

In 2007, when Siniša Labrović filmed **FAMILY NEWS**, the New Museum opened the doors of its new, \$50,000 location on Bowery Street in New York.

In 2003, when Šejla Kamerić did **BOSNIAN GIRL**, the Lentos Art Museum in Linz, the Futura Centre for Contemporary Art in Prague, the Herning Museum of Contemporary Art (HEART) in Denmark and the Art Museum of El Salvador (MARTE) in San Salvador all opened their doors.

In 1996, when Ivana Keser made **LOCAL-GLOBAL** for the first in a series of Manifestas in Rotterdam, Glasgow's Gallery of Modern Art in Glasgow (GOMA), the C³ – Centre for Culture & Communication Foundation in Budapest, the Casino Luxembourg Forum for Contemporary Art, the *Hamburger Bahnhof* – Museum of Contemporary Art in Berlin, the Para Site Art Space in Hong Kong and the Armenian Centre for Contemporary Experimental Art in Yerevan were opened.

In 1959, when Julije Knifer painted **COMPOSITION NO. 5**, the Monterey Museum of Art was opened in California.

In 1977 and 1978, when Mangelos' object ***LE PROJÉT PRINCIPAL DE LA DEUXIÈME CIVILISATION (LE TRAVAIL MÉCANIQUE – LE PENSER FONCTIONNEL)*** was dated, the old building of the Museum of Contemporary Art Chicago (MCA) was extended to several neighbouring buildings, and Gordon Matta-Clark intervened in one of them with a circle cut.

In 1963, when Marijan Jevšovar painted **COMPOSITION**, the Sheldon Museum of Art building designed by Philip Johnson was completed in the state of Nebraska.

The year 1960, when Josip Vaništa drew **VIEW FROM A WINDOW**, marked the first year when the Museum of Contemporary Art in Rome (MACRO) started to build its collection.

In 1965, when Josip Vaništa painted **SEA**, the foundations of the present Everson Museum of Art were laid under the direction of Max Sullivan, in Syracuse, New York State.

In 1965, when Miljenko Horvat photographed **SKAGEN**, Charles Cunningham became Director of the Art Institute of Chicago.

In 1959, when Ivan Kožarić created the sculpture **SEGMENT OF A RIVER**, the Birmingham Museum of Art opened in the state of Alabama. The years 1959 and 1960, when he created the **INNER EYES**, are the years which divide the collection of the Nelson-Atkins Museum of Art in Kansas City, classifying works created before 1959 as modern and those after 1960 as contemporary.

Between 1960 and 1962, while Marijan Jevšovar was painting **GREY SURFACE**, the Bochum Art Museum opened, one of the earliest museums of contemporary art in Germany, and Elizabeth Stubblefield Navas, a personal friend of the museum's founder, Louise Caldwell Murdock, relinquished her duty of care for the Wichita Art Museum collection.

In 1961, when Đuro Seder painted **STUDY**, the Federation of British Artists was founded in London as the umbrella institution for eight leading British artists' associations.

Between 1955 and 1961, when Ivan Kožarić produced the sculpture **TORSO**, the Museum of the Revolution was opened officially in Zagreb, in the present building of the Croatian Association of Artists, and later, the Gallery of Contemporary Art (today the Museum of Contemporary Art in Zagreb), participated in a group of fifteen of the best known galleries from Europe, the USA and Japan in the Lausanne exhibition Second International Salon of Young Galleries.

Between 1976 and 1977, the period that the Mangelos **MOSCOW MANIFESTO** dates back to, the Museum Ludwig of Cologne emerged as an independent institution from the Wallraf-Richartz Museum and moved to a new building in the centre of Cologne. The Hong Kong Arts Centre and the Tehran Museum of Contemporary Art were also opened at that time.

In 1961, when Marijan Jevšovar painted **SPATIALITY**, the Salt Lake Art Center (SLAC) appointed James Haseltine as its first full-time, salaried director, which later led to the formation of the Utah Museum of Contemporary Art.

In 1956, when Ivan Kožarić created the sculpture **FIGURE**, The North Carolina Museum of Art opened in Raleigh.

In the 1970s, when Dimitrije Bašićević (Mangelos) created ***PAYSAGE DE LA GUERRE***, Richard E. Fuller discharged the role of Director of Seattle Art Museum (SAM), without remuneration.

In 1967, when Đuro Seder painted **GREY PICTURE I**, the Pacific Film Archive was founded at the University of California, Berkeley, which is today part of Berkeley Art Museum and Pacific Film Archive (BAMPFA).

In 1963, when Julije Knifer painted **MEANDER 14**, the Moravian Gallery (*Moravská galerie*) in Brno launched the International Biennale of Graphic Design.

In 1975, when Julije Knifer filmed **WORK PROCESS IN TÜBINGEN**, the Tucson Museum of Art main building was opened.

In 1961, when Julije Knifer painted the original **MEANDER IN THE CORNER**, the Modern Art Museum of the City of Paris was opened, as well as the NRW – Art Collection of the German Federal State of North Rhine-Westphalia. That same year, Philippe Robert-Jones became the director of the Royal Museums of Fine Arts of Belgium in Brussels. In 1975, when he repainted the painting after the original was destroyed, Rudi Fuchs became Director of the Van Abbemuseum in Eindhoven.

Until 1966, when Miljenko Horvat took a photograph, **ETRETAT**, the Städel Art Institute and Municipal Gallery in Frankfurt (*Städelsches Kunstinstitut und Städtische Galerie*), which had been damaged by bombing at the end of the Second World War, were completely renovated according to designs by Johannes Krahn. A year earlier, in 1965, when he took photographs titled **ARAN**, George D. Culler left his position as the director of SFMOMA – San Francisco Museum of Modern Art.

In 1961, when Josip Vaništa made **INFINITE CANE / HOMMAGE TO MANET**, the Los Angeles County Museum of Art was separated from the Los Angeles Museum of History, Science and Art, becoming an independent institution focusing on art.

In 1964, when Josip Vaništa painted his first version of **SILVER LINE**, the Pasadena Art Museum commissioned the architects Thornton Ladd and John Kelsey to design the museum building. In 1997 when he repeated the painting, MOMA PS1 opens after renovation.

In 1994, when Vadim Fiškin made **ORBIT 2 (A-C)**, the Gasworks and INIVA – Institute of International Visual Arts were opened in London, and the future opening was announced of the Tate Modern in an industrial building on the banks of the Thames, where it is still housed today, with considerable extensions.

In 1978, when photographs documenting the activities of the OHO Group appeared, Alfred Barr donated Warhol's Blue Marilyn to the Princeton University Art Museum (PUAM).

Beginning in 1975, when Family from Šempas made **PLAN FOR A SCHOOL OF DRAWING**, the New Saxony Gallery – Museum of Contemporary Art launched its collection with the inventory of the former District Art Gallery of Karl-Marx Stadt (Chemnitz).

In 1968, when Andraž Šalamun painted **TRIPTYCH**, the Cleveland Museum of Contemporary Art (MOCA), the Studio Museum in Harlem, and the Harnett Museum of Art, University of Richmond, were all opened.

In 2000, when the IRWIN group realised **RETROAVANGARDA**, the private collection of Peter Simon, the owner of Monsoon Corporation, opened in the corporation's central building in London, as did the Lambert Collection in Avignon and the National Museum of Contemporary Art in Athens.

In 1952, when Vladimir Kristl painted **COMPOSITION**, the renovation of the Leopold-Hoesch Muzeum from Düren in North Rhine-Westphalia, which was damaged during the Second World War is finished.

In 1953, when Vladimir Kristl painted two pictures with the same title, **COMPOSITION**, Eric Estorick started his Estorick Collection of Modern Italian Art.

In 1952, when Aleksandar Srnec made **DRAWING 5.10.52** and **DRAWING 1952/3**, the Guggenheim adopted its present name, following the death of its founder, Solomon R. Guggenheim. In 1953, as Srnec made **DRAWING NO. 10 (LINES)**, the Lentos Art Museum in Linz acquired the Gurlitt Collection, and in 1954, while Srnec painted **COMPOSITION**, the Gallery of Contemporary Art, today the Museum of Contemporary Art Zagreb, was opened in Zagreb, and the Museum of Modern and Contemporary Art in Rijeka held the first Rijeka Salon. Then in 1956, while Srnec made **KA-9**, the Puri Lukisan Museum opened in Gianyar, Indonesia and in 1959, while he made **COMPOSITION T-25** the The Monterey Museum of Art (MMA) opened in California.

In 1946, when Božidar Rašica painted **VIEW**, the Institute of Contemporary Art (ICA) was founded in London, and in 1949, when Rašica painted **COMPOSITION**, the Peggy Guggenheim Collection exhibition was presented in the premises of the present Strozzi Centre for Contemporary Culture (cccs – *Centro di Cultura Contemporanea Strozzi*), in the Palazzo Strozzi in Florence, before its final move to the Palazzo Venier in Venice. In 1950, when he finished his new painting, also called **COMPOSITION**, the former mill building which now houses the Baltic Centre for Contemporary Art in Gateshead, Great Britain, was rebuilt, while in 1952, when he was still painting two more **COMPOSITIONS**, a foundation came into being which later led to the establishment of Museum Michetti di Francavilla al Mare (MUMI) on the Italian Adriatic coast.

In 1952, when Vladimir Kristl painted **COMPOSITION**, the former Modern Art Society (MAS) became the Cincinnati Contemporary Arts Center (CAC).

Between 1952 and 1956, while Ivan Picelj was painting **COMPOSITION XL-1**, the Solomon R. Guggenheim Museum took the name of its founder, who died in 1952, before Frank Lloyd Wright had finished the museum building project in 1956. In 1956, when Ivan Picelj painted **HOMMAGE TO EL LISSITSKI**, the Museum of Arts and Design (MADS) opened in Manhattan.

Between 1922 and 1923, when Josip (Jo Klek) Seissel painted **PAFAMA, ROOSTER ON THE ROOF**, and took photographs of the **YOUNG ZENITISTS**, and when Ljubomir Micić wrote **DEAR AND HONOURED YOUNG ZENITIST FRIENDS**, the Folkwang Museum was amalgamated with the Essen Municipal Art Museum, becoming the Folkwang Essen Museum. In Zagreb, the Factory for the Cotton Industry JSC was opened, which today houses the Lauba People and Art House.

In 1949, when Ivan Picelj, Vjenceslav Richter and Aleksandar Srnec produced the **PROJECT FOR THE YUGOSLAV PAVILION AT THE STOCKHOLM FAIR**, and the **PROJECT FOR THE YUGOSLAV PAVILION AT THE VIENNA FAIR**, Peggy Guggenheim purchased the Palazzo Venier as a venue to display her wide-ranging collection.

In 1950, when the same artists produced the **PROJECT FOR THE YUGOSLAV PAVILION AT THE HANNOVER FAIR**, and also, with Zvonimir Radić, the **PROJECT FOR THE YUGOSLAV PAVILION AT THE PARIS FAIR**, the Gelsenkirchen Art Museum (*Kunstmuseum Gelsenkirchen*) and *Kunsthalle Recklinghausen* were opened only 15 kilometres apart in the Federal Republic of Germany.

In 1950, when Ivan Picelj and Zvonimir Radić produced their **DESIGNS FOR THE DISPLAY AT THE CHICAGO INTERNATIONAL FAIR**, then in cooperation with Vjenceslav Richter and Aleksandar Srnec, **DESIGNS FOR THE "BELGRADE HIGHWAY" EXHIBITION** and **DESIGNS FOR THE "HIGHWAY" EXHIBITION IN THE ZAGREB ART PAVILION**, and finally **DESIGNS FOR THE CROATIAN LOCAL ECONOMY EXHIBITION AT THE ZAGREB FAIR** (having been joined by Đuka Kavurić), the Massachusetts Institute of Technology (MIT) opened the Hayden Gallery, later renamed the List Visual Arts Center.

In 1957, when Vjenceslav Richter created the sculpture **NADA-ZAGREB**, which he re-created in 1999, the Contemporary Art Museum Association was founded in Ghent, which eventually led to the opening of the Ghent City Museum for Contemporary Art (*s.m.a.k. Stedelijk Museum voor Actuele Kunst*) in 1999.

In 2011, when Ivan Kožarić was creating his sculpture **RED LINE**, the Cranbrook Art Museum near Detroit reopened its doors after a two-year period of renovation and extension.

In 1979, when Marija Ujević Galetović was creating **TARGET**, a meeting in a Beverly Hills hotel took place between the Deputy Mayor of Los Angeles, Tom Bradley, Councillor Joel Wachs, and local philanthropist Marcia Simon Weisman, which resulted in the opening of the Museum of Contemporary Art (MOCA) in Los Angeles.

In 2011, when Nemanja Cvijanovic made **DON'T FUCK WITH SOCIAL DEMOCRACY**, the Lauba – People and Art House in Zagreb and the Sofia Arsenal Museum of Contemporary Art (SAMCA) were opened. That same year, Mihnea Mircan became the artistic director of the Extra City Kunsthall in Antwerp, and the Fruitmarket Gallery in Edinburgh curated the Scottish Pavilion at the Venice Biennale.

From 1992, when Andreas Serrano made **HACKED TO DEATH II**,
Bart de Baere was the Director of the Museum of Contemporary
Art in Antwerp (*M HKA – Museum van Hedendaagse Kunst*).

In 2005, when Zlatko Kopljär realised **K9 COMPASSION**,
MAC/VAL – the museum of contemporary art from Val-de-Marne,
the southern suburbs of Paris, the MARTA Museum of
Contemporary Art in Herford Germany as well as the
Museum of Contemporary Art in Shanghai were opened.

In 1998, when Boris Mihailov photographed **CASE HISTORY** and **NAKED MEN WITH TATTOOS 1981/5**, the Indonesia National Gallery in Jakarta was opened, along with the Jogja National Museum (JNM) in Yogyakarta, also on the island of Java.

In 1971, when Braco Dimitrijević realised **CASUAL PASSERBY I MET AT 12:15**, the new building of the Tel Aviv Museum of Art was opened in ArtShaul Hamelech boulevard, pavilion by the architect Renaat Braem was inaugurated as a part of the Middelheim Museum in Antwerp, and the president of Egypt, Anwar El-Sadat, temporarily converted a part of the Mohamed Mahmoud Khalil Museum for the use of state administration.

In 1980, when Tomislav Gotovac performed **BEGGING**, what was to become the Contemporary Art Museum of St. Louis (CAM) was founded under another name, while in 1981, when Gotovac performed **CLEANING PUBLIC AREAS**, the North Miami Museum of Contemporary Art (MOCA) was opened.

In 1972, when Željko Stojanović photographs **IN THE STREET**, Marjorie Acker, wife of the founder Duncan Phillips, resigned her post as Director of the Phillips Collection in Washington D.C. Her place was taken by her son, Laughlin Phillips.

In 1980, when Milisav Mio Vesović photographed **ENA BEGOVIĆ** and **ŠAROVIĆ III**, the Peggy Guggenheim Collection was opened for the first time, under the guidance of the Solomon R. Guggenheim Foundation, to which Peggy had donated her collection during her lifetime. In 1985, when he photographed **MIRA FURLAN**, **STIPE ŠUVAR** and **ALKA**, the Bolzano Museum for Modern and Contemporary Art (*Museion – Museo d'arte moderna e contemporanea*) was opened.

In 1980, when Ivan Posavec photographed **UNTITLED (COUPLE)** and **COUPLE II**, the Banja Luka railway station was renovated, which would become the Museum of Contemporary Art of Republika Srpska in 2004). In 1981, when Posavec photographed **UNTITLED (JOHNNY B. ŠTULIĆ)**, the San Antonio Museum of Art was founded in the state of Texas. When he photographed **UNTITLED (FLAG)** and **TITO'S RELAY**, the Pavilion was founded whose activities were stored in the Feminist North Archive at the University of Leeds.

In 1936, when Tošo Dabac photographed **IN THE TRAM**, the Virginia Museum of Fine Arts opened in Richmond. In 1937, when Dabac photographed **RETURN FROM THE MARKET** and **ASSICURAZIONI GENERALI**, the National Gallery of Art was opened in Washington D.C. In 1939, when he photographed **SANDWICH-BOARD MEN**, the **CITY COFFEE HOUSE** and **TRAM DOORS**, a building was erected which today houses the Queens Museum of Art (QMA), based on a building at the New York World's Fair. When he photographed **SHOP WINDOW** in 1940, the Woodmere Art Museum opened in Philadelphia. Another photograph of the same name, taken in 1950, was produced in the year when the Museum of Fine Arts (MOFA) opened in Tallahassee, Florida.

In 1973, when André Cadere produced **WITHOUT TITLE**, the University Art Museum of California State Museum was founded in Long Beach.

Between 1998 and 2002, while Sanja Iveković was working on the **WOMEN'S HOUSE** project, the reconstruction of an abandoned industrial mill was carried out in Gateshead, Great Britain. This involved investments of 50 million pounds, of which 33.4 million came from the Arts Council Lottery Fund. In 2002, the Baltic Centre for Contemporary Art was completed.

During 2008, when Vinko Penezić and Krešimir Rogina were making their installation **WHO'S AFRAID OF THE BIG BAD WOLF IN THE DIGITAL ERA?**, 320,000 people visited the *Jeu de Paume* in Paris.

Between 2003 and 2005, while Kristina Leko worked on the project **AMERICA(5)**, american curator Peter Doroshenko first became director of the s.M.A.K. City Museum for Contemporary Art in Ghent, later moving to the Baltic Centre for Contemporary Art in Gateshead in the UK following a controversial dismissal. In these years, the Lewis Glucksman Gallery was opened as part of the University College in Cork, Ireland, as was the Negev Museum of Art in the old city of Be'er Sheva near Tel Aviv.

In 1979, when Dennis Adams produced **PATRICIA HEARST – A THRU Z**, Georgia O'Keeffe drew up her will, leaving most of her works to the University of New Mexico Art Museum in Albuquerque.

In 1935, when Stjepan Lahovsky drew **TRIPLE SELF-MODEL WITH A HAT**, the Carlos Merida National Museum of Modern Art (*Museo Nacional de Arte Moderno – Carlos Mérida*) was opened in Guatemala City, and in 1937, when Lahovsky drew **SELF-MODEL (FOR FEMALE TORSO)**, the National Socialist Party declared 77 paintings and 700 graphics from the Städel Art Institute and Municipal Gallery (*Städelsches Kunstinstitut und Städtische Galerie*) in Frankfurt to be “degenerate art” and confiscated them.

In 2000, when Dorothy Cross filmed **MIDGES**, the Lambert Avignon Collection was opened in France, as was the National Museum of Contemporary Art in Athens.

In 1975, when Franc Berčič-Berko painted **MY ALL-TIME FAVOURITE BICYCLE**, the art collections of the Ruhr University Bochum were founded.

In 2007, when Slaven Tolj performed **PATRIOT**, private collections Jupiter Artland in Edinburgh, the Boros Collection in Berlin and the Julia Stoschek Collection in Düsseldorf were opened to the public. That same year, in Chemnitz, Germany the Gunzenhauser Museum was opened, as were the Museum of Contemporary Art Beijing (MOCA) and the Contemporary Art Museum Estonia (EKKM) in Tallinn.

In 2013, when Ivana Dražić Selmani made **ON DANČE BEACH**,
the foundation stone was laid for the Kolkata Museum
of Modern Art.

Between 2008 and 2011, while Jagoda Kaloper was working on **WOMAN IN THE MIRROR**, the Renzo Piano architecture firm built a series of new exhibition and auxiliary buildings as part of the Los Angeles County Museum of Art (LACMA).

In 1976, when Sanja Iveković realised **BEFORE-AFTER**, the last in the series of Prospect exhibitions was held in the Kunsthalle Düsseldorf, and Peggy Guggenheim donated the Palazzo Venier dei Leoni in Venice, as well as her collection of some three hundred works, to the Solomon R. Guggenheim Foundation in New York.

In 1981, when Izabella Gustowska was performing ***LES TRAITS RELATIFS DE LA RESSEMBLANCE XVII***, the west wing of the Museum of Fine Arts Boston (MFA) was opened, designed by the architect I. M. Pei.

In 1980, the same year that Vlasta Delimar performed **TRANSFORMATION OF PERSONALITY**, the City Art Centre in Edinburgh was opened and the GAK – Society for contemporary art was established as an association of artists before becoming what it is today in 1991.

In 1988, when Carolee Schneeman performed **ICE NAKED SKATING**, and following the bankruptcy of a textile company, an early 20th century industrial complex in Augsburg, known as the Glass Palace relinquished its original purpose and eventually hosted the H2 – Centre for Contemporary Art (*H2 – Zentrum für Gegenwartskunst*).

In 1970, when Tomislav Gotovac photographed **HEADS**, the sculpture park within the Sheldon Museum of Art in the town of Lincoln in Nevada was inaugurated.

In 1973, when John Baldessari created **IMAGINE THIS WOMAN EXACTLY AS SHE IS, BUT UGLY INSTEAD OF BEAUTIFUL**, Anton Herbert began collecting modern art by purchasing works by Carl Andre, following in his father's footsteps – who had formed a collection of Flemish expressionism. Both collections are managed by the Herbert Foundation.

In 1992, when Vlasta Delimar created **WITHOUT TITLE**, the Queen Sofia National Art Centre (*Museo Nacional Centro de Arte Reina Sofía*) was officially opened in Madrid.

In 1972, when Annette Message drew **WOMAN AND DRAWING**,
Dick Couvée became director of the Modern Collection in
De Hallen in Haarlem.

In 1976 and 1977, when Mladen Stilinović made **RED BREAD, AN ATTACK ON MY ART IS AN ATTACK ON SOCIALISM AND PROGRESS**, and I HEAR THERE IS TALK OF THE DEATH OF ART. **DEATH OF ART IS THE DEATH OF THE ARTIST. SOMEBODY WANTS TO KILL ME. HELP!**, the building housing the *Kunsthalle Bremen* was declared a cultural monument.

Only in 1975, when Mladen Stilinović was making **1 MAY 1975**, did the San Francisco Museum of Modern Art (SFMOMA) add the word 'modern' to its name, and in 1993, when he made **AN ARTIST WHO CANNOT SPEAK ENGLISH IS NO ARTIST**, Zagreb City Council granted the Croatian Association of Artists permission to move into Meštrović's pavilion.

In 1971, when Ratko Petrić made the sculpture **ORATOR**, MOMA PS1 opened in New York.

In 1980, when Hans Haacke proposes his **WORK FOR THE EXHIBITION IN ZAGREB** to the Gallery of Contemporary Art in Zagreb, the Kuopio Art Museum in Finland was opened, and the Moni Lazariston building complex in Thessaloniki was protected as a cultural monument in order to host the State Museum of Contemporary Art a few years later.

In 1922, when Dragan Aleksić made **DADA TANK NO. 1**, the *Société du Palais des Beaux-Arts* was founded, which promoted the foundation of Brussels Centre for Fine Arts (*BOZAR – Paleis voor Schone Kunsten / Palais des Beaux-Arts*), while in Mönchengladbach near Düsseldorf, the Abteiberg Museum was opened.

2007, the year Lala Raščić realised **EVERYTHING IS CONNECTED**, was also the last year that Stephan Berg was the director of Kunstverein Hannover before he assumed the directorship of the Museum of Modern Art in Bonn, while the family collection – Vanhaerents Art Collection as well as WIELS – Contemporary Art Centre, both in Brussels, were opened to the public.

In 1971, when Goran Trbuljak made **I DON'T WANT TO SHOW ANYTHING NEW OR ORIGINAL**, the Boston Museum of Fine Arts (MFA) began to collect contemporary art, in its centenary year.

In 1973, when he made **THE FACT THAT SOMEBODY IS GIVEN THE OPPORTUNITY TO STAGE AN EXHIBITION IS MORE IMPORTANT THAN WHAT IS SHOWN AT THAT EXHIBITION**, the Art Guild (now the Boca Raton Museum of Art) in Florida became a non-profit organization.

In 1979, when Trbuljak made **WITH THIS EXHIBITION I MAINTAIN CONTINUITY IN MY WORK**, the Salt Lake Art Center (SLAC), now the Utah Museum of Contemporary Art (UMOCA) moved to its present location in the centre of Salt Lake City.

In 1981, when Goran Trbuljak made **RETROSPECTIVE**, the Museum for Modern Art (*MMK Museum für Moderne Kunst*) was founded in Frankfurt am Main.

In 1978, when Vlado Martek created **POETIC AGITATION 1 READ MAJAKOVSKI'S POEMS**, the extension to the Spanish Museum of Abstract Art (*Museo de Arte Abstracte Español*) was completed, led by the architects Fernando Barja and Francisco León Meler.

In 1979, when he created Poetic **AGITATION 3 WRITE ITS NAME ON EVERYTHING YOU HAVE** and Poetic **AGITATION 4 READ GALOVIĆ'S POEMS**, the renovated PAC – Contemporary Art Pavilion Milano (*PAC – Padiglione Arte Contemporanea Milano*) was opened in Milan.

In 1980, when Martek created **POETIC AGITATION 5 READ BRANKA MILJKOVIĆ'S POEMS** and **POETIC AGITATION 6 READ ÉLUARD'S POEMS** the Fine Arts Museum of Asturias (*Museo de Bellas Artes de Asturias*) opened in the town of Oviedo in Spain.

In 1981, when Vlado Martek created **POETIC CAMPAIGN 7 READ MALEVICH** and **POETIC AGITATION 8 READ KAMOV** the Spanish Museum of Abstract Art (*Museo de Arte Abstracto Español*) was awarded the European Museum of the Year Award by the European Council.

In 1982, when he created **POETIC AGITATION 9 ARTISTI ARMATEVI**, Javier de Bengoechea ceased to be Director of the Bilbao Fine Arts Museum (*Museo de Bellas Artes de Bilbao*), and in 1983, when Martek created **POETIC AGITATION 10 LESARTISTES AUXARMES i FURRY FLAG (FROM THE POETIC OBJECTS CYCLE)**, the Raleigh Contemporary Art Museum was opened in the State of Carolina.

In 1953, when Dimitrije Bašićević (Mangelos) made ***LES PAYSAGES DE TABULA RASA***, the Art Gallery of Bosnia and Herzegovina moved into the building in Sarajevo which it has occupied ever since. In 1963, when he made **ANTI-SKETCHES**, the Royal Society of British Sculptors in London acquired charitable status.

Between 1961 and 1966, when eleven issues of the anti-magazine **GORGONA** were published, edited by Josip Vaništa, Julije Knifer, Marijan Jevšovar, Victor Vasarely, Ivan Kožarić, Miljenko Horvat, Harold Pinter and Diter Rot, the Director of the Los Angeles County Museum of Art (LACMA) was Dr. Richard F. Brown.

In 1971, when Ivan Kožarić made **PROJECT FOR URBAN INTERVENTION: MULTICOLORED BRIGHT RIBBONS FLY OVER HOUSE**, the Zlata Gallery of Authentic Art opened in Zagorje. In 2011, when he realised **RED LINE**, the Museum of Fine Arts of Seville (*Museo de bellas artes de Sevilla*), had 292,992 visitors.

In 1984, when Dalibor Martinis filmed **NEW YORK, NEW YORK**, the Cordoba Fine Arts Museum (*Museo de Bellas Artes de Cordoba*) passed into state ownership.

In 1968, when Vojin Bakić made **SHAPES OF LIGHT**, a special department was opened in Koprivnica Civic Museum, dedicated to naïve art (Hlebine Gallery of Naïve Art).

In 1986, when Edita Schubert painted **UNTITLED**, the MAAC – Chartreux Centre of Contemporary Art in Brussels opened, as did the Museum Dr. Guislain in Ghent, the Inverleith House in Edinburgh, the National Centre of Contemporary Art (CNAC) Magasin in Grenoble, the Schirn Kunsthalle in Frankfurt, the Gezira Centre for Contemporary Art in Cairo and the Orsay Museum in Paris.

In 2001, when Dunja Župančič and Dragan Živadinov made **G=O / D BIOMECHANICS NOORDUNG 1 AND 2**, the Madrid Museum of Contemporary Art (*Museo de Arte Contemporáneo*) had over 50,000 visitors.

In 1977, when Ivan Ladislav Galeta filmed **FORWARDS-
BACKWARDS PIANO** the Alicante Museum of Contemporary Art (*Museo de Arte Contemporaneo de Alicante – MACA*) opened in Spain, and ten years later, in 1987, when Galeta filmed **WATER PULU**, the Museum of Contemporary Art (*Museum van Hedendaagse Kunst – M HKA*) opened in Antwerp.

Between 1966 and 1968, when Gianni Colombo made **ELASTIC SPACE**, the then Director of the Van Abbemuseum, Jean Leering, faced internal problems over an exhibition organised for *Christo* in 1966, but because of that same exhibition, was engaged as the curator for Documents in 1968. In 1968 and 1968, when he made **ELASTIC SPACE – FIVE SQUARES**, the Cleveland Museum of Contemporary Art (MOCA) opened, and later the Oakland Museum of California (OMCA).

In 1964, when Colombo made **RHYTHMIC STRUCTURALISATION (PROJECT FOR THE 34TH VENICE BIENNALE)**, the Ibiza Biennale was established, which later led to the founding of the Eivissa Contemporary Art Museum (*Museo de Arte Contemporáneo de Eivissa – MACE*).

In 2006, when Igor Eškinja photographed **POSTPRODUCTION**, the Grand Duke Jean Museum of Modern Art (MUDAM) was inaugurated, and the Centrale électrique – Centre for Contemporary Art in Brussels, the Common Guild in Glasgow as well as the JNM Jogja National Museum – Yogyakarta in Indonesia were opened.

Between 1976 and 1985, when Nan Hoover filmed **MOVEMENT IN LIGHT, IMPRESSIONS, PROJECTIONS, COLOUR PIECES, HALFSLEEP, DESET, and FUJI**, the building housing the Museum of Contemporary Art (*Museo de Arte Contemporaneo – MAC*) in Santiago was declared a national monument, before being badly damaged in an earthquake in 1985.

In 1976, when Sanja Iveković filmed **INSTRUCTIONS** and **MAKE UP, MAKE DOWN**, the Museum of Modern Art of Tarragona (*Museu d'Art Modern de Tarragona – MAMT*) opened in Spain, and in 1978, when she filmed **INTER NOS**, a collection was founded at the Van Reekum Museum, which formed the basis for the current collection of contemporary and modern art known as CODA (*Culture Onder Dak Apeldoorn*) in the Dutch town of Apeldoorn.

In 1976, when Dalibor Martinis filmed **OPEN REEL**, the Art Museum of the Americas (AMA) was founded in Washington D.C. and in 1983 when he filmed **IMAGE IS A VIRUS**, the American Association of Museums accredited the Milwaukee Art Museum (MAM). In 1978, when he filmed **JUMBO JOKE**, renovation began on a building in the Spanish town of Elche which would two years later house the Contemporary Art Museum (*Museo de Arte Contemporáneo de Elche – MACE*).

In 1976 and 1978, while Ivan Ladislav Galeta was filming **PING PONG**, the Ludwig Museum became independent from the Wallraf-Richartz Museum, and moved into a new building in the centre of Cologne, and later, Alfred Barr made a donation to the Princeton University Art Museum (PUAM) of Warhol's Blue Marilyn. In 1979, when Galeta filmed **MEDIA GAME 1, DROP, FIVE DROPS, RAILWAY STATION AMSTERDAM**, and **10 UNTITLED**, the Aspen Art Museum was opened in the state of Colorado.

Between 1973, when Sanja Iveković and Dalibor Martinis filmed **TV TIMER**, and 1976, when Goran Trbuljak filmed **NO TITLE/CUT (30'')**, the architect Florencio Muñiz Uribe carried out most of the work of adapting a classical palace for the Fine Arts Museum of Asturias (*Museo de Bellas Artes de Asturias*).

In 1970, when Goran Trbuljak performed **SIMULATION I / PERIMETER TEST OF THE ARTIST'S FIELD OF VISION DRAWN IN BLUE AND RED PENCIL BY A MALE NURSE ON DUTY IN JULY 1970**, and **PERIMETER TEST OF THE ARTIST'S FIELD OF VISION DRAWN IN BLUE AND RED PENCIL BY A MALE NURSE ON DUTY IN JULY 1970 (WORK NO. 5)**, Richard E. Fuller was Director of the Seattle Art Museum (SAM), a function which he fulfilled without remuneration.

In 2000, when Plamen Dejanov and Svetlana Heger performed **ON HOLIDAY 2000**, the foundations were laid for the Pasadena Museum of California Art, and the Portland Art Museum purchased the Clement Greenberg Collection, comprising 159 paintings, graphics, drawings and sculptures by some of the most important mid-twentieth century American artists.

From 1980, when Slavomir Drinković made the sculpture **TWISTED RECTANGULAR BLOCK OF EARTH**, the National Portrait Gallery purchased existing, and commissioned new portraits of famous British people, while the Queen opened the new premises of the Royal Watercolour Society (RWS) in London.

Between 1975 and 1977, while Željko Jerman performed **TRIPTYCH** from the cycle **I LEAVE TRACES**, Rudi Fuchs became Director of the Van Abbemuseum in Eindhoven, while in 1977, Jan Debbaut was employed as curator, becoming the director after Fuchs left.

In 1979, when Marijan Molnar made **RELATIONSHIP BETWEEN SUBJECT - OBJECT IN THE PROCESS OF PAINTING...**, and completed **MY FACE, MY HAND**, also started in 1979, there were changes in the directorships of some great world institutions. Sir Alan Bowness became the Director of the Tate Britain instead of Sir Norman Reid, while Earl A. Powell took over from Kenneth Donahue at the Los Angeles County Museum of Art (LACMA).

In 1972 and 1973, while Radomir Damjanović-Damjan performed **IN HONOUR OF THE SOVIET AVANT-GARDE**, Gunnar Birkerts designed the Contemporary Arts Museum – Houston (CAMH) in 1972, and in 1973, the Reykjavik Art Museum (*Listasafn Reykjavíkur*) was opened.

In 1975, when Radomir Damjanović-Damjan made **THREE VIOLET**, the San Francisco Museum of Modern Art (SFMOMA) added the word 'modern' to its name.

In 1973, when Gergelj Urkom made **NON-PROPOSED WORK**, construction began on the new wing of the Museum of Ixelles, and when he made **INDICATIVE PROPOSITION XV**, as part of the Petch Tikva Museum of Art in Israel, the first Yad Labanim House was built, founded at the initiative of David Ben Gurion.

In 1974, when Dragoljub Raša Todosijević made **UNTITLED 1**, the widow of Oskar Hermann inherited the painter's legacy, which she later donated to Klovićevi Dvori Gallery (GKD) in Zagreb.

In 1978, when Goran Petercol produced **PAINTED SURFACES OF REACH II** and **PAINTED SURFACES OF REACH IV**, the Vienna Museum of Modern Art (MUMOK) purchased a collection by Wolfgang Hahn of Cologne.

In 1977, when Antun Maračić created **63 MANIPULATIONS WITH 63 PAPERS**, Marcia Tucker founded the New Museum in New York.

In 1975, when Ivan Kožarić made **DISCHARGE OF ENERGY**, the proprietors of the Estorick Collection of Modern Italian Art withdrew their works from the Tate Gallery.

In 1976, when Boris Demur painted **A. 45 STROKES**, the Museum of Contemporary Photography (MOCP), part of Columbia College, opened in Chicago, and in 1978, when Demur painted **B. PAINTED ASLANT**, a group of 26 artists launched the first artist-run, non-profit organisation in Iceland which laid the foundations for NÝLÓ – Living Art Museum.

In 1994, when Goran Trbuljak made **UNTITLED**, on the tenth anniversary of the Center for the Fine Arts (CFA) in Miami, its leadership turned it into a private institution, the name of which was later changed to the Miami Art Museum, and then to the Pérez Art Museum Miami (PAMM), as it is still known today.

In 1976, when Fedor Vučemilović made **IMPRINTS**, MOMA PS1 staged its first large-scale exhibition in its new, permanent location in Queens.

In 1977, when Mladen Stilinović made **FROM ELEMENTARY READERS**, Sir Hugh Casson founded the Friends of the Royal Academy in London, a charity intended to provide financial assistance for the institution which had been financed through private means since its inauguration.

In 1972, when Christian Boltanski made **ON HOLIDAY / EN VACANCE**, one of the most popular Icelandic national painters died, Jóhannes S. Kjarval, after whom the Kjarvalsstaðir at the Reykjavik Art Museum was later named.

In 1995, when Marina Abramović performed **CLEANING THE MIRROR, NO. 2 BREATHING**, the Ludwig Museum opened in Budapest as an independent, specialised museum of the Hungarian National Gallery.

Between 1996 and 2000, when Aleksander Batista Ilić, Ivana Keser and Tomislav Gotovac performed **WEEKEND ART: HALLELUJAH THE HILL**, the Palazzo Rosi was renovated, and in 2008, it became the home of the Riso Museum of Contemporary Art in Palermo.

In 1974, when Marina Abramović performed **RHYTHM 2** in the Gallery of Contemporary Art at Katarina's Square in Zagreb, the Fruitmarket Gallery opened in Edinburgh and Scottish writer and playwright Tom McGrath founded The Third Eye Centre in Glasgow, which in the early 1990s became the Centre for Contemporary Arts (CCA).

In 1979, when Ulrike Rosenbach performs the **DANCE AROUND A TREE**, Blaffer Foundation purchases the Sarah Campbell Blaffer collection in order to use part of the income gained from the collection to fund the activities of the Blaffer Art Museum at the University of Houston.

In 1972, when Miroslav Moucha photographed **RITUAL-EARTH**, Marjorie Acker resigned as Director of the Phillips Collection in Washington D.C., which had been founded by her husband, Duncan Phillips, and her place was taken by their son, Laughlin Phillips.

Between 1972 and 1974, while Petr Štembera was performing **EXERCISES OF THE WILL AND BODY**, and in 1974, when he performed **FLAGELLATION**, the Ibiza Biennale became the *Ibizigrafic*, contributing to the scope of the graphics collection at the Eivissa Contemporary Art Museum (*Museo de Arte Contemporáneo de Eivissa-Ibiza – MACE*), while in 1974, the Rijeka branch of the Croatian Association of Artists became an independent organisation.

In 1998, when Egle Rakauskaite created In **FAT**, the Museum of Contemporary Art, Palestine (**CAMP**) was opened in Jerusalem.

In 1999, when Dennis Adams created **TAKEDOWN**, the Civic Museum of Contemporary Art (S.M.A.K.) was founded in Ghent, which was the continuation of the Contemporary Art Museum Association collection and the Museum for Contemporary Art (*Museum voor Hedendaagse Kunst*).

In 1979, when Bob Watts made **NOTES AND SKETCHES 1964-1966**, the architect Florencio Muñiz Uribe continued to adapt the classical palace of the Fine Arts Museum of Asturias (*Museo de Bellas Artes de Asturias*).

In 1963 and 1980, between which years Milan Knižak made **DESTROYED MUSIC**, Fernando Zobel found an old house which he was to adapt into the Spanish Museum of Abstract Art (*Museo de Arte Abstracto Español*), while in 1980, he donated his entire collection to the Juan March Foundation (*Fundación Juan March*), which now administers the museum and building in the town of Cuenca.

In 1978 and 1979, when George Maciunas drew **DIAGRAM OF HISTORICAL DEVELOPMENT OF FLUXUS**, Lippmann Freudenheim ceased to be head of the Baltimore Museum of Art, and his role was taken over by Arnold L. Lehman.

In 1984, when Bob Watts made **TIT BOX**, the Spanish Ministry of Culture, while retaining ownership of the Provincial Museum of Guadalajara (*Museo Provincial de Guadalajara*) delegated its administration to the county government of Castile-La Mancha.

From 1977 to 1989, when George Brecht made **THE PARADOX T-SHIRT**, the directorship of the Aspen Art Museum changed hands several times: Philip Yenawine (1977-1982), Laurel Jones (1982-1986) and Annette DiMeo Carlozzi (1986-1989).

In 1973, when Al Hansen created **RAGAZZI!!!**, a coffee factory was closed and its premises sold to the city of Bremen, enabling the former industrial building (today in Weserburg) to adopt a new life as the Weserburg Modern Art Museum.

In 1990, when Ben Patterson made **MINE IS BIGGER THAN YOURS**, the Harm Museum of Art opened at the University of Florida.

In 1975, when Joe Jones created **MUSIC KIT XYLOPHONE**, the University Museum of Contemporary Art (UMCA) at the University of Massachusetts Amherst was housed in the Fine Arts Center.

In 1987, when Danel Spoerri and Sabine Schroer created ***ZEHN HERZ REZEPTE***, the National Museum of Women in the Arts was opened in Washington D.C. – the only museum dedicated solely to art by women.

In 1989, when Nam June Paik created **FLUXUS ISLAND IN DECOLLAGE OCEAN**, Dr. Cinko Perčić, a Croatian collector, donated his entire collection to Klovićevi Dvor Gallery (GKD) in Zagreb.

In 1979, when Ben Vautier created **ETHNICITIES IN THE BATTLE FOR THE RIGHT TO DIFFERENCE** (***ETHNIES EN LUTES POUR LE DROIT À LA DIFFERENCE***), the Tampa Museum of Art was founded in Florida.

In 1990, when Emmett Williams made **AN AFRICAN ORIGINAL**, George Riabov donated his wide-ranging collection of Russian art to the Zimmerli Art Museum, Rutgers University, in New Brunswick, New Jersey.

In 1969, when Dubravko Budić drew **WORK NO. VII**, the San Jose Museum of Art was founded, and in 1970, when he drew **DRAWING XII** and **DRAWING XIII**, the Chazen Museum of Art, University of Wisconsin-Madison was established.

In 2003, when Jimmie Durham realised the project **WRITTEN IN STONE** at the Gallery of Contemporary Art, the Art Museum of El Salvador (MARTE), the Herning Museum of Contemporary Art (HEART), the Futura Centre for Contemporary Art in Prague and the LENTOS – art museum in Linz were all opened.

In 1996, when Ivan Kozarić made **RENAULT 4**, Julia Latane, James Graham and David Wright founded the Museum of Contemporary Art (MOCA) in Tucson, Arizona, while the Museum of Contemporary Art Chicago (MCA) moved from its address in Ontario Street to its own premises in Chicago Avenue, where it is still today.

In 1978 and 1979, while Ivan Ladislav Galeta was creating **MIRRORED TABLE TENNIS**, Lippmann Freudenheim left his post as Director of the Baltimore Museum of Art and was replaced by Arnold L. Lehman.

In 1974, when Dalibor Martinis made **FORGERIES**, the Hirshhorn Museum and Sculpture Garden opened in Washington D.C., as did the Smart Museum of Art at the University of Chicago.

Between 1978 and 1980, when Vlado Martek was working on the series **ACTIVITIES FOR PREPARING POETRY**, the Moni Lazariston building in Thessaloniki, which had not been in use since an earthquake, was granted protection as a historical monument, and in 1997, became the home of the State Museum of Contemporary Art.

In 1973, when Dragoljub Raša Todosijević made **CLINGING BREAD**, the Sarah Campbell Blaffer Gallery was opened as part of the University of Houston.

Between 1985, when Sven Stilinović made his first **FLAG**, and 2006, when he recreated it, five people held the post of Director of the National Art Museum of Catalonia (*Museu Nacional d'Art de Catalunya – MNAC*): Lluís Domènech (1985-1985), Joan Sureda (1985-1991), Xavier Barral (1991-1994), Eduard Carbonell (1994-2005) and Maite Ocaña, the only woman among them, who was appointed in 2006. Between 1984 and 1985, when he made his second **FLAG**, renovation work was carried out on the building which in 1985 would house the Museum of Contemporary Art (*Museum für Neue Kunst*) in Freiburg.

In 1999, when Philip Corner made the installation **PIANO-BED**, the Municipal Heritage Museum of Málaga (*Museo del Patrimonio Municipal de Málaga*) by the architect Federico Orellano Ortega was opened.

Between 1984 and 1990, when Mladen Stilinović performed **EXPLOITATION OF THE DEAD**, the Contemporary Arts Museum – Houston (CAMH) experienced rapid growth in size and importance, while at the same time, the Arts Club of Chicago found itself in financial difficulties.

During 1930, when Ivan Tomljenović Meller took the photograph **IN FRONT OF THE CANTEEN** and made the collage **NEW GILLETTE BLADE PATENTS PENDING**, and during 1930 and 1931, when she took the photograph **FILMING AT THE CONSTRUCTION SITE**, the National Gallery of Art in Washington D.C. purchased 21 paintings from the Hermitage Museum in what was then Leningrad. Between 1929 and 1939, when her **STUDY** was made, the first museum of modern art MOMA was founded. It changed location several times in central New York, finally settling permanently in 1939 in the building which it occupies today.

In 1971, when Josip Stošić made **ANAGRAM**, the North Building of the Denver Art Museum (DAM) was opened.

In 1990, when Ben Vautier made the **SONG OF THE ARTIST CRYING FOR GLORY**, La Jolla Museum of Contemporary Art changed its name to the Museum of Contemporary Art San Diego (MCASD), La Jolla, to show that it belonged to a wider geographic context.

In 1975, when Boris Bućan made **MONDRIAN AND DUCHAMP**,
Daan Schwagermann left his position as Director of De Hallen in
Haarlem, the Netherlands.

Between 1960 and 1963, while Ferdinand Kriwet was making **RUNDSCHIEBE I, III, IV, VI, VII, IX, XII, XIII, XIV AND XV**, after the Wichita Art Museum Members, Inc. was founded, the building and facade were extended under the leadership of the architect Robert Schaefer.

In 1991, when Đorđe Jandric created **FIFTH SCULPTURE**, the Jan van der Togt Museum was founded in Amstelveen, near Amsterdam.

In 1974, when Boris Bućan made **MUSEUM PALMOLIVE**, the Ulrich Museum of Art was founded in the town of Wichita in the state of Kansas.

In 1970 and 2010, between which years David Nez created **PROJECT**, the most important extensions to the Virginia Museum of Fine Arts in Richmond were carried out.

In 2010, when Boris Bućan painted **A CAT JUMPED ME FROM BEHIND** and **SHED**, the Museum of Fine Arts of Seville (*Museo de bellas artes de Sevilla*) had 290,742 visitors.

In 1982, when Braco Dimitrijević made **TRIPTYCHOS POST HISTORICUS** (with Šumanović), Klovićevi dvori Gallery was founded in the renovated building of the Jesuit monastery in Zagreb's Upper Town, while in London, the Queen opened the Barbican Centre.

In 2005, when Anto Jerković created the installation **WORDS, NEONS AND BALLOONS**, the CAAM modern art gallery (CAAM – *Centro Atlántico de Arte Moderno*) in Las Palmas, Canary Islands, had 50,000 visitors.

Between 1973 and 1976, when Ivan Ladislav Galeta created **WHEEL (SCENARIO 28)**, the architect Florencio Muñiz Uribe carried out much of the work on adapting a classical palace for the Fine Arts Museum of Asturias (*Museo de Bellas Artes de Asturias*).

Between 1978 and 1979, when Ivan Ladislav Galeta made **TWO-WAY BICYCLE**, Lippmann Freudenheim resigned his leading position at the Baltimore Museum of Art and was replaced by Arnold L. Lehman.

In 1972, when Josip Stošić made the installation **GOLGOTHA – MAYBE, IF, BUT**, Dick Couvee was appointed Director of the Modern Collection at De Hallen in Haarlem, the Netherlands.

Between 1977 and 1979, when Ivan Ladislav Galeta made **CHESS**, the architect Frane Grgurević designed the House of Socialist Youth in Split, a large, multi-purpose complex whose construction was speeded up due to the impending Mediterranean Games.

In 1989, when Željko Kipke painted **REDEO REBUS ANTE CIRCINUM**, Modern art gallery (CAAM – *Centro Atlántico de Arte Moderno*) opened in Las Palmas, in the Canary Islands.

In 1998, when Oleg Kulik photographed the series **MY FAMILY/ MY MOTHER; MY SISTER; MY WIFE; MY SON AND DAUGHTER-IN-LAW; MY NEPHEWS; ME**, the Kiasma Museum in Helsinki was opened and Robert Simon patented the concept for the 24-hour museum in the Celle Art Museum near Hannover.

In 1994 and 1995, when Jan Fabre made his **FOUR SEASONS – GRAVE OF AN UNKNOWN COMPUTER PHOTOGRAPHS**, Daniel Giralt-Miracle ceased to be Director of the Barcelona Museum of Contemporary Art (*Museu d'Art Contemporani de Barcelona – MACBA*) in 1994, a post he had held since 1988, and was replaced in 1995 by Miquel Molins.

In 1985, when Damir Sokić painted **BLACK EYES**, the
Museion – Museum for Modern and Contemporary Art Bolzano
was opened.

In 1979, when Vladimir Dodig-Trokut made **ARCANA 1, 2 AND 3 / WINTER STORES FOR INTELLECTUALS (CHINA IN US)**, the Aspen Art Museum was opened in the state of Colorado, while in 1985, when he made **CAGE OF HAIR CAPTIVE**, the Museum of Contemporary Art (*Museum für Neue Kunst*) was opened in Freiburg.

In 2007, when Jan Fabre made **I SPIT ON MY OWN TOMB**, the Municipal Heritage Museum of Málaga (*Museo del Patrimonio Municipal de Málaga – MUPAM*) was opened.

In 1992, when Dragutin Trumbetaš made **ARCHIPELAGO GUEST WORKER (1965-1985)**, the Queen Sofia National Art Centre (*Museo Nacional Centro de Arte Reina Sofía*) was officially inaugurated.

In 2002, when Alen Floričić made **UNTITLED NO. 04/02**, the Pinacoteca Giovanni e Marella Agnelli Foundation was opened in Torino.

Between 1986 and 1988, the period when Josip Klarica made the photographs **LANDSCAPE II (MAKSIMIR)**, **LANDSCAPE IX**, **LANDSCAPE III (MAKSIMIR)** and **LANDSCAPE V**, the Barcelona City Council invited the architect Richard Meier to design a new building to house the Barcelona Museum of Contemporary Art (*Museu d'Art Contemporani de Barcelona – MACBA*).

In 1988, when Klarica made the photograph **PREKRIŽJE I**, Daniel Giralt-Miracle became MACBA's first Director.

In 1943, when Anun Motika began work on four works called **UNTITLED**, the architect Guillermo Langle renovated the Almería Museum Art Center (*Centro de Arte Museo de Almería – CAMA*), while in 1944, the **CLAY CLUB** of Queens was renamed the Sculpture Center. Around 1960, when he made three more collages called **UNTITLED**, the Ludwig Forum Aachen launched a collection of modern European art.

In 1954, when Zvonimir Brkan made the photograph **FROM LILLIPUT**, the National Gallery of Modern Art (NGMA) opened in Delhi, while in 1956, when he made the photograph **FISHERMAN**, the North Carolina Museum of Art opened in the town of Raleigh.

In 1924, when Karl Sirovy made **UNTITLED (DEMON-CHEF)**, the present Museum of Contemporary Art Jacksonville (MOCA) was founded under the auspices of the Jacksonville Fine Arts Society at the University of North Florida. In 1928, when he created **UNTITLED (FIGURE IN FRONT OF A TOWN UPON A HILL)**, **UNTITLED (MOUNTAIN WITH A YELLOW CASTLE)**, **UNTITLED (A FANTASY TEMPLE)** and **UNTITLED (MOUNTAIN WITH A CITY AND RED TREE)**, the Modern art gallery (*La Galleria d'arte moderna – GAM*) was founded in Genoa. In 1933, when Sirovy made **UNTITLED (DANCERS AND DRUMMER)**, the Almería Museum Art Center (*Centro de Arte Museo de Almería – CAMA*) was founded in Spain. In 1934, when he made **UNTITLED (MOUNTAINS WITH AN ORANGE TOWER)**, the National Art Museum of Catalonia (*Museu Nacional d'Art de Catalunya – MNAC*) was founded in Barcelona.

Between 1939 and 1958, when Josip Seissel was working on a wide-ranging series of drawings **3FLES AND 3PEATS TRIFLE**, the San Francisco Museum of Modern Art (SFMOMA) was still led by the same director, Grace Morley, who had been appointed in 1935.

In 1984, when Stjepan Bukovina painted **A PROBLEM**, Saskia Bos became Director of De Appel – Arts Centre, while in 1986, when Bukovina painted **A PLUS, A MINUS AND A ROTOR**, Annette DiMeo Carlozzi became Director of Aspen Art Museum. In 1981, when Bukovina painted **THE FIRST PEOPLE**, the Museum of Contemporary Art North Miami (MOCA) was opened, and in 1982, when he painted **PSYCHE LIVES**, Klovićevi Dvor Gallery was opened. In 1984, when he painted **FORMULA OF SENSES 1**, the Photography Museum Braunschweig (*Museum für Photographie Braunschweig*) was opened.

In 1990, when Dragutin Trumbetaš painted **CYPRESS (CHEMPERS)** and **VINCENT IN THE PUBLIC BATHS**, the Museum of Spanish Contemporary Art (*Museu d'Art Espanyol Contemporani*) was opened in Palma de Mallorca. In 1991, when he painted kada slika **STREET IN KLEIN ZUDERT (STRASSE IN KLEIN ZUDERT)** and **VINCENT SEARCHING FOR A MOTIF (VINCENT AUF DER MOTIVSUCHE)**, the Jan van der Togt Museum opened in the Dutch town of Amstelveen. In 1992, when he painted **VINCENT IS SLEEPING (VINCENT SCHLÄFT)**, the Queen Sofia National Art Centre in Madrid (*Museo Nacional Centro de Arte Reina Sofía*) opened in Madrid, and in 1993, when he painted **VINCENT IS DRAWING (NUENEN) (VINCENT ZEICHNET (NUENEN))** and **STUDY OF A STARRY SKY (STERNHIMMEL, STUDIE)** Nicolien Biscuits became Director of the Kranenburgh Museum in Bergen.

In 1995, when Vlado Martek made **BALKAN**, the Cobra Museum of Modern Art (*Cobra Museum voor Moderne Kunst*) opened in Amstelveen in the Netherlands, and in 1966, when he made **THE EARTH IS A FLAT SLAB**, the ICO Collections Museum (*Museo Colecciones – ICO*) opened in Madrid.

In 1985, when Vlado Martek painted **PICASSO-MARTEK**,
the Zlata Gallery of Authentic Art moved to new premises
in Zlata, at number 3, Zagrebačka Street.

In 2008, when Davor Vrankić drew ***JE T'AIME BEAUCOUP*** and **SCENES FROM THE INTERIOR**, Groningen Museum had 256,000 visitors.

In 2009, when Miroslav Balka made **EYES OF PURIFICATION**, the Museum of Fine Arts of Seville (*Museo de bellas artes de Sevilla*) had 292,992 visitors.

In 1970, when Zvonimir Lončarić made **YOUNG SOLOMON** and **AMBROSE**, the Chazen Museum of Art at the University of Wisconsin-Madison was opened.

In 2009, when Carsten Höller designed **DOUBLE SLIDE** for the future building of the Museum of Modern Art Zagreb, the Brooklyn Museum of Art had 326,000 visitors, and Jo-Anne Birnie Danzker, the former Director of Museum Villa Stuck in Munich became the Director of the Frye Art Museum in Seattle.

In 2011, when Karim Rashid made **TWIST**, the Contemporary Austin was opened, and Paul Ha relinquished the post of Director of the Contemporary Art Museum St. Louis (CAM) to the present Director, Lisa Melandri.

In 1969, when Branko Vlahović made **SCULPTURE**, the San Jose Museum of Art was founded.

In 1968, when Juraj Dobrović made **SPATIAL CONSTRUCTION**,
the Ludwig Forum Aachen opened.

In 1957, when Vojin Bakić made the sculpture **BULL**, the Contemporary Art Museum Association was established in Ghent, which assembled an international collection of contemporary art, and was the foundation for the City Museum for Contemporary Art (*s.m.a.k. Stedelijk Museum voor Actuele Kunst*).

In 1956 and 1957, while Olga Jevrić made **COMPLEMENTARY FORMS**, the North Carolina Museum of Art was opened (1956), and the Contemporary Art Museum Association, the foundation for the City Museum for Contemporary Art (*s.M.A.K. Stedelijk Museum voor Actuele Kunst*) was established in Ghent (1957).

In 1967, when Vjenceslav Richter made **RELIEF-METER**, the Kreeger Museum building was completed in Washington *D.C.*, Thomas Hoving became Director of the Metropolitan Museum of Art in New York, and *Smoke*, a massive sculpture by Tony Smith, was installed in the atrium of Los Angeles County Museum of Art (LACMA).

In 1958, when Vojin Bakić made **LEAFY FORM**, the Lehmbruck Museum in Duisburg began to collect international art and the Courtauld Collection moved to the Warburg Institute in Woburn Square, where it remained until 1989, when it moved to its present location, Somerset House.

In 1968, when Juraj Dobrović made **16 BAGATELLES**, the *Kunsthalle Bielefeld* was established, designed by the architect Philip Johnson.

In 1994, when Goran Petercol made **SHADOWS 139**, the Kemper Museum of Contemporary Art opened in Kansas City, and partnership negotiations were completed between two Los Angeles institutions, the Hammer Museum and the University of California (UCLA), as a result of which the latter decided to move its collection to the Hammer Museum.

In 1967, when Luis Tomasello made **CHROMOPLASTIC
ATMOSPHERE**, Sir Philip Hendy left his post as Director of
the National Gallery in London.

In 1969, when Hartmu Böhm made **SQUARE RELIEF**, the Oakland Museum of California (OMCA) opened.

In 1967, when Juraj Dobrović made **FIELD**, the Pacific Film Archive was established at the University of California, Berkeley, which today functions within the Berkeley Art Museum and Pacific Film Archive (BAMPFA).

In 1971, when Ivan Picelj made **CYCLOPHORIA 5**, MOMA PS1 opens in New Yorku.

In 1966, when Ivan Čižmek made **VISUAL SHOCK 2**, the Städel Art Institute and Municipal Gallery (*Städelsches Kunstinstitut und Städtische Galerie*) in Frankfurt were completely renovated according to designs by Johannes Krahn, having been damaged by bombing at the end of the Second World War.

In 1966 and 1968, years between which Alberto Biasi made **POLYPTYCH M**, the Tate Gallery requested the long-term loan of key works from the Estorick Collection of Modern Italian Art (1966), and the owner of the collection, the American sociologist and writer Eric Estorick, was awarded the title *Cavaliere* for his great contribution to Italian culture (1968).

In 1964, when Ante Vulin made **TE-64**, Jean Leering became Director of the Van Abbemuseum in Eindhoven.

In 1963, when Yvaral made **INSTABILITY**, Edy de Wilde became the director of Stedelijk Museum in Amsterdam, immediately after leaving Van Abbe Museum in Eindhoven.

In 1968, when Aleksandar Srnec made **OBJECT 201168**, the New National Gallery opened in Berlin, designed by Mies van der Rohe. In 1970, when he made **OBJECT 061270**, Pierre Janssen became the director of the Museum Arnhem. In 1971, when Srnec made **OBJECT 010571**, the Museum of Fine Arts Boston (MFA) began to collect contemporary art, in its centenary year.

In 1994, when Mirjana Vodopija made **CHANGES**, the architect Rafael Viñoly made considerable changes to the Queens Museum of Art building, the architect Gunnar Birkerts completed the building for the newly-founded Kemper Museum of Contemporary Art in Kansas City, Missouri, and the Kreeger Museum building in Washington D.C., designed by Philip Johnson and Richard Foster for the private collection of David and Carmen Kreeger, was finally opened to the public.

In 1970, when Petar Dabac made **CUBE**, the Indianapolis Museum of Art (IMA) moved to its present location, the first Director of the Museum of Contemporary Art Chicago (MCA), Jan van der Marck, invited Wolf Vostell to create the Concrete Traffic Sculpture, and the Prieto family donated its collection to Mills College Art Museum (MCAM) in Oakland.

In 1973, when Tomislav Mikulić made **NET I**, the Museum of Contemporary Art Bordeaux (CAPC) was opened.

In 1962, when Vladimir Kristl made **VARIABLES VI**, the Modern Art Museum Ludwig Vienna (*MUMOK – Museum moderner Kunst Stiftung Ludwig Wien*), known as the Museum of the Twentieth Century, was founded.

In 1967, when Koloman Novak made **LIGHT VARIABLE**, Thomas Hoving became Director of the Metropolitan Museum of Art.

In 1968, when Manfred Robert Schroeder made **MOIRÉ I** and **EYE II**, a large donation by Rudolph and Louise Langer laid the foundations for the future Madison Museum of Contemporary Art (MMOCA).

In 1967, when Zdeněk Sýkora made **BLACK-WHITE STRUCTURE (CIRCLES)**, the new location of the North Carolina Museum of Art was chosen in Raleigh, where it is still located today.

In 1969, when Vladimir Bonačić made **DIN.GF 100-14**,
the Pasadena Art Museum was founded, today the
Norton Simon Museum of Art.

In 1969, when Alan Mark France made **CYCLE ONE**, the
Harnett Museum of Art opened at the University of Richmond.

In 1971, when Nikola Šerman made **COMPUTER GRAPHIC**,
the MOMA PS1 opened in New York.

In 1973, when Anton Zotti made **CUBE COMPOSITION**, the University Gallery was founded, later to become the University Art Museum at California State University.

In 1969, when Alan Mark France made **THREE EXPERIMENTS**, the San Jose Museum of Art was founded.

In 1971, when Janez Logar made **SELF-PORTRAIT**, renovation work began on an estate in the village of Eelde, near Groningen, which is today the *Museum De Buitenplaats*.

In 1964, when Hiroshi Kawano made **WORK NO. 1, SIMULATE COLOR MOSAIC**, the Aldrich Contemporary Art Museum was founded in the state of Connecticut. In 1967, when he made **WORK NO. 5 (PATTERN OF FLOW)**, Albert Schulze Vellinghausen donated his collection of art to the Ruhr University Bochum, which was later the foundation for the *RUB Kunstsammlungen-Campusmuseum, Sammlung Moderne* in 1975. In 1977, when Kawano made **WORK NO. 7 (ARTIFICIAL MONDRIAN)**, work began on the building for the Abteiberg Museum in Mönchengladbach, for which the architect Hans Hollein was awarded the Pritzker Architecture Prize in 1985.

In 1972, when Vilko Žiljak made **KI 231, TRANSFER SIMULATION**, Gunnar Birkerts designed the building for the Contemporary Arts Museum Houston (CAMH).

In 1973, when Manfred Mohr made **INTEGRE O**, the Reykjavik Art Museum (*Listasafn Reykjavíkur*) was opened.

In 1973, when Miljenko Horvat made **CONVERSATION C1** and **CONVERSATION C3**, work began on the new wing of the Museum of Ixelles.

In 1969, when Edward Zajec made **RAM 1**, the Oakland Museum of California (OMCA) was founded, and in 1972, when he made **T.V.C. 41561**, one of the most popular Icelandic national painters, Jóhannes S. Kjarval, died. The Kjarvalsstaðir Department, named after him, later opened at the Reykjavik Art Museum.

In 1971, when Ludwig Rase and Georg Ness made **COMPUTER DRAWN SPATIAL STRUCTURE 2**, Anette Brandhorst and her husband Udo Fritz-Hermann began their art collection, which was exhibited at the Brandhort Museum from 2009 onwards.

In 1967, when Zoran Radović made **MECCANO DRAWING 363/67**, the Pacific Film Archive was founded at the University of California, Berkeley, which today is part of the Berkeley Art Museum and Pacific Film Archive. In 1969, when he made **MECCANO DRAWING 449/69**, the Chazen Museum of Art was founded at the University of Wisconsin-Madison.

In 1965, when Frieder Nake made **13/9/65 NO. 7 RANDOM POLYGON** and **22/2/65 NO. 13. RECTANGULAR RANDOM POLYGON REPEATED FOUR TIMES**, the foundations were laid for today's Everson Museum of Art in the town of Syracuse, New York State, under the leadership of the Director, Max Sullivan. In 1966, when Nake made **14/11/66, NO. 1, SERIES 2.1 - 6 of WALK-THROUGH-RASTER**, the Rutgers University Art Gallery was founded, today the Jane Voorhees Zimmerli Art Museum.

In 1973, when Adolf Luther made **MIRROR OBJECT**, the University Art Museum was founded at California State University in Long Beach.

In 1952 and 1969, when Richard Paul Lohse made **TWO MOVEMENTS AROUND AN AXIS**, the Croatian Museum of Naive Art was opened (1952) and the second extension of the Lenbachhaus in Munich began.

In 1969, when Edoardo Landi made **RIFLESSIONE SFERICA VARIABILE VERTICAL (*RIFLESSIONE SFERICA VARIABILE VERTICALE*)**, the building for the Pasadena Art Museum was completed.

In 1965, when Paolo Scheggi made **CURVED INTER-SURFACE**, Charles Cunningham became Director of the Art Institute of Chicago.

In 1961, when Heinz Mack made **ALUMINIUM RELIEF**, the Federation of British Artists was founded in London as the umbrella institution for eight leading British artists' associations.

In 1962, when Getulio Alviani made **LIGHT LINES 7**, the Modern Art Museum Ludwig Vienna (*MUMOK – Museum moderner Kunst Stiftung Ludwig Wien*) was founded, known as the Museum of the Twentieth Century, and in 1964, when Alviani made **PM 4039 - 16 QUADRATI 14X14 ALTERNATI ORIZZONTALI E VERTICALI...**, the Aldrich Contemporary Art Museum was founded.

In 1964 and 1966, when Ivan Picelj made **CM-11-II**, the Gallery of Contemporary Art in Zagreb, now the Museum of Contemporary Art, presented its collection at the 32nd Venice Biennale (1964), as part of the exhibition *Arte d'oggi nei musei*, along with 17 other world museums, and in 1966, in association with 15 of the best known galleries in Europe, the USA and Japan, it participated in the Second International Salon of Young Galleries in Lausanne.

In 1961, when Otto Piene made **SMOKED PICTURE**, the Los Angeles County Museum of Art was separated from the Los Angeles Museum of History, Science and Art, and became an independent institution focussing on art.

In 1966, when Miroslav Šutej made **KT-77-77**, the Spanish Museum of Abstract Art (*Museo de Arte Abstracto Español*) opened in Spain.

In 1967, when Victor Vasarely made the picture-collage **BARSON**, the *Kunsthalle Düsseldorf* was founded, Sir Philip Hendy ceased to be at the head of the National Gallery in London, and the San Francisco Museum of Modert Art (SFMOMA) launched the biennial SECA Art Award, focusing on local artists (San Francisco Bay Area artists).

In 1961, when Almir Mavignier made **RECTANGLE**, François Morellet **THREE DOUBLE GRIDS 0°, 30°, 60° / BLACK AND WHITE** and Giovanni Antonio Costa **DYNAMIC VISION**, the Salt Lake Art Center employed James Haseltine as its first full-time, fully paid Director, which eventually led to the formation of the Utah Museum of Contemporary Art.

In 1963, when Miroslav Šutej made **REFRACTION OF LIGHT
PRODUCED DURING 180 HOURS**, the Sheldon Museum of Art
building, designed by Philip Johnson, was completed in the
state of Nebraska.

In 1960, when Piero Dorazio made **ESMERALDA III**, the Museum of Contemporary Art of Rome (**MACRO** – *Museo d'Arte Contemporanea di Roma*) began acquiring works for its collection.

In 1961, when Julio Le Parc made **PROBABILITY OF BLACK BEING EQUAL TO WHITE NO. 4**, the Modern Art Museum of the City of Paris (*Musée d'Art Moderne de la Ville de Paris*) was opened.

In 1995, when Dujе Jurić painted **UNTITLED (BEZ NASLOVA)**, the Museum of Modern Art Port Said was opened in Egypt, the Celle Art Museum in Germany, and the Museum of Contemporary Art (MAC) in Lyon moved to *Cité Internationale*, a building designed by the architect Renzo Piano.

In 1995, when Dadamaino made ***PROGETTO COMPONIBILE***, Dr. Richard. F. Brown left his post as Director of the Los Angeles County Museum of Art (LACMA).

In 1968, when Miroslav Šutej made **BIG EGG I**, the Ludwig Forum for International Art opened in Aachen, and the *Kunsthalle Bielefeld* in Bielefeld, near Munster.

From 2003, when Luca Frei made **TANGRAM**, the headquarters of the Osijek branch of the Croatian Association of Artists was located within the Kazamat Gallery.

In 1988, when Nina Ivančić painted **UNTITLED**, the Blue Star Contemporary Art Center was officially opened in San Antonio, Texas.

In 1988, when Damir Sokić painted **UNTITLED**, the curators what was then Museum of the Revolution in Zagreb commissioned a feasibility study regarding restoring Meštrović's pavilion to its original condition, and the Royal Watercolour Society (RWS) in London adopted the name which it had used colloquially since its inception as its official name.

In 1968 and 1970, when Jesus Raphael Soto made **ORANGE EXTENSION**, the Queen opened the Hayward Gallery in London (1968) and Richard E. Fuller carried out the role of Director of the Seattle Art Museum (SAM) without remuneration (1970).

In 1964, when Edo Murtić painted **WHITE DEPARTURE**, Sir John Rothenstein ended his term of office as Director of the Tate Britain and was replaced by Sir Norman Reid, the Petach Tikva Museum of Art was founded in a suburb of Tel Aviv, and the Contemporary Art Museum of Montreal (MACM) was founded in Canada.

In 1959, when Ordan Petlevski painted **SAND AND COAL**,
Le Corbusier visited Cambridge Massachusetts in order to begin
work on plans for the Carpenter Center for the Visual Arts (CCVA)
at Harvard University – his only construction in the USA.

In 1960, when Ferdinand Kulmer painted **GREY PAINTING**, the Scottish National Gallery of Modern Art opened as part of the National Galleries of Scotland, and Thomas S. Buechner became Director of Brooklyn Museum of Art.

In 1961, when Eugen Feller painted **MELAMPIJA IV**, the National Gallery of Iceland gained full independence under law, ten years after its establishment, and the New Tendencies movement was inaugurated at the Museum of Contemporary Art, Zagreb.

In 1961, when Ivo Gattin made **RED SURFACE WITH TWO INCISIONS** and **SURFACE WITH 7 HOLES**, the Federation of British Artists was founded in London as the umbrella institution for eight leading British artists' associations.

In 1961, when Oton Gliha painted **DRYSTONE WALLS 35-61**, the Moravian Art Gallery opened in Brno and the ASI Art Museum opened in Reykjavik.

In 1967, when Dušan Džamonja made **IRON TAPESTRY**, the Museum of Contemporary Art Chicago (MAC) opened, as a gallery which exhibited, but did not collect art.

In 2003, when Frane Rogić made $F + \heartsuit + \infty$, Jan Debbaut ceased to be Director of the Van Abbemuseum.

In 1968, when Vera Fischer made **UNTITLED**, the Museum of Contemporary Art Cleveland (MOCA) opened.

In 1995, when Ratko Petrić made **LETERMAN**, the Cobra Museum of Modern Art (*Cobra Museum voor Moderne Kunst*) opened in Amstelveen in the Netherlands.

In 1965, when Tomislav Gotovac made **VALVOLINE SERIES GO**, the Institute of Contemporary Art (ICA) at the University of Pennsylvania organised the first independent museum exhibition of Andy Warhol's work, and at the Guggenheim in New York, works from the Thannhauser Collection were shown, extending the exhibition area in the 'Monitor' building.

In 1991, when Dubravka Rakoci painted **CELLS**, the Irish Museum of Modern Art (IMMA) as well as the Weserburg Modern Art Museum and the GAK – Society for contemporary art, both in Bremen, were founded. At the same time, the Museum of Modern Art in Santa Cruz, Bolivia and the Museum of Contemporary Art in Roskilde, Denmark were opened, while in Split the Museum of the Revolution, in whose building the Art Gallery is now located, was closed.

In 1976, when Ratko Petrić made the **GOD EROS**, the present Museum of Contemporary Art Santa Barbara (MCASB) was founded as the Santa Barbara Contemporary Art Forum (CAF).

In 1979, when Josip Seissel made **UNTITLED**, work began on designing the 54 million dollar building of the Dallas Museum of Art.