

An abstract painting featuring a rich palette of warm, earthy tones. The composition is dominated by shades of brown, tan, and ochre, with some cooler, muted blue and grey tones in the lower left. The texture is highly visible, showing thick, expressive brushstrokes and a sense of depth. The overall effect is one of a vast, atmospheric landscape or a complex, layered composition.

Zoran Mušič

1909, Gorizia - 2005, Venice

Axel Vervoordt Gallery





*Zoran Mušič*, curated by Jean Clair, Galeries Nationales du Grand Palais Paris, 1995.  
The artist during the set-up. Photo Gérard Rondeau.

## Poetic Urgency and Perverseance: Zoran Mušič's Life and Work

Zoran Mušič (1909–2005) was one of the most significant painters in the latter half of the twentieth century. His deeply poetic art features a suggestive and sparing use of colour, and a masterful style that incorporates elements of abstraction, figuration, expressionism, and surrealism. His oeuvre represents a timeless exploration of recurring themes: landscapes, figures, and portraits.

Mušič was born near Gorizia, part of the Austro-Hungarian Empire (now Slovenia), and his work often reflects his personal experiences, which included his time in the Dachau concentration camp during World War II.

His art often conveys themes of suffering, survival, and the perseverance of the human condition. He's best known for the series "We are not the last", which depicts the harrowing scenes he witnessed at Dachau. His work also includes serene, captivating landscapes and eerie, unforgettable portraits, showcasing a wide range of emotional and stylistic diversity.

Mušič was a quintessential European artist who was forcefully displaced because of politics, war, and conflict. He persevered and found artistic refuge in Paris and Venice, cities where he encountered love, inspiration, and support. He received acknowledgements from the artistic and collecting world in Italy, France, Germany, and throughout Europe. His legacy endures as a poignant testament to the fortitude and strength of the human spirit in the face of unimaginable adversity.

Throughout his life, he received numerous awards and honours. His work has been exhibited in major museums, institutions, and galleries worldwide.



*Donne con asinelli* (Women with donkeys), 1947,  
oil on canvas, 46 x 65 cm, estate of the artist, A1920.o26o2.



*Motivo Dalmata* (Dalmatian scene), 1951, oil on canvas,  
54 x 73 cm, collection of the Museum of Modern Art, New York.





*Suite Byzantine*, 1959, oil on canvas, 130 x 163 cm, estate of the artist, A1920.o2861.

MUSIC  
1959



“I was born in Gorizia and I used to go to my grandparents’ home in the Collio. Of that land I remember the hills that overlooked the plain, an immense plain, in which I liked to lose my gaze, sitting on the little wall of the house. [...] My grandparents were great wine producers, my mother was a teacher, my father was a teacher. I have rather distant images of that time: I remember that my father was a quiet, amiable person. [...] It was my mother who decided. She had a lightning gaze, able to paralyse one.”

The artist in conversation with Paolo Levi, in *Zoran Mušič Dialogo con l'autoritratto*, Electa Milan 1992, p.44.



*Grand point de repère* (Great landmark), 1963, oil on canvas, 154 x 195 cm, A1920.o2844.





*Estate in Istria* (Summer in Istria), 1957,  
oil on canvas, 54 x 73 cm, estate of the artist, A1920.13236.

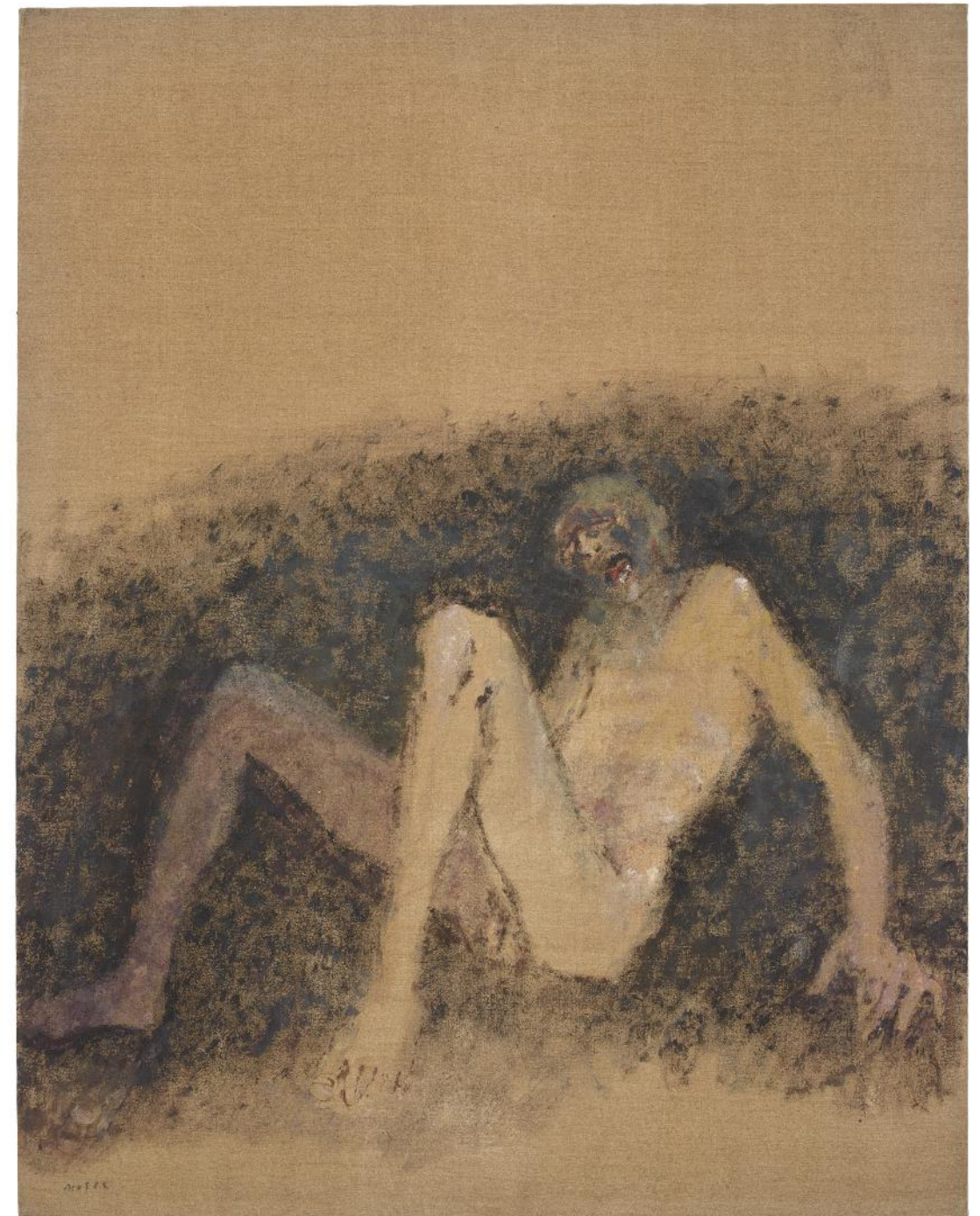


*Ombre sul Carso* (Shadows on the Karst), 1969,  
oil on canvas, 55 x 65 cm, estate of the artist, A1920.02420.



“After a few years, in Paris, I experienced a crisis in my work and around me there was nothing but abstract painting. I began to feel useless, weak, outside this great current to which all the famous artists and important critics belonged. So I ended up changing my path. I tried in my own way to do abstract painting. And in this attempt, I completely lost my personal truth. This is the worst thing that can happen to an artist, because without this truth, he does not exist. It is out of this confusion, out of this frustration that the corpses came out.”

From Michael Peppiatt, *Zoran Mušič Entretiens 1988-1989*, L'Echoppe, 2000.



*Non siamo gli ultimi* (We are not the last), 1976,  
oil on canvas, 146 x 116 cm, estate of the artist, A1920.o2648.

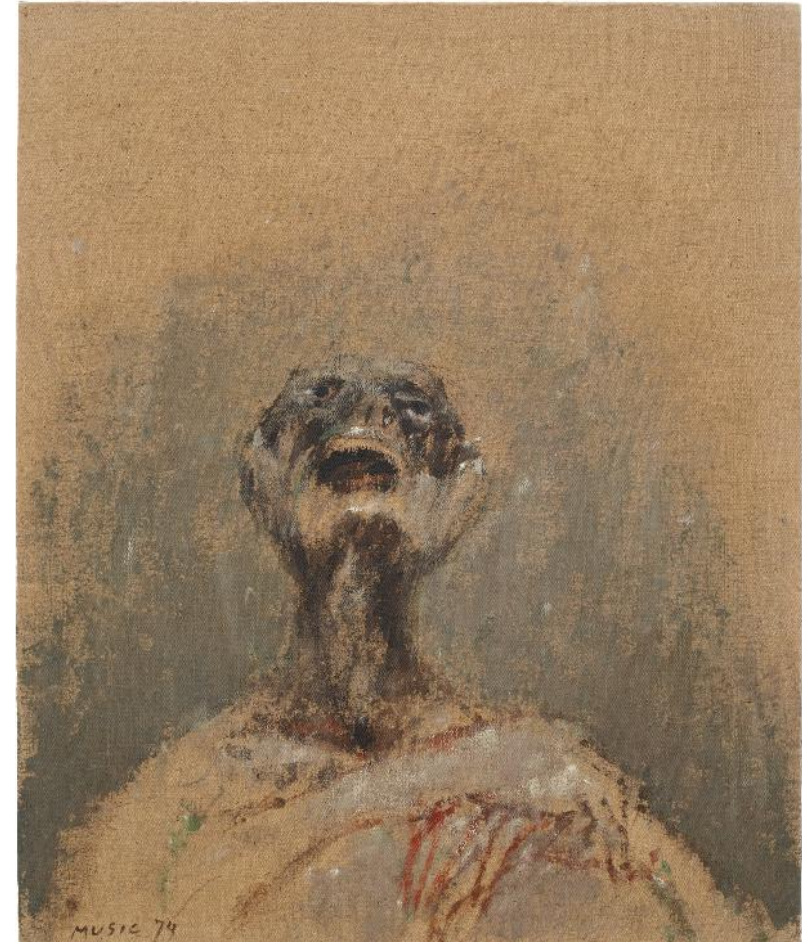




*Nous ne sommes pas les derniers* (We are not the last), 1971,  
acrylic on canvas, 89 x 116 cm, estate of the artist, A1920.o2621.







*Nous ne sommes pas les derniers* (We are not the last),  
1974, acrylic on canvas, 65 x 54 cm, estate of the artist, A1920.o2427.





*Non siamo gli ultimi* (We are not the last), 1972,  
oil on canvas, 65 x 92 cm, estate of the artist, A1920.02433.

“The concentration camp was my great school of solitude. It taught me not to be afraid, to be alone, even in the midst of a thousand people. [...] After Dachau something broke in me. Before, I had many certainties: suddenly I lost them, and I realised that there is only emptiness around us. I am not a hero. I was only a young painter, and for me the world still shone with magnificent colours. In Dachau, I grasped reality, and I understood what it means to get down to the essentials.”

The artist in conversation with Paolo Levi, in *Zoran Mušič Dialogo con l'autoritratto*, Electa Milan 1992, p.46.



“They were inspired by forests of scorched cork oaks in the department of Var, France, and the evolution of extremities as well as the intertwined fingers of the dead. The tangled webs of branches, roots and trunks spread over the entire surface of canvases. When Sezession memories of Schiele and Klimt flashed through his mind in the fifties, he came up with a similar idea; it was repeated now, via a less usual bypass, in his golden-green landscapes with trees entitled *The Seasons*.”

Goyko Zupan about this series of ‘*Motivi vegetali*’ that he considers as a “most vital cycle”.



*Motivo vegetale* (Vegetal motif), 1973, acrylic on canvas,  
162 x 114 cm, estate of the artist, A1920.o2577.





*Motivo vegetale* (Vegetal motif), 1973, acrylic on canvas,  
116 x 89 cm, estate of the artist, A1920.o2551.





*Paesaggio roccioso* (Rocky landscape), 1979, oil on canvas, 60 x 81 cm,  
estate of the artist, A1920.o24o2.



*Paesaggio roccioso* (Rocky landscape), 1977, oil on canvas, 54 x 73 cm,  
estate of the artist, A1920.o27o6.





Untitled (Italian landscape),  
1974, acryl on canvas, 89 x 116 cm,  
estate of the artist, A1920.o2554.



*Censimento appenninico* (Apennine census),  
1974, acryl on canvas, 114 x 146 cm,  
estate of the artist, A1920.o2590.



Untitled (Italian landscape),  
1974, acryl on canvas, 89 x 116 cm,  
estate of the artist, A1920.o2467.





Untitled (Rocky landscape),  
1979, oil on canvas, 65 x 81 cm,  
estate of the artist, A1920.02391.



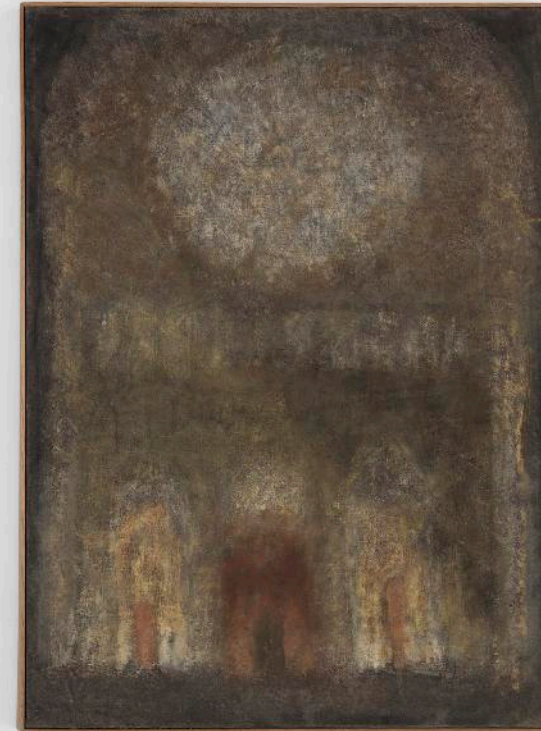
Untitled (Rocky landscape),  
1979, oil on canvas, 65 x 92 cm,  
estate of the artist, A1920.13218.





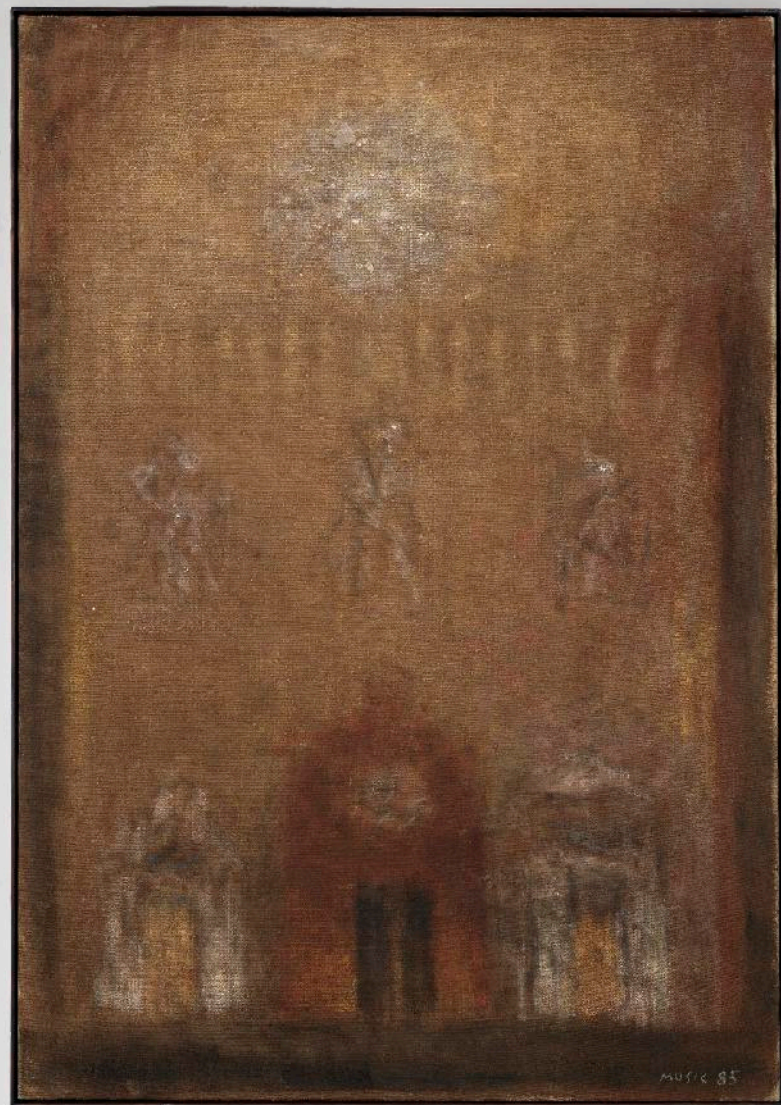


*Intérieur de cathédrale* (Interior of a cathedral), 1984,  
oil on canvas, 100 x 81 cm, estate of the artist, A1920.o2473.



*Interno di cattedrale* (Interior of a cathedral), 1984,  
oil on canvas, 100 x 73 cm, estate of the artist, A1920.o2866.





*Interno di cattedrale* (Interior of a cathedral), 1985,  
oil on canvas, 116 x 81 cm, estate of the artist, A1920.o2637.

“The palette is essential, frugal, dominated by stony and dusty colours: everything in Zoran Mušič is measure and silence. The images flow from time immemorial. They are the first signs that man drew on the stone walls of caves. They are Byzantium, the two-dimensionality of icons or golden mosaics, medieval frescoes, Dalmatia, the landscapes of Siena or Umbria, Venice. What we see is further away than what lies before our eyes.”

Daniela Ferretti





*Atelier* (Workshop), 1983, tempera on paper,  
26 x 40 cm, estate of the artist, A1920.02795.



*Cozze* (Mussels), 1986 tempera on paper applied on board,  
27,50 x 41,50 cm, estate of the artist, A1920.02837.





*Molino Stucky*, 1984, oil on canvas, 54 x 73 cm, estate of the artist, A1920.02409.

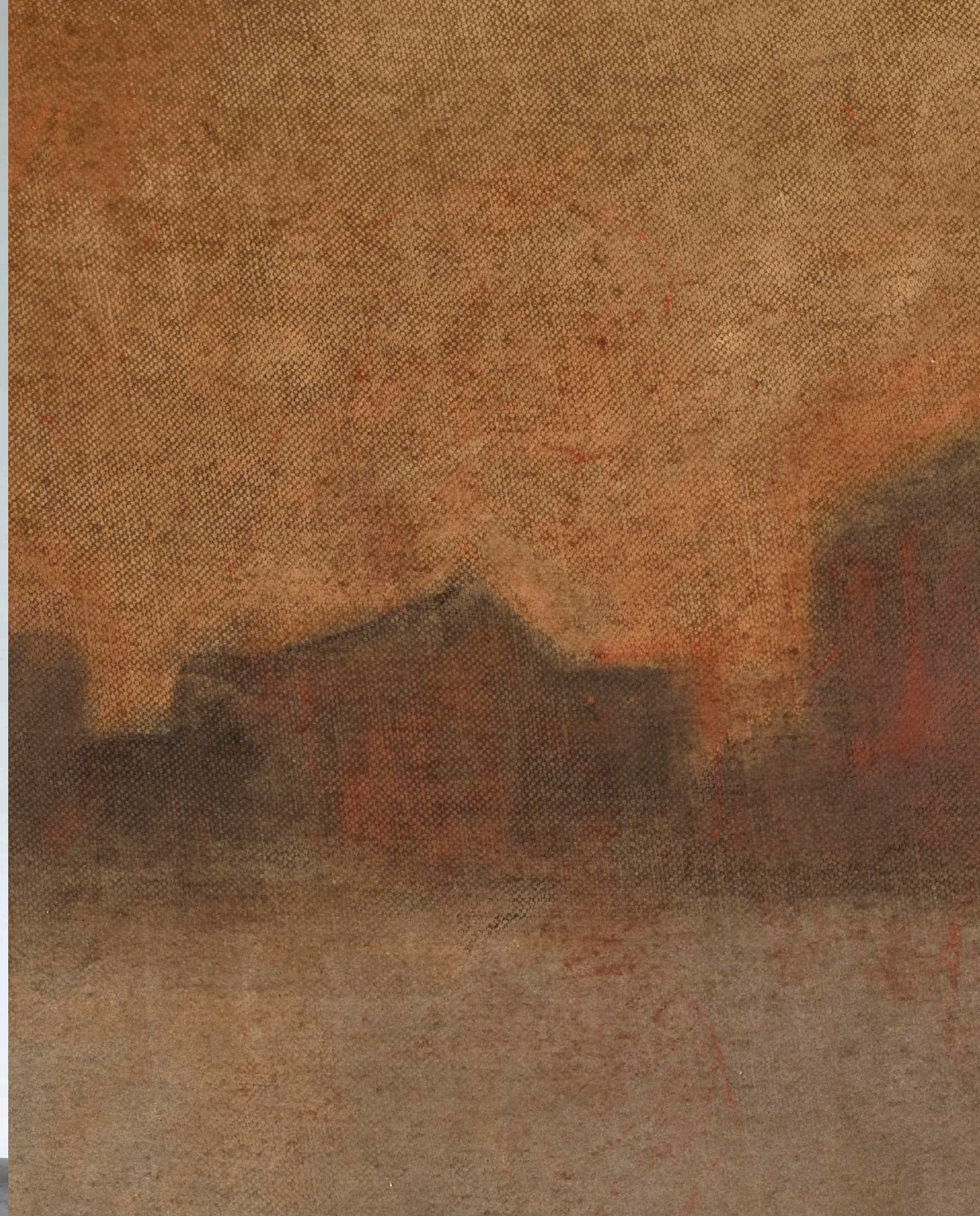
“It is in Venice that I discovered the East. I who came from the East. An Orient transposed by Latin civilization offered me a solution. That dualism that I bore within me, because of my origins, finally had an explanation. Now I was no longer obliged to turn my back on the East to discover the West. There, I found the West and the East so intimately fused by this ancient Venetian culture that I understand this was where my tradition and my truth were to be found.”

Zoran Mušič





*Canale della Giudecca*, 1998, oil on canvas, 56 x 76 cm, estate of the artist, A1920.o24o8.







*La città* (The city), 1989, oil on canvas, 89 x 116 cm, estate of the artist, A1920.o2458.



*Parigi* (Paris), 1988, oil on canvas, 73 x 92 cm, estate of the artist, A1920.o2394.





*Autoritratto alla finestra* (Self-portrait at the window), 1982, gouache on paper 36 x 25 cm, estate of the artist, A1920.o2734.



Exhibition views of “*Dialogue with the Self-Portrait: Ida invites Zoran*”, Axel Vervoordt Gallery, Kanaal, Belgium, 2022.





Untitled, 1994, oil and charcoal on canvas,  
61 x 46 cm, estate of the artist, A1920.02709.





*Autoritratto* (Self-portrait), 1996, oil on canvas,  
81 x 60 cm, estate of the artist, A1920.02704.



*Ida*, 1988, oil on canvas, 55 x 38 cm, estate of the artist, A1920.02534.





*Ida con cappello* (Ida with hat), 1990, oil on canvas, 162 x 130 cm, estate of the artist, A1920.o2863.



Portraits of Ida by Zoran Mušič, Axel Vervoordt Gallery, Kanaal, Belgium, 2022.





Untitled (Double-portrait), 1990, oil and charcoal on canvas,  
116 x 89 cm, estate of the artist, A1920.13187.







Untitled (Self-portrait), 1997, oil and charcoal on canvas,  
162 x 130 cm, estate of the artist, A1920.o2667.





Exhibition views of “*Dialogue with the Self-Portrait: Ida invites Zoran*”,  
Axel Vervoordt Gallery, Kanaal, Belgium, 2022.





Untitled, 2002-2003, charcoal on canvas, 130 x 195 cm, estate of the artist, A1920.02672.  
Probably the last work by Zoran Mušič. It was left unfinished on the easel of his studio in Venice.

In 2020, Axel Vervoordt Gallery started representing the Estate of Zoran Mušič.

In June 2021, the Archivio BCM, regrouping the archives of the artists Barbarigo, Cadorin and Mušič was founded under the guidance of Daniela Ferretti. Its role is to defend and support the work of artists and to promote their historical value by scientifically studying and cataloguing their work.



# Extended Biography

Anton Zoran Mušič was born in 1909 in the small Slovenian village of Bukovica near Gorizia, in the Austro-Hungarian Empire. His father, the local school's headmaster, was sent to the front in Galicia at the outbreak of the First World War, while Mušič's mother sought refuge with her two children in Styria. The turbulent years during and shortly after the war were marked by several forced relocations until the family settled in Lower Styria. From 1930 to 1935, Mušič attended the Academy of Fine Arts in Zagreb. Following his graduation, he travelled extensively around Europe. He stayed in Spain for a few months but left the country shortly after the outbreak of the Spanish Civil War and went on to fulfill his obligatory army service in Yugoslavia.

In the following years, he spent long summers in Dalmatia and exhibited in Zagreb and Ljubljana. He painted murals in several churches in Friuli. In 1943, he had his first solo exhibition outside of Yugoslavia in Trieste, at the Galleria d'Arte al Corso, and several months later in Venice, where he resided. In Venice, he met Guido Cadorin for the first time. In the spring of 1944, he met Cadorin's daughter, Ida. Later that year, however, Mušič was arrested by the Gestapo due to his relations with exponents of the Resistance. Refusing to collaborate, he was sent to Dachau shortly afterward.

When the camp was liberated by American forces in April of 1945, Mušič returned to Gorizia and then to Venice, taking with him a group of horrifying drawings executed secretly during his deportation. He had reportedly made around 200 drawings, 115 of which are on record to have survived and are considered as of exceptional historic value. As Ziva Amishai-Maisels pointed out, the most shocking feature of these drawings is that the corpses "sometimes seem to be still alive, they establish eye contact with the spectator".

Mušič found Ida Cadorin again who, a student at the Accademia, lent him her studio. He returned to painting and collaborated with Guido Cadorin on the frescoes in the church in Cadola, near Belluno (assisted by Ida Cadorin and Sylva Bernt). He exhibited in Trieste and at the Galleria del Cavallino in Venice; this is a period of intense activity, inspired also by the lagoon atmosphere. He opened a studio in the attic of Palazzo Pisani in Venice, home of the Benedetto Marcello Conservatory. Mušič visited Zurich several times, where he exhibited at the Galérie Chichio Haller. Mušič's first participation at the Venice Biennale was in 1948, followed by the Quadriennale in Rome later that year. In Rome, he began exhibiting at the Galleria dell'Obelisco. The hills he glimpsed from the train on his travels to Rome suggest the cycle of Sienese Landscapes.

In 1949, Mušič married Ida Cadorin, who later changed her artist's name to Barbarigo. He continued painting in Venice and Switzerland. In 1952, thanks to the "Premio Parigi", he exhibited at Gildo Caputo's Galerie de France, the first of a long series of solo exhibitions at the gallery. The contract enabled him to settle in the French capital while continuing to live and work in Venice.

In this period, he painted a series of ecstatically stunned landscapes, which were described as visions from the idyllic world that stand as a reply to the tragic experience of death. These landscapes are stripped of specific geographical markers, making them at the same time Byzantine, Mediterranean, and Central European "in precarious balance between West and East, an evanescent world where meanings overlie each other in a dense mixture of subtle allusions and distant ambiguity". His composition in these works comprises a shallow foreground marked by taupe brushstrokes, and a background of dappled hills beneath a hazy sky. His palette is muted and soft, focussing on shades of yellow, maroon, green, brown, and gray; this "mute opaqueness" adds depth to these serene landscapes. Some of these paintings are at the same time characterised by the inclusion of horses, the so-called "Cavallini" series. In these paintings the middle ground of the otherwise characteric landscape scenes is now occupied by horses. The patterned hides and intimate grouping infuse the horses with life as they move across the canvas with a gentle stillness.

This was a successful era for Mušič, exhibiting in New York at the Cadby Birch Gallery and at Documenta in Kassel, the publication of a monograph, and winning the Grand Prize for Graphic Art at the Venice Biennale in 1956. One year later, again for prints, he won a prize at the Ljubljana Biennale. Numerous other exhibitions followed in various museums in Germany, Switzerland, Austria, and Yugoslavia in the late 1950s and 1960s. In 1960, he won the Unesco Prize at the Venice Biennale. A first retrospective was held in 1962. In 1968, Mušič was appointed Chevalier des Arts et Lettres.

In 1970, the artist decided to return to Dachau which led to the much-acclaimed cycle: *Nous ne sommes pas les derniers* (We are not the last) which he first exhibited at the Galerie de France and later in Munich (Neue Staatsgalerie im Haus der Kunst, 1971), and Brussels (Palais des Beaux-Arts, 1972). In this series, he transformed the horrors of his personal experiences in Dachau into documents of universal tragedy.



Shortly after, he started the *Motivo Vegetale* series, which he continued simultaneously with *Nous ne sommes pas les derniers*. In the *Motivo Vegetale* works, the sinewy traces describing the tangle of branches and roots are reminiscent of the dramatic intertwining of bodies in the “We are not the last” cycle but with a new vitality. Goyko Zupan wrote of a “most vital cycle” in the essay that enriches the catalogue of the Ljuban, Milada, and Vanda Mušič donation to the National Gallery of Slovenia (Ljubljana 2016, pp. 65–66):

“They were inspired by forests of scorched cork oaks in the department of Var, France, and the evolution of extremities as well as the intertwined fingers of the dead. The tangled webs of branches, roots and trunks spread over the entire surface of canvases. When Sezession memories of Schiele and Klimt flashed through his mind in the fifties, he came up with a similar idea; it was repeated now, via a less usual bypass, in his golden-green landscapes with trees entitled *The Seasons*.”

In the late 1970s, Mušič began re-exploring earlier themes in new landscape works in the “*paysages rocheux*” cycle. These works resurrect the poetry of the earlier Dalmatian landscapes, in a toned-down, almost monochrome execution that appears to announce the cityscape works from the 1980s.

In 1981, Mušič was appointed *Commandeur des Arts et des Lettres* in Paris. He began the *Cattedrali* (Cathedrals) series in 1984, and the Venice Biennale dedicated a solo room to him. He also returned to the motif of still lifes — often seafood such as mussels — that he first explored in his early years in the 1930s and 1940s. About the still lifes is that all of them are painted on handmade paper (which Mušič then affixed to a wooden base).

When he could not travel due to a leg injury, the painter surprised the art world in 1988 with the “*Cityscapes*” series, showing silhouettes of buildings and churches resembling his horizons with the outlines of the Dolomites. Other works from this series clearly show Mušič’s view of Paris from his studio window, with Montmartre and the church of *Sacre Coeur* on the horizon.

In 1991, Mušič received the Prešeren Award for lifetime achievement, the highest honor in the arts in Slovenia. Some of his works have been featured at Piran Coastal Galleries. This public institution is the centre of contemporary art in Slovenian Littoral, and one of the four most influential art galleries in Slovenia as well as the only one having an outpost abroad, in Venice. His work was honoured in numerous international exhibitions, including a major retrospective at the Grand Palais in Paris in 1995, curated by Jean Clair. This show was inaugurated by French President François Mitterrand and Slovenian President Milan Kučan. Mitterrand also dedicated a piece to Mušič in the magazine *Muséart* in April 1995:

“He is a man of great stature, and time has not altered his nobility in any way. Grace and solemnity characterized his life, as they do his paintings. He is a man of few words who prefers listening to confiding. He survived Dachau, and this is undoubtedly the origin of his love of silence and the painful dignity that emanates from the artist, and from his landscapes and portraits. His experience of the unspeakable could be the source of this work, where light is wrested from the shadows and misery by sheer force of will.”

In the mid 1990s, Jan Krugier, also a survivor of the Holocaust, did several gallery shows with his work both in Geneva and New York.

His last achievements were a series of self-portraits, portraits of his wife, and double portraits of themselves. Mušič painted Barbarigo numerous times. She was a necessity to him, appearing in his paintings like an automatic apparition. The figures appear out of the empty space and seem unfinished. Barbarigo’s face is usually enveloped in a soft, golden vapour and surrounded by an aura of light. “I do not paint others, because I don’t know them,” Mušič once said. The colours of his portraits are those of the desert — harsh and sober — eliminating the superfluous and reduced to a minimum. Mušič said: “What interests me is bringing out the interior aspect. I see my portrait like any other landscape, a landscape that reflects what is inside me.”

In 2002, a major exhibition was held at the IVAM in Valencia, curated by Kosme de Barañano who notes that “all Mušič’s self-portraits are like textual spaces of pain, monuments to the memory of continuing to be alive.”



He suffered problems with eyesight as his aging advanced. When people asked him whether his weakening eyesight was a problem, he smiled and replied that true vision is internal and that we should be aiming to paint with our eyes closed. At the beginning of the 1990s, he depicted himself standing tall or sitting in an armchair without any expression with his white hands clasped. Due to his increasing blindness, his last works possess an unfinished quality. In May 2005, at the age of 96, Anton Zoran Mušič died at home in Venice.

Posthumously, Gallery Zala from Ljubljana organised seven exhibitions: four in Ljubljana, and one each in Belgrade, Vienna, and London. A major retrospective was held at the Modern Gallery in Ljubljana in November 2009. In November 2012, the Slovene Academy of Sciences and Arts published “Vizije Zorana Mušiča,” a volume with contributions from 20 authors from Slovenia, Croatia, Austria, Italy, and France.

The only permanent exhibition of his works, including paintings, prints, and drawings, was held at the National Gallery in Ljubljana in 2016. In October 2016, a large temporary exhibition of selected works was presented at Lugano’s Collezione Braglia. Another exhibition took place at the Fortuny Museum in Venice in the spring of 2018, titled “A Tribute to Zoran Mušič: The Zurich Room.” The Leopold Museum in Vienna opened a major retrospective exhibition in April 2018, showcasing 167 selected works.

In 2025, Nova Gorica, in Slovenia, will be the European Capital of Culture. The city will dedicate several exhibitions to the painter Zoran Mušič. Also in the Italian part of the city, Gorizia, a retrospective on Zoran Mušič will be held in the Pinacoteca di Palazzo Attems.



Ida Barbarigo and Mušič in the studio at Palazzo Pisani, 1948.



Mušič’s and Barbarigo’s marriage announcement, 1949, featuring key figural references from his oeuvre.

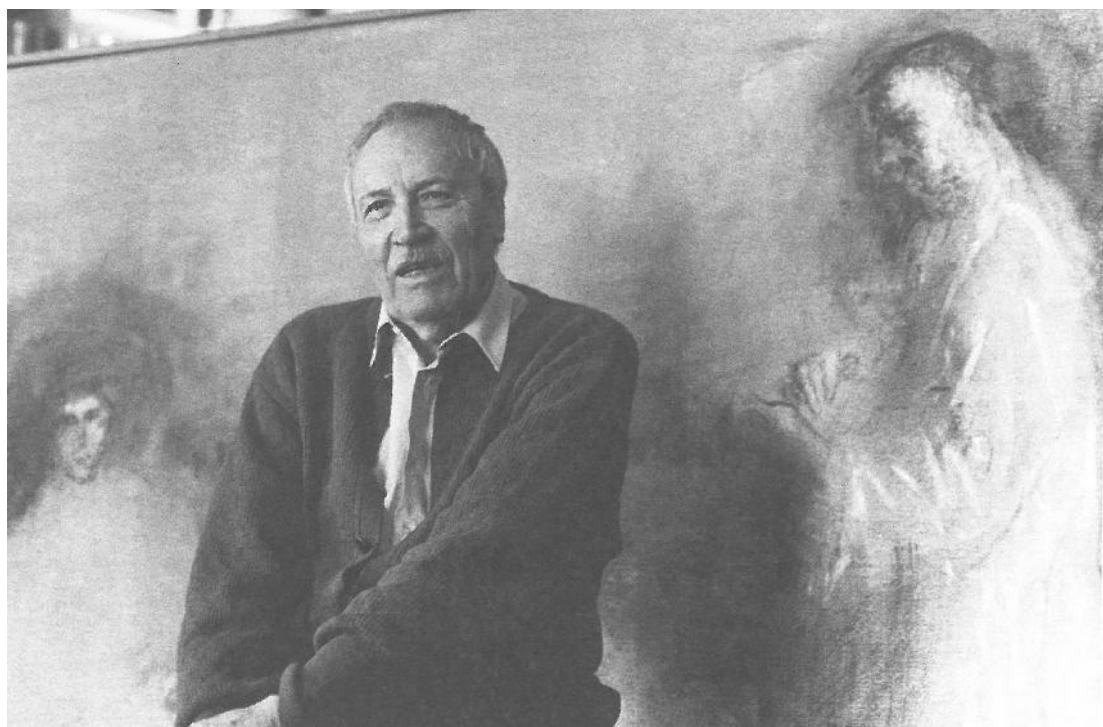


Mušič painted “La Stanza di Zurigo” (the Zurich room) in 1950 for the Dornacher sisters for a villa near Zurich, with the collaboration of Paolo Cadorin, Barbarigo’s brother.





Barbarigo and Mušič in the Venetian studio, late 1960s.



Mušič in front of a double portrait, ca. 1990.

## Selected Exhibitions

1943

Solo exhibition at Roberto Nonveillier's Gallery, Venice.

1948

First participation in the Venice Biennale.

1950

Participates in the Venice Biennale and wins the Gualino prize.

1951

Wins the Premio Parigi for Painting; awarded a contract with Galerie de France.

1952

Meets Eric Estorick who becomes a collector of his work. Exhibits at Galleria dell'Obelisco in Rome.

1953

Exhibits at Cadby-Birch Gallery, New York.

1955

Solo exhibition at Galleria del Naviglio, Milan.

1957

Prize for graphic art at Ljubljana Biennial.

1960

Unesco prize for graphic art at the Venice Biennale.

1961

Solo exhibition at Gallery One, London.

1962

Anthological exhibition at the Braunschweig Museum, Germany.

1972

Anthological exhibition curated by Jacques Lassaigne at Musée d'Art Moderne, Paris.



1980  
Retrospective exhibition curated by Giuseppe Mazzariol at Galleria dell'Accademia, Venice.

1981  
'Le Venezie' exhibition at Galerie de France, Paris.

1983  
Exhibition at Galerie Claude Bernard, Paris.

1985  
Anthological exhibition in the Napoleonic Wing of the Museo Correr, Venice.

1987  
First exhibition at Galleria Contini, Venice.

1988  
'Gli aquerelli Veneziani', exhibition of a collection of works on paper curated by Jean Clair at Centre Pompidou, Paris.

1990  
Awarded the title, Officier des Arts et des Lettres, presented to him personally by Président Mitterand. Solo show 'Pitture e opere su carta' at Jan Krugier -Ditesheim Gallery, Geneva.

1992  
Solo exhibition at Villa Medici in Rome, then at Palazzo Reale, Milan.

1995  
Major retrospective exhibition curated by Jean Clair at the Grand Palais, Paris.

1997  
Retrospective exhibition at Shirn Kunsthalle, Frankfurt.

2000  
Exhibition at Sainsbury Centre of Visual Arts, University of East Anglia, Norwich. Show curated by Michael Peppiatt at the Estorick Collection, London.

2003  
Anthological exhibition at Palazzo Attems, Gorizia.

2005  
Show at the Department of Graphic Arts in the Louvre, Paris. (Dies on 25 May in his home at San Vio, Venice.)

2006  
Show at the Galleria A+A – Slovenian-Venetian exhibition center.

2008  
Exhibition "Zoran Mušič- from Dachau to Venice", curated by Jean Clair at the Pedrera Fundacio Caixa Catalunya, Barcelona.

2009  
Exhibition, 'Estreme figure' at Istituto Veneto di Scienze, Lettere ed Arti, Venice.

2018  
'Zoran Mušič- Poetry of Silence' at Leopold Museum, Vienna. 'La Stanza Zurigo' at Palazzo Fortuny, Venice.

2020  
Exhibition 'Zoran Mušič- Faszination der Malerei' at Stadtgalerie Klagenfurt.

2022  
Exhibition 'La stanza e la strada. Zoran Mušič und Norbert Möslang' in Chur, Switzerland.

2025  
Retrospective in Palazzo Attemps, Gorizia, Italy.



# Awards

- 1950 Gualino prize
- 1951 ‘Paris Prize’ at Cortina d’Ampezzo
- 1956 Grand Prize for Graphic Art at the Venice Biennale
- 1957 Graphic Arts Prize at the Ljubljana Biennale
- 1960 UNESCO prize at the Venice Biennale
- 1968 Chevalier des Arts et Lettres in Paris
- 1981 Commandeur des Arts et des Lettres in Paris
- 1991 Prešeren Award for lifetime achievement in Slovenia

# Selected Public Collections

- Albertina, Vienna, Austria
- Art Museum, Santa Fe, USA
- Belokranjski muzej, Zbirka Kambič, Metlika, Slovenia
- Casa Museo Remo Brindisi, Comacchio (Ferrara), Italy
- Carnegie Institute, Pittsburgh, USA
- Centre National Georges Pompidou, Paris, France
- Collecio IVAM, Valencia, Spain
- Essl Museum – Contemporary Art, Klosterneuburg/Vienna, Austria
- Estorick Collection, London, UK
- Fine Arts Museum of San Francisco, USA
- Fondazione Braglia, Lugano, Switzerland
- Fonds National d’Art Contemporain, Paris, France
- Galerija Moderne umjetnosti, Zagreb, Croatia
- Galleria d’Arte Contemporanea O. Licini, Ascoli Piceno
- Galleria d’Arte Moderna, Bologna, Italy
- Galleria internazionale d’Arte Moderna Ca’ Pesaro, Venice, Italy
- Galleria Nazionale, Roma, Italy
- GaMeC galleria, Bergamo, Italy
- Goriški muzej Kromberk, Galerija Zorana Mušiča, Dobrovo, Slovenia
- Koroška galerija likovnih umetnosti, Slovenj Gradec, Slovenia
- Kunstmuseum, Basel, Switzerland
- MAGA, Gallarate, Italy
- MAMbo, Museo d’arte moderna, Bologna (non Galleria)
- MET – Metropolitan Museum of Art, New York, USA
- Mestni muzej Ljubljana, Ljubljana, Slovenia
- MG+MSUM, Moderna galerija + Muzej sodobne umetnosti Metelkova, Ljubljana, Slovenia



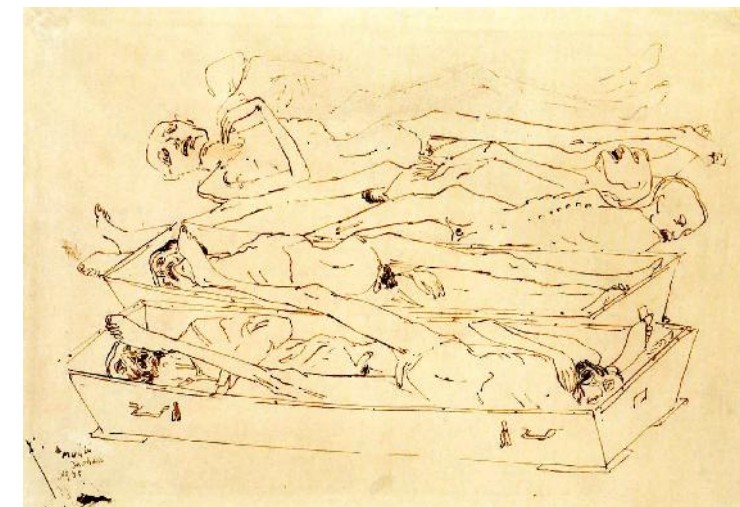
MIT List Visual Arts Center, Cambridge, USA  
Moderna galerija Ljubljana, Ljubljana, Slovenia  
Musée d’art moderne, Saint-Étienne, France  
Musée d’art moderne de la Ville de Paris  
Musée de Valence, Valence, France  
Musée des Beaux-Arts, Caen, France  
Musée Jenisch, Vevey, Switzerland  
Musée Malraux, Le Havre, France  
Musée National d’Art Moderne, Paris, France  
Musée National du Louvre, Paris, France  
Musei Civici, Palazzo Chiericati, Vicenza, Italy  
Musei Civici, Treviso, Italy  
Musei Provinciali di Gorizia, Gorizia, Italy  
Museo d’Arte Moderna Mario Rimoldi, Cortina d’Ampezzo, Italy  
Museo Civico, Macerata, Italy  
Museo de la Solidaridad Salvador Allende, Santiago de Chile, Chile  
Museo Eccel Kreuzer, Bolzano  
Museo Morandi, Bologna, Italy  
Museo Nacional Centro de Arte Reina Sofía, Madrid, Spain  
Museo Revoltella, Trieste, Italy  
Museo Thyssen-Bornemisza, Madrid, Spain  
Museum Abteiberg, Mönchengladbach, Germany  
Museum Folkwang, Essen, Germany  
Museum of Modern Art, New York, USA  
Museum, Stockholm, Sweden  
Muzej moderne i sodobne umjetnosti, Rijeka, Croatia

Muzej novejše zgodovine Slovenije, Ljubljana, Slovenia  
National Gallery of Slovenia, Ljubljana, Slovenia  
Neue Pinakothek, München, Germany  
Pilonova galerija, Ajdovščina, Slovenia  
StadtGalerie, Klagenfurt, Klagenfurt, Austria  
Stedelijk Museum, Amsterdam, Netherlands  
Tate Modern, London, United Kingdom  
Umetnostna galerija Maribor, Maribor, Slovenia  
Vatican Museums, Collection of Contemporary Art, Vatican  
Yad Vashem, Jerusalem, Israel



“A painter cannot but draw... then with all that tragedy... what we saw was so immense that no-one will ever be able to describe it”, said Mušič in an interview about the drawings he made during his detention in Dachau.

Marco Coslovich’s interview with Zoran Mušič: testimone a Dachau, Civici Musei di Storia e Arte, Trieste, 1997.



*Dachau, 1945, india ink on paper, 21 x 30 cm, Kunstmuseum Basel, Kupferstichkabinett, Basel.*



