

90 oži

ljcie

90 s

scars

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ljcie
90 s
scars**

Mjesto održavanja / Venue

Muzej moderne i
suвременe umjetnosti,
Rijeka
27.7. – 27.9.2021.

Kustosica / Curator

Janka Vukmir

**Ko-kustosi i suradnici
/ Co-curators and
collaborators**

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Darka Radosavljević,
János Szoboszlai, Valeria
Ibraeva, Barbara Borčić,
Elsa Demo, Anders Härm,
Jana Oravcova, Valentina
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Ivana Vaseva, Stefan Rusu,
Alisa Lozhkina, Jadranka
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Boris Cvjetanović, Igor
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**Postav izložbe /
Exhibition set-up**

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Posuditelji /

Lenders of Artworks

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of Contemporary Art;
Institute of Contemporary
Art – Dunaújváros; Kontakt.
The Art Collection of
Erste Group and ERSTE
Foundation; Muzej
likovnih umjetnosti Osijek;
Umjetnička galerija
Dubrovnik, Dezi Cetina;
Darka Radosavljević,
Beograd i umjetnici / and
artists

Suradnice na izložbi,

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Radovi na izložbi *90e: Ožiljci* govore o ikonama tranzicije, sili novih moći, korupciji i kriminalu, ratovima i strahovima, položaju i ulozi žena u društvu, novim brzorastućim nacionalizmima, prisilnim migracijama i novostvorenoj mobilnosti, privatizaciji javnog prostora i društvenog kapitala, novonastalim kulturnim sustavima i promjenama položaja umjetnika, siromaštvu, nestanku socijalne sigurnosti, informacijskoj i tehnološkoj revoluciji, i još koječemu što je obilježilo devedesete i ostavilo ožiljke na društvenom i osobnom tkivu pojedinca. Bilo da govore kritički, cinički ili humorno, bilo da koriste konvencionalne ili nove medije i bilo da nastupaju izravno ili neizravno, diskretno ili glasno, predstavljeni radovi pričaju o vremenu i kako smo ga kao društvo doživjeli i preživjeli, te o neizbrisivim tragovima koje je to vrijeme ostavilo. Kada su krajem osamdesetih godina počinjale devedesete, znali smo da će promjene biti epohalne, ali nismo zamišljali da će ostati nerazriješene gotovo 30 godina. Sada se više i ne čudimo jer su u međuvremenu valovi obnovljenih nacionalizama oživjeli i ranija krizna desetljeća.

U tridesetak godina koje su uslijedile, tema koje su proizašle i do danas ne prestaju izlaziti iz ovog inicijacijskog razdoblja posvećeno je mnogo, ali nedovoljno pažnje, a u Hrvatskoj u kojoj su devedesete protekle u ratu i poraću, malo i svakako premalo. Snaga i dinamika promjena uzrokovale su društvenu amneziju i suzile naš javni diskurs do te mjere uzaludnosti da se budućnost i rješenja više ne vide niti se spominju. U Hrvatskoj su devedesete ostale slabo dokumentirane i još slabije istražene, a izbjegavajući vlastiti odraz u ogledalu, rijetko im se vraćamo, izbjegavajući se suočiti s vlastitim ožiljcima. Iz tih se razloga kao kulturna i društvena zajednica devedesetima nikada nismo dovoljno posvetili, čime onemogućavamo prijenos znanja

6 i bolje razumijevanje tranzicije između, simbolički rečeno, analognih i digitalnih vremena i generacija. Naše je društvo nesklono suvremene fenomene sagledavati šire od svojeg tijesnog lokalnog konteksta, a kamoli razmjenjivati iskustva regionalno ili globalno. Međutim, ako shvatimo da nismo jedini koji ih nosimo, možda ćemo vlastite ožiljke lakše prihvatiti. Iz potrebe za podsjećanjem i boljim razumijevanjem umjetnosti razdoblja tranzicije europskih država postsocijalističkog naslijeđa, nastala je izložba 90e: *Ožiljci*.

U Hrvatskoj, gdje je začeta, s imenovanjem Rijeke kao Europske prijestolnice kulture za 2020. godinu ukazala se zamišljena mogućnost da se ovaj projekt, koji je s vremenom promijenio niz obima i oblika, napokon realizira. Međutim, povijesni je slučaj htio da upravo u godini koja je bila predviđena za realizaciju izložbe svijet doživi novu veliku krizu, pandemiju COVID-19 koja je istovremeno zaustavila dotadašnje i pokrenula procese novih promjena, uz što su Hrvatsku pogodila još i dva devastirajuća potresa. Ako smo ikada pomislili da je prošlost gotova, ova nova kriza zapravo nam je pokazala da smo dugoročno taoci nerazriješenih posljedica devedesetih. Život s ožiljcima je život s traumama, moguće i promjenom funkcionalnosti pojedinca i društva, i svakako utječe na preoblikovanje stanja zajednice.

Na putovanju u Moskvu 1994. godine, naučila sam da artefakti koje se tamo datira u jedno povijesno desetljeće meni govore o nekom drugom desetljeću, a kako se to putovanje odvijalo u vrijeme rata u Hrvatskoj, ovdje smo već bili naučili da se načini i brzina kojom se odvija naše vrijeme bitno razlikuju od brzine u kojoj se vrijeme odvija na drugim mjestima svijeta. Pojam vremena u sebi nosi karakteristike osobnog i globalnog, dakle, sinkronicitete i paralelizme koji

nisu nužno kronološki, racionalni, istodobni ili usklađeni. To nam vrijeme i kontekst devedesetih ocrtavaju umjetnici koji su, iako u udaljenim sredinama, od Balkana do Baltika ili od Srednje Europe do Centralne Azije, prepoznali simptome koji su iz naših raznolikih društava novih država petrificirani u ožiljke što ih kao sudionici, protagonisti ili nasljednici tog desetljeća prenosimo u novo doba, a sada i u 'novo normalno'. Društvo se novonastalom situacijom možda ponovno osjeća ugroženim, ali umjetnost je ta koja uvijek nadvlada situaciju jer *umjetnost uvijek teži da bude tu gdje je život*, kako pokazuju radovi Slave-na Tolja *Bez naziva* i *Hrana za Preživljavanje* kada govore upravo o smrti u novonastaloj državi ili, metaforički, o doslovnom preživljavanju.

Ako postoji uputa za upotrebu ove izložbe, ona je ta da se izložbu ne treba gledati kronološkim redom, već da je se treba razumjeti kao mrežu isprepletenih asocijacija i da si bez obzira na geopolitičku provenijenciju pojedinih radova naši ožiljci međusobno nalikuju, kao što si nalikuju i društveni simptomi koji su njihov uzrok.

Ipak, *Frajeri* Jasanskýja & Poláka s kraja 80ih danas nam pokazuju kako je izgledalo društvo koje je ušlo u tranziciju, što nije važno zbog doslovnog izgleda, već zbog njihove umjetničke i ikonografske analize razdoblja kojeg prikazuje. Dokumentirana *Tuzlanska priča* Dana Perjovschija, iz najranijih dana rumunjske postrevolucionarne euforije koju smo globalno uživali, povezuje upravo vremenski asinkrona događanja, jer dok je tamo vladalo oduševljenje novim životom, u Jugoslaviji su počinjale mračne 90e. Strah i nepravde koje su nas slamale nije moguće opisati pojmovima, pa tako Maračić u *Zlatnim riječima* bira pojmove *najelementarnijih i najvećih ljudskih sadržaja* te konfrontacijom navedenog sklopa vrijednosti i vizualizacije ćirilicnog fonta dnevnika *Politika* osniva poruku koja upozorava

8 na opasnost od galopirajuće devolucije etičnosti i kolapsa sveukupnog sistema vrijednosti, dok Vlasta Delimar grimasom pokazuje frustracije izazvane strahom koji nas je paralizirao u *Nepravdnostima* pred kojima stoji nemoć reakcije.

Za razliku od takvih intuitivnih reakcija na očiti dolazak strahota, refleksije rata pojavljuju se ili neposredno u vremenu, kao u *Slavonskom nadgrobnom spomeniku* Ivana Faktora, ili u 90ima začetoj, a sada realiziranoj *Predsjedničkoj limuzini* Nebojše Šerića Šobe. Ratne migracije koje su 90ih posebno pogodile građane BiH odvele su i njega u inozemstvo iz kojega se nije vratio, te u svojem radu *Love and Hate* komentira sukobe iz 90ih iz svoje danas fizički distancirane perspektive; oko možda mijenja očiste, ali ne može promijeniti uspomene.

Migracije su se odvijale izvan i unutar granica država, a najveća strahota ne samo 90ih, već i nakon Drugog svjetskog rata, genocid u Srebrenici, posebno je pogodio preživjelu žensku populaciju na temelju čije je situacije nastao *Women at Work* Maje Bajević kao empatični i kritički performans koji je odražavao novu umjetničku strategiju socijalnih akcija kao umjetničkog djela i izlaska u javni prostor, ne samo u kontekstu umjetnosti 90ih, nego posebno na teritorijima u kojima zbog rata otvoreni, javni prostor nije bio dostupan javnosti. Migracije u smislu privremenog i trajnog preseljenja uključivale su masovno izbjeglištvo. Nastanak novih država stvorio je ogroman broj novih granica, a prelazak granica značio je i moguću smrtnu opasnost koju prepričava sudionica jednog takvog incidenta u videu Alberta Hete *Bum, bum* ili jedna od prvih umjetničkih video igara, ne samo u ne-zapadnoj Europi, *Go West* Gentiana Shkurtija koja pokazuje kako je *ilegalna imigracija glavni način da se Albancima ispuni želja za integracijom u Europu*. Prelazak granice o kakvom govori Perjovschi

sasvim je druga priča, ona o otvaranju granica, i o tada budućem međuistočnom povezivanju koje je bilo važno ne samo za društvene, nego i umjetničke procese. Umjetnički su procesi posvuda prolazili kroz tranzicije, od kojih je jedan segment odražavao i tehnološke procese, dostupnost digitalnog i stvaranje novih poglavlja video umjetnosti.

Alban Hajdinaj u videu *21. lipnja*, brutalno se odriče svoje umjetničke prošlosti, spaljuje kataloge svojih prethodnih izložbi i to dokumentira videom, istodobno se odričući i barem jednog dijela albanske tranzicije, a Kai Kaljo u *Gubitnici* komentira društvenu i situaciju umjetničkog i kulturnog sistema, posebno iz svoje ženske pozicije. Feminizam se na čudnovat način probijao kroz društva, jer socijalizam je djelomično pridonio emancipaciji položaja žena dok istovremeno nije omogućavao prostor za jaču feminističku frontu. Ilona Németh se osobno odnosi prema predrasudama o percepciji žena i seksualnosti te privatnom i javnom spektru percepcije žena u *Privatnoj ginekološkoj operaciji*, a Emese Benczúr u *Trebam li doživjeti stotu* komentira stereotipni položaj žena i vrednovanja njihovog rada. Tranzicija se posebno odnosila prema pitanjima radništva, rada, industrije i privatizacije koja je definitivno bila najveće područje malverzacija, gangsterske korupcije i pljačke pod egidom domoljublja i nacionalizma.

Dosije 96 Igora Toševskog ikonički je rad koji osvjetljava pljačkaške procese privatizacije na primjeru tvornica prodvanih u besćenje i metoda koje su se pri tome koristile. Arsen Savadov u *Čokoladi Donbas* govori o iznevjerenom radništvu, socijalističkom simbolu prebacivanja norme na čijim je leđima počivao sustav, rudarima, koji su postali tehnološki višak u prodoru kapitalističke revolucije postindustrijskog kolapsa. Čak i upotreba hladnjače u akciji skupine LED Art

10 asocira na 'višak umjetnosti' u našem vremenu. Proizvedena *Zamrznuta umjetnost* sprema se u vremensku kapsulu koja je, da se nekim slučajnim utopijskim procesom stvarno ostvarila i trajala, mogla umjetnosti donijeti spasonosno premošćivanje krize, spasiti i društvo, a ovako je baštini doprinijela obilježavanjem javnog prostora svojim ožiljcima. No, tranzicija je svoj pohod po javnim prostorima već počela konfrontirajući prodor kapitalizma s privatnim i javnim, kako u *Dom/Grad* mapira Luchezar Boyadjiev. Catalina Bucos u animaciji o koruptivnom otimanju javnog prostora *Caféa Guguṭă* pokazuje da proces nije zaustavljiv ni desetljećima kasnije i da su ožiljci privatizacije još otvoreni.

To znaju i protagonisti dokumentarnog videa Borisa Cvjetanovića *Male glave, mala tijela* koji također govori o žrtvama sustava i nemoći, neznanju društva kako da se usprotivi, tematizirajući žrtve sistemskog nasilja, manjka odgovornosti obrazovnog, dakle oficijelnog sistema koji je nečinjenjem ostavio sve ožiljke otvorenima. U videu Jiříja Černickýja *Suze za Etiopiju*, koji pokazuje rudimente socijalnih praksi u umjetnosti i protoaktivizmu, autor svojim utopističkim dobrotvornim radom prikuplja suze za napaćene Etiopljane empatijski, s razumijevanjem nekog tko je upravo izašao iz dugotrajnog mračnog perioda političkih nesloboda i društvenih nemogućnosti. Međutim, prolaskom socijalizma nisu nestale sve muke po radništvu i političkim neslobodama; Yerbossyn Meldibekov u *Invaziji*, asocirajući na diktaturu Pola Pota kao egzogeni primjer onog drugog, nekoliko godina nakon što je započeo rad, pronalazi užasne dokumentarne podatke, opet s druge strane granice gdje se odvijaju nemoguće, gotovo robovlasničke metode kažnjavanja i torture radnika. Političke situacije s dvije strane granice i mirnodopski granični sukobi opisani su i u RIGUSRS-ovom (Pirman,

Ćosić, Woelle) radu *Slovenski mediteranski metar* koji nosi humorističko-utopijski element stvaranja nove državne mjere za dužinu, temeljene na dužini sporne lokalne obale, i pronalaženja rješenja na državnoj razini.

Gdje su država i granica, tu je i nacija, i očito je povećanje broja granica pojačalo i snagu koncepta nacije te, posredno, novorastućih nacionalizama. Kiril Prashkov u ansamblu *nacionalnih* radova dotiče njegovu narav i vizualizira njegove apsurre. Oleg Kulik u *Ruskoj pomrčini* dotiče sličan problem nacionalne autopercepcije kojoj je nužan vanjski, ali inozemni pogled kako bi potvrdila svoje vrijednosti i svoje simbole sebi samoj. Simboli, nešto što je vizualnom izražavanju imanentno bez obzira na razdoblje i kontekst, kritički su koncipirani u radu *Aura* Gyule Várnaija koji uzvišenost umjetničkog djela predstavlja vlastitim siromaškim donjim rubljem. Siromaštvo je motiv radova Grupe Škart, *Tuge* i *Pomoćnih kupona za opstanak*, interaktivnih u smislu participacije javnog prostora i javnosti same u kojoj umjetnost postaje gotovo društvena igra u javnom prostoru, a na radio valovima dobiva još jednu aktivnu formu i dokumentiranu reiteraciju.

Tadej Pogačar i P.A.R.A.S.I.T.E. Institut dokumentacijom svoje akcije *Umjetnost povijesti – kroz tijelo* pod pitanje stavlja cjelokupni državni, nacionalni, historijski i muzeološki okvir te svu državnu simboliku u prijelaznom razdoblju muzealizacije jedne i re-muzealizacije nove države. Alexandr Roitburd sličan problem interpretira u *Psihodeličnoj invaziji krstarice Potemkin u tautološke halucinacije Sergeja Ejzenštejna* dekonstrukcijskim procesom u kojem neprikosnoveni kulturni kulturni filmski simbol rastače u onirički, nestvarni, eskapistički i pionirsko novomedij-ski video, simbol novog doba i novog govora. Umjetnički govor koji je izašao u javni prostor,

12 često iz stanova i podruma, a ne institucija kulturne infrastrukture, u novom i slobodnom kontekstu koristi se kritičkim narativom putem prepoznatljivih simbola i ikona kako bi osnažio svoju čitljivost i komunikacijsku snagu, zainteresirao gledatelja i poruku pretočio u osjećaj. Tako je simboličnost pjesme *Kalinka* Vadima Zakharova, koja lako pobuđuje atmosferu veselja i poskakivanja, vizualizirana iz nematerijalne baštine u materijalni, taktilni i olfaktivni objekt koji globalnu prepoznatljivost ruske narodne pjesme prevodi u masovnu tragediju nesloboda i političkog licemjerja koje se tranzicijom nije promijenilo, ali je ostavilo vidljive ožiljke.

The works at the exhibition *90s: Scars* speak of the icons of transition, the force of new powers, corruption and crime, wars and fears, the position and role of women in society, the new, fast-growing nationalisms, compulsory migrations and newly-created mobility, the privatisation of public space and social capital, the newly-emerged cultural systems and changes in the artists' position, poverty, disappearance of social security, informational and technological revolution, and many other things that marked the 1990s and left scars in an individual's social and personal tissue. Whether they speak critically, cynically or humorously, whether they use conventional or new media and whether they act directly or indirectly, discreetly or loudly, the presented works speak of a period and how we experienced and survived it as a society, as well as of the indelible traces left by said period. When the 1990s were emerging in the late 1980s, we knew that the changes would be epochal, but we could not imagine that they would remain unresolved for nearly 30 years. This even ceased to be a surprise nowadays, since meanwhile the waves of restored nationalisms have also revived the earlier decades of crises.

In the approximately thirty years that followed, topics that ensued and do not stop emerging from this initiation period were given plenty, albeit not enough attention; in Croatia, where the 1990s were synonymous with war and the post-war period, the attention was low and there was definitely too little of it. The force and dynamics of changes caused social amnesia and narrowed down our social discourse to such an extent of futility that the future and solutions are neither visible nor mentioned anymore. In Croatia, the 1990s remained poorly documented and even more poorly studied; when avoiding our own reflection in the mirror, we rarely return

to them as we avoid facing our own scars. For these reasons, we have never given adequate attention to the 1990s as a cultural and social community, whereby we impede the transfer of knowledge and better understanding of transition between – symbolically speaking – analogue and digital times and generations. Our society is reluctant to perceive contemporary phenomena wider than its narrow local context, let alone to exchange experiences regionally or globally. However, if we were to realise that we are not the only ones carrying them, perhaps we would accept our own scars more easily. Out of the need to remind and better understand art of the transitional period in the European countries with post-socialist legacy, the exhibition *90s: Scars* was born.

In Croatia, its place of conception, the notional possibility that this project – which changed a series of its scopes and forms over time – finally be implemented manifested itself with Rijeka being appointed the European Capital of Culture for 2020. As it historically turned out, however, the world saw a new major crisis in the very year scheduled for the exhibition's implementation, i.e., the COVID-19 pandemic, which simultaneously halted existing processes and initiated the ones of new changes, alongside two devastating earthquakes that struck Croatia in the same period. If we have ever considered the past over, this new crisis has actually shown us that we are long-term hostages of unresolved consequences of the 1990s. Life with scars is a life with traumas, perhaps also with the change in functionality of an individual and society, and definitely affects the reshaping of a community's state.

On my visit to Moscow in 1994, I learned that the artefacts that were dated back to a particular historical decade speak to me of another

decade; since this journey took place during the war in Croatia, we had already learned here that the manners and speed at which time passes significantly differ from the speed at which time passes at other locations in the world. The notion of time carries within itself characteristics of the personal and the global, i.e., the synchronicities and parallelisms that are not necessarily chronological, rational, simultaneous, or harmonised. This time and context of the 1990s is outlined by artists, who – albeit from mutually distant surroundings, from the Balkans to the Baltics or from Central Europe to Central Asia – recognised the symptoms that have been petrified into scars from our diverse societies of new states; as participants, protagonists or inheritors of this decade, we convey these scars into the new era, and now also into the ‘new normal’. In the newly-emerged situation, society may feel endangered once again; however, it is exactly art that always overcomes a given situation, since *art always seeks to be where life is*, as demonstrated by the works of Slaven Tolj, *Untitled* and *Food for Survival*, which speak of the very death in the newly-formed state or, metaphorically, of literal survival.

If this exhibition was to come with instructions, they would read that the exhibition is not to be viewed chronologically, but is rather to be understood as a network of intertwined associations and that, regardless of the geopolitical provenance of individual works, our scars resemble each other, as is also the case with social symptoms that caused them.

Still, *Guys* by Jasanský & Polák from the late 1980s show us today how a society entering transition looked like, which is not important because of literal appearance, but rather because of their artistic and iconographic analysis of the period they portray. The documented *Tuzla*

Story by Dan Perjovschi, from the earliest days of Romanian post-revolutionary euphoria which we savoured globally, connects the very temporal asynchronous events, since the enthusiasm over new life prevailed over there while the dark 1990s began in Yugoslavia. The fear and injustices that broke us cannot be described in terms; hence, Maračić in *Golden Words* opts for the terms of *the greatest and most elementary human contents* and, by confronting the aforementioned set of values and visualisation of the Cyrillic font of the daily newspaper *Politika*, establishes a message that warns of the danger of the galloping devolution of ethics and the collapse of the overall value system, while Vlasta Delimar makes a grimace to show frustration caused by fear that paralysed us in *Injustices* confronted by the inability of reaction.

Unlike these intuitive reactions to an evident arrival of atrocities, reflections of war appear either directly in time, as in Ivan Faktor's *Slavonian Tombstone*, or conceived in the 1990s and implemented in present times, as is the case with Nebojša Šerić-Shoba's *Presidential Limo*. War migrations, which in the 1990s particularly affected the citizens of Bosnia and Herzegovina, also brought the latter artist overseas, from which he never returned. In his work *Love and Hate*, he comments on the conflicts of the 1990s from his now physically distant perspective; the eye may have changed its viewpoint, but cannot change the memories.

The migrations proceeded outside and inside the states' borders, while the greatest atrocity – not only of the 1990s, but also of the post-Second World War period – the Srebrenica genocide, particularly affected the surviving female population, whose situation served as basis for *Women at Work* by Maja Bajević, an emphatic and critical performance reflecting a new artistic

strategy of social actions as artwork and egress into public space, not only in the context of 1990s art, but also particularly in the territories at which public space that was open due to war was not publicly accessible. Migrations in the sense of temporary and permanent relocation included mass exile. The emergence of new states created a vast number of new borders, while crossing said borders also meant potential mortal danger, as recounted by a participant of such incident in the video *Bang, Bang* by Albert Heta, or in Gentian Shkurti's *Go West* – one of the first art video games, not only in non-Western Europe – which demonstrates how *illegal migration is the only way to fulfil the Albanians' desire to integrate into Europe*. The particular border crossing addressed by Perjovschi is an entirely different story, that of opening of borders, and of the then-upcoming intereastern connecting that was relevant not only to social, but also to political processes. Artistic processes everywhere went through transitions, one of the segments of which also reflected technological processes, digital accessibility, and creation of new chapters in video art.

In the video *June 21*, Alban Hajdinaj brutally renounces his artistic past, burns the catalogues of his previous exhibitions and documents it on video, while simultaneously also renouncing at least part of the Albanian transition; in *Loser*, Kai Kaljo comments on the social situation and the one of the artistic and cultural system, particularly from her female position. Feminism was making its way through society in extraordinary ways, since socialism partially contributed to the emancipation of the women's position, while simultaneously disabling space for a stronger feminist front. Ilona Németh personally relates to prejudices on the perception of women and sexuality and on the private and

public spectrum of the perception of women in *Private Gynaecological Surgery*, while Emese Benczúr in the work *Should I Live to Be a Hundred* comments on the stereotypical position of women and the evaluation of their work. Transition specifically related to questions of the working class, work in general, industry and privatisation, which was definitely the vastest area of malversation, gangster corruption and plundering under the auspices of patriotism and nationalism.

Dossier 96 by Igor Toševski is an iconic work that sheds light on the plundering processes of privatisation on the example of factories sold for a mere trifle, as well as of the methods used thereat. In the work *Donbass Chocolate*, Arsen Savadov speaks of the betrayed working class, of the socialist symbol of surpassing the norm – on the shoulders of which rested the system – of the miners, who were made technologically redundant in the breakthrough of the capitalist revolution of post-industrial collapse. Even the use of a refrigerated truck in the action of the group LED Art is associated with the ‘surplus of art’ in our time. The produced *Frozen Art* is stored in a time capsule, which – should it have actually been implemented and lasting in a random utopian process – could have brought art the lifesaving surmounting of crisis and saved society as well, but in reality, it contributed to heritage by merely marking public space with its scars. However, transition has already begun its crusade in public spaces by confronting the breakthrough of capitalism with the private and the public, as mapped by Luchezar Boyadjiev in *Home/Town*. In the animation on the corruptive dispossession of *Café Guguță’s* public space, Catalina Bucos demonstrates that the process remains unstoppable even decades later, and that the scars of privatisation are still open.

This is also a known fact for the protagonists of the documentary video *Little Heads, Little Bodies* by Boris Cvjetanović, which also speaks of the victims of the system and the society's powerlessness, inability to oppose it, and that by thematising the victims of systemic violence, the lack of responsibility of the educational, i.e., official system that left all scars open by doing nothing. In the video by Jiří Černický *Tears for Ethiopia*, which shows the rudiments of social practises in art and proto-activism, in his utopistic charity work the author collects tears for the suffering Ethiopians emphatically, with the understanding of someone who just left the long-term dark period of political unfreedoms and social inabilities. However, not all troubles of the working class and political unfreedoms ceased to exist with the passing of socialism; in his work *Invasion*, Yerbossyn Meldibekov refers to the dictatorship of Pol Pot as an exogenous example of political unfreedoms, and several years after starting said work finds horrible documented data – once again, on the other side of the border, where impossible, nearly slave-holding methods of punishing and torturing workers take place. Political situations from the two sides of the border and borderline conflicts in times of peace have also been described in the work *Slovene Mediterranean Metre* by RIGUSRS (Pirman, Ćosić, Woelle), which bears the humorous-utopian element of creating a new state unit of length based on the length of the disputable local coastline, and on finding solutions at state level.

Where there is a state and a border, there is also a nation; the increase in the number of borders evidently intensified the power of the concept of nation and, indirectly, of the newly-developing nationalisms. In an ensemble of *national* works, Kiril Prashkov addresses their nature

and visualises their absurdities. Oleg Kulik in *The Russian Eclipse* addresses a similar problem of national self-perception that necessitates an external, albeit foreign view so as to confirm its values and symbols to itself. Symbols, something that is immanent to visual expression regardless of the period and context, have been critically conceived in the work *Aura* by Gyula Várnai, who presents the grandeur of artwork with his own lowly underwear. Poverty is also the motif of the works *Sadnesses* and *Additional Survival Coupons* by the Škart Group, which are interactive in the sense of participation of public space and the public per se, whereby art becomes almost a party game in public space, and acquires another active form and documentary reiteration on radio waves.

Tadej Pogačar and P.A.R.A.S.I.T.E. Institute with the documentation of his action *The Art of History – Through the Body* brings into question the overall state, national, historic and museological framework, as well as the entire state symbolism in the transitional period of musealisation of one state and the re-musealisation of another. Alexandr Roytburd interprets a similar problem in the *Psychedelic Invasion of the Battleship Potyomkin into Sergey Eisenstein's Tautological Hallucinations* with a deconstructional process, in which he dissolves the unwavering cultural cult film symbol into an oneiric, unreal, escapist, and pioneeringly new media video, the symbol of a new era and new idiom. The artistic idiom, which egressed into public space, often from homes and basements and not from the institutions of cultural infrastructure, uses in the new and unrestrained context a critical narrative through recognisable symbols and icons so as to fortify its legibility and power of communication, to intrigue the viewer, and to transfuse the message into a feeling. Therefore, the symbolism

of the song *Kalinka* by Vadim Zakharov, which easily stimulates an atmosphere of joy and hoping, is visualised from intangible heritage into a material, tactile and olfactory object which translates global recognisability of the Russian folk song into a mass tragedy of unfreedoms and political hypocrisy that did not change with transition, but did leave visible scars.

Maja Bajević (BA) Emese
Benczúr (HU) Lucchezar
Boyadjiev (BG) Catalina
Bucos (MD) Boris Cvjeta
nović (HR) Jiří Černický
(CZ) Vlasta Delimar
(HR) Ivan Faktor (HR)
Alban Hajdinaj (AL)
Albert Heta (KS) Lukáš
Jasanský & Martin Polák
(CZ) Kai Kaljo (EE)
Oleg Kulik (RU) LED Art
(RS) Antun Maračić (HR)
Yerbossyn Meldibekov

(KZ) Ilona Németh (SK)
Dan Perjovschi (RO) Ta
dej Pogačar (SI) Kiril
Prashkov (BG) RIGUSRS /
Alenka Pirman, Vuk Ćosi
ć, Irena Woelle (SI) Al
exandr Roitburd (UA) A
rsen Savadov (UA) Genti
an Shkurti (AL) Nebojša
Šerić Shoba (BA) Grupa
ŠKART (RS) Slaven Tolj
(HR) Igor Toševski (MK)
Gyula Várnai (HU) Vadim
Zakharov (RU)

Maja Bajević

Video dokumentira kolaborativnu akciju izvedenu na skelama fasade Umjetničke galerije BiH u Sarajevu, tijekom obnove. Sudionice, umjetnica i pet žena, Fazila Efendić, Zlatija Efendić, Hatidža Verlašević, Munira Mandžić i Amira Tihić, izbjeglice s područja Srebrenice, na zaštitnom platnu skele izvode tradicionalna ukrasna tkanja i vezove dok se istovremeno odvijaju radovi obnove koje dakako, izvode muški radnici. Trajanje performansa jednako je trajanju petodnevnog genocidnog pokolja. Kako žrtve pokolja još nisu bile pronađene, žene nisu mogle ostvariti prava na mirovine svojih supruga i uzdržavale su se tradicionalnim vezom i tkanjem, radom koji se veže uz privatni, a ovdje je izmješten u javni prostor. Artefakti tradicije, vezovi, nisu bili dio zbirki nacionalne galerije, ali su barem ovom akcijom bile izložene na njezinoj fasadi. I prolaznici/publika svojim komentarima doprinose dijalogu o radovima koji se pred njima izvode. Bajević u svojem radu govori o položaju žena, radu i nevidljivosti društvenih problema, poziciji nasilja, moći, identiteta i društveno političkih konflikata svakodnevice. Rad je bio predstavljen 1999., na Trećoj godišnjoj izložbi SCCA Sarajevo – *Under Construction* 1999., s kustosicom Dunjom Blažević, i među onim je radovima koji su nakon ratnih razaranja počeli osvajati urbani javni prostor.

The video documents a collaborative action performed on the scaffolding of the Art Gallery of Bosnia and Herzegovina, during the reconstruction of the building. The participants – the artist and five women, Fazila Efendić, Zlatija Efendić, Hatidža Verlašević, Munira Mandžić and Amira Tihić – refugees from the area of Srebrenica, are doing embroidery on the protective sheeting, while the workers, all men, carry on with their construction work. The duration of the performance corresponds to the five days of Srebrenica massacre. As the victim's bodies had not been found yet, the women could not claim their rights to their husbands' pensions so they supported themselves with traditional embroidery and weaving, a work associated with private space is now placed in public space. The artefacts of tradition, embroideries, were never part the national gallery's holdings, but in this action they were exhibited on its façade. The passers-by, i.e., the audience, contribute to this dialogue with their comments. In this work, Bajević speaks about women's rights, the (in)visibility of social problems, the position of power, violence, identity and sociopolitical conflicts of everyday life. The work was presented on Sarajevo SCCA's Third Annual Exhibition – *Under Construction*, with curator Dunja Blažević. It belongs to those works that began to conquer the public space after the war.



**Women at Work –
Under Construction, 1999.**
petodnevni performans na
skelama Umjetničke gale-
rije Bosne i Hercegovine,
video 11'48", zvuk
Vlasništvo: Zbirka Kontakt,
Beč

**Women at Work –
Under Construction, 1999**
five-day performance
on the scaffolding of the
Art Gallery of Bosnia and
Herzegovina, color video
11'48", sound
Courtesy of the Kontakt
Collection, Vienna

Umjetnost Emese Benczúr smatra se neokonceptualnom, a naglasak stavlja na teme roda. Njezin rad iz 1997. godine, *Trebam li doživjeti stotu*, sastoji se od veza na etiketama odjeće, a prvi je put prikazan na Manifesti u Luksemburgu. Umjetnica je izračunala koliko bi dana trebala živjeti dok ne navrší 100 godina, pa je u jednoj tvornici dala izraditi odgovarajući broj etiketa za odjeću na kojima je pisalo: „Dan po dan“. Od Manifeste 2 do danas, Benczúr svaki dan na etikete veze rečenicu „Mislim o budućnosti“. Djelo se izričito odnosi na manualni, svakodnevni rad i tradicionalne ženske poslove u domaćinstvu. Drugim riječima, rad opisuje i predstavlja otuđenu, rutinsku aktivnost tipično ženskih uloga. (iz neobjavljenog teksta Jánosa Szoboszlaija)

Emese Benczúr's art considered as neo-conceptual art, with a strong emphasis on the topic of gender. Her work *Should I Live To Be A Hundred* is an embroidery on clothing labels, created in 1997. It was first shown in Luxembourg, at Manifesta, in 1998. The artist calculated how many days of life she has left until she turns 100, and ordered from a factory the corresponding number of clothing labels, with words "day by day" imprinted on them. Since Manifesta 2 to the present day, Benczúr has been embroidering the sentence "I think about the future" onto the labels. The work explicitly refers to manual, everyday labour, and the traditional housekeeping activities of women. In other words, it presents an alienated, routine activity of typically female roles. (from unpublished texts by János Szoboszlai)



**Trebam li doživjeti stotu,
1997.**

vez na etiketama odjeće,
dimenzije promjenjive
foto: József Rosta / Ludwig
Museum – Museum of
Contemporary Art
© [prema vlasniku
autorskih prava]
Ljubaznošću Ludwig
muzeja, Budimpešta

**Should I live to be a
hundred, 1997**

embroidery on clothing
labels, dimensions variable
photo: József Rosta /
Ludwig Museum – Museum
of Contemporary Art
© [according to the
copyright owner]
Courtesy of the Ludwig
Museum, Budapest

Rad istražuje transformacije privatnog i javnog prostora u Sofiji, rodnom gradu umjetnika, krajem 1990-ih kada je grad evoluirao iz oronulog posttotalitarnog grada (bez reklamnih plakata ili korporativne arhitekture) u neokapitalističku metropolu. Snimke malih dimenzija umjetnikova stana kolažirane su nad mnogo većim fotografijama urbane Sofije koji se međusobno isprepliću i komentiraju, dok se miješaju osobni detalji i javni kontekst.

Dom / Grad govori o povratu „moga“ grada. Godine 1998. otkrio sam da određeno mjesto u Sofiji ima različita značenja za ljude različitih profesija. Ono što je za mene bio trg ispred Narodne umjetničke galerije, za poduzetnicu zaposlenu u investicijskoj tvrtki bio je trg ispred Narodne banke. Nijedno od nas nije bilo svjesno mapiranja ovog drugog. Prije 1989. svi smo ga smatrali trgom ispred mauzoleja Georgea Dimitrova, mjesta u gradu najnabijenijeg simbolikom. Počeo sam kolažirati fotografije svog stana na stare fotografije otvorenih prostora u centru Sofije. Sučelje grada bilo je bez reklama, pa fotografije mog doma izgledaju poput reklamnih panoa. U tim kolažima Sofija izgleda kao prije 1989. Pet godina kasnije, međutim, javni prostor Sofije već su napali neonski korporativni logotipi, ogromni panoi i sjajne fasade sjedišta poduzeća. Slike iz moga privatnog prostora u stvarnosti su „zamijenile“ slike privatnih interesa, silujući javni prostor neokapitalističke Sofije. (L. B.)

The work investigates the transformations of private and public space in Sofia, the artist's home-town, in the end of the 1990ies when the city evolved from a crumbling post totalitarian town (with no billboards or corporate architecture) into a neo-capitalist metropolis later on. The small-sized snapshots of the artist's apartment are collaged over the much larger photographs of urban Sofia; both are commented on while mixing personal detail and public context.

Home / Town is about reclaiming “my” city. In 1998, I found out that a location in Sofia had different meanings for people of different professions. What I thought of as “the square in front of the National Art Gallery”, was “the square in front of the National Bank” for a businesswoman employed in an investment company. Neither of us was aware of the other’s mapping. Before 1989, we all referred to it as “the square in front of the George Dimitrov Mausoleum”, the city’s most symbolically loaded location. I began collaging photographs of my apartment onto old photographs of outdoor locations in the center of Sofia. The interface of the city was free of advertisements, so the photos of my home look like billboards. In these collages, Sofia looks like it did before 1989. Five years later, however, the public space of Sofia had already been invaded by neon corporate logos, huge billboards and the glossy facades of corporate headquarters. The images from my private space were “replaced” in reality by the images of private interests, raping the public space of neo-capitalist Sofia. (L. B.)



Dom / Grad, 1998. (2018.)

Autorova rekonstrukcija.
Digitalni tisak na vinilu i
papiru; shematska karta
Sofije, digitalni otisci
A4 veličine 28 po ručno
izrađenim fotokolažima.
250 x 500 cm

Vlasništvo: Zbirka Kontakt,
Beč

Home/Town, 1998 (2018)

Author's reconstruction.
Digital print on vinyl and
paper; schematic map of
Sofia, 28 size A4 digital
prints after hand-made
photo-collages.
250 x 500 cm

Courtesy of the Kontakt
Collection, Vienna

Café Guguță socijalistička je modernistička zgrada izgrađena u Kišinjevu u Moldaviji 1960-ih. Tijekom posljednjeg desetljeća postala je dobro poznata tema građanskog aktivizma i prosvjeda, u dugoj bitci oko njene privatizacije i rušenja. Naime, poslovne elite planirale su na tom mjestu izgraditi hotelski kompleks koji bi zanemario povijesnu važnost ovog spomenika i desetkovao okolni javni park. Mnogi militanti pridružili su se kampanji tijekom godina, a jedna od najvidljivijih skupina bila je *Occupy Guguță* – pokret koji se bavi političkom i građanskom situacijom u Moldaviji. Kao rezultat, *Café Guguță* postao je simbol trajnog prosvjeda i dio veće pobune protiv trenutne političke situacije u Moldaviji. Bude li zgrada fizički uništena, ova će animacija služiti kao digitalno sjećanje na nju. (C. B.)

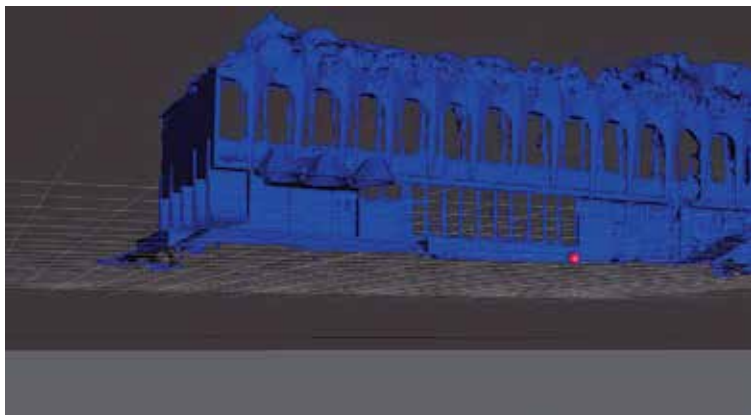
Café Guguță je i znak urbane povijesti 90ih, kada je bio iznimno popularan. Koruptivno upravljanje nekoć javnim prostorima i privatizacija zaokupljaju umjetnicu, i samu rođenu 90-ih, koja je u nemilo naslijeđe dobila nerazriješene stavove o postupanju s arhitektonskom ostavštinom Sovjetskog saveza i svim društvenim aspektima koji su ugrađeni u još nerazriješene političke odluke u postkomunističkoj regiji.

Café Guguță is a socialist modernist building built in Chișinău, Moldova, in the 1960s. Over the last decade, it has become a well-known subject of civic activism and protest, in a long battle over its privatization and demolition. In its place, business elites planned to construct a hotel complex that would have neglected the historic relevance of this monument and decimated the surrounding public park.

Many militants have joined the campaign over the years, one of the most visible groups being *Occupy Guguță* – a grassroots movement dealing with the political and civic situation in Moldova. As a result, it has become a symbol of permanent protest, and part of a larger rebellion against the current political situation in Moldova.

If the building ever gets demolished, this animation will serve as a digital memory of it. (C. B.)

Café Guguță is a sign of urban history of the 90s, when the place was extremely popular. The corrupt management of once public spaces and the privatization occupies the artist. Born in the '90s, Catalina Bucos tackles with the grim legacy of the opposing views on the Soviet Union's architectural heritage, but also with the social effects of the unresolved political decisions.



Café Guguță, 2019.
Video animacija, 4'53"
Ljubaznošću umjetnice

Café Guguță, 2019
Video animation, 4'53"
Courtesy of the artist

Boris Cvjetanović

Dokumentarni video donosi potresnu priču koja je ostavila strašan ožiljak na cijeloj zajednici. Tema nasilja nad đacima, premda je bila javna tajna, ostala je zakopana desetljećima. Da su vremena bila otvorenija, drugačija i demokratičnija, zajednica bi sigurno istupila u zaštitu svoje djece, no navika na neprikosnovenu snagu autoriteta žrtvovala je djecu u obrazovnom sustavu, dok je nasilnik 1990-e i 2000-e godine mirno proživio na mjestu svojih nedjela. Svojevrsna se katarza samo naslućuje u činjenici da se danas o temi konačno progovorilo.

U Trpnju na poluotoku Pelješcu postojao je đачki dom u kojemu su sedamdesetih i osamdesetih godina 20. stoljeća bila smještena djeca koja su pohađala tamošnju osnovnu školu. Djeca su bila iz mjesta na Pelješcu u kojima nije bilo uvjeta za održavanje nastave za više razrede osnovne škole te iz Korčule i Hercegovine. U domu je kao odgajatelj tada radio Zvonimir Matana koji je u sjećanju sada već zrelih ljudi ostao kao zlostavljač domske djece. Pojedinci i danas imaju posljedice od trauma koje su proživjeli u tom razdoblju. Nakon zatvaranja đачkog doma Matana je ostao živjeti u manjem dijelu zgrade gdje su ga 2010. našli mrtvog. (skraćeni tekst iz videa, B. C.)

The documentary brings a shocking story that has left a terrible scar on the entire community. The topic of violence against pupils, although it was a public secret, remained buried for decades. Had times been open, different and more democratic, the community would surely have stepped in to protect its children, but the habit of the inviolable power of authority sacrificed the children in the education system, while the bully lived peacefully throughout the 1990s and 2000s, at the place of his wrongdoing. A kind of catharsis is only hinted at in the fact that the topic has finally been discussed today.

In the 1970s and 80s, in the town of Trpanj on the Pelješac peninsula, there was a dormitory that housed pupils attending the local school. These children were from different places on the peninsula, where there were no facilities for teaching the higher grades of primary school, and from Korčula and Herzegovina. One of the educators entrusted with the children's care — Zvonimir Matana, lives on in people's memories for all the wrong reasons. He abused the children, some of whom even now, in their mature years, are dealing with the consequences of the trauma they experienced during that time. After the dormitory was closed down, Matana continued to live in a smaller part of the building, where in 2010 he was found dead. (shortened text from the video, B. C.)



Male glave, mala tijela,
2016.

video, 9'

Ljubaznošću umjetnika

Little Heads, Little Bodies,
2016

video, 9'

Courtesy of the artist

Jiří Černický

Černický je molio sugrađane Ústíju nad Labem da svoje suze prilože u mali lakrimarij smješten u *Galeriji Emil Filla*, kako bi ih mogao predati napaćenim Etiopljanima. Nakon raznih peripetija i mjesec dana napornog putovanja, službeno je u javnoj ceremoniji u gradu Lalibeli suze predao duhovnicima iz lokalnog samostana.

*Jiří Černický jedna je od ličnosti koja je devedesetih potaknula zanimanje za unutarnju angažiranost umjetnika i cjelovit suživot s vlastitom sredinom i zajednicom. U radikalnim performansima s početka devedesetih godina, ostvarenima u uništenom nekrajojliku golemih površinskih rudnika ugljena u okolici grada Ústí na Labem, ovaj se autor suprotstavio apsurdnosti neosobnih političkih ili ekonomskih sustava prikazujući žudnju naraštaja koji je ulazio u posttotalitarne transformacijske oluje, kako bi iz temelja promijenio pristup ekologiji duha i prirode. Znakovito je koliko su i sad aktualne njegove tadašnje izjave suprotstavljanja golemim rudarskim postrojenjima (*Meteo Body Painting*, 1991.) ili umjetnikov angažman za stanovnike afričkog kontinenta (*Suze za Etiopiju*, 1993.–1994.) usred ekološke krize koja se širi. (iz neobjavljenog teksta Michala Kolečka).*

Černický asked his fellow citizens in Ústí nad Labem to donate their tears to a small lacrimarium located in the Emil Filla Gallery, so that he could hand them over to the afflicted Ethiopians. After various vicissitudes and a month of hard travel, he officially handed over tears to the clergy from the local monastery in a public ceremony in the town of Lalibela.

*Černický was one of the individuals who sparked interest in the inner engagement of artists within their own environment and, even more importantly, within their own community. In his radical performance art from the very start of the 1990s, realised in the devastated non-landscape of the extensive surface mines found around Ústí nad Labem, this artist stood up to the absurdity of impersonal political and economic systems with archetypal determination, demonstrating the desire of this generation, which was just entering the storm of post-totalitarian transformation, to change the approach to the ecology of both spirit and nature from the ground up. It is in a certain sense extraordinary how those older manifestations – the show of resistance towards colossal mining equipment (*Meteo Body Painting*, 1991), or the artist's open engagement with regard to inhabitants of the African continent (*Tears for Ethiopia*, 1993–1994) – may seem current today in the midst of the escalating environmental crisis. (from the unpublished text by Michal Koleček)*



Suze za Etiopiju,
 1993. – 1994. – 2020.
 video, 44'06"
 Postutopijski dobrotvorni
 projekt za podršku
 Afrikancima u Etiopiji
 Ljubaznošću umjetnika

Tears For Ethiopia,
 1993 – 1994 – 2020
 video, 44'06"
 A post-utopian charity
 project to support Africans
 from Ethiopia
 Courtesy of the artist

Radovi Vlaste Delimar, jedne od ključnih umjetnica hrvatske likovne scene, govore jezikom osobno proživljenog. Brutalnost promjena cjelokupnog društvenog konteksta i rata, mnoge je umjetnike stavilo pred dilemu: je li vrijeme primjereno stvaranju ili djelovanju u tišini, bez javnosti? U seriji *Nepravdnosti* nastali su radovi, naoko jednostavni, kakve je u tom nestabilnom i siromašnom vremenu bilo gotovo jedino moguće realizirati. Umjetnica se na njima pojavljuje s grimasama straha ili boli, koje su bile lako prepoznatljive, jer i sami smo ih živjeli.

Ciklus Nepravdnosti nastao je u vrijeme Domovinskog rata u Hrvatskoj kao posljedica frustracija i nemoći zbog besmislice rata, kada je kreativnost u periodu užasa skoro sasvim utihnula, a nadvladala nemoć i osjećaj nepravdnosti zbog nametnutog nasilja koje nikako nije moglo biti moj izbor. U radu se poklopila i doslovna trauma jer razbila sam zube, tako da krik s mogeg lica pokazuje dvostrukom užas. Izlaz iz dvostrukog stanja nemoći, nepravdnosti i izvanjskog užasa, pokušala sam naći izražavanjem boli i materijalima koji balansiraju dvojnost osjećaja, uz liniju jarke crvene koja simbolizira rez prema završetku procesa i pokušaju oslobađanja od boli i užasa. Nepravdnost je upravo to stanje nemoći koje nije bilo ravnopravno sa stanjem ratnog užasa. Nikako nisam mogla doći do izjednačavanja stanja ratnih posljedica i stanja svoje subjektivnosti pa čak niti kada sam svoju frustraciju vizualizirala i postavila u kontekst umjetnosti. (V. D.)

The works of Vlasta Delimar, one of the key artists on the Croatian art scene, speak from personal experience. Brutal changes of social circumstances and the war created a dilemma for many artists. Was the time suitable for creative activities or should artists create their art in silence, away from the public eye? *Injustices* present the only works, seemingly straightforward, that could be realized in those unstable and needy times. The photographs show the artist's facial expressions of fear and pain, the feelings everyone could recognize and identify with.

Injustices came into being during the Croatian War of Independence as an effect of frustration in the face of the widespread madness. Creativity almost died out as a result of horrors, and a feeling of powerlessness and injustice prevailed. The work also reflects the trauma I experienced when I broke my teeth and so the scream in my face is an expression of double terror. I tried to escape this state of powerlessness, injustice and external horrors by emphasizing pain and using materials that balance the duality of feelings, with a line in bright red symbolizing a cut towards the end of the process and release from pain and fear. I was not able to counterbalance the consequences that the war left behind with my subjective state, not even when I visualized my frustration and placed it within the context of art. (V. D.)



Nepravednosti, 1992.
iverica, tempera, staklo,
c/b vintage fotografija
40,5 x 54,5 cm
Ljubaznošću umjetnice

Injustices, 1992
chipboard, tempera, glass,
b/w vintage photograph
40,5 x 54,5 cm
Courtesy of the artist

Izvorno majstor eksperimentalnog filma još od 70ih, Ivan Faktor kroz svoj opus koristi avangardne alate pomicanja medijskih granica između filma, videa i likovnosti. Trajnu povezanost s filmovima Fritza Langa čije ideje, scene, i zvukove inkorporira u svoje radove započinje 90ih, stvarajući paralelu između Langove osobne sudbine u 2. svjetskom ratu i njegovih filmskih tema, sa sudbinom Osijeka, u kojem i sam živi tijekom rata 90-ih godina, gdje se odjednom našao u gradu na prvoj liniji fronte. To je dugoročno promijenilo njegov pristup temama u umjetnosti, dodalo je i dokumentarnost i političnost, a da pri tome nije oduzelo ništa od poetičnosti izraza i načina upotrebe medija.

Instalacija se, kao i mnogi Faktorovi radovi, referira na Domovinski rat i uništavanje Osijeka. Ova verzija rada je bez fotografija (s titlovima dijaloga iz filma M, Fritza Langa) i sastoji se od 25 spaljenih TV monitora pronađenih 1992. u uništenoj tvornici na prvoj liniji obrane grada. Monitori su tretirani arheološki (poput ljudskih kostiju) i položeni na pod u obliku pravokutnika. Ispod devet monitora se nalaze halogene lampe koje oblikuju križ dok su ispod 16 postavljeni zvučnici. Emitirani zvukovi montaža su glazbe koja prati nijemi film F. Langa Umorna smrt (1921.) gdje se timpanima označava prisutnost Smrti i zvukova koje je Faktor snimio za vrijeme granatiranja Osijeka u jesen 1991. (Valentina Radoš, MLU).

Originally a master of experimental films, ever since the 1970s, Ivan Faktor uses avant-garde tools to shift media frontiers between the film, video and painting. In the 1990s, a lasting connection with the films of Fritz Lang was established. The artist begins incorporating elements of Fritz Lang's films, ideas, scenes and sounds into his works, creating a parallel between Lang's personal destiny in WW2, his film themes and the destiny of Osijek, a city he lived in during the war of independence that suddenly became the front line. This changed his approach to art in the long run, adding documentarian and political components, while at the same time retaining poetic expression and the manner in which the medium is used.

The installation, like many other Faktor's works, refers to the War of Independence and the destruction of Osijek. This version contains no photographs (with subtitles from M, a film by F. Lang) and consists of 25 burnt TV screens found in 1992 in a destroyed factory on the first line of defense of the city. The screens are treated as archeological finds (like human bones) and are laid on the floor in the shape of a rectangle. Halogen lamps are placed under nine screens forming a cross and loudspeakers are positioned under remaining 16 screens. The emitted sounds have been edited from the music accompanying Lang's silent film Destiny (1921) where the timpani designate the presence of Death and sounds that Faktor recorded during the shelling of Osijek in the autumn of 1991. (Valentina Radoš, MLU)



**Slavonski nadgrobnni
spomenik, 1993.**

prostorna instalacija
200 x 300 cm

Vlasništvo Muzeja likovnih
umjetnosti, Osijek

**Slavonian Tombstone,
1993**

spatial installation
200 x 300 cm

Courtesy of the Museum of
Fine Arts, Osijek

Alban Hajdinaj

Djelo govori o osobnom i umjetničkom stajalištu u složenom društvu poput albanskog koje se još uvijek bori s autoritarizmom i duhovima prošlosti, uključujući one iz devedesetih. Dana 21. lipnja 2018. spalio sam kataloge svojih starijih radova. Video dokumentira čin ovog spaljivanja, a izložen je uz staklenu posudu u kojoj se nalazi pepeo izgorjelih kataloga. Krajem 90-ih u Albaniji 'službeni modernizam' bio na vrhuncu. Rad je, naravno, vrlo osoban i bavi se mojim vlastitim putem umjetnika, ali ne može se odvojiti od cijele atmosfere. Sada sam vrlo skeptičan prema 90-ima u Albaniji i onome što su te godine proizvele. Mnoga nedavna zbivanja u zemlji posljedice su pogrešaka i naivnosti vjerovanja iz 90-ih. Zemlja sada ide vrlo rizičnom političkom putanjom. Odbacili smo demokraciju i svaki socijalni idealizam. Čini se da su obmana i korupcija jedine preživjele u današnjem ozračju u Albaniji. Devedesete su stvorile i korumpirane intelektualce i umjetnike koji su često i političari koji danas vladaju. Rad 21. lipnja čin je osobne odvojenosti od 90-ih i njihove povijesti. Spaljivanje kataloga također je referentni čin, povezan s knjigama koje su nacisti spalili u Berlinu 1933. Staklenka pepela referenca je na Maljevičevu ideju (ideju još jednog modernističkog revolucionara) da se spali sva predrevolucionarna umjetnost u Rusiji i sačuva samo njen pepeo u malim spremnicima. (A. H.)

The work is about personal and artistic stand in a complex society such as Albanian, which is still fighting with authoritarianism and the ghosts of the past, including those of the '90s. On June 21 2018, I burned the catalogues of my early work. The video records the process of burning. It's exhibited along with a glass jar that contains ashes from the burned catalogues. In late '90s in Albania 'official modernism' was at its peak. Of course, the work is very personal, and it deals with my own course as an artist, but it cannot be disconnected from the whole atmosphere. I am now very sceptical about the '90s in Albania and what those years left behind. Many recent developments in the country are consequences of the mistakes and naivety of the beliefs of the '90s. The country is now going toward a very risky political trajectory. We have abandoned democracy and every social idealism. Deception and corruption seem to be the only survivors in the nowadays atmosphere in Albania. The 90s also produced corrupted intellectuals and artists who quite often are also the politicians that rule today. June 21st is an act of individual detachment from the 90s and its history. The burning of catalogues is also a referential act. It is linked to the books burning by the Nazis, in Berlin in 1933. The jar of ashes is a reference to Malevich's idea (another modernist revolutionary) of burning all pre-revolutionary art in Russia and preserve the ashes in small containers. (A. H.)



21. lipnja, 2018.
video 26', staklenka s
pepelom
Ljubaznošću umjetnika

June 21, 2018
video 26', jar with ashes
Courtesy of the artist

Albert Heta

Generacija umjetnika koja danas čini okosnicu suvremene umjetničke produkcije na Kosovu stasala je nakon okupacije Kosova i ratne tragedije s kraja 90ih. Ta je generacija promijenila kosovsku likovnu paradigmu i odmaknula se od ranije dominacije figurativnog, te prihvatila post-konceptualni i novomedijski jezik, i stvorila nove video radove. Protagonisti nove generacije su se osim toga prihvatili stvaranja novih umjetničkih organizacija i institucija, budući da postojeća oslobođena institucijska infrastruktura nije mogla zadovoljiti njihove potrebe, a kamo li komunikaciju s međunarodnom scenom na kojoj je rastao interes za suvremena događanja i novu umjetničku produkciju na Kosovu. Albert Heta je su-osnivač Stacion – Centar za savremenu umetnost Priština (2006) i Letnja Škola kao Škola (2015), institucije koje vodi i danas, i aktivni je dizajner, istraživač politika, kustos i umjetnik. Njegov video Bum Bum minimalne je vizualne i tehničke strukture. Sastoji se od zvuka glasa žene (s titlovima, ako gledamo Englesku verziju) koja nakon rata prepričava crticu svojeg iskustva i iskustvo njene dvoje dece tokom rata, i jednog kadra jarko crvene boje.

The generation of artists that today makes the backbone of contemporary art production in Kosovo has matured after the occupation and war tragedy of the late 1990s. That generation changed the Kosovo art paradigm and moved away from the earlier dominance of the figurative, accepting post-conceptual and new media language, and created the new video works. The protagonists of the new generation also embraced the creation of new art organizations and institutions, as the existing liberated institutional infrastructure could not meet their needs, let alone communicate with the international scene where interest in contemporary events and the new art production of Kosovo grew. Albert Heta co-founded the Stacion - Center for Contemporary Art Prishtina (2006), and the Summer School as School (2015), institutions that he leads to this day and is an active designer, policy researcher, curator and artist. His video Bang Bang has a minimal visual and technical structure. It consists of the sound of a woman's voice (with subtitles, if we watch the English version) recounting a line of her experiences and her two children during war, and a single frame, or rather a bright red background.



Bum Bum, 2003.
video u boji, PAL, 2'20"
Ljubaznošću umjetnika

Bang Bang, 2003
color video, PAL, 2'20"
Courtesy of the artist

Jasanský & Polák usredotočili su se na istraživanje mogućnosti tradicionalne tehničke definicije fotografskog medija u odnosu prema repetitivnim i prividno rubnim načinima pripovijedanja, uz izražajno minimalistička vizualna sredstva. Tako su povezali bogatu tradiciju čehoslovačke fotografije s konceptualnim postupcima düsseldorfske fotografske škole, nudeći specifičan odmak od ustaljenih estetskih normi prisutnih na tadašnjoj lokalnoj umjetničkoj sceni. Neosporno bila je riječ o određenom nepoštivanju aure artefakta, što je izrastalo iz otpora prema službenoj umjetnosti kako ju je shvaćala komunistička ideologija. U ciklusu četrdeset snimki nazvanih Frajeri (Guys), iz prijelomne 1989. i 1990. godine, autori su tijekom svojih lutanja po Pragu tražili muškarce koji su predstavljali stil i atmosferu toga razdoblja te su svojim neosobnim, tobože „nevažnim“ fotografijama stvorili zbirku koja predstavlja bit kolapsa političkoga režima na odlasku. (iz neobjavljenog teksta Michala Kolečka)

Jasanský & Polák focused on exploring the options offered by the traditional technical definition of the photographic medium in relation to repetitive and seemingly marginal narrative methods, through the use of expressively minimalist visual means. They interlinked the rich tradition of Czechoslovak photography with the conceptual processes connected with the Düsseldorf School of Photography and, at the same time, created a specific distance from the established aesthetic norms found on the local art scene. This was indisputably a form of disdain towards the aura of artefacts, which evolved from the aversion towards the official art as construed by the communist ideology. In their series of forty photographs entitled Guys, made during the turning-point of 1989–1990, the artists, during their rambles through Prague, sought out men who represented both the style and the atmosphere of that period, and in their impersonal and seemingly “unimportant” shots thus created a collection representing the essence of the collapse of the departing political regime. (from the unpublished text by Michal Koleček)



Frajeri, 1989. – 1990.

serija 21 crno-bijele
fotografije, 10 x 15 cm
svaka, staklo

Ljubaznošću umjentika

Guys, 1989 – 1990

cycle of 21 black and white
photographs, 15 x 10 cm
each, glass

Courtesy of the artists



Kai Kaljo

Pomalo stidljiva, čak i naivnog izgleda, umjetnica stoji ispred kamere, štafet-laj s platnom iza nje, i kaže, dok joj je svaka rečenica popraćena smijehom iz TV-komedija:

„Zovem se Kai Kaljo. Ja sam estonska umjetnica. Moja težina je 92 kg. Imam 37 godina, ali još uvijek živim s majkom. Nisam u braku. Radim na Estonskoj umjetničkoj akademiji kao nastavnik za 90 dolara mjesečno. Mislim da je, ako si umjetnik, najvažnija stvar sloboda. Jako sam sretna.“

Gubitnica je nesumnjivo jedno od najpoznatijih istočnoeuropskih umjetničkih djela iz devedesetih. Djelo je svoju snagu dobilo zahvaljujući tome što je sakupilo toliko toga (egzistencijalne tjeskobe, humora, paradoksa itd.) u jednu jedinstvenu sliku. Gubitnica je vješto opisala istočnoeuropsku situaciju, kao i stanje žena (umjetnica) u trenutku postsocijalističke krize i ultrakapitalističkih neoliberalnih previranja. Bilo je to djelo s kojim su se svi, od Baltika do Balkana, mogli lako povezati. Kroz ove vrlo osobne činjenice prezentirane na izravan način, djelo je razotkrilo društvene uvjete posredujući iskustvo i krhkost nesigurnog položaja u kojem se umjetnica nalazila. (iz neobjavljenog teksta Andersa Härma)

Somewhat shy, even naïve looking artist stands, an easel with canvas behind her, in front of the camera and says, every sentence accompanied by the canned laughter known from TV-comedies:

“My name is Kai Kaljo. I am an Estonian artist. My weight is 92 kg. I am 37 years of age, but I am still living with my mother. I am not married. I am working at the Estonian Academy of Art as a teacher for 90 dollars per month. I think that the most important thing, being an artist, is freedom. I am very happy.”

Loser is undoubtedly one of the most iconic Eastern-European works of art from the nineties. The work gained its power from the ability to compress so much (existential anxiety, humour, paradoxes etc.) into one single image. Loser was able to sum up the Eastern European situation as well as the state of a female (artist) amidst the post-socialist crises and ultra-capitalist neoliberal turmoil. It was a piece that everyone, from the Baltics to the Balkans, could easily relate to. The piece revealed the social conditions through these very personal facts presented in a straightforward manner, mediating that experience and the fragility of the precarious position the artist was in. (from unpublished text by Anders Härm)



Gubitnica, 1997.
video, 1'30"
Ljubaznošću umjetnice

Loser, 1997
video, 1'30"
Courtesy of the artist

Kulikov (novi) projekt predstavlja Rusa kao simbol u poznatom nizu znakova: Crveni trg, Mauzolej, Lenjinova knjižnica (najveća knjižnica SSSR-a), Katedrala našega Spasitelja, prohladne ravnice prekrivene snijegom. Ipak, očiti klišeji pružaju pozadinu nevjerovatnim pričama....

... Crveni barjak u rukama i uzbuđeni psi kraj njegovih nogu upućuju nas na zaleđeni horizont.

... Kulikov Rus (s heurističkom posvetom Tolstoju) krajnje je književan, alegoričan, prožet iskrenim moraliziranjem i crnim humorom. Ovo bi bilo smiješno, kada ne bi bilo tako ... hladno.

... Kulikov Rus (s heurističkim poštovanjem Tolstoja) krajnje je književan, alegoričan je, prožet iskrenim moraliziranjem i crnim humorom. Ovo bi bilo smiješno, kada ne bi bilo tako ... hladno.

... Možete postaviti razumno pitanje: zašto bi Rusija trebala slijediti Kulikov primjer i engleskog buldoga postaviti za svog pouzdanog predstavnika? Za to sigurno postoje razlozi. Sve što je rusko, bila to umjetnost, način života, parlamentarne misije itd., tradicionalno mora znati kako izgleda izvana, u očima Drugog. U pravilu je to oko iz inozemstva. Idealno bi bilo kada bi to oko gledalo iz prostora nekih drugih bioloških vrsta. (iz teksta Mile Bredikhine, 1999.)

Kulik's (new) project presents the Russian as a symbol in a familiar set of signs: the Red Square, the Mausoleum, the Lenin Library (the biggest library of the USSR), Our Savior's Cathedral, chilly snow covered plains. Yet the obvious clichés provide the background for incredible stories.

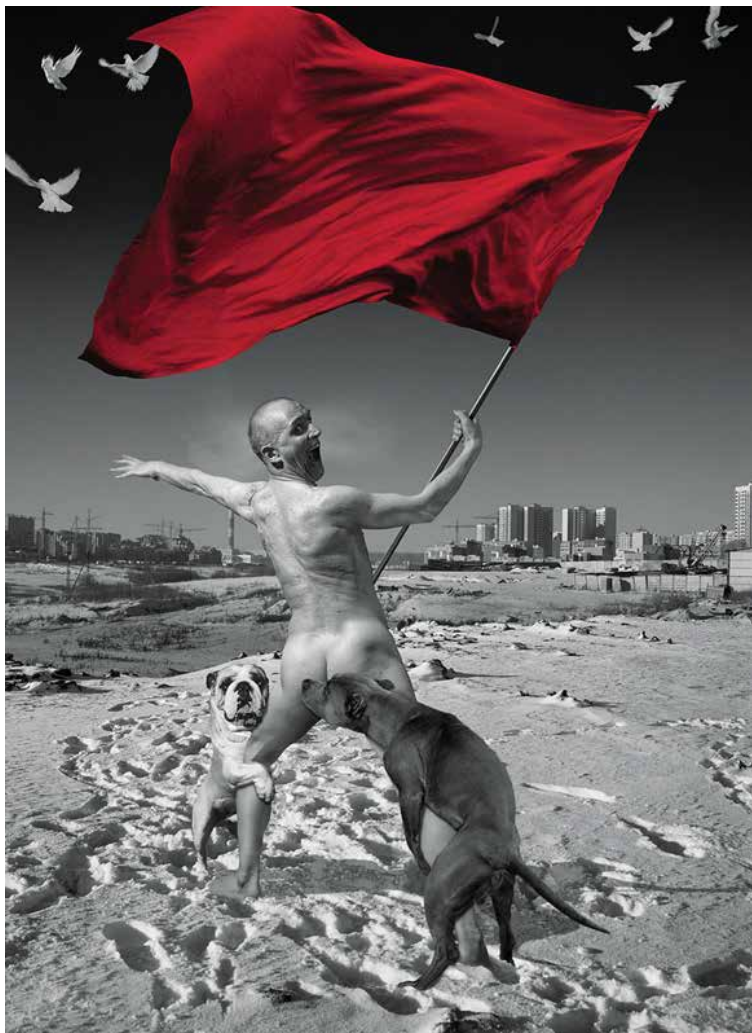
... A red banner in his hands and excited dogs at his feet he beckons us to the frozen horizon.

... The Russian of Kulik (with his heuristic homage to Tolstoy) is utterly literary, it is allegoric, permeated with frank moralizing and black humor. This would be funny, if it weren't that... cold.

...The Russian of Kulik (with his heuristic homage to Tolstoy) is utterly literary, it is allegoric, permeated with frank moralizing and black humor. This would be funny, if it weren't that... cold.

...You may ask a reasonable question: why should Russia follow Kulik's example in making an English bulldog its trusted representative? Surely there are reasons for it.

Everything that is Russian, be it art, way of life, parliamentary missions, etc., traditionally needs to know what it looks like from the outside, in the eyes of the Other. It is an eye from abroad as a rule. An eye looking from the realm of some other biological species would be ideal for it. (from the text by Mila Bredikhina. 1999)



Ruska pomrčina – I, 1999.
fotografija u boji, ispis
410 x 296 cm
Ljubaznošću umjetnika

The Russian Eclipse – I,
1999
color photo, print
410 x 296 cm
Courtesy of the artist

U maju 1993., u Galeriji i ispred Doma omladine u Beogradu publici se predstavio *Led art* sada već historijskim projektom *Zamrznuta umetnost*. Oko ovog projekta, pod vodstvom Nikole Džafa, Dragoslava Krnajskeg i Gabrijele Pajević, okupili su se umjetnici poput Mrđana Bajića, Vere Stevanović, Talenta, Saše Markovića, Milana Rakočevića, Darije Kačić, Marije Ilić, Jovana Čekića, Milete Prodanovića, Jelice Radovanović, Dejana Anđelkovića... Nekoliko mjeseci umjetnici su u hladnjačama PKB-a zamrzavali svoje radove i izrađivali nove, od leda, da bi ih izložili u kamionu-hladnjači parkiranom ispred Doma omladine koji je privremeno obustavio promet u najužem gradskom središtu. Izlazak na ulicu, provokacija građana koji ne ulaze u galerije, udruživanje do tada neudruživih i njihov zajednički *statement*, gesta „zamrzavanja“, odbijanja sudjelovanja u zvaničnoj politici i strpljivog čekanja boljih vremena, bio je više no očigledan, jasan društveno kritički i politički stav.

U svom manifestu ova grupa objavljuje: *Led art je pokretačka snaga. Kreativnost kao metod otpora i prevazilaženja nastale situacije. Stvaranje uprkos svemu. Preduzeće za proizvodnju umetnosti. Zamrznuta umetnost prvi je samo-organizirani bunt velike grupe umjetnika, ali i dotad najveći događaj izlaska umjetnosti iz oficijelnih prostora u novi – javni gradski prostor.* (iz neobjavljenog teksta Darke Radosavljević)

In May 1993, in the Gallery and in front of the Youth Center in Belgrade, *Led art* presented what is now a historical project: *Frozen Art*. The project, lead by Nikola Džafa, Dragoslav Krnajski and Gabriela Pajević, gathered artists such as Mrđjan Bajić, Vera Stevanović, Talent, Saša Marković, Milan Rakočević, Darija Kačić, Marija Ilić, Jovan Čekić, Mileta Prodanović, Jelica Radovanović, Dejan Anđelković ... For a couple of months, they were freezing their works in the refrigerator trucks of Serbian PKB Corporation and even making new ones out of ice. The works were exhibited in a refrigerated truck parked in front of the Youth Center, which temporarily blocked the traffic in the city centre. This act of going out onto the street, provoking citizens who rarely visit galleries, the gesture of “freezing” and refusing to participate in official politics, patiently waiting for better times, was a clear social critique and a political stance.

In their manifesto, this group announces: *Ice art is the driving force. Creativity as a method of resistance and overcoming current situations. Creation in spite of everything. A company for producing art. Frozen Art is the first self-organized revolt of a large group of artists as well as the largest art event that moved from a gallery space into a new one – public space.* (from unpublished text by Darka Radosavljević)



**Zamrznuta umjetnost,
1993.**

dokumentacija projekta
5 fotografija 40 x 60 cm,
33 fotografije 20 x 30 cm,
8 razglednica, 1 prospekt/
pozivnica x 2, 2 bedža,
izdanja Potop i Vreme
zamrzavanja, novinski
članak
Ljubaznošću umjetnika i
Darke Radosavljević

Frozen Art, 1993

documentation of the
project
5 photos 40 x 60 cm,
33 photos 20 x 30 cm, 8
postcards, 1 brochure /
invitation x 2, 2 badges,
editions Potop and Vreme
zamrzavanja, newspaper
article
Courtesy of the artists and
Darka Radosavljević

/.../ U okolnostima normalnog življenja jezik ima snažno i komotno sredstvo hiperbole koja svojom prenaplašenošću uspijeva u svijesti formirati približnu sliku stvarnosti s kojom je tako moguće ići ukorak. No u okolnostima hipertrofirane dnevne frekvencije zla, stvarnost prerasta mogućnost ljudske imaginacije i poimanja pa tako i jezičnog dijagnosticiranja. Stoga najsnažniji i najpejorativniji atributi postaju preslabi da obilježe čuđenje pred licem zločina. Nemoć jezika rezultira (ili je sinkrona) općim osjećajem nemoći, ne samo zbog objektivno slabijeg položaja ugroženoga u odnosu na neprijateljsku silu, već i zbog duhovnog otpora da se pristane na abnormalno, da se prihvati obezluđenost kao tehnika ponašanja. U naporu da si objasnim aktualnu manifestaciju i nosioca mraka odustajem od pronalaženja primjereno teškog pridjeva, jer on ne postoji. Pribjegavam jednostavnom nabranju najelementarnijih i najvećih ljudskih sadržaja i kategorija ćirilicnim pismom karakterističnog tipa slova glave beogradske 'Politike', medija koji je obilno doprinjeo eskalaciji katastrofe koju recentno živimo i umiremo. Takvom semantikom, uz vizualni učinak crne i zlatne boje koje prate posmrtno rituale, pokušavam postići veći stupanj očitosti i prisposdobe smrti humaniteta. /.../ (A. M., 'Sloboda je manifestacija vrhunске neljudskosti', Dubrovnik, Prostor Kovačka 3, rujan 1991.)

/... / In the circumstances of normal living, language has a powerful and comfortable means of hyperbole which, with its overemphasis, succeeds to form an approximate picture of reality in consciousness, with which it is thus possible to keep up. But in the circumstances of the hypertrophied daily frequency of evil, reality outgrows the possibility of human imagination and comprehension, and thus of linguistic diagnosis. The strongest and most pejorative attributes thus become too weak to mark wondering in front the face of crime. The impotence of language results (or is synchronous) in a general feeling of helplessness, not only because of the objectively weaker position of the endangered in relation to the enemy force, but also because of the spiritual resistance to accept the abnormal, to accept dis-humanisation as a behavioural technique. In an effort to explain the current manifestation and the bearer of darkness, I give up finding an appropriately difficult adjective, because it doesn't exist. I resort to a simple enumeration of the most elementary and greatest human contents and categories in the Cyrillic, by a characteristic type of the letter of the head of Belgrade's 'Politika', a media that has abundantly contributed to the escalation of the catastrophe we have been living and dying recently. With such semantics, with the visual effect of black and gold usually accompanying post-mortem rituals, I try to achieve a greater degree of obviousness and parable of the death of humanity. /... / (A. M., 'Freedom is a manifestation of supreme inhumanity', Dubrovnik, Prostor Kovačka 3, September 1991)



Zlatne riječi, 1991.
 zlatna boja na crnom
 papiru, 70 x 50 cm (x 12)
 Ljubaznošću umjetnika
 foto: Janka Vukmir

Golden Words, 1991
 gold color on black paper,
 70 x 50 cm (x 12)
 Courtesy of the artist
 photo: Janka Vukmir

Godine 2018. na izložbi Loše šale, održanoj u Almatiju i Astani (danas Nursultan), Yerbosyn Meljdibekov izložio je dvodijelnu fotoinstalaciju Invazija (1998.—2018.). Prvi se dio sastojao od pet djela iz serije Pol Pot iz 1998. godine. Drugi su dio činile dvije dokumentarne fotografije koje je umjetnik uzeo sa stranice neslužbenih vijesti Pod nebom Uzbekistana. Na prvoj fotografiji šestorica muškaraca stoji do koljena u jarku s vodom, prognana zbog nedovoljnog zalijevanja polja pamuka. Na drugoj je fotografiji također šestorica muškaraca, službenika koji su prisiljeni stajati s komadima suhe gline u rukama zato što su farmeri pod njihovim vodstvom posijali pšenicu, a da prethodno nisu poorali njivu. Ovi su dodaci svojevrsan nastavak koji razvija fantastičnu temu mučenja i neslobode Pol Pot, koji je dobio dokumentarne dokaze: čini se da se oslobođenje iz podzemlja i dogodilo, ljudi su uspjeli stati na vlastite noge, ali teret koji ih pritišće ostao je isti. Okrutnost, kontrola, srednjovjekovne metode kažnjavanja, potpuno nepoštovanje prava i ljudskog dostojanstva trideset godina nakon oslobođenja od sovjetske vlasti nisu se promijenili, već su se možda čak i pojačali. (iz neobjavljenog teksta Valerije Ibraeve)

In 2018, at the exhibition *Bad Jokes*, held in Almaty and Astana (now Nur-Sultan), Yerbosyn Meldibekov put out a two-part photo installation called *Invasion* (1998–2018). The first part consisted of five works from the 1998 *Pol Pot* series. The second part consisted of two documentary photographs taken by the artist from the unofficial news site *Under the Sky of Uzbekistan*. On the first, six men stand knee-deep in a ditch filled with water, banished there for insufficiently watering the cotton field. The other shows other six men, officials who were forced to stand with pieces of dry clay in their hands, because the farmers under their charge sowed wheat without first plowing the field. These additions represent a sequel, which continues the incredible topic of torture and lack of freedom of *Pol Pot*, which has received documentary confirmation: it seems that the liberation from the underground did happen, people could finally to rise on their feet, but the burden pressing upon them was still the same. Cruelty, control, medieval methods of punishment, a complete lack of respect for human rights and dignity, thirty years after the liberation from Soviet rule, have not changed but may have even intensified. (from the unpublished text by Valeria Ibraeva)



Invazija, 2000. – 2018.
 serija 8 fotografija u boji
 svaka 30 x 50 cm
 Ljubaznošću umjetnika

Invasion, 2000 – 2018
 series of 8 colour
 photographs
 30 x 50 cm each
 Courtesy of the artist

Ova instalacija – koja se sastoji od tri stolice za ginekološki pregled prekrivene zečjom dlakom, mahovinom i crvenim baršunom – jedno je od djela koja oblikuju međusobni odnos same umjetnice i njene okoline, uključujući osnovnu percepciju društveno određenih uloga. Krajnji su rezultati takvih kompozicija samoobjašnivi i osjetljivi prikazi inače verbalno teško izražajnih umjetničkih ideja protkanih različitim društveno-znanstvenim konceptima i „diskursima“. Stolica za liječnički pregled podsjeća na pojam ženske bolesti ili trudnoće ili na „muški pogled“ i ideju ženske bespomoćnosti. Razni materijali simboliziraju želju, plodnost, seksualnost čime se referira na žensko tijelo koje u djelu nije izravno predstavljeno. Sva tri materijala imaju zajedničku osobinu, taktilnost, i stoga utječu na naš najosnovniji osjećaj izvan vida, dodir. ... (Ilona Németh) ... usmjerila je svoju pozornost ... na socijalna i sociološka pitanja kao što su odnos javne i privatne sfere, sadašnje i historijsko stanje Istočne Europe, identitet njenog stanovništva, socijalna predrasude i netrpeljivost, odnos autoriteta i pojedinca. Sav njezin rad usredotočen je na aktualna i pitanja posljedica, a umjetnica pokreće – posebno putem svojih javnih umjetničkih djela – društveni diskurs o tim nezaobilaznim temama. (Krisztina Szabó)

This installation – comprising three gynaecological examination chairs covered with rabbit hair, moss, and red velvet – is one of those works of the artist that model the interrelationship of the self and its environment, including basic perception or socially determined roles. The end results of these kinds of compositions are self-explanatory and sensitive representations of otherwise verbally hard-to-express artistic ideas interwoven with various social scientific concepts and „discourses“. The medical examination chair may bring to mind the notion of female disease or pregnancy, or that of the “male gaze”, and the idea of female helplessness. The various wrapping materials symbolize desire, fertility, sexuality – thereby referencing the female body that is not directly presented in the piece. All three materials have the common trait of tactility, therefore affect our most basic sense – beyond vision – of touch. ... (Ilona Németh) turned her attention ... to such social and sociological issues as the relationship of the public and private spheres, the present and historical state of Eastern Europe, the identity of its population, social prejudice and intolerance, the relationship of authority and the individual. All of Németh’s work is focused on current and consequential issues, and the artist initiates – especially via her public art pieces – social discourse about these unavoidable topics. (Krisztina Szabó)



**Privatna ginekološka
operacija 1-3, 1997.**

instalacija

tri stolice za ginekološki
pregled, mahovina, baršun,
zečja dlaka, tri umivaonika,
tri kante, tri sklopiva
paravana, dimenzije
promjenjive

Foto: József Rosta

Vlasništvo Ludwig muzeja

– muzeja suvremene

umjetnosti Budimpešta

© [prema vlasniku

autorskih prava]

**Private Gynaecological
Surgery No. 1-3, 1997**

three gynaecologist

examining chair, moss,

velvet, rabbit's hair,

three wash basins, three

buckets, two folding

screens, dimensions

variable

photo: József Rosta /

Courtesy of the Ludwig

Museum – Museum of

Contemporary Art

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Dan Perjovschi

Tokom posljednjih godina rumunjske diktature 1988. godine, osvojio sam Veliku diplomu Međunarodnog bijenala portreta u Tuzli. Securitate me tada pokušao ucijeniti kako bih u zamjenu za putovnicu postao njihov doušnik. Nagrada je bila dvotjedna umjetnički boravak u Srebreniku. Rekao sam im da ne dolazi u obzir, puno vam hvala. Stoga nisam otputovao.

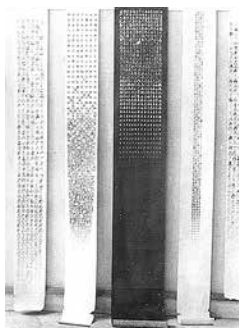
Nakon sloma diktature 1990., pisao sam ljudima u Tuzli i obrazložio im situaciju. Odmah su me pozvali u tu ljetnu rezidenciju. 2 godine kasnije.

Bilo je to jedno od mojih prvih putovanja izvan Rumunjske. Imao sam 29 godina. (D.P.)

In 1988 during the last years of the Romanian Dictatorship, I won The Grand Diploma of the Tuzla International Portrait Biennial. The Securitate tried to blackmail me to become their informer in exchange for a passport. The prize was a two-week artist residence in Srebrenik. I said no way, thank you very much. Therefore, I did not go.

In 1990 after the collapse of the Dictatorship I wrote to people in Tuzla and told them the situation. They immediately invited me to that summer residence. 2 years later.

It was one of my first trips outside Romania. I was 29 years old. (D.P.)



Tuzlanska priča,

1988. – 2021.

dokumentacija

Antropogram, crtež, 164 x

25 cm, 1987., reprodukcija;

Velika diploma za crtež

5. međunarodne izložbe

portreta, Tuzla 1988; 46,5

x 62,7 cm; Razglednica

Interbifepa 5 koja

objavljuje nagradu Danu

Perjovschom, 10 x 15 cm;

Letak Interbifepove

nagrade 1988., 21 x 22 cm;

Srebrenik, Srebrenik,

otvoreni grad umjetnosti,

popis umjetnika koji žive u

likovnoj koloniji, 1990., A4;

Srebrenik, Otvoreni grad

culture, letak, 22 x 9,5 cm

Ljubaznošću umjetnika

The Tuzla Story,

1988 – 2021

documents

Anthropogram, drawing;

164 x 25 cm, 1987,

reproduction;

Grand Diploma for drawing

5th international exhibition

of portrait, Tuzla 1988; 46,5

x 62,7 cm; Postcard from

Interbifep 5 announcing the

award to Dan Perjovschi; 10

x 15 cm;

Flyer announcing all

Interbifep awards in 1988;

21 x 22 cm;

Srebrenik, open city of art,

list of artists residents in

the art colony, 1990; A4

Srebrenik, Open city of

culture, flyer; 22 x 9,5 cm

Courtesy of the artist

Tadej Pogačar se u svojem radu bavi temama urbane i kulturne antropologije. Osnovao je parainstituciju Institut P.A.R.A.S.I.T.E. koja djeluje u pokretu, bez vlastitog prostora, i svakom novom izložbom djeluje na pomake u kulturi. Osnivač je galerije P74, prvog slovenskog i jednog od prvih postsocijalističkih prostora koje vodi umjetnik.

Projekt Umjetnost povijesti – kroz tijelo (1994.) Tadeja Pogačara i P.A.R.A.S.I.T.E. muzeja suvremene umjetnosti jedna je od prvih većih intervencija u središnje nacionalne muzejske zbirke. Muzej novije povijesti u Ljubljani je nakon drugog svjetskog rata igrao zapaženu ulogu u političkom životu Slovenije. Ugostio je brojne političare poput Leonida Brežnjeva, Che Guevare i drugih. Izvrsnim postavom stalne zbirke, brojnim arhivima i zbirkama predstavljao je uzor modernog muzeja. Rad Tadeja Pogačara u projektu Umjetnost povijesti – Kroz tijelo usredotočen je na osnovna pitanja produkcije, cirkulacije i prezentacije umjetnosti. Instalacija je uključivala umjetnička djela iz muzejskih depoa, kao i svakodnevne predmete, namještaj, čak i posmrtnu masku predsjednika Tita. Pritom je radikalno postavila pitanja o vrijednosti, značenju i upotrebi umjetnosti. (T.P.)

In his work, Tadej Pogačar deals with the topics of urban and cultural anthropology. He founded the parainstitution Institute P.A.R.A.S.I.T.E. which operates in motion, without its own space, and with each new exhibition it acts on shifts in culture. He is the founder of the P74 gallery, the first Slovenian and one of the first post-socialist artist run spaces.

Project The Art of History – Through the Body (1994) by Tadej Pogačar and P.A.R.A.S.I.T.E. of the Museum of Contemporary Art is one of the first major interventions in the central national museum collections. After the Second World War, the Museum of Recent History in Ljubljana also played a prominent role in political life. He has hosted many leading politicians such as Leonid Brezhnev, Che Guevara and others. With an excellent layout of the permanent collection, numerous archives and collections, it represented a model of a modern museum. Tadej Pogačar's work in the project The Art of History – Through the Body focuses on the basic issues of production, circulation and presentation of art. The installation included works of art from museum depots as well as everyday artifacts, furniture and even the death mask of President Tito. In doing so, she radically raised questions about the value, meaning, and use of art. (T.P.)



**Umjetnost povijesti – kroz
tijelo, 1994. – 2016.**

Intervencija, instalacija,
Muzej novije povijesti
Slovenije, Ljubljana,
8 okvira, fotografije,
dokumenti
svaki 90 x 70 cm
Ljubaznošću umjetnika

**The Art of History –
Through the Body, 1994
– 2016**

Intervention, installation,
National museum of
Contemporary History,
Ljubljana, 8 frames,
photographs, documents
90 x 70 cm each
Courtesy of the artist

Pojam nacionalnog oduvijek je bio nešto čudno – uvijek prigovara, a istodobno je pun agresije. Čak i u svojem najprimitivnijem obliku, nacionalno teži tome da se nametne nad okolinom, nastoji učiniti sebe internacionalnim na svoj način. Pokušava se prilagoditi, a istodobno to odbija.

...Nacionalno ima vlastite znakove i riječi koje sve lokaliziraju na određeni način čim se upotrijebe. I ako se ti znakovi i te riječi nagomilaju, nacionalno postaje još nacionalnije. Nacionalno također nastoji samo prevoditi vlastite riječi i na taj način čini ih još ljepšima. Najzabavnije je kada nacionalno pogrešno shvati strani jezik i slučajno pretvori kakav koncept u klišej. To se mora događati, a tada nacionalno krene u objašnjavanja. I što su sile koje otkriva obrambenije, to je njegova sudbina strašnija. (K. P., 1995.)

The concept of the national has always been something strange – it is always complaining but at the same time is full of aggression. Even in its most primitive forms, the national strives to impose itself over the environment, strives to make itself international in its own way. Strives to accommodate without accommodating...

The national has its own signs and words which localize everything in a certain way the moment they are used. And if these signs and words are piled up, the national starts to look even more national. The national attempts to translate its own words by itself. And unavoidably makes them even more beautiful. It is most amusing when the national misjudges a foreign language and by mistake turns some concept into a cliché. This happens always, and the national sinks into explanations all over again. The more defensive powers it discovers, the more dreadful its fate is. (K. P., 1995.)



Nacionalno voće, 1992.
cca 30 x 40 x 3 cm, tikva,
bodljikava žica

Nacionalni stol, 1994.
fotografija, 40 x 60 cm
Ljubaznošću umjetnika

National Fruit, 1992
ca 30 x 40 x 3 cm, gourd,
barbed wire

National Table, 1994
photograph, 40 x 60cm
Courtesy of the artist

64 RIGUSRS – Raziskovalni inštitut za geo-umetniško
statistiko Republike Slovenije
IIGSRS – Istraživački institut za geoumjetničku statistiku
Republike Slovenije
RIGASRS – Research Institute of Geo-Artistic Statistics of
the Republic of Slovenia,
Alenka Pirman, Vuk Ćosić, Irena Woelle



**Slovenski mediteranski
metar (SMM), 1997.**
mobilni etalon SMM, mjed,
3 x 46,6 x 4 cm, papirnati
metar 50 x 2 cm, tekst
Ljubaznošću umjetnika

**The Slovene Mediterranean
Metre (SMM), 1997**
temporary mobile
standard, brass, 3 x 46.6 x 4
cm, paper measuring tape,
50 x 2 cm, text
Courtesy of artists

Od 1997.

Umjetnike iz Slovenije može se uvrstiti u različite geopolitičke okvire, ovisno o trenutačnim interesima ili trendovima. U jednoj varijaciji ovih identitetskih mehanizama može ih čak se čak smjestiti među – Mediterance! Godine 1997. prijateljski i umjetnički trojac (Irena Woelle, Vuk Ćosić i Alenka Pirman) prenijeli su ovu ideju u istraživanje, uz pomoć znanosti. Uspjeli smo okupiti brojne suradnike (kao što su Borut Brumen i Luther Blissett), a zajedno smo osmislili dvije hrabre inicijative: prva je doprinijela definiranju tipologije i topologije slovenskoga mediteranskog umjetnika, dok se druga zalagala za međunarodno usvajanje nove mjerne jedinice – slovenskog mediteranskog metra (SMM). Ova mjerna jedinica temelji se na dužini slovenske obale, koja i dan danas iznosi 46,6 kilometra. Naše inicijative privukle su velik interes i još su žive, pa i onda kada su u stanju mirovanja, a omogućile su da IGSRS-ovi tehnički materijali, mjerne vrpce i privremeni mobilni standard za SMM budu i dalje dostupni za one koji će doći poslije nas.

<http://www.ljudmila.org/~vuk/rigusrs/> (RIGUSRS)

RESEARCH INSTITUTE OF GEO-ARTISTIC STATISTICS
OF THE REPUBLIC OF SLOVENIA (RIGASRS)

Since 1997

Artists from Slovenia can be classified by various geopolitical frames, depending on the current interest or fashion. In one variation of these identity mechanisms they can even be seen as Mediterranean! In 1997, an artistic trio of friends (Irena Woelle, Vuk Ćosić, and Alenka Pirman) were able to transfer this idea into research with the help of science. We were able to get many collaborators work with us (including Borut Brumen and Luther Blissett) and together came up with two bold initiatives: the first contributed to defining the typology and topology of the Slovene Mediterranean artist, while the second advocated the international adoption of a new unit of measurement, the Slovene Mediterranean Metre (SMM). This unit of measurement is based on the length of the Slovene coastline, which, even today, measures 46.6 kilometres. The initiatives attracted a great deal of interest and are still alive, if dormant, ensuring that the RIGASRS technical materials, measuring tapes, and the temporary mobile standard for the SMM will still be available to those who come after us.

<http://www.ljudmila.org/~vuk/rigusrs/>

Alexandr Roitburd

Ovaj video kolaž je isječaka Eisensteinova filma koji je Roitburd *preuredio i montirao zajedno s nadrealističkim filmskim vinjetama, koji su tematizirani oko filma Krstarica Potemkin i stvoreni uz pomoć likova s ukrajinske umjetničke scene devedesetih. Umjesto na ekran, film je projiciran na amblematičnu socrealističku sliku Pobunjeni mornari bojnog broda Potemkin nose ubijenog Vakulenčuka na obalu (1949–1957) iz zbirke Odeskog muzeja likovnih umjetnosti. Ubrzo nakon toga, Roitburdov je video kupila MoMA, New York, a zatim ga je kustos Harald Szeemann izabrao da bude dio središnje izložbe Venecijanskog bijenala, Plateau of Humankind, 2001. godine.*

(Alisa Lozhkina, Permanent Revolution, ArtHuss, Kijev, 2020.).

Osim što je autor ovog ikoničkog ukrajinskog videa, Roitburd je svojedobno bio i autor najskuplje ukrajinske slike prodane na jednoj aukciji. Primarno slikar i začetnik ukrajinske transavangarde krajem osamdesetih, Roitburd je bio i kustos, autor tekstova, glazbenik, i direktor Odeskog umjetničkog muzeja. U svojim radovima koristi asocijacije na povijest, tradiciju i mitologiju, i široko shvaćen humanistički i filozofski kontekst.

This video is a collage of snippets of Eisenstein's film rearranged by Roitburd and edited together with surrealist film vignettes, which were themed around the film Battleship Potemkin and created with the help of figures from the Odesa art scene in the 1990s. Instead of a screen, the film was projected onto the emblematic socialist realist painting Rebel Sailors of the Battleship Potemkin Carry the Murdered Vakulenchuk to Shore (1949–1957) from the collection of the Odesa Fine Arts Museum. Soon afterwards, Roitburd's video was bought by MoMA in New York, and then chosen to be part of the central section of the 2001 Venice Biennale, Plateau of Humankind, by curator Harald Szeemann.

(Alisa Lozhkina, Permanent Revolution, ArtHuss, Kiev, 2020).

In addition to being the author of this most iconic Ukrainian video, Roitburd was once the author of the most expensive Ukrainian painting sold at one auction. Primarily a painter and founder of the Ukrainian trans-avant-garde in the late 1980s, Roitburd was also a curator, critic, musician, and director of the Odessa Fine Art Museum. In his works he uses associations to history, tradition and mythology, and a widely understood humanistic and philosophical context.



Psihodelična invazija
krstarice Potemkin u
tautološke halucinacije
Sergeja Eisensteina, 1998.
video, 4'19"
Ljubaznošću umjetnika

Psychedelic Invasion
of the Battleship
Potyomkin into Sergey
Eisenstein's Tautological
Hallucinations, 1998
video, 4'19"
Courtesy of the artist

Na valu brutalnih društvenih i prije svega ekonomskih promjena postsocijalističke industrije, nastajali su brojni radovi koji su se približavali pobunjenim radnicima, najčešće rudarima, simbolima radništva i radničke klase koju je socijalizam, iako nije tetošio, barem predstavljao kao svoj ponos i uspjeh.

Čokolada Donbas bila je jedna od najvažnijih umjetničkih izjava koja je izašla iz neovisne Ukrajine. Dio uspjeha projekta može se objasniti načinom na koji je Savadov uokvirivao svoj tradicionalni hiper-estetizam i karakterističnu ljubav prema paradoksu u kontekstu jedne od najdubljih socijalnih rana postsovjetske Ukrajine. Intenzivan osjećaj besmisla u kombinaciji s beznažnošću postojanja, prljavštinom, znojem i stalnom prijetnjom smrtnom opasnošću (u to se vrijeme redovito izvještavalo o rudarima koji masovno stradavaju u oknima) bili su naglašeni njihovim kontrastu s nježnim i ranjivim baletnim opravicama. Za postsovjetskog pojedinca baletna haljina bila je prepoznatljiv vizualni simbol povezan s raspadom svemoćnog sovjetskog carstva: Balet Labuđe jezero bilo je jedino što se satima i satima prikazivalo na televiziji tijekom puča 1991. godine. (Alisa Lozhkina, Permanent Revolution, ArtHuss, Kijev, 2020.).

On the wave of brutal social and, above all, economic changes of the post-socialist industry, numerous works were created that approached the rebellious workers, most often miners, symbols of the working class and the working class that socialism, although not pampering, at least presented as its pride and success.

Donbas Chocolate was one the most important artistic statements that came out of independent Ukraine. A part of the project's success can be explained by the way Savadov framed his traditional hyper-aestheticism and characteristic love of paradox within the context of one of post-Soviet Ukraine's deepest social wounds. The intense sensation of meaninglessness combined with the hopelessness of existence, dirt, sweat, and the constant threat of mortal danger (there were regular reports in the news at this time of miners dying en masse underground) were all highlighted by their juxtaposition with the gentle and vulnerable ballet tutus. For the post-Soviet person, the ballet tutu was a recognizable visual symbol connected with the collapse of the all-powerful Soviet empire: The ballet Swan Lake was the only thing shown on television for hours and hours during the 1991 coup. (Alisa Lozhkina, Permanent Revolution, ArtHuss, Kiev, 2020.).



Čokolada Donbas, 1997.
 #6 i #5, 2 kolor fotografije
 150 x 100 cm svaka
 Ljubaznošću umjetnika

Donbass Chocolate, 1997.
 #6 i #5, 2 colour
 photographs
 150 x 100 cm each
 Courtesy of the artist

Gentian Shkurti

Situacija koja nam se danas čini sasvim uobičajena, da umjetnici kreiraju video igrice, u Albaniji na samom izlasku iz 90-ih bilo je pravi pothvat, imajući na umu da je tek koju godinu prije, 1997., Shkurti snimio jedan od prvih albanskih video radova, *Alice in the Wonderland*. Sam naslov *Go West* asocira na gotovo jedinu mogućnost koja se činila razumnom, napustiti Albaniju i na Zapadu naći bolju budućnost, nakon režima Envera Hoxhe, i ekonomskog kolapsa cijelog društva uzrokovanog sustavom koruptivnih ekonomskih shema piramida koja je uništila brojne sudbine i cjelokupnu društvenu snagu. Ali kao i u životu, i u igrici, pobjeda je moguća, a nagrada tipična, osvojena *pizza* simbolizira stereotipnu zapadnjačku, kapitalističku pobjedu, nekada priželjkivanu, a danas shvaćenu kao neoliberalistički kolonijalizam. Ova igra, u koju je publika uvučena kao u zabavu, zapravo je komentar društvene zbilje i političkih problema. *Go West je računalna igra u kojoj igrač mora potajno prevesti emigrante motornim čamcem od albanske obale do Italije. Da bi ispunili misiju, igrači se moraju boriti s talijanskim brodovima i helikopterima obalne straže.*

Izgleda da je ilegalna imigracija glavni način da se Albancima ispuni želja za integracijom u Europu, a to ih čini slijepima, čak i kad je njihov vlastiti život u pitanju. Kad napokon dođu do Italije, otkriju da je to sasvim druga priča. Čini mi se da je cijela stvar poput videoigre, kojoj je suđeno da nikad ne uspije. (G.Sh.)

A situation that seems completely ordinary today, where artists create video games, was quite an endeavor in Albania at the end of the 1990s, considering that just a couple of years earlier, Shkurti recorded one of the first Albanian videos, *Alice in the Wonderland*. The very title, *Go West*, reminds of an only option that seemed reasonable – to leave Albania and search for a better future in the West, to escape from the effects of the regime of Enver Hoxha, and the economic collapse caused by the system of corrupted pyramidal schemes that destroyed people's lives and the society in general. But, just like in life, in this game, too, winning is possible. Winners get a typical award – *pizza*, which symbolizes the stereotypical, western, capitalist victory. Once craved for, today it represents the neoliberal colonialism. This game, which attracts the audience as a way of having fun, is actually a comment on social reality and political issues.

Go West is a computer game where the player has to fulfill a secret mission of transporting emigrants by motorboat from Albanian coast to Italy. To fulfill the mission, you have to fight the Italian coast guard ships and helicopters.

Illegal immigration seems to be the main way to fulfill Albanian people's desire of integrating with Europe, and that make them blind, even when their own life is at stake. When they finally get to Italia, they discover that's all another story. The whole thing seems to me to be like a videogame, fated not to succeed ever. (G.Sh.)



Go West, 2000.
video igra
Ljubaznošću umjetnika

Go West, 2000
video game
Courtesy of the artist

Nebojša Šerić Šoba

Često kažemo da je rat posljednje sredstvo za ostvarivanje nacionalnih ciljeva kada su sve druge opcije iskorištene. Na svjetske pregovore o diobi utjecaja nad interesnim sferama nezamislivo je otići bez stvarne mogućnosti prijetnje oružanom silom kao pregovaračkim čipom. U tu svrhu napravljena su i specijalna blindirana vozila koja štite predsjednike država u slučaju bilo kakve neželjene situacije prilikom posjeta kako u zemlji kao i u inostranstvu. Predsjednička limuzina predstavlja vizualno spajanje obiju krajnosti diplomacije: od upotrebe riječi pa sve do brutalne sile, prikazuje se ono što se ne vidi, ali se podrazumijeva da ide jedno sa drugim. (N. Š.)

We often say that war is the last resort to achieve national goals when all other options have been exhausted. It is inconceivable to go to any negotiations over spheres of interest without the real possibility of a threat by armed force as a negotiating chip. For that purpose, special armored vehicles have been made to protect the presidents of states in case of any undesirable situation during visits both in the country and abroad. Presidential Limousine represents a visual fusion of both extremes of diplomacy: from the use of words all the way to the brutal force, it shows what is not seen but implies going with each other. (N. Š.)

Negdje oko sredine opsade Sarajeva (1992.–1995.) Nebojša Šerić Šoba je na svojim platnima pokušavao kombinirati boje koje bi najbolje opisivale suštinu konflikta unutar kojeg se nalazio. Kako predstaviti kontrast unutar samoga sebe, reducirati ga do njegove suštine i pritom zadržati narativ je bilo pitanje koje je tražilo odgovor. Opcije su se pojavile s ready-made objektima crvene i zelene boje koji su adekvatno prikazivali prirodu odbojnosti i privlačnosti u isto vrijeme. Kvačice od kojih je konstruiran rad u isto vrijeme agresivno grizu jedna drugu, ali se time i održavaju u formi u kojoj egzistiraju. (N. Š.)

Somewhere around the middle of the siege of Sarajevo (1992–1995), Nebojša Šerić Šoba tried to combine colors on his canvases that would best describe the essence of the conflict in which he found himself. How to present the contrast within oneself, to reduce it to its essence while retaining the narrative was a question that required an answer. Options emerged with ready-made red and green objects, which adequately portrayed the nature of repulsion and attraction at the same time. The clothes pins from which this work is constructed aggressively bite each other, but this is how they keep the form in which they exist. (N. Š.)



**Predsjednička limuzina,
2020.**

iz serije Izvršna vlast
28 x 10x 10 cm

Ljubaznošću umjetnika
Love or Hate, 1998.

kvačice, dimenzije
promjenjive

Ljubaznošću umjetnika

Presidential Limo, 2020

from the Executive Series

28 x 10 x 10 cm

Courtesy of the artist

Love or Hate, 1998.

dimensions varable

Courtesy of the artist

Projekt koji je plasirao Škart na umjetničku scenu i utjecao na njezin dalji razvoj je „biblioteka“ pod nazivom Ne mora ništa za početak kojoj pripadaju i akcije Tuga. Od prosinca 1992. do kolovoza 1993. „tuge“ su pisane i tiskane na kartonima 15 x 9 cm u nakladama od 50 do 200 primjeraka. Svježe pečatirane, četvrtkom su prvo dijeljene kod kolportera Vremena na Terazijama (škart Žole), a tokom tjedna i na javnim mjestima. Akciju je pratilo čitanje na radio valovima B92 i Studija B, foto dokumentacija (Vesna Pavlović), pretvarana je u plakate male naklade koji su u noćnim akcijama lijepljena osvajale su tajne i javne zidove grada. (iz neobjavljenog teksta Darke Radosavljević)

The project that launched Škart Group onto the art scene and influenced its further development is the “library” called It Doesn’t Have to be Anything at First and Sadnesses are part of this project. From December 1992 to August 1993 “sadnesses” were written and printed on 15 x 9 cm cardboard sheets, in 50 to 200 copies. Freshly stamped, they were distributed by Vreme newsagents on Terazije Square on Thursdays (škart Žole), and in other places throughout the rest of week. The action included readings on the B92 and Studio B radio, and photographs of the actions (Vesna Pavlović), which were being put up on city walls at night, secretly conquering the public space. (from unpublished text by Darka Radosavljević)

Prvi iz serije od 16 različitih kupona nastali su 1997. godine u okviru projekta Zabrinuti septembar 1997! Vilhelm Rajh u Beogradu! Žudnja za životom. Bili su to kuponi za Orgazam, Čudo i Strah. Naredna izdanja kupona nastala su uz podršku prijatelja i tijekom akcija u održanih u različitim gradovima širom svijeta. Štampani u tablama od po 30 bonova na perforiranom papiru, dijeljeni su prijateljima i na uličnim akcijama kao kaiševi s pojmom prevedenim na pet jezika. Kuponi označavaju važne i upozoravajuće pojmove vremena: nedostatke, želje/potrebe, ograničenja, osobne i društvene kontrole. Posljednji objavljeni kupon je Kraj. (iz neobjavljenog teksta Darke Radosavljević)

The first in a series of 16 different coupons was created in 1997 as part of the project Concerned September 1997! Wilhelm Reich in Belgrade! The longing for life. They were coupons for Orgasm, Miracle and Fear. Subsequent issues of the coupons were created with the support of friends and during actions held in various cities around the world. Printed in boards of 30 vouchers on perforated paper and distributed to friends and in street actions as belts with the term translated into five languages, the coupons denote important and warning notions of time: shortcomings, desires/needs, limitations, personal and social controls. The last coupon published is The End. (from unpublished text by Darka Radosavljević)



Tuge, 1992. – 1993.

10 plakata 55 x 36 cm,
tri trake s fotografijama
40 x 5,5 cm, 33 Tuge,
karton 8,5 x 14 cm
Ljubaznošću umjetnika
i Darke Radosavljević,
Beograd

Pomoćni kuponi za opstanak, 1997. – 2000.

16 tabli kupona, svaka tabla
A4, javni prostori
Ljubaznošću umjetnika
i Darke Radosavljević,
Beograd

Sadnesses, 1992 – 1993

10 posters 55 x 36 cm,
three strips with
photographs 40 x 5.5 cm,
33 Sadnesses, cardboard,
8,5 x 14 cm each
Courtesy of the artists
and Darka Radosavljević,
Belgrade

Additional Survival Coupons, 1997 – 2000

16 coupon boards, each
board A4, public spaces
Courtesy of the artists
and Darka Radosavljević,
Belgrade

Slaven Tolj

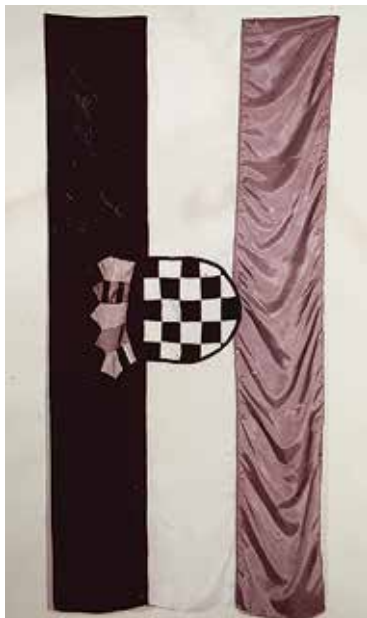
Radovi Slavena Tolja s početka 90ih godina ikonički su znak novog razdoblja hrvatske umjetnosti i referencija na nastajanje nove stvarnosti, njezinu egzistencijalnu dramu, empatiju s društvenom situacijom, ali istodobno i kritiku rastućeg nacionalizma te nesnalaženje globalnog sistema prema lokalnoj situaciji. Značenja i asocijacije u Toljevim radovima uvijek se mogu jednako razumjeti na osobnoj i političkoj razini, u lokalnoj sredini i u globalnom kontekstu i zato su postigli veliku međunarodnu vidljivost, kako za autora, tako i za cjelokupnu hrvatsku suvremenu likovnu scenu.

Rad *Bez naziva* ekstrakt je osobne i lokalne drame stradavanja prijatelja i umjetničkog kolege Pave Urbana, čiju posljednju fotografiju inkorporira u svoj rad, i oživljavajući fotografiju odaje umjetniku počast. Smješta je uz imitaciju hrvatske državne zastavu koju lišava boje čime upitna postaje sama svrha države. U radu *Hrana za preživljavanje*, koji izvodi sa svojom tadašnjom suprugom Marijom Grazio, na sličan način amalgamira osobno i osjećajno s političkim. Međunarodna zajednica u pokušaju da pomogne dostavom supstituta hrane šalje konzervirani prah koji da bi postao jestiv treba pomiješati s vodom, u trenutku kada u gradu odsječenom i izoliranom od svijeta mjesecima pitka voda nije dostupna. Ironično, mala je riječ.

Slaven Tolj's works from the early 90's are an iconic sign of a new era of Croatian art and references to the emergence of a new reality, its existential drama, empathy with the social situation, but also criticism of growing nationalism and the global system's disorientation to the local situation. The meanings and associations in Tolj's works can always be understood equally on a personal and political level, in the local environment and in the global context, and therefore they have achieved great international visibility, both for the author and for the entire Croatian contemporary art scene.

The work *Untitled* is an extract of a personal and local drama of the death of a friend and a colleague, Pavo Urban, whose last photograph Tolj incorporates in own work, and by reviving the photograph he honours the photographer. He positions it next to the imitation of the Croatian state flag, which deprived of color, questions the very purpose of the state.

In *Food for Survival*, performed by his then-wife Maria Grazio, he similarly amalgamates the personal and the emotional with the political. The international community in an attempt to help deliver food substitutes sends canned powder that would become edible to be mixed with water, at a time when drinking water is not available in a city cut off and isolated from the world for months. Ironically, it's a small word.



Bez naslova

viskoza, 118 x 235 cm, crno/
bijela zastava, 1992.

Posljednja fotografija,

Pavo Urban, 1991.

crno/bijela fotografija

Vlasništvo zbirke Marino

Cettina (zastava) i

Umjetničke galerije

Dubrovnik (fotografija Pave

Urbana)

Fotografija zastave: Boris

Cvjetanović

Hrana za preživljavanje

fotografija, 70 x 100 cm,

Performance Art Festival,

Kula babilonska, Cable

Factory, Helsinki (s Marijom

Grazio), 1993.

Ljubaznošću umjetnika

Untitled

viscose, 118 x 235 cm, black
and white flag, 1992

Last photograph by Pavo

Urban, 1991.

black and white

photograph

Courtesy of the Marino

Cettina Collection (flag),

and Museum of Modern Art,

Dubrovnik (photo by Pavo

Urban)

Photo of the flag: Boris

Cvjetanović

Food for survival

Photograph, 70 x 100 cm,

Performance Art Festival

Tower of Babel, Cable

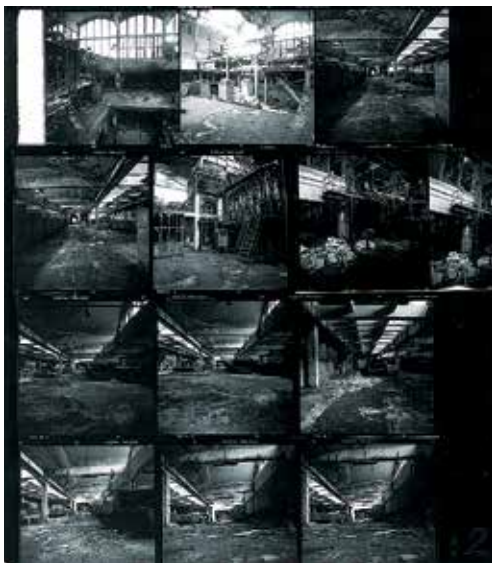
Factory, Helsinki (with

Marija Grazio), 1993

Courtesy of the artist

U svojem projektu Dosije 96 Toševski je tijekom 1996. godine obilazio tvornice u Makedoniji koje su ulazile u postsocijalistički koruptivni tranzicijsko-privatizacijski proces u kojemu su proizvodile robu s greškom ili odbacivale proizvedenu robu kako bi im se cijena spustila i kako bi bile prodane u besćenje. Projekt je bio u cijelosti predstavljen u Muzeju grada Skopja 1997., a tijekom razvoja projekta izlagao je pojedine dijelove rada u nastajanju pri čemu svaka iteracija citira radove umjetnika koji koriste ready-made. Na ovoj izložbi se nalazi citat rada Jospha Kosutha, a sastoji se od uvećanog odlomka iz rječnika koji objašnjava pojam ready-madea, tanjura proizvedenog u znamenitoj tvornici porculana u Titovom Velesu i nekoliko kontaktnih kopija fotografija iz dokumentacije rada. *Tone šalice, posuđa, komada tekstila, tanjura, stakla, plastike podsjećaju me na gomilu otpuštenih radnika proglašanih „tehnološkim viškom“.* (I.T.) Rad nastaje u vrijeme promjene umjetničke paradigme, rastućeg društvenog angažmana umjetnika, i izlaska umjetnosti u javni prostor bilo u njezinom nastajanju ili u prezentaciji. Sam značaj rada aktualan je za suvremena društva jer dokumentira procese privatizacije 90ih, koji nisu niti do danas završeni.

Throughout 1996, in his Dossier 96 project, Toševski toured factories in Macedonia that entered the post-socialist corrupt transition-privatization process in which products were robust by mistake or discarded the manufactured robust in order to lower their price and sell them for nothing. The project was presented in its entirety at the Museum of the City of Skopje in 1997, and during the development of the project it exhibited individual parts of the emerging work, with each iteration quoting works by artists using ready-made. This exhibition contains a quote from the work of Joseph Kosuth, and consists of an enlarged passage from a dictionary explaining the concept of ready-made, a plate produced in the famous porcelain factory in Tito's Veles and several contact photographs from the documentation of the work. Tons of cups, dishes, pieces of textiles, plates, glass, plastic remind me of a bunch of fired workers declared "redundant". (I.T.) The work is created at a time of changing artistic paradigms, the growing social engagement of artists, and the emergence of art in public space was either in its emergence or in presentation. The very importance of work is relevant for modern societies because it documents the privatization processes of the 90s, which are not completed even today.



¹**ready-made** adj (15c) **1:** made beforehand esp. for general sale <~ suits> ; **2:** lacking originality or individuality **3:** readily available <her illness provided a ~ excuse> ²**ready-made** n (1882) **1:** something (as a garment) that is ready-made **2 usu ready-made** [F ready-made, fr. E]: a commonplace artifact (as a comb or a pair of ice tongs) selected and displayed as a work of art

Dosije 96, 1996. – 2020.
 instalacija
 ispis uvećanog odlomka
 iz rječnika, ispis uvećane
 kontakt kopije iz
 dokumentacije rada, tanjur
 iz tvornice, Titov Veles
 150 x 150 cm
 Ljubaznošću umjetnika

Dossier 96, 1996 – 2020
 installation
 print of enlarged paragraph
 from a dictionary
 describing the word ready-
 made, print of enlarged
 contact copy from the
 documentation, a plate
 from the factory in Titov
 Veles
 150 x 150 cm
 Courtesy of the artist

Rad Aura iz 1994. godine, izložen na zidu, sastavljen je od umjetnikove vlastite odjeće. Njegove košulje, donje rublje i hlače prikovani su za zid i u praznim prostorima između njih čita se riječ AURA. Djelo odražava položaj umjetnosti u devedesetima: vakuum oko umjetnina i umjetnika, duboki kontrast između intelektualnog i kreativnog umjetničkog procesa i njegove loše kulturne i ekonomske recepcije. Djelo kaže „evo me“, i vrlo se ironično odnosi na poznatu i često citiranu teoriju Waltera Benjamina, jer ono vizualizira dokaze o originalnosti i jedinstvenosti, nevidljivome, i najvrjednijem aspektu umjetničkog djela: auri. Umjetnik i djelo tvrde da umjetnost postoji bez priznanja publike i bez javne podrške ili interesa. Osim konceptualne razine, djelo predstavlja i postojanje samog umjetnika jer je ovu odjeću nekoć nosio sam Várnai. Jeftina umjetnost, jednostavna kompozicija, sa svim potencijalima haikua.

Várnaijev je rad jedno od ključnih djela 'senzualnog konceptualizma' iz 90-ih u Mađarskoj.

Dematerijalizaciju konceptualne umjetnosti slijedi rematerijalizacija, vraćajući vizualne i senzualne čimbenike percepcije. Ovaj je proces tipičan tijekom 90-ih u Mađarskoj, a predstavljalo ga je nekoliko nadolazećih umjetnika u to vrijeme (Várnai, Emese Benczur, Lanker, itd.).

(iz neobjavljenih tekstova Jánosa Szoboszlaija)

Aura from 1994 is a mural work, created from the artist's own clothes. His shirts, underwear and trousers are nailed onto a wall and in the empty spaces between reads the word AURA. The work reflects the position of art in the '90s: the vacuum around artworks and artists, the deep contrast between the intellectual and creative artistic process and its poor cultural and economic reception. "Here I am" it says, and very ironically refers to Walter Benjamin's famous and often cited theory, as he visualises the evidence of originality and uniqueness, the invisible, and the most valuable aspect of artwork: the aura. The artists and the work claim that art does exist without the acknowledgement of the audience and without public support, or interest. Apart from the conceptual level, the work represents the existence of the artist himself because these clothes were once worn by Várnai. Cheap art, a simple composition, with all the potential of a haiku.

Várnai's piece is one of the keywords of the 'sensual conceptualism' of the '90s in Hungary.

The dematerialisation of conceptual art is followed by rematerialisation, bringing back visual and sensual factors of perception. This process is a typical one in the '90s in Hungary, represented by several emerging artists at the time (Várnai, Emese Benczur, Lanker, etc.).

(from unpublished texts by János Szoboszlai)



Aura, 1994.
umjetnikova odjeća,
instalacija, 100 x 250 cm
Vlasništvo Instituta za
suvremenu umjetnost,
Dunaújváros

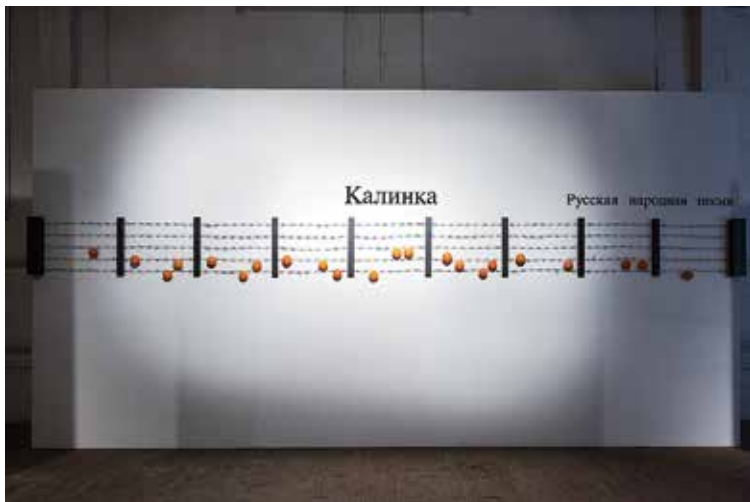
Aura, 1994
the clothes of the artist,
installation, 100 x 250 cm
Courtesy of the Institute
of Contemporary Art,
Dunaújváros

U iznimnom opusu Vadima Zakharova, ruskog umjetnika s boravištem u Njemačkoj, od performancea, konceptualnih radova, arhiva, instalacija, videa, stalna je njegova otpornost na masovne, popularne zahtjeve umjetnosti i želja da radovi uz svoju estetsku pojavnost potiču i interes gledatelja.

Kaljinka, ruska narodna pjesma, koja doduše ima svojeg autora, jedna je od najpopularnijih pjesama svijeta. Njezina je popularnost vjerojatno mnogo veća na Zapadu nego u samoj Rusiji. Ona je lako prepoznatljiv simbol čiju prpošnu melodiju svi znaju, prepoznaju i mogu je zapjevati, a čiji stilizirani narodni ples jedna je od malo svakome prepoznatljivih činjenica o Rusiji, i Sovjetskom Savezu. Od pozornica, preko filmova i video igara, Kaljinka je sveprisutna. Zakharovljeva instalacija *Kaljinka*, komponirana od jednostavnih elementa, natpisa, letvica, bodljikave žice i naranača imitira crtovlje iz kajdanke. Premda na prvi pogled atraktivna, u svojem kolorističkom skladu, dimenzijama i asocijacijama na melodiju, ona zapravo asocira na ogradu od bodljikave žice. Asocira na neslobodu i, u konačnici, na lažnu sliku. U radu su sinkrono vizualizirani unutarnji i vanjski uvid u stvarnost, s Istoka i Zapada.

In the exceptional oeuvre of Vadim Zakharov, a Russian artist residing in Germany, from performances, conceptual works and archives, to installations and videos, constant characteristic is a resistance to popular demands of art and the idea that a work of art sparks the interest of viewers.

Kalinka, a Russian folk song (which does have its author, though), is one of the most popular songs in the world. Its popularity is probably much greater in the West than in Russia itself. It is one of those familiar symbols whose vivacious melody everyone knows, recognizes and can sing, and whose stylized folk dance is one of the few facts that people remember about Russia and the Soviet Union. Whether on stage, in movies or in video games, Kalinka is ubiquitous. Zakharov's installation *Kalinka*, composed of simple elements, inscriptions, slats, barbed wire and oranges, imitates a musical staff. Although attractive at first glance, it actually reminds of a barbed wire fence. It hints at an absence of freedom and false images. The work synchronously visualizes the internal and external insight into reality, from the East and the West.



Kaljinka, 2015.
 zidna instalacija, bodljikava
 žica, drvo, naranče, natpis,
 51 x 500 cm
 Ljubaznošću umjetnika

Kalinka, 2015
 mural installation, barbed
 wire, wood, oranges,
 inscription, 51 x 500 cm
 Courtesy of the artist

Maja Bajević, 1967., Sarajevo, BA
<https://majabajevic.com/>

Emese Benczúr, 1969., Budapest, HU
<https://www.benczuremese.com/>

Lucezar Boyadjiev, 1957, Sofia, BG
<https://ica-sofia.org/en/ica-sofia/members/item/25-lucezar-boyadjiev>

Catalina Bucos, 1997., Chişinău, MD
<https://catalinabucos.com/>

Boris Cvjetanović, 1953., Zagreb, HR
<http://petikat.com/boris>

Jiri Černický, 1966., Ústí nad Labem, CZ
<http://cernicky.com/>

Vlasta Delimar, 1956., Zagreb, HR
<http://www.performer-delimar.hr/contact.html>

Ivan Faktor, 1953., Crnac HR
https://hr.wikipedia.org/wiki/Ivan_Faktor

Alban Hajdinaj, 1974., Tirana, AL
<http://www.institute.hr/wp-content/uploads/2021/07/CV-Alban-Hajdinaj.pdf>

Albert Heta, 1974., Prishtina, KS
<http://www.dzgonline.com/albertheta/>

Lukáš Jasanský, 1965., & Martin Polák 1966., Prague, CZ
<https://jasansky-polak.svitpraha.org/>

Kai Kaljo, 1959., Tallinn, EE
<https://vimeo.com/kaikaljo>
https://www.anthonyreynolds.com/documents/artists/cv/Kai_Kaljo.pdf

Oleg Kulik, 1961., Kyiv, UA / RU
<https://ovcharenko.art/artists/40-oleg-kulik/>

LED Art, grupa, od /since 1963, Novi Sad, RS
<https://cargocollective.com/testament/LED-ART>

Antun Maračić, 1950., Nova Gradiška, HR
<http://antunmaracic.net/>

Yerbossyn Meldibekov, 1964, Tulkubas, KZ
<http://aspangallery.com/en/artists/meldibekov>

Ilona Németh, 1963, Dunajská Streda, SK
<https://www.ilonanemeth.sk/>

Dan Perjovschi, 1961, Sibiu, RO
<https://www.janelombardgallery.com/dan-perjovschi>

Tadej Pogacar, 1960., Ljubljana, SI
<http://www.zavod-parasite.si/eng/tadej-pogacar/tadej-pogacar-cv>

Kiril Prashkov, 1956., Sofia, BG
<https://ica-sofia.org/en/ica-sofia/members/item/22-kiril-prashkov>

- 86 RIGUSRS – Alenka Pirman, 1964,
Ljubljana
Vuk Ćosić, 1966., Beograd, RS; Irena
Woelle (SI)
<http://www2.arnes.si/~apirma1/>
- Alexander Roitburd, 1961.,
Odessa, UA
https://en.wikipedia.org/wiki/Oleksandr_Rojtburd
- Arsen Savadov, 1962., Kyiv, UA
<http://savadov.com/>
- Gentian Shkurti, 1977., Tirana, AL
<http://www.institute.hr/wp-content/uploads/2021/07/CV-Gentian-Shkurti.pdf>
- Nebojša Šerić Šoba, 1968.,
Sarajevo BA
https://www.instagram.com/nebojsa_seric_shoba/
- Grupa ŠKART, Đorđe Balmazović,
1965., Beograd & Dragan Protić, 1965.,
Zrenjanin, YU/ RS
<http://www.skart.rs/>
- Slaven Tolj, 1964, Dubrovnik, HR
http://www.institute.hr/wp-content/uploads/2021/07/CV-Slaven_Tolj.pdf
- Igor Toševski, 1963., Skopje, MK
<https://toshevski.weebly.com/>
- Gyula Varnai, 1956, Kazincbarcika,
HU
<http://www.varnaigyula.hu/>
- Vadim Zakharov, 1959., Dushanbe,
Tajikistan / RU
<https://www.vadimzakharov.com/>

Maja Bajević**Women at Work – Under Construction, 1999.**

petodnevni performans na skelama Umjetničke galerije Bosne i Hercegovine, video 11'48", zvuk
Vlasništvo: Zbirka Kontakt, Beč

Women at Work – Under Construction, 1999

five-day performance on the scaffolding of the Art Gallery of Bosnia and Herzegovina, color video 11'48", sound
Courtesy of the Kontakt Collection, Vienna

Emese Benczúr**Trebam li doživjeti stotu, 1997.**

vez na etiketama odjeće, dimenzije promjenjive
Vlasništvo Ludwig muzeja, Budimpešta

Should I Live To Be A Hundred, 1997

installation, embroidery on clothing labels, dimensions variable
Ludwig Museum – Museum of Contemporary Art, Budapest

Lučezar Boyadjiev**Dom / Grad, 1998. (2018.)**

Autorova rekonstrukcija. Digitalni tisak na vinilu i papiru; shematska karta Sofije, digitalni otisci A4 veličine 28 po ručno izrađenim fotokolažima
250 x 500 cm
Vlasništvo: Zbirka Kontakt, Beč

Home/Town, 1998 (2018)

Author's reconstruction. Digital print on vinyl and paper; schematic map of Sofia, 28 size A4 digital prints after hand-made photo-collages
250 x 500 cm
Courtesy of the Kontakt Collection, Vienna

Catalina Bucos**Café Guguță, 2019.**

video animacija, 4'53"
Ljubaznošću umjetnice
Café Guguță, 2019
video animation, 4'53"
Courtesy of the artist

Boris Cvjetanović**Male glave, mala tijela, 2016.**

video, 9'
Ljubaznošću umjetnika
Little Heads, Little Bodies, 2016
video, 9'
Courtesy of the artist

Jiří Černický**Suze za Etiopiju, 1993. – 1994. – 2020.**

video
Postutopijski dobrotvorni projekt za podršku Afrikanima u Etiopiji
Ljubaznošću umjetnika
Tears For Ethiopia, 1993 – 1994 – 2020
video
A post-utopian charity project to support Africans from Ethiopia
Courtesy of the artist

Vlasta Delimar**Nepravdnosti, 1992.,**

iverica, tempera, staklo, c/b
vintage fotografija
40,5 x 54,5 cm
Ljubaznošću umjetnice
Injustices, 1992, chipboard, tempera, glass, b/w
vintage photograph
40,5 x 54,5 cm
Courtesy of the artist

Ivan Faktor**Slavonski nadgrobni spomenik, 1993.**

prostorna instalacija
200 x 300 cm
Vlasništvo Muzeja likovnih umjetnosti, Osijek
Slavonian Tombstone, 1993
spatial installation
200 x 300 cm
Courtesy of the Museum of Fine Arts, Osijek

Alban Hajdinaj**21. lipnja, 2018.**

video 26", staklenka s pepelom

Ljubaznošću umjetnika

June 21, 2018

video 26", jar with ashes

Courtesy of the artist

Albert Heta**Bum Bum, 2003.**

video u boji, PAL, 2'20"

Ljubaznošću umjetnika

Bang Bang, 2003

color video, PAL, 2'20"

Courtesy of the artist

Lukáš Jasanský & Martin Polák**Frajeri, 1989. – 1990.**

serija 21 crno-bijele fotografije, 10 x 15 cm svaka, staklo

Ljubaznošću umjetnika

Guys, 1989 – 1990

cycle of 21 black and white photographs, 15 x 10 cm each, glass

Courtesy of the artists

Kai Kaljo**Gubitnica, 1997.**

video, 1'30"

Ljubaznošću umjetnice

Losier, 1997

video, 1'30"

Courtesy of the artist

Oleg Kulik**Ruska pomrčina – I, 1999.**

fotografija u boji, ispis

410 x 296 cm

Ljubaznošću umjetnika

The Russian Eclipse – I, 1999

color photo, print

410 x 296 cm

Courtesy of the artist

LED Art**Zamrznuta umjetnost,****1993.**

dokumentacija projekta

5 fotografija 40 x 60 cm, 33

fotografije 20 x 30 cm, 8

razglednica, 1 prospekt/pozivnica x 2, 2 bedža, izdanja

Potop i Vreme zamrzavanja,

novinski članak

Ljubaznošću umjetnika i

Darke Radosavljević

Frozen Art, 1993

documentation of the

project

5 photos 40 x 60 cm, 33

photos 20 x 30 cm, 8 post-

cards, 1 brochure / invita-

tion x 2, 2 badges, editions

Potop and Vreme zamrzavanja, newspaper article

Courtesy of the artists and

Darka Radosavljević

Antun Maračić**Zlatne riječi, 1991.**

zlatna boja na crnom papi-

ru, 70 x 50 cm (x 12)

Ljubaznošću umjetnika

Golden Words, 1991

gold color on black paper,

70 x 50 cm (x 12)

Courtesy of the artist

Yerbossyn**Meldibekov****Invazija, 2000. – 2018.**

serija 8 fotografija u boji

svaka 30 x 50 cm

Ljubaznošću umjetnika

Invasion, 2000 – 2018

series of 8 colour photo-

graphs

30 x 50 cm each

Courtesy of the artist

Ilona Németh**Privatna ginekološka ope-****racija 1-3, 1997.**

instalacija

tri stolice za ginekološki

pregled, mahovina, baršun,

zečja dlaka, tri umivaoni-

ka, tri kante, tri sklopiva

paravana, dimenzije pro-

mjenjive

Vlasništvo Ludwig muzeja

– muzeja suvremene um-

jetnosti, Budimpešta

Private Gynaecological Surgery 1-3, 1997

installation

three gynaecologist examining chair, moss, velvet, rabbit's hair, three wash basins, three buckets, two folding screens, dimensions variable

Ludwig Museum – Museum of Contemporary Art, Budapest

photo: József Rosta /

Ludwig Museum – Museum of Contemporary Art

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Dan Perjovschi

Tuzlanska priča,

1988. – 2021.

dokumentacija

Antropogram, crtež, 164 x

25cm, 1987., reprodukcija;

Velika diploma za crtež

5. međunarodne izložbe

portreta, Tuzla 1988; 46,5 x

62,7 cm; Razglednica Inter-

bifepa 5 koja objavljuje na-

gradu Danu Perjovschom,

10 x 15 cm;

Letak Interbifepove nagra-

de 1988., 21 x 22 cm;

Srebrenik, Srebrenik, otvo-

reni grad umjetnosti, popis

umjetnika koji žive u likov-

noj koloniji, 1990., A4;

Srebrenik, Otvoreni grad

culture, letk, 22 x 9,5 cm

Ljubaznošću umjetnika

The Tuzla Story, 1988 – 2021

documents

Anthropogram, drawing;

164 x 25 cm, 1987, repro-

duction;

Grand Diploma for drawing

5th international exhibition

of portrait, Tuzla 1988;

46,5 x 62,7 cm; Postcard

from Interbifep 5 announc-

ing the award to Dan Per-

jovschi; 10 x 15 cm;

Flyer announcing all Inter-

bifep awards in 1988; 21 x

22 cm;

Srebrenik, open city of art,

list of artists residents in

the art colony, 1990; A4

Srebrenik, Open city of cul-

ture, flyer; 22 x 9,5 cm

Courtesy of the artist

Tadej Pogačar &

P.A.R.A.S.I.T.E.

Museum of Contem-

porary Art

Umjetnost povijesti – kroz

tijelo, 1994. – 2016.

Intervencija, instalacija,

Muzej novije povijesti Slo-

venije, Ljubljana, 8 okvira,

fotografije, dokumenti

svaki 90 x 70 cm

Ljubaznošću umjetnika

The Art of History – Throu-

gh the Body, 1994 – 2016

Intervention, installation,

National museum of Con-

temporary History, Ljublja-

na, 8 frames, photographs,

documents

90 x 70 cm each

Courtesy of the artist

Kiril Prashkov

Nacionalni grah, 2002.

grah, akril pet posuda

ca 30 x 40 x 3 cm

National Beans, 2002

beans, acrylic, five jars

ca 30 x 40 x 3 cm

Nacionalni stol, 1994.

fotografija, 40 x 60 cm

National Table, 1994

photograph, 40 x 60 cm

Nacionalna crvena paprika

i nacionalna zelena papri-

ka, 1994.

fotografija, 40 x 60 cm

National Red Pepper and

National Green Pepper,

1994

photograph, 40 x 60 cm

Križ na žutom podu, 2006.

tisak na tepihu

ca 160/160 cm

A Cross Over the Yellow

Pavement, 2006

print on carpeting

ca 160/160 cm

Nacionalna zastava, 1991.

drvo, ca 70 x 110 x 26 cm

National Flag, 1991

wood, ca 70 x 110 x 26 cm

Nacionalno voće, 1992.cca 30 x 40 x 3 cm, tikva,
bodljikava žica**National Fruit, 1992**ca 30 x 40 x 3 cm, gourd,
barbed wire**Nacionalne kacige, 1992.**tikva, tempera, vojne kacige,
ca 25 x 40 x 25 cm svaka**National Helmets, 1992**gourd, tempera, military
helmets, ca 25 x 40 x 25
cm each**Govoreća kaldrma, 1997.**

– 2003.

boja na 15 granitnih kocki
12 x 12 x 12 cm svaka**Speaking Cobble Stones,
1997 – 2003**paint on 15 cobble stones
12 x 12 x 12 cm each

Ljubaznošću umjetnika

Courtesy of the artist

**RIGASRS - Razisko-
valni inštitut za
geo-umetniško sta-
tistiko Republike
Slovenije****IIGSRS - Istraži-
vački inštitut za
geoumetničku sta-
tistiku Republike
Slovenije****RIGASRS - Resear-
ch Institute of
Geo-Artistic Sta-
tistics of the Re-
public of Slovenia
/ Alenka Pirman,
Vuk Ćosić, Irena
Woelle****Slovenski mediteranski
metar (SMM), 1997.**mobilni etalon SMM, mjed,
3 x 46,6 x 4 cm, papirnati
metar 50 x 2 cm, tekst**Ljubaznošću umjetnika
The Slovene Mediterrane-
an Metre (SMM), 1997**temporary mobile stan-
dard, brass, 3 x 46,6 x 4 cm,
paper measuring tape, 50 x
2 cm, text

Courtesy of artists

**Alexandr Roitburd
Psihodelična invazija kr-
starice Potemkin u tauto-
loške halucinacije Sergeja
Eisensteina, 1998.**

video, 4'19"

Ljubaznošću umjetnika

**Psychedelic Invasion of
the Battleship Potyomkin
into Sergey Eisenstein's
Tautological Hallucinati-
ons, 1998**

video, 4'19"

Courtesy of the artist

Arsen Savadov**Čokolada Donbas, 1997.**2 kolor fotografije
150 x 100 cm svaka

Ljubaznošću umjetnika

Donbass Chocolate, 1997.2 color photographs
150 x 100 cm each

Courtesy of the artist

Gentian Shkurti**Go West, 2000.**

video igra

Ljubaznošću umjetnika

Go West, 2000

video game

Courtesy of the artist

**Nebojša Šerić
Shoba****Predsjednička limuzina,
2020.**

iz serije Izvršna vlast

28 x 10 x 10 cm

Ljubaznošću umjetnika

Presidential Limo, 2020

from the Executive Series

28 x 10 x 10 cm

Courtesy of the artist

Love or Hate, 1998.kvačice, dimenzije pro-
mjenjive

Ljubaznošću umjetnika

Clothes pins, 1998

dimensions varable

Courtesy of the artist

Grupa Škart /**The Škart Group****Tuge, 1992. – 1993.**

10 plakata 55 x 36 cm,
tri trake s fotografijama
40 x 5,5 cm, 33 Tuge, kar-
ton 8,5 x 14 cm

Ljubaznošću umjetnika i
Darke Radosavljević

Sadnesses, 1992 – 1993

10 posters 55 x 36 cm,
three strips with photo-
graphs 40 x 5.5 cm, 33
Sadnesses, cardboard, 8,5
x 14 cm each

Courtesy of the artists and
Darka Radosavljević

**Pomoćni kuponi za opsta-
nak, 1997. – 2000.**

16 tabli kupona, svaka tabla
A4, javni prostori

Ljubaznošću umjetnika i
Darke Radosavljević

**Additional Survival Cou-
pons, 1997 – 2000**

16 coupon boards, each bo-
ard A4, public spaces

Courtesy of the artists and
Darka Radosavljević

Slaven Tolj**Bez naslova, 1992.**

viskoza, 118 x 235 cm,
crno/bijela zastava, i

Posljednja fotografija

Pavo Urban, 1991.

crno/bijela fotografija

Vlasništvo zbirke Marino
Cettina (zastava) i Umjet-
ničke galerije Dubrovnik
(fotografija Pave Urbana)

Untitled, 1992

viscose, 118 x 235 cm,
black and white flag, and
Last photograph by Pavo
Urban, 1991.

black and white photo-
graph

Courtesy of the Marino
Cettina Collection (flag)
and Museum of Modern Art,
Dubrovnik (photo by Pavo
Urban)

**Hrana za preživljavanje,
1993.**

fotografija, 70 x 100 cm,
Performance Art Festival,
Kula babilonska, Cable Fa-
ctory, Helsinki (s Marijom
Grazio)

Ljubaznošću umjetnika

Food for survival, 1993

Photograph, 70 x 100 cm,
Performance Art Festival
Tower of Babel, Cable Fa-
ctory, Helsinki (with Marija
Grazio)

Courtesy of the artist

Igor Toševski**Dosije 96, 1996. – 2020.**

instalacija, 150 x 150 cm
ispis uvećanog odlomka
iz rječnika, ispis uvećane
kontakt kopije iz dokumen-
tacije rada, tanjur iz tvornice,
Titov Veles

Ljubaznošću umjetnika

Dossier 96, 1996 – 2020

installation, 150 x 150 cm
print of enlarged paragraph
from a dictionary descri-
bing the word ready-made,
print of enlarged contact
copy from the documen-
tation, a plate from the
factory in Titov Veles
Courtesy of the artist

Gyula Várnai**Aura, 1994.**

umjetnikova odjeća, insta-
lacija, 100 x 250 cm
Vlasništvo Instituta za
suvremenu umjetnost, Du-
naújváros

Aura, 1994

the clothes of the artist, in-
stallation, 100 x 250 cm
Property of the Institute
of Contemporary Art, Du-
naújváros

Vadim Zakharov**Kaljinka, 2015.**

zidna instalacija, bodljikava
žica, drvo, naranče, natpis,
51 x 500 cm

Ljubaznošću umjetnika

Kalinka, 2015

mural installation, barbed
wire, wood, oranges, ins-
cription, 51 x 500 cm
Courtesy of the artist

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