

goran đorđević \* miklós erdély \* miklós erdély & dóra maurer \* andreas fogarasi \* guerilla art action group \* tiber hajas \* sanja iveković \* david maljković \* dimitrije bašičević mangelos \* vlado martek \* piet mondrian \* ciprian mureşan \* deimantas narkevičius \* andreja kulunčić \* novi kolektivizam \* andrzej partum \* gyula pauer \* tomo savić-gecan \* mladen stilinović \* sean snyder \* tamás st.auby \* bálint szombathy \* milan trenc \* ultra-red



- \* čim ujutro otvorim oči, vidim film [kino klubovi & genre film festival/geff] / as soon as i open my eyes, i see a film [cinema clubs & the genre film festival/geff]
- \* didaktička izložba: apstraktna umjetnost / didactic exhibition: abstract art
- \* ideologija dizajna: fragmenti o istoriji jugoslovenskog dizajna / ideology of design: fragments about the history of yugoslav design
- \* simpozij wroclaw '70 / symposium wroclaw '70

1945  
08/05/2010



▲ Novi kolektivizam, Plakat za Dan Mladosti/ Youth Day poster, 1987.

▶ Parada povodom osobođenja Zagreba/ Liberation of Zagreb parade, svibanj/May 1945.







samopozicioniranjem kako u samom sistemu Umjetnosti tako i u širem društveno-političkom kontekstu, nisu razriješena suvremenom transformacijom kulturnog polja u koloniju marketinga i profita, ni činjenicom da je važna funkcija koju suvremenoj umjetnosti dodjeljuje neo-liberalizam potaknula njezino utapanje u kreativnim industrijama. Dapače, ona se danas čine važnijima nego ikad.

Izložba **Umjetnost uvijek ima posljedice** stavlja u dijalog povijesne i suvremene umjetničke pozicije te razmatra odnose kolektivnog identiteta i kulturne homogenizacije i uloge umjetničkih institucija u tim procesima. Izložba se odvija u prostoru barokne palače Kulmer na Katarininom trgu u Zagrebu, a predstavljeni umjetnički radovi i istraživanja sučeljeni su s materijalnom i ideološkom memorijom same zgrade koja je godinama služila kao glavni prostor Galerije suvremene umjetnosti, kasnije preimenovane u **Muzej suvremene umjetnosti**. Zgrada je nakon 2. svjetskog rata nacionalizirana, te potom prije nekoliko godina denacionalizirana, a njen karakter neodvojiv je od institucionalnog konteksta koji ga je desetljećima naseljavao, sve do relativno nedavnog preseljenja u novoizgrađenu zgradu **Muzeja suvremene umjetnosti** u Novome Zagrebu. Prostor barokne palače i nekadašnjeg muzeja ostavljen je u stanju u kojem je zatečen, a izložba osim bivšeg izložbenog prostora zauzima i posjetiteljima ranije nevidljive prostore prijašnjih ureda i muzejskog depoa.

Taj odabir lokacije ne znači priklanjanje trenutnoj političko-kulturnoj konjunkturi koja nastoji priskrbiti kulturni kapital općenitom kritikom muzeja kao elementa kulturnog turizma, prožimanja kulture i ekonomije grada i posljedičnim malverzacijama i kontaminacijama, ili pak euforičnom valorizacijom novootvorenog **Muzeja suvremene umjetnosti**. Privremeno zauzimanje lokacije bivše zgrade muzeja poziva se na povijesnu memoriju institucije i njezinu ulogu u procesima oblikovanja i čuvanja kolektivne memorije i artikulacije kolektivnih interesa koji nisu u potpunosti zasjenjeni temama nametnutim real-političkim, prvenstveno izbornim, ritmom fiktivne demokracije. Izložba sučeljava suvremene pristupe sa strategijama korištenima u prošlosti, pozivajući na čitanje predstavljenih radova u odnosu na pitanja uloge i odgovornosti javnih institucija umjetnosti, načina na koje se pozicioniraju prema ekonomskim i ideološkim okvirima i pridonose formiranju kulturnih utjecaja i hegemonizaciji određenih normi.

Izložba **Umjetnost uvijek ima posljedice** otvara se 8. svibnja, na Dan oslobođenja Zagreba 1945. Danas, u vremenu epohalnog prestrojavanja u odnosu na Drugi svjetski rat i tendencije izjednačavanja nacizma i komunizma pod općenitom odrednicom »totalitarizma«, taj odabir datuma posveta je emancipatorskoj sekvenci Narodno-oslobodilačke borbe kao temeljnom uporištu iz kojeg možemo gledati u budućnost. ★

# art has its *always* consequences

what, how & for whom / whw

One of the most famous episodes of guerrilla art protest actions carried out in a museum institution is a series of actions by the group **GAAG (Guerrilla Art Action Group)** in the period from 1969 to 1971, especially because their protests were carried out in the **Museum of Modern Art** in New York, a museum which even today, after its transformation from an elitist temple of aesthetic contemplation into a tourist attraction, maintains its position as the main institution of contemporary global art. Combining street theatre, *happenings*, political protests and collectivism, the actions of **GAAG**<sup>01</sup> fit in with other art collectives of the time, especially with the **Art Workers Coalition**.<sup>02</sup> Their actions were directed against the war in Vietnam, against the involvement of members of the **Museum of Modern Art's** management in corporations which profited from the Vietnam War (for example, they demanded the **Rockefeller family's** withdrawal because their philanthropic involvement serves to cover up the fact that a great part of their wealth was created by the production and sale of arms), and stood for civil rights, the sexual and racial equality of artists, free museum days in order to bring art closer to the poor, etc. These actions bear witness to the unselfish belief that artists who care about social matters should join together and act outside the fetishized boundaries of museums and galleries. Photographs of those actions were published in the book *GAAG, the Guerrilla Art Action Group, 1969–1976: A Selection* (PRINTED MATTER, NEW YORK, 1978) which can no longer be obtained today and which still has not found anybody in American museum and gallery culture to republish it. The aesthetics of those photographs is close to documentary and reportage photography which in those years recorded massive (pop)cultural events and political protests by young people in America.

The anti-war protests of those years fuelled the political imagination on both sides of the Iron Curtain, as an example in **Miklós Erdély's** work *The Algebra of Morals – Actions of Solidarity* from 1972, which in the repressive atmosphere of Hungary's then official art protested against the threat of war and called for solidarity which »surpasses leaders and the led, conflicting countries or groups, guards and guarded – solidarity which, for example, shows that the similarity between prisoner and jailer is greater than that between jailor and jail or between prisoner and imprisonment«.

At that time the first signs of the transformation of the political and economic structure of the world that was established after the Second World War were just beginning to come into sight. One of the symptoms of that transformation is the recent crash of the financial markets and the economic crisis whose direct effects appear to have been softened by unprecedented state interventions, but whose lessons it seems have not been taken seriously. At a time, the so-called international art scene which came into being by the broadening of neo-liberal politics after 1989 did not exist, and nothing has had particularly endangered the dynamics of centre and periphery. Those were the years when the idea of modernist abstraction as a universal language of art entered into crisis, especially in the West, but also in countries behind the

Iron Curtain where abstraction as a form which is equated with the idea of freedom of art and autonomy frequently also bore the stamp of art which resists the official ideological instrumentalisation of art, and which in the 1950s really inspired the international movements which connected the language of modernistic abstraction with the ideas of universal human emancipation.

This thought was in the background of *Didactic Exhibition on Abstract Art*, which was organised from 27 March to 30 April 1957 in the then still very new **City Gallery of Contemporary Art** in Zagreb (officially founded in December 1954) by artists and critics who had until recently been gathered around the group **EXAT 51** (which had then already ceased to work) and the magazine *Čovjek i Prostor*,<sup>03</sup> and which travelled around former Yugoslavia<sup>04</sup> until 1962 bringing abstract art closer to the general public. That exhibition which is largely forgotten today shows the degree to which abstract art had really ceased to be problematic in the former Yugoslavia as early as the second half of the 1950s, but in the contemporary, so-called transitional, post-socialist period, that fact is interpreted in accordance with a particular ideological vision of the cultural history of Yugoslavia. On the one hand it is understood as a cliché about the strong domestic social realism and the struggle for modern art in opposition to the official party line, which frequently also leads to the thesis about the struggle for modern art as a kind of form of resistance of the remains of the threatened bourgeois society, the aspiration to »join the main current of European culture« to which we have, of course, always belonged, and on the other hand the extended arm of the all-powerful Party is seen in the very breakthrough of abstraction, a Machiavellian manipulation by which the totalitarian system presented itself to the world with a nice facade.

Contemporary misunderstandings about the understanding of modernism and its international option are part of the prevailing wide neo-liberal relationship towards socialism as a failed social experiment which resulted in economic, political and social catastrophe which needs to be overcome by »transition« whose price is not to be questioned. In relationship to art the consequence is, amongst other things, a history of art which oscillates between demonstrating its autochthony and establishing precedence or synchronicity with Western art centres. Examining the dominant art history narratives and relationships towards the socialist inheritance forms basis for the works of younger artists, such as **David Maljković** who in a range of works is concerned with the heritage of the group **EXAT 51**, or **Andreas Fogarasi** whose work *Vasarely Go Home (Announcement)* from 2010 interprets the action of neo-avant-garde artist **János Major** at the pompous official opening of a solo exhibition of the leader of non-figurative art, **Victor Vasarely**, a Hungarian who lived and worked in France, in Budapest in 1969. The documentary presentation of **Symposium Wrocław '70**, which holds a mythical place in the establishment of the beginnings of conceptual art in Poland, was also conceived with similar intentions. Just

as today *Didactic Exhibition on Abstract Art* does not interest us as some excellent product of exhibition design, proto-conceptual art work (exhibition without original works, exhibition of copies, translations and quotations) or a curatorial concept which defines one view of a particular period of art, but rather as a material trace of a culture, of a society and its cultural policies in which in one period it was not only realistically possible to create but even to conceive of such a cultural event, thus the presentation of the symposium in Wrocław also proposes the examination of the myth which interprets that event exclusively from the perspective of artistic dissent against official cultural policies, or as a »last gathering of the avant-garde«, or as the »first event of conceptual art in Poland«.

## 07



▲ *Didaktička izložba: Apstraktna umjetnost / Didactic Exhibition: Abstract Art, Zagreb 1957*, foto/photo: Nenad Gattin.

03 Ivan Picelj, Radoslav Putar, Tihana Ravelić, Vjenceslav Richter, Neven Šegvić, Vesna Barbić and Edo Kovačević.

04 Hall of the Army in Sisak [December 1957], Museum of Applied Arts in Belgrade [January 1958], Advisory Body for Education and Culture in Skopje [March 1958], Tribune of Youth in Novi Sad [May 1958], City Museum in Bečej [June 1958], City Museum in Karlovac [April 1959], Art Gallery in Maribor [June 1959], Museum of Srem in Sremska Mitrovica [February 1960], Artstic Gallery in Osijek [April 1960], Youth Club in Zagreb [December 1961], City Museum in Bjelovar [February/March 1962].

the neutrality imposed by the prevailing consensus, which sees the involvement of art in emancipatory social processes as ideological and social ballast.

Although it presents many historical works, the exhibition has no pretensions to be »museum-like« either on the level of conceptual coherence or by a museum staging. The exhibition has emerged as a result of a two-year collaborative project of the organisations **tranzit.hu** from Budapest, **Muzeum Sztuki** from Łódź, **Centre for New Media kuda.org** from Novi Sad and **What, How and for Whom/WHW** from Zagreb. Through various formats the project deals with topics connected with the modernistic inheritance and joint history, across the recontextualisation of different art practices, of which many are not directed towards the production of art objects and their aesthetic evaluation but towards mediation and communication of an artwork with a wider public than the usual gallery-goers. The research was directed towards a specific historical, economic and political context and also towards the forming of internationally recognised »universal« norms, in relationship to which the exhibited art

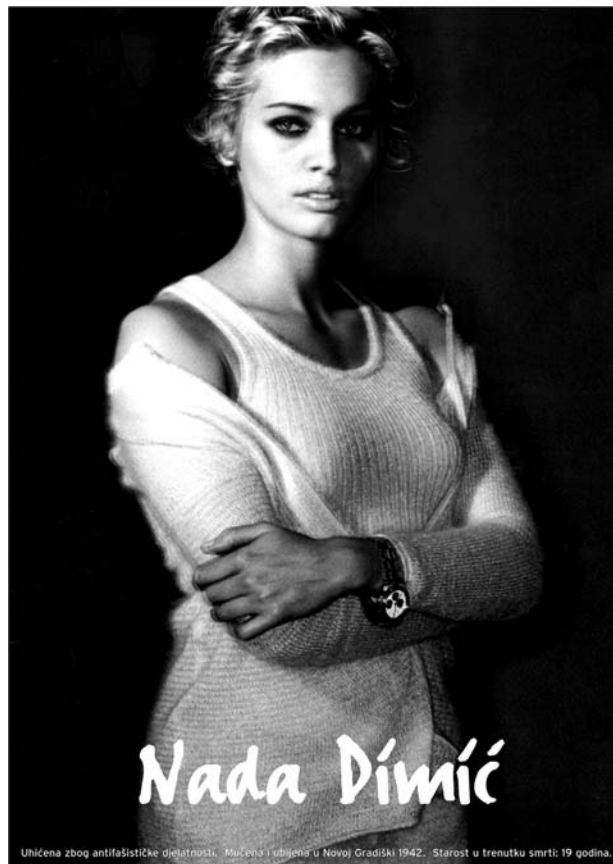
practices try to affirm historical continuity and to question their own context. As the result of years of collaborative practice, the exhibition **Art Always Has Its Consequences** is based on the temporary and current constellation of ongoing research trying to draw parallels and define touching points of different related practices, and despite the accent on art production from Eastern Europe, in no sense is there any ambition to offer a homogenising picture of the »Eastern European« art of the last few decades, nor to yield to statistics as a policy of presentation. The proposal of the exhibition **Art Always Has Its Consequences** is not to draw conclusions from the fact that many art positions which would justifiably deserve to be exhibited are missing, nor from the politically incorrect generational, geographical and especially scandalous gender imbalance (two female artists as opposed to eighteen men and eight group projects), but from the interpretation of relationships which show in what way art entered into tensions and conflicts with the cultural hegemony of the moment, in its relationship to both the institution of Art and art institutions. The exhibition examines the question of autonomy of art and political involvement outside the simplifying and prevailing understanding in which political involvement negates autonomy of art, and the art production of Eastern Europe is reduced either to a (delayed) reaction to events in the West or to an instrumentalised ideological construction.

The traditional geopolitical concepts of East and West today seem too simplistic to describe the complex movement of capital and its territorial repositioning in the last few decades. But that does not mean that there has been a change in the prevailing thought or rhetoric about the centre and a periphery which constantly trails after it, through which post-communist countries are defined as cultural spaces in which modernism has been halted for decades, and which now it is necessary to integrate into the global capitalistic system through the process of »transition«. Nor it means that the previous divisions, economic disparities and inequalities have simply vanished. It is a paradoxical fact that in the dominant discourse of the art history, Eastern Europe indeed did not exist during the time of the Cold War division into blocks, except as a cliché used for the purpose of ideological instrumentalisation of the autonomy of

art. In fact it only exists as a concept in the art world today, when the processes of its historicisation and building of its narrative have to a certain extent been established, and what still needs to be done is to deconstruct the hegemonic narrative of the West and point out the ways in which it continues to determine the economic relations of art production. The case of socialist Yugoslavia indicates those changes effectively, because after 1948, thanks to its independent and later non-aligned politics, Yugoslavia was mainly not thought of as part of Eastern Europe – to which the Eastern Bloc countries under direct Soviet influence belonged. Only after the fall of the Wall and breakup of Yugoslavia at the beginning of the 1990s, did Yugoslavia and the countries which emerged from it become more and more part of that new »former Eastern Europe«. That does not mean that Yugoslavia was not in many ways »objectively« part of Eastern Europe, but that the very concept of »(former) Eastern Europe« is a changeable ideological construct.

**Art Always Has Its Consequences** starts from the art of the »former« Eastern Europe bearing in mind the question of Romanian philosopher **Ovidiu Tichindeleanu**: »For what point is there a discussion about East European debates on communism if not to look there for a renewal of the left theoretical tradition?«<sup>95</sup> The exhibition approaches the question of the relationship to the collective amnesia of the progressive achievements of the

05 Ovidiu Tichindeleanu, »Towards a critical theory of postcommunism? Beyond anticommunism in Romania«, *Radical Philosophy*, no. 159, 2010.



▲ Sanja Iveković: *Gen XX*, 1997-2001.

past, attempting to offer an aesthetic and political jigsaw which can help us reformulate questions connected to today's moment of acute crisis of the political imagination which came about as a consequence of the tectonic shifts after 1989, and also to the place and role of art today – which questions it can open, which it does not succeed in addressing, and how does art deal with its (in)capabilities? What can we learn from the continuity of the endeavours and art experimentation that characterise art's engagement in the public space? How do gestures of political agitation and protest react to the contracting and closing of public space and the crisis of the concept of the public in different situations, from »real socialism« in Hungary in the 1970s, as in the works of **Tibor Hajas** and **Gyula Pauer**, to neo-liberal Romania after its successful accession to the European Union in the recent work *Auto-da-Fé* by **Ciprian Mureşan**? Can we see the performance *Lenin in Budapest* of **Bálint Szombathy** from 1970, in which the artist wore a poster with a picture of **Vladimir Ilyich Lenin**, as a part of the same continuity, or is it more productive to read his relationship to official political propaganda in the light of what later occurred in the context of *Neue Slowenische Kunst*? What connection between political involvement, the international history of the left and art production is made by the activist ambient sound installations of the collective **Ultra-red** founded in the late 1990s in Los Angeles? How to conceive the dynamics of the relationship of subversion and agitation in the controversial poster for the 1987 *Day of Youth* by the Slovenian **New Collectivism**, in the political illustrations of **Milan Trenc** in the high-circulation magazine *Start* in the late 1980s, or ten years later in the anti-fascist/feminist intervention of **Sanja Iveković** in the magazine *Arkin*, which in the second half of the 1990s developed from a fanzine of the anti-war campaign into a low-circulation and unprofitable, but intellectually extremely important critical and theoretical magazine?

The contextualisation of the contradictory processes through which various ideological processes and social development broke up in the wider context of cultural work, including the fields of design, visual identities, public media and popular education, is addressed by the inclusion of the project *As soon as I open my eyes, I see a film* (cinema clubs and the Genre Film Festival/GEFF) by curator **Ana Janevski**, which examines the experimental film production of amateur cinema clubs in Zagreb, Belgrade and Split and the connections with the art events of the 1950s and 1960s, as well as the project *The Ideology of Design: Fragments about the History of Yugoslav Design*, in the curatorial interpretation of the collective **kuda.org** from Novi Sad, which studies the development and perception of design in relation to art practices and critical discourses.

How does the interweaving of art and social action reflect on the polemics over the »autonomy« of art, how is a certain practice recognised, legitimised and defended as art in a given moment? How was autonomy understood by **Dimitrije Bašičević**, a member of **Gorgona**, prominent critic and curator who has for decades created works almost in secrecy under the pseudonym **Mangelos**, and whose art mostly started to enter the public space only after the retrospective exhibition of **Gorgona** in 1977? Did the need for autonomy dictate the action of the *enfant terrible* of Polish post-avant-garde, artist, poet and musician **Andrzej Partum** who from the 1960s acted outside the existing structures, revealing the absurdities of social and art life?

What is today the legitimate pedagogical and didactic function of art, which from the historic avant-garde has propelled art movements for decades, such as the movement of Mexican muralists, whose exhibition held in a Ukrainian village in the 1960s is starting point for the video by **Sean Snyder**? And how and with what aim was this pedagogical and didactic function used in the films of the *Béla Balázs studio* from the 1970s, or in the contemporary works of **Andreja Kulunčić**? Is there continuity between the relationship towards art institutions and ambitions of exiting the institutions that were the basis of the direct actions of the 1970s, and the art endeavours of today? Should we look for an answer within the wide field of art practice which since the 1990s has been called institutional critique, or, as in case of Yugoslavia, is the idea which formed the critical relationship towards the system of institutions in the work of many groups and artists of the 1970s based on critique of the bureaucratisation and ossification of socialism – as in the work of **Vlado Martek** and **Mladen Stilinović**, members of the **Group of Six Authors** – today inconceivable? Can the institutional and critical interventions of **Tomo Savić-Gecan** be explained exclusively from the perspective of the global art world that was formed in the 1990s, and without looking at the past? How to understand the fact that the exhibition of **Goran Đorđević** *Harbingers of the Apocalypse*, held in 1981 in Gallery SKC in Belgrade, the **Gallery of Extended Media** in Zagreb and **Gallery ŠKUC** in Ljubljana, had such an important influence on the Ljubljana scene of the 1980s.

The exhibition **Art Always Has Its Consequences** presents works and exhibition projects which encourage the formulation of questions and their implications, presenting the works in a key which interprets them as critique and rearticulation of the political, cultural and art constellations, as direct action or agitation, or as a symptom which tells us what is possible and acceptable in a given socio-political context. The fact is that the film *Centaur* (*Kentaur*, 1973-75) by **Tamás St. Auby**, a lucid and sharp criticism of the alienation and degradation of the work in a society which appealed to the values of communism, was immediately banned, with the author spending years in exile, but it is also the fact that it was possible to shoot such a film in the 1970s in the oppressive circumstances of Hungary's cultural policies, in the state-financed *Béla Balázs studio* which enabled the production of avant-garde experimental films.

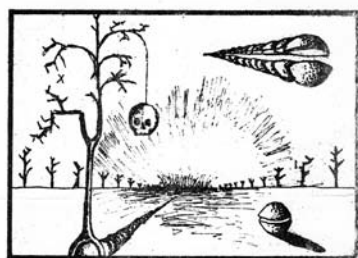
The title **Art Always Has Its Consequences** is taken from the conceptual text of **Mladen Stilinović** *Footwriting* from 1984, and refers to research of the relationship which art has with reality, but also to the equal importance of internal, intrinsically art procedures by which art is repeatedly »limited« to the field of art. Questions

of the responsibility of art to its own procedures and the extension of its own boundaries, in connection with self-positioning of an artist both in the system of art and in the wider socio-political context, have not been resolved by the contemporary transformation of the cultural field into a colony of marketing and profit, nor by the fact that the important function which neo-liberalism has given to contemporary art has stimulated its drowning in the creative industries. Indeed, these questions seem more important today than ever.

The exhibition **Art Always Has Its Consequences** places in dialogue historical and contemporary art positions and considers the relationship of collective identities and cultural homogenisation, and the role that art institutions have in these processes. The exhibition is being held at the Kulmer Palace on Katarina's Square in Zagreb, and the presented art works and investigations are confronted with the material and ideological memory of the building itself,

which for years served as the main space of the **Gallery of Contemporary Art**, later renamed to the **Museum of Contemporary Art**. The building was nationalised after the Second World War and then denationalised again a few years ago, and its character is inseparable from the institutional context that it had for decades, right up to the relatively recent move to the newly-built building of the **Museum of Contemporary Art** in New Zagreb. This baroque palace and the former space of the museum has been left in the state in which it was found, and besides the former exhibition spaces, the **Art Always Has Its Consequences** also takes part in museum's former offices and depot, previously invisible to the visitors.

This choice of location does not mean aligning with the current political cultural conjunction which attempts to acquire cultural capital by a general criticism of the museum as an element of cultural tourism, and of the conjuncture between the culture and economy in the city with all consequential embezzlements and contaminations. Neither does it mean to lean towards the euphoric valorisation of



Goran Đorđević: *Glasnici apokalipse*

FRUŠKOVA GORA  
6. - 12. J. 1981.  
16 - 20h.

▲ Goran Đorđević: *Glasnici apokalipse / The Harbingers of Apocalypse*, PM Zagreb 1981.



▲ Milan Trenc: *Srp i čekić/Hammer & Sickle*, Start, Zagreb 1986.

Goran Đorđević:  
Glasnici apokalipse /  
The Harbingers of Apocalypse,  
1980/81.



the recently opened **Museum of Contemporary Art**. This temporal occupation of the location of the museum's former building appeals to the institution's historic memory and its role in the processes of forming and maintaining collective memories and articulation of collective interests which are not completely overshadowed by topics imposed by the realpolitik, and mainly electoral, rhythm of fictional democracy. The exhibition confronts contemporary approaches with the strategies used in the past, inviting the reading of the presented works in relation to the questions of the role and responsibility of public art institutions, the way in which they are positioned towards the economic and ideological circumstances and the way in which they contribute to the forming of cultural influences and hegemonisation of certain norms.

The exhibition **Art Always Has Its Consequences** opens on 8 May, on the Day of the Liberation of Zagreb in 1945. Today, at a time of epoch-making realignment in relation to the Second World War and the tendency of equating Nazism and Communism under the general term »totalitarianism«, this choice of date is dedicated to the emancipatory sequence of the National Liberation Struggle as the basic point of reference from which we can look into the future. ★

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### ★ goran đorđević

r. / b. 1950. živi i radi u new yorku. lives & works in new york.

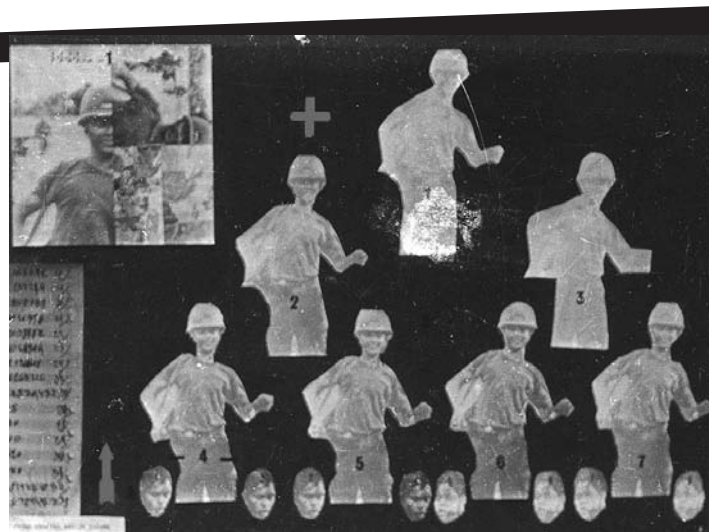
*Glasnici Apokalipse* je slika koju sam načinio u mladosti. Ta krajnje ružna, neukusna, a prije svega diletantska slika, koje sam se mnogo godina stidio, moj je prvi ozbiljan slikarski pokušaj. Deset godina nakon što je nastala odlučio sam načiniti više skica koje predstavljaju preliminarnu pripremu za njezinu izvedbu, vjerojatno zato što sam znao da su crteži, skice i studije prethodile mnogim važnim slikama u povijesti umjetnosti. Odlučio sam od *Glasnika Apokalipse* napraviti važno umjetničko djelo. (...) Počeo sam slikati kopije *Glasnika Apokalipse*, a istodobno sam kopirao radove modernih umjetnika (Mondriana, Maljeviča, Lichtensteina). Istina je da moje kopije nisu rezultat namjere da korak po korak ovladam umijećem slikanja, iako sam povremeno pokušao načiniti dobru kopiju. Mislim da to dokazuje već i sam odabir radova za kopiranje. (...) Na primjer, jedva da ima razlike između Mondrianove kompozicije i one koju sam ja načinio. Međutim, Mondrianova slika vjerojatno je rezultat njegova zanimanja za odnos između površine i boje, dok je njena kopija rezultat mog zanimanja za problem samoga kopiranja. Možemo zaključiti da se te dvije slike, premda formalno slične, na semantičkoj razini u potpunosti razlikuju. Ali, to nije sve. Dok se predmet Mondrianovog zanimanja može očitati sa same slike, to ne vrijedi za njegovu kopiju. Kopija je slika prema svim slikarskim parametrima, ali njezina ideja ipak leži izvan same slike... Ako je original bezvrijedan, znači li to da je i kopija takva? Čini se da ovaj primjer dokazuje da to nije uvijek slučaj. Mislim da su kopije *Glasnika* važnije od originala, iako jedva da se razlikuju od njega. ★ [GORAN ĐORĐEVIĆ, IZ INTERVJUA "ORIGINAL I KOPIJA", ČASOPIS MOMENT, BEOGRAD, 1984]

### ★ miklós erdély

1928–1986. živio u budimpešti. lived in budapest. *Algebra morala*, rad koji se sastoji od pet slika, bio je izložen 1972. u galeriji Foksal u Varšavi, kao dio izložbe *st. jauby – jovanovics – lakner – miklós – pauer – tot*. Sadašnja lokacija rada je nepoznata. Kopije fotografija prikazanih u Zagrebu po veličini su gotovo identične s originalima i načinjene su prema fotodokumentaciji izložbe. Može ih se smatrati fizičkom/materijalnom rekonstrukcijom rada, nadopunjenom nekim fotografijama i kopijama pripremljenih fotografija, dokumentima o radu, skicama i drugim studijskim materijalima. Osim Varšave, rad se pojavio na danas nepoznat način ili 1973. ili 1974. u CAYC-u (Centar za umjetnost i komunikacije) u Buenos Airesu. Katalog *Festival Húngaro 74 (Madarski festival 74)* sadrži skicu rada i engleski prijevod teksta *Akcija solidarnosti*. Taj tekst, koji se odnosi na rad, može se i sam smatrati radom. ★

*Moral Algebra*, a work consisting of five tableaux, was exhibited in 1972 at the Foksal Gallery in Warsaw as part of the exhibition *st. jauby – jovanovics – lakner – miklós – pauer – tot*. The present location of the work is unknown. The prints of the tableaux being shown in Zagreb are almost identical in size to the originals and were made from the photo documentations of the exhibition. These can be considered as the physical/material reconstruction of the work supplemented with some prints and copies of preparatory photos, documents pertaining to the work, sketches and other studio materials. Besides Warsaw, the work appeared in a today unknown manner either in 1973 or 1974 at CAYC (Center of Art and Communication) in Buenos Aires. The catalogue of the *Festival Húngaro 74 (Hungarian Festival 74)* contains a sketch of the work and the English translation of the text *Solidarity Action*. The text pertaining to the work can be considered as a work in its own right. ★

*The Harbingers of Apocalypse*, is a painting I made in my youth. This extremely ugly, distasteful and, above all, dilettantish painting I was embarrassed of for many years, represents my first serious attempt at painting. Ten years after its creation I decided to make a number of sketches which represent, as it were, preliminary preparations for its realization, probably because I knew that drawings, sketches, and studies preceded many important paintings from art history. I decided to make *The Harbingers of Apocalypse* an important work of art. (...) I began painting the copies of *The Harbingers of Apocalypse*, and, at the same time, I went on copying works of modern artists (Mondrian, Malevich, Lichtenstein). It's true that my copies are not the result of an intention to master the art of painting step by step, even though I did, occasionally, try to make a good copy. I think that the very selection of the works to be copied proves the point. (...) For instance, there is hardly any difference between a Mondrian composition and the one I have made. However, the painting done by Mondrian is probably the result of his interest in the relationship between surface and color, while its copy is the result of my interest in the problem of copying itself. We can conclude that the two paintings, though formally alike, completely differ on the semantic level. But that's not all. While the object of Mondrian's interest can be read from the painting itself, this is not true of its copy. Copy is a painting according to all painterly parameters, but its idea, however, lies outside the painting itself. ... If the original is worthless, does it imply that the copy is such as well? This example seems to demonstrate that it's not always the case. I think that the copies of *The Harbingers* are more important than the original, although they are hardly different from it. ★ [GORAN ĐORĐEVIĆ, EXCERPT FROM THE INTERVIEW "ORIGINAL & COPY", MOMENT, BELGRADE, 1984]



▲ Miklós Erdély: *Algebra morala. Akcija solidarnosti / Moral Algebra. Solidarity Action* 1972 (2004–2007).

### ★ andreas fogarasi

r. / b. 1977. živi i radi u beču. lives & works in vienna

Projekt istražuje dvostruki događaj. Victor Vasarely, međunarodno poznati umjetnik mađarskog porijekla, 1969. godine održao je veliku retrospektivnu izložbu u Mücsarnoku (Kunsthalle) u Budimpešti. To je bila njegova najveća izložba dotad i prva izložba apstraktne umjetnosti tih razmjera u Mađarskoj. U vrijeme polagane političke "normalizacije", kulturalna politika aktivno je obnavljala veze s umjetnicima koji su živjeli u inozemstvu. Iako je bila "uvoz" međunarodne umjetnosti (premda ne više progresivne), u isto vrijeme značila je privravanje Vasarelyja kao Mađara, pa se može govoriti i o kulturalnom "izvozu". Iako se mađarska avangardna umjetnost (uključujući i apstraktnu umjetnost) u to vrijeme u najboljem slučaju tolerirala, Vasarelyjeva izložba bila je važan javni događaj koji je privukao gotovo 90 000 posjetilaca.

Drugi događaj te večeri bio je individualni protest umjetnika Jánoša Majora, koji je u džepu imao malen plakat s tekстом "Vasarely Go Home", a pokazivao ga je samo prijateljima kad nitko drugi ne bi gledao.

"Proces suprotnog smjera, 'misija' Zapada, nema uvijek uspješan ishod na Istoku. Kad se 1969. otvorila izložba Vasarelyjevog životnog djela, u svim prostorima budimpeštanske Kunsthalle, i kad su ministri i kulturni političari izrazili dobrodošlicu papi nefigurativne umjetnosti, János Major, jedan od najtalentiranijih (i najskromnijih) članova nove avangarde, pojavio se s malenim 'džepnim, prijenosnim plakatom'. Kad god bi vidio poznanika u publici, izvadio bi ga, osvrnuo se da provjeri ne gleda li tko od neiniciranih, i pokazao: 'Vasarely, idi kući!' Bi li zapadni umjetnik mogao shvatiti koliko je malo ta gesta imala veze sa zavišću, agresivnošću ili žedi za profesionalnim uspjehom, i da je zapravo uvjetovana lojalnošću i autoironijom!" ★ [IZ: GÉZA PERNECKY: "HOGY VAN AVANTGARDE, HA NINCSEN" (KAKO DA POSTOJI AVANGARDA KAD JE NEMA)]

**Vasarely Go Home** a documentary film by Andreas Fogarasi about the double event of Victor Vasarely's retrospective at Mücsarnok Budapest



and János Major's one person protest held at the exhibition opening on Saturday, October 18, 1969 forthcoming

▲ Andreas Fogarasi: *Vasarely Go Home (Announcement)*, 2010.

The project examines a double event. In 1969 Victor Vasarely, an internationally renowned artist of Hungarian origin, had a large retrospective exhibition at the Mücsarnok (Kunsthalle) in Budapest. This was his largest exhibition at the time and the first exhibition of abstract art of its size in Hungary. In a time of slow political "normalization", cultural politics actively re-established contacts with artists living abroad. While being an "import" of international art (though not progressive anymore), it was at the same time a reclaiming of Vasarely as being Hungarian, so that one can also speak of a cultural "export". While Hungarian avantgarde art (comprising abstract art) of that time was at best tolerated, Vasarely's exhibition was an immense public event attracting almost 90,000 visitors.

The second event that took place that evening was a one-person-protest by artist János Major, who had a small sign in his pocket reading *Vasarely Go Home* that he showed only to friends while no one else was watching.

"The process of opposite direction, the 'mission' of the West is not always successful in its outcome in the East either. When Vasarely's 1969 life-work exhibition opened filling all the rooms of the Budapest Kunsthalle and ministers and cultural politicians welcomed the pope of nonfigurative art, János Major, one of the most talented (and most humble) members of the new avant-garde, appeared with a small 'pocket-size portable sign'. Whenever he saw an acquaintance in the crowd, he took it out, cast a glance about to be sure the uninitiated were not watching, and held it up: 'Vasarely go home!' Could a western artist understand how little this gesture had to do with envy, aggression or a thirst for professional success, that it was dictated rather by loyalty and self-irony?" ★ [FROM: GÉZA PERNECKY "HOGY VAN AVANTGARDE, HA NINCSEN" (HOW IS [THERE] AVANT-GARDE, IF THERE IS NOT)]

### ★ guerilla art action group

osnovana / established 1969.



◀ Guerrilla Art Action Group/GAAG: dokumentacija akcija iz knjige / actions documentation from: GAAG, the Guerrilla Art Action Group, 1969–1976: "A Selection" (Printed Matter, New York, 1978).

GAAG (Guerrilla Art Action Group) osnovali su 15.10. 1969. u New Yorku Jean Toche, Jon Hendricks i Poppy Johnson. Virginia Toche i Joanne Stamerra bile su uključene u mnoge aspekte rada GAAG-a. Toche i Hendricks povremeno i dalje rade zajedno, no glavno razdoblje djelovanja grupe bilo je od 1969. do 1976.

Većina akcija grupe realizirana je između 1969. i 1971. Kombinirajući ulično kazalište, happeninge, političke proteste i kolektivizam, djelovanje grupe GAAG preklapalo se s drugim umjetničkim kolektivima tog vremena, osobito s Art Workers Coalition. ★

GAAG (Guerrilla Art Action Group) was formed on October 15<sup>th</sup>, 1969 in New York by Jean Toche, Jon Hendricks, and Poppy Johnson. Virginia Toche and Joanne Stamerra were involved in many aspects of GAAG's work. Toche and Hendricks still occasionally work together, but the main period of the group's work was from 1969 to 1976.

Most actions of the group were realised between 1969 and 1971. Combining street theatre, happenings, political protests and collectivism, the actions of GAAG fit in with other art collectives of the time, especially with the Art Workers Coalition. ★

## ★ tibor hajas

1946–1980. živio u budimpešti. lived in budapest.

Hajasov 35-milimetarski kratki film *Őndivatbematató (Self fashion show)*, snimljen 1976. u *Balázs Béla Filmstúdió* sugerira dokumentarne metode prije nego što ih ospori. Zaustavlja je prolaznike na prepunom trgu i tražio da na trenutak pogledaju u kameru, zauzevši pozu po svom odabiru, kako bi ih prikazao kao “model svoje sudbine”. Bila je očito da su zaustavljene osobe ranjive i podložne manipulaciji, što se kasnije dodatno naglasilo filmskom glazbom. Slika i zvuk čine montažu: “protagonisti” se pojavljuju kao “zbirka kukaca, antropološki priručnik” (Hajas), a tri govornika upućuju ih kako će se najbolje predstaviti. ★



▲ Tibor Hajas: *Self Fashion Show / Auto-modna revija*, 1976.

# 12

## ★ andreja kulunčić

r. / b. 1968. živi i radi u zagrebu. lives & works in zagreb.

U sklopu izložbe *Što, kako i za koga, povodom 152. obljetnice Komunističkog manifesta* kustoskog kolektiva WHW (HDLU, Zagreb, 2000), Andreja Kulunčić ostvarila je projekt *Nama: 1908 employees, 15 department stores*. Projekt je bio postavljen na raznim *city lights* oglasnim mjestima u centru grada, prije i poslije izložbe. *Nama (Narodni magazin)* nekoć je bio najjači lanac robnih kuća koji je desetljećima pokušavao zadovoljiti potrošački apetit socijalističkih radnika, a njegova veličanstvena priča završila je stečajem krajem 1990-ih. Te trgovine, koje je ekonomski razvoj zemlje osudio na bankrot, posljednjih nekoliko godina bile su u paradoksalnoj situaciji: praktički su prekinule svaku djelatnost, ali otvorenima su ih držali zaposlenici koji su ih zauzeli. Na osnovi resursa, vrijednosti i prostora za oglašavanje, pokrenuta je rasprava o ekonomskoj tranziciji u Hrvatskoj. Projekt funkcionira kao poziv na solidarnost, ugroženu u tržišnoj ekonomiji i tranzicijskom procesu u kojemu je država izgubila status političko-administrativnog predstavnika solidarnosti zasnovane na radu, a uspostavljen je nov građansko-društveni oblik moći, zasnovan na privatnom vlasništvu. ★



▲ Andreja Kulunčić: *NAMA–1908 Zaposlenika, 15 robnih kuća / NAMA–1908 Employees, 15 Department Stores*, 2000.

## ★ sanja iveković

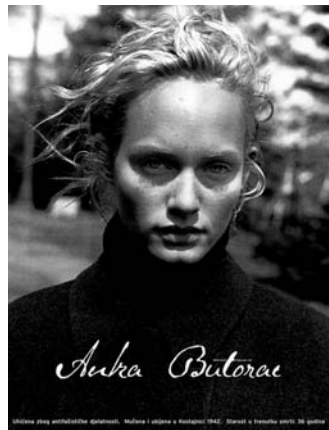
r. / b. 1949. živi i radi u zagrebu. lives & works in zagreb.

Od početka 1970-ih Sanja Iveković zanima se za politički sadržaj privatnosti iz perspektive feminističke kritike. Bilo da se bavi performansima, videoradovima, instalacijama, akcijama u javnom prostoru, medijskim ili aktivističkim projektima, umjetnica prenosi širok raspon osobnih tema u javnost ili medijski prostor, ističući njihov politički potencijal i društveni utjecaj. Njeni radovi istražuju presjeka kriznih područja režima reprezentacija i ideološke pozicije na kojima oni počivaju.

*Gen XX* je isprva objavljen 1998. u magazininu *Arkin, Kruh i ruže* i *Zaposlena*, poteklima iz nezavisne, alternativne scene koja je 1990-ih kritizirala nacionalističku politiku i kulturu. Rad se sastoji od tekstualnih intervencija na reklamnim fotografijama sa slavnim manekenkama. Slika koju prosječni medijski potrošač prepoznaje kao reklamu dopunjena je tekstem koji predstavlja manekenku imenom žene narodnog heroja iz antifašističke borbe u 2. svjetskom ratu, uz njezinu dob i datum smrti. ★

Since the early 1970s, Sanja Iveković has been interested in the political contents of privacy from the perspective of feminist critique. Whether she is engaged in performances, videos, installations, actions in public spaces, media or activist projects, the artist transposes a wide range of personal themes into the public or media space, emphasizing their political potential and social impact. Her works explore the intersections of crisis areas of regimes of representations and the ideological positions from which they stem.

*Gen XX* is a work initially published in 1998 in the Croatian magazines *Arkin, Kruh i ruže* and *Zaposlena*, all of them



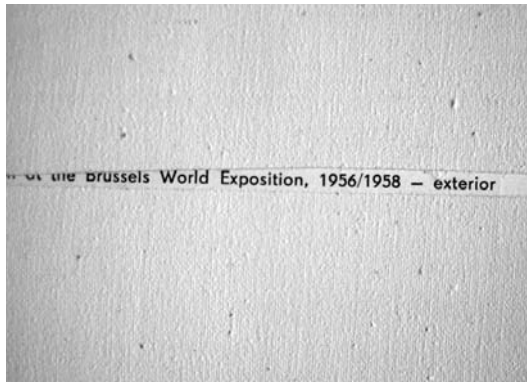
▲ Sanja Iveković: *Gen XX*, 1997–2001.

originating from the independent, alternative scene that set out to critique nationalistic politics and culture in the 1990s. The work consists of textual interventions on advertising photos featuring famous fashion models. An image that is recognised as an advertisement by the average media

consumer is supplemented by a text that introduces the model with the name of a national heroine from the anti-fascist struggle of World War II, along with her age at the date of her death. ★

Andreja Kulunčić realized the city-lights project *NAMA: 1908 employees, 15 department stores* as part of the exhibition *What, how & for whom, on the occasion of the 152nd anniversary of the Communist Manifesto* curated by WHW (Croatian Association of Artists, Zagreb, 2000). The project was installed at various city-lights locations in the city centre before and after the exhibition. *NAMA (Peoples Magazine)* was once a firmly established chain of department stores that for decades tried to satisfy the shopping appetites of socialist workers and whose glorious story ended in bankruptcy in the late 1990s. These store locations, which were condemned to bankruptcy by the country's economic

development, have been in the same paradoxical situation for the last few years: they have practically ceased all activity, but are kept open by the employees who occupy them. Based on the resources, values and places of the advertisements, a public debate was initiated concerning the economic transition of Croatia. The project works as an appeal to solidarity, risked by market economy and transition process in which the state lost its status as the political-administrative representative of solidarity based on work, and a new civil-social form of power based on private property had been established. ★



▲ David Maljković: *Slike sa svojim vlastitim sjenama / Images with their own shadows*, 2008.

## ★ david maljković

r. / b. 1973. živi i radi u zagrebu. lives & works in zagreb.

Radovi Davida Maljkovića suočavaju nas sa zaboravljenim ili “nevidljivim” naslijeđem, ili naslijeđem koje se trenutačno ne smatra važnim. Serija kolaža *Images with their own shadows* (2010) podsjeća nas na radove hrvatskog slikara i arhitekta Vjenceslava Richtera (rođen 1917, umro 2002) koji je bio i član grupe umjetnika EXAT 51, aktivne u Zagrebu od 1950. do 1956. Grupa je predlagala ukidanje granica između visoke i primijenjene umjetnosti, naglašavajući kolektivne i eksperimentalne aspekte umjetničke prakse.

*U Images with their own shadows* Maljković se služi fragmentima popisa izložaba iz monografije o Richterovom radu iz 1970, autorice Vere Horvat Pintarić. Dok se u ranijim kolažima služio motivima jugoslavenskog modernizma, u ovoj seriji Maljković se namjerno služi označiteljima lišenim svake vizualne referencije kako bi tematizirao nepostojanje optimističnih i progresivnih političkih i umjetničkih projekata danas. Usprkos činjenici da vraćaju prošlost, Maljkovićeve radovi ne bave se nostalgijom nego mogućnošću trijeznog sagledavanja prošlosti kako bi se iznova procijenio njezin potencijal za sadašnjost. ★

David Maljković's works confront us with forgotten or 'invisible' heritage, or heritage that is not perceived as valuable in the present moment. The series of collages, *Images with Their Own Shadows* (2010), evokes works by Croatian painter and architect Vjenceslav Richter (born in 1917, died in 2002) who was also a member of EXAT 51, a group of artists active in Zagreb from 1950 to 1956. The group proposed to abolish the borders between high and applied art, emphasizing the collective and experimental aspects of artistic practice.

In *Images with Their Own Shadows*, Maljković uses fragments of the list of exhibits from a monograph on Richter's work from 1970 authored by art historian Vera Horvat Pintarić. Whereas in previous collages that have used motifs of Yugoslav modernism, in this series Maljković is deliberately using signifiers devoid of any visual reference in order to thematize the current lack of an optimistic and progressive political and artistic project in the present moment. Despite the fact that they bring back the past, Maljković's works are not concerned with nostalgia, but the possibility of looking to the past with sober eyes, to reassess its potential for the present. ★

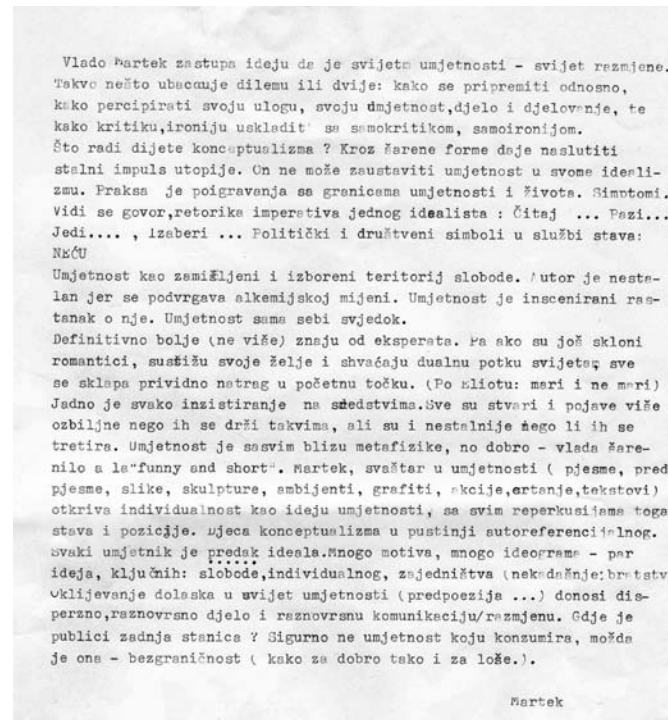
## ★ dimitrije bašičević mangelos

1921–1987. živio u zagrebu. lived in zagreb.

Dimitrije Bašičević Mangelos bio je umjetnik, povjesničar umjetnosti, kritičar i kustos u Galerijama grada Zagreba (Muzej suvremene umjetnosti, Zagreb). Bio je član grupe Gorgona (aktivne u Zagrebu od 1959. do 1966). Mangelosovo djelo, prema kasnijim Mangelosovim periodizacijama, počinje u poslijeratnom razdoblju serijama radova: *Paysages de la mort, Paysages de la guerre, Paysages, Tabula rasa* (crno-bijele monokromatske površine ispod kojih je napisan tekst), kojima se služio da izrazi stanje zaborava i pozornicu za nov početak. Nastupajući sa stajališta Gorgonine anti-umjetnosti, Mangelos je poricao slikarstvo u serijama *Pythagoras, Anti-peinture* i *Abece* – naglašavajući racionalni faktor u kompoziciji umjetničkih djela. Poslije toga je bilježio ideje, poeziju (*Ne-priče*) i manifeste crnom, crvenom i bijelom bojom, krasopisom između nacrtanih linija, u hibridu teksta i slikarstva, u bilježnicama, na drvenim pločama i globusima. Tekstovi su bili specifičan oblik izražavanja vrlo subjektivnih stajališta, kojima je dominirala teorija o “strojnoj civilizaciji” i “funkcionalnoj misli”, a kojom je potkrepljivao svoje teorije o razvoju društva i nerazvoju umjetnosti, tj. o krizi i smrti umjetnosti, objašnjavajući to jazom između dviju civilizacija: one “ručnoga rada” i one “strojne”, pri čemu se prva zasniva na “staroj, naivnoj i metaforičkoj” misli, a potonja na “funkcionalnoj” misli. ★ [BRANKA STIPANČIĆ]

## ★ vlado martek

r. / b. 1951. živi i radi u zagrebu. lives & works in zagreb



Vlado Martek stands for the idea that the art world is – a world of exchange. Something like this brings in a dilemma or two: how to prepare, or, how to perceive one's own role, one's own art, work and activity, and how to align criticism and irony with self-criticism, self-irony. What does a child of conceptualism do? Through colourful forms it gives promise to the constant impulse of utopia. It cannot stop art in its idealism. It is practice playing with the limits of art and life. Symptoms. There is speech, the rhetoric of imperatives of an idealist: *Read... Be alert... Eat..., Choose...* Political and social symbols in the service of the attitude: *I WILL NOT* Art as an imagined and won territory of freedom. The author is ephemeral as he subjects himself to alchemical change. Art is a staged parting from it. Art as its own witness.

They definitely know better (not more) than the experts. And if they are still inclined to romanticism, they draw close to their desires and understand the dual fabric of the world; everything apparently folds up to the starting point. (According to Eliot: care and do not care). Every insistence on the means is pitiful. All things and phenomena are more serious than they are considered to be, but are also more ephemeral than they are treated. Art is very close to metaphysics – well, what prevails is hodgepodge à la “funny and short”. Martek, an art generalist (poems, pre-poems, paintings, sculptures, ambients, graffiti, actions, drawings, texts) reveals individuality as the idea of art, with all the repercussions of this attitude and position. Children of conceptualism in the desert of the self-referential. Every artist is an *ancestor* of ideals. Many motifs, many ideograms – a few ideas, the crucial ones: freedom, individuality, community (formerly: brotherhood). Hesitation in entering the world of art (pre-poetry...) brings disperse, heterogeneous work and a heterogeneous communication/exchange. Where is the last station for the audience? Surely not the art it consumes; maybe it is – boundlessness (both for the good and the bad). ★ [MARTEK]



## ★ piet mondrian

1912–1944.

Doznali smo da u Beogradu u Narodnom muzeju postoji original Mondriana, preko poznatih smo organizirali da se to provjeri, i zaista - slika je bila u podrumu, u depoima. Kad je holandska kraljevska obitelj došla u posjet Karadorđevićima, a princ Pavle je bio poznati kolekcionar, donijela je na poklon Mondriana iz 1932. i jedan crtež Van Gogha. Van Gogh je bio izložen, a Mondrian nikada nije pokazan. I onda je uz Bekovu pomoć Galerija odlučila posuditi Mondriana i napraviti serigrafiju. Stigao je Mondrian u kutiji, zapakiran u pak-papir, poštom. Poštom! Mi smo se primili za glavu. Odmah smo počeli razgovarati tko će ga odnijeti natrag. To je morao biti netko tko neće zaspati! Mondrian je visio tu u mom stanu, na ovom zidu, dva mjeseca. I onda smo otisnuli serigrafiju i preveli Sandbergov tekst koji je objavljen u Parizu kod Denise René, u dogovoru s njom. Vera Horvat Pintarić je također napisala tekst i tako je nastala ta mapa. Taj Mondrian i nerazumijevanje oko njega bio je poticaj da pripremimo didaktičku izložbu o apstraktnoj umjetnosti. ★ [IZ RAZGOVORA WHWA S IVANOM PICELJEM, KATALOG IZLOŽBE »POLITIČKE PRAKSE (POST) JUGOSLOVENSKE UMETNOSTI«, BEOGRAD, 2010]

We were informed that there was an original Mondrian in Belgrade, at the People’s Museum, and we managed to verify that information through some people we knew. And indeed, the painting was in a cellar depot. When the Dutch royal family visited the Karageorgevich in 1932, knowing that Prince Paul was a renowned art collector, they brought a Mondrian and a drawing by Van Gogh. The Van Gogh was exhibited, but the Mondrian was stored away. With Bek’s help, the Gallery decided to borrow the Mondrian and make a serigraph. It came in a box, packed in plain brown paper, by regular mail. By mail! We were totally shocked. We immediately started negotiating as to who would take it back, someone who wouldn’t fall asleep! It was hanging here in my apartment, on this wall, for two months. Then we printed a serigraph and translated Sandberg’s text that had been published in Paris, at Denise René’s gallery, with her approval. Vera Horvat Pintarić wrote another text and that is how we created the portfolio. That Mondrian and the misunderstandings around him motivated us to prepare the didactic exhibition on abstract art. ★ [EXCERPT FROM WHW’S INTERVIEW WITH IVAN PICELJ, EXHIBITION CATALOGUE “POLITICAL PRACTICES OF (POST-)YUGOSLAV ART”, BELGRADE, 2010]



▲ Ciprian Mureșan: *Auto-da-Fé*, 2008.

## ★ ciprian mureșan

r. / b. 1977. živi i radi u cluju. lives & works in cluj. Nekoliko stranica iz romana *Die Blendung / Auto-da-Fé* (1932) Eliasa Canettija napisane su u obliku grafita na zidovima diljem rumunjskih gradova. Tekst stječe monumentalnu kvalitetu, dok su procesi rastakanja subjekta koje opisuje utjelovljeni u monumentalno. Rezonancija svake rečenice, njezini uporni pokušaju da lociraju i preurede naplavine subjektiviteta u raspadu, postavljeni su na nepomičnost zidova i zabrana. Neprekidni monolog kojim se Canettijev protagonist obraća svojoj knjižnici književni kritičari su tumačili kao važan dokument “kraja modernizma”, razbijenih utopija i fragmentiranih vjerovanja. Umjetnikova strategija raspršivanja teksta do neke mjere replicira razorno ubrzanje koje je Canetti upisao u moderni urbani prostor. No, pedatnim rekonponiranjem teksta od njegovih raspršenih djelića, Ciprian Mureșan bavi se i tranzicijom iz modernizma i njegovih postmodernosti kao povijesnim trenutkom u kojemu se monumentalno treba prevrednovati. Između ostataka modernizma i postmodernih dvosmislenosti, Mureșanov ambivalentan spomenik Canettiju, otuđujućim prostorima i sposobnosti govora da definira i održava subjektivitet, utjelovljuje iskustvo onih ispražnjenih, lišenih prava na grad i gurnutih ka same margine društvenoga života. ★ [MIHNEA MIRCAN]

A few pages from Elias Canetti’s novel *Die Blendung/Auto-da-Fé* (1932) are graffitied onto walls throughout the cities of Romania. The text acquires a monumental quality, while the processes of subjective dissolution it describes are embedded into the monumental. The resonance of each sentence, its persistent attempts to locate and rearrange the flotsam of a disintegrating subjectivity, are set against the immobility of walls and enclosures. The rambling monologue that Canetti’s protagonist addresses to his library has been interpreted by literary critics as a significant document of the ‘end of modernism’, shattered utopias and fragmented beliefs. The artist’s strategy of dispersing the text replicates to an extent the destructive acceleration written by Canetti into modern urban space. But by painstakingly recomposing the text from its scattered bits, Ciprian Mureșan also engages the transition between modernism and its post-modernities as a historical point where the monumental needs to be re-evaluated. Between the detritus of modernism and post-modern equivocation, Mureșan’s ambivalent monument to Canetti, to alienating spaces and to the capacity of speech of defining and holding together a subjectivity, embodies the experience of those evacuated, dispossessed of their right to the city and pushed to the very margins of social life. ★ [MIHNEA MIRCAN]

## ★ deimantas narkevičius

r. / b. 1964. živi i radi u vilnius. lives & works in vilnius. Filmovi i videoradovi Deimantasa Narkevičiausa često nisu u skladu s tvorbenim narativnim elementima te tako propituju proces snimanja filma. *The Role of a Lifetime* (2003) ima nekoliko prostornovremenskih slojeva koji se preklapaju: glavna narativna nit je intervju s filmskim režiserom Peterom Watkinšom, jednim od pionira dokudrame, čiji politički angažirani filmovi pokušavaju promijeniti shvaćanje dokumentarnog žanra. Zvučni zapis intervjua supostavljen je crtežima litvanskog umjetnika Mindaugasa Lukošaitisa i amaterskim Super-8 filmovima ljudi koji uživaju u Brightonu, nađenim u britanskim filmskim arhivima. Pitanja u intervjuu se ne čuju, a Watkinsov tečni monolog razmatra pitanja realizma i fikcije, konstruiranja i prerade stvarnosti, pitanje objektivne forme i njegov interes za film ne samo iz stvaralačkih nego i iz političkih i društvenih razloga, zbog čega se njegov rad sve više marginalizira. Istančanom montažom trenutaka u kojima se Watkinsove izjave slažu s vizualnim elementima ili pak odstupaju od njih, film djeluje kao jaka objava nužnosti kritičkog i samokritičkog mišljenja u umjetnosti, te gotovo da je manifest obojice umjetnika. ★



The films and video works of Deimantas Narkevičius often mismatch constituent narrative elements, questioning the process of filmmaking. *The Role of a Lifetime* (2003) has several overlapping spatiotemporal layers: the main narrative thread is an interview with film director Peter Watkins, one of the pioneers of docudrama, whose politically engaged films set out to change the understanding of the documentary genre. The audio recording of the interview is juxtaposed with drawings by Lithuanian artist Mindaugas Lukošaitis and amateur Super-8 film clips of people enjoying Brighton, taken from British film archives. The questions in the interview are not heard, and Watkins’ gently flowing monologue touches upon questions of realism and fiction, of the construction and recreation of reality, the question of objective form, and his interest in filmmaking not only for creative, but for political and social reasons, which resulted in his work becoming increasingly marginalised. Through a subtle montage of moments in which statements by Watkins converge and diverge with its pictorial elements, the film works as a powerful declaration of belief in the necessity of critical and self-critical thinking in art, and is almost a manifesto for both artists. ★



► Deimantas Narkevičius: *Uloga života / The role of a Lifetime*, 2003.

## ★ novi kolektivizam

osnovan 1983. u medvodama / established in 1983 in medvode. U Jugoslaviji se 1987. još održavao ritual Titove štafete. Politička organizacija omladine, Savez socijalističke omladine Jugoslavije, organizirala je godišnju štafetu koja je prolazila kroz sve jugoslavenske gradove, a u tome su sudjelovala djeca (“pioniri”) i mladi ljudi koji su nosili štafetu s porukama jugoslavenske omladine Titu. Na 25. svibnja, rođendan predsjednika Tita, štafeta se svečano uručivala Titu na masovnoj proslavi na velikom sportskom stadionu u Beogradu. Titova štafeta nastavila se i nakon Titove smrti. Svake godine je jedna od jugoslavenskih republika bila zadužena za pripremu koncepta proslave i za dizajn same štafete i plakata. Godine 1987. došao je red na Sloveniju. Odbor za pripremu proslave objavio je javni natječaj za dizajn plakata i štafete na koji se javila i grupa Novi kolektivizam. Njihov rad temeljio se na slici njemačkog umjetnika iz doba Trećeg Reicha, Richarda Kleina. U njihovom dizajnu, nacistička zastava s Kleinove slike zamijenjena je jugoslavenskom, a njemački orao bijelom golubicom mira. Od nekoliko predloženih radova, komisija sastavljena od likovnih stručnjaka i političara odabrala je upravo taj. No, problemi su nastali kad je beogradski dnevni list *Politika* objavio predloženi plakat. Objavljeni prijedlog vidio je Nikola Grujić, inženjer mehanike, kojega je on podsjetio na djelo nacističke propagande koje je vidio u knjizi pod naslovom *Od Sarajeva do Potsdama*. Na to je upozorio neke jugoslavenske medije i preko noći je izbla takozvana “plakatna afera”. Policija je pokrenula postupak u javnom tužilaštvu protiv studija Novog kolektivizma. Članovi komisije koji su odabrali taj prijedlog bili su podvrgnuti ispitivanju. Neki od njih tvrdili su da su odabrali taj rad jer im se svidio i da nisu bili svjesni da je to zapravo redizajnirani nacistički plakat. Zbog nedostatka dokaza koji bi potvrdili sumnju da je taj plakat proizvod protudržavne propagande, nije došlo do suđenja. Nakon godinu dana slovensko javno tužilaštvo izdalo je izjavu za javnost u kojoj se kaže da je studio Novi kolektivizam primijenio legitimnu retrogardnu umjetničku metodu koja je podložna različitim tumačenjima. ★ [NOVI KOLEKTIVIZAM]

In Yugoslavia in 1987, the ritual of Tito’s relay race was reversed. The political youth organisation named the Association of Socialist Youth of Yugoslavia organised an annual youth relay race which travelled through all the major Yugoslav towns with the participation of children (“Pioneers”) and young adults carrying a baton bearing messages from the youth of Yugoslavia to Tito. On May 25<sup>th</sup>, President Tito’s birthday, the baton with its messages was solemnly presented to Tito at a mass celebration in a large sports stadium in Belgrade. Tito’s relay race continued even after Tito’s death. Every year, one of the Yugoslav republics was in charge of the preparation of the celebration’s concept and the design of the relay baton and poster. In 1987 it was Slovenia’s turn. The committee for the preparation of the celebration issued a public competition for the design of the poster and the relay baton; responses to this competition included one from the New Collectivism group. Their poster was based on a painting by a German artist of the Third Reich, Richard Klein. In the proposal, the Nazi flag from Klein’s painting was replaced with the Yugoslav flag, and the German eagle with a white dove of peace. From several proposals, this one was selected by a jury comprised of art experts and politicians. Problems, however, developed when a print of the proposed poster was published in the Belgrade daily newspaper *Politika*. The published proposal was seen legitmimnly retrogardnly reminded of a piece of Nazi artwork he had seen in a book entitled *From Sarajevo to Potsdam*. He alerted the Yugoslav media and overnight the so-called *Poster Scandal* erupted. Police filed charges against the New Collectivism studio with the public prosecutor’s office. The members of the jury who had selected the work were interrogated. Some of them claimed to have selected the proposal because it appealed to them and that they had not been informed that it was in fact a redesigned Nazi poster. Because of the lack of evidence to confirm the suspicion that the poster was a product of anti-state propaganda, no trial ever took place. After a year, the Slovene public prosecutor’s office issued a public statement that the New Collectivism studio had adopted a legitimate retrogardist artistic method which allowed for different interpretations. ★ [NEW COLLECTIVISM]

15



▼ Andrzej Partum: *Tišina avangarde / The Vanguard Silence*, 1970.



## ★ andrzej partum

1938–2002. Živio u varšavi. lived in warsaw.

Umjetnik, performer, pjesnik, skladatelj, filmski režiser, autor manifesta, kao i kritičkih i teorijskih tekstova o suvremenoj umjetnosti. Njegovu praksu ugrubo se može opisati kao zbirku umjetničkih gesta, akcija s riječima, tekstovima i interakcijama. Već 1960-ih i 1970-ih Partuma se počelo smatrati umjetničkom legendom jer je iskazivao svoj otklon i od službenog umjetničkog života koji su podupirali politički krugovi i od sfere avangardnih umjetnika. U svojim akcijama, od marševa, preko recitacija, do *happeninga*, službeno se rugao apsurdima administracije socijalističke stvarnosti. 1971. Partum je osnovao Ured za poeziju u Varšavi (koji je djelovao do 1985) i među prvim umjetnicima u Poljskoj financirao je svoje vlastite grafike i knjžice. ★

Artist, performer, poet, composer, filmmaker, author of manifestos as well as critical and theoretical texts about contemporary art. His practice could be broadly described as a collection of artistic gestures, actions involving words, texts and interactions. Already in the 1960s and 1970s Partum came to be considered an artistic legend, by demonstrating his dissent from both the official artistic life supported by political circles and the sphere of avant-garde artists. In his actions ranging from walks to recitations and happenings, he officially mocked the absurdity of the administration of socialist reality. In 1971 Partum established the Bureau of Poetry in Warsaw (operating until 1985) and was among the first artists in Poland to finance his own prints and booklets. ★

## ★ gyula pauer

r. / b. 1941. živi i radi u budimpešti. lives & works in budapest.

Gyula Pauer počeo je karijeru 1960-ih kao kipar, a 1970. svojim *Pseudo artom* došao je do anti-skulpture. *Protest Sign Forest*, intervencija u javni prostor, bila je konceptualizirana kao ulični protest, prenesen u prirodno okružje. Čitljivost “slogana” na transparentima ovisila je o dobu dana i o kutu pod kojim ih je osvijetljavalo sunce. Transparenti su bili plastički i topografski strukturirani. Rad je na kraju prekrivao površinu od oko 400 kvadratnih metara, gotovo cijeli dan, dok ga vlasti nisu uništile. Samo na Pauerovim fotografijama očuvana je opća slika rada, koji nitko nije uspio običi i zahvatiti ga kako je umjetnik bio zamislio. ★



▲ Gyula Pauer: *Šuma plakata / Placard Forest*, 1978.

Gyula Pauer began his career in the 1960s as a sculptor to arrive at the anti-sculpture of his “pseudo-art” in 1970. *Protest-Sign Forest*, an intervention in public space, was conceptualized as a street protest transferred to a natural setting. The legibility of the “slogans” on the signs was determined by the alterations of the time of day, the angle of incidence of the sun’s rays. The protest-signs formed a plastically and topographically structured order. The work stood covering an area of about 400 m<sup>2</sup> for a single day, after which it was demolished by the authorities. Only photographs made by Pauer before he fled the site preserve the overall image of the work, which no one was able to traverse and take in as the artist himself had imagined. ★

## ★ tomo savić-gecan

r. / b. 1967. živi i radi u amsterdamu. lives & works in amsterdam.

Tomo Savić-Gecan je umjetnik koji gotovo u pravilu izlaže “ništa”. Osmišljeni kao *tabula rasa*, autorovi projekti funkcioniraju kao prazne lokacije, ispunjene raznim nabojima, skrivenim napetostima i referencama. Dematerijalizacija, odsutnost i praznina posljedice su specifičnog tretmana galerijskog prostora. U cjelini, umjetnikove radove može se shvatiti kao trajno taktičko postavljanje nasuprot i unutar prostora galerijske bijele kocke – “arhetipskog prostora moderne umjetnosti”. Rad *Untitled* iz 2010. izravno referira na rad koji je autor izveo u prostoru Muzeja suvremene umjetnosti povodom izložbe *Here, Tomorrow* (4.10–3.11.2002) kad je zidove jedne prostorije Muzeja obložio staklenom površinom. ★

Tomo Savić Gecan is an artist who almost as a rule exhibits “nothing”. Conceived as *tabulae rasae*, the author’s projects function as empty sites filled with various charges, concealed tensions and references. Dematerialization, absence and emptiness are the consequences of the specific treatment of gallery space. Overall, the artist’s works can be seen as an ongoing tactical positioning vis-à-vis and within the space of the gallery white cube – the “archetypal space of modern art”. The work *Untitled 2010* directly refers to the work that author realized in the space of the Museum of Contemporary Art on the occasion of the exhibition *Here, Tomorrow* (04/10–03/11/2002) when one of the Museum’s rooms was walled in by a glass surface. ★

## ★ sean snyder

r. / b. 1972. živi u kijevu i tokiju. lives & works in kiev & tokyo.

*Exhibition* (2008) je video o umjetnosti i o diskursu i ritualima koje ona stvara, kao i o radu uključenom u proizvodnju izložaba. Izložba odražava društvenu dimenziju umjetnosti i neuspjeh obrazovnih projekata utemeljenih na pretpostavkama o univerzalnoj estetskoj vrijednosti. Tema videa je sovjetski dokumentarni film *Noble Impulses of Soul*, 1965, Izraela Goldštajna. U tipičnom sovjetskom stilu 1960-ih, priča filma pedagoškim tonom veliča trud provincijskog muzeja u selu Parhomivka na istoku Ukrajine, gdje je održana izložba suvremene meksičke umjetnosti, popraćena predavanjem o povijesti umjetnosti na seoskom imanju. Obradeni video restrukturira primarne komponente, uklanja glas pripovjedača i preuređuje kronologiju filma kako bi razbila neprekinut realistički svijet dokumentarnosti. ★

*Exhibition* (2008) is a video about art, and the discourse and rituals it generates as well as the work involved in the production of exhibitions. *Exhibition* reflects the social dimension of art and the failure of educational projects based on assumptions of the universal aesthetic experience. The video uses Soviet documentary film *Noble Impulses of Soul* (1965) by Israel Goldstein as its subject. In typical 1960s Soviet style, the pedagogical tone of the film’s narrative praises the efforts of a provincial museum in the village of Parkhomivka in Eastern Ukraine revolving around an exhibition of contemporary Mexican art being presented at the museum accompanied by an art history lecture at a village farm. The reprocessed video restructures the primary components, eliminates the voice of the narrator, and reorders the chronology of the film to break the continuous realistic world of the documentary. ★ [SEAN SNYDER]



▲ Sean Snyder: *Izložba / Exhibition*, 2008.

## ★ tamás st. auby

r. / b. 1944. živi i radi u budimpešti. lives & works in budapest.

Tamás St.Auby, poznat i kao Tamás Szentjógy, Tamas Stjóby, Tamas Stauby, Tamas St. Aubsky, Emmy Grant, Emily Grant, Tamas Staub, Tamas Taub and Kurt Schwitters, ključna je figura mađarske postavangarde. St.Auby je 1960-ih počeo svoje eksperimente s antiumjetnošću i poezijom. Život je većinom proveo u egzilu u Ženevi, gdje je 1981. prekinuo veze sa sustavom komercijalnih galerija i objavio *Geneva Strike* “protiv otuđenja radom” na području umjetnosti.

Njegov 16-milimetarski crno-bijeli film *Kentaur* (1973–75) propituje politiku i vrijednost rada. Snimljen je u državnom *Béla Balász Studio*, koji je omogućavao proizvodnju eksperimentalnog filma, i cenzorski odbor odmah ga je zabranio. Eksperimentirajući s odnosom i diskrepancijama između zvuka i slike, film predstavlja lucidnu i jetku kritiku društvenog otuđenja, klasnih odnosa i degradacije rada u društvu koje je proglašavalo vjernost komunističkim vrijednostima. Dokumentarne sekvence snimljene na raznim javnim mjestima (tvornica tekstila, autobus, tvornička hala, ured, kafić, polje, spavaonica, čekaonica) prikazuju svakodnevicu ljudi (radnika, domaćica, seljaka, rudara i njihovih nadređenih) kao glavnih protagonista. Dokumentarne snimke kombiniraju se sa zvučnim zapisom koji se sastoji od niza poetičnih i otuđenih fragmentarnih dijaloga koji se naizgled odvijaju između protagonista. U kojim okolnostima radikalna misao može promijeniti društveno stanje? Istraživanje mogućnosti revolucioniranja društvenih institucija i kolektivne svijesti ostaje nerazriješeno, prože-topćenito pesimističnim dojmom o neskrivenoj eksploataciji. ★



▲ Tamás St.Auby, *Kentaur / Centaur*, 1973–75.

Tamás St.Auby, also known as Tamás Szentjógy, Tamas Stjóby, Tamas Stauby, Tamas St. Aubsky, Emmy Grant, Emily Grant, Tamas Staub, Tamas Taub and Kurt Schwitters, is a key figure of the Hungarian post avant-garde. St.Auby began his anti-art and poetry experimentations in the 1960s. He spent most of his years of exile in Geneva, where in 1981 he broke ties with the commercial gallery system and proclaimed the *Geneva Strike* ‘against alienation through working’ in the field of art.

His 16 mm black and white film, *Centaur* (1973–75) questions the politics and value of work. Produced by the state-funded *Béla Balász Studio* that enabled the production of experimental film, it was immediately banned by the censorship committee. Whilst experimenting with the relationship and discrepancies between sound and image, the film presents a lucid and bitter criticism of social alienation, class relationships and the degradation of labour in a society that has declared adherence to communist values. Documentary sequences shot in various public spaces (sewing factory, bus, industrial hall, office, café, field, dormitory, waiting room) feature everyday people (workers, housewives, farmers, coalmen, and their superiors) as the main protagonists.

The documentary footage is combined with a soundtrack comprised of a series of poetic and estranged fragmentary dialogues that appear to be taking place between the protagonists. In what circumstances can radical thought change social conditions? An examination of the possibilities for revolutionising social institutions and collective consciousness is left unresolved, tinted with an overall pessimistic undertone of flagrant exploitation. ★

# 17

## ★ bálint szombathy

r. / b. 1950. živi i radi u budimpešti. lives & works in budapest.

Szombathyjev rani performans *Lenin in Budapest* anoniman je fotoperformans. U zemljama real socijalizma, plakati s portretima Vladimira Iljiča Lenjina, vođe sovjetske boljševičke revolucije, bili su slike-fetiši ili simboli revolucionarnog stava koji se zauzimao na partijskim kongresima, skupovima u organizaciji države i na paradama, zajedno sa slikama lokalnih partijskih funkcionara i klasika marksizma, Marxa i Engelsa. Szombathy je krenuo nositi plakat s Lenjinovim portretom po Budimpešti kao reklamni plakat ili kao transparent s protestnim sloganima. Tako je Lenjinov potret lišen svoje fetiške funkcije. Slika vođe postavljena je usred svakodnevnih trivijalnosti u real socijalizmu. Simbol revolucije izvan područja partijske kontrole značio je otpor birokratskom sistemu, jer se činilo da odražava utjecaj nove ljevice sa Zapada ili da nalikuje ludizmom inspiriranom triku. ★ [MIŠKO ŠUVAKOVIĆ]

Szombathy’s early performance *Lenin in Budapest* is an anonymous photo-performance. In the countries of real socialism, posters representing the portraits of Vladimir Ilyich Lenin, leader of the 1917 Soviet Bolshevik revolution, were fetish-images or symbols of the revolutionary attitude that used to be put up at Party congresses, state-organized rallies and parades together with the pictures of the local Party officials and the classics of Marxism, Marx and Engels... Szombathy ventured to carry a poster with Lenin’s portrait around Budapest as an advertising poster or one containing slogans of protest. Thus, the portrait of Lenin was deprived of its fetish function. The image of the leader was placed within the mundane trivia of life in real socialism. The symbol of the Revolution outside the field of Party control meant defiance to the bureaucratic system, as it seemed to reflect the impact of the New Left from the West or looked like a Luddism-inspired dodge. ★ [MIŠKO ŠUVAKOVIĆ]

## ★ mladen stilinović

r. / b 1947. živi i radi u zagrebu. lives & works in zagreb.

Od sredine 1970-ih Mladen Stilinović razvija umjetničke strategije uz primjenu “siromašnih” materijala. Njegovi radovi jednostavno su izvedeni i bave se temama kao što su bol, siromaštvo, smrt, moć i jezik represije, kao trajnim i međusobno povezanim stanjima. Naslov je obično napisan na samome radu, na primjer, na radu *Sutra* (1975) koji se sastoji od natpisa s riječju “Sutra”, koju je umjetnik prekrizio. “Taj jezični rad, koji je referirao na često korištenju sintagmu socijalističke zajednice: “sada nije vrijeme” za rješavanje ovog ili onog problema, treba pokazati u novom društvenom, političkom i jezičnom kontekstu.”<sup>01</sup>

Služeci se nesprenim, neujednačenim rukopisom i jeftinim, priručnim ili organskim materijalima, poput hrane, koje često postavlja u dijalog s prostorom i kontekstom izložbe, umjetnik ističe krhkost i ranjivost egzistencije. To je očito u brutalnoj fragmentaciji riječi, znakova i predmeta, kao i u opsesivnom ponavljanju i zbunjujućim supostavljanjima. ★

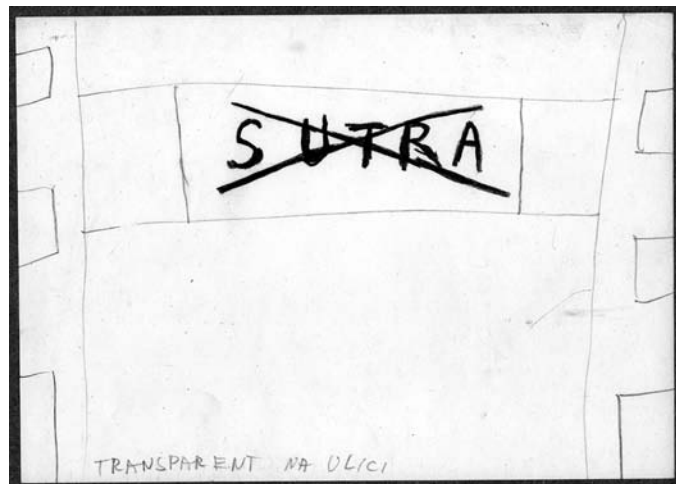
01 Branka Stipančić:

“On Unknown Works”, str/p. 9, *On Unknown Works*, WHW/AGM, Zagreb; ARL, Dubrovnik; Zagreb, 2006.

Since the mid-1970s, Mladen Stilinović has developed artistic strategies using ‘poor’ materials. His works are simple in their execution and engage such subjects as pain, poverty, death, power and the language of repression as ongoing and mutually connected conditions. Usually the title is inscribed into the work itself, such as in the work *Tomorrow* (1975) consisting of a banner with the text “Tomorrow”, which he then crossed out. “This linguistic work, which referred to the often-used syntagm of the socialist community: ‘now is not the time’ to solve these and these problems, has the urge to be shown in a new, social, political and linguistic context.”<sup>01</sup>

By using clumsy, uneven handwriting and cheap, readily available or organic materials, such as food, which he often places in dialogue with the space and context of the exhibition, the artist underlines the fragility and the vulnerability of existence. This is evident in the brutal fragmentation of words, signs and objects, as well as in the obsessive repetition and confusing juxtapositions. ★

◀ Mladen Stilinović:  
Sutra/Tomorrow, (1975) 2006.



★ čim ujutro otvorim oči, vidim film  
[kino klubovi & genre film festival/geff]

Polazna točka zagrebačke postave je istraživanje i izložba *Čim ujutro otvorim oči vidim film – Eksperimenti u jugoslavenskoj umjetnosti šezdesetih i sedamdesetih*, održana u Muzeju moderne umjetnosti u Varšavi, u travnju 2008. Početak istraživanja sastojao se od analize djelovanja amaterskih kino klubova, posebice u Zagrebu, Beogradu i Splitu, te povezanosti i prožimanja između eksperimenta u takozvanoj amaterskoj filmskoj umjetnosti, i umjetnosti pedesetih i šezdesetih, i anticipacije, odnosno rađanja, nove umjetničke produkcije na nekašnjem kulturnom prostoru SFRJ.

Godine 1962. i 1963. grupa filmskih amatera, okupljenih u **Kino klubu Zagreb** osmislila je pojam anti-film. Naime, članovi kino kluba **Mihovil Pansini** i **Tomislav Kobija** potaknuli su žustre rasprave vezane za ideju antifilma, a ti razgovori su spontano nazvani *Anti-film i mi*. Zaključeno je kako *anti-film* nije film izražavanja, ekspresije ili komunikacije između autora i gledaoca, nego čin otkrivanja, istraživanja i redukcije. Redukcije su bile višestruke, samog autora na svoje djelo, potom redukcija naracije, ekspresivnih sredstava u filmu, racionalne metafore, tradicionalne komunikacije s gledateljima, itd.

Neposredno je u Zagrebu osnovan i bijenalni **Genre film festival**, poznatiji po skraćenicama **GEFF**, osnovan 1963 (posljednji je održan 1969), po analogiji s **Muzičkim Bijenalom i Novim tendencijama**. Festival je okupljao filmske entuzijaste, od kojih će neki kasnije postati poznati filmski redatelji, te filmove kino-klubova iz cijele bivše Jugoslavije.

Zbog neprestanog zahtjeva za profesionalizacijom u svim društvenim sistemima, a posebice umjetničkim, iz današnje perspektive gotovo je nemoguće iščitati pravilno značenje pojma amaterskog filma i amaterizma, no srećom postoji *1. knjiga GEFf-a* koja detaljno dokumentira tzv. pet razgovora o antifilmu i prvo izdanje **GEFFa**. To je ujedno i jedini dokument koji svjedoči o aktivnosti festivala i nastanku pojma *antifilm*.<sup>03</sup>

Kino-klubovi su pružali mogućnost avangardističkog eksperimentiranja, samoorganizacije u duhu socijalističkog samoupravljanja, te određeni oblik političkog angažmana. Stoga, kino-klubovi, a nešto kasnije i studentski kulturni centri, postaju izvansistemske prostori autonomije, te svjedoče o razvijanju i supostojanju paralelnih sustava kulture u odnosu na onu oficijelnu. Institucionalni okvir se, dakle, pokazao sklon rekonfiguraciji, reinvenjiji i prilagodbi, te omogućio paradigmatske obrate u filmskoj i umjetničkoj produkciji. ★ [ANA JANEVSKI]

03 U uvodu *Knjige GEFf-a* zabilježeno je: "U toku tih razgovora nastala je koncepcija o anifilmu. Antifilm je prvi put kako-tako definiran na kraju trećeg razgovora, u maju 1962. Parafrazirani su zapravo tekstovi Novih tendencija i Gorgone, pa je i na taj način potvrđen njihov utjecaj na anti-film" *Knjiga GEFf-a* 63.



★ as soon as i open my eyes, i see a film  
[cinema clubs & the geff]

Marina Abramović ★ Gorgona ★ Tomislav Gotovac ★ Zlatko Hajder ★ Dušan Makavejev ★ Ivan Martinis ★ Mihovil Pansini ★ Živojin Pavlović ★ Vladimir Petek ★ Vojislav Rakonjac ★ Milan Samec ★ Mladen Stilinović ★ Sava Trifković ★ Ante Verzotti

The starting point for the Zagreb presentation is the research and exhibition *As soon as I open my eyes, I see a film – Experiments in Yugoslav art in the 60s and 70s*, which was held at the Museum of Modern Art in Warsaw in April 2008. The beginning of the research consisted of analyzing the operations of amateur cinema clubs, especially in Zagreb, Belgrade and Split, and the connection and mutual permeation between experiments in so-called amateur cinematic art, the art of the 50s and 60s, as well as the anticipation, that is, the birth of a new artistic production in the former cultural space of the Socialist Federal Republic of Yugoslavia.

In 1962 and 1963, a group of film amateurs, as part of the **Cinema Club Zagreb**, came up with the term *anti-film*. Namely, cinema club members **Mihovil Pansini** and **Tomislav Kobija** instigated lively discussions on the

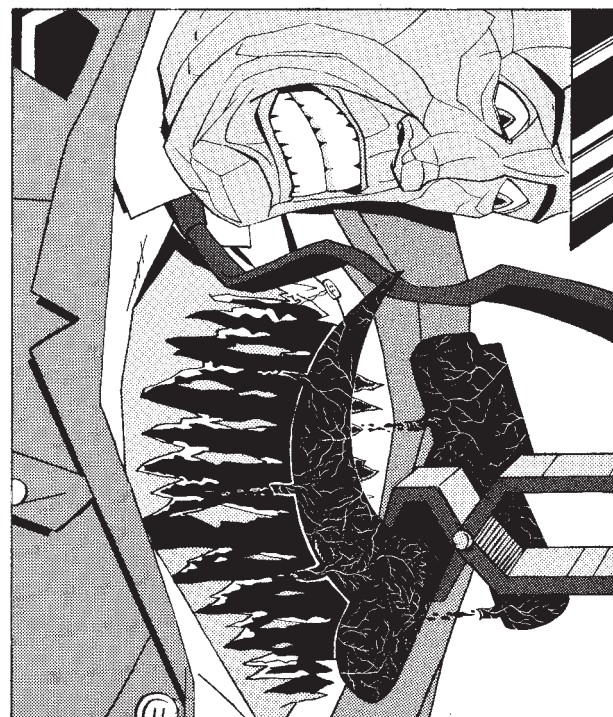
concept of *anti-film*, and these conversations were spontaneously named *Anti-film and us*. It was concluded that *anti-film* was not a film of conveyance, expression or communication between the artist and the viewer, but an act of disclosure, exploration and reduction. There were multiple reductions: the reduction of the author himself to his work, then the reduction of narration, of expressive means in the film, of rational metaphor, traditional communication with the viewers, etc.

Soon after, the biennial **Genre Film Festival (GEFF)** was established in Zagreb in 1963 (the last one was held in 1969), analogous with the **Music Biennial** and **New Tendencies**. The festival gathered film enthusiasts, some of who would later become renowned film directors, and the films of cinema clubs from the entire former Yugoslavia.

Due to constant demands for professionalization in all social systems, especially those related to art, from today's perspective it is almost impossible to interpret correctly the meaning of the terms amateur film and amateurism, but fortunately there is the first *GEFF Book* that documents in detail the so-called *five discussions on anti-film* and the first issue of the **GEFF**. At the same time, this is the only document that testifies to the festival activities and the emergence of the concept of *anti-film*.<sup>04</sup>

The cinema clubs offered the opportunity of avant-garde experimenting, self-organization in the spirit of socialist self-management, and a certain form of political engagement. In that regard, cinema clubs, and somewhat later the student cultural centers,

became extra-systemic spaces of autonomy, and bear witness to the development and coexistence of parallel systems of culture in relation to the official one. The institutional framework has, therefore, shown itself as being prone to reconfiguration, reinvention and adjustment, and enabled paradigmatic twists in film and artistic production. ★ [ANA JANEVSKI]



◀ Milan Trenc:  
Armija i KPJ/  
Army & KPJ,  
Start 1989.

## ★ milan trenc

r. / b. 1962. živi i radi u zagrebu. lives & works in zagreb. Milan Trenc objavljuje ilustracije, stripove, i slikovnice, radi kao scenarist i režiser igranih i animiranih filmova. Od početka osamdesetih objavljuje stripove, najprije u omladinskome, a zatim i tjednome tisku. Od 1985. godine pa do njegova gašenja 1991. bio je glavni ilustrator magazina *Start*. 1991–2003 radi u New Yorku, te objavljuje stripove u *Heavy Metal Magazin*u a ilustracije mu se pojavljuju u *The New York Times*u, *Time*u, *The Wall Street Journal*u, *New Yorker*u, *Fortune Magazin*u, *Washington Post*u, *Business Week*u i ostalim važnijim američkim listovima.

"Umjesto da ilustriram tekstove, ilustrirao sam probleme o kojima su tekstovi govorili. Ponekad je ilustracija imala upravo obrnuto mišljenje od onoga što je iznio tekst. Kako je to bilo vrijeme popuštavanja političke stege, dežurni cenzori osrtali su se u panici. U *Start*u smo imali veliku slobodu, ali istodobno i veliku odgovornost, upravo stoga što su se ilustracije predavale u posljednjem trenutku, a tekstovi su bili provokativni, politički. Budući da nisam morao prilagati skice, napraviti ilustraciju koja će se moći objaviti bila je stvar isključivo moje procjene." ★ [MILAN TRENC: DARKO GLAVAN, IZ PREDGOVORA IZLOŽBE "MILAN TRENC, RETROSPEKTIVA 1980-2005. STRIP, ILUSTRACIJA, FILM", GALERIJA KLOVIČEVI DVORI, ZAGREB, 2005]

Milan Trenc publishes illustrations, comics, and picture books, works as a screenwriter and director of animated films. He started publishing his comics in the early 80s, initially in youth press, and then in weekly magazines. From 1985 to 1991 he was chief illustrator of *Start* magazine, holding this position until the last issue of the magazine. From 1991 to 2003 he was working in New York, publishing comics in *Heavy Metal Magazine*, and his illustrations are found in *The New York Times*, *Time*, *The Wall Street Journal*, *New Yorker*, *Fortune Magazine*, *Washington Post*, *Business Week*, and other major American press.

"Instead of illustrating texts, I illustrated the problems the texts were talking about. Sometimes the illustration had a completely opposite opinion to what the text was saying. Since it was the time of the relaxation of political discipline, the duty censors looked round in panic. In *Start* we had a lot of freedom, but a great deal of responsibility as well, precisely because the illustrations were handed in at the last moment, and the texts were provocative and political. Since I did not have to hand in sketches, making an illustration that was publishable was exclusively a matter of my own judgement." ★ [MILAN TRENC: DARKO GLAVAN, "MILAN TRENC, RETROSPEKTIVA 1980-2005. STRIP, ILUSTRACIJA, FILM", EXHIBITION CATALOGUE, GALERIJA KLOVIČEVI DVORI, ZAGREB, 2005]

## ★ ultra-red

Kolektiv zvučne umjetnosti koji su 1994. osnovala dvojica AIDS-aktivista trenutačno ima devet članova baziranih u Sjevernoj Americi i Evropi. Vodeći istraživanja u kojima je zvuk i poprište i sredstvo istraživanja, kolektiv razvija projekte u odnosu prema društvenim pokretima u kojima članovi **Ultra-reda** rade kao organizatori, aktivisti i militantni istraživači. Oslanjajući se na tradicije konkretne muzike, konceptualne umjetnosti, narodnog obrazovanja i militantnog istraživanja, **Ultra-red** pristupa komponiranju terenskim snimkama kao zvučnim objektima za kolektivno slušanje i analizu. U brojnim performansima i radionicama predstavljenim diljem Sjeverne Amerike i Evrope, **Ultra-red** naglašava organizaciju slušanja upotrebom konceptualno izvedenih protokola performansa. Njihova istraživanja stvaraju audiosnimke, izložbe, događaje i zvučne setnje.

**Ultra-redovi Protokoli za ispred, unutar i iza** pozivaju slušatelje da propitaju presjek između svih poredaka slušanja; slušanje izvora zvuka, slušanje radi značenja i slušanje perceptualnih obilježja zvuka. Pitanje "Što si čuo?" pojačava odnos između slušatelja i uha drugog slušatelja. Militantno istraživanje zvuka nastavlja se odatle, kao prijelaz na drugu stranu zastora. ★ [ULTRA-RED]



▲ Ultra-Red:  
*Protokoli za ispred, unutar i iza / Protocols for In Front, Within, and Beyond*, 2009.

Founded in 1994 by two AIDS activists in Los Angeles, the sound art collective currently has nine members based in North America and Europe. Conducted investigations where sound is both the site and the means of inquiry, the collective develops projects in relation to social movements wherein **Ultra-red's** members have worked as organizers, activists and militant researchers. Drawing on the traditions

of musique concrète, conceptual art, popular education, and militant inquiry, **Ultra-red** approach composition with field recordings as a sound object for collective listening and analysis. In numerous performances and workshops presented across North America and Europe, **Ultra-red** emphasize the organization of listening through the use of conceptually-derived performance protocols. Their investigations have resulted in audio recordings, art exhibitions, events, or sound walks.

**Ultra-red's Protocols for In Front, Within, and Beyond** invites listeners to interrogate the intersection between all orders of listening; listening for a sound's origins, listening for meaning, and listening for a sound's perceptual characteristics. The question, "What did you hear?" amplifies the relationship between the listener and the ear of another listener. The militant sound investigation continues from here, a movement beyond the curtain. ★ [ULTRA-RED]



▲ Miklós Erdély & Dóra Maurer: *Creativity Exercises / Creativity-Visuality / Vježbe kreativnosti / Kretivnost - vizualnost*, 1987.

## ★ vježbe kreativnosti / creativity excersises [miklós erdély & dóra maurer]

erdély 1928-86. živio u budimpešti. lived in budapest. ★ maurer r. / b. 1937. živi i radi u budimpešti. lives & works in budapest.

Od 1975. do 1977. takozvane kreativne vježbe koje su vodili Dóra Maurer i Miklós Erdély, vizualni umjetnici, održavale su se u kulturnom centru Ganz Mávag, koji je, umjesto pojedinačnog kreativnog procesa usmjerenog na umjetničko djelo, uvodio alternativni model, zasnovan na iskustvima zajednice i dekonstrukciji tradicionalnog umjetničkih studija/obrazovanja. Studijski krug poslije se održao pod rukčijim imenom i na drugoj lokaciji (kao *Vježbe za razvoj mašte (FaFej, 1977)* i *Interdisciplinarni tečajevi mišljenja / InDiGo (1978-86)* te se na kraju pretvorio u grupu INDIGO, koja je nastupala na izložbama krajem 1970-ih. Dóra Maurer dokumentirala je radionice i u 80-ima je u *Balász Béla Studio* uređila fotografski materijal u tematske odsjeke i načinila film pod naslovom *Creativity-Visuality*.

From 1975–77, visual artists Dóra Maurer and Miklós Erdély led what were known as *Creativity Exercises* at the Ganz Mávag Cultural Centre which, instead of the individual, artwork-centred creative process, introduced an alternative educational model that was based on community experiences and the deconstruction of traditional art studies/education. These were later continued under a different name and in a new location, namely as *Fantasy Developing Exercises (FaFej, 1977)*, and *Inter-Disciplinary-Thinking (InDiGo group, 1978–86)* finally transforming into the INDIGO group, which made appearances at a number of exhibitions at the end of the 1970s. Dóra Maurer documented these workshops and in the 1980s she edited the footage into thematic sections at the *Balász Béla Studio* producing a film entitled *Creativity-Visuality*. ★

## ★ didaktička izložba: apstraktna umjetnost

Od 27.03. do 30.04.1957. u tada još sasvim mladoj Gradskoj galeriji suvremene umjetnosti u Zagrebu (službeno osnovanoj u prosincu 1954. god) organizirana je izložba pod nazivom *Suvremena umjetnost I. Didaktička izložba: apstraktna umjetnost*. Izbor tekstova, reprodukcija kao i postav izložbe obavili su umjetnici i kritičari donedavno okupljeni oko grupe EXAT 51 (koja je tada već prestala s radom) i časopisa *Čovjek i prostor*: slikar i dizajner Ivan Picelj, kritičar Radoslav Putar, Tihana Ravelić, arhitekt Vjenceslav Richter, arhitekt Neven Šegvić, slikar Edo Kovačević, te od strane Galerije direktorica Vesna Barbić.

Mada, koliko znamo nikad nije napravljen nastavak, sugeriran brojem I. u naslovu izložbe, dio ambicija očito je uspješno ostvaren jer je sljedećih godina izložba obišla niz gradova SFRJ.

U interpretacijama te izložbe s jedne je strane mit o vrhunskom proboru slobode umjetničkog izraza i stvaralaštva – edukativna izložba o apstraktnoj umjetnosti u jednoj socijalističkoj zemlji, gotovo u iljfnetrovskom motivu “licem prema selu”. Ističe se da je u tadašnjim uvjetima oskudice stručne literature, nedovoljnih informacija i rijetkih mogućnosti uvida u originalne radove inozemnih umjetnika, ta izložba didaktičkog karaktera i relativno skromnog broja izložaka značila puno više nego što se to danas može pretpostaviti: priliku za učenje i informiranje, što je i bio dio cjelokopne strategije koju su pripadnici grupe EXAT 51 sustavno provodili u svojim djelovanju. Katalog tih izložbi, s brojnim biografskim podacima, izvodima iz manifesta i tekstova umjetnika te bibliografijom bio je ujedno prvi na našem jeziku povijesni pregled apstraktna umjetnosti.<sup>01</sup> U jednoj verziji takvog pristupa smatra se da je oznaka “didaktičnosti” predstavljala efikasno sredstvo protiv optužbi za ideološku nepoćudnost.

Suprotstavljena teza kaže da sama izložba, osim kao, eto, zanimljiv pokušaj edukativne izložbe, danas i nije osobito zanimljiva, a dolazi u trenutku kad je glavna bitka za slobodu umjetničkog izraza završena. To je ipak već 1957. godina, EXAT 51 više ne postoji, glavne polemike su davno završene. U samoj didaktičnosti izložbe neki kritičari vide ne njezin “neideološki karakter”, nego upravo pokazatelj upregnutosti u ideološke aparate tadašnje države. ★

[WHW] ★  
01 Knjiga Michela Seuphora *Apstraktna umjetnost* objavljena je 1959. u prijevodu Radoslava Putara i izdanju zagrebačke Mladosti.

## ★ didactic exhibition: abstract art

In the month between 27 March and 30 April 1957, an exhibition entitled *Contemporary Art I. Didactic Exhibition on Abstract Art* took place at the Municipal Gallery of Contemporary Art in Zagreb, which was at that time still a very new art space (since it was officially founded in 1954). The selection of texts and reproductions, as well as the layout of the exhibition, were decided and realised by artists and art critics who had previously been connected to EXAT 51 (by that time, the art group had already ceased its activity) and *Čovjek i prostor* journal: painter and designer Ivan Picelj, art critic Radoslav Putar, Tihana Ravelić, architect Vjenceslav Richter, architect Neven Šegvić, painter Edo Kovačević, and the Gallery’s manager Vesna Barbić.

Even though it is known that the idea of continuation suggested by the number 1 in the exhibition’s title never took place, some of its ambitions were obviously satisfied, since in the following years the exhibition traveled through a number of Yugoslav towns.

In the interpretation of the exhibition there is on one side the myth about the supreme outbreak of freedom of artistic expression and creation – it was an educational exhibition on abstract art in a socialist country, “facing the village” in an almost Ilf-and-Petrovian sense. This myth emphasizes the fact that in those dire circumstances, with almost no specialized literature, insufficient access to information and rare opportunities for seeing the original artworks of international artists, that an exhibition of a didactic character and a relatively modest number of exhibits meant much more than one might presume today: an opportunity for learning and obtaining information, something which was a part of the overall strategy which the members of EXAT 51 systematically practiced. The exhibition catalogue, with its numerous biographical data, excerpts from manifestos and artists’ texts, and a comprehensive bibliography, was the first historical overview of abstract art in our language.<sup>01</sup> A version of this approach claims that the label “didactic” was an efficient means of countering possible accusations of ideological undesirability.

The opposing hypothesis claims that the exhibition can barely have any interest for us today, except perhaps as an interesting attempt at setting up an educational exhibition, and that it came at the moment when the main part of the struggle for the freedom of artistic expression had already passed. After all, it was in 1957, when EXAT 51 no longer existed and the chief polemics had long since become entrenched... Some critics interpret the didactic character of the exhibition as an indicator of its servitude to the ideological apparatus of the state rather than its “non-ideological character”. ★ [WHW]

★  
01 The book of Michel Seuphor on *Abstract Art* was published in 1959 by Mladost from Zagreb [translation: Radoslav Putar].

## ★ ideologija dizajna: fragmenti o istoriji jugoslovenskog dizajna

Projekat *Ideologija dizajna* se bavi kontekstualizacijom praksi i teorije jugoslovenskog dizajna tokom *duge* istorije ove socijalističke zemlje. Kroz seriju dokumentarnih video-intervjua, protagonisti praksi i teorija dizajna, arhitekture, urbanizma i istorije umetnosti, govore o dizajnu kao o interdisciplinarnoj oblasti koja u sebe uključuje domete iz kulture, nauke, arhitekture, tehnologije i umetnosti, a samim tim predstavlja plodno tle za sociološko-filozofske rasprave o tehnologiji i tržištu, o društvenoj i političko-ekonomskoj dinamici i procesu rada. Poseban akcenat projekta postavljen je na diskusije i prakse vođene u vreme socijalističke Jugoslavije koje su pokušavale da definišu: ulogu dizajna u (ne)-tržišnoj socijalističkoj ekonomiji, njegov funkcionalizam i uslovljenost tržištem ili pak društvenu angažovanost, te ulogu dizajna u oblikovanju *novog odnosa čoveka prema materijalnim stvarima*. Razvijajući progresivne, kritičke i kontradiktorne pozicije, dizajn je istovremeno predstavljao simbol posleratne obnove zemlje pod okriljem procesa industrijalizacije i oslobođenje čoveka od materijalne oskudice, ali kroz naredne decenije sve je više igrao jednu od glavnih uloga u izgradnji socijalističkog tržišnog društva.

Izložba *Ideologija dizajna* je prvi put održana krajem 2009. godine u Novom Sadu ([www.kuda.org/projekat-i-izlozba-id-ideologija-dizajna](http://www.kuda.org/projekat-i-izlozba-id-ideologija-dizajna)), dok je ovom prilikom iz originalne postavke izdvojen njen dokumentaristički deo u formi video intervjuja sa nekim od najznačajnijih protagonista jugoslovenske teorije i prakse dizajna i istorije umetnosti, među kojima su: Matko Meštrović i Fedor Kritovac iz Zagreba, Stane Bernik iz Ljubljane, Jerko Denegri i Branko Vučićević iz Beograda i Branislav Dobanovački iz Novog Sada. Istorijska perspektiva dizajna u socijalizmu je upotpunjena intervencijom savremenog dizajn i teorijskog kolektiva *Metahaven* (Amsterdam/Brisel) koji u okviru ove celine predstavljaju svoj najnoviji rad. ★ [KUDA.ORG]



## id ★ ideology of design: fragments on history of yugoslav design

The project *Ideology of Design* is dedicated to contextualizing the theories and practices of Yugoslav design that took place during the “long” history of this socialist country. Through a series of documentary video interviews, protagonists of design theory and practice, architecture, urbanism and art history, talk about design as an interdisciplinary field which includes achievements from culture, science, architecture, technology and artistic practice, and which accordingly represents fertile soil for sociological and philosophical discussions on technology and the marketplace, on social and political-economical dynamics and the labour process. A special accent of the project is placed on the discussions and practices led during the time of socialist Yugoslavia which tried to define the role of design in a (non-)market socialist economy, its functionalism and its being conditioned by the market, or its social engagement, and the role of design in shaping a “new relationship of man towards material objects”. Developing progressive, critical and contradictory positions, design was simultaneously presented as a symbol of the post-war reconstruction of a country under the wing of industrialisation and the liberation of man from material privation, but as decades went by it played more and more one of the main roles in building a socialist market society. The exhibition *Ideology of Design* was presented for the first time at the end of 2009 in Novi Sad ([www.kuda.org/en/project-and-exhibition-id-ideology-design](http://www.kuda.org/en/project-and-exhibition-id-ideology-design)), while for this occasion, the documentation part has been extracted in the format of video interviews with some of the most important protagonists of Yugoslav theory and practice of design and art history, among them: Matko Meštrović and Fedor Kritovac from Zagreb, Stane Bernik from Ljubljana, Jerko Denegri and Branko

Vučičević from Belgrade, and Branislav Dobanovački from Novi Sad. The historical perspective of design in socialism is complemented with the intervention of contemporary design and theory by the collective *Metahaven* (Amsterdam/Brussels), who are presenting their latest piece. ★ [KUDA.ORG]

Symposium Fine Arts, poznat i kao *Symposium Wrocław '70* održan je kao dio političkog događaja kojim se obilježavalo takozvanu 25. objećnicu povratka zapadnih i sjevernih zemalja domovini [Poljskoj]. Prema organizatorima, službeni cilj skupa bio je da posluži kao “pokušaj da se sukobe različiti načini modernoga mišljenja, što će rezultirati razvojem iznimnih umjetničkih djela u gradu Wrocławu”.

Umjetnike je pozvao odbor od 12 likovnih kritičara i teoretičara koji su predstavljali različita avangardna stajališta i zatražio da podastru projekte koji će pridonijeti oblikovanju nove urbane strukture grada, koji je još bio u ruševinama nakon 2. svjetskog rata. Projekti su prikazani javnosti na izložbi otvorenoj 17. ožujka 1970. u gradskom Muzeju arhitekture i restauracije. Prvotna pretpostavka da će se svi oni realizirati u *site-specific* uvjetima grada, trajnim materijalima, u raspravi u kojoj su sudjelovali umjetnici, arhitekti i kritičari, postala je poprište simboličke igre između lokalnog političkog establishmenta i odbora likovnih kritičara i umjetnika. Od podastrih prijedloga ostvarena su samo dva, uključujući *Unlimited Vertical Composition* Henryka Stażewski, jedini rad stvoren na samome Simpoziju. U desetljećima koja su uslijedila Simpozij se veličao ili kao “posljednja konvencija avangarde” ili se priznavao kao “prva manifestacija konceptualne umjetnosti u Poljskoj”. U novije vrijeme taj događaj postao je područje interesa povjesničara umjetnosti koji ga žele locirati u širi okvir koji nadilazi njegov mit o konceptualnom pristupu. ★ [MUZEUM SZTUKI]

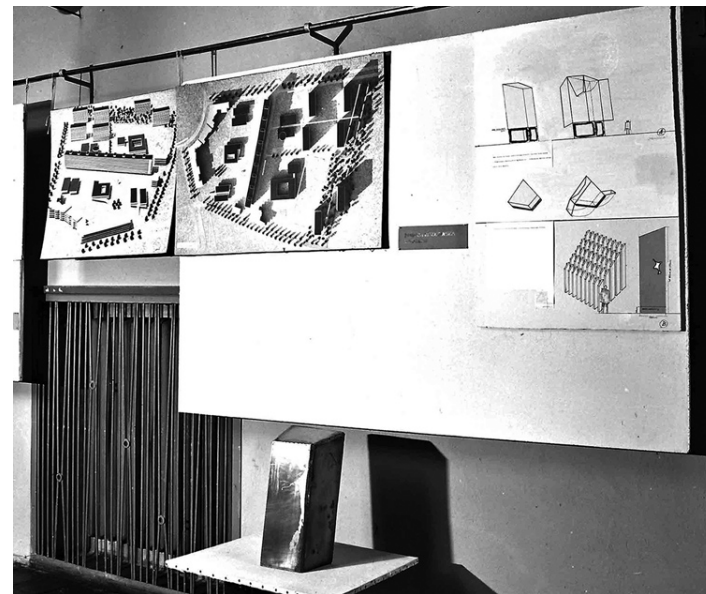
## ★ symposium wrocław '70

The *Symposium Fine Arts*, also known as the *Symposium Wrocław '70*, was held as part of a political event celebrating what came to be called the 25<sup>th</sup> Anniversary of the Return of Western and Northern Lands to the [Polish] Motherland. According to the organizers, the official goal of the gathering was to serve as “an attempt to confront different ways of modern thinking that will result in developing outstanding art works in the city of Wrocław”. The artists invited by the board of 12 art critics and theorists, representing various avant-garde positions, were asked to submit projects that would contribute to the shaping of a new urban structure of the city, still in ruins after the Second World War. The projects were shown to the public in the exhibition opened on the 17<sup>th</sup> March 1970 at the city’s Museum of Architecture and Restoration. The original assumption that all of them be realized within the site-specific conditions of the city, in solid materials, negotiated between artists, architects and critics became a field of symbolic play between the local political establishment and the committee of art critics and artists. From among the submitted proposals only two were realized, including Henryk Stażewski’s *Unlimited Vertical Composition*, which was the only work produced during the Symposium itself. In the following decades the *Symposium* was hailed either as “the last convention of the avant-garde” or recognized as “the first manifestation of conceptual art in

Poland”. Recently the event became a field of interest of art historians who aimed at situating it in a broader framework going beyond its myth of the conceptual approach. ★

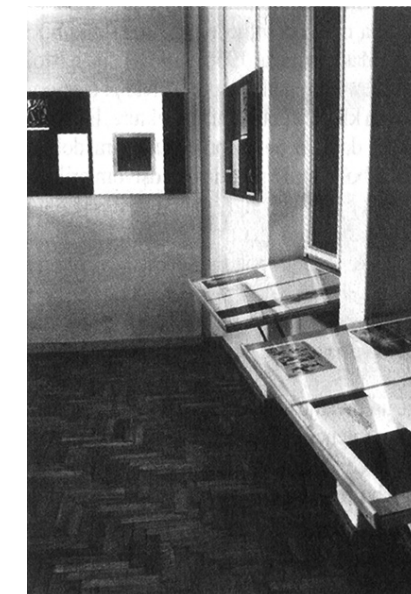
[MUZEUM SZTUKI]

► **Marian Bogusz group:**  
Andrzej Bartyński,  
Krzysztof Coriolan,  
Roman Nyga, project  
for the *Celina* housing  
estate.  
►►  
**Barbara Kozłowska,**  
*Continuance*  
  
PHOTOGRAPHS BY  
Zdzisław Holuka,  
COURTESY OF  
Dolnośląskie  
Towarzystwo Zachęty  
Sztuk Pięknych,  
Wrocław.



Didaktička izložba: apstraktna umjetnost /  
Didactic Exhibition on Abstract Art, GSU, Zagreb, 1957.

▼ Miklós Erdély & Dóra Maurer: *Creativity Exercises/Creativity-  
Visuality / Vježbe kreativnosti/Kretivnost-vizualnost*, 1987.



novine galerije nova / gallery nova newspapers

**№ 25**

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what, how & for whom / whw  
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katarzyna sloboda [Muzeum Sztuki Łódź] ★  
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2007-2013 / this issue of gallery nova  
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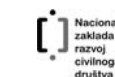


organizatori projekta umjetnost uvijek ima  
posljedice su / organizers of art always has its  
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novi sad ★ muzeum sztuki, łódź ★ tranzit.hu,  
budimpešta ★ što, kako i za koga/whw, zagreb

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information contained therein.

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centar za nove medije\_kuda.org /  
new media center\_kuda.org, novi sad  
www.kuda.org

**Centar za nove medije\_kuda.org** nezavisna je  
organizacija za kulturu sa sjedištem u Novome  
Sadu u Srbiji, a od 2001. okuplja umjetnike/-  
ice, teoretičarke/-re, medijske aktiviste/-kinje,  
znanstvenike/-ce i širu javnost u proučavanju novih  
kulturnih odnosa, suvremene umjetničke prakse, novih  
tehnologija i društvenih tema. S drugim je nezavisnim  
organizacijama 2007. godine kuda.org osnovala  
centar za mlade Omladinski centar CK13 u Novom  
Sadu, a sudjeluje i u radu inicijative *Za kulturne politike*  
- *politika kulture*, mreže nezavisnih organizacija za  
kulturu na razini grada.

Osim organizacije predavanja, konferencija i  
radionica, Centar\_kuda.org sudjeluje u postavljanju  
izložbi, i bavi se izdavačkim projektom *kuda.read*,  
u sklopu kojeg surađuje s mnogim međunarodnim  
organizacijama za kulturu, kao i izdavačkim kućama.  
Važan dio rada Centra\_kuda.org jest i analiza  
društvenog, kulturnog i intelektualnog naslijeđa  
bivše Jugoslavije, Vojvodine i Novoga Sada, a koja  
se ostvaruje u suradnji s različitim regionalnim  
kolektivima. ✖

**New Media Center\_kuda.org**, founded in 2001, is  
an independent cultural organization based in Novi  
Sad, Serbia, bringing together artists, theoreticians,  
media activists, researchers and the wider public in  
the research of new cultural relations, contemporary  
artistic practice, new technologies and social issues.  
Together with several independent organizations,  
kuda.org established the Youth cultural centre in 2007  
in Novi Sad, and it also participates in the activities of  
the city network of independent cultural organizations  
*For Cultural Policies – Politics of Culture*.

Besides organizing lectures, conferences and  
workshops, kuda.org (co-)curates exhibitions and edits  
the publishing project *kuda.read*, thereby collaborating  
with many international cultural organizations  
and publishing houses. An important part of kuda.  
org's work is the analysis of the social, cultural and  
intellectual heritage of former Yugoslavia, Vojvodina  
and Novi Sad, which is realized through cooperation  
with different regional collectives. ✖

muzeum sztuki, łódź  
http://www.msl.org.pl/en/index

Muzej Sztuki u Łódźu posjeduje jednu od  
najinteresantnijih zbirki umjetnosti dvadesetog  
i dvadeset i prvoga stoljeća u Europi. Samo  
srce zbirke sačinjava **Međunarodna kolekcija  
suvremene umjetnosti** iz 1931, postav a.r. grupe  
koja uključuje **Jana Brzękowskog, Władysława  
Strzemińskiego, Katarzynu Kobro, Juliana  
Przyboša i Henryka Stażewskog**. Ova je kolekcija  
od međunarodnog značaja, budući da su je  
osmislili i pokrenuli sami umjetnici, te proizlazi  
iz zajedničkog nastojanja da se djeluje izvan i  
protiv svih granica. Muzej okuplja djela velikih  
avangardnih i neo-avangardnih umjetnika/-ica,  
kao što su: **Theo van Doesburg, Sonia i Robert  
Delaunay, Hans Arp, Kurt Schwitters, Joseph  
Beuys...** Godine 2008. Muzej Sztuki dobio je novi  
prostor, ms<sup>2</sup>, unutar **Manufaktura** u kojoj je  
izložena zbirka ovog muzeja. ✖

The **Muzeum Sztuki** in Łódź has one of the  
most remarkable art collections of 20<sup>th</sup> and 21<sup>st</sup>  
century in Europe. The heart of the collection is  
the **International Collection of Modern Art** of  
the "a.r." group from 1931, which included **Jan  
Brzękowski, Władysław Strzemiński, Katarzyna  
Kobro, Julian Przyboś and Henryk Stażewski**.  
This is internationally significant since it was  
initiated by the artists themselves, and results  
from a joint effort to act beyond and against  
any boundaries. The Museum's collection  
includes works by major avant-garde and neo-  
avant-garde artists such as: **Theo van Doesburg,  
Sonia and Robert Delaunay, Hans Arp, Kurt  
Schwitters, Joseph Beuys...** In 2008 Muzeum  
Sztuki received a new space – ms<sup>2</sup> – located  
in the grounds of **Manufaktura** where the  
Museum's collection is displayed. ✖



PROJEKT CENTRA ZA  
NOVE MEDIJE\_KUDA.ORG  
PODRŽALI:



tranzit.hu,  
budimpešta / budapest  
http://hu.tranzit.org/

Mađarski **tranzit.hu** [www.tranzit.org]  
nezavisno je udruženje koje provodi  
projekte različitih formi, iz različitih  
područja, kao što su edukacija,  
istraživanja, izdavaštvo i organizacija  
izložbi. Budući da su i teorija i praksa  
različiti aspekti specifičnog načina  
razmišljanja – umjetničkog mišljenja  
– **tranzit.hu** zastupa ideju da  
umjetnost proizvodi višak znanja koji  
se može reciklirati i iskoristiti u širem  
društvenom diskursu, i to uvjerenje  
definira aktivnosti organizacije.  
**Tranzit.hu** dio je mreže **tranzit**  
autonomnih inicijativa, aktivnih u  
Austriji, Češkoj, Mađarskoj i Slovačkoj  
od 2002. godine. **Dóra Hegyi** članica je  
tima kustosa **tranzit.org** za *Manifestu*  
8. ✖

Hungarian **tranzit.hu** [www.tranzit.  
org] is an independent association  
initiating projects in different formats  
and fields such as education, research,  
publishing and exhibitions. As both  
theory and practice are different  
aspects of a specific way of thinking  
– artistic thinking – **tranzit.hu**  
represents the idea that art produces  
an excess of knowledge, which can be  
recycled and used in broader social  
discourse and this belief defines the  
activities of the organization. The  
association **tranzit.hu** belongs to a  
network of **tranzit** offices active in  
Austria, the Czech Republic, Hungary  
and Slovakia since 2002. **Dóra Hegyi** is  
member of the **tranzit.org** curatorial  
team for *Manifesta* 8. ✖

što, kako i za koga -  
what, how & for whom/whw,  
zagreb

**Što, kako i za koga/WHW** udruga je koju sačinjava  
kustoski kolektiv koji od 1999. godine djeluje u Zagrebu.  
Članice kolektiva su **Ivet Ćurlin, Ana Dević, Nataša Ilić**  
i **Sabina Sabolović**, te dizajner i teoretičar **Dejan Kršić**.  
**WHW** organizira i provodi niz produkcijskih, izložbenih  
i publikacijskih projekata, a od svibnja 2003. godine  
druga **WHW** vodi i program **Galerije Nove** u Zagrebu.  
*Što, kako i za koga* tri su osnovna pitanja svake  
ekonomske organizacija, a primjenjuju se i pri  
planiranju, konceptualizaciji i realizaciji izložbi, kao i  
kod izrade i distribucije umjetničkih djela, te u odnosu  
na položaj umjetnika/-ca na tržištu rada. Ova su  
pitanja postala nazivom **WHW**-ova prvog projekta  
posvećenog 152. obljetnici *Komunističkog manifesta*,  
2000. godine u Zagrebu, a ona su i misao vodilja  
**WHW**-ova rada, kao i ime kolektiva.  
Godine 2009. članice **WHW**-a bile su kustosice  
**11. istanbulskog bijenala** pod naslovom *Od čega čovjek  
živi?*. ✖

**What, How & for Whom/WHW** is a curatorial  
collective formed in 1999 and based in Zagreb, Croatia.  
Its members are **Ivet Ćurlin, Ana Dević, Nataša Ilić** and  
**Sabina Sabolović**, and designer and publicist **Dejan  
Kršić**. **WHW** organizes a range of production, exhibition  
and publishing projects and has been running **Gallery  
Nova** in Zagreb since 2003. *What, how and for  
whom*, the three basic questions of every economic  
organization, concerns the planning, concept and  
realization of exhibitions as well as the production and  
distribution of artworks and the artist's position in  
the labour market. These questions formed the title of  
**WHW**'s first project dedicated to the 150<sup>th</sup> anniversary  
of the *Communist Manifesto*, held in 2000 in Zagreb,  
and became the motto of **WHW**'s work and the title of  
the collective. In 2009 **WHW** curated the **11<sup>th</sup> Istanbul  
Biennial** entitled *What Keeps Mankind Alive?*. ✖

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