

# THE MIS- FITS

NEPRILAGODENI



Conceptualist Strategies in Croatian Contemporary Art  
Konceptualističke strategije u hrvatskoj suvremenoj umjetnosti

# THE MIS- FITS

NEPRILAGOĐENI



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**Acknowledgement / Zahvala**  
Moderna galerija - Muzej moderne i  
suvremene umjetnosti, Rijeka;  
Arkzin, Kathrin Becker, Stephane  
Bauer, Viktor Misiano, Teo Bulaić,  
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Exhibition is realise by support of  
Ministry of Culture Republic of  
Croatia / Izložba je realizirana sred-  
stvlma Ministarstva Kulture  
Republike Hrvatske

**Venues / Mjesta izlaganja**  
Art Moscow / Expo Park, Moscow  
April 18 - 28, 2002

Museum of Contemporary Art,  
Skopje  
May - June 2002

Kunstamt Kreuzberg Bethanien,  
Berlin  
October 2002

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Tihomir Milovac

# THE MISFITS<sup>1</sup>

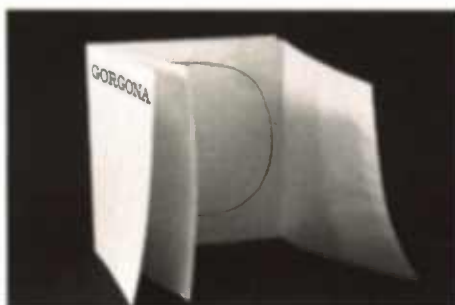
The term used for the title of this exhibition does not belong to art history proper or related theories; rather, it has been borrowed from social psychology. It chiefly refers to those members of a community that act in a way inappropriate to the environment and circumstances. The term came in useful to cover artistic trends in Croatian contemporary art from the 1950s to the present, different in expression and strategies yet similar in their field of action. The subheading *conceptualist strategies in Croatian contemporary art* indicates that the trends are not of the same type but are connected by their attitude to the artistic and, above all, non-artistic context. This could easily be termed “relational art”<sup>2</sup>, discerned in various manifestation of conceptualist idiom (from proto-conceptual art very close to Fluxus at the turn of the 1950s and 1960s, conceptual art from the late 1960s and 1970s to post-and neo-conceptual art of the 1980s and 1990s). Within this range of strategies, languages and procedures, most emphatically present is the phenomenon of looking for interspace in a “deviation from the environment and circumstances”; the discourse used by such an artistic practice is critique, regardless

whether it criticizes social reality determined by social system; politics and ideology and its dogmas; state as a mechanism of repression; or art itself and its institutionalization. Actions of artists and artistic groups may be seen as their refusal to accept the limited space (of freedom) and ghettoization but also the values promoted by dominant culture.

While procedures differ from artist to artist, what links them is the attitude that they do not produce works of art, but rather investigate various relations, introduce new modes of behavior and “disturb traditional and habitual modernist conventions of creation, presentation, reception and consumption of art”.<sup>3</sup>

Art in *The Misfits* show has another specific character trait. An analysis of these artistic practices must take into consideration local ideological, i.e. social, political and cultural context, in this case the European fringe, formerly socialist, today in transition, which does not a priori mean that its art is inferior to that of the West. Most relevant concepts (phenomena) over the past forty years transcend local limitations and can easily cross cultural and territorial borders since they function equally well in divergent ideological contexts. Therefore they may be said to be more than a mere “trace, remnant and ruin”<sup>4</sup> testifying to a worn-out, obsolete real-socialist ideology or to transitional democracy.<sup>5</sup> Since here we are dealing with a period in history<sup>6</sup>, I have tried to apply the criteria of “staying power” in my analysis and selection of artists and their works, in spite of them being of a moment. The period of almost 50 years, encompassed by the exhibition, implies heterogeneity of art production, but it is also an art that functions on the same level and can still act as a trigger.

Julije Knifer’s work, for instance, as it evolved in the late 1950s (in the *hard edge* atmosphere) and remained unchanged to the present, in



Magazine Gorgona, 1961-1966  
(Julije Knifer, Marijan Jevšovar)

which "painting is reduced to an endless repetition of signs"<sup>7</sup> represented as a two-colored, most often black and white meander, may be said to be a very clear conceptualization of the reduction and repetition method.<sup>8</sup> Only with the development of conceptual art in the second half of the 1960s, and even later, in the 1980s and 1990s, Knifer's method was to focus more on the conceptual and less on the painterly problem. A similar delay in reception and appreciation happened to the Gorgona group (1959-1966)<sup>9</sup> of which Knifer was a member. A shift from the art practice of the late 1950s, dominated by established versions of abstract art, into no-art was recognized by a broader critical and art audience only 10 or 15 years later. And in the early 1960 the Gorgona introduced an entirely new model of artistic action. It consisted of meetings, hanging out together as a "form of creative and spiritual discharge"<sup>10</sup>, motivated purely by intellectual and spiritual alliances, while Gorgona, as defined by Vaništa, "seeks neither work nor results in art" and "speaks of nothing. It is undefined and indeterminable". This togetherness generated concepts and projects, sometimes quite "conceivable" and feasible, but often purely analytic-critical and not really meant to be carried out.

Ivan Kožarić's concepts, albeit chiefly in the form of "models" and "sketches", titled *Unusual Projects* (1960), the project of making a cast of the interior of public spaces, objects, even heads of famous people (1963)<sup>11</sup>, are a rebellious statement of a need to change one's own environment, even if only in a poetic tone. Kožarić proposed the project of *Slicing Mount Sljeme* of giant proportions, naturally, never realized. But the sculptures such as *Segment of a River* (1959), which imitates the surface of a stream, or *Inner Eyes* (1959/60), closest to the concept of casting the interiors, are equally absurd.<sup>12</sup> Back to the subject of staying power of a work of art and its relevance, let us review Mladen Stilinović's emblematic post-conceptual work *An Artist Who Cannot Speak English Is No Artist*. Made in 1992, soon after the fall of the Berlin Wall, this work related not only to Croatian artists, but to numerous artists from all ex-socialist countries that tried to reach the developed West in order to achieve their dreams.<sup>13</sup> The cynicism permeating this and almost all Stilinović's works, back to the 1970s, hits the spot with an almost incredible accuracy. This work openly expresses doubts as to a speedy and smooth inclusion into the art scene which is dominant in the world (Anglo-Saxon). Since Stilinović's work, as usual, functions on several levels, on one level he cynically predicts that prejudices and stereotypes such as "picturesque exotic" East and "perfectly civilized" West will not be so easily quenched. Although made ten years ago, this

work is still relevant. Its staying power will depend on relations only partially connected with art and more with the prevailing political and economical power.

## Excess

Position of this art in culture of real-socialist period is much discussed today. Mainly, it was seen as an excess, an outrage in the established culture. Whether an expansion of artistic limits, a subversion in social life or a critique of stereotypes, this art was relegated to the "second division"<sup>14</sup> and therefore had no place in cultural coordinates.

For instance, the Gorgona retreated to privacy and walks on Mount Medvednica (Sljeme). Occasionally they would mount a happening, for personal amusement, like the one with all members of the group switching hats or staring at the sky, together; excessive, articulate and very Gorgona-like.<sup>15</sup>

Thirty years later, in the mid 1990s, practically the same paths and same spots on Mount Medvednica were visited by a group of artist bound with the project *Weekend Art: Hallelujah the Hill* by Aleksandar Battista Ilić.<sup>16</sup> Their friendly walks through the hills were at that moment the only way they could react to reality surrounding them.<sup>17</sup> A series of over 200 slides photographed on Mount Medvednica from 1996 to 2000 is a record of three people who, like "the last people in the world", share their friendship and loyalty in various situations. In the case of *Weekend Art*, almost paradigmatic is Nicolas Bourriaud's idea that "today a group stands against the mass, togetherness against propaganda, low-tech against high-tech, tactile against visual".<sup>18</sup>

The group Red Peristyle<sup>19</sup> that briefly acted in Split from 1968 to 1969 followed a much more radical course, in the spirit of the time. The group's carefully planned provocation of

painting the stones of the Roman Peristyle in Split red caused a storm of protests, from outraged individuals to police arrest. For years the members of the group refused to admit they were the perpetrators, thus confirming the artistic quality of the act and, placing it in a broader social context, set out permanently to irritate the system reminding it that it never solved the case. The actions carried out by the group over a year involved land art in the action *Red Thread*, in which they laid a six nautical miles long red thread in the sea to connect Split and the island of Brač, or analytical art in Pavo Dulčić's action in which he projected photographs of his body's shadow.

At about the same time (1969-1970) in Zagreb Braco Dimitrijević and Goran Trbuljak founded the Group of pensioner Tihomir Simčić. The group was named after a passer-by who was

by chance the first to open a house door making an impression of the handle in clay and thus created (and signed) a work of art. The activity of the duo was focused on accidental audiences who did not have to look for the work of art; rather, the work would find them. The group animated the city streets mounting witty actions such as *Krešimir Klika's Painting* in which a driver ran his car over a milk carton and thus created a dripping painting on the concrete.

Exhibitions-actions by the Group of Six Artists<sup>20</sup> (Mladen Stilinović, Šven Stilinović, Vlado Martek, Željko Jerman, Boris Demur, Fedor Vučemilović) from 1975 to 1979, carried out in public spaces, universities, beaches and squares, were puzzling in their amazing simplicity. Mostly language works made in unassuming, expendable materials and photographic techniques attracted the attention of passers-by and opened a dialogue. Their work may be described as critical as it "penetrated the texture of art, culture and everyday ideology".<sup>21</sup>



Grupa Penzioner Tihomir Simčić  
 Rewiev with water, doorway hall at 2a Frankopanska  
 Street, Zagreb, 1969

If there is an artist who managed to bring his critical attitude to notice in public life, this is certainly Tomislav Gotovac, a structuralist in experimental film<sup>22</sup> and performer from the 1960s. With his first happening *Happ Our-Happening* which he produced in 1967,<sup>23</sup> smashing furniture and throwing feathers in the audience, he demonstrated that he was far from petty bourgeois mediocrity, and with the performance *Streaking*, carried out in 1971 on the streets of Belgrade, he started a series of radical acts that provoked the public. The performance *Lying Naked on the Asphalt, Kissing Asphalt (Zagreb I Love You)* from 1981 when naked Gotovac took a stroll through downtown Zagreb flabbergasted the eyewitnesses. To be naked in public was unimaginable, and the striking combination of his naked body and professions of love for the city created a novel tension, a situation that for a moment capsized reality and overturned established norms. Gotovac was pitied, admired and criticized at once ... but he certainly prompted everyone involved to reflect

on themselves, their position and their relation to community. Gotovac rarely announced his performances and actions in advance; *Begging*<sup>24</sup> from 1980 and *Cleaning Public Spaces*, performed on 28 May 1981 were such actions - a rejection of ideology that demanded a beautified image of the community rather than the ugly truth; During the 1980s Gotovac carried out a number of "thematic" performances in Zagreb squares and elsewhere, in which he mocked ideologies of mass hypnosis, from film to politics, treating Hollywood's Superman and communism's red star, hammer and sickle exactly the same. The most impressive of his actions/performances in the 1990s was *Point Blank* (1992), an anticipation of events from the global paranoid perspective.<sup>25</sup> Gotovac symbolically identified New York with Croatian city of Vukovar, destroyed in the war.

In *Foxy Mister* from 2002 Gotovac exhibited photographs of his naked body in lascivious poses, identical to that of the porno diva from the Foxy Lady magazine. For Tomislav Gotovac everything is a mystification and everything is true. His artistic discourse is global paranoia through which he ridicules all positions of power and all those who serve the power, regardless of political and social systems.



Tomislav Gotovac  
Foxy Mister, 2002

### Institutions and power

From the early 1970s institutions were criticized and their role in the cultural and artistic life discussed. Among the first to do it was Goran Trbuljak who in 1971 exhibited conceptual works in the shape of small-sized posters with his statement that indirectly polemized with the gallery system.<sup>26</sup> In 1981, after ten years of such exhibits, he mounted *Retrospective*, a show that encompassed three previous ones. Although these works are tautologically and conceptually defined, the action from 1969 with the descriptive title "I occasionally pushed my finger through the hole in the door of the Gallery of Contemporary Art and showed it without the authorities knowing about it" is a Fluxus-style witty predecessor of a number of works that ironized the relation artist/gallery. Beside the gallery system Trbuljak ironized the attitude towards traditional painting in his action *Sunday Painting* (1974). Every Sunday he would come to the

art supplies store and secretly painted in monochrome on the shopwindow glass, behind which stood an easel with white canvas, pretending he was painting on canvas. Every Monday the shop assistant rubbed the "painting" off, creating random informal compositions. This unusual "painterly" procedure is visible in the series of works from the second half of the 1980s and the first half of the 1990s in which Trbuljak, deliberately setting a number of obstructions, postpones a direct contact with the surface of the canvas.

In his painting cycle *Curses* from 2000, Željko Kipke severely criticized institutions and their (lack of) activity. Kipke "borrowed an old ritual and applied it in places where symbol has devoured time".<sup>27</sup> He selected six most important cultural institutions in Croatia and gave his opinion of them in form of curses. He wrote sentences such as *May you never lift your little finger ever again, May you never wake up again or keep on wallowing in the same mud* across monochrome, simplified images of the buildings housing Ministry of Culture, Museum of Contemporary Art and Croatian National Theater. Kipke's output in the 1990s proves that post-conceptualism (of Duchamp's type) may be applied to traditional painting and that processuality no longer has advantage over the materialization of the work, in other words, his paintings-objects are part of the language equal to mental process.

### Economic realism

Although syntagm "economic realism" sounds like a clumsy term of a kind that were mass-produced in socialist-era ideological workshops, this is how Vlado Martek describes his creative process. For him art does not really exist. He calls what he does a "walk through art" and like a typical post-modernist refuses to define both his field of activity and discipline, as well as the form that could define his

art. Martek writes proclamations and pre-poetry, makes various visual art works and agitates, in an attempt to oppose the institutions of authority. *Poetic Agitations* (1978 - 1991), for instance, *Read Malevich, Read Mayakovski* and slogans such as *Eat Meat* (1985) or *Politicians Eat Each Other* (1996) remain today as poetic objects, as Martek calls all "remains" of his activist's practice. Their natural place were city advertisement posts, walls, doors and shopwindows ... Resistance to authority is obvious in the series titled *State Territory Collage* (1985/86) in which he links the territory of former Yugoslavia with various objects, symbols and names of writers and artists. His cynicism goes even further: he marks the map of the United States with the word Balkan and assigns names of Croatian artists to American cities.

A mystic and existentialist, curator and artist, Dimitrije Bašičević Mangelos did not believe in social function of art. On the contrary, in his manifestos and theses<sup>28</sup> he skeptically warned that art must change in modern or, as he called it, "machine" civilization. This is why he joined the Gorgona group that advocated anti-art. His works are a mixture of writing and painting in the form of works-texts on globes, school boards, notebooks ... Mangelos incorporated his rebellious, ironic distance from the world and civilization in personal program he called NOART.

## Appropriation

In Mladen Stilinović's output dominate themes such as pain, money, work, poverty, laziness, time ... Stilinović assumes the position of a cynical observer from a distance who looks at the world and its structure with X-ray eyes, penetrating deep into the innermost texture of human relations. Elements of everyday life are present in his works in an exceptionally realistic and plastic form. His works are spe-

cific ready-mades in which he repeats the forms of spiritual state (*Pain*, 1990, 1992; *Interment of pain*, 2001), models of consciousness (*Attack on My Art is an Attack on Socialism and Progress*, 1977), ideologically drained and discarded symbols and signs (*Exploitation of the Dead*, 1984-1990) or consequences of social (in)sensitivity (*Bag People*, 2001). *Bag People* is an nearly documentary record of "timeless" poverty told by Stilinović through photographs of the people who leave the flea market in the suburbs of Zagreb carrying plastic bags. When he exhibited them in a gallery, he covered the reverse side of each photograph with cuttings from daily papers with randomly selected articles and news from sections Money, Politics, Zagreb, World, but without any tendentious implications of the sociopolitical context.

In 1971 Braco Dimitrijević began his series of works *Accidental Passer-by*, in which he photographed people in the city streets and enlarged their faces to giant-sized formats he then mounted on facades. It must be noted that until then portraits of such size adorning buildings could belong solely to the highest ranks of state or political (ideological) elite. Dimitrijević's gesture was therefore a "grave" subversion as it relativized the symbolic (iconic) dimension of socialist political hegemony and, of course, political hierarchy. The artist appropriated both strategy and language<sup>29</sup> of political propaganda and indoctrination, turning a completely anonymous face into an icon. Nobody recognized the face/icon and anxiety set in: had there been a change in the ruling class that nobody knew about? This unspoken question undermined the rigid, undemocratic regime and visualized the idea that changes were feasible. In his attack on ideological dogma Dimitrijević resorted to the same strategic weapon used by that ideology.<sup>30</sup>

He did the same in the project *This Could Be a Historical Landmark*. Dimitrijević matched his early

and well-founded hypothesis of the end of history as an utopian projection against inflated ideological platitudes in which history was eternity and the sole constant. To be historical was to be immortal. In the wake of his treatise on post-history<sup>31</sup>, Dimitrijević ironized this attitude and again, as in the *Accidental Passer-by*, turned the ordinary into something special (and the other way round); quite ordinary places in his vicinity acquired historical importance through his decision to photograph them.

Sanja Iveković's art may have found its proper context in the events of 1990s. Sanja's work *Gen XX* (1997-2001), although initiated in feminism, was soon to become extremely relevant in the context of Croatia's broader social and political reality. Society torn by transitional traumas and war-time stress in the early 1990s sought a foothold in history, distant and more recent, trying to find models for a new identity. The search took some absurd turns as the government naively, in a nearly post-modernist manner, announced a reconciliation of incompatibles. *Gen XX* in a way rephrases this strategy and combines the aesthetics of the 1990s marketing with factual personal tragedies of "national heroines", victims of the pro-Nazi Ustasha regime in the Second World War. To beautiful, elegant and sexy women on jumbo advertising posters Sanja Iveković assigned names of tortured, killed and persecuted members of the resistance. The renamed "advertisements" were published by Iveković in various weeklies and magazines, full page, just as advertisements are published. The present moment was pitted against the past in the work *Lady Rosa of Luxembourg*, made in 2001 in Luxembourg, inspired by the golden girl statue (Gelle Frä), a symbol of mythical Luxembourg past and personification of freedom, victory and sacrifice. As in *Gen XX*, Iveković refers to gender issues:

her golden girl is a pregnant woman, with glorifying and abusive terms usually applied to women inscribed on the base - Madonna, Whore, Freedom, Art. This provocative work caused an unprecedented stir in Luxembourg and was discussed everywhere, from the streets to the Parliament. The goal was achieved: all aspects of the work were discussed, including its relation to history, present and truth, as well as the citizens' attitude to these issues and relations.

### **Indoctrination and manipulation**

In her project *Local Newspapers* Ivana Keser has since 1994 exhibited large quantities of local papers in various cities all over the world. She also edits and publishes her own newspaper, totally personal since Keser is the editor, reporter/writer, designer, illustrator and publisher, and circulates it in a guerrilla manner, often inserting it in the existing local publications. She also uses other media, such as radio or internet. "Ivana Keser moved away from global politic and official news to create her own true news."<sup>32</sup> She



Sanja Iveković  
*Lady Rosa of Luxembourg*, 2001

does not offer a social utopia but, on the contrary, provides a personal "daily" utopia made in the context of social limitations and personal attitudes.

### Misunderstanding

Although Martinis in his video and multimedia works often deals with communication, the purpose of these works is not communication. In installations and video art from the 1980s (*Sic Transit*, 1981; *Image Is Virus*, 1983) and particularly the 1990s (*The Line of Fire*, 1994; *Coma*, 1997; *Binary Series*, 1998), Martinis used communication to create an autonomous (metaphorical) work, rather than to convey a message. In the video installation *The Line of Fire*, the faces in slow motion spout fire, not words. In the *Binary Series* of installations and multimedia actions, Martinis encodes the message using the binary principle of the Morse alphabet or the digital code system of digits 1 and 0. The messages are accessible only to those who can decode them. Although binary codes are the foundation of modern technology and global progress, most users of technology have no knowledge of its language. In the video installation *To America I Say*,<sup>33</sup> 2001, what we see on the screen is the title of Hollywood film *King Kong*, edited so that identical frames alternate at a varied pace with minimal changes. It is, however, clear that behind this sequence is a binary coded message. Although this may seem like a tautological procedure in which the work is concerned with itself, its in-depth, subversive dimension charges it with a poignant social commitment. With these works Martinis touched upon a number of sensitive issues concerning global and individual freedom, equality and distribution of power.

### Art as total non-art

*Community Art* started out in 2001 when an artistic group<sup>34</sup> of the same name was founded. Evolved from the several years long project of *Weekend Art*, its goal was to prompt communication that would aid development of new and better relationships between individuals and communities. The strategy of this group may be said to inaugurate a new model of "total non-art" in which everything is subordinated to forms of communication, dialogue and exchange, interaction and partnership with the aim of creating new communities that would perhaps have the character of a new form of art.

Andreja Kulučić devoted several multidisciplinary projects, such as *Closed Reality - Embryo* (1999-2000) or the recently started *Distributive Justice*<sup>36</sup> (2001-) to exploration of the possibilities of expression and new fields of action provided by online communication. For the majority of cyber space users, the virtual world ends when the monitor, an interface between the real and the virtual, is shut down. This is not quite accurate as it is based on a misconception that virtual space is an entirely new space, separate from reality. In fact, virtual space is just a mirror for reality; whatever exists in the real world is also there in the virtual one. They are partly differentiated by their image, but structurally they are both constructed of data and pure information. *Closed Reality - Embryo* is an interactive project of fictitious content that supplies tools to design an utopian human being (embryo), a "custom made" baby. The online project was accompanied by discussions, lectures and workshops which analyzed the various levels and aspects of the project, from the ethical dimension of bioengineering and cloning to the relation towards socio-cultural context and its impact of self-construction.

In the project *Distributive Justice*, Andreja



Kulunčić points out that justice and its distribution is important to all those who take part in the distribution of the common good. Most people, however, feel that their position in society is “unjust”. This logically leads to the question of the model of art’s function and its position in the context of social reality. *What, how and for whom*<sup>37</sup>, are the questions increasingly posed by all involved in art. As much as we believe that art can affect reality, without dealing with reality, it is patently obvious that no society can be good without the corrective function of art.

**1** The title of the exhibition was defined in the course of work meetings with Ph.D. Sonja Briski Uzelac who was the first to hear about the project. The title seemed to fit the discourse I planned to deal with in this exhibition. Only later did I find out that The Misfits was the title of John Huston’s movie from 1961 with Montgomery Clift and Marilyn Monroe. It is also the name of an American rock band from the 1980s. Croatian new wave band Film, active in the 1980s, had a hit with the chorus “I am a misfit”.

**2** After the term “relational aesthetics” coined by Nicolas Bourriaud.

**3** Miško Šuvaković: *Glosar, Projektart: Hijatusi modernizma i postmodernizma*, magazine, Novi Sad 2001, p.425.

**4** Instructive in this sense is Miško Šuvaković’s article “Art and realistic specters of culture”, published in *Život umjetnosti*, Zagreb 2002, p 106. Šuvaković discusses the position of art in former communist countries after the fall of the Berlin Wall, its reception and interpretation on the European scene. He is highly critical of large exhibition projects in the 1990s that, in his opinion, presented art of “East European countries” as “traces, remnants and ruins” of a failed ideology, indicating a total lack of understanding as well as a lack of interest in accepting the relevance of art from behind the Iron Curtain.

5 The strategy of critical statement, in our case relating to the social and cultural reality, has remained a constant regardless of changing social and political circumstances; this is why we cannot apply the traditional division into left and right, or describe this art as political in the sense of promoting certain political option.

6 Here I can ironically invoke the attitude in which "art is a thing of the past" (Hegel), which would mean that art can be grasped only from a distant point in time. This is certainly not our ideal and I therefore plead for openness towards the contemporary even if it transcends our abilities of understanding.

7 Nena Dimitrijević: *Gorgona- Art as a Way of Existence*, Gorgona, Gallery of Contemporary Art, Zagreb, 1977.

8 In 1951 several painters and architects with similar artistic agendas, leaning to Russian Constructivism and Bauhaus, founded in Zagreb the group EXAT 51. In 1961 the group nucleus came up with the idea of an international event/movement called New Tendencies. Over the next ten years Zagreb was a meeting point for both local artists and artists from the rest of the world, close to neoconstructivist and geometric/concrete art, kinetic and luminokinetic art

and, in the late 1960, pioneering attempts in the application of cybernetics and mass media. Julije Knifer was with the New Tendencies from the very beginning and, due to formal similarities with geometric and later minimalist painting, his works are often interpreted in terms associated with Constructivism or geometry.

9 The group was founded by painter Josip Vaništa, and the members were sculptor Ivan Kožarić, painters Julije Knifer, Đuro Seder and Marijan Jevšovar, architect Miljenko Horvat, art historians Dimitrije Bašičević, Matko Meštrović and Radoslav Putar.

10 Nena Dimitrijević: *Gorgona- Art as a Way of Existence*, Gorgona,

Gallery of Contemporary Art, Zagreb, 1977.

11 In the 1990s British artist Rachel Whiteread did exactly what Kožarić anticipated in his projects: she made casts of various interiors, almost as if following Kožarić's instructions from 1963.

12 For years Kožarić was at the fringe of social and artistic scene. This lasted until the 1980s when he mounted several larger shows and critics recognized in his output an uncannily early anticipation of techniques of the then gallop-

ing post-modernism. Although undoubtedly innovative and always ready to surprise, Kožarić has not been adequately appreciated in Croatian culture. In the mid-1990s he was appointed a full member of the Croatian Academy of Arts and Sciences, but his restless spirit made him organize, in 1993/94, with assistance of curafor and artist Antun Maračić, one of the most unusual and radical exhibitions of the time, *The Kožarić Studio*, when the artist moved his entire studio into the gallery Zvonimir. This project was reprised at the 11th Kassel documenta in 2002.

13 See Ilya Kabakov's text *A Story of a Culturally Relocated Person* in which he

graphically describes the position of the so-called eastern artists in the West (AICA Conference, Stockholm, 1994); catalogue *The Future Is Now: Ukrainian Art in the 1990s*, Museum of Contemporary Art, Zagreb, 1999.

14 A syntagm inaugurated in the 1970s (Ješa Denegri)

15 See Marija Gattin: *Gorgona, Gorgonesco Gorgonico*, A.I.A.P. UNESCO Comitato Italiano, Venecija 1997.

16 Besides Aleksandar Battista Ilić, included in the project are artists

Ivana Keser and Tomislav Gotovac

**17** This was in the postwar period (after 1995) when a number of social and political anomalies were gravely hindering the democratization process in Croatia

**18** Nicolas Bourriaud: *Relational Aesthetics*, pirate edition, Center for Contemporary Art, Belgrade

**19** Members: Pave Dulčić, Slaven Sumić, Toma Šaletić, Radovan Kogej, Nenad Đapić, Denis Dokić, Božo Jelinčić, Srđan Blažević

**20** More in Branka Stipančić's article: *This Is Not My World*, in this publication

**21** Miško Šuvaković: *Postavangarda: grupa šestorice autora 1975-1978 i poslije*, Grupa šestorice autora, Institute for Contemporary Art, Zagreb, 1998, p. 60.

**22** Tomislav Gotovac's most important films from the period are *The Morning of a Faun*, 1963; *The Line (Stevens-Duke)*, 1964; *Blue Rider (Godard-art)*, 1964; *The Circle (Jutkevich-Count)*, 1964; *Glenn Miller I - The High School Ball Court I*, 1977.

**23** *Happening* was performed in the basement of the Pavao Markovac Hall in Ilica 12 in Zagreb with participation of Tomislav Gotovac, Ivo Lukas and Hrvoje Šerćar.

**24** The full title of the action is: *Begging (Please give a donation,*

*thank you). The artist begging, 26 December 1980, 10:30-11:30, Ilica 1, in front of the Church of Wounded Jesus.*

**25** Some aspects of his artistic practise Gotovac realises under the title *Paranoia View Art*.

**26** Exhibitions: *I Do Not Want to Show Anything New or Original*, Student Center Gallery, Zagreb 1971; *The Fact That Someone Is Given a Chance to Have an Exhibition is More Important Than What Is Exhibited*, Gallery of Contemporary Art, Zagreb, 1973; *This Exhibition Reflects the Continuity of My Work*, Gallery of Contemporary Art Studio, Zagreb, 1979.

**27** Željko Kipke, *Curses and Numbers*, The Museum of the City of Rovinj, Rovinj, 2000.

**28** More extensively in Branka Stipančić's text: *Dimitrije Bašičević Mangelos - Manifestos*, in this publication.

**29** Nena Dimitrijević calls it urban mimicry, illustrating it with the fact that Braco Dimitrijević used similar strategy in other urban communities in other social and political systems, such as London and Paris, but with characteristic elements of local urban iconography (for instance, the obelisk in London).

**30** It is interesting to note that in the 1990s unknown

faces whose ordinariness and imperfections above all point towards a need for permanent democratization dominated art (Thomas Ruth) and in particular advertising (Benetton).

**31** Braco Dimitrijević: *Tractatus Post Historicus*, Dacic, Tübingen, 1976.

**32** David G. Torres: *Ivana Keser: My life is (not) your life*, *Global Position/ Museum in Progress*, Barcelona 2000.

**33** The text of Bin Laden's now infamous message to the U.S. following the attack on WTC in which he states the U.S. will not have peace until Palestinians achieve justice.

**34** Founded by artists Aleksandar Battista Ilić and Ivana Keser.

**35** <http://embryo.inet.hr>

**36** <http://www.distributive-justice.com>

(Curators: Tomislav Janović, Neven Petrović, Gabrijela Sabol, Ivo Martinović, Matija Pužar, Dejan Janković, Trudy Lane)

**37** *What, How and For Whom* is the name of an independent artistic association for visual culture that in 2000 mounted an exhibition of the same title, and in 2001-2002 in *Project: Broadcasting* investigates the phenomenon of communication and new modes of art function.

Sonja Briski Uzelac

## ART AS THE TRACE OF CULTURE

We like to find the basis for identification in the open field of historicity meeting the contemporary. We recognise in that basis the stable shapes of our beloved continuity of the well-known, despite the already-existing conscience that the sequence of illusion itself consists of mirror images. Speaking from the contemporary experience of “post modern era”, the rational-objectivistic or linear founding of the value in art is just a construction written into the body of art, deeply scarred by psychological, social and spiritual marks. “The time lived,” says Peter Sloterdijk, “has an opaque core; the dark glitter of the moment mixes the tension and cravings impossible to resolve through one’s own clarity of concept.”<sup>1</sup> Thus the stage of the world, with all its light and dark places, is subjectively tattooed. This is also the source of the particular, practical power of the individual: their material, bodily, sensory existence is not capable of taking quite everything, especially not in different forms of tyrannies and the processes of hypostasis of collectivity. This resistance of the human “material”, despite its constitutional fragility and ephemerality, is what survives all

the flows and breakdowns of history, thus providing the signifier’s materiality (the production of meaning and sense) with its most constant historical basis. This is to some extent a “naturally” detotalising power of individual existence, containing the risk but also the power of metamorphosis of culture and its re-evaluation. But this makes its primary, most life-like defining factors actually negative: the refusal of mere adaptation to the legitimate Meaning, the refusal to accept unconditionally a pre-told truth about life...

Like the human body, the body of art is resilient; it does not live off guaranteed Meaning, but rather off traces of meaning written within it. Especially today, when it is more and more obvious that art is getting transferred into the area of “other”, culture, society, politics or sexuality... and is becoming more and more context-dependent, until it drowns in the “context of the arms” on its own. In high modernism, certainly until the middle of the last century’s 60’s, the context was unimportant for the reading and perception of a work of art (which was read directly through its material, linguistic and phenomenal aspects); in those time, the art was an “unattainable” object of longing, the personification of the “autonomous object” of art within the system of art, in an extremely differentiated and specified form of extraordinary (“original”) artefacts, separate from the effects and functions of culture.

The transfiguration of art and its re-orientation towards culture starts parallel with the process of general cultural reconfiguration in the sixties, as well as with the re-investigation of the status of the object of art, the subject of the artist, and the concept of art. This movement was initially followed by the growing conviction that any work of art shows traces of the (historical) contexts through which it has passed in its creation and reception, and that those contexts appear as individual ‘traces’, ‘traces of traces’, and ‘erased traces of

traces' of art within the process and practice of culture. In the history of transfiguration, from art to culture, one can identify 'parallel' histories: international (global), transnational (nomadic) or local (geographical). But also present are conflicting interpretative paradigms: intertextualism and contextualism, fighting to insure conquest in their own construction of reality.

In order to answer the needs of this expositional history of artistic practices entitled *The Misfits*, chosen and constructed in a biased (why not?) manner—and also to critically stress the conceptual strategies of Croatian artists in the wide time-frame which makes them present *in continuo* from the late fifties to this day, we can reach for the *topos* of returning from the centre to the margin, where “everything is and nothing is as before”. There is no reality that can be finally checked, not between the global intertextualistic rhetoric of multiplicity that can, let us admit, show its repressive universalist face and the contextualism of Babylonian variety with the “right to the story of one’s own life”; thus, the difference gets the right of way. Like a theoretical conductor, therefore, at the heart of the internationalist reading/observing mind and supertextual artistic polyphony, I shall turn the attention precisely on the traces of contextual difference. And this is where, in the words of an artist involved in this story, Mr. Vlado Martek, “the trouble with East” begins. But it is time to focus on the better side of the story, showing itself as an open map of traces-indexes “breaking up the narcissist charm in which the West, self-satisfied, recognises its own values in the East” (S. Žižek).

The circumstances of this case placed the trace and the difference at a specific geographical and cultural road-stop, but also at the overlap of two mutually fascinated worldviews – the “West” and what used to be known as “Eastern Europe”. Although the

function of this fascination is, according to Slavoj Žižek, entirely ideological (“in Eastern Europe, the West is looking for its own lost starting points, its own lost experience of the ‘democratic invention’”, while “Eastern Europe stares back at the West, fascinated by its democracy”<sup>2</sup>), it is the function of the ego-ideal that transmits the difference of contextual bases. The context is localised in order to remain within the local “mythical courtyard of eternal present, surrounded by one’s ancestors and descendants”<sup>3</sup>, but rather in order to use its transmittance to decipher the paradigm of art, taking up equal amounts of the edge and the centre of the world. Actually, in the identification of the specific contextual position, one can clearly discover the

process of the creation of the new role of art in the function of culture. Of course, it has its international history of the transformation from the “autonomy” of the aesthetic structure of art to its media transfiguration and the artefact of culture; but it also has its local histories, which include the Croatian story, in which the twist, the very act of transfiguration, did not take place on the vertical of culture but rather at a certain angle, taking the hard, roundabout, sometimes even risky way of transfer from “art and ideology”, through “art in society”, to “art as culture”.

This was, at the same time, the initial work of re-semantisation of ideological, political, social actuality, in which the artists used conceptual strategies, but, paradoxically, with the mark of “warmed-up avant-garde”<sup>4</sup> the attack, the subversion, the excess... in a time entirely unfriendly towards collective projections to the future and towards utopias of historical avant-gardes. Above those strategies, there floats a certain, still indefinite feeling of subjective misfitting, remarkably expressed in an artist’s sentence – a simulation of a “motto”: *This is not my world* (Željko Jerman, 1976). But,

as is known, with or without art, social, ideological or political constructions live, get worn out, and change, while for the artists “there is no way out from the system, utopia still possible only in the sphere of the subjective... Incapable of resisting the system, and not wanting it, the artist of today lives with the system’s blind spots” (F. Filipović, 1983). The principle of its functioning, especially when talking about the system with the characteristics of the so-called “real-socialism” (for the so-called “East” also has its contextual differences!), but also in the post-socialist transition, the system is torn, like a pendulum, between two points: on one side, the reception of ideas, languages and the world of the international artistic scene, and, on the other, the possibilities, atmosphere and demands of the local environment.

As for the first basis, in the fifties, the ex-Yugoslavian cultural scene started opening, unlike the situation in the other countries beyond the “iron curtain”, and exactly at the moment when the ‘larger’ media scene undergoes a break-up in the artistic “conjunction” that ruled after World War II. The first signs of an undefined longing for rebellion appear (“the rebel without a cause”), taking various anarchoid forms usually classified under the common denominator of ‘neo-avant-garde’. The neoavantgarde phenomena and movements, unlike the historical avant-garde and high modernism, which included the mission of a ‘developed’ consciousness and the belief in historical development, are merely a historical part of wider social and cultural currents, in which youth asked for a change in the way of life, more room for individual liberties and “individual mythologies” (counter-culture, hippie-movements, student movements). They bring forth a kind of “anarchistic structuralism”: “Since the system destroys the individual, let us destroy the system”

(P. P. Pasolini). This rebellion is dominated by a new sense of life, since “to be rebellious, or to be seemingly rebellious is no longer courage or challenge, but rather an obligatory rite. A part of neoavantgarde desires lies next to the movement of the “new left”: for instance, the perception of subculture leads directly to Herbert Marcuse’s theory on the aesthetical potential of the personality as the liberating social element. On sub-cultural terrain the main struggle for the emancipation and integration of personality took place in the sixties and the seventies as well. This was the development framework for the special theories of creative process, the theory of art and artwork where the borderline between art and life, artistic life and humdrum existence, is erased. For the first time in modern history, the term “Work of Art” dissipates; an individual act becomes part of the material world, a fragment of endless reality. And reality is flooded by mass, consumer and pop-culture, taking for its guru Andy Warhol, prophet and implementer of Hegel’s idea of “the end of art”: Warhol bans the sanctified object of art in order to transform the banality of the “commonplace” into the “sanctity” of the work of art. From the deletion of borders between art and the commonplace, among the kinds and sub-kinds of actual forms of art, and the merging of verbal, visual, tactile, and scenic art, as well as the ‘high-’ and ‘low-brow’... it was only a step to intertextuality and intermediality in an ecstasy of spectacle. Among the first to try and theoretically encompass the immensity of the new phenomena was Umberto Eco, with his syntagm *opera aperta* (1962), the theory of the ‘open’, ambiguous work, which, some dozen year later, Ihab Hassan will create the term *post-modernism*, with such “fatal” consequences in the re-definition of the concept of art in the general cultural reconfiguration taking place at the turn of the century.

But the axis of the neoavantgarde wave was the conceptual paradigm of art, precisely defined by Joseph Kosuth: “the activity of the artists consists in estimating the concept of art—and changing the function of art through its conceptual reasoning”. From Sol LeWitt, who introduces the term ‘conceptual art’ (1967) in order to mark that his work is born “from a concept”, presenting a conceptual and not visual order of a work of art, through the thesis on “dematerialisation of the work of art” by critic Lucy Lippard (1973), the dominant place is at first taken by the transformation of a visual work of art into a textual, tautological or analytical (Art&Language). After that, with post-conceptualism, we see a growth of different strategies which spawn forth ideological and culturological analyses of art and cultural systems, followed by anthropological and semiological analyses of various symbolical forms of expression, as well as the implementation of theoretical and textual research on the analysis of various media: photography (previously mostly used for documentary purposes), video, film, drawing, and even painting. With the advent of neoconceptualism of the eighties and the nineties, the strategies turn towards the research of the functioning of art in culture, the social practice of production and consumption of values, meaning and forms of presentation in the mass media culture.

This is the order of events which naturally led to the question: where is history of art, then, when con-temporary art is universalistically marked by the loss of “object”? How is history of art possible at all, if it is to have the con-temporary characteristics of the general change in the epistemological horizon? Since the end of high modernism, it has become obvious that nothing possesses the old, innocent autonomy. The artists explicitly says:



Mladen Stilinović

I hear the talk about the death of art  
the death of art is the death of artist  
someone wants to kill me  
help!  
1977

“The subject of my work is the language of politics, or the refraction of that language in the commonplace. /.../ The question is, how to manipulate what manipulates you, so obviously, so brazenly, but I am not innocent—there is no art without consequences.” (M. Stilinović, *Foot writing*, 1984). This fact is, therefore, particularly clear to artists who saw their engagement in the practice of artistic work as the experience of a subject living “in the East”, whose particular contextual conditions, of course, represent the other starting point in the manner of their functioning. But the context wasn’t merely “natural and self-explanatory framework of the function” for “new artistic practice” as a “reaction to events”, both near and far, but also a corridor between art and culture. In its two-way openness, from affective experiences of social marginality, there grew strategies for the acquisition of the power of public articulation, but outside of freedom-fighting rhetoric of utopistic ideologies, and outside the “strong subject” of high modernism

(geometric abstractions, late abstract expressionism etc.). Thus, on the margin of a social structure tending towards totalitarian system and culture asking for ontological support for the lineage of identity, a paradigm of the borderline form of cultural identification grew, actually confirming the universal transformation of contemporary art and culture. The bearer of the new paradigm is the changed model of the subject of art, not just sociological, subjective or formal-media context; but the model is easier to see from the sharp, contextually narrowed and lowered perspective of the “edge” than it is from the gaseous perspective of the “centre”.

Once the “aura” of the work of art has started disappearing, as noticed by Walter Benjamin<sup>5</sup>, leaving behind a trace like a stratum of inscription within culture and a reflection, of that trace from culture, the old difference between the subject-author and object-product disappeared as well. The concept of the subject is differentiated: from the producer and presenter of the work to the cultural construction read from the work in communication with other subject of the society, culture and “the world of art”<sup>6</sup>. Two types of artistic subject are of particular importance for our theme: the “emancipating” subject, and the “conceptualistic” subject, both defined by the context within which they operate. The former are open subjects, following their emancipating intuitions in their movement through art and the world; they are not tied to a specific object, medium or craft, so that the object, event of “action” (a term functionalised in the conceptual approach of Vlado Martek) are used as the means for changing themselves, their own world, but also the society. Tied to certain spiritual values, as members and products of the modern urban culture (the “urbanisation of artistic experience”, Red Peristyle,

1968), they are lonely individuals and actors of the movement, but as exiles from the society; also as possible stars of the spectacle in the empire of ‘traces’ (provided personal power to enter the vicious ‘hermeneutical circle’ of authority in a spectacular manner is exhibited, as was with late Braco Dimitrijević).

The conceptualist subject, as a hypothetical theoretical subject of art, works in a critical manner: getting out of the actual artistic practice of ‘creation’ or experimentation in order to research the concept and language of art itself, the status of the artistic object and sub-

ject, the system of values and the tacit rules of artistic behaviour (all broken by Tom Gotovac!). The starting thesis is that each subject of art is a hypothetical product of the context within which they form and work: there are models of ‘artistic behaviour’, received through the education system or acquired through work in the concrete world of art, so that the means of linguistic, political and ideological analyses are used to understand the nature of art and culture. This is why the problem of focusing the traces of context comes to the forefront, particularly when providing an insight into the genesis of the dominant paradigm of art in the second half of the 20<sup>th</sup> century.

Thus the question of innocence of the subject becomes once again the centre of attention, because, as the subject creates meaning and sense of artistic work, artistic work also forms the subject’s significant and evaluative imprint. Following such analytical questions, nothing in art could remain as before: the status of artists no longer depended chiefly on ‘academic’ craft, technique, expression, medium etc., but rather on the concept of art and the strategy used by the artist in order to produce a work of art and the world of art. However, to stay true to history, the new Western art also started its victorious linear march with Brunelleschi’s renaissance conceptualisation of art as project, so that the



concept of the artist which includes the idea of the author (meaning a person conceiving and projecting the work of art) appears, in light of history, as Narcissus' gaze at the reflection. When the early eighties saw the start of Lyotard's story of 'post-modern condition', no longer dominated by 'grand narratives', it turned out that they had already started moving into transitional cultures, in an inversed form, mixing with small, fragmented (and local) stories (ideology of domination, coexistence, fragments of the project of classless society, "unfinished" modernisation, the trauma of the primary accumulation of capital), reflected in the traces and muddled in each other. The reflections showed that global openness is confirmed by local closeness (i.e. the reflection of Western European post-colonial traumatic survival or facing the possibility or impossibility of multiculturalism), while local closeness dreams of universal all-inclusiveness (i.e. the dream of "trans-nationality of contemporary art"). From the self-realisation of the contemporary global society as "finally" post-communist, post-utopian, post-industrial, post-modern, and even post-sexual (with the appearance of AIDS), the subject of the discourse (the one producing meaning, sense and value) leaves the given hierarchies and subordinations, spacialises, spreads in space like a body (towards the gender, cultural, and other in general). Coming from rigid systems in which only one kind of ideological production of identity was functional, the one with a totalitarian mark, in the resulting desert, the subject has developed different productions of identity, among which the annihilation of the 'breach' between "East" and "West" stands out. While in high modernism any culture apart from the international became a regional and marginal pattern of mis-fitting, 'backwards' world, late modernism already sees

subversive activity regarding the cultural imperialism of the "Western modernity" model ('international language'), while in the early eighties a great 'comeback' of regionalisms was announced, followed by the "nomadic culture of postmodernism", offering unlimited consumption of fragmentary, context-less semantic and semiological products of civilisation, escalating in the production of "ecstatic media culture", of incomparable references and criteria of correspondence (the 'amassing of signifiers'). This framework of cultural transfigurations can be introduced, as a paradigmatic example (symptom), into the work of artists who had passed through the experience of radical criticism of the subject of art, and even late-conceptualist (the artist of post-avant-garde is aware that theoretical propriety of conceptual art is nothing but another idealisation of the "subject of art"). I wish to stress here the artistic strategies that survived as a problematic body within a monolithic, pre-transitional historical and cultural situation, continued their operation showing entirely autonomous promises of the end of ideological separation of the worlds, and offered to the Western scene a paradigmatic code of actuality mixed with the fragments of various and diverse traces of ideologies and identities. In the entire half-century term, therefore, there appears the constant of ideology as a vector of culture, politics and art: from the traditional understanding as the natural world of origin in which the subject is immersed, through modernistic, with the large emancipating phantasm which sank into the metaphysics of utopia of a better possible world, dragging along a number of victims<sup>7</sup>, all the way to multiculturalism as the ideology of synchronised traces of identity, plurality as the contextualised indexes of culture. Thus ideology as the cultural destiny ties history and geography, metaphysics and the humdrum, system and gender... One remembers the

angry words of a young Hungarian artist: "My artistic status, that is a geographical and biological injustice!"

Once upon a time, i.e. in the sixties and the seventies, this destiny was approached from a critical distance, but today, since the early nineties, it acquires an ontological dimension, and the artistic practice following it gets a redefined ontological status. Thus, claims Nicolas Bourriaud in the development of his "relational aesthetics", "one must accept the painful realisation that certain questions are no longer relevant, which at the same time implies the necessity to recognise the *actual ones*." However, they certainly spring from the ideas and models of early strategies of the conceptual approach and order of articulation of meaning (attitude, point of view and social value). Following the idea of work as critical information, but without the sharp attack on Greenbergian autonomy of a work of art as form or expression of individual creative authority of the artist, a new practice of reconstituting the function of art is created. In the genesis of this line of contemporary practice, the starting point is Kosuth's belief: "Function refers to 'art context'. Art only exists as a context, that is its nature..." (1970). After that, this attitude is developed following the promise of the crucial *relation* 'text/context' in the cultural process of the making of meaning ('making meaning', 1979), with the conclusion from the eighties, in the criticism of eclectic postmodernism in painting: "There are no new forms, only new meanings. An artist is engaged in the making of meaning, whether it's the cancellation of meaning or not." (1982). Namely, it is like this, in the range from historical conceptualism to neoconceptualism, that a fundamentally informational morphology of the work is promoted, including certain mediating functions in the relations of possible worlds. In Croatia, for example, this range is paradigmatically

bridged by Goran Trbuljak, with his strategies of incision of aesthetical, ethical and axiological disturbances in relations within the system of art of his choice: from the early practice of dematerialisation of the work of art to the deconstruction of the status of the work of art, the institution of art and artist. His relevant context is the Zagreb modernism with its utopian spirit of *Exat* and *New Tendencies*, and their evolution into an ambiental-design plastic variety (ideologically appropriate for the "socialist construction of a New Age"), but also the spirit of Gorgon, a sophisticated problematisation of the relation between the image and the language ('neither-poetry-nor-prose-neither-image-nor-text' by the "cast-out" Mića Bašičević Mangelos). His work is primarily formulated as text (statements and concepts explaining the attitudes and beliefs of the artist) and performatives (texts which realise their significant and axiological effect through the act of reading in the mental or behavioural execution of the propositions offered

Goran Trbuljak

Artist in Crisis 1970-1980, 1980



by the text). At his *Retrospective* (1981), Trbuljak offers as the main "exhibit" the following sentence: "I have no wish to show something new or original; the fact that someone has the possibility to create an exhibition is more important than what is shown at the exhibition; this exhibition maintains the continuity of my work." The exhibited "statement" deconstructs (ironic subtext!) the ideology of the modernist myth of the artist/creator who consistently realises, and even ideologically functionalises his "morphological poetics", identifying with it. This introduces and produces an aberration, an excess, causing the effects through showing that beyond the aesthetic there are ethical attitudes, beyond which there are ideological mechanisms of the institutions of culture in which values and meanings are produced. The text of the 'statement', therefore, constructs the context the disturbances in which the audience perceives exactly through their own perception and development of contextual aspects.

Without overstressing the importance of 'critical idealism', the neoconceptualistic attitude produced a model of presenting the sociality and interaction, which developed into a new 'relation form' (Bourriaud), characteristic for the art of the nineties. The ontological status of a work in the nineties is, therefore, no longer determined by the criticism of autonomous aesthetic form, but rather the 'open' information work, in the sense of openness of the intertextual, intervisual or intermedial order of information, presenting the functions of the context in the production of meaning and sense. In Croatian art, this was particularly supported by the strategies of Dalibor Martinis and Sanja Iveković. In the actual redefinition of the 'open work', one speaks definitely about the 'post-object art', the situation created by the reception of media-powered "transfer" of objects; it challenges

the observer to become the participant of the event of "transformation and micro-communication", to participate in it until active mutual-ity is reached. Of course, this paradigm is realised in accordance with the mass media infrastructure of the end of the 20<sup>th</sup> century, from the position between criticism and offer/acceptance of new semantisation of social reality (centres, margins, transitional formations, space of individuality, public,



Sanja Iveković  
Tragedy of Venus, 1976

close, difference, game etc.). Art, therefore, gains once again a social function, but without the ideological weight of large visions of changing the world, because it functions on the level of fragmentary circumstances (city, weekend, flat, studio, human body, religion, pain, square, sign etc.). In

other words, it shows us how to, without small or big prejudices, live in the existing world of reality, even when it is virtual; in that sense, it continues the struggle of historical avant-gardes for new ways and models of action, existence, perception, experimentation, participation etc., on entirely different social, philosophical and cultural preceptions. Like a speculum, the artist catches and exhibits the traces of the stratification and action of

life and culture, which otherwise has the greatest power of cohesion, and represents the possible cohabitation of their identities, but with the open and unstable constitution of reality of meaning, and in the never-forgotten tradition of Duchamp. In this work, the artist is institutionally aided by the critics, theoretician and curators, of course, from a certain segment, and not with a general consensus; these theoreticians can almost be said to be imitating the artist in the transfer of artefacts from culture into the exceptionality of the space of art.

Such transfer is possible because they, as cultural workers, are no longer tied merely by a partial musealic or galleric goal, like for instance the view of aesthetic value, style or iconography. They share a joint voice of activity in culture, or a close theoretical and practical view of their action, coming from the lap of inciting the relation of intersubjectivity, like a *'dolce utopia'* of our age, a micro-approach to its 'crisis' environment (a group against the mass, tactile against the visual, event against the "linguistic" process of work, inclusion against distance etc.). However, the observer/visitor of the space of 'exhibition' also falls into the "inter-space", the same contextual situation of the choice of a certain model of behaviour: between the passive look/consumer, for whom the work catches the eye, and the active look/participant, with a palette of interim forms (witness, partner, associate, protagonist...). In any case, the space of the exhibition becomes the field of meeting, where the basic function of art is actualised: to be exposed to mutual communication of all relational factor, i.e. the process of communication itself. The communication has a term of maturity all its own, sufficient to accept art both as the object and the subject of ethics. But strategies of art, which at the same time continuously lean on the experience of historical conceptualism and the experience of historical ideology, as shown by

the examples from Croatian art, know too well both what "troubles with ethics" and "troubles with the East" are to put us somewhere "where we haven't been". Namely, art is not just Form, somewhere in the nowhere-ness of eternal infinity, but rather a form created in the dynamic of meeting, like a plaid and a braid of the work of art and the action of other formations, whether artistic or not; and where something takes place becomes secondary, the margin loses its favourable position of confirming the centre. As these artists are no longer burdened by the problems of researching meaning and sense of the artistic "language", "concept", "project" etc. through historical questions, today, within the framework of the culture of eclectic, they test the borders of resistance which the global and/or local social field provides to their strategies.

The afore-mentioned "troubles" spring exactly from the awareness of these artists of the fact that there is not now, and there has never been, any imaginary place where the artist could be excluded from the world they present; they are more than included, but as "post-subjects". The artist Goran Petercol says: "I am actually betraying the definition of project." What he means is that, although he works within the 'constructive idea' and 'analytical methodology', his poetical *modus operandi* "betrays" the "constructive principle" of historical constructivism, by conceptualising it in an ambiguous manner. Namely, by not constituting a clear system of rules (project) of construction, where the construction does not get 'materialised' in a firm material, several equally valuable systems are generated, opening the production of varieties and the possibility to choose. When the artist in his light-object installations uses radical reductionist tools such as light/no light and ready-made strategies transferring the objective appearance into

the optical illusion or a mental effect, it is all framed by 'significator games'. Thus, the effect overcomes the episteme; however, this is less relevant when compared with what the artist is trying to achieve: it is less important to see or fix a certain 'visual form' than it is to be present/participate in the event of metamorphosis of the object, specialised in the ecstasy of the spreading of light and the selection of light information.

The dominant strategies of conceptual post-avant-garde of the nineties, otherwise founded as much in neoconceptualism as in the domination of mass media in post-modern culture, which in turn owes to poststructuralist theory on art, culture, politics etc., turn to the research and provocation of social/cultural mechanisms of creation, exchange and consummation of meaning and value: from simulation models of reconsideration of political and ideological markers of late communism/post-communism as the language of their everyday life (*Exploitation of Dead Signs*, Mladen Stlinović) to interactive simulation tendencies which use the digital space as an artistic medium (*Closed Reality—Embryo*, Andreja Kulunčić), an interactive work which provokes the social implications of human genetic engineering). But the recent media Babylon (text, image, photography, film, installation, ready-made, video, computers etc.) is merely a symptom uncovering the language elements, relations and constitutions of post-modern conscience, which is a joint horizon both for artists and those who follow them. Starting with the deSaussurian tradition of the relation between the significator and the signified (the arbitrary relation of object and language), all the way to the openness and instability of 'language games' based on 'discourse machines' (from Baudrillard and Guattari to Virilio), all of them are participants and witnesses to the free floating of significator effects of 'media' in the culture of mass

production and consumption: from goods to the meaning, value and ideologies... and it is "all extraordinary, but we don't know why"<sup>8</sup>. On the scene of language games of combining and varying possibilities (with the old unsophisticated ludism, like the one unforgettable in the approach of Ivan Kožarić, in just 'deleted traces'), the rules are the "law", but cannot be completely deciphered, despite the mysterious desire to decipher. The paradox is found in the ambiguity of the "framework" of the game, which, beside the signs or objects, also includes the concept of working with the world (knowledge, history, ethics...) which surrounds them and turns them into cultural codes. From this position (*EgoEast*; Ivana Keser, *Patience*, 1992; Aleksandar Battista Ilić, *The Encyclopaedia of Dialogues*, 1992), the order of subject and discourse is exchanged by the arbitrary order of the rules of the game,

which are, in fact a specifier operation, with the effects of significator chain and network connections, or the linking of media culture. After epistemology and ontology, the turn comes now to the logic of significator, not located in historical time but rather in the electronic time of continuous present. From that "heightened" vantage point, any point of the planet seems available, both as central and as cantered, but also as both local and specific. The artist has definitely taken over the figure of misfitting nomad, his skin tattooed by traces of culture through whose worlds they pass. But, what about us?

- 1 Peter Sloterdijk: *Zur Welt kommen—zur Sprache kommen, Frankfurter Vorlesungen*, Suhrkamp, Frankfurt/Main 1988.
- 2 Slavoj Žižek: *Metastases of Enjoyment*, Verso, London-New York. 1994.
- 3 Vladimir Biti: *Pripitomljavanje drugog: mehanizam domaće teorije*, Filozofska istraživanja, Zagreb, 1989.
- 4 Aleksandar Flaker's term
- 5 Walter Benjamin: *Das Kunstwerk im Zeitalter seiner technischen Reproduzierbarkeit*, Suhrkamp Verlag, Frankfurt/Main, 1977.
- 6 Arthur C. Danto: the "atmosphere of knowledge" created by curators, critics, historians. *The Transfiguration of the Commonplace*, Harvard university press, Cambridge, Massachusetts and London, 1981.
- 7 Boris Groys: *Gesamtkunstwerk-Stalin*, Carl Hanser Verlag, München, Wien, 1988.
- 8 Miško Šuvaković: *Point de capiton*, Darko Šimičić, Božidar Raos, Zagreb, 2000.

**Branka Stipančić**

## “THIS IS NOT MY WORLD”

(Željko Jerman)

What I remember most from the time of the exhibition-actions by the Group of Six Artists is the spirit of constant rebellion: rebellion everywhere and in all its aspects, varying according to the occasion. Rather than waiting for someone to issue them with an invitation, they themselves found venues in which to exhibit their work, bypassing the traps set by art institutions. In the mid 70s they organized exhibition-actions in Zagreb: on the bank of the River Sava, in the center of the old town, at the University; in Belgrade; in Venice; on the beaches of the Adriatic coast; and elsewhere, spontaneously, as a loose association of artists realizing their ideas by appropriating a new type of exhibition context. They set up their works, which often knocked down the prevailing aesthetic and ethical norms, on the grass, they laid them out on the road, they projected slides and films onto the walls of houses, and they performed actions which disturbed the public. The creative territory of the artists was broad, and it seemed to be expanding by the day.

It was important to break down people's prohibitions, to get rid of the value judgments fettering artistic creativity, to enable a work of art to assert itself and test its own merit. With their sudden, mostly one-day exhibition-actions, the Group of Six Artists adopted a style of guerrilla warfare, the tactics of constant disturbance. These were “piecemeal” permanent rebellions, a resistance full of critical spirit and imagination, simultaneously derisive and joyful. Boris Demur, Željko Jerman, Vlado Martek, Mladen and Sven Stilinović, and Fedor Vučemilović, then very young artists, resisted all forms of ideology, and each of them waged a battle in his own way.

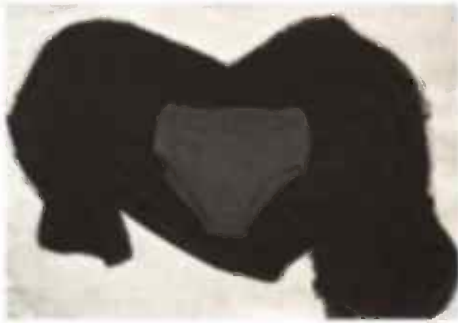
To change life, to change art, not to submit to any requirements or systemic rules, any inherited conventions in art, this was, in brief, the romantic desire of each of them.

If society was hard to change, one could at least shout out, “This is not my world,” and radicalize one's methods in art. Željko Jerman started his “revolution” in photography. He addressed the photograph in scribbling and writing (“Death, drop dead, photograph”), he clouded his photographs, overexposed or underdeveloped them, ultimately rejecting the camera as his main tool, continuing to work



Željko Jerman  
Bloody Sluts, 1973

in direct contact with photographic materials. By setting up self-referential relations in his chosen medium, Jerman declared his non-adherence to the photograph as an aesthetic product as well as to a world where he found the prevailing relations unacceptable. To live his own art, rather than a predetermined art, to leave his trace on photographic paper, to write his intimate slogans on it, to keep his photo diary, meant, to Jerman, to assert his existence in the world and to contribute to the creation of new relations in which a person would no longer feel subjugated and deceived. His strong individualism was certainly provocative in a milieu still affected by the pressure of socialist collectivism.



Vlado Martek  
**State Territory Collage, 1983/1991**

The atmosphere in which the works of the Group of Six Artists originated was one of a spirit of openness and of exploring everything that might constitute an act of art. Vlado Martek shifted his poetry from the book into various visual areas: a mirror, objects made up of books, poster poetry... He added a visual meaning to the verbal one. Martek rebelled against the literary nature of a text, he wanted to extend language, give words their "corpuscularity", to overstep their boundaries, create the poetic in a situation. At the same time, he conducted a

dialogue with poetry in the samizdats *The Little Red Book*, *Poetry should be Fucked*, and *False Poetry*, "quarreling" with it with statements such as: "Today I stuck my language out at tongues", "If I were poetry I would be a bird," "I love you, poem, because you are at a distance," "I am modern enough to keep silent, and that is where poetry begins," and he advocated the moral role of the poet. The texts, "All writing is an act of honesty"

and "Before I write a poem I must pick up the garbage in my street," are only a few in a series of writings on the topic of "re-evaluating poetry". But Martek does not stop there, he wants more - to change life - to change it with art actions which are a new way of life. Indirectly, this means changing social relations: to attack the government, which teaches only respect and trust, to attack the state, which permanently supports a system of oppression and lack of freedom. His samizdats are full of slogans: "Death to the state - freedom to art," "Down with the exploiters of anarchy," "State, I shall disfigure you with art," "I am in love with the state, long live adultery" ... And what were Martek's actions like? Ironic and very witty. He handed out cookies bearing the inscription, "Lie to the state" and leaflets saying, "Artists, take up arms," he carried a hairy flag through the streets, he sold money for half its value, he tore up banknotes while bathing in the sea ... The state had to be attacked in all its manifestations of power because, according to Martek, "The state is not a passive animal."

The rejection of respect toward the outward emblems of the State: the flag, money, the red color of Communism, making fun of the authorities and confronting them with the help of their symbols - all this was characteristic of many of the artists in the Group of Six Artists. Sven Stilinović painted the flag only in black-and-white relations,



putting it together in a perfunctory way from wooden boards. In *A Double Offense*, Mladen Stilinović painted the Yugoslav flag over a banknote, irritating the public by failing to respect two laws, one prohibiting the free use of the flag, and the other prohibiting the destruction of money. He wrote texts on banknotes in his own blood, used money in collages...

Mladen Stilinović found the instructive and protected symbols of socialism particularly provoking. One of the untouchable taboos in socialist countries was the color red. His works desymbolizing red - even though they used a tautological structure, as in *Consumption of Red* (a painting on which this text is inscribed in red), *The Auction of Red* (the action of putting up for auction a painting on which *The Auction of Red* was inscribed in red), *My Red* (a series of photographs on which the author cuts his finger with a razor blade and writes on the palm of his hand in his own blood) - were not analytical works, but an anarchic and cynical rebellion against social symbols. *The Auction of Red* is a tautology because the author auctioned off a red painting, but the "socialist" reading turns the tautology into an absurdity. The experience of a color, thought Stilinović, should be something individual, but ideology constantly denies this. In Stilinović's works, the viewer was constantly exposed to the stimuli of absurd meanings. In the series of photographs *The Foot-Bread Relationship*, the artist kicks a loaf of bread. What an aggressive thing to do! On the one hand, according to R. Barthes, bread is a sign of virtue, religion, labor, suffering, need, poverty; on the other hand, it is a means of blackmail: tyrants keep the people subjugated by threatening to leave them breadless. Bread is also a symbol of oppression. The deconstruction of ideological symbols has to be recognized here. Denial and irony are Stilinović's chief methods.

In the numerous texts he exhibited on pink silk, of which we shall mention only one: "An attack against my art is an attack against socialism and progress", he intentionally leaves the situation unclear in order to act in the interspace. Stilinović sees language as a living thing, essential in a certain time and place. He takes it out of one context and adds another context to it. This contamination of context tells us about the way in which political power is used and about the need to explore carefully the contradictions it contains. The subversion Stilinović constantly carried out in his "linguistic works" consisted not only of violating public opinion, morality, the law ... but also in finding a paradoxical speech liberated from all dogma - in other words, in invention and provocation.

Humor has always been very important both for Martek and for Stilinović, but their works are no less subversive because of this. Moreover, these individual actions undermined politics as an institution. Because where there is resistance, the system itself is threatened. Every initiative may be used as an example and lead to other actions.

The frequent references to Bakhtin and his predecessors Proudhon and Stirner, as well as De Sade, and the quotations from their works in those of Sven Stilinović pointed to the liberal traditions of the Group. Freedom of creation and freedom of behavior were priorities. The "non-political" stance of these artists was political in the anarchic sense. Proudhon's idea of "No state, no government, the absolute freedom of people and citizens" was, one might say, felt in their works. Sven Stilinović especially liked to juxtapose his photographs and the texts by anarchic thinkers in which the emphasis is on the autonomy of the individual as opposed to the state, as well as on resistance to all the forces within people that deprive them of their right to arrange their life according to

their own needs - highlighting rebellion as a natural creative negation which abolishes all alienation and stresses the innate dignity of human beings and their wish to fully assert themselves in action.

In the seventies, the concept of art was extended to various activities with the idea of rejecting the kind of art that was no longer desired, especially institutionalized and ideologized art. "Not to paint bourgeois paintings", to change not only the forms and structures, but also the conception of the work: for Boris Demur, this meant giving up painting and sculpture as visual forms. This, at that time, led him towards "analytical painting" and "analytical sculpture" and the use of linguistic forms in the situation provoked by the works, and led Fedor Vučemilović towards "analytical photography". To dematerialize art, insisting on the linguistic aspects of a work of art, so as to confirm its self-reflective nature, was



Fedor Vučemilović

Installation in a public space, Zagreb, 1977

Demur's resistance, his critical commitment against the work of art - an aesthetic product with the characteristics of a supercommodity - a fetish offered to the viewer for passive contemplation or to experts with all their cultural characteristics. Tautology and a self-referential medium as loci of

art were, for Demur, as for many artists of a Conceptual orientation, an expression of moral commitment. This radicalism, which approached the equation "art is thought", certainly had negative consequences for those authors who avoided the status of objects and the pressure of an institution in their works.

The street was thus a place of multiple challenges. These authors were able to communicate with the public through their art as it was being created, with actions representing their way of life. Art was, for them, not a profession, and the exhibition-actions were presentations of their material achievements. With their works made of disposable materials, put together indifferently, intended for exhibiting on the pavement, and with their behavior, they were certainly a threat to the traditional concept of art. And even if they were unable to topple it, they could at least shake it up. They opened up the way for themselves with their 28 exhibition-actions. Primarily these exhibition-

actions signified a rebellion - the conquest of space and the seizing of the freedoms that were their due. This is something that cannot be reversed. They laid bare their positions as artists and highlighted their moral standpoints.

Quoting Rimbaud, Martek says: "'I am pure and I don't care about it.'

The integral text was published in the catalogue: Group of Six Artists, The Institute for Contemporary Art, Zagreb, 1998

**Branka Stipančić**

# DIMITRIJE BAŠIČEVIĆ MANGELOS - MANI- FESTOŠ

In *Šid Manifesto*, drawing upon the biopsychology theory he had heard of as a school boy in Šid, Dimitrije Bašičević divided his life into nine and a half Mangeloses. According to this theory, the cells of the human body undergo a complete change every seven years. This means that completely different subjects exist within the same person. Mangelos uses this theory to account for the differences in the early and late phases of various artists and philosophers: there are two Rimbauds, two Marxes, three Van Goghs, "several" Picassos and nine and a half Mangeloses.

One Mangelos was a critic and a curator, another lost faith in all of that and decided to start afresh from a *tabula rasa*. One was involved in the running of cultural institutions, while the other began to doubt the values of such organisations, prompting yet another to persevere in his struggle to formulate the artistic idiom called "no-art".

Mangelos no.1 (1921-1928) was a country boy from Šid; Mangelos no.2 (1928-1935) was a secondary and high school student; Mangelos no.3 (1935-1942) began making black marks in his school notebooks marking the deaths of friends killed in the war, later, he called these *Paysages de la mort* and *Paysages de la guerre*; Mangelos no.4 (1942-1949) wrote his first *Alphabet* and began studying the history of art; Mangelos no.5 (1949-1956), no.6 (1956-1963) and no. 7 (1963-1970) were, by now, deeply involved in art, producing *Tabulae Rasae* - painting black tablets and *Paysages* - pages resembling school slates with lines drawn across them; writing words and texts on paper and boards; drawing over art reproductions and calling them "anti-peinture"; writing "no-stories" - texts and poetry inscribed in notebooks painted black; writing theses and projects... and becoming a member of the avant-garde Croatian group Gorgona whose radical projects were rooted in the notion of anti-art. Mangelos no.8 (1970-1977), no.9 (1977-1984) and no.9 and a half (1984-1987) for-



Dimitrije Bašičević - Mangelos  
*Paysage de la guerre*

mulated theories on art, culture and civilisation and presented them in notebooks, on boards and on globes. The way he calculated his life phases was not always accurate and had several variations, but the final point of his biography was always invariable - the year of his death. This he predicted accurately and added to it his place of residence: 'les Champs du dernier Goulag' (and not: les Champs Élysées!). Death was a constant theme in Mangelos' work; a theme he engaged in a dialogue with from the first to the last manifesto. Within that range, from *Paysage de la mort* and *Paysage de la guerre* to the globe *Le manifeste sur la mort*, in which he claims:

"il n'y a pas de mort / il s'agit d'une autre forme de la vie", the various Mangeloses developed many different themes. In the beginning these consisted of questions and doubts, and later theses and programs. The theses and manifestos are the work of the late Mangeloses: Mangelos no. 8 and no. 9.

In the 1970s, following various phases pervaded by a spirit of negation and questioning, the first indications of a positive acceptance of programmes appeared, fragmentary and quiet, but still affirmative. He called these programmes theses or manifestos and exhibited them regularly in exhibitions he devised himself. The manifestos of the historical avant-gardes usually served to loudly announce their entry onto the public arena with programmes that were yet to be realised. Mangelos' manifestos came at the end of his career, as a kind of summary, an attempt to come to closure around various conclusions and theories.

His key works are inscribed in the notebook *Jahrensbuch* (from 1970), on the boards and globes shown at the *Manifesto* exhibition (Tošo Dabac Atelier, Zagreb, 1978) and in numerous notebooks and works on paper.

He wrote manifestos on machines, on functional thinking, on art, on energy, on instinct, on thinking, on the sense of orientation, on society without art, on the ludic syndrome, on consciousness, on memory, on truth, on intuition, on genius, on evolution, on photography... Many of them, regardless of the scope of the subject, included his notion of there being two civilisations - a "handmade" civilisation and a "mechanical" one. The latter, he believed, is based on "functional thought" and is, therefore, in

opposition to the old "handmade" civilisation. According to Mangelos, the changes in the mode of production precipitated the crisis and consequent demise of disciplines based on a "metaphoric way of thinking", primarily, art and philosophy. In order to express his theses on "the death of art", Mangelos engaged in a dialogue with numerous philosophers and theoreticians, from Hegel to W. Benjamin. His notion of the "handmade" work of art is not unlike Benjamin's notion of the work of art losing its 'aura' that is, its "unique existence" in the "age of the technical reproduction of the work of art". In Mangelos' opinion, the civilisational changes brought about by the advent of machines were so great that they demanded the implementation of new notions and categories. Elaborating his theses, Mangelos is at times witty and extensive, at other times serious and concise. In the manifesto

*On the mental life of Picasso and the supposed Pantha of Altamira*, he compares Picasso's *Guernica* with "the work of his painterly ancestor from Altamira" and concludes that:

"...both Spaniards employed a manufactural mode of production / using an identical mental instrumentarium / in the thirtieth century / it will therefore not be quite clear / which of these products dates from the twentieth / and which from the minus thousandth century. / Both Picasso and the

supposed Pantha belong to the same segment / the same, hand made civilisation."

However, Mangelos is self-ironic and applies the same theory to his own anti-art and to that of his friends from the Gorgona Group. In the *Moscow Manifesto*, shortly before the opening of the Gorgona Group's retrospective exhibition in Zagreb in 1977, he addressed his friends the "Gorgonians" with the following text:

"We are getting ready for our posthumous exhibition but ART IS DEAD / and so is the old nai/f artistic way of thinking. / There are no profound thoughts only functional ones..." / "... Art lost its social function with the arrival of machines, remaining on the level / of manually produced art according to Marx and contrary to Marx functions only as a / historical prop, in museums..." "The world has changed and art is stuck at the beginning of the 20th century despite its twofold effort to assert itself in society as the avantgarde and to adapt to a mechanical civilisation. / The time of gorgonising is over. As is the age of naive thinking / a revolution of consciousness is now underway. Functional consciousness."

"For a painting to be neither prehistoric nor historic, but contemporary", writes Mangelos in his notes, "it must be constructed with an unambiguous symbol, that is, with thought": "gomiš" and "fumiš", terms the artist made up to wittily combine the notions of speech and thought and functional thought ("gomiš" -govor, eng. *speech* + mišljenje, eng. *thought* and "fumiš" - funkcionalno, eng. *functional* + mišljenje, eng. *thought* ). In these evolutionary changes where art is extinct, the notions of genius, truth and intuition grow outdated. Mangelos wrote numerous manifestos about how genius does not exist, how intuition is a construct of thought, how from a twenty-first century point of view the society may remain visible, but not the art....Although quelled by his wit, the dead-

ly aim of these manifestos is to exterminate the traditional tenets of our cultural legacy. At the same time, his manifestos on photography herald the photographic medium as a phenomenon of the new civilisation and new way of thinking.

Mangelos' manifestos are an expression of "functional thinking" and, therefore, grow increasingly functional in style. He reduces his ideas to a minimum of information delivered in the most succinct of forms. In his opinion, "hefty books are a typical manifestation of a naive level of thinking" (from *Manifesto on Books*), so he chooses to formulate his thought in "telegraphic" form. The manifestos inscribed on globes are examples of this. The globe: *Manifeste sur la machine no.3* bears only the following text:

"La première machine était / le premier model / du penser fonctionnel."

Other globes refer to Hegel, culture, kitsch, and energy ... but they are always short. There is no more elaboration, his thought is precise and clear - "super-Wittgensteinian". He is never bereft of humour, so among the tablets with texts such as: "Intuition is a matter of instinct" and "A higher logical order is not possible", one comes across a tablet bearing the text:

"There are no two logics / Hegel thinks, as does his cobbler."

Mangelos' work, a unique fusion of writing and painting, always engaged in a dialogue with various figures and dealt with a vast array of subjects: from history, art, philosophy and aesthetics to psychology, physics and biology... This was an art of continual observation and reading, an art intrigued by various events, poetics and theories. His work was full of questions and challenges, ironic and resolute conclusions. In his text pieces, Mangelos com-

bined the private and the familiar, wittily distorting the meaning and setting traps and riddles. A rebellious skeptic? Or an ironic scientist? Common to all of his work was, on the one hand, text: the school boy's handwriting on a background of drawn lines, and on the other hand, revolt and irony. Never consenting, yet attempting to find new modes of thought, to conceive of a personal version and private programme in relation to civilisation. Mangelos called this: NO-ART.

Nada Beroš

## ART HAS BECOME A SIDE ISSUE. AT LAST!

It has always been the ambition of art historians to pull artistic events and phenomena together, to find the sources of them, to find the ox-bows and the bifurcations, in other words, to find the forebears, the ancestors, the disciples, the adherents, the epigones. As if only with the formation of a complex family tree can events take on their true importance and significance, and hence the right to go down in history, to receive their monuments and epitaphs. Even when events, or perhaps rather the artistic individualities, have resisted being ordered in strings and series, the conclusion of the art historians has often been: so much the worse for the events.

Taking things all in all, to write today the history of contemporary art does not differ essentially from the writing that preceded it in the past few decades. Even when we believe that we are hard on the heels of some new understanding, some new methods, we still make use of the well-known apparatus and the tried and tested formulae in order to acquire historical legitimacy for artistic phenomena

that were alive until a very short time ago. However unclear outlines these events frequently have because of their "excessive propinquity", however much they might seem to be isolated phenomena in the current network of time and space (the tree of yore), we are ready to decode them according to the time-honoured key: the sons (it would be more PC to say and daughters as well) inherit less from the fathers than from the grandfathers.<sup>1</sup> This extremely ancient discovery of the Russian Formalists has still not been successfully refuted by even the modern interpreters of contemporary art. Similarly, the history of contemporary art, for quite practical reasons, most frequently takes over the old classification of the "spirit of the age" according to decades, however aware of the limitations and inevitable simplifications, the deformations and historical falsities that such divisions bring with them. When we say today, for example, the art of the eighties, it would seem that we all know what it is we are talking about: the Transavantgarde, the New Painting, the New Sculpture, Die Neue Wilde, New Expressionism... they have become synonyms, as it were, for the art of that decade. It is a fact, though, that these phenomena are only the most omnipresent, the most vigorously marketed and most powerful protagonists of the eighties, but never an all-embracing expression for the spirit of the time. Nevertheless, many hold that concessions, simplifications and generalisations of this type are indispensable for us to be able to communicate at all.

When we discuss the theme of the "art of the nineties" we are suddenly on very slippery ground. The problem is not only that the previous decade is too close to us, still too hot to handle, and has thus not yet been petrified, rather in the fact that it resisted uniformity and the domination of one set of ideas over others. The cacophony of the nineties can be interpreted as an expression of the demo-

cratic aspirations of art, but also as the inability or impossibility for existing energies to accumulate and combine in a common passion, whether for a social utopia, the subversion of the art system or something similar.

Analysing the difference between sixties art and the art of the nineties, French theorist Nicolas Bourriaud claims that there are without doubt important points of contact, for starting from the sixties (Daniel Spoerri, Yves



#### Post Gorgona

Leaving Josip Vaništa's Painting in Medvednica Forest, 1986

(Josip Vaništa, Marijan Jevšovar, Radoslav Putar)

Klein, George Brecht, Ben...) the formal regulation of all models of sociality is a historical constant, and all the most important artists of the nineties have dealt with this question (Felix Gonzalez-Torres, Carsten Höller, Jorge Pardo, Phillippe Parreno, Dominique Gonzalez-Foerster, Rirkrit Tiravanija, Vanessa Beecroft, Douglas Gordon). According to Bourriaud, the art of the nineties is defined by the sphere of interpersonal relations, intersubjectivity, conditioned by common existence, coexistence, the civilisation of nearness, which we have inherited through life in the city; he calls it relational art, or relational aesthetics.<sup>2</sup>

Four years ago, writing an essay called *From the Esoterics of Gorgona to the Dematerialisation of Weekend Art*, focused on the new artistic project called *Weekend Art: Hallelujah the Hill*,<sup>3</sup> I drew an ambitious parallel between the cult Croatian avant-garde group *Gorgona* (1959-1966)<sup>4</sup> and the new informal art group *XXXL*.<sup>5</sup> This group of artists, or rather a trio of friends who are artists, made up of Aleksandar Battista Ilić, Ivana Keser and Tomislav

Gotovac, creators already well known on the domestic and international scene for their individual oeuvres, got together around the common project *Weekend Art* in the second half of the nineties; this developed out of Sunday friendly excursions to nearby Medvednica, a not very large mountain in the environs of Zagreb.<sup>6</sup> Linking these two groups together, like Bourriaud, I got into the area of thinking about the art of the sixties and that of the nineties, without knowing of Bourriaud's writing, later to be published in the *Relational Aesthetics* that is so influential today. I have to admit that at times the comparison of *Gorgona* and *Weekend Art* seemed to incline to the pretentious; however, four years later, with the additional resource of Bourriaud's book and the international reception of *Weekend Art*, I can say: so much the better for *Gorgona*.

The almost four decades that divided these groups of artists brought so many changes and differences, deep and surface level, in both art and in society, that at first glance it was difficult to find common points of departure and points of contact between the *Weekenders* and the *Gorgona* group. What is more, the gap was so great that it was more effective to draw up a list of differences than of similarities. Nevertheless, what might have seemed most contentious was my attempt to define the kindred ideological premises. It is known that *Gorgona* worked in the shadow of the Berlin Wall,



put up in 1961, while the Weekend Art project sprang from the climate after its fall in 1989. What, then, in an ideological sense, could there have been in common to the two groups, considering that the circumstances in which they worked were so fundamentally diverse?

Both these times, from the sixties and from the nineties, were characterised in this region by profound social ferments, rapid and radical changes, instability and uncertainty, all of it forcing the 'incapable' and the 'indecisive' to the side, to the margins of life. However, while in the sixties the approach to the ideal of Western consumer society was made under the mask of socialist prosperity for all, although actually intended primarily for the political and communist elite, and for those who kept the Party in power (the police and the army), in the nineties the masks fell off quite voluntarily. The sixties gave a clear indication of wanting to have it out with the levelling principle, for everyone was worth as much as his work, and not according to need (although not all were given equal opportunity for work), and yet there was an endeavour to blur the edges of social differences in order to preserve the brittle political peace in a multi-ethnic and multi-confessional community like the former-Yugoslavia. There is no need to be surprised that for many of the nations behind the Iron Curtain, with still more rigid political systems and fewer liberties, this country could well look like the West, like a promised land.

After the collapse of Yugoslavia, the independence of Croatia and the aggression carried out against it, the nineties were a time of simultaneous enormous national pride and of shame. After the initial patriotic euphoria came a time of sobering up and fear for one's own existence in a situation in which liberalism and profit were the new war cries. The results of attempting to implement late capitalism

in circumstances that had not yet achieved the conditions for the initial accumulation of capital are well known to all: on the one hand semi-literate nouveaux riches, often hand in glove with politics and crime, and the new managerial layer, and on the other a wiped-out middle class, a working class impoverished to the extreme, an enormous growth in the unemployed and those who were socially at risk.



Aleksandar Battista Ilić

Weekend Art: Hallelujah the Hill, 1996-2000  
(collaborators: Ivana Keser i Tomislav Gotovac)

How, in these turbulent conditions, did the Gorgona and WA groups work, and to what measure did the social reality participate in the formulation of their artistic views?

Gorgona, the "last European avant-garde", is an excellent example of the project called Modern, the highest ideal of which was the ideal of individual emancipation.<sup>7</sup> Melancholy, emptiness, reduction, ellipsis, giving up - these were key words in the understanding of the Gorgona artistic and life ethic, the world-view that at the time was most often stuck with the pejorative label of bourgeois decadence. Instead, like many of their contemporaries, of being inspired with the socialist ideology of collectivism and eternal progress, the Gorgona people were inspired by oriental philosophy,

above all of Zen, but also by the tradition of Western nihilism and individualism.

In the case of the WA artists, characteristic representatives of the art of the nineties, the ideal of individual emancipation has been replaced, to use the words of Bourriaud, "with the ideal of interpersonal communication and emancipation of the relational dimension of our existence". In other words, Battista Ilić, Keser and Gotovac have full belief in the emancipatory role of the community, more precisely of the micro-community, which, if it cannot actually radically change the world, can take part in mending it.<sup>8</sup>

What is common to the two groups is the departure from political language, activism, effectiveness - a kind of minus procedure in participation in the social quotidian. It is not at all surprising that at a time in which all life was thoroughly politicised, the de-ideologising of art was the value that these two groups put on the highest pedestal. However, it is not all that difficult to see in their ostensibly non-ideological discourse certain views that are political par excellence.

The avant-garde nature of these groups and their radicalness does not inhere in their explicit comments, in their criticism of society, or in their political activism, of the kind we can find in the later sixties, the seventies or the nineties, but in a subtle evasion that has all the hallmarks of subversion. The Gorgonites called this evasion giving up<sup>9</sup>, and the Weekenders reversing the perspective.<sup>10</sup> Although neither of them considered themselves radical art groups, it is a fact that in the artistic context in which they worked, these groups were outside the mainstream, maladjusted, and perhaps for that reason insufficiently known in their own milieu. It was only some ten years after Gorgona had ceased functioning that, thanks to a retrospective exhibition mounted in the Gallery of

Contemporary Art in Zagreb in 1977<sup>11</sup>, it became a commonplace in Croatian contemporary art; the reception of the WA project came sooner and more relevantly abroad than at home.

And while the ideological premises were perhaps common, the consequences of their working were different to the extent to which art practice of the sixties varied from that of the nineties.

The essence of Gorgona, an early example of the "Behaviour Art", could be seen in the mere act of coming together, of talks and ritual meetings of the select or the initiated in the Gorgona walks and protocols, the committee inspections of spring and similar esoteric activities. It was also expressed in the mystification of life and art, in the dematerialisation of work and a conscious giving up of the production of works of art. Instead of acting, the

Gorgonites simply were. Instead of producing artistic items, Gorgona was more interested in the artistic gesture, the process, the opportunities, life itself. For this reason, there is no large number of material clues to the existence of Gorgona. They are preserved in the 11 numbers of the anti-magazine Gorgona, in photographs of some dozen exhibitions put on in Studio G, rented space in the workshop of the Šira picture framer, and in photographs of get-togethers and actions, sketches, proposals for art works, letters, accounts, memories...

Their almost illegal work was not addressed to the public, which it experienced as a faceless and practically antagonistic mass. Though they considered Vaništa the spiritual father of Gorgona, the mutual relations within the group were not a bit hierarchical, and Vaništa was thought of as first among equals. The concept of the community and the common that Gorgona cultivated was completely the opposite of the socialist concept of collectivism.

On the other hand, the Weekend Art artists turned their friendship and get-together during their week-

end hikes on Medvednica, and gradually quite deliberately and consciously so, into a highly aestheticised art product, whether it was to do with the series of postcards that they would send by post to thousands of addresses of friends and art professionals, or of showing up in the virtual space of the net of all nets, or slide projections and photographs at various international exhibitions. Unlike Gorgona, which took no care to leave any trace of itself, working assiduously at its own dematerialisation, the essence of the WA project was in the shaping of being together, of intersubjectivity, into a work of art, an art product. Interpersonal relations, thus, are materialised into an aesthetic object, designed for distribution, for communication with the public. However, Battista Ilić, the intellectual force principally behind WA, who signs the project as director, photographer and producer, is not interested in the documentation of a Sunday performance without a public in the same way that the conceptual art of the seventies worked. Thus the slides, postcards and photographs have no date about when the excursion took place. More than the documentary nature, he is interested in media transformation and transitivity, concealment and camouflage of the real nature of the media, the transition from one medium to another. For this reason it is hard to determine the genre of the WA project, because there are elements of performance, Body Art, photography, film, Land Art, Mail Art and Conceptual Art all mixed up. With conscious blurring of the borders and taking over other identities, WA is clearly opposed to the modernist dogma about truth to medium. Also making a contribution to instability is the transition from one space to another, from the private space to the public, from the real to the virtual. It is interesting that the WA walks got their first date of origin in the virtual space,

when the project was presented on the web site of Frac Languedoc-Roussillon ([www.frac.org/weekend.htm](http://www.frac.org/weekend.htm)), from 28 June to 18 October 1998. Thus the project, after being distributed via exhibitions, via postcards sent by snail-mail and inserts in magazines<sup>12</sup> set out into the digital medium which was to procure it a dematerialisation completely different from that of Gorgona - and enabling it to communicate with a still greater audience.

It is in this that there is the greatest difference between Gorgona and Weekend Art. Although WA has taken over the methods of proto-conceptual and conceptual art of the sixties and seventies, it has articulated them in a new manner. Thus there is no return of conceptual art. The process of work no longer has primary significance over the manner in which the work is materialised. But the art object has now taken on new importance. It does not necessarily have to be painting or sculpture, rather the relationships that are created among those taking part in the process, becoming in this manner an aesthetic object.<sup>13</sup>

Unlike many art projects of the nineties that are founded on a relational aesthetics and the ambition of a noisy patching up of the world, what is much closer to the WA artists (and Gorgona too after all) is the ideal of art as a minimal event - or eventlessness - which was of key importance for artists like John Cage, the Fluxus, Yves Klein, the Zero group and the Azimuth group.

Describing the happening of Allan Kaprow on the Segal property, on the beach, in which men and women watch the play of the wind in the vegetation on the surface of the sea, French critics Allain Jouffroy and J. J. Levaque in a text called "Crisis of Content in Today's Art", from way back in 1964, conclude: "There is no better performance than the moment in which one lives, no dialogue better than a talk with friends. Is this not in fact the abandon-

ment of plastic and theatre discourse in order to get to know the real and the everyday. Art has become a side issue. At last!"<sup>14</sup>

This fragment appeared in what was called Gorgona-mail as "thought for the month of June". Each month, one member of Gorgona would send his own choice of quotes from periodical literature, from philosophical, literary or aesthetic texts, to the other members. Gorgona-mail, which without any doubt left an important mark on the aesthetic viewpoints of the group, constitutes a series of ready-made Gorgona manifestos.

Weekend Art artists show a similar fascination with minimal shifts and meanings, some forty years later, describing, for example, their own Sunday walk on Sljeme: "The greatness of nature can sometimes be measured by the quiet wind that waves the high grass, just as in the scenes of Kurosawa's famed film *Rashomon*."<sup>15</sup>

I would venture to say that it is not just an accidental similarity or coincidence here. The art of the nineties, like that of the sixties, endeavours to equate art and life. It is in this aspiration that I see the most important proof of the continuation of the project of the modern period, through other means, right up to our own day. Art is the last remaining area in which social experiments, movements, shifts, improvements are still possible.... This is the idea that inspires many of the artists who came to maturity in the nineties, including the members of Weekend art, primarily Aleksandar Battista Ilić and Ivana Keser, who are now formulating their ideas within the framework of the recently begun project Community Art.

Many, however, will say that in the art of the nineties, as compared with the radical art of the sixties and seventies, what is involved is a watered-down form of social criticism. Nicolas Bourriaud, on the other hand, thinks that dealing with the sphere of relations, pro-

ducing special forms of sociality, the art of the nineties is starting up a genuine political project. It is true art no longer wishes to represent Utopia, but to build a concrete space. The artists of the nineties are not naïve or cynical enough to see themselves as creating a radical and universal utopia. At the very best, it is micro-utopias that are involved. The artists of the nineties are aware that they are not pushing back the frontiers of art, rather testing out the resistance that art can offer within the global social field, concludes Bourriaud.<sup>16</sup>

Perhaps one should conclude with satisfaction that the grand narratives have finally been pushed out by the small utopias, while the militant manifestos of the kind the modern period abounded in, which Arthur Danto called the "age of the manifesto"<sup>17</sup>, have been replaced by handy ready-made manifestos. Perhaps we do indeed no longer live in the exciting time to which the well-known Chinese malediction would consign us. Perhaps we have at last put our foot forward into post-history. Perhaps art has really become a side issue. At last!

1 Official art history in Croatia, as elsewhere, still knows too little, and writes little too, of the mothers and grandmothers as possible sources of inheritance.

2 Nicolas Bourriaud: *Esthétique relationnelle*, Les presses du réel, 2001, p.31.

3 Nada Beros: *De l'esoterisme de Gorgona à la dématérialisation de Weekend Art*, Art press, no. 241, December 1998, Paris, pp. 46-52.

4 Gorgona, comprising the leading intellectuals and artists of the time, Josip Vaništa, Marijan Jevšovar and Đuro Seder, the sculptor Ivan Kožarić, the architect Miljenko Horvat and the art critics and historians Radoslav Putar, Dimitrije Bašičević and Matko Meštrović, worked in almost total isolation, on the margins of artistic and social life.

5 The artists called their little group XXXL because of the exceptional height of the three artists; however, when the group is written and spoken about, it is the phrase Weekend Art that is most commonly used. The full title of the project - Weekend Art: Hallelujah the Hill is a reference and dedication to the film of the avant-garde American director Adolfo Mekas *Hallelujah the Hills*.

6 Weekend Art as performance, or Sunday excursions to Medvednica, started in summer 1996 and ended in 2000, but the dissemination of the project is still going on today, via various media and distribution channels.

7 "The aspirations of Gorgona," in the words of Josip Vaništa, the spiritual father of the group, "were directed towards an extra-aesthetic reality. Intellectual restraint, passiveness and even indifference were above the bare, ironic denial of the world in which we lived. Importance was not attributed to the work, activities were extremely simple: for example, walks together in the environs of the town, committee inspections of the beginning of spring, as Putar said jokingly, simple talks in nature. Gorgona sometimes did nothing, it just lived. I too like others at time was interested in the emptiness of Zen, aspired in an ideologically filled world, towards normal behaviour, a natural life."

8 At the end of 2001, the same artists set in motion a new initiative, a kind of offshoot of WA, called CoCoArt (Contemporary Community Art) with the aim of a more successful self-organisation through existing parallel models in the community.

9 As in 7.

10 In her *Weekend Art News* (1999) Ivana Keser writes: "We became weekend artists gradually. We spent the weeks doing incompatible jobs, that brought us sufficient material gain for us to be on Sunday what we actually are - artists. Doing all kinds of things is not unusual, but to persist in the conditions of amateurism is fairly difficult. Thus the point of Weekend Art is reversing the perspective, where a hopeless situation can be turned inside out for its benefit. Our joint Sunday trips to Sljeme had at first more of a therapeutic than an artistic reason."

11 Nena Dimitrijević: [Gorgona - art as a manner of existence], preface to the catalogue, Gallery of Contemporary Art, Zagreb, 1977.

12 *Lichtungen*, 1997 and *Der Standard*, 2000 (within the context of *Museum in Progress*, under the curatorial baton of Hans Ulrich Obrist).

**13** Cf. Nicolas Bourriaud: *Esthétique relationnelle*, Les presses du réel, 2001, "Groups, meetings, various get-togethers and various forms of mutual collaboration, games, celebrations, parties, in short, all the ways of meeting and setting up relationships are today an aesthetic object that as such can be studied, and the picture and the sculpture are considered special cases in the production of form as activity, activity the aim of which surpasses mere aesthetic interest," p. 29.

**14** Nena Dimitrijević, 1977, p. 12.

**15** Ivana Keser: *Weekend Art Newspaper*, 1999

**16** Nicolas Bourriaud, *Esthétique relationnelle*, Les presses du réel, 2001, p. 31-32

**17** Arthur C. Danto, *Three Decades after the End of Art* in *After the End of Art*, Princeton University Press, Princeton, NY, 199, p. 29

Nataša Ilić

## WORK, LAZINESS, LEISURE...

With the definite social affirmation of Croatian conceptual art praxis during the nineties, in recent years we have witnessed a stronger interest in rethinking the artists' position within the labor market, that is, an interest in establishing coordinates of value and significance of artistic labor within broader social structures. This interest has been developing through a series of art projects where artistic work has either been the main subject or where their organizational model establishes new possibilities of artistic work. Artistic labor entered the field of the artistic profession parallel with the processes by which the state becomes the main sponsor and supporter of art structures, and the artist enters the labor market. Ever since the sixties when the critique of aesthetic practice of modernity and the object status of artwork has run parallel to political critique and emancipation, the status of artistic work has gained in political value, uniting both the critique of exploitation and alienation as the two main challenges to capitalism. But as contemporary post-industrial societies wholly managed to absorb the "Great Refusal" of the late sixties and early

seventies that was clearly aimed at military-industrial complexes, work discipline, the culture industry, and the existential and psychosocial condition of the 'authoritarian personality', so did the strategies that contemporary art has used to shake up the fortress of 'high' art and its market value valuing process, impermanence, accumulation and discursive quality, become a part of the art mainstream. In the work of the younger generation of artists what is evident is a certain continuation of local conceptual art practices developed in the seventies as the so-called '*new art practice*', a term that encompassed the variously oriented activities of broadly understood conceptual art including happenings and performance, body-art, art in social and urban contexts, installation art and ambience, art actions and video art. Even though the assimilation of that legacy was made more difficult to subsequent generations due to the impossibility of having an insight into these artworks and a lack of publications and documentation, today we can certainly trace a kind of relevant cultural continuity.

The aforementioned social affirmation of this local conceptual practice is connected to the simultaneous breakthrough that the contemporary art scene in the late nineties managed to occupy within the realm of articulation of social conflicts. Perhaps for the first time after the fifties when, after the breakup of the "official" doctrine of socialist realism, abstraction begins to be promoted as an appropriate way of expressing the optimistic visions of socialist reconstruction, the orientation of contemporary art towards delicate social themes and their positioning in the media began to shift closer to the center of a new cultural hegemony. Showing both a conceptual and content misunderstanding, yet simultaneously the symbolic moment when an *image* becomes the intersection of social

forces, is represented in the now famous graphic by Edo Murtić—the canonized pioneer of the reestablished tradition of modernism in Croatia during the fifties following the official break with socialist realism—presented to the new social dignitaries following the change of government in January 2000.

While during the seventies conceptual art—which was characterized by a strong social engagement that functioned critically within the social context—operated on the social margins and mostly outside of the institutions of official visual culture, in the nineties, parallel with a restored interest in the critical evaluation of local conceptual tradition, this has come to a shifting toward the main venues of financing and distributing culture, which are no longer tied exclusively to state sources. To a certain degree, the contemporary art scene becomes active within the civil scene, capitalizing on the knowledge and especially on the know-how developed during the nineties within a very dynamic and independent civil scene<sup>2</sup>. The manner in which this occurs is, of course, questionable. No matter how thrilled one may be with the fact that contemporary visual culture has once again become a significant field of articulation of social phenomena, which during the seventies and eighties—in the heroic period of alternative cultural movements in the context of ex-Yugoslavia—was primarily connected to pop music<sup>3</sup>, the other side of this discontent is caused by the fact that an artistic critique of the system, as well as the general critique of culture which during the sixties and seventies, gave an intellectual focus to intensive and widespread dissatisfaction, is today 'caught in the distorting mirror of a new hegemony'<sup>4</sup>. During the second half of the '90s, conceptual art acquires a more prominent repositioning on the cultural map of democratic Croatia, legitimizing itself in different ways through its

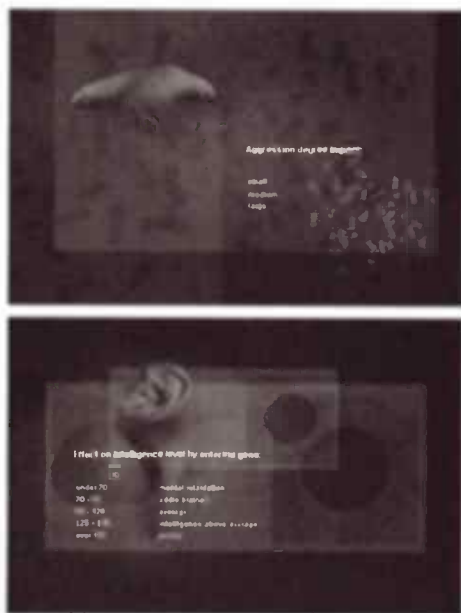
persistence in time, local and international affirmation of its protagonists, and through the undeniable quality of the *historic background* within which the works of the youngest generation of artists takes place. At the same time, the process through which contemporary art gradually positions itself as an attractive media material and vital space for the articulation of social frustrations and antagonisms, and the fertile ground for social experiments amnestied from the responsibility of failure, is also unfolding. A greater number of such projects which deal with socially relevant subjects and which con-

front different audiences, is based on some form of collective cooperation in which the organizational tasks and creative expression overlap within the artistic work itself.

In this way, the one-day project from July 1998—*Book and Society* - 22% as organized by artist Igor Grubić (b. 1969) and the alternative organization *Attack*—gathered together some 30 artists who, through a series of actions, installations and performances, acted *against* the then actual value-added tax which did not exclude books. The moment that the Law disrupted the freedom of public gathering, the founding of civil organizations and freedom of speech in different ways, the joint action by artists against the very concrete and relatively narrow social issue clearly added a more prominent, or at least more transparent, social relevancy to the whole action. This manifestation by the artists calls on the model of self-organizing and the changed relation towards the public which in the time of 'new art practice' is best exemplified by exhibitions-actions. The term 'exhibition-action' unites the static and dynamic, and describes the event that most often takes place in public spaces of the city, calls on the interaction and communication with the audience and presents works in various media. In the '70s exhibitions-actions were most often collective manifestations and a large number of groups



on the local and world art scene at the time were an offspring of the spirit of togetherness following the '68 collectivism and last appearance of modernist trust in the social mission of art and artists. Even though the manifestation *Book and Society - 22%* was about a collective action, what was more important was the collaboration of Igor Grubić with the Autonomous Cultural Factory *Attack* which gathers together various initiatives of alternative culture. At the time, its structure and the



Andreja Kulunčić  
*Closed Reality - Embryo*, 2000

dynamics of relations towards the state and civil society represented an ideal and perhaps the most successful reminiscence of the organizational model of the most productive alternative culture in the '80s, so that it would develop into one of the most authentic carriers of the anti-globalization program today.

The shift of artistic activity from expressing unbounded creativity to the creation of a new

model of sociability and communication situations is present also in the work of artist Andreja Kulunčić (b. 1968). Her project *Closed Reality - Embryo* (<http://embryo.inet.hr>) is a multidisciplinary art project which explores, in an experimental way, the implications of genetic manipulations, instigating and researching the level of social consciousness in general with regards to questions about the marginalization and the closing of non-marketable options of the future. The project was realized as an

interactive web page through several development stages presented in a gallery, as well as in a series of lectures, presentations, talks and discussions with various institutions of artistic, educational, feminist and scientific orientation. Here again we see an attempt to articulate a socially relevant issue by confronting various audiences (academic, activist, expert), questioning the educational possibilities of art, using the energy of team work and the hybrid organizational model which are both based in the art world as well as in the realm of activism and civil organization. These same features are present in the latest project by Andreja Kulunčić, the multidisciplinary project *Distributive Justice* (<http://www.distributive-justice.com>) which deals with the issue of justice in the distribution of goods within a community. Again the project is being realized as an interactive work on the Internet, a series of lectures, discussions, presentations and different forms of gallery presentations, but in this project, whose duration temporally has been defined as running from 2001 to 2003, the ambition to develop into a permanent open forum has also been clearly articulated.

The project *Weekend Art: Hallelujah the Hill* (1996-2000) by artist Aleksandar Battista Ilić (b. 1965) was realized in collaboration with artists Ivana Keser (b. 1967) and Tomislav Gotovac (b. 1937). In the late '50s Tomislav Gotovac made

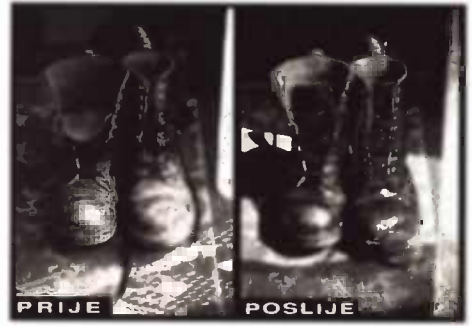
his first photographic works and collages, and since the early '60s he has been one of the pioneers of experimental film, performance art and body art in ex-Yugoslavia. The project *Weekend Art* is a fluid genre that oscillates between a several-year-long performance and 'film realized in slides', combining various media presentations with elements of performance which slide between media and body presence. This project, in which the artist photographically documents regular Sunday trips taken to Sljeme Mountain, deals with the issue of artistic work and leisure time, of non-work inundated with free time and its bureaucratic organization equally as powerful as in the sphere of work. The result is a kind of private utopia, which, with regards to the circumstances under which the work has been realized, is not free of political undertones. The project also functions as a generational bridge linking the period of the '60s—when the avant-garde activities of Tomislav Gotovac, as well as the parallel activities of the *Gorgona* group, were taking place at the margins of official visual art<sup>5</sup> in international proportions anticipating the production of the next decade—with the present moment in which the artistic collective based on spiritual closeness detaches itself from the system in which artists are 'Sunday painters'. The informal model of the *Gorgona* collective—in whose activities the topos of Medvednica Mountain (a popular excursion destination for Zagreb inhabitants) also plays an important symbolic role—and the radically independent position of Tomislav Gotovac, become a cultural capital in the project *Weekend Art* which helps in taking a stand which is equally defendant and confronting. That position is further articulated in the recently initiated project *Community Art* by Aleksandar Battista Ilić, Ivana Keser and Tomislav Gotovac which is based on the belief that the pressure of the system imposes the formation of col-

lectives in order for individual acts to be realized at all, and it aims to investigate in various formats the relations between individuals, communities and society in the gaps of globally defined zones and dynamics of the center and margins.

The formation of the visual art scene as a catalyst of socially relevant issues and antagonisms and new models of collectivity that oscillate between private propinquity and social factors in all of the aforementioned projects takes place in the ever-present but weakened connection with the 'social platform' and emancipatory social movements. What is new in these models of collectivity and artistic work is the organizational figure of the *network* which provides an answer to the anti-systemic critique of the '60s and '70s. But at the same time the social and aesthetic attractions of networked organizations and production, based on the eased pressures of a rigid, authoritarian hierarchy, spontaneous communication, extended mobility and non-standardized production, show its flip side to an ideological advantage brought about by such absorption of liberating impulses of the new social movements of the '60s. Work discipline is replaced by a new form of internalized vocation, a 'call' to creative self-fulfillment through each new work project. The strict division between work production and consumption, between work and leisure has now disappeared. In the contemporary society of 'flexible accumulation' work is generally valued qualitatively, as the sphere of creative activity and self-expression, while a new form of alienation has emerged, an alienation not from the vital energy and raw desire which were exalted in the 1960s, but from political society.

In this way the action *Resting* (1999), by Tanja Dabo and Igor Grubić, was realized as a coordinated action of summer vacationing, in which Tanja Dabo organized the financial sup-

port which wasn't spent on the production of a work by Igor Grubić but on his seven-day vacation in one of the irresistible summer resorts on the Adriatic coast. Sure enough, this sudden eruption of laziness is in direct relation to the infrastructure that supports and organizes the art production of young artists. Referring to the concept of work within an Eastern European, transitional and post-communist context, Mladen Stilić (b. 1947)—in his statement *In Praise of Laziness*, read for the first time in Gené in 1993, at a moment when the short-lived enthusiasm for Eastern European art had already melted into an indifference of 'inexorable logic of the capital'—singles out laziness as a socialist circumstance of art which is lost in contact with Western models that demand the knowledge of the system and well-organized and codified artistic behavior from artists. Convoking Duchamp as the representative of non-work, and Malevich, who in 1921 proclaimed laziness to be the real truth of mankind, Stilić questions the destiny of laziness. The outbreak of consumer laziness in the action *Resting* is not just a praise of laziness, but also of silence, of protesting withdrawal. The stressful lack of time and over-activity needed in order to keep 'normality' going produce this delay. But a complete withdrawal from labor is not possible anyhow, because the *brain* works all the time. Toni Negri speaks of a *brain-machine* in which the center of bio-power is located, which emancipates work. Paradoxically, labor is still conceived as employment, as work 'employed' by capitalism through the structures linking it to fixed capital, although fixed capital today has moved to people's brains, turning it into bio-power located in the brain of laborers. Labor has emancipated itself through its capacity to be immaterial and intellectual and herein lays its radical possibility for the revolution of contemporary capitalist society. Ever since Tanja Dabo polished the gallery floors (160 m<sup>2</sup>) at the Youth Salon in 1998 before the offi-



Tanja Dabo  
*The Earliest Memories*, 2000

cial exhibition opening, the issue of maintaining everyday life, be it the maintenance of material resources or of communication, has become crucial for her work. The action of floor polishing is read differently in different contexts, varying from a meaningless, absurd action to a metaphor of caring and maintenance of the space we live in. The value of generally devalued manual work is thus affirmed, and the work of maintaining life becomes equal to artistic work and it questions its value as surplus, as an ornament which makes the environment more tolerable but is not necessary.

It seems that the present moment of the Croatian visual art scene is the one in which transitional society with significant delay but not diminished efficiency tries to turn the achievements of conceptual art, which obviously rates well internationally, into its own. The quality of indefiniteness and delayed time of that moment turns repetition into an exciting experiment with an unpredictable result in which the frustrating dream of the never attained ideal working conditions of the Western European cultural worker and exposure to the completely different brutalities of transitional economic order produce a tense situation in which all possibilities are still open.

**1** After ten years, a change of government came about in Croatia on January 3, 2000.

**2** Projects such as Anti-war Campaign Croatia, the pop-political magazine *Arkzin*, the Zagreb Anarchist movement, Autonomous Cultural Factory - Attack, the festival of alternative street theater *FAKI*, and many other feminist, ecological, anti-war, anarchistic

organizations, groups, initiatives and movements.

**3** Punk was retroactively viewed as the first social movement in Croatia and Slovenia, the first messenger and carrier of civil society. Tomaž Mastnak, "A way to power", in *Civil society and the state*, ed. Zoran Pokrovac; Naprijed, Zagreb, 1991.

**4** Brian Holmes, *Flexible Personality*, forthcoming edition of WHW and Arkzin, Zagreb.

**5** In the '50s and '60s, officially supported art production in close connection to the ideology affirmed the abstraction of expressionistic provenience as a visionary image of the optimistic cultural renewal and a return to the authentic national painterly tradition.











**Gorgona Group / Grupa Gorgona**

Changing Hats / Zamjena šešira  
(happening, at the exhibition of Julije Knifer /  
na izložbi Julija Knifera, 1966)

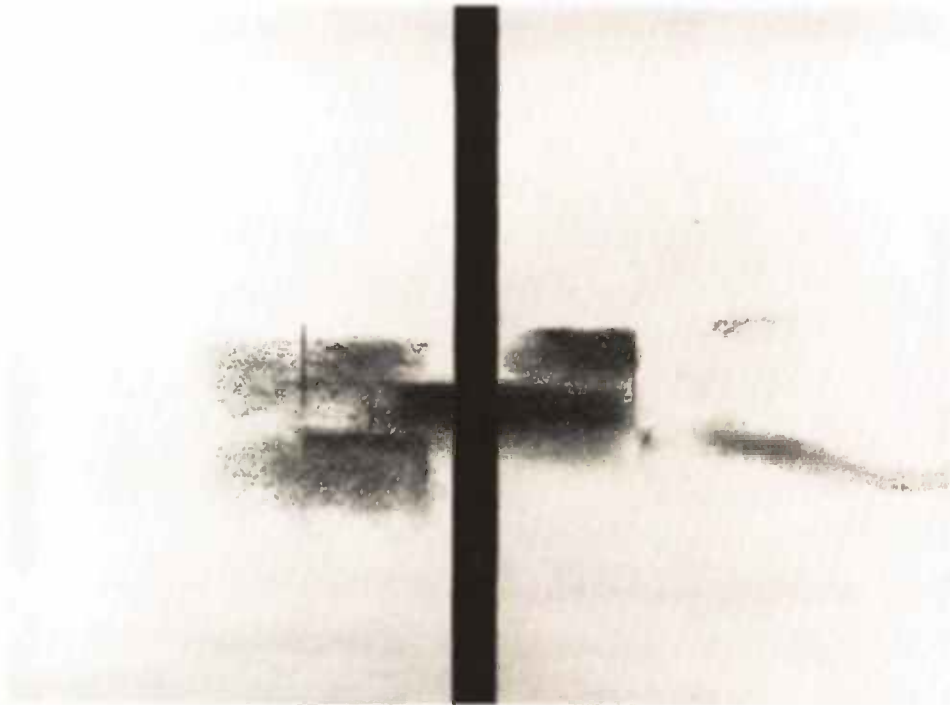
pg. 52

Looking at the Sky, Looking at the Ground /  
Pogled u nebo, pogled u zemlju  
(happening)

pg. 53

Adoration / Klanjanje  
(happening, at the solo exhibition of Julije  
Knifer, 1966)





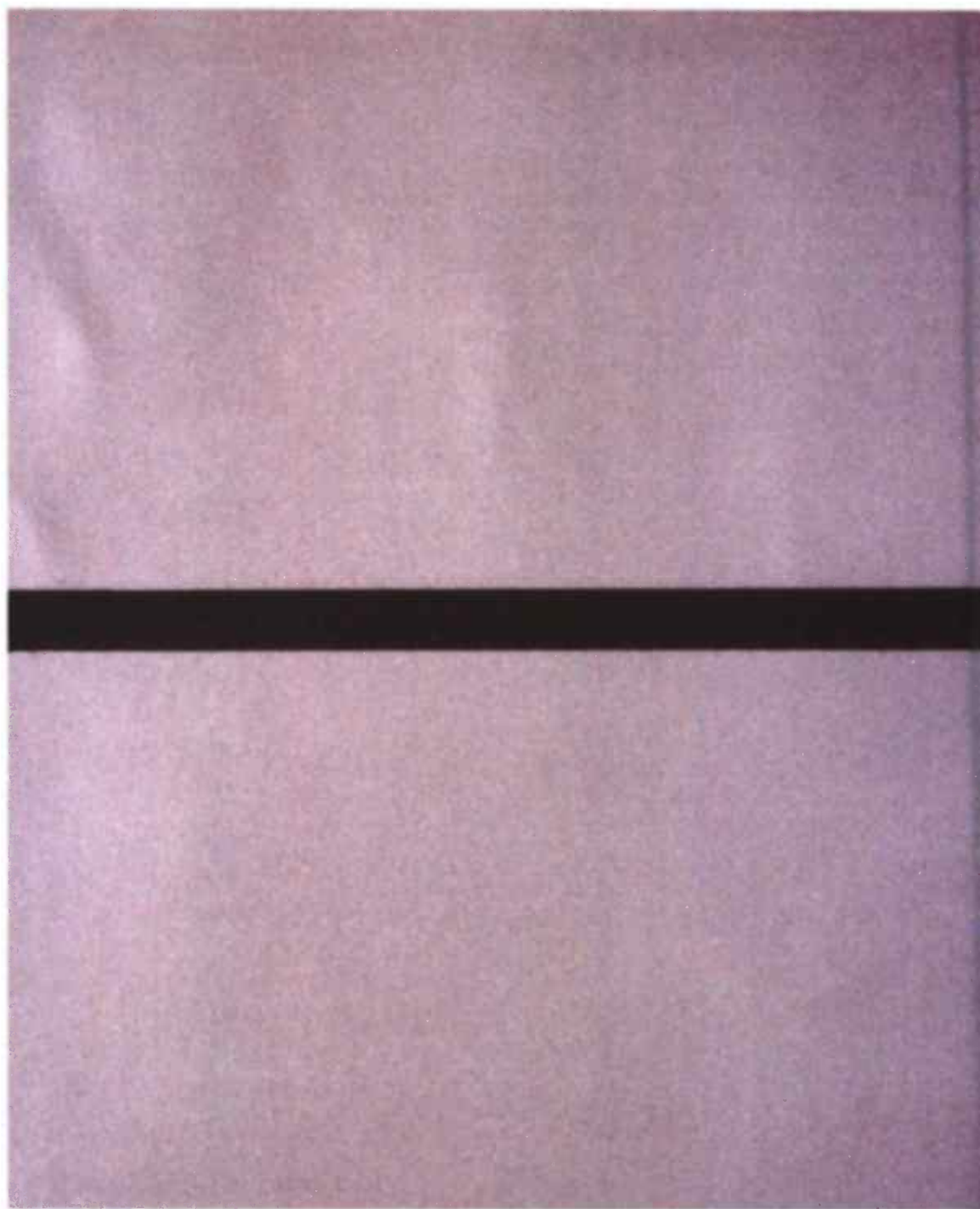
**Josip Vaništa**

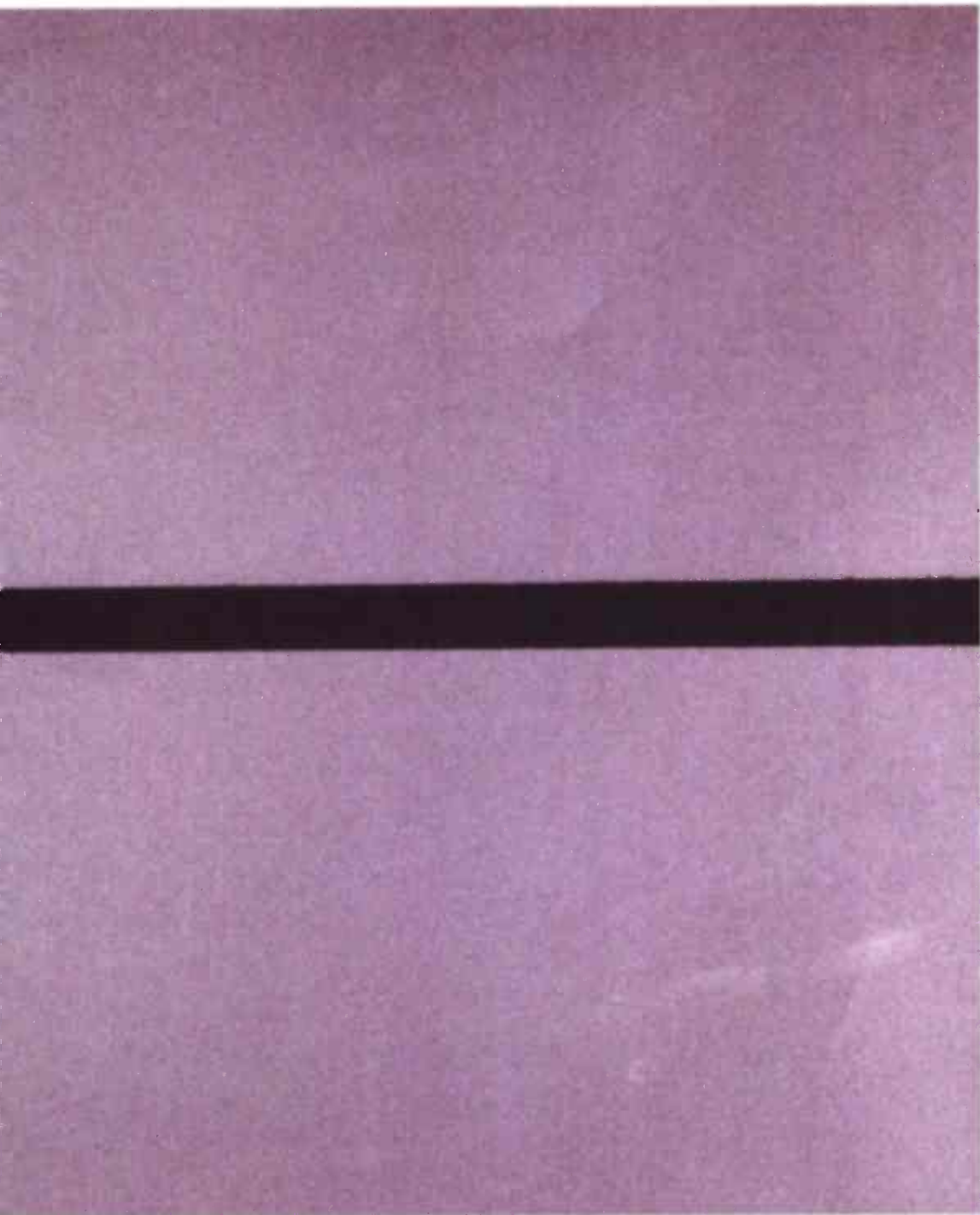
View Through the Window / Pogled kroz prozor, 1960



**Josip Vaništa**

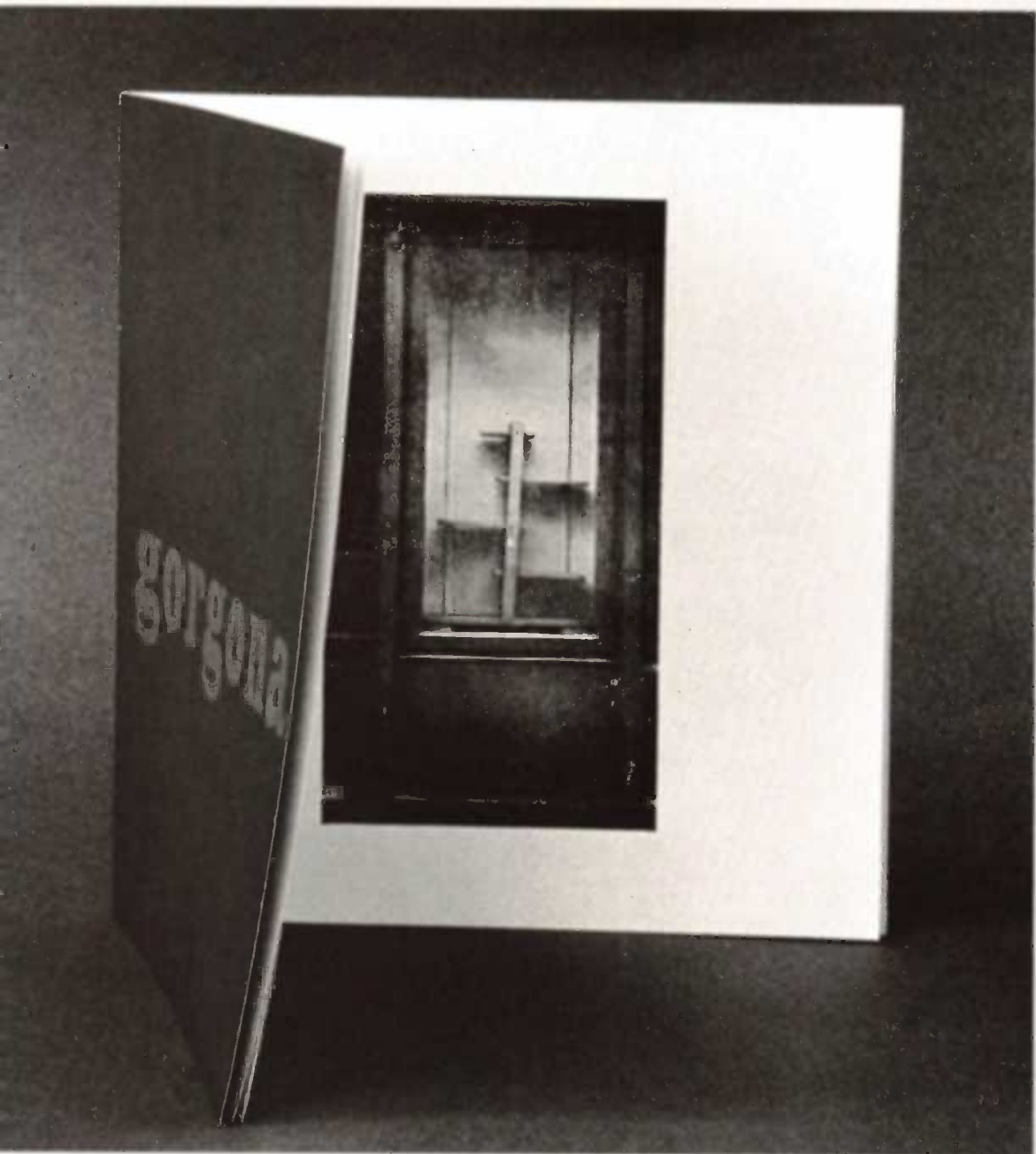
Homage to Manet / U spomen Manetu, 1961





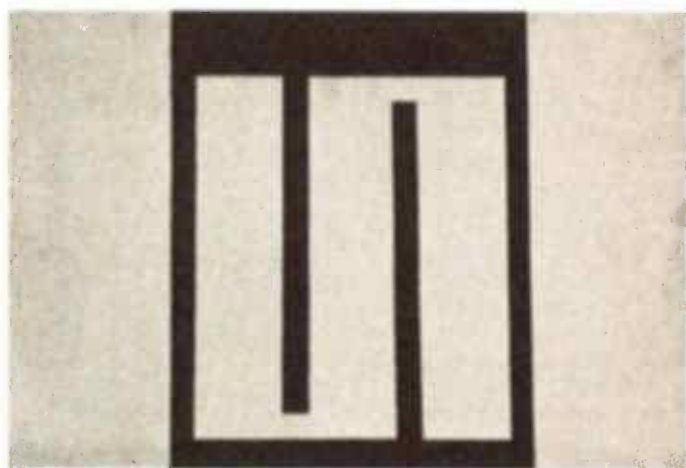
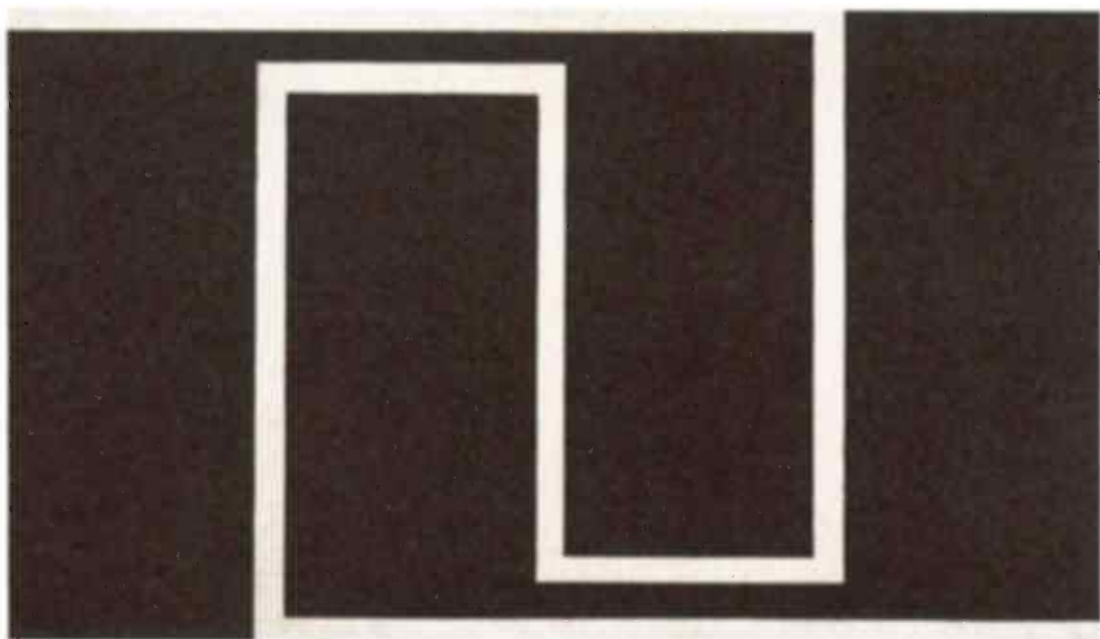
**Josip Vaništa**

Black Line on Silver Paper / Crna linija na srebrnom papiru, 1964



**Joan Vaništa**

Gorgona Magazine / Časopis Gorgona, 1961-1966



**Julije Knifer**

Meander No. 2 / Meandar 2, 1960

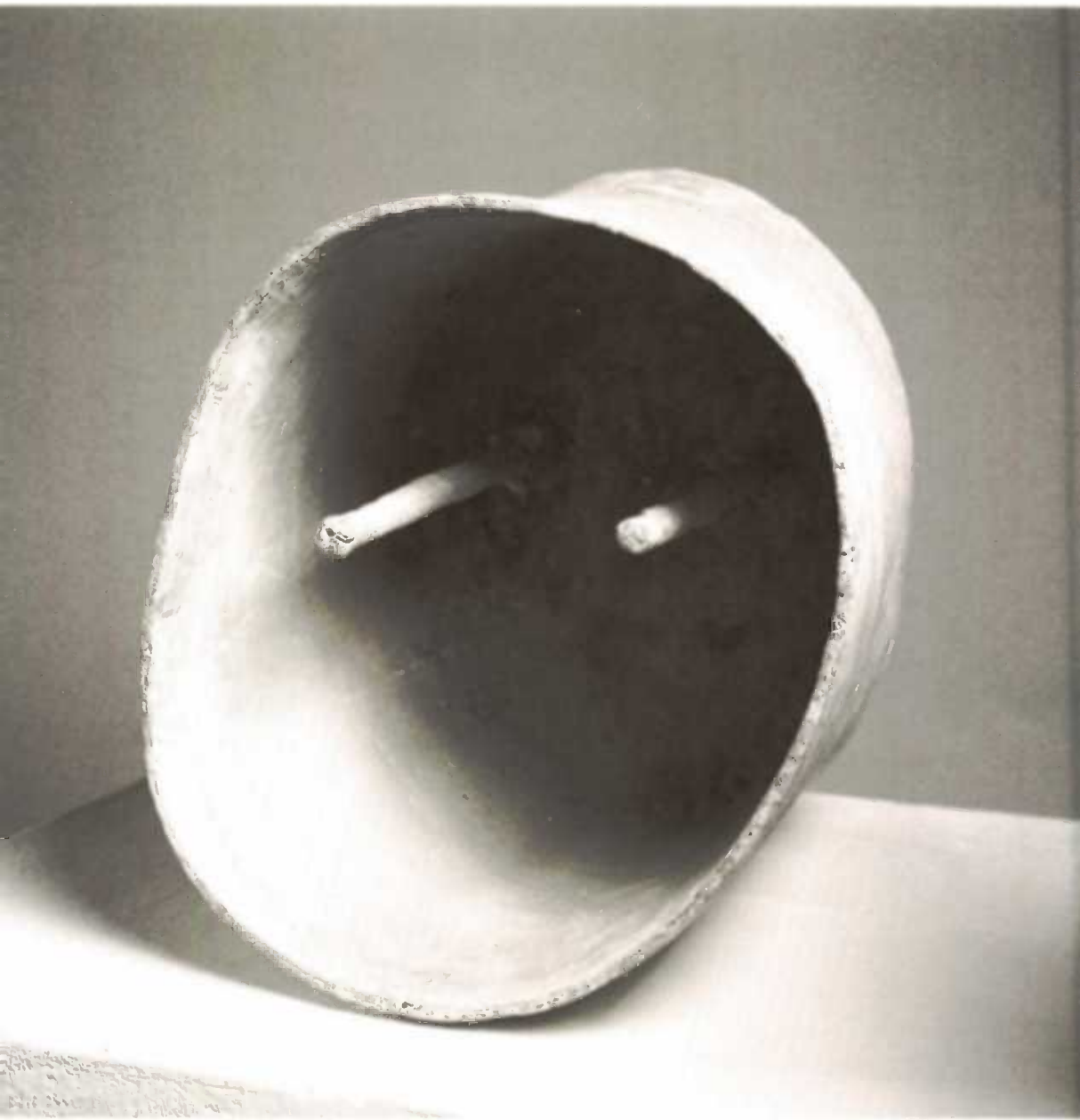
Anti-composition / Antikompozicija, 1961





**Julije Knifer**

My Point of View / Moj pogled na svijet, 1966



**Ivan Kožarić**

Inner Eyes / Unutarnje oči, 1959/60

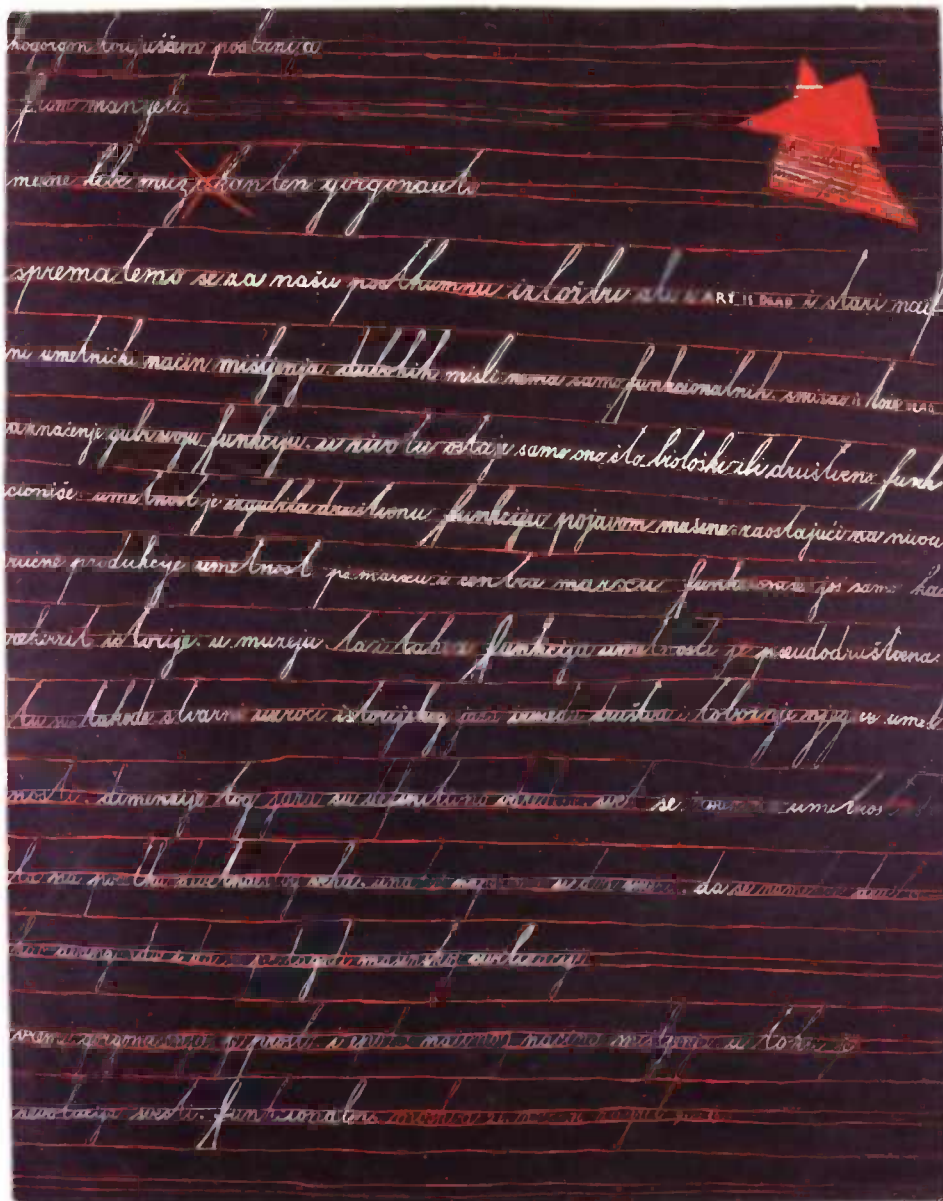
Unusual Project: Slicing Mount Sljeme / Neobični projekt: Rezanje Sljemena, 1960





**Dimitrije Bašičević - Mangelos**

Le' manifeste sur la mort



Dimitrije Bašičević - Mangelos

Moscow Manifesto / Moskovski manifest, 1976/77

# MOSCOW MANIFESTO

kogorgonstvujučem poslanija  
from mangelos

meine libe muzikanten gorgonauts

we are preparing for our posthumous exhibition but ART IS DEAD and the old naive way of thinking, there are no profound thoughts only functional ones. the sense is already DEAD and the meaning is losing its function. only that stays alive that functions biologically or socially. art lost its social function by the advent of machine. remaining on the level of manual production art according to marx and contra marx still functions only as a prop of history. in museums. this and such function of art is pseudo-social. these are also the real causes of historical gap between the society and this quasi-art of its. the dimensions of this gap have been definitely determined. the world has changed, the art remained at the beginning of the nineteenth century. despite of its efforts in two directions, to impose itself on society as an avant-garde and to adapt to the machine civilisation. the time of gorgonauting has passed. and the epoch of the naive way of thinking too. the revolution of consciousness is taking place. a functional one. moscow 26. november 1976 - zagreb 9. march 1977

# POSTGORGONSKI MOSKOVSKI MANIFEST

kogorgonstvujučem poslanija  
from mangelos

meine libe muzikanten gorgonauti

srematamo se za našu posthumnu izložbu ali ART IS DEAD i stari naifni umetnički način mišljenja. dubokih misli nema samo funkcionalnih. smisao is tože DEAD a značenje gubi svoju funkciju. u životu ostaje samo ono što biološki ili društveno funkcionise. umetnost je izgubila društvenu funkciju pojavom mašine. zaostajući na nivou ručne produkcije umetnost po marxu i contra marxu funkcionise još samo kao rekvizit istorije. u muzeju. ta i takva funkcija umetnosti je pseudodruštvena. tu su takođe stvarni uzroci istorijskog jaza izmeslju društva i tobožnje njegove umetnosti. dimenzije tog jaza su definitivno određene. svet se izmenio a umetnost ostala na pocetku devetnaestog veka. unatoč naporima u dva smera. da se nametne društvu kao avangarda i da se prilagodi mašinskoj civilizaciji. vreme gorgonaženja je prošlo. i epoha naivnog načina mišljenja. u tku je revolucija svesti. funkcionaln. moskva 26. nov. 76 - zagreb 9. 03. 1977



**Tomislav Gotovac**  
Showing Elle / Pokazivanje Elle-a; 1962





**Tomislav Gotovac**

Happ Our-Happening /

Happ naš-Happening, April 10<sup>th</sup>, 1967





**Tomislav Gotovac**

Streaking, Belgrade / Beograd, 1971





### Red Peristyle / Crveni Peristil

Painting the Stones of the Roman Peristyl Red /

Bojanje crvenom bojom poda kasnoantičkog Peristila, Split 1968





**Braco Dimitrijević**

Accidental Sculpture / Slučajna skulptura, 1968



**Braco Dimitrijević**  
Painting by Kresimir Klika /  
Slika Kresimira Klika, 1969







**Braco Dimitrijević**

Casual Passer-by I Met at 12.15 PM / Prolaznik

kojeg sam slučajno sreo u 12.15 sati, Zagreb, 1971



**Goran Trbuljak**

From time to time I stuck my finger through a hole in the door of the Modern Art Gallery without the management's knowledge /  
Kroz rupu na vratima Galerije moderne umjetnosti pokazao sam povremeno prst bez znanja uprave galerije, 1969



**Goran Trbuljak**

Bangs on this pipe produce a sound different from the sounds of the neighbouring pipes / Udarac po ovoj cijevi proizvodi zvuk koji je drugačiji od zvukova okolnih cijevi, 1971



ne želim pokazati ništa novo i originalno

# **g. trbuljak**

galerija studentskog centra zagreb, savska 25

9-16. 11. 1971

11-14 | 17-20 sati



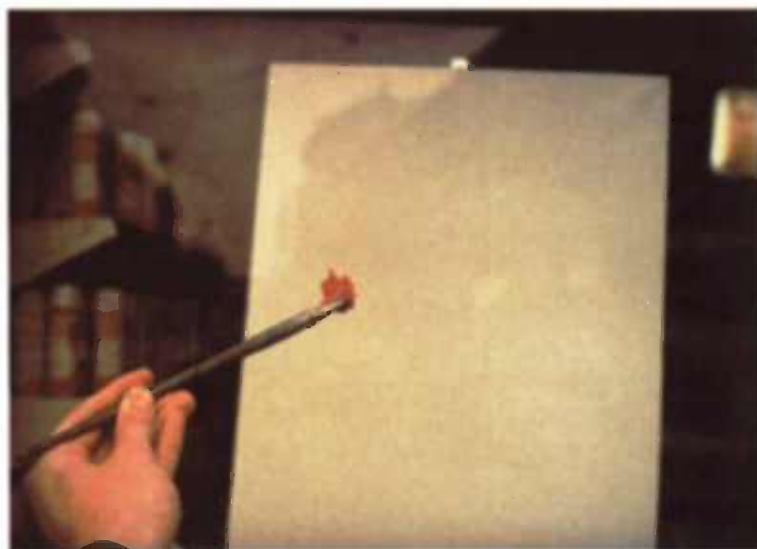
**Goran Trbuljak**

I do not wish to show anything new and original.

Poster exhibited as only element in the exhibition, Gallery  
of Student Centre, Zagreb, 1971

Ne želim pokazati ništa novo i originalno.

Plakat, jedini eksponat izložbe, Galerija studentskog centra,  
Zagreb, 1971.



**Goran Trbuljak**

Sunday Painting / Nedjeljno slikarstvo, 1974







**Group of Six Artists / Grupa  
šestorice autora**

Exhibition-action / Izložba-akcija

Trg Republike, Zagreb, 1975

(Boris Demur: There You Are / Eto)

Exhibition-action / Izložba-akcija

Sven Stilinović: Enlarged Photocollages /

Povećani foto-kolaži, Sava river, 1975

pg. 86

**Mladen Stilinović**

1<sup>st</sup> of May 1975 / 1. maj 1975., 1975

(from the serie / iz serije)





In the same way in which he produces his own production for his negation and for his punishment, and in which he produces his own product for the loss of a product which does not belong to him, he also produces the ownership of the one who does not produce, the ownership of the production and a product. In this way, work is alienated from the worker and at the same time appropriated by a stranger to whom this work does not belong.

Karl Marx  
(Early Works)

Kao što on proizvodi svoju vlastitu proizvodnju za svoje obestvarenje za svoju kaznu, kao što svoj vlastiti proizvod proizvodi za gubitak za jedan proizvod koji mu ne pripada, tako on proizvodi vlast onoga koji ne proizvodi, nad proizvodnjom i nad proizvodom, kao što sebi otuđuje svoju vlastitu djelatnost tako strancu prisvaja djelatnost koja mu ne pripada.

Karl Marx  
(Rani radovi)



**Sven Stilinović**

The Razor Blade Flag / Zastava od žileta, 1984-1985

The Cotton Wool Flag / Zastava od vate, 1984-1985

**Sven Stilinović**

Untitled / Bez naziva, 1980

pg. 88



OVO NIJE

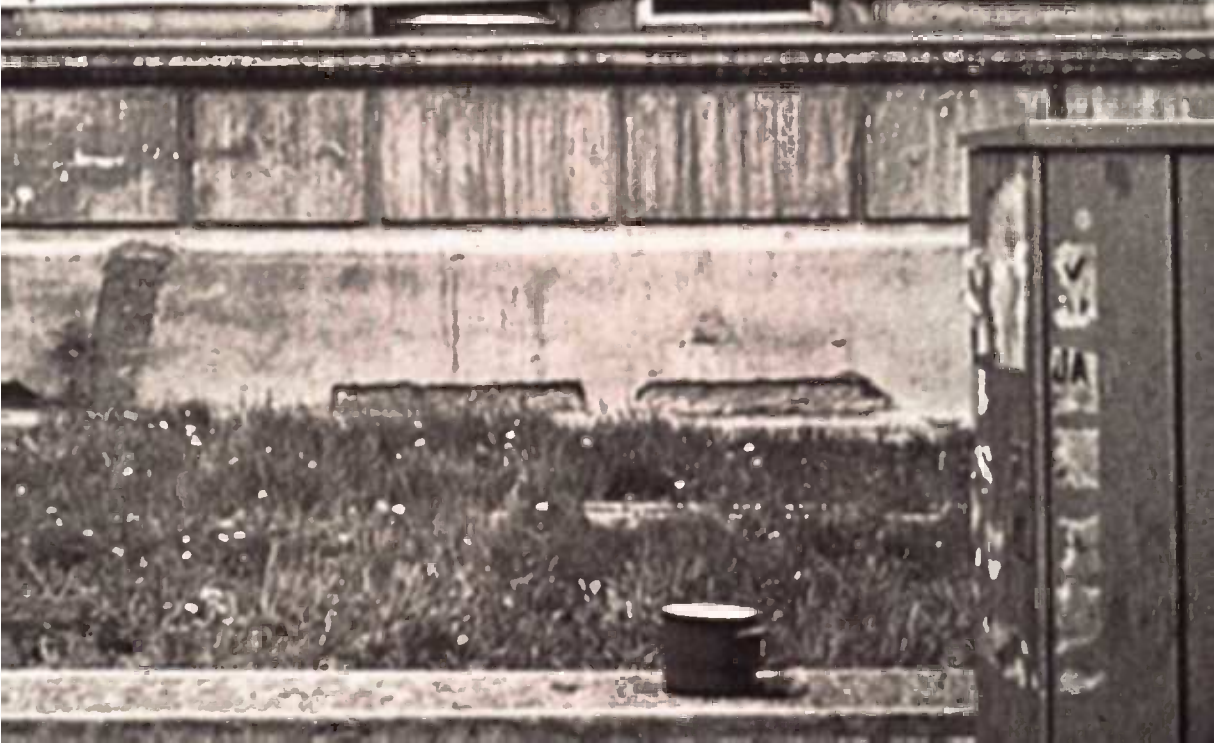
Željko Jerman

Intimate parole: This is not My World /

Intimna parola: Ovo nije moj svijet, 1976.



MOJ SVIJEET



# PRAISE OF LAZINESS

As an artist, I learned from both East (socialism) and West (capitalism). Of course, now when the borders and political systems have changed, such an experience will be no longer possible. But what I have learned from that dialogue, stays with me. My observation and knowledge of Western art has lately led me to a conclusion that art cannot exist any more in the West. This is not to say that there isn't any. Why cannot art exist any more in the West? The answer is simple. Artists in the West are not lazy. Artists from the East are lazy; whether they will stay lazy now when they are no longer Eastern artists, remains to be seen. Laziness is the absence of movement and thought, dumb time - total amnesia. It is also indifference, staring at nothing, non-activity, impotence. It is mere stupidity, a time of pain, futile concentration. Those virtues of laziness are important factors in art. Knowing about laziness is not enough, it must be practiced and perfected.

Artists in the West are not lazy and therefore not artists but rather producers of something..... Their involvement with matters of no importance, such as production, promotion, gallery systems, museum systems, competition systems (who is first), their preoccupation with objects, all that drives them away from laziness, from art. Just as money is paper, so too is a gallery a room.

Artists from the East were lazy and poor because the entire system of insignificant factors did not exist. Therefore they had time enough to concentrate on art and laziness. Even when they did produce art, they knew it was in vain, it was nothing.

Artists from the West could have learnt about laziness, but they didn't. Two major 20th century artists treated the question of laziness, in both practical and theoretical terms: Duchamp and Malevich.

Duchamp never really discussed laziness, but rather indifference and non-work. When asked

by Pierre Cabanne what had brought him most pleasure in life, Duchamp said: "First, having been lucky. Because basically I've never worked for a living. I consider working for a living slightly imbecilic from an economic point of view. I hope that some day we'll be able to live without being obliged to work. Thanks to my luck, I was able to manage without getting wet".

Malevich wrote a text entitled "Laziness - the real truth of mankind" (1921). In it he criticized capitalism because it enabled only a small number of capitalists to be lazy, but also socialism because the entire movement was based on work instead of laziness.

To quote: "People are scared of laziness and persecute those who accept it, and it always happens because no one realizes laziness is the truth; it has been branded as the mother of all vices, but it is in fact the mother of life. Socialism brings liberation in the unconscious, it scorns laziness without realizing it was laziness that gave birth to it; in his folly, the son scorns his mother as a mother of all vices and will not remove the stigma; in this brief note I want to remove the stigma of shame from laziness and to pronounce it not the mother of all vices, but the mother of perfection".

Finally, to be lazy and conclude: there is no art without laziness.

## **WORK IS A DISEASE - KARL MARX**

Mladen Stiljinovic

## **WORK IS A SHAME**

Vlado Martek

Mladen Stiljinović, 1993

# POHVALA LIJENOSTI

Kao umjetnik učio sam i od Istoka (socijalizma) i od Zapada (kapitalizma). Naravno, sada kada su se granice i politički sistemi promijenili, takvo iskustvo više neće biti moguće. Ali ono što sam ja naučio iz tog dijaloga ostaje mi. Gledanje i poznavanje umjetnosti Zapada navelo me je ovih dana na misao da na Zapadu ne može biti više umjetnosti. Ne tvrdim da je nema. Zašto ne može biti umjetnosti na zapadu? Odgovor je vrlo jednostavan. Umjetnici Zapada nisu lijeni. Umjetnici s Istoka su lijeni, a hoće li oni sada kada više nisu umjetnici Istoka ostati lijeni, to ćemo vidjeti. Lijenost je odsustvo pokreta i misli, samo tupo vrijeme - potpuna amnezija. Ona je također ravnodušnost, buljenje ništa, neaktivnost, nemoć. Ona je čista glupost, vrijeme bola, uzaludne koncentracije. Sve te vrline lijenosti važni su činioci umjetnosti. Nije dovoljno znati o lijenosti, ona se mora prakticirati i usavršavati.

Umjetnici Zapada nisu lijeni i zato više nisu umjetnici, već proizvođači nečega.... Potpuna zaokupljenost umjetnika Zapada nevažnim stvarima, kao što su proizvodnja, promocija, sistem galerija, sistem muzeja, sistem natječaja (tko je prvi), zaigranost predmetima, sve to udaljilo ih je od lijenosti, od umjetnosti. Kao što je novac papir, tako je i galerija soba.

Umjetnici s Istoka bili su lijeni i siromašni, jer cijeli sistem nevažnih činilaca nije postojao. Zato su imali vremena koncentrirati se i baviti umjetnošću i lijenošću. Ali kada su i proizvodili umjetnost, znali su da je to uzaludno, da je to ništa.

Pouku o lijenosti umjetnici Zapada imali su od koga naučiti, ali nisu. Dva najvažnija umjetnika 20. stoljeća bavila su se pitanjem lijenosti, praktički i teoretski: Duchamp i Malevič.

Duchamp nikad nije govorio o lijenosti, već o ravnodušnosti i neradu. Na pitanje Pierre Cabannea - što mu je donijelo najviše zadovoljstva u životu, Marcel Duchamp je odgov-

orio: "Kao prvo imao sam sreće. Jer nikada nisam morao raditi za život. Smatram da je raditi za život pomalo imbecilno s ekonomske točke gledišta. Nadam se da ćemo jednog dana moći živjeti bez obaveze da radimo. Zahvaljujući svojoj sreći, mogao sam se provući kroz život bez posla".

Malevič je napisao tekst pod naslovom "Lijenost - prava istina čovječanstva" (1921.). U tom tekstu on je kritizirao kapitalizam zato što omogućuje samo malom broju kapitalista lijenost, ali i socijalizam, jer je cijeli svoj pokret bazirao na radu. Citiram:

"Narodi se plaše lijenosti i progone one koji je prihvaćaju, sve se događa na taj način, jer nitko je nije shvatio kao istinu, budući da su je žigosali kao "majku svih poroka", a ona je majka života. Socijalizam nosi oslobođenje u nesvjesnom, on žigoše lijenost ne znajući da ga je ona rodila i njen sin je u svojoj ludosti žigoše kao majku poroka, ali on još nije sin koji će skinuti žig, i stoga u ovoj kratkoj bilješci, ja želim skinuti žig srama s njenog čela i da je učinim ne majkom svih poroka, već majkom savršenstva".

I da budem lijen i da zaključim. Nema umjetnosti bez lijenosti.

## **RAD JE BOLEST - KARL MARX**

Mladen Stilinović

## **RAD JE SRAMOTA**

Vlado Martek

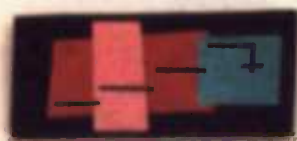
Mladen Stilinović, 1993.



**Mladen Stilinović**

Exploitation of the Dead / Eksploatacija mrtvih, 1984-1990

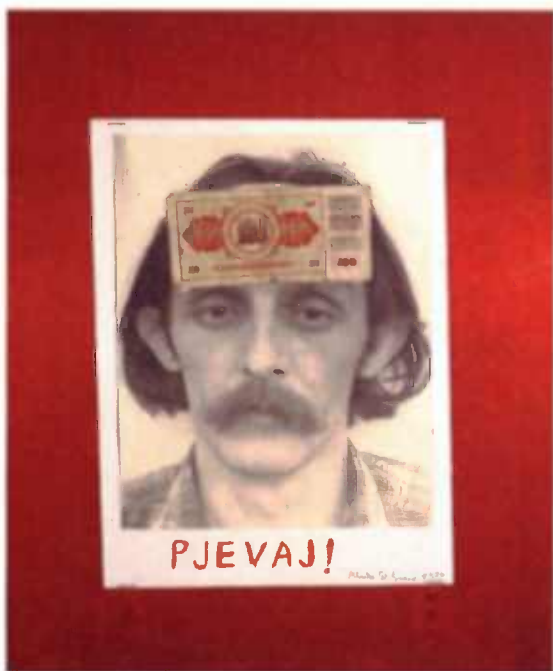






**Mladen Stilinović**

Exploitation of the Dead / Eksploatacija mrtvih, 1984



**Mladen Stilinović**

Sing / Pjevaj, 1980

A red, crumpled fabric banner is displayed against a light background. The banner has a wrinkled texture and is printed with black, bold, sans-serif text. The text is arranged in two lines, with the first line reading 'AN ARTIST WHO' and the second line reading 'ENGLISH IS'.

AN ARTIST WHO

ENGLISH IS

**Mladen Stilinoić**

The Artist Who Cannot Speak English is Not an Artist /

Umjetnik koji ne govori engleski nije umjetnik, 1992

CANNOT SPEAK

NO ARTIST

# Novac

**poduzetništvo • financije**

## Vijesti

### Janaf uspješno utjeruje dugove

Janaf je dugoročni kredit od 2,5 milijuna dolara uspio vratiti prije redovitog roka. Rok naplate potraživanja od kupaca s prosječnih šest mjeseci u 2000. smanjen je na 48 dana, potraživanja od kupaca u odnosu na kraj godine manja su 300 posto, a naplaćena potraživanja u prvom polugodištu su veća u odnosu na lanjsko razdoblje 35 posto, odnosno 6,2 milijuna dolara.

(www.bankmagazine.hr)

### Prosječna plaća u lipnju 3503 kune

ZAGREB - Prosječna mjesečna isplaćena neto plaća u Hrvatskoj za lipanj iznosila je 3503 kune, što je u odnosu na prethodni mjesec nominalno 3,3 posto, a realno tri posto manje, objavio je Državni zavod za statistiku. U odnosu na lipanj lani pro-

sječna je mjesečna neto plaća nominalno porasla 5,2 posto, a realno je smanjena za 0,5 posto. Od siječnja do lipnja ove godine prosječna mjesečna isplaćena neto plaća iznosila je 3519 kuna, što je u odnosu na isto lanjsko razdoblje nominalno povećanje od 7,8 posto, a realno od 1,5 posto. (H)

### Nova upraviteljica Dalmatinske u stečaju

SINJ - Tvornica i predionica konca Dalmatinka dobila je novog stečajnog upravitelja - odvjetnika Blanku Tuden-Mazuth, koju je na to mjesto imenovao splitski Trgovački sud nakon što je bivši upravitelj Petar Klismanić zatražio razrješene. Odvjetnica Tuden-Mazuth dosad je uspješno vodila tri stečajna postupka, a u Dalmatinki joj je, izjavila je, prvi problem pokrenuti proizvodnju, kako bi pronašla kupce. (K, P)

### Zagrebačka burza

(cijene 12. 09. 2001.)

	Zadnja cijena	Količina	Promet	Promjena
<b>Prva kotacija</b>				
Piva	394,00	4.731	1.846.025,41	-1,50%
Podravka	154,00	6.379	976.348,00	-3,75%
Zagrebačka banka	1.720,00	1.210	2.073.851,90	-2,58%
<b>TI kotacija</b>				
Riječka banka	190,00	815	151.913,90	2,15%
Riviera Holding	149,00	2.116	308.611,21	1,96%
<b>PIF kotacija</b>				
Expandia fond	40,00	1.212	47.350,00	-2,44%
Pieter	23,00	500	11.500,00	-2,13%
SNF	43,00	875	37.825,00	-6,52%
<b>Ukupni promet:</b>	<b>8.438.425,99</b>			

### Varaždinsko tržište

(cijene 12. 09. 2001.)

	Zadnja cijena	Količina	Promet	Promjena
<b>Lista ponude i potražnje</b>				
Aurum osig. društvo	3.600,00	50	180.000,00	-10,00%
Ericsson Nikola Tesla	155,00	936	147.842,53	-3,73%
Leksuna Hrvograd	163,00	502	84.781,00	-4,68%
<b>PIF kotacije</b>				
Dom fond	42,14	39.814	1.626.505,78	-2,58%
Expandia fond	39,10	8.082	314.737,50	-3,46%
Pieter	23,00	8.406	190.961,80	-3,36%
Slavonski	22,10	6.966	150.077,52	-4,74%
Sunce	18,80	11.967	222.209,70	-1,05%
SNF	43,00	15.274	604.284,30	-3,37%
Velebit	43,00	4.063	172.869,94	-0,02%
<b>Ukupni promet:</b>	<b>3.720.695,97</b>			

## Kupci Luke Dubrovnik dobit će koncesiju

DUBROVNIK - Na natječaj Hrvatskog fonda za privatizaciju za prodaju 6855 dionica Luke Dubrovnik pristigle su ponude hrvatsko-tajmanske tvrtke Primat, trgovačke kuće Mediator i Grada Dubrovnika. Riječ je o prodaji nešto više od 46 posto vrijednosti temeljnog kapitala Luke, u dionicama nominalne vrijednosti 400 kuna, za što je početna tražena cijena bila 2.742 milijuna kuna.

Primat nudi 3.895.980 kuna a pnu svih dionica iz portfelja, rok nja od 60 dana nakon potpisa ugo zapošljavanje novih radnika i oko milijuna eura ulaganja kroz pet o dam godina. Grad Dubrovnik nudi svih dionica po cijeni od 2.742.006 uz obročnu otplatu do 2003. godi osiguranje izvršavanja preuzetih o nude mjenice Grada. Mediator pak

## PRORAČUN Vlada poslala Saboru Izvješće o izvršenju državnog proračuna

# Zbog izdanih jamstava izgubila 258 milijuna kuna

Iako se država u prvih šest mjeseci dugoročno zadužila za 4,66 milijardi kuna, veći je problem 2,24 milijarde kuna kratkoročnih pozajmica umjesto planiranih 120 milijuna kuna

Piše **Enigla Ječić**

ZAGREB - Da se nije zaduživala u zemlji i inozemstvu, Račanova vlada nikako ne bi mogla pokriti sve državne rashode u prvih šest mjeseci 2001. jer su redoviti prihodi proračuna bili samo 40,6 posto od godišnjeg plana. Uz 20,2 milijarde kuna tekućih prihoda, država se zadužila za 6,9 milijardi kuna, što je čak 87,4 posto od godišnjeg plana zaduživanja (7,9 milijardi kuna).

To nepovoljno stanje državnih financija u prvom polugodištu 2001. vidi se iz izvješća o izvršenju proračuna što ga je Vlada uputila Saboru.

### Kašnjenje reforme vojske

Iako se država u prvih šest mjeseci dugoročno zadužila za 4,66 milijardi kuna, veći je problem činjenica što je umjesto planiranih 120 milijuna kuna morala uzeti čak 2,24 milijarde kuna kratkoročnih pozajmica jer to pokazuje velike probleme s tekućom likvidnošću države. Jedan od razloga sigurno je izostanak prihoda od privatizacije, koja je do lipnja donijela samo 147 milijuna kuna ili 1,6 posto od plana.

I porezi su zakazali: u šest mjeseci država je od PDV-a



DANIJA POKRČIĆ

ubrala 10,6 milijardi kuna (47,3 posto od plana), a od trošarina 3,54 milijarde kuna (tek 43,5 posto od plana). Samo je trošarina na uvoz auta nadmašila očekivanja jer je proračun dobio gotovo 237 milijuna kuna ili 87,5 posto od očekivanog prihoda. Iz čega se vidi da su Hrvati masovno kupovali automobile. I zarada od carine je bolja od plana (1,74 milijardi kuna ili 57,6 posto planiranog). Međutim, ti podaci govore i o daljnjem rastu uvoza, a izvoz ne bilježi veći rast.

No, problem su očito bili i veći rashodi od očekivanih. Vlada je, naime, planirala uštedu od 1,7 milijardi kuna zbog smanjenja izdataka za plaće u javnom sektoru za 10 posto (reforma platnog sustava), ali ta je mjera stupila na snagu tek 1. svibnja, tako da gotovo i nije imala efekta u prvom polugodištu. Nije ostvareno ni smanjenje broja zaposlenih koji plaću primaju od države.

Zbog kašnjenja reforme vojske i policije, dvaju najra-

strojnijih resursa, poslana u sv. MORII-a i M. planova. Za pnenog vojs MORII je u p potrošio 53,3 sto planirana novca (1,22 rjarde kuna), zaposlene u n nariici i zra plovstvu trošeno je više 70 posto planir nog iznosa. cijena je za zapo ne potrošila milijardi kuna. 4,2 posto više polugodišnjeg plana.

### Plaćanje jamstava

Osim što je trošeno za plać troškovi u pri bili veći nego š rala potrošiti. potrošeno je 7 novca (1,11 r

Udruga poslodavaca predstavila projekt za poticanje poduzetničke



**Mladen Stilinović**  
Bag:people, 2001  
(from the serie / iz serije)

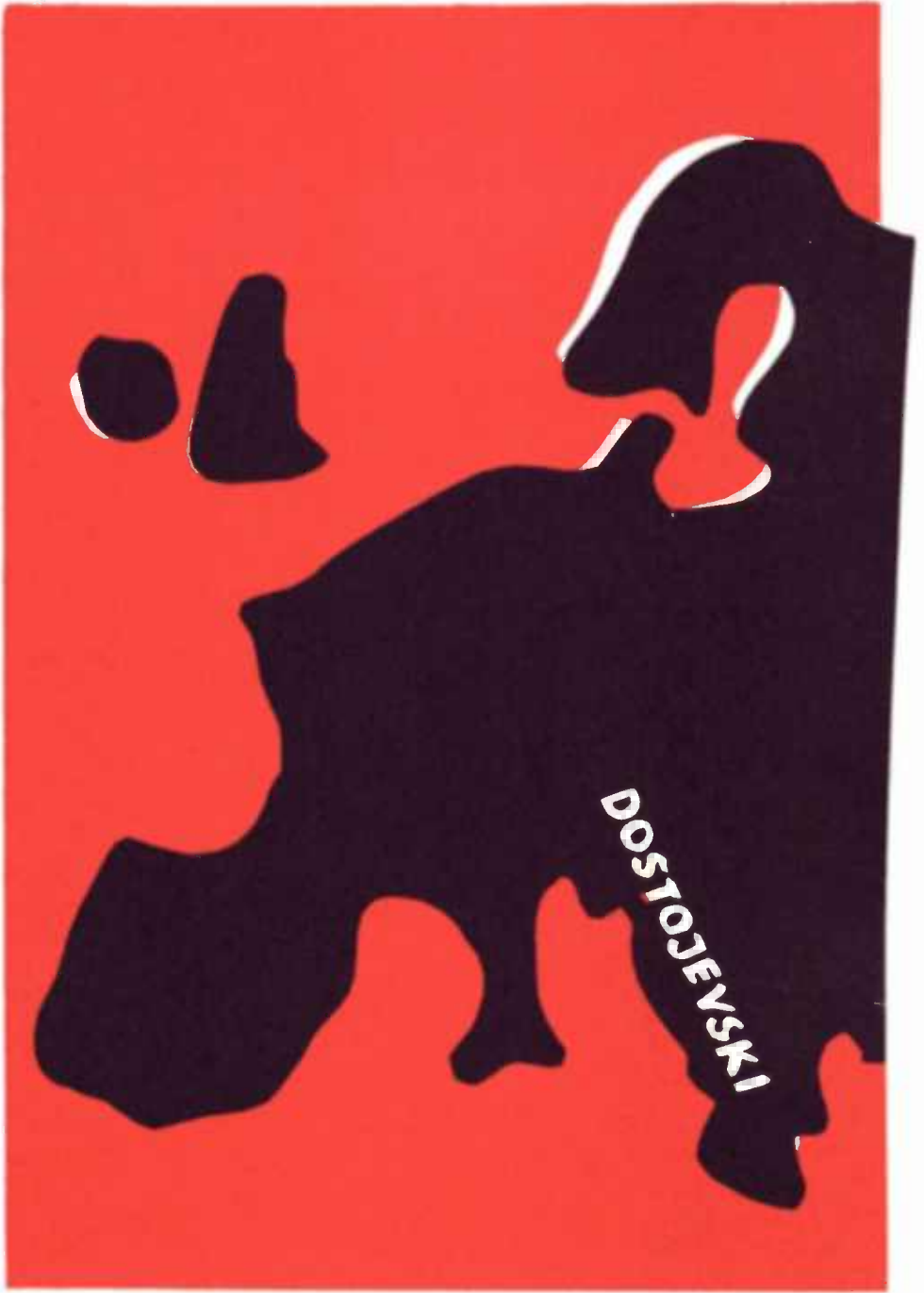


Vladio Martek

Balkan, 1995

Dostoyevski / Dostojevski, 1991





ČITA

MALJE

**ANTE**

**EVICĀ**



**Vlado Martek**

Hairy Flag / Dlakava zastava, 1983

**Vlado Martek**

Poetic Agitation No. 7 "Read Malevich" /

Pjesnička agitacija 7. "Čitajte Maljeviča", 1981

pg. 104-105



**Tomislav Gotovac**

Begging (Please Give a Donation, Thank You) /

Prošenje (Molim milodar, hvala)

December 26<sup>th</sup> 1980





**Tomislav Gotovac**

Lying Naked on the Asphalt, Kissing Asphalt (Zagreb, I Love You!) /

Ležanje gol na asfaltu, ljubljenje asfalta (Zagreb, volim tel)

Homage to Howard Hawks' Hatari!

(friday / petak) November 13<sup>th</sup> 1981









Tomislav Gotovac  
Foxy Mister, 2002

**Tomislav Gotovac**

Sieckle, Hammer and Red Star / Srp, čekić i crvena zvijezda, 1984





Uhlčena zbog antifašističke djelatnosti.

Mučena i ubijena u Novoj Gradiški 1942.

Starost u trenutku smrti: 19 godina.

Nada Đimić



**Sanja Iveković**

Gene XX / Gen XX, 1997-2001

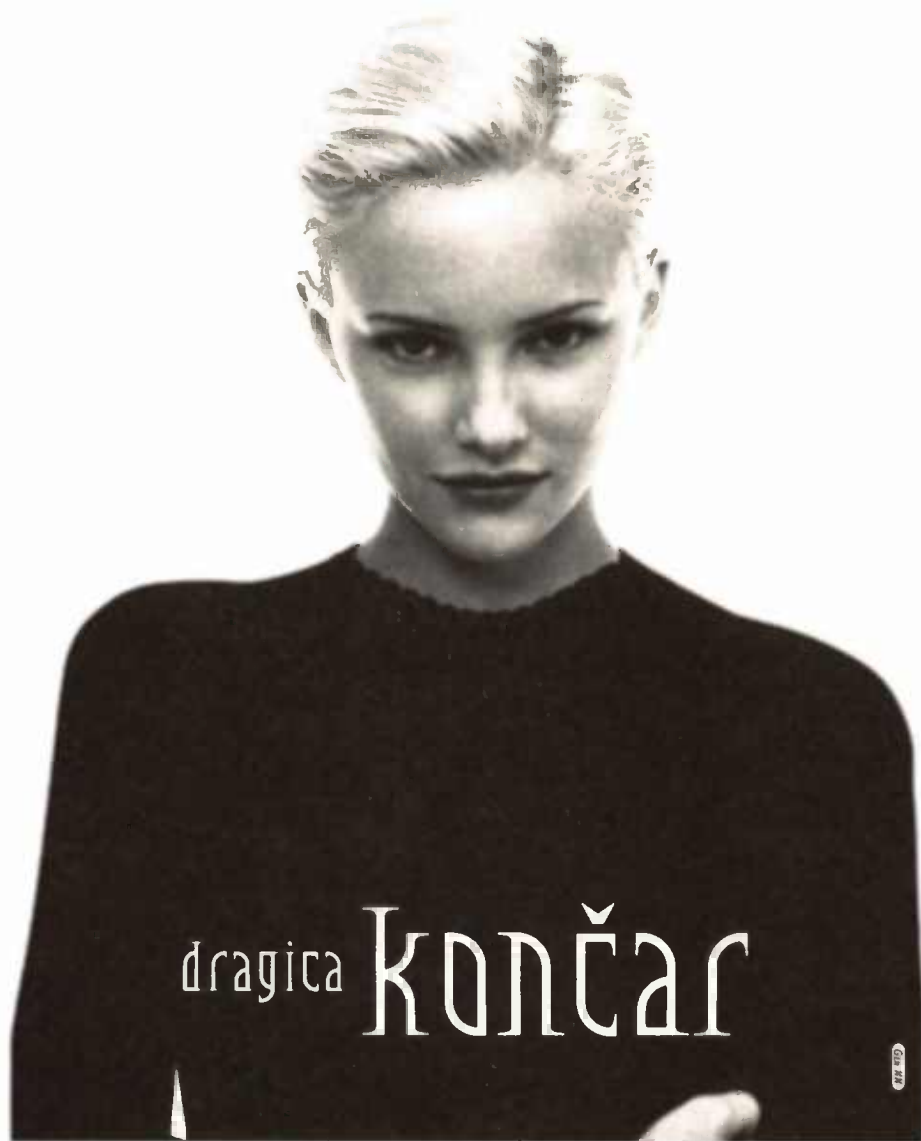
**Nada Dimić**

Charged with anti-fascist activities. Tortured and executed in Nova Gradiška in 1942. Age at the time of execution: 19

**Baković Sisters / Sestre Baković**

Charged with anti-fascist activities. Tortured and executed in Zagreb in 1942. Age at the time of execution: 21 and 24

Uhićena zbog antifašističke djelatnosti. Mučena i ubijena u Zagrebu 1942. Starost u trenutku smrti: 27 godina



**Sanja Iveković**

Gene XX / Gen XX, 1997-2001

**Dragica Končar**

Charged with anti-fascist activities. Tortured and executed in Zagreb in 1942. Age at the time of execution: 27

**Nera Šafarić**

Prosecuted for her anti-fascist activities. Arrested in Crikvenica in 1942 and taken to Auschwitz concentration camp, from which was freed in 1945. Age at the time of her arrest: 23





# NERA ŠAFARIĆ

Proganjana zbog antifasističke djelatnosti. Uhićena u  
Crikvenici 1942. i odvedena u logor Auschwitz gdje je ostala do  
oslobođenja '45. Starost u trenutku uhićenja: 23 godine

**Sanja Iveković**

Lady Rosa of Luxembourg, 2001





Željko Kipke

Curses / Kletve, 2000

(May You Never Lift Your Little Finger Ever Again)

Curses / Kletve, 2000

(May You Never Wake Up Again)

pg. 123



MUZEJ  
SUVREMENE  
UMJETNOSTI

Natječajni  
radovi

1999.

5.9. — 19.9.

Heineken

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TAXI

*I me probudili se do daljnjega*



*Glibili i dalje u istom blatu*

Željko Kipke

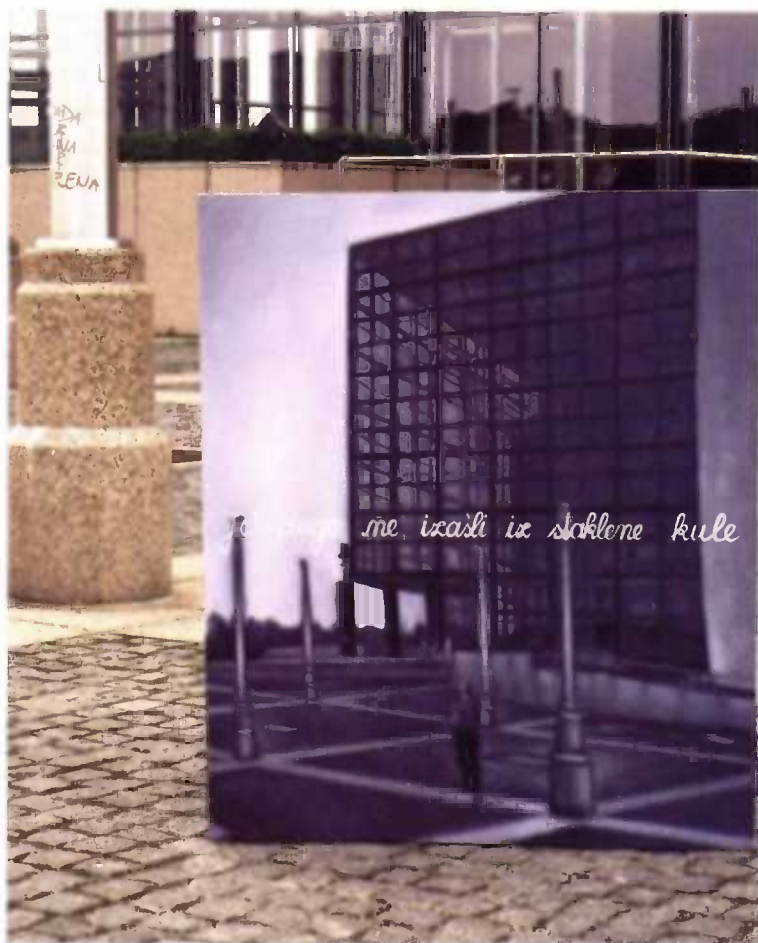
Curses / Kletve, 2000

(Keep on Wallowing in the Same Mud)

pg. 124

Curses / Kletve, 2000

(May You Not Never Leave the Glass Tower for a Long  
Time)



Dalibor Martinis

Line of Fire / Vatrema linija, 1994









**Dalibor Martinis**

Parken Verboten, Rosenheim, 2000



A black and white photograph of a radio tower on a globe. The tower is a lattice structure with a pointed top, and it is positioned on a globe that is partially obscured by clouds. Radiating lines emanate from the top of the tower, suggesting signal transmission. The title 'A Radio' is written in a white, cursive font on the left side of the image.

# *A Radio*

**Dalibor Martlnis**

To America I say, 2001





**Aleksandar Battista Ilić**

Weekend Art: Hallelujah the Hill, 1996-2000

(collaborators / suradnici: Ivana Keser i Tomislav  
Gotovac)







**Aleksandar Battista Ilić**

Weekend Art: Hallelujah the Hill, 1996-2000

(collaborators / suradnici: Ivana Keser i Tomislav Gotovac)



**Andreja Kulunčić**

NAMA: 1908 Employees, 15 Warehouses /

1908 zaposlenih, 15 robnih kuća, 2000





# Community Art

is an NGO founded by Aleksandar Battista Ilic, Ivana Keser and Tomislav Gotovac in Zagreb, 2001.

The following four pages edited and designed by IVANA KESER

"All local issues may be classified into those concerning race, class and sexuality. That is what art deals with today: the planetary dimension with regional consequences: the sum of local frustrations. This social dimension is not something new; it has simply prevailed over the visual, together with which it made up the art of preceding centuries. Since the stage of abstraction was adopted in the early 20th century, what is now required of the individual is that he or she should not be passive, but that he or she should take part in raising, understanding, and solving local issues, since, as has already been mentioned, there are always and only local issues, and global issues are the product of local ones."

I.K. / *Local - Global*, Zagreb - Rotterdam, 1996

"Svi lokalni problemi dijele se na rasu, klasu i seksualnost. To je ono čime se danas bavi umjetnost: planetarnom dimenzijom s regionalnim posljedicama: zbrojem lokalnih frustracija. Ova socijalna dimenzija nije ništa novo, ona je samo prevladala vizualnu, s kojom je zajedno činila umjetnost prethodnih stoljeća. Kako je faza apstrahiranja već usvojena početkom 20. stoljeća, sada se od jedinke traži da ne bude pasivna, već da sudjeluje u postavljanju, razumijevanju i rješavanju lokalnih problema, jer, kao što je već naznačeno, postoje uvijek i samo lokalni problemi, a globalni su proizvod lokalnih."

I.K.

*Lokalno - Globalno*, Zagreb - Rotterdam, 1996

## Is community a thing which exists apart from us?

### Or is it something that we are part of?

### Or is it something that we do together?

#### **Indoctrination 2000/2001**

Indoctrination is a work in progress, an invitation for the audience. The public is invited to leave its messages, thoughts, doubts, and frustrations with or without name. Indoctrination is a dialogue with a public where public asks the questions and leaves the answers. So, the work starts with just a few messages which I left at the opening and it should be accomplished with the touch of public.



IVANA KESER

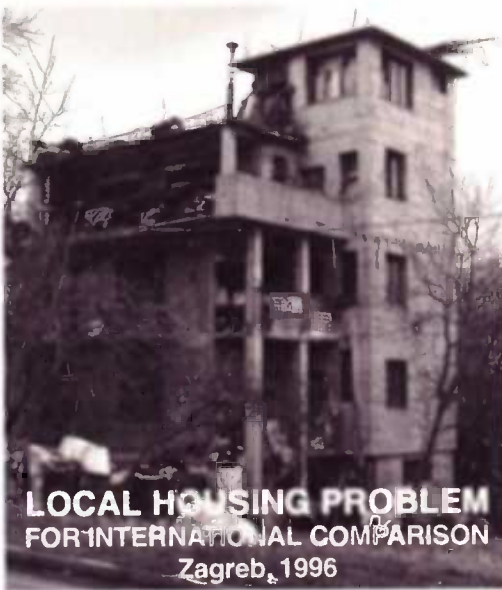
### Contemporary Communities

Since a society cannot be founded but only perhaps changed, communities are much more interesting as basically they can be created and adapted without being completely predictable and defined. A community is a natural link between individuals and society, individuals and their environment. As a natural base for coexistence, it has turned out to be a very inspiring art territory.

The concept of community refers to all sorts, from the smallest, friendly, basic and traditional communities to large urban and virtual ones. It also refers to closed groups: communities of adolescents, the elderly, minorities. In the time when systems of power dominate, animating the local community and finding alternative cultural models of action, as well as cooperation between communities seem to be crucial issues.

*Aleksandar Battista Ilic and Ivana Keser  
COMMUNITY ART, 2001*

*Accompanying the book of texts and essays  
on Individual initiative, cooperation,  
coexistence in contemporary community*



Who defines community?  
Should the people who belong to a community decide what it is and whether they are in or out? Or is it social scientists and professional people who really decide who is a part of community?

# Natural Surroundings





"The Exhibition of the Local Newspapers", Central Park, New York, 1997

### New Communités

The subject of study up to now were mainly large social models and artificial systems: state and social ideologies, corporations, multinational companies, globalization. Since all spheres of life have been institutionalized, the question of identity clashes with the choice between assimilation or extinction. Forms and modes of individual and communal activity are questioned daily. New forms of communities appear. In the dominant system of power,

individuals must join forces in order to act individually. The population structure has changed. Urban population prevails, regardless what the consequences may be. A number of analyses of this transformation have been made in various curator ideologies that used the legacy of sociologists, urban planners, environmentalists,

economists, culturologists. In its essence a city is a community, not a society, but with majority of cities the problem is that their administration follows the state model, rather than societal one. In what ways economy, urban planning, communication technology affect life and what is the role of individual initiative?

**When we think about communities most people think about a particular place, a geographical location for the community. Do you think community is an area? A system? A process?**

## The Exhibition of the Local Issues



### Urban Communities

One of still viable courses for direct individual action in large urban communities is self-organization through existing and new alternative models: independent schools, independent projects, independent actions, independent culture clubs, independent artistic and curator projects, based on individual initiative. This particularly applies to possibilities for systematic further education (schools) on various levels, for professionals and the public.

# Contemporary Community Network

## Virtual Communities

Communication between sides of the world today is no different than communication between neighbors.<



## Experience Exchanges Between Communities

Scientific teams keep simulating and generating models of communication. Total regulation and controlled models appear to be very useful for dominant groups, less so for individual needs. Creation of virtual communities in new possibilities of communication is particularly important. They provide potential room for open adjustment of information and immediate sharing of experience. Virtual community is a direct cooperation of individuals and groups in various parts of the world; it is a voluntary coexistence without superfluous mediators. Consequently, new forms of nomadic communities are emerging, as well as new models of economy and new forms of identity.

There are studies and research projects, analyses and experiences concerning life in various communities and communication within contents and regions (Central Asia, South America, Eastern Europe, Western Europe). There are no fixed models; what remains is a permanent consideration of living structures, from creating new forms of communities to life within the close circle of intimates.

*Aleksandar Battista Ilic and Ivana Keser  
COMMUNITY ART, 2001*

*Accompanying the book of texts and essays  
on Individual Initiative, cooperation,  
coexistence in contemporary community*

1. Asako B., Malaysia
2. Camila Sposati, Sao Paulo
3. Camila Sposati, London
4. Aleksandar Battista Ilic, Celje

**IVANA KESER**





Tihomir Milovac

# NEPRILAGODENI

Pridjev kojim sam naslovio izložbu ne pripada definicijama koje uobičajeno nalazimo u terminologiji povijesti umjetnosti ili njezine teorije, nego je posuđen iz područja socijalne psihologije. Njime najčešće označujemo one članove neke zajednice koji se ponašaju na način koji ne odgovara sredini i prilikama u kojima djeluju. Termin mi je poslužio da njime *povežem* umjetničke pojave u hrvatskoj suvremenoj umjetnosti u razdoblju od pedesetih godina 20. stoljeća pa sve do danas, čije su manifestacije i strategije različite, ali im je područje djelovanja vrlo blisko. Podnaslovom *konceptualističke strategije u hrvatskoj suvremenoj umjetnosti* poblizje je određeno kako nije riječ o tipološkoj sličnosti već je ove umjetničke pojave moguće povezati zbog njihovog odnosa prema umjetničkom, ali prije svega, prema izvanumjetničkom kontekstu. S lakoćom bismo to mogli nazvati i relacijskom umjetnošću<sup>2</sup> koju raspoznavamo u različitim manifestacijama konceptualističkog govora (od proto-konceptualne umjetnosti vrlo bliske Fluxusu, na prijelazu iz pedesetih u šezdesete godine, konceptualne umjetnosti s kraja šezdesetih i sedamdesetih do post i neokonceptuale osamdesetih i devedesetih). Upravo unutar

toga raspona strategija, jezika i postupaka, najprisutniji je fenomen traženja *međuprostora* u "otklonu od sredine i prilika", a diskurzivno sredstvo takve umjetničke prakse upravo je kritika, bilo da je riječ o kritici društvene stvarnosti određene društvenim sustavom, kritici politike i ideologije te njezinih dogmatskih postupaka, zatim države kao represivnog aparata ili pak o kritici same umjetnosti i njenoj institucionalizaciji. Djelovanje umjetnika i umjetničkih grupa možemo prepoznati i kao izraz njihova nepristajanja na ograničeni prostor slobode i getoizaciju u društvu, ali, vrlo često, i na vrijednosti dominantne kulture. Postupci su različiti od umjetnika do umjetnika, no ono što ih povezuje je stajalište prema kojem se ne proizvodi umjetničko djelo, nego se primjenjuje postupak istraživanja različitih odnosa (relacija), novih oblika ponašanja i "unošenje poremećaja u tradicionalne i uobičajene modernističke konvencije stvaranja, prezentiranja, recepcije i potrošnje umjetnosti"<sup>3</sup>. Umjetnost kojom se bavi izložba *Neprilagodeni* ima još jednu specifičnost koja joj određuje karakter. Naime, pri iščitavanju i analizi tih umjetničkih praksi potrebno je imati na umu lokalni ideološki, dakle, društveno-politički i kulturni kontekst koji je, u ovom slučaju, europski rubni prostor, nekad socijalistički, danas tranzicijski, što apriorno ne znači i umanjene vrijednosti u odnosu spram umjetnosti zapadnih kulturnih krugova. Većina relevantnih konceptata (pojava), nastala u proteklom razdoblju duljem od četiri desetljeća, prelazi takva ograničenja i lako ih se može proširiti izvan lokalnih, kulturno-teritorijalnih granica, jer njihova vrijednost iskaza (performativ) zadržava djelotvornost i u posve oprečnim (ideološkim) kontekstima. Stoga se može reći da ona nisu samo puki "trag, ostatak i ruševina"<sup>4</sup> što svjedoče o istrošenoj i propaloj real-socijalističkoj ideologiji ili pak o tranzicijskoj demokraciji.<sup>5</sup>



Marijan Jevšovar

Grey Surface / Siva površina, 1960-1962

Budući da je ovdje riječ o povijesnom razdoblju<sup>6</sup>, pri analizi i izboru umjetnika i njihovih djela nastojao sam se pridržavati kriterija prema kojem njihovo djelovanje, iako je trenutni iskaz, zadržava svoju aktualnost produženu u vremenu. Neosporna je činjenica da razdoblje od gotovo pedeset godina, koje pokriva ova izložba, čini umjetnost heterogenih cjelina, ali je to također umjetnost koja djeluje srodnim premisama i upravo zato i danas na nas djeluje pokretački. Tako, na primjer, za slikarstvo Julija Knifera, onako kako se razvilo krajem pedesetih godina (u ozračju *hard edga*) i zadržalo nepromijenjeno do danas, u kojem se "slikarstvo svodi na beskonačno ponavljanje znaka"<sup>7</sup> predstavljenog kao dvobojni, najčešće, crno-bijeli meandar, možemo teći da je bila vrlo jasna konceptualizacija metode redukcije i ponavljanja.<sup>8</sup> Tek s razvojem konceptualne umjetnosti druge polovice šezdesetih godina, odnosno s još većim vremenskim odmakom, čak u osamdesetima i devedesetima, Kniferova

metoda postaje sve bliža konceptualističkom, a sve manje slikarskom problemu. Slično kašnjenje u recepciji i valorizaciji doživjela je i cijela Grupa Gorgona (1959.-1966.)<sup>9</sup>, kojoj je Knifer pripadao. Otklon od umjetničke prakse kasnih pedesetih, kada dominiraju etablirane varijante apstrakcije, u *no-art* i anti-umjetnost, tek je deset-petnaest godina kasnije prepoznat od šire kritike i drugih umjetnika. A gorgonaši su početkom šezdesetih unijeli posve novi model umjetničkog djelovanja. Bili su to skupovi i druženja kao "oblik kreativnog i duhovnog pražnjenja"<sup>10</sup>, a motive okupljanja pronalazili su jedino u intelektualnim i duhovnim srodnostima, pri čemu Gorgona, kako je definirao Josip Vaništa, "ne traži djelo ni rezultat u umjetnosti" odnosno "Gorgona ne govori ni o čemu. Nedefinirana je i neodrediva". Posljedice takvog druženja su koncepti i projekti, ponekad posve "zamislivi" i plastički izvodi, ali često samo analitičko-kritički bez većih namjera za materijalizacijom. Koncepti Ivana Kožarića, premda uglavnom u obliku "maketa" i "skica", a pod nazivom *Neobićni projekti* (1960.), zatim projekt odljevanja unutrašnjosti (javnih) prostora, predmeta, pa i unutrašnjosti glava poznatih ljudi (1963.)<sup>11</sup>, buntovan su iskaz o potrebi promjene vlastite sredine i okoliša, pa makar to bilo u posve poetičnom tonu. Kožarić je predložio projekt *Rezanje Sljemena* divovskih dimenzija, koji, dakako, nije realiziran. Ali, jednako su tako "apsurdne" skulpture *Isječak rijeke* (1959.), koja oponaša strukturu površine nekog brzaca ili *Unutarnje oči* (1959./60.), koja je najbliža realizaciji koncepta odljeva unutrašnjosti prostora.<sup>12</sup> No, vratimo se temi o aktualnosti umjetničkog iskaza produženog u vremenu i njegovoj relevantnosti. Promotrimo što čini umjetnik Mladen Stilinović u amblematskom post-konceptualističkom radu *Umjetnik koji ne govori Engleski nije umjetnik*. Realiziran 1992., dakle, prvih godina nakon



Ivan Kožarić

Segment of the River / Isječak rijeke, 1959

pada berlinskog zida, ovaj se rad odnosio ne samo na umjetnike iz Hrvatske, nego i na cijelu vojsku umjetnika iz svih bivših socijalističkih zemalja koja je stremila k razvijenom Zapadu, pokušavajući ostvariti svoje snove.<sup>13</sup> Ciniizam koji izbija iz ovog rada, kao i iz gotovo svih Stilinovićevih radova još od sedamdesetih godina, nevjerojatno točno pogada bit problema. U ovom slučaju to je otvorena sumnja u brz i lak ulazak na dominantnu svjetsku umjetničku scenu (anglosaksonsku). Budući da se u Stilinovićevim radovima uvijek krije nekoliko razina, ovdje možemo pročitati i razinu kojom Stilinović cinično predviđa nemogućnost brzog i lakog lišavanja predrasuda i prevladavajućih stereotipa o, primjerice, "živopisnoj egzotičnosti" Istoka kao i o "savršenoj civiliziranosti" Zapada. Iako deset godina star, ovaj rad nije izgubio na aktualnosti. Njegova aktualnost ovisit će o odnosima koji su samo djelomično umjetničke prirode, a više su pitanje prevladavajuće političke i ekonomske moći.

## Eksces

Pozicija umjetnosti bliskih konceptualističkim strategijama u kulturi real-socijalističkog razdoblja tema je o kojoj se danas često raspravlja. Može se reći da je ta umjetnost najčešće shvaćana kao eksces, neprimjeren dominantnoj kulturnoj praksi. Bilo da je riječ o primjerima proširenja granica umjetnosti, subverziji u život društva i kritici stereotipa, ovoj umjetnosti određena je pozicija "druge linije"<sup>14</sup>. I zbog toga ona nije (bila) u službenom koordinatnom sustavu kulture.

Na primjer: *gorgonaši* su se povukli u prostor privatnosti i šetnje po Zagrebačkoj gori, Medvednici. Ponekad bi, za osobnu "zabavu", priredili kakav happening kao onaj sa zamjenom osobnih šešira članova grupe ili zajedničkog gledanja u nebo. Ekscesno, artikulirano i gorgonaško<sup>15</sup>.

Tridesetak godina kasnije, sredinom devedesetih, gotovo po istim stazama i na istim mjestima Zagrebačke gore kročila je grupa umjetnika okupljena oko projekta Aleksandra Battiste Ilića: *Weekend Art: Hallelujah the Hill*<sup>16</sup>. Njihove prijateljske šetnje planinskim obroncima bile su u tom trenutku jedini način kako su mogli reagirati na stvarnost oko sebe.<sup>17</sup> Fotografiska serija od osamstotinjak dijapozitiva nastala u ambijentu Zagrebačke gore, u razdoblju od 1996. - 2000. g. bilježi nizove situacija troje ljudi, koji poput "zadnjih ljudi na svijetu" dijele međusobnu privrženost i bliskost. Gotovo paradigmatki, u slučaju *Weekend Art-a*, djeluje misao Nicolasa Bourriauda da "danas grupa stoji naspram mase, zbližavanje naspram propagande, low-tech naspram high-techa, taktilno naspram vizualnog".<sup>18</sup>

Grupa Crveni Peristil,<sup>19</sup> koja je kratko djelovala u Splitu od 1968. do 1969. godine slijedila je, u odnosu prema javnosti, znatno radikalniji, ali za te godine primjereniji pristup. Smišljenom i planiranom provokacijom bojenja crvenom bojom kamenog poda kasnoantičkog Peristila, grupa je pokrenula lavinu

reakcija, od ogorčenih pojedinaca do policijskog hapšenja. Potvrda umjetničkoga čina bila je u upornom i višegodišnjem odbijanju priznanja članova grupe da su oni počinitelji tog djela. Time se cijeloj akciji htjelo dati širi društveni kontekst, a budući da državni represivni aparat zapravo nije riješio "slučaj", trajno živcirati sustav. Akcije koje grupa izvodi tijekom godine dana dotiču pitanja iz područja *land arta* u akciji *Crvena nit* tijekom koje su položili u more šest nautičkih milja dug crveni konac u svrhu povezivanja Splita i otoka Brača, ili analitičke umjetnosti u akciji Pave Dulčića, u kojoj je projicirao fotografije sjene svoga tijela. Istodobno (1969.-1970.) u Zagrebu je djelovala Grupa Penzioner Tihomir Simčić koju su osnovali Braco Dimitrijević i Goran Trbuljak. Skupina je naziv dobila po imenu prvog slučajnog prolaznika koji je pri ulasku na haustorska vrata utisnuo trag kvake u glinu koju su postavili umjetnici i tako spontano stvorio a potom potpisao umjetničko djelo. Djelovanje spomenutog tandema bilo je usredotočeno na slučajnu publiku, koja nije morala tražiti djelo već je djelo pronalazilo njih. Grupa je oživila monotoniju gradskih ulica, priređujući duhovite akcije kao što je bila *Slika Krešimira Klike* u kojoj je slučajni vozač automobila pregazio mlijeko u tetrapaku i tako stvorio *dripping* sliku na asfaltu. Izložbe-akcije Grupe šestorice autora<sup>20</sup> (Mladen Stilinović, Sven Stilinović, Vlado Martek, Željko Jerman, Boris Demur, Fedor Vučemilović) u periodu između 1975.-1979. godine, koje su priređivali na javnim gradskim prostorima, fakultetima, kupalištima i trgovinama, zbušnjivale su svojom nevjerojatnom jednostavnošću. Radovi, uglavnom jezički, izvedeni u skromnim i potrošnim materijalima i u tehnici fotografije, izazivali su pozor prolaznika i otvarali dijalog. Njihov se rad može opisati kao kritički jer "prodire u tkanje tekstova

umjetnosti, kulture i ideologije svakodnevice"<sup>21</sup>. Ako je ikoji umjetnik uspio plasirati svoje kritičko stajalište u javni život, onda se to može reći za Tomislava Gotovca, strukturalista u eksperimentalnom filmu<sup>22</sup> i performera iz šezdesetih godina prošloga stoljeća. Prvim happeningom *Happ naš-Happening* kojeg realizira 1967.<sup>23</sup>, razbijajući pokušstvo i bacajući smeće u publiku demonstrirao je otklon od građanske (malograđanske) prosječnosti, a performansom *Streaking* iz 1971, izvedenim na beogradskim ulicama započinje seriju radikalnih istupa kojima provocira javnost. Performans *Ležanje gol na asfaltu, ljubljenje asfalta (Zagreb, Volim te!)* iz 1981. u kojem se Gotovac nag šeće centrom grada Zagreba posve je zbunio svjedoke događaja. Nagost u javnom prostoru bila je nezamisliva tema, a spoj nagog tijela i izjavljivanje ljubavi gradu, stvorilo je posve novu napetost, situaciju koja je na trenutak izokrenula stvarnost i poništila važeće norme. Njega se u isto vrijeme žalilo, divilo mu se, kritiziralo ga..., ali zajedničko za sve prisutne nesumnjivo je bio učinak auto-refleksije, postavljanje pitanja o vlastitom ja, poziciji i odnosu prema zajednici i društvu. Gotovac rijetko najavljuje svoje performanse i akcije. *Prošenje*<sup>24</sup> iz 1980. i *Čišćenje javnih prostora* izvedeno 28. svibnja 1981. takve su akcije. Nastale su kao izraz otpora ideologiji prema kojoj društvo ne smije o sebi pokazivati ružnu sliku, nego treba imati uljepšan odraz. Tijekom osamdesetih Gotovac na zagrebačkim trgovima i drugdje priređuje niz tematskih performansa izrugujući se ideologijama masovnih hipnoza, od filma do politike, a pritom ravnopravno tretirajući holivudski lik Supermana i komunističke simbole crvene zvijezde, srpa i čekića. U devedesetima slijedi niz akcija/performansa od kojih je najdojmljiviji *Point Blank* izveden 1992. g., u kojem, gledano iz perspektive globalne paranoje<sup>25</sup>, anticipira nedavne događaje,

budući da je tada simbolički izjednačio New York s Vukovarem, gradom razorenim u agresiji na Hrvatsku. U djelu *Foxy Mister* iz 2002. Gotovac, uz fotografije pornodive časopisa *Foxy Lady*, izlaže fotografije svog nagog tijela u istim lascivnim pozama. Za Tomislava Gotovca sve je mistifikacija i sve je istina. Njegov umjetnički diskurs globalna je paranoja kojom izlaže ruglu sve pozicije moći i sve one koji moći služe, bez obzira na političke i društvene sustave.

### Institucije i moć

Kritike institucija i razmatranje njihovih uloga i pozicija u kulturnom i umjetničkom životu prisutne su već od ranih sedamdesetih godina. U tome prednjači Goran Trbuljak, koji je već 1971. započeo s izložbama na kojima je izlagao konceptualistička djela u obliku jednostavnih plakata s tekstualnom izjavom, koji posredno polemizira s galerijskim sustavom<sup>26</sup>. Godine 1981. nakon desetogodišnje prakse ovakvog izlaganja priredio je *Retrospektivu*, izložbu kojom objedinjuje tri prethodne izložbe. Iako je ova serija radova tautološki i konceptualno jasno definirana, akcija iz 1969. s opisnim nazivom *Kroz rupu na vratima Galerije moderne umjetnosti pokazao sam povremeno prst bez znanja uprave galerije* fluxusovski je duhovita preteča nizu radova koji ironiziraju odnos umjetnik - galerija. Poput galerijskoga sustava, Trbuljak je ironizirao i odnos prema klasičnom slikanju u akciji *Nedjeljno slikarstvo* (1974.). Tom je prilikom tajno nedjeljom, na izlog dučana u kojem se prodavao slikarski pribor, na mjestu iza kojeg je stajao slikarski stalak s bijelim platnom, monokromno oslikavao površinu stakla hineći da slika po slikarskom platnu. Svakoga ponedjeljka prodavač je strugao "sliku", praveći slučajne enformelističke kompozicije. Taj neobični "slikarski" postupak možemo prepoznati i u seriji radova iz druge polovice osamdesetih i prve

polovice devedesetih u kojima Trbuljak, namjerno se ometajući nizom prepreka, odgoda izravni kontakt s površinom slikarskoga platna. Oštru kritiku institucija i nepristajanje na oblike njihovog (ne)djelovanja 2000. godine izrazio je Željko Kipke serijom slika *Kletve*. Kipke je "posudio stari ritual i prosljedio ga mjestima gdje je simbol progutao vrijeme"<sup>27</sup>.

Odabrao je šest važnijih hrvatskih kulturnih institucija i u obliku kletvi izrekao mišljenje o njima. Tekstove kao što su *Ne pomakli ni malim prstom više. I ne probudili se do daljnega* ili *Glibili i dalje u istom blatu*, Kipke je ispisao preko jednobojnih simplificiranih prikaza građevina u kojima su smještene kritizirane institucije, Ministarstvo Kulture, Muzej suvremene umjetnosti ili pak Hrvatsko narodno kazalište. Kipkeova umjetnička produkcija u devedesetim godinama dokazala je kako je postkonceptualizam (Duchampova tipa) moguć i u klasičnom mediju slikarstva te da procesualnost nema više prednost nad načinom na koji se taj rad materijalizira, odnosno da su njegove slike-predmeti dio jezika istovrijedan mentalnom procesu.

### Ekonomški realizam

Premda sintagma "ekonomski realizam" zvuči kao jedan u nizu nezgrapnih termina proizvedenih u ideološkim "radionicama" socijalističkog sistema, njome umjetnik Vlado Martek naziva svoj postupak stvaranja. Za njega zapravo nema umjetnosti. Svoje djelovanje naziva "šetnjom kroz umjetnost" i kao tipičan postmodernist izbjegava odrediti područje i disciplinu djelovanja, kao i formu kojom bi se njegova umjetnost mogla definirati. Martek piše proglose, piše predpoeziju, postpoeziju i stvara raznorodna likovna djela, agitira, a sve u nastojanju da se suprotstavi instituciji autoriteta. *Pjesničke agitacije* (1978.-1991.), na primjer *Čitajte Maljeviča, Čitajte Majakovskog* i agitacijski tekstovi kao što su *Jedite meso* (1985.) ili pak

*Političari, ubijajte se* (1996.), danas su "poetski objekti" kako Martek naziva sve "ostatke" svoje akcionističke prakse. Njihovo prirodno mjesto bilo je na gradskim oglasnim stupovima, zidovima, ulaznim vratima, izlozima... Suprotstavljanje autoritetu očito je i u seriji radova "Kolaž državnog teritorija", 1985./86. u kojima državno-teritorijalni oblik bivše Jugoslavije dovodi u različite odnose sa predmetima, simbolima ili pak imenima pisaca i slikara. No, njegov cinični duh ide još dalje pa na zemljovidu Sjedinjenih Država ispisuje riječ Balkan, a umjesto američkih gradova postavlja imena hrvatskih umjetnika.

Mistik i egzistencijalist, kustos i umjetnik, Dimitrije Bašičević Mangelos nije vjerovao u društvenu funkciju umjetnosti. Upravo suprotno, u svojim manifestima i tezama<sup>28</sup> iz razdoblja sedamdesetih-osamdesetih, skeptično je upozoravao na potrebu promjene umjetnosti u modernoj, kako ju je on zvao, "mašinskoj" civilizaciji. Zato se i priključio radu umjetničke grupe Gorgona koja je stajala na pozicijama anti-umjetnosti. Njegov je rad spoj pisanja i slikanja realiziran u formi radova-tekstova na globusima, dačkim pločicama za pisanje, bilježnicama... Mangelos je svoj pobunjenički, ali i ironijski otklon od svijeta i civilizacije koncipirao u osobni program kojeg je nazvao NOART.

## Prisvajanje

U opusu Mladena Stilinovića prevladavaju teme kao što su bol, novac, rad, siromaštvo, lijenost, vrijeme... U odnosu na svijet oko sebe Stilinović zauzima poziciju ciničnog promatrača s distance, koji svijet i njegovu strukturu sagledava rendgenskim očima, prodirući duboko u skrivano tkanje društvenih odnosa. U njegovim se radovima život svakidašnjice prepoznaje u iznimno realističnom i plastičkom obliku. Njegovi su radovi vrlo specifični *ready*

*made* u kojima ponavlja *oblike* stanja duha (Bol, 1990., 1992., *Pokapanje boli*, 2001.), zatim, *modele* svijesti (*Napad na moju umjetnost, napad je na socijalizam i napredak*, 1977), ideološki odbačene i istrošene simbole i znakove (*Eksploatacija mrtvih*, 1984.-1990.) ili pak *posljedice* društvene (ne)osjetljivost (*Ljudi s vrećicama*, 2001.).

Serijska fotografija *Ljudi s vrećicama* gotovo da je dokumentaristički zapis o "bezvremenom" siromaštvu koji je Stilinović ispričao fotografirajući ljude s plastičnim vrećicama na odlasku s "buvljaka" u zagrebačkom predgrađu. Za galerijsko izlaganje on je, bez namjere da stvori tendenciozni odnos sa socio-političkim kontekstom, stražnju stranu svake fotografije prekrivio isječcima iz dnevnih novina sa slučajno odabranim tekstovima i vijestima iz rubrika *Novac, Politika, Zagreb, Svijet...*

1971. godine Braco Dimitrijević započinje sa serijom radova *Slučajni prolaznik* pri čemu fotografira prolaznike na gradskim ulicama i njihova lice povećava na izrazito velike formate koje postavlja na fasade pojedinih zgrada. Treba podsjetiti da je do tada veliki format lica na fasadi mogao pripadati jedino najvišem državnom ili političkom (ideološkom) vrhu. Prema tome, ova je Dimitrijevićeva gesta bila "ozbiljna" subverzija jer je relativizirala simboličku (ikoničku) dimenziju socijal-



Braco Dimitrijević

Casual Passer-by I Met at 3.59 PM / Slučajni prolaznik kojeg sam sreo u 15.59 sati, Paris, 1989

ističkih političkih hegemoni i, naravno, političke hijerarhije. Braco je prisvojio strategiju i jezik<sup>29</sup> političke propagande i indoktrinacije i pri tome posve anonimno lice pretvara u ikonu. Međutim, to lice/ikonu nitko ne prepoznaje i to unosi nemir. Neizrečeno pitanje bilo je: radi li se tu o kakvoj "promjeni" u političkom i državnom vrhu? Gotovo da bismo mogli zaključiti da je već tim pitanjem, zapravo, nedemokratski sustav poljuljan, i vrlo jasno vizualizirana slika o ostvarivosti "promjena". Pri tome je Dimitrijević "razbijao" ideološku dogmu "strateškim oružjem" kojim se služila upravo ta ideologija.<sup>30</sup>

Isto čini i projektom "Ovo bi moglo biti mjesto od historijskog značenja". Svoju dobru i vrlo rano utemeljenu tezu o kraju povijesti kao utopijske projekcije Dimitrijević je suprotstavio inflatorno ideologiziranoj frazeologiji u kojoj je povijest značila vječnost i jedinu konstantu. Biti "povijestan" značilo je, zapravo, biti besmrtni. Dimitrijević to, u skladu sa svojom tezom o post-historiji<sup>31</sup>, ironizira i kao kod *Slučajnog prolaznika* običnost opet pretvara u posebnost (i obratno), pa fotografirana, sasvim obična mjesta iz vlastite okolice, njegovom odlukom, postaju povijesno značajna. Za umjetnost Sanje Iveković, moglo bi se reći, da je pravi kontekst pronašla u odnosu na zbivanja u devedesetima. Naime, Sanjin rad *Gen XX* (1997.- 2001.), iako inicijalno nastao iz feminističkog diskursa, ubrzo je postao aktualan u kontekstu šire hrvatske društveno-političke stvarnosti. Društvo, koje je u ranim devedesetima u isto vrijeme prolazilo kroz prve tranzicijske traume i ratni stres, tražilo je uporište u bližoj i daljoj povijesti nastojeći prepoznati uzore za izgradnju novog identiteta. Lutanja su bila do granica apsurdna. Politika je posve volontaristički, u gotovo postmodernističkoj maniri, deklarirala spajanje i pomirenje povijesno suprotnog i nespojivog. *Gen XX* nastaje potaknut upravo takvim inicijativama i na neki

način citira tu strategiju. Spaja estetiku reklame devedesetih s povijesnom faktografijom osobnih tragičnih sudbina "narodnih heroina" stradalih od ustaškog, pronacističkog režima, za vrijeme Drugog svjetskog rata. Lijepim, elegantnim i seksepilnim ženskim likovima sa reklamnih panoa Sanja Iveković daje imena mučenih, ubijenih ili progananih članica pokreta otpora. Tako preimenovanu "reklamu" Ivekovićeva je objavljivala u različitim tjednim magazinima i časopisima, preko cijele stranice, na isti način kako se objavljuju reklame. Sučeljavanje današnjeg trenutka s prošlošću uslijedilo je i u radu *Lady Rosa of Luxembourg* koji realizira 2001. u Luxembourg. Inspiracija joj je bila u kipu zlatne djevojke (Gelle Frä), simbolu Luksemburške (mitske) povijesti i personifikaciji slobode, pobjede, žrtve. Ivekovićeva, i ovdje, kao i u *Gen XX*, apostrofirala rodna pitanja i stoga radi kopiju kipa zlatne djevojke, pretvarajući je u trudnicu. Na postolu je ispisuje uzvisujuće i pogrdne pojmove kojima se društvo koristi opisujući ženu te pojmove koji se najčešće povezuju s likom žene: *Madona, Kurva,*



Sanja Iveković  
*Lady Rosa of Luxembourg*, 2001

*Sloboda, Umjetnost, ...* Nesumnjiva provokativnost ovog rada izazvala je neslućen odjek u luksemburškom društvu, od ulice do parlamenta. Cilj je postignut, otvorena je javna diskusija o svim segmentima ovog djela, njegovom odnosu prema povijesti, današnjici, istini..., odnosu građana prema tim pitanjima, ali i o odnosu prema tom odnosu.

### Indoktrinacija i manipulacija

Projekt Ivane Keser *Lokalne novine* kontinuirano od 1994. pri čemu, u gradovima diljem svijeta, izlaže velike količine novina njihove lokalne zajednice. Istovremeno i sama počinje uređivati i objavljivati vlastite autorske novine. One su u potpunosti osobne budući je Keser urednica, novinarka/autorica, dizajnerica, ilustratorica i producentica, a novine plasira, gotovo na gerilski način, često kao dodatak postojećim izdanjima lokalnih novina. Ona isto tako svoje osobno, aktivističko novinarstvo provodi i putem drugih medija, poput radija ili interneta. "Ivana Keser odmakla se od globalne politike i službenih vijesti da stvori vlastite istinite vijesti"<sup>32</sup>. Ona nam ne govori o društvenoj utopiji, nego upravo suprotno, nastoji denuncirati takvu ideju i pružiti nam osobnu i "dnevnu" utopiju napravljenu u kontekstu društvenih ograničenja i osobnih stajališta.

### Nerazumijevanje

Premda je u Martinisovu opusu, bilo da je riječ o video ili multimedijским radovima, vrlo česta tema komunikacije, smisao tih radova nije komunikacija. Naime, u instalacijama i video radovima iz osamdesetih (*Sic Transit*, 1981., *Image is Virus*, 1983), a posebno u devedesetima (*Linija vatre*, 1994., *Koma*, 1997. *Binarna serija* 1998.- ), Martinis komunikaciju koristi da stvori autonomno (metaforičko) djelo, a ne da bi prenosio poruku. U video instalaciji *Linija vatre* lica u usporenom pokretu, umjesto riječi, iz usta izbacuju vatru. U nizu instalacija i multimedijal-

nih akcija objedinjenih pod nazivom *Binarna serija*, Martinis kodira poruku koristeći se binarnim načelom Morseove abecede ili digitalnim kodnim sustavom brojeva 1 i 0. Poruke su dostupne samo onima koji mogu dekodirati jezik poruke. Iako su binarni kodovi praksa bez koje nema moderne tehnologije, pa ni globalnog napretka, ipak je moguće da najveći broj korisnika te tehnologije ne poznaje i ne razumije njezin jezik. U video instalaciji



Dalibor Martinis  
*Coma / Koma*, 1997

*To America I Say...*<sup>33</sup> 2001. sve što vidimo na ekranu je "špica" holivudskog filma *King Kong* montirana tako da se ponavljaju kadrovi iste slike u različitom ritmu s minimalnim promjenama. Jasno nam je tek da se "ispod" tog učestalog pojavljivanja nalazi binarno kodirana poruka. Iako se na trenutak može pomisliti da je ovdje riječ o tautološkom postupku u kojem se djelo bavi djelom samim, njegova dubinska, subverzivna dimenzija tom postupku daje iznimnu "angažiranu" društvenu konotaciju. Martinis je ovim radovima dotaknuo vrlo delikatno područje prepuno pitanja o globalnoj i individualnoj slobodi, ravnopravnosti, raspodjeli moći...



## Umjetnost kao totalna neumjetnost

*Community Art* umjetnička je inicijativa započeta 2001. formiranjem umjetničke udruge<sup>34</sup> istoga naziva. Izrasla na rezultatima višegodišnjeg projekta *Weekend Art*, djelovanje je fokusirala na poticanje komuniciranja koje će doprinijeti u razvijanju novih i kvalitetnijih odnosa pojedinaca, ali i različitih zajednica. Za strategiju ove udruge možemo s pravom reći da inauguriira novi model "totalne neumjetnosti" pri čemu je sve podređeno oblicima komuniciranja, dijalogu i razmjeni, interakciji i partnerstvu, a cilj je stvaranje novih oblika zajednica koje će, možda, imati karakter nekog novog oblika umjetničkog djela.

Ispitivanju mogućnosti izraza i novih prostora djelovanja u okruženju novih medija (*online*) komunikacije posvetila se Andreja Kulunčić u nekoliko multidisciplinarnih projekata kao što je *Zatvorena zbilja-embrio*<sup>35</sup> (1999.-2000.) ili tek započetom *Distributivna pravda*<sup>36</sup> (2001.). Virtualnost, za veliku većinu korisnika *cyber-spacea*, prestaje u trenutku gašenja ekrana koji je u funkciji posrednika (interfejs) između zbilje i virtualnog. Takvo doživljavanje nepotpuno je i sazdana na pogrešnoj percepciji da je virtualni prostor posve novi prostor odvojen od stvarnosti. Virtualni je prostor zapravo, samo zrcalo zbilje. Sve što je u realnom svijetu, nalazi se i u virtualnom. Razlikujemo ih (donekle) po izgledu, no, strukturalno, oba su svijeta sazdana od podataka i čiste informacije. *Zatvorena zbilja - embrio* interaktivni je projekt fiktivnog sadržaja, koji nudi alat za dizajniranje utopijskog ljudskog bića (embrija) jer korisniku omogućava "konstruiranje" ljudskog bića po vlastitoj želji. Paralelno s *online* projektom odvijao se i program tematskih razgovora, predavanja, radionica u kojima su sudionici analizirali razine i aspekte projekta, od etičke dimenzije bio-inženjeringa i kloniranja

do odnosa prema socio-kulturnom kontekstu i njegovu utjecaju na samo-formiranje.

U tek započetom projektu *Distributivna pravda* Andreja Kulunčić naglašava da je pravda i njena distribucija važna svima koji sudjeluju u podjeli općega društvenog dobra. Većina ljudi, ipak, svoju poziciju u društvu doživljava kao "nepravdu".

Zato je posve logično i nezaobilazno pitanje o modelu djelovanja umjetnosti, njezinoj funkciji i poziciji u kontekstu društvene stvarnosti. Što, kako i za koga<sup>37</sup> sve se češće pitamo svi koji djelujemo na području umjetnosti. Koliko god držali da umjetnost može utjecati na zbilju, a da se tom zbiljom ne bavi, toliko je posve jasno da nema kvalitetnog društva bez angažirane i korektivne funkcije umjetnosti.

**1** Naslov je izložbi definiran za vrijeme radnih sastanaka s dr. Sonjom Briski Uzelac, kojoj sam iznio prva razmišljanja o izložbenom projektu. Taj nam se naslov učinio odgovarajućim diskursu koji sam namjeravao problematizirati izložbom. Tek poslije saznao sam da je engleski prijevod riječi *Neprilagodeni* (*The Misfits*) naslov filma Johna Hustona iz 1961. s Montgomery Cliftom i Marilyn Monroe. *The Misfits* je također ime kultne američke rock grupe iz osamdesetih godina. Tijekom osamdesetih godina na hrvatskoj rock sceni djelovala je novovalna grupa "Film", a jedan od njezinih prvih hitova imao je refren "ja sam neprilagodeni".

**2** Prema terminu Nicolasa Bourriauda *Relacijska estetika*.

**3** Miško Šuvaković: *Glosar*, časopis *Projekart: Hijatusi modernizma i postmodernizma*, Novi Sad 2001., str.425.

**4** U tom smislu iznimno je ilustrativan tekst Miška Šuvakovića *Umjetnost i realističke sablasti kulture* objavljen u časopisu "Život umjetnosti"; Zagreb 2001. str. 106. U tekstu Šuvaković diskurzivno izlaže poziciju umjetnosti u bivšim socijalističkim zemljama, nakon pada Berlinskog zida, recepciju i interpretaciju na europskoj sceni. Pri tome ne šteti kritičkih riječi o velikim izložbenim projektima u devedesetima, koji su, prema njegovu mišljenju,

predstavljali umjetnost "istočnoeuropskih" zemalja kao "tragove, ostatke i ruševine" jedne propale ideologije, potvrđujući tako bitno nerazumijevanje, ali i nedovoljan interes za istinsko prihvaćanje relevantnosti umjetničkih scena zemalja iza "željezne zavjese".

**5** Jer, strategija kritičkog iskaza, u našem slučaju u odnosu na segment socio-kulturne stvarnosti, zadržana je kao konstanta bez obzira na promjenjive društvene i političke okolnosti pa se ovdje ne može upotrijebiti tradicionalna podjela na politički "lijeve" i "desne" ili ovu umjetnost nazvati političkom u smislu zastupanja neke političke opcije.

**6** Ovdje se ironijski moguće pozvati na stajalište prema kojem je "umjetnost stvar prošlosti"(Hegel), što bi zapravo značilo da je umjetnost moguće razumjeti tek s vremenske distance. To nam zasigurno nije uzor pa se zalažem za otvorenost prema suvremenosti, pa makar ona prelazila moć našega razumijevanja.

**7** Nena Dimitrijević: *Gorgona - umjetnost kao način postojanja*, Gorgona, Galerija suvremene umjetnosti, Zagreb, 1977.

**8** 1951. godine u Zagrebu je nekolicina slikara i arhitekata sa sličnim umjetničkim programima, bliskih povijesnom (ruskom) konstruktivizmu i Bauhausu, osnovala Grupu EXAT-51. Iz jezgre te grupe 1961. pokrenuta je ideja o međunarodnoj manifestaciji/pokretu pod nazivom Nove tendencije. U slijedećih desetak godina u Zagrebu su se okupljali domaći umjetnici te umjetnici iz Europe i svijeta bliski neokonstruktivističkoj i geometrijskoj/konkretnoj umjetnosti, zatim kinetičkoj i luminokunetičkoj umjetnosti, a krajem šezdesetih i pionirskim pokušajima u primjeni kibernetike i masovnih medija. Julije Knifer se od sama početka pridružio Novim Tendencijama pa se, zbog formalnih sličnosti sa geometrijskim i poslije minimalističkim slikarstvom, njegov rad vrlo često objašnjava pojmovima vezanim uz konstruktivizam ili geometriju.

**9** Grupu je pokrenuo slikar Josip Vaništa, a članovi su bili kipar Ivan Kožarić, slikari Julije Knifer, Đuro Seder i Marijan Jevšovar, arhitekt Miljenko Horvat, povjesničari umjetnosti Dimitrije Bašičević, Matko Meštrović i Radoslav Putar.

- 10** Nena Dimitrijević: *Gorgona - umjetnost kao način postojanja, Gorgona*, Galerija suvremene umjetnosti, Zagreb, 1977.
- 11** U devedesetim godinama engleska umjetnica Rachel Whiteread učinila je upravo ono što je Kožarić najavio u svojim projektima. Načinila je odljev unutrašnjosti različitih prostora, gotovo kao da je slijedila Kožarićeve upute iz 1963. godine.
- 12** Kožarić godinama ostaje na samom rubu društvene i umjetničke scene. Uz tek nekoliko predstavljanja, to traje sve do osamdesetih kada priređuje nekoliko većih izložbi i kada kritika u njegovom ukupnom radu prepoznaje vrlo ranu antipaciju postupaka tada galopirajućeg postmodernizma. Iako nesporno inovativan i prepun kvalitetnih iznenađenja Kožarić nije adekvatno vrednovan u hrvatskoj kulturi. Titulu akademika HAZU dobiva sredinom devedesetih, ali "nemirni duh" tjera ga da 1993./94. godine priredi, uz pomoć kustosa i umjetnika Antuna Maračića, jedan od najneobičnijih radikalnih izložbenih projekata devedesetih godina *Atelijer Kožarić*, kada seli cjelokupni sadržaj svog atelijera u izložbeni prostor galerije "Zvonimir". Taj projekt doživjet će reprizu na XI Documenti u Kasselu, 2002.
- 13** Vidi tekst Ilje Kabakova *Priča o kulturno relociranoj osobi* u kojem izvrsno opisuje poziciju tzv. istočnog umjetnika na zapadu (AICA Conference, Stockholm, 1994.); katalog: *Budućnost je sada-ukrajinska umjetnost devedesetih*, Muzej suvremene umjetnosti, Zagreb, 1999.
- 14** Sintagma inaugurirana sedamdesetih godina (Ješa Denegri).
- 15** Vidi Marija Gattin: *Gorgona Gorgonesco Gorgonico*, A.I.A.P. UNESCO Comitato Italiano, Venecija, 1997.
- 16** Uz Aleksandra Battistu Ilića u projektu sudjeluju umjetnici Ivana Keser i Tomislav Gotovac.
- 17** To su post ratne godine (nakon 1995.) kada u javni život Hrvatske izlaze mnoge društvene i političke anomalije koje bitno smanjuju prostor demokratizaciji društva.
- 18** Nicolas Bourriaud: *Relaciona estetika*, piratsko izdanje Centra za suvremenu umjetnost, Beograd
- 19** Članovi: Pave Dulčić, Slaven Sumić, Toma Čaleta, Radovan Kogej, Nenad Đapić, Denis Dokić, Božo Jelinić, Srđan Blažević.
- 20** Opsirnije u tekstu Branke Stipančić: *Ovo nije moj svijet*, tekst u ovoj publikaciji
- 21** Miško Šuvaković: *Postavangarda: grupa šestorice autora 1975.-1978. i poslije, Grupa šestorice autora*, Institut za suvremenu umjetnost, Zagreb., 1998, str. 60.
- 22** Najznačajniji filmovi Tomislava Gotovca iz tog razdoblja: *Prijepodne jednog fauna*, 1963; *Pravac (Stevens-Duke)*, 1964; *Plavi jahač (Godard-art)*, 1964; *Kružnica (Jutkević-Count)*, 1964; *Glen Miller I-srednjeskolsko igralište I*, 1977.
- 23** Happening je izveden na Podrumskoj sceni Dvorane Pavao Markovac, Ilica 12, a sudjelovali su: Tomislav Gotovac, Ivo Lukas i Hrvoje Šercar.
- 24** Puni naziv akcije je: *Prošenje (Molim milodar, hvala)*. *Umjetnik u prošenju*, 26.prosinac 1980., 10,30-11,30 sati. *Ilica1a, ispred crkve Ranjeni Isus*.
- 25** Neke aspekte svog umjetničkog djelovanja Gotovac ostvaruje pod nazivom *Paranoia View Art*
- 26** Izložbe: *Ne želim pokazati ništa novo i originalno*, Galerija studentskog centra, Zagreb, 1971; *Činjenica da je nekom dana mogućnost da napravi izložbu važnija je od onoga što će na toj izložbi biti pokazano*, Galerija suvremene umjetnosti, Zagreb, 1973; *Ovom izložbom održavam kontinuitet u svom radu*, Studio Galerije suvremene umjetnosti, Zagreb, 1979.

**27** Željko Kipke: *Kletve i brojevi*, Zavičajni muzej Grada Rovinja, Rovinj, 2000.

**28** Opširnije u tekstu Branke Stipančić: *Dimitrije Bašičević Mangelos-teze i manifesti*, u ovoj publikaciji

**29** Nena Dimitrijević to naziva "urbana mimikrija" ilustrirajući to činjenicom da se Braco Dimitrijević koristio sličnom strategijom i u drugim urbanim zajednicama, ali i društveno-političkim sustavima, kao što su London ili Pariz, ali s karakterističnim elementima lokalne urbane ikonografije (npr. obelisk u Londonu).

**30** Zanimljivo je da se tijekom devedesetih u umjetnosti (na primjer Thomas Ruth), ali prije svega na području reklame i oglašavanja (Benetton), kao dominantni sadržaji pojavljuju nepoznata lica koja svojom običnošću i nesavršenošću ukazuju, prije svega, na potrebu procesa permanentne demokratizacije.

**31** Braco Dimitrijević: *Tractatus Post Historicus*, izdavač Dacić, Tübingen, 1976.

**32** David G. Torres: *Ivana Keser My life is (not) your life, Global Position/ Museum in Progress*, Barcelona 2000.

**33** Tekst sada već povijesne poruke Osame Bin Ladena Sjedinjenim Američkim Državama nakon terorističke akcije rušenja WTC-a u kojoj poručuje da sve dok ne bude pravde za Palestince neće biti mira za SAD.

**34** Osnivači su umjetnici Aleksandar Battista Ilić i Ivana Keser.

**35** <http://embryo.inet.hr>

**36** <http://www.distributive-justice.com/>

**37** *Što, kako i za koga* naziv je neovisne umjetničke udruge za vizualnu kulturu koja je 2000. realizirala izložbu istog naslova, a u 2001.-2002. *Projekt: Broadcasting* propitujući fenomen komunikacija i mogućnost novih modela funkcioniranja umjetnosti.

Sonja Briski Uzelac

## UMJETNOST KAO TRAG KULTURE

U otvorenom polju povijesnosti koja se susreće sa suvremenošću rado pronalazimo identifikacijska uporišta. U njima prepoznajemo stabilne obrise dragog nam kontinuiteta znanoga, unatoč svijesti da je sam slijed iluzija satkan od zrcalnih odsjaja. Iz su-vremenog iskustva poslije moderne govoreći, racionalno-objektivističko ili linearno utemeljenje vrijednosti u umjetnosti tek je konstrukt upisan u tijelo umjetnosti, koje je duboko izbrazdano psihološkim, socijalnim, duhovnim biljezima. "Proživljeno vrijeme", kaže Peter Sloterdijk, "posjeduje neprozirnu jezgru; u mračnom svjetlucanju trenutka miješaju se napetost i težnje koje nikako nije moguće razriješiti vlastitom pojmovnom jasnoćom"<sup>1</sup>. Tako je pozornica svijeta, sa svim svojim rasvijetljenim i zatamnenim mjestima, subjektivno tetovirana. Otuda potječe i posebna praktična moć individua: njihova materijalna, tjelesna, osjetilna egzistencija nije u stanju baš sve podnijeti, osobito ne u različitim oblicima tiranida i procesima hipostaziranja kolektiviteta. Upravo je ovaj otpor ljudskog materijala, i pored svoje konstitucionalne krhkosti i prolaznosti, ono što nadživljava sve tokove i lomove povijesti, pružajući time označiteljskoj materijalnosti (produkciji značenja i

smisla) najpostojanije povijesno uporište. U neku je ruku to prirodno detotalizirajuća moć individualne egzistencije koja nosi u sebi rizik ali i moć preobražaja kulture te njezina prevrednovanja. No tako su njezina prvobitna, najživotnija određenja u biti negativna: odbijanje tek prilagodavanja legitimnom Smislu, odbijanje da se unaprijed ispričana istina života prihvati bez pogovora...

Poput ljudskog, i tijelo umjetnosti je žilavo; ono ne živi od zajamčenoga Smisla nego od tragova upisanoga smisla. Pogotovo danas kada je sve očigledniji proces kako se umjetnost premještala u područje "drugog", u kulturu, u društvo, u politiku ili seksualnost... i poštajala sve ovisnijom o kontekstu, dok se sama nije utopila u "kontekst okružja". U visokom modernizmu, dakako sve do sredine šezdesetih godina prošlog stoljeća, kontekst nije bitan za čitanje i doživljaj umjetničkog djela (ono se izravno iščitava iz svojih materijalnih, jezičkih i fenomenalnih aspekata); tada je umjetnost bila "nedostižnim" predmetom čežnje, otjelotvorenje "autonomnog objekta" umjetnosti unutar sustava umjetnosti, u krajnje diferenciranom i specificiranom obliku iznimnih ("originalnih") artefakata odvojenih od efekata

i funkcija kulture. Njezina transfiguracija i obrat ka kulturi započinje paralelno s procesima opće kulturalne rekonfiguracije šezdesetih godina te s preispitivanjima statusa umjetničkog objekta, subjekta umjetnika i pojma umjetnosti. To je gibanje počelo pratiti rastuće uvjerenje da svako umjetničko djelo prikazuje tragove (povijesti) konteksta kroz koje je prolazilo u nastajanju i recepciji, te se oni pojavljuju kao pojedinačni "tragovi", "tragovi tragova" i "brisani tragovi tragova" umjetnosti unutar procesa i u praksi kulture. U povijesti transfiguracija od umjetnosti do kulture mogu se identificirati 'paralelne' povijesti: internacionalne (globalne), transnacionalne (nomadske) ili lokalne (geografske). No isto tako i sukobljene interpretativne paradigme:

intertekstualizam i kontekstualizam, koje se bore da osiguraju prevlast vlastitom konstruktu zbilje.

Za potrebe ove izložbene pripovijesti pristrano (zašto ne?) izabranih i montiranih umjetničkih praksi, a da bi se kritički istaknule konceptualne strategije hrvatskih umjetnika u širokom vremenskom rasponu koji ih čini prisutnima *in continuo*, možemo posegnuti za toposom



Vlado Martek

Poetic Agitations / Pjesničke agitacije, 1978-1983

Read Poems by Branko Miljković / Čitajte pjesme

Branka Miljkovića, 1980

Everything you Buy or Possess, Label with its Name, /

Na svaku stvar koju kupite ili imate napišite njeno ime, 1979

Read Poems by Mayakovski / Čitajte pjesme

Majakovskog, 1978

povratka iz središta na marginu na kojoj "sve jest i ništa nije kao prije". Budući da između globalne intertekstualističke retorike mnoštvenosti, koja zna, priznajmo, otkriti i svoje represivno univerzalističko lice, i kontekstualizma babilonske raznolikosti s "pravom na priču o vlastitom životu", nema zbilje koja se u krajnjem ishodu daje provjeriti; stoga, razlika ima preče pravo. Poput teorijskoga skretničara, dakle, u srcu internacionalističkog čitateljskog/promatračkog uma i nadtekstualističke umjetničke polifonije, skrenut ću pozornost

upravo na tragove kontekstualne razlike. A tu onda nastaju, kako bi rekao umjetnik koji je upleten u ovu priču, Vlado Martek, "nevolje s Istokom". No vrijeme je da se fokusira bolja strana te priče, koja se pokazuje kao otvorena mapa tragova-indeksa što "razbija narcističku začaranost u kojoj je Zapad samozadovoljno prepoznavao vlastite vrijednosti na Istoku" (S. Žižek).

Trag i razliku stjecaj je okolnosti smjestio na određeno zemljopisno i kulturno ugibaliste, ali i preklopište dvaju uzajamno fasciniranih pogleda - "Zapada" i onog što se nekad zvalo "Istočna Europa". Premda je funkcija ove fascinacije, prema Slavoju Žižeku, čisto ideološka ("u Istočnoj Europi Zapad traži vlastita izgubljena ishodišta, vlastito izgubljeno iskustvo 'demokratskog izuma'", dok "Istočna Europa pilji natrag u Zapad, fascinirana njegovom Demokracijom"<sup>2</sup>, upravo funkcija ego-ideala posreduje različitost kontekstualnih uporišta. Kontekst se lokalizira ne da bi se ostalo u domaćem, "mitskom dvorištu vječne sadašnjosti okruženi precima i potomcima"<sup>3</sup>, nego da bi se njegovim posredovanjem dešifrirala paradigma umjetnosti koja podjednako zauzima i rub i središte svijeta. Zapravo se u identifikaciji specifične kontekstualne pozicije zorno otkriva proces nastanka nove uloge umjetnosti u funkciji kulture. On, dakako, ima svoju internacionalnu povijest preobražaja od "autonomije" estetskoga ustroja umjetnosti do njezine medijske transfiguracije i artefakta kulture; ali ima i svoje lokalne povijesti, kojima pripada i hrvatska priča, u kojima se obrat, sam transfiguracijski čin nije odigravao po vertikali kulture, već 'iskosa', mučnim i zaobilaznim, katkad i rizičnim, putem transfera od "umjetnosti i ideologije", preko "umjetnosti u društvu" do "umjetnosti kao kulture". To je istodobno bio i inicijalni posao resemantizacije ideološke, političke, socijalne aktualnosti, u kojem su se umjetnici služili konceptualnim strategi-

jama, no paradoksalno, s predznakom "podgrijane avangarde"<sup>4</sup>: napad, subverzija, eksces... u vremenu koje je posve nesklono kolektivnim projekcijama u budućnost i utopijama povijesnih avangardi. Iznad tih strategija lebdi sve do danas neodređeni osjećaj subjektivne neprilagodjenosti, dojmljivo iskazan u umjetnikovoj rečenici - simulaciji "parole": *Ovo nije moj svijet* (Željko Jerman, 1976). No, kako je poznato, s umjetnošću ili bez nje, socijalne, ideološke ili političke konstrukcije žive, troše se i mijenjaju, za umjetnike "nema izlaska iz sustava, utopija je moguća još samo u sferi subjektivnog... Nemoćan da se odupre sustavu, ne želeći ga, današnji umjetnik živi na njegovim slijepim mrljama" (F. Filipović, 1983). Način je njegovog funkcioniranja, pogotovo kad je riječ o sustavu obilježjima takozvanog "real-socijalizma" (jer, i takozvani "Istok" ima svoje kontekstualne različitosti!), ali i post-socijalističke tranzicije, razapet, poput klatna, između dviju točaka: s jedne strane, recepcije ideja, jezika te svijeta internacionalne umjetničke scene i, s druge, mogućnosti, atmosfere i zahtjeva lokalnih prilika.

Što se tiče prvog uporišta, pedesetih se godina eks-jugoslavenska kulturna scena počinje otvarati, za razliku od ostalih zemalja iza "željezne zavjese", istodobno kada na "velikoj" medijskoj sceni dolazi do prekida umjetničke "konjunktura" koja je vladala nakon Drugog svjetskog rata. Pojavljuju se prvi znaci neodređene težnje za pobunom ("buntovnik bez razloga"), koja poprima različite anarhoidne oblike što se obično podvode pod zajednički nazivnik neoavangarda. Neoavangardne pojave i pokreti, za razliku od povijesnih avangardi i visokog modernizma, koji su podrazumijevali misiju razvijene svijesti i vjeru u progresivni historijski razvoj, tek su povijesni dio širih društvenih i kulturnih strujanja u kojima mladi traže promjenu načina života, više prostora za individualne slobode i "individualne mitologije" (kontra-kultura, hipi-pokreti, studentska gibanja). U

njima dolazi do izražaja neka vrsta "anarhističnog strukturalizma": "Budući da sustav uništava individu, uništimo sustav" (P. P. Pasolini). U toj pobuni dominira novo osjećanje života, jer "biti buntovan, ili biti prividno buntovan nije više smjelost ni izazov već obavezan obred"<sup>5</sup>. Dio se neoavangardnih htijenja dodiruje s pokretom "nove ljevice": primjerice, shvaćanja o subkulturi vode izravno do teorije Herberta Marcusea o estetskom potencijalu ličnosti kao oslobađajućem socijalnom elementu. Na terenu se subkulture odvijala i glavna borba za emancipaciju i integraciju ličnosti šezdesetih i sedamdesetih godina. U tim su se okvirima razvile i posebne teorije kreativnoga procesa, teorije umjetnosti i umjetničkog djela u kojima se briše granica između umjetnosti i života, umjetničkog čina i svakodnevice. Prvi put u modernoj povijesti dolazi do rastakanja pojma Umjetničkog djela: pojedinačno djelo postaje dijelom predmetnoga svijeta, fragmentom beskonačne stvarnosti. A stvarnost preplavljuje masovna potrošačka i pop-kultura, čijim guruom postaje Andy Warhol kao prorok i realizator Hegelove ideje o kraju umjetnosti: on dokida posvećeni predmet umjetnosti da bi od banalnosti "svakidašnjeg" učinio svetost umjetničkog djela. Od brisanja granica između umjetnosti i svakodnevice, među vrstama i podvrstama pojavnih oblika umjetnosti te stapanja verbalne, vizualne, taktilne, scenske umjetnosti, "visoke" i "niske"... do intertekstualnosti i intermedijalnosti u ekstazi spektakla bio je tek korak. Nepreglednost novih pojava nastoji među prvima teorijski obuhvatiti Umberto Eco svojom sintagmom *opera aperta* (1962), teorijom "otvorenog" te višeznačnog djela, za što će desetak godina poslije Ihab Hassan skovati termin *postmodernism*, s fatalnim posljedicama za redefiniciju pojma umjetnosti u općoj kulturalnoj rekonfiguraciji koja se odvija na prelasku stoljeća.

No, okosnica je neoavangardnog vala bila konceptualna paradigma umjetnosti koju je precizno definirao Joseph Kosuth: "Djelatnost umjetnika sastoji se u tome da procjenjuje pojam umjetnosti - i da funkciju umjetnosti mijenja svojim pojmovnim rasuđivanjem". Od Sola LeWitta, koji uvodi pojam "konceptualna umjetnost" (1967.) da bi označio da su njegovi radovi izvedeni "iz koncepta" te prikazuju konceptualni, a ne vizualni poredak umjetničkog djela, preko teze o "dematerijalizaciji umjetničkog djela" kritičarke Lucy Lippard (1973.), najprije je dominantna transformacija vizualnog umjetničkog rada u tekstualni, tautološki ili analitički (*Art&Language*). Potom, s postkonceptualizmom, sve su prisutnije različite strategije kojima se zasnivaju ideološke i kulturološke analize sustava umjetnosti i kulture, zatim antropološko- semiološke analize različitih simboličkih oblika izražavanja, te primjena teorijskih i tekstualnih istraživanja na analizu različitih medija: fotografije (koja se prije više koristila za dokumentiranje), videa, filma, crteža, pa i slikarstva. S pojavom neokonceptualizma osamdesetih i devedesetih godina, strategije se usmjeravaju na istraživanja funkcioniranja umjetnosti u kulturi, društvene prakse produkcije i

potrošnje vrijednosti, značenja i oblika prikazivanja u masovnoj medijskoj kulturi.

To je tok zbivanja koji je prirodno vodio i pitanju: gdje je tu povijest umjetnosti kad je su-vremena umjetnost univerzalistički obilježena gubitkom "predmeta", te kako je ona uopće moguća ako hoće imati suvremena obilježja preinake epistemološkog obzorja? Od kraja je visokog modernizma postalo razvidnim da ništa ne posjeduje onu staru nevinu autonomiju. Umjetnik eksplicitno kaže: "Tema mog rada je jezik politike, odnosno prelamanje tog jezika u svakodnevicu. /.../ Pitanje je kako manipulirati onim što te manipulira, tako očigledno, tako drsko, ali ja nisam nedužan - ne postoji umjetnost bez posljedica" (M. Stilinović, *Tekst nogom*, 1984). Ta je činjenica, dakle, osobito jasna umjetnicima koji su svoj angažman kroz praksu umjetničkog djelovanja proživjeli kao iskustvo subjekta koji je "na Istoku", a čiji posebni kontekstualni uvjeti, dakako, čine onu drugu uporišnu točku u načinu njihovog funkcioniranja. No kontekst nije bio tek "prirodan i sam po sebi razumljiv okvir djelovanja" "nove umjetničke prakse", kao "reagirane na zbivanja", uža i šira, već i koridor između umjetnosti i kulture. U njegovoj su se dvosmjernoj otvorenosti iz afektivnog iskustva društvene marginalnosti stvarale strategije za stjecanje moći javne artikulacije, no izvan oslobodilačke retorike utopističkih ideologija, ali i "jakog subjekta" visokog modernizma (geometrijska apstrakcija, kasni apstraktni ekspresionizam itd.). Tako je na margini društvenog uređenja koje je težilo totalitarnom sustavu i kulturi što traži ontološku potporu porijeklu identiteta nastajala paradigma graničnog oblika kulturne identifikacije, kojim se zapravo potvrđivao univerzalni preobražaj suvremene umjetnosti i kulture. Nosilac nove paradigme promijenjeni je model subjekta umjetnosti, a ne tek socio-loški, sadržajni ili formalno-medijski kontekst;



Mladen Stilinović

Attack on My Art is an Attack Socialism and Progress /  
Napad na moju umjetnost napad je na socijalizam i  
napredak, 1977



no model je vidljiviji iz zaoštrene, odnosno kontekstualno sužene i iskošene perspektive ruba nego iz rasplnute perspektive središta.

Kada je počela nestajati aura umjetničkog djela, kako je još Walter Benjamin uočio<sup>6</sup>, ostavljajući za sobom trag kao sloj upisa unutar kulture i reflektiranja tog traga iz kulture, nestajala je i stara razlika između subjekta-autora i objekta-proizvoda. Shvaćanje subjekta diferencira se: od proizvođača i zastupnika djela do kulturalne konstrukcije koja se iščitava iz djela u komunikaciji s drugim subjektima društva, kulture i svijeta umjetnosti.<sup>7</sup> Za našu temu posebno su bitna dva tipa umjetničkog subjekta: "emancipatorski" i "konceptualistički" subjekt, a oba su određena kontekstom u kojem djeluju. Prvi je otvoreni subjekt koji se povodi za svojim emancipatorskim intuicijama u kretanju kroz umjetnost i svijet; nije vezan uz određen predmet, medij ili umijeće, te mu djelo, događaj ili akcija (termin koji je funkcionaliziran u konceptualnom pristupu Vlade Marteka) služe kao sredstvo da mijenja sebe, svoj osobni svijet, ali i društvo. Vezujući se uz određene duhovne vrijednosti, kao pripadnik i produkt moderne urbane kulture (urbanizacija umjetničkog iskustva, *Crveni peristil*, 1968.) osamljena je individua i akter pokreta, no kao izgnanik iz društva; također i moguća zvijezda spektakla u carstvu "tragova" (ako se iskaže osobna moć da se u začarani 'hermeneutički krug' autoriteta ude na spektakularan način, poput kasnog Brace Dimitrijevića).

Konceptualistički subjekt kao hipotetički teorijski subjekt umjetnosti djeluje kritički: izdvaja se iz aktualne umjetničke prakse "stvaranja" ili eksperimentiranja da bi istraživao sam pojam i jezik umjetnosti, status umjetničkog objekta i subjekta, sustav vrijednosti i prešutna pravila umjetničkog ponašanja. (Tomislav Gotovac ih je redom kršio!). Polazna je

teza da je svaki subjekt umjetnosti hipotetička tvorevina konteksta u okviru kojega se formira i djeluje: postoje modeli "umjetničkog ponašanja" koji se preuzimaju kroz sustav školovanja ili se stječu radom u konkretnom svijetu umjetnosti, pa se sredstvima jezične, političke i ideološke analize pristupa razumijevanju prirode umjetnosti i kulture. Otuda problem fokusiranja tragova konteksta izbija u prvi plan, posebice kad daje uvid u genezu dominantne paradigme umjetnosti druge polovice 20. stoljeća. Tako je pitanje o nevinosti subjekta opet u središtu pozornosti, jer, kao što subjekt stvara značenja i smisao umjetnikova rada, tako i umjetnički rad oblikuje njegov značenjski i vrijednosni lik. Nakon ovakvih analitičkih propitivanja više ništa u umjetnosti nije moglo biti kao prije: za status umjetnika nije više bila presudna 'akademska' vještina, tehnika, izraz, medij i sl., nego koncept umjetnosti i strategija kojom se umjetnik služi da bi proizveo umjetničko djelo i svijet umjetnosti. No, povijesne istine radi, tako je i novovjekovna umjetnost Zapada započela svoj pobjedonosni linearni hod s Bruneleschijevom renesansnom konceptualizacijom umjetnosti kao projekta, pa se pojam umjetnika koji uključuje pojam autora (u smislu osobe koja koncipira i projektira umjetnički rad) pojavljuje u svjetlu povijesti Narcisova ogledanja. Kada je ranih osamdesetih krenula Lyotardova priča o "postmodernom stanju" u kome više ne dominiraju "velike pripovijesti", pokazalo se da su se one zapravo već premjestale u tranzicijske kulture. u izokrenutu obliku miješajući se s malim, fragmentarnim (i lokalnim) pričama (ideologije dominacije, suživot, ulomci projekta besklasnog društva, "nedovršene" modernizacije, trauma prvobitne akumulacije kapitala), zrcaleći se u tragovima i zamuceno jedne u drugima. Odrzi su pokazivali da globalnu otvorenost potvrđuje lokalna zatvorenost (pr.

ogledanje Zapadne Europe u postkolonijalnom traumatskom preživljavanju ili suočavanju s mogućnošću ili nemogućnošću multikulturalizma), a da lokalna zatvorenost sanja univerzalnu sveobuhvatnost (pr. san o transnacionalnosti suvremene umjetnosti). Iz samospoznaje da je suvremeno globalno društvo 'konačno' postkomunističko, postupističko, postindustrijsko, postmodernističko, pa i postseksualno (s pojavom side), subjekt diskursa (onaj koji proizvodi značenja, smisao i vrijednosti) izlazi iz zadanih hijerarhija i subordinacija, specijalizira se, širi u prostoru poput tijela (prema rodnom, kulturalnom i drugom općenito). Izlazeći iz rigidnih sustava u kojima je djelovala samo jedna vrsta ideološke produkcije identiteta, ona totalitarnoga predznaka, u njezinoj je pustoši razvio različite produkcije identiteta, među kojima se ističe brisanje "raskola" između Istoka i Zapada. Dok je u visokom modernizmu svaka druga kultura osim internacionalne postajala regionalnim i marginalnim uzorkom neuklopljenog 'zaostalog' svijeta, u kasnom se modernizmu već subverzivno djeluje na kulturni imperijalizam modela zapadne modernosti ("internacionalni jezik"), a početkom osamdesetih najavljen je veliki "povratak" regionalizama, te potom nomadska kultura postmodernizma koja nudi neograničenu potrošnju fragmentarnih i iz konteksta otrgnutih semantičkih i semioloških civilizacijskih produkata, što eskalira u produkciji ekstatične medijske kulture neusporedivih referencija i kriterija korespondencije ("gomilanje označitelja"). U taj se okvir kulturalnih transfiguracija može kao paradigmatički primjerak (simptom) uvesti rad umjetnika koji su prošli kroz iskustvo radikalne kritike subjekta umjetnosti, pa i kasnokonceptualističkog (umjetnik postavangarde svjestan je da je teorijsko čistunstvo konceptualne umjetnosti samo još jedna idealizacija subjekta umjetnosti). Ovdje ističem umjetničke strategije koje su se održale kao

problematično tijelo unutar jedne monolitne predtranzicijske povijesne i kulturne situacije, nastavile s djelovanjem pokazujući posve autonomna obećanja kraja ideološke podjele svjetova, te ponudili zapadnoj sceni paradigmatički kod aktualnosti izmiješan s fragmentiranim raznorodnih i raznolikih tragova ideologija i identiteta. U čitavom se polustoljetnom rasponu, dakle, pojavljuje kao konstanta ideologija koja je vektor kulture, politike i umjetnosti: od tradicionalnog shvaćanja kao prirodnog svijeta porijekla u koji je zaronjen subjekt, preko modernističkog s velikom emancipatorskom fantazmom koja je tonula u metafiziku utopije o boljem mogućem svijetu, povlačeći za sobom svoje žrtve<sup>8</sup>, do multikulturalnosti kao ideologije sinkronih tragova identiteta, pluralnosti kao kontekstualiziranih indeksa kulture. Tako ideologija kao kulturološka sudbina povezuje povijest i geografiju, metafiziku i svakodnevicu, sustav i rod... Ostale su zabilježene bijesne riječi jedne mlade mađarske umjetnice: "Moj umjetnički status, pa to je geografska i biološka nepravda!" Nekada, šezdesetih i sedamdesetih godina, taj se sudbini prilazilo s kritičke distance, no danas, od ranih devedesetih, ona dobiva ontološku dimenziju, a umjetnička praksa koja je prati redefiniran ontološki status. Otuda, veli Nicolas Bourriaud u razvijanju svoje "relacijske estetike", "valja prihvatiti bolnu spoznaju da neka pitanja više nisu relevantna, što ujedno podrazumijeva nužnost prepoznavanja onih aktualnih". Međutim, ona svakako potječu iz zamisli i modela ranih strategija konceptualnog pristupa i poretka artikulacije značenja (stajališta, gledišta i društvene vrijednosti). Po uzoru na ideju djela kao kritičke informacije, ali bez one oštrice napada na grinbergijansku autonomiju umjetničkog djela kao forme ili izraza individualnog stvaralačkog autorstva

umjetnika, uspostavljena je nova praksa rekonstituiranja funkcije umjetnosti. U genezi te linije suvremene prakse ishodišna je točka Kosuthovo stajalište: "Function refers to 'art context'. Art only exists as a context, that is its nature..." (1970.). Zatim je stajalište razvijano prema obećanjima bitne relacije "text/context" u kulturalnom procesu proizvodnje značenja ("making meaning", 1979.), sa zaključkom iz osamdesetih, u kritici eklektičnog slikarskog postmodernizma: "There are no new forms only new meanings. An artist is engaged in the making of meaning, whether it's the can cellation of meaning or not" (1982.). Naime, ovako je, u rasponu od povijesnoga konceptualizma do neokonceptualizma, promovirana u biti informacijska morfologija djela, s određenim funkcijama posredovanja u odnosima mogućih svjetova.

U hrvatskoj umjetnosti, primjerice, taj raspon uspijeva paradigmatički premostiti Goran Trbuljak svojim strategijama unošenja estetskog, etičkog i aksiološkog poremećaja u odnosima unutar sustava umjetnosti u kojem djeluje: od rane prakse dematerijalizacije umjetničkog objekta do dekonstrukcije statusa umjetničkog djela, institucija umjetnosti i umjetnika. Njegov je referentni kontekst zagrebački modernizam sa svojim utopističkim duhom *Exata* i *Novih tendencija*, te njihove evolucije u ambijentalno-dizajnersku plastičku varijantu (ideološki pogodnoj za socijalističku izgradnju novog doba), ali i duh *Gorgone* sofisticiranog problematiziranja odnosa slike i jezika ('ni-poezija-ni-proza-ni-slika-ni-tekst' otpadnika Miće Bašičevića Mangelosa). Njegovi su radovi ponajprije formulirani kao tekstovi (*statementi* i koncepti koji iznose stajališta i gledišta umjetnika) i kao performativi (tekstovi koji svoj značenjski i aksiološki efekt ostvaruju činom čitanja u mentalnom ili bihevioralnom ispunjenju propozicija koje tekst

nudi). Trbuljak na svojoj retrospektivi (1981.), kao glavni eksponat izlaže rečenicu: *Ne želim pokazati ništa novo ni originalno; činjenica da je nekom dana mogućnost da napravi izložbu važnija je od onoga što će na toj izložbi biti pokazano; ovom izložbom održavam kontinuitet u svom radu* Izložena 'izjava' dekonstruira (ironički podtekst!) ideologiju modernističkog mita o umjetniku/stvaraocu koji dosljedno provodi, pa i ideološki funkcionalizira, svoju 'morfološku poetiku' identificirajući se s njom. Time unosi i producira poremećaj, eksces koji uzrokuje efekte ukazivanjem da se iza estetskog nalaze etička stajališta, a iza njih ideološki mehanizmi institucija kulture u kojoj se proizvode vrijednosti i značenja. Tekstom se 'izjave', dakle, gradi kontekst čije poremećaje



Dalibor Martinis  
Open Reel, 1976

publika razaznaje upravo vlastitim poimanjem i razvijanjem kontestualnih aspekata.

Bez pretjerivanja s "kritičkim idealizmom", neokonceptualističko stajalište proizvelo je model zastupanja društvenosti i interakcije, koji se razvijao u novu "relacijsku formu" (Bourriaud), karakterističnu za umjetnost devedesetih. Ontološki status djela od

devedesetih ne određuje, dakle, više kritika autonomne estetske forme, već "otvoreno" informacijsko djelo u smislu otvorenosti intertekstualnog, interslikovnog ili intermedijalnog poretka informacija kojima se predočavaju funkcije konteksta u proizvodnji značenja i smisla. Tome su, u hrvatskoj umjetnosti, osobito doprinijele strategije Dalibora Martinisa i Sanje Iveković. U aktualnoj se redefiniciji "otvorenog djela" definitivno govori o "post-objektnoj umjetnosti", o situaciji koja nastaje recepcijom medijskog "premještanja" objekata; ona izaziva promatrača da bude sudionikom događaja "transformacije i mikrokomunikacije", participira u njemu sve do aktivne uzajamnosti. Dakako, ta se paradigma realizira sukladno masovnoj medijskoj infrastrukturi kraja 20. stoljeća, s pozicija između kritike i ponude/prihvatanja nove semantizacije društvene realnosti (središta, margine, tranzicijskih formacija, prostora osobnosti, javnosti, bliskosti, različitosti, igre...). Umjetnost, dakle, zadobiva opet društvenu funkciju, ali bez ideološke težine velikih vizija o mijenjanju svijeta jer funkcionira na razini fragmentarnih okolnosti (grad, vikend, stan, atelje, ljudsko tijelo, regija, bol, trg, znak itd.). Drugim riječima, ona nam pokazuje kako da bez predrasuda, velikih i malih, živimo u postojećem svijetu realnosti, bila ona i virtualna; u tom smislu nastavlja borbu povijesnih avangardi oko novih načina i modela djelovanja, postojanja, opažanja, eksperimentiranja, sudjelovanja itd. na posve drugim društvenim, filozofskim i kulturnim pretpostavkama. Poput sonde umjetnik hvata i izlaže tragove naslojavanja i djelovanja života i kulture, koja inače ima najveću moć povezivanja, i zastupa mogući suživot njihovih identiteta; no, s otvorenim i nestabilnim konstituiranjem realnosti značenja te u nikad zaboravljenoj Duchampovoj tradiciji. U tom poslu

on ima i institucionalnu pomoć kritičara, teoretičara i kustosa, dakako određenog segmenta a ne uz opći konsensus, koji gotovo oponašaju umjetnika u premještanju artefakata iz kulture u izuzetnost prostora umjetnosti.

Takvo je premještanje moguće jer njih, kao djelatnike u kulturi, više ne povezuje tek neki parcijalni muzealski ili galerijski cilj, recimo, vidokrug estetske vrijednosti, stila ili ikonografije. Oni dijele zajednički vid djelovanja u kulturi ili bliski teorijski i praktični vidokrug svog djelovanja koji dolazi iz okrilja poticanja odnosa intersubjektivnosti, kao *dolce utopia* našeg doba, mikrozbližavanje u njegovu "kriznom" ambijentu (grupa naspram mase, taktilno naspram vizualnog, događaj naspram "jezičnog" procesa rada, uključivanje naspram distance.). Međutim, tako i gledatelj/posjetitelj prostora "izlaganja" zapada u "meduprostor", istu kontekstualnu situaciju izbora određenog modela ponašanja: između pasivnog pogleda/potrošača, kojemu djelo hvata pogled, i aktivnog pogleda/sudionika, s paletom prijelaznih oblika (svjedok, partner, suradnik, protagonist...). U svakom slučaju, izlagački prostor postaje poljem susreta, gdje se ostvaruje osnovna funkcija umjetnosti: da bude izložena uzajamnoj komunikaciji svih relacijskih činilaca, odnosno samom procesu općenja. Ono ima vlastito trajanje, dovoljno da se umjetnost prihvati i kao objekt i kao subjekt etike. No strategije umjetnosti koje se istodobno i kontinuirano zasnivaju na iskustvu povijesnoga konceptualizma i na iskustvu povijesnoga ideologizma, kao što pokazuju primjeri iz hrvatske umjetnosti, dobro znaju što su i nevolje s etikom i nevolje s Istokom, a da bi nas postavljali negdje gdje nismo bili. Naime, umjetnost nije tek Forma negdje u nigdini vječne beskonačnosti, već forma koja nastaje u dinamičkim susretanja. kao preplet i pletter umjetničkoga čina i djelovanja ostalih formacija, bile one umjetničke ili

ne; a na kom se mjestu što odigrava, to postaje od sekundarnog značenja, margina gubi svoj povlašteni položaj potvrđivanja središta. Kako ovi umjetnici nisu više opterećeni problemima istraživanja značenja i smisla umjetničkog "jezika", "pojma", "projekta" i sl. povijesnim pitanjima, oni danas u okviru kulture eklektizma iskušavaju granice otpora koji njihovim strategijama pružaju globalno i/ili lokalno društveno polje. Spomenute nevolje proistječu baš iz toga što su ti umjetnici svjesni činjenice da ne postoji ili nikada nije postojalo neko zamišljeno mjesto na kojem bi umjetnik mogao biti isključen iz svijeta koji prezentira; oni su itekako uključeni, samo kao "post-subjekti". Umjetnik Goran Petercol kaže: "Zapravo izdajem definiciju projekta". Hoće reći da, premda radi unutar "konstruktivne ideje" i "analitičke metodologije", njegov poetski modus rada izdaje "konstruktivni princip" povijesnog konstruktivizma, time što ga ambivalentno konceptualizira. Naime, time što se ne konstituira jednoznačni sustav pravila (projekt) konstrukcije, niti je konstrukcija "opredmećena" u čvrstom materijalu, generira se više jednako vrijednih sustava koji otvaraju produkciju varijanata i mogućnost biranja. Kada se umjetnik u svojim svetlosno-predmetnim instalacijama koristi radikalnim, redukcionističkim sredstvima kao što su svjetlost/odsustnost svjetlosti te *ready made* strategije koje premještaju predmetni izgled u optičku iluziju ili mentalni efekt, sve je to uokvireno "označiteljskim igrama". Dakle, efekt je nadvladao epistemu; no, to je manje relevantno u usporedbi s onim što umjetnik hoće dobiti: nije toliko bitno vidjeti odnosno fiksirati određenu "vizualnu formu", koliko biti prisutan/sudjelovati u događaju metamorfoze predmeta koji se oprostoruje u ekstazi svjetlosnog prostiranja i selekciji svjetlosnih informacija.

Dominantne strategije konceptualne postavangarde devedesetih, inače utemeljene koliko u neokonceptualizmu toliko i dominaciji masovnih medija u kulturi postmodernizma, koja opet duguje poststrukturalističkoj teoriji o umjetnosti, kulturi, politici itd., okrenute su istraživanju i provociranju društvenih/kulturnih mehanizama stvaranja, razmjene i potrošnje značenja i vrijednosti: od simulacijskih modela preispitivanja političkih i ideoloških znakova poznog komunizma/postkomunizma kao jezika njihove svakodnevice (*Eksploatacija mrtvih znakova*, Mladen Stilinović) do interaktivnih simulacijskih tendencija koje koriste digitalni prostor kao umjetnički medij (*Closed reality - Embrio*, Andreja Kulunčić, interaktivni rad koji provocira socijalne implikacije ljudskog genetičkog inženjeringa). No recentni je medijski Babilon (tekst, slika, fotografija, film, instalacija, *ready made*, video, kompjutor itd.) tek simptom kojim se razotkrivaju jezični elementi, relacije i konstitucije postmoderne svijesti, koja je zajednički horizont kako umjetnicima tako i onima koji ih prate. Počev od Saussurove tradicije odnosa označitelja i označenog (arbitrarnog odnosa predmeta i jezika) pa do otvorenosti i nestabilnosti "jezičnih igara" zasnovanih na "diskurzivnim mašinama" (od Baudrillarda i Guattaria do Virilia), svi su sudionici i svjedoci slobodnoga plutanja označiteljskih efekata "medija" u kulturi masovne proizvodnje i potrošnje: od robe do značenja, vrijednosti, ideologija... i "sve je izuzetno, samo ne znamo zašto"<sup>9</sup>. Na sceni jezičnih igara kombiniranja i variranja mogućnosti (tu je stari nesofisticirani ludizam, poput onoga nezaboravljivoga u pristupu Ivana Kozarića, tek u "brisanim trgovinama"), pravila su zakon, ali se ne mogu dokraja odgonetnuti, usprkos zagonetnoj želji odgonetanja. Paradoks je u dvosmislenosti "okvira" igre, što pored znakova ili predmeta obuhvaća

i koncept rada sa svijetom (znanje, povijest, etika...) koji ih okružuje i pretvara u kulturne kodove. S te pozicije (*EgoEast*; Ivana Keser, *Pasijans*, 1992.; Aleksandar Ilić, *Enciklopedija dijaloga*, 1992.), poredak subjekta i diskursa zamjenjuje se proizvoljnim poretom pravila igre, koja su zapravo specifikatorski zahvat, s efektima označiteljskoga lančanog i mrežnog uključivanja, odnosno povezivanja medijske kulture. Nakon epistemologije i ontologije, na redu je logika označitelja koja nije locirana u vremenu povijesti, nego u elektronskom vremenu neprekidne sadašnjosti. S toga povišenog stajališta, svaka planetarna točka čini se dostupnom istodobno kao centralna i centrirana, no i kao lokalna i specifična. Umjetnik je definitivno preuzeo figuru neprilagodljivoga nomada, njegova je koža tetovirana tragovima kulture kroz čije svijetove prolazi. No, što je s nama?

**1** Peter Sloterdijk: *Doći na svijet-dospijeti u jezik*, Naklada MD, Zagreb, 1992.

**2** Slavoj Žižek: *Metastases of Enjoyment*, Verso, London-New York, 1994.

**3** Vladimir Biti: *Pripitomljavanje drugog: Mehanizam domaće teorije*, Filozofska istraživanja, Zagreb, 1989.

**4** Pema terminu Aleksandra Flakera.

**5** Miklos Szabolcsi:

*Neoavantgarde*, Gondolat, Budimpešta, 1981.

**6** Walter Benjamin:

*Umjetničko djelo u doba svoje tehničke reproduktivnosti*, *Eseji*, Nolit, Beograd, 1974.

**7** Arthur C. Danto: "Atmosfera znanja koju stvaraju umjetnici, kustosi, kritičari, povjesničari", *Preobražaj svakidašnjeg*, Kruzak, Zagreb, 1998.

**8** Boris Groys:

*Gesamtkunstwerk- Stalin*, Carl Hanser Verlag, München, Wien, 1988.

**9** Miško Šuvaković, *Point de capiton*, Darko Šimičić, Božidar Raos, Zagreb, 2000

**Branka Stipančić**

## “OVO NIJE MOJ SVIJET”

(Željko Jerman)

Ono što mi danas najviše ostaje u sjećanju iz vremena izložbi-akcija Grupe šestorice autora je duh neprestane pobune: otpor svuda i u svim vidovima, različit prema prilikama. Ne čekajući da ih netko pozove, sami su našli mjesta gdje će pokazati svoj rad, zaobilazeći zamke koje nameću institucije umjetnosti. Sredinom sedamdesetih godina organizirali su izložbe-akcije u Zagrebu: na gradskom kupalištu uz rijeku Savu, u staroj jezgri grada, na fakultetima; u Beogradu, u Veneciji, na plaži na Jadranskoj obali, i drugdje, spontano, kao labava asocijacija umjetnika koja ostvaruje svoje ideje osvajajući za sebe novi tip izložbenog konteksta. Postavljali su svoje radove na travi, polagali ih na cestu, projicirali slajdove i filmove na zidove kuća, ... radove koji su često bili destruktivni spram estetičkih i etičkih normi, i izvodili akcije koje su uznemiravale publiku. Kreativni teritorij umjetnika bio je širok i izgledalo mi je kao da se svakim danom sve više širi.

Umjetnicima iz Grupe šestorice autora važno je bilo skinuti zabrane koje su ih kočile, osloboditi se vrijednosnih sudova koji su sputavali umjetnički rad, i omogućiti djelu da se dokaže

i da se provjeri na licu mjesta: ovdje i sada. Iznenadne, uglavnom jednodnevne izložbe-akcije Grupe šestorice autora imale su stil gerile, taktiku neprestanog uznemiravanja. Bile su to “usitnjene” permanentne pobune, otpor pun kritičkog duha i mašte koji je ujedno bio i podrugljiv i radostan. Boris Demur, Željko Jerman, Vlado Martek, Mladen i Sven Stilinović i Fedor Vučemilović, tada vrlo mladi umjetnici, odupirali su se svim oblicima ideologizacije, a svaki je od njih na svoj način vodio svoju bitku. Promijeniti život, promijeniti umjetnost, ne podrediti se nikakvim zahtjevima i pravilima sistema, nikakvim naslijedenim umjetničkim konvencijama bila bi ukratko romantičarska težnja svih njih. Ali, ako se već društvo teško moglo mijenjati, moglo se je glasno reći: *Ovo nije moj svijet* i radikalizirati svoje umjetničke postupke. Željko Jerman je svoju “revoluciju” podigao u fotografiji. Šaranjem i pisanjem “punim buke i bijesa” obraćao se fotografiji (*Smrt, krepaj fotografiju*), zamutio, preekspozirao ili nedovoljno razvijao fotografije, da bi na kraju odbacio fotoaparat kao glavno sredstvo i nastavio raditi u direktnom kontaktu s



Vlado Martek

Malevich / Malević, 1985

fotografskim materijalima. Uspostavljajući samoreferencijalne odnose u mediju u kojem je radio, Jerman je deklarirao svoje nepristajanje na fotografiju kao estetski produkt kao i na svijet u kojem vladaju njemu neprihvatljivi odnosi. Živjeti svoju umjetnost, a ne onu unaprijed određenu, ostaviti svoj trag na fotopapiru, ispisivati na njemu svoje intimne parole, voditi svoj foto dnevnik, ... za Jermana je značilo potvrditi svoje postojanje u svijetu i pridonijeti stvaranju novih odnosa u kojima se čovjek više ne bi osjećao pokoren i obmanut. Svojim naglašenim individualizmom svakako je provocirao u sredini koja je osjećala pritisak socijalističkoga kolektivizma.

Atmosfera u kojoj su nastajali radovi Grupe šestorice autora bila je u stanju duha otvorenosti i istraživanju svega onoga što bi moglo konstruirati umjetnički čin. Vlado Martek je svoju poeziju izmjestio iz knjige/teksta u različita vizualna prostranstva: ogledalo, objekte sastavljene od knjiga, plakatsku poeziju... Verbalnom značenju dodao je vizualno. Martek se bunio protiv linearnosti teksta, želio je proširiti jezik, dati riječi njezinu "korpuskularnost", nadmašiti njena ograničenja, stvoriti poetsko u situaciji. Istodobno vodio je dijalog s poezijom u samizdatima *Crvenoj knjžici*, *Poeziju treba jebati* i *Lažnoj poeziji*, "preporučiti se" s njom kao: *Danas isplazih jezik jeziku*,

Željko Jerman  
5.9.1975., 1975

*Da sam poezija, bio bih ptica, Volim te pjesmo jer si na distanci, Dovoljno sam moderan da bi šutio i iz toga je počela pjesma*, i zalagao se za moralnu ulogu pjesnika. Tekstovi *Svako uzimanje pisaljke u ruke čin je poštenja* i *Prije nego što napišem pjesmu moram pokupiti smeće iz svoje ulice* samo su neki iz niza s temom "prevrednovanja poezije". Ali Martek se tu ne zaustavlja, on želi više - promijeniti život - mijenjati ga umjetničkim akcijama koje su nov način življenja. To posredno znači mijenjati i društvene odnose: napasti vlast, koja podučava isključivo poštovanju i vjerovanju, napasti državu, koja trajno podržava sistem ugnjetavanja i nesloboda. Njegovi samizdati puni su parola: *Smrt državi - sloboda umjetnosti*, *Dolje izrabljivači anarhije*, *Unakazit ću te državo artom*, *Zaljubljen sam u državu, živio preljub*. A kakve su bile Martekove akcije? Ironične i vrlo duhovite. Dijelio je kekse s natpisom *Laži državu* i letke *Umjetnici naoružajte se*, nosio ulicama dlakavu zastavu, prodavao novac za pola njegove vrijednosti, trgao novčanice kupajući se u moru ... Državu treba napadati u svim njezinim manifestacijama moći jer, kako kaže Martek, "država nije pasivna životinja". Odbacivanje poštovanja prema vanjskim oznakama Države: zastavi, novcu, crvenoj komunističkoj boji, izrugivanje i konfrontiranje vlasti uz pomoć njenih simbola karakteristično je za mnoge u Grupi šestorice. Sven Stilinović naslikao je zastavu samo u crno - bijelim odnosima, sklepaio je od drvenih dasaka, napravio je od zileta, od vate... U *Dvostrukom*





prekršaju Mladen Stilinović preko novčanice slika jugoslavensku zastavu, iritirajući neposlušnošću prema dvama zakonima onom koji se odnosi na zabranu slobodne upotrebe zastave i zabranu uništavanja novca. Ispisivao je preko novčanica tekstove svojom krvlju, kolažirao novac...

Mladena Stilinovića posebno su izazivali nametljivi i zaštićeni socijalistički simboli. Jedan od nedodirljivih tabua u socijalističkoj zemlji bila je crvena boja. Radovi o desimbolizaciji crvene - iako su se služili tautološkom strukturom, kao: *Potrošnja crvene* (slika na kojoj je ispisan taj tekst crvenom bojom), *Aukcija crvene* (performans aukcije slike na kojoj je pisalo crvenom bojom "Aukcija crvene"), *Moja crvena* (serija fotografija na kojima autor rasi-jeća žiletom svoj prst i piše po dlanu svojom krvlju) - nisu bili analitični radovi, već anarhična i cinična pobuna na društvenu simbologiju. *Aukcija crvene* je tautologija jer je autor na aukciju dao crvenu sliku, ali "socijalističko" čitanje pretvara tautologiju u apсурd. Doživljaj boje, mislio je Stilinović, trebao bi biti individualan, ali ga ideologizacija neprestano uskraćuje.

Gledalac je u Stilinovićevim radovima konstanto bio stimuliran apsurdnim značenjima. U seriji fotografija *Odnos noga kruh* umjetnik šutira nogom kruh. Kakvog li agresivnog čina?! S jedne strane, kaže R. Barthes, kruh je obilježje vrline, religije, rada, muke, nužde, siromaštva; s druge strane, ono je sredstvo ucjene: tirani pokoravaju narod prijeteci da će ga ostaviti bez kruha. Kruh je ujedno i simbol ugnjetavanja. Ovdje treba prepoznati dekonstrukciju ideoloških simbola. Demantiranje i ironija Stilinovićeve su glavne metode.

U brojnim tekstovima koje je izlagao na roza umjetnoj svili, od kojih ću spomenuti samo jedan: *Napad na moju umjetnost napad je na socijalizam i napredak*, jezičnu situaciju namjerno ostavlja nejasnom kako bi djelovao u međuprostoru. Stilinović vidi jezik kao živu

stvar bitnu za određeno vrijeme i mjesto. Uzima ga iz jednoga konteksta i dodaje mu drugi. Ta kontaminacija konteksta govori o tome kako se koristi politička snaga i kako kontradikcije u njoj treba pažljivo istraživati. Subverzija koju je Stilinović neprestano provodio u svojim "jezičkim radovima" nije se sastojala samo u tome da se vrijeđa javno mnijenje, moral, zakon ..., već u tome da se pronade paradoksalni govor oslobođen svake dogme - dakle invencija i provokacija.

I za Marteka i za Mladena Stilinovića humor je uvijek bio vrlo važan, ali zato njihovi radovi nisu bili manje subverzivni. Dapače, takvim individualnim akcijama "razbijala" se politika kao institucija. Jer gdje se javlja otpor, ugrožen je i sam sistem. Svaka inicijativa mogla bi služiti kao primjer i povlačiti za sobom druge akcije.

Nerijetko pozivanje na Bakunjinu i njegove prethodnike Proudhona i Stirnera, kao i na De Sadea, i njihovo citiranje u radovima Svena Stilinovića upućivalo je na slobodarske tradicije koje su se osjećale u Grupi. Sloboda stvaranja i sloboda ponašanja bile su prioritete. Njihova "nepolitičnost", bila je politična u anarhističkom smislu. Proudhonova misao: "nikakva država, nikakva vlast, apsolutna sloboda čovjeka i građanina" moglo bi se reći, osjećala se u njihovu ponašanju i radovima. Sven Stilinović je posebno volio jukstaponirati uz svoje fotografije tekstove anarhističkih mislilaca u kojima se naglašava autonomija ličnosti u odnosu prema državi i pružanje otpora svim silama koje čovjeku oduzimaju njegovo pravo da svoj život uredi prema vlastitim potrebama - ističući revolt kao prirodnu stvaralačku negaciju koja dokida svako otuđenje i afirmira urođeno čovjekovo dostojanstvo i njegovu želju da se na djelu potvrđuje u svojoj punini.

Odbaciti umjetnost koju se više ne želi - posebno onu institucionaliziranu i ideologiziranu. *Ne slikati buržoaske slike*, ne promijeniti samo forme i struk-

ture nego koncept djela - za Borisa Demura značilo je odreći se slikarstva i skulpture kao vizualne forme što ga je u to doba vodilo prema "analitičkom slikarstvu" i "analitičkoj skulpturi" i prema upotrebi lingvističke forme u situacijom izazvanim radovima, za Fedora Vučemilovića to je značilo analitičko istraživanje u fotografiji. Dematerijalizirati umjetnost, inzistirajući na lingvističkim aspektima umjentičkog djela, kako bi se potvrdila njezina samorefleksivna priroda, bio je Demurov otpor, kritički angažman protiv umjentičkog djela - estetskog produkta s karakteristikama *supercomodity* - fetiša ponudenog pasivnoj kontemplaciji gledaoca ili stručnjacima sa svim njihovim kulturnim osobinama. Tautologija i medij koji se sam na sebe referira, kao toposi umjetosti za Demura je, kao i za mnoge umjetnike konceptualne orijentacije bila, izraz moralnoga opredjeljenja. Ta radikalnost koja je išla prema jednadžbi *umjetnost je misao*, svakako je nosila negativne posljedice autorima koji su svojim radovima izbjegli status predmeta i stisak institucije.

Ulica je stoga bila mjesto višestrukih izazova. Mogli su komunicirati s publikom putem svoje umjetnosti istodobno kada je ona nastajala, akcijama koje su predstavile njihov način življenja. Umjetnost za njih nije bila zanimanje, a izložbe-akcije prezentacije njihovih materijalnih ostvaranja. Radovima u potrošnim materijalima, nehajno izvedenima, koji su bili namijenjeni izlaganju na pločniku, i svojim ponašanjem svakako su ugrozili tradicionalni koncept umjetnosti. Iako se on nije dao srušiti barem su ga mogli uzdrmati. Sa svojih 28 izložbi-akcija otvorili su sebi put. Prije svega one su značile pobunu - osvajanje prostora i uzimanje sloboda koje im pripadaju i to se neda opozvati. Ogolili su svoje umjetničke pozicije i istakli svoja moralna stajališta.

Citirajući Rimbauda Martek kaže: "Ja sam čist i to mi je svejedno".

Integralni tekst objavljen je u katalogu: *Grupa šestorice autora*, Institut za suvremenu umjetnost, Zagreb, 1998.

**Branka Stipančić**

## DIMITRIJE BAŠIČEVIĆ MANGELOS - MANIFESTI

U *Šidskom manifestu* Dimitrije Bašičević razdijelio je svoj život u 9 i pol Mangelosa pozivajući se na biopsiho teoriju koju je kao dijete čuo u šidskoj školi. Po toj teoriji svakih sedam godina potpuno se izmijene stanice u ljudskom organizmu pa se stoga u istoj osobi nalaze sasvim različiti subjekti. Time umjetnik objašnjava razlike između ranih i kasnih faza pojedinih autora: postojanje dva Rimbauda, dva Marxa, tri Van Gogha, "više" Picassoa, i 9 i pol Mangelosa.

Jedan je Mangelos bio kritičar i kustos, da bi drugi u sve to posumnjao i rekao sebi da treba početi od tabule rase. Jedan se bavio organizacijom institucija kulture, dok je drugi počeo sumnjati u vrijednosti takvih organizacijskih sistema dajući poticaj trećem da ustraje na putu formuliranja umjetničkog poticaja zvanog noart.

Mangelos no. 1 (1921. - 1928.) seosko je dijete u Šidu; Mangelos no. 2 (1928. - 1935.) učenik je osnovne škole i gimnazije; Mangelos no. 3 (1935. - 1942.) ispisuje u đačkim bilježnicama prve znakove za poginule prijatelje u ratu, koje kasnije naziva *Paysages de la mort* i *Paysages de la guerre*,

Mangelos no. 4 (1942. - 1949.) piše prvu *Abecedu* i studira povijest umjetnosti; Mangelosi no. 5 (1949. - 1956.) i no. 6 (1956. - 1963.), već su duboko u sferi umjetnosti, slikaju crne tablice - *Tabule rase*; stranice s izvučenim linijama poput školskih tablica - *Paysages*; ispisuju riječi i tekstove na papirima i tablama; precrtavaju reprodukcije slika nazivjući ih anti-peinture; pišu tekstove i poeziju u zacrnjenim bilježnicama - no-stories; ispisuju svoje teze i projekte... te sudjeluju u radu avangardne Grupe Gorgona čiji radikalni projekti nastaju na pozicijama anti-umjetnosti. Mangelosi no. 7 (1963. - 1970.), no. 8 (1970. - 1977.), no. 9 (1977. - 1984.) i no. 9 i pol (1984. - 1987.) formuliraju teorije o umjetnosti, kulture i civilizacije u bilježnicama, na tablama i globusima. Makako izračunavao svoje životne faze, pomalo neprecizno, i u različitim verzijama, krajnja točka njegove biografije je uvijek ista. To je godina njegove smrti, koju je točno predvidio i uz koju je ispisao i mjesto svog boravka: "les Champs du dernier Goulag" (a ne: les Champs Élysées!).

Tema smrti jedna je od vječnih tema s kojom je Mangelos u dijalogu od početka pa do posljednjih manifesta. U tom rasponu, od *Pejzaža smrti* i *Pejzaža rata* pa do globusa *Le manifeste sur la mort*, u kojem konstatira: "il n'y a pas de mort/ il s'agit d'une autre forme de la vie", Mangelosi razvijaju različite teme, u početku su to više pitanja i sumnje, a kasnije teze i programi. Teze ili manifesti djela su kasnog Mangelosa: Mangelosa no. 8 i no. 9.

Sedamdesetih godina, nakon faza u kojima su dominirale negacije i osporavanja, Mangelos je tada prvi puta umjetnik koji afirmira programe, fragmentarno i tiho, ali afirmira. Nazivao ih je sam tezama ili manifestima i redovito izlagao na izložbama koje je sam koncipirao. Manifestima su obično povijesne avangarde glasno najavljivale svoje izlaženje u javnost, programe koje je tek trebalo dokazati.

Manifesti kod Mangelosa dolaze na kraju njegova opusa, kao sažimanje, kao pokušaj da se iznesu zaključci i teorije.

Ključni radovi nalaze se ispisani u bilježnici *Jahrensbuch (ab 1970)* te tablama i globusima izlaganim na izložbi Manifesti u Ateljeu Toše Dabca u Zagrebu 1978. godine, kao i brojnim bilježnicama i papirima. Ispisuje manifeste o mašini, o funkcionalnom mišljenju, o umjetnosti, o energiji, o nagonu, o mišljenju, o čulu orijentacije, o društvu bez umjetnosti, o ludističkom sindromu, o svijesti, o memoriji, o istini, o sreći, o intuiciji, o geniju, o evoluciji, o fotografiji... U mnogima je, bez obzira na širinu tema, sažeta misao o postojanju dviju civilizacija "ručnoradne" i "mašinske", gdje je ova posljednja, koja se osniva na "funkcionalnom mišljenju" suprotstavljena staroj "ručnoradnoj" civilizaciji. Promjene u proizvodnji, smatra Mangelos, uvjetovale su lomove i izazvale krizu i odumiranje disciplina zasnovanih na "metaforičkom načinu mišljenja", a to su, prema Mangelosu, u prvom redu umjetnost i filozofija. Da bi izrazio svoje teze o "smrti umjetnosti" Mangelos dijalogizira s brojnim filozofima i teoretičarima, od Hegela do W. Benjamina. Njegov pojam "ručnoradno" umjetničko djelo pomaže je sličan pojmu umjetničkog djela koje gubi svoju "auru" u "vijeku tehničke reprodukcije umjetničkog djela", kako ga definira Benjamin, koje gubi svoju jedinstvenost, odnosno svoju "jednokratnu egzistenciju". Mangelos konstatira da je pojavom stroja došlo do takvih civilizacijskih promjena da je potrebno uspostaviti nove pojmove i kategorije. Elaborirajući svoju tezu, Mangelos je s jedne strane duhovit i opsežan, s druge ozbiljan i sažet. U manifestu *O psihičkom životu Picassoa i pretpostavljenog Panthe altamirskog*, uspoređuje Picassovu *Guernicu* s "produktom njegovog slikarskog predka iz Altamire" i zaključuje da su: "oba Španca

proizvodili / tehnologijom ručnog rada / upotrebljavajući identični "psihički" instrumentarij". / pa stoga u tridesetom vijeku / neće biti sasna jasno / koji je od tih produkata iz dvadesetog / a koji iz minus hiljaditog stoljeća. / Picasso i pretpostavljeni Pantha pripadaju istom segmentu / iste civilizacije. ručnoradne."

Mangelos je i samoironičan, i teoriju primjenjuje na svoju anti-umjentost i onu svojih prijatelja iz grupe



Dimitrije Bašičević - Mangelos

Le Travail Mecanique - Le Penser fonctionnel

Gorgona. U *Moskovskom manifestu*, netom prije retrospektivne izložbe grupe Gorgona 1977. godine u Zagrebu, obraća se svojim prijateljima "gorgonautima":

"sprematamo se za našu posthumnu izložbu, ali ART IS DEAD / i stari nai / fni umetnički način mišljenja / dubokih misli nema samo funkcionalnih..."/ "umjetnost je izgubila društvenu funkciju pojavom mašine. zaostajući na nivou/ ručne produkcije umjetnost po Marxu i contra Marxu funkcioniše još samo kao / rekvizit istorije. u muzeju..."/ "svet se izme-

nio a umetnost osta/ la na početku dvadesetog veka. unatoč naporima u dva smera. da se nametne društvu/ kao avangarda i da se prilagodi mašinskoj civilizaciji. / vreme gorgonašenja je prošlo. i epoha naivnog mišljenja/ u toku je / revolucija svesti. funkcionalne.”

“Da slika ne bude ni praistorijska ni istorijska već suvremena”, piše Mangelos u svojim bilješkama, “moguće ju je formirati samo simbolom koji nije dvosmislen to jest mišljenjem”: “gomišom” i “fumišom” kako duhovito ujedinjuje pojmove govora i mišljenja te funkcionalnog mišljenja. U tim evolucijskim promjenama gdje nestaje umjetnost, zaštarjavaju pojmovi kao genijalnost, istina, intuicija... Mangelos ispisuje brojene manifeste o tome kako genija nema, kako je intuicija izmišljeno svojstvo mišljenja, kako će se iz dvadesetiprvog stoljeća vidjeti još samo društvo, ali ne i umjentost... Iako duhovitost ublažava ubojitost tih manifesta Mangelos ima za cilj likvidaciju tradicionalnih vrijednosti kulturnog naslijeđa. Istodobno, manifesti o fotografiji afirmiraju medij kao fenomen nove civilizacije i novog načina mišljenja.

Manifesti su izraz “funkcionalnog mišljenja” pa stoga oni postaju sve funkcionalniji. U njima misao svodi na informaciju u najkraćoj mogućoj formi, a s obzirom da su “knjižurine tipična manifestacija naivnog stupnja mišljenja” (iz *Manifest o knjigama*) svoju misao sad formulira “telegrafski”. Manifesti napisani na globusima tome su najbolji primjeri. Golobus: Le Manifeste sur la machine no. 3. - nosi samo tekst: “la première machine / était / le premier model / du penser fonctionnel”.

Oni drugi govore o Hegelu, o kulturi, o kiču i energiji..., ali uvijek kratko. Nema više elaboracije, misao je precizna i jasna -“superwittgensteinska”. Humor ga nikad ne napušta, pa među tablama s tekstovima kao što su: “Intuicija je stvar instinkta” i “Viši svet

logički je nemoguć”, sresti će se i tabla poput one na kojoj piše:

“Nema dvije logike / Hegel misli kao i njegov šuster.”

Mangelosov rad, koji je jedinstveni spoj pisanja i slikanja, uvijek je bio u svojevrsnom dijalogu s različitim osobama i zadirao je u najrazličitija područja: od povjesti, umjetnosti, filozofije, estetike, do psihologije, fizike, biologije... Bila je to umjetnost neprestanog promatranja i čitanja, znatiželjna za razne pojave, poetike i teorije. Bila su to reagiranja i osporavanja, ironični i decidirani zaključci. U radovima-tekstovima Mangelos je miješao privatno i opće poznato, duhovito izvrtao smisao, postavljao zamke i zagonetke. Pobunjeni skeptik? Ili ironični znanstvenik? Ono što je ujedinjavalo cijeli taj opus, s jedne je strane bilo pismo: rukopis školarca na podlogama s iscrtanim linijama, a s druge pobuna i ironija. Ili sažeto: ne pristajanje, ali i pokušaj da se misli u novom modusu, da se koncipira osobna verzija i privatni program u odnosu prema civilizaciji, koji je Mangelos nazvao: NOART.

Nada Beroš

# UMJETNOST POSTAJE SPORED- NOM KONAČNO!

Oduvijek je ambicija povjesničara umjetnosti bila ulančati umjetničke događaje i pojave, pronaći njihove izvore, detektirati rukavce, iznaći grananja, drugim riječima, otkriti preteče, rodonačelnike, sljedbenike, pristaše, epigone... Kao da tek formiranjem složenog obiteljskog stabla događaji dobivaju svoju punu važnost i značenje, a samim time i pravo na historizaciju, spomenik, epitaf. Čak i onda kad su se događaji, ili još točnije - umjetničke osobnosti - odupirale tom ulančavanju, zaključak je povjesničara umjetnosti često puta glasio: tim gore po događaje!

Po svemu sudeći, pisati danas povijest suvremene umjetnosti ne razlikuje se bitno od pisanja koje mu je prethodilo u prošlim desetljećima. Čak i kad vjerujemo kako smo na tragu novih saznanja i metoda, služimo se dobro znanim aparatom i prokušanim formulama kako bi priskrbili povijesni legitimitet do jučer živim umjetničkim pojavama. Koliko god zbog "prevelike blizine" ti događaji često imaju nejasne konture ili izgledaju kao izolirane pojave na aktualnoj vremensko-prostornoj mreži (nekadašnjem sta-

blu), spremno ih dešifriramo po starom ključu: sinovi (a politički korektno bilo bi reći - i kćeril) ne nasljeđuju toliko od očeva, koliko od djedova!<sup>1</sup> To, doduše vrlo staro, otkriće ruskih formalista, još uvijek nisu uspjeli osporiti ni novi interpretatori suvremene umjetnosti.

Jednako tako, povijest suvremene umjetnosti, iz operativnih razloga najčešće preuzima staru klasifikaciju "duha vremena" prema dekadama, premda je svjesna ograničenja i nužnih pojednostavnjivanja, a time i deformacija i povijesnih falsifikata, koje nose takve podjele. Kada danas kažemo, primjerice, "umjetnost osamdesetih", čini se kako svi znamo o čemu razgovaramo: transavagarda, nova slika, druga skulptura, novi divlji, novi ekspresionizam... postali su svojevrsni sinonimi za umjetnost tog desetljeća. Činjenica je, međutim, kako su te pojave samo najprisutniji, tržišno najeksponiraniji i najmoćniji protagonisti osamdesetih, a nipošto ne i jedinstveni izraz duha vremena. Ipak, mnogi drže kako su ustupci, simplifikacije i generalizacije toga tipa neophodne kako bismo uopće mogli komunicirati. Kada danas tematiziramo "umjetnost devedesetih", iznenada se nalazimo na skliskom terenu. Problem nije samo u tome što nam je prethodno desetljeće preblizu, "previše vruće", pa ga još uvijek nismo uspjeli petrificirati, nego u činjenici što se ono otimalo

jednoznačnosti i dominaciji jednih ideja nad drugima. Svojevrsna kakofonija devedesetih može biti protumačena kao izraz demokratskih težnji u umjetnosti, ali također i kao nesposobnost (nemogućnost?) da se postojeće energije akumuliraju i ujedine u zajedničku strast, bilo da je imenujemo društvenom utopijom, subverzijom umjetničkog sustava ili nečim sličnim.

Analizirajući razliku između umjetnosti šezdesetih i umjetnosti devedesetih, francuski teoretičar Nicolas Bourriaud, tvrdi kako bez sumnje postoje važne dodirne točke, jer počevši

od šezdesetih godina (Daniel Spoerri, Yves Klein, Georg Brecht, Ben...) formalno uređenje svih oblika društvenosti postaje povijesnom konstantom, a tim su se pitanjem bavili i najvažniji umjetnici devedesetih (Felix Gonzalez-Torres, Carsten Höller, Jorge Pardo, Phillippe Parreno, Dominique Gonzalez-Foerster, Rirkrit Tiravanija, Vanessa Beecroft, Douglas Gordon i dr.). Prema Bourriaudu, umjetnost devedesetih određuje sfera međuljudskih odnosa, intersubjektivnost, uvjetovana zajedničkim postojanjem, suživotom, civilizacijom bliskosti, koju smo naslijedili životom u gradu, a naziva je relacijskom umjetnošću, odnosno estetikom.<sup>2</sup>

Pišući prije četiri godine esej *Od ezoterije Gorgone do dematerijalizacije Weekend Arta*, u čijem je fokusu bio novi umjetnički projekt, *Weekend Art: Hallelujah the Hill*,<sup>3</sup> koji je svoju prvu javnu prezentaciju imao u Muzeju suvremene umjetnosti u Zagrebu, 1997., ambiciozno sam povukla paralelu između kulturne hrvatske avangardne skupine *Gorgona (1959.-1966.)*<sup>4</sup> i nove neformalne umjetničke grupe *XXXL*.<sup>5</sup> Ta skupina umjetnika, točnije umjetničko-prijateljski trio, koji čine Aleksandar Battista Ilić, Ivana Keser i Tomislav Gotovac, autori već otprije poznati na domaćoj i internacionalnoj sceni po svojim individualnim opusima, u drugoj polovici devedesetih po prvi put udružuje se oko zajedničkog projekta *Weekend Art*, koji je izrastao iz nedjeljnih prijateljskih izleta na obližnju Medvednicu, neveliko brdo u okolici Zagreba.<sup>6</sup>

Povezujući te dvije grupe, slično Bourriaudu, upustila sam se na teren promišljanja umjetnosti šezdesetih i umjetnosti devedesetih godina, bez poznavanja Bourriaudovih rezultata, koje će on kasnije objaviti u danas utjecajnoj *Relacijskoj estetici*. Priznajem, na trenutke mi se poredba *Gorgone* i *Weekend Art-a* činila odveć pretencioznom, no četiri godine kasnije, osnažena Bourriaudovim mislima i međunaro-

dnom recepcijom *Weekend Art-a*, mogu reći: tim bolje po Gorgonu!

Gotovo četiri desetljeća koja su dijelila ove skupine umjetnika, donijela su toliko mijena i razlika, površinskih i dubinskih - podjednako u umjetnosti kao i u društvu - da je na prvi pogled bilo teško iznaći zajednička polazišta i dodirne točke između "gorgonaša" i "viken-daša". Štoviše, jaz je bio tako velik, da je bilo učinkovitije sastaviti dugu listu razlika nego sličnosti.

Ipak, ono što se moglo činiti najspornijim, bio je moj pokušaj uspostavljanja srodnih ideoloških premisa. Poznato je da je *Gorgona* djelovala u sjeni Berlinskog zida, podignutog 1961., dok je projekt *Weekend Art* bio izdankom klime nakon njegova pada, 1989. godine. Što je, prema tome, u ideološkom smislu moglo biti zajedničko tim dvjema grupama, s obzirom da su okolnosti u kojima su djelovale bile iz temelja različite?



Aleksandar Battista Ilić

*Weekend Art: Hallelujah the Hill*, 1996-2000

(collaborators / suradnici: Ivana Keser i Tomislav Gotovac)

Oba vremena - i šezdesete i devedesete - na ovim su stranama karakterizirala duboka društvena previranja, brze i korjenite promjene, nestalnost i nesigurnost, a sve je to "neodlučne" i "nesposobne" potiskivalo u stranu, na marginu života... Međutim, dok se u šezdesetima približavanje idealu zapadnog potrošačkog društva vršilo pod krinkom (socijalističkog) blagostanja za sve, a zapravo je u prvom redu zamišljeno za političku, komunističku elitu i one koji su Partiju održavali na vlasti (vojska i policija), u devedesetima maske dragovoljno padaju. Šezdesete su jasno dale do znanja kako žele obračunati s "uravnolovkom" - jer svatko zavređuje prema svome radu, a ne prema potrebama (premda svima nije bila pružena jednaka mogućnost za rad!) - socijalne su se razlike nastojale u najvećoj mogućoj mjeri "umekšati" kako bi se sačuvao krhki politički mir u multietničkoj i multikonfesionalnoj zajednici kakva je bila bivša Jugoslavija. Ne treba čuditi što je za mnoge narode

iza "Željezne zavjese", s još rigidnijim političkim sustavima i manjim slobodama, upravo ta država mogla izgledati kao "Zapad" i "obećana zemlja".

Devedesete su, nakon raspada Jugoslavije, agresije na Hrvatsku i njezina osamostaljenja, istodobno bile vrijeme najvećeg nacionalnog ponosa i stida. Nakon početne patriotske euforije, nastupa vrijeme otrežnjenja i straha za vlastitu egzistenciju u situaciji kad su liberalizam i profit novi bojni poklič na usnama. Rezultati su dobro poznati svima gdje se kasni kapitalizam nastoji implementirati u uvjetima koji nisu dosegli ni početne pretpostavke akumulacije prvobitnog kapitala: na jednoj strani polupisмени "novobogotaši" - često u sprezi s politikom i kriminalom - i novi menadžerski sloj, na drugoj strani izbrisana srednja klasa, krajnje osiromašeno radništvo, ekstremni porast nezaposlenih i socijalno ugroženih dijelova stanovništva.

Kako u takvim turbulentnim prilikama djeluju grupe Gorgona, odnosno WA, i u kojoj mjeri društvena stvarnost sudjeluje u formuliranju njihovih umjetničkih gledišta?

Gorgona, kao "posljednja europska avangarda", paradigmatički je primjer projekta zvanog moderna, čiji je najviši ideal - ideal individualne emancipacije.<sup>7</sup> Melankolija, praznina, redukcija, elipsa, odustajanje ... ključne su riječi za razumijevanje gorgonske umjetničke i životne etike, svjetonazora koji je u to vrijeme najčešće dobivao pejorativnu etiketu "gradanske dekadencije". Umjesto da se, poput mnogih suvremenika, nadahnjuju socijalističkom ideologijom kolektivismom i vječitog napretka, Gorgonaši se nadahnjuju istočnjačkom filozofijom, prije svega zenom, ali i tradicijom zapadnjačkog nihilizma i individualizma.



Josip Vaništa

Magazine Gorgona / Časopis Gorgona, 1961-1966



Kod WA umjetnika, karakterističnih predstavnika umjetnosti devedesetih, ideal individualne emancipacije zamijenjen je, da se poslužim riječima Nicolasa Bourriauda, "idealom međuljudske komunikacije i emancipacijom relacijske dimenzije našeg postojanja". Drugim riječima, Battista Ilić, Keser i Gotovac imaju puno povjerenje u emancipatorsku ulogu zajednice, točnije u mikro-zajednicu, koja, ukoliko već ne može radikalno mijenjati svijet, može sudjelovati u njegovu popravljanju.<sup>8</sup>

Ono što je zajedničko objema grupama jest otklon od političkog govora, aktivizma, učinkovitosti - svojevrstan minus-postupak u sudjelovanju u društvenoj svakodnevnici. Nimalo čudno što je u vremenu sveopćeg politiziranja stvarnosti, dezideologiziranost umjetnosti, vrijednost koju te dvije grupe postavljaju na najviši pijedestal. Međutim, nije odviše teško u njihovu prividno neideološkom diskursu prepoznati politička stajališta par excellence.

"Avangardnost" i "radikalnost" tih grupa, naime, ne sastoji se u njihovu eksplicitnom komentaru, odnosno kritici društva, ili političkom aktivizmu kakvog nalazimo u kasnim šezdesetima, sedamdesetima ili devedesetima, nego u suptilnoj evaziji koja ima sve odlike subverzije.... Gorgonaši tu evaziju nazivaju odustajanjem,<sup>9</sup> a vikendaši izokretanjem perspektive<sup>10</sup>.

Premda ni jedni ni drugi ne smatraju sebe radikalnima umjetničkim skupinama, činjenica je da su u umjetničkom kontekstu u kojem su djelovale te grupe, bili izvan struje, "neprikladni" i možda baš zbog toga nedovoljno priznati u vlastitoj sredini. Gorgona je tek desetak godina nakon prestanka svojeg "djelovanja", zahvaljujući retrospektivnoj izložbi priređenoj u Galeriji suvremene umjetnosti u Zagrebu, 1977. godine<sup>11</sup>, postala opće mjesto hrvatske suvremene umjetnosti, a recepcija je WA projekta bila znatno ranija i relevantnija u inozemstvu nego li kod kuće.

I dok su ideološke premise mogle biti zajedničke, posljedice njihova djelovanja razlikuju se u onoj mjeri u kojoj se umjetnička praksa šezdesetih razlikuje od one devedesetih godina.

Bit Gorgone, ranog primjera "umjetnosti ponašanja", ogledala se u pukom činu druženja, razgovora i ritualnih sastanaka odabranih, odnosno iniciranih u gorgonske šetnje i protokole, "komisijske preglede proljeća" i slične ezoterične aktivnosti. Izražavala se također u mistifikaciji života i umjetnosti, dematerijalizaciji rada i svjesnom odustajanju od proizvodnje umjetničkih djela. Umjesto da djeluju, gorgonaši naprosto postoje. Umjesto da proizvodi umjetničke predmete, Gorgonu više zanima umjetnička gesta, proces, mogućnost, život sam. Upravo zbog toga ne postoji velik broj materijalnih tragova Gorgone. Oni su sačuvani u 11 brojeva antičasopisa Gorgona, fotografijama desetak izložaba organiziranih u Studiju G, iznajmljenom prostoru radionice okvira slika Šira, te fotografijama druženja i akcija, skicama, prijedlozima umjetničkih djela, pismima, zapisima, sjećanjima... Njihov, gotovo ilegalni "rad", nije okrenut javnosti, koju doživljuju kao bezličnu, gotovo antagonističku masu. Premda Vaništu smatraju duhovnim vođom Gorgone, međusobni odnosi unutar grupe nisu bili nimalo hijerarhijski, a Vaništa je smatran tek "prvim među jednakima". Pojam "zajednice" i "zajedničkog" koji njeguje Gorgona u potpunoj je suprotnosti od socijalističkog poimanja kolektizma.

Weekend art umjetnici, naprotiv, svoje prijateljstvo i druženje za nedjeljnih planinarenja na Medvednici, postupno i osviješteno, pretvaraju u visoko estetizirani umjetnički proizvod, bilo da je riječ o serijama razglednica koje će slati poštom na tisuće adresa prijatelja i umjetničkih profesionalaca, ili pak o pojavljivanju u virtualnom prostoru mreže svih mreža, ili o slajd projekcijama i fotografijama na bro-

jnim međunarodnim izložbama. Za razliku od Gorgone koja se nije trudila ostaviti trag o sebi, radeći brižno na vlastitoj dematerijalizaciji, bit WA projekta upravo je uobičajenu zajedničkog druženja - intersubjektivnosti - u umjetničko djelo, u umjetnički proizvod. Meduljudski odnosi, dakle, materijaliziraju se u estetski predmet, zamišljen za distribuciju, odnosno komunikaciju s javnosti. Međutim, Battistu Ilića, ideatora WA, koji potpisuje projekt kao redatelj, fotograf i producent, ne zanima dokumentiranje "nedjeljnog performansa bez publike" na način kako je to radila konceptualna umjetnost sedamdesetih godina. Stoga ni slajdovi, ni razglednice ni fotografije ne nose datume kada se "izlet" dogodio. Više od dokumentarnosti zanima ga medijska transformacija i tranzitivnost, prikrivanje i kamuflaža prave prirode medija, prijelaz iz jednog medija u drugi. Upravo zbog toga teško je odrediti žanr WA projekta, jer se u njemu miješaju elementi performansa, body arta, fotografije, filma, land-arta, mail arta i konceptualne umjetnosti. Svjesnim zamućivanjem granica i preuzimanjem tuđih identiteta WA se jasno suprotstavlja modernističkoj dogmi o vjernosti mediju. Destabilizaciji također pridonosi i prijelaz iz jednog prostora u drugi, iz privatnog prostora u javni, iz stvarnog u virtualni. Zanimljivo je da su WA šetnje po prvi put dobile datume nastanka u virtualnom prostoru, kada je projekt predstavljen na web stranici Frac Languedoc-Roussillon ([www.frac.org/weekend.htm](http://www.frac.org/weekend.htm)) (od 28. 6. - 18. 10. 1998.). Tako je projekt nakon distribuiranja putem izložaba, putem razglednica slanih klasičnom poštom i umetaka u časopisima<sup>12</sup> zakoračio u digitalni medij koji mu je priskrbio dematerijalizaciju posve drukčiju od gorgonske - onu koja će mu omogućiti komunikaciju s još većim brojem publike.

Upravo u tome je najvažnija razlika između Gorgone i Weekend Arta. Premda WA preuzima metode pro-

tokonceptualne i konceptualne umjetnosti šezdesetih i sedamdesetih godina, on ih artikulira na nov način. Stoga nije riječ o povratku konceptualne umjetnosti. Proces rada nema više primarno značenje nad načinom na koji se rad materijalizira. Ali i 'umjetnički predmet' sada zadobiva novo značenje. To nužno ne mora biti ni slika ni skulptura, već su to odnosi koji se stvaraju među sudionicima određenog procesa, postajući na taj način estetskim predmetom.<sup>13</sup>

Za razliku od mnogih umjetničkih projekata iz devedesetih koji se zasnivaju na "relacijskoj estetici" i ambiciji bučnog "popravljanja svijeta", Weekend Art umjetnicima (kao uostalom i Gorgoni) znatno je bliži ideal umjetnosti kao minimalnog zbivanja - bezdogađajnost - koji je također bio od ključne važnosti umjetnicima poput Johna Cagea, fluxusovaca, Yvesa Kleina, grupe Zero, grupe Azimouth...

Opisujući happening Allana Kaprowa na Segalovu posjedu, na plaži, u kojem muškarci i žene promatraju igru vjetera u raslinju, na površini mora, francuski kritičari Allain Jouffroy i J.J. Levaque u tekstu Kriza sadržaja u današnjoj umjetnosti iz davne 1964., zaključuju: "Nema bolje predstave od trenutka u kojem se živi, ni ljepšeg dijaloga od razgovora s prijateljima. Nije li to zapravo napuštanje plastičkog i kazališnog govora da bi se prepoznalo realno i svakidašnje. Umjetnost postaje sporednom. Konačno!"<sup>14</sup>

Ovaj se ulomak, kao 'misao za mjesec lipanj', našao u tzv. gorgonskoj pošti, u lipnju 1964. Svakoga mjeseca, naime, jedan je član Gorgone slao poštom ostalim članovima vlastiti izbor citata iz umjetničke periodike, filozofskih, literarnih ili estetičkih tekstova. "Gorgonsku poštu", koja je bez sumnje ostavila važan trag o estetskim stajalištima grupe, zapravo možemo smatrati ready-made manifestima Gorgone.

Sličnu fascinaciju događajima minimalnog pomaka i značenja pokazuju i Weekend Art

umjetnici četrdesetak godina kasnije, opisujući, primjerice, vlastite nedjeljne šetnje na Sljemenu: "Veličina prirode katkad se mogla mjeriti i tihim vjetrom koji je njihao visoku travu, baš kao u prizorima slavnog Kurosawinog filma Rashomon."<sup>15</sup>

Usudila bih se reći kako se ovdje ne radi o slučajnoj podudarnosti. Umjetnost devedesetih, slično kao i umjetnost šezdesetih, nastoji postaviti znak jednakosti između umjetnosti i života. Upravo u toj težnji vidim najvažniji dokaz nastavljanja projekta moderne - drugim sredstvima - sve do naših dana. Umjetnost je posljednje preostalo područje u kojem su mogući društveni eksperimenti, pomaci, poboljšanja... Ta misao nadahnjuje mnoge umjetnike stasale devedesetih, pa tako i članove Weekend Arta, u prvom redu Aleksandra Battistu Ilića i Ivanu Keser, koji svoje ideje sada formuliraju u okviru netom započetog projekta Community Art.

Mnogi će, međutim, tvrditi kako se u umjetnosti devedesetih, u usporedbi s radikalnom umjetnošću šezdesetih i sedamdesetih godina, radi o razvodnjenom obliku društvene kritike.

Nicolas Bourriaud, naprotiv, smatra kako, baveći se relacijskom sferom, proizvođači posebne vidove društvenosti, umjetnost devedesetih pokreće istinski politički projekt. Doduše, umjetnost više ne želi predstavljati utopije, nego graditi konkretan prostor. Umjetnici devedesetih nisu ni tako naivni, ni tako cinični da bi sebi umislili kako se tu radi o ostvarivanju radikalne, univerzalističke utopije. U najboljem slučaju tu se radi o mikro-utopijama. Umjetnici devedesetih svjesni su kako ne proširuju granice umjetnosti, nego iskušavaju otpor koji umjetnost pruža unutar globalnog društvenog polja, zaključuje Bourriaud.<sup>16</sup> Možda sa zadovoljstvom treba konstatirati kako su "velike priče" konačno potisnute od malih utopija, dok su militantne manifeste, kakvim je obilovala epoha moderne, koju Arthur Danto uostalom naziva

"dobom manifesta"<sup>17</sup>, smijenili priručni ready-made manifesti. Možda uistinu ne živimo više u uzbudljivom vremenu na koje nas osuđuje poznata kineska kletva. Možda smo konačno zakoračili u postpovijest. Možda umjetnost uistinu postane sporednom. Konačno!

**1** Službena povijest umjetnosti, pa tako i ona u Hrvatskoj, još uvijek premalo zna i piše o majkama i bakama kao mogućim izvorima nasljedovanja.

**2** Nicolas Bourriaud: Relaciona estetika, Beograd, 2002. Piratsko izdanje Centra za savremenu umjetnost, str.5.

**3** Nada Beros: De l'ésotérisme de Gorgona à la dématérialisation de Weekend Art, Art press, no. 241, Decembre 1998, Paris, str. 46-52

**4** Gorgona, koju su činili istaknuti intelektualci i umjetnici tog vremena, slikari Josip Vaništa, Marijan Jevšovar i Đuro Seder, kipar Ivan Kožarić, arhitekt Miljenko Horvat te kritičari i povjesničari umjetnosti Radoslav Putar, Dimitrije Bašičević i Matko Meštrović, djelovala je u gotovo potpunoj izolaciji, na margini umjetničkog i društvenog života.

**5** Umjetnici su svoju malu skupinu nazvali XXXL, zbog izrazito visoka stasa troje umjetnika; međutim, kada se govori i piše o grupi najčešće se koristi sintagma Weekend Art. Puni naziv projekta: Weekend Art: Hallelujah the Hill, parafraza je i posveta filmu avangardnog američkog redatelja Adolfa Mekasa, Hallelujah the Hills.

**6** Weekend Art kao performans, odnosno "nedjeljni izlet na Medvednicu", započeo je u ljeto 1996., a završio 2000., ali se diseminacija tog projekta odvija i danas, putem različitih medija i načina distribucije.

**7** "Težnje Gorogone", prema riječima Josipa Vanište, duhovnog oca grupe, "bile su usmjerene k izvanestetskoj stvarnosti. Misaona suzdržanost, pasivnost pa i indiferentnost bile su iznad golog, ironičnog poricanja svijeta u kojem smo živjeli. Djelu se nije pridavalo značenje, aktivnosti su bile krajnje jednostavne: npr. zajedničke šetnje u okolici grada, "komisijski pregled početka proljeća" kako je u šali govorio Putar, obični razgovori u prirodi. Gorgona ponekad nije radila ništa, samo je živjela. I ja sam se kao i drugi u to vrijeme zanimao za prazninu Zena, težio u Ideologijom ispunjenom svijetu, normalnom ponašanju, prirodnom životu".

**8** Isti su umjetnici krajem 2001. pokrenuli novu inicijativu, svojstven izdanak WA, pod nazivom

CoCoArt (Contemporary Community Art) u namjeri učinkovitijeg samoorganiziranja kroz postojeće paralelne modele u zajednici.

**9** isto kao pod **7**

**10** U svojim Weekend Art novinama (1999.) Ivana Keser piše: "Vikend umjetnici postali smo postupno. Tjedne smo provodili radeći nespojive poslove, koji su nam donosili dostatnu materijalnu dobit, da bismo nedjeljom mogli biti ono što zapravo jesmo - umjetnici. Raditi svašta nije

neobično, ali ustrajati u uvjetima amaterizma, prilično je teško. Stoga je smisao Weekend Art-a izokretanje perspektive, gdje se beznaдна situacija može izokrenuti u svoju prednost. Zajednički nedjeljni odlasci na Sljeme imali su u prvo vrijeme više terapijski nego umjetnički razlog."

**11** Nena Dimitrijević, Gorgona - umjetnost kao način postojanja, pref. cat., Galerija suvremene umjetnosti, Zagreb, 1997.

**12** Lichtungen, 1997. i Der Standard, 2000. (u okviru projekta Museum in Progress, pod kustoskom palicom Hansa Ulricha Obrista)

**13** usporedi: Nicolas Bourriaud: "Skupovi, sastanci, razna okupljanja i različiti oblici međusobne suradnje, igre, proslave, druženja,

ukratko rečeno, svi načini susretanja i uspostavljanja odnosa, danas predstavljaju estetski predmet, koji se kao takav može proučavati, a slika i skulptura se smatraju tek posebnim slučajevima u proizvođenju forme kao djelatnosti, djealatnosti čiji cilj nadilazi puko estetsko zanimanje", str.12

**14** Nena Dimitrijević, Gorgona

- umjetnost kao način postojanja, pref. cat., Galerija suvremene umjetnosti, Zagreb, 1977. str.12

**15** Ivana Keser: Weekend Art Newspaper, 1999.

**16** Nicolas Bourriaud, Relaciona estetika, Beograd, 2002. Piratsko izdanje Centra za savremenu umetnost, str.13

**17** Arthur C. Danto, Three Decades After the End of Art, u After the End of Art, Princeton University Press, Princeton, New Jersey, 1997., str. 29

Nataša Ilić

## RAD UMJETNOST, DOKOLICA...

S određenom društvenom afirmacijom hrvatske konceptualne prakse tijekom devedesetih, posljednjih godina svjedočimo pojačanom zanimanju za promišljanje umjetničke pozicije na tržištu rada, tj. interes za uspostavljanje koordinata vrijednosti i značaja umjetničkog rada u sklopu širih društvenih struktura. Taj se interes razvija nizom umjetničkih projekata kojima je umjetnički rad osnovna tema ili koji svojim organizacijskim modelom uspostavljaju nove mogućnosti umjetničkog rada. Umjetnički je rad ušao u područje umjetničkog zanimanja paralelno s procesima kojima država postaje glavni naručitelj i podržavatelj umjetničkih struktura, a umjetnik ulazi na tržište rada. Otkad se od šezdesetih godina kritika estetske prakse moderniteta i objektnog statusa umjetničkog djela odvija paralelno s političkom kritikom i emancipacijom, status umjetničkog rada dobiva na političkoj težini, objedinjavajući kritiku eksploatacije i otuđenja kao dva glavna izazova kapitalizmu. No kako su suvremena postindustrijska društva u cijelosti apsorbirala "veliko odbijanje" kasnih šezdesetih i ranih sedamdesetih usmjereno na vojno-industrijske komplekse, radnu disciplinu,

kulturnu industriju i egzistencijalne psiho-socijalne uvjete "autoritarne osobnosti", tako i strategije kojima umjetnost desetljećima nastoji uzdrmati tvrđavu "visoke" umjetnosti i njezine tržišne vrijednosti vrednujući proces, netrajnost, akumulaciju i diskurzivnost danas tvore dio umjetničkog *mainstreama*.

U stvaralaštvu mlade generacije umjetnika evidentno je svojevršno nastavljanje na lokalnu varijantu konceptualne umjetnosti kakvu sedamdesetih godina razvija tzv. *nova umjetnička praksa*, koja tada okuplja različito usmjerene aktivnosti široko shvaćene konceptualne umjetnosti koja afirmira happening i performans, body-art, umjetnost u socijalnom i urbanom kontekstu, instalacije i ambijente, umjetničke akcije i video umjetnost. Iako je asimilacija tog naslijeđa sljedećim generacijama zbog nemogućnosti uvida u umjetničke radove, nedostatka publikacija i dokumentacije bila otežana, danas svakako možemo govoriti o nekoj vrsti relevantnog kulturološkog kontinuiteta.

Spomenuta društvena afirmacija lokalne konceptualne umjetničke prakse vezana je za istodobni proboj kojim likovna scena kasnih devedesetih ponovno uspijeva zaposjesti područjem artikulacije društvenih sukoba. Možda prvi put nakon pedesetih godina, kada se nakon prekida službene doktrine soc-realizma ideološki počinje promovirati apstrakcija kao ispravan način oblikovanja optimističke vizije socijalističke obnove, usmjerenost suvremene umjetnosti na osjetljive društvene teme i njihovo medijsko plasiranje pomiče je prema središtu oblikovanja nove kulturne hegemonije. Sadržajni i konceptualni nespo razum, ali istodobno i simbolički trenutak u kojem *slika* postaje sjecište društvenih silnica označava i famozna grafika Ede Murtića, kanoniziranog rodonačelnika obnovljene tradicije modernizma u Hrvatskoj pedesetih godina nakon službenog preki-

da sa soc-realizmom, podijeljena novim društveni uglednicima nakon trećesiječanjske promjene vlasti<sup>1</sup>.

Dok je sedamdesetih godina konceptualna umjetnost, koju je obilježavao snažan društveni angažman koji je kritički zadirao u socijalni kontekst, djelovala na društvenim marginama i uglavnom izvan institucija službene likovne kulture, u devedesetima paralelno s obnovljenim zanimanjem za kritičku valorizaciju lokalne konceptualne tradicije dolazi i do njezinog premještanja u glavne tokove financiranja i distribucije kulture, koji nisu više vezani isključivo za državne izvore. Na određeni način likovna scena postaje aktivna na civilnoj sceni, kapitalizirajući spoznaje te osobito *know how* razvijen tijekom devedesetih na vrlo živoy nezavisnoj, civilnoj sceni<sup>2</sup>. Način na koji se to dešava je, naravno, dvojan. Koliko god bili ushićeni činjenicom da suvremena likovna kultura ponovno postaje poprištem značajne artikulacije društvenih fenomena, koje je sedamdesetih i osamdesetih godina, u herojskom razdoblju alternativnih kulturnih pokreta u jugoslavenskom kontekstu, bilo vezano prvenstveno za pop-glazbu<sup>3</sup>, s druge strane nelagodu izaziva činjenica da je umjetnička kritika sustava, kao i općenito kritika kulture koja je šezdesetih i sedamdesetih godina dala intelektualni fokus intenzivnom i široko rasprostranjenom nezadovoljstvu, danas "uhvaćena u iskrivljeno ogledalo nove hegemonije"<sup>4</sup>. Tijekom druge polovice devedesetih godina konceptualna se umjetnost sve značajnije re-pozicionira na kulturnoj mapi demokratske Hrvatske, na različite se načine legitimirajući opstojnošću u vremenu, lokalnom i međunarodnom afirmacijom svojih protagonista, te svojom nesumnjivom kvalitetom *povijesne podloge* na kojoj nastaju radovi najmlađe generacije umjetnika.

Istodobno se odvija proces kojim se suvremena umjetnost postupno nameće kao medijski atraktivan i vitalan prostor artikulacije društvenih frustracija i sukoba, te plodno tlo društvenih eksperimenata amnestiranih od odgovornosti neuspjeha. Veći broj takvih projekata koji se bave društveno relevantnom temom i obračaju se različitim publikama temelji se na nekom obliku kolektivne suradnje u kojoj se u umjetničkom radu preklapaju organizacijski poslovi i kreativno izražavanje.

Tako jednodnevni projekt iz srpnja 1998. *Knjiga i društvo - 22%* u organizaciji umjetnika Igora Grubića (r.1969.) i alternativne udruge *Attack*, okuplja tridesetak umjetnika koji nizom akcija, instalacija i performansa nastupaju *protiv* tada aktualnog poreza na dodanu vrijednost koji ne izuzima ni knjige. U trenutku u kojem je Zakon na različite načine potkopavao slobode javnog okupljanja, osnivanja građanskih udruga i slobodu javne riječi, zajedničko istupanje umjetnika nedvosmisleno protiv vrlo konkretnog i relativno uskog društvenog pitanja pridao je čitavoj akciji naglašeniju, ili barem transparentniju društvenu relevantnost. Taj nastup umjetnika poziva se na model samoorganiziranja i promijenjen odnos prema javnosti kakav u doba "nove umjetničke prakse" osobito otjelovljuju izložbe-akcije. Sintagma izložbe-akcije objedinjuje statično i dinamično, a opisuje zbivanje koje se odvija najčešće u javnim prostorima grada, zahtijeva interakciju i komunikaciju s publikom te izlaže radove u raznim medijima. Sedamdesetih su se godina izložbe-akcije najčešće odvijale kao grupne manifestacije, a velik broj grupa na domaćoj i svjetskoj umjetničkoj sceni tih godina izdanak je duha zajedništva nakon šezdesetosmaškog kolektivizma i posljednji istup modernističkog povjerenja u društvenu misiju umjetnosti i umjetnika. Premda jest riječ o kolektivnom istupu umjetnika, važnija je suradnja umjetnika Igora Grubića s projektom Autonomne tvornice kulture *Attack*, koji okuplja različite inicijative alternativne

kulture i čija je struktura i dinamika odnosa prema državi i civilnom društvu tih godina predstavljala idealnu i možda najuspješniju reminiscenciju organizacijskih modela najproduktivnije alternativne kulture osamdesetih godina, da bi se danas profilirao kao jedan od autentičnijih nositelja antiglobalizacijskih programa.

Pomicanje umjetničke aktivnosti od izražavanja nespутane kreativnosti ka stvaranju novih oblika društvenosti i komunikacijskih situacija prisutno je i u radu umjetnice Andreje Kulunčić (r.1968.). Njezin projekt *Zatvorena zbilja - Embryo* (<http://embryo.inet.hr>) multidisciplinarni je umjetnički projekt koji eksperimentalno istražuje implikacije genetskih manipulacija, potičući i proučavajući razinu osviještenosti općenito o pitanjima marginaliziranja i zatvaranja tržišno neisplativih opcija budućnosti. Projekt je realiziran kao interaktivna web stranica u nekoliko razvojnih faza prezentirana galerijski, kao i nizom predavanja, prezentacija, razgovora i sučeljavanja u različitim institucijama umjetničkih, obrazovnih, feminističkih i znanstvenih usmjerenja. Ponovno je riječ o pokušaju artikulacije važnog društvenog pitanja u sučeljavanju s različitim javnostima (akademska, aktivističkim, stručnim), preispitivanju edukacijskih mogućnosti umjetnosti, energiji timskog rada i hibridnom organizacijskom modelu koji se jednako utemeljuje u svijetu umjetnosti kao i u prostoru aktivizma i građanskog organiziranja. Ta svojstva obilježavaju i najnoviji multidisciplinarni projekt Andreje Kulunčić, *Distributivna pravda* (<http://www.distributive-justice.com>), koji se bavi pitanjima pravednosti raspodjele dobara unutar zajednice. Ponovno se projekt ostvaruje kao interaktivni rad na Internetu, serija predavanja, diskusija i prezentacija i različiti oblici galerijskog predstavljanja, no u ovom projektu čije se trajanje vremenski određuje od 2001. do 2003. jasno se artikulira i ambicija razvijanja u trajno otvoreni forum.

Projekt *Weekend Art: Hallelujah the Hill* (1996-2000) Aleksandra Battiste Ilića (r.1965.) nastaje u suradnji s umjetnicima Ivanom Keser (r.1967.) i Tomislavom Gotovcem (r.1937.), umjetnikom koji kasnih pedesetih godina radi prve fotografske radove i kolaže, a od ranih šezdesetih jedan je od pionira eksperimentalnog filma, performansa i *body arta* tadašnje jugoslavenske umjetnosti. Projekt *Weekend Art* je žanrovski fluidan oblik koji oscilira između višegodišnjeg performansa i "filma realiziranog slajdovima", te kombinira različite oblike medijske prezentacije s elementima performansa koji klizi između medijskog i tjelesnog. Taj projekt, kojim umjetnik fotografski bilježi redovite nedjeljne izlete na Sljeme, bavi se pitanjem umjetničkog rada i slobodnog vremena, ne-rada preplavljenog dokolicom i njezinom birokratskom organizacijom jednako moćnom kao i u sferi rada. Rezultat je svojevrsna privatna utopija koja s obzirom na okolnosti u kojima nastaje nije lišena političkih prizvuka. Projekt djeluje kao generacijski most koji spaja razdoblje šezdesetih godina, kada se avangardno djelovanje Tomislava Gotovca, kao i istodobno djelovanje grupe *Gorgona*, odvijalo na marginama službene likovne produkcije<sup>5</sup> u međunarodnim razmjerima anticipirajući produkciju narednog desetljeća, s trenutkom sadašnjosti u kojem se umjetnički kolektiv temeljen na duhovnoj srodnosti izdvaja iz sustava u kojem su umjetnici "nedjeljni slikari". Neformalni model kolektiva *Gorgone*, u čijem je djelovanju također simbolno važan topos Medvednice, omiljenog zagrebačkog izletišta, kao i radikalno nezavisna pozicija Tomislava Gotovca, u projektu *Weekend Art* postaju kulturni kapital koji pomaže zauzeti stav, podjednako obramben koliko i izazovan. Ta se pozicija daljnje artikulira nedavno iniciranim projektom *Community Art* Aleksandra Battiste Ilića, Ivane Keser i Tomislava Gotovca, koji se temelji na spoznaji da pritisak sustava nalaže

udruživanje da bi se uopće mogla ostvariti mogućnost individualnog djelovanja, te se u različitim formatima namjerava baviti istraživanjem odnosa između pojedinca, zajednice i društva u pukotinama globalno zadanih zona i dinamike centra i margine.

Formiranje likovne scene kao katalizatora društveno relevantnih pitanja i antagonizama i novih modela kolektivnosti koji oscilira između privatnih srodnosti i društveno djelatnih činitelja u svim se navedenim projektima odvija u prisutnoj ali oslabljenoj vezi sa "društvenom platformom" i emancipatorskim društvenim pokretima. Ono što je u tim modelima kolektivnosti i umjetničkog rada novo jest organizacijska figura *međe* koja pruža odgovor na anti-sistemske kritiku kulture šezdesetih i sedamdesetih godina. No istodobno društvene i estetske privlačnosti umrežene organizacije i proizvodnje, temeljene na olakšavanju pritiska rigidne autoritarne hijerarhije, spontanoj komunikaciji, pojačanoj mobilnosti i nestandardiziranoj produkciji, otkrivaju svoje naličje u vidu ideološke prednosti koju donosi takvo apsorpiranje oslobađajućih impulsa društvenih pokreta šezdesetih godina. Radnu disciplinu zamjenjuje novi oblik internalizirane vokacije, "poziv" na kreativno samoispunjenje kroz svaki novi radni projekt. Nestaje stroga podjela između proizvodnje i potrošnje rada, između rada i dokolice. U suvremenom se društvu "fleksibilne akumulacije" rad općenito počinje vrednovati kvalitativno, kao sfera kreativne aktivnosti i samo-realizacije, pri čemu se javlja novi oblik otuđenja, ne od vitalne energije i sirove želje o kojima se egzaltirano govorilo šezdesetih godina, nego od političkog društva.

Tako je akcija *Odmor* (1999.) Tanje Dabo i Igora Grubića realizirana kao usaglašena akcija ljetovanja, u kojoj je Tanja Dabo organizirala financijsku podršku, koja nije potrošena na produkciju nekog rada Igora Grubića kojeg je pozvala

na suradnju, nego na njegovo sedmodnevno ljetovanje u jednom od neodoljivih jadranskih ljetovališta. Dakako, taj iznenadni proboj lijenosti u izravnoj je vezi s infrastrukturom koja podržava i organizira umjetničku produkciju mladih umjetnika. Govoreći o konceptu rada u istočnoevropskom, tranzicijskom, post-komunističkom kontekstu, u svojoj *Pohvali lijenosti* prvi put pročitanoj u Ghentu 1993. godine, u trenutku u kojem se stanje kratkotrajnog zanosa istočnoevropskom umjetnošću već rastočilo u ravnodušnosti "neiscrpane logike kapitala", Mladen Stilinović (r.1947.) izdvaja lijenost kao socijalističku okolnost umjetnosti koja se gubi u dodiru sa zapadnim modelima, koji od umjetnika zahtijevaju poznavanje sustava te organizirano i kodirano umjetničko ponašanje. Pozivajući se na Duchampa kao zastupnika nerada, i Maljeviča koji je 1921. lijenost proglasio pravom istinom čovječanstva, Stilinović se pita za sudbinu lijenosti. Provala konzumentske lijenosti u akciji *Odmor* nije samo pohvala lijenosti, nego i šutnji, protestno povlačenje. Stresni nedostatak vremena i prekomjerna aktivnost potrebna za održavanje "normalnosti" uzrokuju zastoje. Ali potpuno uzmicanje od rada ionako nije moguće, jer *mozak* stalno radi. Toni Negri u tom smislu govori o mozgu kao stroju u kojem je locirano središte bio-moći koji emancipira rad. Rad se, paradoksalno, još uvijek smatra zaposlenjem, radom koji "kapitalizam upošljava" strukturama kojega vezuju za fiksni kapital, premda se fiksni kapital danas seli u mozgove, pretvara se u bio-moć lociranu u mozgovima radnika. Rad se emancipirao kroz svoju sposobnost da bude nematerijalan i intelektualan, što predstavlja radikalnu mogućnost revolucije suvremenog kapitalističkog društva.

Otkako je na Salonu mladih 1998. godine prije službenog otvorenja izložbe Tanja Dabo izvela laštenje poda galerije, (160 m<sup>2</sup> površine), tema održavanja svakodnevnog života, bez obzira radi li





Tanja Dabo  
 Floor Polishing in the Miroslav Kraljević Gallery /  
 Laštenje poda Galerije Miroslav Kraljević, 2001

se o materijalnom održavanju resursa ili održavanju komunikacije, ključna je za djelovanje Tanje Dabo. Akcija laštenja u različitom se kontekstu drugačije očitava, varirajući od besmislene, apsurdne akcije do metafore brige i održavanja prostora koji nas okružuje. Potvrđuje se vrijednost općenito obezvrijeđenog tjelesnog rada, posao održavanja života izjednačuje se s umjetničkim djelovanjem i propituje njegova vrijednost kao dodatka, ukrasa koji životnu okolicu čini podnošljivijom ali nije nužan.

Čini se da je današnji trenutak suvremene likovne hrvatske scene onaj u kojem prijelazno, tranzicijsko društvo s priličnim zakašnjenjem, ali nesmanjenom efikasnošću, nastoji učiniti svojim dostignuća konceptualne umjetnosti, koja danas očito međunarodno dobro kotira. Kvaliteta neodređenosti i vremenska zadržka tog trenutka pretvara ponavljanje u uzbudljiv

eksperiment neizvjesnog ishoda, u kojem frustrirajući san o nikad dosegnutim idealnim radnim uvjetima zapadnoevropskog kulturnog radnika i izloženost sasvim drugačijim brutalnostima tranzicijskog ekonomskog poretka stvaraju napetu situaciju u kojoj su sve mogućnosti još uvijek otvorene.

**1** 03. siječnja 2000. nakon deset godina u Hrvatskoj dolazi do smjene vlasti

**2** Projekti poput Antiratne kampanje Hrvatske, magazina Arkzin, Zagrebačkog anarhističkog pokreta, Autonomne tvornice kulture - Attack, festivala alternativnog i uličnog kazališta FAKI, i niza feminističkih, antiratnih, ekoloških, anarhističkih organizacija, skupina, inicijativa, akcija ili pokreta.

**3** Punk je retroaktivno shvaćen kao prvi novi društveni pokret u

Sloveniji i Hrvatskoj, prvim vjesnikom i nositeljem civilnog društva. Tomaz Mastnak, *Put na vlast, u Gradansko društvo i država*, ur. Zoran Pokrovac, Naprijed, Zagreb, 1991.

**4** Brian Holmes, *Fleksibilna osoba*, u pripremi, WHW i Arkzin, Zagreb

**5** Pedesetih i šezdesetih godina službeno podržavana likovna produkcija u bliskoj sprezi s ideologijom afirmira apstrakciju ekspresionističke provenijencije kao vizionarsku sliku optimističnog kulturnog preporoda i povratak autentičnoj nacionalnoj slikarskoj tradiciji.

**BIOGRAPHIES /  
BIOGRAFIJE**

## DIMITRIJE BAŠIČEVIĆ MANGELOS

### Biography

Born 1921 in Šid, died 1987 in Zagreb.  
Studied art history and philosophy at  
Faculty of Philosophy, Zagreb.

### Selected Solo Exhibitions

1972

*Phenomenon Picasso*, Tribina mladih,  
Novi Sad

1978

*Manifestos*, Atelier Tošo Dabac,  
Zagreb

*Shid Theory*, Podrum, Zagreb

1986

Galerija Sebastian, Belgrade

1990

*Retrospective*, Muzej suvremene  
umjetnosti, Zagreb

1993

*Books*, Opus Operandi, Gent

1998

A/D Gallery, New York

1999

*Theses or Manifestos*, Moderna  
galerija, Ljubljana

2001

*Les paysages des morts*, Drawing  
Room, Berlin

### Selected Group Exhibitions

1977

*Gorgona*, Galerija suvremene umjet-  
nosti, Zagreb

1993

*Le Milieu du Monde*, Sete

1993

*The Horse who Sings / Radical Art  
from Croatia*, Museum of  
Contemporary Art, Sydney

1996

*Dessins acquisitions*, Musée national  
d'art moderne, Paris

1997

*Gorgona*, *Gorgonesco*, *Gorgonico*,  
A.I.A.P. UNESCO, Comitato Italiano,  
Biennale di Venezia, 1999

*Aspects / Positions - 50 Years of Art  
in Central Europe 1949 -1999*,

Museum moderner Kunst SLW, Wien  
2000

*Aspects / Positions - 50 Years of Art  
in Central Europe 1949 -1999*, Ludwig  
Museum, Budapest

*Beyond preconceptions: the sixties  
experiment*, Nationale gallery, Prague  
University of California, Berkley Art  
Museum, Berkley, 2002

### Selected Bibliography

Nena Dimitrijević, pref. cat.

*Manifesti*, Atellier Tošo Dabac,  
Zagreb, 1977

Branka Stipančić, pref. cat. *Dimitrije  
Bašičević Mangelos*, Muzej  
suvremene umjetnosti, Zagreb, 1990

Mladen Stilinović, editor; J. Denegri,  
A. Maračić, M. Šuvaković, V. Martek,  
Ž. Kipke, D. Šimičić *Dimitrije  
Bašičević Mangelos*, QUORUM no.1,  
Zagreb, 1989

*Dimitrije Bašičević Mangelos : Teze,  
manifesti in projekti* (Editor: Branka  
Stipančić), M'ARS, no. 3-4, Moderna  
galerija, Ljubljana, 1999

## BRAČO DIMITRIJEVIĆ

### Biography

Was born in Sarajevo in 1948. From  
1968 to 1971 studied at the Academy  
of Fine Arts in Zagreb. Lives in Paris  
and New York.

### Selected Solo Exhibitions

1969

Galerija SC, Zagreb

1971

Lucio Amelio, Napulj

1972

Situation Gallery, London

Galerie Konrad Fischer, Düsseldorf

1973

Galerija suvremene umjetnosti,  
Zagreb

1975

Sperone Gallery, New York  
Robert Self Gallery, London

1979

Institute of Contemporary Arts,  
London

1983

Zoo, Sarajevo

1985

Tate Gallery, London

1988

*Outdoor Retrospective 1968-1988*,

Interim Art in collaboration with  
Serpentine Gallery and Hayward  
Gallery, London

Galerie Ingrid Dacić, Tübingen

1989

Galerie de Paris, Paris

1994

Galerie de France, Paris

Museum Moderner Kunst Stiftung  
Ludwig, Vienna

1996

Kunsthalle Düsseldorf

Moderna galerija, Ljubljana

2000  
Museo Nacional de Colombia,  
Bogota  
Porin Taidemuseo, Finland  
2001  
Museum of Contemporary Art and  
Museum Mimara, Zagreb

#### Selected Group Exhibitions

1971  
Biennale de Paris  
*At the Moment*, Veža Frankopanska  
2a, Zagreb

1972  
Documenta V, Kassel

1976  
Biennale di Venezia

1978  
Biennale of Sydney

1980  
*Kunst in Europa nach '68*, Museum  
van Hedendaagse Kunst, Gent  
British Art 1940 - 1980, Hayward  
Gallery, London

1982  
Biennale di Venezia  
National Museum of Art, Osaka,  
Hokkaido Museum of Modern Art,  
Saporo

1983  
*New Art*, Tate Gallery, London

1989  
*Magiciens de la Terre*, Musée  
National d'Art Moderne, Centre  
Georges Pompidou, Paris  
Prospect 89, Frankfurter Kunstverein  
and Kunsthalle Frankfurt

1990  
P.S.1 Museum, New York  
Biennale di Venezia  
*Rhetorical Image*, New Museum of  
Contemporary Art, New York

1992  
Documenta IX Kassel  
*Manifeste*, Musée National d'Art  
Moderne, Centre Georges Pompidou,  
Paris

1995  
*Unser Jahrhundert*, Museum Ludwig  
Köln

1996  
The 23<sup>rd</sup> International Biennial of  
São Paulo

*Now Here*, Louisiana Museum of  
Modern Art, Humlebaek, Denmark  
1997

*Made in France, 1947 - 1997*, Musée  
National d'Art Moderne, Centre  
Georges Pompidou, Paris

1998  
*Installo Mesotica*, Museo de Arte y  
Diseno Contemporaneo, San José,  
Costa Rica

1999  
*Global Conceptualism*, Queens  
Museum New York  
*Zeitwenden: Rückblick und Ausblick*,  
Kunstmuseum Bonn

*Aspects/Positions - 50 Years of Art  
in Central Europe*, Museum  
Moderner Kunst, Palais Liechtenstein,  
Vienna

S.M.A.K. Opening, Stedelijk Museum  
voor Actuele Kunst, Ghent

2000  
*L'Autre moitié de l'Europe*, Galerie  
Nationale du Jeu de Paume, Paris

2001  
*Azerty*, Musée National d'Art  
Moderne, Centre Georges Pompidou,  
Paris  
Bienal de Valencia, Valencia

#### Selected Bibliography

Artist's books  
Caroline Tisdall and Braco  
Dimitrijević, Museum of  
Contemporary Art Zagreb, 1973  
*Tale of an Artist and a Castle*,  
Kabinett für aktuelle Kunst,  
Bremerhaven and DAAD Berlin, 1976  
*Tractatus Post Historicus*, Edition  
Dacić, Tübingen, 1979  
*An Obelisk beyond History*, DAAD  
Berlin, 1984

*Culturescapes 1976 - 1984*, Museum  
Ludwig Köln / Kunsthalle Bern, 1985  
*Triptychos Post Historicus*, Tate  
Gallery, London, 1985

*Slow as Light, Fast as Thought*,  
Museum Moderner Kunst Stiftung  
Ludwig, Vienna, 1990

Jürgen Harten, *Konstellationen*, pref.  
cat. Kunsthalle Düsseldorf, 1998

Michel Gauthier, Braco Dimitrijević -  
Les transmémoriaux, Editions du  
Regard, Paris.

Braco Dimitrijević, *Triptychos Post  
Historicus*, pref. cat. Muzej  
suvremene umjetnosti, Zagreb, 2001

## TOMISLAV GOTOVAC

#### Biography

Tomislav Gotovac was born in 1937,  
in Sombor. He graduated from the  
Film Academy in Belgrade.

#### Selected solo exhibitions

1976  
*Tomislav@*, Galerija Studentskog kul-  
turnog centra, Beograd

1979  
*Collages 1964*, Studio Galerije  
suvremene umjetnosti, Zagreb

1984  
*Tomislav Gotovac: 20 Years Before  
Collages 1964 (II)*, Galerija Proširenih  
medija, Zagreb

1986  
*Tomislav Gotovac, Retrospectiv of  
documents 1956-1986 - Paranoia view  
art*, Zagreb, Galerija Društveni dom  
Trešnjevka

1988  
*Tomislav Gotovac - Collages*,  
Izložbeni salon Doma JNA  
Dubrovnik, Galerija Sezame

1992

*Point-Blank* (izvodenje grafita pred publikom - performance i izložba), Zagreb, Salon galerije Karas

1994

*Installation and Performances*, Franklin Furnace Archive, New York

#### Selected performances

1967

*Happ - naš happening*, Zagreb, Podrumska scena Pavao Markovac, Zagreb

1970

*The fall on the stage*, Zagreb, Radničko sveučilište Moša Pijade  
*Hair cutting*, Beograd, Akademija za pozorište, film, radio i TV

1971

*Running naked in the center of the city*, Beograd

1976-1981

*Growing hair and beard*, Zagreb-Europa

1978

*Pun mi je kurac, T-6 (Nove tendencije 6*, Centar za kulturu i informacije), Zagreb

1979

*Reading Newspaper Daily Mail*, Studio Marina Abramović/Ulay, Amsterdam

1980

*Whistling (100)*, *Running naked in the centre of the city*, Zagreb  
*Reading the newspapers, Listening the radio*, Galerija nova, Zagreb  
*Watching the television*, Vjesnikova knjižara, Zagreb

1981

*Cleaning the public space* (homage for Vjekoslav Frece, called "bolshevik" and "apostol of cleanness"), Galerija Vjesnik, Zagreb  
*Cutting hair and shaving beard in public space* (homage for Carl Theodor Dreyer), Vjesnikova knjižara, Zagreb

*Laying naked on the asphalt*, (Zagreb, I love you!)

1994

Zagreb, Muzej suvremene umjetnosti, performance: *Manhattan*, 1993/1994

1996

Zagreb, Kulturno informativni centar Zagreb and Galerija Forum, Performance *Tribute to Billie Holiday*.

#### Selected Group Exhibitions

1996-2000

*Weekend Art: Hallelujah the Hill*, Medvednica, Zagreb

#### Selected Bibliography

pref. cat Studentski kulturni centar, Beograd, 1974

*Collages 1964*, pref. cat Studio Galerije suvremene umjetnosti, Zagreb, 1979

*Point - Blank*, pref. cat. Karas, Zagreb, 1979

Goran Petercol, pref. cat. Tomislav Gotovac: retrospektiva dokumenata 1956-1986 - *Paranoia view art*, Galerija društveni dom Trešnjevka, Zagreb, 1986

Zvonko Maković, *Strategija kolaža*, pref. cat. Tomislav Gotovac, Izložbeni salon Doma JNA, Zagreb, 1988

## ALEKSANDAR BATTISTA ILIĆ

### Biography

Born in Karlovac, Croatia, in 1965. From 1986 - 1992 studied at Academy of Fine Arts in Zagreb. Lives and works in Zagreb.

### Selected Solo Exhibitions

1991

PM Gallery, Zagreb  
SKUC Gallery, Ljubljana

1994

*EgoEast*, Museum of Contemporary Art, Zagreb

1997

*Weekend Art Hallelujah the Hill*, Museum of Contemporary Art, Zagreb

1998

*Weekend Art Hallelujah the Hill*, Frac Languedoc Roussillon, Montpellier

1999

Museum in Progress, in collaboration with Der Standard, Vienna

2000

Sala Montcada, *Fundacio La Caixa*, Barcelona  
Galerija Marino Cettina, Umag

### Selected Group Exhibitions

1998

*Body and the East*, Moderna Galerija, Ljubljana

1999

*Midnight Walkers & City Sleepers*, Gallery W 139, Amsterdam  
*Art in the City III*, Kunsthaus Bregenz, Austria  
*Farniente*, Maison de la Culture, Amiens  
*After the Wall*, Moderna Museet, Stockholm  
*Public domain*, 3<sup>rd</sup> Austrian Triennial on photography, Graz

2000

*Blow up*, Gallery of Contemporary Art, Celje

*What, How & for Whom*, Dom HDLU, Zagreb

*Crossing Over Stories*, Wexner Center, Columbus, Ohio

2001

*Body and the East*, Exit Art, New York

*Devoler*, Institut d'art contemporain, Lyon

*Conversation*, Museum for Contemporary Art, Belgrade

*Marking the Territory*, Irish Museum of Modern Art, Dublin

2002

*Making Nature*, Nikolaj Center for Contemporary Art, Copenhagen

*Broadcasting*, Technical Museum, Zagreb

#### Selected Bibliography

1997

Werner Fenz, *Die Kunst des Sonntagsspaziergangs*, Lichtungen, no.72

1998

Nada Beroš, *PressArt*, no.232.

Flash Art International, news, *Weekend Art*, January-February, 1999

Marina Grzinić: *Body and the East*, *Flash Art italian edition*,

february/March, 1999

Ami Barak, cat. *Weekend Art*

*Hallelujah the Hill*, Frac Languedoc Roussillon, Montpellier, 1999

Marina Grzinić: *Weekend Art*. Flash Art International, no.206. 1999

David Elliott, pref. cat. *After the Wall*

Werner Fenz, pref. cat. *Public domain*, Graz, 2000

David G. Torres, pref. cat. *Vida Política*, Barcelona

Thierry Davilla: *Walking Man in the Art of the XXth Century*, pref. cat.

Musee Picasso Antibes, Antibes

## SANJA IVEKOVIĆ

### Biography

Born 1949 in Zagreb. Graduated from the Academy of Fine Arts in Zagreb. Lives and works in Zagreb.

### Selected solo exhibitions / Performances

1970

*Untitled*, SC Gallery, Zagreb

1976

Documents 1949 - 1976, Gallery of Contemporary Art, Zagreb

Video: Iveković, Martinis, Trbuljak, Referalni centar, Zagreb

1977

*Inaugurazione*, Galleria Tommaséo, Trieste

1978

*Double Life*, Pumps Gallery, Vancouver

1979

*Gallery Guide*, Powerhouse Gallery, Montreal

1981

*Nessie*, Gallery of Contemporary Art's Studio, Zagreb

1982

*Town-Crier*, The Franklin Furnace, New York

1983

Video retrospective (with Dalibor Martinis), Institute of Contemporary Art, London

1984

Video Viewpoints (with Dalibor Martinis), Museum of Modern Art, New York

1990

Sanja Iveković Video Retrospektive, Kölnischer Kunstverein, Cologne  
Video by Sanja Ivekovic and Dalibor Martinis, Art Gallery of Ontario, Toronto

1994

*Frozen Images*, Long Beach Museum of Art, Long beach, CA, USA  
Mother's Tongue, Galerija 21, St. Petersburg

1996

*Unstable Images*, Galerija Rigo, Novigrad, HR

1999

*Delivering Facts, Producing Tears*, ROOT 98, Hull

*Repetitio est Mater*, ARL, Dubrovnik

2000

*S.O.S. Nada Dimić*, Karas Gallery, Zagreb

2001

*Personal Cuts*, Galerie im Taxispalais, Innsbruck

### Selected Group Exhibitions

1970

Gallery SC, Zagreb

1971

*Biennale des Jeunes*, Paris

*Trigon '71*, Graz, A

1972

*Expo - 1500*, Aix-en-Provence

1973

*Trigon '73*, Graz

1974

*Impact-Art-Video-Art*, Musée des Arts Decoratifs, Lausanne

1975

International Video Encounter, *Espace, Pierre Cardin*, Paris  
*Aspects / Contemporary Yugoslav Art*, Demarco Gallery, Edinburgh

1976

*Video Encounter*, Galleria del Cavallino / City Gallery of Motovun

1978

*New Art Practice*, Gallery of Contemporary Art, Zagreb  
*Artworks-Bookworks*, LAICA, Los Angeles

1979  
*Maskulin-Feminin*, Trigon '79, Graz, A  
 Video Performance Festival,  
 Vancouver Art Gallery, Vancouver

1980  
*The Art with Food*, Podroom, Zagreb

1981  
 São Paulo Bienal, São Paulo

1983  
*Innovations in Croatian  
 Contemporary Art in The Elghties*,  
 Gallery of Contemporary Art, Zagreb

1984  
 Video '84, Montreal  
*New Narrative*, Museum of Modern  
 Art, New York

1985  
*Looking at the Eighties*, Collegium  
 Artisticum, Sarajevo

1987  
*Arts for Television*, Stedelijk  
 Museum, Amsterdam  
*Documenta 8*, Kassel

1989  
*Femmes cathodique*, Palais de Tokyo,  
 Centre Simone de Beauvoir, Paris

1990  
*Mortal Signs*, ICA, London  
 Bienal de la Imagen en Movimiento  
 '90, Sofia, Madrid

1991  
*Unblocked*, Euclide Theatre, Toronto

1992  
*Festival International de Video des  
 Femmes*, Palais de Tokyo, Paris  
*Videonale*, Bonn

1993  
*Photography in Croatia*, Museum of  
 Contemporary Art, Zagreb  
*New Croatian Art*, Modern Gallery,  
 Zagreb

1994  
*Europe Rediscovered*, Galerie Nikki  
 Diana Marquardt, Copenhagen

1995  
*Lab 5*, Center of Contemporary Art,  
 Warsaw

*Third Reality*, 2<sup>nd</sup> International  
 Forum, St. Petersburg  
*Stereo-Tip*, City Gallery, Ljubljana

1998  
*Manifesta 2*, Luxembourg  
*Body and The East*, Moderna Galerija,  
 Ljubljana  
*The Century of Artistic Freedom*,  
 Wiener reiheit Seession, Vienna

1999  
*Translocation*, Generali Foundation,  
 Vienna  
*Blind Date*, ŠKUC Gallery, Ljubljana  
 Split Film Festival, Multimedia  
 Center, Split, HR  
*After The Wall*, Art and Culture in  
 post-Communist Europe, Moderna  
 Museet, Stockholm  
*Aspects/Positions - 50 Years of Art  
 in Central Europe. 1949 - 1999*,  
 Museum Moderner Kunst Stiftung  
 Ludwig, Vienna  
*Repetitio est Mater*, Gallery Otok,  
 Dubrovnik

2000  
*Re-Play*, Generali Foundation, Wien  
*For Your Eyes Only*, Electra, Zagreb  
*All You Need Is Love*, Laznia, Center  
 of Contemporary Art, Gdansk, Poland  
*Repetitio est Mater / Nada Dimić /;*  
*What, How & for Whom*, HDLU  
 (Croatian Association of Artists),  
 Zagreb

2001  
*Freedom and Violence*, CCA  
 Ujazdowski Castle, Warsaw  
*What, How and for Whom*,  
 Kunsthalle WUK, Wien  
*Double Life*, Generali Foundation,  
 Wien

Works in Progress

*Lighthouse*, 1989  
*General Alert*, 1996  
*Gen XX*, 1998  
*Women's House*, 1998  
*Nada Dimić File*, 1998

## Selected Bibliography

Silvia Eiblmayr, Nataša Ilić, Wir  
 Koennten sagen...; pref. cat. *Personal  
 Cuts*, Galerie im Taxispalais,  
 Innsbruck, 2001  
 Bojana Pejić, Metonymical Moves,  
 pref. cat. Sanja Iveković, *Is This My  
 True Face*, Museum of Contemporary  
 Art, Zagreb, 1998  
 Leonida Kovač. *Towards a Media  
 Reality*, pref. cat. Real Life, IFA,  
 Stuttgart, 1996  
*Frozen Images*, Long Beach Museum  
 Art Quarterly, winter 1995  
 Sandra Kržić-Roban, Sanja Iveković.  
 pref. cat. *Words and Images*, SCCA,  
 Zagreb 1995

## ŽELJKO JERMAN

### Biography

Željko Jerman was born 1949 in  
 Zagreb. Graduated from *Famuos  
 Photography School* in 1974. Lives  
 and works in Zagreb.

### Selected solo exhibitions

1969  
 Omladinski klub, Zagreb

1975  
*Subjective photography*, CEFFT,  
 Zagreb

1978  
*My Year*, Studio Galerije suvremene  
 umjetnosti, Zagreb  
*My space*, Podrum, Zagreb

1984  
*Elementarphotographie* - Kassel,  
 Galerie Friedrichstrasse (cat.)

1985  
*Foto-ego-tot* Galerija PM, Zagreb

1986

*Photopaintings*, Galerija DDT- Zagreb

1988

*Photogram paintings*, Fotogalerija, Novo Mesto

1989

*Retrospective*, Voćarska 5, Zagreb

1990

*Photopaintings*, Galerija PM Zagreb

1993

*Lightdrawing* Galerija Miroslav Kraljević, Zagreb

*Lightdrawing II* Salon Galerije Karas, Zagreb

1996

*Subjective and elementary photographs, photo and photogram paintings 1970-1995*, Moderna galerija, Zagreb

1998

*My year II*, Studio Muzeja suvremene umjetnosti, Zagreb

2001

*Role, rollice*, Dom hrvatskih likovnih umjetnika, Zagreb

#### Selected group exhibitions

1973

*New photography 1*, Galerija suvremene umjetnosti, Zagreb  
*New photography 2*, Galerija suvremene umjetnosti Zagreb

1978

*New Art Practice 1966-1978*, Galerija suvremene umjetnosti, Zagreb

1981

*Extended Photography*. Wiener Secession, Wien

1982

*The innovations in Croatian Art of the Seventies*, Galerija suvremene umjetnosti, Zagreb

1993

*The Horse who sings/Radical Art from Croatia*, Museum of Contemporary Art, Sydney

1995

Hrvatska fotografija '95 - Zagreb, Umjetnički paviljon

1998

*The Group of Six Artist*, Dom hrvatskih likovnih umjetnika, Zagreb  
1999

*Aspects / Positions: 50 years of art in Central Europa 1949-1999* Museum Moderner Kunst Stiftung Ludwig, Wien

2000

*Aspects / Positions: 50 years of art in Central Europa 1949-1999*, Ludwig Museum, Budapest

#### Selected bibliography

Radoslav Putar, pref. cat. *Subjektivna fotografija*. CEFFT, Zagreb, 1975

Željko Jerman, pref. cat. Galerija Nova, Zagreb, 1977

Nena Baljković; *Braco Dimitrijević, Goran Trbuljak, Grupa šestorice autora - Nova umjetnička praksa 1966-1978*, Galerija suvremene umjetnosti, Zagreb, 1978

Željko Jerman, pref. cat. *Moja godina*, Studio Galerije suvremene umjetnosti, Zagreb

Andelko Hundić, pref. cat. *Situacija Grupa šestorice autora 1975-1978*, Galerija Karas, Zagreb, 1985

Antun Marčić, pref. cat. Galerija PM, Zagreb, 1990

Darko Šimičić, pref. cat. *Svjetloris II - Salon Galerije Karas*, Zagreb, 1993  
Zagreb, 1997

Mladen Lučić, pref. cat. *Moja godina II*, Studio Muzeja suvremene umjetnosti, Zagreb

*Grupa Šestorice autora*, SCCA, Zagreb, 1998

## MARIJAN JEVIŠOVAR

### Biography

Marijan Jevišovar was born in 1922 in Zagreb. Died in Zagreb 1998. He graduated from the Academy of Fine Arts in Zagreb

### Selected Solo Exhibitions

1959

Mala galerija, Opatija

1960

Galerie Deutscher Bucherbund, München

1961

Studio G, Zagreb

1980

Galerija suvremene umjetnosti, Zagreb

1989

*Gorgona*, Art Plus Université, Dijon

1993

*Drawings*, Muzej suvremene umjetnosti, Zagreb

### Selected Group Exhibitions

1961

*Paintings and sculptures 61*, Galerija suvremene umjetnosti, Zagreb

1963

*Panorama - decade of croatian paintings*, Studentski centar, Zagreb

1967

*EXPO 67*, Montreal, Canada

1977

*Informel 1956-1962*, Galerija Nova, Zagreb

*Gorgona*, Galerija suvremene umjetnosti, Zagreb

*Gorgona*, Galerija studentskog kulturnog centra, Belgrade

1981

*Innovations of the Croatian Art in the Seventies*, Galerija suvremene



umjetnosti, Zagreb

1993

*The horse who sings/Radical Art from Croatia*, Museum of Contemporary Art, Sydney

### Selected Bibliography

Nena Baljković, pref. cat. Galerija Nova, Zagreb, 1976

Nena Dimitrujević, Gorgona, pref. cat., Galerija suvremene umjetnosti, Zagreb, 1980

Davor Matičević, Ješa Denegri, pref. cat., Galerija suvremene umjetnosti, Zagreb, 1982

*Inovacije u hrvatskoj umjetnosti sedamdesetih godina*, pref. cat. Galerija suvremene umjetnosti, Zagreb, 1972

Branka Stipančić, Sue Cramer, *The horse who sings / Radical Art from Croatia*, pref. cat. Museum of contemporary Art, Sydney, 1993

## IVANA KEŠER

### Biography

Born in Zagreb, Croatia 1967. From 1987-1992 studied at the Academy of Fine Arts in Zagreb. Lives and works in Zagreb.

### Selected Solo Exhibitions

1989

PM Gallery, Zagreb

1991

PM Gallery, Zagreb

SKUC Gallery, Ljubljana Slovenia

1994

*EgoEast*, Museum of Contemporary Art, Zagreb

1995

PM Gallery Zagreb

1997

Galerija Dante Marino Cettina, Umag, Croatia

Spaces Gallery, Cleveland

*The exhibition of the local newspapers*, Central Park, New York

*The exhibition of the local newspapers*, Institute of Art, Cleveland

2000

Sala Montcada, Fundacio La Caixa, Barcelona

*Museum in Progress*, in collaboration with Der Standard newspaper, Vienna

Galerija Marino Cettina, Umag, Croatia

### Selected Group Exhibitions

1996

Manifesta I, European Biennial of Contemporary Art

1999

*After the Wall*, Moderna Museet, Stockholm

*Aspects/Positions*, Central and Eastern European Art since 1949, Museum Moderner Kunst Stiftung Ludwig, Palais Liechtenstein und 20er Haus, Vienna

1996-2000

*Weekend Art: Hallelujah the Hill*, Medvednica, Zagreb

2000

*What, How & for Whom*, Dom HDLU, Zagreb

*Blow up*, Gallery of Contemporary Art, Celje, Slovenia

*Chinese Whispers*, Apex Art, New York

2001

*Sous les ponts, le long de la riviere...*, Casino Luxembourg Forum d'art contemporain, Luxembourg

*The Real, The Desperate, The Absolute*, Forum Stadtpark,

Steierischer Herbst, Graz

*Conversation*, Museum for Contemporary Art, Belgrade  
*Marking the Territory*, The Irish Museum of Modern Art, Dublin

2002

*Broadcasting*, Technical Museum, Zagreb.

### Selected Bibliography

Nada Beroš, *From Gorgona Esoterics to Weekend Art dematerialisation*, Art Press, 1998

Ami Barak, cat. *Weekend Art Hallelujah the Hill*, Frac Languedoc Roussillon, Montpellier, 1999

David Elliott, cat. *After the Wall*, volume I, p.33, 1999

Branka Stipančić, cat.

*Aspekte/Positionen - 50 years of Art in Central Europe*, Museum Moderner Kunst, Vienna, 1999

David G. Torres, cat. *Vida Politica*, Barcelona, 2000

## ŽELJKO KIPKE

### Biography

Born in 1953 in Čakovec. Graduated from the Academy of Fine Arts in Zagreb in 1976. Lives and works in Zagreb.

### Selected Solo Exhibitions

1983

*Pro Lumine Novo*, Studio GSU, Zagreb

1986

*Theatrum Mundi*, Galerija suvremene umjetnosti, Zagreb

1987

*Cabinet of Praying Machines*, Salon Muzeja suvremene umetnosti, Belgrade

1989

*Mundus Subterraneus*, Mali salon,  
Rijeka

1991

*The Loggia of Black Optics*,  
Vereniging museum hedendaagse  
kunst, Gent

1992

*The Theatre of Memory*, Galerija  
Beck, Zagreb

*Arcane - The Black Spectrum*,  
Galerija Beck, Zagreb

1996

*The Bioenergy Synopsis of the Josip  
Račić's Studio* (in collaboration with  
Boris Farkaš), Studio Josip Račić,  
Zagreb

1997

*I am Magician too*, Galerija Beck,  
Zagreb

1998

*The Past Is Full of Poisons and Drugs*,  
Galerija Beck, Zagreb

2000

*Curses and Numbers*, Mali salon,  
Rijeka

#### Selected Group Exhibitions

1982

*The Examples of analitic and pri-  
marly paintings in Yugoslavia 1974 -  
1980*, Galerija suvremene umjetnosti,  
Zagreb

1985

*Senza arte ne parte*, Collegio univer-  
sitario, Torino

1989

*Metaphysical Visions of Middle  
Europe*, Artists Space, New York

1990

*Croatian arts in '80*, Collegium artis-  
ticum, Sarajevo

1992

*Tribüne Trigon 1940-1990/ Identität:  
Differenz. Eine Topografie der  
Moderne*, Stadtmuseum, Graz

1993

La Biennale di Venezia, 55.  
Esposizione Internazionale d'Arte,  
Museo Guidi, Venezia  
*New croatian art*, Moderna galerija,  
Zagreb

1994

*Words and Images*, Muzej suvremene  
umjetnosti, Zagreb

1996

*Croatian Moving Images -  
Multimedia Art*, Kunstkorridoren  
NÅDADA, Copenhagen

1997

*Nuevo Arte de Croacia*, Museo de  
Arte Contemporaneo, Santiago de  
Chile

*Nova Arte da Croácia*, Museu de Arte  
Contemporânea da Universidade de  
São Paulo

2002

*Appunti sull' arte contemporanea  
Croata*, Museo dell' Aredo  
Contemporaneo, Ravenna  
*Out of Print*, International Centre of  
Graphic Art, Ljubljana

#### Selected Bibliography

Jerko Denegri, Frank de Veire; Željko  
Kipke, Grafički zavod Hrvatske,  
Prizma, Zagreb, 1991

Jerko Denegri, *The Loggia of Black  
Optics*, Galerija Sebastian, Beograd,  
1990

Boris Farkaš and Željko Kipke:  
*Bioenergy Synopsis of the Josip Račić  
studio and two prognostic chains*,  
Moderna galerija, Zagreb, 1996

Bijelić, Dekovlć, Kipke; 55. Biennale di  
Venezia, Moderna Galerija; Zagreb,  
1993

Branka Stipančić ed. *Words and  
Images*, SCCA Zagreb, 1995

Blaženka Perica; *Nova Arte da  
Croatiã*, Moderna galerija, Zagreb,

1997

Goran Blagus, Željko Kipke, *I Hit  
Numbers over the Head*, Galerija  
Beck, Zagreb, 1999

#### JULIJE KNIFER

##### Biography

Born in Osijek, Croatia, in 1924.  
Graduated from the Academy of Fine  
Arts in 1957, in Zagreb. Since 1991  
lives and works in France.

##### Selected Solo Exhibitions

1966

Galerija suvremene umjetnosti,  
Zagreb

1973

Galerie im Zimmer Theater, Tübingen

1976

Gallerie del Cavallino, Venezia

1979

Kunsthalle, Tübingen

1985

Galerie Hoffman, Friedberg

1986

Galerie Scholler, Düsseldorf

1988

Exhibition Space, London

1990

Galerie Dany Keller, München  
Consortium, Dijon

1995

Galerie Oniris, Rennes

1996

La Box, Bourges

Musée d'Art Moderne et  
Contemporain, Fondation MAMCO,  
Genève

1999

Galerie Frank, Paris

2000

Galerie Site Odéon no 5, Paris  
Musée MAMCO, Genève

2001

Galerie Oniris, Rennes  
Galleria Starter, Milano  
49. Biennale di Venezia, Venezia

#### Selected Group Exhibition

1961

*Nove tendencije*, Zagreb Galerija  
suvremene umjetnosti  
*Art Abstrait Construtif International*,  
Galerie Denise René, Paris

1962

Leverkusen Stät Museum Schloss

1967

EXPO 67, Montreal

1969

*Contemporary Art in Yugoslavia*, Mc  
Graw Hill Inc, New York

1971

*10 Künstler aus Zagreb- Neu Tendenz*,  
Recklingenhau; Oberhausen

1973

São Paolo, XII Bional de São Paolo

1975

*Aspects '75. Contemporary Yugoslav  
Art*, The Richard Demarco Gallery,  
Edinburgh

1976

*Aspects '75.*, The Ulster Museum,  
Belfast

36. Biennale di Venezia, Venezia

1979

The National Museum of Modern  
Art, Tokyo

1982

*Innovations in the Croatian Art of  
the eighties*, Muzej suvremene  
umjetnosti, Zagreb

*Minimalism in Yugoslavia*, Muzej  
suvremene umjetnosti, Zagreb

1983

*Jugoslawische Konstruktivismus 1921 -  
1981*, Utrecht

*L'ultima Avanguardia*, Palazzo Reale,  
Milano

1986

*Gorgona*, FRAC, Université de  
Bourgogne, Dijon

1992

Musée National d'Art Moderne, Paris  
*Manifeste*, Centre Georges Pompidou

1993

*The Horse who Sings/Radical Art  
from Croatia*, Museum of  
Contemporary art, Sydney

1995

*Constructivism and Kinetic Art*,  
Muzej suvremene umjetnosti - Dom  
HDLU, Zagreb

1996

*Hidtoirere de Blanc & Noire*, Musée  
de Grenoble, Grenoble

*Nouvelles Acquisitions 1992- 1996*,  
Centre Georges Pompidou, Paris

Centre Georges Pompidou, Paris

1997

*Made in France*, Centre Georges  
Pompidou, Paris

1999

Das Richard Haizmann Museum,  
Stiftung Bauhaus, Basel

*Positionen der konkreten und  
Konstruktiven Kunst*, Dessau

2000

*Aspekte/Positionen- 50 Jahren Kunst  
aus Mitteleuropa 1949-1999*

Museum Moderner Kunst Stiftung  
Ludwig, Wien

Fond Régional d'Art Contemporain  
de Bourgogne, Dijon

2001

*EXAT 51 Nove tendencije*, Centro  
Cultural, Cascais, Lisabon

#### Selected Bibliography

Vera Horvat-Pintarić, pref. cat.  
Galleria del Cavallino, Venezia, 1976

Radoslav Putar, pref. cat. Jugoslavia,  
Biennale di Venezia, Venezia 1976

Matičević Davor pref. cat. *Nova  
umjetnička praksa 1966-1978*, Galerija  
suvremene umjetnosti, 1978

Davor Matičević, *Gorgona, un mou-  
vement sans histoire*. pref. cat.

Gorgona, Art plus Université, Dijon,

1989

Ješa Denegri, pref. cat. Kunsthalle,  
Tübingen, 1989

Gaëtane Lamarche-Vadel, Noirceurs.  
pref. cat. *Noir dessin*, Musée

National d'Art Moderne, Paris 1993

Želimir Košević: *Systematische  
Tendenzen*. pref. cat. *Europa-Europa*.

*Das Jahrhundert der Avantgarde in  
Mittel und Osteuropa*, Kunsthalle,  
Bonn, 1994

Davor Matičević, *Der Mäander:  
Variation eines Motivs*. pref. cat. Ed.  
IFA, Stuttgart, 1994

Marija Gattin, Gorgona Gorgonesco

Gorgonico, A.I.A.P. UNESCO

Comitato Italiano, 1996

Pierre Arnauld, *Histoires de Blanc &  
Noir*. pref. cat. Ed. Musée de

Grenoble, 2000

Ješa Denegri, pref. cat. *Umjetnost  
konstruktivnog pristupa: EXAT- 51-*

*Nove tendencije*, Zagreb, 2000

Pierre Arnauld, *Julije Knifer-  
Méandres*, Adam Biro, Paris, 2001

Zvonko Maković, pref. cat.: *Julije*

*Knifer: Croazia: la Biennale di  
Venezia, Venecija* 2001

## IVAN KOŽARIĆ

### Biography

Ivan Kožarić was born 1921 in Petrinja.  
He graduated from the Academy of  
Fine Arts in 1947, in Zagreb. Lives and  
works in Zagreb.

### Selected Solo Exhibitions

1962

Galerija suvremene umjetnosti,  
Zagreb

1966

Galerija Studentskog centra, Zagreb

1976

Biennale di Venezia, Venezia

1979

Bienal São Paulo, São Paulo

1987

Moderna galerija, Zagreb

1992

Galerie L'Ollave, Lyon

1994

Gliptoteka HAZU, Zagreb

1998

Muzej suvremene umjetnosti, Zagreb

2000

Galerija proširenih medija, Dom

hrvatskih likovnih umjetnika, Zagreb

2001

Galerija Forum, Zagreb

#### Selected Group Exhibitions

1959

*Art Yougoslave d'aujourd'hui*, Galerie

Creuze, Pariz

1960

*La jeune sculpture*, Musee Rodin,

Paris

1961

*Exposition internationale de la sculpture*

*contemporaine*, Musee Rodin,

Paris

1963

*Actualites de la sculpture*, Galerie

Creuze, Pariz

1988

Hirshorn Museum, Soros Foundation,

Washington

1990

*Fra-Yu-Kult*, Galery 369, Edinburg

1993

*The Horse Who Sings/Radical Art*

*from Croatia*, Museum of

Contemporary Art, Sydney

1994

*Skulptur in Kroatien 1950-1990.*,

Wilhelm Lembruck Museum,

Duisburg

1997

*Gorgona, Gorgonesco, Gorgonica*,

Biennale di Venezia

2000

*2000 plus*, Moderna galerija,

Ljubljana

*Aspects/positions*, Ludwig Museum,

Beč

#### Selected Bibliography

Želimir Košćević, *Ivan Kožarić-*

*monografija*, Naklada Naprijed,

Zagreb, 1996

Antun Maračić, Evelina Turković, *The*

*Kožarić Studio*, Idea Imago, Zagreb,

1996

Ivica Župan, *Vedri Sizif, Razgovori s*

*Ivanom Kožarićem*, Naklada MD, bib-

lioteka Duchamp, Zagreb, 1996

Michel Seuphor, *La sculpture de sci-*

*ence*, Pariz, 1959

Igor Zidić, pref. cat. Galerija

suvremene umjetnosti, Zagreb, 1988

Želimir Košćević, pref.cat. Galerija

Sebastijan, Beograd, 1989

Antun Maračić, pref. cat. *Drvo*, Muzej

suvremene umjetnosti, Zagreb, 1999

Antun Maračić, pref. cat. *Skulptura*

*1954 - 2000*, Galerija proširenih medi-

ja i Dom hrvatskih likovnih umjetnos-

ti.

Marija Gattin, *Gorgona, Gorgonesco,*

*Gorgonica*, A.I.A.P. UNESCO Comitato

Italiano Biennale di Venezia

## ANDREJA KULUNČIĆ

Born in 1968. Graduated from the Academy of Fine Arts in Balgrade, in 1992. Lives and works in Zagreb.

#### Selected Solo Exhibitions

1994

*Ambient installation*, Amman, Abdul

H. Shoman Foundation, gallery Darat

Al Funun., Jordan

1996

*About space*, gallery Tam Tam,

Budapest

*Ambient installation*, Intermedia Arts,

Minneapolis

2000

Ambient video installation *Man*

*Constructor*, SC Gallery Zagreb

*Closed Reality-Embryo*, Gallery

Miroslav Kraljević, presentation of 6

months, Zagreb

2001

*Working space installation & discus-*

*sion*, Gallery Multimedia Cultural

Center, Split

#### Selected Group Exhibitions

1997

Biennale of Young Artists, Moderna

Galerija, Rijeka

1998

*Media - Scape 6*, presentation of

web-projects, Museum of

Contemporary Art, Zagreb

*Sound-image installation*, Kunsthalle-

Exnergasse, Vienna

*Internet.galaxis'98*, web-based instal-

lation. Budapest

1999

VIPER, International Film Video and

Media Festival. Lucerne

5<sup>th</sup> International Festival of New

Film, Grand Prix in new media cate-

gory, Split

FILE, Electronic Language  
International Festival, São Paulo  
*Flip* - exhibition of 5 USA and 7  
Croatian artists, Gallery The Brewery  
Project, Los Angeles,  
*A Small Country for a Big Vacation*,  
SKUC, Ljubljana  
*What, How & For Whom*, interna-  
tional contemporary art exhibition,  
Zagreb  
*Ambience 90*, Sarajevo  
EMAF, European Media Art Festival,  
Osnabruck

#### 2001

*To Tell a Story*, Museum of  
Contemporary Art Zagreb  
*What, How & For Whom*, WUK  
Kunsthalle Exnergasse, Vienna  
*Double Life*, Generali Foundation,  
exhibition, Internet / CD-ROM part,  
Vienna  
The Alternative Museum, New York.  
Winter 2001 web-based exhibition.  
10th Triennale-India

#### Video and Media Festivals

#### 2001

VIDEOLISBOA, International video  
festival, web selection Lisabon,  
Portugal.  
*SeaFair '01*, Skoplje, Macedonia

#### Selected Bibliography

Branko Franceschi, pref. cat. *Closed  
Reality - Embryo*, Galerija Miroslav  
Kraljević, Zagreb, 2000

web-site: <http://www.andreja.org>

## VLADO MARTEK

### Biography

Vlado Martek was born 1951, in  
Zagreb. He graduated from the  
University of Zagreb, major in  
Literature and Philosophy. Lives and  
works in Zagreb.

### Selected Solo Exhibitions

#### 1979

*Elementary Processes in Poetry*,  
Galerija Podrum, Zagreb

#### 1985

*Slips of the Tongue*, Galerija  
proširenih medija, Zagreb

#### 1988

*Arbeiten auf Papier*, Gallerie Ingrid  
Dacić, Tübingen

#### 1992

Galeria Potocka, Krakow.

#### 1996

*Troubles with Ethics*, Galerija  
Kapelica, Ljubljana

#### 1998

*Troubles with Aesthetics*, Gallery of  
SCCA, Prague

#### 2000

*Parallels*, Galerija Karas, Zagreb

### Selected Group Exhibitions

#### 1978

*New Art Practice 1966 - 1978*, Galerija  
suvremene umjetnosti Zagreb

#### 1981

*Künstlerbücher*, Kunstverein,  
Frankfurt  
*L'libres d'artista*, Galeria Metronom,  
Barcelona

#### 1982

*Innovations in Croatian Art of the  
Seventies*, Galerija suvremene umjet-  
nosti, Zagreb

#### 1990

*FRA YU KÜLT The Collection of  
Franciscan Monastery*, The 369  
Gallery, Edinburgh

#### 1993

*A Horse who Slings/ Radical Art from  
Croatia*, Museum of Contemporary  
Art, Sydney

#### 1999

*Fluxus*, Galerija suvremene umjetnos-  
ti, Zagreb

*Aspekte /Positionen: 50 Jahre Kunst  
aus Mitteleuropa 1949 - 1999*,

Museum moderner Kunst, Vienna

#### 2000

*What, Why and for Whom*, Dom  
HDLU, Zagreb

*Chinese Whispers*, Apex Gallery, New  
York

#### 2001

*Retrospective of the Group of Six  
Authors*, Moderna galerija, Ljubljana  
*Marker's Project*, Via Garibaldi,  
Biennale, Venice

### Selected Actions/Agitations

#### 1976

*Tearing bank notes, up to the neck in  
the sea*, Mošćenička draga

#### 1978

*Read Mayakovski*, Poetic agitation 1.,  
Zagreb

#### 1980

*Selling money for half the value (of a  
particular bank note)*, Galerija SC,  
Zagreb

#### 1981

*Read Kamov*, Poetic agitation 7.  
*Collecting garbage on the street of  
residence as a condition-obstacle  
and preparation for writing a poem*,  
Zagreb

#### 1982

*More sex - less work*, Graffito,  
Zagreb  
*Artisti armatevi*, Poetic agitation 8,  
The opening of the Biennale, Venice

1983

*Les artistes aux armes*. Poetic agitation 9. *Graveyard Pere Lachaise*, Centre Georges Pompidou, Paris  
*Beware of dangerous Poe*, badge

1984

*Menti lo stato/Lie to the state*. Agitation, inscription on biscuit. The opening of the Biennale, Venice

1985

*Eat meat to hate the state even more*, Agitation text. At the opening of the Biennial of the Young Artists, Rijeka

1999

*The artist in a cage of the ZOO*, Executed with the Group of Six Authors, Zagreb

2000

*The Action of hiding (ones own art works) under the carpet*. Net center MAMA, Zagreb

2001

*From the times of conceptualism*.

Slides action. Moderna galerija, Ljubljana

*Whatever you do, be brave as artists*. Graffito, Rovinj

*I want to meet Valie Export*. The action has been going on from 16. March 2001 until the objective will be reached.

## Bibliography

Mlča Bašičević, pref. cat. *Slips of the Tongue*, Galerija PM

Miško Šuvaković, pref. cat. *Martek. Xerox monography*, Umjetnost nema alternative, Zagreb, 1991

Sue Cramer, Branka Stipančić, pref. cat. *The horse who sings / Radical art from Croatia*. cat. of the Museum of Contemporary Art, Sydney, 1993

Igor Zidić, pref. cat. *Paintings and Collages*, Galerija Josip Račić, Zagreb,

1993

Miloš Durdević, pref. cat. *In monography: Grupa sestorice autora*. SCCA, Zagreb, 1998

Lorand Heygi, pref. cat.

*Aspekte/Positionen, 50 Jahre Kunst aus Mitteleuropa*. Vienna, 1999

*Grupa sestorice autora*, SCCA, Zagreb, 1998

## Samizdats

*Red booklet*, 1982

*Poetry should be fucked*, 1983

*Surcommunist drawings*, 1983

*False poetry*, 1984/5

*I don't want to*, 1985/6

*Postpoems*, 1988

*I'm wriggling in the sun*, 1991

*Biography of V. Martek*, 1994

*All for the lesser glory of truth. All for the greater glory of writing*, Double, 1995.

*Manners of nomads*, 1995.

*Theoretic graphics*, 1995.

*Politicians, kill each other*, 1996

*Negation of poetry*, 1981

*Petting with art*, 1998

*Troubles with galleries*, 1998

*Troubles with the East*, 2001

## DALIBOR MARTINIŠ

### Biography

Born 1947 in Zagreb. Graduated at the Academy of Fine Arts in Zagreb. Since 1973 has been acting as a video artist.

### Selected Solo Exhibitions

1972

*Action of putting up posters with socially engaged message*, The Center of Zagreb, Zagreb

1975

*Forgeries*, Galerija suvremene umjetnosti, Zagreb

1976

*Selfportrait*, performance at Arte Fiera, Galleria del Cavallino, Bologna

1977

*Dalibor Martinis Selfportrait*, performance/exhibition, Studio Galerije suvremene umjetnosti, Zagreb

1979

*Artist at work*, installation, A.Space, Toronto

1981

*Sic Transit*, audio installation, Galerija SC, Zagreb

1982

Franklin Furnace, New York

1984

Video Viewpoints, video program, The Museum of Modern Art, New York

1986

*View to Another View*, video installation, Kijkhuis, The Hague

1997

Moderna galerija, Rijeka

*The Art Guard* - performance, Muzej suvremene umjetnosti, Zagreb

47. Biennale di Venezia, Scuola Santa Apollonia, Venezia

1998

Fondacio Rafael Tous, Metronom, Barcelona

Muzej suvremene umjetnosti, Zagreb

1999

*Diary*, PM/HDLU, Zagreb

2000

*Parken verboten*, Max-Josefs-platz, Kunstverein Rosenheim, Rosenheim

*Conference Call, binary series* - performance, Friuli

2001

*News Broadcast*, Crkva Sv. Marka, MBZ, Zagreb

*2 Messages*, MSU, Paromlin, Zagreb

## Selected Group Exhibitions

1971

Biennale de Jeunes du Paris, Paris

1981

São Paulo Bienal, São Paolo

1984

*New Narrative*, The Museum of Modern Art, New York

1987

*Arts for Television*, Stedelijk Museum, Amsterdam  
Documenta 8, Kassel

1989

*Video Skulptur, retrospektiv und aktuell*, Koelnischer Kunstverein, Koeln, Kongress Halle, Berlin

1990

Selection from The Video Study Collection, The Museum of Modern Art, New York

1993

*Ostranenie*, Bauhaus, Dessau

1994

*Europa, Europa*, Kunst und Ausstellungshalle der BR Deutschland, Bonn

1995

Kwangju Biennale

1997

Biennale di Venezia

1998

*Body and The East*, Moderna Galerija, Ljubljana

1999

*After The Wall*, Moderna Museet, Stockholm

2000

*50 Years of Art in Central Europe*, Ludwig Museum Budapest

*Chinese Whispers*, Apex Gallery, New York

2001

*Recasting the Past: Beneath the Hollywood Tinsel*, Main Art Gallery CSUF, Los Angeles

2002

*Broadcasting*, Tehnički muzej, Zagreb

## Selected Bibliography

Ryszard Kluszynski, *The Material Versus Virtual*, pref. cat.

*Observatorium*, Moderna galerija Rijeka, Rijeka, 1997

Nada Beroš, *Harmonious and Hazardous Couplings* cat.

*Observatorium*, Moderna galerija Rijeka, 1997

Leonida Kovač, Tihomir Milovac, pref. cat. Dalibor Martinis: *Between Surfaces*, Muzej suvremene umjetnosti, Zagreb, 1995

Nada Beroš, Dalibor Martinis, pref. kat. Dalibor Martinis: *Brain-Storm*, Muzej suvremene umjetnosti, Zagreb, 1998

Tihomir Milovac, *Binary Series*, Muzej suvremene umjetnosti, Zagreb, 2001

## MLADEN STILINOVIĆ

### Biography

Born in Belgrade in 1947. Lives and works in Zagreb.

### Selected Solo Exhibitions

1976

Galerija Nova, Zagreb

1978

*Register of work (1970 - 78)*

Voćarsko naselje 128, Zagreb

A4, Podrum, Zagreb

1979

*Pink - Red*, Podrum, Zagreb

1980

*Sing!* Galerija suvremene umjetnosti, Zagreb

*Bookworks* (together with Vlado Martek), Galerija SC, Zagreb

*To Be Put up for Public Debate*,

Galerija SKC, Belgrade

1982

Galerija Proširenih medija, Zagreb

1984

*Installations*, Studio Galerije suvremene umjetnosti, Zagreb

1988

*The Exploitation of the Dead 1984 - 1988*, Galerija Proširenih medija, Zagreb

1991

*Exhibition on Money, Death, Zeroes and Cakes*, First Draft West, Sydney

1992

*Language Games*, Galerija Dante Marino Cettina, Umag

1993

*Geometry of Time: Collages 1993 - 1977*, Galerija CKAO, Zagreb

*Retro-avantgarde: Works about Money and Zeroes*, Visconti Fine Arts, Ljubljana

1997

*White Absence*, Studio Josip Račić, Zagreb

Galerija Anonimus, Ljubljana

1998

*Money*, Galerija Gal, Rijeka

*My Sweet Little Lamb*, M. Fusinato Studio, Melbourne

2001

*White Absence*, Glassstreet Gallery, Melbourne

*The Cynicism of the Poor*, Muzej suvremene umjetnosti, Zagreb

### Selected Group Exhibitions

1978

*The New Art Practice 1966-1978*,

Galerija suvremen umjetnosti, Zagreb

*Artwords and Bookwords*, Los

Angeles Institute of Contemporary Arts, Los Angeles

*Artist's Space*, New York,

1979

*Work and Words*, De Appel, Amsterdam

*Experiment*, Stedelijk Museum, Amsterdam  
*New Photography 3*, Galerija suvremene umjetnosti, Zagreb  
1980  
*Exhibition on Food and Drink*, Podrum, Zagreb  
1981  
*Trigon '81*, Neue Galerie, Graz  
1982  
*Innovations in the Croatian Art of the Seventies*, Galerija suvremene umjetnosti, Zagreb  
1985  
*Situation Group of Six Artist 1975-1978.*, Galerija Karas, Zagreb  
1990  
*Fra Yu Kult*, Franjevački samostan, Široki Brijeg  
1991  
*The Interrupted Life*, The New Museum of Contemporary Art, New York  
1992  
*Identität: Differenz-Tribuene Trigon 1940-1990.*, Eine Topografie der Moderne, Neue Galerie, Graz  
1993  
*Croatian Photography from 1950 to Today*, Muzej suvremene umjetnosti, Zagreb  
*The Horse who Sings/Radical Art from Croatia*, Museum of Contemporary Art, Sydney  
1994  
*Keep that Frequency Clear*, HDLU, Zagreb  
1998  
*Group of Six Artists*, HDLU, Zagreb  
*Eat - the Food Exhibitions*, Museum of Contemporary Art, Sydney  
1999  
*After the Wall*, Moderna Muset, Stockholm  
*Aspekte/Positionen - 50 Jahre Kunst aus Mittel Europa 1949-1999.*, Museum moderner Kunst, SLW, Wien

2000  
*Worthless/Invaluable*, Moderna galerija, Ljubljana  
*An Artist who does not speak English is not an Artist*, Knoll Galeria, Budapest  
*What, How and for Whom*, VVuk, Kunsthalle, Exnergasse, Wien  
*2000 + ArtEast Collection*, Orangerie, Congress, Innsbruck

#### Selected Bibliography

Radoslav Putar, *Izložba-akcija Šestorice*, Spot br. 7, Zagreb, 1975  
Hrvoje Turković, *Jugoslavenski eksperimentalni film - autorsko veće s Mladenom Stilinovićem*, Centar za multimedijalna istraživanja, Zagreb 1977.  
Nena Baljković, pref. cat., Galerija Nova, Zagreb, 1975  
Ješa Denegri, *Mladen Stilinović*, Umetnost, no. 51, Beograd, 1977  
Nena Baljković, pref. cat. *Grupa sestorice autora, Nova umjetnička praksa 1966 - 1978*, Galerije grada Zagreba, Zagreb, 1978  
Davor Matičević, pref. cat., Galerija suvremene umjetnosti, Zagreb, 1980  
Dimitrije Bašičević Mangelos, *Između tradicije slikanja i politizacije medija*, Studentski list br. 771, Zagreb, 1980  
Branka Stipančić, Sue Cramer, *The Horse who Sings/Radical Art from Croatia*, Museum of Contemporary Art, Sydney 1993  
*Grupa sestorice autora*, SCCA, Zagreb, 1998  
Ana Dević, Branka Stipančić, *Chinese Whispers*, pref.cat. Apex Art C.P., New York, 2000

## SVEN STILINOVIĆ

### Biography

Born in Zagreb 1956. Lives and works in Zagreb and Rijeka.

### Selected Solo Exhibitions

1983  
Galerija ŠKUC, Ljubljana  
1986  
*Environment*, Galerija PM, Zagreb  
1987  
*Paintings and sculptors*, Galerija PM, Zagreb  
1991  
Galerija CEKAO, Zagreb  
1998  
*Geometry of bloodthirstiness*, Galerija PM, Zagreb  
*Geometry of bloodthirstiness*, Galerija Kapeljca, Ljubljana

### Selected Group Exhibitions

1985  
*The Group of Six Artists*, Galerija Karas, Zagreb  
1993  
*The New Croarian Art*, Moderna Galerija, Zagreb  
*The Horse Who Sings / Radical Art from Croatia*, Museum of Contemporary Art, Sydney  
1998  
*The Group of Six Artist*, HDLU, Zagreb  
2001  
*To See the Time*, Artists Pavilion, Zagreb

### Selected Bibliography

Ana Lendvaj, pref. cat. Galerija CEKAO, Zagreb, 1991  
*The Group of Six Artists*, SCCA Zagreb, 1998



## GORAN TRBULJAK

### Biography

Goran Trbuljak was born in 1948. Lives and works in Zagreb. In 1972 he graduated from the Academy of Fine Arts.

### Selected Solo Exhibitions

1970

*Rewiev with water, veža*  
Frankopanska 2a, Zagreb,

1971

*I do not wish to show anything new and original*, Galerija studentskog centra, Zagreb

1973

*The fact that someone has a chance to make an exhibition is more important than what will be at that exhibition*, Galerija suvremene umjetnosti, Zagreb

1979

*With this exhibition I maintain continuity in my work*, Studio Galerije suvremene umjetnosti, Zagreb

1981

*The Artist in a Crisis*, Galerija proširenih medija, Zagreb

1986

*Retrospective*, Galerija proširenih medija, Zagreb

1996

*g. Trbuljak*, Muzej suvremene umjetnosti, Zagreb

2001

*Work in progress*, Galerija Josip Račić, Zagreb

### Selected Group Exhibitions

1970

*Rewiev with Water, veža*  
Frankopanska 2a, Zagreb

1971

*At the moment, veža* Frankopanska 2a, Zagreb

1972

*French Window*, Paris

1973

*Tendencies 5*, Galerija suvremene umjetnosti, Tehnički muzej, Zagreb

1979

*Innovations in the Croatian Art of the Seventies*, Galerija suvremene umjetnosti, Zagreb

1989

"SIMPLON-EXPRES", Paris

1993

*The Horse who Sings / Radical Art from Croatia*, Museum of Contemporary Art, Sidney  
*Keep that Frequency Clear*, DOM HDLU, Zagreb

2000

*What, How and for Whom*, DOM HDLU, Zagreb

*Chinese Whispers*, Apex Art Curatorial Program, New York

### Selected Bibliography

Nena Baljković, *Nova umjetnička praksa*, Galerija suvremene umjetnosti, Zagreb, 1978

Davor Matičević, *Inovacije u hrvatskoj umjetnosti sedamdesetih godina*, pref. cat. Galerija suvremene umjetnosti, Zagreb, 1982

*The horse who sings/ Radical Art from Croatia*, Museum of contemporary art, Sidney, 1993

Branka Stipančić, *g. Trbuljak*, Muzej suvremene umjetnosti, Zagreb, 1996

Ana Dević, *Work in progress*, pref. cat., Galerija Josip Račić, Zagreb, 2001

## JOSIP VANIŠTA

### Biography

Born in Karlovac in 1924. Graduated from the Academy of Fine Arts in Zagreb. One of the founder of Gorgona group. Lives and works in Zagreb.

### Selected Solo Exhibitions

1952

Muzej za umjetnost i obrt, Zagreb

1959

Gradska galerija suvremene umjetnosti, Zagreb

1960

Galerie Lambert, Paris

1965

Galerija suvremene umjetnost, Zagreb.

1981

XVI Bienal de São Paulo, São Paulo

1987

Galerija Josip Račić, Zagreb

1988

Galerija suvremene umjetnosti, Zagreb

### Selected Group Exhibitions

1959

*Art yougoslave d'aujourd'hui*, Galerie Raymond Creuze, Paris

1960

*Guggenheim International Award*, Guggenheim Museum, New York

1977

*Gorgona*, Galerija suvremene umjetnosti, Zagreb

*Gorgona, Dokumente einer Idee, Jugoslawen 1959.1966*. Städtisches Museum Mönchengladbach

1985

*Jevšovar, Knifer, Kožarić, Seder, Vaništa*, Galerija likovnih umjetnosti Osijek

1986

*Gorgona*, Galerija Studentskog kulturnog centra, Belgrade

1989

*Gorgona*, Art Plus Université - FRAC Bourgogne; Atheneum, Dijon

1995

*Steiner, Stancić, Vanista*, Moderna galerija, Studio *Josip Račić*, Zagreb

1997

*Gorgona. gorgonesco, gorgonico*, Stra (Ve) Villa Pisani; Dofo (Ve), Ex Macello Mostra patrocinata dalla XLVII Biennale di Venezia

#### Selected Bibliography

Igor Zidić, pref. cat., Galerija suvremene umjetnosti, Zagreb, 1965  
Ljerka Mifka, pref. cat., Mali salon Moderne galerije, Rijeka, 1975  
*Vanista-crteži*, Sveučilišna naklada Liber, Zagreb, 1979

Igor Zidić, *Trideset Godina*, pref. cat. Stancić - Vanista 1952 - 1982, Salon Schira, Zagreb, 1982

Radoslav Putar, pref. cat. Galerija 11, Zagreb, 1983

Zdenko Rus, pref. cat. *Postojanost figuracije*, Umjetnički paviljon, Zagreb, 1987.

### GRUPA GORGONA / GORGONA GROUP

#### Exhibitions

1977

Contemporary Art Gallery, Zagreb  
Gallery of the Student Cultural Centre

1981

16. São Paulo Bienal, São Paulo  
Gallery of Fine Arts, Osijek

1986

Gallery of the Student Cultural Centre, Belgrade

1989

Art Plus Université (FRAC Bourgogne; Ateneum)

1993

*The horse who sings / Radical Art from Croatia*, Museum of Contemporary Art, Sidney

#### Selected Bibliography

Nena Dimitrijević, pref. cat. *Gorgona*, Galerija suvremene umjetnosti, Zagreb, 1977

Davor Matičević pref. cat. *Groups Gorgona & OHO*, 16. Sao Paulo Biennial, Galerija suvremene umjetnosti, 1981

Ješa Denegri, *Gorgona i posle*, pref. cat. Galerija SKC, Beograd, 1986

Davor Matičević, Nena Dimitrijević, Valerie Dupont, Pascal Pique, pref. cat. *Art Plus Université*, Dijon, 1989

Branka Stipančić, Sue Cramer, *The horse who sings / Radical Art from Croatia*, Museum of Contemporary Art, Sydney, 1993

Marija Gattin, *Gorgona Gorgonesco Gorgonico*, A.I.A.P. UNESCO Comitato Italiano, Venecija, 1997

### CRVENI PERISTIL / RED PERISTYLE

The group Red Peristyle ected in Split from 1968-1969

The members of the group: Pave Dulčić, Slaven Sumić, Toma Šaleta, Radovan Kogej, Nenad Đapić, Denis Dokić, Božo Jelinić, Srdan Blažević

#### Selected Actions

1968

*Painting the stones of the roman peristyle*, Split

*Red thread*, Split -Brač

*Wrapping the trees*, Split

*Wearing the red scarves and badges*, Split, Venice Biennale  
*Homage to Vladimir Maljević*, Split  
*Why am I irritating the people - I am the artefact*, Split

#### Selected Bibliography

Manifestos of the group; Vidik, Split, 1968

Manifestos, (unpublished), Split, 1968  
Željko Kipke, *Dossier: crveni peristol*, Quorum, br. 2, Zagreb, 1989

Slaven Sumić, pref. cat. *Pave Dulčić - Crveni peristol 1968 - 1998*, Split, 1999

### GRUPA ŠESTORICE AUTORA / GROUP OF SIX ARTISTS

1975 - 1979 The Group of Six Artists organized twentyeight exhibitions-actions in public, open spaces and galleries in Zagreb, Beograd, Mošćenička Draga and Venezia. 1978 - 1984. publishes in Zagreb artists' magazin *Maj '75*

#### Boris Demur

born in Zagreb 1951, painter

#### Željko Jerman

born in Zagreb 1949, photographer

#### Vlado Martek

born in Zagreb 1951, poet, multimedia artist

#### Mladen Stilinović

born in Beograd 1947, multimedia artist

#### Sven Stilinović

born in Zagreb 1956, multimedia artist

## Fedor Vučemilović

born in Split 1956, photographer

### Solo Exhibitions of the Group of Six Artists

1977

*Exhibitions-actions*, Galerija suvremene umjetnosti, Zagreb

1978

*Oral Tradition*, Galerija Nova, Zagreb

1985

*Situation Group of Six Artists 1975 - 1978*, Hrvatsko društvo likovnih umjetnika, Zagreb

1998

*Group of Six Artists*, Hrvatsko društvo likovnih umjetnika, Zagreb /Multimedijalni centar, Split / Kortil, Rijeka (1999)

2001

*Group of Six Artists*, Moderna galerija, Ljubljana

### Participations at Group Exhibitions

1976

*Nowoczesna sztuka Jugoslawi / Modern Art in Yugoslavia*, Galeria Wspolczesna, Warszawa

1978

*The New Art Practice 1966 - 1978*, Galerija suvremene umjetnosti, Zagreb

1982

*Innovation in the Croatian Art of the Seventies*, Galerija suvremene umjetnosti, Zagreb, Collegium Artisticum, Sarajevo

1993

*The Horse who Sings / Radical Art from Croatia*, Museum of Contemporary Art, Sydney

1999

*Aspekte/Positionen*, Museum moderner Kunst SLW, Wien / Ludwig Museum, Budapest, Fundacio Miro, Barcelona (2000)

## Selected Bibliography

Nova umjentička praksa 1966 - 1978 /

The New Art Practice 1966 - 1978,

Nena Baljković, Marijan Susovski,

Galerija suvremene umjetnosti

Zagreb, 1978

Inovacije u Hrvatskoj umjetnosti

sedamdesetih godina / Innovation in

the Croatian Art of the Seventies,

Marijan Susovski, Galerija suvremene

umjetnosti, Zagreb, 1982

Situacija Grupa šestorica autora 1975-

1985, Kontrakulturni pokret u

hrvatskoj umjetnosti, Anđelko

Hundić, Hrvatsko društvo likovnih

umjetnika, Zagreb, 1985

Riječi i slike / Words and Images,

Leonida Kovač, Mladen Lučić, Vlado

Martek, Spomenka Nikitović, Branka

Stipančić, Darko Šimičić, Igor Zidić,

editor: Branka Stipančić, Soros centar

za suvremenu umjetnost, Zagreb,

1995

Grupa šestorice autora. Sonja Briski-

Uzelac, Ješa Denegri, Miloš Đurić,

Želimir Košćević, Mladen Lučić,

Vlado Martek, Branka Stipančić,

Marijan Susovski, Darko Šimičić,

Miško Šuvaković, Janka Vukmir,

Institut za suvremenu umjetnost,

Zagreb, 1998

**LIST OF WORKS /  
LISTA RADOVA**

**Dimitrije Bašičević - Mangelos**

Le Travail Mecanique - Le Penser fonctionnel

globe, colour / globus, boja  
ø 30 cm

owner / vlasnik Museum of Contemporary Art / Muzej suvremene umjetnosti, Zagreb

**Dimitrije Bašičević - Mangelos**

Paysage de la querre

tempera, hardboard /tempera, lesanit

140 x 122 cm

owner / vlasnik Museum of Contemporary Art / Muzej suvremene umjetnosti, Zagreb

**Dimitrije Bašičević - Mangelos**

Moscow Manifesto / Moskovski manifest, 1976/77

acryl, hardboard / akril, lesanit  
65 x 50 cm

owner / vlasnik Museum of Contemporary Art / Muzej suvremene umjetnosti, Zagreb

**Dimitrije Bašičević - Mangelos**

Le' manifeste sur la mort

globe, colour, wood / globus, boja, drvo

ø 39 cm

owner / vlasnik Museum of Contemporary Art / Muzej suvremene umjetnosti, Zagreb

**Crveni Peristil**

Painting the Stones of the Roman Peristyl Red / Bojanje crvenom bojom pada kasnoantičkog Peristila, Split, 1968

(documentation of an action / dokumentacija akcije)

colour photography / fotografije u boji

30 x 20 cm

**Braco Dimitrijević**

Casual Passer-by I Met at 12.15 PM / Prolaznik kojeg sam slučajno sreo u 12.15 sati, Zagreb, 1971

photography, canvas / fotografija, platno

270 x 237,5 cm

86,5 x 67 cm

owner / vlasnik Museum of Contemporary Art / Muzej suvremene umjetnosti, Zagreb

**Tomislav Gotovac**

Cleaning Public Spaces, 28 May 1981 from 16 to 20 PM / Čišćenje javnih prostora, 28.V.1981. 16-20 sati, 1981  
b/w photography / c/b fotografija  
180 x100 cm

owner / vlasnik Museum of Contemporary Art / Muzej suvremene umjetnosti, Zagreb

**Tomislav Gotovac**

Begging (Please give a donation, thank you). The artist begging, 26 December 1980, 10:30-11:30, Ilica 1, in front of the Church of Wounded Jesus / Prošenje (Molim milodar, hvala. Umjetnik u prošenju, 26. prosinac 1980. 10,30-11,30 sati. Ilica 1a, ispred crkve Ranjeni Isus, 1980

b/w photography / c/b fotografija  
180 x 100 cm

owner / vlasnik Museum of Contemporary Art / Muzej suvremene umjetnosti, Zagreb

**Tomislav Gotovac**

Lying Naked on the Asphalt, Kissing Asphalt (Zagreb, I Love You!) / Ležanje gol na asfaltu, ljubljenje asfalta ( Zagreb, volim te!), Homage to Howard Hawks' Hatari!, ( friday/petak) November 13, 1981

photo by / fotografirao: Ivan Posavec / Mio Vesović  
b/w photography / c/b fotografija,  
50 x 60 cm

owner / vlasnik Museum of Contemporary Art / Muzej suvremene umjetnosti, Zagreb

**Aleksandar Battista Ilić**

Weekend Art: Hallelujah the Hill, 1996-2000

(in collaboration with Ivana Keser i Tomislav Gotovac)  
colour slides / dijapozitivi u boji, 1-162

owner / vlasnik Museum of Contemporary Art / Muzej suvremene umjetnosti, Zagreb

**Sanja Iveković**

Tragedy of Venus / Tragedija jedne Venere, 1976

newspaper, photography / novine, fotografija / papir  
29,5 x 42 cm

owner / vlasnik Museum of Contemporary Art / Muzej suvremene umjetnosti, Zagreb

**Sanja Iveković**

Gene XX / Gen XX, 1997- 2001  
ink-jet print  
200 x 120 cm

**Željko Jerman**

This is not My World / Ovo nije moj svijet, 1976  
photographic chemicals, photographic paper / kemikalija, fotopapir  
105 x 1000 cm

**Marijan Jevšovar**

Grey Surface / Siva površina, 1960 - 1962

oil, canvas / ulje, platno  
65 x 54,2 cm

owner / vlasnik Museum of Contemporary Art / Muzej suvremene umjetnosti, Zagreb

**Ivana Keser**

Local News / Lokalne novine, 2002  
workshop and site-specific installation / radionica i instalacija

**Željko Kipke****Curses / Kletve, 1999**

oil, canvas / ulje, platno  
122 x 102 cm  
owner / vlasnik Teo Bulaić

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oil, canvas / ulje, platno  
122 x 102 cm  
owner / vlasnik Moderna galerija  
Rijeka - Muzej moderne i suvremene  
umjetnosti, Rijeka

**Željko Kipke****Curses / Kletve, 1999**

oil, canvas / ulje, platno  
122 x 102 cm  
owner / vlasnik Moderna galerija  
Rijeka - Muzej moderne i suvremene  
umjetnosti, Rijeka

**Julije Knifer****Anti-composition /****Antikompozicija, 1961**

oil, canvas / ulje, platno  
31,5 x 45,8 cm  
owner / vlasnik Museum of  
Contemporary Art / Muzej  
suvremene umjetnosti, Zagreb

**Julije Knifer****Meander No. 2 / Meandar 2, 1960**

oil, canvas / ulje, platno  
60 x 100 cm  
owner / vlasnik Museum of  
Contemporary Art / Muzej  
suvremene umjetnosti, Zagreb

**Julije Knifer****Corner Meander / Meandar u kut, 1961**

oil, canvas / ulje, platno  
143 x 308 / 143 x 199 cm  
owner / vlasnik Museum of  
Contemporary Art / Muzej  
suvremene umjetnosti, Zagreb

**Ivan Kožarić****Inner Eyes / Unutarnje oči, 1959 - 1960**

gypsum / sadra  
31,5 x 25 x 29,7 cm  
owner / vlasnik Museum of  
Contemporary Art / Muzej  
suvremene umjetnosti, Zagreb

**Ivan Kožarić****Segment of the River / Isječak rijeke, 1959**

bronze / bronca  
48 x 35 x 12,5 cm  
owner / vlasnik Museum of  
Contemporary Art / Muzej  
suvremene umjetnosti, Zagreb

**Ivan Kožarić****Unusual Project: Slicing Mount****Sljeme / Neobični projekt: Rezanje sljemena, 1960**

b/w photography / c/b fotografija  
40 x 60 cm

**Andreja Kulunčić**

Nama, 1908 employees, 15 warehouse / Nama, 1908 zaposlenika, 15 robnih kuća, 2000  
publication / publikacija  
editing by artist

**Vlado Martek****Hairy Flag / Dlakava zastava, 1983**

canvas, wood, pig hair / platno, drvo, svinjske dlake  
64 x 38 cm

**Vlado Martek****State Territory Collage / Kolaž državnog teritorija, 1983 - 1991**

ink, paper / tuš, papir  
20 x 30 cm

**Vlado Martek****State Territory Collage / Kolaž državnog teritorija, 1983 - 1991**

ink, paper / tuš, papir  
20 x 30 cm

**Vlado Martek****Malevich / Maljević, 1985**

acryl, paper / natron papir, akril  
91 x 126 cm

**Vlado Martek****Obviousness / Očiglednosti, 1987**

cardboard, acryl, canvas / ljepljenka, akril, platno  
70 x 100 cm

**Vlado Martek****Balkan, 1995**

silkscreen, paper / svilotisak, papir  
21 x 29 cm

**Vlado Martek****Dostoyevski / Dostojevski, 1991**

silkscreen, paper / svilotisak, papir  
34,8 x 32,7 cm

**Vlado Martek****Poetic Agitation No. 1 "Read****Mayakovsky's Poems" / Pjesnička****agitacija 1. "Čitajte pjesme****Majakovskog", 1978**

b/w photography, text, cardboard / c/b fotografija, tekst, karton  
40 x 30 cm

owner / vlasnik Museum of

Contemporary Art / Muzej

suvremene umjetnosti, Zagreb

**Vlado Martek**

Poetic Agitation No. 2 "Read Rimbaud's Poems" / Pjesnička agitacija 2. "Čitajte pjesme Rimbauda", 1978

b/w photography, text, cardboard / c/b fotografija, tekst, karton 40x30 cm

owner / vlasnik Museum of Contemporary Art / Muzej suvremene umjetnosti, Zagreb

**Vlado Martek**

Poetic Agitation No. 4 "Read Galović's Poems" / Pjesnička agitacija 4. "Čitajte pjesme Galovića"; 1979

b/w photography, text, cardboard / c/b fotografija, tekst, karton 40 x 30 cm

owner / vlasnik Museum of Contemporary Art / Muzej suvremene umjetnosti, Zagreb

**Vlado Martek**

Poetic Agitation No. 4 "Read E'luard's Poems" / Pjesnička agitacija 6. "Čitajte pjesme E'luarda"; 1980.

b/w photography, text, cardboard / c/b fotografija, tekst, karton 40 x 30 cm

owner / vlasnik Museum of Contemporary Art / Muzej suvremene umjetnosti, Zagreb

**Vlado Martek**

Poetic Agitation No. 7 "Read Malevich" / Pjesnička agitacija 7. "Čitajte Maljevića"; 1981.

b/w photography, text, cardboard / c/b fotografija, tekst, karton 40 x 30 cm

owner / vlasnik Museum of Contemporary Art / Muzej suvremene umjetnosti, Zagreb

**Vlado Martek**

Poetic agitation No. 8 "Read Kamov" / Pjesnička agitacija 8. "Čitajte Kamova"; 1981

b/w photography, text, cardboard / c/b fotografija, tekst, karton 40 x 30 cm

owner / vlasnik Museum of Contemporary Art / Muzej suvremene umjetnosti, Zagreb

**Vlado Martek**

Pjesnička agitacija 9. "Artisti Armatevi"; 1982.

b/w photography, text, cardboard / c/b fotografija, tekst, karton 40 x 30 cm

owner / vlasnik Museum of Contemporary Art / Muzej suvremene umjetnosti, Zagreb

**Vlado Martek**

Work is a shame / Rad je sramota, 1986/1990

mirror, paper / ogledalo, papir 23,8 x 32,5 cm

owner / vlasnik Darko Šimičić

**Dalibor Martinis**

To America I say..., 2001

video installation / video instalacija

**Mladen Stilinović**

Red Bread / Crveni kruh, 1976

coloured bread, canvas, polyester / obojeni kruh, platno, poliester 36,3 x 49,5 x 79 cm

owner / vlasnik Museum of Contemporary Art / Muzej suvremene umjetnosti, Zagreb

**Mladen Stilinović**

Attack on My Art is an Attack

Socialism and Progress / Napad na moju umjetnost napad je na socijalizam i napredak, 1976

canvas, colour, polyester / platno, flomaster poliester 365 x 497 mm

owner / vlasnik Museum of Contemporary Art / Muzej suvremene umjetnosti, Zagreb

**Mladen Stilinović**

I hear the talk about the death of art the death of art is the death of artist someone wants to kill me help!

Čujem da se govori o smrti umjetnosti.

Smrt umjetnosti je smrt umjetnika. Mene netko hoće ubiti. U pomoć!, 1977

canvas, tempera, polyester / platno, tempera poliester 361 x 498 mm

owner / vlasnik Museum of Contemporary Art / Muzej suvremene umjetnosti, Zagreb

**Mladen Stilinović**

Exploitation of the dead / Eksploatacija mrtvih, 1984

technic combined / kombinirana tehnika

dimensions variable / dimenzije promjenjive

MSU 2802 - 2818

owner / vlasnik Museum of Contemporary Art / Muzej suvremene umjetnosti, Zagreb

**Mladen Stilinović**

Sing / Pjevaj, 1980

banknote, pencil, paper, silk / novčanica, olovka, papir, umjetna svila

66 x 57 cm

**Mladen Stilinović**

The Artist who cannot speak English is not an Artist / Umjetnik koji ne govori engleski nije umjetnik, 1992

canvas, colour / platno, boja 140 x 300 cm

**Mladen Stilinović**

The Beg People / Ljudi s vrećicama, 2001  
b/w photography / c/b fotografije,  
(40 pieces/kom.)

**Mladen Stilinović**

Work is Disease/ Rad je bolest, 1981  
wood, colour / drvo, boja  
13 x 85 cm

**Mladen Stilinović**

88 roses for Comrade Tito / 88  
ruža za druga Tita, 1991  
banknotes, collages / novčanice,  
kolaž  
25 X 125

**Sven Stilinović**

Flag / Zastava, od žileta, 1984-85  
razor blade, wood / žileti, drvo  
36 x 48 cm

**Sven Stilinović**

Flag / Zastava, 1984-85  
cotton wool, wood / vata, drvo  
35 x 45 cm

**Goran Trbuljak**

I do not wish to show anything new  
and original  
Poster exhibited as only element in  
the exhibition, Gallery of Student  
Centre, Zagreb /  
Ne želim pokazati ništa novo i origi-  
nalno.  
Plakat, jedini eksponat izložbe,  
Galerija studentskog centra, Zagreb,  
1971  
book-print, paper / knjigotisak, papir  
594 x 418 mm  
owner / vlasnik Museum of  
Contemporary Art / Muzej  
suвременe umjetnosti, Zagreb

**Goran Trbuljak**

The Fact That Someone Is Given a  
Chance to Have an Exhibition is  
More Important Than What Is  
Exhibited

Činjenica da je nekom dana  
mogućnost da napravi izložbu  
važnija je od onoga što će na toj  
izložbi biti pokazano, 1973.  
silkscreen, paper / svilotisak, papir  
692 x 497 mm

**Goran Trbuljak**

Retrospective / Retrospektiva, 1981  
silkscreen, paper / svilotisak, papir  
594 x 844 mm

**Goran Trbuljak**

Artist in Crisis 1970 -1980 /  
Umjetnik u krizi 1970.-1980., 1980  
silkscreen, paper / svilotisak, papir  
35 x 50,1 cm / x 12  
owner / vlasnik Museum of  
Contemporary Art / Muzej  
suвременe umjetnosti, Zagreb

**Goran Trbuljak**

Sunday Painting / Nedjeljno  
slikarstvo, 1974  
colour photography / fotografija u  
boji  
31 x 43 cm / x 2  
43 x 31 cm  
owner / vlasnik Museum of  
Contemporary Art / Muzej  
suвременe umjetnosti, Zagreb

**Goran Trbuljak**

"From time to time I stuck my fin-  
ger through a hole in the door of  
the Modern Art Gallery without the  
management's knowledge, 1969  
"Kroz rupu na vratima Galerije  
moderne umjetnosti pokazao sam  
povremeno prst bez znanja uprave  
galerije, 1969.  
c/b photography / c/b fotografija  
60 x 50 cm

**Josip Vaništa**

View Through the Window / Pogled  
kroz prozor, 1960  
charcoal, paper / ugljen, tuš, papir  
28,8 x 36,3 cm

owner / vlasnik Museum of  
Contemporary Art / Muzej  
suвременe umjetnosti, Zagreb

**Josip Vaništa**

Black Line on Silver Paper / Crna  
linija na srebrnom papiru, 1964  
silver paper, colour / srebrni papir,  
boja  
owner / vlasnik Museum of  
Contemporary Art / Muzej  
suвременe umjetnosti, Zagreb

**Josip Vaništa**

JOSIP - VA - NIŠTA, 1965-1967  
paper / papir  
20 x 30 cm  
owner / vlasnik Museum of  
Contemporary Art / Muzej  
suвременe umjetnosti, Zagreb

**Josip Vaništa**

End of the Line / Konac linije, 1964  
pencil, silver paper / olovla, srebrni  
papir  
15,2 x 21,5 cm  
owner / vlasnik Museum of  
Contemporary Art / Muzej  
suвременe umjetnosti, Zagreb

**Josip Vaništa**

Square / Kvadrat, 1965  
silver paper / srebrni papir  
17 x 16,2 cm  
owner / vlasnik Museum of  
Contemporary Art / Muzej  
suвременe umjetnosti, Zagreb

**Josip Vaništa**

Homage to Manet / U spomen  
Manetu, 1961  
arm-char, hat, walking stick / stolica,  
štap, cilindar  
86 x 110 x 40 cm  
owner / vlasnik Museum of  
Contemporary Art / Muzej  
suвременe umjetnosti, Zagreb





**Publisher / Izdavač**  
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Muzej suvremene umjetnosti

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**Proof Reading / Lektura**  
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**Photographs / Fotografije**  
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Cvjetanović, Petar Dabac, Ivica  
Hričko, Ivan Posavec, Mio Vesović,  
Fedor Vučemilović

**Documentation / Documentacija**  
Muzej suvremene umjetnosti /  
Museum of Contemporary Art,  
Zagreb

Institut za suvremenu umjetnost /  
Institut for Contemporary Art,  
Zagreb  
Umjetnici / Artists

**Graphic Design /  
Graficko oblikovanje**  
Igor Kuduz; Pinhead\_Ured

**Produkcija / Production**  
Pinhead\_Ured, Zagreb

**Printed by / Tisak**  
Kratiss, Zagreb

**Edition / Naklada**  
1000 copies / primjeraka

**Acknowledgment / Zahvala**  
Moderna galerija Rijeka - Muzej  
moderne i suvremene umjetnosti;  
Darko Šimičić; Institut za suvremenu  
umjetnost, Zagreb

© 2002 Muzej suvremene umjetnosti  
Zagreb

Publication was realised by support  
of Ministry of Culture Republic of  
Croatia / Publikacija je realizirana  
sredstvima Ministarstva Kulture  
Republike Hrvatske

CIP - Katalogizacija u publikaciji  
Nacionalna i sveučilišna knjižnica - Zagreb

UDK 7.037/.038(497.5)(064)

THE misfits : conceptualist strategies in  
Croatian contemporary art = Neprilagodeni :  
konceptualističke strategije u hrvatskoj suvremenoj  
umjetnosti : «Art Moscow/Expo Park, April 18-28  
2002., Museum of Contemporary Art, Skopje, May-  
June 2002., Kunstamt Kreuzberg Bethanien, Berlin,  
October 2002.» / urednik Tihomir Milovac ; «pri-  
jevod Maja Šoljan... «et al.» ; fotografije Braco Balić...  
et al.» - Zagreb : Muzej suvremene umjetnosti, 2002.

Katalog izložbe. - Tekst na engl. i hrv. jeziku.

ISBN 953-6043-39-4

I. Milovac, Tihomir  
II. Konceptualizam (Likovna.umjetnost) -- Hrvatska

420403098



