

When I was first introduced to Slaven Lunar Kosanović's new series of recycled packaging and other organic waste, I was immediately drawn to the etymology of the very word of that process. The word is derived from the word "recycle" which contains the Latin prefix "re-" and the noun "cyclus", derived from the Greek "κύκλος". The prefix means back or again, and the noun implies a circle. Synonyms include the words "reclaim" and "recover". In his logic, his chain of associations, in the etymological interpretation and the analysis of the work, I recognised Lunar's characteristic need of recovery and return – return and recovery of the environment and the community in which he lives, as well as the artist's signature style shaped by his life experience and way of life. The result is a discernible artistic identity, primarily associated with street art, but which formally and thematically spills over into other media of visual arts, such as painting, illustration and design.

In his work, the artist strives to understand and actively respond to the circumstances that effect the conditions of his existence. Among them, as an example, is the general overcrowding of everyday life with waste, objects that accumulate even independently of personal dealings with them or of their use. The frenzied hyperproduction of consumer society creates absurd amounts of packaging, often made of plastic and similar materials, the accumulation of which contributes to local and planetary pollution. Therefore, Lunar consciously chooses products with environmentally friendly packaging, drawing inspiration from an aesthetic as well as from an ethical perspective. They are made by drawing and painting on used, discarded objects, on food packaging, fabric, spray bottles, cardboard plates, boxes, wrappers and other scraps.

He uses these ephemeral and essentially worthless objects in much the same way as he uses the wall, sharing it with other artists. In splatters and stains of paint on cardboard, Lunar discovers interesting shapes, which he develops into unusual compositions, so that discarded objects become autonomous works of art. The author does not establish a distinct hierarchy between classically designed works, murals and paintings. What connects them is the use of characteristic colours, characteristic cat bestiary and other features that define his work to date. Lunar has invited his artists friends and colleagues to intervene in his work. By involving Ivo Kosanović, Krešimir Buden, Marko Zets Prpić, Alba Miočev, Klasja Habjan, Danijel Žeželj, Pavel Tandar Poster and Andi Soto, Lunar makes room for his own style and imagery to develop. He perfectly adapts the images to any given background, skilfully manoeuvres between miniature and large-scale formats, between surface and the third dimension, between abstraction and figurative and back. The transformation and reuse of already completed works and sketches is the starting point for the recapitulation of the previous work and is proof of Lunar's unencumbered attitude towards his own creativity.

In line with the principles according to which the author transforms neglected and run down walls and spaces, Lunar separates almost everything that passes through his hands from the aura of uselessness and undesirability with exceptional ease and conviction, and suggests the true meaning of the artistic, or even an activist gesture. This kinship between media and approaches points to a pattern of creative curiosity that, by responding to new challenges, causes a continuous concentric expansion of interest, communication and meaning. The author builds on the tradition of criticism of consumerism in art that dates back to the 1950s and on an even longer history of the use of found objects (*objets trouvés*).

At the same time, special attention should be paid to the fact that some examples of artfully recycled packaging relate to the artist's family and friends and that their content is carefully assigned according to defined criteria, e.g., that they are homemade or home grown. The addition of various maps, pamphlets collected on trips with Rea, prints of the artist's monograph, this series of works can be interpreted as a diary and an authentic testimony of Slaven Lunar Kosanović on the necessity of re-establishing an individual and universal way of life and action.

— Dr Barbara Vujanović, art critic & museum advisor at Ivan Meštrović Museums