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**Inovacije u hrvatskoj umjetnosti  
sedamdesetih godina**

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**Inovacije  
u hrvatskoj umjetnosti  
sedamdesetih godina**

Galerija suvremene umjetnosti, Zagreb  
ožujak 1982.

Muzej savremene umetnosti, Beograd  
travanj 1982.

Dugogodišnja suradnja između Muzeja savremene umetnosti u Beogradu i Galerija grada Zagreba u Zagrebu sada se intenzivira neposrednom razmjenom izložbi koje će pokazati likovna nastojanja sedamdesetih godina našeg stoljeća Socijalističke Republike Hrvatske u Beogradu i Socijalističke Republike Srbije u Zagrebu. Prvenstvena je namjera ove razmjene izložbi da se javnost tih republičkih središta recipročno upozna s dostignućima i problemima vizuelnih umjetnosti koji su bili u žarištu svojih prostora, bez obzira na to što se to zbivalo jučer, što još nema nužnoga povijesnog odstojanja za konačnu ocjenu.

U povijesti umjetnosti osmo će desetljeće našeg stoljeća ostati kao vrijeme u kojemu avangarda postavlja sve nova pitanja na drukčijoj razini nego dotad, ostavljajući pri tom širok prostor za restauracijske tendencije. Takvim djelovanjem avangardne su tendencije toga vremena otvarale put novom osjećaju što ga otkrivamo u djelima nastalim potkraj sedmog desetljeća, put koji postoji i danas prije svega u mediju slikarstva. Upravo zato avangardna vizuelna ostvarenja sedamdesetih godina otvaraju prijeporna pitanja što je danas umjetnost, koji je to »novi duh« što sada prožima medij slikarstva i koliko je bio ili jest prisutan u aktualnim vizuelnim medijima. Drugim riječima, kojim je djelima naše vrijeme obilježeno i kako pojedina sredina reagira na zahtjeve svoga vremena.

Galerija savremene umjetnosti, organizaciona jedinica Galerija grada Zagreba, odlučila je da na ta pitanja odgovori prikazom onog segmenta likovnog zbivanja u Hrvatskoj koji smatra za to vrijeme najznačajnijim: prikazom avangardnih nastojanja sedamdesetih godina u Hrvatskoj u interpretaciji četvorice stručnjaka. Zato mnogi autori, čija djela beogradska javnost više ili manje poznaje, nisu zastupljeni na ovoj problemskoj izložbi. Pažnja je koncentrirana prvenstveno na one autore koji su stasali u tom desetljeću i čiji je rad djelomično znan u Beogradu zahvaljujući prije svega aktivnosti njegovih avangardnih centara koji okupljaju mlade.

Već smo spomenuli nedostatak povijesnog odstojanja. On se svakako odražava u tačinama tumačenja vizuelnih pojava toga desetljeća, a to uvjetuje i individualne pristupe autora ove izložbe, koje treba kao takve uvažiti. Jednako tako otvoreno je i pitanje valorizacije, posebno stoga što upravo sedamdesete godine prevrednuju dotadašnje vrijednosti. Otvara se dakle pitanje kako vrednovati ono što je stvoreno »s onu stranu estetike«, pitanje koje nova estetika rješava na osnovi novonastale umjetničke prakse.

Tako ova izložba ima zadatak da ukazivanjem na vizuelne prilike sedamdesetih godina i njihove probleme pridonese razvijanju kritičke i kreativne svijesti i pomogne sagledavanju današnjeg trenutka s drugog aspekta od onoga na revijalnim prikazima koji obuhvaćaju svu širinu likovnog zbivanja.

Boris Kelemen

## Sadržaj

7

*Davor Matičević*

Uvod

17

*Marijan Susovski*

Inovacije u Hrvatskoj umjetnosti  
sedamdesetih godina

43

Reprodukcije

83

*Dimitrije Bašičević*

Konzekvence fotografije

11 digresija o kulturi i umjetnosti  
sedamdesetih godina

92

*Želimir Košćević*

Likovna kritika u Hrvatskoj  
od 1970. do 1980.

93

Summary

100

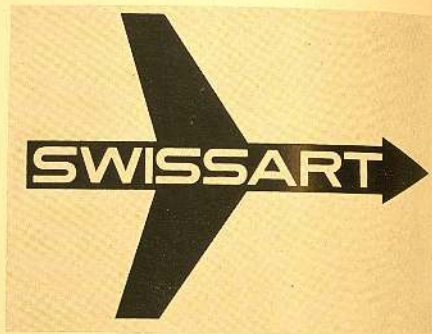
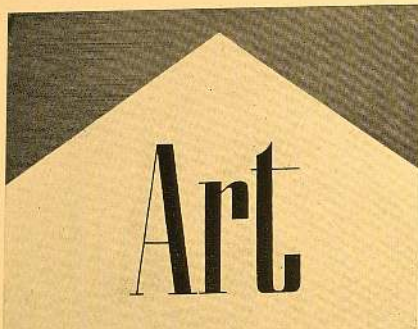
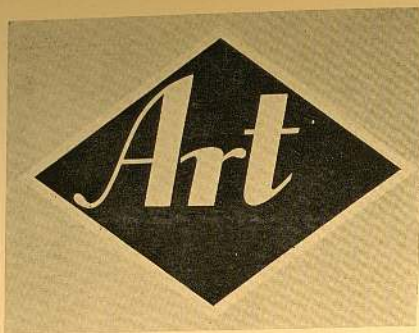
Katalog

110

Biografije



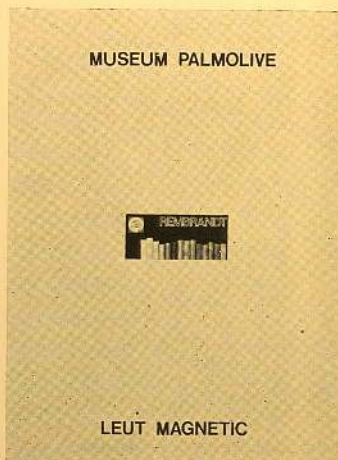




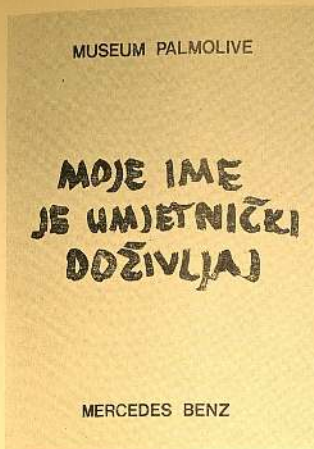
49. Boris Bučan, iz serije Bujan Art, acryl na platnu, 1973. (kat. br. 65—68)



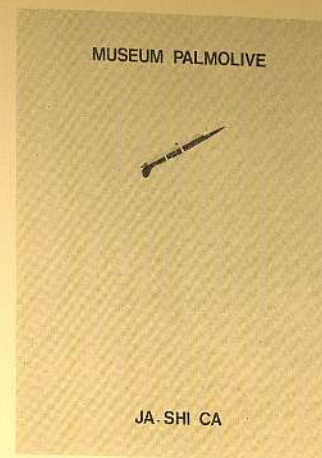
50. Boris Bučan, Laž, 1973. svila, (kat. br. 72)



51. Boris Bučan, iz serije Museum Palmolive, kombinirana tehnika, 1975.

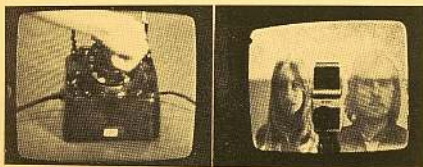


51. Boris Bučan, iz serije Museum Palmolive, kombinirana tehnika, 1975.



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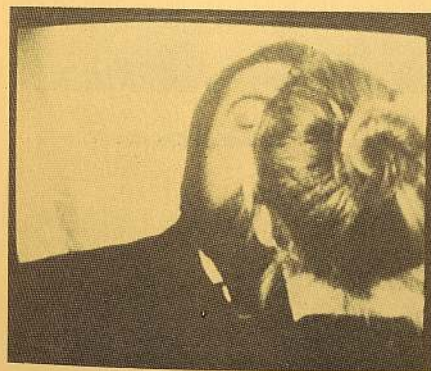
video



52. Sanja Iveković i Dalibor Martinis, TV timer, 1973.



53. Sanja Iveković, Make up — Make down, 1976.



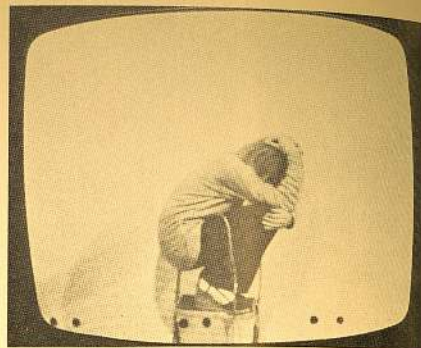
54. Sanja Iveković, Inter nos, 1978.



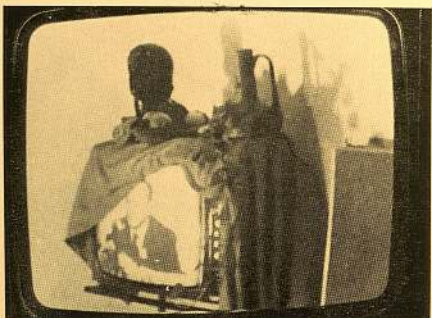
55. Sanja Iveković, Un jour violente, 1976.



56. Sanja Iveković, Instrukcije, 1976.



57. Sanja Iveković, Melting pot, 1979.



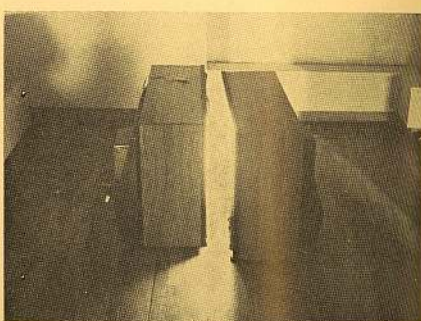
58. Dalibor Martinis, Mrtva priroda, 1974.



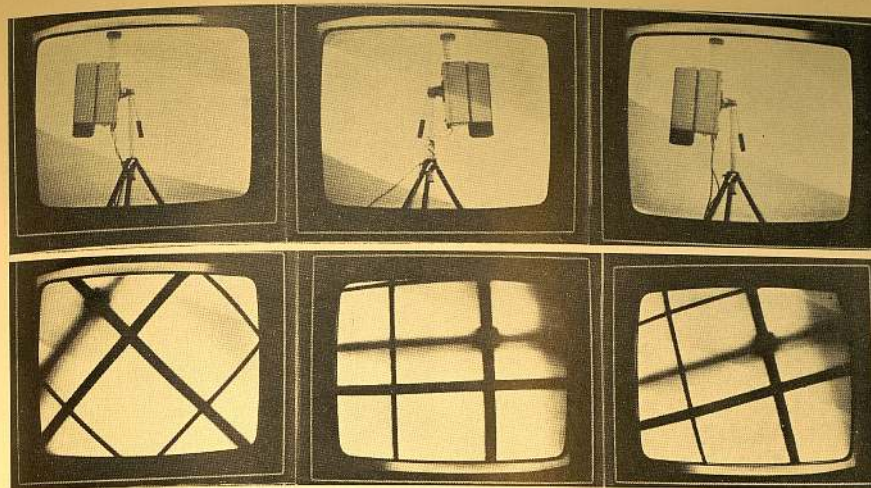
59. Dalibor Martinis, Portret D. M. od Susovskog, 1976.



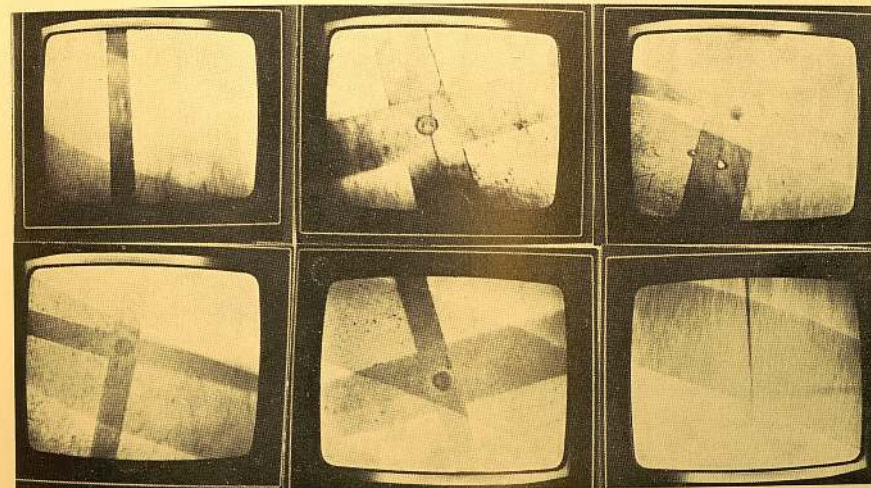
60. Dalibor Martinis, Video in — Video out, 1977.



61. Dalibor Martinis, Hladan poljubac, 1977.

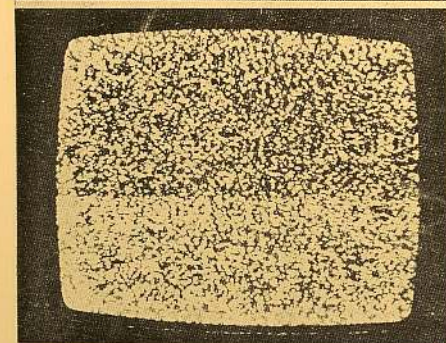
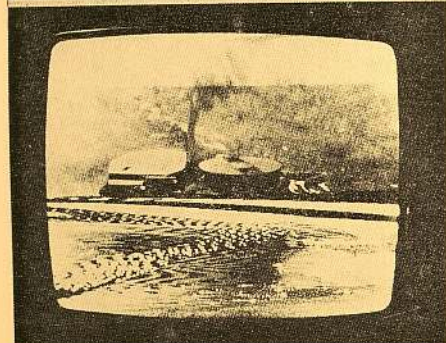
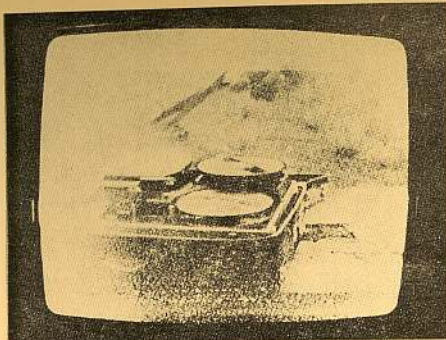


62. Goran Trbuljak, Bez naziva, 1973.  
63. Goran Trbuljak, Bez naziva, 1973.

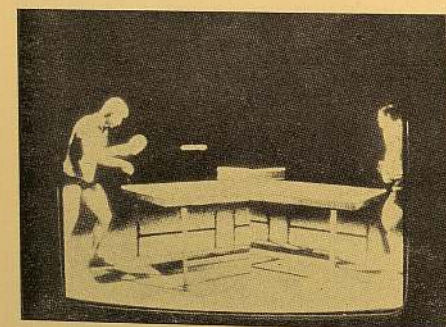


64. Goran Trbuljak, Bez naziva, 1973.

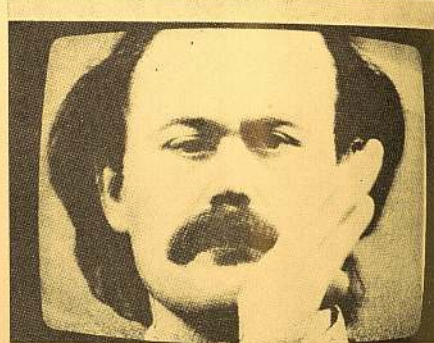
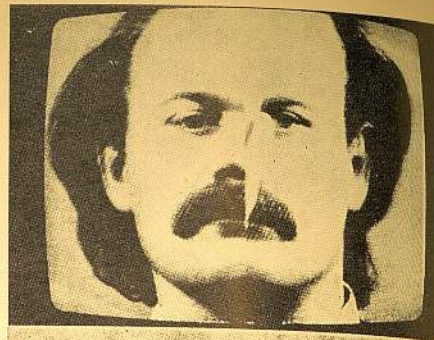




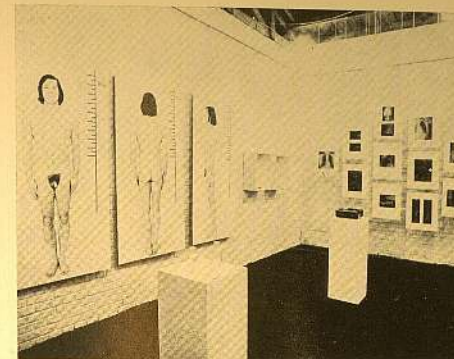
65. Goran Trbuljak, Bez naziva, 1976.



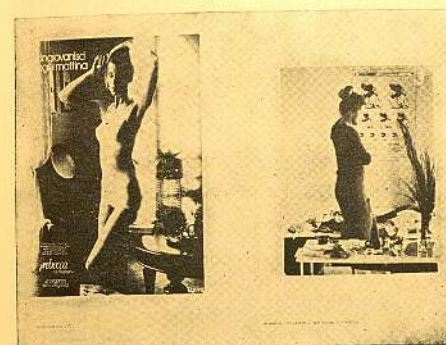
66. Ladislav Galeta, Tv ping-pong, 1976.



67. Ladislav Galeta, Medijska igra, 1979.



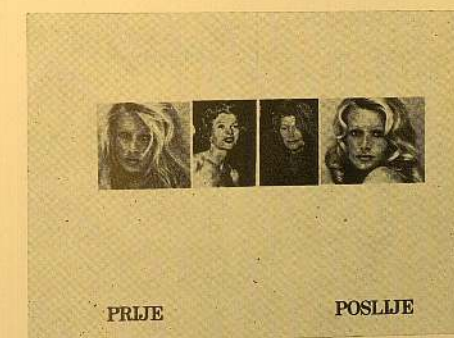
68. a, b. Željko Borčić, Prvi svjetski psihokibernetički superautoportret, Galerija Studentskog centra, Zagreb, 1973. (kat. br. 64)



69. Sanja Iveković, Dvostruki život, 1976. (kat. br. 115)



70. Sanja Iveković, Jutarnja slika, večernja slika, kombinirana tehnika, 1975—76. (kat. br. 113)



71. Sanja Iveković, Prije-poslije, kombinirana tehnika, 1976. (kat. br. 112)

## Introduction

The art scene in Croatia, and most importantly in Zagreb, has been determined by two approaches to modern art, two conflicting views of the world: the emotional and the rational. The main purpose of this radical division is to make it easier for the reader to follow the developments, rather than to make a rigid categorization — the more so because a considerable number of works display the characteristics of both approaches. They can be found as early as the 1950's, at the moment when artists broke away from socialist realism and when the art scene in this town saw the emergence of lyrical and geometrical abstraction. In the 1960's — with the grouping of abstract expressionists on one side and neo-constructivists on the other — these two approaches can be more clearly differentiated. The former (Ivo Gattin, Eugen Feller, Gjur Seder, Marjan Jevšovar, Josip Vaništa, and to a large extent also Vlado Kristl, Julije Knifer and Ivan Kožarić) usually worked independently, without any declared programmatic principles. However, they were quite unambiguous about their creative opposition to the traditional concept of the picture. A less consistent group, but equally determined in their experiment, includes Božo Jelinić, Tomislav Gotovac, Vera Fischer and Miljenko Horvat. The changes in their procedure began with the physical destruction and burning of the basic components of the picture, the paint and the ground, which they replaced with structures that were more suited to their individual artistic expression. Most of these artists and a number of theoreticians reached the peak in free expression within the group "Gorgon", in which they organized joint exhibitions and published a journal. Their discussion groups created a sort of intellectual refuge open to artists outside their circle.

They also explored the possibilities of group work and developed an awareness of the artist's personality. Many of their ideas could not be carried out and some of them looked like a total illusion; according to interpretations prevailing at that time, they were based on the absurd and neo-dadaism, but they are in fact more related to land art, arte povera and conceptual art. The anti-journal they published already contained tautology as the basic principle of work. Artists who contributed to the journal include Manzoni, Rauchenberg and Duchamp.

After 1963 the group gradually disintegrated. Some of its former members continued working on their own, while others left the country for good or for a couple of years (Kristl, Horvat, Feller and Gattin). In the early seventies, Kožarić and Knifer established contact with a new generation of artists; in the meantime they produced some neoconstructivist work. Knifer participated in a number of exhibitions with his system of meanders, while Kožarić developed an individual approach to minimal art in a number of works.

In the 1960's the emotional approach was in a way continued — though the strict structuring of their works also has by two artists: some characteristics of the second approach: Josip Stošić developed his spatial systems within topographic poetry, and applied them to real-life situations, thus producing some of the best conceptualist works produced in Zagreb. Tomislav Gotovac, with his experience in experimental film, produced the first happenings and events for Zagreb audiences. He continued along similar lines in the 1970's, when his work was even more determined by his personality in conflict with the local socio-cultural context. The second line of work, which has been called rational and which is linked to neo-constructivist forms, can be seen in Vjenceslav Richter, Ivan Picelj, Aleksandar Smec, Juraj Dobrović and, to a certain extent, Vojin Bakić and Vlado Kristl. They were more coherent as a group (in the early fifties some of them were adherents of the programme of the then radical group EXAT 51). In the early sixties they participated in the biennial event "New Tendencies" and produced significant work, in op-art and kinetic art in America and in Europe. Their works were a contribution to minimalization and their attitudes supported the dematerialization of art objects, democratization and even the anonymity of the artist. Starting from simply programmed pictures, they produced graphics and multiples; their followers continued with the production of environments and urban interventions. They used new, mostly machinemade materials, thus emphasising the irrelevance of the practical realization versus the relevance of ideas. At international meetings held in Zagreb at that time these ideas were widely discussed, co-ordinated or opposed, the result of which were a more rigorously researched approach and an awareness of the need for the artist to be socially committed. There also developed an awareness of the significance of the work and the dangers of the market. The "second generation" of artists (Miroslav Šutej, Ljerka Šibenik,

Mladen Galić, Ante Kuduz) started from much more liberal principles and only partly continued along the lines of minimalist structures and interventions. Turning their interest to concrete space, they were the first to involve the audience in their work, offering a chance for greater participation in their transformable structures.

Thus they prepared the ground for the "third generation" — though that generation refused to be identified with the earlier trends. That new generation (Boris Bučan, Sanja Iveković, Dalibor Martinis, Gorki Zuvela, Jagoda Kaloper, Davor Tomičić) is characterized by sudden "nomadic" changes of interest and field of work, especially in their mature stage in the late seventies. However, at the beginning that generation followed in the footsteps of the previous one, working within the so-called rational framework, though in a new and more relaxed manner, with a growing awareness of the ephemeral nature and social relevance of the work of art. They worked with plastic materials and used strong colours, producing works of large dimensions and powerful effects.

Getting closer to mental processes and works of a dematerialized type in the late sixties and early seventies, they retained their first emotional approach; however, they did not reject rational processes of cognition. Only some of them used radically conceptualistic forms (Braco Dimitrijević and Goran Trbuljak), but later they too turned to plastic forms of expression. The same applies to Martinis and Iveković, who used the picture and video, while Bučan and Zuvela never lost that link. Without abandoning surprise and experience, they were much less radical in their procedures than artists elsewhere. Their work shows descriptive, ephemeral, decorative and imaginative elements — alongside a sensitivity bordering on sensuality.

In their comments and explanations, these artists defined their works as post-conceptualist. So from a relatively rational approach we have a turn to the imaginative one; imaginary spaces and relations replaced real ones — though the rational components were retained in the declarative titles, additional explanations and starting points. Younger generations of artists also began to explore the problem of transition, of the realistically possible merging into the unreal, of the rational turning into the emotional. Their major theme was the artist's consciousness, which determines the production and understanding of the art work. This characteristic can be recognized in the activity of the members of the group Gorgon, in Tomislav Gotovac and other artists who used their own person in performances and video actions as well as in artists belonging to the "Artists' Association", who appeared before the audience as performers of their own work. All these artists included social and ethical questions in the shaping of their work, unlike the followers of "New Tendencies", who tackled them only in their theoretical comments.

The generation that started work in the mid-70's grew up surrounded by this type of work. Their reaction was a need to use traditional materials and procedures of painting and sculpture in their search for specific characteristics — passing the road of analytical and primary relations.

With a general return to the painting of ironies, as the most obvious characteristic of the young generation, former abstract expressionists and members of the Gorgon show in their work a disappointment in life and a loss of illusions.

It should be noted that the generation of artists who belong to the so-called New Practice of Art show an authentic and original blend of characteristics of plastic expression and the concept of the work as a mental message. In this respect their work is unequalled both in Croatia and in Yugoslavia. What is more, they combine the characteristics of both the early 1960's and the late 1970's. Though their work looks restrained, their range of interests is wide and their individual characteristics produced results that transcend regional boundaries. Neither of the two approaches of that period can be said to be the only right one, because they both offered the public the illusion of enthusiasm — though one based on optimism and the other on pessimism. The two principles, the emotional and the rational, that interact here are united in one characteristic: the awareness of the artistic act and the intention and clarity of the individual artistic programme. Individual achievements and attitudes are probably the exception that makes this environment so different from others. And here I must stress the term "different" and not "better" — in order not to fall prey to the danger of glorification which always threatens the art historian or chronicler when he writes about his national art scene.

Davor Matičević

## The Seventies in Croatia

The new forms of art characteristic of the 1970's in Croatia emerged immediately after 1968, which is considered a turning point in the world of art in general. 1969 saw the first Environmental Art, a dematerialization of the art object and a preoccupation with ethical problems. Groups of artists whose interest was directed to ecological problems, new forms of exhibiting and an alternative artistic activity all made their appearance in 1971 and 1973. Several artists who had hitherto been involved in Environmental Art turned in 1973 to new media, such as video, and later on to performances, a form of expression that was attracting the interest of an increasing number of artists. Conceptualist analyses and semantic problems also entered the art scene. New alternative groups appeared in 1975, Primary Painting and other analytical approaches to materials in 1976 and 1977. After 1977 artists became increasingly interested in painting and the construction of materialized art objects. Conceptual Art and its interpretation of the idea and status of the artwork opened up an infinite range of media; it initiated a strictly analytical treatment of the art object and opened the door to meta-linguistic explorations, whose scope in the post-conceptualist stage was extended to traditional media. In this context we should bear in mind that the developments in Croatia form part of that broader notion of Conceptual Art which is characterized by the use of a wide variety of media and not only by the strictly linguistic concerns of the early Conceptualists. Thus on one hand we find works that operate on the mental level of message transmission and on the other a number of individual approaches that depend on the artist's selection of problem, subject and medium and require an understanding of the artist's own art language. However, the most important heritage of Conceptual Art in that period is its analytical aspect and its social concerns, both of which are the most salient features of Croatian visual art in the 1970's.

## Objects and Environments

The interest in the construction of environments lasted from 1968 until 1975. The search for new materials, an idea shared by the then young generation of artists (Boris Bučan, Dalibor Martinis, Sanja Iveković, Braco Dimitrijević, Goran Trbuljak, Gorki Zuvela, Jagoda Kaloper and Davor Tomičić) went hand in hand with their application outside the conventional gallery system and the wish to change the appearance of the environment. The artist was to have a social role. Because of the objectives they set themselves, these artists were named "the new generation of Zagreb plastic artists". Other groups and individual actions appeared on the scene. Their works, which can be categorised as Minimal Art, Poor Art or Ambient Art, represent a break with the aesthetics and ethics of the preceding decade.

## The Ethical Attitude — A Guiding Principle

About that time two artists, Goran Trbuljak and Braco Dimitrijević, were trying to show that an artist can work with non-visual elements in an activity that centers on the ethical rather than the aesthetic. Their objective was to demystify the system of artistic and irresponsible art production which is irrelevant for the development of art and culture. In their view, the artist's activity must reflect his social responsibility. While their approach to problems may be defined as conceptualistic, their works cannot be defined within any single medium.

## Metalinguistic Exploration of Reality

In the early seventies, and to a lesser degree throughout that decade, several artists explored the links between the visual elements of the object, its attributed meaning and the possible new meaning it acquires through the work of the artist. The purpose of such activity is to lead to a new understanding of art, to destroy the signs established by convention and thus lead to a new understanding of art. The artist's message is usually not formulated by visual means but takes shape during the cognitive process.

A particular phenomenon is singled out from reality by means of a concrete object that is most characteristic of it and a physical or mental intervention proposed. The content and expression of the sign (object) become the content of a new expression or a new content, that is, they become the expression of a new emotional-expressive-evaluative content. This approach is most prominent in the works of Josip Stošić, Vladimir Gudac, Boris Bučan, Gorki Zuvela, Ladislav Galeta and Vladimir Trkut, and can be observed to a lesser degree in some other artists.

Croatian artists were quick to accept the new medium and the first video-tapes were produced as early as 1972, the time when video was gaining recognition as a medium of artistic expression. Their equipment being rather limited, artists turned out mostly smallscale works, in which they recorded their own artistic procedure such as performances or other process actions. A frequent theme is the problem of identity (Sanja Iveković and Dalibor Martinis). Some artists explored the possibilities and limits determined by the technical characteristics of video. Goran Trbuljak was especially interested in its analytical side, while Ladislav Galeta turned his interest to its linguistic possibilities, trying to use the specific features of the video picture that cannot be produced by any other medium.

## Performances

Performances form part of the Croatian art scene during the seventies. The works of Tomislav Gotovac, Sanja Iveković, Dalibor Martinis, Vlasta Delimar and Zeljko Jerman are all aimed at challenging the petit-bourgeois mentality and provoke a reaction, to destroying stereotypes and questioning established moral principles. Sanja Iveković's performances often deal with the problem of identity in women. Her great sensibility and her accurate observations are the result of her femininity and her reactions as a woman. Tomislav Gotovac's performances consist of the most intimate actions in which the private world clashes with the public and in which the artist's sensibility is reflected in the way of life, attitude and behaviour. Delimar and Jerman produce performances based on an analysis of their ego in the context of the environment in which they live — the action and reaction established in the behaviour of both sides when they confront each other.

## Alternative Forms of Art

A number of artists and groups of artists in the seventies chose to present their works outside the gallery system. They did it for two reasons: firstly, they believed that the language and media of communication they had chosen were not suited for Galleries and were more effective in unconventional places where contact could be established with viewers who were not burdened with conventional criteria in evaluating works of art. Secondly, they a priori rejected the museum and gallery system which, being dependent on the broader cultural and socio-political context, tends to restrict artistic freedom, imposes its own restrictions and bureaucracy on art and manipulates artists. In 1969 Braco Dimitrijević and Goran Trbuljak founded the "Pensioner Tihomir Simčić Group" with the purpose of making the public a participant in the creation and evaluation of art. They mounted the first exhibition of Conceptual Art in Zagreb in a lobby in 1970. TOK, another group of artists, became an exponent of Ecological Art, while the Red Peristile, who presented their work in the streets and squares of Split, postulated that every-day objects are works of art. The critic Ida Biard started in 1972 the French Window I Galerie des Locataires in Paris, in which she exhibited works sent to her by mail. Mladen Stilinović, Zeljko Jerman, Sven Stiličević, Boris Demur, Vlado Martek and Fedor Vučemičević, known as the SIX Artists, started work as a group in 1975 and organized open-air exhibitions in Zagreb. In 1978 they founded an artists' working community in Sanja Iveković's and Dalibor Martinis's cellar studio. Naming it Podroom, they used it for exhibitions of their own work as well as that of other artists. Their production is characterised by a search for elementary procedures in making art, a rejection of clichés, an emphasis of tautological principles and procedural aspects, as well as a strong social note. Jerman was interested in elementary photography. Stilinović in the decoding of visual and verbal clichés, Demur in tautology in work, Martek in elementary processes in poetry. Art critics considered their production marginal. The group published a journal, *Maj 75*, every number of which was an art object because it contained the original works of the artists.

## Primary and Analytical Painting and Sculpture

The second half of the seventies brought along a new interest in painting and sculpture resulting from a careful consideration of the material and spiritual presuppositions of the realization of art objects, i.e. the relations artist — medium — procedure — reason — result. The concern with the formulation of art works in traditional materials or the creation with a material result in general as opposed to the beginning of the decade, when dematerialization was the object of art production, started with primary painting and then spread on to all forms of analytical exploration of other media. Demur is the most obvious example of Primary Painting. Others, for instance Goran Percol, Marjan Molnar, Antun Marčić, Zeljko Kipke and Dean

Jokanović Toumin use primary procedures in handling materials, their premise being that art should be treated as work which implies concrete operative procedures carried out by the artist in or with a given material. The materials they use are classical: paper, usually format A4, pencils, felt-tip pens, brush, paint, etc. In the course of 1977 and 1978 a new generation of artists emerged, whose interest centered on the physical properties of a material used to make the work in this elementary form. The basic colours and elementary materials — wood, stone, iron and plaster — were used in their structural simplicity with the purpose of stressing them as possible plastic facts. This approach can be observed in Milivoj Bijelić, Ante Rašić and Damir Sokić. A renewed interest in the painting is characteristics of Nina Ivančić and Zvonimir Santrač, for whom the canvas becomes a field for the exploration of brush strokes, traces and colour patterns. In sculpture, artists also engage in a basic examination of materials and their properties, which are discovered by bending it etc. Mass, volume, space and tectonic elements again assume a prominent role (Slavomir Drinković). Darivoj Čada's metal sculptures should establish a psychophysical relation with the viewer. A new sensuality and sensibility for the properties of the material characterises the work of Edita Schubert, Vesna Popržan and Zlatan Vrkljan. In the work of the last mentioned artists we can see the return of the figural world in a subjective interpretation, a crossroads between the art of the past decade and a development towards new forms still in the making.

Dimitrije Bašičević

## The Consequences of Photography

The art of the 1970's is still so close to us in time as to seem inseparable from the present. And yet, we can distinguish in it various movements and ideas, some of which started in the late 1960's. In the meantime critical opinions and evaluations of that period in art have ranged from views that it was relatively insignificant to claims that it was the most important part of modern art and art in general including prehistoric art. This astonishing variety of reactions is probably the result of the fact that in the seventies there still exists an enormous number of painting models, derived, each in its own way, from models of the entire past. This fact, in turn, indicates that throughout history art models have hardly changed all deriving from painting.

If the seventies brought the notion of the avant-garde to an end, then they are certainly a relevant period in contemporary art; if they did away with the painting and the "work" of art, then that decade is of great importance not only for painting models but as a turning point in the history of world culture.

A parallel process that has to be mentioned in this context is the discovery of the photograph both as a picture and as a technology whose properties are a novelty for a civilization dominated by painting.

The author discusses the emergence of photography from a somewhat unorthodox aspect, treating it not so much as a phenomenon of artistic origin than as a result of extra-artistic technology; the product and result of a new technology of work (mechanized work) and a new mode of thinking, photography and its consequences will prepare the ground for the development of a new working mode and especially a mode of new (instrumental) thinking.

The author first discusses a striking social phenomenon that manifested itself as conflict between art and society and became known as the theme of two centuries. Of course, such an interpretation could arise only under the assumption that art is autonomous. A sociological approach which does not separate art from other social phenomena cannot accept such an assumption and therefore rejects the idea of conflict between art and society as an unthinkable constellation of two different categories; society cannot be in conflict with its own product, provided art is treated as a social product; neither can it be in conflict with its culture — if art treated as culture — because that would be nonsensical.

The sociological approach interprets the problem as that of conflict within society itself, which disintegrates under the pressure of the instruments of the new civilization: of the mechanised technology and a mechanical mode of thinking.

Thus the new civilization jeopardizes the very existence of the age-long culture, which is no longer regarded as culture but as a certain type of culture, a historical stage, i. e. as civilization. The predominance of the intellect among the values of the old civilization is certainly one of its relevant characteristics. In other words, that culture developed as a culture of the mind. Accepting the fact that it was a product of the intellect, it failed to define the entity which it recognized as its creator and thus found itself in a weaker position vis-à-vis the new type of culture, which showed no symptoms of doubt as to its origins or contradictions that could stem from such an uncertainty. The contradictions within the model of spiritual culture were augmented by a neglect of the obvious values of material values, i. e. by a reduction of the model to spiritual values only. The pre-Spenglerian theories made no distinction between culture and civilization and Spengler was the first to try to differentiate between the two: civilization, says Spengler, is the last stage of a culture that is withering away, while the term culture refers to closed and separate segments of human history. Spengler, then, contended that there exist several separate cultures of human communities; according to that view, Europe and America of our time belong to the Western culture or the culture of the "West", which has entered the stage of withering away, i. e. of decadence.

Bašičević then presents his own concept of culture as an undivided progressive-linear process of the species; the evolution line contains many different patterns: work, social behaviour, religion, art, communication systems, etc. all of which can be reduced to two basic patterns — work and thinking. A differentiation of technologies in the two patterns points to two stages of cultural development: the civilization of manual work technology with a parallel technology of metaphorical thinking and the civilization of mechanical work technology with a parallel technology of instrumentalized thinking. In other words, Spengler's withering away of the Western culture is here the "birth" of an entirely different type of culture; both are called "civilization".

Spengler's system, photography is one of the discoveries of a decadent spirit which, while trying to halt the process of the general decline of the Western culture, only accelerate it, acting as "dissolvents" of culture. In the evolutionary system, photography is seen as one of the constitutive elements of the new civilization; its mechanical technology of producing pictures is a counter-balance to the concept of spirit, the only producer of pictures until the advent of photography. By producing new pictures, photography has become the producer of a new consciousness for which the notions of spiritual values and the very notion of spirit have become useless relics of an archived past. The emergence of photography, then, marks the boundary between two civilizations and that is the basic significance of the medium.

Breaking away from tradition, the picture ceased to be the product of manual labour. It underwent a process identical to the technology of work in general: having become mechanized, it lost the properties it had in the former civilization.

Photography as a technological procedure and its consequences became the focal point of the new technology of work and thinking, which were regarded by the old civilization, i. e. its mode of thinking, as a negligible fact of the development of technology; however, technology is only a part of the changes in the process of the civilizational differentiation of culture in general. Therefore the instruments of the old civilization did not register the real dimensions of the cultural process and regarded technology as some kind of social "evil". The basic dimension of the new cultural process, became obvious with the advent of photography: it is the re-evaluation of all cultural values.

Želimir Koščević

## Art Criticism in Croatia 1970—1980

In his retrospect of art criticism in the 1870's the author introduces the reader to the many interesting developments on the art scene that took place during that period.

In the early 1970's some art critics in Croatia rejected the legitimacy of value judgement when talking about pictures. They identified themselves with the life of art, their criticism becoming in a sense "acritical" (G. Celant). This is especially typical of those critics who followed experimental art developments. By adopting the "eye in action" principle, first established by critic Zvonko Maković, they inaugurated new processes and applauded innovations, but at the same time they showed a profound understanding of the historical development of art. Maković's "eye in action" therefore identified in the works of the younger generation of artists qualities that transcended the traditions of Exat and of the New Tendencies. Zvonko Maković and Željka Čorak characterized works and environments of the artists active in Zagreb's Student Centre Gallery (1968—1970) as "pictures settled in the memory".

The different views on the socialization of art held by conceptual artists and the artists whose work was later defined as "social expressionism" divided the critics too. Some of them accepted the expressionism of the group "Biafra" as a serious counter-balance to all abstract and conceptual tendencies; they presented the whole problem, however, as the traditional dilemma of figurative versus non-figurative art. This interpretation resulted in an off-hand dismissal of conceptual art in a language smacking of the already forgotten texts from the time of socialist realism.

It is certainly surprising that the basic approach to the socialization of art did not raise a more heated controversy despite the critics' differing attitudes to the meaning and direction of social commitment in art. A part of the critics made a sharp distinction between artistic commitment and any kind of political pragmatism. Those who advocated the new figurative art started to use with increasing frequency the already forgotten phrases such as "the human meaning", "the human dimension" or "deeply humane art", pointing unambiguously to the moralizing function of art. In short: the art production and criticism of the early seventies was a reproduction of the classical historical schism between the so-called "committed art" and "art for art's sake". To the problem that had produced the most heated discussions in modern art a whole generation of Croatian art critics remained almost indifferent. Viewed as a whole, the art criticism maintained a "balance of power" until 1972, which was not particularly stimulative.

Some critics, however, expanded considerably their devices for art interpretation. The principles of normative aesthetics proved to be antiquated. They re-examined their criteria and introduced process and action aesthetics. The evaluation of the aesthetic elements of the work gradually became irrelevant. Younger critics showed a growing interest in avant-garde movements of the more recent past: in Exat (1951—1953), the early forms of Abstract Expressionism (1959—60), the Gorgon (1959—66) and the New Tendencies of the early sixties. Although Vladimir Gudac, who sees in the new figuration a revival of the mimetic function of the picture, is an example a more rigorous approach, critics again failed to engage in a confrontation of principles. Other critics saw in the new figuration arguments for the view that the time had come to get even with the so-called "anti-artistic" tendencies. Vladimir Maleković, Zdenko Rus, Vlado Buzančić and Zrnka Novak, among others, again began to describe avant-garde art as a symptom of spiritual confusion, sado-masochism, destruction, pathological drives and dehumanization. A much more moderate and critically more profound approach to Conceptualism and experimental forms of art in the past decade came from Igor Zidić. He confronts the tradition of European avant-garde with the "new tradition" which unites the whole metaphysical and métier tradition of European art.

In conclusion the author tries to give a general evaluation of art criticism in Croatia in the past decade and states that although it followed closely all the developments on the art scene, it failed to engage in a polemic dialogue. Extreme situations only widened the gap between antagonistic critical approaches. The new picture that appeared at the end of the decade took off some of its edge, although in its essence it lacked "metaphor and expression (and was) ... merely a fact that affirms the process of painting". It would require a greater distance in time to see the extent to which the new picture marked the end of a ten-year period in art and the beginning of a new one.

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**Jadranka Rakoci**

266. »O«, 1978.  
film, S-8, 3 min.

**Mladen Stilinović**

267. *Vrijeme*, 1977.  
film, 16 mm, 7 min.

**Sven Stilinović**

268. *Početak*, 1972.  
film, 8 mm, 6 min.

**Fedor Vučemilović**

269. »Grupa šestorice«, 1980.  
film, 16 mm, 18 min.

**Video-vrpce/televizijski projekti****Boris Bučan**

*Laž*  
Graz 1973, c/b, 30 min., 3/4 inch, PAL, zvuk

**Boris Demur**

*Work*  
Brda kraj Buja 1976, c/b, 8 min., 3/4 inch, PAL, zvuk

**Slobodan Braco Dimitrijević**

*Metabolizam kao tjelesna skulptura (Stilske vježbe)*  
London 1971, c/b, 5 min., 1/2 inch, PAL  
*Proces mišljenja kao tjelesna skulptura (Stilske vježbe)*  
London 1971, c/b, 5 min., 1/2 inch, PAL  
*Interview*  
Köln, c/b, 1/2 inch, PAL  
*Potpis kao umjetničko djelo*  
Beograd 1973, c/b, 1/2 inch, PAL  
*Predavanje o geografski umjetnosti*  
Zagreb, c/b, 1/2 inch, PAL

**Ivan Ladislav Galeta**

*Video 1: TV ping-pong*  
1975—1979, c/b, 2 min., 3/4 inch, PAL, zvuk  
*Intervencija na ekranu*, televizijska izvedba-izložba 1976.  
*TV snajper*, televizijska izvedba 1976.  
*TV konture*, televizijska izvedba 1976.  
*Video radovi*  
1977—1978, 20 min., VCR PAL, neozvučeni  
*Video 2: Media Game*  
1978, boja, 45 sek., 3/4 inch, PAL, neozvučen  
*Video 3: Drop*  
1979, c/b, 10 min., 3/4 inch, PAL, zvuk  
*Video 4: Five Drops*  
1979, c/b, 2 min., 3/4 inch, PAL, zvuk  
*Video 5: Railway Station Amsterdam 25.9.1979.*  
Amsterdam 1979, c/b, 3 min., 3/4 inch, PAL, zvuk  
*Video 6: Lijnbaanrucht Centrum — Amsterdam 29.9.1979.*  
Amsterdam 1979, c/b, 3 min., 3/4 inch, PAL, zvuk  
*Video 7: No. 1*  
1979, c/b, 3 min., 3/4 inch, PAL, neozvučen  
*Video 8: No. 2*  
1979, c/b, 3 min., 3/4 inch, PAL, neozvučen  
*Video 9: No. 3*  
1979, c/b, 2 min., 3/4 inch, PAL, neozvučen  
*Video 10: No. 4*  
1979, c/b, 2 min., 3/4 inch, PAL, neozvučen

**Tomislav Gotovac**

*Čitanje Daily Maila 20. decembra 1979.*  
Amsterdam 1979, c/b, 3 × 1 h, 3/4 inch, PAL, zvuk

**Julije Knifer**

*Radni proces*  
Tübingen 1975, c/b, 20 min., 3/4 inch, PAL, zvuk

**Sanja Iveković**

*TV timer* realizirano s Daliborom Martinisom)  
Graz 1973, c/b, 20 min., 3/4 inch, PAL, zvuk  
*Svitanje*  
Zagreb 1974, c/b, 25 min., 3/4 inch, PAL, zvuk  
*Slatko nasilje*  
Zagreb 1974, c/b, 12 min., 3/4 inch, PAL, zvuk  
*GLEĐANJE U...*  
Zagreb 1974, c/b, 14 min., 3/4 inch, PAL, zvuk  
*Rekonstrukcije 1952—1976.*  
Motovun 1976, c/b, 10 min., 3/4 inch, PAL, zvuk  
*Monument*  
Motovun 1976, c/b, 6 min., 3/4 inch, PAL, zvuk  
*Make Up — Make Down*  
Motovun 1976, c/b, 9 min., 3/4 inch, PAL, zvuk  
*Instrukcije br. 1*  
Motovun 1976, c/b, 6 min., 3/4 inch, PAL, zvuk

*Un Jour Violent*  
Venezia 1976, c/b, 13 min., 3/4 inch, PAL, zvuk  
*Nier Nos*  
Zagreb 1977, c/b, 60 min., 3/4 inch, PAL, zvuk  
*1. beogradski performance*  
Beograd 1978, c/b, 30 min., 1/2 inch, PAL, zvuk  
*Meeting Point*  
Venezia 1978, c/b, 6 min., 3/4 inch, PAL, zvuk  
*Make Up — Make Down (II verzija)*  
Venezia 1978, boja, 8 min., 3/4 inch, PAL, zvuk  
*Meeting Points*  
Vancouver 1978, boja, 23 min., 3/4 inch, NTSC, zvuk  
*Nja*  
Vancouver 1978, boja, 3 min., 3/4 inch, NTSC, zvuk  
*Welling Pot*  
Montreal 1979, c/b, 20 min., 3/4 inch, NTSC, zvuk  
*Gallery Guide*  
Montreal 1979, boja, 10 min., 3/4 inch, NTSC, zvuk  
*MADE IN PRISON* (realizirano s Daliborom Martinisom)  
Amsterdam 1979, c/b, 13 min., 3/4 inch, NTSC, zvuk  
*Zagreb video* (realizirano s Daliborom Martinisom)  
New York 1980, boja, 2 × 28 min., 3/4 inch, NTSC, zvuk

**Dalibor Martinis**

*TV timer* (realizirano sa Sanjom Iveković)  
Graz 1973, c/b, 20 min., 3/4 inch, PAL, zvuk  
*Mrtva priroda*  
1974, c/b, 20 min., 3/4 inch, PAL, zvuk  
*Portret Dalibora Martinisa od Susovskog*  
Zagreb 1976, c/b, 10 min., 3/4 inch, PAL, zvuk  
*Triptych*  
Motovun 1976, c/b, 12 min., 3/4 inch, PAL, zvuk  
*Video-imunitet*  
Motovun 1976, c/b, 9 min., 3/4 inch, PAL, zvuk  
*Otvoreni kolut*  
Motovun 1976, c/b, 5 min., 3/4 inch, PAL, zvuk  
*Portret Dalibora Martinisa od Sanje Iveković*  
Beograd 1977, boja, 5 min., 3/4 inch, PAL, zvuk  
*Manual*  
Venezia 1978, c/b, 5 min., 3/4 inch, PAL, zvuk  
*Red Tape*  
Venezia 1978, boja, 4 min., 3/4 inch, PAL, zvuk  
*Work for Pumps Gallery*  
Vancouver 1978, boja, 25 min., 3/4 inch, NTSC, zvuk  
*Jumbo Joke/Diagram*  
Vancouver 1978, boja, 4 min., 3/4 inch, NTSC, zvuk  
*Walking Together*  
Montreal 1979, c/b, 25 min., 3/4 inch, NTSC, zvuk  
*Made in Prison* (realizirano sa Sanjom Iveković)  
Amsterdam 1979, c/b, 13 min., 3/4 inch, NTSC, zvuk  
*Zagreb Video* (realizirano sa Sanjom Iveković)  
New York 1980, boja, 2 × 28 min., 3/4 inch, NTSC, zvuk

**Mladen Stilinović**

*Cenzuriram se*  
Brdo u Istri 1976, c/b, 15 min., 3/4 inch, PAL, zvuk

**Goran Trbuljak**

*Bez naziva*  
Graz 1973, c/b, 5 min., 1/2 inch, PAL, zvuk  
*Bez naziva*  
Graz 1973, c/b, 5 min., 1/2 inch, PAL, zvuk  
*Wall-Canvas*  
Graz 1973, c/b, 2 min., 1/2 inch, PAL, zvuk  
*Hot and Cool*  
Graz 1973, c/b, 5 min., 1/2 inch, PAL, zvuk  
*Bez naziva*  
Graz 1973, c/b, 3 min., 1/2 inch, PAL, zvuk  
*Bez naziva*  
Gdanjsk/Zagreb 1975, c/b, 1 min., 1/2 inch, PAL, zvuk  
*Bez naziva*  
Zagreb 1976, c/b, 1 min., 1/2 inch, PAL, zvuk  
*Bez naziva*  
Motovun 1976, c/b, 1 min., 1/2 inch + 3/4 inch, PAL, zvuk  
*Bez naziva*  
Motovun 1976, c/b, 3 min., 3/4 inch, PAL, zvuk  
*Bez naziva*  
Motovun 1976, c/b, 8 min., 3/4 inch, PAL, zvuk  
*Bez naziva*  
Motovun 1976, c/b, 2 min., 3/4 inch, PAL, zvuk  
*Bez naziva*  
Brda kraj Buja 1977, c/b, 8 min., 1/2 inch, PAL, zvuk

**Filmovi umjetnika (autorski i dokumentarni)****Željko Borčić / Vladimir Petek**

*Prvi svjetski psihokibernetički superautoportret*, 16 mm, c/b, 24 min., Zagreb 1973.

**Boris Demur**

*Vrijeme, prostor, svjetlo*, 8 mm, c/b, 8 min., 1977.

**Braco Dimitrijević**

*Film slučajnog prolaznika: Mario Barišić, Popodne ljetnog dana*, 8 mm, 1970.  
*Ljetni projekti*, 8 mm, Zagreb 1970.  
*Nekoliko promjena (Aktionsraum, München)*, 8 mm, 1970.  
*Film slučajnog prolaznika, Roger Dujardin, Souvenirs de Cannes*, 8 mm, 1971.

**Ivan Faktor**

*Papirnata gozba*, Super 8 mm, boja, 6 min., 1975.  
*Zlatno tele*, 16 mm, c/b i boja, 8 min., 1975.  
*Kirway Sv. Antuna Padovanskog*, Super 8 mm, boja, 6 min., 1977.  
*I program*, 16 mm, boja, 12 min., 1978.  
*Svodići od grilaža*, Super 8 mm, boja, 2,5 min., 1978.  
*Ivan Faktor, Vlastimir Kusik, Marijan Sušac, Josip Alebić*, Super 8 mm, c/b, 3 min., 1979.  
*Ravnoteža na tavani OZ-a*, Super 8 mm, c/b, 2,5 min., 1979.  
*Juke-box*, Super 8 mm, c/b, 12,5 min., 1979.  
*Lopte*, Super 8 mm, c/b 13,5 min., 1979.  
*Autoportret*, Super 8 mm, boja, 10 min., 1980.  
*Eumig S-905*, Super 8 mm, boja, 18 min., 1980.

**Ivan Ladislav Galeta**

*Prst*, Super 8 mm, c/b, zvuk, 8 min., 1969.  
*Sjećanje na Odiseju u svemiru 2001*, 16 mm, c/b, 5 min., 1971.  
*Dva toka u projekciji*, 16 mm, c/b, 10 min., 1975. (filmska izvedba)  
*Lijevo-desno: pješaci*, 16 mm, boja, 10 min., 1975—1979.  
*Filmovi 1—10*, Super 8 mm, boja, 25 min., 1975—1980.  
*Kut*, 16 mm, boja, 10 min., 1976—1979.  
*Dva vremena u jednom prostoru*, 16 mm, c/b, zvuk, 12 min., 1976. (filmska izvedba)  
*Trodimenzionalni ekran*, 16 mm, c/b, zvuk, 10 min., 1976. (filmska izvedba)  
*Projekcija u svemir*, 16 mm, c/b, 10 min., 1976—1979. (filmska izvedba)  
*Naprijed-natrag: klavir*, 16 mm, boja, zvuk, 18 min., 1977.  
*Fokus, bez filma*, 10 min., 1980. (filmska izvedba)

**Tomislav Gotovac**

*T*, 8 mm, c/b, 20 min., 1969.  
*Alamo*, 8 mm, boja, 10 min., 1969.  
*Willem II*, c/b, 15 min., 1969.  
*Zdrav podmladak*, 35 mm, c/b, 10 min., 1969.  
*M*, 8 mm, c/b, 8 min., 1970.  
*Happening*, 16 mm, boja, 20 min., 1970.  
*No. 1*, 16 mm, c/b, 45 min., 1970.  
*Nr. 187*, 8 mm, boja, 12 min., 1970.  
*Obiteljski film I*, 8 mm, c/b, 8 min., 1971.  
*Slani kikirik*, 16 mm, c/b, 28 min., 1971.  
*Obiteljski film II*, 16 mm, c/b, 25 min., 1973.  
*Presuda*, 16 mm, boja, 20 min., 1976.  
*Glenn Miller I (Srednjoškolsko igralište I)*, 16 mm, c/b, 45 min., 1977.

**Grupa šestorice autora**

*Jezuitski trg*, 8 mm, c/b, Zagreb 1975.  
*Trg Republike*, 16 mm, c/b, Zagreb 1975.  
*Šetnja*, 8 mm, c/b, Zagreb 1976.  
*Mošćenička Draga*, 8 mm, c/b, 1976.  
*Studentski centar*, 8 mm, c/b, Zagreb 1977.

**Željko Klipke**

*Ritam*, Super 8 mm, boja, 12 min., 1980.