije Knifer
Exhibition view, *Julije Knifer*, galerie frank elbaz, Paris, 2024

galerie frank elbaz.

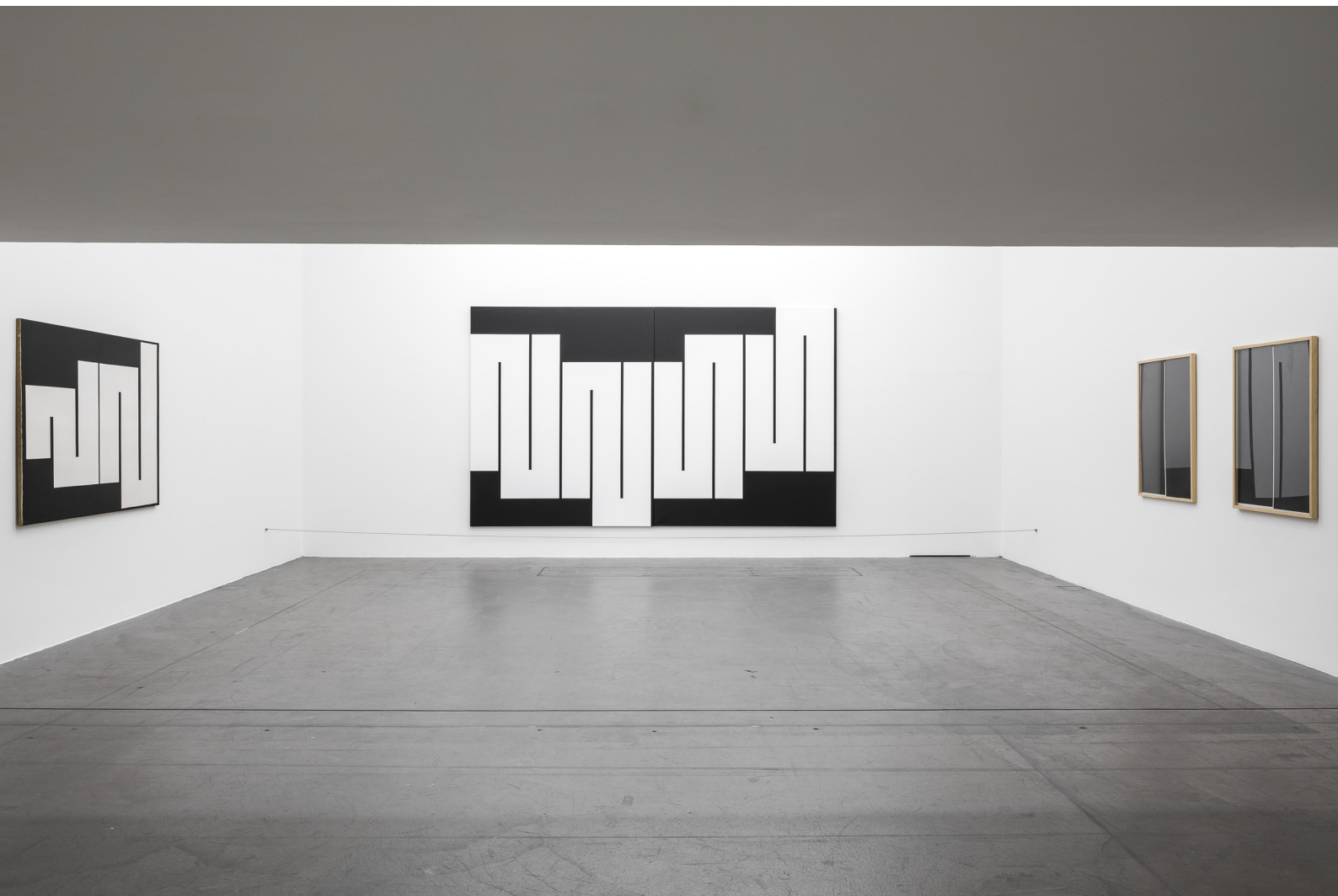


Julije Knifer

The meander is a form of my freedom, exhibition view, galerie frank elbaz, Paris, 2015

Photo: Zarko Vijatovic

galerie frank elbaz.



Julije Knifer

Julije Knifer, exhibition view, Museum Haus Konstruktiv, Zurich, 2017

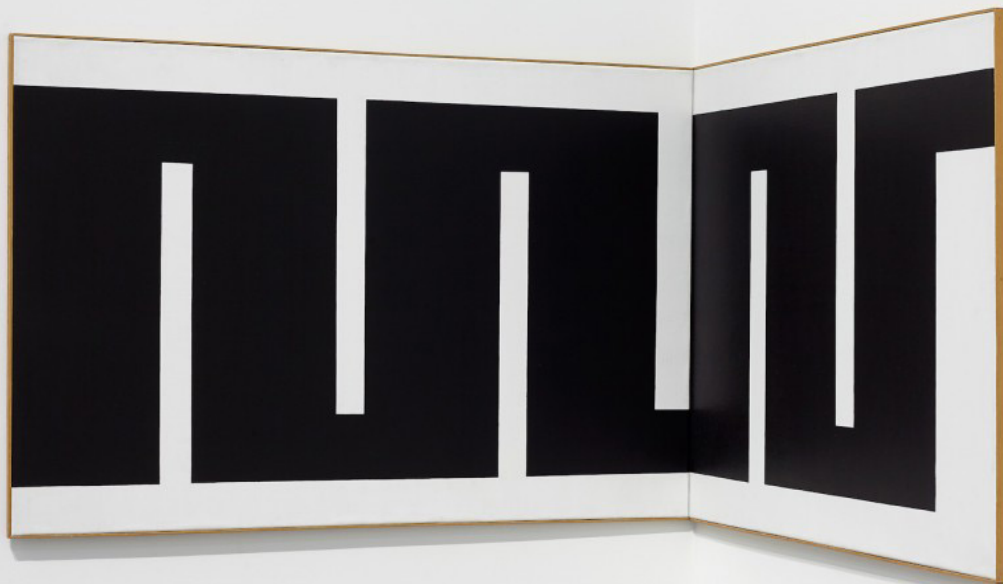
Photo: Peter Baracchi

galerie frank elbaz.



Julije Knifer
Mural Paintings, exhibition view, galerie frank elbaz, Paris, 2018
Photo: Zarko Vijatovic

galerie frank elbaz.



Julije Knifer

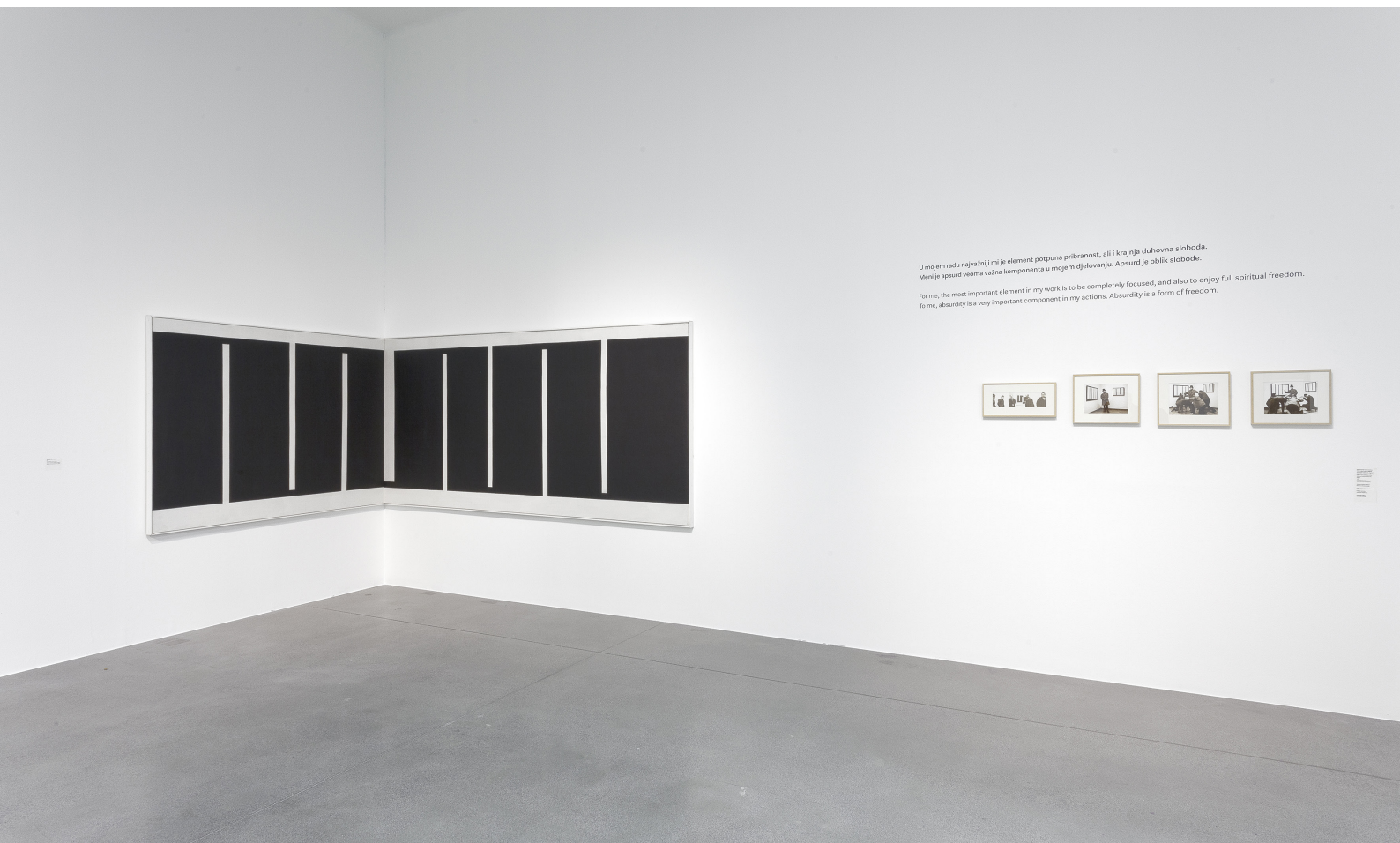
The Other Trans-Atlantic: Kinetic and Op Art in Eastern Europe and Latin America 1950s–1970s, exhibition view, Museum of Modern Art, Warsaw, 2017

galerie frank elbaz.



Julije Knifer
Julije Knifer, exhibition view, MAMCO, Geneva, 2018

galerie frank elbaz.



Julije Knifer

Uncompromising, exhibition view, Museum of Modern Art, Zagreb, 2014

Photo: Zarko Vijatovic

galerie frank elbaz.



Julije Knifer

Julije Knifer, exhibition view, Museum Haus Konstruktiv, Zurich, 2017

Photo: Stefan Altenburger

galerie frank elbaz.



Julije Knifer

Julije Knifer, exhibition view, Museum Haus Konstruktiv, Zurich, 2017

Photo: Stefan Altenburger

galerie frank elbaz.



Julije Knifer

Transmissions: Art in Eastern Europe and Latin America, 1960–1980, exhibition view, the Museum of Modern Art, New York, 2016

Photo: Thomas Griesel

galerie frank elbaz.

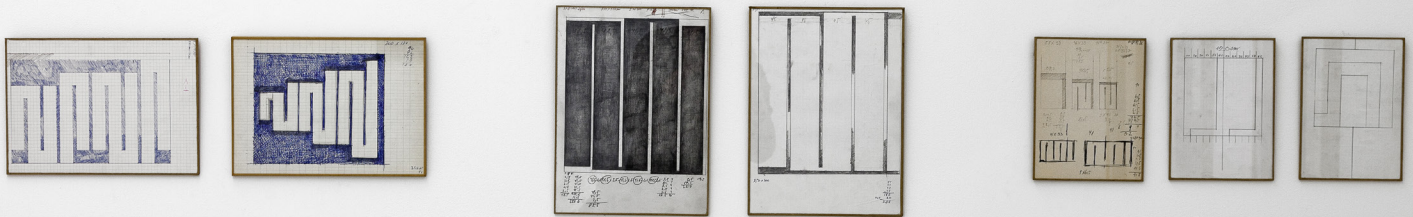


Julije Knifer

The meander is a form of my freedom, exhibition view, galerie frank elbaz, Paris, 2015

Photo: Zarko Vijatovic

galerie frank elbaz.



Julije Knifer

The meander is a form of my freedom, exhibition view, galerie frank elbaz, Paris, 2015

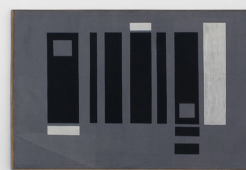
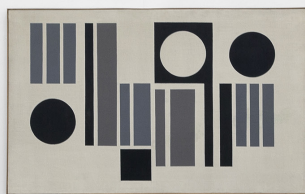
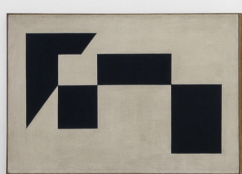
Photo: Zarko Vijatovic

galerie frank elbaz.



Julije Knifer
Julije Knifer, exhibition view, MAMCO, Geneva, 2018

galerie frank elbaz.



Julije Knifer

Uncompromising, exhibition view, Museum of Modern Art, Zagreb, 2014

Photo: Zarko Vijatovic

galerie frank elbaz.



Monotonija i ponavljanje predstavljaju ritam koji je, zapravo, vanjski oblik sadržaja.
Monotony and repetition are rhythm which is actually the external form of content.

Julije Knifer

Uncompromising, exhibition view, Museum of Modern Art, Zagreb, 2014

Photo: Zarko Vijatovic

galerie frank elbaz.

Press

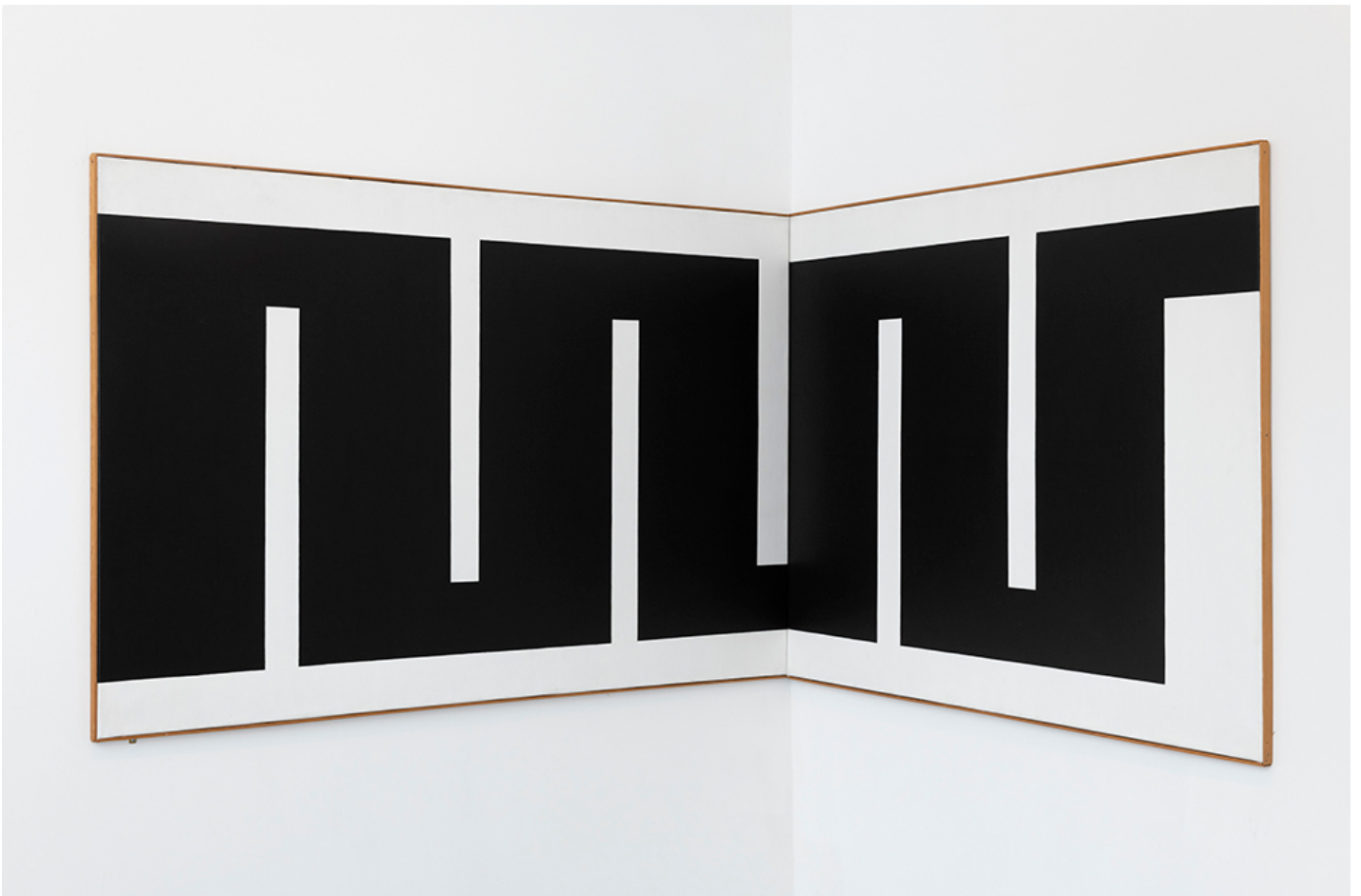
Art in America

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JULIJE KNIFER'S ANTI-PAINTINGS MAKE A VIRTUE OF MONOTONY

By Rachel Wetzler

February 13, 2020 12:50pm



Julije Knifer: *Tü E (Tuebingen Ecke)*, 1973, acrylic on canvas, two panels, 39 3/8 by 59 inches (left) and 39 1/2 by 48 3/4 inches (right); at Mitchell-Innes & Nash.

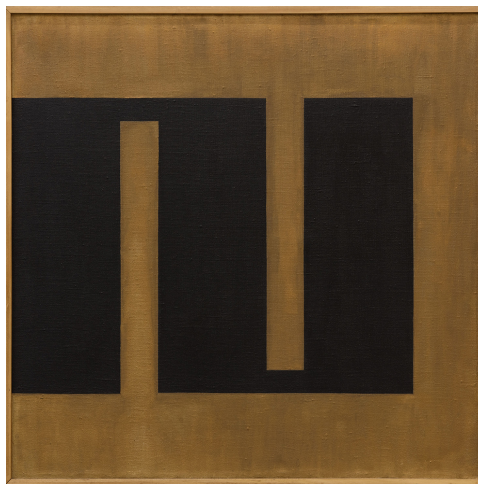
When Yugoslavia broke with the Soviet Union in 1948, it jettisoned Socialist Realism in favor of its ostensible antithesis, modernist abstraction. The de facto state style of the 1950s and '60s was what the literary critic Sveta Lukić called “socialist aestheticism”: an art-for-art’s-sake modernism that stressed formal experimentation above all else, projecting an image of enlightened liberalism as a counterpoint to Soviet dogmatism. Croatian artist **Julije Knifer** (1924–2004) responded to this affirmative milieu with black irony, riffing on geometric abstraction in “anti-paintings” characterized by a deliberately meaningless monotony. Knifer spent virtually his entire career painting a single motif: a meander pattern formed from interlocking right angles.



View of Julije Knifer's exhibition "Meander," 2020, at
Mitchell-Innes & Nash
 PHOTO ADAM REICH.

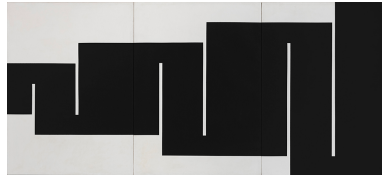
Knifer began painting the meander exclusively in 1959, around the time he cofounded the Zagreb-based proto-conceptual group Gorgona. Instead of a shared artistic program, the group's members were linked by what they referred to as the "Gorgonic spirit," a generally nihilist anti-art stance inspired by existentialist philosophy and the example of local prewar avant-gardes. Their most significant collective project was the "anti-magazine" *Gorgona*, publishing eleven artist-designed issues—including contributions from Dieter Roth and Harold Pinter—before the group disbanded in 1966; Knifer designed the second issue as a folded loop of connected pages with a continuous meander printed across them.

Titled, appropriately, "Meander," the exhibition of Knifer's work at Mitchell-Innes & Nash opened with two early pieces, displayed at the entrance, that show him in the midst of distilling his vocabulary, as if working out a problem. In the small, squarish painting *Composition 15* (1959), stark black and gray geometric forms of different shapes and sizes create a sequence of right angles across the white ground. On the opposite wall, an untitled grid of thirty small framed collages (1959–61) displayed different configurations of linear black forms on white paper, spanning from an arrangement of vertical stripes to the prototypical meander: parallel verticals joined by narrow horizontal bands.



Julije Knifer: Untitled, 1969, acrylic on canvas, 24 by 24 3/16 inches; at Mitchell-Innes & Nash.

In the main gallery, nine paintings dating from the 1960s to the 1990s demonstrated Knifer's exploration of the varied possibilities within his rigorously circumscribed schema. In *BGS No. 3* (1973), for instance, the meander is a tight row of angular white bends sitting at the center of a black ground, while in the massive diptych *Autumn XII* (1993), the motif practically consumes each panel, resulting in near monochromes—one white, one black—edged by thin contrasting strips. Though Knifer limited himself primarily to a reductive black-and-white palette, the show included a handful of lesser-known works from a brief period in the late '60s and early '70s when he experimented with color, including an untitled painting from 1969, inspired by a visit to a Byzantine monastery, in which a meander hovers over a shimmering gold ground.



Julije Knifer: *H.d. Tü tri v. 1975 I*, 1975, acrylic on canvas, three panels, 67 by 49 1/4 inches each.

Knifer's best works exploit the relationship between the pattern's suggestion of infinite repetition and the boundaries of the canvas. In the triptych *H.d. Tü tri v. 1975 I* (1975), a black meander snakes across three adjacent panels, progressively expanding until it fills the work's rightmost edge. Knifer cannily incorporated the seams between the panels into the composition: they are straddled by extra-wide vertical segments, and rhythmically echoed by the white lines that delineate the pattern's bends. The meander escapes the frame entirely in *Untitled* (PM Gallery, Zagreb, Croatia), a re-creation of a 1988 wall mural, though the work lacks the compositional tension that animates architectural interventions like *Tü E* (Tuebingen Ecke), 1973, in which an unbroken meander, as if absorbing the contours of the room, winds between two canvases placed on adjacent walls in a corner of the gallery. While Knifer's works are individually compelling, the exhibition makes clear that his meanders are most effective in aggregate, viewed as almost interchangeable segments of a single project. As he wrote in his koan-like 1977 text *Notes*, "I have probably already created my last paintings, but maybe not yet the first ones."

This article appears under the title "Julije Knifer" in the March 2020 issue, pp. 80–81.

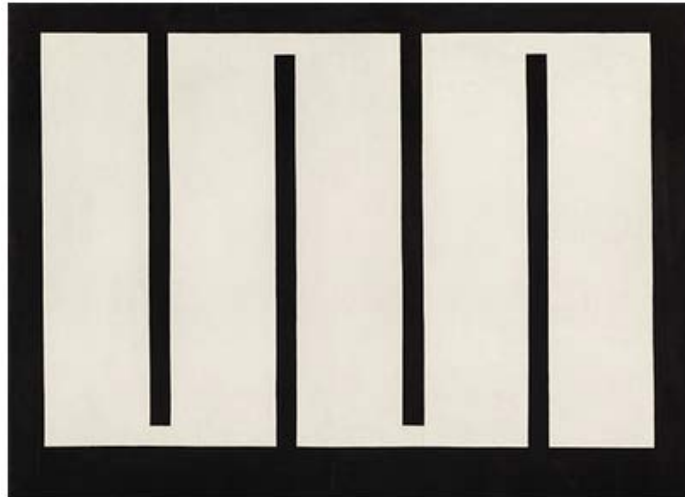
More From Art in America

Julije Knifer, *Artforum*, March 2015

ARTFORUM

Julije Knifer

MUSEUM OF CONTEMPORARY ART ZAGREB



Julije Knifer, *Meander 2*, 1960, oil on canvas, 40 x 53 1/2".

The word *meander* derives from the Maiandros River, which twists and turns through what is now Turkey on its way to the Aegean Sea. The water's singularly serpentine path was stylized into a popular pattern, picked up and disseminated throughout classical Greek and Roman art and architecture. The meander eventually wound its way to the forefront of the European avant-garde when, in 1960, Croatian painter Julije Knifer—a member of the Yugoslavian proto-Conceptualist Gorgona Group—declared that from that moment on, his work would consist exclusively of its interlocking right angles. If Malevich had intended his black square as a declaration of finality, Knifer saw his meanders as autonomous elements of a rhythm capable of achieving the monotony he deemed central to his quest for an "anti-painting."

While, as part of Gorgona, Knifer would develop a kind of prototype for performance (which the group referred to, perhaps presciently, as "photo-posing"), the artist's primary output for the rest of his forty-year career would be meanders, created across a broad spectrum of techniques, materials, and scales, but almost always black-and-white. In 1969–70, Knifer indulged in a brief flirtation with color, experimenting with the gold of Orthodox churches alongside a blue intended as a nod to Yves Klein, a hero to Gorgona (who released their own "Gorgona's Black" in 1961), before resolving to stick only to the most extreme contrast: "utterly, fully white and utterly, fully black." The Maiandros River may have been shaped by thousands of years of erosion, but Knifer's meanders were meticulously plotted against the horizontal and vertical axis of each canvas. Though the borders of the canvas effectively dammed the flow intrinsic to the form, Knifer teased out a kind of continuity in later diptychs and triptychs, which usually aligned works of the same size and technique. The only potential for infinity existed within the depth of his surfaces, particularly in the later (post-1970) pencil and graphite works. The artist spent six years layering the strokes of the five-foot-high *Untitled, Meander*, 1993–99, in which the graphite builds up with a shimmering, near sculptural density. The two burly black arms of the meander are edged by a gossamer white line, which glows like hallway light slipping around a door imperfectly aligned in its frame.

"My path is neither progressive nor regressive," Knifer repeatedly boasted. "I might have already done my last paintings, and not have done the first ones." Picking up on this cue, this long overdue retrospective, aptly titled "Uncompromising," juxtaposed one of the last paintings Knifer completed, *AP49*, 2004, with a series of palm-size paper collages, dating from 1960 to 1961. Not surprisingly, the painting offers an amplified echo of the collages. Curator Radmila Iva Jankovi worked closely with Ana Knifer, the artist's daughter, to root out the origins of the artist's interest in seriality. They showed, for instance, eighty-eight of more than two hundred self-portraits the artist produced between 1949 and 1952: The technique varies—pencil, graphite, ink, watercolor—but the format and subject remain the same, give or take a jaunty cap or two. Upstairs, vitrines displayed photo-booth strips (another of the artist's obsessions) alongside pages from Knifer's diary, a maddening exercise in penmanship that forms meanders from mantras of repeated phrases.

To mark the exhibition opening, Knifer's nearly hundred-foot-long banner *Arbeitsprozess* (Working Process), 1975, produced over the yawning surfaces of a quarry outside Tübingen, Germany, was unfurled down the length of the facade of the Museum of Contemporary Art, itself a three-dimensional meander sited on an alley named in honor of the artist, who died in 2004. By striving "to create a . . . painting without identity," Knifer ended up imprinting it with his own. Even the winding Maiandros can be traced to its source.

—Kate Sutton

artpress

PARIS

Julije Knifer

Galerie Frank Elbaz / 23 mai - 31 juillet 2015

Cette exposition montée par Zarko Vijatovic a été conçue à partir d'œuvres provenant de l'estate de Julije Knifer. Leur dénominateur commun est de s'articuler autour du méandre. Cette forme – Vijatovic parle d'un concept – traverse, pour ne pas dire caractérise, toute la trajectoire de l'artiste depuis qu'elle y a été introduite au début des années 1960. Associé à une réduction extrême des moyens picturaux, à un sens de la répétition hérité de la série des autoportraits de 1949-1952 et témoignant d'un goût prononcé pour l'absurde, le méandre sera, selon les cas et les périodes, décliné à travers des travaux sur papier ou sur toile. Permettant d'en saisir l'« évolution », si tant est que le méandre puisse se plier à une telle perspective, l'exposition condense les principales périodes de Knifer afin de nous démontrer qu'en dépit de son apparente stérilité, ce concept a su générer d'innombrables variations et permutations formelles mais aussi chromatiques. Car, quand bien même la palette de l'artiste semble se résumer à l'emploi du blanc et du noir, les travaux réalisés à partir des années 1980 à base de couches superposées de graphite laissent percevoir une perméabilité à l'environnement lumineux dont les effets sont vertigineux. Temps et espace sont systématiquement imbriqués dans ces exercices absurdes que l'artiste a inlassablement poursuivis. Les voir réunis au sein de ce bel et dense accrochage parisien procure une émotion que l'abstraction dite géométrique n'est pas toujours en mesure de satisfaire.

Erik Verhagen

Zarko Vijatovic curates this show using works from the estate of Julije Knifer. Their common denominator is his use of the meander

(*meandros* in Greek, a repetitive pattern constructed from a continuous line). This motif—Vijatovic calls it a concept—traverses and in fact characterizes the entire output of this artist since he first took it up in the mid-1960s. These meanders, marked by an extreme pictorial minimalism, a sense of repetition inherited from his 1949-52 series of self-portraits and a pronounced taste for the absurd, were the one and only theme in his works on paper and canvas, depending on the period. This exhibition allows visitors to appreciate the “evolution” of Knifer's work, if the term applies here, and condenses the main periods in his career so that, despite its apparent sterility, we come to appreciate the way this concept generated innumerable variations and permutations in terms of shapes and colors. Knifer's palette may seem to have been reduced to black and white, but in looking at his work starting in the 1980s, made from superimposed layers of graphite, we perceive a permeability to the ambient light whose effects are vertiginous. Time and space are systematically imbricated in these absurd exercises he pursued so relentlessly. When you see them gathered together in this appropriately dense display, you feel emotions that so-called geometrical abstraction is not always able to arouse.

Translation, L-S Torgoff

À gauche / left: Valérie Jouve.
« Sans titre (Les Figures avec Tania Carl) », 2011-2012. C-print. 160 x 200 cm.
(© V. Jouve ; Court. galerie Xippas, Paris)
Ci-dessous / below: Julije Knifer.
« Le méandre est une forme de ma liberté ». Vue de l'exposition.
Exhibition view



galerie frank elbaz.

Biography

Julije Knifer

Born in 1924 in Osijek, Croatia. Died in 2004, Paris, France.

Education

1951 Academy of Fine Arts, Zagreb, Croatia

Solo Exhibitions

- 2025 Discontinuous Lines : Julije Knifer and Kumi Sugai, galerie frank elbaz, Terrada Art Complex II, Tokyo, Japan
- 2024 Le Méandre comme destin, galerie frank elbaz, Paris, France
Julije Knifer: Works from 1950 to 2004, Peter Freeman, Inc., New York, USA
Meanders without bounds, Art Encounters Foundation, Timisoara, Romania
Julije Knifer 100, International Symposium, Institute for Contemporary Art, Museum of Contemporary Arts, Zagreb, Croatia
Julije Knifer / Tomo Savić Gecan, Apoteka, Vodnjan, Croatia
Knifer I Osijek, family archives, town of Osijek, Osijek, Croatia
Julije Knifer: From the Collection of The Museum of Contemporary Art Zagreb, Museum of Contemporary Arts, Zagreb, Croatia
- 2021 Julije Knifer, galerie frank elbaz, Paris, France
Julije Knifer – Epigraphies françaises, Institut français en Croatie, Zagreb, Croatia
- 2020 Neue Galerie Graz & Naturkundemuseum, Joanneumsviertel, Graz, Austria
Museum der Wahrnehmung MUWA, Graz, Austria
Julije Knifer, Mitchell-Innes & Nash, New York, NY, USA
- 2018 Mural Paintings, galerie frank elbaz, Paris
Julije Knifer, MAMCO, Geneva, Switzerland
- 2017 Julije Knifer, Museum Haus Konstruktiv, Zürich, Switzerland
- 2016 Elements, Galerija Gregor Podnar, Berlin, Germany
- 2015 Uncompromising curated by Radmila Iva Jankovi and Ana Knifer, Museum of Fine Arts, Split, Croatia
The meander is a form of my freedom, galerie frank elbaz, Paris, France
Uncompromising, Museum of Fine Arts, Osijek, Croatia
- 2014 Uncompromising, Museum of Contemporary Art, Zagreb, Croatia
Meandri, Museum of Slavonia, Osijek, Croatia
Julije Knifer, Mitchell-Innes & Nash, New York, NY, USA

- 2013 Julije Knifer, Gallery Adris, Rovinj, Croatia
- 2011 Julije Knifer – MEANDER, Galerie Arndt, Berlin, Germany
- 2010 KNIFER. Lignes. Autoportraits curated by Arnauld Pierre, galerie frank elbaz, Paris, France
- 2008 Galerie Oniris, Rennes, France
- 2007 Inauguration de la fresque à la station Jean Jaurès du métro de Toulouse, Toulouse, France
Galerija Kranj ar, Zagreb, Croatia
- 2005 Julije Knifer – Tomo Savi Gecan, Galerija PM, Zagreb, Croatia
- 2004 Galerie Gisèle Linder, Basel, Switzerland
Galerija Rigo, Novigrad/Cittanova, Croatia
- 2003 Maison de la Culture, Bourges, France
- 2002 galerie frank elbaz, Paris, France
Gallery of Fine Arts, Osijek, Croatia
- 2001 Galleria Starter (with Ivan Picelj), Milan, Italy
Venice Biennale, Croatian Pavillon, Venice, Italy
Galerie Oniris, Rennes, France
- 2000 MAMCO-Musée d'Art Moderne et Contemporain, Geneva, Switzerland
Galerie Site Odéon n° 5, Paris, France
Galerie Georges Verney-Carron, Villeurbanne, France
- 1999 galerie frank elbaz, Paris, France
- 1998 MAMCO-Musée d'Art Moderne et Contemporain, Geneva, Switzerland
- 1997 Galerie Schoeller, Düsseldorf, Germany
MAMCO-Musée d'Art Moderne et Contemporain, Geneva, Switzerland
Ikona Gallery, Venice, Italy
Galleria Rigo, Novigrad/Cittanova, Croatia
Galerie Busche, Berlin, Germany
- 1996 La Box, Bourges, France
Knifer/Floquet, MAMCO-Musée d'Art Moderne et Contemporain, Geneva, Switzerland
- 1995 Knifer/Molnar/Morellet, Galerie Oniris, Rennes, France
- 1994 Galerie Hoffmann, Friedberg, Germany
IFA, Forum für Kulturaustausch, Stuttgart, Germany
- 1993 Knifer/Morellet, Galerie Verney-Carron, Villeurbanne, France
Villa Arson, Nice, France
- 1992 Julije Knifer à la Villa Saint-Clair, Espace Paul Boyé, Sète, France
Galerie Busche, Cologne, Germany
Villa Arson, Nice, France
- 1991 Galerie Joseph Dutertre, Rennes, France

- Université de Bourgogne, Dijon, France
- 1990 Galerie Dany Keller, München, Germany
 Consortium (with Richard P. Lohse), Dijon, France
 Galerie Busche (with Jean Arp), Cologne, Germany
 Art Prospective, Geneva, Switzerland
- 1989 Gorgona (...Jevsovar, Knifer...), FRAC & Atheneum, Université de Bourgogne, Dijon, France
 Galerija Eqrna, Ljubljana, Slovenia
 Gallery of Contemporary Art, Zagreb, Croatia
- 1988 Karas Gallery (with Kulmer), Zagreb, Croatia
 Exhibition Space (with Haft, Pearson), Londres, UK
 PM Gallery, Zagreb, Croatia
- 1987 Galerie Ingrid Dacic, Tübingen, Germany
 Until the meander, Dom JNA Gallery, Zagreb, Croatia
 Meander Gallery, Apatin, Serbia
- 1986 Galerie Schoeller, Düsseldorf, Germany
 SC Gallery, Zagreb, Croatia
- 1985 Galerie Hoffmann, Friedberg, Germany
 Studio D, Tübingen, Germany
- 1984 Gallery of Fine Arts, Osijek, Croatia
 Skenderija, Sarajevo, Bosnia and Herzegovina
- 1983 Gallery of Contemporary Art, Zagreb, Croatia
- 1980 Gallery of Contemporary Art, Zagreb, Croatia
- 1979 Labirint Gallery, Ljubljana, Slovenia
 Zodijski Gallery Osijek, Osijek, Croatia
 Meduza Gallery, Koper, Slovenia
 Kunsthalle, Tübingen, Germany
- 1978 Nova Gallery, Zagreb, Croatia
 Gallery of Contemporary Art, Zagreb, Croatia
- 1977 Gallery of the Student Cultural Centre (SKC), Belgrade, Serbia
- 1976 Galleria del Cavallino, Venice, Italy Nova Gallery, Zagreb, Croatia
- 1974 Atelier Glasmeier, Gelsenkirchen, Germany
- 1973 Galerie im Zimmer Theater, Tübingen, Germany
- 1970 Gallery of Contemporary Art, Zagreb, Croatia
- 1966 Gallery of Contemporary Art, Zagreb, Croatia
- 1962 Studio G, Zagreb, Croatia
- 1960 Salon ULUH (with Seder), Zagreb, Croatia
- 1958 Salon ULUH (with Senecic), Zagreb, Croatia

Group Exhibitions (selection)

- 2025 *I Walk the Line*, Le Consortium Museum, Dijon, France
Julije Knifer and Mangelos, Gallery 406: Museum of Contemporary Art, Zagreb, MoMA, New York
- 2023 Room by Room: Concepts, Themes and Artists In The Rachofsky Collection, The Warehouse, Dallas, TX, USA
Collages : Julije Knifer, Tomislav Gotovac, Mangelos and Mladen Stilinovic – Curated by Branka Stipancic, galerie frank elbaz, Paris, France
- 2022 Changes, Mumok, Wien, Austria
From Scratch : Mangelos, Julije Knifer, Július Koller, Mladen Stilinovic & Goran Trbuljak, Peter Freeman, New York, USA
- 2020 Touching the Void, Collection 1940s–1970s, MoMA, New York, USA
- 2019 A view From Zagreb : Op and Kinetic Art, Tate Modern, London, UK
- 2018 Recollection – A Journey After 28 Years, PROYECTOSMONCLOVA, Mexico
The Other Trans-Atlantic, Garage Museum of Contemporary Art, Moscow, RUS
Hello World. Revision einer Sammlung, Hamburger Bahnhof – Museum für Gegenwart, Berlin, DEU
Instructions for Watching – What the Body Wants ?, Museum of Modern and Contemporary Art, Rijeka, Croatia
- 2017 Gorgona, Kunstmuseum Liechtenstein, Vaduz, Liechtenstein
Non-Aligned Art. Marinko Sudac Collection, Ludwig Museum of Contemporary Art, Budapest, Hungary
Gorgona Postgorgona, P420, Bologna, Italy
Meandering, Abstractly, galerie frank elbaz, Dallas, TX, USA
- 2016 Facing the Future. Art in Europe 1945 - 1968, ZKM Center for Art and Media Karlsruhe, Germany
Julije Knifer and Gorgona Group curated by Radmila Iva Jankovi and Ana Knifer, Museum of Fine Arts, Split, Croatia
- 2015 Construction to Transmission : Art in Eastern Europe and Latin America 1960–1980, MoMA, New York, NY, USA
Knifer, Mangelos, Vanista, Mitchell-Innes & Nash, New York, NY, USA
Zig Zag, Hono-Lulu, Zürich, Switzerland
Collection. Un rêve d'éternité, FRAC Bretagne, Rennes, France
Biens Publics, Musée Rath, Geneva, Switzerland
Rituels, répétitions, contraintes, tentations, Plateforme Roven dans le Cabinet d'arts graphique, Musée régional d'art contemporain Languedoc-Roussillon, Sérignan, France

Reflets, Centre d'Art contemporain Bouvet Ladubay, Saumur, France

- 2014 The Mysterious Device Was Moving Forward, Longhouse Projects, New York, NY, USA
Personal Cuts – Art Scene in Zagreb from 1950s to now, Carré d'Art – Musée d'Art Contemporain de Nîmes, Nîmes, France
- 2013 The Present and Presence: Repetition 4 - Micro-political Situations, Museum of Contemporary Art, Ljubljana, Slovenia
Une brève histoire de lignes, Centre Pompidou, Metz, France
Section des stylites, MAMCO, Geneva, Switzerland
Gorgona : Please Attend, Zack/Branicka, Berlin, Germany
Transition Noir & Blanc, galerie Oniris, Rennes, France
Knifer/Stupica, Academia moderna, Zagreb, Croatia
- 2012 Scenes from Zagreb: Artist's Publications of the New Art Practice, MoMA Library, New York, NY, USA
Selected Secondary Market Investment Works, Rex Livingston Art Dealer, Sydney, Australia
Usudi se probati, Lauba, Zagreb, Croatia
- 2011 Gorgona (...Knifer, Mangelos, Vanista...), galerie frank elbaz, Paris, France
Mortel ! curated by Mathieu Mercier, FRAC Basse-Normandie, France
Museum of Parallel Narratives in the framework of L'Internationale, MACBA, Barcelona, Spain
Mouvements, Abbaye d'Annecy-le-Vieux, France
Kontakt Collection, Sofia Art Gallery, Sofia, Bulgaria
Géométries de l'Âme, DIX291, Paris, France
Kunst der siebziger Jahre, Dany Keller Galerie, Munich, Germany
Treasure of the Museum of Modern Art Dubrovnik: Croatian art from the end of the 19th Century until the present day, Museum of Modern Art Dubrovnik, Dubrovnik, Croatia
Black Should Bleed To Edge, École Régionale des Beaux-Arts Rouen, Rouen, France
- 2010 Changing the World, ARNDT, Berlin, Germany
Les Promesses du Passé, Centre Pompidou, Paris, France
Listen to your Eyes, Ecole Supérieure d'art, Metz, France
Die Leichtigkeit des Seins Teil 2, Dany Keller Galerie, Munich, Germany
Modern Times: responding to chaos, Kettle's Yard, Cambridge, UK
Moderna (post) moderna, Stara tiskara, Pula, Croatia
- 2009 Minimal Shift, Galéria Jana Koniarka, Trnava, Slovakia
Editionen der Galerie seit 1970, Dany Keller Galerie, Munich, Germany
From the holdings of the Museum of Contemporary Art, Museum of Modern and Contemporary Art, Dubrovnik, Croatia
Printemps de septembre curated by Christian Bernard, Toulouse, France

- 2008 Why here is always somewhere else, Badischer Kunstverein Karlsruhe, Germany
Odsutni / Prisutni, The Gallery of Fine Arts, Split, Croatia
As soon as I open my eyes I see a film, Museum of Modern Art, Warsaw, Poland
- 2007 The Rational Eye, Geometric, Optical, Kinetic and Programmed Art, International Centre of Graphic Arts (MGLC), Ljubljana, Slovenia
Ligne B - Connexion aux Abattoirs, Les Abattoirs de Toulouse, Toulouse, France
From the holdings of the museum, Museum of Modern Art, Dubrovnik, Croatia
Rückblende. Die Fotosammlung der Neuen Galerie Graz, Neue Galerie Graz, Universalmuseum Joanneum, Graz, Austria
White-Black, Vasarely Museum, Budapest, Hungary
- 2006 Au-delà de la géométrie (art construit, minimal, sériel), FRAC Limousin, Limoges, France
Arteast Collection 2000+23, Museum of Modern Art Ljubljana, Ljubljana, Slovenia
Die Neuen Tendenzen, Museum für Konkrete Kunst, Ingolstadt, Germany
Essence of Life Art, The State Russian Museum, Marble Palace, Saint Petersburg, Russia
Selection from the Museum of Modern Art Dubrovnik Collection, Museum of Modern Art, Dubrovnik, Croatia
- 2005 Julije Knifer - Rémy Zaugg - In memoriam, MAMCO-musée d'art moderne et contemporain, Geneva, Switzerland
East Art Museum, Karl-Ernst-Osthaus-Museum, Hagen, Germany
Essence of Life - Essence of Art, Ludwig Museum, Museum of Contemporary Art, Budapest, Hungary
Prague Biennale 2, Prague, Czech Republic
- 2004 Beyond Geometry : Experiments in Form, 1940s-70s, LACMA-Los Angeles County Museum of Art, Los Angeles, CA, USA
Véra Molnar - Julije Knifer, Fondation pour l'Art Contemporain Claudine et Jean-Marc Salomon, Aix, France
Image and Object, The Filip Trade Collection of Contemporary Art, Museum of Modern Art, Dubrovnik, Croatia
Passage d'Europe, Musée d'Art moderne de Saint-Etienne, Saint-Etienne, France
François Morellet - Julije Knifer, Galerie Gisèle Linder, Basel, Switzerland
- 2003 Collection FRAC Basse Normandie, Caen, France
Collection FRAC Bourgogne, Nantes, France
Linien, Galerie Gisèle Linder, Basel, Switzerland
Un choix dans les acquisitions récentes, FRAC Bretagne, France

- Acquisitions, Le Ring, Nantes, France
 Le Diable Evidemment, Musée des Beaux-Arts, Brest, France
 Le noir est une couleur, Galerie Lahumière, Paris, France
 Multiples, Galerie Gisèle Linder, Basel, Switzerland
- 2002 L'Art d'aujourd'hui, Musée de Grenoble, Grenoble, France
 Appunti sull'Arte Contemporanea Croata, Museo d'Arte Contemporanea, Ravenna, Italy
 Inauguration du Plateau, Espace d'Art Contemporain, Paris, France
- 2001 Théâtre de la cruauté (Héautontimoroumenoï), MAMCO-Musée d'art moderne et contemporain, Geneva, Switzerland
 Formes du simple 2, MAMCO-Musée d'art moderne et contemporain, Geneva, Switzerland
 De Artaud ... à Twombly, Centre Pompidou, Paris, France
 49th Biennale di Venezia, Venice, Italy
 Oeuvres sur papier: Acquisitions 1996 – 2001, Centre Pompidou, Paris, France
 Opposizione Croata: Julije Knifer – Ivan Picelj, Galleria Starter, Milan, Italy
 Confrontation and continuity of the New Tendencies, Annals, Poreč, Croatia
 EXAT 51 i Nove Tendencije, Centro Cultural, Cascais (Lisboa), Portugal
- 2000 Lignes de Conduite, Espace de l'Art concret, Mouans-Sartoux, France
 Concrete Art in six countries of Central Europe from 1945 to these days, Varos Muvészeti Muzeum Képtara, Győr, Hungary
 2000 + Arteast Collection, The Art of Eastern Europe from 1960 to the Present, Museum of Modern Art, Ljubljana, Slovenia
 FRAC Bourgogne, Dijon, France
 Art Concret, Espace de l'Art Concret, Mouans-Sartoux, France
 Art in Central Europe 1949 – 1999, Fundación Joan Miró, Barcelone, Spain
 Partage, Galerie Georges Verney-Carron, Lyon, France
 Passé composé / Futur antérieur, Musée d'art Roger Quilliot, Clermont Ferrand, France
 Aspect – Positions, 50 Years of Art in Central Europe 1949-1999, Ludwig Museum - Museum of Contemporary Art, Budapest, Hungary; Museum Moderner Kunst Stiftung Ludwig, Viena, Austria
- 1999 Fragments, FRAC Bretagne, Lannion, France
 Knifer, Molnar, Morellet, Galleria Vismara Arte, Milan, Italy
 Rayures, Acte II, Musée de l'Hôtel Dieu, Mantes-La-Jolie, France
 Estampes et Art Géométrique, Musée de Vannes, France
 Les Artistes de la Galerie, Galerie Oniris, Rennes, France
 Stiftung Bauhaus Dessau, Positionen der konkreten und konstruktiven Kunst, Das Richard Haizmann Museum, Basel, Switzerland
 This is yesterday, Centro Andaluz de Arte Contemporaneo, Le Consortium, Dijon, France

- 1998 Le Dessin en Procès, Château d'Eau, Bourges, France
 Dessiner-Décider, Galerie des Beaux-Arts, Quimper, France
 Exposition d'été, Musée de Grenoble, Grenoble, France
 Le Trésor, Le Consortium, Dijon, France
 Un Certain Classicisme, Musée des Beaux-Arts, Dole, France
 Abstraktion zwischen 1945 und 1959, Wilhelm-Hack Museum, Ludwigshafen am Rhein, Germany
 Le Consortium collectionne, Centre Pompidou, Paris, France
 Les artistes de la Galerie, Galerie Oniris, Rennes, France
- 1997 Gorgona, Gorgonic Gorgonian, Villa Pisani, Venice, Italy
 Geografia – Geometria, Miesne kulturne centrum, Bratislava, Slovakia
 Histoires de Blanc et Noir, Narodni Galerie, Prague, Czech Republic
 Ainsi de suite, Centre régional d'art contemporain, Sète, France
 Made in France, Centre Pompidou, Paris, France Venice Biennale, Venice, Italy
- 1996 XXXI. Porečki Annals, City Museum, Poreštine; Istrian Parliament Building, Poreč, Croatia
 La collection du FRAC Bretagne, Rennes, France
 Dessins : Nouvelles Acquisitions 1992 – 1996, Galerie d'art graphique, Centre Pompidou, Paris, France
 125 vrhunskih djela hrvatske umjetnosti, Dom UHDLU, Zagreb, Croatia
 Histoires de Blanc et Noir, Musée de Grenoble, Grenoble, France
- 1995 Konstruktivizam i Kineticka Umjetnost, Museum of Contemporary Art – Dom HDLU, Zagreb, Croatia
 21. medunarodni graficki biennale, Museum of Modern Art, Ljubljana, Slovenia
 Morceaux choisis du Fond National, Le Magasin, Grenoble, France
- 1994 Europa-Europa: Das Jahrhundert der Avantgarde in Mittel- und Osteuropa, Kunsthalle, Bonn, Germany
- 1993 Noir Dessin, Cabinet d'arts graphiques, Centre Pompidou, Paris, France
 The Horse who Sings: Radical Art from Croatia, Museum of Contemporary Art, Sydney, Australia
- 1992 Ernst Museum, Budapest, Hungary
 Noir et Blanc, Galerie du Théâtre National de Bretagne, Rennes, France
 Manifeste, Centre Pompidou, Paris, France
 Identität : Differenz – 1940 – 1990. Eine Topographie der Moderne, Tribune Trigon, Graz, Austria
 Les Mystère de l'Auberge Espagnole, Villa Arson, Nice, France
- 1991 Château d'Oiron, France
- 1990 Cinq installations d'art, Ancienne Usine Plainpalais, Geneva, Switzerland
 Julije Knifer, Richard Paul Lohse, Le Consortium, Dijon, France
- 1989 Gorgona, FRAC, Université de Bourgogne, Dijon, France

- 1988 Alfons Roig i els seus Arnics, Valence, France
Knifer i Kulmer, Karas Galerija, Zagreb, Croatia
Haft, Knifer, Pearson, Exhibition Space, London, UK
- 1987 Panorama du XXème siècle, Musée de Grenoble, Grenoble, France
- 1986 Konkret Sieben, Kunsthaus, Nürnberg, Germany
Marijan Jevsovar, Julije Knifer, Ivan Kozaric, Djuro Seder, Josip Vanista,
Galerie du centre culturel universitaire, Belgrade, Serbia
Geometrije, Galerija Karas, Zagreb, Croatia
Jugoslovenska grafika 1950-1980, Museum of Contemporary Art, Zagreb,
Croatia
- 1985 Marijan Jevsovar, Julije Knifer, Ivan Kozaric, Djuro Seder, Josip Vanista,
Galerie des arts plastiques, Osijek, Croatia
- 1983 Julije Knifer, Gallery of Contemporary Art, Zagreb, Croatia
Le minimalisme en Yougoslavie, Gallery of Contemporary Art, Zagreb,
Croatia
Jugoslawische Konstruktivismus 1921-1981, Hedendaagse-Kunst, Utrecht,
Holland
L'Ultima avanguardia, Palazzo Reale, Milan, Italy
- 1982 Les innovations de l'art contemporain croate dans les années 70, Gallery
of Contemporary Art, Zagreb, Croatia
- 1981 16ème Salon de Zagreb : les tendances abstraites de l'art croate 1951-
1961, Zagreb, Croatia
7. Motovunski likovni susreti – Transformacije papira, Muzej grada
Motovuna, Motovun, Croatia
VIII. Biennale Slavonaca, Gallery of Fine Arts, Osijek, Croatia
16. Zaagrebacki salon – Apstrakne tendencije u Hrvatskoj 1951 – 1961,
Museum of Modern Art, Zagreb, Serbia
- 1980 XVI Biennale, Sao Paolo, Brasil
Slika = Slika, Radnicki univerzitet, Centar za kulturu, Belgrade, Serbia
Jugoslavenska sekcija na Bienalu Sao Paolo, Museo National de Arte, La
Paz, Bolivia
15th Zagreb Salon, Art pavilion, Zagreb, Serbia
Medunarodna izlozba likovnih umetnosti Beograd '80, Museum of
Contemporary Art, Belgrade, Serbia
- 1979 Likovne nagrade INA '79, Museum of Modern Art, Zagreb, Croatia
1. Biennale der Europäischen Grafik, Heidelberg, Germany
The 11th International Biennial Exhibition of Prints in Tokyo, The National
Museum of Modern Art, Osaka, Japan
Od Babica do Knifera, Graficki zavod Hrvatske, Zagreb, Croatia
13. Medunarodni graficki biennale, Museum of Modern Art, Ljubljana,
Slovenia
XV Biennale, Sao Paolo, Brasil

- 1977 Trigon 77, Neue Galerie am Landesmuseum Joanneum, Graz, Austria
What is New in Croatian Art, Art Pavilion Cvijeta Zuzoric, Belgrade, Serbia
Sul Concetto di Serie. Secondo simposium del Centro internazionale d'arte costruttiva, Museo Civico di Villa Mirabello, Varese, Italy
- 1976 Aspects '75 – Contemporary Yugoslav Art, The City, Dublin; The Ulster Museum, Belfast, Ireland; Art Gallery, The Third Eye Center, Glasgow, UK
Works on Paper, Gallery of Dom Omladine, Belgrade, Serbia
Contemporary Yugoslav Prints, Association of Science-Technology Centers, Washington, USA
- 1975 Aspects 75, The Richard Demarco Gallery, Edinburgh, UK
Aspekye: Gegenwärtige Kunst aus Jugoslawien, Akademie der Bildenden Künste, Vienne, Austria
Oblici geometrizma u savremenoj grafici, Museum of Contemporary Art, Belgrade, Serbia
11. Medunarodni biennale grafike, Museum of Modern Art, Ljubljana, Slovenia
- 1974 Izložba apstraktnog slikarstva, Galerija kulturnog centra, Belgrade, Serbia
100 dela na Sovremenata hrvatska umetnost, Muzej na sovremenata umenost, Skopje, Macedonia
3. Internationale Grafik Biennale, Frechen, Germany
- 1973 Contemporary Yugoslavian Art, The National Museum of Modern Art, Tokyo & Kyoto, Japan
Kortars Jugoslav Festzet, King Stephen Museum, Budapest, Hungary
Yugoslavian Contemporary Painting and Sculpture, Herbert Art Gallery & Museum, Coventry, UK
Nove Tendecije 5, Gallery of Contemporary Art, Zagreb, Croatia
XIII Biennale, Sao Paolo, Brasil
- 1972 Nye Tendenser i Jugoslavie Billekunst, Denmarks Tekniske Museum, Helsingor, Sweden
De consequensies van de Machine, Museum Boymans van Beuningen, Rotterdam, Holland
- 1969 Arte figurativa Zagrabese d'oggi, Bologna, Italy
Contemporary Art in Yougoslavia, Mc Graw-Hill Inc., New York, NY, USA
Nove Tendecije 4, Gallery of Contemporary Art, Zagreb, Croatia
- 1967 3. Fine Arts Triennial, Belgrade, Serbia
Akvizicije 5, Gallery of Contemporary Art, Zagreb, Croatia
Expo 67, Montréal, Québec, Canada
- 1966 Akvizicije 4, Gallery of Contemporary Art, Zagreb, Croatia 2nd Zagreb Salon, Art pavilion, Zagreb, Croatia
- 1965 Akvizicije 3, Gallery of Contemporary Art, Zagreb, Croatia

- Actuel 65, Bern, Switzerland
- 1964 2nd Fine Arts Triennial, Belgrade, Serbia
Neue Tendenzen, Städt. Museum Schloss Morsbroich, Leverkusen,
Germany
- 1963 Akvizicje 1, Gallery of Contemporary Art, Zagreb, Croatia
Oltre l'informale, Biennale Internazionale d'Arte, San Marino, Italy
- 1961 Salon 61, Museum of Modern Art, Rijeka, Croatia
Slikarstvo i skulptura 1961, Gallery of Contemporary Art, Zagreb, Croatia
Studio F, Ulm, Germany
Art Abstrait Constructif International, Galerie Denise René, Paris, France
- 1960 Izložba ULUH-a, Art pavilion, Zagreb, Croatia
Izložba ULUH-a, Art pavilion Mali Kalemegdan, Belgrade, Serbia
- 1959 ULUH, Umjetnicki pavillon, Zagreb, Croatia

Collections

Australia	Museum of Contemporary Art Limited, Sydney
Austria	Kontakt. The Art Collection of Erste Group, Wien
Canada	Musée d'Art Contemporain de Montréal, Québec
Croatia	Museum of Modern Art, Zagreb Museum of Contemporary Art, Zagreb
France	Centre Georges Pompidou – Musée National d'Art Moderne, Paris Collection Le Consortium, Dijon Espace de l'Art Concret, Château de Mouans-Sartoux Fond National d'Art Contemporain, Paris FRAC Auvergne FRAC Basse Normandie FRAC Bourgogne FRAC Bretagne Musée de Grenoble Musée d'art et d'histoire de Cholet
Germany	Galerie im Lenbachhaus, München Museum Folkwang, Essen Kunsthalle Nürnberg, Nürnberg Neuer Berliner Kunstverein, Berlin Wilhelm Hack Museum, Ludwigshafen am Rhein Kunstmuseum Mülheim an der Ruhr, Mülheim an der Ruhr Stiftung für konkrete Kunst, Reutlingen
Lichtenstein	Kunstmuseum Lichtenstein
Serbia	Museum of Contemporary Art, Belgrade
Switzerland	MAMCO, Geneva
UK	Tate Modern, London
USA	MoMA, New York, NY