

# LOKALNO I UNIVERZALNO U UMETNOSTI DEVEDESETIH

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## KONSTATACIJA NASUPROT KRITIKE angažovanost u umetnosti devedesetih

CONCLUSION VERSUS CRITICISM  
(the commitment in the art of the 90s)

Drugi rečica, prisustvo angažovane umetnosti u devedesetih  
godinama dvadesetog veka nije više projektivna (ili projektivna)  
kritika modernizma, već nije druga nego jednostavno  
konstativna kritika bezinteresnog postmodernizma.

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## KONSTATACIJA NASUPROT KRITIKE

### (angažovanost u umetnosti devedesetih)

Diskurs o umetničkom delu nakon svih vanumetničkih dešavanja u prvoj polovini devedesetih, problematizuje umetnikov rad u domenu prisustva referentnosti prema stvarnosti. Novonastale društvene i političke situacije, kako na Zapadu, tako i na Istoku, dovele su do toga da se umetnik odredi u nekom pravcu. Na jednoj su strani umetnici zainteresovani fenomenima likovnih provinijencija, a na drugoj su umetnici čiji radovi zahvaćaju područja koja usmeravaju interes prema vanlikovnim fenomenima. Govoriti o angažovanosti u devedesetim godinama dvadesetog veka znači pristati razmatrati govor nekoliko prisustava te forme umetničkog bavljenja. Konačnost njihovog određivanja u zavisnosti je od koncepcijskih pozadina u delima. Međutim, koncepcijska pozadina nema ničeg zajedničkog sa prilazima angažovanog modernizma konceptualne umetnosti sedamdesetih, na primer. Samim tim, --angažovanost postmodernizma u umetnosti devedesetih razlikuje se od angažovanosti modernizma sledećim prisustvima:

- prisustvo **pseudo-angažovane umetnosti**<sup>1</sup>
- prisustvo **trans-angažovane umetnosti**<sup>2</sup>
- prisustvo **neo-angažovane umetnosti**<sup>3</sup>
- prisustvo **post-angažovane umetnosti**<sup>4</sup>

Drugim rečima, prisustvo angažovane umetnosti u devedesetim godinama dvadesetog veka nije više projektivna (ili projektna) kritika militantnog modernizma, već ništa drugo nego jednostavna konstativna kritika bezinteresnog postmodernizma.

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<sup>1</sup> Ilya Kabakov, *Ausstellung eines Buches 1989/90*, instalacija u DAAD-Galerie, Berlin. *Izložba jedne knjige* ili 'izložba sovjetske situacije u umetnosti i kulturi'. Kabakov ispisuje bezbrojne stranice ili tekstove postavljene na zidu i u vitrinama; ti su tekstovi potpisani imenima lažnih, čak i nepostojećih autora, a u njima se govori o umetnosti i kulturi iz

rakursa sovjetskih teoretičara i programatora umetnosti i kulture. Sve je to praćeno drugim elementima 'klasične' sovjetske ikonografije (crvene vitrine, sokl od 1,40 m, sitni predmeti, fotografije, dokumenti, parole u kartušama, etc.). U trenutku kada se pomisli da se u ovoj 'prostornoj slici'<sup>1</sup> radi o kritici sovjetskog koncepta umetnosti i kulture, tekst u kartuši iznad jedne od vitrina stvara zabunu: ЗАПАД-ЭТО РАЙ [Zapad - to je Raj]. Disbalans između ozbiljnosti jednog Programa (primarna struktura) i tekstualne igre značenja (sekundarna struktura) u korist ove druge, dovodi do zaključka o promenjenom odnosu umetnika prema stvarnosti. Umetnik ulazi u područje kritičnog, ali njegov odnos nije u području kritičkog. Takav ulazak ostavlja umetničko delo otvorenim, jer odgovor je, prema Kabakovu, uvek kod recipijenta (bilo posmatrača, bilo kritičara ili kuratora) umetničkog dela. Zbog toga što je umetnik 'einfacher Mensch, ganz normal, ganz alltäglich. Er ist kein Prophet, kein Genius', zbog toga što on 'stellt nur die Fragen', nije njegovo dati odgovor.<sup>2</sup>

Takva pozicija, koja postavlja umetničko delo otvoreno za tumačenje, sa svoje strane predstavlja jednu od glavnih argumenata pseudo-angažovanosti njegovog rada: umetnik danas, iako postavlja pitanje u području kritičnog, on se ne oseća pozvanim da odgovara, ili rešava, samim tim postavljanjem kritičnog područja u područje kritičkog.<sup>3</sup> Umetnik je tu samo da bi ispričao 'priču'<sup>4</sup> da bi recipijent sam mogao da sastavi kraj.

**Time se teret angažovanosti u kritičnom području od umetnika prebacuje na slobodno kritičko područje recipijenta.**

<sup>1</sup> Kabakov u svom radu uopšte samo slikarstvo tretira kao trodimenzionalnu sliku. On samo nastoji da stvori ilustraciju toga što bi hteo da kaže. To podrazumeva da takav 'govor u drugom licu' nastoji ostaviti pitanja koja autor postavlja bez odgovora. cf. Ilya Kabakov, Malerei ist Illustration, (int. Thomas Wilffen), *Kunstforum* 110/1990, 238-243.

<sup>2</sup> 'Die Frage natürlich ist der Text. Kunst ist nur der Katalysator für diesen Diskussionprozess.' *ibid.*, 240.

<sup>3</sup> To je u saglasnosti sa Sloterdijkovom tezom da 'nije reč o tome da se zagonetka reši, nego da se očuva pred onima koji hoće da je odgonetnu'. cf. Peter Sloderijk, *Kopernikanska mobilizacija i ptolomejsko razoružanje*, [Kopernikanische Mobilmachung und Ptolemäische Abrüstung], Novi Sad 1988, 80.

<sup>4</sup> Ilya Kabakov, Tales from the Dark Side, (int. Francesco Bonami), *Flash Art* 177/1994, 91-92, 142.

<sup>2</sup> Barbara Kruger, *All Violence is the Illustration of a Pathetic Stereotype* 1991, ambijent u Mary Boone Gallery, New York. Tekstografija u radu Krugerove jukstaponirana bezbojnim fotografijama i uramljena ili postavljena u galerijski prostor određuje područje kritičnog kao referencijalnost umetničkog. Kritičnost marketinške logike u umetnosti prenete tekstografskim i fotografskim postupkom, zbog tretiranja tekstografije i fotografije kao likovnih komponenti, prelazi u estetizaciju. 'Poruka' teksta nije apriorni 'program za promenu sveta', već samo aposteriorna sintagma.<sup>1</sup> Optimizam angažovane projektivnosti koji je smatrao da 'der Weltraum nur zum Paradies führen kann', prelazi kod Krigerove u

pesimizam bezprojektivnosti nakon konstatacije da 'uns der Weltraum auf direktestem Weg die Katastrophe bringt'.<sup>2</sup> U situaciji u kojoj postoji takva bezprojektivnost (ili odsustvo kritičkog), kritično se područje transformiše u jednostavnu opservaciju. Ova transformacija je ne-kritička još više što ona nastoji postati objektom umetničkog rada samog po sebi, da bi nakon toga ostvarila odnos prema stvarnosti.<sup>3</sup> Ona je korelaciona sa stvarnošću samo nakon što je postala umetničkim delom.

**U takvom tranzicionom odnosu (sekundarna struktura), kritičnost umetnika gubi referentnost kritičnog područja (primarna struktura).**

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1 Kao na primer u delima: *We don't need another hero, Endangered species, In space no one can hear your scream.*

2 Craig Owens, Barbara Kruger, in: *documenta 8*, (katalog), Band 2 - Katalog, Kassel 1987, 134.

3 'These were objects. I wasn't going to stick them on the wall with pushpins. I wanted them to enter the marketplace because I begun to understand that outside the market there is nothing.' 'That's what the frames [of the works] were about: how to commodify them. It was the most effective packaging device. Signed, sealed and delivered.' Andreas Müller-Pohle, *Die Fotografische Dimension. Zeitgenössische Strategien in der Kunst, Kunstforum* 129/1995, 87.

3 Shirin Neshat, ciklus *Iranian Woman* 1995. Foto radovi Neshatove analize su prisutnosti nekoliko aspekata iranske žene u islamskoj kulturi. Njene posete Iranu posle Islamske revolucije imaju za cilj da se ona sama suoči sa jednom stvarnošću koja je mogla biti njena stvarnost, a iz koje je nestala još pre da se ona desi.<sup>1</sup> Žena, kao jedini motiv Neshatove, nije žena u opštem smislu, već žena specifičnog kulturnog miljea, součena sa islamskom fundamentalističkom kulturom u kojoj ta žena ima određeno značenje. Međutim, rad sa tim značenjem nije potenciranje ugroženosti žene u tom društvu, već bi-, tri- ili polivalentnost njene situacije: iranska žena nije samo nepostojeći predmet isključen iz društva, zaodnut u crni plašt, najčešće sa velom preko lica (jedina ikonografska struktura predstavljanja) - ona je, kontradiktorno, i poetesa, pisac, izvor osećanja, ali jednovremeno i borac za islamsku revoluciju. Ovi se aspekti ostvaruju dodavanjem raznih atributa kao što su: kaligrafski (persijski) naknadni ispisi tekstova savremene iranske žene na samoj fotografiji na sasvim neočekivanim mestima (po licu, na dlanovima, preko marame), sakrivenost ženske lepote iza crnog plašta, a najčešće sa ili puškom pored nje. Konfliktna situacija u kompoziciji Neshatinoj fotografiji dolazi do vrhunca konstatacijom da se u njoj radi o autoportretima. Time se dvojnost situacije postavlja u odnosu između emancipovane žene zapadne kulture i specifično određene uloge žene u ovoj (iranskoj, što znači ne i svakoj) islamskoj kulturi: suprotstavljanje dva društvena konteksta. Neoizam ove angažovanosti sastoji se upravo u postavljanju jednostavne nelogičnosti dva sveta, dve kulture, nelogičnosti koja ne kritikuje, već koja glorifikuje: i pored svih navedenih kontradiktornih aspekata islamske žene ona i dalje pleni svojom gracioznošću, ona je i dalje - žena.

**Time, kritično područje za angažovani pristup umetnika postaje nekritičko područje estetiziranog stvaranja.**

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<sup>1</sup> Fumio Nanjo and Dana Friis-Hansen, Preface, in: *TransCulture - Exhibition Guide*, Venice 1995, 2.

<sup>4</sup> Hans Haacke, *Deutschland* 1993. Jedan od nekoliko razloga zašto je Klaus Bußmann odabrao Hansa Haackea za umetnika u nemačkom paviljonu 45. Venecijanskog bijenala bio je i komentar koji bi Haacke dao o novonastaloj situaciji nakon ujedinjenja Savezne i Demokratske Republike Nemačke.<sup>1</sup> Dokazani umetnik u domenu kritike političkog i društvenog u odnosu na kulturno, umetnik koji kaže da 'the art world is a site of symbolic and, as a consequence, also a political power',<sup>2</sup> izlaže na jednoj od najprestižnijih manifestacija umetnosti. Njegov projekat za paviljon ima za uvodnika reprodukciju kovanice sa apoenom 1. 'Eine deutsche Mark' sa dvema dvolisnim grančicama, u njegovom kontekstu postaje 'Einzige deutsche Mark', konsekvntno 'Einzig Deutschland'. Ovaj kontekst sadrži novonastalu situaciju ponovne ekspanzije Nemačke, ali sada ne samo unutar Evrope, već i šire.<sup>3</sup> Haacke, kao Nemač kritikuje san svih (ili većine) Nemaca. Ponovo je prisutna njegova sumnja u ispravnost takvog državnog projekta.<sup>4</sup> Kontradiktornost koja se javlja u celoj ovoj priči, jeste ta da Haacke u ovoj prilici ne predstavlja svoje stavove o državnom projektu Nemačke, već da je sam Haacke državni projekt Nemačke na Venecijanskom bijenalu. Nehotice oštrina i lucidnost Haackeove kritike postaje zatupljena, jer je sama njegova kritika državnog projekta postala deo istog tog državnog projekta.<sup>5</sup> Argument više za ovu tezu jeste fakt što on već duže vreme živi u drugoj zemlji, a da je Nemačka pokazala zainteresovanost za svet dokazuje i prisustvo Nam June Paika u istom paviljonu: ona jeste zainteresovana za taj svet otvarajući se prema njemu.

**Time, pojava u kojoj kritično područje postaje nekritičko anuliranjem svoje kritičnosti, jeste post-angažovanost.**

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<sup>1</sup> Klaus Bußmann, Repubblica Federale di Germania, in: *La Biennale di Venezia - 45. Esposizione Internazionale d'Arte*, Venezia 1993, 172.

<sup>2</sup> *ibid.*, 173.

<sup>3</sup> *ibid.*, 172.

<sup>4</sup> Ova je sumnja stalno prisutna u njegovim radovima koji se bave formama manipulacije masama: 'Werbung, Reklame und andere Manipulationsformen des öffentlichen Bewußtseins bleiben wesentlicher Schwerpunkt in Haackes Werk'. Edward F. Fry, Hans Haacke, in: *documenta 8*, (katalog), Band 2 - Katalog, Kassel 1987, 92.

<sup>5</sup> Isto se desilo i najokorelijim konceptualcima šezdesetih i sedamdesetih koji su se borili protiv institucionalizacije umetnosti. Svi su oni sada u muzejskim postavkama, o njima se pišu monografije, organizuju se njihove retrospektive. I sve to sa njihovom saglasnošću!

## CONCLUSION VERSUS CRITICISM (the commitment in the art of the 90s)

After all non-artistic occurrences in the first half of the 90s, the discourses about the works of art elaborate the work of the artist, in the sense of presence of reference towards the reality. The newly created social and political situations, both in the West and in the East, have contributed to a situation where the artist has to choose for a particular movement. On one side, there are artists interested in the phenomena of the artistic lineage, and the other side, there are artists, whose works of art cover areas that focus the interest towards the non-artistic phenomena. To discuss the commitment in the nineties of the twentieth century means to agree to contemplate on the speech of several appearances of this form of artistic activity. Their final determination would depend on the conceptual background of the works. Nevertheless, their conceptual background has nothing in common with the approaches towards the committed Modernism of the conceptual art from the 70s. Therefore, the --commitment of the Post Modernism in the art from the 90s varies from the commitment of the Modernism in the following appearances:

- the appearance of **pseudo-committed art**<sup>1</sup>
- the appearance of **trans-committed art**<sup>2</sup>
- the appearance of **neo-committed art**<sup>3</sup>
- the appearance of **post-committed art**<sup>4</sup>

In other words, the presence of the committed art in the 90s of the twentieth century is no longer projective (project) criticism of the militant Modernism, but only a simple conclusive criticism of the non-interest Post Modernism.

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<sup>1</sup> Ilya Kabakov, *Ausstellung eines Buches* 1989/90, installation at the DAAD-Galerie, Berlin. *Exhibition of a Book* or 'Exhibition of the Soviet Situation in Art and Culture'. Kabakov has written many pages, or texts, placed on walls and in cabinets; these texts are signed by false or non-existent authors, and they are dealing with the art and the culture as it was perceived by Soviet theoretician and programmers of the art and culture. All of this is complemented by other elements for the 'classical' Soviet iconography (red cabinets, socle of 1.40 m, tiny objects, photographs, documents, maxims in cartouches etc.). If at one point, this 'spacious painting'<sup>1</sup> is considered as criticism on the Soviet concept of art and culture, the text in the cartouche, placed above one of the cabinets will sound confusing: ЗАПАД-ЭТО РАЙ (The West - That Is Paradise). The imbalance between the seriousness of one Program (the primary structure) and the textual play with the meaning (secondary structure) in favour of the latter, draws the conclusion concerning the altered relationship of the artist towards the reality. The artist comes in the area of the critical, yet his relationship is not in the area of the critical. Such access would leave the work of art open, since according to Kabakov, the answer is always with the recipient (whether an observer, critic or curator) of the artistic work. This is so, because the artist is 'einfacher Mensch, ganz normal, ganz alltäglich. Er is kein Prophet, kein Genius', because he 'stellt nur die Fragen', it is not up to him to give answers.<sup>2</sup> Such position, which leaves the work of art open for interpretation, represents in itself, one of the main issues of the pseudo-commitment of his work: although raising the question in the area of the critical, the artist nowadays, does not feel responsible to give answers, or to decide solely because of the placement of the critical area in the area of the critical.<sup>3</sup> The artist is there only to tell 'the story',<sup>4</sup> so that the recipient could end the story himself.

**Thus, the burden of the commitment in the criticized field is conveyed to the free critical field of the recipient.**

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<sup>1</sup> In his work, Kabakov generally considers only the painting as a three-dimensional image. He only tends to create an illustration of what he wants to tell. This 'speech in the second person' implies the intention to leave the questions that the author is asking, without an answer. cf. Ilya Kabakov, *Malerei ist Illustration*, (int. Thomas Wulffen), *Kunstforum* 110/1990, 238-243;

<sup>2</sup> 'Die Frage natürlich ist der Text. Kunst ist nur der Katalysator für diesen Diskussionprozess.' *ibid.*, 240;

<sup>3</sup> It is in compliance with the Sloterdijk thesis that 'it is not a question of solving the riddle, but to preserve it for those who want to decipher it'. cf. Peter Sloterdijk, *Kopernikanska mobilizacija i ptolomejsko razoruzanje*, [Kopernikanische Mobilmachung und Ptolemäische Abrüstung], Novi Sad, 1988, 80;

<sup>4</sup> Ilya Kabakov, *Tales From the Dark Side*, (int. Francesco Bonami), *Flash Art* 177/1994, 91-92, 142.

<sup>2</sup> Barbara Kruger, *All Violence Is the Illustration of a Pathetic Stereotype*, 1991, ambience at the Mary Boone Gallery, New York. The textography in Kruger's work juxtaposed by colourless photographs and framed or placed in a gallery space determines the area of the critical as a reference to the artistic. The critical of the marketing's logic in the art conveyed by means of textography and photography taken as fine artistic components, is converted into aestheticism. 'The message' of the text is not aprioristic

'programme for the changing of the world', but only an aposterioristic term.<sup>1</sup> After the comprehension that 'uns der Weltraum auf direktestem Weg die Katastrophe bringt', the optimism of the committed projectiveness which believed that 'der Weltraum nur zum Paradies führen kann' in Kruger's work, is transformed into pessimism of non-projectivity.<sup>2</sup> In situation when there is non-projectiveness (or absence of the critical), the critical area transforms into a simple observation. This transformation is non-critical to an even larger extent since it has the tendency to become an object of artistic work on its own, in order to establish a relationship with the reality afterwards.<sup>3</sup> It becomes correlated with the reality only after it has achieved the status of a work of art.

**The criticism of the artist in such transitional relationship (secondary structure) loses the reference with the criticized field (primary structure).**

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1 For example in the works: *We don't need another hero*, *Endangered species*, *In space no one can hear your scream*;

2 Craig Owens, Barbara Kruger, in: *documenta 8*, (catalogue), Band 2 - Catalogue, Kassel 1987, 134;

3 'These were the objects. I wasn't going to stick them on the wall with pushpins. I wanted them to enter the marketplace because I began to understand that outside the market there is nothing'. 'That's what the frames [of the works] were about: how to commodify them. It was the most effective packaging device. Signed, sealed and delivered.' Andreas Müller - Pohle, *Die fotografische Dimension. Zeitgenössische Strategien in der Kunst*, *Kunstforum* 129/1995, 87.

3 Shirin Neshat, cycle *Iranian Woman* 1995. The photo works of Neshat's analysis encompass several aspects of the Iranian woman in the Islamic culture. Her visits to Iran after the Iranian Revolution were aimed towards facing a reality which could have been hers, and out of which and she has disappeared, even before it has occurred.<sup>1</sup> The woman, taken as Neshat's only motif, is not a woman in the general sense of the word, moreover, it is a woman from a specific cultural milieu, confronted with the Islamic fundamentalist culture, in which this very woman has a particular significance. However, working on this significance is not meant to emphasise the threatened woman in that society, but only the bivalence, trivalence and polyvalence of her situation: the Iranian woman is not a non-existent object, excluded from the society, covered in black mantle, usually with a veil over her face (the single iconographic structure of appearance) - contradictorily, she is also a poet, writer, source of emotions and at the same time a fighter for the Islamic revolution. These aspects are realised by adding various attributes, such as: calligraphic (Persian), additional inscriptions of texts by contemporary Iranian women on the photograph, on unexpected spots (over the face, on the palms, over the scarf), the concealment of the female beauty behind the black mantle, most of the time with a rifle or having a rifle beside her. The conflict situation in the composition on Neshat's photographs reaches the climax with the assertion that it represents self-portraits. The duality of the situation is presented in the relation between the emancipated woman from the Western culture and the specifically determined role of the woman in this (in the Iranian, meaning not in every) Islamic culture: the contrasting of the two social contexts. The Neoism of this commitment consists of exhibiting the simple irrationality of the two worlds, two cultures. It is an irrationality that does not criticise but glorifies: in spite of all abovementioned contradictory aspects of the Islamic woman, she continues to attract with her gracefulness, she continues to be - a woman.



**Thus, the criticized field for the committed approach of the artist becomes non-critical field of the aesthetic creation.**

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1 Fumio Nanjo and Dana Friis - Hanses, Preface, in: *TransCulture - Exhibition Guide*, Venice, 1995, 2;

4 Hans Haacke, *Deutschland* 1993. One of the few reasons why Klaus Bußmann has chosen Hans Haacke as an artist at the German Pavillion on the 45. Venice Biennial was the commentary that Haacke was going to give on behalf of the newly created situation, after the union of the Federal and Democratic Republic of Germany.<sup>1</sup> The eminent artist in the area of the criticism of the political and social, as opposed to the cultural, an artist who says that 'the art world is the site of symbolic and, as a consequence, also a political power',<sup>2</sup> was exhibiting at one of the most prestigious art events. The introductory piece for his project for the Pavillion was a reproduction of a coin with number 1. 'Eine deutsche Mark' with two two-leaf twigs, which in his context becomes 'Einzig deutsche Mark' and consequently 'Einzig Deutschland'. This context contains the newly created situation of a repeated expansion of Germany, but this time not only within Europe but also further.<sup>3</sup> Haacke, being German himself, criticises the dream of all (or most of the ) Germans. His suspicion regarding the correctness of such national project is again present.<sup>4</sup> The contradiction which appears in the story, is that in this project Haacke does not disclose his attitude about Germany's national project, but that Haacke himself is the national project of Germany at the Venice Biennial. At times, the sharpness and lucidity of his criticism becomes dull, because his own criticism of the national project has become a part of that project.<sup>5</sup> A reason more for this thesis is the fact that he lives in another country for a longer period. And proof that Germany has shown an interest in the world is the presence of Nam June Paik in the same Pavillion: she is indeed interested for that world, by opening towards the same.

**Thus, the appearance in which the criticized field becomes non-critical by the annulling of its own criticism, is in fact a post-commitment.**

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1 Klaus Bußmann, Repubblica Federale di Germania, in: *La Biennale di Venezia - 45. Esposizione Internazionale d'Arte*, Venezia 1993, 172;

<sup>2</sup> *ibid.*, 173;

<sup>3</sup> *ibid.*, 172;

<sup>4</sup> This scepticism is always present in his works dealing with forms of manipulation with the crowds: 'Werbung, Reklame und andere Manipulationsformen des öffentlichen Bewußtseins bleiben wesentlicher Schwerpunkt in Haackes Werk'. Edward F. Fry, Hans Haacke, in: *documenta 8*, (catalogue), Band 2 - Catalogue, Kassel 1987, 92;

<sup>5</sup> The same has happened with the hardest conceptualists in the 60's and 70's which were fighting against the institutionalisation of art. All of them are now in museum placements, monographs are written about them, and their retrospectives are being organised. And all of this with their consent!

Thus, the criticized field for the admitted approach of the artist becomes non-critical field of the aesthetical function.

1. Klaus Bode, *Das Kunstwerk - Theorie, Kritik, Geschichte* - Handbuch der Kunstwissenschaft, Berlin, 1985, 2.

2. Klaus Bode, *Kunstwerk*, 1985. One of the few reasons why Klaus Bode has chosen Hans Haacke as an artist at the German Pavilion on the 43. Venice Biennale was the commentary that Haacke was going to give on behalf of the newly created situation, after the union of the Federal and Democratic Republic of Germany. The witness artist in the area of the criticism of the political and social, as opposed to the cultural, an artist who says that 'the art world is the site of symbolic work, as a consequence, also a political power', and exhibition at one of the most prestigious art events. The introductory piece for his project for the Pavilion was a reproduction of a 1968 work titled 'Ein deutsches Mark' with two red-inked types, which in the original became 'Kunstwerk deutsches Mark' and consequently 'Kunstwerk der DDR'. This context comprises the newly created situation of a legal separation of Germany, but also also not only within Europe but also globally. The work being viewed before the opening of the doors of all for most of the 1980s. The original painting, the reproduction of such national flags is a work of art. The reproduction of the original is the story, is that in the project Haacke does not describe and speak about Germany's national problem, but that Haacke himself is the national project of Germany at the Venice Biennale. At times, the sharpness and acidity of his criticisms becomes dull, because his own criticism of the national project has become a part of that project. A reason more for this thesis is the fact that he lives in another country for a longer period. And proof that Germany has a high interest in the world is the presence of Hans Jahn Park in the 1988 Pavilion, she is indeed interested for that world, by opening towards the world.

Thus, the appearance in which the criticized field becomes non-critical by the annulling of its own criticism, is in fact a post-commitment.

3. Klaus Bode, *Repubblica Federale di Germania*, in: *La Biennale di Venezia 43. Esposizione Internazionale d'Arte*, Venezia 1982, 272.

4. Ibid., 272.

5. Ibid., 272.

6. This scepticism is always present in his work dealing with forms of artistic action with the crowd: 'Verdingung, Artizism und andere Manipulationsformen des Allen' (Klaus Bode, *Handbuch der Kunstwissenschaft*, Band 2 - *Kritik*, Berlin, 1987, 21).

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