

The New Art Practice in Yugoslavia 1966-1978

Marina Abramović ★ Ida Biard ★ Željko Borčić ★ Bosch+Bosch Group
Boris Bučan ★ Radomir Damjanović Damnjan ★ Braco Dimitrijević
Vladimir Dodig ★ Nuša and Srečo Dragan ★ Goran Đorđević
Family at Šempas ★ Ladislav Galeta ★ Tomislav Gotovac ★ Group 143
Group of Six Artists ★ Vladimir Gudac ★ Sanja Iveković
Dean Jokanović Toumin ★ Jagoda Kaloper ★ Julije Knifer ★ KOD Group
Ivan Kožarić ★ Dalibor Martinis ★ Slobodan Milivojević ★ OHO Group
Neša Paripović ★ Zoran Popović ★ Bogdanka Poznanović
Vladan Radovanović ★ Red Peristyle Group ★ Josip Stošić
Predrag Šidjan ★ Team A³ ★ Raša Todosijević ★ TOK Group
Goran Trbuljak ★ Davor Tomičić ★ Gergelj Urkom ★ Verbumprogram
Gorki Žuvela

Gallery of Contemporary Art Zagreb

Documents 3—6

The New Art Practice in Yugoslavia 1966—1978

Edited by
Marijan Susovski

Gallery of Contemporary Art,
Zagreb 1978

Foreword

In the last ten years, modern art in Yugoslavia, the fields of artistic interests, the way they develop and manifest themselves have undergone essential changes in comparison to the forms of art which immediately preceded them or still exist. Starting from 1966, artists of the new generation, born in the late forties and the early fifties, became involved in artistic activities which differed from the established art forms in the milieu in which they lived and worked. New artistic trends developed in Ljubljana, Zagreb, Novi Sad, Subotica, Belgrade and Split. The very number of the cities and their widespread geographical distribution testify to the scope of interest in the new approach to artistic communication. The cities represent cultural centres with specific art traditions which, in some cases, served as the basis for the development of new trends in art and represented the starting point for their different lines of development. At first, the new artistic activities emerged and developed in the respective centres quite independently of each other, but they soon merged along a line which views the meaning of artistic creation as lying in a different language of art and a new context for its activity. There is no doubt, therefore, that during this period Yugoslav art underwent changes which meant innovations — new trends or a new art practice.

What makes this practice different from the previously existing forms of art is the use of new media, a new approach to artistic activity and a new understanding of the work of art, as well as a specific kind of social commitment. The cultural and political situation of the time in Yugoslavia and abroad were reflected in this new art. Conceptual artists, owing to their left-wing orientation started reacting to world events; this reaction could also be observed among Yugoslav artists, for whom, however, this represented a natural, understandable line of activity. The purpose of their non-conformism was to develop art as »an integral part of the criticism of the social praxis, in other words, a revolutionary mechanism for the introduction of qualitative changes into the social praxis.«¹ The artist's creative work was accompanied by the belief that the development of society requires the avant-gardism of the language of art and that art »is not formal evolutionism, which can be mechanically built into the new social relations, but a dialectic revolutionary process.«² Of particular significance among the above mentioned new approaches was the social commitment of the artist, especially in view of the fact that the new attitude towards the media and towards art in general was adopted in a society which is as a rule open to changes and permanent investigations. The revolutionizing of artistic activity, an analytical, questioning and critical attitude towards reality — social behaviour, life and views on life — were the result of changes in the social relations in Yugoslavia, where the artist was encouraged to become socially committed, which was often not opportunistic either with regard to art conventions or society. In their view, changes in society — political and economic — should be uniformly reflected on changes in art, on society's attitude towards the artist, the artist's towards society and society's attitude towards the notion of art. This is the reason for the break with models based on traditional views on art, with the art inherited by the milieu, with themes and art forms based on tradition, their formal artistic expression and with the linguistic conventions of plastic art. This, however, was not an a priori rejection, it was a resistance to the inherited culture which opposed the new culture of time, space and situation — the tradition which with its established status counteracted anything that might surpass it. These were mainly confrontations with out-dated attitudes towards art in the new social situation — the middle class »Weltanschauung«. The purpose of the confrontation with the middle class ideas of art and the new understanding of the notion of art in general, which calls for the permanent changes in reality to be accompanied by a continual, always new and adequate

reaction on the part of the artists is to achieve spiritual and not materialistic results of creative work, i.e. results in which the artistic quality does not derive solely from the materialized esthetic quality, but in which the artistic sensibility is expressed in the attitude, behaviour, option, way of life — in the activities, the acts which can most adequately express this sensibility. Forced to carry out their activities within a context of art which was inappropriate, the artists inevitably came into conflict with that which, in their view, represented a hindrance — tradition, pedagogic and art canons, conventions, the institutionalized character of art and with their own social position. They advocated polemic forms of art, radical changes, analytic and critical artistic activities which should represent »an act of social relevance«. They took a different approach to art because they came to understand that the existing system of relations between artist — work of art — society was no longer socially relevant. They sought to change the system of teaching at fine arts schools and opposed the educational system which sees art as a merchandise and not as a system of thought, a way of exposing the personality of the artist who, with his specific sensibility, has feel for reality and can be instrumental in changing it. In striving to ensure a non-commercial status for the work of art, the artist resists the dominant role of the market, raises the question of the function of criticism and its value judgements made to correspond to the present-day art systems, and in the criticism of galleries he points to manipulative procedures with artists and with the functioning of the system in creating works of art. He will, therefore, point to the need of demystifying the artistic act, of democratizing art and allowing for the participation of the spectator in creating works of art.

We felt it necessary to point out the importance of social commitment, for it is probably what is most specific for the work of this generation of artists — a generation which was born, raised and worked under the new social conditions. Not having brought anything from the past, since they had nothing to bring, for them the present was to be sought in life and in art. Though these trends have been present for ten years now, there has been no comprehensive study or interpretation, and there is no synthetic overview of the events. This is why the texts for this book were written with a view to providing a more extensive survey of this period. The authors of the texts are art historians and critics who observed these trends, took part in them themselves and sometimes influenced further developments. Such first-hand experience and insight into the situation acquires thus greater documentary value. In putting together the material we found that some of the events were insufficiently known, studied or sorted, and this made it difficult for critics to write about them. That is why the artists themselves, individuals or groups, were asked to present their views and talk about their work during the past period. Such interpretations are inevitably somewhat subjective, but they are significant in that they represent original documents which are of importance for later interpretations and studies. The texts reflect the personal views of the authors and, in some cases, the authors inevitably take an exclusive stand towards everything that is beyond the scope of that which they themselves stand for. This is why the publication also reflects polemical situations which have arisen during the past period within the context of this new art or between proponents of different views. Tomaž Brejc is the author of the text about the OHO group in Ljubljana, the Family in Šempas, whose activities followed along similar lines, and about the work of Nuša and Srečo Dragan. Following immediately after the introductory article by Ješa Denegri, the text covers the early period of the OHO group's activity and provides a basis for the understanding of the development of the new art practice. By its rejection of the traditional technique, the OHO group marks a shift towards a new sensibility in experiencing objects and towards a greater ability to experience the original material quality of objects. According to Tomaž Brejc's interpretation, this

¹ Raša Todosijević, *Umetnost i revolucija*, publication *Oktoobar 75*, published by Student's Cultural Centre, Belgrade 1975.

² The same text.

results in »an experience of a rather complex mental nature, and it does not at all rely solely on the visual-rational logic of the picture«. What is important for the members of the OHO group is the direct experience and »the confrontation of man's mental states with the natural environment«, while documents represent »an element of referring the spectators to their metaphysical and spiritual experience«.

The texts by Nena Baljković, Davor Matičević and Ida Biard lay particular stress on the analysis of the social aspects of the activities of artists working in Zagreb. In discussing the work of Braco Dimitrijević and of Goran Trbuljak, whom she considers to be »relevant practitioners of conceptual art« in Yugoslavia, Nena Baljković speaks of the way in which conceptual art requires us to reconsider value judgements on the work of art, how it removes the art object from the consecrated pedestal and does away with social conventions and with the established means of artistic expression. Davor Matičević draws our attention to the artist's commitment, which results from his desire to intervene in urban space and from his work which strives to introduce qualitative changes into living conditions in the community. The author follows the artists' activities and the different lines along which they later developed. Facts about the Red Peristyle group from Split, though still incomplete, are published for the first time in this catalogue, along with description of works by Boris Bučan, Sanja Iveković, Dalibor Martinis, Ladislav Galeta, Vladimir Gudac, Gorki Žuvela, the Tok group and of other artists of the younger generation. In addition to the representatives of the younger generation from Zagreb, we find artists of the older generation whose activities during this period followed along similar lines or whose creative experience brought them to adopt identical views on art. These include: Julije Knifer, Ivan Kožarić and Josip Stošić. The activities of the Galerie des Locataires of Ida Biard follow those aspirations within the new trends, most frequent in Zagreb, which demystify the old role of art systems or propose a new one for the diffusion of works of art.

The art scenes in Novi Sad and Subotica, which generally lagged behind the traditional forms of cultural activities in the large centres during the period from 1970 to 1973, have experienced intense activities in the field of new art. Texts by Mirko Radojičić, a member of the Kod group, and by Balint Szombathy, a member of Bosch + Bosch, reveal a number of less known details from the work of these groups and of their individual members. The early interest in conceptualism of the linguistic type, in actions, and in activities along the lines of Land Art, Arte Povera, Concrete Poetry and Mail Art reflects the desire for a different approach to the traditional media and for the »equalization of art and life«. The art situation in Belgrade proved overcomplex to be covered in one or two texts, especially in view of the frequent appearance of new groups and of the different types of activities. Thus Group A⁷, Group 143, Verbumprogram and Vladan Radovanović were asked to give an account of their creative endeavours during the past period. Both in Belgrade and in Zagreb, along with younger artists, the names of several artists of the middle or older generation also appear: Vladan Radovanović, Tomislav Gotovac and Radomir Damnjanović. In his text, Vladan Radovanović gives a review of past activities and also explains his involvement in media investigation and in the new art practice. In the text on Tomislav Gotovac, Ješa Denegri describes, apart from the little known work of this artist, his »non-metaphorical and anti-narrative art language«, and in the text on Radomir Damnjanović he shows how from 1970 on the artist has been increasingly using »first person speech« — the subjective presentation of conditions which are the expression of given social situations. The most extensive text by critic Jasna Tijardović covers the work of Marin Abramović, Slobodan Milivojević, Neša Paripović, Zoran Popović, Raša Todosijević and Gergelj Urkom who first began their activities as an informal group Oktobar and continued along specific lines of development, the most notable being the body art activity of Marina Abramović and the analysis of the social and political functions of art in the works of Raša Todosijević and Zoran Popović.

The documentation was particularly difficult. For a certain number of artists the collection of documents or documentary traces of their work is contrary to their artistic convictions, so they left none or did not keep any records and all evidence

of their works was thus lost. Since what is important to them was the activity itself, they were opposed to subsequent completion and documentation of their works. In some cases, the artists refused to give particulars. They also opposed the publication of material on their activities in a book which, owing to the historical treatment of the subject, necessarily petrifies and institutionalizes something which was from the very beginning opposed to institutionalized situations in art and which strove to be as close as possible to real-life situations.

Art in the Past Decade

General Characteristics of New Trends in Art

Though there is no doubt that in its development art follows a continuous pattern without sudden interruptions marked by fixed dates, a number of various symptoms support the claim that some ten years ago a new situation arose, which, it seems to us, can be justifiably set apart as a specific period in the history of post-war art. It goes without saying that the new development contains many direct or indirect influences and elements discernible in the period preceding it, but it also shows a sufficient number of characteristic constitutive elements which give it a separate identity. In his »Precronistoria« Germano Celant takes 1966 as the beginning of this period and sees the first signs of change in relation to the characteristics of the preceding trends in the exhibitions »Arte abitabile« at the Sperone Gallery in Turin and »Eccentric Abstraction« at the Fischbach Gallery in New York.¹ The works displayed at these exhibitions were characterized by a conscious going away from the premises of minimal art and the art of primary geometrical forms realized in industrial technology and the new media; the artists were now offering works of non-consistent temporary material structure, bringing into question, more prominently than ever before, the status of the fixed and permanent art object. This change of the status of the art object seems to be the key problem which started the critical debate about the specific characteristics of the new situation in art. Some of the first analyses of the new trends pointed out the reduction of the material character of form applied as a principle; this is also the basic statement of the now classical pieces of criticism — »Arte povera« by Germano Celant,² »The Dematerialization of Art« by Lucy Lippard and John Chandler³, and of the programmatic texts of two of the artists representing the movement, »Antiform« by Robert Morris⁴ and »Le ultime parole famose« by Michelangelo Pistoletto⁵. The question of the changed material status of the art object was also treated in some later papers, e.g. that on post-object art by Donald Karshan⁶; furthermore, in the first presentations of the new trend emphasis was laid on the artists' attitudes, behaviour and action in concrete processual operations (the exhibitions »Op Losse Schereeven« at the Stedelijk in Amsterdam and »When Attitudes Become Form« at the Kunsthalle in Bern, both in 1969); finally, the symptoms of this radical separation of the current artistic practice from previous attitudes led some critics to speak of the whole phenomenon as the »new art«, as was the case of the theme of the exhibition of English artists entitled »The New Art« at the Hayward Gallery in London in August 1972.

However, it has now become evident that this whole development contains a much more structured inner configuration composed of a series of phenomena, for which it is increasingly difficult to find a common denominator. The symptom of the art object remains one of their characteristics, though it has to be pointed out that we are dealing here with a change of the visualization or concretization of ideas rather than with a definite disappearance of the physical properties of the art object. The work of art is no longer formulated as an autonomous plastic shape but is constructed in a medium or material as a »background (or a »container« as Ursula Meyer describes it), within which there functions a thought process.

Furthermore, apart from the interest in the use of physical, organic and natural materials, there arose the question of how to treat the modern media, such as video tape, film and photography; and within the whole movement that emphasised the mental components of artistic work, problems associated with new approaches to the classical disciplines of painting, sculpture and drawing once again became of central interest. If we add that these developments had very definite sociological implications, that individuals and whole groups of artists took part in ideological discussions and the social and political life, we must inevitably conclude that the new art trend did not involve merely an internal stylistic change within an adopted basic concept of art, but in many ways an essentially new global situation, in which there arose, and featured equally prominently, the questions of changed forms and ways of artistic practice and its projection on the basic structure of the cultural and social conditions in some milieu of modern society.

Writing on the new artistic practice, art critics and the artists themselves identified a number of separate orientations that today are parts or components of one whole. In the initial manifestations, in which the reaction to the strictly technological orientation of the movement of primary structures and neo-constructivism was directly observable, the accent was on work with non-selected organic and ephemeral materials, while the meaning was transferred from the form of the art object to the behaviour of the artist's subject. The work of art had to be the ideological postulation of the dichotomy »culture-nature« — a characteristic feature of the early »antiform« and »earth works« operations of American and English artists (Morris, Smithson, Serra, Long, Flanagan and others) and a similar idea can be observed in the Italian artists espousing poor art (Arte povera, a term coined by Celant) — M. Pistoletto, Merz, Kounellis, Zorio, Prini, Anselmo, Paolini and others, as well as in the German representative and precursor of the movement, Joseph Beuys. A characteristic shared by all these artists is the continuous change of behaviour and action aimed at creating as much room for free manoeuvre as possible. As Celant observes, this was a consciously postulated principle of »creative normadicism«. In this the work procedure is intuitive and concrete, and is not pre-determined by philosophical and theoretical motivations, though it is almost always based on the principle of tautology, which indicates the factual character of the elements used in the process of the materialization and visualization of an idea. By their tendency to stress natural and physical, i.e. organic media, removed from any confinement within the frame of a fixed object, these operations are directly continued by Land Art and Body Art. In Land Art natural open areas are used for works on a macrodimensional scale and the work either perishes quickly or survives for a long time, like some kind of »archeological« data (works by Smithson, De Maria, Heizer, Long and others). In Body Art the artist's body becomes the place and medium of work and is often used with all the physical brutality of vital and organic functions. The representatives of this method (Gina Pane, Acconci, Burden, the artists of the »Vienna body« circle, and others) react to the subconscious layers of individual fates, including in their actions the components of personal and collective psychological complexes, endowing the perception of the work with a marked sensuous character, expressed for the most part in ephemeral and momentary performances,

¹ Germano Celant, *Precronistoria 1966—1969*, Centro Di, Florence 1976. The exhibition »Arte abitabile« was held in June 1966 at the Sperone Gallery and presented works by M. Pistoletto, G. Placentino and P. Gilardi. »Eccentric Abstraction« was organized by Lucy R. Lippard and shown at the Fischbach Gallery in New York in September 1966 with works by L. Bourgeois, A. Adams, E. Hesse, B. Neumann, K. Sonnier, F. Vinter, D. Potts and G. Kuehn.

² Germano Celant, *Arte povera*, the catalogue of the exhibition at the De Foscarari Gallery, Bologna, January 1968. In the same period Celant also wrote: *Arte povera*, the catalogue of the exhibition at La Bertessa Gallery, Genua, September 1967, *Arte povera — Appunti per una guerriglia*, Flash Art No 5, November — December 1967 and *Arte povera*, Gabrielle Mazzota, Milan 1969.

³ Lucy Lippard and John Chandler, *The Dematerialization of Art*, Art International, February 1968 (Italian translation: G. Celant, *Precronistoria, La dematerializzazione dell' arte*, pp. 52—64). Lucy Lippard used the same term later in the title of her book *Six Years: the dematerialization of the art object from 1966 to 1972*, Studio Vista, London 1973.

⁴ Robert Morris, *Antiform*, Artforum, April 1968 (Italian translation by G. Celant, *Precronistoria*, pp. 72—75).

⁵ Michelangelo Pistoletto, *Le ultime parole famose*, published by the author, Turin 1967 (It was published later in: Germano Celant, *Conceptual Art — Arte povera — Land Art*, Turin 1970; Michelangelo Pistoletto, the catalogue of the exhibition at the Palazzo Grassi, Venice 1976, pp. 30—32 and Germano Celant, *Precronistoria* pp. 34—36).

⁶ *The Seventies: Post-Object Art, A Statement on Conceptual Art and Conceptual Aspects*, by Donald Karshan, New York Cultural Center, 1970.

⁷ *The New Art*, London, August—September 1972. Text by Anne Seymour, works by K. Arnatt, Art and Language, V. Burgin, M. Craig-Martin, D. Dye, B. Flanagan, H. Fulton, Gilbert and George, G. Hilliard, R. Long, K. Milow, G. Newman, J. Stezaker, D. Tremlett,

Alongside these art trends that developed simultaneously but in different directions and independently from one another in various parts of Europe and America, the field of conceptual art became more clearly defined — the term had hitherto often been inappropriately used to denote all art developments of the past decade. However, today it is obvious that in its narrower sense it can refer only to the works of a group of American and English artists whose work is based on the principles of analytical philosophy and the philosophy of language, under the influence of Wittgenstein and Ayer. The term itself derives from Sol LeWitt's texts⁸, which postulate the possibility that the physical object may disappear and envisage the substitution of that object with a notional (mental) level of its functioning. The author states the following: »Ideas themselves may be a work of art; they are part of a chain of developments which may perhaps find a shape. But all ideas need not be objectivized.« This is the basis on which there evolved the working principles of the work of the early conceptualists who gathered around Seth Siegelau (Huebler, Barry, Weiner, Kosuth) and work (with the exception of Kosuth) is characterized by the approximated choice of solutions of the conceptualization and realization of the object. This is postulated by Weiner in his well-known Statement: »The artist may perform the work — The work may be performed by another person — The work need not be performed.« However, it was in this approximation that Catherine Millet discerned, and quite rightly so, the relapse into the »expressive residue«; it required the strict theory of Joseph Kosuth to give the term and notion of conceptual art on »art as idea« their essentially analytical meaning. »Artistic postulates — states Kosuth — »are not of a factual but a linguistic nature: they do not describe the behaviour of physical things or mental processes; they are the expression of art definitions or are formal consequences of such definitions.«⁹ The course of such rigorous analytical procedures was pursued further by the Art and Language group and a few other artists (Venet, Burgin), who insisted on the extreme objectivity of artistic language or language as an art, with the aim of eliminating from it any possibility of ambivalent meaning which results from the function of image, form or symbol. All these artists use language as a medium of artistic practice (and not as a medium of art criticism or art theory), which is the ultimate point that the process of conceptualization of artistic thought can reach and still be conceived as a kind of perception pattern.¹⁰ A further, and extreme, step in that direction would be the one envisaged by Jack Burnham in his statement that »the ideal degree of conceptual art is telepathy«, but this is a thesis that goes beyond the scope of the known examples of art and therefore has no meaning for the historical consideration of the phenomenon.

The further development of this purely linguistic wing of conceptual art took an unexpected turn at the beginning of 1975: its members did not follow the direction that had been predicted by Burnham, but, on the contrary, started to criticize severely the cultural superstructure in the context of the historical and cultural development of contemporary neocapitalism. In Kosuth's words, the position of the contribution of conceptual art, already completely assimilated at that time, demanded a new impulse, which necessarily led to a break with the Wittgenstein-inspired first stage. The analytical operations that had resulted from that inspiration were replaced by anthropological and, consequently, ideological and political problems, which were pursued to the extent and in the forms that can be achieved in small groups of intellectuals in New York. Working in that direction, Kosuth and the members of the Art-Language group (Ian Burn, Mel Ramsden, Andrew Menard, Michael Corris and others) started the magazine *The Fox* in 1975, in which a number of texts by these and other authors explain the reasons and motives of the changes in their ideological standpoint, as well as the strategy of practical behaviour that results from them. Apart

from the substitution of the idealistic position of analytical philosophy with a kind of specific interpretation of Marxism, the concrete consequences of the new attitudes manifested themselves in the criticisms of the very principles of the cultural and artistic system to which these artists had themselves belonged. The contributors to *The Fox* were aware of the fact that the politicization of art cannot proceed effectively on the level of elaborations of contents linked with the developments in the world around us, but only on the level of a dialectic analysis of the situation within the art system itself, which in fact forms an integral part of a much broader spectrum of the dominant social system. Exposing the dependence of art on the broader context of relations in that system, a dependence that obviously exists even when artists act autonomously in their choice of language, the earlier conceptualists made a significant contribution towards a clearer insight into the socially determined position of culture and art in the concrete circumstances of a given reality. However, they have not been able to avoid the dilemmas which, since the time of historical avantgardes, have always accompanied the activity of artists with a radical orientation, torn between the need for a continuous development of their ideological stand and its simultaneous neutralization by the integrative instruments of the existent social organism¹¹.

This short and necessarily simplified outline of the various alternatives within the range of new artistic experiences justifies the conclusion that, in spite of the widely differing approaches, they may be classified into two general attitudes. One of them is the turning to the limitless sphere of the real, in which the artist looks for sources and inspirations for his work, using various media ranging from highly developed technological ones to primary organic media and placing almost explicitly the subjectivity of the artist's individuality into the forefront. In the other attitude the research centres around the analysis of the constitutive terms of the art language itself and the artist thus avoids any contamination with the real and the objective; here the expressive potential of the medium gives way to the verification of its elementary structural factors, which is the very reason for strictly objective and impersonal operative procedures. Trying to describe the characteristics and intentions of these two approaches, Renato Barilli distinguishes between »mystical« (vitalistic or worldly) and »tautological« conceptualism, the former referring to artists in whose work emphasis is placed on »referentiality and subjection to the material context of life«, and the latter to those who »reject any referential link with the world or the environment, either natural or social, bodily or spiritual« and reduce the problem of the work to a rigorous process of self-analysis conducted within the immanent terms of art.¹² The American critic Robert Pincus-Witten makes a similar distinction when he speaks about two types of conceptual artists, — »ontological conceptualists« (whose prototype is Acconci) and »epistemological conceptualists« (whose prototype is Kosuth).¹³ Both critics agree in stating the existence of a synthetic and an analytic component in the complex of new art experiences, thus bearing out the fact that the new art scene has brought to light numerous integral working approaches, the characteristics of which go beyond the solutions contained in one and the same style, direction or movement and form the elements of a much more complex organism characterized by new ways of looking upon the nature of art itself.

In the past few years the internal situation, however, has changed: developments that could be denoted by terms such

¹¹ For more detailed information cf.: Stefan Moravski, *Kuda ide američka avangarda?* Radio Belgrade Third Programme, No. 33, February 1977. The original texts: *The Fox*, Nos. 1, 2, 3, 4, New York 1975—76. Translations: the articles by Jan Burns, Mel Ramsden, Andrew Menard and Michael Corris from the first number of *The Fox* were published in mimeographed form by the Students' Cultural Centre Gallery and the Centre for Culture and Information of the Museum of Contemporary Art on the occasion of A. Menard's and M. Corris' visit to Belgrade in October 1975. (edited and prefaced by Jasna Tijardović). An interview with A. Menard, M. Corris and Jill Breakstone was published in *Student*, No. 23, 1975, and an abridged version of Mel Ramsden's text *On Practice* (under the title »O kulturi i birokratiji«) was published in *Kultura*, Nos 33—34, Belgrade 1976.

¹² Renato Barilli, *Le due anime del concettuale, Tra presenza e assenza*, Bompiani, Milan 1974, pp. 207—228.

¹³ Quotations from the catalogue: *Jan Van Marck, American Art-Third Quarter Century*, Seattle 1973, p. 86.

⁸ Sol LeWitt, *Paragraphs on Conceptual Art*, Artforum 1967 and *Sentences on Conceptual Art*, 1968, Ursula Meyer, *Conceptual Art*, E. P. Dutton, New York 1972, pp. 174—175.

⁹ Joseph Kosuth, *Art After Philosophy*, Ursula Meyer, *Conceptual Art*, E. P. Dutton, New York 1972.

¹⁰ For further information see: Catherine Millet, *L'utilisation du langage dans l'art conceptuel* and Alfred Pacquement, *Art Conceptuel: pratique et théorie*, the catalogue of the »7ème Biennale des jeunes«, Paris 1971.

as arte povera, conceptual art, etc., are now losing the characteristics that make such definitions possible and are growing into a very extensive artistic practice, within which distinctions are possible only on the basis of a selection of the media of expression. Artists are becoming aware of the possibilities of a large number of operative instruments that may equally justifiably be natural or technological. This has led to the autonomous use of techniques such as photography, film and video: at first used most often as means of registration and documentation of processual events, these media have now become vehicles for expressing very individualized themes. Narrative and metaphorical messages have made their reappearance (Narrative Art, in a symbiosis of photography and text) and the language of video has been given a more elaborate structure, which sets it apart from the condensed and reduced material of the first works in this medium, such as the tapes by Gerry Schum. The stage of testing the technique and the language of the media is now over and they are becoming the basis for transmitting a variety of themes: a series of new works are based on the subjective and private expression of the thoughts and obsessions of the individual. The behaviour of the artist is marked by an emphasis on the »speech in the first person«; as a consequence, the language of the earlier stage has been abandoned and replaced — as was first stated explicitly on the occasion of the »Documenta 5« exhibition in Kassel in 1972 — by the acknowledgement of the existence of »individual mythologies«. Furthermore, a number of other forms of expression (such as various forms of performances and uses of »mixed« and »crossed« media) and a simultaneous opening up towards psychological and sociological complexes of individuals, often from marginal social groups, have led to increased fragmentation and specification of the causes and ways of artistic expression, thus robbing the current situation of the earlier conditional possibility of differentiation according to language orientations. Critics have therefore termed the present state in art »the time after art movements«, i.e. a time of very individualist approaches to art and art problems.¹⁴

In this post-conceptual stage of contemporary art we are witnessing a development that seems to contradict the extreme diversification of media and procedures: the focussing of the artists' attention on the study of the basic constitutive terms of painting. The representatives of this orientation are Ryman, Marden, Mangold and others in the United States, Griffa, Verna, Battaglia, Gastini and others in Italy, Firke, Gaul, Erben in Germany, Berghuis in the Netherlands, Cane, Devade, Viallat and others from the Supports/Surfaces group in France. A number of exhibitions and critical texts gave the development names such as analytical painting, fundamental painting, primary or elementary painting and the like.¹⁵ Filiberto Menna has pointed out the problems that conceptual art and the new painting have in common: »Conceptual art and the new painting follow the same basic course, though each of them uses its own procedures. Their common denominator consists in the emphasis they place on problems of language and in the common interpretation of the artistic activity as an autonomous practice. The artist adopts an analytical and autoreflexive attitude, he transfers the procedure from the directly expressive or representative plan to the metalinguistic level, engaging in discussions on art and its specific linguistic instruments at the very moment in which he creates art.« And further on: »In the practice of the new painting this procedure is particularly conspicuous in its disciplinary specificity: a return of the problems of painting back to painting requires from the artist an essential specification of the plastic reality, the analysis of the painting process, which cannot be accomplished without the process of creating the painting.¹⁶ The fact that these analytical principles of conceptual art may be applied to painting (or to sculpture, drawing or graphics) gives weight to the following statement: the new art phenomena of the past decade do not consist only

of procedures involving media that had hitherto been rarely used, that is to say, of a mere broadening of the existing basis of art — they are a process of restructuring and redefining the very notion of art, a consequence of which has been that the process manifests itself not only in new media but penetrates into foundations of the classical and »constant« media of artistic production. Analytical painting is a characteristic example of that symptom and it testifies therefore, no less than many seemingly more radical developments, to the changed character of art in the past decade in regard to the earlier and still present »standard« model of artistic thought.

The complexity of these processes, which, as we have seen, have resulted in basic changes in the very notion of art, calls for an attempt at fathoming their sociological and ideological causes. The starting point should be the fact that they emerged in a situation of conflict and crises in the modern world, a situation characterized on the one hand by a continuous consolidation of hyperorganized social structures with the aim of strengthening their economic and material potential, and on the other hand by a permanent dissatisfaction of progressive intellectual forces at this one-dimensional development of the dominant courses of civilization, which they tried to oppose by the free and uncodified behaviour of the critically minded subject. Culture and art were the obvious fields for the manifestation of such uncodified behaviour, which can be found at the roots of any radical art development in history. It is no accident that the emergence of new attitudes in art took place at the same time as the broader social and spiritual events in and immediately after 1968. Barilli considers even that on grounds of many characteristic facts, we can justifiably speak about a period »before 1968« and a period »after 1968« in the historiography of post-war art.¹⁷ There is no doubt that the process of contestation that was sweeping, in different ways, over most countries at that time, found its expression in culture and art — the evidence can be found in many well-known data. One of its symptoms was the resistance of new art to the dominant role of the market in the art system of the bourgeois society of the West, which manifested itself at first in a temporary, inconsistent and therefore non-commercial status of artistic work. Celant and Restany, for example, speak about poor art as a kind of guerilla within the existing cultural mechanism. (»Is poor art meant for poor people?«, asks Restany¹⁸ and he answers: »No, poor art is guerilla art against the rich world.«) The strategies of the resistance were conducted on two levels included directly in the internal structure of the language of art: one of them were the gestures and actions emphasising the subjectivity of the artist through his opposition to the paternalist and institutionalized organization of cultural life, and the other was the focussing on the utmost objectivity in analytical procedures, which stress the strict autonomy of art and its total isolation from ideological manipulations of the affirmative culture. Since culture is an integral component of the system, the conflicts within culture are in fact conflicts within the standards of the system itself. In this way new art assumes the role of spiritual opposition to the functionalist demands of the dominant structures and artists involved in it become one of the minority groups that hover at the margins of the basic social mechanism. The alternative offered by this practice of art is the liberation and expression of individual preoccupations which grow into an act of social and cultural relevance through the very process of artistic valuation. Individual preoccupations are continuously freed through their expansion over the channels of the communication media; in this way art transgresses the bounds of standard specialized techniques and its practice becomes accessible to forces outside the professional structures; as a result the content of artistic messages becomes so personified as to lead in many cases to that frequently emphasised element of permeation, and even identification, of the sphere of life and the sphere of art. This »aesthetization of everyday life« is one of the instruments of the alternative art that opposes the pragmatic demand for the total organization of reality based on the principle of an efficient functioning of predetermined value parameters. The moving force of such a process is the demand for continuous changes of behaviour, action and evaluation of

¹⁴ Alan Sondhein, *Individuals; post-movement art in America*, E. P. Dutton, New York 1977.

¹⁵ *La riflessione sulla pittura*, Article 1973; *Analytische Malerei*, La Bertesca, Genua—Milan—Düsseldorf 1975; *Fundamental Painting*, Amsterdam 1975; *Cronaca*, Moderna 1976, etc.; texts in the journals *Pittura — Cahiers Théoriques*, Art Press and Data.

¹⁶ Filiberto Menna, *Per una linea analitica dell'arte moderna*, *Arte e riflessione sull'arte*, the catalogue of the exhibition *La riflessione sulla pittura*, Acireale 1973.

¹⁷ Renato Barilli, *Il '68 e il riscatto dell'estetica*, *Qui arte contemporanea*, No 17, Rome, September 1975, pp. 8—12.

¹⁸ Pierre Restany, *L'arte contemporanea alla scoperta del mondo povero*, the same as above, pp. 6—7.

action, as opposed to the repressive demands for a continuation of the *status quo*.

Lest the processes described above should seem abstract or even too idealistic, we must consider some contradictory factors within the socio-cultural situation. First of all, it is beyond any doubt that there was no direct organizational link between the various movements of political contestation and the proponents of the new art practice. This can be seen, among other things, from the behaviour of a number of artists during the demonstrations at the 1968 Venice Biennale, who demanded the right to independent work free from any direct association with any political strategies. The world of art was reacting with its immanent ability of resistance to all ideological and operative barriers within its own nature and refused to be used as an instrument of political confrontation. On the other hand, the dominant »art system« (the system of the functioning and evaluation of artistic production) proved sufficiently strong and flexible in almost all environments, and thus, either because of genuine acceptance or in order to neutralize or integrate other developments, it sooner or later assimilated a number of new ideas and suggestions. In due course these formed the bulk of the new artistic production presented at the leading galleries, museums and in art journals. It thus came about that both in western Europe and the United States the new artistic experience has assumed, over the past years, a leading role in discovering and dealing with new fields of problems; at the same time it is the most financially stimulated art of our age. This has led to an inevitable cleft in the movement's ethical and ideological foundations, thus proving again the well-known fact that the greatest threat to any radically new art practice is not to be opposed by the dominant structures but accepted and recognized. The relatively quick acceptance of all new proposals is one of the basic reasons why we can no longer speak, theoretically or practically, about the existence of an avant-garde in the same sense and meaning in which this term was used in the cases of Dadaism, Futurism, Constructivism and the other developments of the first half of this century. What is more, the working mentality and consequently the social behaviour of the protagonists of the new phenomena in art have not been identical, due to specific local social and cultural conditions, the cultural tradition, the pressure of the market, public opinion and the like; among the many possible distinctions of this kind are the differences between similar phenomena in Europe and America. Studying this problem Achille Bonito Oliva has identified a number of symptoms in which they are directly observable.¹⁹ According to him, the work of American artists is characterized, regardless of individual and formal solutions, by their focussing on problems associated with the constitution and functioning of the art language which corresponds to the empirical and analytic basis of their knowledge of philosophy. As a result, the artist always uses to the full all the available resources and thus rarely gets into conflict with the social and cultural environment.

It was only with the emergence of a new orientation in the attitudes of conceptual artists contributing to the journal »The Fox« (the members of the first and second generation of the Art and Language group) that the behaviour of artists took on a political aspect. On the other hand, for many European artists the inevitable intergration into the »art system« has involved a conflict with their own conscience. This has led to a further polarization of ideological attitudes and the introduction into the language of art of critical and subversive elements and in some cases to political activism (not always quite homogenous), for example in the work of Beuys, Buren and some members of the Supports/Surfaces group. What is more, the discussions of European left-wing artists and critics question the very nature of the new trends, their ideological shifts and practical compromises, and it is from these circles that suggestions have come that the notion of avantgarde should be dismissed because it is a phenomenon typical of bourgeois culture. They have also proposed a different form of socialization that would go beyond the still dominant models which, as has now become obvious, have not been much disturbed by the new art practice but have continued, with occasional reforms and corrections, to function as before.

The Characteristics of New Art Trends in Yugoslavia

Our purpose in starting this paper with a survey of the general art situation of the past decade has been to outline broadly the trends which form the natural time and problem context for related examples in Yugoslavia. We should like to emphasise that the appearance of new art practice in Yugoslavia is not an accidental and isolated phenomenon nor the result of random and unconnected work of many individuals and groups, a development that is still awaiting artistic and sociological identification, but forms part of the work described in the introduction. There is ample evidence for such a statement: for example, the participation and involvement of Yugoslav artists in events abroad, as well as the presence of foreign artists in the events organized in its country. All this has been conditioned and accompanied by an awareness of the many problems which all artists involved in these trends have shared in various environments. Of course, this link is not the basic reason that makes the work in Yugoslavia relevant: it is above all a good indicator of the cultural, social and existential position of that part of the young generation which at one moment chose the language of the new art practice as a possibility of artistic expression. We can state, then, that apart from the influences and correspondences (which are certainly not negative factors but indicators of the nature and level of certain spiritual affinities), there existed a clear *organic* motivation for the emergence of the movement. It produced a very specific body of manifestations, whose particular features give it an artistic and cultural identity of its own. The problems we should examine or at least indicate here include the following: the identification of the procedures of work and expression of individuals and of groups of artists, a task that calls for the analysis of the application of art language; we should also enquire into the circumstances of their spiritual formation, the ways of their behaviour in life, the forms of their involvement in the social and artistic environment, their attitudes to the past and present cultural situation, the ideological roots of their attitudes and procedures; we should get an insight into some feedback aspects, i.e. the reactions of people outside the circle of artists to their work, because they are indicative of the way in which the social and cultural media function in Yugoslav conditions.

The emergence of new artistic attitudes in Yugoslavia is not the result of the homogenous action of a new generation (that same generation has also produced many entirely different attitudes, while on the other hand several artists of the preceding generation have adopted the new artistic orientation), but it is certainly the fruit of the mentality characteristic of a broad circle of young people — not only their views on art but of their attitudes to life in general. An especially revealing feature is the development of their affinities in the area of contemporary spiritual co-ordinates: as regards the recent past, they have associated themselves emotionally with the movements of historical avant-gardes; from the contemporary scene they have absorbed the popular culture, ranging from literature, film, music and cartoons to visual art. The pop culture we are talking about is not that which belongs to the sphere of mass consumption but to the so-called underground — small groups of young people who oppose the dominant cultural superstructure of mass society. In Yugoslav conditions this was perhaps the first generation that was brought up without any nostalgia for patriarchal and local considerations, and was open to the ambience of the contemporary city life. This is the statement Braco Rotar made about the OHO group, saying that »their production springs totally from an urban environment«,²⁰ and it still applies, though with certain qualifications, to the work of all new artists in other centres. This sociological and spiritual dimension should be borne in mind when we are discussing the essential characteristics of mentality of the new phenomena in Yugoslav art.

These spiritual foundations were the source of the orientation and behaviour of the new artists. As they could not find the models of avant-garde art in the cultural scene at home (where examples of this type of art are extremely scarce) and because their upbringing and attitudes to life were such that they could not have much affinity for the work of their immediate

¹⁹ Achille Bonito Oliva, *Europe—America, The Different Avantgardes*, Deco press, Milan 1976, and the discussion on the subject *Europe—America* published in *Art Dimension*, No. 2, April—June 1975.

²⁰ The members of the OHO group, *Radio Belgrade Third Programme*, 4, winter 1970, p. 235.

predecessors (except, to a degree, for the phenomena in Zagreb, where the work of the New Tendencies and the Gorgona group was accepted as a positive factor), the new art scene in Yugoslavia developed in a direction markedly different not only from the bulk of the art produced by the rest of the country but also from the very interpretation of the notion and function of art at home. This difference, which was more pronounced than in all previous changes in artistic orientation, produced the impression of a drastic rift between the new and the established art though it would be more correct to say that the rift was not the result of conscious provocation but of a natural basic difference in the mentalities of the representatives of these two attitudes to the language of art. The new movement had to look for footholds in the international art production, to which the intolerant localistic criticism immediately reacted with remarks about »import«, a criticism that reappears whenever deeply rooted local attitudes are questioned and re-examined. The only truth in the criticism was the circumstance that the turning to the international scene resulted in the adoption of some recent formulations, which, by the way, has always been an unavoidable factor in the creation of a new art language and can be observed in all artistic developments that have emerged in Yugoslav cultural centres over the past decades.

As the new art practice was not based on a continuity of existing art conceptions and since it was the consequence of a broader view of the possibilities of artistic expression which do not depend on specific professional knowledge, it is not surprising that a considerable number of its representatives did not come from among the regular students of art but from other fields of study, mainly from those of literature, languages, history of art, and, perhaps unexpectedly, from various fields of engineering. This was the case of a part of the members of the OHO group, all the members of the Kôd and the β groups of Novi Sad, the Bosch + Boch group of Subotica, the Belgrade Group 143, and a number of artists from some other centres. It is interesting to note the initial catalytic role of visual poetry, which was particularly wide-spread in Slovene artists in the late sixties.²¹ This can be explained by the fact that visual poetry dismisses any metaphysical character of the verbal expression which operates with symbols, images and metaphors, and the poet's attention focusses on reflections on the nature of the language and its constitutive elements, which, when adopted as a principle of approach to other media and procedures, made it possible to create works that can easily take on the status of a specific object in the sense of the qualities of new artistic experiences. On the other hand, graduates of art academies (mainly individuals and groups in Zagreb and Belgrade) had to reach the starting point of the new artistic practice by rejecting consciously almost all they had learned about operative techniques and the very nature of art. It was not a normal process of outgrowing knowledge acquired at school before entering the contemporary art scene but the first open conflict with one of the instruments of the established »art system«. It is impossible to get an insight into the institution of art academies in Yugoslavia only from the aspect of their pedagogical function, which is quite inadequate for contemporary needs. It must also be pointed out that the institution assembles an all too excessive number of teachers recruited from among artists holding conventional and often outmoded conceptions; their teaching career is only the background of the financial and, consequently, ideological backing of such artistic conceptions, and this in the concrete Yugoslav conditions creates a status of social privilege associated not so much with individuals but rather with the attitudes on which the work and behaviour of such individuals is based. At the moment when the new art practice appeared, this situation manifested itself in an especially acute form: if the penetration into the field of the contemporary art languages was possible only by by-passing or opposing all the established experiences and training methods, there arose the question about the possibility of a further co-existence of these two almost mutually exclusive trends within an interdependent relationship. The dilemma that was thus opened was: is the new art practice really an illicit and consequently socially

questionable form of public manifestation, or have the established training institutions become so inadequate for modern requirements that their social role should be seriously re-examined? It is clear that the few examples of deviation from the standard forms of acquisition and application of artistic training could not lead to any deeper-going processes of critical re-assessment of the activity of such institutions, whose adequacy is not easily questioned by the social mechanism, but it was the orientation of the new artists that finally disclosed some of the latent symptoms, thus revealing the real character of one of the basic instruments of the dominant »art system« in contemporary Yugoslavia.

The work produced by the new art practice in Yugoslavia over the past ten years is so prolific that it would be difficult to register and catalogue it as a whole; furthermore, it shows a variety of approaches and branches out into many solutions due not only to individual differences but also to the different cultural situation in each centre. Like in other art phenomena in Yugoslavia, in visual art too it is impossible to speak about »pure« language examples (in the sense of adherence to poor or conceptual art, etc.); what we find is a mixture of these and other working principles and individual interpretations, which results in »syncretic« solutions that should be regarded as the artist's search for expression.

We have already mentioned the mediatory role of visual poetry in paving the way for new experiences. The same transitional functions, especially in artists with a training in visual arts, can be found in the initial leanings on the matrices of Pop Art and Minimal Art and in the use of lessons learnt from spatial ambiental design. From there they proceeded to create objects of a non-consistent material structure and then on to an even further decomposition of the object; various processual procedures were applied in condensed time intervals, the action was taken out of the gallery into the natural or urban environment, there appeared the first performances in which the artist participates in person in the action. The further process of development of these experiences was marked by the following characteristics: the initial, often expressive, tensions were suppressed, the formulations began to show more and more a pre-postulated mental preparation, there developed a greater awareness of the conditions in the social and cultural environment and some artists therefore turned to the re-examination of the criteria of art valuation and the functioning of a broader artistic context, introducing into the internal structure of their works elements which confront the spectator directly with these problems. The repertoire of the media of expression was also broadened and there appeared the first formulations in the new technological possibilities of video, while film and photography no longer functioned as a mere document and began to be used as an autonomous language system. Alongside the use of these mediatory instruments, the art scene was enriched by a few radical instances of direct use of the artist's body in the spirit of the terminology of body art. At the end of the period under review, the mental analytical postulates have been transferred to painting, drawing and graphics, which is another piece of evidence to prove that the movement's aim encompasses much more than the use of new media — it is above all a new use of all the available means of communication, both artistic and totally non-artistic ones, for the expression of contents that result from attitudes concerning ideas, thoughts and, ultimately, existence itself.

All these different procedures have common characteristics. Each art work and each action show the dimension of the actual working process, reality is never described by means of a symbolic or formal apparatus, the artist takes part in reality through the interaction of mental and operative interventions into the very medium chosen as the field of expression. The ubiquitous »metaphysics« of traditional art, whose alleged purpose is to justify the subconscious roots of artistic activity, has been abandoned; the artist can now verify his procedures, he plans the course of his work and once the work is performed, can recapitulate the stages he has just gone through. This is the reason why these activities always emphasise the »process« element: the finality of the work is not an end in itself, it is only a stage, which is reached by the gradual development of an idea. The obtained physical form is never an »aesthetic object« which should be contemplated or

²¹ Tomaž Brejc, *The OHO Group and Topographical Poetry In Slovenia*, Bit International 5—6, Zagreb 1969; Taras Kermauner, *Fragmentary Contributions to the History and Analysis of Concrete Poetry in Slovenia*, Vidik 7—8—9, Split 1972—73.

experienced only through the senses — it possesses the characteristics of a materialized and visualized mental operation, which tries to induce the spectator to analyse the way it was conceived and realized. Since chance elements have been eliminated from the structure of the work (or else the »chance« is included consciously into the working process, the artist becomes the person who controls his own practice, he does not want to expose its courses and results to chance influences not only in forming the meaning but also in its reading and use. In this way he manifests his social and political consciousness, which inevitably brings him into conflict with all the factors that strive to separate art from the individual needs of its creator under the pretext of achieving a »higher« ideological and representative purpose. By stressing the concrete character of his work and aiming at the direct reading of its meaning, the artist wants to eliminate any mediatory illusionism of the presentation of the actual or imaginary reality, because many historical examples offer ample evidence of the fact that such illusionistic language served as a good vehicle for the ideological misuse of art, which was the reason why such art language has always been accepted by the dominant social structures. The new artistic practice, on the other hand, calls for a perception of art as such, trying to stress the independence of its own language as a paradigmatic sign of the independent behaviour of the personality which expresses itself through the work. It is this characteristic in the structure of the meaning that expresses the awareness of the freedom to use one's own »anarchy of imagination«, which today is tolerated only in art.

One of the characteristics of the work and manifestations of the new artists is their association into more or less homogeneous groups. Mention should be made here of the following groups: the OHO group (some of whose members later joined the Family at Šempas — Obitelj u Šempasu), the Red Peristyle — Crveni peristil, the Code — Kod, the (Ž), the Bosch + Bosch, the Pensioner Tihomir Simčić, the Course — Tok, Team A³ — Ekipa A³, the Verbum Programme — Verbumprogram and Group 143 — Grupa 143. Some of the associations never declared themselves under a name, though they existed in various recognizable forms (phenomena that have been conditionally named »October 72« in Belgrade, and »Interventions« and »Exhibitions-Actions« in Zagreb). It is well-known that groups in modern art usually appear in situations of tension in cultural and social developments, when many individual orientations look for support in tendencies similar or related to their own in order to express their attitudes. In Yugoslavia the associations were not only the result of the artistic affinities of their members but also of the artists' day-to-day contacts based on similar attitudes to life and partly on their isolation from other social or professional groups. It should be noted that the groups were never established on the basis of a fixed programme nor did they bear any similarity to the principles of team work that were characteristic of the earlier New Tendency movement. On the contrary, the members of the groups often vary from one manifestation to another, each individual keeps his full identity of work and name in the manifestation, all of which goes to prove that the group functions as a spiritual rather than a professional framework of action. This is particularly obvious in the case of the OHO group, which at the beginning often changed members, then its members consolidated and finally dispersed, a part of them joining the Family at Šempas (Obitelj u Šempasu), a group that has functioned as some kind of commune, whose primary aim is not artistic but existential. In some other cases the groups have been either very short-lived or extremely heterogeneous (a case in point is a group of artists in Belgrade who have been meeting since their academy days) and even when the associations take on a more permanent form (as in Group 143), it has been for the purpose of working together and not because of the usual forms of public manifestations.

Though the language of the new art practice in Yugoslavia is essentially international and though the followers of the new orientations are linked by close working and human contacts, their work shows certain elements that indicate their association with the cultural and artistic environment in which they have been working. By the same token, the starting points and consequences of their activity have often been conditioned by specific (local) circumstances, the evidence of which can be found by reading the meanings contained in the internal

structure of the language they use. When for example Braco Rotar states that »the OHO group occupies an exceptional place in the Slovene visual arts, because its production is the only one in Slovenia that is not based on a semantic (illusionistic or mystificatory) but an explicitly semiotic transparency«,²¹ he is referring to their opposition to the art standards enclosed within the co-ordinates of the narrow local environment. However, the ideas and conceptions of the OHO group are linked to the so-called »reistic doctrine«, which is characteristic only of the Slovene cultural environment and whose reflections have influenced the literature, poetry in particular, of the young generation there. »The starting premise of OHO's activity« — states Tomaž Brejc — »was that the mystical artistic production should be substituted with the production of articles, and the art product with suitable simple »handicraft« products. In the further development of this trend the need was felt to change the established model of perception, not only in the creative process but also in the way the spectator views the finished product, and to use the article as a means of directing and transforming the spectator's field of perception, thus enabling him to discover new visual impulses.«²² In an environment whose visual culture is based on quite different principles, such an attitude naturally produced the impression of a rift, which indeed did exist, because the dominant culture — as Brejc goes on to say — was characterized by »a long tradition of 'quality' promoted by the 'Ljubljana school' particularly in graphics, with a conservative perception based on collectors' ideals and a fair degree of intellectualism, which was always built into traditional chiliastic structures of meaning.«²⁴

Whereas the break of the OHO group with visual culture of the local Slovene environment was very radical, as the critics quoted above have observed, the situation in Zagreb has a more differentiated and, basically, ambivalent character. Writing on a quite different occasion, Matko Meštrović noted very rightly that »as opposed to Ljubljana, which has preserved a rather closed environment, Zagreb is a cosmopolitan town, where phenomena of very different origins can persist and develop independently, creating a cultural scene of a very broad spectrum.«²³ In such an environment very authoritarian and extremely liberal conceptions about the nature of artistic behaviour exist side by side. This is the reason why the emergence of the new art was accompanied by sharp disapproval on one side and open support on the other. What is more, in Zagreb, unlike in other Yugoslav centres, there existed some basic elements in the art of earlier generations that could serve as the initial source of inspiration for the new artists. They can be identified in two different conceptions of work: one of them originated from EXAT's ideas and was developed within the international New Tendencies movement. Its working principles were based on a broader use of the media coupled with a belief in the participation of artists in modifying everyday life and environment, an idea put into practice by the young artists who worked in the direction of »interventions in the urban space«. The other is represented by the reductionist and defunctionalist mentality of the Gorgona group and was realized in the works and actions that were intentionally inaesthetic, critical, ephemeral, provocative and sometimes openly negative. Both components, then, form part of a specific »tradition of the new« at home, which brings them into the following ambivalent position: the existence of the preceding climate makes manifestations easier and soothes the open or hidden resistance of reactionary circles; on the other hand it causes the absence of »empty zones« in the starting points of new generations, which are sometimes indispensable, and thus robs the latter of the possibility of a »cultural break« with the inherited cultural scene that similar phenomena can effect to varying degrees in other environments.

The situation in Belgrade is different again. Deep-rooted attitudes, which originated in the aesthetic experience of the »Parisian school« in the period between the two World Wars, and the ever-present tendency towards deeply emotional and intimate

²¹ *The members of the OHO group*, Radio Belgrade Third Programme, 4, winter 1970, p. 235.

²² The same text, p. 225.

²³ The same text, p. 226.

²⁴ Matko Meštrović, *Od pojedinačnog k općem*, Mladost Zagreb 1967, pp. 135—136.

confessions in the visual arts explain the fact that in Belgrade there practically did not exist the type of cultural groups which could make it possible for the new art phenomena to come to expression. True, some deviation from that dominant course came in an earlier period in a section of the Medial group, but the ideology of the group as a whole was basically alien to the new artists (because of its attempt at constructing an atemporal »integral picture«) and they could not adopt it as a spiritual or operative starting point. The only element that indicated the alternative of a different choice existed in the painting of the abstraction of the painted field in Radimir Damjanović-Damnjan, and this kinship of mentality was later confirmed by the fact that in his further development he adopted the new artistic practice. Because of these circumstances the new forms of expression appeared in Belgrade later than in Novi Sad and Subotica, but after the initial breakthrough they developed rapidly, owing to, among other factors, the favourable conditions of work at the Students' Cultural Centre Gallery and to many international contacts, promoted by such events as the Bitef festival and April Meetings. The break with the old conventions has resulted not only in the introduction of new procedures (film, photography, photocopying as art media, performances and body expression, primary painting and, recently, the analytical drawing within the concept of »mental constructivism«), but above all in new definitions of the sources and interpretation of the nature of art language. Similarly to the OHO group in Slovenia, the new Belgrade artists proposed instead of the dominant »aesthetic« (illusionistic or visual) interpretation of the artistic formulation, the mental (concrete or analytical) status of the work. It should also be pointed out that, in contrast to the conformist behaviour that prevails among the young Belgrade artists, their work and texts show an awareness of the social and political factors that determine the nature of art production and of the conditions of its socialization and valuation.²⁶

It would be logical to assume that the extreme forms of contemporary art could have appeared only in a few large towns, in which there already existed at least some cultural and historical preconditions favouring such a development, as well as the alternative channels of expression through which the new artists could manifest their work. However, the new forms of art expressions appeared, although only sporadically, in Split and, in a much more intense form, in Novi Sad and Subotica. Since the new artists in these towns came from fields outside the traditional art scene, they could not achieve a deeper re-orientation in the local art events, but they have succeeded in establishing, to a much greater degree than the other artistic circles, links with related phenomena in Yugoslavia and even abroad. In this respect the most successful are the initiatives in Novi Sad, where, apart from exhibitions and other actions, two successful publishing ventures came off the ground and made a significant contribution to the understanding of the theoretical and historical presuppositions of the new movement: it was a special issue of the journal *Polja* 156, 1972, devoted to conceptual art, and the publication »The Artist's Body as the Subject and Object of Art«, published in 1972 and devoted to the phenomenon of body art.²⁷

Because of their specific character and because of the marginal status they had at the beginning in the broader context of the »art system« in Yugoslavia, the new art phenomena were at first presented in galleries which formed part of student and youth institutions and were therefore only partly treated as regular exhibition spaces. Though the situation was different in some places (the show of the OHO group at the Modern Gallery in Ljubljana in 1968 and that of young artists of Serbia at the Museum of Contemporary Art in Belgrade in 1972, as well as several shows at the Salon of the same museum and at the Youth House Gallery in Belgrade), the tone of all these events

was set by the manifestations at the Students' Centre Gallery in Zagreb, the Youth Tribune in Novi Sad, the Students' Cultural Centre in Belgrade and, more recently, the Gallery Nova in Zagreb. The Gallery of Contemporary Art in Zagreb also belongs to this list, because its orientation towards and open acceptance of the new art trends has provided a ground for the verification of their value and problematic relevance. Apart from these institutional channels, an important form of activity took place outside the galleries — for instance the art programmes during the Bitef festival in Belgrade and some »underground« manifestations, such as the shows in the doorway hall at 2a, Frankopanska Street in Zagreb, at the Tenants' Gallery, which, though established in Paris, organized a number of actions in Zagreb as well. A special feature of the activity of the editorial boards for visual art of the Students' Centre in Zagreb and the Students' Cultural Centre in Belgrade is that they have provided not only exhibition space but have stimulated the work of the young artists from the very beginning and thus play the role of an alternative educational factor which is in marked contrast to the training offered by the art academies. The association with the new artists, on the other hand, has contributed to the further programmatic development of the galleries: now their activity goes far beyond their initial status of students' institutions and is on the level of professional centres specializing in the following and furthering of the most contemporary forms of art production.

A situation similar to that in galleries can be observed in the press too. Articles about the appearance of the new art practice were at first published by students' and young people's press (*Tribuna*, *Index*, *Studentski list*, *Omladinski tjednik*, *Student Polet*, *Književna reč*), then in cultural, literary and sociological journals (*Problemi*, *Polja*, *Pitanja*) and occasionally in art journals (*Umetnost*, *Život umjetnosti*, *Sinteza*, *Čovjek i prostor*); throughout that time the dailies (*Vjesnik*, *Delo*, *Borba*, *Politika*) and weeklies concerned with social and cultural issues (*NIN*, *Okno*) — and that was by no means an accident — in the few articles on the new art gave it very poor ratings not only as regards critical evaluation but also political relevance, and the latter judgements were often extremely tendentious. The attempts at creating the possibility of independent channels of information (*Novine*, published by the Students' Centre Gallery in Zagreb and *Moment* published by the Students' Cultural Centre Gallery in Belgrade) faltered because of lack of funds and also because the working motivations had run dry. Nevertheless, the above mentioned publications constitute a considerable body of very valuable documentation.

The programmes of the galleries we mentioned include primarily the works of Yugoslav artists — in this way they have helped in forming a platform for the new art in Yugoslav art centres. However, they have also maintained contacts with artists from a number of foreign countries, which shows that the character of the new Yugoslav art is international, that there exists a strong awareness of this fact and that the collaboration with foreign artists has not been left to mere chance but is part of a strategy of participation in the contemporary cultural scene. Mention can be made here only of the most important events; the list is given here in order to show the range and variety of artists, critics and organizers who have participated in the development of the most interesting and active trends of the past decade. In 1970 Walter de Maria visited the OHO group at Šempas, and on that occasion several of their joint works were produced; in 1971 two exhibitions were organized at the initiative of Braco and Nena Dimitrijević: »At the Moment« (in the doorway hall at 2a, Frankopanska Street in Zagreb) and »At the Other Moment« (at the Students' Cultural Centre Gallery in Belgrade), at which works were shown of Anselmo, Barry, Broun, Buren, Burgin, Dibbets, the ER Group, Flanagan, Huebler, Kirili, Kounellis, Latham, LeWitt, Weiner and Wilson. The Gallery of Contemporary Art in Zagreb has organized shows of the works of Yves Klein, Bill Vazan, Daniel Buren, Christian Boltanski and Annette Messagier, presentations of conceptual art and the new canvas within the framework of »Tendencies 5« and a number of international video-meetings. However, such events and meetings are more frequent in Belgrade: at the »Bitef« theatre festival, »April Meetings« and numerous other occasions the following artists have participated in actions and talks: Michelangelo Pistoletto (with the group Lo Zoo), Franco Vaccari, Claudio Parmiggiani, Mario Ceroli,

²⁶ *Oktobar 75*, published by the Students' Cultural Centre Gallery, Belgrade, October—November 1975 (texts by: Dunja Blažević, Raša Todosijević, Jasna Tiljardović, Ješa Denegri, Goran Đorđević, Zoran Popović, Dragica Vukadinović, Slavko Timorijević, Bojana Pejić, Vladimir Gudac and Nena Dimitrijević).

²⁷ *Polja* 156, Novi Sad, February 1972, *Konceptualna umetnost* (texts by: J. Kosuth, Art-Language, Ch. Millet, Alain Kirili, M. Radojčić, M. Pogačnik, V. Burgin, F. Bertelm, M. Bochner, V. Kopicl, M. Merz, A. Salamun, R. Barry, D. Huebler, S. LeWitt, I. Burn, M. Ramsden, M. Difren; edited by Mirko Radojčić).

²⁸ *Težo umetnika kao subjekt i objekt umetnosti*, published by Likovni salon Tribune mladih, Novi Sad 1972, edited by Vladimir Kopicl.

Jannis Kounellis, Mimmo Germaná, Daniel Buren, Giuseppe Chiari, Gina Pane, Joseph Beuys, Antonio Dias, John Stezaker, the members of the Art and Language group — Andrew Menard and Michael Corris, Katherina Sieverding, Ulrike Rosenbach, Wolfgang Weber, Klaus Metig, Tom Marioni, Diego Cortes, Al Souza, Tim Jones, Luigi Ontani, Iole de Ereitas, Ugo La Pietra, Francesco Clemente, Lamberto Calzolari, Gianni Emilio Simonetti, G. A. Cavellini, Nicole Gravier, Hervé Fischer, Endre Tot, Natalia LL, Janusz Haka, Szdislav Sosnovski, and other artists, Germano Celant, Achille Bonito Oliva, Filiberto Menna, Tommaso Trini, Henri Martin, Catherine Millet, Jean-Marc Poinot, Klaus Honnef, Barbara Reise, Rosetta Brooks, Marlis Gruterich, Giancarlo Politi, Gisliind Nabakowski, Willoughby Sharp, John McEwen and other art critics and editors of various art journals. Other events of which mention should be made here include the exhibition of conceptual art selected by Catherine Millet (with works by Burgin, Collins, Cuthford, Dan Graham, Venet, the Art and Language group and others), the exhibition »Mail Items« from the »7ème Biennial des jeunes« in Paris, 1971, selected by Jean-Marc Poinot (with the works by Le Gaco, Boltanski, Gerz, Friedman, Higgins and others), Achille Bonito Oliva's exhibition »Persona« (with works by Merzo, Kounellis, Boetti, Prini, Penone, Vettore Pisani, Paolini, De Dominicis and others), John Baldessari's one-man show, video projections by Studio 970 of Varese (with tapes by Oppenheim, Nagasawa, Fabro, Chiari, Trotta and others) and Art Tapes 22 from Florence (with tapes by Acconci, Beyus, Buren, P. Calzolari, Joan Jonas, F. Gillette, Kaprow, Kounellis, Paolini, Urs, Luthy and others). We should also mention the fact that an exhibition in 1968 of the Italian *arte povera* with the personal participation of several representatives of the trend was called off at the last moment because of the sudden death of Pino Pascali in September of that year, only a few days before he was due to arrive in Belgrade.

Simultaneously with the organized activity at home, Yugoslav artists took part in international art events which defined the basic artistic orientation of that period. The first in the series of such contacts was established by the members of the OHO group, who participated in »Information Show« — an exhibition organized by Kynaston McShine at the Museum of Modern Art in New York in July 1970, to be followed by presentations of the OHO group and Braco Dimitrijević at »Aktionsraum 1« in Munich in 1971, Marina Abramović and Braco Dimitrijević at the exhibition »Contemporanea« in Rome in 1973/74, of Goran Trbuljak (1973), Goran Đorđević and Marina Abramović (1975), and Raša Todoršević, Zoran Popović, Mladen Stilinović, Andraž Šalamun and Group 143 (1977) at the last three »Biennal des Jeunes« in Paris, of Braco Dimitrijević at the exhibitions »Projekt« in Cologne in 1974 and »Documenta 5« and »Documenta 6« in Kassel in 1972 and 1977, Marina Abramović at »Attualita internazionali 1972—1976« at the 1976 Venice Biennale and at »Documenta 6« in Kassel in 1977, not to mention a series of individual exhibitions, presentations and events of lesser importance. Exhibitions of new Yugoslav art were held at the 1973 Edinburgh Festival, the Wspolczesna Gallery in Warsaw in 1976, and the Galleria Civica d'arte moderna in Modena in 1977. It is important to note that the activity we have just described came as a result of direct invitations to the artists and not through the mediation of Yugoslav official cultural agencies and institutions, a fact that speaks of the presence of Yugoslav artists in events which are at the centre of the most topical discussions in the world of art today. The works of some of the new Yugoslav artists have been registered in books by art critics such as Lucy R. Lippard, Gillo Dorfles, Achille Bonito Oliva, Germano Celant, Lea Vergine, Frank Popper, Klaus Groh, Adrian Henri; numerous texts, photographic documentation and other pieces of information, as well as articles by Yugoslav critics have been published in the journals *Flash Art*, *Data*, *Nac*, *Le Arti*, *Allabeta*, *Inpiu*, *Art Dimension*, *Europa — arte Informazione*, *Bolaljiarte*, *G 7 studio*, *Opus*, *Art Press*, *Art Présent*, *Artitudes*, *Studio International*, *The Fox*, *Art in America*, *Avalanche*, *Vision*, + — 0 and *Heute Kunst*.

In this introduction we have tried to outline the general and specific framework within which a new approach to art has developed on the Yugoslav cultural scene during the past decade. The phenomena that have appeared in that process show the characteristics of their organic growth in two separate contexts: one is the context of related phenomena in the

international context and the other is activity in the local environment. Such twofold growth can be found only in phenomena that are determined by sociological and ideological factors: the information, the symptoms and conclusions which we have presented show that the processes under review contain the constitutive elements of a clearly defined cultural organism. The components of this organism are, on the one hand, the expressive idiom of the new artists and groups and, on the other hand, the network of superstructural factors (exhibition policies, information, criticism and the like), which have helped in presenting the new art, and have followed and interpreted its development. This brings us to the conclusion that the complex of the new art phenomena in Yugoslavia has operated as multiform but in its ideas relatively homogenous sum of a multitude of individual involvements in mutually complementary fields of creation, organization and theory. This activity has been guided by the following basic motive: it has above all been motivated by the need of the subject for self-expression and self-affirmation in an active and contradictory spiritual reality which is always full of tension. It was the feeling of existential determination and not a purposely provocative or even socially deviant attitude that has led to the occasional conflict between individuals or the phenomenon as a whole and certain structures and institutions in the socio-cultural medium. The critical element in the activity and behaviour of the new artists is not the result of an *a priori* opposition to the society as a whole; but it does reflect the opposition to certain institutions which represent socially privileged or retrograde ideas. The advocates of the new artistic conceptions have revealed — not in a planned action but by nature of the mentality of the open and critical young generation — the appalling internal configuration of the »art system« in Yugoslavia, bringing to light, as never before, symptoms that, among other things, show the outmoded method of artistic training, the inert functioning of most galleries and other institutions which organize exhibitions, the uninformed criticism, and the hidden existence of a market mechanism, which differs from that in the West but is powerful and dangerous in its own way. Since they have experienced directly the effect of these symptoms, it is to be hoped that the new artists will not allow their language to develop eventually into a style that might find its place on one of the steps of that same »system«. Our wish for them is that they may persist in their striving to activate the cultural and artistic scene in a way that is true to their nature, never follow predetermined and pragmatic aims and always work in such a way as to create fields of free expression for future generations.

OHO as an Artistic Phenomenon 1966—1971

Ljubljana

Figs. 1—38

In the Sign of Reism 1966—1968

OHO is a portmanteau form coined from the words *oko* (eye) and *uho* (ear). Applied to the field of perception it means the universal grasping of phenomena in their immediate presence, i.e. before the experience of perception becomes the basis of a different, specifically structured classification. In the field of art OHO represented initially a descent from tradition burdened with meaning and a return to the object itself: Marko Pogačnik used a simple procedure to make impressions of utility objects, which, placed in a gallery, could be viewed in the light of their actual existence that has been obliterated because of their utilitarian function (the series *Flasks*, Fig. 2). This insistence on the basic, indisputably original experience of the object is characteristic of the first works of Marko Pogačnik, Milenko Matanović, Naško Križnar, and Andraž Šalamun. But instrumental in the creation of such a perception of the object were the poets Iztok Geister-Plamen, Franci Zagoričnik, and somewhat later Matjaž Hanžek. This was also the starting point of the creative work of Srečo Dragan, while Tomaž Šalamun occasionally appeared as the catalyst of new decisions and made an important contribution to the creative development away from objects and their naming towards different creative conceptions.

The question of how the alienated vision of the world and its reality could be replaced by a different perception of objects, of how eye could be trained to perceive the beauty of the immediate presence and existence of the object and the ear to catch their sound was raised by Tomaž Šalamun when he tried to describe what was then an almost terrible existence on the borderline between the traditional and the OHO-perception of the object:

Inscrutable are object in their cunning,
unreachable for the wrath of the living,
invulnerable in continuous flow,
you can't reach them,
you can't seize them,
motionless in their amazement.

Iztok Geister, one of the main ideologists of the early activity of OHO, described the transition to the field and level of objects in the OHO manifesto, which he wrote with Marko Pogačnik: »Objects are real. We approach the reality of the object by accepting it such as it is. But what is an object like? The first thing we notice is that it is silent. Still, an object has a lot to offer! By means of the word we can bring out the inaudible voice in the object. Only the word hears that voice. The word registers or identifies the sound of the object. Speech expresses the voice indicated by the word. Here speech meets with music, which is the voice of the object that can be perceived by hearing.« In order to remain on the accepted level of the discourse on objects and within the safe bounds of the reistic tautology, Marko Pogačnik had to invent a suitable visual technology by means of which he could preserve the vision of the immediate presence of the object, its awareness and perfection in mass media: »Texts are made up of letters. Letters are made up of lines. Lines serve the purpose of signalling visually individual sounds in the form of letters. Therefore, in the case of texts, the line is hidden behind the sound of the letter. How then can the line (as the basic element of the page besides the printing-ink and paper) be brought to light if not in the form of a drawing? In a drawing the line stands on its own, if the drawing is on the level of self consciousness. A drawing consisting of lines is the indispensable element of the open pages of newspapers or magazines. Visual poetry, which is also called topographic poetry, is the revelation of this differentiated (visual-sound) role of the line.« This statement, which points out the significance of the group's experiments with visual poetry, gives the basic insight into the drawings of the OHO group: the drawing, which shows the presence of the awareness of the object/thing and which at the same time establishes the essential mimetic bearings, cannot be the visually rich presentation of the artist's skill or knowledge about the visual richness of the object/thing which must be

drawn. The OHO drawing gives only the basic contours for the identification of the object, the descriptive elements which are never the interpreters of its essence or functionality, because the drawing follows only the continuous trace of the Imaginary line of the object's presence — and nothing more. All the various levels of letters, objects, moods, visions are connected and levelled up by the universal thread of the OHO drawing. However, we must ask: where does the drawing take place? On the sheet of paper, on the page of the magazine or the newspaper — but what is the attitude of that space in relation to the effect of the OHO drawing? The OHO manifesto makes the following statement: »When does the space disintegrate into free perception? As soon as I write this, which means instantly or simultaneously. When I liberate space so that it becomes free perception, which means instantly and simultaneously. But in the idea there exists a space which is empty, free in the sense that there is nothing there. If the situation is such that nothing is there, what is it? It is, then, not possible to take a stand or to occupy space because of the presence of nothing, in order that there should be something there, if something exists there from the moment when nothing is there ... Is any commitment possible in space? It is not, because space itself is committed in its freedom. What does it do in its freedom? It observes. To observe, to see oneself means to be free. To observe, to look elsewhere, further from oneself, means to be in a relationship or a dichotomy. The absolute and the relative have nothing in common. The one excludes the other. Free perception is the absolute perception. Conquerors of space stand in a certain relationship to space. Thus they are situated neither in themselves nor in the space they have taken up.« Since this is not the place to enter into the philosophical nature of this statement, which leans on the debates of that period about Sartre, Husserl and Heidegger, nor into the political connotations of the term *conquerors of space*, we shall centre our attention on space as seen by the OHO group, for whom it was also determined by the same reistic tautology. Since the drawing and the background on which it exists are two separate entities, being autonomous and independent, their interrelationship is necessarily quantitative, so that the shadow of the object cannot appear in the same field: not because it does not exist, but simply because there is no relative, interrelated space in which the shadow could be situated. The shadow as such should have the same phenomenological value and could not be a redundant piece of information about the actual location of object in, for example, perspective space. But since objects exist both as autonomous data and in relation to space that surrounds them and since in relation to objects perceived in that way space is also an autonomous piece of information, the OHO drawing centres on the objects themselves: their awakened presence radiates into the space, objectivizing it. This rather simple topology requires only a rigorous selectivity by means of sight and hearing in relation to the multitude of phenomenological objects, but at the moment when the act of drawing and the act of listening are in progress, there arise experiences which have nothing to do with the everyday classification of objects according to meaning, function and space. The reistic democracy of objecthood requires therefore a shift from interpretation to observation. The procedural method was explained by Iztok Geister: »Above sense and nonsense is the objectivization. The objectivization is the scientific research into and observation of objects. Hence the standardization of the appearance of the various qualities and types of objects and the disappearance of the illusionistic space, in which objects can be registered according to their utility or ideological value.

The first visual realization of the name OHO was Marko's drawing in which he records the sensory presence of beats and sounds. His *Book* (1966) consists of 27 punched pages, in which holes of varying diameters are placed in such a way as to create the impression of a truly plastic object. This marks the beginning of a series of books, which has been analysed in detail by Rastko Močnik. They were simple, small books or boxes, whose pages bore impressions of various objects

(M. Matanovič's book), or randomly arranged cards which could be rearranged at will because their order was not conditioned by a text (M. Hanžek). I. Geister's sound book bore the word *Silence* on the first page, and when the page was turned with the paper rustling, the word *Noise* appeared on the next page. Marko Pogačnik and Iztok Geister each produced a number of delightful picturebooks and witty comic strips and collaborated in books of poetry (e.g. *Pegam In Lambergam*, published by OHO, *Ikebana* published by Znamenja, with Geister's texts and Pogačnik's drawings); several of their projects, for instance the very funny story entitled *The Bottle Would Like to Drink*, have not been published yet.

The video-sonic structure of the OHO book represents an »open work«. The viewer can manipulate the book freely, he can read it from the beginning or from the end (I. Geister, *Two Poems*), he can turn it upside down, put it together or take it apart. The direct and pure »literature« of that edition was complemented by the *reistic* drawing; the poems and their presentation did not follow any established image of the West European humanist tradition.

In this first literary series with the first happenings and songs produced by Naško Križnar, in OHO's activity in publishing and in their work for Journals Tribuna and Problemi, we can also observe a growing interest in visual arts. The early activity of OHO centred on the seeing and observation of the object; in the second stage the same attitude to objects was established in galleries.

In February 1968, Marko Pogačnik, Milenko Matanovič and Andraž Šalamun exhibited their *articles* at the Ljubljana Modern Gallery. Marko's exhibits included, among other things, about a hundred plastic bottles cast in pastel coloured plaster (the models were borrowed from consumer industry), those of Milenko Matanovič coloured packaging for eggs, and Andraž Šalamun's a triptych with a figure, on which he later hung his own clothes. The pop-artistic nature of the articles, their basis in the reality of every-day consumption, was transferred with minimal interventions into the OHO art. It showed simple products, not in their utilitarian significance but with a fine feeling for their immediate, unburdened visual presence.

The same year, after OHO's fluxus-show at the Students' Centre in Zagreb, the group was joined by David Nez, then a student at the Zagreb Academy of Fine Arts. Soon after that he and Matanovič exhibited for the first time coloured plastic objects at the Zagreb exhibition entitled »Object and Colour«, while Nez, Matanovič and Andraž Šalamun later presented their objects at the Studio 212 Gallery (Galerija Ateljea 212) during the BITEF theatre festival. On that occasion the group organized one of the first professionally produced happenings in Yugoslavia on a theme from the Old Testament.

Analysing the group's work in visual arts at the time of these exhibitions Braco Rotar writes: »In relation to the Slovene tradition in visual arts the formulations of this group represent a big step towards a new sensibility. The most obvious shift has taken place on the visual plane, where the 'classical' techniques of painting and sculpture have been almost totally abandoned. The colours are usually pure, the compositions schematically simple. They are characterized by play on meaning: the formulations are non-symbolic and untransparent, while the levels of meaning, strictly directed and compulsory in traditional Slovene art, are unintentional and uncompulsory. The formulations and their purpose are based on visual effectiveness and not — as in the Ljubljana school — on expressiveness or impressiveness... The OHO type of formulation is a closed sign system whose meaning is not pre-determined and therefore it is not part of an ideological notional sphere. In the cultural context these formulations are the consequence of a consistent differentiation between the visual and the notional, i.e. ideological level. The visual element is based on one of the fundamental ways of feeling the world, and that is through sight and not through speculations about truth, essence, nothingness and existence. The visual means the organization of the material world according to a visual code.«

It was on this level that their activity stopped at the end of 1968. By that time they had mastered the *Reistic* levelling of objects and their visual registration, they explored the techniques of fluxus and happening, published books in the form of »open works«, while their literary activity gave way

to enquiries into the visual language. These researches, however, went towards the utmost reduction of the traditional aesthetic premises of the work of art and, in extreme cases, the total disappearance of the work of art as an object among objects, i.e. towards the final dematerialization of the work of art.

Arte povera (Land Art) Process Art: exhibitions and projects in 1969

The universality of the *Reistic* technique started to lose ground at the moment when Nez and Matanovič began to integrate their coloured objects and included the urban space in a number of happenings, which culminated in *Triglav* (Fig. 6) (December 30, 1968) — a three-headed live sculpture. Its meaning was ironical and political: Triglav, the highest peak of the Julian Alps, as a symbol of the Slovene nation combined with the connotations springing from *Reistic* linguistics — three heads-three-headed: *Reism* required a meditative rigorousness in the observation of objects, basic lines in their presentation, while the activity of the OHO group, initiated by Tomaž Šalamun, turned to objects themselves. In February 1969, Tomaž joined Nez, Matanovič and Andraž Šalamun at the Zagreb Gallery of Contemporary Art. In the exhibition, which was entitled »Great-Grandfathers«, Tomaž presented hay stacks (Fig. 8), a pile of maize-cob husks, a scattering of tiles, Matanovič showed an environment of poliurethane foam entitled *The Embryo of Albin Gessner's Elephant* (Fig. 7) and *The Seven Hills of Rome*, which were made from umbrellas and wool; Andraž Šalamun exhibited *The Wood* (Fig. 5), a construction of objects with softly lined walls, and he also had a show at the opening; David Nez presented his *Roof* (Fig. 4) which consisted of roof tiles arranged on the floor of the gallery, and *The Jungle* made from iron wool. As the first exhibition of arte povera in Yugoslavia, it was, understandably, received with a lack of understanding by the critics (apart from a few exceptions, such as Željka Čorak). The OHO artists were continuing the exploration of *reistic* experiences within the context of a gallery. But these efforts were accompanied by the attempt to enquire into the possibilities of shaping, ordering and placing simple materials in a gallery. Of course, Tomaž's hay-stack contains the iconographic tradition which starts with the genre scenes by Nicolo dell'Abate and leads over the Dutch seventeenth century, Millet, Monet to Slovene impressionism. Therefore Tomaž was not looking for an ironic continuation of that tradition (which, being an art historian he knew very well), but was more interested in the possibilities of establishing the biological and mineral substantiality of reality within the space provided by the gallery — a demand typical of the arte povera movement. The first exhibition was, understandably enough, considerably influenced by the poetic gesture — the presentation of such materials that produce the effect of an unexpected confrontation — though the solutions displayed consistent formulations and coherence. While Matanovič's work was influenced by Pascali's sculptures, David Nez presented a semantically interesting solution: he transferred the roof of the gallery to the floor. The effect of the double nonsense as regards conventional meaning, commented Braco Rotar, was not only that of a play with meaning or of an ironic transposition of a familiar object. For the formulations of arte povera Nez tried to find a different »drawing«, a different material field from which the spectator could perceive his object. While Šalamun's hay-stack meant the bare and direct presentation of the gesture, Nez's sculptures embody anti-form, the presentation of nonsense in an eccentric environment, which is what galleries have become. The search for specific morphologies of objectivization within the conceptual framework characterizes Nez's contribution to this exhibition. The swing of the exhibition was left throughout that year: firstly, as freedom over the object, which makes it possible to get beyond the registration of its presence and penetrate into its biological sensibility and direct existence; secondly, as an exploration into the specific morphology of the material, and thirdly, as the development of a special imagination, which could lead to such a drawing that could transform the gallery space into a uniform, conceptually generated environment.

In March and April 1969, the OHO group had another exhibition at the Ljubljana Modern Gallery. Its conceptual nucleus consisted of animals, plants, minerals, biological and physical waste of the technological civilization, i.e. of simple materials, arranged according to their internal objective logic,

and juxtapositions of materials created under the pressure of an authentic levelling of reality with the objects. Once again the OHO imagination stood under the influence of two ideas that came from Nez: according to the principle »less is more«, he used a total levelling of the materials (two planks, stuck into the wall of the gallery and pushed into a heap of soil in the centre of the room, Fig. 12) in order to present the elusive »drawing« that could illustrate a different »system« of plastic organization of »form« in that suspicious-looking object (which lacked the geometrical organization of form and the vertical organization of meaning). Until the emergence of arte povera, the dignified artistic formulation in European culture could only be reached by means of metaphor, invested with the sublimation of morals adapted to art. Nez's objects, however, reach that status through the establishment of their own materiality and the sensibility with which they were arranged. There is an antagonism in this: the crude and simple materials were arranged with great sensibility for their physical properties and therefore the immediate identification and perception of the materials required an open, honest and lucid »drawing«. Its only purpose was to describe their identity by means of the materials themselves not, of course, as a poetic or dada gesture, but in the sense of an attempt at formulation which is part of the aspired repertoire of the work of art and is, then, the equivalent of drawing or painting).

However, Nez's project *Cosmology* (Fig. 9) was even more important for the subsequent activity of the OHO group. David was lying in a circle, with a light bulb burning above him. The cosmology represents an unexplained mental syndrome, whose components — the body, thought, light, memory, energy — make up the first presentation of Body Art in Yugoslavia. The message of David's action can be only of a spiritual nature: the earlier formal conceptualization has shifted to the sphere of consciousness, the mental flow of states, whose Gestalt cannot be determined in practice. This was the first manifestation of the striving for transcendental conceptualism that is characteristic of the last year of OHO's activity.

Andraž Šalamun and Milenko Matanovič were then going through a minor crisis, which manifested itself in mannerism (Matanovič's *Aeroplane Tires and Flanagan Ropes*, Šalamun's *Hares and Wheelbarrows*); however, Matanovič's composition *The Moon* deserves our attention: it is a continuation of the experience of stretching the painting which can be observed from Ellsworth Kelly to Louis Can.

In April Srečo Dragan and Marko Pogačnik rejoined the group. The latter arranged 154 hanging »mobiles« — quadrangular hanging objects consisting of cards with drawings — according to a strict numerical code. He wrote the programme of the arrangement with inscribed numerical cadences on impregnated canvas, which he laid on the floor of the gallery. The strictly determined seriality, which is made up of the linear continuation of ascending numbers and a correspondingly varied OHO cartoon drawing on each card of the mobile, is a development of the *Reistic* experience. The firmly determined operative programme of the arrangement of the mobiles in space is confined to *Reistic* logics, but the arrangement creates the impression of a dynamic, witty game which has gone beyond the linearism of *Reistic* imagination. Especially marked was the artist's effort to move his formulations from the standstill of *Reistic* universality.

The last tribute to the structural rationality of *Reism* was the publication of *PU*, the last number of the journal *Problemi*, edited by I. Geister, R. Močnik and M. Pogačnik. Its programme is characterized by the rigid circling of texts, messages and photographs in the four-polar division of the page. The circling is mechanical and is ruled by the simple linear logic of ascending numbers, in which the starting points are determined by measuring each contribution to the journal.

While the OHO exhibition was held in Ljubljana, Tomaž Šalamun opened his own show at the Prešeren Gallery in Kranj. Apart from variants of the exhibits from the Zagreb show (a pile of coal, iron filings and the like), he covered the central gallery space with a 50 cm high layer of bundles of small boards and scrap wood tied with wire and thus familiarized the spectators with yet another form of conceptualist ideas. His other exhibits included the project *The Sea*, which consisted of five uniformed young men lying

down, over whom he had written the word sea with bread dough, and a number of photo-projects which he documented his own conceptualist activity during the winter of 1968/69. Though some of the scenes were interesting (Sculpture 117 C° Fig. 14), a general re-examination was needed at the time of the use of the camera »as a machine for copying« instead of the traditional artistic procedures.

By the spring of 1969 the techniques and imagination of the conceptualism characteristic of arte povera had been verified and carried to the ultimate limit of meaningful consequences and the next step led out of gallery spaces into nature and the natural environment, to research into the four elements and their circling in natural processes, to the direct observation of mineral and biological properties of the materials used in artistic work. The confrontation of man's states of mind with the natural environment and its message became the theme of their activity during the summer of 1969.

In the freedom of life in nature, in the woods near the river Sava and Kokrica above Kranj, on the island of Srakane near Lošinj and in Kopar, the OHO group ventured into new forms of activity. They can be divided into three categories: the shaping of the visual language in an interaction with the natural environment was the province of David Nez and Milenko Matanovič; Andraž Šalamun enlarged the scope of his sensory experiences through various forms of Body Art; Marko Pogačnik, returning to his old experiences, arrived at his own definition of the life of the four elements in nature and thus found the ideas and structures of the substratum of visions which he used in his work after 1971, at the time he and his family were living at Šempas.

In June 1969, Milenko Matanovič, who was at that time slightly influenced by the English »New Generation«, mounted an exhibition by the Roman wall in the southern suburb of Ljubljana. He joined four metre long poles, tying them with rope (Fig. 26). From simple triangular compositions, which he leaned against the wall, he progressed to a more and more complex spatial drawing, in which the form was contained in the limitless frame of air and light and where it was only necessary to tighten the rope to obtain a different shape. These situational sculptures with a stressed aesthetic note and harmonious effects were nevertheless created in a proto-exhibition environment, because the Roman wall was presented as an archaeological site under conservation and thus carried the restrictions of what may be termed the greater gallery environment. But when Matanovič placed into the Ljubljana River a long *snake* (Fig. 20) consisting of scores of poles connected with a rope, the logical consequence of this intervention into the urban environment led him to a forest near Kranj. There he arranged long poles and bands among the branches and trees, making a symmetrical, rhythmical and dynamic composition. It seemed as if the aesthetic will were the last trace of the gallery experience, because the stretched arches of the poles or the poles leaning against tree branches blended with the rustling of the leaves, the flow of light and the movement of the vegetation, which was now the »material« world of Milenko's project, the true matter of the situation in which the visual intervention was taking place. Matanovič had found the *situational aesthetics*, the interpretation of nature and the visual intervention in it in the form of a semantically elusive field, in which the body and its indefinable disposition to the environment determine the way in which the aesthetic information provided by the sight should be treated and arranged into a transparent, open and ephemeral sculpture and scenery. This was the origin of the conceptual idea in the form of a complex guide to the artist's sensory experiences: because it is only when we have complemented the aesthetically arranged image of the poles, placed among the trees with the sound background of the forest, the heat radiation of the earth, the physical perception of the objects that surround us, the spatial intuition which can accept only the pure and immediate experience of the touch, the nearness of the trees, bushes and water, that we can grasp the meaning of Matanovič's experiments. It would be false to assume that *The Rope* (Fig. 23) which bends the growing wheat, is an extension of aesthetic practice into nature or that it is an individual event or the registration of an original gimmick: the hand that holds the rope, the bending of the ears of wheat accompanied by the summer heat and the allusions which range from bread to transformations in life — all that grows into one mental

»picture«; the memory and the actual performance, the history of meanings and the immediate act of understanding move here in an unlimited horizontal logic of signification, which at the same time bars a rigid, unilateral »message« of the project. In this way the OHO-vian conceptualism arrives at the most appropriate formulations. It is directed towards experiences of a complex mental nature and does not rely only on the visual-rational logic of the picture (in this case made in the form of the photograph of the scenery where the project was carried out).

While Matanovič and especially Pogačnik in their projects for an art that »exists in communion with the earth« began to understand the emerging ecological awareness, bringing them into line with the traditional and in this respect unexpectedly Slovene obligation of experiencing their own landscape, David Nez, a foreigner, was looking for more logical and primarily visual solutions of a dematerialized sculpture located in nature. In July he made a project of an invisible sculpture (Fig. 22), which was related to Matanovič's floating snake (In the Ljubljana: he tied 400 metres of transparent string around the old castle in Ljubljana and sent a message about it, together with a piece of string and a thread drawn into a picture-postcard, to various well-known addresses in Yugoslavia and abroad.

In the summer of 1969, Matanovič and Nez turned their attention to Land Art, almost along with the American artists Walter de Maria, Dennis Oppenheim, Robert Smithson, the Englishman Richard Long and others. Nez produced sculptures with mirrors cut in the shape of long bands or short shining pillars, which were placed opposite other interventions in nature (Fig. 19). In a composition resting on a plaster base, in which quadrangular mirrors were built at various heights and depths, he created optical impressions, interpreting them as reflections — but since the reflections are the »matter« of the optical illusion, the object is dematerialized. Arranging rectangular narrow and tall rectangular mirrors fixed in the ground, Nez achieves through the symmetry of the mirrors a contrast between the fixed optical drawing, the sharpened image reflected in the mirrors and the sensorially warmer and softer ground, a contrast between the smooth and cold glass and the rough surface of the field. The additional dematerialization of the object is enhanced by the *trompe l'oeil* effect of the image of the field in the mirror and the symmetry of the mirror images which under a certain angle of shooting turn into surreal space, unburdened by matter. Nez's objects with mirrors, though performed on a small scale, reveal the beauty of Land Art and its aesthetics. Almost overlooked in 1969, they have now acquired a new significance in the understanding of the process of dematerialization of the art object. Their optical beauty and the potentialities of such interventions in nature make them the best visual creations of the summer of 1969.

The last tribute to orderliness seems to have been Pogačnik's numerical distribution of radiating aluminium bands in the wood with 365 trees (Fig. 25). That summer he embarked on a thorough enquiry into the »family of elements« and the various natural materials, which are not arranged by the sculptor's aesthetic will (as in Matanovič and Nez), but by a consistent conceptualist strategy: in their circling in nature the four elements become guides for man and the universe, so that any aesthetic ordering of their circling loses meaning. The procedure starts with a search for their identity: plastic bags fixed on a long thread are partly filled with water; their bottom part is in water, the upper part is lifted by air. The identity is simple and necessary and we are aware of it. Later Pogačnik worked on integrated projects/processes with water, air and fire (Fig. 27). His work went from scenes of identity through action to consciousness. From simple identification of the elements to ecological responsibility and cosmic understanding of the interaction of the elements and the energies that direct them — this was the course of Marko's study of the internal laws of these processes. But his procedure did not take him through scientific technology — his was an esoteric schooling leading to experiences that had been, veiled by positivism and diagrammatic devices for so long that a direct spiritual approach seemed ridiculous and impossible. His subsequent activity at Šempas (Figs. 39–42), however, proved the significance and necessity of this simple, seemingly unnecessary study, whose aim was to determine the identity of the elements

and find the road to the hidden energies in man and nature by means of natural thinking.

On November 1, 1969, Tomaž and Andraž Šalamun, David Nez, Milenko Matanovič and Marko Pogačnik arrived in Novi Sad to mount their first gallery exhibition after their summer projects. The experiences gained in the summer projects induced them to present simple materials as results of the interaction of their elementary characteristics rather than as the result of an aesthetic code or a strictly conceptualist design of the gallery situation. For this reason they stressed the gravity and the specific weight of the materials, the »common position, i. e. the height, weight and the measurements« (Marko Pogačnik), the processual registration of the phenomenon in the project of mediation of heat energy (David Nez), and in the utmost minimalization of the aesthetic effect of the sculpture (Andraž Šalamun).

The rest of their experiences were demonstrated at the OHO festival which took place between the 20th November and the 12th December 1969 at the Youth House Gallery in Belgrade. Each member could show his works for one week. Tomaž Šalamun drew lines in flowmaster on the floor of the gallery, thus continuing the experience from Novi Sad, where he drew a line from the Petrovaradin Fort to the gallery. Milenko Matanovič presented a total environment which he called *Smoke* (Fig. 13). He activated a smoke bomb in the gallery, filling it with smoke. He also presented minimalist projects, made from cotton wool and glass, ropes and metal pipes.

Andraž Šalamun exhibited objects made of plaster, glass and metal pipes in combinations which are among the best sculptures of the OHO work in general (Fig. 18). He stuck a pole in a plaster cube, tying the other end of the pole with a rope that was suspended from the ceiling; in another cube he stuck a piece of glass in such a way that several drops of the plaster mass remained on the glass: the effect was very material, sensory and direct. He hung two plaster cylinders of different length on two pieces of rope, balancing them in such a way that the longer one was almost touching the floor, and the shorter one was hanging at an angle to it. This confrontation of plaster, glass and metal, the inclinations and tensions among the elements, the feeling of weight and gravity, were presented as elements of a process which was illustrated by means of plastic, material components. The importance of Andraž's contribution to OHO-vian iconography lies in this very perception of gravity, which his sculptures bring out as an eminently sensory experience — though the allusions are never emphasised formally, because the sculptures are executed in a simple way and lack any aesthetic speculations about formal tricks which may induce the spectator to think of them. With Nez's mirrors, Andraž's environment was an experience in shaping that could be a source of inspiration for generations of sculptors, for further research about materials and their interaction, which need not err into the enchanted field of mimetic effects and allusions. Andraž's sculptures are the presentation of processual states which are not associated with sight or touch, at least not from the point of view of the sculptural Gestalt, because they combined mental propositions about the basic experience of gravity and physical shock, whose aesthetic potential is in that case of lesser importance or even negligible.

However, it should be noted that the OHO-vian conceptualism also contained an alternative aesthetics (in the sense of a specific taste of its creators), which is most prominent in Matanovič and can be observed in Andraž Šalamun and Nez as well. It is a reductionist aesthetics based on the optical minimalization and dematerialization of art media characteristic of all of American and European conceptualism: what is specific and unique in the OHO group is the striving for complex mental concepts. They are not interested in the analytic practice of the radical conceptualism of Siegelaupe, Kosuth, Bchner and other like-minded artists, but in the presentation of the basic cosmic states and processes with the means of arte povera and other more dematerialized forms. This applies particularly to their work at the end of 1969 and the Belgrade exhibition of Nez and Pogačnik, whose attention then centred on the processual registration of groups or Families of dematerialized effects of gravity and pressure, the change of position, inclination and measurements and on the interaction among the four elements.

Pogačnik used the effects of gravity and position (Fig. 5): on a piece of string he tied small weights ranging from 5 to 110 grammes and conducted the string over razor blades, which bent slowly under the varying pressures. He fixed one end of a 50 metre long piece of string to the ceiling of the gallery and the other to a 2 kilogramme weight so that the string was not hanging but resting on the floor of the gallery. He fixed a rubber band to the ceiling and stretched it with a 5 kilogramme weight so that it almost touched the floor (what mattered was the vibration and the stretching of the rubber). The strategy of the position in relation to weight is the conceptual principle that gave meaning to Marko's experiment: his aim was not the visual but the mental complexity of perception.

David Nez did something similar as Andraž: he placed a tile between two glass plates or strew tiny metal balls which rotated between the plates (Fig. 16). But unlike Andraž, who was interested in the sensory effects, Nez presented a process which stems from the direct material encounter. For this reason he hung a tube with a rubber device from the ceiling: the device let out a drop of liquid every five minutes onto an aluminium, electrically heated plate and the liquid immediately evaporated.

From objects and their positions to the process: this was the motto of the Belgrade exhibition. Its lesson manifested itself as soon as the OHO group noticed that they needed fewer and fewer concrete objects to register and communicate the effects. The effect was not dematerialized only because the process was recorded on film: the essence of the dematerialization in the OHO-vian work was their interest in the materially undefined process as such and in the energies that move and guide it, and these they considered to be indisputable mental facts. As they grew more and more interested in basic cosmic phenomena, the group decided to study and present the basic processes which are in no way linked with optically provable registration. Their documentation consisting of photographs and drawings is not formal or legal evidence but an element of mental reference for the spectator to their metaphysical and spiritual experiences.

Transcendental conceptualism, 1970—1971

The period that we are now going to present is a difficult one for the critic and historian alike. Though it is rich in ideas and though there are many reports and documents about it (we have been able to use the comprehensive OHO Documentation 1970), it is the least accessible and neither objective description nor intuitive interpretation can do it full justice. It eludes critical terminology and classification since its description cannot be based on rational, formal logic or on stylistic and iconographic starting points. It was a turning point in the activity of the group in the sense that their earlier thinking and creation still formed part of the European conceptualism, i. e. of art: now, however, they gradually left the field of art and were only partly linked with it. They turned to mysticism and transcendental meditation, in which the only functional means of information are telepathy and supersensory perception and energies. This change should not, however, be interpreted as an abandoning of the group's basic principles or the adoption of a private mythology. OHO still operated as a coherent group, but the individual development of each member, his perception of time and space, history and intellect became the source and structure of their conceptualism. The tendency towards the mental and the spiritual, which presupposes a thorough knowledge of the real material world, became the starting point of their activity. Though they did not become religious, their attention was drawn to all the phenomena in the area of spiritual production and its history. Marko Pogačnik, who was looking for a foothold in the intellectual tradition of Europe, found it in Empedocles and the Celts, in the study of the ethical tradition of European art history; Matanovič and Nez added to this and interest in Indian philosophy, Tarō and contemporary experimental music.

Seen from outside, this looks like a return to themselves: as a group they became composed and silent. Their life together and their meditations gained in intensity and further developed an indestructible link between them as well as true spiritual work which grew out of friendship and evolved into an emotional, intellectual and experiential whole. The OHO man,

as explained by Marko Pogačnik was not an invention — he could be noticed and experienced at their shows in their work and in conversations with the artists themselves.

It all began in the early winter of 1970, when Matanovič and Nez went to New York to prepare the ground for the »Information Show«, a large-scale exhibition of conceptual art. Kynaston McShine had invited them through Taja Vidmar, to the exhibition which was planned for July, and their work throughout the preceding winter and spring was geared to it. While apart, they each recorded their mutual links during the separation in space and time. In the period between the 4th and the 28th February 1970, David Nez and Milenko Matanovič in New York and Andraž Šalamun and Marko Pogačnik in Ljubljana simultaneously chose one of the combinations in a square, which had been prepared previously by Marko Pogačnik. In accordance with Milenko Matanovič's idea, all four of them looked toward the sun at the convened moment, dropped a match from a height of 10 cm onto a piece of paper and marked its position (Fig. 29). These simple exercises strengthened their mutual links, their awareness of the smallest shift of one towards the others and helped them develop the power of concentration and intuition in their relations, so that they could later communicate with each other regardless of the distance or time that separated them. This communion, which was based on the preceding expansion of individual actions, became their main task. But the plunge into the spiritual sphere of interrelationships, the search for a foothold in the knowledge of one another, suddenly acquired a broader spiritual context, the registration of which are the projects in the Zarica Valley near Kranj (Figs. 32—34). The valley hides a rich and stable spiritual tradition: neolithic settlements, Celtic burial mounds, a Slavonic burial ground, a medieval Gothic church, and, as the last layer of recollection located in this almost sacred area of nature, the OHO projects.

In them the artists used sun and light, night and fire, ritual movements, stones and water — all closely connected with the entire spiritual energy. Their theme is spiritual communication with the past, the cosmos, the rhythm of nature, the beats of their own hearts and thoughts. At that time they also conceived their night projects of linking the sky and the earth, which, even if recorded only in the way that Matanovič's projects have been described here, paved the way for the transcendental level of their existence (Fig. 39). Is it at all possible to determine any criteria of evaluation in this context? The OHO group has not been able to do it and we do not intend to try it either. In this connection there emerged the study of the possibilities to mediate a different vision of the spiritual past and their actual experiences and some of the results have survived in drawings. Marko Pogačnik broke radically away from the Euclidian projections and the positivist logic in his brilliant drawings *Medial Systems* (Fig. 38), which have been published by Lucy Lippard. Nez's mechanics, in which he changes spatial and time structures, culminated in his projects for a film, which are also presented in this paper. In the groups's quest for mediation and cognition of their spiritual field, which was pursued further at the exhibitions and actions at the Aktionsraum (Figs. 35—37) in Munich and at their last exhibition at the Mestna galerija in Ljubljana, held from September until November 1970, telepathy and intuitive mediation integrate the various data on the metaphysical level, synthesizing them in a whole according to built-in principles. The object-selective technique of arte povera was, then, left far behind — but the OHO group had preserved its essence, the interest in and knowledge about the possibility of the spiritual projection of its biological and mineral processes. Interventions in nature as an enlarged gallery environment were also almost totally abandoned: when they worked in nature, they did it on the level of the conceptualist activity of, to give an example, Smithson, whose location of the project determines the spiritual parameters of the subsequent direct intervention in nature. The layers of recollection, acquired in Zarica, became the active material of the group's work. They are documented in Pogačnik's *The Time Vessel*. At the Munich Aktionsraum their life and their creative work became one. With meditations and respiratory exercises there appeared the experience of the metaphysical existence of the group. The Munich catalogue says: »Breathing exercises — the supernatural appearance of the group. Since the day is filled with work, the night may be devoted to rest and celebration. It has been emptied so that it may be filled again. The night isolates everyone in their dreams, so that the day may return them to yesterday's community.«

The year 1970 brought them success at the »Information Show« (Fig. 29) in New York and further exhibitions abroad and at home, where they took part at the Fourth Belgrade Triennale (Fig. 21). When Walter de Maria came on a short visit in the summer, they produced with him a friendly project; however, they devoted most of their time to joint meditations (in the village of Čezsoča in Trenta) and to life together. It was them that they made the decision which turned out to be the only right solution: as a result of their spiritual experiences they were no longer interested in exhibiting their increasingly intimate and metaphysical concepts and messages but in the everyday realization of these experiences, and this was possible only in nature, in close contact with it, in work and meditation which was taking them away from artistic life. In the spring of 1971 they found an abandoned farm-house at Šempas in the Vipava valley and moved into it. After that, they dispersed. Though only Marko's family stayed at Šempas, the spiritual and emotional community of the OHO group never ceased to exist.

Why did the OHO group stop exhibition in 1970, at the time when they earned recognition for the first time, when the way to the European conceptualist scene was open and when they were perhaps on the threshold of their greatest success? Simply because they were honest, because their creativity was always linked with their life, because the identity of conceptualism (in art) and their most personal decisions was always consistent and complete, because they never belonged to the »art system« dictated by the art market and exhibition policies in the late sixties. When they felt the call to turn to a different kind of work, they did it unhesitatingly and immediately.

The OHO conceptualism was never a »semiotics of art«. It was only during the early period, during the transition between *Reism* and *Arte Povera*, that a pragmatic tautology by means of which their art could be interpreted as a »language« was observable in their work. Even after 1970, when analytical trends became dominant in European conceptualism, their work can best be characterized by the first sentence of LeWitt's about conceptual art: »Conceptual artists are mystics rather than rationalists. They reach conclusions which logic can never arrive at«, rather than by the acrobatic turns of phrase of the art criticism which borrows its terminology from linguistics, semiotics and information theory. But they have, in a certain sense, carried out the most radical dematerialization of the art media in a manner which is essentially different from analytical conceptualism. At the moment when the analysis reached the level of art as an idea about art, it turned out that to the OHO group that idea represented something different from the analytical proposition. In their work this idea was intuitively linked with visions of inaudible but active energies of the positive, »good« consciousness, with ethical evaluation of art production and, lastly, with the spiritual interpretations of cosmic recollections. In this research, which in the period of post-conceptualism represents the usual material and subject of applied speculation, they were pioneers, but pioneers who did not want to turn their experiences into capital. They thought that there was little sense in showing and presenting their spiritual experiences in the form of messages. They believed that the new field that was developing from their artistic conceptualism required painstaking and long work. They were also convinced that for this very reason their present efforts in the social and spiritual fields would be equally artistic and creative as those in the period between 1966 and 1971.

Tomaž Brejc

The Family at Šempas

Šempas, Nova Gorica

Figs. 39—42

The Family at Šempas was founded near the village of Šempas in the Vipava valley on 11th April 1971 by the members and friends of the OHO group: Marjana Juvanc, Irena Majcen, David Nez, Milenko Matanovič, Ajra, Nike, Marko and Marika Pogačnik, Samo Simčič, Zvona and Andraž Šalamun. The settlement represents the last joint action of the OHO group and the beginning of the life of the »family«, in the period between 1971 and 1977 the family increased and decreased in size, sent its members out into the world as messengers of the experiences acquired through work in the fields, meditations and other spiritual exercises.

The first task was to make a living on a piece of land that had not been farmed for years. The soil had to be brought to life by hard work, it had to be listened to in order to get its message. The first three years were devoted to this life with the land, nature and cosmos. The core of the family was Marko, his wife Marika and their three daughters; they were later joined by Andrej, Bojan and Zdravko, who helped with the work and added to their skills both in farming and handicrafts. Now they also have a pottery and a smithy and Marika does weaving. From their communication with nature and animals there evolved a spiritual basis for the resumption of their oldest experience — the practice of art.

The activity of the family at Šempas grew out of the experiences of transcendental conceptualism of the late OHO. The spiritual field in which OHO stopped in 1970/71 has been broadened and, what is more important, placed on a firm and convincing basis. Their artistic activity is still a form of conceptualism, but a conceptualism outside the categories that can be applied to the accepted conceptualism (e.g., they have retained only the idealistic and ethic link with the artistic past; on the visual plane, they apply a special interpretation to the traditional drawing, which can be observed in their »school of drawing« — Figs. 40—41).

The decision to move to Šempas was the result of the need they felt to leave the established field of art and establish a link between art and life, since the guidelines of their transcendental conceptualism were at the same time practical instructions for day-to-day life. Their work at Šempas has brought them to the conclusion that the time is coming again when art can again be the carrier of the spiritual information and energy indispensable to mankind, that the artist must be, as Marko Pogačnik writes, »the beater of that impulse, the servant of mankind and the planet in this critical age«. The invisible but effective world of energies which they gradually began to perceive and understand, maintains the course and rhythm of their life, links them with nature and animals, ties them into a friendly family and helps them with their artistic ideas. The formal signs of that activity are their »school of drawing« and their sculpture.

After the day's work in the autumn and winter evenings the family gather for a brief meditation. Then they all draw familiar objects: dry branches, stone, plants, flowers and the like. These drawings, which in Marko's case remind us of his beginnings in *Reism*, show an extremely close knowledge of the objects, a mastery of their structural substance, the effects of texture, firmness and specific weight. Only a direct, conscious contact with nature can produce so precise and integral a vision. This is not mere skill or a drawing trick (with the exception of the fact that they never use shading). Familiar things have for them an indisputable beauty and spiritual power, and since they know these categories from everyday life, they can master them without pretense or stumbling. The drawings are done by the whole family, including the children and the guests who happen to be there. Out of hundreds of drawings they produce some are kept and exhibited.

Their sculptures (Fig. 39) appeared simultaneously with the development of the activity in handicraft. They are made from wrought iron (Marko), wood and clay (Andrej) and multi-coloured woven fabrics (Marika). For each of them Marko draws

Nuša and Srečo Dragan

Ljubljana

Figs. 43—46

an exact mental model, which shows its function: in them reality is united in a harmonious spiritual symbiosis. Like in nature, elements are here linked in order to mediate the course of the idea, returning it to the earth: sculptures hang on long threads, almost touching the ground. The ideal, unmaterialized field of cosmic energies is materialized by means of vibrations, which we perceive as intellectual and sensory effects (such as light, love, purity, truth, peace and freedom) into wool, clay, wood and iron, thus maintaining the circling of the elements: the thought in the element of air, energy in the element of fire, perception in the element of water and form in the element of the earth. Energy and thought, perception and form have thus been inseparably linked. Tradition is now clearly observable in this construction: the sculpture is the sensory visible realization of Heraclitus' thoughts, linked by the mechanics of Neo-Platonism. This unusual combination of artifacts, Neo-Platonism, Hellenistic tradition and contemporary esoteric theories, this re-reading and putting together of memories realized in comic processes, is interesting from the standpoint of modern sculpture too. True, the formal articulation of these sculptures is unusual and breaks away from the accepted attitudes to sculptural design: but is it at all possible to find a form with a generative function within the academism in which contemporary sculpture is searching for solutions? The contemporary formalistic sculpture and most of the contemporary architecture are dead in this sense and can only be described as the waste material of our civilization. The family at Šempas are trying to reconstruct the practice of sculpture (i.e. artistic practice as a whole) from a position outside art into a simple and effective spiritual proposition, whose immediacy, simplicity and necessity (because this is, in their opinion, a basic question of human spiritual survival) will have a direct effect on the spectator, impress him and call his attention to the message it carries. Their aim, then, is not an aesthetic blindness but the spiritual metamorphosis of man and of the world in which he lives. This the purpose of the public manifestations of the family, such as the so-called *healing of the earth* (Fig. 42) i.e. ritual movement, meditation and conversations in which the earth is relieved of its pollution in a spiritual way.

At the time when the only basis of artistic activity is seen in the total politicization of artistic practice (in this respect both OHO and the family at Šempas have aroused uneasiness in bureaucratic structures in this country), it seems to me that the family at Šempas may be described as a contribution to a return to the spiritual and ethical tradition of European art in general, as a proposal to the spectator to look at the drawings and sculptures from Šempas without prejudice and loftiness. The experience of such viewing may lead him to questions that he may have rejected as unnecessary or perhaps even ignored.

The beginnings of the conceptualist work of Srečo and Nuša Dragan are linked with OHO's manifestations in 1968 and 1969. Later Srečo Dragan stayed in contact with Marko Pogačnik and David Nez and it is therefore not surprising that *Reism* became one of the basic principles of the independent work of these two artists. The same commitment can be observed in their work today, especially when they follow the tautological connection between the statement and vision, the conception and its realization.

For them art is an alternative language, a form of communication, whose outward manifestation is the creative process. The process is totally non-material and is realized only in the medium of the idea: what is shown on the videotapes, the photographs or the films they produce is, in their opinion, only an impulse for the spectator's mind. Their work consists therefore of various »impressions of the creative consciousness« (Fig. 43). This principle is expressed in their *Project of the Mental Visualization of the Object*, Belgrade, the April Meeting 1972 (Fig. 44), in which the object is outlined only in a graphic diagram and is formed in an infinite number of variants in the spectator's mind. A similar principle applies to their project of the audio-verbal group communication of syllables (Fig. 45). They seem to have noticed that throughout the practice of conceptualism as a dematerialized form of the work of art the invisible, imaginary object is always present. In their work the object is at certain moments fixed as group intuition, as the identity of conception and action, as the freeing of the creativity in the spectator's mind. Nuša and Srečo Dragan create the basic identity of the conception and the spectator's participation in space and time by means of the videotape or the photograph: the spectator is watching the videotape and is being watched at the same time; being recorded on the videotape, he participates in the happening even if he only registers their projects passively. For the April Meeting in Belgrade Students' Cultural Center, 1974 (Fig. 46) they produced a scenario in which they used photographs and video and which show their orientation to spiritual experiences; they wrote a programme for collective communication which begins with the simple instruction: »This is a gesture which you have to repeat and then communicate to someone else.« The project lasted seven days and nights in the alpha-theta rhythm of human tradition (in which alpha is the repetitive and theta the innovative process). The project was also carried out in the form of a »round table«, at which the participants were, among others, Bogdanka and Dejan Poznanović, Joseph Beuys and Braco Dimitrijević. It was a realization on the level of an oral message, which used slides that were projected for seven successive days, so that the project also developed as a condensed chain of gesture messages. In actual fact it was a (re)formation of the imaginary but everpresent spiritual communication, which is impressed on our consciousness only as an experience and never materializes in any other way (of course, it is impossible to record this kind of communication on video-tape or by means of photography!).

The video-tapes of Nuša and Srečo Dragan are not concerned with the picture and its analysis, with electronic experiments or a multi-layered story: they use the equipment only as a means of placing into the continuum of time and space a »dematerialized« piece of information which has no aesthetic or ideological connotation. The video-tape is used only to stimulate the spectator's imagination; its directness should help in overcoming the static and hermetic nature of the conceptualist statement. The resulting communication outlines the joint field of communication of the creative mind of the two artists and the participating spectator.

The Zagreb Circle

Figs. 47—146

There is a widespread belief in the art circles that Zagreb has maintained a long and uninterrupted constructivist tradition in art. According to the same opinion, the dominant trends before World War II were surrealism in Belgrade, Expressionism in Ljubljana and Constructivism in Zagreb, while after the war the salient trends were the Mediala in Belgrade, the lyrical expression of the graphic circle in Ljubljana and Exat-51 and the New Tendencies in Zagreb. This rough-and-ready division, though basically correct, has the flaws of all generalizations and its consequences can still be observed as the same generalizations are being applied to the younger generation of artists.

Zagreb is the centre of a comparatively small geographical area and almost the only scene of activity in contemporary forms of culture including visual arts. Though always in contact with European art centres, mainly through a number of artists who were either close to them or formed their part at least during their artistic apprenticeship (since the turn of the century, at least one in each generation), this milieu shows the characteristics of the international art developments coupled with those of a small town located on the cross-roads between Central Europe and the Balkans.

We could identify a number of factors that steered the course of our recent art history in this direction. But for the ongoing period this would be more difficult, because its overall evaluation is possible only from a greater distance in time. What is more, the period and the phenomena we want to present here are still developing and their meaning still open. It is difficult to give a decided and definitive assessment of very recent or current developments from an art historian's point of view. This can be done by the chronicler and possibly by the art critic who, however hard they try, can never be absolutely objective.

The continuation of the constructivist tradition after the New Tendencies period came into question. Introducing innovations, a whole generation of Zagreb artists — Sutej, Šibenik, Galić, Kuduz — after op-art joined the new trends in hard-edge painting, resorting at the same time to the latest technical achievements. Their work was evaluated against the background and qualities of the New Tendencies, to which they reacted by questioning the justification of the judgment and by asking whether they should take part in these activities. The next generation of artists, whose work is the subject of the present survey, did not feel they belonged to this line of avant-garde tradition, which they manifested by not taking part in the New Tendencies. It is here that we see a break in the continuity of Constructivism in Zagreb, the emergence of a new attitude to art and a new practice of artistic behaviour.

Another art movement, the Gorgona, developed almost simultaneously with the New Tendencies, but it was based on very different principles.

From these and parallel activities during the nineteen sixties we can single out several artists, whose specific characteristics mark them as predecessors of the current practice of art associated with the young generation. They are Josip Stošić and Tomislav Gotovac, whose mediums are poetry and film, and two representatives of the Gorgona, Julije Knifer and Ivan Kožarić. Julije Knifer (Figs. 47—51) is a painter, whose main motif for twenty years has been the meander, presented with minimal modifications. Over the years this theme has grown into an individual work programme, with which it is possible, on the basis of various changes in art trends, to interpret almost the same material in different ways — and it probably has different meanings for the artist himself. We can interpret it as the presentation of a rhythm, as the formation of a

super-sign, as hard-edge painting or the painting of achromatic surfaces within primary painting. In his most recent work the final product still has its value, but the most important element for the artist is the procedure and the lasting of the work process in the painting, or increasingly often, the drawing.

The repetition of the same motif, a combined result of the artist's programme and his inner compulsion, links Knifer with the new generation of artists more closely than his projects of intervention and the unique action of painting a gigantic meander in quarry near Tübingen (Fig. 50).

The sculptor Ivan Kožarić (Figs. 52—57), on the other hand, is subject to constant changes, not on the plan of a discernible programmatic activity but in a perpetual search for new possibilities of expression for his unchanging interpretations or even literal portrayal of his immediate surroundings, objects, ideas and associations. From cars and teapots to parts of the river, rain and space — he shapes and remodels at the same time, he paints and accumulates or simply re-arranges his works, thus re-interpreting old and new experience. His numerous early landscape and urban projects of intervention seem to express a need to give back to the environment his enriched and processed experience. By recording ideas he makes abstractions tangible: examples of such works are *Shapes of Space*, *Temporary Sculptures*, the latter made from foil, which the audience was allowed to re-shape, or more precisely, to re-organize, and *Former Sculptures* (Fig. 53), the scattered remains of a previous work, which he exhibited instead of making new ones. His new attitude to art enables the audience to experience a hitherto unknown dimension in which the medium itself becomes a problem, which is a common characteristic of the new generation of artists.

Josip Stošić (Figs. 58—61), an art historian, concerns us here primarily as a poet, who is not interested in the distinctions between fields and media but turns all his attention to the structures of mental processes. Very early on he saw the possibility of creating a new language by combining words, objects and space. The result were some of the most acceptable works of the new practice of art (*Mirror and stone* — with text: or, then, Fig. 60). Having produced an active interest in the spectator and placed him into the position of active creator, Stošić offered him a number of projects for completion. However, the majority of his works exist only in the form of notes, known to a small circle of friends. He communicates his experiences by creating an awareness and atmosphere through direct contact rather than by producing works that could influence the work of the new generation of artists.

Tomislav Gotovac has worked mostly in film and has not had direct links with the fine arts, but his very early procedures and behaviour (1960), in which he stressed his own person in various situations, may be considered together with the works of other predecessors as the beginning of a new form of art, the more so because he still uses similar procedures in registering various processes of his personal experiential sphere. His photo-notes and the series entitled: *Heads* (Fig. 222), *The Presentation of ELLE*, *Posing*, which were produced in Zagreb and Belgrade and only recently shown to the public, may be classified by the origin of the idea either as film art or as the new visual art in the narrower sense. One of his works, however, was known to a group of fine artists at the time of its creation. It was a happening entitled *Our Hap* (Fig. 221) and performed with Ivan Lukas and Hrvoje Šercar and a photo model in Zagreb in 1967. And yet, its influence was not transmitted by the fine artists who were among the audience and some of whom even participated in the happening, and even less by the scanty comment in the press, but orally, and particularly thanks to Hrvoje Šercar. Somewhat later the same year Šercar acted as the initiator of a «more dynamic» behaviour in the already heightened atmosphere of the *Hlt-Parade* (an exhibition of objects by Galić, Kuduz, Sutej and Šibenik at the Students' Centre Gallery, Fig. 64), where he

started a spontaneous happening with the participation of a large part of the audience. The action satisfied the need for a collective discharge of energy produced by the atmosphere among the spectators. This was also the first, or at least one of the first recorded instances of spontaneous destruction, or the end of the illusionistic approach, though it probably did not go beyond the ludic level because the participants took the remains of the works to keep them at home.

After this event the environments and interventionist projects of the young generation no longer showed the full continuity of spatial building, though this was the only identifiable element during a brief period if we disregard the different intentions that resulted from the new approach, which at that stage was still mixed with the prevailing old concepts.

Apart from individual and group work, mention should be made of several exhibitions which contributed to the emergence of a new attitude to artworks, i.e. to a better understanding of the demands that the new type of art places on the audience. We shall single out some of the exhibitions presented at the Students' Centre Gallery, organized mainly thanks to Željimir Košćević's efforts (with the exception of the spontaneous happening at the *Hit-Parade* exhibition). They include *The Exhibition of Men and Women* (Fig. 65), *Mail Items* (Fig. 74), *Action Total* (Fig. 76) and *The Exhibition of Old Obituaries*.

The audience invited to the opening of the exhibition (at the end of the 1970 season) was offered the opportunity of looking at themselves in a totally empty gallery. This shifting of the accent from the exhibit to the audience was reinforced by a text stating the procedure and purpose of the exhibition: it was to be «an intimate encounter of the exhibits» out of which «the World itself would emerge reborn before the face of Art».

Almost at the same time Boris Bučan and Davor Tomičić put up their posters on hoardings around town with the idea of attracting the attention of passers-by and not of a select exhibition audience. In front of the posters which featured no persuasive messages, «soloist concerts» were performed and *Action Total* leaflets distributed:

«The Draft Decree on the Democratization of Art:

1. The following is hereby abolished: painting, sculpture, graphic art, applied arts, industrial design, architecture and urban planning.
2. A ban is hereby placed on the following: all activity in the history of art and especially the so-called art criticism.
3. There shall be no exhibitions in galleries, museums or art pavilions.»

There followed a critical presentation of the current situation in visual arts and a call for forms of art and culture accessible to all as opposed to the prevailing elitism.

The audience at the Students' Centre Gallery was not able to see the announced exhibition *Mail Items*, which had arrived from the 1971 Paris Biennial des jeunes, because it was exhibited in the gallery exactly as it had arrived — literally as a mail item packed in a box. This identification of the means of transport with the medium may be interpreted as duplication or tautological condensation of the message offered by *Mail Art*, but also as a critical comment similar to sabotaging the approach adopted by art galleries and art historians in a type of art which can function through direct contact and dispense with professional mediators. The gesture contains an innovation in the gallery procedure — it animates and stimulates the audience to think, despite the exclusion of the original information.

The exhibition of old obituaries shown in 1972 helped to destroy the cult of the art work, disclose new media charged with semantics and even draw the spectator's attention to an unexplored field (the phenomenon of death), though on the first level the exhibition consisted of graphic design of the past and a culturological attraction.

These exhibitions were characterized not only by a different content but also by such a change in form that we may describe it as creative interpretation. Željimir Košćević's approach cannot be fully identified because none of the exhibitions declared the awareness of the artistic act — what they emphasised was the precedence of ethics over aesthetics, which is one of the characteristics of the current artistic production that we want

to review here. Even if we do not accept these procedures as art, they nevertheless illustrate in an interesting way how frontiers between professions can disappear and how a new awareness of and atmosphere for the creative work of others can be produced.

In this context we should like to mention that some credit for suggesting new ideas for exhibitions and organizing them also goes to Željka Čorak («The City as the Scene of Visual Happening», a regular feature of the Zagreb Salon since 1971) and to the author of the present review (the idea for a series of exhibitions featuring artists of the same generation with novel conceptions). Other exhibitions worthy of mention are «Possibilities for 1971» (Figs. 79—86) — an exhibition of interventions in the urban environment — and «Possibilities 72» — an exhibition of the new generation of photographers; the idea for several exhibitions that were to present the work of designers, architects and cinematographers never materialized, and organizational difficulties prevented the realization of the proposed «Test Range» that was to be held at Šid in 1972. The idea was to give young artists the opportunity to plan the entire cultural life of a community — from designing the title of the local bank to deciding about the cinema programme — and thus stimulate the specific development of that or any other developing small town.

A similar participation of theoreticians in art events can be observed at a much earlier date — for instance in Boris Kelemen's lectures in Zagreb and Split (1966 and 1967), in which he introduced special effects and projects in order to illustrate the methods and techniques used in contemporary art. Ida Biard may be said to have gone furthest in this direction in organizing the collective exhibitions entitled provocatively «Another Chance to Become an Artist» and «Innovations»: instead of choosing the exhibits herself, she invited the artists to show what each of them considered innovative and explain their choice.

The youngest generation of artists adopted a critical attitude to some principles of the established practice of art and to the commonly accepted dependence of young artists on older generations. Dissatisfied with the paternalist relationship, they considered them their rivals who should be defeated — their achievements should be equalled and then excelled through the adoption of a more avant-garde and profound approach. Though in some respects they continued along the lines of the contemporary developments on the art scene, they never established a direct and close contact with the older generation of artists and were not influenced by them. What they maintained was the continuity of an affirmative attitude to progressive, modern thinking and work. Some older artists, whom we already mentioned as predecessors of the movement, maintained their contacts with the new generation. But it never resulted in a close association and each of the artists concerned preserved his artistic individuality. Thus no groups or teams were formed nor were any work programmes or manifestos formulated. Stošić provided the initial idea for Bučan's *Pictorial Loop*, (Fig. 66). Knifer still supports some of the efforts of the young generation towards an alternative relation to social structures, and Kožarić participates in all interventions. Only Stošić made an attempt at forming a working party — a co-operative of young artists, but now only Gudac still occasionally works with him. Apart from this, links have been formed within a generation circle — but these have been very general in character and have ranged from meetings at parties and discussions to sharing studios and exhibition space. Very early on, these artists went a separate way from their colleagues who had more conventional interests. While the latter continued their training in the workshops led by established artists, who determined the character of their work, the former collected information on the latest trends of the international art scene from literature and direct experience. As their work became more and more unconventional in relation to the standard approach and interpretation of art in this country, they moved away from social structures so that recognition and reputation did not come their way.

The credit for the first public presentation of this generation goes to Željimir Košćević: he organized a competition for the best environment within the Students' Centre Gallery with the materials that could be obtained from various factories. The following artists entered the competition and showed their projects in the 1969/70 season: Dalibor Martinis, Slobodan

Braco Dimitrijević, Sanja Iveković, Janez Segolin, Dean Jokanović, Gorki Žuvela and Jagoda Kaloper.

Though designed for the Gallery, these works could have been produced in any other place in the town. Some of the artists conceived their environments to extend from the Gallery into the open (Martinis, Kaloper), but only Žuvela's plastic gut was carried through the streets of Zagreb. The environments were not designed for an illusionistic space but a concrete one: Dalibor Martinis produced his *Module N + Z* (Fig. 71) as an octagonal, cross-section corridor in two parts with a strong elevation using two groups of four surfaces, and stressing their rhythm by painting them orange and green. In his *Sum 680* (Fig. 69), which consisted of cans in various colours, Slobodan Braco Dimitrijević offered the audience a ludic structure with which they could play. Sanja Iveković made a »net« from thin blue spiral tubes that looked almost like threads, among which the audience could pass (Fig. 68). Dean Jokanović and Janez Segolin shaped their joint *Environment +* (Fig. 72) by means of thick, white blow-up plastic structures, which »breathed«, overfilling the space of the Gallery. Žuvela placed rows of heavy concrete rings in various colours on the floor, contrasting them with light elongated plastic balloons or tubes in the air, which also featured rings in various colours (Fig. 70). These lively colour schemes were in marked contrast with Jagoda Kaloper's simple and restrained space consisting of grey concrete slabs on the floor and a hollow in the centre of the floor, the edges of which were marked by a thin red neon thread; the artist also drew a red line extending from the pavement in front of the Students' Centre into the Gallery (Fig. 73). After this event, the artists, who at the time were students at the Academy of Visual Arts, remained in touch but did not form a firmly linked group.

In 1970 and 1971 the most discussed subject among the Zagreb artists and theoreticians who espoused progressive art trends was the work of visual artists in shaping the urban environment. The first result of this were proposals concerning the activity of the newly established section of the Zagreb Salon called »Proposal«: »The town as the scene of plastic happenings« — an idea suggested by Željka Čorak and Želimir Košćević. The first material result, however, was the television broadcast by the art historian Vera Horvat-Pintarić and the director Zlatan Prelog entitled *Urban Painting*. The possibilities of such work were demonstrated during the broadcast by Boris Bučan — on the facade of an old one-storied house (Fig. 67), and Julije Knifer on a new school building in Zagreb (Fig. 49). What they showed was the result of their own preoccupations, the commission and the incentive offered by the environmental context.

The first important event was the exhibition of the »Proposal« section of the »Sixth Zagreb Salon«, 1971, and the subsequent selling up of the prize-winning works in the centre of the town. Almost at the same time, the Gallery of Contemporary Art organized the exhibition »Possibilities for 1971«, which assembled, on my suggestion, the new generation of Zagreb plastic artists. At the Proposal, alongside works by architects and sculptors, who were looking for an opportunity to present their new ideas for a particular or no particular space, there appeared proposals that had no artistic pretensions, such as a traffic-free zone in the centre of Zagreb and green areas for Slavonska Požega. The exhibits included the project for the planned co-operation between the Students' Centre Gallery in Zagreb and Zorin-House in Karlovac, aimed at enabling the youngest Zagreb artists to work in the Korana sculpture park. Mention should also be made of Braco Dimitrijević's project for painting tram tracks and several projects by Goran Trbuljak, in which he abolished all traffic in town and replaced it with artistic art content. His projects of that period equalled the ideas of the Italian anti-designers.

The greatest excitement and liveliest reactions came from the contacts of audiences who had no previous gallery experience with the works produced on the streets of the town: Kožarić's *Grounded Sun* on the empty Theatre Square (Fig. 56); Bučan's *Town With Own Shadow* painted on the pavement; Dimitrijević's photo-portraits of casual passers-by, placed on hoardings reserved for distinguished personalities from social and political life (Fig. 132); Nada Orel's *House of Love* placed in one of Zagreb's parks. The innovations ranged from contemporary themes of the poetry of the absurd (*The Sun*),

tautology (a painted shadow) and deep human needs (the house of love) to social relations (randomly selected people).

The exhibits produced at »Possibilities 71« were aimed at animating the day and night atmosphere of the well-designed but lifeless part of the old town. The facades were enriched with big awnings by Davor Tomičić (Fig. 80) and chimneys by Boris Bučan (Fig. 79), the rhythms and lines of light by Goran Trbuljak (Fig. 85); Dalibor Martinis and Sanja Iveković changed the appearance of the squares and streets by night (Fig. 81, 82), and Žuvela's multicoloured ropes and pastic gut (familiar from the Students' Centre Gallery, Fig. 84) and Bučan's metal see-saw invited the spectator to play (Fig. 83); Slobodan Braco Dimitrijević's metal plates and lines and Jagoda Kaloper's black contours of people (Fig. 86) called for a processual viewing of the works. Most of the works were made from materials provided free of charge by producers of electric equipment, paints, plastic materials and the like. This explains why many of the exhibits could not be produced in the shape originally conceived by the artist, because their form had to correspond to the simple technical conditions in that environment. The organizers of the exhibition invited the participation of those artists whose previous work showed an interest in a public and therefore more democratic form of communication with audiences. However, Dean Jokanović's project was missing and Slobodan Braco Dimitrijević and Jagoda Kaloper introduced some changes into their projects and attitudes.

In a somewhat later action entitled »Gulliver in Wonderland« in the Korana Park of Sculpture in Karlovac, Gorki Žuvela did not make an appearance, while Boris Bučan refused to exhibit in a group because he did not feel motivated enough. He had conceived a project for that occasion — it would have consisted in throwing big sheets of blue paper from a plane flying over the town — because as he himself said at the time: »I haven't painted the sky yet!« Of the exhibited works we should single out Trbuljak's plate with the inscription »my sculpture is hidden in the park«, though it did not exist in materialized form but only as provocation from a different, conceptualist approach to art. The other exhibits included Kožarić's *Grounded Sun* (Fig. 90), which had to be removed from Zagreb, Martinis' pyramids made from sills painted white (Fig. 91), Sanja Iveković's »thicket« consisting of plastic spheres (Fig. 89), Dimitrijević's *Sums* (Fig. 87), metal reflecting plates and metal rods scattered around the lawn. Jagoda Kaloper painted a pontoon bridge on the Korana, marked the buoys as boats and then invited the audience to watch the boat race, trying to create at the opening by torchlight the atmosphere of the real event and not only an illusion of it (Fig. 88).

The photographers Enes Midžić and Petar Dabac also participated in the event and showed photoportraits, which were mechanically separated when arranged, and details of Gulliver's hands and feet (the spectator was supposed to imagine the body), which gave the whole exhibition its name (Fig. 92).

Although the dryness of Martinis' forms and Iveković's detailed subtlety, the absurdity of Trbuljak's projects, Bučan's works full of surprises and Žuvela's effects were more than sufficient indication of their very individual characteristics, it became popular at that time to identify elements of plagiarism in their works. However, what had in common was only the same environment, shared interests and attitudes and similar views. Soon afterwards the group split, though they exhibited together once again in the interventions section at the 1971 »Biennal des jeunes« in Paris. Goran Trbuljak and Slobodan Braco Dimitrijević were then definitely classed as conceptualists. Individual participation with projects at the Trigon in 1971, where the theme was *Intermedia urbana*, the Milan and the American competitions, the subjects of which was the town, did not result in new ideas or in the reintegration of the group.

Looking at the subsequent independent work of these artists mention should be made of Jagoda Kaloper's project *Mirna 3*: with the help of the Motovun Gallery she placed a thin plastic tube several hundred meters in length, parallel to the old bed of the River Mirna and the new Mirna canal. Then she painted a new bridge and road over the river and organized the solemn opening.

The project carried out in Sopot (a new residential area of Zagreb) was reminiscent of urban interventions, but it was organized for very different reasons. Željimir Koščević initiated an action, which he called »Village Fête« (Fig. 77), by inviting artists to stimulate the inhabitants of the area into action. Željko Kovačić, a student of architecture, carried out a survey investigating the character of the area and the possibilities for the residents themselves to enrich its life. As a result, a stand for roasted chestnuts and a public telephone booth were painted as communication points. An exhibition of paintings made by adults and children was shown in shop windows, and poetry recitals and projections of family films in the open were held in the evening.

These actions and the evening of collective improvisation organized by Nikša Gligo at the Students' Centre Gallery were the only events in Zagreb in which the spectators were given an opportunity for spontaneous expression (Fig. 75). Also in Sopot, at the »Plastex 75« exhibition, for which the artists were supplied with materials free of charge by producers of plastic materials, another work by students of architecture was shown. Željko Kovačić, Neven Mikac, Aleksandar Laszlo and Nikola Polak made large triumphal arches from styropore blocks: and instead of putting them up on one of the new roads they chose the footpaths which Sopot's inhabitants use as a short cut to reach the bus stop, thus disregarding the orthogonal design of urban planners and following their own need for free choice and behaviour (Fig. 78).

Being keenly aware of similarities in artistic production, the young artists developed a critical attitude towards themselves and the past that was still alive. As attractive opportunities for work in galleries disappeared and commissions for urban environmental projects failed to appear, they turned to other subjects — so that even when conditions became more favourable, they either abstained or showed a critical attitude toward the opportunities offered in their contributions (Sanja Iveković at the »Plasteks' 75« exhibition). And though the young generation continued to pursue some of the ambitions of the preceding avant-garde, their works, created in a concrete environment instead of in the illusionistic painting and with a strong wish to build a better world (naive like any wish accompanied by enthusiasm for the affirmation of any trend or movement), show many ideas that were unknown to or at least not characteristic of the preceding generations of progressive artists. They are interested in the work process itself and in audience participation in the creation of the art work. They call for spiritual and physical play and want to produce their works in harmony with the audience. Their works are designed for a particular location and for materials found on the spot and adopted for that particular purpose; they cannot be transferred to any other place nor can they be installed in a museum. They do not think that their works should be preserved — according to them, they should be left to the natural process of decay. Thus they broke away both from their predecessors and the market system. They did not adopt any single material as their own. The material should be chosen for each particular occasion because it then compels the artist to verify again and again the functioning of the relation idea-material-realization. The new relations become even more pronounced as artists choose not only from the widest possible range of materials, since anything may be a medium, but also re-interpret and paraphrase other people's experience and conventions, and even other art works, either their own or somebody else's.

The attitude to the original also changes — first of all in short-lived works, then in works of a processual nature or in later actions in which, the action completed, the original no longer exists and is partly replaced by the documentation. This change is even more prominent in works in which every written record about the work is both the original and an infinite copy because the work is produced in the mind. They considered that galleries should become experimental and open workshops for the creative participation of artists and spectators and believed in the possibility of designing and enriching parts of the town, the Zagreb—Karlovac motorway and the like. At discussions and meetings, proposals like the one for the Šid test range were made.

Discussions took place everywhere, but most often at the Students' Centre Gallery, the Gallery of Contemporary Art and in Sanja Iveković's flat, where artists and critics met either for no particular reason or on the occasion of visits by foreign

critics or artists. Thus Raul Jean Moulin participated in one of the talks before the 1971 »Paris Biennial des jeunes«, Germano Celant visited Zagreb at the time when he was gathering material for Manzoni's retrospective; Willoughby Sharp came with the first video tapes shown in Zagreb and Van Schlay with still rather vague ideas about his own behaviour as a medium of artistic expression, Radovan Ivšić with surrealist subjects and Duchamp's activity; a frequent subject of the discussions were current developments in the world and in this country. Of course, these gatherings were often relaxed and amusing occasions, but most of the participants being interested in the same aspects of art, they eventually developed into organized parties at which social phenomena, retrophenomena or various media became the subject of discussion and thus created a special atmosphere. In the context of other developments the work of the group TOK (TOK could be translated in English as COURSE) was much more integrated. Its members were people of different backgrounds but similar interests, who were attracted by the same goal and worked jointly, though their ideas were the results of individual thinking. They gathered at the 1972 Zagreb Salon and showed their works at the »Proposal section« — the propositions of which were the same as in 1971 — emphasising that they were artists who created for the street. They were thus continuing along the lines and ideas of the artists described earlier in this survey, but at the same time distanced themselves from them, considering that they only wanted art to come out of the gallery into the street, whereas in actual fact their works were created for galleries or only taken out of them, which is certainly a matter for discussion.

Of the many ideas of the group for the »Proposal«, mention should be made of those which show actual interaction with everyday life. They printed picture postcards with greetings from Zagreb, but instead of an attractive sight of the town, the illustration featured an ecological symbol — a factory and polluted air (Fig. 99); they left car tyre prints on pavements and even in department stores, in order to create an ecologically positive reaction in passers-by. Their transparent dustbins placed at the most frequented points in town had the same purpose (Fig. 104), while banal phrases of everyday »communication« were transposed into explicit patterns of comics the size of street posters (Fig. 101).

The character of these works was not representational but tautological, though they were supposed to transmit a social message rather than an artistic one, a message close to the contemporary forms of ecological art and the identification of ephemeral values. The later works of the group were made without the participation of Zupčević, Šimunović and Zehel, and some projects were joined by Vladimir Petek, a cameraman interested in film and stage experiments, and Zdravko Mahmed, an architect of wide-ranging interests.

The processual type of artistic work of the TOK is characterized by the artist's acute awareness of the needs and nature of the work that spring from the conditions of the environment for which it has been created rather than by suggestive artistic elements. In Graz and Belgrade the members of the group carried placards through the streets with drawings representing the basic elements of visual expression (Fig. 100); in Pazin they organized what they called »Urbofest«, and engaged passers-by and children in art games (Fig. 102). Their preoccupation were intellectual games, ludic relations as well as absurdities and paradoxes of social situations. Their »ecological and intimist« approach to urban and other subjects meant a change in relation to the technician and technocratic approach of the cultural authorities and the »artistic« one of those artists for whom the town existed as a fragmentary rather than a total situation. What is more, they were the first to use in their urban actions and projects such reduced materials and show an immediacy of contact with the audience as to remind us of the medieval popular theatre of jugglers and comedians who expressed important things in a simple way.

In spite of the interest of the artists and their eagerness to get out of their studios and prove their art in the space surrounding them — urban projects were not developed further after the show at the »Proposal«. The reason may be found in a number of circumstances including social changes and individual transformations of the artists' personalities. The result was a calm in artistic activity and events. There were no external incentives for the artists, no commissions for the new type of art works in places suited to the purpose;

galleries had played their part in informing the public about the artistic preoccupations of the moment. The artists themselves had neither the technical nor the financial means for this type of work, so that their ideas became mere day-dreaming which fades away, leading to saturation and the search for new forms of activity.

At that time the members of the youngest generation of Zagreb artists finished their academic training, went to do their military service, and then started looking for work that would enable them to earn their living in accordance with their interests and abilities. For a short time many of them worked on graphic design with the orders coming only from various cultural institutions. In this way the more dynamic theatres, publishers and galleries furthered and enriched visual culture, while the artists tried to transfer their preoccupations to mass communication media so that the contemporary painting or even the artistic message may be transmitted, even if only indirectly, through street communication. Boris Bučan produced variations on the themes of identity and value in a series of posters for the Zagreb Drama Theatre and for the Sterija Theatre in Novi Sad; Martinis used the reduced aesthetics of various kinds of printed forms and persuasive information, so that the communication for a particular purpose and the artist's free communication merge in his posters. But even this possibility for work soon disappeared with the lack of dynamism and the standardization imposed by the customers (1973/74).

There followed a period of travelling in Europe in the search for new knowledge and opportunities of earning a living. Braco Dimitrijević now lives and works mainly abroad, Goran Trbuljak, after graduating from the Academy of Visual Arts, continued his training at the Academy of Film Art in Zagreb, Jagoda Kaloper withdrew from active work and now only makes notes on art. For Martinis and Iveković it was a period of further training and work on television and video communication. Janez Segolin worked for the theatre and on graphics, while Dean Jakanović chose as his mediums metal sculpture and then the drawing and painting, working more and more frequently in Italy and less frequently in Zagreb. During the period of calm that ensued in 1973 two exhibitions featuring the works of Boris Bučan and Željko Borčić were held. They marked the beginning of a new period.

The collection of works shown at the Students' Centre Gallery under the title *Bučan Art* (Fig. 105), as it was named by Boris Bučan himself, contained an ambiguity in the very title. With the foreign transcription (the original title of the show was in English) he gave it a meaning that paraphrases the quality of value, and by using the word *Art*, he placed his work on the level of such notions as the various *-isms*, *style*, *trend* and the now fashionable *art*: Pop Art, Land Art, Mail Art, etc. For the first time there appeared among Zagreb artists a clearly formulated awareness of the artist that he is the one who determines the value criteria and shows them openly.

Bučan showed the trade marks or specific logotypes of various firms, instructions and traffic signs, painted on canvases of a uniform size — thus presenting the new iconographic hierarchy and the topography of the urban environment. He modifies the familiar notions and signs to form the word ART. He thus forms a new relation in which design and art become one, with the spiritual in art diminating over the concrete design. It is also characteristic of Bučan that he is aware of the artist's ability and right not only to interpret the things around him but change them.

In expressing this attitude Bučan creates a new visual effect which is emphasised to such a degree that the presented attitude is »reinforced« by the visual adequate. Želimir Košćević makes the following comment: »We are more and more convinced that the question of contemporary art is not contained in formal questions, it increasingly shows itself to be a question of attitude to the totality of our physical and spiritual environment and to art itself.« («Bucan Art or an Intervention in the Spiritual Environment«).

The interaction of familiar signs and their meanings is the subject of Bučan's work called *Lie* made in 1973 and of his later works presented at his one-man show at the Gallery of Contemporary Art in 1976 (Fig. 106). The relation between the *signifiant* and the *signifié*, the interaction between the familiar »material« and its new interpretation or the new environment, became the basis for work of most artists of the younger

generation of the Zagreb circle — no matter how individual their approach and regardless of whether they used newly formed abstract signs or concrete illustrations of a generalized meaning. »The new period may be characterized as a period of new communication models or of penetration into linguistic structures. This is a turn towards an ever increasing semantization of art.« (V. Gudac). It can also be defined as a continuation of the earlier interventions, but this time no longer in the urban environment or the countryside but in the mass media environment, i.e. the domains of language and mediums as such.

Željko Borčić's exhibition entitled »The First World Psychocybernetic Super-Self-Portrait« points towards a preoccupation with the artist himself as the subject of his work (Fig. 109). Borčić showed the most complete documentation about himself by demonstrating what it is and what he is — as a sum of these components. He presented life-size photographs of himself, in full view and in detail, dressed and undressed, photographs of his family, scenes from his childhood and teenage years, photographs of his friends and colleagues, books, films, newspapers and toys, a total of eighty-six subjects which determined his personality in the past and at present. Among other things, the Zagreb audience saw for the first time exhibits featuring such data as body measurements, secretion, the recordings of inarticulate sounds by him. This cool documentary approach devoid of any visible interpretation in the traditional sense, was a real innovation on our art scene. Textually insufficient in its argument but clear in its material, Borčić's coolness, presentation and, most importantly, selection, contained the contemporary answer to the question familiar even outside the area of art history: »Who am I? Where do I come from? Why am I? Where am I going?« — »Because the picture we have of ourselves is merely the sum of facts that determine the physical, spiritual and intellectual constitution of a personality...« »This exhibition does not show what could be, but what really is« — is the artist's statement which confirms his tautological approach to his surroundings, i.e. the adoption of the conceptualist procedure together with other inconsistently applied attitudes.

At the end of 1975 Borčić organized a project with the help of Start magazine and the Students' Centre Gallery, entitled *Action for a Confrontational Reaction* and with the caption »This is your last chance to become a popular personality, if only for a moment, this very year« (Fig. 110). On the square in front of the Croatian National Theatre, Slobodan Tadić photographed the invited and uninvited passers-by with masks of famous personalities — the participant could choose among Belmondo, Clay, Jacky Kennedy and others. The action — poised between a game and an opportunity for a more complex process of liberalization and reaction to one's own impulses — was the only direct elaboration of the subject of identity and identification that came from the circle of artists producing the new kind of art works.

At the »April Encounters of Expanded Media« in 1976 Željko Borčić produced a project related to the preceding ones by the questions the artist was trying to answer in it — who are we, where are we going? In Belgrade Borčić came up with a space in total darkness, entered through equally dark passages of unknown dimensions, so that the spectators had to move about them without the guidance of any previous experience or conventions about things and their meaning. The visitors were thus left to feel their way in the dark among unidentified objects and persons — which was a totally new experience leading to new attitudes. A photographer was taking pictures of the space at random, the torch lighting up the audience unexpectedly. In this way Borčić obtained a documentation of the project that was at the same time part of the action.

Starting with concrete but by no means neutral facts and then resorting to cold media, he arrived at an intangible, inconspicuous but suggestive medium with which he reached intellectual effects of quite a new type approaching the irrational. In his earlier work some of Borčić's motives may be familiar to us. But — never with these actual artistic intentions that result from the context of other contemporary artistic production.

After the lull during the 1972/73 period, some artists turned to new technical mediums — mostly video tape, in which there emerged some, though limited, possibilities for work. In their works there appeared the old dilemma of the extent to which the medium is the content of the message and the message the content of the medium, and how far the message should be adapted to the medium in order to be used properly. Attitudes differed: for some it was a means of disseminating their work in a different medium, others were interested in the character and scope of the medium, so that they immediately started to explore its fringe regions and possibilities, while yet another group combined it with their earlier experience and the characteristics of other phenomena of contemporary art to form complex approaches and multi-media works, in which the new technical devices were an integral and necessary but not the only part. Their works therefore show an analytical approach alongside combinations of a global one: of play and imagination or strict discipline and careful design and the possibility of expressing views and aesthetic messages.

Work in video tape, for which there were then only occasional opportunities and the conditions are far from satisfactory even now, required from the artists a clearly defined attitude to and within the medium. Video tape led to many theoretical discussions and even to a split of opinions among the professional circles associated with contemporary art.

Because of the announced mobility and the democracy that results from the comparative availability and the possibility of applying video tape as a medium of alternative information — the exhibition in Graz (Trigon 73), the theme of which was *The Audiovisual Message* offered an opportunity for several Zagreb artists to work in this field on the basis of their interests and the selection made by Vera Horvat-Pintarić, professor of visual communications at Zagreb University. For Boris Bučan this was simply a means of presenting his work *The Lie* to a wider audience. Goran Trbuljak saw it as an opportunity of presenting the scope of the new medium by using the principle of tautology. He filmed the ceiling with a camera turning in circles as long as the cable that was wound around a stand allowed. Somewhat later, in Motovun in 1976, he recorded the cutting of a tape on which the process of the cutting was being recorded at the same time. He thus brought the medium into the position of the subject within a very lucidly interpreted technological subject of presenting himself — by himself. Dalibor Martinis and Sanja Iveković in a joint work in Graz performed the interpolation by video tape into a local television programme, demonstrating its characteristics and the way of identifying the content and message best suited to it.

Boris Bučan, however, did not continue in video tape but resumed his exploration of two subjects he became interested in earlier: the analysis of the character of visual arts within the context of complex, for the most part social structures of different meanings, and of the character of the semiology of the sign in the context of simple artistic structures. The work, based on the latter group of problems and shown at the Trigon, is his first monumental work, not because of its dimensions, though they are worth noting too, but because of the character of the »flag« bearing the word LIE. He recorded it for documentary purposes in Graz with the text in German and in Zagreb with the text in Croatian together with an opinion poll about the impression it made on the audience. According to the propositions given by the artist, the work was much more complex to understand fully. He defined it as a consciously produced fake dating it in the future (1977) and inscribing the word »lie« in sharp antiqua lettering on soft silk. He dedicated it to his friends — all of which was most often unknown to the audience and is anyway only of secondary importance in comparison with the clearly inscribed word »lie«, which stands as a monument to meaning.

The same method of blowing up the sign and meaning to gigantic dimensions can be observed his first one-man show presented at the Gallery of Contemporary Art in 1976: on the roof of the gallery like that of a hospital, he placed a large Red Cross sign without defining its role (Fig. 107); as a slogan of the dimensions of the show he set up the inscription FACHIDIOT = STYLE at the end of the exhibits (Fig. 108).

The purity of these forms and notions has a suggestiveness unknown in recent art with the exception of land art projects. Presenting these general truths in a hitherto unknown interpretation, he has elevated them to contemporary monuments which are not dedicated to personalities or events but to the concept and understanding of the world around us.

At the same exhibition Boris Bučan also presented his thinking on the relationship between his creative personality and the surrounding world; by juxtaposing the meaning of the word and the meaning of the painting — ie in a montage of contrasting complex structures — he created a third, entirely new and specific artistic structure. The most clearly defined were his comments on Modern Art History, in which he interpreted his creative attitude towards the artists of earlier periods, showing the extent to which creation and joke may be or are one and the same thing. He demonstrated his right to creativity and the ability to market the products of imagination with a strong note of criticism and sarcasm in a group of works entitled *The Palmolive Museum*, in which he turned the products and symbols of the consumer society into artists and their works, according to the semantic key of contrasting two familiar structures. An illustration of this type of work is the title-statement: »My name is an artistic experience« and the signature: Mercedes Benz.

The point of departure for Dalibor Martinis and Sanja Iveković in their first work for video tape in Graz and later on was the actual observation of the situation, object or event — which have or are given special meaning though they are part of the general experience. The television programme, which they treat in a creatively critical way, was the starting point both in the work they produced jointly and in their subsequent individual works. They include *TV Timer* — a broadcast made in Graz, *Sweet Violence*, in which Sanja Iveković criticized the aggression of advertising by placing a few lines like bars on the screen during commercials, and *Still-Life* by Dalibor Martinis, an arrangement of a classical still-life with a TV set during a news broadcast recorded on tape, which at that moment was already obsolete and was getting more so with time.

The popular picture of the world and its expansion preoccupied Sanja Iveković in her work outside video tape as well. In Dalibor Martinis the bare picture of the banal details of everyday life remains deliberately subdued in its reduction, regardless of which medium he uses.

In her video tapes Sanja Iveković used and interpreted consumer culture objects and attitudes within the iconography of the woman's world: *Un jour violente* (Fig. 122), *Make up — Make Down, Instructions*. She included even her private world by using her photographs and reminiscences as patterns aimed at stimulating thought in *Reconstructions 1952—1976*, in which she recorded four circular views in the same room, each of which corresponds to a particular period in her life and in her learning to observe. A similar relation is recorded in a work in which she compares her private photographs with analogous ones in advertisements and women's magazines, shown at her exhibition called »Documents 1948—75«, at the Gallery of Contemporary Art in Zagreb. The sensibility and even sensuality felt in these works is more prominent still in her actions. At the Gallery of Contemporary Art in Zagreb she greeted the audience at the opening of her own exhibitions with her mouth gagged while the amplified beating of her heart could be heard over the loudspeaker; in Trieste, again with her mouth gagged, she communicated with the audience in an isolated room by the sense of touch only (Fig. 119). In two video performances, *Inter Nos* in Zagreb (Fig. 121) and *The Belgrade Performances* in Belgrade (Fig. 120), the subject of contact with the audience was transferred to the exploration of conventions such as the attitude to the television idol and to the official guest and friend. Sanja Iveković put herself in their position, and after exploring the possibility of medium contact, she looked into the possibility of direct contact with the audience in the gallery, in which the circumstances are determined by the artist herself.

Before and during her work on video tape Sanja Iveković also used other media in which she showed or critically interpreted the popular consumer culture world created by

advertising and the popular press. In these works she showed her own behaviour, analyzing and evaluating the dependence on contemporary conventions in the life of women (*The Double Life*, Fig. 118 and *The Tragedy of a Venus*). By adopting the principle of critical opposition, Sanja Iveković translated these colourful »pictures«, rich in attractive and superficial content, into the language of social phenomena in which the age and individuals clash.

Dalibor Martinis' work on video tape also shows a new approach to his own personality — as the subject of research and a medium of expression, ie the object in the capacity of medium, which is another form of treating the problem of identity. In the video-action »Portrait of Dalibor Martinis by Marijan Susovski« he drew his own portrait on the screen following Marijan Susovski's description. His portrait was assembled by the spectators by means of patterns for robot-portraits in actions performed by the audience (Fig. 125). He became part of the action of video tape when he recorder himself on the same tape as he was winding it around his head instead of on the recorder reel (*Open Reel*, Fig. 124), or when he recorder himself taking a »shower« under the video rays of the same camera (*Videoimmunity*, 1976). In these, like in his first works, the basic characteristic is restraint bordering on dryness. This sophisticated approach became so much part of him that the recorded picture, in spite of its illustrative character, became equally dry as his most restrained works produced by means of printed forms and other printed matter that exist in the organization of modern urban life, shown at the exhibition *Falsifications* at the Gallery of Contemporary Art. In the search for methods of his own, Martinis explores in a peculiar way the functioning of old and new procedures in visual arts. The most important part of this work are the constructions and propositions that he gives for the functioning of his own processual works, ei for their re-examination in a given medium.

After the withering away of the TOK only Vladimir Gudac continued its activity. His first individual works were shown in the exhibition on perspective illusion, in which Gudac wanted »to prove to himself and to others that he can work in the classical medium and that he is a master of his craft«. He then started to collect photographs documenting the things and events around him and wrote theoretical texts of a sociological and culturological nature, while continuing to »learn to look«. He presented the first results of that period in a series of posters inspired by great novels and summed them up in the exhibition »In Spite of the Fact« (Figs. 115—117) shown at the Gallery of Contemporary Art in 1976. In the posters he tried to express his critical attitude towards the phenomena that have characterized human behaviour from time immemorial, commenting on them by means of contemporary equivalents (two photographs of a nuclear explosion as an illustration of *Crime and Punishment* (Fig. 114), a gun and a knife for *War and Peace* and the body of a pin-up girl and the corpse of a soldier for *The Naked and the Dead*). In his further exploration of the highly charged semantic media he used a simple pictorial-linguistic structure which he presented in his »files«.

Consistently following the principle of work without originals, copies or reproductions, in which every experience created in the mind of the audience is the original, Vlado Gudac withdrew all his works from sale so that they could not be purchased for the collection of some institution, inviting all those who are interested to come to see them in his flat.

His contrasting of famous pairs or his selection of »singles« in text and pictures have been elaborated to the point at which it is possible to read the message without hesitation or special knowledge. The ease with which his works can be understood stands in contrast to the inevitable barrier in the intellectual type of the more recent art, particularly conceptual art. Depending on the ability of the audience, the »reader«, the different strata of the wholes organized by Gudac can be interpreted. The work then becomes an instruction to the spectator, who must realize his own version of the work's form and content. Gudac offers the finished structure, which, while directing our thoughts to a certain field, contains the creative attitude of the artist and poet who doubts the irrefutability of facts. — This is also characteristic of the works of other Zagreb artists who are interested in similar problems.

Gorki Žuvela also belongs to the circle of Zagreb artists both by his early and later works as well as by the place of his exhibitions, in spite of the fact that he returned to Split after graduating from the Zagreb Academy of Visual Arts, where he combines artistic work with that of art teacher and designer.

All Žuvela's works show an interest in the social aspects of art that began in his urban projects. Within the artistic activity in the narrower sense the continually looks for unusual contents and mediums. He does not strive for consistency or homogeneity — but nevertheless achieves entirely new meanings in familiar forms. For his one-man show at the Gallery of Contemporary Art in 1976 he chose the medium of the envelope (like mail art) to emphasise, in a montage of addresses of senders and addressees, the contacts and tensions brought about by letters that can change the course of the policies and even that of the history of some countries. In a work that reminds us of Carl Andre he painted a number of slabs red and called them »A Piece of the Red Square — dedicated to good communists«, thus calling forth various social and cultural associations. Like Andy Warhol in his repeated maculature portraits, he »treated« Stalin and Kissinger, calling attention to the historical developments associated with the activity of these two personalities.

He imitates Japanese paintings on silk in his mock Letters of Thanks addressed to the countries which are in the possession of art works and monuments that were simply removed from their countries of origin. In a number of works he takes everyday objects and presents them in a new context created by his own interpretation; for instance, *The Beautiful*, *The Ugly* and *The Important Cube* are in fact three equally worm-eaten wooden cubes, by means of which the artist expresses his doubt in the *a priori* values determined by convention.

Though his works belong to the field of visual arts, their meaning and functioning result from the definitions of a new language of objects and words.

Žuvela's artistic activity takes on many different forms: he conducted an opinion poll on errors as a motoric factor, he has recorded topical and concrete social subjects on posters for cultural events, he has participated in the production of »performances« in museums and in other forms of animation and production of free projects in the Brothers Borozan Workshop, a Split based organization set up by younger artists, whose concern are new forms of expression. The transformation of mental processes into concrete forms and even documents is Žuvela's attempt at combining art and everyday life, which, in his view, is dominated by politics.

He has shown, more than anyone else, that for an artist, politics too is a subject for analysis, concluding that even truths only recently considered as absolute are subject to change and that all values should therefore be continually re-examined.

There are many of other young artists who started to work around the same period as those described above, but only a few embraced the new trends and attitudes of the 1970's. For instance, Vladimir Bonačić transferred his luminous and dynamic objects to the urban environment, while Vladimir Petek in his work as photographer, based mainly on neo-constructivist and stage experience, realized the need for recording on film the activity of the TOK group with whom he signed the works for a time, though he was never directly involved in their creation.

Of all the artists who have explored the possibilities of modern technical devices, only Ladislav Galeta has succeeded in moving away from the concepts of the past decade. He has developed a sensibility and a totally new activity within the actual problems of an art which does not content itself with the fascination of the technical effect but uses technical devices only as an alternative medium for subjects that may be expressed when necessary by using the most sparse media (Fig. 111).

Galeta's works are not illusions — on the contrary, they are the realization of illusions and the materialization of the imagined — outside the space and time that we are familiar with. The solutions that he chooses for the materialization

of his ideas become the transmitters of messages in the art of tautology and the absurd. Though Galeta calls his work an experiment, we can identify it as »creativity«, not particularly expressive but nevertheless efficient in producing associations, provided of course that the audience activate their own experience. The importance of his work lies in the exploration of the metalanguage of the medium. The problems he treats range from a general interpretation of time and space in his scenario about the wheel (1973) to video experiments with a game of ping-pong filmed with two cameras (Fig. 113), by means of which he was able to obtain a variety of space combinations (1977/78). He examined the traditional relations between the art work as a unique item and the original in the works *The Original Photocopy* and *The Original Xerox Copies*, and offered an alternative scenario in a play of graphic interventions during the official television programme (at his one-man show at the Nova Gallery, Fig. 112).

Galeta's simplicity of procedure makes his works easily acceptable and even familiar, but his points of departure are authentic and therefore valuable as individual preoccupations.

At the very beginning of the period under review some developments not directly associated with Zagreb were going on in another Croatian town — Split. They deserve much more attention than has been the case so far. It is generally believed that in the 1960's there were only a few painters on the Split art scene and that their activity was not important enough to ensure the continuation of a local line of work and even less a reaction or opposition. However, from a number of articles published at the beginning of 1968 it transpired that a group of »beatniks«, protesting against the situation in local culture generally and in the arts in particular, painted red the area inside the old Roman peristyle in Split, hoping to draw attention to their ideas (Figs. 93, 94, 96). This provocative action resulted first of all in social reprisals, while the professional circles were divided into those who were shocked, those who tried to understand and view the whole thing objectively, and those who saw in it a step similar to the already classical moustachioed Mona Lisa by Dali.

It was then that the press published for the first time the names of Pavao Dulčić, Slaven Sumić and others, who defended their ideas firmly, though with youthful confusion. In the interviews they mentioned other actions they envisaged, such as painting the roof of Split's cathedral and changing the course of the strollers on the Split corso. From these articles and from a text he wrote, Pavao Dulčić emerged as the most active and conscious member of the group in generating ideas. Their subsequent work and the developments in Split were hardly known to anyone but a small circle of friends. Only much later Vladimir Dodig Trokut established contact with younger artists and art historians in Zagreb, informed them about the work of the Split group called the Red Peristyle and showed a small number of their recorded works. The members of the group were Pavao Dulčić, Toma Čaleta, Slaven Sumić, Nenad Đapić, Radovan Kogej, Srđan Blažević and a number of occasional members, who may be described as followers or active observers. Most of them were pupils at the School of Applied Arts and their first information about the changes in contemporary art came from their teacher Božo Jelinić. Of all the members, Dulčić had the most clearly defined ideas: he had already produced some informal painting and constructivist projects and had seen some modern art on his trips abroad. His notebooks from the period show some sketches for experimental films and the unrealistic building of modern structures on sacrosanct and fetishized places like the somewhat later ideas of the circle of Florentine anti-design architects. His drawing were an inquiry into the world of gestures and his papers an exploration of the background material, i.e. of the medium. There is an early photograph of Dulčić posing with a 1966 calendar and one of his head with the statement: »Why I irritate people, I am an exhibit«, signed P. Dulčić and dated 1968 (Fig. 95). A number of free projects, only some of which were produced, were characterized by various approaches and attitudes. The only evidence of those works, however, are the unverifiable memories of eye witnesses and of those who participated in the elaboration of the ideas. Most of the projects were conceived for the whole group, for instance the painting of the Peristyle, the wrapping up of the

ten meter high statue Grgur Ninski and of trees and h'ghrises; another idea was to tie a rope around Diocletian's Palace and »tow« it into the sea, and yet another to connect the island of Brač with the mainland — with a long thread, etc.

There are very few recorded works by Tomo Čaleta: several amateur photographs from a family album which Čaleta treated with black paint (Figs. 97, 98). The members of the group do not seem to have been interested in producing any documentation of their work. It is a fact that they did not respond to Željmir Koščević's invitation to exhibit at the Student's Centre Gallery because they considered shows and documentation of artistic work forms of institutionalization against which they were fighting.

The work of the group was not homogenous, it was based on their opposition to the situation in Split and the state of culture in general, in which old art was favoured at the expense of new trends. In their search for new experiences, like so many other rebellious young people, they turned to hallucinogens and recorded some of their projects in the state of heightened tension. Their unbalanced behaviour and actions led to clashes not only with their environment but with themselves too, so that their activity died down and then stopped altogether when Pavao Dulčić and Tomo Čaleta committed suicide.

Vladimir Dodig Trokut (Figs. 127—131) followed their work and participated in it from time to time. As early as 1968 his projects were a combination of poetic and visual processes; they were also related to land art, for instance the project of burning the sea and the mainland, that of exhibiting air, water and soil, lining rocks with golden foil and the like. His exhibition under the sea consisted of several days of making and exhibiting photographs and works with photographs under the sea, in the Bay of Bačvice. Mention should also be made of his projects in which he wrote poetic messages interspersed with magical signs and codes on trains leaving to destinations that were unknown to him. At an exhibition in Sarajevo in 1972 he showed poetic objects in the form of neo-realistic arrangements; somewhat later, at the First Split Salon, he presented works of a processual character resembling those of his early period: the settling of solutions was continually changing the situation in glass bottles containing different liquids and objects. His more recent works show cabalistic experiences and he calls himself the first artist in magic art.

Vladimir Dodig tries to communicate with the audience by means of small brochures with very little text, leaflets with instructions or his own photo-portraits with interventions or a text, which leave the impression of some unidentified field of the artist's work. Though the audience, because of the unfamiliarity with the field, lacks the codes for a full understanding of his efforts, Vladimir Dodig's work remains a valid effort to enlarge and deepen the regions of mental communication and of art in general.

The common starting point and the early division into interventionists and conceptualists among the young Zagreb artists did not last long, unless we consider the activity in the domain of consciousness and mass media interventions. After the disintegration of the groups, there came a period of marked individual characteristics, which was followed by a re-grouping according to problem fields, which included the Split artists as well.

The appearance of younger artists has contributed to the development of a more dynamic situation, the activity being no longer concentrated so much around the Students' Centre Gallery but rather around the Nova Gallery led by Ljerka Šibenik. With the setting up of the Multimedia Centre within the framework of the Students' Centre, whose director is Ivan Galeta and which accommodates a wide range of interests, the number of artists who work with various media has increased. Some of these artists and a number of newcomers have been gathering at the Podroom (Cellar or Subroom) — Dalibor Martinis' former studio. It has become the space for joint exhibitions and work, in which all expenses are shared and the programme of work jointly arrived at like in a commune. These new associations have led to the disappearance of the strict generation-determined choice of new forms of artistic practice, because the artists who work there include artists both older and younger than those described in our review.

Social commitment and preoccupation with the visualization or presentation of the idea have remained the salient characteristic of the Zagreb Circle, which would seem to indicate that its protagonists try to combine professional and personal experiences with as broad a diffusion as possible — a combination of mass and elitist culture — if such a categorization is conceivable.

Abandoning their youthful illusions about the possibility of a direct usefulness of their work, they have remained constant to the theme of social commitment, but now with more depth, which has led to the emergence of irony in their more recent documentary-critical works. With their expectations frustrated in an environment that has failed to grow together with them and in which the bourgeois mentality and consumer philosophy are gaining ground in spite of the proclaimed principles, ideas and efforts, they have turned to some general social preoccupations; but since their only possibility of action is through the medium and the gallery, their activity has inevitably become dispersed. Looking for a blend between art and society, this generation has offered alternatives at least within the limits of the given conditions, where mass media do not accept even individualistic, not to mention artistic and feedback communication, where public places remain sterile because of the fear of pollution with unverified aesthetics and where new cultural centres have opted for bad imitations of the activity of old cultural institutions, while the animated participants repeat stereotypes.

Though the basic approach of these artists starts from the identification of concrete problems in the socio-artistic practice, the results of their work have not contributed more to the changes of the social meaning of art than earlier generations who did not put so much emphasis on new practice and attitudes. The scope of activity of this generation has not exceeded the limits of a culture in isolation, though they have created and offered the public significant innovations, greater than those commonly produced by a decade or a generation.

Braco Dimitrijević — Goran Trbuljak Zagreb

Figs. 132—140

In the late nineteen sixties the tradition of neo-constructivism seemed the only vigorous part of the Zagreb visual art scene. The aesthetic ideology of *Exat 51*, which during two decades had evolved to optical and kinetic art, seemed to be the only alternative to academic painting. Unlike informel and various manifestations of abstract expressionism, which quickly acquired an academic character and became an integral part of the art establishment, the *New Tendencies* preserved some of its ability to generate new aesthetic principles.

It is therefore not at all surprising that the more progressive critics of that period associated every phenomenon that differed from the clichés of the current artistic production or corresponded, directly or indirectly, to the contemporary developments on the international art scene, with the fruitful influence of the New Tendencies, often overlooking the traces of a different spiritual source. This was the reason why the first appearance of post-object, conceptual art in Zagreb in the street actions by Braco Dimitrijević and Goran Trbuljak were at first ignored or misinterpreted as yet another offspring of the neo-constructivist tradition. From the critics' standpoint it was difficult to realize that these works were not based on rejuvenated, but essentially the same Gestalt principles, but on a radical change in the definition of the notion and function of art.

The first works Dimitrijević and Trbuljak presented at the show held within the framework of the 23rd May Festival of Yugoslav Students' Theatres in 1969, displayed a changed nature of artistic activity. At the Black Salon of the Students' Centre Chamber Theatre nine students of the Academy of Visual Arts mounted a show of works which they had selected themselves. Among the uniform students' academic exercises there were four exhibits that could not be attributed to any conventional genre: *The Triptych* by Braco Dimitrijević — three pieces of discarded wire armature with traces of mortar, *Uke* by Goran Trbuljak — a piece of a spring mattress, through the springs of which a poem could be read on the wall, *The Background of F. K.'s Picture* — a dusty trace that remained on the wall when a picture from the preceding exhibition was taken down, signed jointly by Trbuljak and Dimitrijević, and lastly a box by Trbuljak with drawings on toilet paper: in order to see the next drawing the spectator had to pull out the paper; the process of viewing included also the evaluation of the work, because it was the spectator who decided whether he would take the drawing or throw it into the basket under the box. The logical structure of the works was analogous to Duchamp's ready-made, i.e. it was based on the postulate that the artistic context conditions the existence of the work of art: an every-day utility object becomes a work of art when it is exhibited in an art gallery. It is important to note that the problem is not an aesthetic but an ideological one: the purpose is not to equate the beauty of a urinal or a piece of mortar with Cezanne's still-life, but to show that the aesthetic evaluation of both is the product of historical convention and the exhibit should help in demystifying the mechanism and aims of the setting up of such conventions. The character of the works exhibited at the Black Salon clearly indicated a renewed interest in the theoretical contributions of dadaism, of which the ready-made turned out to be the most important point of orientation for the analytical and critical tendencies of the new generation. The principles of the ready-made encapsulate the basic elements of the dadaist ideology: the wish to secularize art by introducing commonplace objects from environment into the sacrosanct space of the exhibition institution, the ironical destruction of the bourgeois myth about art as the skill of shaping, and the exposure of the conventional nature of aesthetic value judgments. Owing to the results of the Dadaist movement, conceptual art could become a reflection on the nature of art itself, using media and materials with unlimited freedom. The relatedness of Dimitrijević's and Trbuljak's work was the result of their frequent meetings and discussions at the Academy during several months before the show. Both first-year students, they were brought together by their dissatisfaction with the outmoded and oppressive pedagogical canons of the Academy and their interest in

experimental and polemic forms of art, about which they knew very little at that time. Since the curriculum at the Academy did not include any courses on twentieth-century avant-garde art, the information about it came to them sporadically and by bits and pieces, so that the personalities and phenomena involved seemed mystical and esoteric. At classes of Renaissance drawing they exchanged information about the new trends from books and journals, about Malevitch, rayogrammes, Johns's bronze cans, Rothko, Reinhardt's black pictures and, of course, about Duchamp. Apart from their common affinities, they were brought closer to each other by Trbuljak's interest in photography (he had come to the Academy from the Department of Photography of the School for Applied Art) and Dimitrijević's need for a photographic documentation of the street actions he performed in 1969. These actions were defined by two presuppositions: 1) the street is not the neutral scene of the realization of a pre-elaborated idea; the work results from the spontaneous interaction of the initial conditions and of the street environment; 2) the passers-by participate in the finalization process of the work (Fig. 62). Dimitrijević's idea was that the artist should only arrange the initial situation, while its further development depends on chance and the co-operation of other persons. For instance, the "arranger" (the "ex-artist") places a carton of milk in the street and waits for a car to run it over: when that happens, he stops the driver and suggests that he recognize "authorship" of the produced result by putting his signature under the pool of milk on the pavement. The action obviously involves a change in the conception of participation: instead of the physical participation of the spectator or of the activation of his perception (in optical art the participation ends with the oscillations on the retina), the work appeals to the imagination and the intellect.¹ Moreover, the participant is expected to make a value judgment, i.e. define his attitude to the happening: by agreeing to sign the pool of milk spilled on the pavement, he recognizes the product as a work of art and accepts co-authorship in the action.

The ideological motivations of this activity are formulated in the founding programme of the group »Pensioner Tihomir Simčić«: »The visitor of a gallery is prepared to see a work of art, but in our experiments we have tried to choose people at random, without knowing whether they have any affinity for art, and make them not only the spectators but persons who co-operate with the arranger (the ex-artist), i.e. create. The analyses of these experiments have shown that such persons have thus been included into the act of creation and that the dividing line that formerly existed between the artist and the non-artist has been removed. When a person becomes interested in fragments of every-day life he or she will be in the position of a creator.«²

In accordance with the democratic principles of the programme, Dimitrijević and Trbuljak considered themselves only the founders of the group, named after a chance participant in one of the actions. The hypothetical number of members of the group is unlimited, because its programme is carried out by every-one who brings about a visual change consciously or unconsciously. (Trbuljak counts among art products the perimeter test of his field of vision drawn by the nurse on duty.)

¹ The development of the concept of participation in Dimitrijević's work may be observed from the exhibition *Sum 680* at the Students' Centre Gallery, at which the spectators took part in the creation of a ludic environment composed of a set of tins of various colours, to the stage in which the artist calls on the spectator to use his imagination in reconstructing a plastic whole. The exhibit *Pojpytych* at the exhibition »Possibilities for 1971« at the Gallery of Contemporary Art consisted of metal plates mounted on the façades of buildings in several streets in the Old Town. The work as a whole could not be perceived from any point, and it was only from memory that its fragments could be assembled into one whole. In the work *Thought Co-Ordinations* (1971) this last visual stage is omitted and the participants are expected to concentrate simultaneously on the same object. The work consists only of the multitude of the thought processes.

² Braco Dimitrijević: *The Group Pensioner Tihomir Simčić*, the newspaper of the Students' Centre Gallery, No. 12, Zagreb 1969.

They met Tihomir Simčić in a doorway hall in a Zagreb street (Ilica): on the inside of the doorway the »arranger« was holding a plate of clay on the level of the door-knob. The first person who tried to open the door left an impression of the door-knob in the clay. Trbuljak and Dimitrijević asked the man, Tihomir Simčić, to sign the sculpture produced in this way and he agreed. After a few days, they went to see him and asked his permission to use his name for artistic purposes.

During the same period Trbuljak produced several works based on the juxtaposition of reality and its photographic reflection: he photographed holes in the asphalt in several places in the town and then placed the photocopies of the photographs on the pavement next to the photographed object; or he photographed a building from the tram and then stuck the transparent photograph on the window, supposing that during the tram's circling the town, the photograph and the building would at one moment overlap. In the works which he produced in the summer of that year he omitted the photographic stage and reduced the procedure to the tautological statement of a natural fact: the See *Landscapes of Kvarner and the Southern Adriatic* are created by throwing picture frames into the sea, whereby out of the vast expanse of the sea a detail is singled out and framed: all pictorial mimicry is powerless before the realism of the See *Landscape* composed of colour, sound, smell and movement of the sea water.

The actions in streets or in open spaces were only one of the possibilities of work. However, the need was soon felt for a more static form of presentation of non-processual works and the groups started to look for an exhibition space where they could show their works as they were produced, without having to rely on the fixed dates of a gallery's annual programme and without anybody's interference. These conditions were met by any space in a busy street that could be used occasionally free of charge. They found a doorway hall at 2a, Frankopanska Street in Zagreb (Fig. 63) the tenants of the house kindly agreed to let the two students use the doorway hall as an exhibition space. The artists were motivated by two reasons in wanting to show their works in the street or doorway hall: firstly, they wanted to democratize art by leaving the circle of specialized, socially and educationally defined gallery spectators³ and secondly, they were trying to emancipate themselves from the gallery system in order to be able to show their works without depending on the annual programme and exhibition policies of galleries. By the same token, an exhibition in a doorway hall and action in an actual life environment demanded some of the enthusiasm and total involvement, similar to those children experience when they have shows for their friends from the neighbourhood. The organization of the exhibition included a number of preparations, such as cleaning the doorway hall, talking to surprised passers-by, bringing and installing the lighting in the flat on the ground floor. In exhibitions which lasted several days the exhibits had to be dismantled every evening and stored away in the caretaker's flat. The exhibitions were announced in mimeographed leaflets and were usually well attended. The group consisted of Trbuljak, Dimitrijević, the photographer Nada Orel and myself. The spectators at the shows were on the one hand the most progressive and best informed experts in visual arts, i.e. critics, custodians and artists associated with the Gallery of Contemporary Art and the Students' Centre Gallery, and on the other, people who had nothing to do with artistic circles, passers-by who were attracted by the crowd in the doorway hall and therefore came to see the show. The spectators in the doorway hall differed from the visitors of the established art institutions in town by the absence of cultural and art snobs and of the more conservative art professionals.

Five exhibitions were held in the doorway hall: »*The Show with Water*« by Dimitrijević and Trbuljak in June 1970, Dimitrijević's *Three Sets of Objects* and Trbuljak's one-man exhibition of photography also in June 1970; in February 1971

Trbuljak presented a show of panels with vibrating rubber bands, and in April 1971 the international show of conceptual art entitled *At the Moment* was held. *The Show with Water* included various manifestations of that natural element as well as objects that can be associated with it: Dimitrijević exhibited salt, fresh and warm water, a picture reflected in the water, a mirror reflected in a vessel filled with water, a thread in water, and Trbuljak presented a wash-basin with a live fish and a boot, »ground waters«, i.e. traces of dampness on the wall of the doorway hall, a sheet of paper with a dried patch of water. Apart from that, »everything connected with water (rivers, lakes, seas, rains, floods, clouds, icebergs, firemen, water-sprites, washing, swimming and navigation) will participate in our show from 17.00 to 19.00 hours on June 5, 1970.« At the *Show with Water* Dimitrijević and Trbuljak presented (for the first time in an exhibition) works with characteristics of conceptual art and *arte povera*; the shaping procedure was altogether replaced by the association of conceptually related objects; the choice was no longer determined by the aesthetic qualities of an object but by the characteristic of the group — the concrete or notional association with water. *The Show with Water* was followed by a conceptually related exhibition: *Three Sets of Objects* included a) red, b) round, and c) pointed objects. This taxonomy brings to mind Borges' classification of animals in »a certain Chinese encyclopedia« and provokes the same slightly uneasy feeling. The inclusion in one group does not exclude the entrance into the other two groups — and positivist thought is baffled by the principles of such a classification.

Trbuljak's series of panels with stretched rubber bands derived from the postulates of Gestalt Art, but the application of the common mechanical principle instead of the possible use of a technical device shows a new sensibility for simple every-day materials and media.

The first period of Dimitrijević's and Trbuljak's work may be described as a search for coherent individual languages, although the co-ordinates of their individual fields of problems were already defined. The common aesthetic and ethical features of their activity at that time, which also make them an integral part of the international movement of anti-formal art, may be defined as follows: the conceptual component always dominates over iconic and expressive factors, they use all the available objects and techniques to communicate a conceptual content and express the criticism of the oppressive cultural mechanisms through their artistic production.

At that time their work was often provoked by concrete events and was the expression of the rebellious irony of young people who were not integrated in the established cultural structure. At the opening of J. R. Soto's exhibition at the Gallery of Contemporary Art in Zagreb in June 1970, Dimitrijević performed the first action of the *Ali Baba* series. The *Ali Baba* concept is based on the incorporation of other people's works of art (the metaphor of Ali Baba who steals the treasure) in the structure of the meaning of one's own work. In the case of Soto's exhibition the irony was not directed against the artist or his work but against the event as such, i.e. the opening of the exhibition. Dimitrijević distributed popcorn among the spectators and by this intervention changed the course of the opening: the popcorn was falling on the floor, it influenced the way of speaking, changed the rhythm of the talk and in the end transformed a fashionable social event into a noisy gathering accompanied by the sound of cracking popcorn. The following *Ali Baba* action took place at the 1970 Bitez in Belgrade when Dimitrijević distributed red-tinted glasses among the audience who had come to see a film by Bergman, thus modifying the chromatic appearance of the object — the film show. The intervention was not directed against the integrity of Bergman's work, but implied criticism of the fetish-status that artistic products enjoy in our culture. The latest works derived from the *Ali Baba* concept were produced with the help of the Berlin Nationalgalerie, which allowed Dimitrijević to use the original paintings by modern masters (Manet, Mondrian, Kandinsky, Jawlensky) as elements in compositions with common objects and natural products. The premise of that operation eliminates the aura surrounding the work of art and levels the products of elite culture with those in everyday use.

³ This method of democratization of art seems naive today, because in spite of the flight into the street and nature, art remains in the same cultural framework, the channels of the art system being the only means of spreading the information about such undertakings. The same criticism has been raised about all Land Art and Earth Art works: the works performed in the desert or by the ocean could reach the spectators only by means of photographs or film documentation shown at galleries.

In the autumn of 1970 several artists from Zagreb, among them Goran Trbuljak, presented their works at the Gallery 212, whose activity was an accompanying manifestation of the Bitef (the Gallery operated with minimal funds, which was possible only thanks to the energy and enthusiasm of Biljana Tomić). On the pavement in front of the Atelier 212, Trbuljak drew the contours of human figures in white chalk — a procedure similar to that used in reconstructions of traffic accidents. At that time neither Trbuljak nor Dimitrijević worked within a strictly defined conceptual programme, but often chose the theme for their next creative gesture spontaneously from current daily events. Though the outlines of their later attitudes to art were discernible even then, their works were often the result of a spontaneous creative intervention in the socio-cultural or natural environment.

In the summer of 1970 Trbuljak and Dimitrijević produced a series of works in the natural environment of the sea and the coast: apart from the already mentioned Trbuljak's *Sea landscapes*, Dimitrijević completed his *summer projects* — spatial sketches of hypothetical geomorphological changes: bottles filled with fresh water sunk in the sea, vessels with sea water placed on an elevation, the underwater fresh-water bridge Dubrovnik — Bari, suggesting possible changes in the morphology of the landscape which would create an imaginary geodynamics. Several months later, on his trip through Europe, Dimitrijević sketched similar symbolic changes: he transferred several litres of water from the Adriatic to the North Sea, he took beetles from the Alps to the southern coast of England, he buried several cubic centimetres of soil from Zagrebačka gora in the Swiss Alps.

At that time Dimitrijević and Trbuljak were alone in Zagreb in their artistic conceptions. Not being acquainted with similar art trends in the world and not sharing the aesthetic principles of the group with which they occasionally appeared in public⁴, they did not know that they belonged to a broader international movement which began to affirm itself in European and American art centres at that time. Articles in art periodicals on the phenomena of Conceptual Art and *arte povera* appeared rarely and sporadically until 1970. The trip to several European towns that Braco Dimitrijević and I undertook in November 1970 was therefore our first direct meeting with the practitioners of the new conceptual trends. We met a number of artists (Buren, Broun, Burgin, Anselmo, Dibbets, Flanagan, Weiner, Merz, Wilson) and established contact with several galleries which played a pioneering role in promoting various manifestations of post-Object Art: the Studio Sperone in Turin, Yvonne Lambert in Paris, the Art and Project in Amsterdam, the Lisson Gallery, Nigel Greenwood and Situation in London, Konrad Fischer in Düsseldorf. One of the ideological premises of the new avant-garde in the first stage was the need to democratize art⁵, which manifested itself implicitly — by introducing a number of reproductive media into the domain of artistic media (photography, print, video, film) — and explicitly — in the statements and publications on the defetishization of the art object. Thanks to the reproductive nature of the new art in which the unique artifact — the original, is substituted by a number of reproduced specimens, we had the idea to organize in Zagreb the first international exhibition of Conceptual Art in this country. Since no transport or insurance

costs were involved (the works were sent by post or were obtained locally), we could do it on our own, without institutional help. The exhibition was held in the doorway hall of 2a, Frankopanska Street, and though it lasted for only three hours (from 5 to 8 p. m. on April 23, 1971) it was extremely well attended. It was announced and recorded in the daily press, on the radio and in art periodicals. Two films were made — an 8 mm one by M. Stilinović and a 16 mm one by Vladimir Petek. Several months later the exhibition, with some additions, was transferred to the Students' Cultural Centre Gallery in Belgrade where it ran under the title »In Another Moment« and where a catalogue was printed.

In 1971 manifestations of conceptual art became more numerous: apart from the OHO group in Ljubljana, which started its activity in 1966, the group KOD (1970) and (3) Kôd (1971) performed a number of actions on the banks of the Danube in Novi Sad; though the phenomenon had not taken root yet in Belgrade, it was there, at the Museum of Contemporary Art in March 1971 that Ješa Denegri organized the first exhibition of Yugoslav Conceptual Art with the aim to register the trend that was spreading rapidly among the younger artists in several Yugoslav centres.

The awareness of the fact that a new form of art was developing which could no longer be adequately presented in the established exhibition forms, induced the organizers of the Sixth Zagreb Salon to add another section, the newly established »Proposal«, to the traditional sections (sculpture, painting and graphics). A special jury (among whose members were Željko Košćević, the art manager of the Students' Centre Gallery, and Željka Čorak, the art critic of the weekly »Telegram«) decided which of the anonymously submitted proposals for urban interventions would be accepted. The Salon had set aside a special fund for this purpose. Among the selected projects was the proposal for painting pavements by Boris Bučan, *Love Cabins* by Nada Orel (the idea was that wooden cabins should be erected for love couples), and *Portraits of Anonymous Citizens* (Fig. 132) by Braco Dimitrijević. Dimitrijević had sent in three proposals: the first was that one of the two tracks of the Zagreb tram be painted red all along the number two line, the idea of the second was that Japanese flags be flown all over the town without any reason or explanation, and the third that on several house façades large photoportraits of anonymous citizens should be hung. The jury selected the third project and thus a 1969 photomontage was given the chance to be realized. Petar Dabac made six portraits (2 × 3 m) of people whom Dimitrijević had chosen on the criterion of chance meetings in the street. This event contributed to the shaping of Dimitrijević's artistic strategy, which contains all the elements of his dialectic thinking: scepticism for the authorities in the history of art, suspicion of arbitrarily imposed values, criticism of the hierarchical structure of the system of values. Dimitrijević paraphrases the mechanisms of promotion and persuasion and introduces into the system the error, the exception, the element of the unexpected embodied in the person of the chance passer-by. Like in the tale about the two artists (in which chance, personified in the king's dog that went astray, decides on the promotion of one of the two painters to Great Artist), he tries to create a crack in the carefully constructed building of history and change the reflex reaction implanted by education and tradition, by which we accept messages placed in a historical medium without any critical distancing. Barthes analyzes this one-sided interpretation of the myth in his »Mythologies«: »In actual fact, the reader may accept the myth innocently because he does not see in it the semiological but the inductive system: where there is only equivalence, he may see a kind of causal process: in his eyes the *signifiant* and the *signifié* are naturally linked. This confusion may also be expressed in a different way: every semiological system is a value system: but the consumer of the myth sees a system of facts in the meaning: the myth is read as a factual system although it is only a semiological one«⁶. Dimitrijević constructs an artificial myth: introducing the chance passer-by, he tries to bring to light the hidden message of the semiological system — the myth itself provides the means for arousing suspicion about its intentions. This practice implies an alternative: instead of the passive acceptance of uniform values offered by tradition and

⁴ Although the largest part of the public and the less well informed observers of the events in visual art in this country think that the group which appeared on the art scene in a series of exhibitions at the Students' Centre Gallery during the 1969/70 season (Iveković, Zuvela, Jokanović, Martinis, Dimitrijević, Segolin, Kaloper) represented a generation of artists who shared the same aesthetic attitudes and tendencies. It is a fact that within that generation differences and ideological controversies existed from the very beginning. While their colleagues were only following in the footsteps of neo-Constructivism based on the Bauhaus utopia of the far-reaching possibilities that artists have in changing living conditions by beautifying the environment, Trbuljak, Dimitrijević and partly Kaloper represented the view that the function of art was to establish a critical and creative attitude to the environment. Their starting point was the dadaist ironic destruction of the image of the representativeness and aesthetic qualities of the art object. Until 1973 Dimitrijević and Trbuljak were the target of ironical remarks at the expense of Conceptualism made by their colleagues from the group associated with the Students' Centre Gallery, who considered that an activity which was stripped of formal and aesthetic characteristics to such an extent lacks artistic dignity.

⁵ At that time it still seemed that the contradictions that result from the commercial nature of the gallery system could be overcome by a radical aesthetic programme.

⁶ Roland Barthes: *Mythologies*, Seuil, 1957.

history, we are offered the possibility of developing our independent critical evaluation.

Dimitrijević's work is characterized by an absence of aesthetic preoccupations: in carrying out a conceptual programme he does not look for new visual forms, but imitates faithfully old-established coded forms of shaping the collective consciousness and of creating collective myths and opinions. The success of the conceptual operation depends entirely on the faithful similarity of the replicas to the real forms of glorification and commemoration of historical personalities. In his monuments to chance passers-by (David Harper in London, 1973 — Fig. 135), and Albert Vieri in Turin, 1974), he imitates the neo-classicist manner because most public monuments in European towns have been made in the academic style of the 19th century. The memorial plaques on various buildings are a close imitation of the familiar marble plaques with chiselled inscriptions which tell us that such and such a historical personality lived or stayed in the house. In 1972 he placed a plaque bearing the inscription »John Foster lived here from 1961 until 1968« on a house in London and on another »Sarah Knipe was staying here in 1971«. The »deception« in Dimitrijević's works operates on the level of form and not on that of content: the information on the marble plaque is true, but because of the conditioned reaction to certain forms of presentation, the correct premise leads us to the wrong conclusion, namely that John Foster belongs to the Olympus of historical personalities. It goes without saying that such works function only in public places, in an environment in which the »true« media of promotion and persuasion exist and operate: cultural channels only transmit the additional information — that the subjects of Dimitrijević's monuments, posters, memorial plaques and slogans are not persons of recognized social relevance but people chosen at random.

In 1972 Dimitrijević produced a series of works entitled *This Could Be a Place of Historical Interest* (Fig. 136), in which the juxtaposed photographs of anonymous places, thus emphasising again the role of chance in the selection of certain locations and their establishment as historically significant. In another series which he made at the same period, *This Could be a Masterpiece*, he turns to problems more specifically linked with aesthetic evaluation. The conditional judgment is placed into relationship with a number of objects and paintings selected among works of art and every-day objects in order to stress the conventional nature of aesthetic judgments. Dimitrijević believes that works of art have no immanent and permanent aesthetic value: aesthetic judgements are ephemeral and changeable conventions and in a suitable cultural environment any object and any artistic product may be proclaimed a masterpiece.

»It is not important what the painting is but what we may attribute to it.« One of his most interesting works based on the problem of context is the one he made during his exhibition at the *Städtisches Museum* in Mönchengladbach, when he borrowed from the museum collection the bust of the German sculptor Max Roeder, entitled it *This Could Be a Masterpiece*. When the museum offered to buy some of his works, he suggested they should buy Max Roeder's sculpture with the newly attributed meaning. Thus the operation of purchasing a work that had been part of the museum's collection for twenty years was used for the purpose of verifying the new conceptual content of a sculpture completed a long time before.

Dimitrijević's active scepticism towards historical and artistic values demystifies art and exposes the mechanism of promotion, sponsorship and relations within the art system. The work *About the Artist and the Castle* expresses his belief that all art movements are merely a change of style: the revolutionary ideologies of all twentieth-century avant-garde art movements were soon toned down and reduced to mere aesthetic innovations, because it is impossible to change the art system within the unchanged class system of social relations. Dimitrijević therefore rejects the artist's role as the protagonist of such aesthetic change which only nurtures the illusion about the progress of art, while concealing the class nature of artistic activity. The work *About the Artist and the Castle* is based on the case of an English lord, an amateur painter, who covered the walls of his Renaissance castle with his own murals. Dimitrijević saw it as an opportunity for inverting the traditional situation in which the artist paints

the castle of the aristocrat, and invited Lord Weymouth to paint a mural in his bedchamber in Zagreb. The work criticizes the class status of the artist and his traditional role of entertainer of the ruling class, a role that none of the avant-garde art movements has changed. The book based on the work ends with a statement and a question directed to the artist as a social and not as an aesthetic being: »Present-day painting has changed. Have the attitudes of the painter changed too?«

Dimitrijević's works express a philosophical and ethical stand rather than an aesthetic one, which explains the fact that he has not identified with any single form or medium of expression and that he uses, without prejudice, both the new media associated with conceptual art — photography, the book, a performance, — and the traditional oil painting, sculpture or water colour. *The Dialectical Chapel*, which was first exhibited in the Yugoslav pavillion at the Venice Biennale in 1976, consists of two bronze busts mounted on marble stands representing Leonardo da Vinci and Andelko Hundić. Here again a historically and artistically relevant person (»a painter, scientist and genius«) is contrasted with a person chosen at random. The meaning structure of the work is analogous to that of Dimitrijević's earlier works: in this case, however, the spectator is confronted simultaneously with two objects of glorification presented on the same level: with Leonardo and his dialectical opposite — a chance passer-by. The work is supplemented with the *Story of Two Painters*, a parable subliming Dimitrijević's interpretation of the role of chance and of the mechanism of power in the creation and promotion of cultural values.

In the autumn of 1971 Dimitrijević and Trbuljak each went their own way, not only because their individual preoccupations had matured but also because of practical reasons: Dimitrijević went to London to continue his studies at St. Martin's School of Art, and a year later Trbuljak went to Paris on a study grant.

In the years of their collaboration they shared the need to resist the dominant aesthetics and criticize the established cultural system, but already then their psycho-intellectual features showed marked differences, which later led to the formation of independent artistic conceptions and methods. While Dimitrijević's reaction was the ironical paraphrase of authority or of authoritative structures (Ali Baba actions, the naming of the art group after an anonymous person, the choice of a doorway hall for the exhibition of well-known avant-garde artists), Trbuljak's experience of and answer to the repressiveness of the hierarchical relations in the cultural environment were more personal. Trbuljak's subsequent work is an immediate reaction to the social position of the artist and the restrictions of his activity imposed by the hierarchy of the artistic structure. Both Dimitrijević and Trbuljak deal with social aspects of art: however, while the former imitates with the aim of de-functionalizing the language which serves the establishment and perpetuation of a certain value system, the latter transposes his own direct experience, his conflicts and confrontations with the art system into coherent criticism. Trbuljak's confrontation with art institutions and with the contradictions of his own position as an avant-garde artist, who, though radically critical of the art system, cannot communicate any criticism without the help of that same system,⁸ began with ironical gestures (*Through a hole in the door of the Gallery of Modern Art I occasionally showed my finger without the knowledge of the gallery management*), and was later articulated in a systematic exposure of the ways in which the structures that promote art function. In 1971 Trbuljak had a show at the Students' Centre Gallery; which was reduced to one statement: *I do not want to show anything new or original*. Trbuljak was reacting against the

⁷ Braco Dimitrijević: *The Story of the Artist and the Castle*, DAAD Berlin and *Kabinet für aktuelle Kunst*, Bremerhaven 1976.

⁸ When asked about the position of the socially committed artist who at the same time accepts the support of the gallery system, Hans Haacke answered: »In spite of all the possible toning down of the artist's intention or its distortion, the established channels of communication — museums, galleries, art journals, schools — still seem to me the most powerful media to launch a message, with the possibility of reaching the awareness of a larger circle than that of the artist's personal friends. I am afraid that if I renounced the use of these transmitters in the name of purity, it would drive me into a sectarian corner and make me totally inefficient.« Hans Haacke, Interview by Margaret Sheffield, Studio International, March/April, London, 1976, p. 123.

oppressive conventions of the art system and the market, which assigns the artist the role of inventor of new aesthetic forms, i.e. that of creator of a new consumer aesthetics. The second manifestation of this kind was his one-man show at the Gallery of Contemporary Art: the written sentence *The fact that someone has a chance to make an exhibition is more important than what will be exhibited at the exhibition* (Fig. 138), was the only exhibit in the large rooms of the gallery. Trbuljak thus laid bare the fact that the promotion power of exhibition institutions had become a force in itself and was much more efficient than the persuasive power of any individual creativity; he was developing Buren's observation that museums and galleries are not neutral places at which works of art are exhibited, but their frame and limit.⁹ Trbuljak began the analysis of the contradictions between the artist and the society in the field that was closest to him — that of artistic structures and their repressive mechanisms. He criticized the methods by which the commercial value of works of art is established (*On Tuesdays and Fridays this work is worth 1,000 dinars, and the rest of the week nothing*), the ways in which the status of artist is acquired in the eyes of the public (*An artist is a person whom others have given the chance to be that*) (Fig. 139), the functioning of the institution of awards and praise in the creation of the artist myth (*I have submitted a proposal to the award committee to give me an award for a work I shall create in the future*). During his stay in Paris, where the opposition between the individual creative ethics and the commercially based art system is more sharply expressed, Trbuljak's criticism acquired more direct forms. The fortune of the art product in the capitalist exchange system does not differ from that of other goods: commercial success is commensurate to the quantity of media and the efficiency of the methods used in marketing the merchandise. Among these the creation of the myth surrounding the artist has proved to be the most efficient: the attraction of the aura created around the artist's name ensures the interest of the market and therefore the construction of individual mythologies becomes the ultimate purpose of the activity of the entire promotion structure. It is therefore not surprising that Trbuljak's systematical analysis resulted inevitably in sharp criticism of the practice of »name creation«, which he tried to oppose by publishing his works under an assumed name (in an anthology of conceptual art published in 1971 he was included as Grgur Kulijas) or by signing them as »an anonymous conceptual artist«. Trbuljak concludes ironically that an artist acquires the right to his name only by establishing himself in the art structure: he therefore signs his work only after he has received the confirmation of a reputable gallery that it will exhibit it. Analysing the mutual dependence of the two values »the reputation of the gallery« — »the success of the work of art«, he observes that the success of the work of art in the cultural context does not depend on its immanent quality but rather on the power and reputation of the gallery that launches it. In other words, individual success in art, and elsewhere, is not necessarily in proportion with the quality of the work. One of the indicators of the artist's reputation is the way his name is quoted in the press: Trbuljak often finds that his name has been misspelt in journals or in his mail, which leads him to the conclusion: *A misspelt name is the same as somebody else's name, that is, anonymous*.¹⁰ This gives him the idea of exhibiting at the gallery of the Students' Cultural Centre in Belgrade as Torbuljak, and of sending an anagram composed of the letters of his name for the exhibition at the gallery Studio 16/e in Turin, thus offering in advance the possibility for various permutations of his own name. The ironic commentary *The correctly spelt name makes an artist* stresses the artificiality of the system based on the star principle, in which the name itself, i. e. the trade mark of a famous artist or gallery can promote any product into a valuable work of art. In the bourgeois cultural system the chain gallery-journal-museum is only a service in selling the merchandise on the art market and the criteria of each of these institutions result from or are adapted to that function. In Paris in 1972 Trbuljak made a round of several galleries and, without revealing his identity, asked their exhibition directors to fill in the following questionnaire: "Do you want to exhibit this work in your gallery, 1. Yes, 2. No, 3. Perhaps." The

answers were typical: most of them were negative without any questions asked about the work (Fig. 140). The percentage structure of the answers remained unchanged in the next stage of the survey, in which Trbuljak repeated the question after having introduced himself and shown his references. The incident shows that the criteria of selection in the art system, if the galleries Trbuljak visited are taken as a representative sample, do not include that of the quality of the work of art: although the galleries included in the survey specialize in contemporary art (Lambert, Bama, Sonnabend, Templon, Loals, and the Centre National d'Art Contemporain), each of them reacted according to its status in the hierarchy of the art scene, expecting the artist to observe the rules of the system and the conventions of the strategic game.

The art system is the first power system which the young artist must face. In the long years of struggle that follows human and creative dignity are often jeopardized: the invitation to an exhibition may be withdrawn without any explanation if the artist wants to show a work of his own choice. What characterizes Trbuljak's private and artistic personality is the way in which he reacts to the ethical deformations caused by the competitive nature of the art scene: Trbuljak tries to expose such cases in order to elevate individual experience to the level of an articulated and systematic analysis. Each of his creative acts is both self-destructive and contradictory, because it makes it possible and at the same time more difficult to establish his identity and to work within the same structure. Although such isolated attempts of rebellion cannot change the essence of the system, they draw attention to the hidden or overlooked aspects of art. Things that have been passed over in silence in the traditional interpretation of art in order to maintain the illusion about the sublime nature of art, constitute the subject of analysis in the new artistic practice (Art and Language, Buren, Haacke, Fox). The work of art has become a reflection on the functioning of the art system, which in turn mirrors the whole social system. In this way the artist has become a detector and critic of social contradictions.

⁹ Daniel Buren: *Limites critiques*, Paris 1970.

¹⁰ Goran Trbuljak, the text in the catalogue of the exhibition, the Student Cultural Centre Gallery, Belgrade 1977.

Group of Six Artists Zagreb

Figs. 141—152

In 1975, six years after the actions of the group »Pensioner Tihomir Simčić«, there appeared another group of artists in Zagreb whose practice unites relevant artistic contributions with work in the authentic urban environment — the street. In the meantime there had been several attempts in Zagreb to use the town as the scene of artistic intervention, but they were either derivatives of the neo-constructivist tendency to decorate urban spaces with works of a primarily ludic character (»Possibilities for 1971«, or were limited to sporadic displays of work lacking an autochthonous artistic vocabulary (the Tok group). The activity of the Tok was a symbiosis of amateurish design, »fun« interest in pop-music culture and attempts to use the products of mass visual media as a model for artistic intervention. A replica of a replica, graphic design that exploits, mass produces and in the process deforms the aesthetic premises of the new art trend, the activity could not make contributions of much consequence.

The work on streets of a group of six artists (Boris Demur, Željko Jerman, Vlado Martek, Sven Stilinović, Mladen Stilinović, Fedor Vučemilović) is the result of a carefully elaborated programme: the starting point of their exhibitions is not the notion of the town as a whole, but carefully selected sites as representative samples of the various forms of urban life: the town centre (Trg Republike, Figs. 143, 146), a place for relaxation and getting away (the beach on the River Sava) (Fig. 141), the new residential area without any cultural content (Sopot), a historical part of town (Jezuitski trg) and the education ground of the future »élite intelligentsia« (the Faculty of Philosophy, Figs. 142, 145). The experience gained in the actions could be used in an analysis of the attitudes that various cultural and social groups display when faced with unconventional forms of art.¹¹ Each of the exhibitions-actions was the elaboration of a problem and resulted in a new joint experience about the advantages and particular features of work in a specific situation: »The information about the works and the works themselves functioned in the same way« — was the conclusion after the action in Trg Republike; »The prepared show did not prove functional enough« — was the reaction to the show at the Students' Cultural Centre in Belgrade (Fig. 144); The function of exhibiting has become a function within the group. Unmaterialized works functioned within the group« — the action at Mošćenička Draga.

The group prefer exhibitions in the form of actions in town to presentations in galleries, and even when they agree to put up exhibitions under the roof of an institution they try to make it the scene of continuous happening, in which actions alternate with projections and dialogues with the spectators, while the money allocated for advertising the show is used for the purchase of the essential material — film and photographic paper. The practice of actions in town is the main working principle of the group as a whole, which, apart from personal friendship, holds the artists together, though their interests come from very different fields. Like so often in the generation of conceptual artists, this is not a coherent group with a common aesthetic programme, but several artists of independent outlooks who are showing their works together, each of them using different techniques and media of expression. Their only common denominator is a similar artistic mentality based on the opposition to traditional and institutionalized forms of art and its presentation.

The problems that Mladen Stilinović treats in his work seem to stem from his long association with amateur film-making: the use of a medium whose nature is both linguistic and pictorial, inspired him to analyse the relationship between the iconic and the linguistic signs in his work. Stilinović's recent work in all its various forms and techniques (photography, film, painting, graphics, book as artwork) tries to decode

visual and verbal clichés and questions the accepted connotations in iconic signs (the painted signs on hairdressers' shops), linguistic messages or colour. It shows the artist's social commitment and is free from any representational or illusionistic pretence (Fig 149). The method of expression is cool and objective. In the cycle paintings *Hand - Bread* Stilinović complements an ambivalent linguistic syntagma with various punctuation signs (the fullstop, the exclamation mark), underlines them or deletes them. Though we cannot say with certainty what the phrase »a hand of bread« means — whether it is a »handful of bread«, in the meaning of a »handful of wheat« a hand stretched out for bread or something else, we can recognize certain social connotations. A similar procedure can be observed in Stilinović's books-objects: the sentences *I want to go home!* and *There, look!* are accompanied by various visual interventions: a partly burned piece of paper, a piece of gauze, two pins stuck in paper. The varying visual superstructure in the same linguistic message indicates the arbitrariness of the interpretation of visual meaning. Stilinović's work is an indirect criticism of realism in art based on the false concept of meaning: »The starting point of realism is the premise that the sign is 'transparent', i.e. that it indicates unambiguously what it refers to.«¹² Stilinović wants to make it clear that the iconic sign is not motivated — it is associated with the meaning arbitrarily — and that all symbolic systems are the result of convention. Stilinović's works which desymbolize the meaning of colour are also carefully elaborated: in order to show the arbitrariness of all symbolic meanings, Stilinović reduces colour to its physical substance — the pigment that may be consumed in the process of painting (*The Consumption of Red*), bought (*The Auction of Red*), given as a present or painted over. He is obviously interested in language: to what degree reality obeys the dictates of language, can language transform reality, where does the borderline between the world of words and that of objects end. The sign »grass« and the command »Keep off the pavement« are stuck on the pavement: Stilinović wants to see to extent the individual will respect social, written and linguistic conventions: will he abide by them even if they start to jeopardize reality, commonsense and individuality or not.

Željko Jerman, Sven Stilinović and Fedor Vučemilović were all trained in photography and their attitude to art was formed in their research into the limitations and possibilities of that medium. Being dissatisfied with the development of photography in the direction of acceptance and imitation of the canons of painting, they started from an analysis of the basic elements and stages of photography. Jerman at first confronts the conventions of the so-called art photography with procedures of destruction and violent interventions on finished photographs, by writing ironic comments such as *The End, Croak photography!*, by tearing and burning his own and other people's photographs or by scribbling over them; later he resorts to tautological stating of all the elements of photography. Before he establishes the syntax of the new language of photography, Jerman tries to make out the whole inventory of materials and techniques and shows the unused film, photographic paper and even the cardboard box for the paper (Fig. 152). The expressions of any language, including that of photography, have acquired in the course of the history of the medium a burden of metaphorical meanings: »Human beings have sunk so low that they have to start from the simplest linguistic act — from the naming of objects«,¹³ writes Susan Sontag referring to the multitude of metaphorical meanings of words, which have totally alienated them from their original sense. An analogous process has taken place in photographic vocabulary. Therefore Jerman breaks radically with illusionism in photography: the shooting stage has been omitted and the required impression made directly on the printing paper — he writes the message with the developer or the fixer or leaves the impression of his

¹¹ While the spectators of other exhibitions-actions reacted with benevolent interest, the reaction of the students of the Faculty of Philosophy was unexpectedly hostile. This was another demonstration of the fact that resistance to innovations in art rarely comes from the so-called 'ordinary' spectators and that the prejudice »we know what art is« prevails among more educated groups.

¹² Victor Burgin: *Socialist Formalism*, Studio International No. 980, London 1976.

¹³ Susan Sontag: *Styles of Radical Will*, London, Secker and Walsbroy, 1969.

body by lying on the printing paper. He interprets the photogrammes of his body as the visualization of the metaphor »the artist has left an imprint in time«. Jerman's mottoes are of an intimate nature (*This is my youth, Long live art*), and the photography is a means of recording linguistic instead of visual messages.

Unlike Jerman, Sven Stilinović retains the shooting stage in his analysis: he uses a technically very correct photograph in a critical enquiry into the eclectic procedures of art photography. In *A Comparison of the Development of Painting and the Non-Development of Photography* (Fig. 147) Stilinović finds examples in which photography imitates to the full the genre of painting, moving within the iconographic range the nude, still-life, landscape. On the pages of journals for artistic photography there are imitations of the surrealist procedure of Dali and Magritte, Rembrandt's treatment of light and shadow, the impressionist effects of diffuse light. In *Retouch*, Stilinović uses retouch not in order to remove the technical imperfections of the print but to smear the photographic sample and thereby make an ironic comment on photography as technical perfectionism devoid of ideas. Fedor Vučemilović uses photography for documenting processual work or for a tautological demonstration of photographic materials: at the Gallery Nova he presented the result of the chance effect of light on a series of sheets of photographic paper which occurred when the box was opened. Vučemilović often leaves the shooting to passers-by and to chance: during his exhibitions actions he would ask passers-by to take a photograph of him or of a near-by object (Fig. 148).

Vlado Martek is the only member of the group with a literary training and preoccupations and his work is situated in the border area of literary and visual expression. Martek's poetic objects, unlike the analytical and objectivist works of the other members, contain personal and metaphorical projections; he himself describes them as having three basic characteristics: technical imperfection, neglected aestheticism (»the aesthetization of the world is carried out, with varying luck, by the so-called designers«) and expressionist commitment. The synthesis of the written world and the object in Martek's poetic assemblages calls forth archetypal images associated with each of the two media of expression (Fig. 150). The artist chooses objects whose associative charge complements the figures of literary language, i.e. such objects which offer the greatest scope for poetic imagery: plaster casts, glass, books and, very often, mirrors: »Mirrors and glass teach us that they are fragments, but fragments of reality, two realities next to the one in which we write or draw a line«. ¹⁴ The realities of the reflection in the glass and the mirrors run parallel to the reality in which history takes place. For the Paris Biennial des jeunes Martek proposes the following project: he will write a *Private History of France* in a book whose pages will be made from mirrors. Martek incorporates the »spectral duplication or multiplication of history« into the matter of his poetry. Poetry tries to capture and mirror reality through language, while a mirror does it by breaking light: to write a poem on a mirror means to juxtapose two reflections — the subjective, poetic and the objective-luminar reflection.

Of the whole group only Boris Demur (Fig. 151) studied painting, first at the Academy of Visual Arts and then in the master workshop of Professor Ljubo Ivančić, which may be the reason of his interest in the analysis of painting procedures. Demur breaks the operation of painting down into elementary factors: the materials used, the equipment and the working process are all examined, bearing in mind their immanent possibilities. For him the purpose of painting is not to solve a pictorial problem but to carry out a defined operative task — for instance, to transfer the paint from the left to the right half of the surface, to make a certain number of strokes, to cover one colour with a layer of another. The result of these operations cannot be assessed as a primarily visual product, because its value lies in the tautological evidence of the applied materials and procedures in the transparency of the process of realization.

In conclusion I should like to answer in advance the possible criticism to the effect that the manifestations of conceptual art in Zagreb have been more numerous than the ones presented

in this survey. In the development of any avant-garde movement the revolutionary ideological potential is always reduced in favour of emphasis of its formal characteristics. This has happened in conceptual art as well: at the beginning it was identified with the introduction of hitherto unusual media (video tape, photography, photocopying), and the mere use of the new technology was a sufficient qualification for being counted as a member of the avant-garde. When the technological vocabulary of conceptual art was formed and the existence of the trend was registered in art journals at home and abroad, there appeared a growing number of works in which the lack of ideas was covered up by the use of the new art media. I have restricted my survey to the artists who appeared on the art scene at the very beginning of the new artistic development with authentic problems and media of expression and who can therefore be considered the initiators (in the case of Dimitrijević and Trbuljak) or relevant practitioners (in the case of the group of six artists) of conceptual art in this environment; I believe that the mere acceptance of already established methods in art without the necessary ideological attitude is not far removed from the practice of multiplication and cosmetic treatment of worn-out artistic concepts.

¹⁴ Vlado Martek: *Razvijanje simbologije stvarnosti*, catalogue of Exhibitions-Actions, Zagreb 1977.

The Galerie des Locataires

Zagreb — Paris

Figs. 153—158

The Galerie des Locataires started with its activities in Paris in 1972 and from the beginning it was the expression of my own opinion — as an art historian — on the existing system of galleries. The Galerie des Locataires (The Tenants' Gallery), by its very name, shows that what is in question is not merely space intended for specific exhibitional purposes: in this case the flat also served for communication realized by the artists. This new function of the living premises-gallery has led to the extension of the meaning of the term: gallery premises. Once the Galerie des Locataires began »exhibiting«, communicating works in those premises in which everyday life activities are pursued, the meaning gallery-premises transcended the limits imposed on it by the market system. The actions were performed in places such as the street, the market, the post-office, the cinema hall, etc.

By its different type of »exhibitional« activity, the Galerie des Locataires, representing a communicational link between the artist and the public, gives a critical view of the gallery system controlled by market relations which actually distort visual art by assigning them the wrong place at the moment of public evaluation. In fact, the market determines the achievements by assigning the wrong place to them a type of »art« which will be exhibited on the walls of a gallery at any particular moment. This distorted role of the artist in society arising from such a presentation and publicizing of his works (which is a result of market relations) can best be seen from the fact that young artists who have not yet become part of such a gallery-market system are let out or admitted to the vestibule of the »gallery waiting room«. In actual fact, it is the market which decides which type of »art« will be exhibited on the walls of the galleries.

This state of affairs has of late been criticized by many art historians: »And then comes the dealer-business man. His particular period is »in«, the dealer activates the artist to produce works along these lines and the artist runs the risk of becoming the slave of his own expression.« (Pierre Cabanne, Pierre Restany »*Avant-garde au XXe siècle*«, Paris 1969, page 267).

This gallery system, which at the same time controls the exhibition policy of most world galleries, is mainly based on powerful private trusts, on capital, so that they have become some kind of tower which it is difficult »to attack« and even more difficult »to conquer«: the financial ruin of galleries such as Malborough or Maeght would have tragic effects on modern painting, and would turn the present situation into a real disaster. However, the fate of these institutions is directly linked with the general economic conditions (Ibid., page 270).

Thus the Galerie des Locataires brought together those young artists who had become aware of the powerful and distorting role of the existing gallery system. These artists wished to communicate their works freely and indicate their own personal attitude towards this system.

On November 22, 1973 the Galerie des Locataires exhibited a work by Cadere at the opening of Adami's exhibition in the Maeght Gallery (Fig. 157). On this occasion the officials of the Maeght Gallery put in a strong protest against this kind of usurpation of the exhibition premises of one gallery by another. »At the entrance to the Maeght Gallery someone was already waiting for Cadere to come with the work he intended »to exhibit« in order to take it away from him with the following words: »You have no right to enter with that weapon, this is a decent institution«. One of the officials of the Maeght Gallery took the work away from the artist and locked it up in a cupboard. However, since this kind of intervention had been foreseen, the artist had another work hidden away in his pocket. The place where this work was finally exhibited was used for discussions on this »exhibition within an exhibition«, thus preventing any further interventions by the gallery officials (Cadere, January, 1974).¹

The following question was addressed to the artists in order to establish clearly the reason they had for joining the Galerie des Locataires: »Why did you choose the Galerie des Locataires or the communication of your works?« One of the characteristic replies was that received from Maurice Roquet: »I do not believe in formulas as provided for »exhibiting« the work of an artist. This is because I believe that the problems of art are not problems of exhibiting.

According to the notice which came out in »Art Vivant«² I believe that your objectives are more of a sociological nature: research into the possibility of pure communication of art (beyond all existing criteria, starting from the aesthetic and going on to others . . .) spreading (or an attempt, or evidence of other possibilities) of the so-called area covered by cultural activities to the street and to flats. This was sufficient reason for me to join you.

The material which I sent should, therefore, be *part of your work, of your research*.

I think that

- 1) the life of the artist as an explanation of his work,
- 2) the history of art as the history of the artist,
- 3) the ideology of the personality / creator whose work procreates the world,

derive from the reactionary individualistic petit-bourgeois ideology of the ruling class.« Bruxelles, 1973.

During its activity the Galerie des Locataires carried out works by artists and in this way its function transcended that of communication only. Among the works is Daniel Buren's *White and Orange Stripes* realized by the Galerie des Locataires in Budapest on July 18, 1974. Daniel Buren's works were exhibited at various places: on a shop facade, on the pavement across the street from the shop, on a fence along the Danube, and at a corner opposite the fence. These works were »exhibited« until destroyed by time or by human aggression.

The Galerie des Locataires also made use of other space, in cooperation with the artists, and in this way not only was the method of exhibition within the existing system re-examined, but the artist's behaviour and attitude with regard to the communication of his own work was also given consideration.

A good illustration of this double inquiry is the action performed by Annette Messager in three different locations: in her flat, at the café and in shops on March 5, 7 and 8, 1974. This involved a »non-existent« exhibition (because »the invitations« were sent out several days later) which was, nevertheless, recorded by the Galerie des Locataires: three actions by Annette Messager — 1) *Annette Messager's »toilette«* 2) *Annette Messager's shopping expedition* 3) *Annette Messager's daily reading* (Fig. 158).

In any case the work of the Galerie des Locataires shows that there are opportunities of carrying out free activities even within the strictly defined and economically conditioned market system, which does not only negatively affect the cultural activities, but which generally creates a consumer goods' life scheme, in which man and also his creativity become in their essence alienated.

In this way the Galerie des Locataires, by introducing works of a different form, message and structure into areas which the gallery system usually bypasses, has brought in new relations, mutations: and this not only in the field of visual art.

Activities of the Galerie des Locataires from 1972 to 1978:

1972 — communication of Goran Trbuljak's work, Paris, 14 rue de l'Avre (November, December).

1973 — realization of work by Ida Biard in the bank »Société générale«, 27 bd. de Grenelle, Paris (March 20 at 5,30 p.m.).

² The ad published in 1973 in Art Vivant, read as follows: The artists whose works (work-action) go beyond the aesthetic and fall within the ethical are hereby informed of the existence of the French Window. The space is exclusively turned towards the street. The works will be exhibited in the order of their arrival to the address

¹ Cadere's work consists of a two-metre long stick made up of a series of segments of different colours arranged in a given order.

- realization of work by Pierre Hubert, Paris, 14 rue de l'Avre (March).
- realization of work by Daniel Buren, Paris, 14 rue de l'Avre (March, April). (Fig. 153).
- communication of work by Cadere, Paris, 1—7 Avenue Gobelins (April).
- communication of parcel received from Annette Messenger, Paris, 14 rue de l'Avre.
- projection of films by Bernard Borgeaud, visible from the street, Paris, 14 rue de l'Avre.
- communication of work by Jonier Marin, Paris, 14 rue de l'Avre.
- realization of work by Tomek Kaw'aka, the market place Edgar Quinet, Paris.
- projection of slides by Alain Fleischer from the gallery window to the windows of the opposite building in the rue de l'Avre, Paris.
- Le Bouil performs ceremony on the canal Saint-Martin, Paris.
- Giverne carries out project »coloured clouds of smoke« in the rue de l'Avre, Paris.
- communication of works sent to Poste-Restante Zagreb: Maurice Roquet, Jan Dibbets, Jonier Marin.
- communication of works sent to Poste-Restante Düsseldorf: Christian Boltanski, Annette Messenger, Klaus Groh, Goran Trbuljak, Radomir Damnjan.
- communication of works sent to Poste-Restante Paris: Robin Crozier, Jean Roualdes, Predrag Šiđanin, Jiri Valoch, Bernard Borgeaud (Fig. 156).
- communication of work by Hessie at Piazza del Duomo, Milan.
- communication of works sent to Poste-Restante Milan: Didier Bay, Jean Roualdes, Jiri Valoch, Robin Crozier, Bernard Borgeaud.
- communication of work by Cadere at the opening of the exhibition of Adami in the Gallery Maeght, Paris (Fig. 157).
- realization of work by Cadere in the Gallery of the Students' Cultural Centre and in the streets of Belgrade.
- 1974 — communication of works sent to Suzanne Denis-Hebert's address, Montreal: Annette Messenger, Jonier Marin, Klaus Groh.
- organization of Annette Messenger's exhibition: 1) in the artist's bathroom at 3, rue Paul-Fort, 2) in the shops, rue Beaunier, 3) in the café »Le Babel«, bd. Jourdan, Paris.
- cooperation with Goran Trbuljak on realization of his works in metro station »Les Pyrennées«, Paris.
- projection of slides during the advertising time at the Balkan cinema Zagreb (in cooperation with the Gallery of the Students' Centre, Zagreb): Christian Boltanski, Bernard Borgeaud, Hessie, Sanja Iveković, Vladimir Gudac, Miroslav Kivar, Siniša Knaflec, Dalibor Martinis, Annette Messenger, Maurice Roquet, Radomir Damnjan, Sarkis, Goran Trbuljak.
- realization of Daniel Buren's work in the streets of Budapest.
- communication of works sent to Frances Torres's and Angels Ribbe's address in New York: Muntades, Mike Crane, Jerry Saltz, Phil Berkman, Ponsati, Jean Roualdes, Miroslav Kivar, Klaus Groh, Martine Aballea, Sarkis, Balint Szombathy, Jozef Markulik, Jonier Marin, Annette Messenger, Nikola Stojanović, Francoise Sullivan, Allan Bally, Angels Ribbe, Alice Aycok, Frances Torres, Zoran Popović, Jacques Charlier, Alain Fleischer, Terry Berkowitz, Pierre Hubert.
- realization of Ida Biard's project »Nina Kujundžić or the person who wishes to become an artist« at the IX Internationalen Malerwochen, Graz.
- Vladimir Gudac's question to the participants of the IX Internationalen Malerwochen in Graz: »What will you do with the 3,000 shillings which you have received from the organisers of the exhibition?«
- question: »What can you do with 3,000 shillings?« asked in the streets of Gleisdorf.
- projection of film by Fernand de Filippi in the café »l'Aquarelle«, rue de Seine, Paris.
- communication of work by Renato Mamobro, market place, Porte de Vanves, Paris.
- work realized in cooperation with Balint Szombathy at Place de la Sorbonne, Paris / Novi Sad.
- proposition to the 9th Biennial of the Young, Paris: The Galerie des Locataires will present the process of functioning of the 9th Biennial of Young Artists in Paris in 1975.
- 1975 — The Galerie des Locataires proposes a Moral Contract: Each participant in the activity of the Galerie des Locataires accepts the obligation to analyse the relation between the place of exhibition and the exhibited work, to explain the purpose of his use of a particular exhibitional space. The Galerie des Locataires accepts the obligation to ensure free space for communication, to obstruct the existing relations between the Gallery and the artist.
- realization of work by Alain Fleischer in Budapest and Paris.
- Ida Biard, assistant in the gallery Richard Demarco, Edinburgh.
- 1976 — 1978
- In order to express disagreement with the behaviour of artists within the existing market system, the Galerie des Locataires has discontinued its practice of communicating artists' works since their strike on March 7, 1976.

Activity of the Group KOD

Novi Sad

Figs. 159—189

To talk and write about the group KOD is for me a very difficult task. To write about the work of the members of the group KOD, i.e. about our work and to present adequately (recording, and documentation was not relevant for the activity because one can write about facts and memories, — the latter is considerably more difficult because the facts which exist are only a small part of everything that was done (recording, and documentation was not relevant for the activity of the group — and even when something was recorded, not much attention was paid to it), because the facts which exist would be extracted from a context which still exists, and which for all the members of the group, since its founding to the day it ceased its activities — and even after, up to the present — was *life* itself: because what we did, we wanted that to be our life, or a complete reflection, an integral part of our life, and from the very beginning we have sought and have definitely been unable to find a way in which this could manifest itself in life as art and in art as life.

I know that the above lines may sound like some kind of mystification or like some general platitude (art = life) in the art of this century, from poetry to theatre, but what I said in the introductory part has accompanied the work of the group KOD from the very beginning and is essential to the work of practically each individual member of the group. (The fact that I was a member of the group KOD makes it more difficult for me to write this article because it is a compromise, but on the other hand, I can write it only because I was a member of the group).

I do not wish to mystify anything and there is nothing to demystify, I shall rather move along the chess board of facts and memories. I do not wish (and I may not be in a situation to do so) to observe this board from the falcon's perspective, or from a high balcony, in order to grasp its real structure; I will rather observe it always from one of the fields and move along them, so that it will often represent a personal perspective; instead of making classifications, systematizations, I shall present the area itself and its functions.

The activity of the group can, nevertheless, be divided into several entities, and this is what I shall do in this introduction. However, it should be noted that everything that was characteristic of one period was more or less characteristic of the others too.

Since the founding of the group until 1970 their work was characterized by a broad field of interest, a synthetic approach to art and a desire to retain the independence of art in relation to any ideology, to bring it closer to life, a desire to democratize and de-institutionalize art. The works, therefore, ranged from fluxes and actions to film and theatre, from Arte povera to Land Art and Process Art, from poetry to Conceptual Art.

From the end of 1970 until the time the group ceased their activities (in March 1971) most of the works belong to Conceptual Art, mainly of a linguistic type, which we reached not by accepting the existing conceptualism, which at the time we were not familiar with, but rather intuitively, by working on art and reflecting on art. At the same time, the need was felt for social *engagement*, but not with a view to politicization, but rather to achieve the democratization and de-institutionalization of art.

Activities continued, even after the work of the group had ceased, through frequent discussions on art and specifically on Conceptual Art with members of the group (3, friends from Belgrade, Goran Trbuljak and members of the group OHO. On the other hand, a whole series of texts on art sprang up, among them were programmatic texts written either individually or by two or three people together.

Everything we thought about art in general or about the art which we were creating and everything that was happening in art, that which we were creating or that to which our work was

related, brought an end to the activities, the practice we had so far carried on. What we expected from art and what we worked on, we did not find in Conceptual Art, because it very soon became integrated into the system of traditional art, and like the other arts it became an institution, a mode of behaviour, a commercialized product. For this reason, dilemmas and doubts arose as to the justification for participating in exhibitions, especially when this involved a form of participation.

Our individual works were no longer deliberately done along the lines of Conceptual Art, but in all of these works experience is strongly felt and in this respect they belong to Conceptual Art in the broadest sense of the term.

II

In the late sixties there were two places in Novi Sad where young people interested in art gathered: The Youth Tribune (Tribina mladih) with the reviews *Polja* (in translation Fields) and *Uj symposion* and the students' paper *Index*. While *Polja* and *Uj symposion* with their more or less developed conceptions fitted into the structure of the traditional reviews of »literature and art«, The Youth Tribune with its programme of discussions and talks on art and literature, with its exhibitions and film programmes, offered a more dynamic platform, better opportunities for reflection, re-examination and discussion. While the students' paper *Index* provided scope for activities — creative and editorial.

The attitude in art in Novi Sad was (and is) traditional: the painter, the poet, the theatre, film — all had their definite role; it was clear what was meant by painting, poetry, music and exhibitions; the field of art was strictly defined. Anything that did not fit into this representation of art, whether it sprang up locally or came from other cultural centres, was viewed with mistrust and suspicion, denounced either as false avantgarde, dilettantism, or considered as something imported, lacking characteristics of the local environment. (A more open attitude towards the new trends in art which transcended the parochial limits was adopted at an early stage by the Youth Tribune while Dejan and Bogdanka Poznanović worked there and were editors of *Polja*. The *Uj symposion*, though a quality paper, could not achieve the same wide-ranging effect owing to the fact that it was limited to the Hungarian language community).

Information (and even more rarely works) on new trends in art arrived or was published very seldom, and the occasion was either the result of coincidence or compromise. Only since 1969 has information been coming in more regularly and have some attempts been made to go beyond the limits of traditional art. Among such works we could mention films by Želimir Žilnik, poetry by V. R. Tucić, the poetic project »The key keying the door in the door« and concrete poems by Slobodan Tišma, Janez Kocijančič, and my own, published in *Index*, a poetic happening, and »Greatgreatgrandfathers« by the OHO group towards the end of 1969. In 1969/1970 the Youth Tribune was organized by Judita Šalgo, and the technical advisors for the Fine Arts Salon were Biljana Tomić and Bogdanka Poznanović, and later Zvonko Maković. V. R. Tucić was one of the members of the editorial staff of *Polja*. Slobodan Tišma, Janez Kocijančič and myself were editors of the arts section of *Index* and members of the editorial staff of the Youth Tribune, later Miroslav Mandić also joined us.

III

The first works in Novi Sad, begun as a deliberate effort to achieve something new in art, were those by the group KOD. Working along these lines in Subotica was the group Bosch + + Bosch, founded somewhat earlier, but there were no contacts between the two groups, one could even say that essential differences existed between them: while Bosch + + Bosch were initially mainly interested in painting (at

* The name of the group could be translated in English as CODE.

their first exhibition in Novi Sad in the autumn of 1970 they exhibited works which had all the characteristics of paintings), the group KOD were from the start interested in language and the problems it involved, and this was reflected in all the works they produced and in all the media they used.

The group KOD was founded in April 1970. The first members were Branko Andrić, Slavko Bogdanović, Janez Kocijančič, Miroslav Mandić, Slobodan Tišma and myself. The group was founded on the initiative of Kocijančič, Tišma and myself. We studied literature, wrote poetry, literary and music reviews, contributed articles for *Index* and were members of its editorial staff; we got together regularly for long discussions. All this resulted in the need to undertake a joint action, so in one of the 1969 issues of *Index* we wrote a project »The key keying the door in the door« (we wrote poems and texts on this topic, varied them and produced several concrete poems — all the work remaining in the domain of poetry). After discussing this with the other future members whom we knew by their poetry or through discussion at literary evenings, we decided to set up a group which would carry out investigations into new phenomena in art.

The experience we had at the moment of the founding of the group mainly focused on literary poetic work, but there had been a visible effort (especially by Tišma) to transcend the conventional boundaries of poetry. Earlier during our discussions, and especially at the moment of the founding of the group, we felt that the efforts made so far in this direction were insufficient, and the need was felt for the introduction of other media, for an integral approach to the problem of art, an attempt to discover new areas which at that moment were still unknown to us.

In achieving this, we were to use the variety of interests and the wide-ranging experience we had so far acquired: the study of literature with all its problems and interest in phenomenology and structuralism, the problems of language and linguistics, film and theatre (Miroslav Mandić), Dada and Surrealism (Slavko Bogdanović), Wittgenstein (*Philosophic Investigations* and *Tractatus*), twentieth-century painting, G. Stein (Miroslav Mandić), Rimbaud and Mallarmé (especially S. Tišma), Borges, McLuhan, *Rock* and *mixed* media (Bora Ćosić), pop-art, Duchamp, new music (pop and electronic), constructivism, OHO, Zen (myself), Nietzsche, later Freud, then Jung, Euclid's geometry, mythology...

Founding the group with the intention of doing something new in art meant, on the one hand, that writing poetry or making use of some other conventional form of expression in the usual way could not exhaust the possibilities of art as we saw it, it did not correspond to our nature, to the nature of our time — every artist and every period must have their proper expression, their own art; the experience of earlier art or the art of others can serve only as a starting point, guideline, raw-material, but cannot determine the scope of activity. On the other hand, by founding the group we did not adopt a specific model for our activities, thought, life, media and since the latest trends in art were insufficiently known or practically unknown to us, at the beginning we mainly relied on intuition: to realize what we conceived to be art, with the awareness that comparisons were possible and inevitable (to repeat an experience which somebody else has already come upon, to discover later that someone had a similar experience almost at the same time, or to anticipate somebody's later experience).

After the founding of the group we agreed that the term most adequate for our group would be that taken from linguistics and the information theory; we chose KOD (Code) — a system of signs which enables communication, the transmittance of the message from one system into another.

At first we did not have a clear idea about what we were to do. We had to come to this through continual discussion and joint action, which implied regular meetings, practically living together. We did not feel we belonged to any particular movement, nor did we set up a movement; that was something to be attained through work. In order to present our work and record it, we decided to set up a review of new art, because those already in existence only partly dealt with the kind of art we wished to create. The group applied to the Community of Interest in Culture of Novi Sad for funds. It was to be a

quarterly review entitled »KOD« and was to carry works on the new art by Yugoslav and foreign authors. There was some disagreement among the members as to whether this review was necessary at all, but the application was finally submitted. The funds were not granted.

Some of the ideas, attitudes and reflections set down in the application (April 21, 1970) are indicative of the group's later work, and they represented the members' views on art in general, on the cultural milieu in which they lived and the way they conceived their own work in art. It represented, therefore, a programme in the broadest sense of the term. In any case, the ideas presented in the application could not have been accepted: the group had known in advance that it would have to rely on its own resources.

»To make a review means to actually live it. Today a review cannot exist solely by what is in it, as this means so little for fluxus or the concept. For the people editing the review, it must be only a way of reminiscing and in no case an opportunity to vent their feelings; this furthermore means that the review requires that everything that appears in the review should be realized by young people through various systems. The review is thus the reflection of the life of these young people. Therefore, a review of this kind is a medium for the re-examination and discovery of different possibilities of expression with new values. To become a medium for the new activity, the review must reject the deep-rooted attitude towards tradition as a heritage or tradition as a monument. It should proceed from structure, as it is present in us... In order to exist independently, the review has the option not to appear... The publication should not be more than a record. It will bear evidence of the time in which we live, it will represent the time and will not simply be its reflection... The publication will cover modern developments in all fields of art. This does not mean that its activity... will consist only in following events, it will also try to be creative; the group who are starting the review and all those expected to contribute will try as far as possible to discover and introduce new possibilities for the synthesis of art, assumed by the very decision to start a publication... the activity of the publication would proceed along two main lines. The first is the desire to follow and gradually become integrated in the latest trends in modern art, thus bringing them closer to a milieu which has insufficient knowledge of them... The second, even more important, would cover a) the revival of such trends in our community and b) research into new trends, the use of experience drawn from them, creativity... the most important activity being the realization of different projects by the group in open space — urban space or natural environment.«

The work which the group planned and started included all the forms of artistic expression. The early work falls within the sphere of fluxus and actions, and was most often carried out in the space by the entrance to the Catholic Church (the so called Catholic Porch) in front of the Youth Tribune; it had the working title *Liberation* which determined its intimate and anonymous character — the spectators were there only by chance. For instance, in the centre of Novi Sad, participant A (Miroslav Mandić) and participant B (Slobodan Tišma) are standing back to back. Participant A asks: »What do I see?« Participant B: »The sea. And me?« Participant A replies: »Antisea«. Or: in the centre we all get onto buses going in different directions, we get off after a number of stops, return and recount our experiences and observations. Or: we walk around town with Miroslav Mandić all wrapped up in white crêpe paper.

The first public appearance of KOD, when the founding of the group was first announced, was before the beginning of an evening in the Parket-salon of the Youth Tribune on April 9, 1970. A spatial intervention in the Parket-salon (Fine Arts Salon) was made: the corners of the gallery were diagonally linked by a rope, and then a large number of vertical ropes were put up with nails hanging from them.

The next project, which we recorded (photographed) was realized on April 18, 1970 according to an idea suggested by Slobodan Tišma: in the square (the Catholic Porch), between two buildings, an iron wire construction of a square was raised to a height of 9 metres by means of a nylon thread. This meant the placing of a square, i.e. of something that in

art was the symbol of an absolute or perfect form, as a real, concrete object into real space: the town square with the houses around it (Fig. 159).

On the same day we took a picture of the neon-light advertisement for the construction firm *Aesthetics* (Fig. 161).

This was my idea. Different implications could be drawn: for instance, the rejection of traditional aesthetics and an ironical attitude to it — the term for the codex of traditional arts which bears certain connotations has been reduced to the name of a firm, which by calling itself so promises its customers a beautiful (aesthetic) result of the work undertaken, etc. But the neon advertisement was not photographed with this type of implication or other similar ones in mind, but only tautology: it was photographed during the daytime, at night with flash and without flash.

One of the ideas we had at the time was never realized: we wanted to paint a whole tree white in the centre of town during the night. The action was to have been anonymous, but we did not have the money to purchase a sufficient quantity of paint.

Some of the first actions and works were carried out with the financial assistance of the Youth Tribune headed at the time by Judita Šalgo. The next action was the work we did together on *Joint* (Fig. 160), which was prepared as an integral part of the programme for the Youth Tribune and was shown on May 24, 1970, on the occasion of the Sterija Theatre Festival. The seven parts of the »performance« are the closest to what is represented by fluxus or maybe performance. The connection between this performance and the theatre, besides the fact it was written for its special occasion (this was later to remain a characteristic feature of *Joint* — the subtitle of the posters read: »On the theatre«) was the fact that it was performed on stage and thus even that which was explicit was not a rejoinder to the theatre, implicitly opposed to the theatre and to its fundamental principle: an illusion of reality, therefore, a lie. (What was actually involved was the attitude towards art and how man responds to it, which in a different way, can also be seen in *Three Three* (Fig. 169).

JOINT

(seven visual acoustic actions)

1.

SCREEN AND SQUARE

- the participants pass several times through the screen (under the screen) which has been lowered from the ceiling.
- the play of the metal skeleton of the square on the screen.

2.

ASUGENILI

The participants stand immobile. A rubber ball rolls between them occasionally. When the ball reaches a certain point they all pronounce the word *asugenili*.

3.

MALE AND FEMALE MOUNTAIN

Two piles of balloons. On the one side the balloons are red, on the other blue. Sitting behind each pile is a participant. When the signal is given the two participants, sitting near the piles, stick pins into the balloons. Explosions are heard as the mountains diminish in size.

4.

SCREAM

It's dark. The participants are standing side by side. At first softly they let out inarticulate guttural sounds. The sound obtained gradually becomes louder and, after a minute and thirty seconds, reaches its climax in a scream.

5.

VIBRATING MIRROR

Two participants carry a large mirror through a hall filled with people. The audience is in the mirror. The mirror vibrates. The audience vibrates.

6.

ESSAY

- One by one, the participants appear before the public. The master of ceremonies (one of the participants) announces each arrival with the word *man*.
- The participants stand side by side and, pointing simultaneously to various parts of their bodies, they name them.
- Each of the participants is bearing a prime number. The master of ceremonies pronounces a five figure number. The participants line up in such a way as to form this number.
- All leave except for the participant marked with a zero. The zero multiplies the audience in the hall.
- The master of ceremonies names the elements of the interior of the hall. The participants call out the names of present and absent citizens.
- One of the spectators is called to come to the stage. As he is climbing, all the participants arrange themselves into a semi-circle in front of him and, stepping forward and pointing towards him, they shout *go*.
- One of the actors acts an actor. The actor claps — the waiter brings a glass of water. The glass is empty. On the other side of the stage a man is drinking water from a pitcher.

The water is spilling all over his suit and the floor is getting wet. When he sees this, the actor says *I am dead* and drops dead.

7.

ELECTRIC SAW

Dragan Pantelić, a sawyer from Novi Sad, turns on his electric saw and moves from the back of the stage into the foreground. He saws several logs. Then he takes the saw away. Carried out in Novi Sad on May 24, 1970, on the occasion of the Sterija Theatre Festival by Slobodan Tišma, Miroslav Mandić, Mirko Radojičić, Slavko Bogdanović, Janez Kocijančič and Kiš Jovák Ferenc.

Here again we have what KOD considers to be a central problem: to make art out of the facts of life. This means that theatre (and art) should not be the interpretation or re-shaping of reality, it should be constructed from facts; what happens on stage speaks only of itself and not of something that should be imagined or discovered. In other words, art should be brought as close to life as possible; it should be identified with it whenever possible: to live artistically and to live art. What happens on stage (in art there should be only one artistic meaning, that assumed during the time of the event) — is the happening itself. Everything later ascribed to it is construction (though the work probably implies and allows for such interpretations), and is indicative of the milieu or individual who experiences art in a given way rather than of art itself. There is one more problem, an ideal perhaps: to free art of all the functions ascribed to it, starting from the educational and cognitive functions to the religious and ideological ones. Every work of art is placed within the sphere of art and the meaning and place which the work assumes can only be determined within the sphere of art.

Just before *Joint* and after it some changes occurred in the membership of the group. Kiš-Jovak Ferenc took part in *Joint* as a member of the group, after which he withdrew. Another member who left the group before the performance of *Joint* was Branko Andrić, who did not take part in earlier actions and who, owing to his strong individualism, never accepted group work.

Joint was the result of team work; everyone put forth ideas which were later discussed and substantiated.

Before *Joint* we carried out an action which was actually contained in *Joint*. We carried a mirror (150 × 50 cm) around town putting it in front of passers-by, parts of the town and the sky.

It is interesting to note that during this period everyone except me continued to write poetry (some have continued writing: Tišma, Kocijančič and even Mandić and Bogdanović, though the latter have not published their works), but their attitude towards poetry has clearly changed. In *Index* of May 27, Slavko Bogdanović published a text-poem entitled *200 Ideas*; some of these ideas were later to be realized as hand-art and as authors' publications of books:

- "13 this idea is a project
 a project has three stages
 the first stage
 drawing up a plan a hundred wells in my back-yard
 in bosut the second stage
 publishing the plan in the form of a book
 the third stage
 burning all the copies of the book and manuscript on the
 embankment by the danube
 27 the field at the end of jovanović's lean in bosut I shall
 begin to dig it will be a hole the size of a hectare
 75 it would be great to walk a horse through the gallery of
 matica srpska*
 83 I shall make a closed i.e. open book
 this of course involves one and the same book"

The same edition carried poems by Miroslav Mandić
 describing how they came into being and their function.

201

When a poem decides to write itself
 Then through the person who wrote it out
 And through one who is a friend of the recorder
 It is dispatched to a newspaper
 This poem begins with the verb to know
 Knowing the preceding four lines of the introduction to the
 poem
 And the line of dogmatizing
 The poem recorded itself in the paper
 Index 201 of May 27, 1970
 Separated from its recorder
 It became the property of Index 201
 With its authorship it is
 In this place only
 It is not allowed in
 Other papers and journals
 The poem entered the anthology of
 Index 201 feeling
 The paper under it
 The awareness and existence of the poem
 Is this reading

Slobodan Tišma published two projects: *Square* and *Error Dimension*. *Square* is a paraphrase and interpretation of Kazimir Malevitch's squares:

The poems by Slavko Bogdanović (*Turnover Tax*) and by Slobodan Tišma (*As Someone*), published in *Index* in the autumn of 1970, were written with a similar intention.

In early July, with the financial support of Youth Tribune we all visited the Biennial Exhibition in Venice where, for the first time, we came into contact with some of the current art movements. We did not, however, accept or affiliate ourselves to any of the existing movements, but continued to build up and develop a critical attitude towards art. During the trip Janez Kocijančič disagreed with some of the fundamental views of the other members and this was later to result in his »exclusion« from the work of the group and his decision to pursue individual work.

Preparations for participation in the cultural event *Sutjeska Youth 1970* (23—28 July, 1970) at Tjentište were carried out along two different lines, so that the works shown at the exhibition of the group Kod at Tjentište (which was actually our first exhibition) were in fact quite heterogeneous. Mandić and Tišma worked in Novi Sad, Bogdanović in Bosut, while I worked in Nevesinje where Bogdanović joined me before the exhibition with a few projects for works in the style of land-art. At Tjentište, we exhibited visual material prepared by Mandić and Tišma in Novi Sad (project-poems which could only conditionally be called »concrete«, for they were in fact tautological works or works in the style of process-art). The second part of the exhibition consisted of works by Bogdanović and myself in the style of land-art, which had been conceived earlier, but had been realized just before the opening of the exhibition in an open space, on the banks of the Sutjeska. Bogdanović presented his work *Cascades*: »Three holes dug in the ground. The largest is also the deepest; the medium-size hole is not as deep as the previous hole but is deeper than the following one. They are interconnected by

channels. The channel is at the bottom of the shallower hole. The bottom of the holes is painted: the largest one — grey durlin — enamel-lacquer, the medium-size hole — white durlin-enamel-lacquer, the smallest one — blue-durlin enamel-lacquer. The paint flows towards the surface, changing from grey to white and then to blue. The work bears traces of poetic inspiration: blue = absolute (Malarmé); but also Yves Klein, whose monochromes we were to come across later at the exhibition at the Museum of Contemporary Art in Belgrade in 1971.

Together (Slavko Bogdanović and myself) we produced several works under the joint title *Apotheoses to Jackson Pollock* (Fig. 163): 1. on 1 m² of grass we poured yellow, blue and red durlin-enamel — lacquer; 2. on a polystyrene board 1 × 1 m a print was made of the painted grass surface under 1. At the exhibition the two surface stood at an angle of 90° as one and two works. After the exhibition the board was put into the Sutjeska river presuming that flowing along the Drina, the Sava and the Danube it would reach the Black Sea. 3. Red, blue, yellow, grey and white durlin-enamel-lacquer was sprayed on and poured over a large round stone by the Sutjeska. The fourth joint work carried out was *Multi-Colour Interaction*: blue, yellow, red and grey durlin-enamel-lacquer was poured over the edge of a shallow funnel dug into the ground.

The third part of the exhibition represented what we did at the exhibition itself; *Objects of the group KOD*: Mandić, Bogdanović and myself presented ourselves as exhibits in a given space. As objects we were exhibited for a period of half an hour and were joined towards the end by some of the visitors. Before the exhibition (on July 23, 1970) Slavko Bogdanović presented his works *Black Tape* (Fig. 162) on the facade of the Youth Centre at Tjentište: a 3 m long black insulating tape was stuck on to the wall and underneath with the same insulating tape was written: »black tape«. Separate photos were taken of the tape, of the inscription, of both and of the empty wall. A joint project from that time which never materialized: to paint the huge rock Dragoš sedlo (Dragoš Saddle), which dominates the whole landscape, in yellow. (The interest for primary relations between colours, which first manifested itself at that time, was to be even further confirmed in later works).

Janez Kocijančič independently produced several works under the name of the group, but before completing them he ceased to be a member of the group. The works were presented under the joint title *Phila Series 19104*. Since no work was recorded or if so, the negatives got lost, I quote the autor's (J. Kocijančič's) text which appeared in *Polja* No. 142, 1970. *Phila Series 19104* is a collection of several disparate attempts. Environment, ecological art, actions in space and concrete poetry are an attempt to present to a gathering of this type ("Sutjeska Youth" was an encounter of poets and painters, M. R.) some of the new possibilities of expression with the inevitable element of improvisation rather than to present something firm and permanent. Temporary art! As transient as possible! And desacralizing to the utmost!

"Sutjeska Youth 1970"
 Tjentište, 23—27 July, 1970
 Phila Series 19104

Phila 1
 Environment composition: Big Razor

Phila 9
 Plus action: Aesthetic Vest

Phila 9
 Plus action: Coloured Ropes

Phila 1
 Ecosystem; red coloured water is an allegory of blood and commemorates the victims of the famous battle on the river Sutjeska.

Concrete poem: These shoes are a poem because they are not solely shoes. They can have the following meanings: crossing the Atlantic Ocean, night in Venice, conversation about Jackson Pollock, first time in Yugoslavia, etc.

Big Razor: on the facade of the Youth Centre the edges of a razor 3×2 m were marked in red and orange insulating tape. Aesthetic Vest: On July 24, in the morning, Janez Kocijančič wore a red vest covered with buttons of different colours and shapes.

Red-Coloured Water . . . A large amount of red pigment was put into the river Sutjeska colouring the water around Tjentište.

* Serblan Literary Society.

In addition to the above works Kocijančić published a text on the group KOD entitled *The Vanguard of Novi Sad* in the bulletin of *Encounters*. The text was reprinted in *Polja* 142. After Tjentište there was a brief period when the group's activities were discontinued. KOD was reduced to four members, the most typical representatives of the group's activities who were closely related to each other by their sensitivity and artistic preoccupations: Slavko Bogdanović, Miroslav Mandić, Slavko Tišma and myself.

In the course of August 1970, while Slavko Bogdanović and myself were in Bosut and Nevesinje, Miroslav Mandić and Slobodan Tišma produced a joint work *Contribution to the 4th Triennial of Yugoslav Visual Art*, which was published in *Polja* 143 in 1970. The work consisted of four projects and these were the first conceptual works produced by the group. Projects (ideas) conceived in advance were realized jointly: Miroslav Mandić in Belgrade (visit to the Triennial in the Museum of Contemporary Art), and Slavko Tišma in Novi Sad. The project *Coordinated Sensitivity* was conceived as follows: both participants imagined five geometrical forms which they drew on paper; the forms were then compared and the degree of coordinated sensitivity was determined. Similarly conceived was the project: *Complementarity*: the elements for the participants to imagine were blue, yellow and red, while yellow, green and blue were the basic elements. Realized in the same way were projects *Error Dimension* (determining points of entrance to the Museum of Contemporary Art) and "Ad acta mobile 452" (postulating and actually working out the number of steps from the Railway Station to the Museum of Contemporary Art).

Part II *Contribution to the 4th Triennial* . . . consisted of interventions on reproductions of works exhibited at the Triennial; these works, however, were not published. Slavko Bogdanović and myself simultaneously came upon several independent ideas for works which in their approach came close to conceptualism (though at the time we had no knowledge of the movement).

Bogdanović began to perform (different variants of) a series of works *Lines in Text*: Some of the words on a page taken from any book whatsoever he set off by lines which ran from the top to the bottom of the page (the medium is the message). In some of the works he used carbon paper, and two works were thus obtained: one with a text and lines, the other with lines only (T and T'). Another significant work of Bogdanović's from that period was the beginning of the practical implementation of "Marsh", which was to be completed by the end of the year:

MARSH

(assumptions, procedure)

1. Following the method of *personal observation* of the field covered by the word MARSH, sets of signs are sought which have semantic meaning. These new sets are subjected to the same procedure, and this is continued until MARSH has been reduced to the level of signs.
2. The starting point is arbitrarily selected and in MARSH it looks like this:
 - 2.1. The semantic value of the initial set of letters (signs) is not in itself essential to the project.
 - 2.2.1. — nouns: nominative singular
 - 2.2.2. — verbs: infinitive
 - 2.2.3. — pronouns: nominative singular
 - 2.2.4. — adjectives: nominative singular, masculine
 - 2.2.5. — exclamations
 - 2.2.6. — adverbs
 - 2.2.7. — conjunctions
- 2.3. The accentual value of the syllables is taken into consideration in MARSH. In this way, one of the syllables can be accentuated in different ways, if this allows for new semantic values to be obtained.
3. In MARSH the reader can:
 - 3.1. correct the errors of which there are at least 10%
 - 3.2. make a better systematization of MARSH
 - 3.3. introduce by means of personal observation new words into the system, thus fundamentally altering (enriching) the system.
 - 3.4. subject the words from MARSH to a given procedure with forms different from those described under 2.
 - 3.5. obtain a complete break down of MARSH by means of mathematical analysis.
 - 3.6. do many other things besides.

My works from that period (August—September 1970) remained at the level of ideas or outlines. Poetry was the starting point for two of the works. The first was called *Poem About its Own Structure* and was to have been a poem dealing with its proper structure, and how it came into being; a text which would be at the same time writing and an expounding of the process of writing and the written work. The work did not go beyond the initial stage. The second one was an idea for an exhibition of poems-objects: in front of the lead typeface of the poems (the most suitable would be Mallarmé's poems) a mirror should be fixed, of the same size as the lead typeface, and thus a closed system of communication, existing independently, would be obtained. The idea did not materialize because at the time we were still not interested in exhibitions. A third work also remained at the initial stage of a summer project in the spirit of land-art: On the steep slope of a stony hill we were to paint in red and orange a large surface which, viewed from a given point on a nearby hill, would assume the shape of a regular circle; by shifting the point of view of the observer this circle would take on increasingly irregular shapes.

In September 1970 at Biljana Tomić's invitation we were to take part in *Bitel* (Belgrade Theatre Festival), but this plan did not come through because we were unable to agree what concrete form our participation should take.

From late September till early December 1970 we worked as editors for the students' paper *Index*, in which we published several of our works as well as those of Braco Dimitrijević and Goran Trbuljak.

In the course of October 1970 we carried out several works; this represented the completion of a particular stage of our art practice, a stage mainly characterized by: a broad scope and variety of activities and interests, attempts to find a new approach to the traditional artistic resources, media, languages, to synthesize art, to identify art with life, to democratize art and make it free of ideological influence and manipulation. On October 9 we gave a "performance" at the Youth Tribune. It was Miroslav Mandić's *Three Three* (Fig. 169). Besides Slavko Bogdanović, Miroslav Mandić, Slavko Tišma and myself, Boško and Vladimir Mandić also took part. The whole project for *Three Three* was conceived by Miroslav Mandić and it was carried out in two parts: the first, without the audience, just before the performance — preparing and setting up the "scenography" (environment) on the stage of the Youth Tribune, and the second, the performance itself, which had a planned and unplanned course.

Three Three was conceived in such a way as to present on stage and in the hall all kinds of artistic manifestations: visual arts, film, music, ballet, theatre, literature. Particular emphasis was laid on visual art, which was present in the same way throughout the whole performance: a combination of three basic and three complementary colours; this was the most consistent elaboration and practical manifestation of our earlier interest in colours.

The environment for *Three Three* reflected six colours, six participants, six arts, six squares. Between the stage and the audience were horizontally tightened ropes in six colours which represented a kind of transparent wall; between the "wall" and the stage there was a metal construction of a square (the same as that exhibited in open space and used in *Joint*), whose sides were covered in paper of six different colours. At six different points of the stage there were paper columns 2×0.50 m — blue, red, yellow, violet, orange and green. In the background, in front of a white canvas six different coloured circles (six circles of art) were fixed to a rope. *Three Three* was to last from the time the first spectator entered the hall until the last one left. As the audience started to enter the hall we stood in the paper columns, while the stage was open and fully lit up. When the audience was seated and waiting for the beginning, nothing happened for five minutes, and then at the same moment we all tore up our paper columns and started interpreting art. We painted our faces in a colour which was complementary to that of the paper column from which we had emerged. And then, to present a film we used a film-projector: everything lit up by its rectangle (ourselves, the audience, parts of the stage, the hall) was the film.

The performance had never been rehearsed — everything that was to take place, except for the scenography-environment, we learned from Miroslav Mandić just before the beginning, so that the unpredictable element played an important part; we counted

on it and experienced it in the same way. The end was the most interesting part: we stood side by side facing the audience and silently waited for the hall to empty which would mean that the performance was over. Some of the spectators were persistent and waited for us to address them or to leave the stage. Since this did not happen they climbed up. They put cigarettes in our mouths and lit them, undressed us and taking the paint from our faces spread it over our bodies, wrapped us in string, carried us into the auditorium and tied us to the seats, carried us into the vestibule, etc. This lasted for two hours, and all the while, although we had not foreseen this, none of us offered resistance, nor did we utter a single word or do anything of our own will. Being creators and participants in the first part, we became in the second part objects of the artistic activity by the audience.

At the same time S. Tišma carried out one of his projects: by means of black and yellow ropes of the same length, tied together, he linked up some of the rooms of the Youth Tribune with the outside space through the entrance door and the window on the second floor. The project thus actualized stood there for several days.

We took part in the event *Public Art Class*, held on the quays by the dunes on October 18, 1970, along with Goran Trbuljak, Boško and Vladimir Mandić, while Braco Dimitrijević also sent his project (Fig. 168). Tišma, who was leaving for Belgrade to pursue his studies, traced the outline of his portrait in white on the asphalt. Miroslav Mandić began a series of tautological works, which had a clear conceptual component and which were later to acquire a new one: play on meanings. Huge letters GRASS (Fig. 166) of colourless celluloid were placed on a lawn, and polystyrene letters DANUBE (Fig. 167) were placed in the waters of the Danube, near the bank of the river. Slavko Bogdanović and myself carried out several works in the spirit of land-art: Bogdanović repeated *Cascades* performed at Tjentište, and together we carried out several works as a continuation of *Apotheosis to Jackson Pollock*: we poured durlin-enamel-lacquer (white, grey and black, i. e. the three basic colours) onto the asphalt, and on it we placed A₁ and A₂ paper, thus obtaining two identical images on the asphalt and on the paper which we handed round; on some we even marked the price. I carried out two more works. I poured paint along the embankment which, at the end, when it came into contact with the water of the Danube, would dissolve and disappear (Fig. 164). The second work (*Two Squares*, Fig. 165) also had some of the characteristic features of land-art, but it also had some elements of conceptual art: from 1 m² of lawn I removed the grass and poured green pigment on the earth, I poured pigment the colour of the soil on the same surface of grass.

There were some other works during this period which could be classified among conceptual art works. Miroslav Mandić produced *Identification card for entering the Modern Galleries and entry permit for opinion on Modern Art* (Fig. 173) a piece of folded paper with the inside representing art, and the outside 20th century art; the syntactic level of both sides coincides (man), and while traditional art is confronted with the semantic level — God, the relation between the levels being indirect, 20th century art is confronted with the semiotic level — structure, and the relation is direct. I prepared a work for *Index 209*: on each side of a sheet, wherever the text or other contribution allowed, the conceptual outline of the page was to be presented instead of illustrations or visual contributions; this was to be done in accordance with the usual page make-up. Thus on each page there was to appear a scaled down layout, which in the usual code would include everything normally contained on the whole page: page number, titles, text, printing plates for the visual contributions and printing plates of the layout. Before the issue was to go into print the editorial staff was dismissed, so that the issue never appeared. (Besides my work, the issue was to carry works by Miroslav Mandić (i. e. *Entry permit* . . .) *Marsh* by Slavko Bogdanović, *Basic Essay* by Vladimir Kopicl, *Non-semantic Field* (Fig. 188) by Mišo Živanović). The idea of the layout was later realized on the front page of *Polja* 156 (conceptual outline of art).

Characteristic of this period was also our growing interest in film. Bogdanović wrote a series of scripts for shorts, but owing to the lack of funds they never materialized. With Peđa Vranešević, Miroslav Mandić produced *Peđa Film*. Mandić's script dealt with one day in the life of Vranešević, which on a

given day was actually realized. The script was published in *Index* No. 207—208, and the realization of the project was to have been printed in No. 209.

Bogdanović prepared a design for a kinetic mobile on the principle of Maxwell's point: a cylinder with slanting lines which according to physical laws would be raised and lowered over a surface also marked by lines. Another sketch was prepared for a sculpture: an iron object floating in the air owing to strong magnetic fields.

The fervour with which we carried out our work as editors of *Index*, where we were able to publish our work and that of other artists, came to an end with the dismissal of the editorial staff of the review owing to a conflict with the socio-political organizations in Novi Sad. Once again the only place where we were able to pursue our activities was the Youth Tribune, but its programmes were still conceived in a traditional way (with attempts to break through the traditional framework). On the other hand, it was felt that the wide-ranging activity had in a sense been rounded off and in order to pursue our work it was necessary to introduce certain changes.

In addition to works which reflected a new attitude towards art and artistic practice, on the social level there was a strongly felt desire to establish among the members of the group a feeling of common sensitivity, which also meant changing one's way of life; on a broader level there was the awareness of the unjust social constellation of art and of its institutionalization. In the text *Galleries* (*Index* 202, October 21, 1970) Miroslav Mandić writes about the functioning of the gallery as an institution and space for activity: "... The gallery has become a cultural representative for the policy of a given state apparatus. The gallery's policy must be carried out by people who have a well-developed conception . . . The people in the gallery must be indifferent to the global conception of the ideological programme . . ." With regard to the more recent works of art, he continues: "A situation in which the realization of the artist's concept is not limited to the gallery, raises the question of the need and use of the gallery in the formal and financial sense. Before being excluded from use the gallery has two ways of continuing a reasonable existence: The gallery as a fetish and the gallery as totally useless both for the exhibit and in obliging the visitor." In the first case man is passive in relation to the gallery and everything in it, in the second, "the visitor is involved in a two-way communication process with the gallery space. Participation is inevitable . . . The gallery becomes a stable in which we will create gallery space, the exhibits shown and even ourselves. The possibility of setting up a gallery of this type on the main roads of Yugoslavia would be of relevance owing to the heterogeneous elements in the language of visual art. The value of such a gallery is that it would become part of us, of our perceptive consciousness, we would not be integrated into it as is the case with the traditional gallery." Towards the end of 1970 we felt that the most suitable kind of joint activity would consist of working in a square divided into four smaller squares. Each member of the group had his square. Only a few works of this type we realized, and later (1971—1972) Slavko Bogdanović was to elaborate this idea and produce several works entitled *Intimate Circle* (former KOD). The idea to have all the future work of the group carried out within a large square divided into four smaller ones meant a complete conceptualization of our work, which had been developing along these lines. The full realization of this idea was not carried out at the formal level but at the intellectual level: the four members of the group KOD corresponded to the square divided into four equal squares; the square had four sides representing four elements, four sides of the world, four seasons, four psychological functions. The work was continued individually, but each member fully endorsed everything done by the others. The work was globally "conceptual" on the intellectual level, but not always so on the formal level. Towards the end of the year Peđa Vranešević, with whom we had been working together on the Review *Index*, became a member of the group. He was studying architecture but was interested in pop music, underground film (he had contributed an article on this in *Index*) and in new art.

Our appearance at FEST (Belgrade Film Festival) in 1971 (15—19 Jan 1971) meant a certain departure from our regular line of work and a regression, but this was done deliberately, owing to the character of the event to which we were invited by Dušan Makavejev. I will quote several paragraphs from our letter to Makavejev in which accepted to take part in FEST.

"We cannot promise to do more than an experiment. This specification is very arbitrary, but it is the only one we can give. This is our only condition. You are well aware what an experiment involves. The chance occurrence is considered as a factor as significant as all the others in a roughly laid out plan or even in a very precise one. What would be interesting to us in the whole venture would certainly not be something conceived in advance ..."

"The starting point" for us would be the fact that in this particular case we are dealing with a film festival. The film medium would be one of the modes of expression to which we would oppose or with which we would combine other modes, and considering the above insufficiently precise conception, it would be pointless to say that we could carry out but a mediocre happening ... since what is of primary interest to us is behaviour, our own behaviour (of the group KOD) and the behaviour of the other participants whom we shall try to provoke by opposing other media to the film medium or by coordinating them ...

Could a film viewer, who so far has been nothing but a passive observer, be activated to become a participant in a film projection?

Film and television techniques offer new possibilities: for instance the internal television network which will be used at the festival. In this case the question of "dimensionality" arises. The spatial illusion of the film medium is opposed to the physical space of the environment in which the projection is being carried out and where there is a theatre performance being carried out simultaneously with the film projection: a hundred people sitting motionless and watching moving pictures — that in itself is a kind of theatre ..."

During the film festival we performed several of our works in the Trade Union Hall (Dom Sindikata) and this was Peđa Vranešević's first appearance as a member of the group. The first work was to a large extent a repetition of an earlier one: half an hour before the film projection Bogdanović and Vranešević stood motionless in the upper part of the hall, completely wrapped in white bandages. The second work was the realization of one of the ideas we had for the Belgrade Theatre Festival: before the projection we moved along the hall among the audience wrapped in white canvass bags (5×5 m); this was transmitted on a close-circuit television. The third work was to have been an inflated transparent plastic hose (50×0.50 m) placed in the hall, but we did not get a compressor, so we filled it with various objects. Slavko Bogdanović announced that from 11 o'clock on Jan. 15 to 11 o'clock on Jan. 16 he would exhibit the planet Earth.

Although the group had been active for almost a year, our immediate environment and the people who were traditional artists or dealt in art had little understanding for our work. The new staff of *Index* were unfavourably disposed to the kind of work we were doing. *Polja* became more and more inaccessible because we were "conceptualists". Only the Youth Tribune remained open for activities. The future members of the group ☉, as well as other young artists found themselves in a similar situation, so we decided to set up a group which every month would be named after that particular month. Our purpose was not to work and create together, but to join efforts in order to find space for artistic activities and their presentation, of which we were all deprived.

At the group's first appearance at the Youth Tribune in Novi Sad on Jan. 21, 1971 the members of KOD presented their individual works. Slavko Bogdanović nailed several books together and exhibited them (Fig. 175). He also exhibited two bricks on which it was written that they would be shown in Zagreb at the exhibition "Polemics", prepared by Dimitrije Bašičević, and finally he exhibited the Earth from 12 to 9 p. m. Slobodan Tišma placed a legend of signs from a geographical atlas on the wall, while on the floor he put a crumpled white canvas and various objects. In the text accompanying the work it was written that the objects should be arranged according to the legend. Miroslav Mandić exhibited several pieces of information which represented part of his work on problems of communication with the work. This involved statements, which were autonomous, more or less provocative, but without any meaning of their own; thus an inadvertent observer could easily be trapped into a semantic play on meanings which could give an emotional or even ideological determination of the statement. Peđa Vranešević exhibited a

work in which a man's head and several circles were drawn in black and white ink, and underneath it was written that there was no difference between the two drawings because both were made in black and white ink. The second was a plan of a house with all the things included, but without doors and windows. I exhibited a piece of white canvas on which it was written that it was a poem dedicated to Vasko Popa. The two other works I had conceived were not realized: the gallery fire-extinguisher was to have been emptied onto the gallery floor and on one part of the gallery wall all the layers were to have been drawn: paint, mortar, bricks, the wall behind the gallery should be used as a medium, that works made in other places for other purposes should not be brought to an exhibition, thus a work would have to make use of the space and possibilities offered by the gallery. During the exhibition Mandić and Bogdanović produced a joint text; it was the first out of a series of joint or individual texts written over a period of one year, which were never published and which had the character of a programme of work, the involvement remaining on paper only.

The second appearance of the group in which we took part as members of KOD, was in the Youth House in Belgrade on Feb. 9, 1971. We exhibited works similar to those presented at the Youth Tribune, mainly conceptualist works. (I exhibited for the first time *Milimetre Paper*, which was an earlier contribution to the review *Neuroart*). Our appearance in Belgrade was followed by an act of social and cultural *engagement*: an open letter was addressed to the public setting out the group's views on the situation in culture and arts in Novi Sad. Monopoly and privatization in art were criticized and a greater democratization demanded. At the end of the letter we made reservations in advance with regard to any political interpretations and implications, saying that our language is the language of art and not of politics. After the appearance in Belgrade, the group "January" — "February" discontinued group activities, but for a while they were involved in the problems of the programme development and orientation of *Polja* and Youth Tribune. The group's work met with failure and was strongly criticized, but no attempts were made by the community to approach the problems set out by the group with any understanding: even everything that was artistic was negatively viewed and misinterpreted.

The next appearance of KOD as a group was at the exhibition "Examples of Conceptual Art in Yugoslavia" organized by Ješa Denegri and Biljana Tomić in the Salon of the Gallery of Contemporary Art in Belgrade. Slavko Bogdanović exhibited *Marsh*, information that the planet Earth was on exhibit from March 3, 1971 to March 3, 1972, the Moon from March 3, 1971 to March 20, 1972 and the Solar planetary system from March 3, 1971 onwards (the exhibition was opened on March 3, 1971), as well as "T T." Slobodan Tišma and Miroslav Mandić exhibited *Coordinated Sensitivity*, while Miroslav Mandić also exhibited other works including *300 Points* (Fig. 172), *Me, the Author* (Fig. 171). I exhibited *Milimetre Paper*; a work containing the copy of a telegram which was to be sent from Novi Sad at the time of the opening of the exhibition, and when the telegram actually arrived, the time of delivery was marked at the bottom: the time of the realization of this work was the period starting from the time the telegram was sent until the time of its delivery. I also exhibited another work which was carried out within the gallery space: I stuck a tape onto the glass wall of the gallery and this tape by its shape and colour corresponded to the metal handrail of the outside staircase.

We took part in the discussions held during the exhibition. Before the exhibition in the Salon of the Gallery of Contemporary Art we had several internal discussions on the future work of the group and on the principle of exhibiting in galleries. Although there was a certain amount of disagreement, we decided, nevertheless, to take part in one more exhibition "Examples of Conceptual Art ..." and then to break up the group (that same evening the group ☉ was founded). In fact we took part in one more exhibition "At the Moment" in Zagreb to which we had been invited earlier.

After the exhibition "Examples of Conceptual Art ..." our group activity did not cease. Instead of creating works of art, we had decided to put an ad in the papers saying that we were prepared to carry out various manual jobs free of charge. Our activity at the time mainly consisted of discussions on art, in

* At the time the group consisted of 14 members.

which members of the group (3 took part. We established contact with people from Belgrade dealing with similar problems. As a result of these discussions and contacts in May 1971 a discussion on conceptual art was organized at the Youth Tribune alongside the exhibition "Examples of Conceptual Art in Yugoslavia". Taking part in this discussion were: Marko Pogačnik, Milenko Matanović, Andraž Šalamun, Goran Trbuljak, the group KOD and the group (3. (Also present at the talks were Raša Todosijević, Zoran Popović and Neša Paripović, who on that same evening had the opening of their exhibitions in the Fine Arts Salon of the Youth Tribune, and their participation in the discussion reflected the artistic activities they were involved in at the time).

The final discontinuation of the group's activities occurred at the end of May and the beginning of June. The invitation to take part in the Biennial Exhibition in Paris initiated new discussions on the problems of exhibiting new art. Mandić and Tišma were against exhibiting or taking part at the Biennial, Bogdanović exhibited individual works, while Vranešević and myself together with Čedomir Drča, Vladimir Kopicl and Ana Raković exhibited at the Biennial as group (3 KOD.

Mandić, Bogdanović and Tišma continued to write individual or joint texts (some of which were written together with Dušan Bijelić). After discussions held in spring with Otto Bihalji Merin, P. Zaneti, Radomir Damjan and Radomir Reljić, Mandić, Tišma and Bjelić decided to set off on a trip around Europe establishing contacts with other artists and discussing art. First they stopped in Zagreb to have talks with Davor Matičević, Gorki Žuvela, Dalibor Martinis, Sanja Iveković, Boris Bučan, Josip Stošić. After that they visited Franc Zagoričnik in Kranj and Mirko Pogačnik and Milenko Matanović in Šempas. In Milan, after the scheduled meeting with Tommaso Trini, they broke off the trip and went back to Novi Sad.

Later Miroslav Mandić realized a series of private performances and luncheons. A series of portraits of his friends mark the beginning of his work on drawing and painting, which he still pursues. Many of his works bear elements of process-art: calendars, the project (on which he has been working for three and a half years already) to draw one leaf a day during a period of ten years, or conceptual art: for five years he has been photographing himself every month in an automatic photo machine. Besides this, he writes texts regularly.

For a while Slobodan Tišma exhibited as a member of the group (3 KOD, wrote and published poems, but his main artistic activity had a different, more intimate character: "In October 1970 I did a self-portrait on the quay by the Danube. That same day I moved to Belgrade and lived there until March 1972, when I returned to Novi Sad. From that spring my basic artistic activity consisted in going out every day to the woods near the Danube.

There was a barely visible cross carved on the bark of a tree which only I knew of and every time I went into the woods I would go and have a look at it. During high tide, the Danube would overflow and flood the surrounding woods. I would wait for the waters to rise so high as to cover the cross, but this never happened. When there was a strong wind I would observe the waves from the woods. At the beginning or end of spring I would play the flute there. At the time I was under the influence of the myths on the Arician Grove, Balduer and Atys. In the woods, there was also a large tree stump which Svetlana Belić and myself were particularly drawn to. In the same woods Svetlana Belić made a film in 1973 entitled "The Wood of Souls" in which I took part as an actor. I regularly visited the woods until autumn 1976, and after that it was no longer possible because the trees had been cut down. One day in October of that same year I went to the Danube and saw some people cutting down the trees. I asked them who gave them permission or who ordered them to do that. They just laughed.

On the other side of the Danube, in Kamenički park (Stone Park), there was a two-hundred year old oak which I used to visit during the summer; it was also cut down. On the lake, not far from that oak, Svetlana Belić had made another film in which I had taken part.

The second basic artistic activity which was pursued simultaneously with the first one during a period of several years (1972—1977) was the daily consumption of Coca Cola in front of the supermarket in Liman. Besides myself, Čedomir

Drča participated in this action. Occasionally Svetlana Belić and Mirko Radojičić would join us.

To mention yet another of S. Tišma's activities: he wrote and sent several letters to himself by post.

In the autumn of 1971 Slavko Bogdanović went back to his village whilst he was completing his studies at the Law Faculty. Together with Miroslav Mandić he set up the review L.H.O.O.Q. (according to Duchamp), which was to come out as part of the other official reviews, since it was impossible to publish it independently. It first came out in Hungarian in the May issue (1971) of *Uj symposion*. A few more issues were brought out until the end of 1971 in a very limited number of copies, typed by hand. After that Bogdanović started another publication *Intimate Circle*, strictly limited to the group KOD: Tišma, Mandić, Bogdanović and myself. In a number of issues published in only four copies, we developed some of the ideas arising from our joint activities and from some of Bogdanović's works. Our later work is characterized by the study of hermetic systems, psychoanalysis and symbolism; this can also be said of my own later work and of that of Tišma.

After the group broke up and we discontinued group work, I carried out several works on my own. One was an attempt to determine my sensibility and that of the members of the group KOD which had discontinued activities, as well as my sensibility compared with that of the members of the group (3 with whom I was to work in the group (3 KOD. On papers with squares drawn on them, everyone was to trace his own projection of the square; in the case of KOD one square was obtained, and in the case of group (3 four. Since I had done quite a lot of work on conceptual art and had many discussions with friends on the subject, I decided to prepare comprehensive material which would give the general public an insight into the problems opened by conceptual art, especially since the term had been subject to misuse and misunderstanding. For this I chose the conceptualism which was more closely related to our work and to the work of some other artists (OHO, Goran Trbuljak), textual, theoretical conceptualism which raised the problems of art and the language of art. In May 1971 the editor of *Polja* agreed to have this material printed in one of the forthcoming issues. Owing to various technical problems the work was considerably delayed, so that the special issue on conceptual art did not appear until February 1972. Since, in the meantime, the group (3 KOD was founded, part of the work on preparing and translating the material was carried out jointly. The material was to have been much more extensive, but owing to technical and financial difficulties and lack of cooperation from the editors, it had to be reduced. Among the work left out was that of presenting two blank sheets in the middle of the review. From the end of 1971 till July 1973 I worked as organizer for the Fine Arts Salon and Art Centre of the Youth Tribune in Novi Sad. Creative work was thus replaced by work on preparing exhibitions on new art. In addition to conceptualist works, other forms of the new artistic practice were presented, as well as paintings which bore traces of conceptualism or of other related practices. Among the authors who exhibited their works were: David Nez, Goran Trbuljak, Zoran Popović, Vladimir Kopicl, Mišo Živanović, Janez Kocijančič, Szombathy Balint, Slavko Matković, the section for conceptual art from the "7th Biennial Exhibition" in Paris, body-art, Mangelos, Paul Pignon, Vladan Radovanović, Andraž Šalamun, Tugo Sušnik, and others. We also asked for contributions from Joseph Kosuth and Art-Language. Of the planned publications only the *Manifesto of Zenitism* (phototype setting) and *The Artist's Body as Subject and Object of Art* came out, while funds were not obtained for the publications on the symbol of mandala (on the occasion of David Nez's exhibition) and for the texts of Art-Language.

I occasionally got involved in work on design: posters and layouts for "The Body of the Artist...", Miša Živanović's catalogue, and others, and I also worked on serigraphy.

I started creative work again in the summer of 1975 when I became involved in photography and realized several of my earlier ideas. I was interested in the possibilities of using photography as a medium and document in art. I was also interested in slides. The central problem of both is nature, its phenomena and typology.

I would like to note that during this time I was in touch with my friends in Novi Sad, Šempas and with Andraž Šalamun. As early as February 1971 Peda Vranešević started working on film and pop music and this has continued to be his main

preoccupation. He set out his attitudes on his post-conceptualist activities in a short text published in the catalogue for the exhibition "Spans 73" in the Gallery of Contemporary Art in Zagreb: "There is no crisis in art. Art does not exist beyond the artist. There is a crisis within artists. If we sit and talk, and everything centres around the fact that most of what we manage to see of the "unambitious" (ambitious) art does not appeal to us, then my artist friends and myself we can say: crisis in art . . . the artist confronted with a crisis, especially if he has theorized and produced non-obligatory objects d'art, can 1) abstain, 2) finally realize art as a way of life, 3) try to anticipate the emergence of a new trend which he will adopt, while until then he represented an *artist-ludens* and clung to old ideas. My own attitude is that given under no. 3). February 1973.

As members of the group KOD we thought of setting up a commune and when in 1971 we became group (ə KOD and even later when the groups were no longer in existence, we tried to put this into practice. The commune was realized by Božidar Mandić, who considers himself a disciple of KOD, who collaborated with us, worked with Vladimir Mandić and did Independent work (actions, books, films). The Commune is situated on Mount Rudnik, in the village of Brezovica and is called "Clear Brook".

P. S.

When I accepted to write a text for the present publication on the work of the groups KOD, (ə, (ə KOD and other artists in Novi Sad, we organized a few meetings to talk about individual and joint attitudes on this type of exhibition and publication.¹ S. Tišma, M. Mandić and Č. Drča were opposed to any kind of participation in the exhibition, they thought a different form of participation should be found; Slavko Bogdanović and myself were in favour of taking part in the exhibition, and this view was also held by P. Vranešević. V. Kopicl proposed a thorough, serious approach that would adequately represent our activities. Č. Drča, M. Mandić, S. Tišma, S. Bogdanović and myself agreed that instead of the text and documents on our work we should send a recorded tape of our last conversation, and instead of the works themselves, as a kind of documentation, we thought we should repeat in a different way some of the works and actions (Mandić for instance suggested that a luncheon be organized in the gallery during the exhibition). Another idea, which we also discussed later, concerned *invisible art*. Elements of this idea were already present in the work of M. Mandić which was not realized in *Polja* No. 156 (two blank sheets) and which since it was not realized continued to exist as an *invisible work*.

Since there was no global attitude shared by all members, it remained for me to write the kind of text I had anticipated when I was first asked to do it.

I hope that an important part of the text was taken up by *invisible art*.

GROUP (ə

Like the members of the group KOD, the future members of the group (ə also studied literature at the Arts Faculty in Novi Sad and wrote poetry. The study of linguistics in the first year covered problems of language and linguistic schools, with particular emphasis on de Saussure's structural linguistics, semantics and semiology. The information theory was the linking element between linguistics and the problems of language, on the one hand, and art, especially some of the most recent trends in art (i. e. visual and concrete poetry, new media), on the other hand. Thus, some of the first individual works of the future members of the group, works which meant a break with the traditional practice, actually developed in the sphere of visual and concrete poetry and were based on some of the principles of the information theory, the ludic element playing an important part. The first joint works by Ana Raković and Čedo Drča were no doubt influenced by Ana's study of mathematical logic and the set-theory, as well as her one-year study of physical chemistry before she took up the study of literature. Vladimir Kopicl was interested in visual poetry, the American avantgarde, Cage and they studied Wittgenstein together.

The future members of the group (ə (Ana Raković, Čedomir Drča, Vladimir Kopicl and Miša Živanović) studied with Miroslav Mandić, who was a member of the group KOD. The regular Sunday meetings held during the autumn of 1970 were first attended by Raković, Drča, Živanović and Mandić and later by Kopicl; the discussions covered previously agreed topics on the problems of art. The first works which transcended the traditional art limits were soon to be carried out.

The first work by Kopicl was *Basic Essay* — a critical, apologetic review of Slobodan Tišma's *Square*. Amy Golding's words were quoted in the introduction: "... a critic attempts, often at all costs, to interpret a work of art "through itself", i. e. he strives to diagnose the extent to which the artist makes use of the possibilities of the media." This is followed by a complete statistical analysis of *Square*, and the last part of the work contains *Regulations for the reader of "Basic Essay"*, in which relations between creator-work-critique-critic-consumer are analysed. The essay as a whole has thus become a work of art with its own logic, which already anticipates Kopicl's later analytical, textual works. Before the group (ə was founded and collective work undertaken, Kopicl produced a number of works which represented a transition from visual poetry to conceptual art. In one of the works, words and clippings from an English Dictionary for children were used; another one consisted of a certain number of small squares forming a regular surface and on each one words were written out which could be combined and brought into different relations.

During this same period Miša Živanović produced his first work *Non-Semantic Field* (Fig. 188,) in which the different forms of non-semantic fields, by being commented upon separately and included in the work as a whole, became the carriers of its meaning. Živanović never actually realized a work jointly with the other members of the group, thus he was only briefly and formally a member of the group.

Ana Raković and Čedomir Drča worked together from the start, and their first works were based on the set-theory. A red circle was given with three ways of conceiving its position and relation in space (the gallery). A certain number of table-tennis balls were arranged in such a way as to form a rectangle; the balls had letters written on them and beside the work there were reading instructions (according to the set-theory). The work *Sight Entropy* was realized in a similar way, laying out the possible effects which could be produced by circles. Collaboration was soon established between these artists and the group KOD, followed by the first joint appearances in Novi Sad and Belgrade (January and February 1971).

The group (ə was founded at the end of February (the same evening when the decision was made that KOD would no longer exist as a group), some time before the exhibition "Examples of Conceptual Art in Yugoslavia". Works produced until then as a result of individual endeavour were presented at the exhibition. Živanović was a member of the group only during the exhibition, so that joint activities were later pursued by Drča, Kopicl and Raković.

As group (ə they worked together until May 1971, when a new group, (ə KOD was founded. During this time Kopicl, Raković and Drča realized several joint works immanently marked by a

¹ The exhibition "The New Art Practice" at the Gallery of Contemporary Art, Zagreb 1978.

conceptualism of the analytical, linguistic and textual type. Some of the works are characterized by elements of "process" and chance. These include: *Transformation of a Three-Dimensional System into an N-Dimensional System* (Fig. 186), in which three basic dimensions and three basic colours were taken, which by their relations establish "an absolute dimension of a system" and "a system of an absolute dimension" (Fig. 187); then a work in which the movements of a marked and unmarked square are opposed and analysed; this can be expressed in terms of relations between time and space, the presence and absence of communications, etc. A similar work was that consisting of a surface made up of 66 squares with words written on them. Several smaller diagrams with the same number of squares represented graphics-proposals laying out the possible readings of the text, which was spelled out in the work: "by setting up linguistic links between the elements of the system it is possible to obtain an infinite number of linguistic and aesthetic values." Two of the works also bear elements of "process-art" and of the accidental. One is based on establishing (dis)continuity by physical exhaustion: each time after running 150 metres the participant records the same type of line, deviations represent the degree of physical exhaustion (Fig. 184). In the second work each of the members was to leave Novi Sad and go to a different city; at a given time they were all to carry out certain actions, which would provide something in common between the individual experiences.

This was the time of intensive discussions with the members of the group KOD on conceptual art, and these discussions almost completely brought the "works" to a standstill. As a result, a number of texts were produced; Kopicl was later to publish his, while Drča's and Raković's texts were to remain in manuscript form together with the sketches for the works. The group (⊕ KOD was soon founded and its only work (information on its activities) was exhibited at the Biennial Exhibition in Paris in 1971 (Fig. 178).

After the visit to Paris and the Biennial, where it was found that conceptual art had become contrary to what we conceived it to be, there were attempts to carry out joint projects, but the problem was that in our earlier work certain differences had already become manifest; these could be roughly summed up as Kopicl's rationalism and Raković's and Drča's intuition. Though the group continued to take part in exhibitions (with earlier works), Drča and Raković completely discontinued their work on conceptual art. Drča, however, remained interested in new art, but his approach was somewhat modified, and its final form is contained in the idea: "repetitions" and "invisible art" (work "Gallery 2.12.", realized as photomaterial on January 2, 1978).

V. Kopicl was the only member of the group (⊕ and (⊕ KOD who pursued his artistic activities in the same form and along the same lines as initially set out. This work went through several stages which logically affected each other and whose development can be followed.

The first stage in Kopicl's independent work is characterized by texts which have a theoretical basis but also the status of independent works of art (Figs. 181, 183, 185). The texts were written in the course of 1971 (they either gave rise to discussion on art and conceptual art or were the consequence of such discussions which we held as a group in the spring and summer of 1971), and were published in *Polja* No. 156. Writing about this stage of Kopicl's work in "Umetnost" (no. 51, page 68); Ješa Denegri says: "... Kopicl was capable of avoiding those dangers which appeared in the works of a number of young artists who, in the early 70's, were seeking ways of expressing the new notions on artistic activities: in fact, he was aware even then of the fact that the conceptual treatment does not consist in the simple substitution of the material part of the work by the Idea of the work, but that such treatment actually raises the question of the relation between theory and practice in a unique and integral system of statements ... their theme (of the texts — M. R.) is related to the problem of the possibility, i. e. impossibility of artistic expression through a subsequent materialization of the original idea; his considerations were given the status of results of artistic practice (the status of art object) and not that of subsequent theoretical deliberations on previous artistic practice. It should be noted that the content of these texts referred to a highly indicative and actually very open question: of whether it was at all possible to record (represent) the purely mental core of the original conception of the artistic work or whether this recording (representation) by the very act

of materialization had become something different, something quite distinct from the original mental core." Denegri goes on to say that Kopicl opted for another alternative, and he quotes several paragraphs from the artist's first text (Fig. 181): 19. My real art is that which it cannot be; it is my awareness of it; 20 thus my work exists which is not my art; it is external to itself and thus it does not exist as such; 32 nevertheless it is only a recording a) the work cannot exist; there exists only an awareness of the impossibility of recording it b) the work is a recording of the awareness of the impossibility beyond recording c) the work is the recording of the awareness of the impossibility of recording a work.

This self-awareness of the recording, the self-awareness of the text, of the work on which the artist insists in his first text (setting it forth as an attitude, programme, idea) is present in his later texts printed in *Polja* 156. I shall quote only the last text, since it represents a transition into the second phase of Kopicl's work (Fig. 185): "nothing (which/in itself) is yet (is/is not) here (here) but/it/ a certain form (thereby) may already (may) correspond (all ((by which (it is/how/it is not/)) is) itself) here) now to it (by it (to itself))."

The second phase of work is marked by the artist's first one-man exhibition at the Youth Tribune in Novi Sad, in June 1973, at which by means of a slide-projector he presented his attitudes, among them the above-mentioned text-sentence: "nothing is yet here but a certain form may already correspond to it." On the opposite wall a work was exhibited which represented the possible materialization, the transmittance outside the text of the idea on the (non) recording of the work: a photograph was made of a wall with the projection of a picture; this was photographed; the picture was again projected onto another part of the wall and everything was photographed once again. The third phase was represented at the artist's second one-man exhibition at the Gallery of the Students' Cultural Centre in Belgrade in 1976. It was a continuation of the second phase and consisted of three series of works about which Denegri at one point says: In the first series of these works Kopicl took as the main form white canvas squares of a small format and from them he then extracted individual threads thus building structures of pure primary systems deprived of any further superstructure. In the next series of works Kopicl set out to analyze the different possible connotations ascribed to particular works (terms such as limited, illimited, indeterminable, etc.), while in the third series, which according to his own hierarchy represented the highest attainment he tended towards a kind of symbolism of meaning which he drew both from the nature of the material itself (vegetable and animal fibre, minerals, etc.), and from the nature of the procedures used in organizing the forms (the effect of water, sun, etc.). Kopicl's interest ranged, therefore, from textual works of a self-reflective content to material works, mainly of a tautological, but also of a symbolic character."

In the present, fourth phase of Kopicl's work, the central problem is still the recording of a work of art, and the medium used is film.

During this period Kopicl regularly published poetry, which was often directly related to the above-mentioned texts, and he also published several translations of works on art (Kandinsky, Cage, Collins), and for the fine arts salon of the Youth Forum he prepared works and the publication: "The Body of the Artist as Subject and Object of Art" (1972).

It is important to stress when talking about the work of the group (⊕, just as it was for the group KOD, that they did not follow any particular trend or model of artistic activity, regardless of the fact that the work of both groups is often compared with that of Kosuth and Art-Language. The similarities are the result not so much of influences as of the necessary interests in particular problems and of attempts to find solutions to them.

Individual Artistic Activities in Novi Sad

Figs. 190—194

In addition to the groups KOD, (ə and later (ə KOD, activities within the sphere of the new art trends were carried out or are still being carried out in Novi Sad by individuals who only briefly belonged to one of these groups or who were never members of any group. Among them are: Janez Kocijančič, Bogdanka Poznanović, Miša Živanović, Predrag Šidjanin and a number of others who worked only on the fringe, or whose work can only marginally be covered by the phrase new art practice.

Janez Kocijančič initially worked as a member of the group KOD, but since the summer of 1970 he began carrying out individual activities, which partly corresponds to the ideas he put forth as a member of the group KOD. I have referred to Kocijančič's activities as a member of the group in my text on KOD. After he left the group he produced several works which can be divided into two groups: the first can be defined by the notions of *arte povera*, interventions in urban space, process-art and conceptual art, while the second corresponds totally to the sphere of performances.

Towards the end of September 1970 he realized a project, which was later published as "Quatrodournal" (Fig. 189) in "Problems" and in Groh's book "Aktuelle Kunst in Osteuropa". In four days he carried out four projects at the Youth Tribune — one a day — three of them related to *Arte-povera* and to Interventions: the floor of the hall of the Youth Tribune was covered with regularly arranged Coca Cola and other bottle-tops; pieces of multi-coloured plastic were stuck onto the facade of the Youth Tribune; a wide hose made of transparent plastic was lowered from the roof of the building to the entrance. The fourth work belongs to process-art and conceptualism: in the course of one day the edge of the shadow of the litter basket was traced on the asphalt several times.

In January 1971 Kocijančič realized his *Topographic Project*. In the project the artist transposed three parts of Novi Sad: the Fortress, the park on the Nanube and the Catholic Porch with the Youth Tribune. The information was communicated on the surfaces of these parts of town, and was marked by traces in the snow or by using paint. Previously as an idea it had been realized on the map of the town and this was exhibited in Novi Sad as part of the exhibition "January" and in the Youth House in Belgrade at the exhibition "Cocktail of New Arts", and it was also printed in *Polja* 1972.

Among these works we should also mention *Aesthetic Restaurant*, realized at the Youth Tribune at the beginning of 1973; the idea for this work was published as early as 1970 in *Index* and was entitled *At KOD's Restaurant*.

The other group of works consists of two actions which might be called performances. The first, entitled "R - O - M - E - T", was carried out in 1973 at the Youth Tribune and it dealt with the embalming and burial of the pharaohs. The action lasted for a whole day and the premises and building of the Youth Tribune were decorated with ancient Egyptian symbols.

The second work was carried out in 1975 at the Students' Centre "Sonja Marinković". It was called "La morte s'lenziosa" and represented an attempt to establish communication with a figure which had been dead for a long time already: Admiral Franklin, commander of the expedition of the North-West passage. Kocijančič set out to "establish" verbal contact by means of slides projected onto the wall.

This represents the last work by J. Kocijančič in the field of new art. It should be stressed, however, that during this time he also wrote poetry and translated works from English. He printed two books of poetry: *Title* (1970) and *Cameo of the Extratemporal* (1975).

Milan (Miša) Živanović, though he belonged for a while to the groups (ə and KOD+ (ə, should be studied as a separate phenomenon and can best be explained through his own individuality. His "conceptual" activity can, conditionally of course, be divided into three parts.

First of all, there are the works connected with the field of interventions in the broad sense of the term (end of 1970, beginning of 1971). At the time he was involved in the ironic

interpretation of the meaning of works of art of traditional value. He parodied well-known paintings and painters, local awards, machines for making poetry (billiards: on billiard balls he wrote words — accidentally or by combining the balls various phrases could be obtained, exhibited at the Youth Tribune and in the Salon of the Museum of Contemporary Art in Belgrade in 1971) Eliot's poem "Four Quartets" (realized at the Youth House in Belgrade at the exhibition "Cocktail of New Arts" by the group "February" in February 1971: four transparent receptacles (jars) were used — the first, which was empty and turned upside down, represented air, the second was filled with water and permanganate, the third was filled with earth, the fourth was turned upside down and on it was a lighted candle (fire); he was also translating Tolstoy's "War and Peace" into computer language.

His second group of activities would cover his pure conceptual works which reflect his studies of linguistics and the influence of Wittgenstein. As a result of this "radiant" effect are two compact and at first sight hermetic works: first (non) semantic and then (a)ssociative fields. The first work was realized at the end of 1970 and was exhibited in the Youth House and in the Salon of the Museum of Contemporary Art in Belgrade in 1971; the second was presented at the artist's first one-man exhibition at the Salon of the Youth Tribune in Novi Sad, in January 1973. Since one of the positions of conceptual artists was and still is that the interpretation should be left to the consumer, I will do just that.

And finally, this artist who took an active part in practically all the events since the beginning of the seventies, who prepared several articles on new art ("Interventionism" and "Hyper-realism") in the review *Index* in 1972, and made several projects for the same review, rounded off his activities by a kind of inventory-documentary approach to his work (the third group of activities). His last work, a series of photographs *Inventory* was realized on December 9, 1973 and was to have been printed first in *Polja* and then in *Vidici*, but this never took place.

It should perhaps be mentioned as a point of interest that this author has "switched" to poetry and has so far published one book of poems *Peacetime Poems*, 1976. And while some stress the fact that he has always had an inclination for poetry, others explain this by his interest in conceptual art. Both, of course, are right.

Bogdanka Poznanović (Fig. 194) Unlike the other members of the groups KOD and (ə, Bogdanka Poznanović in her investigations and works did not cover the field of art which could be termed conceptual art and whose central problem is: why a work actually is a work; rather her approach, covers some other forms of artistic manifestation, the central problem being: how a work is a work of art, with a greater emphasis being laid on the problem of communication than on the notion of the artistic. That is why her work is characterized by a heterogeneous manifestation both with regard to trends and media: starting from signalism through actions, process-art, feedback, books, photographs, slides, films to video-tape. Bogdanka Poznanović's last exhibition of paintings was held in the spring of 1970 at the Youth Tribune in Novi Sad, and already in September of the same year she carried out her first action, which marked the beginning of her investigations into new art. For several years before she took up creative work she had followed (with Dejan Poznanović) the artistic activities which went beyond the conventional limits of art (Dejan's contributions and selected material) on the work of the group OHO which came out in *Delo*, Belgrade, May 1967, *Rok* 1, 1969 and *Polja* 1970; Bogdanka's contributions to *Polja* 1970).

Bogdanka Poznanović's first action, *Action Heart-Object* (September 1970) consisted of a large model of a heart covered with red polyvinyl, carried by four participants from the quay of the Danube to the Youth Tribune, where it was set up above a completely white surface in the Fine Arts Salon. A metronome was then built into the heart which set a regular rhythm. The intention was to remove any symbolic meaning and stress the object itself.

The next action-project was *Squares-Rivers*, carried out in November of the same year. Again there were several participants who carried squares made of light material with the names of Yugoslav rivers on them, which they put in the Danube to float. In a slightly different form, this action, entitled *Reke-Rivers, transmission Dunav (Novi Sad) — Lac Léman* when transparent sheets bearing the names of the rivers were (*Montreux*), was carried out in Montreux in June/July 1972, laid out on the lake. It was also realized as a project in 1973 for CAYC Transmission Dunav (Novi Sad) — South Atlantic Ocean (Buenos Aires).

The exhibition-action *Consumption of Complementaries* carried out at the end of 1971 in the Fine Arts Salon of the Youth Tribune in Novi Sad, consisted of different kinds of fruit arranged on multi-coloured pedestals; the audience was invited to consume the fruit.

The action-project *Computertapebody* (Novi Sad, 1973) also belongs to this group of works, though in certain of its elements it is also related to signalism.

All these actions and projects are characterized by the active role of the participants who, at the same time, were the only observers, or of the audience, which was included in the work, that is to say in the dimension of time, the process of work.

The second group of works by B. Poznanović is also made up of project-actions which in every way represent a continuation of the previous ones, but in them only one of the elements present in earlier works is stressed.

Feedback letter-box, information-decision-action is a work which lasted through 1973/1974, and in it particular emphasis was laid on communication, in this case between artists; an attempt was also made to produce works of art through and from communication. Thirty five artists took part in this.

The second work was *Conceptus Respiratio* (1973) which did not get beyond the project stage. Sixty minutes of respiration of various artists was to have been recorded on tape, which would amount to two minutes and forty-five seconds of respiration for each artist.

The third work *Signal Fires, Cinepiroarte* (1974) primarily deals with the process of the coming into existence of a work through the disappearance of the original work under the effect of fire: balls, on which was written "signal fires", were set on fire. Another important element is tautology.

And finally in the work *Pulseimpulse* (1977) two factors in the recording and existence of a work are present: the material factor (pulse — a photograph of the pulse of the hand being taken) and the non-material factor (impulse — a photograph / of the impulse / of the eye).

At the same time, B. Poznanović was also involved in another type of activity which was often closely interknit with the first. It was work in the field of visual poetry and signalism and collaboration with Micini, Sarenko, Mirosljub Todorović (with whom she also realized a project in 1973: *Golden Bough*) and others. She also used books as a medium for her investigations into art (*Stellata*, 1973; *Transparent Book*, 1974; *Permutazioni-perubazioni dei venti*, 1975 and *Nomination*, 1975) and this work also has all the characteristics of signalism and visual poetry.

The media which she has been using most often are: photography, slides and film. She uses them in two ways: as a means for documenting and recording works which have been realized and have existed beyond these media, and as media having the characteristic features of autonomous works. The former approach was realized by recording all the actions and projects carried out by Bogdanka Poznanović, while the use of media as a means of artistic work is present in the films: *Collage* (1973), and *Stone-Water-Light* (1974), as well as in her latest works with photography *Pulse-Impulse* (1977) and a series of photos on meetings with artists). Lately, B. Poznanović has become interested in video tape.

It is also necessary to note Bogdanka Poznanović's contacts with other artists and her participation in collective projects (with Janoš Urban, Peter Štembera, Hans-Warner Karkmann, Clemente Padina, Eric Andersen and John Fischer). She is also the co-founder (together with Srečo and Nuša Dragan) of the documentary, operational and information

centre for modern art "Atelje DT 20/FAVIT ooolo", Novi Sad. She has also largely contributed to educational work through contributions on new art (1970—1972) in *Polja*, The Third Programme of Radio Belgrade, *Student, Uj Symposium* and *Ekran*, as well as by her work with students at the Fine Arts School in Novi Sad, where as a teacher she has been working with the new media, mainly with photography and video tape.

Predrag Sidanin is the youngest among the artists involved in the field of new art in Novi Sad. He started his activities at the end of 1971/beginning of 1972 and has been pursuing them until the present day. Since I do not have sufficient insight into his activities, he was asked to systematize and describe his work himself:

SEC ART 1972

art is what it has already been said to be
it is the period between life and death
it is something that lasts
our life is something that lasts
it is life

Proceeding from the above premises my investigations extend within the framework of duration, all those categories, nuances, and relations which may be of interest to and are part of life (as an existential reality). Thus, the subject of these investigations is the known, visible, real world, viewed and expressed in terms of a personal language of visual and aesthetic form. The method of expression, as well as the medium in which this is done, varies from case to case, and depends upon the legibility of the subject under investigation. Space and Art themselves are often the subject of my investigations in all their possible characteristics, relations and phenomena. In linking space and art into one category, the desire is left to attain an art which would be both social and active (*engagé*).

The first research into new art dates back to 1971/72 when I was exclusively working on texts. With a view to obtaining pure information these texts were reduced to a strict minimum and this is characteristic of the later works too. These textual investigations could be divided into several categories. The first is determined by relations between man and man, man and object and between object and object. This category also touches upon the problem of communication and modern design (Art of a Second, Novi Sad 1972). The next category of textual investigations covers spatial relations: the definition of space, urbanization, the feeling of space and the representation of space . . . (a part of space represented as a whole, Vrbas 1973). These spatial investigations were later extended to some projects and actions with the help of feedback communication with other authors and also in the book *Open Space*. An element used as an equal to the text is the sign, to which I often extend the purpose of a symbol. The third category of the textual research would consist of formal and logical constructions. These are connected with the understanding of art itself (*Art in Process*, Amsterdam, 1974, Fig. 191) and with the demystification of the artist's personality (*Logical Coicide*, Balatonboglár, 1972). The last category of textual investigations would include explanations and detailed information on given projects and actions, as well as books (forewords, texts for catalogues, et.).

As already mentioned, the use of drawings, i.e. visual signs was to me of equal importance as textual research. I use drawings and sketches in works consisting exclusively of visual relations, but through them I often suggest some other ideas. So, in addition to the work's own function, there is also the function to which the artist directs us. I produced very little visual and concrete poetry (*Texts*, Balatonboglár, 1973).

I first used the photographic medium when I took part in the group exhibition (with Bosch † Bosch) at Balatonboglár in 1972. At the beginning I used photography as a background for visual and textual intervention, often with a view to achieving a witty effect. It was in 1974, when *Body Book* was made, that I began to use this medium regularly. Since then photos by their visual message have become essential to the idea as a whole, and in *Tautology of Culture* (Oosteuropeese conceptuele fotografie, Eindhoven 1977) they are just as important as the text and cannot be separated from it. In my works, in addition to

their creative role, photographs are also used as documentary material, and they are often found in books representing documents on art.

At first I used slides as documentation, but since 1974/1975 I have been using them as a medium equal in importance to all the others. They were specially useful in carrying out tactile, micro-biological and textual analyses of the environment. These slides were presented at the exhibitions: "The Avantgarde in Eastern Europe Today", Kassel 1977, and "Oosteuropeese conceptuele fotografie", Eindhoven 1977.

I completely neglected research into the film medium for financial and technical reasons. The film *Hands* was shot in 1972 as a black and white on an 8 mm band, as well as the film *Yugoslav Window* made in 1973, which Ida Biard showed during her travels and exhibitions in 1973/1974.

In mid 1972 I took an interest in the book medium, and since then I have produced fourteen different books. They can be divided into two groups: the book as the medium of artistic research and the book as a document on art. Most of these booklets were hand-made, starting from single items to twenty-five copies (*Body Book*). Some of them, such as "Love" (Fig. 190) have an unlimited number of copies but are conditioned by time. Only two booklets, *Expansion on Dot* published by I.A.C. in 1973 and *Art Euphory* (Fig. 192) also published by I.A.C. in 1975, were printed in two hundred copies.

I treated each book, regardless of whether it belonged to the first or the second group, as a visual problem and, in working on it, I wanted it to have the value of a unique piece (from the point of view of design). None of these books resolve the functional problem of the book itself, some only touch upon this question. I was given the occasion to exhibit my books in Novi Sad 1974, Amsterdam 1975/76/77, Stuttgart 1976, Antwerp 1976, Brussels 1976 and Ghent 1977.

Among the actions and projects carried out, I distinguish between those performed in the natural environment and those presented in enclosed gallery premises. The action *Solar Line* deal with relations between natural phenomena in which man has the role of transmitting natural impulses. It was carried out on Dugi Otok, Zaglav 1974. By establishing contacts between certain points in art, in eight European cities, and by linking them into a picturesque empirical whole — the project *Art Trajectory* was carried out in July 1974. Information on this action was provided in the booklet *Art Trajectory* which possesses its own functional and aesthetic value (quite independently of the action). *The audiovisual action No. 0001*, carried out at Balantonbogljar in 1973, consisted of three continuous parts. The first part was based on the idea of the emergence of light (the way it was performed resembled a happening), and it was by Eva Marta Ujhazy. The second part is the realization of my exhibition "The Art of a Second" — i.e. the establishment of a relationship between the public as a participant and the object (tape recorder, apple). The third part was by Bora Gagula, and it is based on the idea of the active participation of the public as representing the consumer of art (milk), followed by the spontaneous extension of the project to the limits of poetic expression. The last project was performed during 1975 under the title *About Christo*. It consisted of the organization of Christo's exhibition at the Youth Tribune in Novi Sad, the sorting and return of the documentation. What was in question was the understanding of the closed circular course of artistic communication.

In addition to the above mentioned media which I used in my research, there are also the different visual objects (designs) which have the value of a display within my field of interest, my environment.

The last objects *Aesthetic Situations* represent an attempt to explore the information content of words, the symmetry and antimetry of visual form, the sign and symbol of colour.

In addition to the above activity, I took part in projects of other artists, galleries and museums, as can be seen from the enclosed documentation".

Among those artists who were for a certain period of time, but never completely, or only in some of their works, involved in the new artistic practice, several should be mentioned:

Nikola Stojanović (1950), an architect, produced several works involving visual research with individualized features of visual poetry and conceptual art. He took part in the exhibitions

of extended media at the April Meetings at the Students' Cultural Centre in Belgrade in 1972 and 1973, in the exhibition "Xerox" held at the Gallery of the Students' Centre in Zagreb and in the exhibition on Signalism at the Gallery of Contemporary Art in Zagreb (1974).

Vujica Rešin Tučić, a poet who for many years had worked on the project *Scraping the Imagination* — making a new text by sticking clippings taken from newspapers or books. In the review *Rok* no. 2, 1969, he published his poems along with a series of photographs which anticipated some of the characteristics of body-art and individual mythologies (in the sense of "Document 5" Kassel), and made several films (1971, 1972).

Eva Ujhazy (Fig. 193) carried out an action-performance on Lake Balaton (Hungary) in 1973 with P. Šidanin: first in pitch darkness through an opening in the styrofoam she drew out a lamp cable which made a grating noise, then she took the lamp which was lit but covered with a thick coat of paint and scratched off the dried paint using her finger-nails until the whole room became flooded with light.

Zoran Mirković held an exhibition entitled "Detonators" at the Youth Tribune in 1972. Detonators for toy weapons were exhibited; hammers were exhibited; hammers were distributed among the audience so that the exhibition had both a sound dimension (detonations) and a visual dimension (visual traces on the floor after the detonation).

Ifju Gabor, a press photographer, held an exhibition of photographs at the Youth Tribune in 1972. Exposed photo-paper was brought into the darkened gallery, the audience was given a developer and sponges and made photographs. Finally, I shall mention two reviews which were published in Zrenjanin/Belgrade and Novi Sad/Zrenjanin.

The first is *Neuroart*, a review for nervous art, Belgrade, Zrenjanin, 1971. The first issue on paper and cardboard, contained various contributions, and was made by hand in 30 copies. The second issue was on silk and cardboard in 29 copies. The third issue: individual objects. The review was edited and published by Vojislav Despotov, a poet, and Dušan Bjelić (who produced several conceptualist works and wrote texts together with Miroslav Mandić and Slobodan Tišma). The intention was to reduce the number of copies with every new issue, in order to arrive at zero. Artists were asked to contribute, and the review was sent to a number of people, it was not sold. A conspectus was made to accompany the first issue and it was published in the Belgrade review *Student*, then 29 copies were cut out and distributed with the second issue. This is what V. Despotov wrote about *Neuroart*: *NEUROART* is a review for nervous art, and not on, about nervous art. *NEUROART* has aimed at realizing procedures and examples of nervous art, the art of the destruction of the traditional art forms. It has accomplished this (nervousness is characteristic of modern society). The principle of interest in the selection of the review (nervousness, art) was not accidental, but it was not the result of a systematically conceived division of art. Nervous art is not categorized as a separate art, but as one of the numerous general artistic modes of presentation. The nervousness of the participants could become manifest and it did. In the case of avantgarde projects and works the term nervousness implied a destructive attitude towards inherited forms. *NEUROART* did not mind to become institutionalized. This is seen in its intention to disappear. Its disappearance was all the more natural as it was unintended somewhere around the third issue. In this respect it was a successful review: action of concrete artistic procedures (used as nervousness / nervous work / interpolation), without any ideological basis or institutional framework". *NEUROART* had two appearances: at the exhibition "Cocktail of New Art" by the group "February" at the Youth Centre in Belgrade, 1971 and at the one-man exhibition at the Youth Tribune in Novi Sad (1974).

The other review was *ADRESA* (Address). It was started by V.R. Tucić who published 7 issues (1976) in Novi Sad, when D. Bjelić took over in 1977 and published 6 issues in Zrenjanin. Several artists were asked to contribute and the number of copies issued corresponded to the number of contributors who received a complete copy of the review by post. The profile of the review was not strictly defined: contributions ranged from poetry and drawings to photographs and projects.

Landmarks in the Work of the Group Bosch + Bosch

Subotica

Figs. 195—214

1

The seven years covering the activity of the group Bosch + + Bosch contain very few works which can be related to the conceptual views of Kosuth or of the group Art & Language. It is true that in a way this type of conceptual art coincides with some of the basic theses of Land Art or of Arte Povera (for instance in the analysis of the nature and notion of art), but owing to the place it occupies »on this side of philosophy« it is grouped around a notionally and linguistically homogeneous core. It is, therefore, more correct if we say that the manifold and rather heterogeneous creative work of the group Bosch + Bosch is permeated by a conceptual matrix which has marked most of the experiments carried out by the members of the group. This conceptual matrix or, as Adorno would call it »aura«, is not an external manifestation of a strong, homogeneous and narrow philosophical system; it is rather a consciously developed practice and improvement of a given attitude, view of the world and way of thinking. The founding of the group itself was not a result of a unique, firm, strictly defined concrete idea. In 1970 we all turned from painting to this essentially new area, which at the time, for lack of a better term, was called »new art«. The attribute »new« does not so much imply independent, individual, innovative achievements within certain works, as it does a general change of attitude, a conscious departure from the usual, the traditional, the stereotype of a given environment, protest and dissatisfaction with the existing state of affairs. One could not speak, therefore, of a unique ideological platform, such as could be found with groups which emerged at a later date, as for instance Group 143 which was founded as a natural consequence of identical spiritual aspirations of the individual members of the group. It is not at all surprising, therefore, to find that the different spiritual endeavours found within the group Bosch + Bosch have led to differences in linguistic expression, though attempts had been made to bring these experiments into a unique linguistic system. We did not set up a compulsory programme for each member, though we had to exclude some of the founding members who continued to adhere to traditional forms, or who, even the framework of such forms, made no progress; and later we took on new members (Csernik and Ladik) who had been pursuing individual work related to the creative endeavours undertaken within the group. For this reason, only the works of some three to five authors forming the nucleus of the group, are worthy representations of the group's significant creative endeavours. The group Bosch + Bosch brought together all the new creative aspirations in the field of visual art which emerged between 1969 and 1976 within a given geographical and cultural environment (Vojvodina, except Novi Sad where the groups \exists and KOD were founded at a somewhat later date, after 1969). Owing to the above mentioned polyphonic, manifold use of the media, the members of the group dealt for varying periods of time with problems of space intervention, Land Art, Arte Povera, Project Art, concrete poetry, conceptual art, visual semiology, new strip, Mail Art, etc. (Figs. 198, 200), while some authors, in addition to their practical work, carried on important theoretical and practical activities. Despite the fact that the creative effort of the group remained all the while on the margins of culture and art and that a very small part of their activities reached the public, the assimilated spirit of Bosch + Bosch had a considerable effect on its immediate environment, especially on the artistic conceptions of the young. From such a short time perspective it is not easy to give an objective evaluation of the group's activity which is made up of a number of more or less important components. Now that the group has after seven years discontinued its activities, we can say that none of the members of Bosch + Bosch actually accepted the American or English conceptualism in the true sense of the word, and whenever current trends or trends related to conceptualism were concerned their efforts were rather oriented towards a dematerialization of the object.

In 1970 the members of the group finally abandoned the traditional mode of expression and by applying new media:

photography, slides and film they undertook to give a fairly well-documented condensation of time, a summary, -as one of the critics put it. At first the activities were mainly determined by interventions in space to be followed later by an evaluation of those traces, imprints and signs appearing spontaneously in the human environment. While the first phase consisted of some kind of visual mapping (fixation) of nature, of the immediate human environment, later attention became increasingly focused on the »ego«, the psychophysical condition of the personality, signaling that the view which equates life with art had prevailed in the group. This meant that an increasing number of phenomena from everyday life had acquired an artistic character in the sense of Mukařovsky's definition: »Art is not a closed sphere. There is no clearly defined limit separating art from that which is external to it.«

The identification of life with art, as well as the recognition and acceptance of the fact that marking is central to every creative activity, had a decisive effect on the course of the experiment. It is mainly for this reason that the members of the group tried, in the course of several months and even years, to pursue exhaustive investigations into various trends whose main representatives had already gained world-wide renown. These apparent vacillations, however, were a precondition for the development of individual research which was subsequently to become independent. In the meantime, such experience made some of the artists (Kerekes) turn away from artistic activities for some time, while others accepted the risk of endless investigations. Thus, as a result of individual research, the group's work was characterized by a number of different semantic-semiotic propositions, differing in content and form. The term »Mixed Media« would then be most appropriate in defining this general characteristic. For a creative community which explored almost all the trends in modern art without aspiring to give predominance to any one of them, the above term seems to be highly appropriate.

Bosch + Bosch first brought together a number of individual aspirations and, were it not for the fact that such aspirations transcended the individual endeavours, they would have remained isolated until the present day. The sociological function of the group should be particularly stressed, since there has been no group work in the true sense of the word, though some of the members have worked on joint projects. What was unfortunate for the creative activity of the community was not so much the obstructive power of a given environment as the inadequacies in the technical implementation of the work, which the group rarely managed to overcome. This accounts for the fragmentary nature of the creative ideas, the incomplete presentation and, last but not least, the impossibility of presenting a clear and comprehensive survey of the group's seven years' activity. It is interesting to note that, while Bosch + + Bosch as a group has not gained international renown, some of the individual members of the group have made a name for themselves even abroad.

There is hardly any trend in actual art today which has not in some way been reflected in the work of Bosch + Bosch. Mention should be made of the important publishing activity carried on by the members of the group. Such activity, in addition to individual experiments, has produced many alternative editions. Numerous post cards were printed, hand-made object books and folders with a limited number of copies, and even a record was published. Works by the group now figure in Yugoslav and foreign anthologies and magazines. The documentation still remains to be sorted and evaluated. Until this has been done, even the former members of the group will find it difficult to clearly set out the group's orientation during its fruitful seven years of activity.

2

As mentioned earlier on, none of the members of Bosch + Bosch actually adopted American or English conceptualism in the narrow sense of the term, so that we could say that this trend appears rather in the form of a dematerialization of the object, the most profound and persevering exponent

being Matković, who in 1973 wrote an essay on this and thus made his theoretical contribution.

Matković began realizing his project *Marking a Surface* (Figs. 206, 209) in 1973. In this major work he proceeded from the fact that the basic factors in the creation of a work of art are the language organization, the endowment of space and surface with form, »while the basis of visual creativity lies in the individual technical method of marking a surface«, in other words, in the specific language of the individual. All that remains for him to do then is take sheets of A₁ paper, draw diagonal lines and, after having set down ordinal numbers for them, declare them to be the key system of his art. Matković believed that every artist marks certain parts of the surface using a specific language, and these extremely simplified linguistic resources represent a condensation of the whole process of thinking. After having marked his surfaces with numbers, setting out diagonal lines in the form of the letter »X«, Matković invited other artists to »sign« the squares which had already been drawn, using their own code, i.e. the most characteristic elements of their own linguistic system. »... I came to the conclusion that by marking space I was in fact attempting to resolve the opposition between mental perception (conception) and the material appearance of a given form (cognition),« says Matković in the second edition of the magazine WOW. His views are in keeping with the views of Mukařovský, according to whom »there is no difference in principle between linguistic activity and artistic creativity, in other words, a work of art like language has the character of a sign.« The recognition of the fact that art is above all an activity of marking determined the basic theoretical views of some of the members of Bosch + Bosch and immanent criticism of creativity.

Matković's project *I am an artist* (Fig. 205) was already the result of profound inquiries into the original idea of *Marked Surface*, which became the sign of his individual »artistic expression«. Matković, in fact, believed that in the preceding project in which he introduced and deleted surfaces he still remained within the traditional framework of art, which means that he was still incapable of conceptually radically expressing, i.e. resolving the very idea of marking surfaces. In other words, the realization of the idea itself — its materialization — did not satisfy the basic principle of conceptual art which regards the idea as work of art. He believes that any kind of written statement which leads to the materialization of the idea makes it possible once again for renewed aesthetics and aesthetic criteria to be produced from the arsenal of traditional art. Such considerations brought him face to face »with a huge void, a large nothingness, the end of art, (...) I could no longer function and create because each piece of work I produced, if it were in any way redorded, automatically became contrary to my principles and views — I was no longer capable of »justifying« myself as an artist through works of art...«. Since he could no longer produce »works« through which he could try himself out as an artist, he decided to put out a newspaper advertisement about his artistic existence and this he did applying a form and idea which was not at the level of artistic creativity. Thus the newspaper advertisement became the most appropriate way of realizing the idea *I am an artist*. The ad came out in the Harzburger Zeitung in 1974.

It was in 1972 that Matković and I finally introduced semiology into the theory and practice of our art. The semiological experiments which I carried out in the field of visual art resulted in a series of photos *Lenin in Budapest* (Fig. 211) and *Bauhaus* (Fig. 212) to which can be added the short structuralist study on photography »Sign and Image«. Matković, for his part, subjected the comic strip to semiological observation and contributed many practical solutions.

For me, however creativity is not connected with production, the creation of material objects, but like Enzo Mari, I strive to set up models of new linguistic systems, or to be more precise, to detect the already existing but still insufficiently known linguistic forms. The analysis of such a linguistic articulation of the urban environment (Figs. 213—214) which, though it does not create itself, in any case contributes to the forming of others, in which partial relations gradually create an increasingly complicated system of relations (linguistic fields of mural surfaces, colour structures, poetic objects of the urban environment, Gestalt codes, etc.). There are certain

developments within relatively closed systems capable of transforming, restructuring. Sign systems are never given in advance, they accumulate within a given period of development, while the object takes on the function of the marker, as an expressive plane, and during observation attention is directed towards its content which differs from the concrete material traits of the object. »It is a situation peculiar to the sign ranging between the material (signal) and non material (sign) characteristic; while retaining the original applicative function, the object can no longer be connected with external, physical characteristics. In its function of marker the object, while serving to mark and express new contents, retains nevertheless its characteristics deriving from its primary, everyday application. In this case it is no longer a sign but a sign phenomenon that we are dealing with. »My creative work ultimately centred on semiological research in the field of visual art, and I have so far summed up in several volumes my observations on spontaneously created sign systems, i.e. languages originating in the human environment. Characteristic of my work if that aesthetic factors are increasingly pushed into the background, so that when I deal with aesthetics or the aesthetic what this implies for me is the quantity of aesthetic information, i.e. I consider the quantitative rather than the qualitative aspect. The above mentioned definition that »art is not a closed sphere...« can be appropriately applied to my activity. It was on the basis of this conception that the project *With Ida Biard in Novi Sad / With Balint Szombathy in Paris* was initiated in 1974 and published in the fourth edition of the magazine WOW. Another aspect of the linguistic activity, of the linguistic treatment, is reflected in the works of Csernik and Ladik.

Csernik, who joined the group in 1973, is a poet of concrete poetry (Figs. 195—197), but like the other founders of the group he started out as a painter. Through the years, however, he achieved considerable results, but unfortunately only through practical solutions in the field of concrete visual poetry. The basic difference between him and other concrete poets is that he has actualized writing on objects, i.e. that he has practically succeeded in presenting space up to the third dimension. In 1971 in his study *New Pathways of Visual Poetry* Matković pointed out that not even on an international scale has visual poetry managed to go beyond the plane, the surface of the paper, and what is more, »it considers this to be the only possible place for expression«. At the time, in his theoretical work Matković insisted on writing on objects, so he made experiments of his own with visual poetry situated in space. However, though he was interested in all the theoretical and practical aspects of the problems of visual poetry, the so-called writing on objects was realized not in his works, but, as I have already mentioned, in those of Csernik. He first assigned elements of the text to the hands and face and then to other parts of the body, raising them thus to the rank of a work of art, while photography and film, which served for recording, only had a documentary role. »Csernik draws our attention to the text, its elements, creates new syntheses, makes possible an aesthetic experience, thus humanizing texts already alienated by usage. The works dealing with the context of body and letter most precisely illustrate this relationship,« Gabor Toth concludes. Csernik laid down the fundamental theses of his visual poetry in 1973 in his eight-millimetre experimental film and in several book objects.

Ladik, the only artist engaged in phonic poetry in Yugoslavia, became member of the group in 1973, at the same time as Csernik. Up to that time she had already achieved significant results as an individual artist. Just as artistic processes come out from art galleries and dank museums, so Ladik's musical-poetic events come out from the concert halls. The creation of phonic works involved »the study of completely new themes and techniques«, where new resources were of vital importance: »new methods, tone recordings, radio, television and synthesization multiply the possibilities of research and experimentation«. Musical effects, sound, mimicry, rhythm, bars and pauses serve as factors in Ladik's works, while her own poems or concrete poems by other authors serve as the score (Figs. 201—202). Such phonic material is contained in the record »Phonopoetica«, printed by the Students' Cultural Centre in Belgrade, which made Ladik a prominent figure in international phonic poetry. In May 1977 she took part at the international review of phonic poetry in Amsterdam.

Ladik's phonic poetry is part of the continual research into linguistic processes, and it plays an important role in multiplying the dimensions of poetry. Kerekes became a member of the group in 1971, but stepped out in 1974. During the short period of activity he mainly applied the method of marking at the boundary of space intervention and Land Art. Among his works which are still remembered is his intervention on the parched bed of Lake Palić (Fig. 203), the articulatory elements of which, having become the author's handwriting, became integrated as a specific code into part of nature. In addition to his own works, Kerekes collected various traces of man's living environment (Fig. 204). However, owing to his restless nature, he would start working on something without ever exhausting its possibilities, so that most of his work is incomplete, fragmentary. He tried everything, starting from Land Art to conceptual art, from interventions in space to concrete music and finally broke away from the group and abandoned his work on new artistic problems, at least as far as his public appearances show. Between 1970 and 1976 the name of Szalma appears constantly, while Vukov joined the group in 1975. Owing to the brief time spent with the group, the latter did not produce any comprehensive and significant works. The same can be said of Szalma though the reasons are somewhat different. However, Vukov's project *Lines* (Fig. 210) is noteworthy from a broader aspect, especially since a certain analogy can be drawn with the work of Raša Todosijević entitled »Nulla dies sine linea«.

Except for Csörnik, who all the while dealt with the field of concrete visual poetry, there is practically no member of the group who in the last seven years has not touched upon several different media or trends. This brief outline is therefore credible only if we bear in mind that it comes as a compulsory, alternative solution. Matković, for example, achieved significant results in the field of visual poetry, the new strip, ecological art and Project Art, while on an international level I am considered as a visual poet and Mail Art exponent. Besides being known for her phonic experiments Ladik is also known as a visual poet who uses visual poems as scores in phonic research. She is also the author of several interesting projects, the most notable being *Change Art*, a project realized in Novi Sad in 1975, and then in Belgrade in 1976 (Fig. 199). The project is based on an exchange of various objects exhibited within a given space between the author and the public with the purpose of creating an interaction to transcend the gap between art and the consumer.

Damnjan After 1970

Belgrade

Figs. 215—220

There are several reasons for presenting the works of Radomir Damnjanović-Damnjan, which belong to the new art practice, as a separate whole in this publication. Damnjan (1936) is older than the other artists of this particular orientation; he belongs to the previous generation and before entering the field of new artistic procedures he went through several stages which, in the ten years from 1960 to 1970, made him one of the top Yugoslav painters at that time. Furthermore, in recent years, when Damnjan produced a series of works in new media, he was living in Milan, and this change of surroundings affected his work. Though he remained in touch with his original milieu, Damnjan's work developed in two different social and cultural contexts. And finally, by his views on life and artistic behaviour, Damnjan is a clear Individualist who is reluctant to establish any kind of firm contact with collective movements, even those of whose work and ideas he approves and with whom he has certain affinities.

In his paintings and drawings from 1968—1970 Damnjan brought his affinity for the reduction of form to the limit of marked »minimalism«, and this process actually paved the way for his switch from the perceptive to the mental organization of the work procedure. For Damnjan, as for the other Belgrade artists, the participation in the »Drangulum« in the Gallery of the Students' Cultural Centre in Belgrade in June 1971 (where he was the only author to present his work in the form of a text in which he expressed his reluctance to choose a concrete material object) meant a kind of disencumberment, a breaking away from previous practice, although it was only during his stay in the States in 1971—1972 that he was to carry out a fundamental re-examination of his views. It was here that he was able to test his new views on the most radical examples of conceptual art. In New York, and after his return to Belgrade, Damnjan produced his first works based on the mental approach: these were his series of drawings *Misinformation* and *Proposal for a New Experience of Colour*, as well as the series *In Honour of the Soviet Avant-Garde* (Fig. 215), in which along with a series of drawings, he introduced in his procedure the medium of photography for the first time. In these works we find two basic parallel lines of Damnjan's later preoccupations. In the first two series he introduced the problem of the functioning of the mental assumptions of artistic language, consciously inducing »disturbances« in the interpretation of their meaning, while in the series *In Honour of the Soviet Avant-Garde*, which is made up of a series of photographs of the artist's face bearing the names of Malevitch, El Lissitzky, Punt, Hlebnjikov and others on his forehead, he began reflecting on the artist's position within the concrete historical and social processes, expressing his ethical and ideological solidarity with these great protagonists of modern art. The material for these series was made up of Damnjan's one-man exhibitions in the Gallery of the Students' Centre in Belgrade in January 1973 and in the Studio Carla Ortelli in Milan in January 1974.

As early as 1973 Damnjan attempted to adapt the experience gained in his work on the series *Misinformation* and *Proposal for a New Experience of Colour* to the technique and object of the painting, with this in view, he produced a series of works which in their conception belong to the field of primary and elementary painting. The structure of these paintings was built up as follows: On a background of natural and rough canvas Damnjan drew horizontal lines made up of a large number of strokes always differing in colour and applied to the surface directly from the palette. Furthermore, in his second series of similar paintings in 1974—1975 Damnjan abandoned the frame normally used to tighten the canvass, and started laying out vertical series of strokes of different shades of the same colour also on a rough canvas. At the bottom of the painting he added inscriptions (for instance: Five Red, Three Green, Two Blue, etc.) and the purpose of which was to bring with tautological intervention the problems expressed in these paintings to a stage where the visual structure totally coincides with the mental meaning. Works of this type were presented at the exhibitions Damnjan-Todosijević-Urkom at

the youth Tribune in Novi Sad in December 1974, in the Salon of the Museum of Contemporary Art in Belgrade in May 1975, as well as at Damnjan's one-man exhibition in the Galleria Multipla in Milan in February 1975.

At this same exhibition in Milan, Damnjan presented for the first time drawings from the series *Intervention*, carried out on standard printed forms which are used every day in the offices. The technique used in producing these works was as follows: the artist takes two identical forms, leaving the first in its original state and presenting it thus as a »primary sheet«; in the second the artist makes interventions which consist of several extremely precise lines drawn in Indian ink which can hardly be distinguished at first sight from the network of columns on the printed form. In these drawings the lines traced by hand should have an almost identical effect as those already existing, mechanically printed lines and the purpose of this is to de-functionalize an object of everyday use, in this case an object deliberately selected as a sign of the firm and apparently always logical determination of »bureaucratic« reality. In May 1975 this material made up Damnjan's one-man exhibition at the Gallery of the Students Centre in Zagreb, while a selection of drawings from this series was later presented at the exhibition »Works on Paper« in the Gallery of the Youth House in Belgrade in March 1976.

At the end of 1975 Damnjan took part in Trigon in Graz, the theme being »Identity, Alternative Identity and Anti-Identity«, where he presented for the first time work in the photographic medium *19 Times Damnjan* (later shown at the exhibition »New photography 2« in Zagreb and Belgrade in 1976). On this occasion he carried out a performance (Fig. 216) which consisted of the following: Sitting on a chair, Damnjan reads several daily papers which he then crumples and throws aside; after that he gets up, walks over to a bowl filled with blue coloured water, he takes specially chosen books for this act — the Bible, Hegel's »Aesthetics« and Marx's »Introduction to the Criticism of Political Economy« — dips them in water and nails them onto a flat wooden board; he breaks eggs between the pages and finally ties them together with a rope, thus obtaining a heap of destroyed material. According to Damnjan's interpretation, the purpose of this performance is to express his personal attitude towards certain spiritual sources whose authentic and autonomous value he does not wish to refute, but whose influence — distorted through many historical processes of the past and present — he considers to be fatal to the concept of freedom of thought and freedom of behaviour. Besides, an integral part of the performance is the following text printed in the catalogue for Trigon 75: »Try to be free: you'll die of hunger. Society will tolerate you only if servile one moment, cruel the next; It is a prison without a guard, a prison from which man can escape only dead. Where should we go when life is only possible within the human community? Though everything within us resists it, we do not have the impudence to beg, not do we have the equilibrium to devote ourselves to wisdom. And finally, like others, we remain in the community pretending to be too busy; we make this decision owing to our resources of shrewdness: it is less funny to put on an act of life than to live«.

In March 1976, in the Galleria Stefanoni in Lecco near Milan, Damnjan exhibited a series of paintings which dealt with problems similar to the earlier series *Misinformation*. The works consisted of monochrome canvasses of a small format with a text in the lower left-hand corner containing names of colours, but these differed from the colours with which the concrete surface of the painting was covered. In June of the same year, in Tübingen, with Z. Dacić as producer Damnjan records four video-cassettes: the works were called *Reading the Same Text*, *Reading Marx, Hegel and the Bible by Match-Light* (Fig. 220), *A Speck in Space or the Position of the Individual in Society* (Fig. 217) and *The Daily Ritual of Coffee Drinking*. The meanings of these works — explained in the author's texts accompanying each of the above-mentioned cassettes — are related in principle to the views expressed

in the contents of the photographic series *In Honour of the Soviet Avant-Garde* and *The Period from 1963 to 1974*, and to the contents of the performance in Graz, completing in this way the group of works in which Damnjan expresses his awareness of the need to state personal views on the position of the individual artist and the position of art within the concrete social and political context of modern reality.

Damnjan's later work *Nothing Superfluous in the Human Spirit* in the photographic medium, continues along these same lines. The structure of this work consists of two sets of 16 photographs, the first set showing the artist's face painted in white, grey or black, differently each time, while in the second set, instead of the painted mask, we see the artist's face with ordinal numbers written on his forehead. Besides, in both sets the artist has plaques with numbers from 1 to 16 on his chest, and all the photographs are distributed on the walls of the gallery according to a definite pattern of four works with four photographs each. The signs included in the structure of the subjects of these photographs (the painted face of the artist, the number on his forehead, the number on his chest, strictly determined lay-out of the photographs) allow for the possibility of conveying that type of expression in which Damnjan's already characteristic ideological and ethical views can be recognized. This work was first presented at the artist's one-man exhibition in the Gallery of the Students' Cultural Centre in Belgrade in May 1976, and was later exhibited among the Yugoslav works selected for the Biennial Exhibition in Venice in the same year, then at the exhibition «Avanguardia e sperimentazione — Le piu avanzate ricerche artistiche jugoslave» in the Galleria civica d'arte moderna in Modena in March 1977, and finally at the Arts Center Gallery in Genoa in May 1977.

At the April Third Meeting in Belgrade 1974 Damnjan handed around drawings on office forms from his series *Intervention*, confirming his authorship by stamping the works with the following text: *R. Damnjan — Free Work of Art*. In 1976 he used a similar way of establishing his authorship by means of a specially made seal in a series of works entitled *This is a work of verified artistic value*, first shown at his exhibition in Studio 16/e in Turin, in January 1977, later presented at the 5th Triennial in Belgrade and finally, in November of the same year, shown at his one-man exhibition in Gallery Nova in Zagreb. In this work, Damnjan proceeded from the problem of determining the part played by the artist in evaluating his own works. He asked himself whether, once he completes his work, the artist is deprived of the possibility of having any further insight into its fate, and social evaluation. In attempting to answer this question by including this dilemma in the very structure of his work, Damnjan indicates that the fundamental value criterion in art can be no other than that which, beyond any sort of a priori standards, is always based on different, new problems of the concrete artistic practice.

From this insight into Damnjan's views after 1970, we can conclude that his work has been carried out along two parallel lines: the first contained in the series *Proposal for a New Experience of Colour, Misinformation, Interventions* and in the two series of primary paintings, he focuses on the problems of the internal structuring of the language of art, while in the second, contained in works carried out in the media of photography, video and performance, he wishes to express his reflections on some of his personal states and on the general conditions within the concrete social and historical reality. While the first works are characterized by an objective and analytical approach, in the second, the artist speaks in the first person, presenting views which are based exclusively on his subjective experience. In this use of different methods of expression, there are, however, no contradictions in principle: since both approaches, — the objective and analytical one, as well as the subjective and synthetic approach — represent complementary components of a strategy in which, through the artist's practice and behaviour, rejects the possibility of a passive integration into a world of operative and functionalistic existence. In Damnjan's case, the gestures of this rejection assume at times the form of clearly conflicting solutions which with time seem to approach the limits of the ever challenging, but at the same time extremely risky self-destruction of the artist.

Tomislav Gotovac

Zagreb

Figs. 221—222

Among the works of Tomislav Gotovac (1937), one of the protagonists of experimental and »structural« film in Yugoslavia (*Number One, Afternoon of a Faun, Circle, Direction, I Feel Well, Don't Ask Where We are Headed*, and others, shot from 1962 to 1966), there are also several series realized in the photographic medium which, considering the date when they were made and the radical conception which underlies them, deserve to be recorded in this publication.

Though he has only lately become part of the new art scene by participating in the exhibition »New Photography 2« and by a one-man exhibition at the Gallery of the Students' Centre in Belgrade in 1976, Gotovac has produced works which qualify him as a precursor, quite isolated until recently, of the presently wide-spread use of photography as a specific medium of expression.

Gotovac has been involved in this field since the summer of 1960 when he made a series of five photographs with motifs of himself in different consciously selected situations, and this work already contains all the main elements of his approach to the use of the medium: i.e. the author's views on the use of »speaking in the first person«, extreme reduction of statement and the obvious but intentional, poor visual formulation of the Composition. The next two series of photographs (*Browsing through the Magazine Elle*, and *Inhaling Air*, which appeared in Zagreb in February and March 1962) show a different approach: they represent recordings of events which can be totally identified with the usual daily manifestations and in them Gotovac selects scenes and gestures which in the literal interpretation of a situation create the impression of ambivalent fascination of an otherwise quite realistic picture. The same characteristics can be found in the four series made in Belgrade in 1964 (*Hands, Three Men, Posing, Suitcase*), in which the documentary, factual quality of the scene, though subjected to a conscious structuring of the photographic frame, has a direct, provocative expression, with visible sociological and psychological elements.

The same provocative effect is found in one of the artist's most radical achievements: i.e. the happening which took place in April 1967 in Zagreb (Fig. 221) where the act of chopping a discarded wooden cupboard with heavy axes had an extremely drastic and destructive effect. After a prolonged interval, during which Gotovac went to Belgrade to take up studies at the Academy for Theatre, Film, Radio and Television in the autumn of 1967, he returned to the medium of photography on two occasions: in 1970 with the series *Heads* (Fig. 222) and in 1976 with the series *In this very Place*, where the artist's desire to use the method of a neutral approach to the bare statement of a factual reality in order to express an extremely personalized choice is once again seen.

These series of photographs were produced at considerable intervals of time and were not originally intended for exhibition. However, they did not come as a result of a casual, random interest in the possibilities of exploiting the medium, on the contrary, they were the product of highly cultured mind, possessing an in-built consciousness of the non-metaphorical and anti-narrative character of modern artistic speech, a consciousness which Gotovac gained through his experience of highly selective choice of a certain type of film, ranging from classic to underground. Hrvoje Turković rightly noticed that »Gotovac strips the constitutional tradition of the cinema down to those mechanisms which are most closely related to the primary character of the medium — that of recording eliminating in the process everything that could cover up these mechanisms.« The same views, which in their very approach show a high degree of professional understanding of the nature of the resources which he uses, were applied in his works in photography which, like the films, are based on the principle of the extreme reduction of the scene and on the repetition of these scenes, using closely related variants with the full consciousness of the correlation between the preliminary plan and the consequent part played by chance. In addition, the artist's works bear a visible trace of concrete existential decisions: they testify

to the aspiration towards a kind of manifestation in which the intellectual reflection on the very nature of the media of film and photography are linked together with the need to express some extremely individualized and almost anarchistic views on life.

About my Work Belgrade

Figs. 223—225

A considerable area of the research that I have been doing comprises approaches closely related to the new trends in art (Figs. 223—225). Some of the characteristics of recent trends (happening-fluxus, body art, conceptual art) appear as early as 1955—1957 in the works I produced quite independently of the influences and events which were already becoming topical at the time. These works include proposals for performances, description of performances and exercises (*Glass is Taken, Spectacles, Rope and Thumbs*, and others, 1956—1957), *Developing One's Own Body* (1956) and projects which centre on self-analysis and the analysis of one's coming into existence. (*Subtraction 1955—1956, Lying Down 1957*, and others). The features characteristic of the abovementioned trends are not, of course, clearly delimited; the three groups intermingle. A feature common to all three groups is the integration of several media (visual, phonic, tactile), the use of texts, and occasionally collage. Research of this type is continued only later, from 1970 onwards. It comprises new projects, verbo-plastic-tactile, kinetic works and trans-media (tape-paper, photo and book medium).

Projects for performance included »actions« or were a record of their realization. The performances were carried out inside a room, without the social implications found in fluxus, or the destructions found in happenings. Though such performances were not necessarily classed as art, it was not considered that they were anti-art either. The project as a proposal is not a report on that accomplished, nor an accomplishment of that proposed, nor a guarantee of the realization of the work in general. If the project is an outline for something that, once performed, will become a work which will not necessarily be carried out, then the very notion of a work is brought into question. While the reality of a project for a performance lies in pointing out something which may remain nothing but a possibility, with exercises it is important to actually carry out and experience what has been described.

The similarity of the second group of projects with body art lies in treating the body as the material on which work is performed, and thus the body becomes both subject and object. This again was not necessarily classed as art. Since the feeling of the body is stressed rather than its visible appearance, it is even less possible for the subject to be an object for others. The fact of attaching greater importance to the proposed experience with one's own body than to the observation of someone else's experience leads to mono-communicativeness. Otherwise, the impulse to feel one's body, to feel it as one's own, represents the starting point for work. Since this impulse has a tautological relation to the already existing feeling of the body, this relation has only to be analogized by means of data — text and object — and somebody's participation.

In projects of self-analysis and other similar recent research projects there are, in addition to autonomous trends, certain features that can be related to conceptual art.

In *Subtraction* and *Lying Down* the dematerialization of the object is not particularly stressed, since these projects were not conceived as deriving from the field of plastic arts. It was considered from the start that they derive from an area lying between the art genres and the media. In the first three parts of *Subtraction* descriptions are given of the actions, intentions and states which affect the formal relations, while in the fourth part, the observer is ordered to subtract the concrete contents which had been added to the subject-matter. In more recent projects the object has not disappeared, but its position has been obscured when it acts as both presentation and realization of the project. Reduced to conventional signs which only serve to designate and not to influence, the object is replaceable by another object as long as it refers to the same concept. The irreplaceability of the concept shows that the object has been subjected to the concept.

In the trans-media there is a tendency to depersonalize the artistic genre. The media can be retained and the related artistic genres need not be represented, because the simple fact

that we listen to something does not necessarily mean that this belongs to music, literature or the theatre.

Already in *Subtraction* the conceptual approach is most closely related to the scheme, outline and idea of the work which has not, however, been identified with art. The expression »representation« was used for the elements of the scheme which should »spark off from within«, while in actual fact, what we had in mind was the representation of the notion (hypothesis). After the request for reduction was made, the observer is asked in the fourth part of »Subtraction« to retain that »which is ... formed in the mind«, which can be »taken as a cluster of sense, meaning«. The scheme presented at the end shows the work as a whole, the setting up of the fourth part on the basis of the reduction of the previous three, the position and behaviour of notions within the coordinate system of intensity and time. However, there is an awareness that this scheme is only a »material« presentation of a construction which should be grasped in itself: Words in themselves are inadequate to direct us to the »graph of subtraction«. It is easier to spark off the subtraction from within. This does not have to be done with the aid of material or through elaboration ...« With regard to the more recent projects, in addition to the idea as a notion which is a logical creation, I believe that the further we go towards an individual piece of work, the more it becomes a question of ideas as something experienced as general representations, close to the general meaning: idea — image, appearance.

Self-analysis in earlier works has developed in later works into self-confidence, but not in the sense of usurping unconditional rights to proclaim something as artistic and valuable. In *Subtraction* self-analysis covers everything, starting from the consideration of certain elements of the work in the form of treatises or outlines of possible dialogues with the audience, to the consideration of the whole work which is itself included in the work. In the tape and paper medium, self-analysis is carried out during the general setting up of the work and medium. Listening to the phonic-semantic model in time and space is used to develop one's awareness of listening, time and space. The new awareness consists in recognizing the frequently overlooked reality of the »here« and »now« which, together with the equivalent audio-semantic resources, create the necessary relations and function within the context of work as a system.

The linguistic nature of these works derives from the fact that they are mainly discursive. Here too the role of »speech« was »to raise« the shemes which were produced to determine a work of art« (K. Mille), and to facilitate the appearance of the tautological component which emerges when meaning and function coincide. But the fact that their elements mean something, that they are of a linguistic nature, and that the works themselves, by dealing with the articulative, can be classed under »art as language«, does not mean that art in general is language, because it also contains elements which have an immediate effect and are of a factual nature.

Already used in the *Portrait-Landscape* (1954) and *Subtraction*, tautology appears in the more recent works as a unit of work, and not as a specific type of work in relation to art, not in the definition of art according to which »a special world of art is art« (Joseph Kosuth). While tautological systems also cover their own definitions of symbols, a work of art is a tautology only when all the definitions are comprised within the work, which is rare. The extension of the tautological to the definition of art leads to even greater difficulties. In the past, the connotation of the word »art« changed, but it was never replaced by a different expression. This replacement is achieved already by the definition according to which »art is a definition of art«. Since art has never been this, the word »art« as used in the above definition does not refer to art, this definition only says that the nature of »something« is its own proper definition, but not that this is art. Owing to the dubious nature of such operations which have become quite widespread, I thought it important to adopt an approach which would make my work

independent of definitions of the notion of art such as the above but not of art in general.

Though what is inferred by most of my recent works is not »situated« in their appearance nor in »the first layer« of their formal aspect, yet I do not consider that they are devoid of »aesthetic« quality. It is sometimes implied that the reason for considering the aesthetic as something which is not essential to art as its interference with art, particularly its interference with »opinions on the observance of the world in general«. For similar reasons the artistic could then, let's say, be separated from conceptual art because of its interference with the logical. The aesthetic is simply a model of the acceptance of the artistic, so that in principle something conceptualized and even then very degradation of observing can seem »appealing«.

In the same way I believe that the formal is drawn into the representational or into the notional even in highly conceptualized works. When I say formal I do not mean the notion of the formal, but the formal realized by means of notions — representations which can ultimately be seen as elements of the formal, and this is tautology. By abstracting different kinds of experience of listening or reading, to which we are referred by the text, conceptual points are obtained which are organized within a formal framework. This concept of the formal construction made up of concepts has been particularly developed in Exhibited Voices.

Even in cases when the function of criticism has been linked to art, criticism and theoretical considerations continue to exist independently, contributing to the clarification even of that art which includes criticism. The theoretical basis of my recent works, rather than the works themselves, can serve for the examination of the uncertain status of the spiritual activity which I am involved in; I question the situation in which it is so easy for something to be considered a work of art; I subject to criticism the new criteria of art and my own criticism of such criteria. However closely related the notion of the present-day artist may be to the investigation of the nature of art, I do not use the term art to qualify the type of research that I am involved in. Instead, I use the rather imprecise expression »spiritual activity« because I do not think it justified to designate as art everything covered by my research — and which is not science, philosophy . . . Though this may not be correct logically — but if we can say that involvement in painting is not artistic research, then involvement in art is not research into spiritual activity — and for me this is of utmost importance.

While recognizing the great importance of the role of context in art, in my latest works I oppose the exclusive attitude that something »becomes art only if placed within the context of art« (Joseph Kosuth). The dependence upon the context of art in the sense that something must first be considered art in order not to be different from it, can in my opinion be resolved by making the context an integral part of the work, thus ensuring it relative autonomy.

In this way, instead of having the additional text, specifying the context of the work, refer us to what the object itself is not capable of doing, the text read or heard, which does not identify itself with literature or aspire to visual expression, becomes itself the object addressing itself with greater clarity to the idea.

Nevertheless, owing to the growing complexity of art phenomena and their contexts, in order to avoid misinterpretations, there is still a need to add to the work additional information which does not form part of it. It is still an open question under which conditions a work can remain sufficiently clear, especially when it attempts to abandon, transcend existing contexts, for either a definite context exists and relatively successful communication has been achieved, or else the context is modified and the communication lacking.

It would probably be contradictory to maintain that old projects and trans-media have added something new to the notion of art if I stuck to my earlier claim that they were important for my own future work, because I felt that they led towards an activity which is not necessarily art. However, if art is understood as everything »which someone calls art«, it is highly probable even if not desirable, for art to become even that which is not considered art. Since at the present moment

the validity of the former statement makes the dilemma about the latter futile the question of the limits of art itself seems to have been transcended. And just as until recently it was important to shift these limits to the farthest possible point, bringing into question at times even previous art, now when these limits have apparently disappeared, it may be significant to question the already established belief that everything can be art. For — if it is important to have art — and if everything can be considered as such then there is no art.

Marina Abramović, Slobodan Milivojević, Neša Paripović, Zoran Popović, Raša Todosijević, Gergelj Urkom

Belgrade

Figs. 226—276

The so-called New Art, which initially consisted of works, proposals and projects outside the scope of painting and sculpture and of works based not only on visual and physical elements, emerged on the Belgrade art scene in 1971. Even before that new attitudes to art and new uses of media and materials were occasionally presented in exhibitions, texts and lectures by Yugoslav and foreign artists, organized either on their own initiative or with the help of art critics, especially Biljana Tomić and Ješa Denegri. At that time the art scene in Belgrade was dominated by associative, geometrical abstraction, the informel and the new figuration. The 1971 programme of the gallery of the Students' Cultural Centre¹, whose exhibition director was Dunja Blažević and subsequently Biljana Tomić, was aimed at changing that situation. The Gallery was open to suggestions by artists about the use of media, the function of art works, exhibitions and art in general, and this approach was reflected in its programme. What is more, the Gallery's art board consisted from its inception of younger art historians, artists and students. It can therefore be said that the artists' projects produced or influenced the programme of the Gallery and vice versa.

Gergelj Urkom, Neša Paripović, Zoran Popović and Raša Todosijević have been friends since 1962. Their first joint exhibition was held at the gallery of the Kolarac University in Belgrade in 1970.

Zoran Popović started making films in 1966. His film *The Head/ The Circle* (1968/69) is an objective and comprehensive presentation of an object (the head), its movement (the rotation of the head around its axis) and all the details and shapes contained in the object in the form of a two-dimensional picture. It consists of shots of the rotation of the head, which always starts from one of the basic positions: profile, half-profile, full face, half-nape, nape, half-nape, profile, half-profile. The film was designed for projection with eight projectors, each of which would project an endless film of each movement.

Neša Paripović's paintings represent the first articulate works in which the most important element is the material — the paint, the canvas, i.e. the painting as an object and the process of painting as the production of objects. In his series *The Cube*, *The Wall* and *The Castle* he abandons the idea of constructing individual works. The idea of tautologically conceived objects, models, or systems, is exploited further in the over-dimensioned object *The Metre* and in the drawing *A Project for Another Step in front of Studio 212*, shown at the exhibition "Objects and Projects" at the SCC Gallery in 1971, in the drawings he made in 1971/72 and in his poster drawings of trade-mark signs and symbols. His explorations at that time can be placed within the context of Minimal Art and the New Systems Art (Donald Judd, the early Frank Stella, Sol LeWitt).

For the 1969/70 season the group submitted several projects to the Youth House Gallery in Belgrade for sound and space-scapes and film projections. They were rejected on the grounds that the Gallery's policy was to have only one show of the same artist during one season and that the group had already exhibited that year.

In its exhibition "Drangularijum" (June 1971) the SCC Gallery invited the co-operation of young artists. The idea was that the artists should exhibit objects that particularly attracted and inspired them. The demystification of the object was carried out on the line of Duchamp's ideas. The question which they were trying to answer was: what objects from every-day life can play the role of an art work. The substitution of the art work with the ready-made object was carried out on the visual and the metaphorical planes.

After that exhibition Neša Paripović, Marina Abramović, Zoran Popović and Gergelj Urkom created projects in the open within the framework of "Action T-71" at the Gallery T-70 in Grožnjan, Istria.

Neša Paripović made the *Red Square*, an object fixed with a nylon string, which created the impression of a thing floating in the air and obstructing the view of the landscape. It challenged the inert interpretation of the painting as presentation (the window into the world) and, by using an obstruction devoid of any associations, articulated the dilemma: the presentation or the object.

Zoran Popović leant three 5 meters long planks vertically against a wall of a rustic building and painted on them parallel lines in blue, red and yellow. His intention was to question the traditional art mentality, which builds its systems, its "science" and art on a feeling for rusticity, folklore and nostalgic and sentimental attitudes to national culture. Marina Abramović painted the stones in the surrounding countryside blue. Gergelj Urkom proclaimed his own presence a work of art, thus joining his friends in their examination of the status of the art work and the role of the artist.

Slobodan-Era Milivojević, Raša Todosijević, Neša Paripović, Zoran Popović, Marina Abramović, Gergelj Urkom and Evgenija Demnjevskaja showed their works at the exhibition "Objects and Projects" (Fig. 232) at the SCC in September 1971. Its theme was again the possibility of substituting works of art with every-day objects. Marina Abramović showed a project of reducing space — *The Liberation of the Horizon* (Fig. 241) — in which she treats the photograph both as subject and object. In Republic Square two blown-up photographs taken from the same angle of the Studio 212 building were exhibited. On one of the photographs the building was erased. The same but smaller photographs were exhibited in the gallery with instructions for the use of the project. Raša Todosijević made an object entitled *The Window* (Fig. 234), in which he built grass and sand into a wooden construction. Gergelj Urkom exhibited the series entitled *The Blanket*, and Slobodan Milivojević two objects in the shape of giant-size *Buckles*. Zoran Popović drew lines around the exhibited objects thus creating the impression of their negatives.

The conception of "Objects and Projects", in which the Gallery co-operated with the Bitef (the Belgrade International Theatre Festival) did not however question the classical arrangement and organization of the gallery. The artists who participated in it organized an action at the closing of the exhibition, in which they created various situations, movements and behaviour, recorded them on film and thus produced a document of those transitory events which, for them, represent an important element in understanding the nature and function of the art work. Several of their subsequent joint actions were also recorded on film.

The following action was "October 71" (Figs. 226—227, 229, 235—237, 238, 240), the first in the series of actions entitled "October". It took place in the gallery and all the other available rooms of the SCC, a gesture by means of which the artists expressed their opposition to the traditional interpretation of the exhibition space. The same attitude was displayed in their film *Objects and Projects* and in their work procedures outside the studio.

Though the explorations, work and attitudes of these artists were based on different premises, they all tried to free artistic techniques from metaphorical presentation. This necessarily determined both the character of their work and the function of their exhibitions. In the work of each of them one implied the other — in different ways and with different results. What mattered to them was to place the work, its exhibited position and the function of the exhibition into the concrete reality, objecthood, practice. This may be said to have conditioned a permanent and public activity, which, in turn, gave rise to the question about the conception on which such an activity or art should be based and, as a consequence, about the context and nature of the work itself as opposed to the simple substitution of the art work with a real object. The artists varied in the importance they attributed to the problem.

¹ Further in the text- the SCC.

This discussion was spelled out in the photocopies exhibited by Gergelj Urkom: *The Evening News of 31 October, 1971, The Story of a Shoelace* (Fig. 227), *The Carpet, Hair, The Tassel, The Newspaper, a catalogue of 10 author's copies* (Fig. 226). Urkom used the xerox as a machine for copying in *Six Minutes in the Operation of a Clock*, (1971/72, Fig. 262, shown at the exhibition "Young Artists and Young Critics", Museum of Contemporary Art, Belgrade). The materials chosen for photocopying are almost invisible, concealed on the photocopy. Urkom's intention is to produce a work without form — the invisible object. The movement of the clock hand, in a process in which the clock records the work of the xerox machine and the xerox machine that of the clock, is barely discernible on the paper. All Urkom's subsequent works have the same quality, the interspace, an interlayer of the invisible, which he adopts as a radical attitude to life and behaviour. This quality makes his work irreproducible.

Urkom's work concerned with art without form and with the object, partly or totally concealed, are related to the early works-projects of the Art and Language group and to Sol LeWitt's works.

At the exhibition "October 71" Raša Todosijević showed objects made from wood, wire and string entitled *The Coils* (Fig. 236); he also presented projects for objects on ozolite copies and provided the instructions with which the objects could be produced anywhere by anyone, while still remaining Todosijević's work. His other exhibits included two plaster sculptures and an object made from cloth entitled *Floating Squares*. His idea in showing several groups of objects was to emphasise the delusive nature of reality and negate the aesthetics of the work of art.

At the same show Slobodan Era-Milivojević performed the action of sticking celotape on all the mirrors he could find in the Students' Cultural Centre (Fig. 237). At the opening of the show he performed the action of sticking celotape all over Marina Abramović (Fig. 240). An action similar to that of sticking celotape over mirrors was the smearing of glass with marmelade (all the glass that is part of the inventory used for exhibitions in the Gallery of Contemporary Art in Niš was covered with marmelade in 1973), which expresses the need to eliminate all the pictures and reflecting surfaces such as mirrors, glass, polished metals, eyes, seas... A parallel to this may be found perhaps in Yves Klein's objects/paintings covered with ultramarine or gold and in his idea about painting the whole planet blue or gold.

Zoran Popović showed a series of objects entitled *Kancum Art* (kancelarija means office in Serbo-Croatian), which consisted of office equipment.

Marina Abramović showed a series of sound boxes — cardboard boxes, from which could be heard *Bleeting, Moaning* and *A Shot*. She also produced the first *Sound Space, Birds Twittering in the Tree*, by placing a loudspeaker which transmitted the chirping of birds in a tree in front of the SCC.

During 1972 she produced a number of *Sound Spaces*, all of which were designed in such a way as to provoke shock in the audience, a feature that marks all her work and especially her body actions. In her sound environments she selects sounds that result from natural or mechanical operations and are therefore a kind of ready-made, a finished material or object. The space, which is usually round in shape is stressed by means of light beams or white draperies (Fig. 242). Sound effects have an important role in her body actions: a tape recorder and video tape record and immediately play back the sound and action of the body, so that the rhythms and movement seen on video tape play an equal part in the action. The sound in the sound environments and the artist's own body in the body actions are used in such a way that both are viewed from the outside, as an object, with the body or the space acting as the reacting subject.

The same artists participated in the exhibition "Young Artists and Young Critics" in 1972 at the Museum of Contemporary Art (Fig. 238). At the "Festival of Expanded Media" organized by the SCC within the framework of the first "April Meetings" Slobodan Milivojević showed his *Ž1M* (Živeo prvi maj — Long Live May 1st, Figs. 264), the first in a series of performances in which he introduced the participation of several persons.

"October 72" (Figs. 228, 230, 231, 233, 239, 242) consisted of six exhibitions and projects. The authors of the exhibited texts were members of the art board of the SCC Gallery: Dunja Blažević, Nikola Vizner, Biljana Tomić and myself. Like the preceding show, "October 72" was not held only within the walls of the Students' Centre Gallery. The projects and proposals of all the participants were interrelated in the form of an internal discussion. The exhibition was not a fixed, abstract and linear event, it was not planned in advance. Its use, i.e. the use of each work was a demonstration of the exhibition and of the work.

On the glass door, the entrance to the Gallery, Urkom stuck a cassette-shaped piece of paper with the inscription *The Definition of what art is not* (Fig. 228), thus presenting his idea of the interstratum, the hidden object. In the gallery he showed the *Mental Object*: two sheets of white paper from an earlier work in which he used a sheet of A4 paper to obtain the photocopy in the positive and the negative. Urkom defines the projects on A4 paper as objects for certain mental exercises (the slide-project, the SCC, 1972); "Ranges 73", Gallery of Contemporary Art, Zagreb, 1973; Video Project, London, 1973). On the example of a previous, xeroxed work, Urkom realized, as the work itself, the positive-negative relation between the two works.

Marina Abramović's sound environment is filled with sounds that imitate the destruction of the building, while the actual building is flooded; in the *Airport Sound Environment* the voice of the airport announcer is heard in the lobby, while the sound heard in *The Circular Space* is the echo of a strung wire.

In *The Dark Chamber* (Fig. 239) Milivojević was standing in the corner of the chamber beneath dim red light so that the contour of his head was barely discernible. The chamber could be entered only by one spectator at a time, who, after a few moments, would discern photographs on the wall or a marmelade jar and a knife covered with marmelade. After some time the spectator would notice the contours of Milivojević's head. This usually produced a shock in the viewer because he had the feeling that someone was watching him without his being able to see the observer.

Neša Paripović hung *Three Letter Tapes* (Fig. 233) and a *Number Tape* on the wall. Zoran Popović presented his work *The Axioms* (Figs. 230—231), which consisted of eight basic signs/notions: the circle the square, the vertical crossed by the horizontal, the diagonal, the point, the vertical, two crossed diagonals and the empty (black) square, presented as graphic diagrammes — white lines cut in black square surfaces, constructed on the principle of symmetry. During "October 72" he also gave a performance of *The Axioms*: standing in a pitch dark room with small lighted bulbs fixed on his fingertips, he repeated the signs endlessly with the same movements to the accompaniment of monotonous rhythms.

Todosijević showed the project *Homo Art* and a group of objects, *The Biological Process* consisting of a piece of gauze, wire, a lath, a pot with coloured water and pieces of string.

After "October 73" the same group of artists organized the exhibition "Materials 73" at the Gallery of Contemporary Art in Niš. They also produced a four-hour performance at the 1973 Edinburgh Art Festival (Richard Demarco Gallery).

The exhibition in Niš was the only joint exhibition of the group in Yugoslavia. They subsequently exhibited in one-man shows and in so-called theme shows which were organized by art critics and differed in character from the exhibitions they put up themselves.

They defined their initial work in the group as new attitudes, which implied not so much the group's aesthetic and artistic programme as the answer to the current situation in art and culture in a concrete area and the prevailing mentality for which art is historically fixed and can therefore use only certain media and perform a fixed social function.

The result of a critical stand to the traditional forms of art and culture was "October 75", a show of texts, proposals and projects which define the social authenticity of overcoming the traditional forms of culture and art. Organized and put up by the SCC Gallery and artists and critics including Dunja Blažević, Nena Baljković, Vladimir Gudac, Ješa Denevri, Bojana Pejić, Zoran Popović, Raša Todosijević, Slavko Timotijević, Goran Đorđević, Dragica Vukadinović and myself, "October 75" was not a platform for theoretical definitions of the untraditional

artistic and cultural activity in the classical sense, but an attempt at defining it in a broader context than that of semantic changes in art and culture.

Writing about the group of artists presented in this text in the catalogue for "October 72" Urkom tried to define their work: "It would be wrong to treat us as a group with a definite programme; it is also true to say that we are not a set of people with totally different interests. We have not been brought together by the same attitude to art but rather by similar attitudes to life." However, it seems justified to say that the work they created as a group reflects their decision to make art not because it already exists but because it has to be made in a very definite way. It was their critical stand to the folkloristic, traditional sentimentalism that led to the reflective re-examination of artistic practice. Their isolation from the majority of the public that existed from the very beginning of their activity did not, however, determine their subsequent, individual work and attitudes: the reflective principle of work and the re-examination of art became their objective and can be observed, in different ways, in the output of each of them.

In the period from 1973 to 1975 Marina Abramović performed a series of actions entitled *Rhythm* (Figs. 243, 244, 246) and thus established herself firmly in the form called Body Art. In these actions the body and the operations performed on it create a situation in which the body — the subject — becomes the object of the action. A great deal has been written about Abramović's Body Art in Yugoslavia; she is also well known in Europe because her performances have been seen in many European galleries.

Since 1975/76 Marina Abramović has been working with the Dutch artist Ulay. Since 1977 they have been living in a caravan and touring Europe with shows which they call 'Art Vital'. In these actions Abramović brings her existence to the borderline between life and death, which gives her actions an ethical-mythical character. All the decisions concerning the various operations and actions are governed by the principle that in art one should go to the very end. Most of her actions and events become an "all-embracing happening" by means of a video tape placed outside the area on which the action is taking place so that the audience participates in it. This technique was used in the *Liberation of the Voice* (Abramović, "5th April Meeting", the SCC, 1976) and *Sighing-Expiring* (Abramović-Ulay, "6th April Meeting", the SCC, 1977).

In 1977 Abramović and Ulay used a partition to decrease the door area and stood in the nude on each side of the partition, thus leaving the spectators a gap of eight inches to pass from one room into the other ("The Art Fair", Bologna). In the action *Exchange of Identity* Marina Abramović was sitting in the window of a prostitute, while the prostitute was playing the role of the artist by attending the opening of Abramović's exhibition at the Appel Gallery.

By repeating some actions and rhythms for a long time, which is a rule in the joint work of Abramović and Ulay, the body is brought to the state of active rest. In *Relations in Space* ("10th Paris Biennale", 1977, Fig. 247) they drove their car in circles in front of the Museum of Modern Art for sixteen hours until they ran out of petrol. In *Relations in Time* (Galleria G 7, Bologna, Fig. 249) they sat back to back, their hair plaited; the action began in the morning and finished at 11 p.m. Marina Abramović seldom explains her art at length: her brief comments are usually at the same time instructions for the performance of the action; for instance in the action *Art must be beautiful — the artist must be beautiful* (Copenhagen, 1975; the film *Cinema-Notes*, Lutz Becker, SCC 1975).

The work of Slobodan Era-Milivojević is not very well documented partly because he stopped working with these artists in 1973 and did not exhibit for some time, to reappear on the art scene only in 1976.

Milivojević's art manifests itself in actions, performances and happenings and more rarely in definitive works. Its interpretation is more difficult because the artist creates very subjective and closed systems based primarily on his private terminology, which always presupposes incredible premises. Because of this very fact, Milivojević's work corresponds to that kind of work in art which reflects a systematic resistance to

systematic work in art. In this sense, Milivojević is interested in the concrete, direct work on something, as production of the work, which in turn leads to his interest in performances and happenings. His definitive works have the same characteristic: a series of drawings of a comb on graph paper ("Objects and Projects", the SCC, 1971); the same procedure can be observed in the picture *Composition* (1971), which has all the qualities of a mathematically calculated structure and system. The same applies to the drawing entitled *The Belt* (1971). In his objects-systems Milivojević introduces the idea of enlarging the systems as grid structures on an infinite scale: the object *Designs* (one-man show, the SCC, 1972), the object *Saturn* (the gallery of the Youth House, 1972); the object *Bathroom*, composed of a collection of ceramic tiles piled up in a cube or arranged in the shape of cross forming the open plan of the cube ("Young Artists and Young Critics", Museum of Contemporary Art, Belgrade, 1972).

Milivojević applies the same system of enlarged systems in performances in which the action is based on an endless multiplication of its factors or their enlargement: *Medex* (*Aspects, Tear u podrumu — Theatre in the Cellar, Atelje 212*, 1972), *Swan Lake* (the SCC, 1973, Fig. 265), *Sleeping Dogs — a night performance* (Bitel — the Belgrade International Theatre Festival, 1977).

Milivojević's works constructed from ready-made objects bear a superficial resemblance to Pop Art, but in the conception and the way the material is treated they are different. One of the possible explanations is that Milivojević's work is, by its nature, a genuine life phenomenon and does not in fact belong to any of the current phenomena in the contemporary practice of art, though it does show some characteristics of Fluxus, Pop Art, Body Art, Psychedelic Art, Performance Art and Happenings.

Most of Neša Paripović's work in recent years has revolved around film, photography and the poster (Figs. 250—251). His approach to art is close to the principles of Group 143 (Belgrade), with whom he has been associated since 1975, and is based on the demonstration of the work which is being created.

From the photographs of some of the participants of the 1973 Edinburgh Art Festival (their heads were photographed from the back) Paripović made a series of works. In the *Possibilities of the Camera from 1 — ∞* (1974) he treats the technical nature of photography and the camera in an analytical way. He offers the idea of the photograph as an object and not as the presentation of certain literary and pictorial contents. The work, which consists of a series of photographs entitled *The Process*, is the first of a number of works in which Paripović appears as the only protagonist of the action.

The work entitled *1942—2001* (a series of 40 photographs) shows the artist in various situations of everyday behaviour. Another subject of the same work is the artist walking around the town, which is further explored in the film *Neša Paripović 1977*. This film (camera Jovan Čekić) and the text entitled "Report on the Movements of Neša Paripović, 31 Vojvode Brane, Belgrade, on 25th October 1976" ("Art, Irony etc.," Happy New Art Gallery, the SCC, 1977) mark the beginning of Paripović's dossier on himself. In 1976 he also made a photo-book, *The Photo Dossier, Neša Paripović 1976* (the SCC, 1977).

In 1977 Paripović made a film in which the camera follows him on a walk around the town along unfamiliar routes full of various obstacles which he must overcome.

The film has all the characteristics of a feature film (camera Jovan Čekić). His latest film, which he made with Miško Šuvaković, includes three slow-motion scenes: 1. his own face covered with red paint, his hand takes the cigarette to the mouth; his face covered with blue paint, he lights the cigarette; 3. his face covered with black paint, his fingers pass through his hair. In this, like in his previous film, Paripović adopts a different attitude towards the spectators: while in his earlier works he distances himself from the viewer, now he establishes a kind of "dialogue" with him. In this way the *Photo Dossier* and *Report on the movements* as well as the script for the film *Two Palms on the Happy Island* are endowed with a more human dimension and a touch of humour.

While artists usually make films and record their performances and actions in order to illustrate a certain kind of artistic work, neutralizing the media of photography and film at the expense of the content they want to present, Popović defines his work (films, photographs, books and catalogues) as a symmetrical relationship that works both ways: on the one hand he stresses the psychological qualities of the work and on the other the technical, recording nature of the medium. For him the record of an art work is at the same time the work itself.

Zoran Popović has described his work *The Axioms* (1971/72), (Fig. 230—231) as the seven basic symbols-notions which represent abstract objects, in this case the art object and art itself: "These Axioms have not been arranged in relation to a kind of art, they themselves are art". He presents the axioms in a number of media: on photographs, slides, film, video tape, drawing, performance, poster — and then gives their definition by means of a grid structure (*The Diagramme*, 1971/72) consisting of several co-ordinate systems (the descretion right-angle co-ordinate system) into which the axioms are built. Each axiom is placed in a co-ordinate system and is multiplied according to the number of the systems in the drawing and defined by the corresponding mathematical formula. In this way Popović shows the apparent, objective truth of the selected axioms, as for instance in the diagramme of their definitions, and the direct, experimental demonstration of proving the artistic truth — the sensory and experiential truth — in order to solve the dichotomy formal truth/material truth and art/the real world.

The work on the axioms requires the application of knowledge and scientific experience; Popović's text about it expresses his ideas about the nature of art, the art work and the function of art.

The Axioms was followed by a series with photographs and slides, the project *The Pre-Idea* and the film *Pretty Good* (Edinburgh).

During his stay in New York in 1974 and 1975 he established contact and exchanged ideas with the Art and Language group. These discussions led to his text *Notes on Art in Yugoslavia*, which was published in "The Fox", No. 1. In 1975 he wrote a number of texts, voicing his critical attitude to art and the need for a re-examination of his own work. Mention should be made of *For Self-Managing Art* (written for the publication "October 75", the SCC 1975), and *A Criticism of the Art Mechanism in Belgrade*. Both texts, and especially the latter, are an application of socio-political ideas and terminology rather than a concrete proposal for alternative methods of work in art and culture. As a contribution to that discussion Popović made his *Concise History of Modern Art*, the subject of which is the controversy about socially committed art in the Russian avantgarde. It consists of four photographs and an extract from Herbert Read's book *A Conscious History of Modern Painting*, in which the author describes the conflict between the suprematists, constructivists and productivists about the function of art in society and gives the reasons for which, in his opinion, the attempt at solving the problem ended in failure. The second and parallel subject of the work is the problem of translation of the text into Serbo-Croatian: In the translation some sentences are left out while the statement of one of the participants in the debate, Naum Gabo, has been reformulated.

Popović resumed his discussion about the dichotomy art/society in the two films he made in 1976. In *Without a Title* (camera Slobodan Šijan, Fig. 252) nine artists from Belgrade and Zagreb were asked to conceive autonomously a part of the film within the context of the set subject. In *Struggle in New York* (camera Howard Schmest, Fig. 255) he uses the same technique, this time with the participation of thirty artists from New York, members of the Art and Language group and of groups that sprung from it: the International Local, the Red Herring and Artists Meeting for Cultural Change.

Popović's preoccupation with the function of the art work resulted in his work *Miodrag Popović, a Worker: His Life, Work and Leisure Time* (1977, Fig. 254), a series of slides accompanied by a text by Miodrag Popović recorded on tape.

Raša Todosijević uses objects, materials and ready-made products and arranges them in groups of objects: his constructions consist of canvas, laths, plaster castings, gauze,

wire, string, wood, rope, sacs, sand, grass, chains, coloured water, pots, bedside tables, bread, nails, hot-water bottles, thermometers . . . The exhibition arrangement of the art work is an artificial organization of different materials, objects and constructions, each of which has no meaning in itself but is meaningful within the arranged context. Todosijević obliterates the aesthetic of the art work by producing works whose reality is illusory. His early use of materials shows similarities with Fluxus, whose participants also reject the idea of the art work as a mere object.

In the period from 1972 to 1975 he created a number of performances. In them he used such materials as paint, soil, salt, rubber plants, an aquarium with fish, glass, slogans on cardboard, and water. (*Decision as Art*, Edinburgh, 1973, Fig. 258) *The Washing of Clean Feet In Dirty Water*, the SCC gallery Belgrade, 1974; *Water Drinking — Inversion, Imitation and Contrasts*, the SCC, 1974, Fig. 256). He performed most of these actions jointly with Marinela Koželj.

In 1975 Todosijević abandoned the use of objects in his performances and replaced them with words and the spoken language, which he uses in a similar way. Such performances include *My Last Masterpiece* ("4th April Meeting", the SCC, 1975), in which he appeared with a scarf covering the lower part of his face and gave an improvised recital of names of artists and art phenomena from Altamira to the present day, *Reminiscences of Raša Todosijević's Art* (1976), *Was ist Kunst*, *Patricia Hennings*, (Fig. 257), Studio Brda, Galerie Ursula Krinzinger, Brda, Istrla.

From 1973 until 1975 Todosijević worked on paintings which he describes as elementary painting within the framework of Elementary or Post-Aesthetic Art (his own term). They were shown at exhibitions of post-conceptual, post-object or primary painting, *Damnjanović-Todosijević-Urkom* (the SCC, 1974, the Salon of the Museum of Contemporary Art, 1975, the Gallery of Contemporary Art, Zagreb, 1975). This painting on canvas and wood is not defined, however, by the polished manner, the brushwork, colour and surface as is the case in the so-called logical or tautological type of painting, to which Todosijević's elementary painting is related but is less mannerly and refined. He applied the same ideas in the sculpture Proto-Object, Proto-Art, an avant-garde sculpture (the SCC, 1978).

Todosijević criticizes the local artistic practice even more radically and openly in the work which consists of a canvas painted white and the captions: "*Title: Death on the Barricades (France 1865)*" and "*Title: Paint on Canvas*".

Todosijević has written a number of texts in which he explains his own works and attitudes and the works of other artists: "*Who makes a profit on art and who makes an honest living*" (1975, Fig. 259), "*Art and Revolution*" (October 75), "*For Art Against Art*", "*Introduction to History*", "*On Lines*". The exhibitions he has organized include **1 — 1** (couples who create art together, the SCC, 1974), *12 Yugoslav artists and the magazine The Saw* (the Happy New Art Gallery, the SCC, 1976), *Art, Irony, etc.* (the same gallery as above, 1977). He is now preparing an exhibition entitled *Art and Stupidity*.

Todosijević's attitude to the institutionalization of art is expressed in his series of works *On the Line*, in which the number of lines (the quantity) depends on the quality of the institution in which the work will be shown: *Nulla dies sine linea — Not a day without a line* (drawings on paper, 1976), and a number of wall drawings: *10 lines in the gallery* (Galerie Wspolczesna, Warsaw, 1975), *10,000 lines* (Art Tape, Florence, 1976), *1 line in an abandoned house* (Folonica, Italy, 1976 Fig. 260) *20,000 lines in the gallery* (the SCC, 1976), *100,000 lines in private* (1976), *1 line in private* (1976), *1 line in a hotel room* (Bovec, Slovenia, 1977) *200,000 lines* (10th Biennale of Paris, the Museum of Modern Art, Paris, 1977, Fig. 261), *20,000 lines* (Studio 16/e, Turin, 1977).

At "October 71" Gergelj Urkom exhibited a tubular tin object which he entitled *Urinal M.D.* (Marcel Duchamp). In this way he argued the use of the ready-made object introduced by the dadaists, who assigned the object metaphorical meanings within a context. In an unpublished text written in 1973 Urkom recognized the importance of the dadaist approach to ready-made objects. But unlike the dadaists, for whom the essence of art was to be found in association, ambivalence and humour, Urkom uses the object not to create something else or

to restore the every-day content or function of the object. In his works he eliminates all the familiar aspects of the object "so that the object formally exists in a different way from a similar one in a non-work . . . My intention is to do something descriptive within this experience. What I think is that it can be empty and thus self-sufficient. Emptiness as a principle and the internal link in the given elements of a work . . . In a way this is connected with my consciousness, i.e. with the processes taking place in my consciousness. These processes are natural, but they are not only that. It is there that I look for the elements of a system which is outside the scope of any field of science or any other activity that we know. The most accurate definition of the system would be that it is visual. But it is not merely visual. The system and emptiness as an ideal. This is precise enough. And what is more, it should not be created naturally, but indifferently, monotonously, abstractly, but at the same time in a very definite way . . . "

A number of Urkom's works are accompanied by texts in the form of stories or essays about the procedure used in the work, without any suggestion that art and the particular work of the work as the existence of history. For Urkom art and the work exist as thinking about/with art. Based on this principle have a historical dimension. Urkom's works imply the existence his works make the mention of the material or of the year they were made almost superfluous because for Urkom they are the work. The precision, refinement and tension with which they are created are based primarily on the subsequent elimination and selection of all that is real.

Urkom's mental exercises which we described earlier also include his works with asterisks (the work is what it implies): A4 paper with the imprinted asterisk, the object with an asterisk — laths, the surface of one is covered with paint on which an asterisk is imprinted; a series of projects utilizing ready-made objects such as A4 paper, a desk and a drawing board (1972/73).

Some of the paintings which he made between 1970 and 1972 and which had been exhibited (hence accepted as such), he painted over in an equally neutral tone/layer of paint ("Damjanović, Todosijević, Urkom", Museum of Contemporary Art, Belgrade, 1975; The Gallery of Contemporary Art, Zagreb, 1975).

It is certain that through such procedures Urkom engages in a debate about alienation and with alienation. He also made a number of paintings in which he first covered the canvas with white or silver paint and then coated it with another canvas.

In 1973 Urkom moved to London, where he now lives and works. In a recent one-man show at the SCC in Belgrade (December 1977) he exhibited five works on the theme of the "interlayer". Each of them consists of three paintings, a white, black and a dark blue one in different arrangements. The paintings on the outer sides represent the procedure, the central one the finished work. On one painting the brushwork of the first layer covered with another layer of the same paint is visible. On the second painting we can observe the brushwork applied over the second layer of paint. The central painting represents the final version. At the "5th Yugoslav Triennale of Art" in 1977 Urkom exhibited two colour photographs based on the same technique. He made a photogramme on platinum paper with geometrical signs in the corners, which suggest the progressive and infinite spreading of the imaginary space which he calls "imaginary mathematics".

Team for Actions and Anonymous Attractions — Team A³ (Ekipa A³)

Belgrade

Figs. 266—269

In writing about past activities as an outsider, one has the responsibility of adequately interpreting facts within a given historical context; on the other hand, when one writes about these same phenomena from direct personal experience, then there is a danger of their subjective inclusion within historical and artistic developments and of laying too much emphasis on a particular activity as a result of a subjective selection of facts. It is particularly dangerous to link this activity with the existing theoretical views, thus making the text always sound slightly farfetched. That is why I accepted the suggestion to write a text as a member of the Team, which will be documented, and without any serious theoretical implications. I have simplified the matter even further and have merely tried to describe the Team's works and actions, and the way they went about »creating«. Nevertheless, I consider that the text is inadequate, and that the opinions of the members of the Team should have been given in the form of an interview or through individual approaches to some of the basic problems of works; as it is, this is a subjective appraisal of the Team's work and of the relations among its members.

The Team for Actions and Anonymous Attractions (Team A³) was initially called »Team for Actions, Anonymous Attractions and Spiritual Recreation« when they first began their activities in the early 70's as a result of their interest in the latest trends in the theatre, and in plastic art. The founders of the group, Dobrivoje Petrović and Jugoslav Vlahović, took part in the musical »Hair«; they were actively involved in music, playing with Belgrade bands, and were particularly interested in those visual art trends which were not in tune with the traditional gallery concepts. At the time, the action of *Measuring* was performed on the Kalemegdan bridge, an action aimed against cheap literature, and the »Field Exhibition« in the »Atelje 212«.

I joined the group, first as an organiser, and later as a fully-fledged member after my trip to America in the summer of 1971 where I met Jugoslav and where, during a very heated discussion, we exchanged views on new artistic developments. I already had some knowledge of the new trends and of conceptual art, since I had from the very start been interested in the events organized by the Students' Cultural Centre and had taken part in the discussions on new trends. Of particular significance to me was my trip to Novi Sad with Goranka Matic and Dragica Vukadinović. There, we met members of the group (3 and KOD from Novi Sad. During our stay, we took part in three days of talks, received catalogs and other information on the new art. Goran Trbuljak held an exhibition at the Youth Tribune's. Everybody kept mentioning the group OHO and I felt I knew too little about their work. Goran Trbuljak appeared to be a very rational artist.

While working as an instructor in a camp I was able to apply this knowledge and experience. I gave a talk on conceptual art for the American children and instructors. I reproduced the work by Braco Dimitrijević *Sum 680*. For the occasion we managed to get 300 tins which we scattered around an open space. Within the fine arts club we painted with rain; their tempera powder was very suitable for this, because we threw it at random onto the canvas. During the short exposure of the canvas to the rain, the drops fixed some of the colour, while the dry colour fell off. Other similar actions were organized, and the pedagogic activity, which was useful for the pupils, had a very stimulative effect on my own development, especially as regards the practical re-examination of certain theses in an art I was already familiar with.

After America, both Jugoslav and I were very keen to undertake practical actions. The occasion soon presented itself. In the autumn of 1971 the Museum of Contemporary art in Belgrad set out to organize an exhibition »The Young 1971«. At first there was a large group of young art historians involved in the organization of the exhibition, but at the end there were only four of us left: Jadranka Vinterhalter, Jasna Tijardović, Mića Vizner and myself. We spent many days going round and visiting painters, and the exhibitions was practically ready, but the »Land Artists« were still missing. Because of our youthful

ambitions we wanted all the styles, included in the informative material we received, to be represented in the works of Yugoslav artists. Then I remembered the Team A³, probably because I had misunderstood the play on words on which the exhibition was based and thought that »Field Exhibition« belonged to Land Art. So I immediately suggested we include this excellent group which had for years been involved in work on Land Art and happenings. I immediately got in touch with Jugoslav and the whole group, and with the girls and friends we met at Dobrivoje's place to consider the interesting proposal for the exhibition. The first thing that struck me was the atmosphere which differed considerably from the usual meetings of artists which I had previously attended. Jokes, tales, proverbs and witticisms inevitably accompanied every meeting. Quite frequently, if not regularly, works arose directly from a joke or story invented on the spur of the moment. The team did not, of course, have any works ready, but in that one evening they had produced at least twenty new projects and works. Packing was of topical interest at the time, so that many proposals were put forth, of course in a very ironic way, as to how something should be packed. One of these works, absurd and ironic, was later exhibited (light: polar, solar, lunar and candle-light, was packed into four beer tins with an accompanying text saying that it was dangerous to open them because the light would flow out at a speed of light which the naked eye would be unable to record and thus the whole purpose of the packing would be lost). The Team, especially Mladen Jevđović dealt with the problem of the absurd. Because he constantly kept saying -it is absurd. There were also works resembling those of the OHO group or of other artists. However, owing to the ironic approach in the works and to an atmosphere which was to such an extent carefree that it didn't tolerate any kind of dependence, nobody worried about these borrowings; on the contrary they were the subject of outbursts of laughter. It didn't worry anyone. In keeping with my promise to the other organisers, I insisted that a work in the style of Land Art should be included with the others. Among such projects an interesting and »latent« work was *Reproduction of Malevitch White Square on White Snow*. However, there was no snow. Another work made along »conceptual« lines was either playing accompanied by deafening noise. Jugoslav exhibited *Reconstruction of a Fire*, a work which by its title anticipates one of the most important of the team's quieter works *Reconstruction of a Discussion*. Mladen Jevđović was the most active of all — he had prepared as many as four works for the exhibition. This was, moreover, the only exhibition in which works were signed, but even then these signatures were assigned as roles. Rista Bonić was to put his signature on *The Mat*. It was decided that the *Luminous — Kinetic Square* should be signed as a joint work. Participation in this exhibition did not mean much to the team. Just as we were preparing to mount the exhibits, Mladen commented: To play the fool in the Museum of Contemporary Art — that's the real thing. It's never been done before. Don't you think, colleague Protić (the director of the Museum), that our works will be just perfect for the museum's permanent exhibition? His favourite sentence was »That's conceptual«, which would always be followed by the characteristic outbursts of laughter; it was always accepted as an excellent gag. Mladen never missed a chance to chaff conceptualism or to make a joke about the team. Later in *Black Floodlight* he says: Conceptual art would acquire full recognition under the conditions of the black floodlight. The visual side of conceptual art is extremely rudimentary. IT IS NOT TO BE OBSERVED — IT IS TO BE REFLECTED UPON. If I were a conceptualist, what a marvelous opinion I would have of you«.

We should perhaps explain this attitude. To Mladen the effort made by conceptual artists to realize their ideas (in an extremely rudimentary way) and to justify them seemed quite absurd. The team was not part of the existing artistic system, so that this system did not particularly bother them, because each member (except for Petrović who is a painter) had some other means of livelihood, and therefore they did not feel the need to take up certain trends and works and to go into the

problems and relations expressed by them. The team was not at all concerned with the old art, except perhaps Dada, while conceptual art was simply there, and everybody felt it strange that all these people were angry, somehow dependent and less »free« than themselves. Of course, this question of »freedom« was disputable at the time, and still is. On the other hand, many problems related to art were still not clear at the time, nor was it clear which artists had made significant discoveries and which were simply satellites of the general developments in this country and abroad.

As soon as the exhibition »The Young 71« came to an end, preparations for the April Meeting in Student' Cultural Center began. The Team insisted on an independent exhibition which was held on May 8, 1972. The objects exhibited, though well-conceived and possessing the regular ironic tinge, remained nevertheless in the domain of individual works and interests, regardless of the fact that they were not signed. On the other hand, *The Bus*, (Fig. 267) an idea proposed by the Petrović brothers, is more of a joint work and I think that it is the most characteristic example of the role played by group work and group performance. The bus was »conceived« by the Petrović brothers, but I am sure that it would never have materialized if it had not been for the group's participation in organizing and carrying out the action. That is why we never signed the works. Everything which, in the project phase, seemed quite frivolous and crazy, acquired later in the realization stage a dimension of seriousness/frivolity and intensity which was raised to a level of efficiency and totally free behaviour. This is also a serious problem because every artist who set up an action within the framework of a given institution also acted according to the principles of free creative behaviour. The difference lay in the significance which this action had for the performers. For the team, the significance was in the performance itself. Perhaps this problem which could almost be termed psychological, must be set within a realistic framework before the present, perhaps most turbulent, and probably the most significant period in Yugoslav art is brought to an end. Indeed, never before have artists in this country been known to exhibit so much in galleries which, as Denegri puts it, »create the history of art«.

Now to get back to the *Bus*. A specially built bus (without any floors, windows or roof, and pushed by the passengers themselves) was to be provided for the transport of the public from the Republic Square to the exhibition at the Students' Cultural Centre. Thus, the bus was supposedly invested with a useful function, however in practice it was useless but real and it carried out its impossible function in a realistic way. We were the ones who were most often both passengers and drivers of the bus. The Petrović brothers jealously kept secret the idea about the bus until the very opening of the exhibition. Then they told us and we acclaimed it enthusiastically. A real burst of applause ensued when we brought the bus to the Students' Cultural Centre, bringing out the first group of friends to the exhibition. Our exhibitions, actions or »performances« were always well attended. The gallery was always full because we were good »animateurs«, and we had quite a few friends. All the papers carried articles about our exhibitions and actions. Yugoslav was entrusted with the task of dealing with the press and he did it better than any PR agency which is paid large sums for the job. On the eve of Bitez VI (Belgrade Theatre Festival) the teams absolute happening got much more coverage than Bitez in general. In principle, we were more interested in the popularization of our actions through the media than in empty words of praise or even professional critiques. Though I did ask Denegri to write something about our actions, and considered that it would be a good idea if someone from outside gave a realistic assessment of our work, yet we did not adopt the existing methodology of artistic advancement. Denegri refused to write the text saying that I was more closely associated with these events, that he did not understand them, in other words, that his interest lay in other areas in and around art. We considered that the art of the time, both the conservative and the avant-garde, was too narrow, stereotyped and lacked topical interest. Only later did I become aware that there had been artists involved in work on topical problems, who had a free and fundamentally interesting approach. After the exhibition at the Students' Cultural Centre we received offers from Novi Sad and Zagreb (from Željko Košćević the Director of the Students' Centre Gallery). So we brought our bus to these towns and achieved what we wanted. Namely, our

objective was to achieve by means of an unexpected action — AN ATTRACTION. This was our obsession. I know that the bus itself was so unexpected, so astounding, that people observed it as some kind of unidentified object. This made the attraction complete. When Željko Košćević saw the bus, he immediately said »I want to bring it to Zagreb.« We were given good terms for Yugoslav standards and had great fun. »Hello, hello, this is Željko Košćević« — was our favourite way of awakening in the hotel. At the time we were proud to be the only ones from Belgrade who had managed to obtain an invitation to work in Zagreb.

Our objective was to provoke laughter, to achieve a shocking, witty and optimistic effect, attractive above all, but at the same time, it was a kind of exploration in the sense of the »conceptual trends of investigation«, which was later directly required in the *Effect of the Theatrical Costume*. In Zagreb we also realized our *Project for Visual Education Through Attractions*. We reproduced Mona Lisa on a 1x1 m panel, cut out her head and with this object we intended to go around the villages and take pictures of the people using the slogan »You — Mona Lisa — Memorable Souvenir« and then later hand out the photos.

We generally spoke little about art, we didn't have time for that. Occasionally we would mention DA-DA, but it was rarely with the intention of analysing or explaining things. It would usually go something like this: "DADA, Dada's daddy's delight" and we'd all break out laughing. If a concrete work was mentioned it was generally in the form of an account intended to make us laugh or with the intention of improving that same work. We often took existing works as a starting point. For instance Mona Lisa. We planned to supplement the painting, or to make a sculpture of Mona Lisa, dress it up and »relativize« it. We tried to grasp the essence of that masterpiece by explaining that the closelipped smile was owing to bad teeth, and the position was due to Mona Lisa's sitting in a wheel chair, which she concealed with a disconcerting and charming smile. When the time of Bitez VI came, we were ready. We had worked very hard and were able to perform almost everything. All we had to do was think up something. With the help of the advertizing service of Atelje 212 we were able to erect scaffoldings for an absolute happening, alias *Bared Skyscraper*. The idea was to set up a construction which would be a substitute for human dwellings, only there would be no external walls, while life inside would be carried on as usual. Activities were simultaneously pursued in each flat. In this way we avoided any kind of traditional programme. We all, nevertheless, had the impression that something was going to happen, but nothing did. About three thousand people, maybe even five thousand, came with the hope of attending an event or at least hearing good music. They didn't see anything, which was normal, because one would have to possess special talents to be able to follow ten unorganized events simultaneously. Later, I came to the conclusion that this was a fortunate thing (that it was nothing like the usual happening, that the public did not join in) we didn't intend to set up a happening; what we wanted was to present a situation and achieve a powerful effect. Who could have expected three thousand people waiting for something to happen! On that occasion Yugoslav made a blunder; when we had had enough he said: »The absolute happening is now complete.« We started getting together more often. Before that we had been to the sea-side together and made plans for many joint actions. It was then that Mlada, on the basis of simple reasoning, concluded that we should make *The Black Floodlight* (Fig. 266). He reasoned as follows: If there is matter which radiates light, then antimatter which also exists, radiates antilight. If light is white, antilight is black. Light and antilight are mutually exclusive. Where there is no light there is antilight and vice-versa.

The difficult task of finding a device which would emit black light was left to the team, and for that a »stroke of genius« was required. After long investigations a black floodlight was designed, the first device of its kind for the organized and concentrated emission of black light. This invention was presented during a lecture at the Students' Cultural Centre in November 1972. The lecture was given on tape while the members of the team occupied the Chair as the Scientific Council. After *The Black Floodlight* was put into operation Radomir Damnjanović said: »You don't know how important

this is.« Later *The Black Floodlight* was presented in Zagreb (at Zeljko's request), in Skopje and in the Youth House in Belgrade.

Even then the need was felt for the team to investigate all the media. We were interested in film, theatre, music and poetry. In Skopje the members of the team were (quote) actors in a monno-drama *The Murder of Caesar and the Death of Brutus*. The play was written by Božidar Ljumović. After the performance the following critique appeared in the local press: »The Yugoslav LA MAMA is born«. We wanted to bring out a record and on that occasion we had our picture taken for the cover (photographed by Bane Karanović). There was a suggestion to have all the actions painted in the Hyperrealistic style and to organize an exhibition. This, however, remained to be done.

I remember how we enjoyed being taken seriously, because in actual fact we were just fooling around and having fun. Of course, we had to have good reasons to fool around publicly and that was the only thing which distinguished our behaviour from the usual fooling around. Many people did not understand this and told us all about their experiences and pranks in high school. The ease with which we devised and carried out actions resulted, on the other hand, in the fact that many people did not take us seriously. Jasna Tijardović, for instance, appreciated the free form of activity and kept saying how brilliant we were, but at the same time she'd had enough of me and the team. This basically illustrates the attitude which existed, i.e. everyone wanted organized, reflective and continued work, expecting results, the advancement of art or the direct relativization of the existing art, as if we had time to think or write about these things. We were never as free as we were then, perhaps that was sufficient. If anyone had the secret desire to produce something more concrete and systematic, his ambitions would fall flat even at our first meeting, because a ludic moment would always prevail demanding immediate action and efficiency on our part, no beating about the bush with stylistic or historical considerations and we had no need to defend our works either. On the other hand, for us nothing was an absolute authority: even the best and most noteworthy things provoked laughter on our part and we viewed them from a different angle. We were unrestrained and maybe that's why we never managed to fit into festival or group events. On the occasion of the 4th April Meeting in the Students' Cultural Centre, we produced a leaflet entitled *Aprilili Art — April Fool Art* which among other things says: »We are particularly grateful to the Students' Cultural Centre which has made possible the printing of this leaflet, though the only purpose of this leaflet is to show our gratitude to the Centre, which for that very reason printed the leaflet.« Dunja Blažević the director of the Students' Cultural Centre was very angry.

Some time before that, the Petrović brothers had left the team, but later some of their ideas were to prove very useful for the team; anyway, we never cared much about authorship. Personally, I think that their departure was a great loss for us.

The actions were made almost to order. We knew that the exhibition »SPANS 73« in Zagreb in the Gallery of Contemporary Art was soon coming up, so we got together and started working. What was required was something thunderous. We immediately thought of *Ploughing* (Fig. 269) which we had been planning for quite some time. Zagreb was the ideal place. Once again relations with the press were excellent and efficient, however, in this communication we lost one form of our independence. To sell a story we would present the journalists with a justification in a written text, suitable for the papers, a text explaining the action by ecology, by our concern for the fate of mankind, etc. That was deleterious. Not only did the text take away part of our freedom, it also gave us the opportunity to market our ideas. In Zagreb *Ploughing* had no connection whatsoever with ecology. I think perhaps that it was detrimental to connect our work with ecology, because this kind of interpretation was nothing but fraud which both artists and critic could see through. We did not in the least appreciate the ecological programme of the group »TOK«. Our problem was different: we weren't really aware of the essence of Duchamp's experience with ready-mades or his other experiences and did not wish to let others interpret our actions as they liked; let me simply say that, as it were, we had the childlike need (especially me) to interpret and strive to find a superior ideastic justification

for our works. I still see this aspiration in many artists, especially in relation to critics.

The second project for »SPANS« was »*Reconstruction of Discussions*«. We sat down one evening and talked about the projects for »SPANS« when finally we grasped a truth which frequently came up: that our meetings were an act of creation in themselves. We worked on the idea for a while and arrived at the conclusion that all the exhibitions, all the actions or events were but »memories«, shells of a free creativeness which one enclosed into the mould of »artistic production«. We came to the conclusion that everything of value was an act of creation which for us was a social and public act. We were opposed to galleries and other similar institutions in principle, though we were well aware of what »the democracy of creativeness« implied. Our idea of the street as a place of artistic conflict was opposed to Raša's (Todosijević) idea of »the gallery as a place of conflict«. Once we had concluded that the creative act was of utmost importance and that it was the real work of art, we decided, in our usual ironical approach, as there was no other possibility, to simulate the conclusions to which we had arrived in a tautological way. We did not wish to explain our idea in textual form. We simply simulated — reconstructing the situation in which we had the idea of reconstructing the actual situation. We got hold of several chairs, a table, a sofa, rug, etc.; the rest we represented through drawings or in written form. That was a reconstruction of »creativeness«. Before carrying out this project, in the train to Zagreb, we arrived at an ideal formulation, a kind of definition of the reconstruction, and we were very pleased. However, we didn't write it down, and the following day we forgot it.

After ploughing in Zagreb, we ploughed in East Berlin (Fig. 268) and in Belgrade. In Berlin there was a students, and youth festival and at the end the parade passed through a crowd of a hundred thousand people, all standing in line. We used our ploughs to collect the multi-coloured festival ribbons. However, this ploughing looks much better on the photos than it did at the scene of the event. The public did not really understand it. They thought that it was a carnival, since that was the context in which we appeared. The Belgrade ploughing had a commercial character.

After Berlin we went to Edinburgh. Ricky, Richard Demarco, did not show much understanding for us at the time, so that all that remained for us to do was to enjoy ourselves. We came up with several proposals for the 4th April Meeting and only carried through *The Effect of the Theatrical Costume*. Dressed in different coloured costumes, we studied the effect upon »urban communication«, transport, people, buildings and contents. People thought we were making an announcement for a theatrical performance, they thought we were »foreigners«, that we were advertising some kind of product. We distributed leaflets, communicated with passers-by; in short, we behaved normally. We planned to sum up the results of our investigations and the effects in a study, but this was no longer in the sphere of our preoccupations and so-called style. In June/July 1974 we all graduated.

As a beginning to some sort of conclusion allow me to quote Duchamp:

»The fact that they (ready-mades) are regarded as a work of art may mean that I have failed to resolve the problem of how to get rid of art completely.« ... All in all, I can count on 10, 12 moves of this kind in my life. And I'm glad it's so, because I feel that this is where present-day artists go wrong. Does this have to be repeated?« and ... »And so when I arrived, my little idea, my iconoclastic move was a ready-made.«

I could, of course, have taken quotations by other artists and thinkers, which would not in any basic way have changed the views on the work of team A³, however, these quotations, owing to the fact that they refer to general problems of modern art and are still topical today, make it possible for me to be less elaborate. Duchamp's »notions«: »to get rid of art«, »move«, »iconoclastic move« are fundamental to modern art, and though the team were not aware of this, they are also of basic significance for their work.

When we were creating we always came upon the problem of where to place the team's work. We soon found an ironical

term ending in -ism: **anatrism**, as if it were a question of some significant movement, change, whose followers were already busy working on all continents. We were anatrists.

In one of his texts Denegri writes that the team's work is characterized by an attempt to come closer to life. It was life itself in actual fact. Not only with us, but with all those artists who consciously or for existential reasons presented their conceptions publicly, in the form of actions, performances, etc. Otherwise, what resulted was nothing but theatrical performances, more or less well acted out.

Our little iconoclastic move may have been in the non material character of our works, which without us would not have existed. It wouldn't have served any purpose to exhibit a plough or a bus in a museum. Other modern artists have found a way of artistically verifying this type of work through documentary or photo material, raised to the level of a work, by the author's authentic signature. What could we do? Who could have signed in the lower right hand corner: Team a³, 1972?

Goran Đorđević Belgrade

Fig. 270

Typical of a large number of Yugoslav artists, who in the last few years have been dealing with new artistic procedures, is that they did not acquire their initial experience by studying at an Art School, and symptomatic fact points to the following situation: it has been found, on the one hand, that a traditional art education not only does very little to help, but it often acts as an obstacle in penetrating those areas of artistic speech in which mental and conceptual approaches predominate, while, on the other hand, a training in the humanities or in exact sciences helps bring the artists closer to such views. Such is the case of Goran Đorđević (1950), a student at the Electrical Engineering Faculty in Belgrade, whose first appearance on the art scene was at the 2nd April Meeting in the Art Gallery of the Students' Cultural Centre in 1973. Before this, Đorđević went through an autodidactic period in which he practised a certain type of abstract painting, and though this practice did not have a strictly defined linguistic form, it created in the artist a predisposition towards a rigorous way of thinking, as shown in fragments of a text from an interview published in 1972. In this text the artist quotes as his model Malevitch to whom several years later, together with Jovan Cekić, he was to dedicate a comprehensive analytic study (*On the appearance of some works by Kazimir Malevitch*, publication "Umetnost", Belgrade, No. 55, 1977). His affinities towards suprematism and the rigorous methods applied in science, which were the subject of his studies, led Đorđević in 1974 to formulate a cycle entitled *Examples of process in square system* (first realized in collaboration with Vojislav Radulović), and the following year, with the completed work, he took part in the Ninth Biennial Exhibition of Young Artists in Paris.

The basic assumptions in the elaboration of questions contained in the cycle *Examples of process in square system* (Fig. 270) are presented by Đorđević in the following statement: »This work of mine tends to investigate and set up a visual method which would serve to present and carry out thought processes. Since thought is a function of time (process), the problem of the inclusion of this dimension is resolved through a series of successive visual states of the system under analysis.« Further pursuing this line of thought, Đorđević concluded that a fundamental means for conveying thought is language and, in addition to language, there is also mathematics which, owing to a high degree of internal organization, may become a very suitable instrument for explicating visual presentations of the flow of thought processes. Đorđević started to work on the realization of his idea by setting up a series of successive units within whose square fields he fixed numerous temporary states, and a series of such individual elements, which otherwise do not have any final and independent aesthetic quality, make up the unified structure of a given theme.

A similar principle, this time presented in a different visual form, was demonstrated by Đorđević in his work entitled *Some elements in the analysis of spacial-quantitative structures and processes*. The work was presented in December 1976 at the exhibition in the Gallery of the Students' Cultural Centre in Belgrade. On that occasion, Đorđević made the following statement: My research aims at setting up a formal-logical system of a visual character, which by its very nature could be classified as a set of fundamental principles of the organization of thought processes. The nature of this system is determined by the possibility of its graphic representation«. And finally, at the exhibition Trigon 77, held in October—November 1977 in Graz, Đorđević presented a work entitled *Discrete special structures and their connection with the theory of graphs*, in which he developed his earlier thoughts on the exact structure of an operation which, presented within the framework of given cultural conventions, may assume the nature of a work of art.

There is no doubt that Đorđević's tendency to explicate such themes is founded on the specific field of his studies, however, in the case of this artist it is not only a question of searching for possibilities of synthesis of art and science, but rather an operation with sociological implication, which tends

to draw on relations and criteria within an existing artistic system (system of art). Đorđević, as a matter of fact, believes (and he has stated this view on several occasions in texts: »On the Class Character of Art«, The Fox No. 2, New York 1976, in »Subject and Pseudo Subject of Artistic Practice«, Vidici No. 3, Belgrade 1977, as well as in the text of the catalogue for the exhibition »Radical Attitudes to the Gallery«, London, 1977) that the present-day artistic production is subject to economic and ideological exploitation by those forces of society which exercise control over the functioning of the artistic system (system of galleries, system of the education of artists and the system of the evaluation of their works). He sees a possibility of opposing such a state of affairs in the strategy of »constructive diversion«, which would consist in setting up an extremely rigorous, exact and basically unique (monosemic, according to B. Venet) artistic language which, as such, would not be subjected to distorted and arbitrary interpretation and to all the harmful consequences arising for the artist from this kind of interpretation. Đorđević himself clearly formulated this view in the following statement: »The application of formal/linguistic instruments taken over from science is the expression of the desire of some artists to achieve and maintain in this way — through formal, rigorous methods — the integrity of their work.«

Verbumprogram

Belgrade

Fig. 271

The principles determining the scope of the programme are contained in the notion of verbum, some of the levels of which can be represented through levels of indetermination, either in the form of methods or of procedures of communication. The notion of verbum includes the original principle of all techniques, while the procedure — an activity as such — methodologically constitutes a form of consciousness which is itself a structure of reality. The exhibitional character of the programme is, therefore methodologically directed towards praxis, as representing the meaning and content of communication. If the intention were made the theme of the exhibition, this would then be Method — that which determines the character of the programme as a critical consciousness formed through the experience of the procedure. In this respect, reality is not expressed, but created, and the attitude towards creation is determined by a pseudalized view of reality. The methodology synthesizes the moment of signification as the ethical basis in any type of activity. That is why the exhibitional form is always pseudalized by the character of the exhibited material, while the totality of such an act should be considered as an environment structured at a given moment of the programme process.

As the basic assumption and fundamental view of the artist, the methodology is explained by the environmental character (the material is put together for a specific exhibition) in which the documentation as well as the exhibitional character itself are pseudalized, and the whole activity is pseudalized in the form of programme activity. Though the exhibitional character is a simulation, only the form of the exhibition, as revealing the attitude of the artist, must be regarded as that which identifies a work within the framework of the system of art. We do not aspire to present a totally new idea, but what we do want to put forth is an innovative attitude in art, which consists of praxis, methodologically worked out, which represents a critical basis in communication. Thus we are no longer condemned (not to the same extent) to the duty of the artistic vocation which requires that one prove oneself through production as this determines the existence of the artistic personality. The method offers us at every moment (inspiration) a way in which to structure our attitude towards any form of the phenomenologically viewed consciousness. Every experience is unobjective without its transcendental frame, which confirms the validity of the methodology of comprehending and acting, and the only thing that keeps us from achievement is pseudalization, as a methodological attitude towards all creations of the mind, towards all institutional activities, etc. Thus, we methodologically express our ego cogito in transcendence as an existent reality, the existence of which is noted as pure praxis. For this reason, we can no longer speak of the process of praxis as something that exists — something that is. For the duration of praxis can only be determined intentionally. In this respect, each further step of »the programme« is realized as the unmasking of the very intentionality.

The fact that we have made an option in choosing communication (art) does not determine the scope of the programme, but only the pattern within the framework of which the totality (being) is experienced as separated from that to which it is addressed (thought, activity) and which, in its search for identity regards itself as the basis of reality (fiction). Pseudalization in determining the basis of reality is opposed to all comprehension and interpretation.

To approach the spiritual (in art) and thereby the supra-individual means to leave the field of expression, and this means to become indifferent to both the emotional and cultural contents in one's phenomenological course. To express oneself as clearly as possible means not to express oneself at all, which means to be objective (objectified). Pure spirituality is possible only once we become methodologically objective (objectified). This achievement is preceded by emotional purity — »a void«. Different attempts at production, as representing that which is (illusion), bring to the fore the completion and delimitation of that which is not (state), which is a totality. Directly. Yet, it is

not a kind of nothingness — (state), nor is it something else, but it appears at the presence of Existence. This presence or omnipresence will depend on the explanation (Procedure) of that in which the totality is absent (illusion).

Thus, the verbumprogram appears as a process throwing light on that which, in its manifestation, becomes separated from its basis, i.e. on that which in the manifestation itself is ever present. It is not knowledge, nor is it a point of support but rather a state of continual reflection.

Group 143 — Unity Belgrade

Figs. 272—276

- work (thought and behaviour) exists at the level of microstructure
- investigations into the formation of group and individual consciousness as a microcultural feature of the socially existential reality
- setting up new relations of the constructive environment
- sphere of communication covers individual languages (personal culture through creative collaboration/liberation of creative potential)
- sphere of communication covers individual languages/ /personal culture through:
 - process of implication
 - process of translation
- the process of coming together and drifting apart is realized
- criterion for evaluating the unity of the original position of the microstructure: the degree in which individual languages/personal cultures are able to undergo common changes
- attempt at re-examination of relations existing within art and culture
- application of analytic/synthetic methods of investigation within the practice of art
- through its work group sets up linguistic model
- language of creation is reduced and functional
- production determined
 - according to internal needs
 - according to external needs
- active observation and analysis of the area of thought accessible to the times in which we are living
- transmission from one epoch into another is a process of personality identification
- recognizing oneself in others — feeling of being related to a broader environment
- coordination of consciousness and feelings — modification in the domain of the conscious — integrity of the being
- it is possible to speak of documents of thought and behaviour — systematization of experience

I

1975.

march—june:

group 143 starts activities which can be qualified as an initial statement of objectives. presence of large number of people of different interests and activities. a number of talks organized — mainly of an educational character (ex. analysis of documentation of group oho). discussions on launching publication («katalog 143»: documentation on group over a certain period of time). *identical movements* (series of photographs) joint work: jovan čekić and miško šuvaković.

miško šuvaković: exhibition «structures» in gallery of students' cultural centre in belgrade, august

work on joint text — introductory text for katalog 143 no. 1 — biljana tomić, jovan čekić, miško šuvaković. notions are set out characterizing the subsequent/period of work: the domain of the relationship between thought and behaviour, the character of work as representing a document in the cognitive process, analysis of the notion of »process«. within this context the notion of mental constructions is introduced.

improvisations (series of photographs) joint work: jovan čekić, biljana tomić, miško šuvaković.

first works: *elements of visual speculations* — jovan čekić
book: *mental constructions* — works — miško šuvaković

— september — november:

occasional participants in the work of the group: dejan dizdar, stipe dumić and bojana burić. discussions on the possibilities (aspects) of group work.

ground (three series of photographs) joint work: jovan čekić, dejan dizdar, miško šuvaković

discussions on the works of representatives of classical avantgarde: malevitch, de stijl, mondrian, bauhaus, klee,

kandinski, moholy-nagy — with special emphasis on paul klee's book »pedagogic note-book«, in connection with which the *medial* is discussed. books on linguistics and logic are read

— november:

film no. 1 — parallel realities — joint work: jovan čekić, dejan dizdar, neša paripović, biljana tomić, miško šuvaković (analysis of work process, film about film).

»katalog 143« no. 1 is completed.

visit to novi sad: talks with members of the group (ə, kôd and darko hohnjec).

— december:

paja stanković joins the group.

preparations for exhibition — gallery nova, zagreb —

discussions about individual works and general assumptions.

series — diagrams — miško šuvaković

1976.

— january:

action: »discussion about morals« — jovan čekić, dejan dizdar, paja stanković, biljana tomić, miško šuvaković
talk with taja brejc.

grammar of time (on the medial — book) — miško šuvaković.

february-march:

preparation for talk (lecture in youth hall, belgrade) talk never took place because of difference of opinion between organizers and members of the group.

march:

jovan čekić, biljana tomić and miško šuvaković take part at exhibition of new yugoslav art in warsaw.

talk with ješa denegri

preparations completed for »katalog 143« no. 2 (version of which was exhibited in gallery nova zagreb).

equilibraum I (diagrams) — paja stanković

— april:

jovan čekić, paja stanković, and miško šuvaković take part in exhibition organized on the occasion of the 5th april meeting in the gallery of students' cultural centre, belgrade.

exhibition — gallery nova, zagreb — documentation on the group's one year period of activity — jovan čekić, dejan dizdar, paja stanković, biljana tomić, miško šuvaković, the exhibition marks the completion of a period of work carried out by the group which can be characterized by the following series of statements:

»dominant feature is analytical-rational-logical approach. generating of models of primary visual processes (mental structures). constitution of primary methodological procedures. the work is viewed as document of thought and behaviour. dominant syntactic model. well-determined homogeneous quality of work.«
talk with marko pogačnik, on the occasion of his visit to belgrade, on the work of the šempas group (family at šempas). maja savić joins group.

may-june:

jovan čekić and miško šuvaković take part in exhibition new photography. 2 photography as art. exhibited works are analysis of process, considered on the one hand as object-language, and on the other, as a procedure. preparations and work on book of photographs — joint work *conversation in the countryside*: jovan čekić, neša paripović, maja savić, paja stanković, biljana tomić, miško šuvaković additions to »katalog 143« no. 2.

— august:

work on film based on paul klee's book »pedagogic note-book« — problem of progression — film was not completed — jovan čekić, neša paripović, miško šuvaković.

work on material (books) for paris biennial:

jovan čekić — *visual speculations I*

paja stanković — *equilibraum, I, II*

miško šuvaković — *works I* (french version)

— september:

talk with boris demur and mladen stilinović — mirko dilberović was also present.

work on selected topic (series of photographs — tables) joint work: maja savić, paja stanković, miško šuvaković.

discussion on the subject »on the spiritual in art«, v. kandinsky organized in cooperation with darko hohnjec.

jovan čekić begins work on: *visual speculations 2*.

october:

action: *talks critical consciousness* — talks with prepared theses — jovan čekić, maja savić, paja stanković, miško šuvaković, biljana tomić, neša paripović, stipe dumić, bojana mojsov.

visit to novi sad — discussion with vlado kopicl and marko dilberović.

discussion about new joint text which should determine the group's general views (october-february) — jovan čekić, neša paripović, maja savić, paja stanković, biljana tomić, miško šuvaković.

jovan čekić leaves for ljubljana.

december:

film no. 2 — joint work: neša paripović, maja savić, paja stanković, biljana tomić, miško šuvaković.

drawings (book-work) joint work: paja stanković, maja savić, miško šuvaković, mirko dilberović.

1977.

— january:

books of drawings (september-january) — 50 copies printed — works: jovan čekić, maja savić, paja stanković, miško šuvaković.

three themes (nine works with photos) joint work: maja savić, paja stanković, miško šuvaković.

discussion of paja stanković's works (book *equilibrium III* and film) discussion of maja savić's works (text, photographs, film)

february:

work on »katalog 143« no. 3 — other contributors, apart from the members of the group, were: darko hohnjec, vlada kopicl, the šempas family, boris demur, mladen and sven stilinović, željko jerman.

discussion of miško šuvaković's works (book of works II and logical drawings).

preparation of material for catalogue for exhibition in galeria civica, modena.

miško šuvaković: *photo-documentation 1974—76* (book of photos).

— april:

discussion with marko pogačnik, tomaž brejc, andrej and bojan on the work of group 143.

discussion on group work: *possibility — impossibility*.

preparations for work on *film no. 3* — elaboration of theses of the prague linguistic circle.

projection of films (by maja savić, paja stanković, miško šuvaković) at 6th april meeting. jovan čekić, goran dorđević and jasna tijardović: presentation of work on malevitch.

»*situation realized*« (action) — paja stanković. work on film — neša paripović and miško šuvaković.

— may:

projection of films by neša paripović in the gallery of the students' cultural centre in belgrade.

book of photos — maja savić

photo-dossier — neša paripović.

— june:

exhibition — galeria civica, modena — documentation of the one year period of activity of the group — jovan čekić, neša paripović, maja savić, paja stanković, miško šuvaković. this exhibition brings to an end the group's second period of work which can be characterized by the following series of statements: »new people join the group — broader level of communication, heterogeneous nature of work determined.

shift of the object of work to those fields which go beyond the strictly rational-logical position.

irrelevance of defining the work as either »theoretical or non-theoretical«.

discussion — analysis of the group's work — the possible scope of activity — jovan čekić, darko hohnjec, vlada nikolić, neša paripović, maja savić, paja stanković, miško šuvaković.

— july:

neša paripović and miško šuvaković take part in fifth belgrade triennial on yugoslav fine art.

discussion with members of family at šempas: marko and marika pogačnik, tomaž brejc, andrej klančar and bojan brečelj on possibilities of cooperation.

— august:

paintings (analysis of actions of terry fox 1960—1973 through the process of painting) — book, joint work: vlada nikolić, maja savić, paja stanković, miško šuvaković.

discussion (with prepared theses) on reading: vlada nikolić, maja savić, paja stanković, miško šuvaković.

— september:

jovan čekić, paja stanković and miško šuvaković take part in the tenth paris biennial of young artists — with books and drawings.

— october-december:

jovan čekić participates in trigon in graz (»*visual speculations 2*«).

works III (book) — miško šuvaković.

preparations for exhibition *examples of analytic works*.

talk with wulf herzogenrath on the work of group 143.

discussion about book »islamic patterns« — about geometry in art and on meaning (of comparison) — about the possibility of working on a book of drawings based on the above book — vlada nikolić, neša paripović, maja savić, paja stanković, miško šuvaković.

talk with gergelj urkom about the work of the group.

1978.

— january:

discussion about book of drawings by maja savić — about the conception of katalog 143 no. 4 — about the writing of the present text.

II JOVAN ČEKIĆ (fig. 272)

— period 1975—1976 represented by works in the form of photographs, drawings, actions.

— photographs predominant in this period, in the form photograph/document. they study the possibilities of the process and the possibilities of the photographic medium. the work *wheat* is, for instance, composed of 14 photographs. the first seven photographs show the growth of wheat during the first seven days when it was supplied with the quantity of water necessary for its growth. the next seven photographs, shot during the seven following days, show the period when then wheat was no longer watered and was allowed to wither.

— the period 1976—1977 is represented with work on the following books: *elements of visual speculations, no. 1 and no. 2, green sketchbook* and *in connection with certain works by k. malevitch*, written together with goran dorđević and jasna tijardović.

— *elements of visual speculations, no. 1 and no. 2* deal with certain problems of the language of art, or more precisely, with the analysis of certain linguistic models. it is in fact a study of certain processes which can be established as representing a link between certain elementary signs.

— *green sketchbook* represents a further elaboration of certain problems first dealt with in the books *elements of visual speculations, no. 1 and no. 2*. it mainly deals with problems of semantics, while the first two books deal mainly with problems of syntax.

— the work *in connection with certain works by k. malevitch* is an attempt to analyse, by means of certain linguistic models, the basic suprematist signs of malevitch. this work too deals solely with problems of syntax.

— all of the latest works deal with the notion of the »language of art«, and with the possibilities of linguistic activities of the subject in the new art practice. within the framework of such investigations it can be assumed:

— what the subject defined as the notion of language represents his boundary of language in art, or in a broader sense:

— what the subject defines as a notion of art represents (his) boundary of activity in art.

in this way it is possible, by including all the experience of new art practice, to speak of the subjective in art, not only in terms of works but also in terms of the evaluation of each particular work of art.

III NEŠA PARIPOVIĆ (fig. 276)

it happens that certain artists, in their explorations ranging from nature to the social being, do not succeed in achieving unity of presentation, and little by little their research leads too much emphasis on the idea, at the risk of neglecting the them to private metaphysical results. others, on the other hand, are practically immune to this, owing to the fact that they lay very purpose of the idea.

since the so-called new art is in a critical situation (archeological exhibitions of traces of the new art are becoming more and more frequent) or at least its heyday is now over, the question now arising is whether the reasons for which it will disappear will be the same as those marking the end of similar movements in the past. the natural lassitude and relative productiveness of the present-day are reaching their extreme limits and solutions are being sought in innovations (stereotype documentarism, over-emphasis on the phenomenon of particularity, the search for unpleasant elements, the social involvement of the artist, etc.). though there are not many similarities with other movements, nevertheless, the new art, having made use of the psychological and social elements, is now entering upon the calm waters of individual self-assertion. and this gives rise to a situation in which too much stress is laid on the thesis, while the principle of documentarism is applied with too much consistency, with the hidden desire to find the aesthetic even in the most elementary things, restricting the problem of existence to a very narrow framework and seeking solutions by »accused: society« and engaging in highly specialized investigations into the nature of art.

by a systematic analysis of that which exists it becomes apparent that the existing no longer exists. by viewing the function and meaning of the artistic phenomenon in the well-known order, catalogue conclusions are drawn which ultimately become completely separated from the original idea and become an accepted social property, most frequently serving as a means of domination through a social body which gives us the freedom to see things as they should be.

IV MAJA SAVIĆ (fig. 273)

- works in the medium of photography (1976)
- binary relations in set of black and white-drawing (1976)
- film (1976)
- book of drawings (1977)

in carrying out works in the photographic medium I do not deal with the analysis of the medium, nor do I use photography as a document (record of the work). work is formed as a spacial-temporal structure of the individual photographs. the arrangement of the structure is based on a unique phenomenological-analytical principle. the phenomenological approach in the selection of elements is conditioned by the concentration of the energy of the material. the analytic nature of the procedure. the recording of the dynamic inter-relation.

in my drawings I express an intuitive notion assuming that certain relations exist. I do not assume the necessity of experience for understanding the work. although the work is not subject to the analysis of its components the analytic nature of the procedure only allows for the work to be articulated as a whole. the work can be regarded as an open system since it does not reach a conclusion in a final sense but is capable of self-development and of independent determination of its proper boundaries. different contexts of observation can lead to different interpretations which only represent a partial understanding of the totality of the work.

the texts determine the interest, though they take the form of the works adapted to their own proper mode of expression. logical and strict nature of the mathematical way of thinking in forming the structure of the text — mathematical structure of the text.

text 1

- thought pervaded with feeling — everything is felt to be thought
- discussion deprives thinking of its importance seriousness truth.
- thought written down also loses importance but sometimes it gains new importance.

text 2

- on the ubiquitous dense presence of games
- on the areas in which games exist
- the areas in which games exist are not determined by the rules of the game
- rules implicitly present in games
- the non-disjunctive character of areas in which games exist
- areas of qualitatively different existences from the existence of games are contained in area in which games exist.

text 3

- the period is thought
- space — the collection of all the periods
- has the dimension of thinking
- thinking is densely spread out in space
- the openness of space in relation to what it is
- the closed nature of space in relation to what it is not

V PAJA STANKOVIĆ (fig. 274)

- deals with the problem of movement and with determine the non-superfluous character of the questions raised
- prone to hypothetical deliberation
- aspires towards the realization of a higher degree of clarity and precision
- by reduction to the elementary elements (quality)
- by reduction to the simple elements (quantity)
- uses various media (text, drawing, film, photography) without assuming formal limits which consequently leads to the appearance of multi-media articulated structures (i.e. text-drawing, film-poster)

1975.

- carried out analysis of movement — a series of assumptions which were to precede an organized event

1976.

- carried out works in book media using text and drawing, in an attempt to determine qualities, states and relations books: *equilibrium I, equilibrium II, equilibrium III*
- carried out investigations into the static-dynamic principle documented in film and poster
- theoretical work on the organization of periods in the form of text-drawing published in *book of drawings* — joint work of the members of the group 143

1977.

- realized situation at the sixth april meeting in students' cultural center, belgrade.
- deliberated on the need, the desire and the requirement
- produced three photographs for the book of photographs and seven drawings for the exhibition of drawings

1978.

- gave and presented number theory in the field of visible-auditory manifestations — colour theory/sound theory

VI MIŠKO ŠUVAKOVIĆ (fig. 275)

I primary position

- determination of structure. structure: finite number of elements.
- process: finite number of states — contextual components. mental process: finite number of rational (logical) operations of the mind which connects the finite number of visual states in the context of behaviour.
- determination of process: according to the process/structure beyond, in itself, process object/syntactic structure, about the process/semantic primary structure.
- starting premises: convention (possible rational bases:

primitive statements.

— *form — material*: geometrical structure (in itself, linguistic structures) setting out formulative and social attitudes, logical structures. it is necessary to stress the predominant character of the geometrical component and the possible relation with previous post and geometrical arts.

— generalization of previous statements: work is determined by the application of analytic methods on visual (mental structure) processes. the context of shifting from the notion object-language to the notion of procedure, i.e. to the notion of function.

II developed primary position

— developed primary position means the predominant character of the ethical premises work/art.

— the ethical position makes necessary the introduction of a kind of semantic approach (on statements which are not necessarily rational) through:

the creation of a formulative cognitive system;
the creation of a system of actions *form of experience*
possibility of empirical assumptions.

— artistic work founded on non-repressive principle of production/progress (structures of minimal change) requires the setting up of a (micro) culture in which reason and sensibility exist through the self-assumed unity of directness.

II procedure — on books

— *structures I, II, III* (also refers to the other individual books from that period — 1974/1975). process of reduction: visual structures — mental structures prevail. possible relations of formulating («the same»): visual structure — numerical structure — structure of statement (sentennce).

— *classifications, mental constructions — works, grammar of time* (1975/1976). textual formulations (series of statements).

mental images — »thought experiment«. introduction of analysis of process through diagrams, processes external to the syntactic determination of the structure.

— works I, II, III (1976/1977)

works I: analyses of »process« as »object-language« — drawings/diagrams.

works II: analysis of the relation between analytical and aesthetic structures, starting point: digram from paul klee's book »pedagogical notebook«.

works III: analysis of relation between rational (logical) structures/statements and metaphysical structures/statements — visual structure — as compared with — »thought contemplated«) — problems which previous works excluded.

Illustrations

LIST OF ILLUSTRATIONS

GROUP OHO

1. Marko Pogačnik: Grass, 1967.
2. Marko Pogačnik: Little Bottles, 1967.
3. Marko Pogačnik: Match-Box Labels, 1968.
4. David Nez: Roof, 1969. Galerija suvremene umjetnosti, Zagreb.
5. Anraž Šalamun: The Wood, 1969. Galerija suvremene umjetnosti, Zagreb.
6. Milenko Matanović, David Nez, Dellabernardina: Triglav, 30. 12. 1968. Ljubljana.
7. Milenko Matanović: Embryo of Albin Gessner's Elephant, 1969. Galerija suvremene umjetnosti, Zagreb.
8. Tomaž Šalamun: Haystack, Maize Stalks, Bricks, 1969. Galerija suvremene umjetnosti, Zagreb.
9. David Nez: Cosmology, 1969.
10. Marko Pogačnik: Programmed Environment, 1969.
11. Tomaž Šalamun: Environment, 1969.
12. David Nez: Boards, Earth, 1969. Atelje 69.
13. Milenko Matanović: Smoke, 1969. Galerija Doma omladine, Beograd.
14. Tomaž Šalamun: Sculpture 117 °C. 1969.
15. Marko Pogačnik: Position of Gravity, 1969.
16. David Nez: Glass and Globules, 1969.
17. Andraž Šalamun: Environment, 1969. Galerija Doma omladine, Beograd.
18. Andraž Šalamun: Plaster and Glass, 1969. Galerija Doma omladine, Beograd.
19. David Nez: Mirrors, 1969.
20. Milenko Matanović: »Snake«, 1969.
21. Andraž Šalamun: Project 2, 1970. 4th Triennale of Yugoslav Contemporary Art, Beograd.
22. David Nez: Invisible Sculpture, 1969. Ljubljana.
23. Milenko Matanović: Rope and Wheat, 1969.
24. Andraž Šalamun: »Kama Sutra«, 1969.
25. Marko Pogačnik: Programmed Forest, 1969.
26. Milenko Matanović: Sticks and Bindings, 1969.
27. Marko Pogačnik: Family of Water, Air and Fair, 1969.
28. David Nez: Time-Space sculpture, April 1970.
29. Milenko Matanović: Intercontinental Group Project, 1970. Information Show, Museum of Modern Art, New York.
30. David Nez: Time-Space sculpture, April 1970.
31. David Nez: Time Structures, 1970.
32. Milenko Matanović: Relation Sun-Zarica Valley-Venus, April 1970.
33. Milenko Matanović: Constellation, April 1970.
34. Andraž Šalamun: Night, Bow, Fiery Arrows, 1970.
35. Marko Pogačnik: Project OHO, 1970. Aktionsraum, Munich.
36. Marko Pogačnik: Project OHO, 1970, Aktionsraum, Munich.
37. Marko Pogačnik: Project OHO, 1970, Aktionsraum, Munich.
38. Marko Pogačnik: Medial Systems, 1970.

FAMILY IN ŠEMPAS

39. Mental pattern for the sculpture »Sunray«, 1976, Šempas.
40. Mental pattern for the School of Drawing, 1975. Šempas.
41. School of Drawing, 1975. Šempas.
42. Healing of the Earth, 1977. Šempas.

NUŠA I SREČO DRAGAN

43. Heart Line, Video-action, 1977.
44. FAVIT Experience, First Time, 1973. 2nd April Meetings of Extended Media, Studentski kulturni centar, Belgrade.
45. Project of audio-verbal communication of syllables, 1970.
46. 7 nights and 1 day of human behaviour transmission in the alpha theta rhythm, 1974, 3rd April Meetings of Extended Media, Studentski kulturni centar, Belgrade.

JULIJE KNIFER

47. Angular Meander, 1961/62. Galerija suvremene umjetnosti, Zagreb.
48. Gorgona, Author's issue of the journal by Julije Knifer, 1961. Zagreb
49. Exterior Picture, 1971. School in Gornje Vrapče, Zagreb.
50. Meander, 20×30 m, 1975. Quarry in Tübingen.
51. Meanders, 1976. Yugoslav Pavillion, Venice Biennale.

IVAN KOŽARIĆ

52. Bundles, 1967—1973. Galerija suvremene umjetnosti, Zagreb.
53. Accumulation of Former Sculptures, 1976. Yugoslav Pavillion, Venice Biennale.
54. Project for the Cutting of Sljeme, photo-montage, 1960.
55. Monument to a Barmaid, photo-montage, 1973. Zagreb.
56. Grounded Sun, 1971. Trg maršala Tita, Zagreb, (destroyed).
57. Call It as You Wish, photo-montage, Zagreb.

JOSIP STOŠIĆ

58. Traditional symbols and verbal structures (Golgotha), 1971. Zagreb.
59. Verbally treated objects and auditive verbal structures (Chairs), 1971. Zagreb.
60. Verbally treated objects (Mirror and Stone), 1970. Zagreb.
61. Positions and interrelations of words (Anagram), 1958. Zagreb.

GROUP »PENSIONER TIHOMIR SIMČIĆ«

62. a and b. Picture of Krešimir Klika, 1969. Zagreb. Doorway Hall Frankopanska 2a.
63. a and b. Exhibition in the doorway hall of the house Frankopanska 2a, 1969, Zagreb.

ENVIRONMENTS

64. Hit Parade (Mladen Galić, Ljerka Šibenik, Ante Kuduz, Miro Šutej), 1967, Galerija Studentskog centra, Zagreb.
65. Exhibition of Men and Women (conception Želimir Koščević), Galerija Studentskog centra, Zagreb.
66. Pictorial Loop (Boris Bučan and Josip Stošić), 1959, Galerija Centar, Zagreb.
67. Urban Picture (Boris Bučan), 1971, Šavska 143, Zagreb.
68. Untitled (Sanja Iveković), 1970, Galerija Studentskog centra, Zagreb.
69. Sum 680 (Braco Dimitrijević), 1969, Galerija Studentskog centra, Zagreb.
70. Series (Gorki Žuvela), 1970, Galerija Studentskog centra, Zagreb.
71. Module N+Z (Dalibor Martinis), Galerija Studentskog centra, Zagreb.
72. Environment + (Janez Segolin and Dean Jokanović), 1970, Galerija Studentskog centra, Zagreb.
73. Nameless Environment (Jagoda Kaloper), 1970, Galerija Studentskog centra, Zagreb.
74. Mail-Items (conception Želimir Koščević), 1972, Galerija Studentskog centra, Zagreb.
75. Collective Improvisation (conception Nikša Gligo), 1976, Studentski centar, Zagreb.
76. Action Total, 1970. (Organisation: Galerija Studentskog centra, Zagreb.
77. »Village Fête«, 1974/75, exhibition of the inhabitants of the settlement Sopot in New Zagreb.
78. Triumphant Arches (Željko Kovačić, Aleksandar Laszlo, Neven Mikac, Nikola Polak) 1975, New Zagreb.

POSSIBILITIES FOR 1971

79. Boris Bučan: Coloured Chimneys, Sanja Iveković: Rainbow (Neon thread), 1971, Katarinin trg, Zagreb.
80. Davor Tomičić: Awnings, facade of the house Vranicanijeva 2, 1971, Zagreb.
81. Dalibor Martinis: Four Triangles, fluorescent tubes, 1971, Katarinin trg, Zagreb.
82. Sanja Iveković: Passage, neon arches, 1971. Zakmardijev prolaz, Zagreb.
83. Boris Bučan: Bumtrespengcingfing, iron rails, 1971, Katarinin trg, Zagreb.
84. Gorki Zuvela: Plastic Tubing, air-filled object, 1971. Tomičeva ulica and Funicular, Zagreb.
85. Goran Trbuljak: Lamp-Shades, mantees on street-lamps, 1971, Markovićev trg, Zagreb.
86. Jagoda Kaloper: Twenty-Four People, outlines of human figures, 1971, Jezuitski trg, Zagreb.

GULLIVER IN WONDERLAND

87. Braco Dimitrijević: Sums 1971, Koranski park skulpture, Karlovac.
88. Jagoda Kaloper: Untitled 1971. Koranski park skulpture, Karlovac.
89. Sanja Iveković: Untitled, 1971, Koranski park skulpture, Karlovac.
90. Ivan Kožarić: Grounded Sun, 1971, Koranski park skulpture, Karlovac.
91. Dalibor Martinis: Untitled, 1971, Koranski park skulpture, Karlovac.
92. Petar Dabac: Untitled, 1971, Koranski park skulpture Karlovac.

GROUP »CRVENI PERISTIL«

93. Project for the chromatic redesigning of the Peristil environment, 1968, Split.
94. Project for the chromatic redesigning of the Peristil environment, 1968, Split.
95. Pavao Dulčić: »Why do I irritate people? I am an exhibit«, 1968, Split.
96. Project for the chromatic redesigning of the Peristil environment, 1968, Split.
97. Toma Čaleta: Intervention on Photography, 1968, Split.
98. Toma Čaleta: Intervention on Photography, 1968, Split.

GROUP TOK

99. Greetings from Zagreb, picture post-card. Realization of a project for the Section »Prijedlog« (Proposal) of the 7. Zagrebački salon, 1972.
100. Action during the Kunstmarkt, 1973, Graz.
101. Realization of a project for the Section »Prijedlog« (Proposal) of the exhibition 7. Zagrebački salon, 1972.
102. Urbofest, Pazin, 1973.
103. Realization of a project for the Section »Prijedlog« (Proposal) of the exhibition 7. Zagrebački salon, 1972.
104. Realization of a project for the Section »Prijedlog« (Proposal) of the exhibition 7. Zagrebački salon, 1972.

BORIS BUČAN

105. Bučan Art, 1973, Zagreb.
106. The Lie, 1973, Zagreb.
107. Red Cross, 1975, Galerija suvremene umjetnosti, Zagreb.
108. Fachidiot = Style, 1975, Galerija suvremene umjetnosti, Zagreb.

ŽELJKO BORČIĆ

109. a, b, and c. First World Psychocybernetic Super-Self-Portrait, 1973, Galerija Studentskog centra, Zagreb.
110. a and b. This Is Your Last Chance to Become a Popular Personality, if Only for a Moment, This Very Year, 1974, Zagreb.

LADISLAV GALETA

111. a and b. Scenario 28 (Wheels), 1974, Galerija Studentskog centra, Zagreb.
112. TV-Outlines, from a series, 1976, Zagreb.
113. TV-Ping-pong, 1977, Zagreb.

VLADIMIR GUDAC

114. Crime and Punishment, poster from the series Great Novels, 1974, Zagreb.
115. The Objects We Most Look at do not Fix Our Attention for Their Own Sake, from the series In Spite of the Fact, 1977, Zagreb.
116. Arrival of the Croats to the Sea, from the series In spite of the Fact, 1977, Zagreb.
117. Folk-proverb from the surroundings of Sinj, from the series In Spite of the Fact, 1977, Zagreb.

SANJA IVEKOVIĆ

118. a and b. Double Life, advertisement and private photo, 1975, Zagreb.
119. Inaugurazione ala Tommaseo, action in the Galleria Tommaseo, 1977, Trieste.
120. Belgrade Performance, performance in the Galerija Studentskog kulturnog centra, 1978, Belgrade.
121. Inter Nos, video-action at the Centar za multimidijalna istraživanja, 1978, Zagreb.
122. Un Jour Violente, performance at Arte Fiera, 1976, Bologna.
123. Dalibor Martinis Keeper at the Exhibition, action at the exhibition Konfrontacije, 1976, Galerija Benko Horvat, Zagreb.
124. Open Reel, video-band, 1976, Motovun.
125. Self-Portrait, exhibition and action in the Studio of the Galerija suvremene umjetnosti, Zagreb.
126. Self-Execution, action, 1978, Galerija Studentskog kulturnog centra, Belgrade.

VLADIMIR DODIG — TROKUT

127. Writing out Messages on Trains, 1968, Split.
128. Destroyed Photo, 1968, Split.
129. Air in Water, 1966—1970, Split.
130. Aura of Artist's Finger, 1975, Zagreb.
131. a, b, and c. Untitled, photos, 1978, Zagreb.

BRACO DIMITRIJEVIĆ

132. Passers-by I Happened to Meet at 1.15, 4.23, and 6.11 p.m., 1971, Zagreb.
133. A passer-by I Happened to Meet in Venice at 1.49 p.m., 1976, Venice.
134. Action of Carrying a Photo of a Random Passer-by, 1971, Munich.
135. A Passer-by I Happened to Meet at 1.10 p.m., 1972, London.
136. This Could Be a Place of Historical Interest, 1975, Zagreb.
137. Cocktail in Honour of a Casual Passer-by, 1974, Galerija studentskog kulturnog centra, Belgrade.

GORAN TRBULJAK

138. Poster/Exhibition »The fact that someone has a chance to make an exhibition is more important than what will be exhibited at that exhibition«, 1973, Galerija suvremene umjetnosti, Zagreb.
139. Referendum »An artist is a person whom others have given the chance to be that«, 1972, Zagreb.
140. From the series »On Galleries«, questionnaire to the gallery Bama, 1972/74, Paris.

**BORIS DEMUR, ŽELJKO JERMAN, VLADO MARTEK,
MLADEN STILINOVIĆ, SVEN STILINOVIĆ, FEDOR
VUČEMILOVIĆ**

141. Exhibition-Action, 1975, Municipal bathing establishment Sava, Zagreb.
142. Exhibition-Action, 1977, Studentski centar, Zagreb.
143. Exhibition-Action, 1975, Trg Republike, Zagreb.
144. Exhibition-Action, 1976, Studentski kulturni centar, Belgrade.
145. Exhibition-Action, 1977, Filozofski fakultet, Zagreb.
146. Exhibition-Action, 1975, Trg Republike, Zagreb.
147. a and b. Sven Stilinović: A comparison of the Development of Painting and Non-development of Photography, 1976, Zagreb.
148. Fedor Vučemilović. Untitled (12 photos 10.5×7.5 cm), 1975, Zagreb.
149. Mladen Stilinović: Art Is . . . (environment and action), 1977.
150. Vlado Martek: Identification of the Space Between Poem and Painting, 1977.
151. Boris Demur: Industrial Landscape, action, 1977.
152. Željko Jerman: X-ray Imprint of Artist's Own Body, 1977.

GALERIE DES LOCATAIRES

153. Daniel Buren: Transparence Recto-Verso, March-April 1973, Galerie des Locataires and French Window, 14 rue de l'Avre, Paris.
154. Moral Contract Between the Galerie des Locataires and Katharina Sieverding.
155. Communication of the Work of Bernard Borgeaud In the Show-windows of the »Gornji grad« Tourist office, Tomićeva ulica, 1973, Zagreb.
156. Communication of the Works Sent to Poste Restante, Paris, on October 2, 3, 4, and 5, 1973. (Robin Crozier, Jean Roualdès, Predrag Šidanin, Jiří Valoch, Bernard Borgeaud).
157. The Showing of Cader's Work at the Inaguration of the Adamy Exhibition in the Galerie Maeght, 1973, Paris.
158. Exhibition the Work of Annette Messager »Annette Messager Shopping«, 1974, rue Beaunier, Paris.

GROUP KOD, GROUP (ə, GROUP (ə KOD

159. Slobodan Tišma: Cube, 1970, Novi Sad.
160. Joint, 1970, Tribina mladih, Novi Sad.
161. a and b. Mirko Radojičić: Aesthetics, 1970, Novi Sad.
162. Slavko Bogdanović: Black Tape, 1970, Tjentište.
163. Apotheosis of Jackson Pollock, 1970, Tjentište.
164. Mirko Radojičić: Pouring Paint into the Danube, 1970, Novi Sad.
165. Mirko Radojičić: Two Squares: Earth-Grass, 1970, Novi Sad.
166. Miroslav Mandić: Grass, 1970, Novi Sad.
167. Miroslav Mandić: Danube, 1970, Novi Sad.
168. Action on the Danube Quay, 1970, Novi Sad.
169. Miroslav Mandić: Three, Three, 1970, Tribina mladih, Novi Sad.
170. a, b, and c. Slobodan Tišma: Black and Yellow Tape, 1970, Novi Sad.
171. a, b, and c. Miroslav Mandić: Work A, Work B, and Work C, 1970.
172. a and b. Three Hundred Points, Novi Sad.
173. Miroslav Mandić: Identification Card for Entering Modern Galleries 1970.
174. Slavko Bogdanović: The medium is the message, 1970, Novi Sad.
175. Slavko Bogdanović: The Wedded Book, 1971, Novi Sad.
176. Peda Vranešić: Text, 1971, Novi Sad. circle, (from a series), 1975, Nevesinje.
177. a, b, c, and d. Mirko Radojičić: Structure of Growth —
178. Group (ə KOD: Information on Artistic Work for the 7th Biennale de Paris, 1971.
179. Mirko Radojičić: Text 1, 1971, Novi Sad.
180. Group (ə: 1—10, 1971, Novi Sad.
181. Vladimir Kopicl: Text, 1971, Novi Sad.
182. Mirko Radojičić: Text 2, 1971, Novi Sad.
183. Vladimir Kopicl: Text, 1971, Novi Sad.
184. Group (ə: Project, 1971, Novi Sad.
185. Vladimir Kopicl: Text, 1971, Novi Sad.

186. Group (ə: Transformation From a Three Dimensional System into an N-Dimensional System, 1971, Novi Sad.
187. Group (ə: System of Absolute Measure, 1971, Novi Sad.
188. Miša Živanović (A)ssocative Fields (Non-semantic field), 1971. Novi Sad.
189. Janez Kocijančič: Fourdayness, 1970, Novi Sad.

PREDRAG ŠIDANIN

190. Book »Love«, 1973.
191. Art in Process, 1974. Amsterdam.
192. I am in Artistic Euphoria, 1972/77.
193. Action Balatonboglár, 1973.

BOGDANKA POZANOVIĆ

194. Art — Interpersonal Communication: Bogdanka Poznanović and a) Jorge Glusberg, Ferrara 1975; b) Lutz Becker, Köln 1974; c) Eugenio Miccini, Firenze 1977; d) Dejan Poznanović and Klaus Groh, Venezia 1977; e) Luigi Ontani, Beograd 1974; f) Marko Pogačnik, Beograd 1977.

GROUP BOSCH + BOSCH

195. Attila Csernik: Visual Poetry, 1975.
196. Attila Csernik: »a«, book object, 1975.
197. Attila Csernik: Dobož (box) object, 1975.
198. Slavko Matković: Intervention in Space (Mobile sculpture). The action was realized with the collaboration of other members of the group, 1971 Ludoško jezero near Subotica.
199. Katalin Ladik: Change Art, 1975.
200. Janez Kocijančič and Katalin Ladik: R-O-M-E-T, scenic and musical happening during Tribina mladih, 1972, Novi Sad.
201. Katalin Ladik: Score, 1977
202. Katalin Ladik: Score, 1977.
203. a, b, c, and d. László Kerekes: Intervention in Free Space, 1971.
204. a, b, c, and d. László Kerekes — Tracks in Urban Space, 1971.
205. Slavko Matković: I am an Artist, 1975 (from a series).
206. Slavko Matković: Marked Surface, 1975.
207. Slavko Matković: Parallel Ideas — Kosuth, 1973.
208. Slavko Matković: Parallel Ideas — Cavellini, 1977.
209. Slavko Matković: Marked Surfaces, 1975.
210. Ante Vukov: Lines, 1975.
211. Balint Szombathy: Action Lenin in Budapest, 1972, Budapest.
212. a and b, Balint Szombathy: Bauhaus, 1972.
213. a and b, Balint Szombathy: Visual Semiology of Urban Environment — gestalt codes, 1973.
214. a, b, and c. Balint Szombathy: Visual Semiology of Urban Environment — 36 fixatives, inserts, 1973.

RADOMIR DAMNJANOVIĆ DAMNJAN

215. a, b, and c. In Honour of the Soviet Avant-garde, from a series of photographs, 1973.
216. Identity — destruction of books by Marx, Engels, Hegel, and of the Bible, performance, 1975, Trigon, Graz.
217. A Speck in Space or the Position of the Individual In Society, video-performance, 1976, Tübingen.
218. From Work to Creativity, performance, 1978, Galerija studentskog kulturnog centra, Belgrade
219. Newspaper-man or Possibility of Communication, 1973.
220. Reading Marx, Hegel, and the Bible by Match-light, video-performance, 1976, Tübingen.

TOMISLAV GOTOVAC

221. a and b: Our hap, happening, 1967, Zagreb.
222. Heads, 1970.

VLADAN RADOVANOVIĆ

223. Photo-Medium, photograph of photographic paper developed on the same paper, 1977.
224. Collapsible Sphere, 1971—74.
225. Paper-Medium, work on paper, 1973.

**MARINA ABRAMOVIĆ, SLOBODAN MILOJEVIĆ ERA,
NEŠA PARIPOVIĆ, ZORAN POPOVIĆ, RAŠA
TODOSIJEVIĆ, GERGELJ URKOM 1971—1973.**

226. Gergelj Urkom: Newspaper-Catalogue, 1971, exhibition October 71, Galerija Studentskog kulturnog centra, Belgrade.
227. Gergelj Urkom: Story About a Shoelace, xerox copy, 1971, exhibition October 71, Galerija Studentskog kulturnog centra, Belgrade.
228. Gergelj Urkom: Paper Casket With Written Text and Opaque Glass, 1972, exhibition October 72, Galerija Studentskog kulturnog centra, Belgrade.
229. Zoran Popović: Tacked Paper, 1971, exhibition October 71, Galerija Studentskog kulturnog centra, Belgrade.
230. Zoran Popović: Axioms, 1972, exhibition October 72, Galerija Studentskog kulturnog centra, Belgrade.
231. Zoran Popović: Axiom, 1972, exhibition October 72, Galerija Studentskog kulturnog centra, Belgrade.
232. Exhibition Objects and Projects, 1971, Galerija Studentskog kulturnog centra, Belgrade.
233. Neša Paripović: Three Letter Tapes, 1972, exhibition October 72, Galerija Studentskog kulturnog centra, Belgrade.
234. Raša Todosijević: Window, exhibition Objects and Projects, 1971, Galerija Studentskog kulturnog centra, Belgrade.
235. Neša Paripović: Modifications I, 1971, exhibition October 71, Galerija Studentskog kulturnog centra, Belgrade.
236. Raša Todosijević: Coils, 1971, exhibition October 71, Galerija Studentskog kulturnog centra, Belgrade.
237. Slobodan Milivojević: Sticking Sellotape on Mirrors All Over SKC, 1971, exhibition October 71, Galerija Studentskog kulturnog centra, Belgrade.
238. Slobodan Milivojević: Decomposing a Cube, exhibition Mladi umetnici i mladi kritičari, 1971, Muzej suvremene umetnosti, Belgrade.
239. Slobodan Milivojević: Dark Chamber, environment, 1972, exhibition October 72, Galerija Studentskog kulturnog centra, Belgrade.
240. Slobodan Milivojević: Action of Sticking Sellotape All Over Marina Abramović, 1971, exhibition October 71, Galerija Studentskog kulturnog centra, Belgrade.
(On the picture, from left to right: Jasna Tijardović, Jadranka Vinterhalter, Bojana Pejić, Biljana Tomić, Toma Bosanac, Ješa Denegri; bottom left: Marina Koželj, Raša Todosijević, Nikola Vizner, Gergelj Urkom, Zoran Popović, Neša Paripović, Era Milivojević; lying down: Marina Abramović).
241. Marina Abramović: Liberation of the Horizon, 1971, exhibition Objects and Projects, Galerija Studentskog kulturnog centra, Belgrade.
242. Marina Abramović: Sound Environment — White, 1972, exhibition October 72, Galerija Studentskog kulturnog centra, Belgrade.

MARINA ABRAMOVIĆ

243. Rhythm 2, performance, 1974, Galerija suvremene umjetnosti, Zagreb.
244. Rhythm 10, 1973, Richard Demarco Gallery, Edinburgh.
245. 30 November-30 November together with Ulay, 1976, Venice Biennale.
246. Rhythm 5, 1974, Studentski kulturni centar, Belgrade.
247. Relations in Space, with Ulay, 1977, 10^e Biennale, Paris.
248. Expansion in Space, performance, with Ulay, 1977, Documenta Kassel.
249. Relation in Time, performance, with Ulay, 1977, Studio G7, Bologna.

NEŠA PARIPOVIĆ

250. Body Performance, series of photographs, 1978.
251. a-f. Without Title, series of photographs.

ZORAN POPOVIĆ

252. Untitled, film (camera Slobodan Šijan), 1976, Belgrade.
253. Untitled, film (camera Slobodan Šijan), 1976, Belgrade.

254. The Worker Miodrag Popović, Typomechanic, About Life, Work, Leisure, 1977, Belgrade.
255. Battle in New York, film, 1976, New York.

RAŠA TODOSIJEVIĆ

256. Action: Water Drinking, 1974, Studentski kulturni centar, Belgrade.
257. Was ist Kunst, Patricia Hennings? Video-action, 1976, Brda.
258. Decision as Art, action, 1973, Edinburgh.
259. Who Makes a Profit on Art and Who Makes an Honest Living, video, 1975.
260. 1 Line in an Abandoned House, 1976, Follonica, Italy.
261. 200 000 Lines, 1977, 10^e Biennale, Paris.

GERGELJ URKOM

262. Six Minutes' Work of the Clock, xerox copy, 1971.
263. Doubly Proposed Work, 1974.

SLOBODAN MILIVOJEVIĆ

264. ŽIM, performance, 1972, Belgrade.
265. Swan Lake, performance, 1973, Belgrade.

TEAM A³

266. Black Flood Light, 1972, Studentski kulturni centar, Belgrade.
267. Bus, action, 1973, Belgrade.
268. Ploughing, action, 1973, Berlin.
269. Ploughing, action, 1973, Zagreb.

GORAN ĐORĐEVIĆ

270. Some elements from an analysis of the »Space/Co-Space« system, 1974, Belgrade.

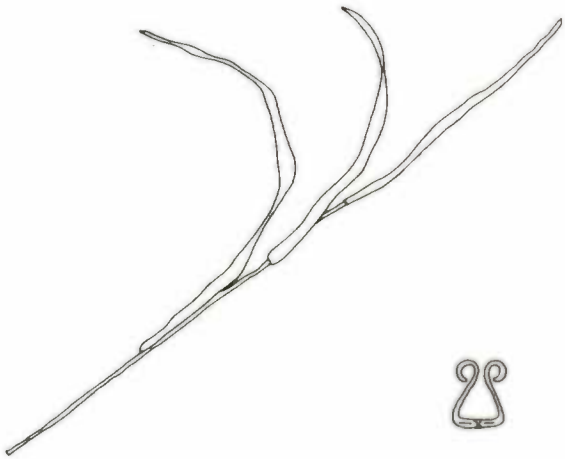
VERBUMPROGRAM

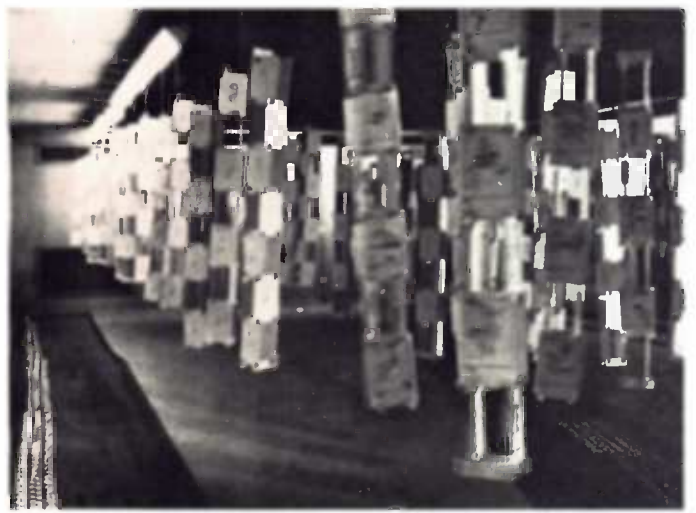
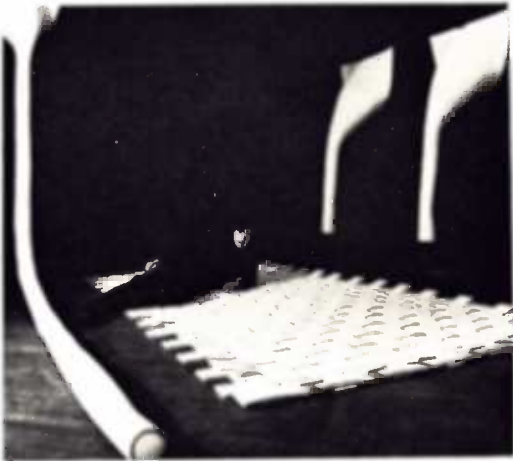
271. Oil on Canvas, series 1—6, 1976, Belgrade.

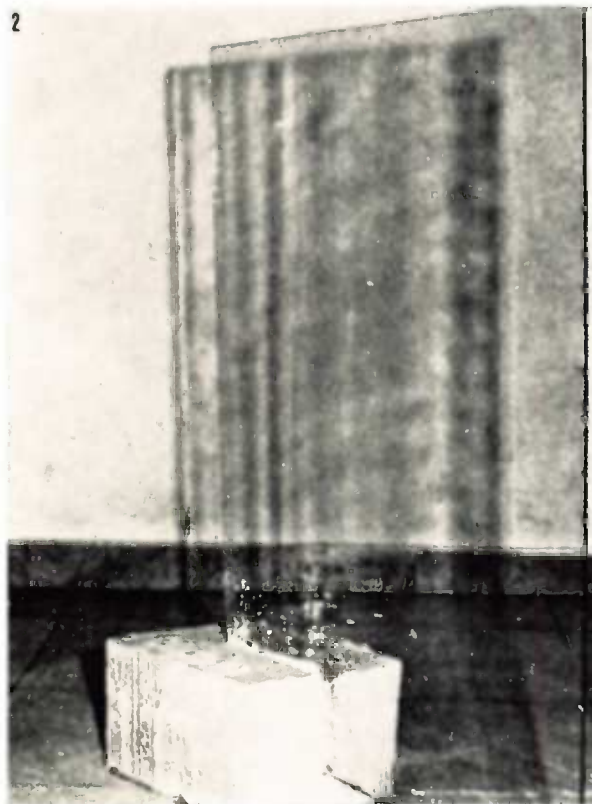
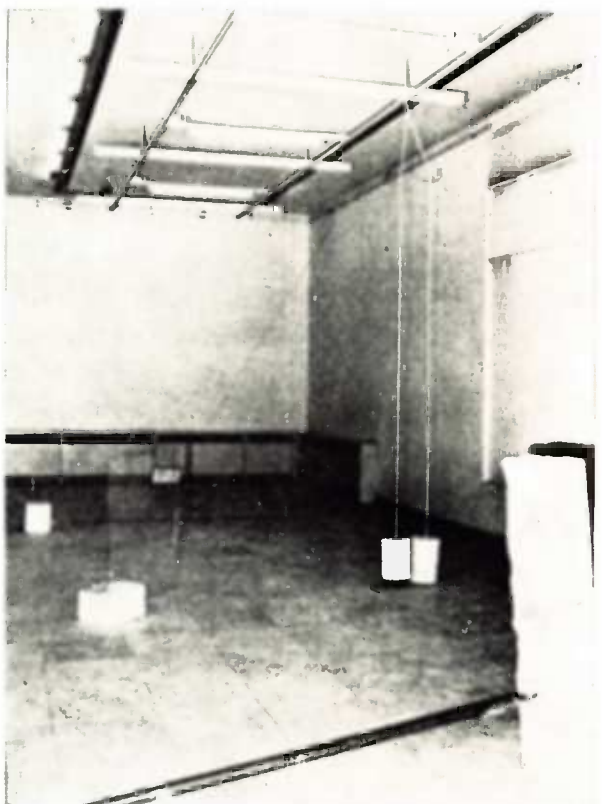
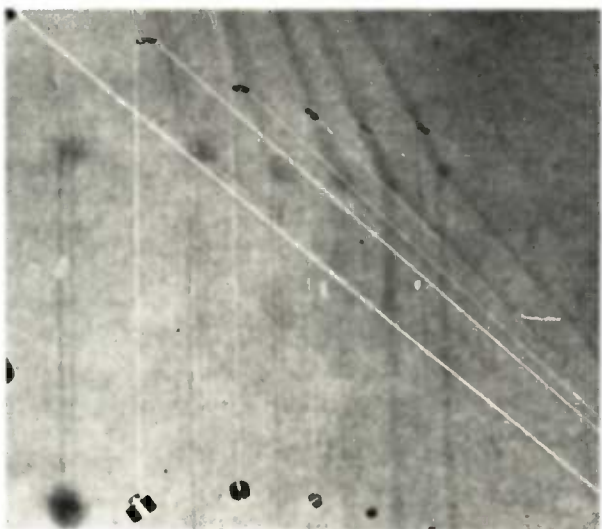
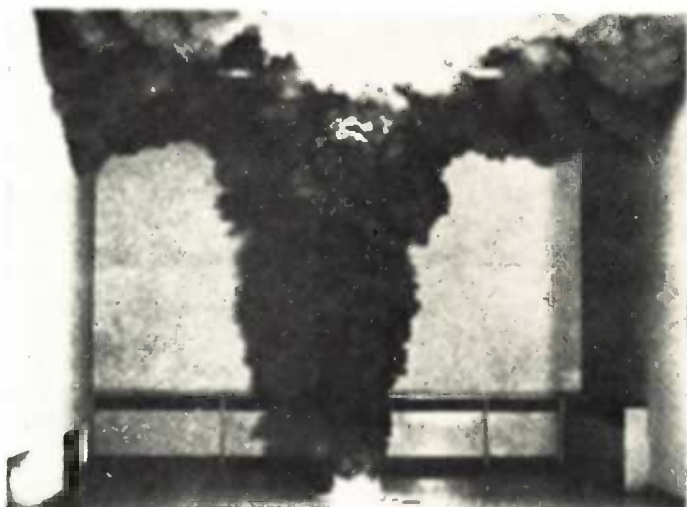
GROUP 143

272. Jovan Ćekić: Elements of Visual Speculations, N. 2, 1977, Belgrade.
273. Maja Savić: Binary Relations in Set of Black and White, 1976, Belgrade.
274. Paja Stanković: Number Theory in the Field of Audiovisual Manifestations, 1976, Belgrade.
275. Miško Šuvatković: From the Book Works III, 1977, Belgrade.
276. Neša Paripović: Photo-Dossier 1976, Belgrade.

**GRUPA OHO
OBITELJ U ŠEMPASU
NUŠA I SREČO DRAGAN**





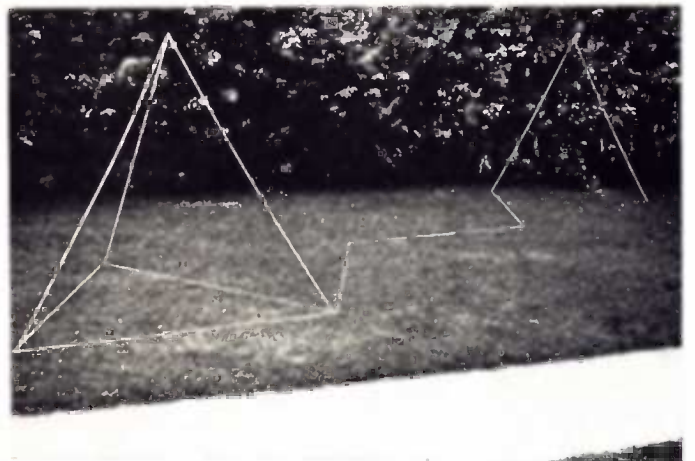


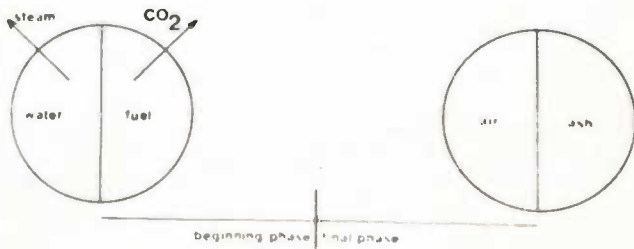
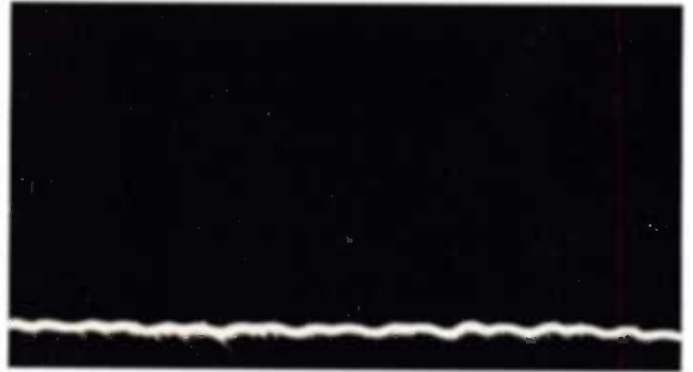


David Nez: Invincible Sculpture
400m transparent nylon thread
tied around Ljubljana castle.
1 of 50 postcards sent around
the world. July 69.



D. NEZ
GORNJI TRG 15
LJUBLJANA

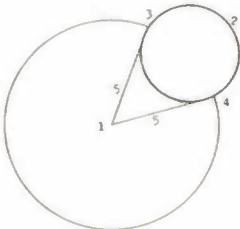




Family of water air and fire
The fire dynamic
1969 (skulpture of today)

1. sonce - sun
2. zemlja - earth
3. New York, America
4. Ljubljana, Evropa
5. relacija - relation

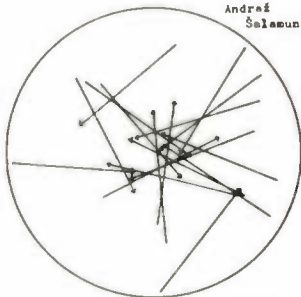
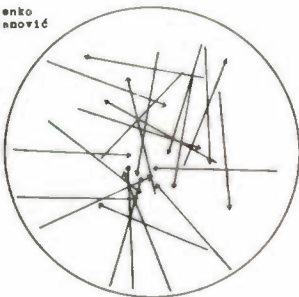
MILENKO MATANOVIĆ, 1970
interkontinentalni grupni projekt
amerika-evropa
intercontinental group project
america-europe



istočasno so štiri udeleženci, dva v New Yorku v Ameriki in dva v Ljubljani v Evropi, pogledali proti soncu in spustili vžgalico z višine 10 cm na kos papirja simultaneously the four members of OHO group, two of them in New York, America, and two in Ljubljana, Europe, looked at the sun and dropped from the height of 10 cm one wutchetick on a piece of paper

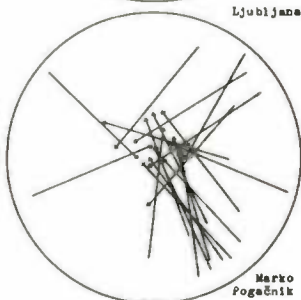
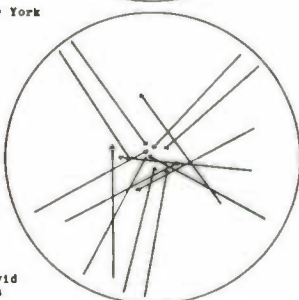
Milenko Matanovic

Andrej Salasun



New York

Ljubljana



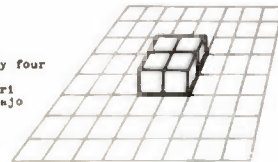
David Nez

Marko Pogacnik

DAVID NEZ, 1970

time-structures, to be documented on 8mm film (1 position-1 frame, 16 frames per second)
object-program
časovne strukture, ki se dokumentirajo na 8mm filmu (1 pozicija-1 sličica, 16 sličic na sekundo)
program za objekt

a grid marked off on floor units A,B,C,D, presented by four identical cubes



1 unit, a square with points a,b,c,d sides ab,ac,bd,cd



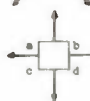
1 enota, kvadrat s točkami a,b,c,d stranici: ab,ac,bd,cd

each point selects a direction of movement (diagonal)



vsaka točka selekcionira smer gibanja (diagonalno)

each side selects a direction of movement (horizontal, vertical)

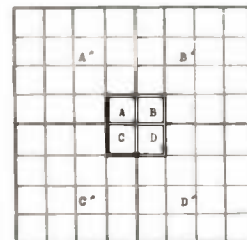


vsake stranice selekcionira smer gibanja (horizontalno, vertikalno)

1 unit = 1 square
1 square x 16 = 1 section
4 sections = total grid (64 squares)

1 enota = 1 kvadrat
1 kvadrat x 16 = 1 sekcija
4 sekcije = celotni raster (64 kvadratov)

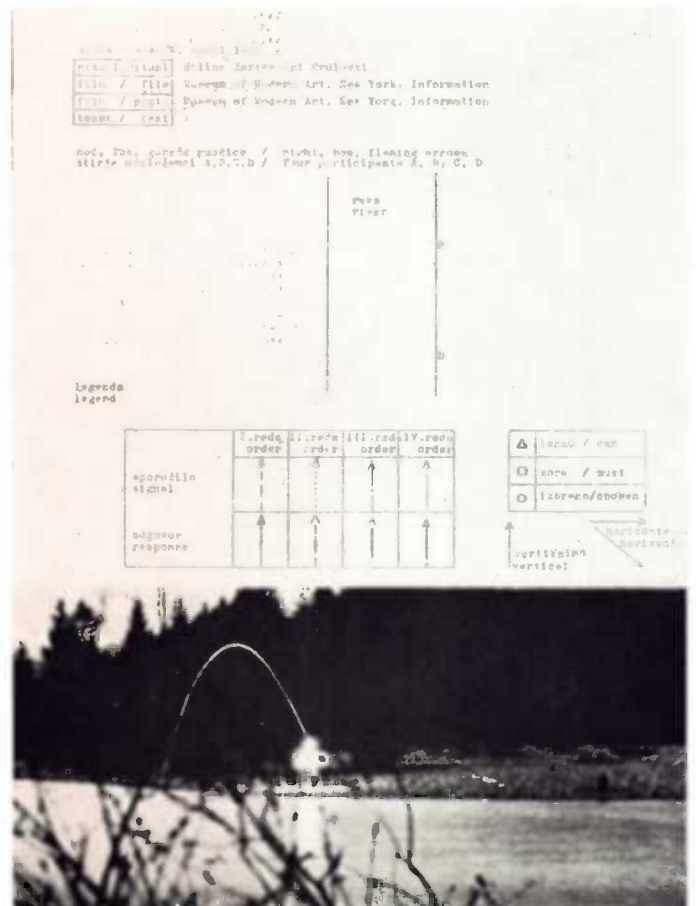
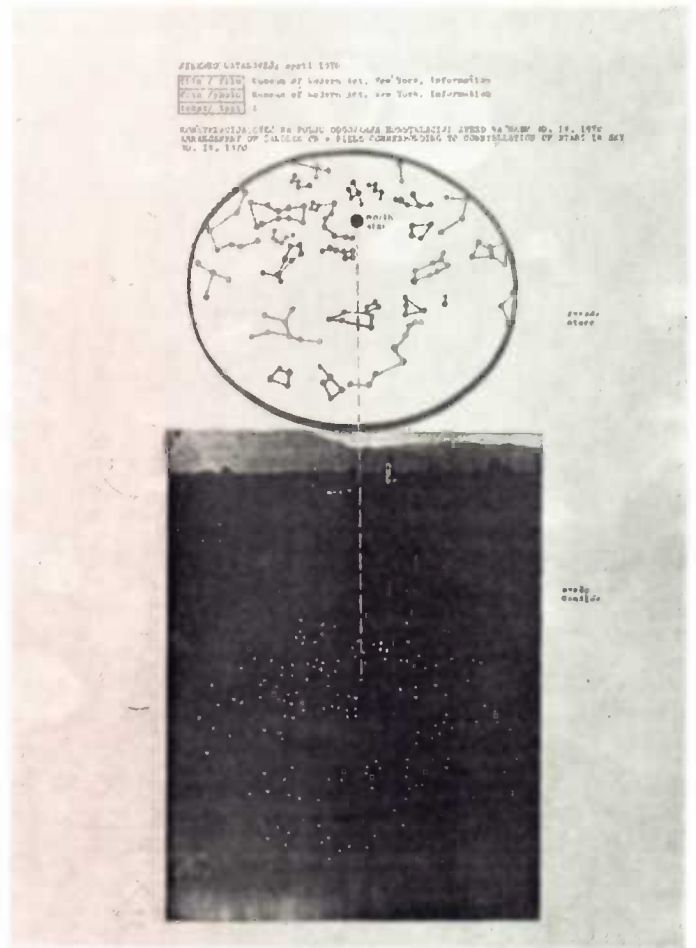
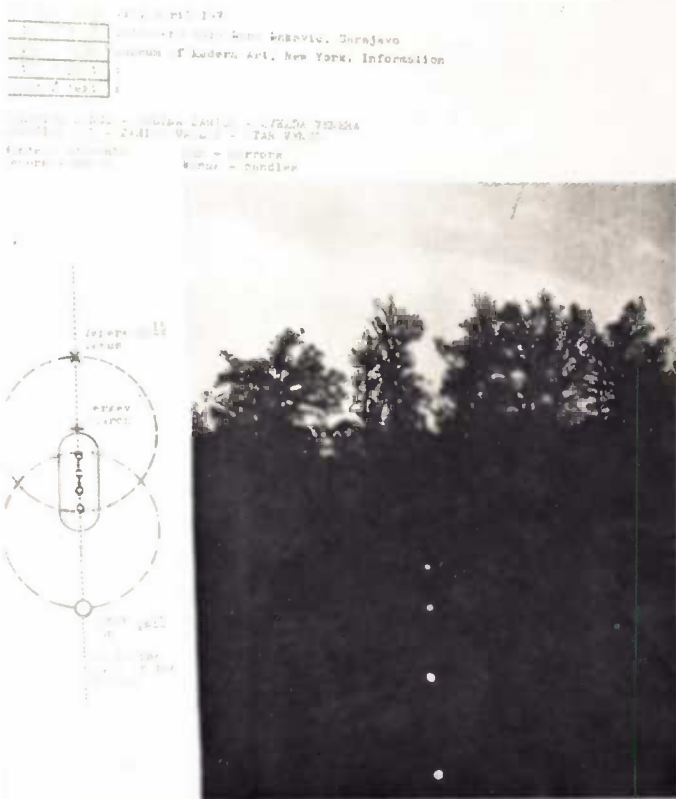
unit A in section A'
enota A v sekciji A'



enota B v sekciji B'
unit B in section B'

unit C in section C'
enota C v sekciji C'

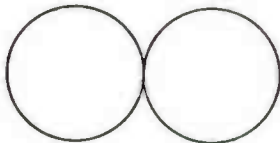
unit D in section D'
enota D v sekciji D'



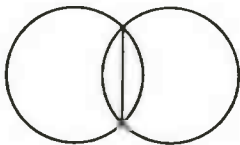
1.1.krog
circle



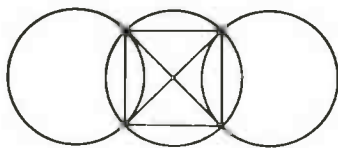
2.2.točka
point



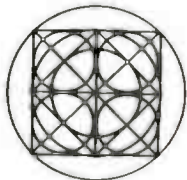
3.3.relacija
relation



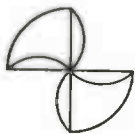
4.4.kvadrat
quadrate



10.1.izven-svetna sfera
out-of-world sphere
2.svetna sfera
world-sphere
3.grupna sfera
group sphere
4.individualna sfera
individual sphere



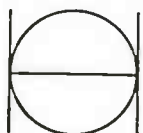
11.1.sistematično-racionalna vloga
systematical-rational role
2.sistematično-intuitivna vloga
systematical-intuitive role
3.senzibilno-intuitivna vloga
sensitive-intuitive role
4.senzibilno-racionalna vloga
sensitive-rational role



12.1.marko pogočnik
2.david nas
3.andrea salaman
4.milanko metanović



13.1.eplošni del projekta OHO
general part of the project OHO
2.projekt OHO
project OHO
3.posebni del projekta OHO
particular part of the project OHO



5.1.-3. tehnična relacija (kako)
2.-4. materialna relacija (kaj)
1.-3. technical relation (how)
2.-4. material relation (what)



6.1.sistematično
systematic
2.racionalno
rational
3.senzibilno
sensitive
4.intuitivno
intuitive



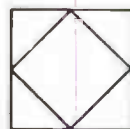
7.1.sistematično-racionalna selekcija
systematical-rational selection
2.sistematično-intuitivna selekcija
systematical-intuitive selection
3.senzibilno-intuitivna selekcija
sensitive-intuitive selection
4.senzibilno-racionalna selekcija
sensitive-rational selection



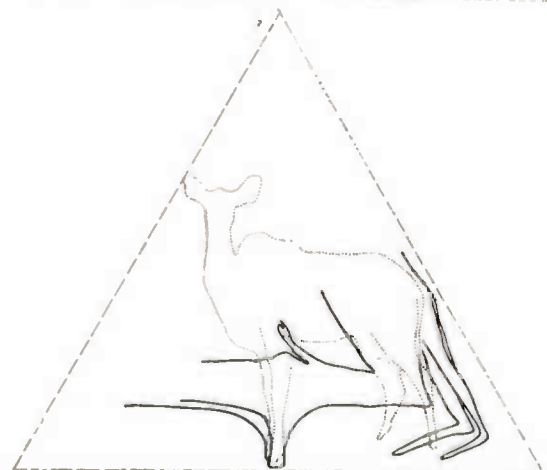
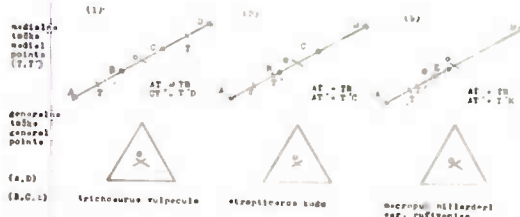
8.1.prva smer koncentracije
first direction of concentration
2.druga smer koncentracija
second direction of concentration
3.tretja smer koncentracije
third direction of concentration
4.četrta smer koncentracije
fourth direction of concentration

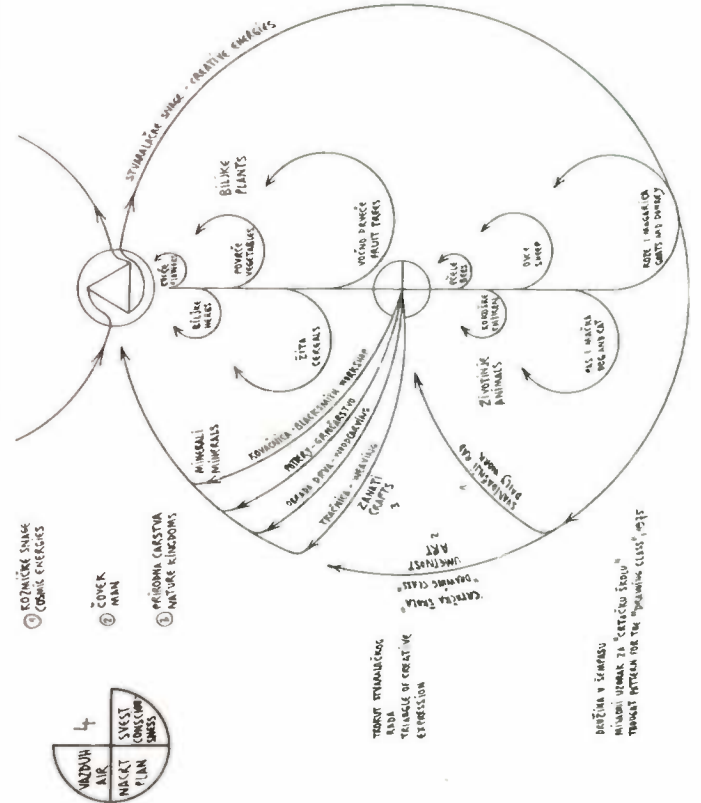
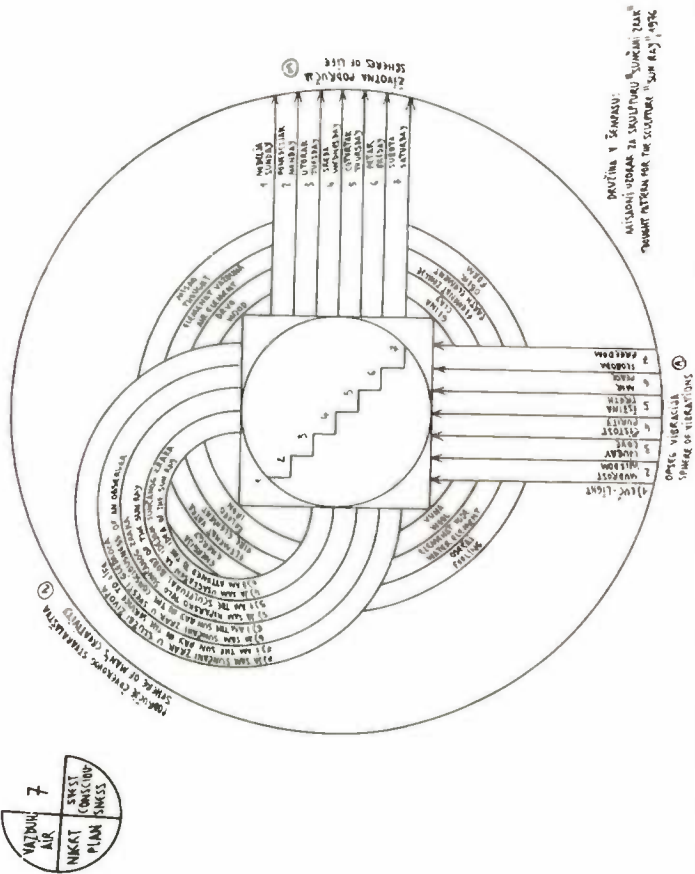


9.1.kvadrat izven-svetne koncentracije
out-of-world concentration quadrate
2.kvadrat svetne koncentracije
world concentration quadrate
3.kvadrat grupske koncentracije
group concentration quadrate
4.kvadrat individualne koncentracije
individual concentration quadrate



(3)







00001 centre for video
experience tv and
Kublija na yugoslavia

the art of heart
by nuša & srečo
on the events
03 23 03
montreal canada

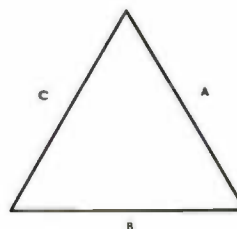
or the observation of the
creative through the
eyes of nuša & srečo
involved the art of active
participation in the discove
of the mysterious
forces of creative



A/ AKUMULACIJA
B/ DISTRIBUCIJA

PARTICIPANTSKI SUSRETI
BEOGRAD I NUŠA & SREČO DRAGAN
KOMUNIKACIJA DE U PRAMU
MAGNETIJE 12.14.18
RAZUM-1, 2, 3. SENZIBILITET 1, 3
PROVAJAJE SE U
1/D PRED PROSTORU-IDENTITETA COLEKVA-
ROGA - BRISHMA - OM
*no participants at the 20 April meeting
boogr ad 73 and nuša & srečo dragan
the communication is ending in relation
imaginary 1/2 1/4 1/8. intellect-3
memorabilia in
10. entrance-idealizing Ban grid-kublija.com

**LJUBLJANA:
nuša &
srečo dragan**

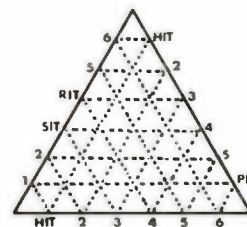


PROJEKT SLUŠNO GOVORNE GRUPE
KOMUNIKACIJE ZLOGOV:
HIT VIT SIT RIT GIT PIT
1 2 3 4 5 6

INFORMATIVNI CENTER NUSA
SREČO DRAGAN 00001

PESNIŠKI MARATON NA FILOZOFSKI
FAKULTETI V LJUBLJANI, NOVEMBER 70

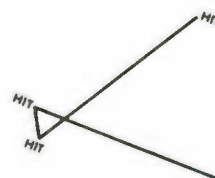
A — MAGNETOFON
B — PARTICIPANT (DAVID NEŽI)
C — PARTICIPANT (SREČO DRAGAN)



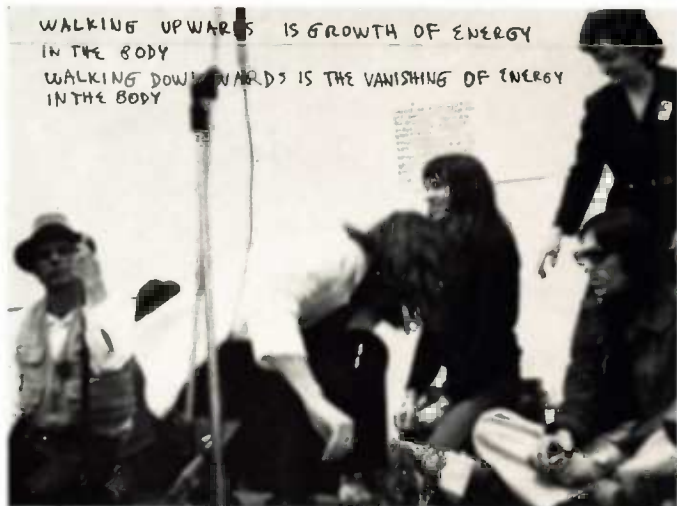
SELEKTIVNA RELACIJA
ZAPORÉDNA KOMUNIKACIJA A — B — C
(SKUPNI PROSTOR PONAVLJANJA ZLOGOV
KOMUNIKACIJE TREH CLANOV)
B PONOVI ZA A, C PONOVI ZA A ALI B
NASLEDNJE ZLOGE:

HIT VIT SIT RIT GIT PIT
REZULTAT SLUŠNO GOVORNE GRUPE
KOMUNIKACIJE PONAVLJANJA ZLOGOV:
HIT HIT HIT

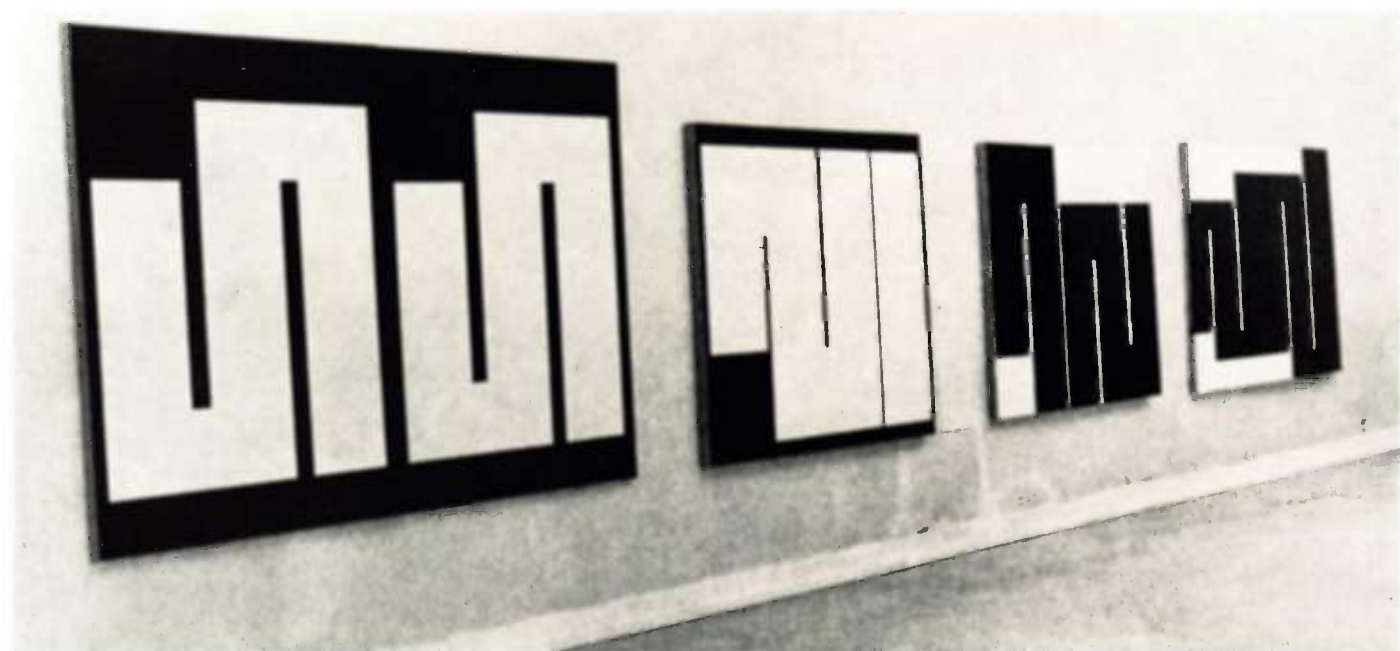
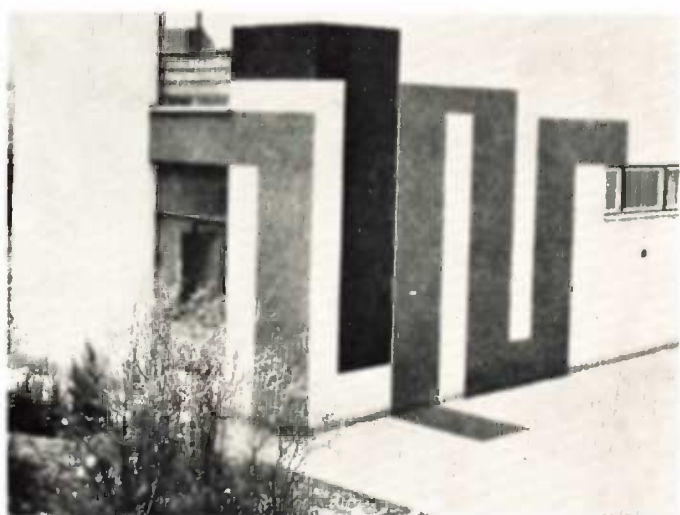
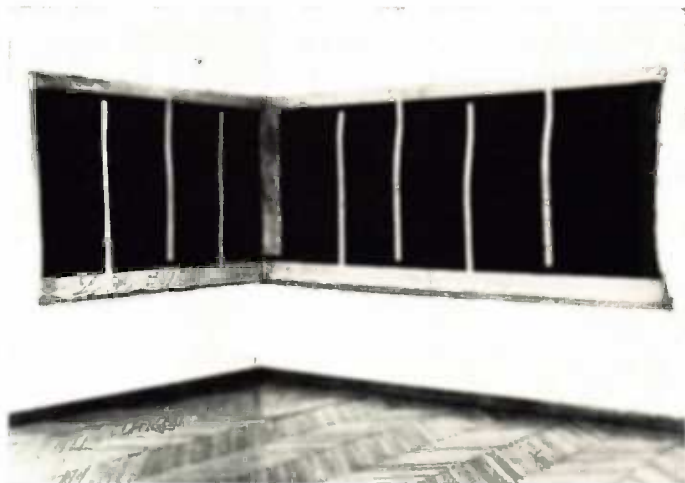
KONCEPT REZULTIRA V DIAGRAM IN
MAGNETOFONSKI ZAPIS



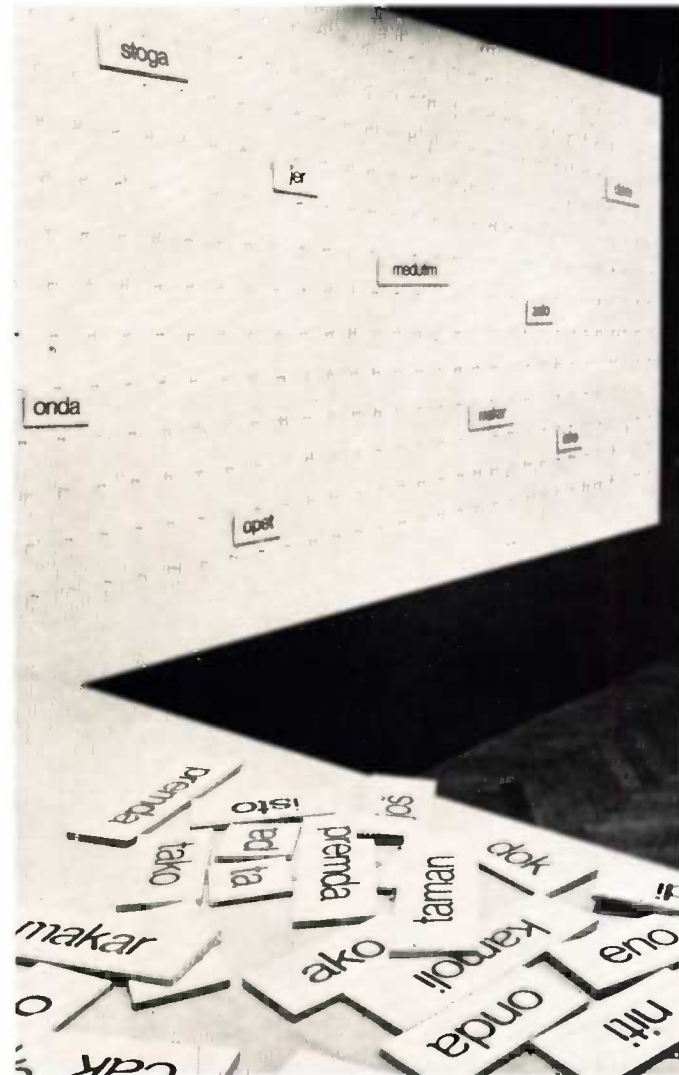
AM 70 6
NA FAVIT-ZASOPISU LSTN 73



**JULIJE KNIFER
IVAN KOŽARIĆ
JOSIP STOŠIĆ
GRUPA »PENZIONER TIHOMIR SIMČIĆ«
VEŽA FRANKOPANSKA 2a
AMBIJENTI
MOGUĆNOSTI ZA 1971
GULIVER U ZEMLJI ČUDESA
GRUPA »CRVENI PERISTIL«
GRUPA TOK
BORIS BUČAN
ŽELJKO BORČIĆ
LADISLAV GALETA
VLADIMIR GUDAC
SANJA IVEKOVIĆ
DALIBOR MARTINIS
VLADIMIR DODIG-TROKUT
GORKI ŽUVELA
BRACO DIMITRIJEVIĆ
GORAN TRBULJAK
GRUPA ŠESTORICE AUTORA
GALERIE DES LOCATAIRES**

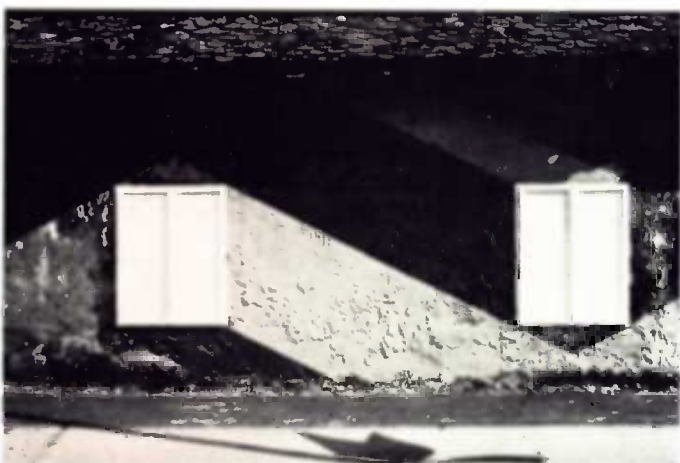
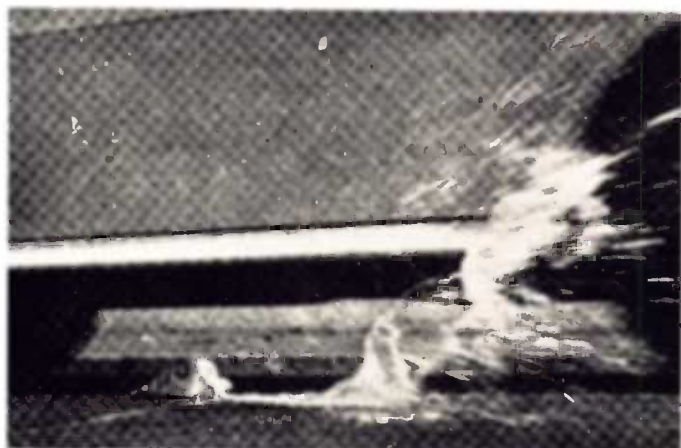


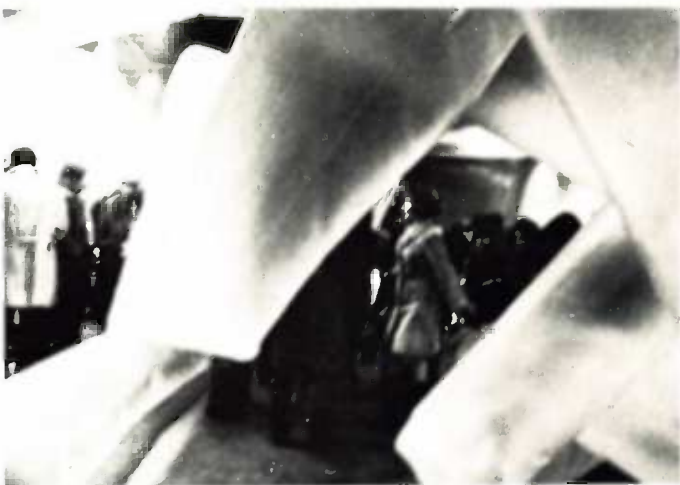


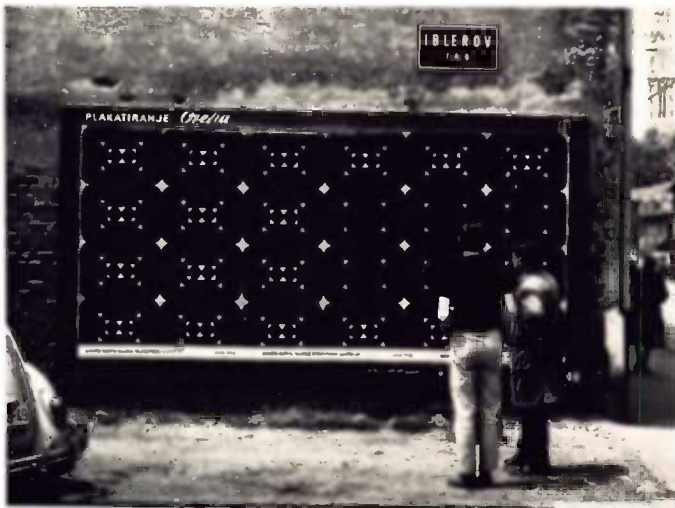


GRUPA »PENZIONER TIHOMIR SIMČIĆ«
VEŽA FRANKOPANSKA 2a
AMBIJENTI

62a 62b
63a 63b
64 65
66 67

















ŽELJKO BORČIĆ

109a

109b

109c

110a

110b



Željko Borčić

Željko Borčić kao Sinatra



Informacija

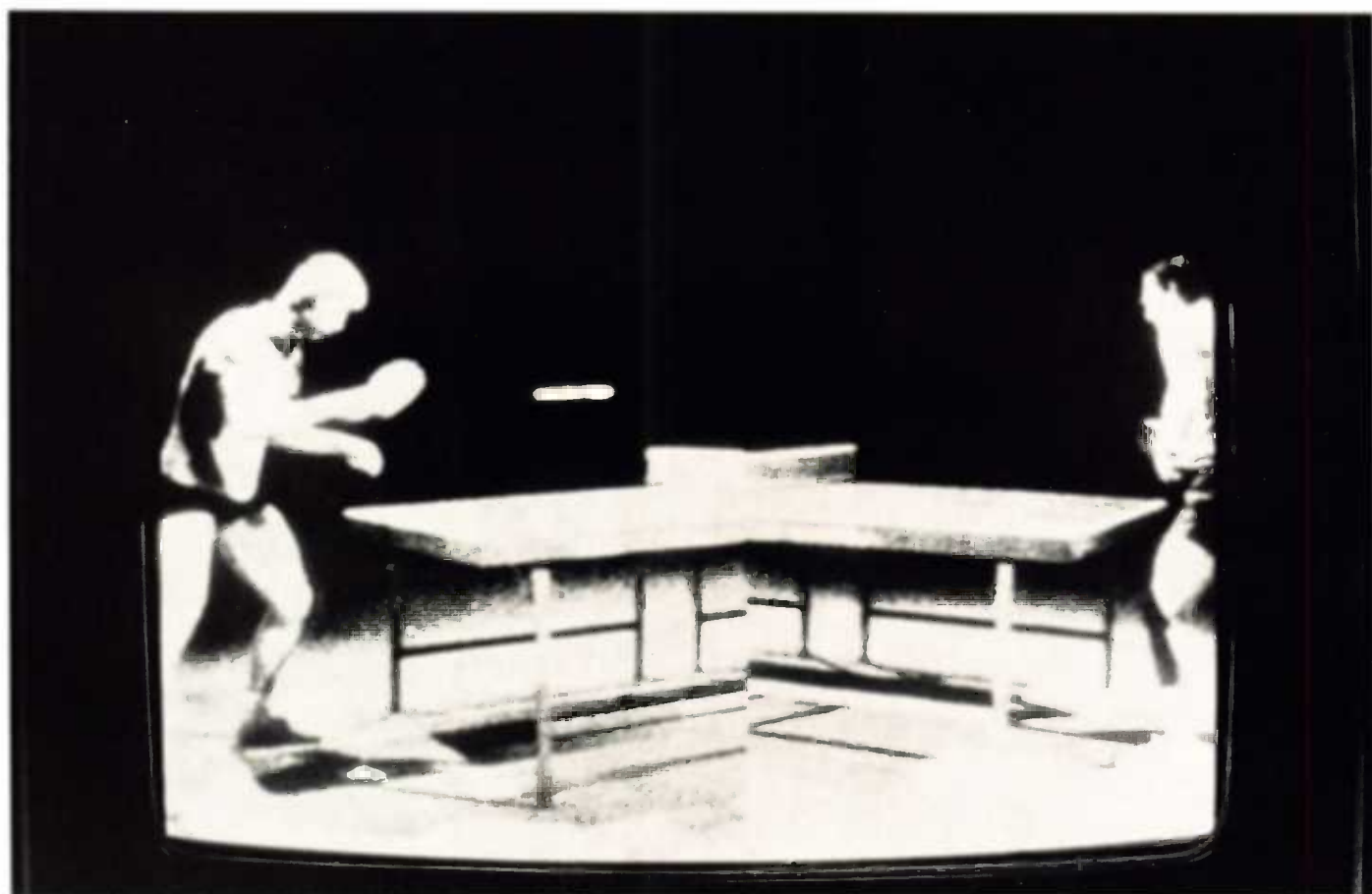
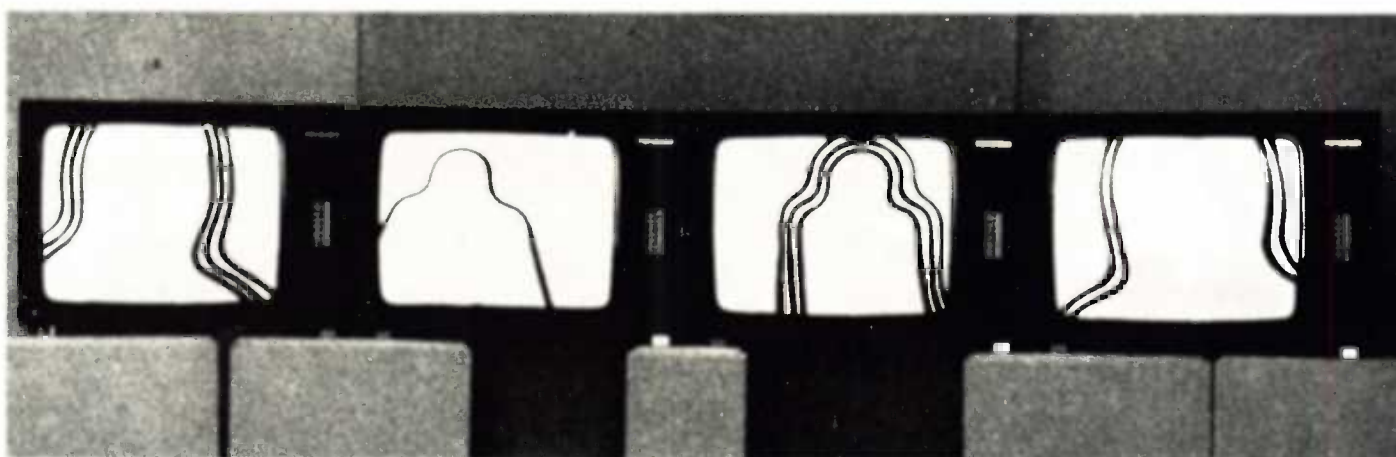
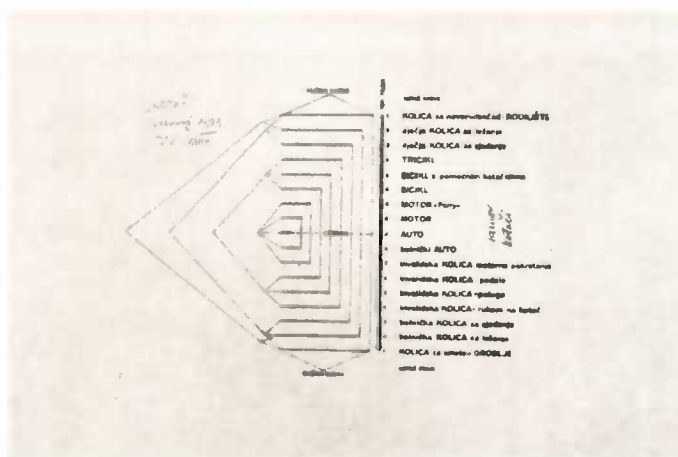
GALERIJA STUDENTSKOG CENTRA, ZAGREB, SAVSKA 25

PRVI SVJETSKI PSIHOKIBERNETICKI SUPERAUTOPORTRET



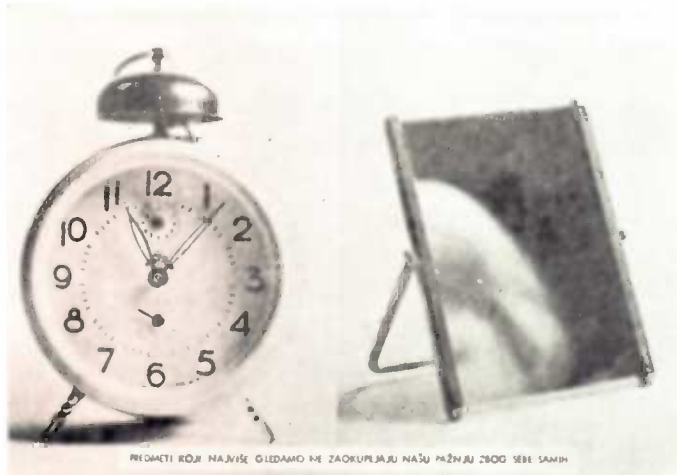
ŽELJKO BORČIĆ

OD 26. 4. DO 13. 5. 73. OD 11-14 I OD 17-20 SATI





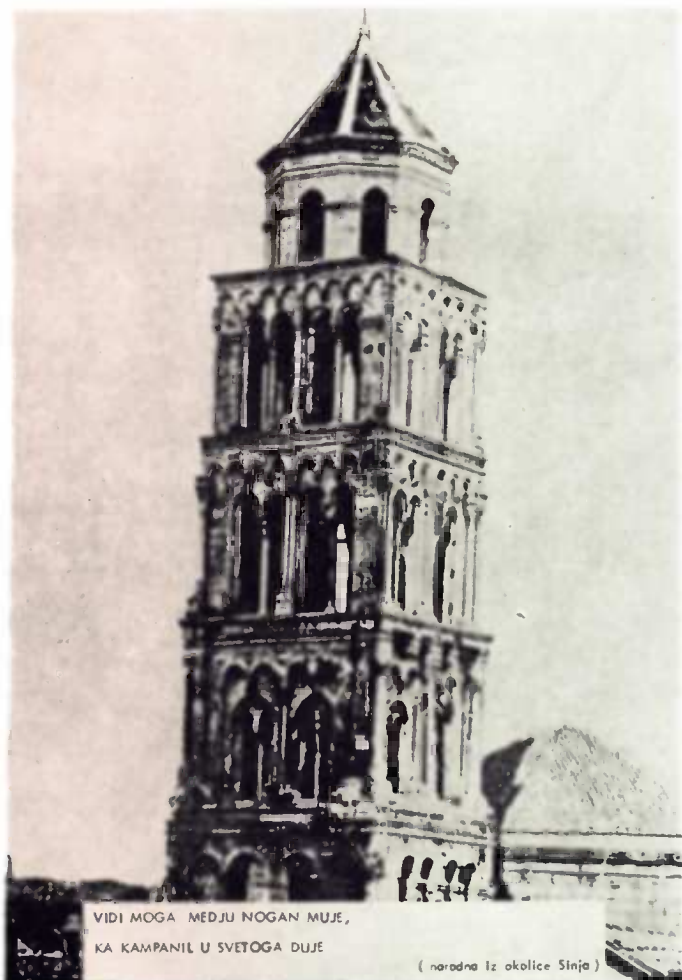
zločin i kazna



PREDMETI KOJI NAJVIŠE GLEDAMO NE ZAOKUPAJU NAŠU PAMĆENJU ŽBOG SEBE SAMIH



DOLAZAK HRVATA NA MORE
/autentični arheološki nalaz in situ/



VIDI MOGA MEDJU NOGAN MUJE,
KA KAMPANIL U SVETOGA DUJE

(narodna iz okolice Sinja)



**"Ora mi vogliono tutti vicina.
Ma ho rischiato di restare sola
per colpa di un sapone 'mezza giornata'!"**



Benvenuto Rexona,
il sapone deodorante "tutta giornata".
Solo la schiuma se ne va con l'acqua,
ma la protezione deodorante resta.
Su tutto il corpo. Fino a sera.

**Rexona sapone deodorante
non ti pianta in asso.**

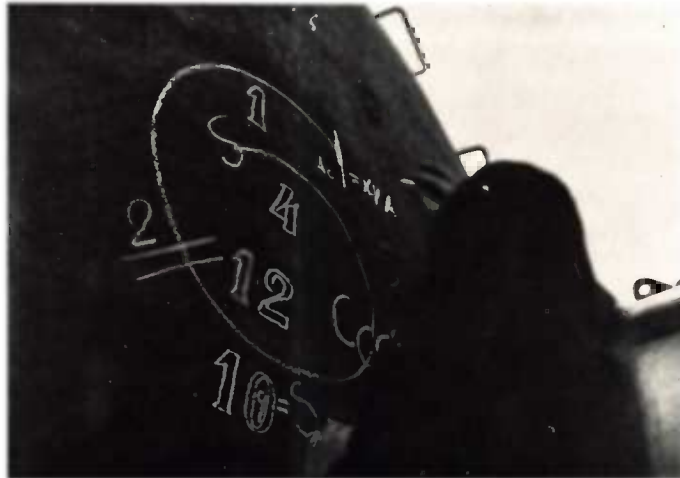


...mi av 197... i vorenon u etaji





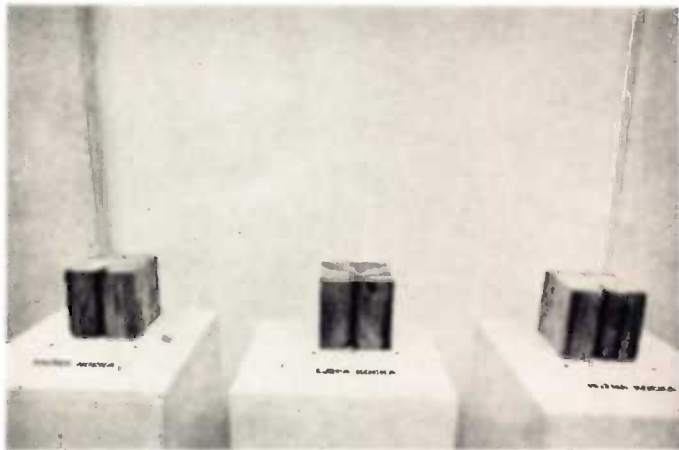
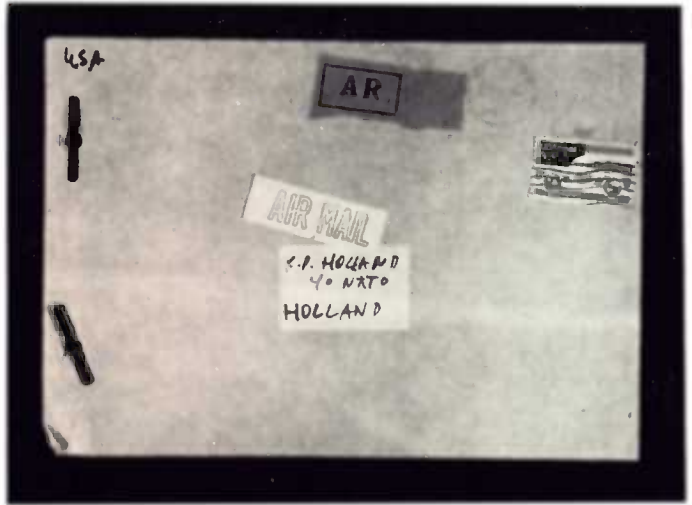
	127	
128	129	130
131a	131b	131c





OVO BI MOGLA BITI MJESTO OD
HISTORIJSKOG ZNAČAJA







činjenica da je nekom dana mogućnost da napravi izložbu važnija je od onoga što će na toj izložbi biti pokazano



Pod parolom «Umjetnik je onaj kome drugi za to daju priliku» završen je 1. 2. 1972. prvi referendum na kojemu su obični građani imali odlučiti je li netko umjetnik ili nije. Građani su morali svojim izborom proglasiti za umjetnika onu osobu čije djelo i ime nisu prije toga poznavali. Treba naglasiti, budući da je na prvim glasačkim listićima bilo odštampano ime osobe koja je pohađala umjetničke škole a i sama je djelela glasačke listiće da za samu akciju uopće nije bitno bavliti se osobom za koju se glasa bilo kakvom kreativnom djelatnošću, pa čak ni postojati li ta osoba. Od 500 glasačkih listića, koliko ih je bilo podijeljeno, na 259 bila je zakružena pozitivna odluka, naspram 204 negativne, pa je tako za umjetnika izabrana osoba čije djelo i ime glasači prije toga nisu poznavali.

goran trbuljak galerija suvremene umjetnosti zagreb katarinin trg 2 14-21. 5. 1973



Le 19.X.1972 J'AI MIS ENTRÉ DANS LA GALERIE NAMA 80 RUE DU BAC PARIS ET SANS M'IDENTIFIER (NOM-PRENOM-PROFESSION-DOCUMENTATION) J'AI POSÉ LA QUESTION SUIVANTE, EN PRIANT DE ME RÉPONDRE PAR OUI OU NON ou PEUT-ÊTRE:
VOULEZ-VOUS EXPOSER CE TRAVAIL DANS VOTRE GALERIE ?

1. OUI
2. NON
3. PEUT-ÊTRE

DIRECTEUR DE LA GALERIE

ARTISTE ANONYME

RAMIT



Le 6.2.1974, je suis entré dans la galerie NAMA, 80 rue du Bac, Paris et en m'identifiant (nom: Trbuljak, prénom: Goran, profession: artiste, documentation: a exposé les 10 travaux de la même série à: La Galerie des Locataires, Paris 1972, Galerie 6, Paris 1973, Biennale des Jeunes, Paris 1973, certains travaux de cette série ont été publiés par: Flash art, Milano, novembre 1972; Publication de la Galerie des Locataires, Paris avril 1973, Catalogue de l'exposition dans la Galerie d'art contemporain, Zagreb mai 1973; Catalogue de la Biennale des Jeunes, Paris septembre 1973.) et j'ai posé la question suivante, en demandant de me répondre avec OUI ou NON ou PEUT-ÊTRE:

VOULEZ-VOUS EXPOSER CE TRAVAIL DANS VOTRE GALERIE ?

1. OUI
2. NON
3. PEUT-ÊTRE x

Le Directeur de la Galerie

GORAN TRBULJAK

par N. van Robelen

S. JACOBAC

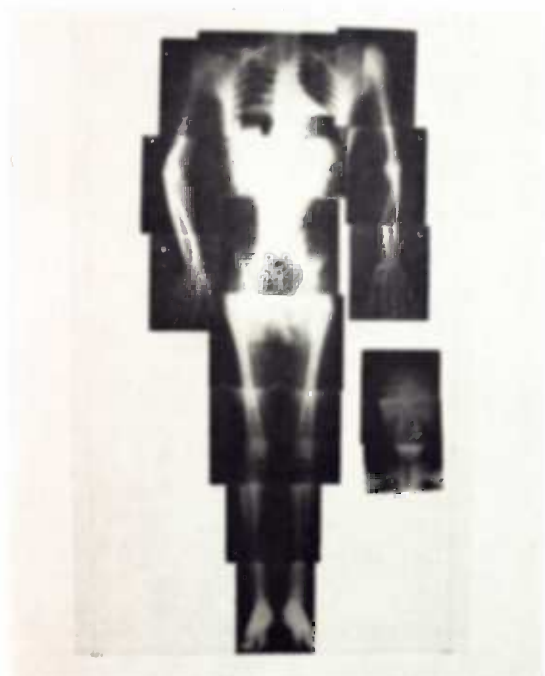
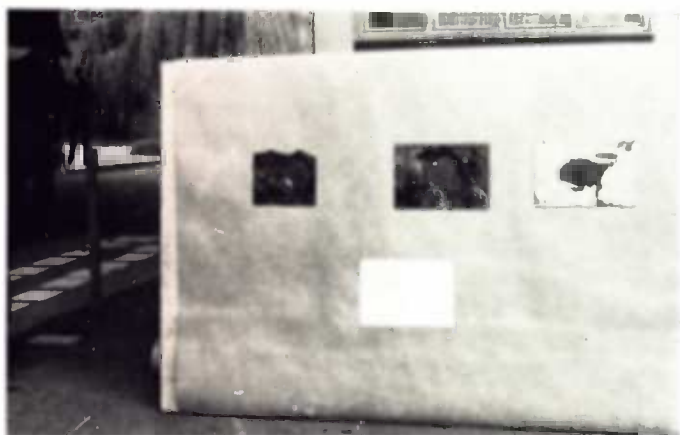
TR

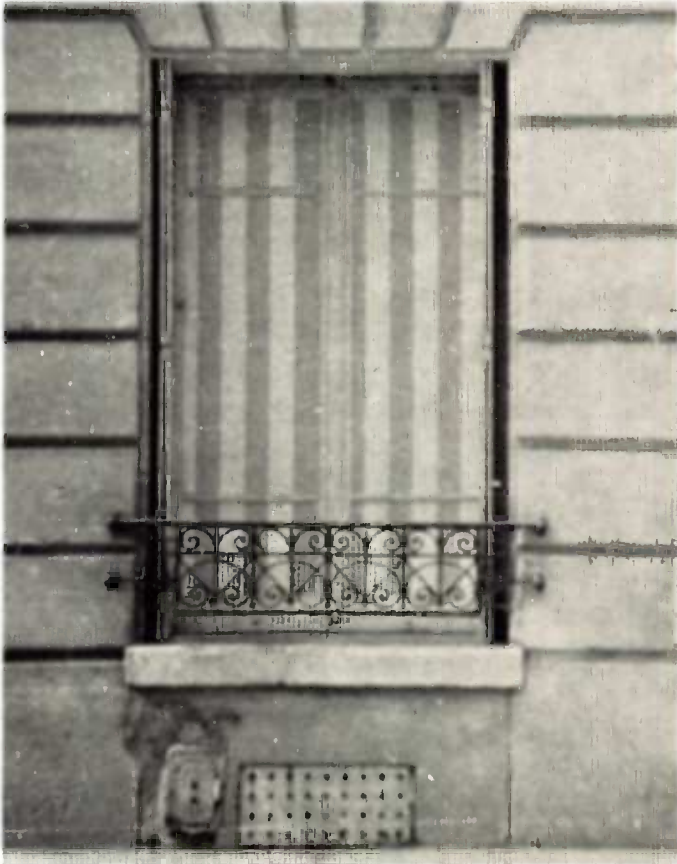
BORIS DEMUR ŽELJKO JERMAN 141
VLADO MARTEK MLADEN STILINOVIĆ 143
SVEN STILINOVIĆ FEDOR VUČEMILOVIĆ 145
146

142
144



BORIS DEMUR	ŽELJKO JERMAN	147a	147b
VLADO MARTEK	MLADEN STILINOVIĆ	148	
SVEN STILINOVIĆ	FEDOR VUČEMILOVIĆ	149	150
		151	152





UN CONTRAT MORAL

Le participant s'engage en signant ce contrat à :

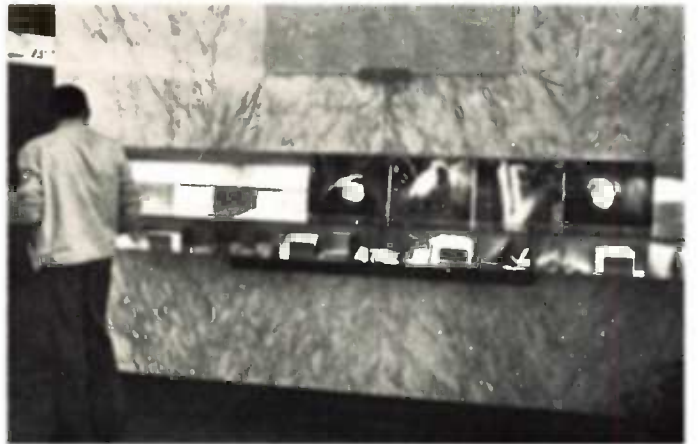
- analyser le report du lieu où il expose avec le travail exposé
- expliquer les buts de ses interventions dans les lieux traditionnels d'exposition

Le Galerie des locataires s'engage à :

- rester lieu libre de communication
- perturber les structures des rapports actuelles artiste - galerie.

Pour la Galerie des locataires: Le participant à
Ida Biard l'activité de la Galerie
des locataires:

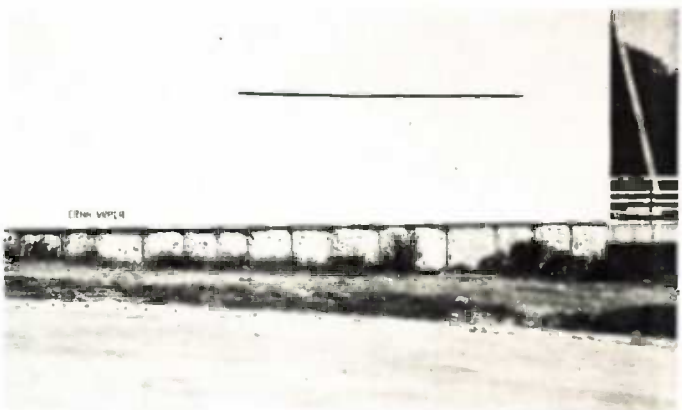
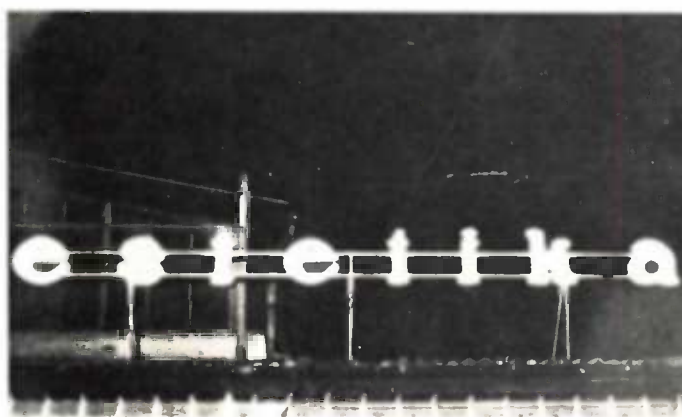
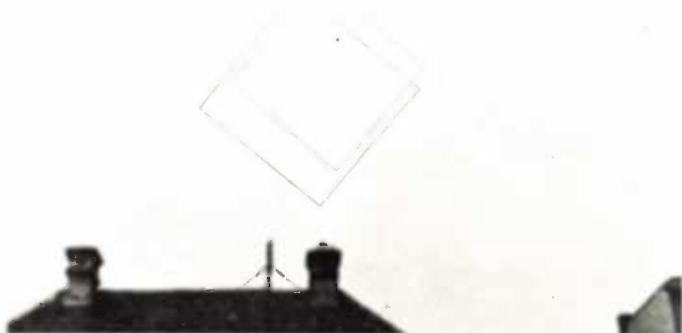
Katwanis Sieverling



GRUPA KOD
GRUPA (3
GRUPA (3 KOD
PREDRAG ŠIDANIN
BOGDANKA POZNANOVIĆ

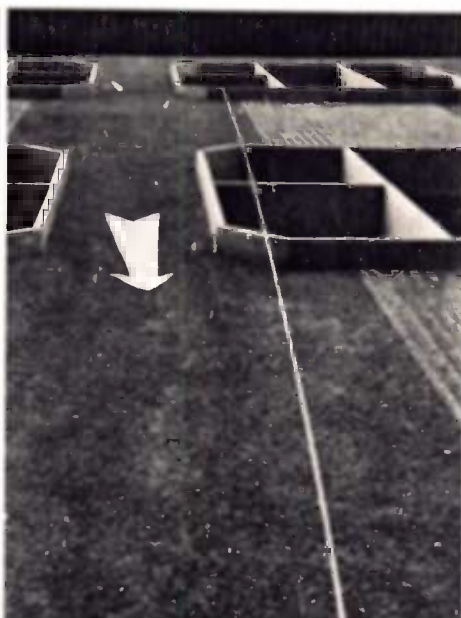
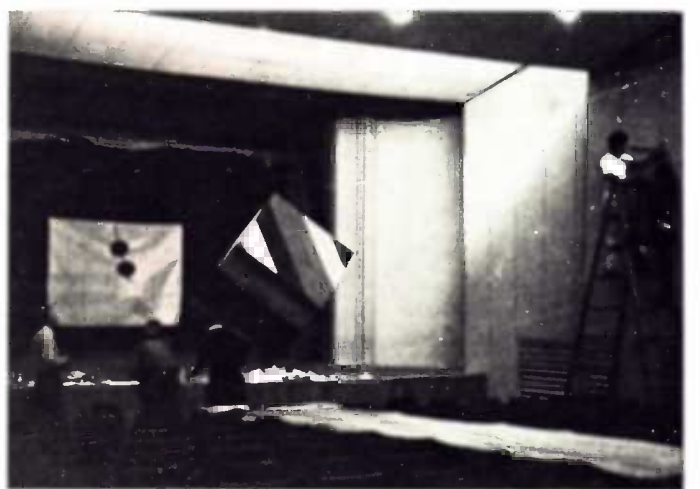
GRUPA KOD
GRUPA (3
GRUPA (3 KOD

159 | 160
161a | 161b
162 | 163
164 | 165



GRUPA KOD
GRUPA (3
GRUPA (3 KOD

166	167	
168	169	
170a	170b	170c

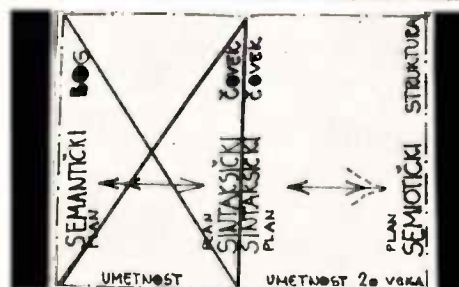


GRUPA KOD
GRUPA (3
GRUPA (3 KOD

171a	171b	171c
172a	172b	173
		175
174		176

AUTOR

JA



pokazati da se boji Anu Pavlovne. Pogledavala je svoju nećakinju kao da je pitala šta da radi s tim ljudima. Odlazeći od njih, Ana Pavlovna dotakne prstićem ponovo Pjerov rukav i reče mu:

— J'espère, que vous ne direz plus qu'on s'ennuie chez moi! — i pogleda Helenu.

Helena se osmijehnu držeći se tako kao da ne može ni zamisliti da je tko pogleda, a da ne bude ushićen njome. Tetica se iskašlja, proguta pljuvačku i reče na francuskome da joj je veoma drago što vidi Helenu; zatim se obrati Pjeru i poželje mu tu istu dobrodošlicu, a na licu joj bijaše isti izraz. Usred dosadnoga razgovora koji zapinjaše, Helena se osvrnu na Pjera i osmijehnu se onim istim, vedrim i lijepim osmijehom kojim se smiehivala svima. Pjer je bio toliko naviknut na taj smijeh koji mu je, osim toga, tako malo govorio, da se i ne osvrnu na nj. Tetica je dotle govorila o zbirci burmutica koju je posjedovao Pjerov pokojni otac, grof Bezuhov, i pokazao svoju burmuticu. Kneginjica Helena zamoli da pogleda portret tetičina muža, koji je bio zrađen na toj burmutici.

— To je zacijelo Vinesov rad — spomenu Pjer poznatoga minijaturistu naginjuć se nad stol da dohvati burmuticu i osluškujući razgovor za drugim stolom.

On se pridžže da obide stol, ali mu tetkica pruži burmuticu baš preko Helene, iza njenih leđa. Helena se prignu naprijed da napravi mjesto i obazre se smiješeć se. Nosila je, kao i uvijek na šijelima, haljinu koja je, po tadašnjoj modi, bila sprijeda i straga veoma otvorena. Njeno je poprsje, koje se Pjeru oduvijek činilo kao da je od mramora, bilo tako blizu njegovim očima da je i nehotice, onako kratkovidan, razabirao živu dražest njenih ramena i njena vrata, i tako blizu njegovim ustima da je trebalo da se samo malo sagne pa da ih dotakne. Čutio je toplinu njena tijela i osjećao miris parfema i začuo škripu njena steznika kao ne pomakla. Nije vidio mramornu ljepotu što je činila jednu haljinu s haljinom, vidio je i osjećao svu draž njena tijela koje bijaše prekriveno samo odjećom. Ali kad je jednom to vidio nije više mogao

¹ Nadam se da više nećete reći da se čovjek kod mene dosađuje.

17 Rat i mir I

the medium is the message
slavko Bogdanović (KOD) 1970.



NEMOGUĆNOST TAČNOG ODREĐENJA
NE ONEMOGUĆAVA MISLENJE-INCIPIT GA

POSTOJANJE MISLENJA JE KOMPONENTA
PROSTORA

REALNI PROSTOR JE SADRŽAN U MISLENJU
UTICU MEĐUSOBNO NA SVAKI NAČIN/NE UTICU/

MISLENJE JE SADRŽANO JEDINO U REALNOM
PROSTORU/MANIFESTIRU SE KONKRETNIM
POJAVNIM OBLICIMA

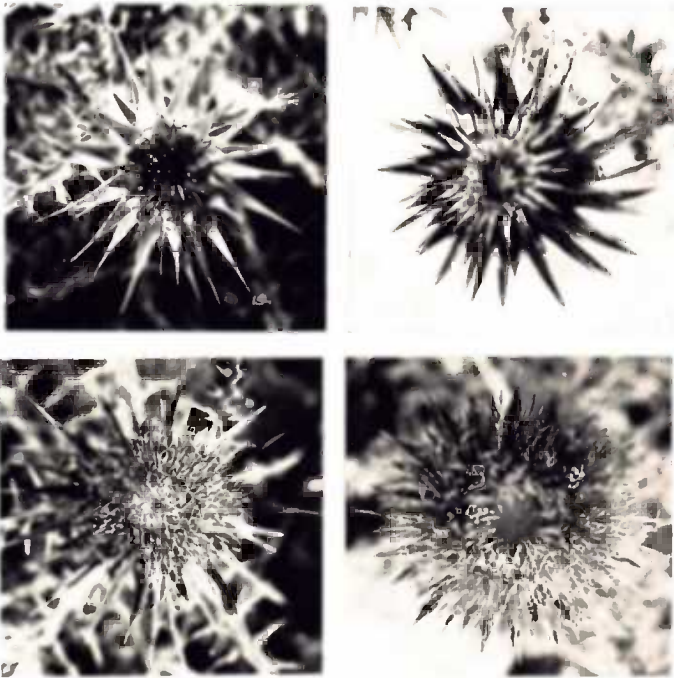
MANIFESTACIJE MISLENJA / IAKO JEDINI VID
NJEGOVOG POSTOJANJA / NISU MISLENJE

MANIFESTACIJA MISLENJA ○
MANIFESTACIJA MISLENJA

NEODVOJIVOST OD NEMOGUĆNOSTI
TAČNOG ODREĐENJA

- REALNI PROSTOR-SUPERPONIRAN TEORUSKIM
- FIZIČKE OSOBINE MATERIJALNIH ČESTICA
MOGUĆNOST ZAUIZIMANJA RAZLIČITIH STANJA
U ODNOSU NA SVOJE ČETIRI DIMENZIJE

Vranešević



Kretanje je drugo u istom

zabeležena rečenica je pretpostavka koncepta sačuvanog izvan beleženja, ideje koja ne izlazi izvan sebe same i time jeste na njenom postojanju i razvijanju radi šest ljudi.

registered sentence is supposition of concept preserved out of noting down, idea which is not out of itself and with that it is, six people have done her being and development

ovo što sam ovde napisao nipošto ne pretendira na novost u pojedinostima; zato i ne navodim izvore, jer mi je svejedno da li je ono što sam mislio pre mene mislio već neko drugi

- 1 Umetnost čine umetnička dela.
- 2 Konceptualna umetnost ne sme se ograničiti samo na dela.
- 3 Konceptualna umetnost je ispitivanje prirode umetnosti njom samom.
- 4 Ono kako umetnička dela jesu jeste jezik.
- 5 Ono zašto umetnička dela jesu jeste poredak jezika — njegova logička strogost.
- 8 Umetnost jeste mogućnost jezika.
- 9 Konceptualna umetnost jeste ispitivanje mogućnosti jezika.
- 10 Za konceptualnu umetnost relevantne su sve discipline za koje je jezik relevantan.
- 11 Jezik je.
- 12 Konačni rezultati konceptualne umetnosti („dela“) neodvojivi su od procesa kojima se došlo do njih.
- 13 „Dela“ konceptualne umetnosti nisu dela — to su radovi, rađeno.

Mene interesuje mogućnost govora i pisane reči kao jezika. Govor, time i pisana reč (u manjoj meri), je jezik koji je nametnut: najmanje je logičan od svih jezika. (Logički strog jezik postoji — to je ćutanje izvangovorno.) Moji radovi otud polaze od jednog drugačijeg jezika: vizualnog — linija.

Iskustvo koje stičem tim jezikom je moje. Ono će zatim postati primenjeno — strogost i logičnost do kojih dođem primeniću na govorni/pisani jezik.

Dok postoji potreba za nekim jezikom, to je znak da je taj jezik nesavršen. U sistemu savršenog jezika sporazumevanje kao funkcija je izlišno. Savršen jezik egzistirao bi autonomno. U tom slučaju jezik je umetnost. (Zreo jezik nije što i savršen jezik. Zreo jezik znači da jedan jezik u datim društvenim i istorijskim okolnostima omogućuje maksimalno sporazumevanje — kad se uslovi promene nastupa faza njegovih transformacija ili odumiranja. Savršen jezik ne poznaje uslove kao ono što je spolja prisutno. On je).

Totalna komunikacija

Logičku strogost može posredovati samo ono što možemo pratiti od njegovog početka. Iskustvo ostaje isto, u različitim medijama ono samo dobija različite pojavne oblike; ne transportuje se — to bi uključivalo njegovo menjanje.

- | | |
|-----|-----------|
| 1. | 4 |
| 2. | 7 |
| 3. | 5 |
| 4. | 1 |
| 5. | 3 |
| 6. | 9 |
| 7. | 2 |
| 8. | 10 |
| 9. | 6 |
| 10. | 8 |

GRUPA KOD
GRUPA (3
GRUPA (3 KOD

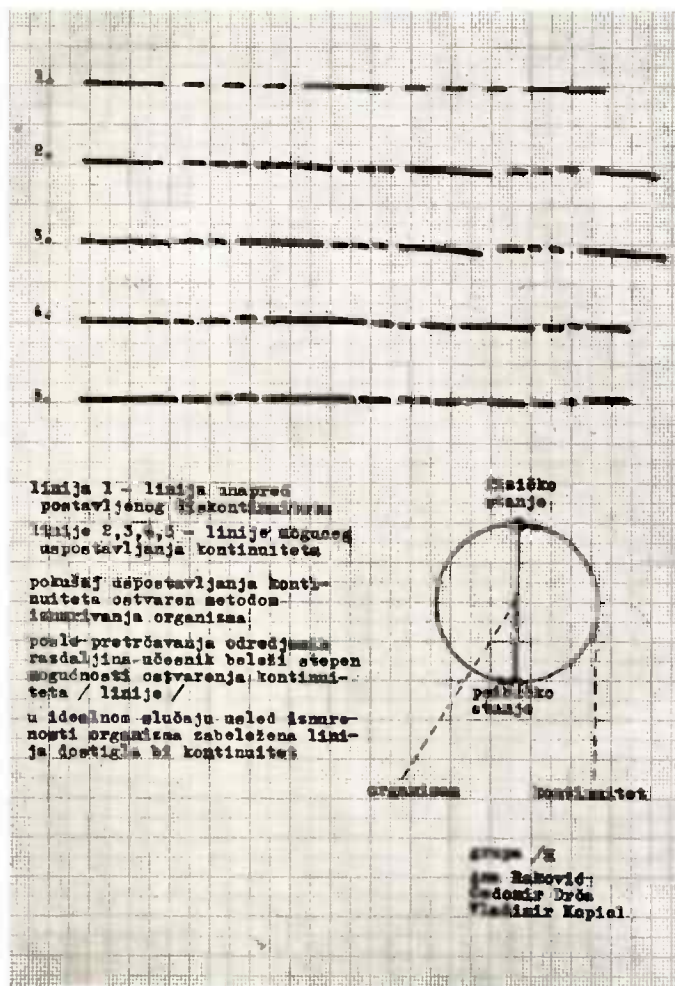
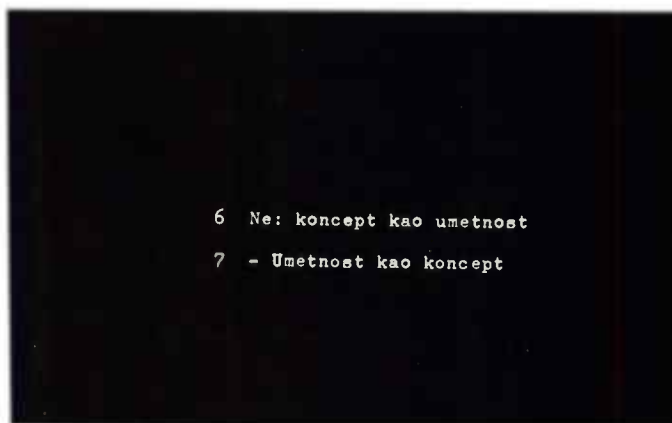
181 182
183 184
185

(I; IV 1971.)

- 1 konceptualna umetnost samo ono je što kao ona ne bi smelo da postoji
- 2 ideja koja beleženjem izlazi izvan sebe same nije više to
- 3 zato delo ne bi smelo da bude ono koje zabeležim; delo bi moralo da bude ideja nezavisna od beleženja
- 4 ako sama bila bi delo onda bi i konceptualna umetnost bila; ali u konceptualnoj umetnosti delo još uvek ne stoji izvan beleženja
- 5 uzeću hartiju (ili nešto drugo), zabeležiću ideju; nema je; samo beleška je za konzumenta
- 8 nekad ne mogu da je prepoznam
- 9 ideja koja uđe u proces beleženja pristajući da bude delo morala bi sebe samu bez ostatka da iskaže
- 10 ali to ipak ne može da bude tako
- 11 tako konceptualna umetnost nije ona koja jeste
- 12 i samo postoje dela konceptualne umetnosti koja nisu konceptualna umetnost; samo beleške su ispuštenih mogućnosti
- 13 samo, moja umetnost jeste izvan toga jer takva je kakvu je mogu; ako već pristajem na umetnost
- 15 ono što predstavljam kao svoje delo izvan je moje umetnosti; ono je druga jedna, drugom potrebna umetnost
- 16 ja sam prljavi jedan mali umetnik, ali ja to znam
- 19 moja prava umetnost ono je što ne može biti; ona je moja svest o sebi(njoj)
- 20 tako postoji moje delo koje nije moja umetnost; ono je izvan sebe i tak(v)o ne postoji
- 24 ako ga mislim postoji kao i sve i uvek onda je isto
- 27 ako sam ja-moja ideja-moja umetnost, moje delo je moj konzument; u tom odnosu vidim njegovo biće
- 32 ipak samo je beleženje
 - a) delo ne može da postoji; postoji samo svest o nemogućnosti njegovog beleženja
 - b) delo je beleženje svesti o nemogućnosti izvan beleženja
 - c) delo je beleženje svesti o nemogućnosti beleženja dela

(II(I); VI 1971.)


- 1 između jednog i drugog razmak je istim sveden; zatvoren oblik prisustva koje poznaje sebe
- 2 ipak oblik koji sebe objašnjava još uvek ne postoji; ali to ne znači da nije; izvan sebe
- 3 tako se stvari kreću svaka u svome prostoru i vid njihov je prazan; sputava ispoljavanje
- 4 zato jedno drugome postoji tek kao znak; u drugom obliku istog ne služi pravo se biće
- 5 i samo opet se ne zna jer nije ispoljavanje; možda se zna ali ne može da je
- 6 ne može zato što razmak uvek postaje značenje; značenje između oblika razdvaja njihova dejstva
- 7 ono što stvarno jeste izvan je manifestacije; ali ako je izvan ovo(ovo) sad nije ovde(ovde)
- 8 ali to mora da bude (tako) da bi to (to) moglo da bude; ne može ovde da bude (ovde) zato što jeste u sebi
- 9 zbog toga jedino za drugo ne može da postoji; postoji jedno (·) i drugo(·); možda je dovoljan oblik
- 10 tak(v)o je smisao svega koje sebe ne može da ispolji; dovoljno da je i zna se (sebe); jer ako zna se sebe više ne čuti
- 11 zato ovo (ovo) više ne može da bude; zato što dugo već jeste
- 12 jeste; tako se zabeležilo tako to (to) stvarno nije; više



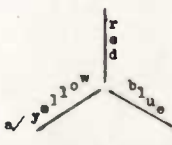
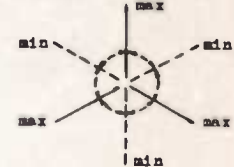
(3; III(II) (2))

ništa (KOJE) SOBOM) još nije (JESTE (NIJE)) ovde (OVDE) ali (AKO) neki oblik (TIME) već može (MOŽE) da mu (N, TIME (SEBI)) odgovara (SVE ((ČIME (JESTE (KAKO) (NIJE)) JESTE) SOBOM) OVDE) SADA

I transformation from three - measured system into n-measured system

1.  space - system in which x, y, z are needful and sufficient 3 measures

colour = secondary quality of system 1
colour = entity of system 2

2.   **system of colours**
a/ needful measures of system b/ max = maximal concentration of needful measures
min = minimal concentration of needful measures

3. the red
the orange
the yellow
yellow - green
the green
blue - green
indigo - blue
the violet
the blue

every colour = the system's measure
number of colours in system = ∞
number of measures in system = ∞
system of colours = system of n measures
blue + red + ... + n + ... → white
the crowd of individual system's measure = absolute measure of system
system of colours = system of absolute measure

II system of absolute measure

the blue is absolute
the blue is everything; the same shape of another meaning

the red is absolute
everything is red; another shape of the same meaning

yellow - green is absolute
everything is the same; the green is shape of the yellow meaning

the yellow is absolute
yellow is the colour without shade

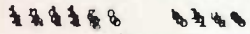
blue - green is absolute
blue - green is colour of level seeing

the violet is absolute
violet is the colour of perfect voiceful


the orange is absolute
orange horse is orange

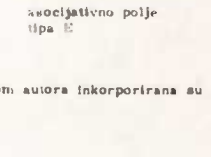
the green is absolute
nothing is green
the green is nothing
nothing is nothing - green
the green is everything
everything is everything - green
everything is nothing
nothing is everything
green is the green

indigo - blue is absolute



(a) asocijativna polja

 asocijativno polje tipa I

 asocijativno polje tipa E

u strukturu FLORALA (N+1) zahvatom autora inkorporirana su asocijativna polja:

1. asocijativno polje tipa I
2. asocijativno polje tipa E

učesće u konuniciranju sa FLORALI (N+1) prevashodno je uslovljeno mentalnom strukturom konzumenta

konzument

mentalna struktura (ms)

intelektualizam (intelektualno učesće) mentalizam (emotivno učesće)

ASOCIJATIVNO PÓLJE TIPA I ASOCIJATIVNO PÓLJE TIPA E

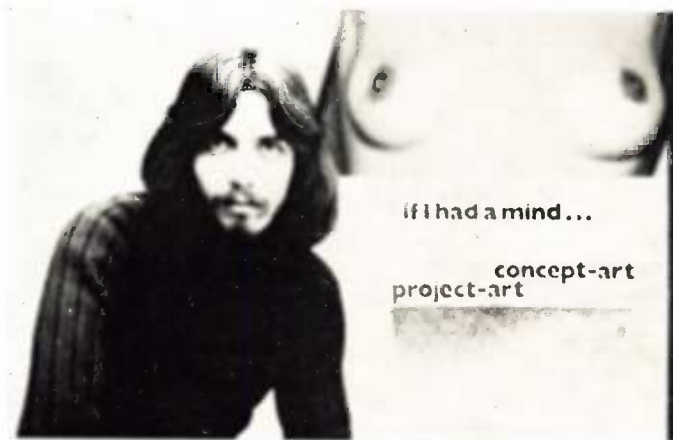
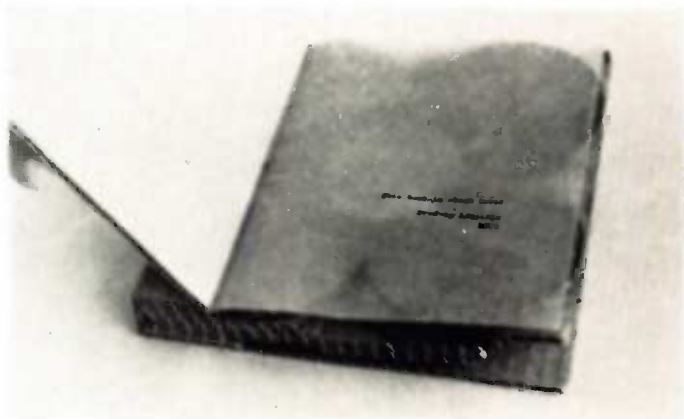
(:) ostali oblici mentalnih struktura (imaju obeležje IE/EI (hibrid))
() odgovara im asocijativno polje tipa IE/EI = asocijativno polje tipa I + asocijativno polje tipa E
() asocijativna polja tipa IE/EI nosioci su mešane (hibridne) kulture



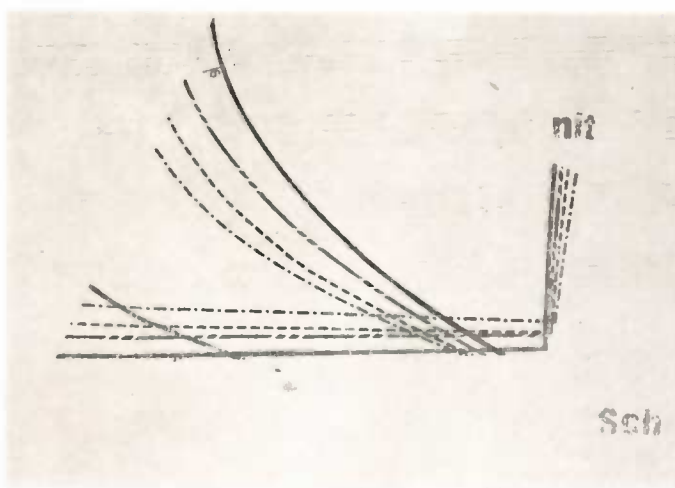
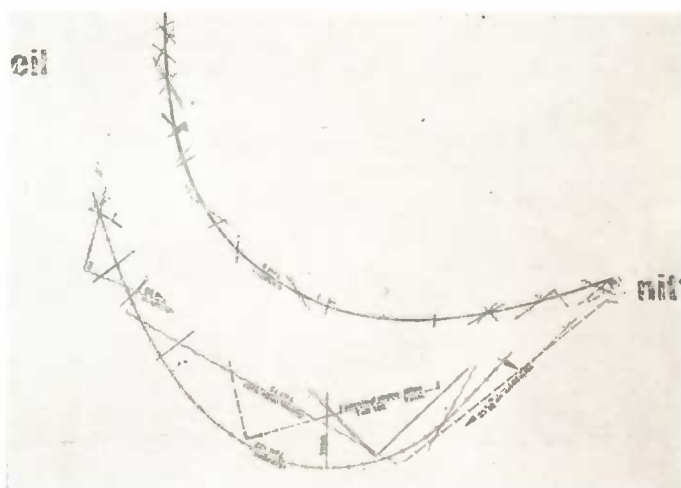
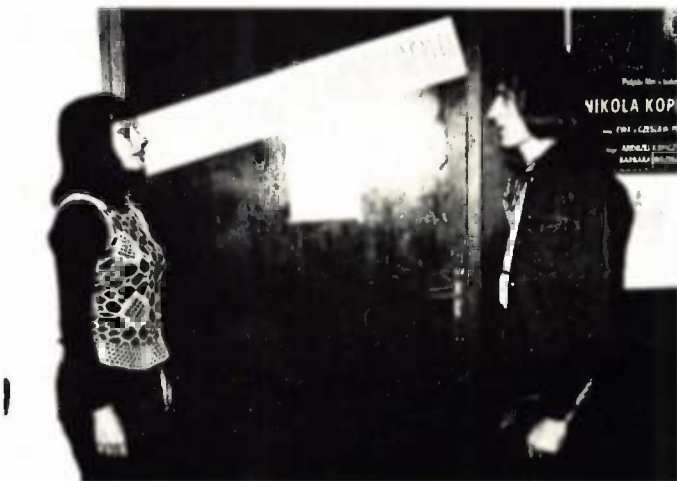
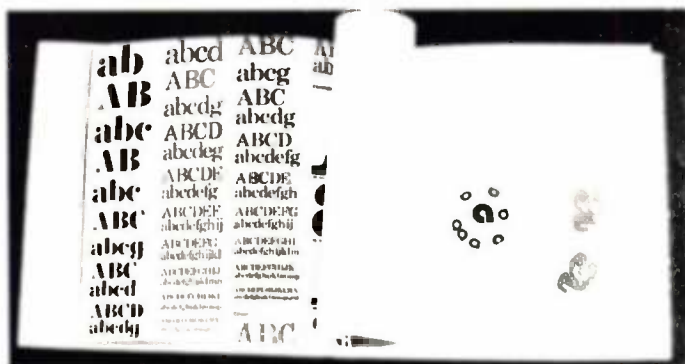
PREDRAG ŠIDANIN
 EVA MARTA UJHAZY
 BOGDANKA POZNANOVIĆ

190 | 191
 192 | 193

194a | 194b | 194c
 194d | 194e | 194f



GRUPA BOSCH + BOSCH



GRUPA BOSCH + BOSCH

203a
203c
204a
204c

203b
203d
204b
204d



GRUPA BOSCH + BOSCH

211	212a	212b
213a	213b	213c
214a	214b	214c



**RADOMIR DAMNJANOVIĆ-DAMNJAN
TOMISLAV GOTOVAC
VLADAN RADOVANOVIĆ**

1971—1973.

**Marina Abramović, Slobodan Milivojević,
Neša Paripović, Zoran Popović,
Raša Todosijević, Gergelj Urkom**

MARINA ABRAMOVIĆ

NEŠA PARIPOVIĆ

ZORAN POPOVIĆ

RAŠA TODOSIJEVIĆ

GERGELJ URKOM

SLOBODAN MILIVOJEVIĆ

EKIPA A³

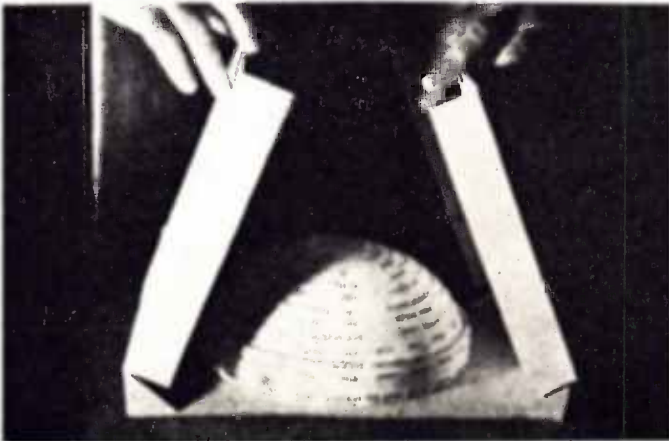
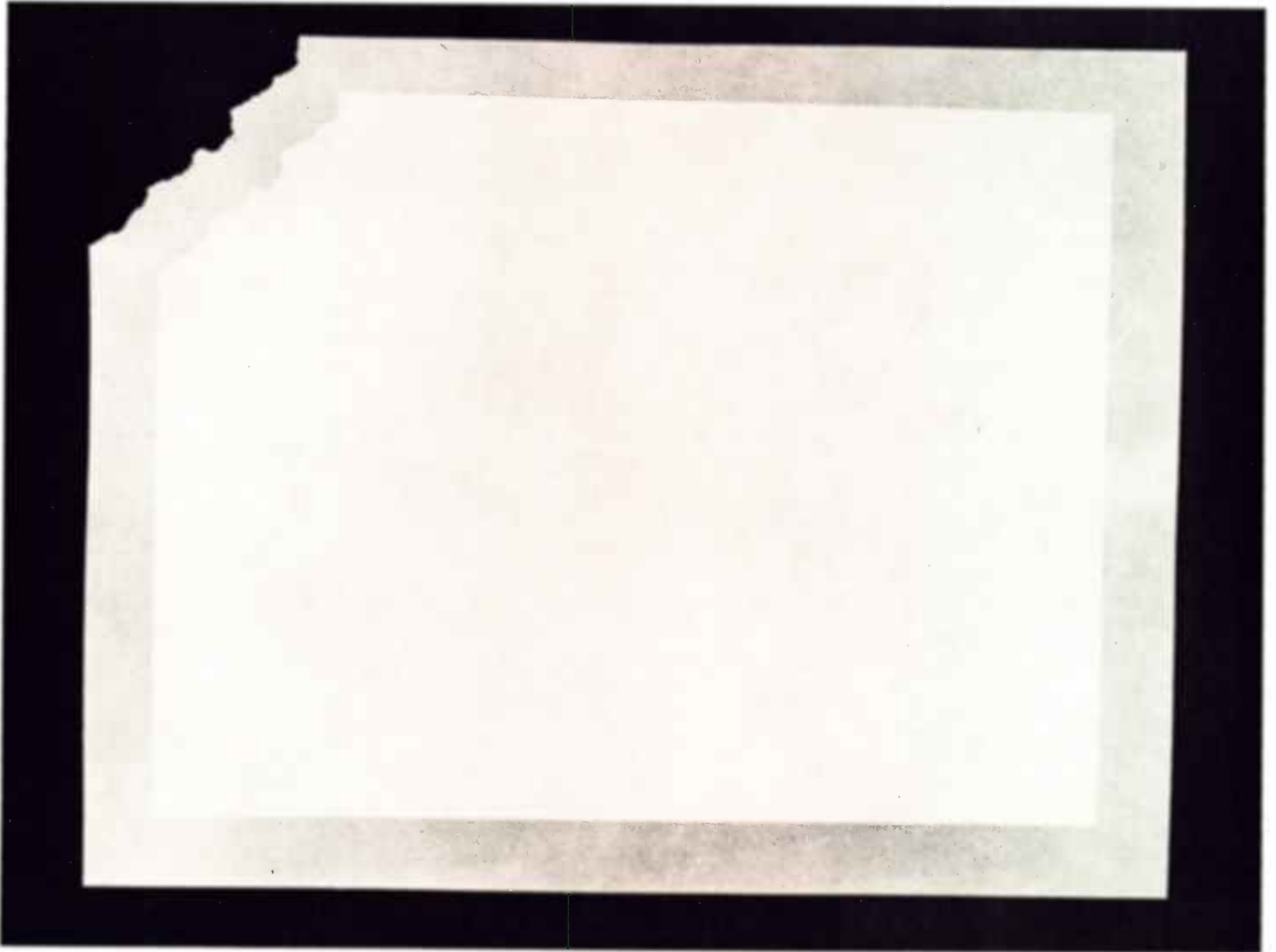
GORAN ĐORĐEVIĆ

VERBUMPROGRAM

GRUPA 143







RAD NA HARTIJI

Ova slova su nešto malo ispučena na hartiji.

Između linije slova vidi se hartija.

Hartija drži ova slova da ne spadnu.

Hartija nosi ovu rečenicu u kojoj je prvo i poslednje slovo h.

Ova rečenica bila je napisana i na prethodnoj hartiji koja je spaljena.

Ova rečenica izlazi van prostora h
rečenica ulezi iz prostora sobe u prostor hartije.

Rečenice na ovoj strani i one na suprotnoj - razdvojene su
dubljinom hartije.

Ova rečenica je napisana: Melina hartija je ispod obe rečenice.

Hartija je postojala pre ove rečenice.

Ako bi se ova rečenica obrisala, na tom mestu bi se videla hartija.

MARINA ABRAMOVIĆ
SLOBODAN MILIVOJEVIĆ
NEŠA PARIPOVIĆ
ZORAN POPOVIĆ

226 | 227
228 | 229
230
231

RAŠA TODOSIJEVIĆ
GERGELJ URKOM
1971—1973.

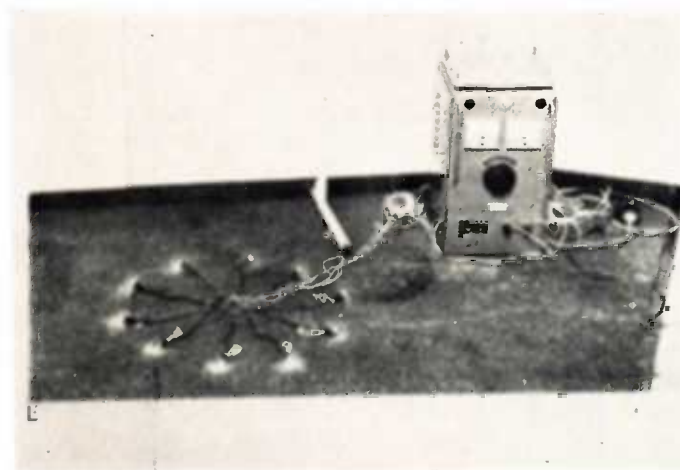
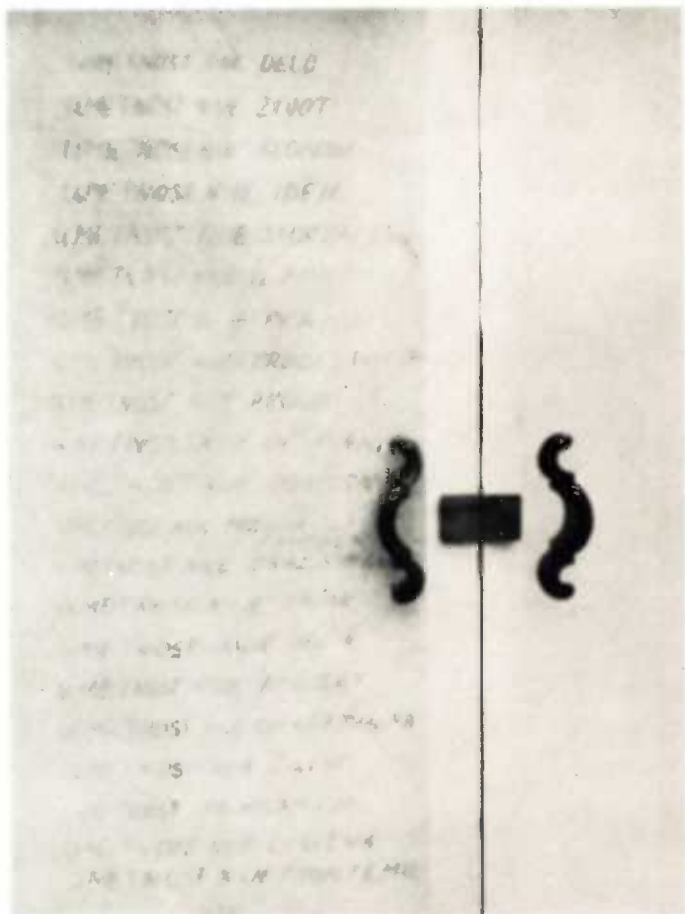
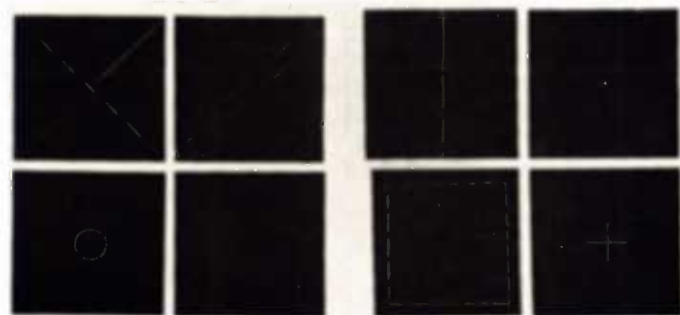
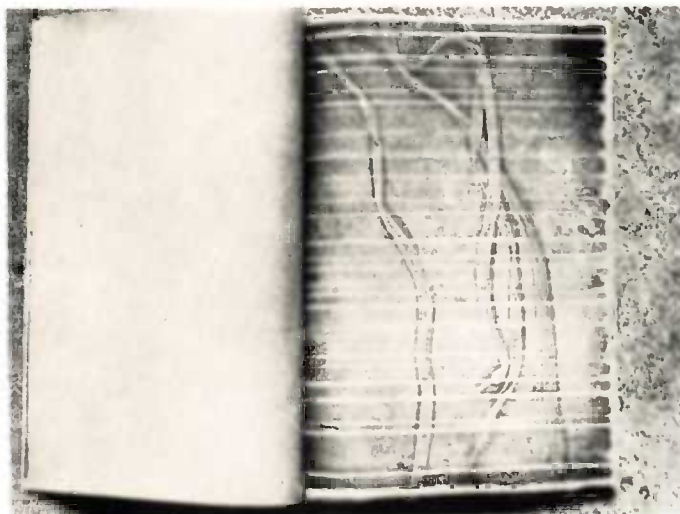
GERGELY URKOM

VEČERNJE NOVOSTI
NEWSPAPER

MARINA ABRAMOVIĆ
SLOBODAN MILIVOJEVIĆ - ERA
NEŠA PARIPOVIĆ
ZORAN POPOVIĆ
RAŠA TODOSIJEVIĆ
GERGELY URKOM

OKTOBAR - NOVEMBAR
1971.

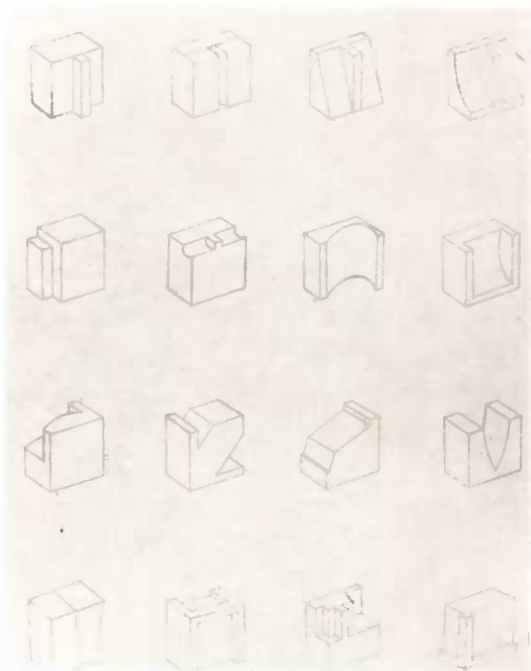
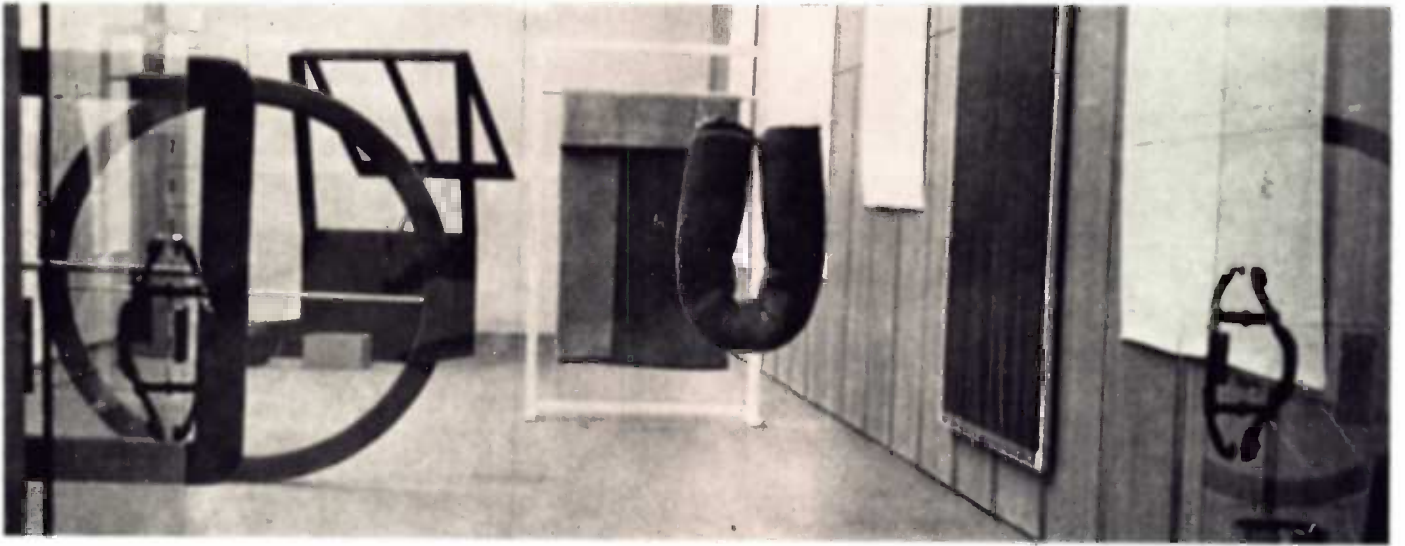
GALLERY STUDENT CULTURAL CENTRE
BEOGRAD 11000, MARŠALA TITA 4B, TEL. 659-277 YUGOSLAVIA



MARINA ABRAMOVIĆ
SLOBODAN MILIVOJEVIĆ
NEŠA PARIPOVIĆ
ZORAN POPOVIĆ

232
233 | 234
235 | 236

RAŠA TODOSIJEVIĆ
GERGELJ URKOM
1971—1973.



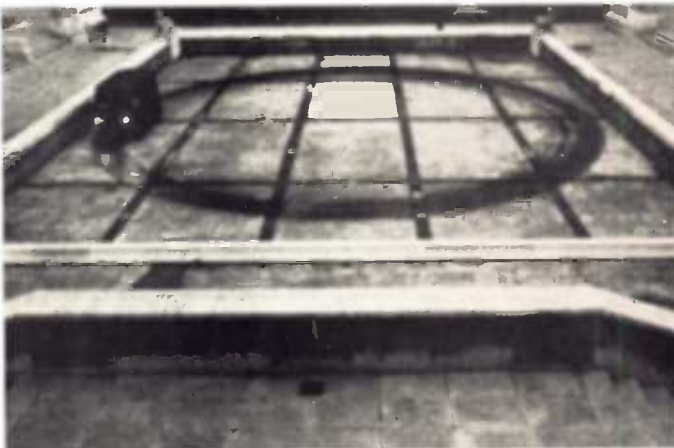
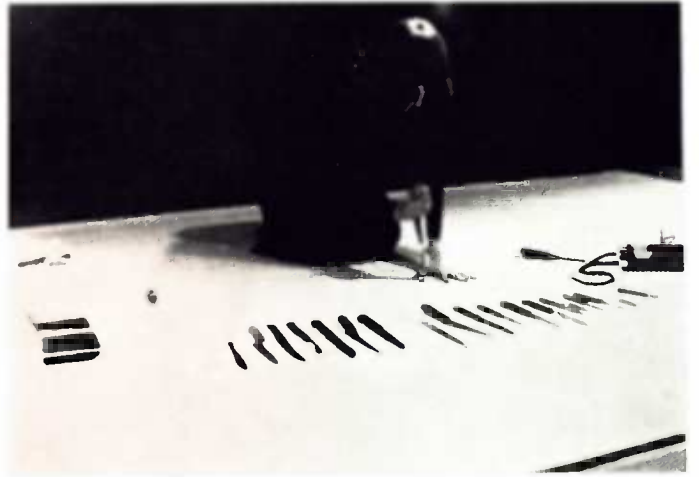
MARINA ABRAMOVIĆ
SLOBODAN MILIVOJEVIĆ
NEŠA PARIPOVIĆ
ZORAN POPOVIĆ

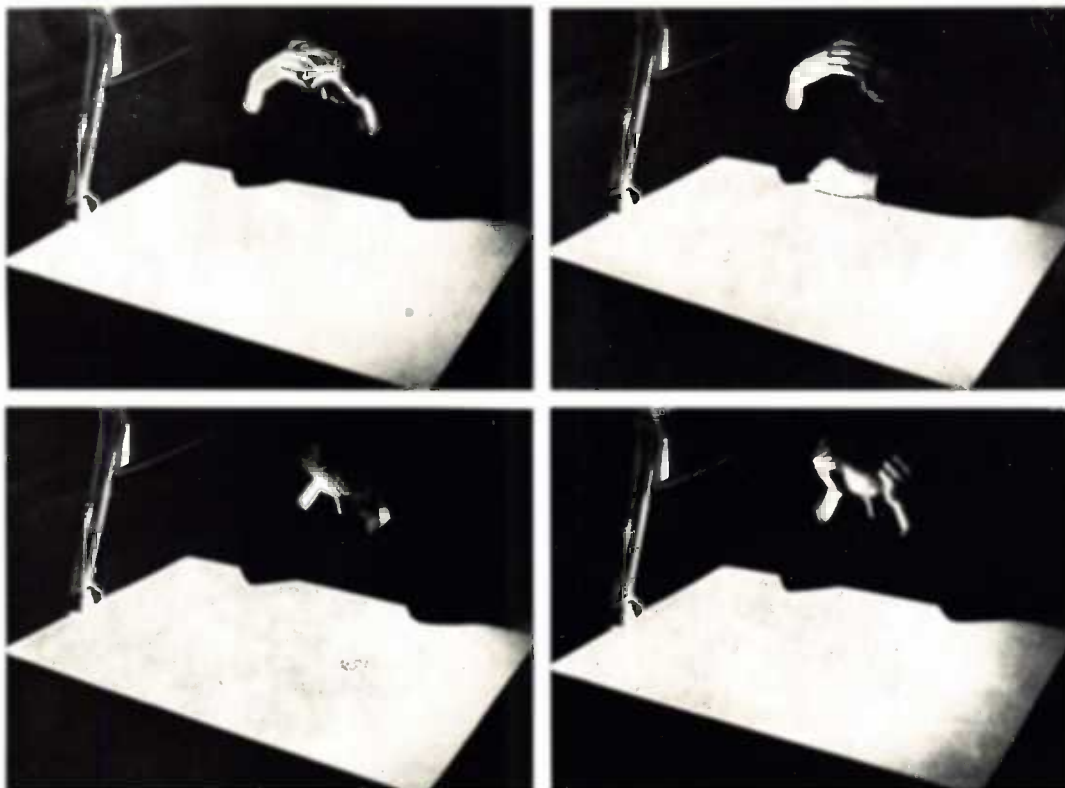
237
239
241

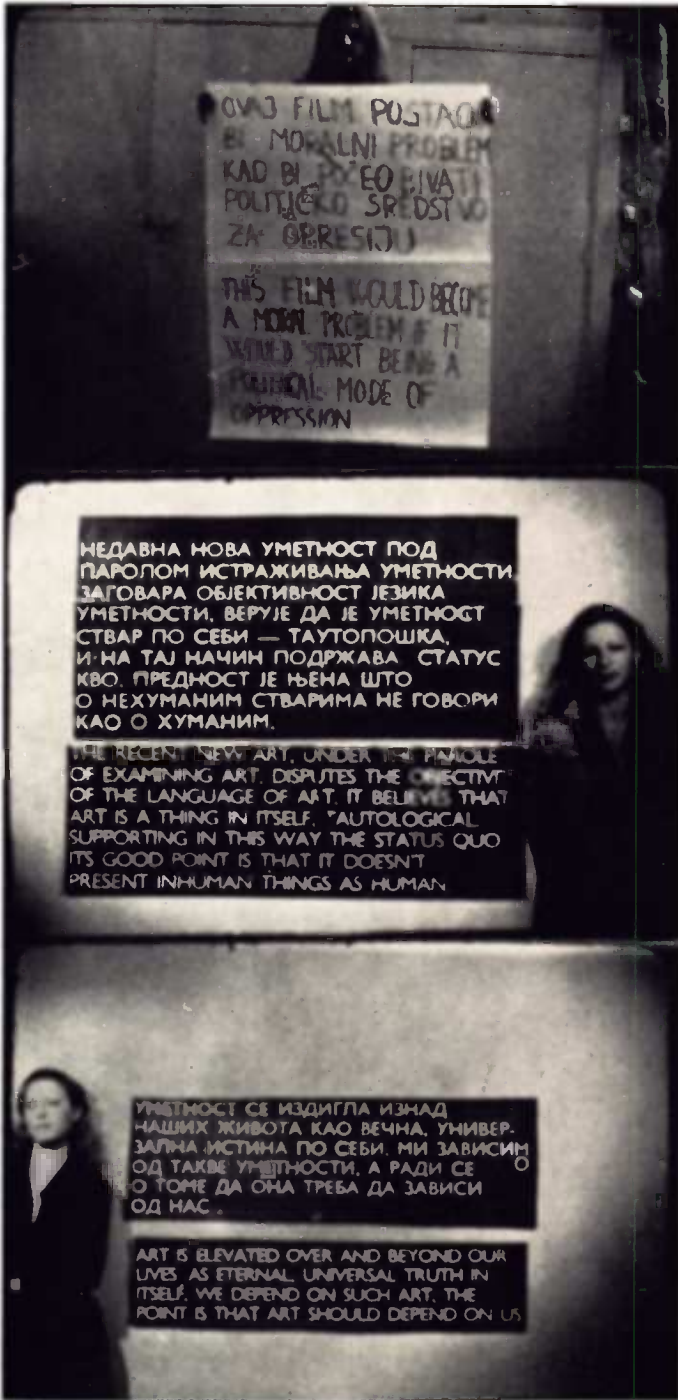
238
240
242

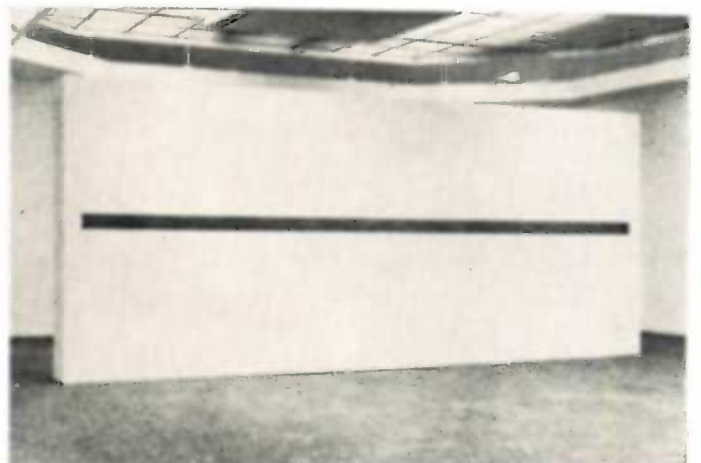
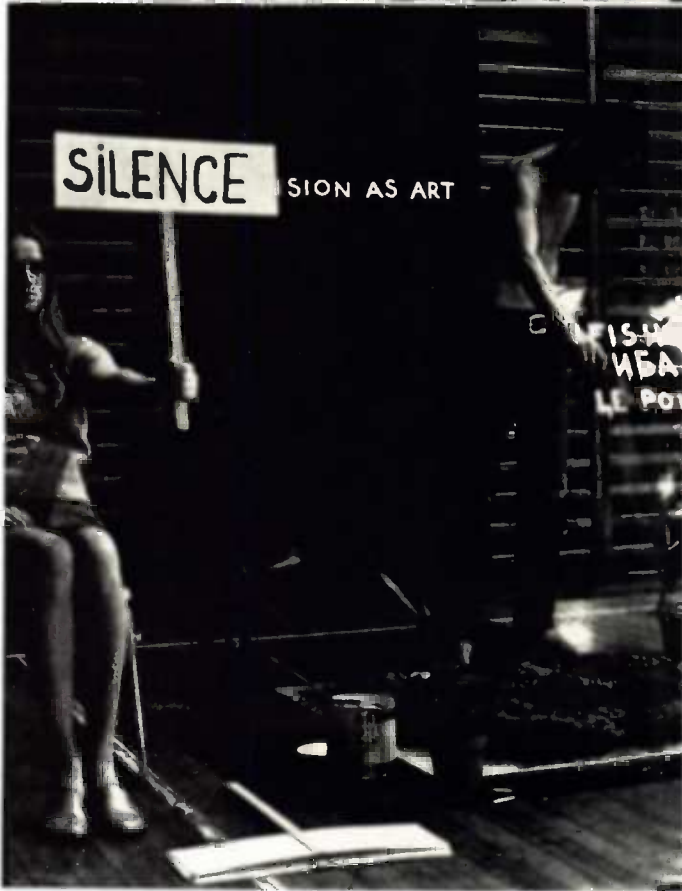
RAŠA TODOSIJEVIĆ
GERGELJ URKOM
1971—1973.

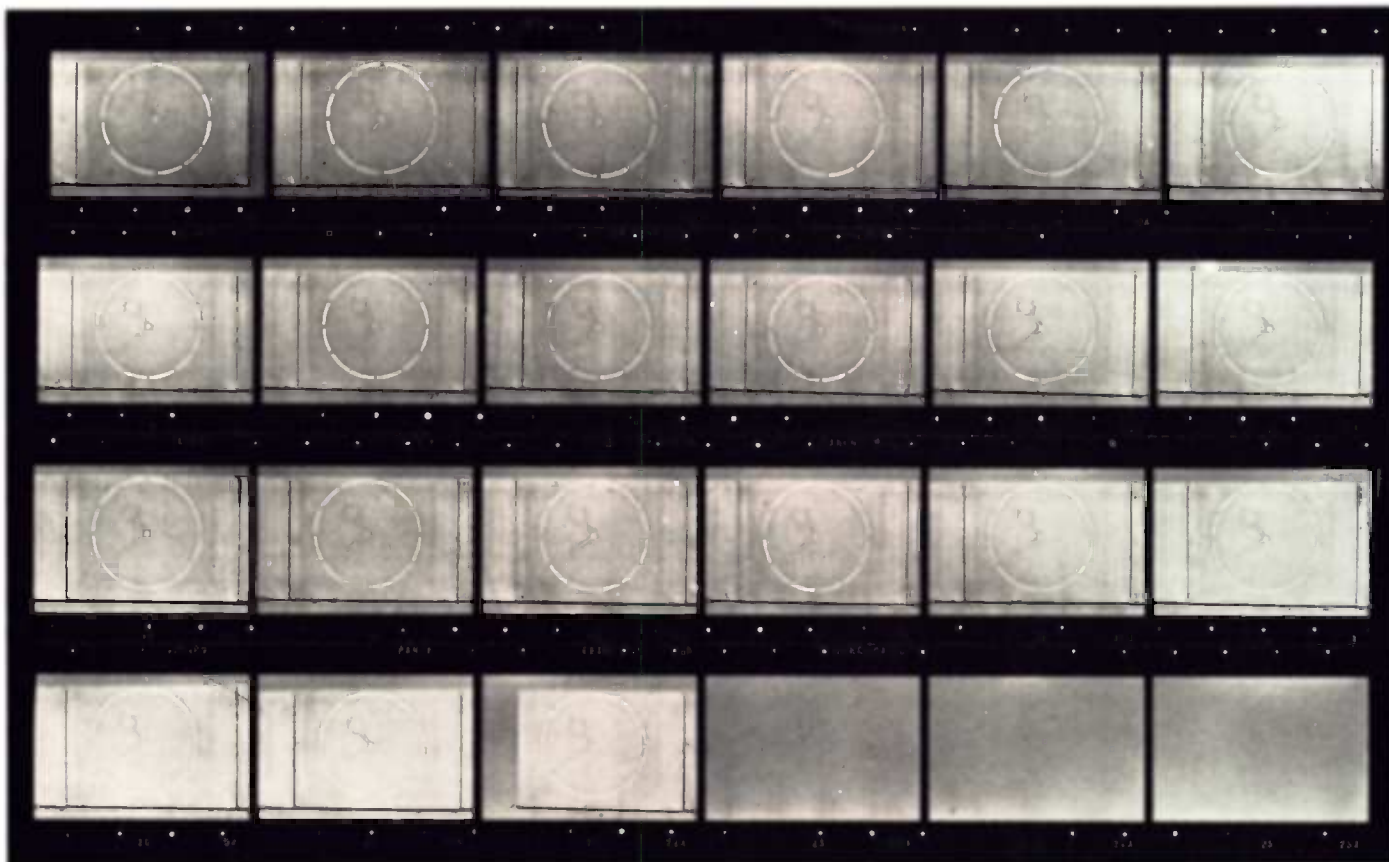












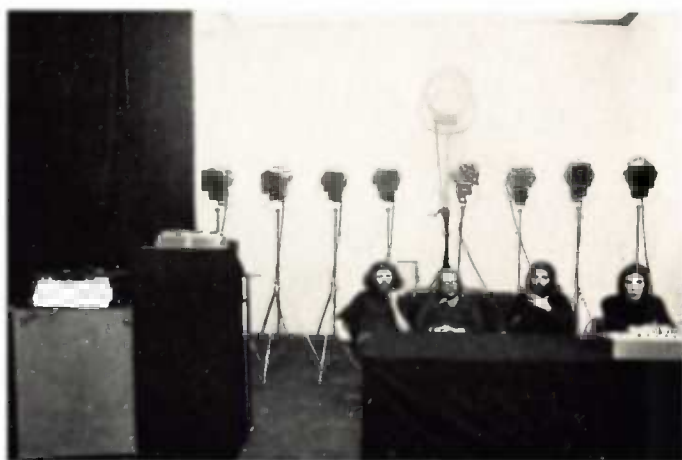
ove propozicije:
 ije strane slike pigoveraju visini mojih kolena, a
 ije dužini mojih koraka. Fotografije predstavljaju
 je koraka potrebne da bi se stvorio prostor pribli-
 žine velicine kao što je velicina slike.

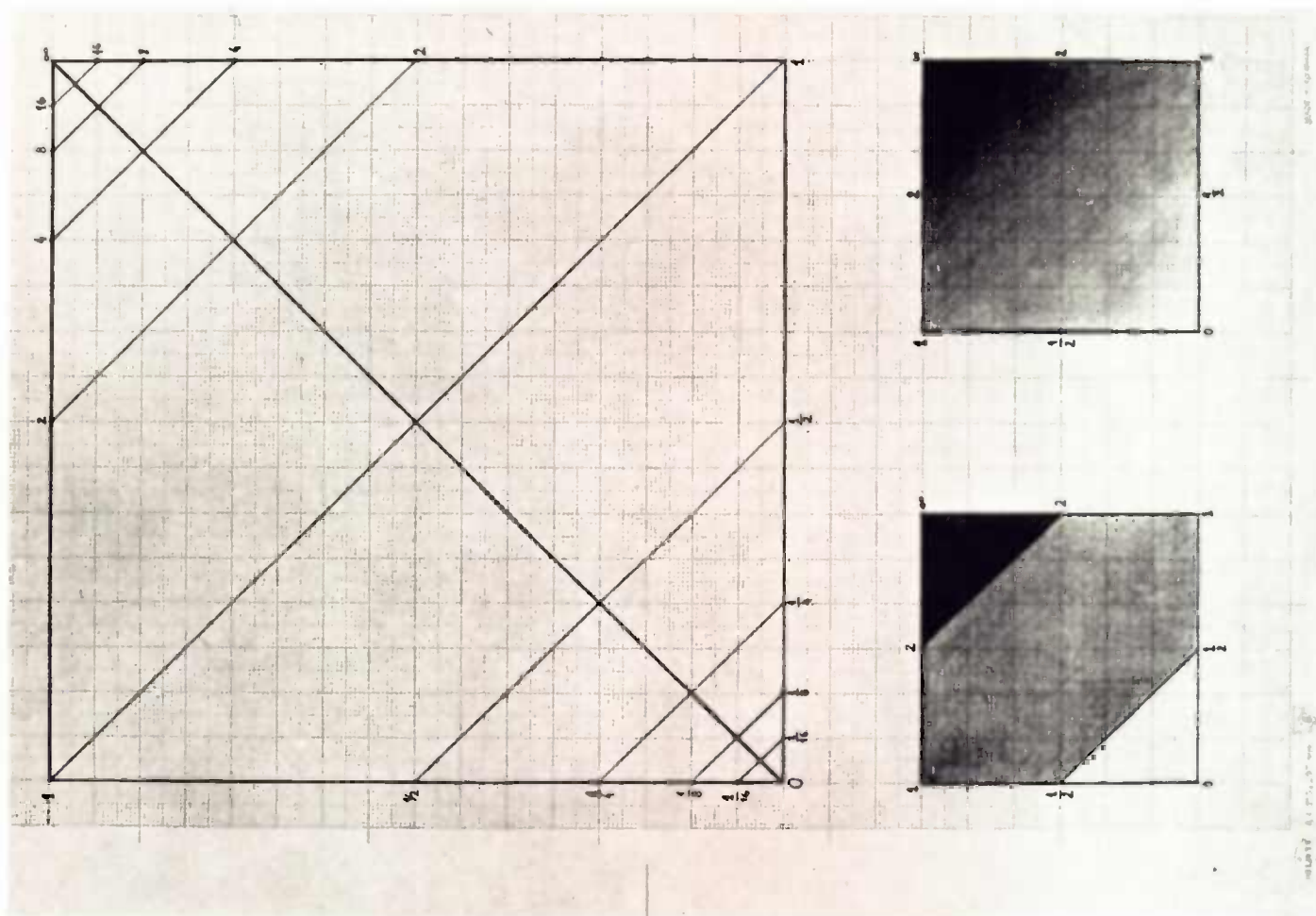
roposition 1:
 nger sides of the painting correspond to the he-
 ght of my knees, and shorter sides are similar to
 e length of my steps. The photos represent two ste-
 ps needed for the space to be closed; space has the
 e similar size as the surface of this painting.



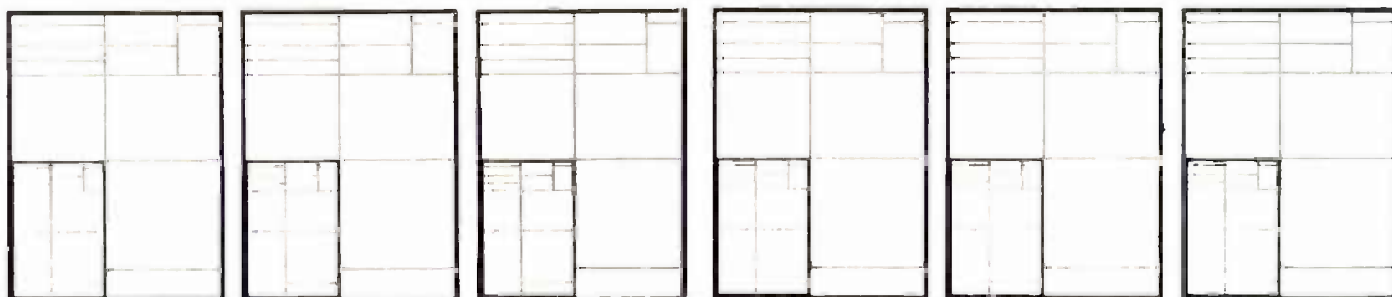
Propozicija 2: Slika, koja je spolja okrenuta prema suncu, predstavljena je u šest šema. Na svakoj od njih, slika i njena refleksija stvaraju jedan oblik.

Proposition 2: The painting, turned towards the sun in the exterior, is represented in six schemes. In each of them, the painting and its reflexion create one form.

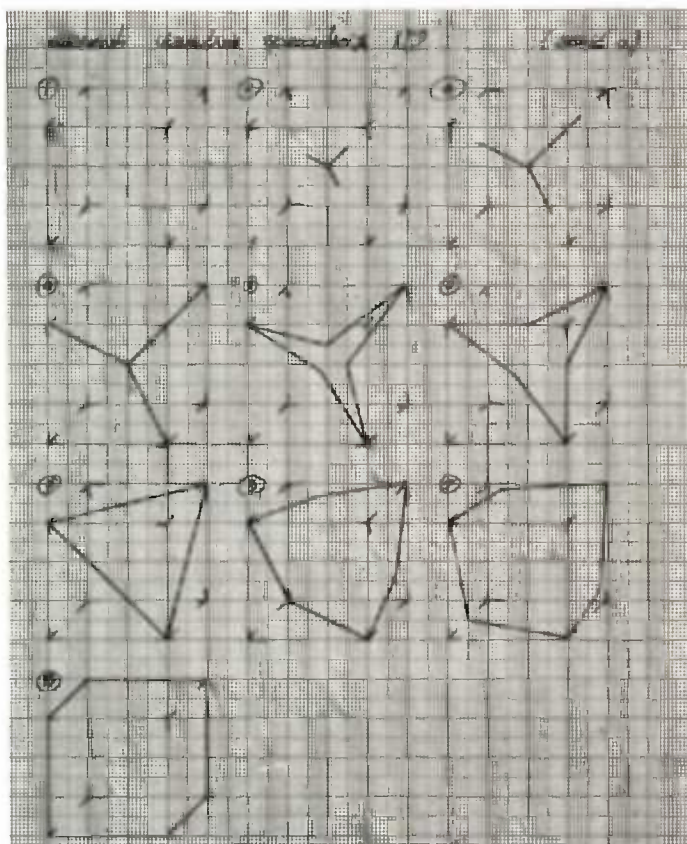




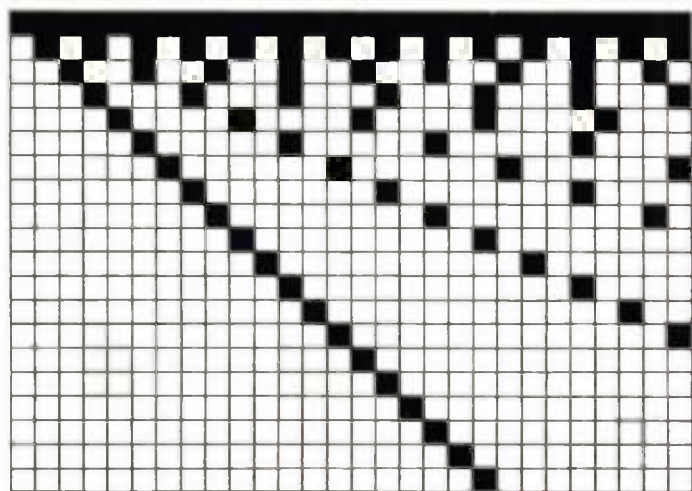
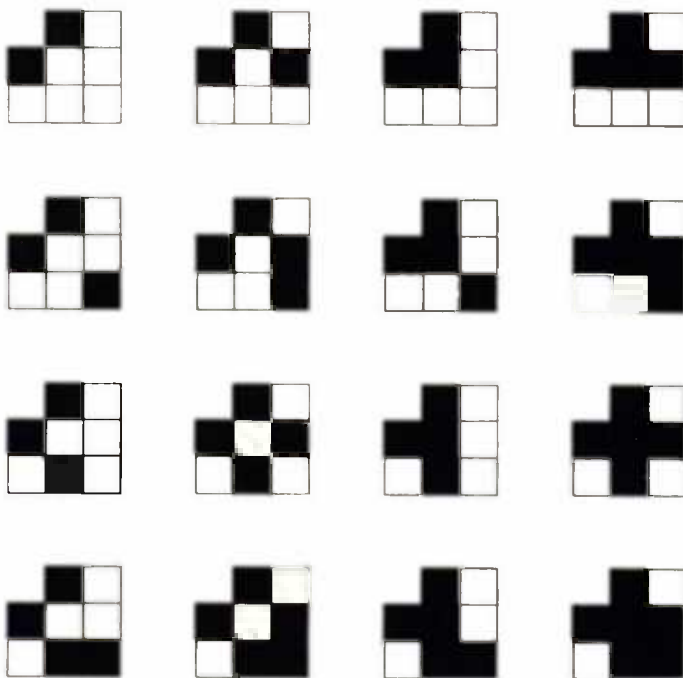
VERBUMPROGRAM



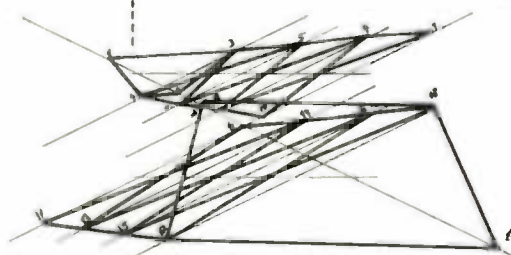
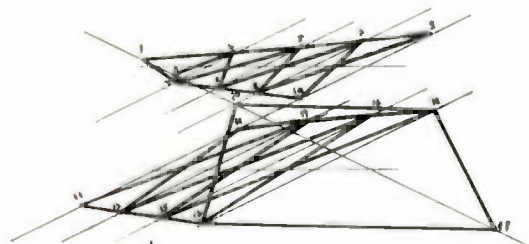
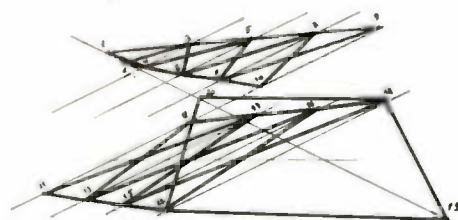
Ulje na platnu
serija 1-6
broj 2 1185
1976



naja savić
1976
binarne relacije u skupu crno-belo



miško šuvaković
iz knjige: "radovi III",
1977
rad no.4
from the book: "works III",
1977
work no.4



paja stanković 1978 - teorija broja u domenu vidljivo-
čujnih manifestacija



Contents

Marijan Susovski Foreword	3
Ješa Denegri Art in the Past Decade	5
Tomaž Brejc OHO as an Artistic Phenomenon 1966—1971 Ljubljana	13
Tomaž Brejc The Family at Šempas Šempas	18
Tomaž Brejc Nuša and Srečo Dragan Ljubljana	19
Davor Matičević The Zagreb Circle Zagreb	20
Braco Dimitrijević — Goran Trbuljak	29
Nena Baljković Zagreb	
Nena Baljković Group of Six Artists Zagreb	34
Ida Blard The Galerie des Locataires Zagreb—Paris	36
Mirko Radojčić Activity of the Group KOD Novi Sad	38
Mirko Radojčić Individual Artistic Activities in Novi Sad	48
Bálint Szombathy Landmarks in the Work of the Group Bosch+ Bosch Subotica	51
Ješa Denegri Damnjan After 1970 Belgrade	54
Ješa Denegri Tomislav Gotovac Zagreb	56
Vladan Radovanović About my Work Belgrade	57
Jasna Tijardović Marina Abramović, Slobodan Milivojević, Neša Paripović, Zoran Popović, Raša Todosijević, Gergelj Urkom Belgrade	59
Slavko Timotijević Team for Actions and Anonymous Attractions — Team A ³ (Ekipa A ³) Belgrade	64
Ješa Denegri Goran Đorđević Belgrade	68
Ratomir Kulić, Vladimir Mattioni Verbumprogram Belgrade	69
Group 143 Group 143 — Unity Belgrade	70
Illustrations	75

editor in chief
božo bek

edltor
marijan susovski

editorial board
božo bek
vesna barbić
dimitrije bašičević
boris kelemen
davor matičević
radoslav putar
marijan susovski
tomislav šola

documentation prepared by

tomaž brejc
nena baljković
ida biard
group 143
davor matičević
mirko radojičić
ballnt szombathy
jasna tijardović
slavko timotijević
verbumprogram

editing of documentation and research

marljan susovski
ksenija pavlinić

bibliography of texts

slobodan mijušković
ješa denegri

video, films and artists' books

marijan susovski

layout

dalibor martinis
željko škeljo

textual revision

marijan susovski
ksenija pavlinić

translation

vera andrassy
maša marušić

photographs by

petar dabac
jaap de graaf
vera horvat-pintarić
vladimir jakolić
enes midžić
nada orel
marijan susovski
davor šiftar
ivica tišljar

technical supervision

željko škeljo

printed by

grafički zavod hrvatske, zagreb

published by

galerije grada zagreba
41000 zagreb, katarinin trg 2

director

boris kelemen

