

Dalibor Prančević - Barbara Vujanović

**Ivan Meštrović
Crucifix and the Space of Liturgy**

The primary focus of this text is a detailed examination of the two crucifixes created by the Croatian sculptor Ivan Meštrović (1883-1962) in different periods of his artistic career. The first crucifix, created in Geneva in 1916, provoked great interest from the public, both during the time the artist showed it at exhibition and when he introduced it into the space of liturgy. Texts published in *The New Age* magazine by Ezra Pound are particularly significant because he was an ardent advocate of the avant-garde tendencies in art, and he resolutely attacked this work by Meštrović. The second example relates to the complex iconographic arrangement of the *Eternally Crucified*, which Ivan Meštrović installed above the main altar of the Church of the Most Holy Redeemer in Otavice (which is also the Meštrović family mausoleum). The artist would exhibit the plaster model of this work at important exhibitions and would also introduce it into his own living space – his family home in Zagreb. In addition to the Western influences clearly visible in this work, its concept and form show that the artist was also inspired by examples from Oriental cultures and art, which will be analysed in further detail in this text. The authors of this text aim to interpret the genesis of the works, the way they were received by the public, and the sacral value they possess in the space of liturgy.